

Editor's Foreword

In the 20th volume of *Edukacja Muzyczna*, twelve articles addressing diverse research issues are presented. The majority of the published contributions are also available in English, reflecting the Editorial Board's commitment to the internationalisation of musicological and pedagogical research disseminated by the journal. Selected articles of a historical and cultural character, rooted in a local context, have been published exclusively in Polish, while one pedagogical study appears solely in English, in accordance with the language of its original submission. Starting with Volume 20, original articles published in Polish that have English translations are accompanied by a note indicating this fact together with the DOI of the translated version. This solution is intended to enhance the transparency of the publication record and to ensure a clear linkage between language versions of articles.

The volume focuses on musicological, pedagogical, and performance-related issues, with particular emphasis on guitar studies, examined both from a historical perspective and within contemporary analytical and performance contexts.

The first section, *Research Articles*, opens with a study by **Jakub Kasperski** entitled *Elementy chwytliwe (hooks) w muzyce popularnej. W stronę muzykologicznej teorii przebojów muzycznych (Catchy Elements (Hooks) in Popular Music. Toward a Musicological Theory of Hit Songs)*. The article is devoted to an analysis of the mechanisms shaping the hit status of popular music works. The author focuses on the auditory layer of songs and on the possibilities of a musicological description of the hit phenomenon. In the theoretical part, he discusses Theodor W. Adorno's concept of the hit song and Gary Burns's theory of hooks, seen as distinctive musical, textual, and production-related components that attract the listener's attention. These theoretical perspectives are subsequently applied in analyses of two popular songs: *Let's Get It Started* by The Black Eyed Peas and *Nim zajdzie Słońce* by the duo Smolasty–Doda. The analyses lead to the conclusion that the effectiveness of a hit song is based on the sequential introduction and variation of hooks, as well as on balancing what is familiar and predictable with what is new and surprising.

The subsequent article by **Ewelina Maciąg-Szczepanik**, entitled *Z XIX-wiecznego kancjonatu. Pieśń o Ewie Turkowej (From a 19th-century hymnal. A song*

about Ewa Turkowa), focuses on a detailed analysis of a song by Jan Wilhelm Alexius dedicated to the eponymous heroine – an authentic historical figure sentenced to death for poisoning her husband in 1791. The author discusses the genesis of the work, its dissemination within the tradition of broadsheet prints, and the evolution of its title, which highlights a shift towards penitential and educational functions. The song is interpreted as a Lutheran religious lament, based on the monologue of a condemned woman, dominated by tension between despair and hope for divine mercy. The analysis reveals numerous biblical references and emphasizes the central Lutheran idea of salvation through faith rather than deeds, demonstrating the song's universal theological and existential dimension that transcends its specific historical context.

The analytical exploration of the art song is continued by **Anna Al-Araj** in her study *Wokół pieśni młodopolskiej inspirowanej poezją Tetmajera* (*Around the Young Poland Song Inspired by Tetmajer's Poetry*). Her discussion is conducted with reference to Mieczysław Tomaszewski's concept of the Romantic song and focuses on selected works by Mieczysław Karłowicz, Karol Szymanowski (Op. 2), and Henryk Opieński (Op. 13) set to lyrics by Tetmajer. The author points to the continuity of the Romantic tradition while identifying different strategies of its modernist transformation: the conservatism of Karłowicz and Opieński and the greater innovativeness of Szymanowski's early songs.

The next three articles are devoted to historical, analytical, and performance-related aspects of the guitar repertoire. The first one, by **Miłosz Mączyński**, entitled *Muzyka lutniowa Johna Dowlanda w świetle transkrypcji gitarowej i praktyki wykonawczej* (*The Lute Music of John Dowland in the Light of Guitar Transcription and Performance Practice*), analyses the oeuvre of the Renaissance English composer John Dowland from the perspective of contemporary guitar performance, focusing on interpretative issues arising from the transcription of lute music for the guitar. The author emphasizes the ambiguity of sources and editions, as well as the necessity of informed and conscious interpretative decisions.

Subsequently, **Małgorzata Żegleń-Włodarczyk**, in her analytical and interpretative study entitled *Litania (2023) na gitarę solo Leszka Wojtala – między intencją kompozytora a intencją dzieła* (*Leszek Wojtal's Litania (2023) for solo guitar: between the composer's and piece's intention*), discusses a work dedicated to her and repeatedly performed by her at numerous concerts and festivals. A substantial part of the article is devoted to interpretative and performance-related issues arising from stage practice. The author describes the process of developing her own sonic and technical solutions, emphasizing dialogue with the composer, as well as situations in which the work itself appeared to impose specific performance decisions. The conclusions are framed, inter alia,

within Umberto Eco's concept of the intention of the work. *Litania* for guitar by Wojtal is presented as a valuable addition to the contemporary classical guitar repertoire.

The third article devoted to guitar repertoire, by **Milena Kruszwic** and **Tomasz Rokosz**, entitled *Od polskiego oberka do amerykańskiego swingu. Inspiracje muzyką tradycyjną w twórczości i pedagogice gitarowej Tatiany Stachak* (*From the Polish Oberek to American Swing. Traditional Music as an Inspiration in the Guitar Works and Pedagogy of Tatiana Stachak*), addresses the presence of traditional music in the contemporary guitar repertoire and its significance in instrumental pedagogy. The analysis focuses on two works by Stachak – *Variations with an Oberek* and *Variations with Swing* – which represent different musical traditions and diverse approaches to the transformation of folkloric material. The authors identify mechanisms through which traditional music functions in the modern guitar repertoire while also seeking to define its role in instrumental teaching.

The *Research Articles* section concludes with three studies of a pedagogical and educational profile, focusing on the psychosocial, cultural, and didactic conditions of music education. In her article *Psychological Capital and Other Personal Resources of Instrumental Music Teachers in Music Schools: Towards a Model of Pedagogical Effectiveness*, **Kamila Hawrylak** addresses the significance of instrumental teachers' personal resources for their didactic, educational, and caregiving effectiveness in the context of contemporary challenges in music education and the growing mental health crisis among children and adolescents. Drawing on Conservation of Resources (COR) theory and the concept of Psychological Capital (PsyCap), the author proposes a model of teacher resources that includes self-efficacy, hope, optimism, and resilience, complemented by emotional intelligence, creativity, and reflexivity. She demonstrates that the level of these resources influences stress coping, the quality of teacher–student relationships, and overall teaching effectiveness. The article emphasizes the need for a holistic approach to instrumental pedagogy that recognises the teachers' psychological development as a prerequisite for the quality of music education.

Mirosław Kisiel and **Halyna Nikolai** present a study entitled *Transmisja kulturowa a folklor muzyczny w kształceniu przyszłych nauczycieli. Kontekst polsko-ukraiński* (*Cultural Transmission and Musical Folklore in the Education of Future Teachers: The Polish–Ukrainian Context*). The article analyses the role of musical folklore in preparing future teachers for cultural transmission, understood as a broadly conceived process of intergenerational transmission of values, norms, and traditions, implemented primarily through education. The authors emphasize the educational dimension of musical folklore in teacher education, high-

lighting its significance for the development of cultural, ethnopedagogical, and identity-related competences.

The section concludes with a text by **Krzysztof Jusiak** entitled *Edukacja muzyczna gitarzysty klasycznego i jazzowego – analogie i różnice* (*Music Education of the Classical and Jazz Guitarist – Analogies and Differences*), which offers a comparative analysis of guitar education in the fields of classical and popular (jazz) music. The author outlines differing educational objectives, teaching methods, and performance competences, and addresses the historical conditions shaping the presence of popular music in Polish music education, as well as contemporary curricular changes.

The *Reviews and Reports* section of Volume 20 comprises three texts. The first is authored by **Katarzyna Suska-Zagórska** and **Chenyang Zhao** (赵晨阳). The review article entitled *Inscenizacja opery "Dream of the Red Chamber" w Operze San Francisco – przełomowe wydarzenie w kontekście globalnej recepcji kultury chińskiej* (*Staging of the Opera "Dream of the Red Chamber" at the San Francisco Opera – A Breakthrough Event in the Context of the Global Reception of Chinese Culture*) focuses on the analysis of a work that may be regarded as a model example of the synthesis of Chinese and Western traditions in contemporary opera. The point of reference for the discussion is the classical novel by Cao Xueqin *Dream of the Red Chamber*, also known as *Honglou Meng* (紅樓夢), presented as the literary and cultural foundation of the analysed adaptation. The authors discuss adaptive strategies of the libretto and musical layer, including the integration of traditional Chinese instruments with a Western orchestra, and analyse the reception of the opera in the United States and China, revealing differing cultural determinants of its reception. They indicate that the work by Bright Sheng constitutes an important stage in global cultural exchange and opens new perspectives for the development of contemporary opera theatre.

Finally, the volume includes two reports from scholarly and artistic conferences. The first, authored by **Kamila Hawrylak**, presents an account of the fifth edition of the conference *Faces of the Guitar in Scientific Research*, held on 9 April 2025 at the Jan Długosz University in Częstochowa. The event brought together doctoral candidates and early-career researchers engaged in guitar studies, and its programme was structured into three thematic panels addressing performance, pedagogical, historical, and contemporary issues related to the classical guitar. A significant feature of the conference was the integration of scientific reflection with artistic practice, culminating in a guitar concert featuring the presenters.

The second report, authored by **Wojciech Gurgul**, concerns the first International Conference *Fusion & Influence: Classical and Popular Music Interactions*, held on 20–21 June 2025 in Nitra and Bratislava. The conference had a scholarly and artistic profile and was devoted to relations between classical and popular

music approached from an interdisciplinary perspective. Research papers and accompanying concerts presented the phenomenon of the crossover both as an object of theoretical reflection and as a living performance practice.

In conclusion, the Editorial Board extends its sincere thanks to the Authors for their contribution to the substantive content of this volume, as well as to the Reviewers for their diligent and insightful evaluation of the submitted manuscripts. Expressions of gratitude are also addressed to the language editors and proofreaders, whose work had a significant impact on the final shape of the publication.

Marta Popowska