

Role of Music Education in Social and Cultural Integration

ABSTRACT

The article aims at interpreting the collective behaviour of people subjected from early childhood to music education carried out with new, pioneering methods. This specific education takes place in Poniatowa, a small town in Lublin Voivodship, where a “musical conglomerate” has been in operation for 47 years, founded and managed to this day by a married couple of musicologists, Danuta and Witold Danielewicz. During the artistic work, unexpected and interesting effects of musical education have been observed, influencing the social integration of the children and young people subjected to this education.

KEYWORDS: music education; ensemble.

1. MUSIC EDUCATION

1.1. NEW THINKING ABOUT MUSIC EDUCATION

Having worked in the field of music education for 47 years, I am astonished to note that in terms of music Poland is a country

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of paradoxes: we have full concert halls and, at the same time, huge problems with singing a simple song together. We have full occupancy in music schools, while some children, after graduating from the first degree music school, and sometimes even the second degree, do not take an instrument in their hands for the rest of their lives. The general impression is that Poles do not associate music with the pleasure of creating and experiencing life.

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Nor do we see music as that branch of art which can bring a community together even for the time of singing a single song. Rather, we are comfortable as passive recipients, indifferent to what shapes our sensibility. Do we need to rethink music education? Why is this so?

Does this stem from the constantly deteriorating state of general musical education in Poland caused by erroneous cultural and educational policy decisions accumulated over the years? Can consistently conducted music education reverse these undesirable trends? Before answering this question, let me present, in brief, approaches to the impact of music on the social sphere from antiquity to modern times.

1.2. THE TWO APPROACHES IN THE HISTORY OF MUSIC

In the history of music we can observe two fundamentally different approaches:

- a. exposing its sensual and ludic approach as an art of imitating human feelings (derived from Aristoxenus of Tarentum);
- b. the Pythagorean approach, which reduces music to numbers and the order associated with them (Karpowicz-Zbińkowska, 2015).

This latter view shaped the understanding of music throughout the Middle Ages and had a significant influence on it almost

until the nineteenth century (Biela, 2013), and was later rejected during the “Romantic Cultural Revolution”. Moreover, the Pythagoreans shaped the theory of ethos by emphasising the vital connection between music and the human soul. Plato, on the other hand, attributed to music, within the *paideia*, special qualities in his conception of the ideal state. It seems that the greatest role in antiquity was played by St Augustine and his theology of music, which is a great system encompassing the whole universe, from the music of the visible world (*musica mundana*), through the music of the human soul and body (*musica humana*), to the music which is human works (*musica instrumentalis*).

This approach has shaped the understanding of music for almost a thousand years. However, it has unfortunately been largely forgotten with the modern world’s rejection of the Pythagorean-Platonic tripartition and the ancient vision of the world as harmony in general. Saint Augustine is perhaps the most influential Christian thinker who has shaped Western reflection on music in its theological approach. It was, however, so unfortunate that what has survived in the reception of his views on this subject to the present day is only marginal, mainly the statements contained in his “Confessions”. The Doctor of the Church thus still functions today as the main brake on Western theology of music, whereas he, rather, included a proper system of the theology of music in his philosophical dialogues. (Karpowicz-Zbińkowska, 2018)

Mead’s statement that “we must create new models for adults who should teach children not what they should learn but how they should learn, and not what they should identify with but what the value of identification is” retains its full validity (Mead, 1978, p.141). This statement should be supplemented by the observation that, in some cases, it is children who can teach adults;

this acquires special significance in the context of an increasingly widespread *paidocracy*. This does not remove the importance, and indeed is becoming increasingly important, in relation to the demands placed on teachers/leaders (Zaleski, 2003) who should follow Mead's assertion. A good teacher is a person who, apart from their substantive skills, is able to motivate students to learn effectively, but who is also able to educate them in such a way as to create fully-fledged human beings capable of acting as role models for the next generation. Sometimes technical achievements cause negative phenomena for the development of personality not only of individuals but also of whole generations (an example can be the 1000-year period of the decline of Gregorian chant caused by the invention of musical notation (!), which in turn had an impact (indirectly) on the development of heresy in theology (12th–13th centuries). Until the invention of musical notation, the entire repertoire of institutional chants of the Roman Catholic Church had to be learnt by heart by candidates for priests and monks, and later also ordained priests. This repertoire of religious chants contained a whole science (philosophy and theology of the church of that time, not allowing deviations (although there were some) from the obligatory direction set out by the Roman Church. When the learning of these "sung truths", being a kind of imprint instilled in the minds of especially young people (imprinting), ceased to be an absolute necessity (because there were missals, antiphonaries and other books with notes and texts of these chants), it turned out that the above mentioned imprinting was no longer so effective). The current events also prove that changes (or is it always progress?), e.g. in philosophy, cannot always be regarded as development. For example, Joachim of Fiore analysed, among other things, current changes taking place in the Roman Catholic Church in the thirteenth century.¹

¹ See contemporary analyses by Paygert and Napiórkowski (1995) or by Grzeszczak (2006).

The currently promoted “changes” in the perception of components as important for social integration as the family, the state, speech, values, etc. (redefinition of certain concepts and meanings of words, including religion and culture) do not support this integration. Therefore, music education seems to be one of the few fields in which it will still be possible to “take care” of the aforementioned cultural but also social integration.

1.3. “ROMANTIC REVOLUTION” IN MUSIC

With the “romantic revolution” in music came a period of direct relevance to us that continues to the present day. After such a synthetic/abbreviated account of the history of music in terms of its social impact, we can begin to approach the topic at hand, namely the role of music education in social and cultural integration.

It seems that in our activity we have found the answer to the questions posed in this way (in the initial part of this article), therefore this dissertation may become a useful guideline for educators working with children and youth in the artistic field, as well as for teachers involved in other forms of education of young enthusiasts (and not only). I will try to give in an uncomplicated formula and in relatively simple language a *modus operandi* and to motivate to creative activity (in its various manifestations) the children and youth entrusted to us, resulting in the expected socio-cultural integration.

The subject of our research is the process of upbringing and education in its various forms and the principles of evolution formulated by modern natural science became the basis of naturalistic pedagogy, whose assumptions were specified by H. Spencer (quoted after Wroczyński, 1979, pp. 31–32), Alfred Binet (1857–1911), and Maria Montessori (1870–1952) (Nowak, 1999, p. 205).

It is only in the 19th century that education takes on a figurative meaning, replacing Latin *educatio*. Even the famous Commission of National Education, set up in 1773, could not call itself the Commission of Education, as this would have meant at that time the Commission of Provisioning. In turn, Latin *educatio* means 'lead out' (*educare*, 'bring up', from *ex-duco* 'I lead out') and from some worse state to a better and higher one. (Danielewicz, 2013)

"Hence the real significance of education today consists in the transformation of man, in bringing the developing individual out of the animal state of nature and raising him to the state of cultural humanity" (Kunowski, 2001). It seems that the separation of the concepts of education and upbringing by some researchers dealing with this problem, as well as the adoption of this attitude by "decision-makers" in the sphere of education, produces mediocre and sometimes harmful effects, since both these activities should be immanently connected with each other. In the rest of this article we will use these two terms interchangeably, following a classic author in the field, Maria Przychodzińska (Przychodzińska, 2010). General music education, in its broadest sense, encompasses the entirety of processes involved in the musical teaching and upbringing of a person. It is generally treated today as a life-long process and therefore requires a complementary approach to address its social and cultural determinants. Purposefully organised educational activity is directed mainly at children and young people, therefore upbringing and education (Kunowski, 2003, p. 165) of the young generation is the main task of pedagogy. Often the research methods of pedagogy are borrowed from other, collaborating sciences. Already the founder of modern pedagogy, Johann Friedrich Herbart, used the methods of philosophical ethics and general psychology when talking about educational teaching. Some of Herbart's disciples tried to narrow the subject of pedagogy only to matters of training, education (Kunowski,

2001, p. 36), but in this article² I would like to refer to Herbart's pedagogy and his educational teaching, enriched with elements of personalistic education (Nowak, 1997, p. 205).

It is worth noting that Herbart himself was an excellent cello and piano player, and also that the history of education does not know any educational system that would not take music into account.

2. SOCIAL AND CULTURAL INTEGRATION

Social integration is the state of organisation, integration and harmonisation of various elements constituting a social community, referring to the sphere of norms and values, activities and communication between individuals and social groups (social integration).

An analogous statement applies to cultural integration, although both are based on (seemingly) different keystones, but their effects are similar. Within the concept of *social integration*, we can distinguish at least three basic types:

- normative integration, which defines the state of congruence/compliance of the behaviour of a given community's members with the patterns of actions valid in this community;
- functional integration, which refers to the degree to which the actions of specific individuals are compatible with the roles established for them (by tradition, aptitude, etc.);
- communication integration, which shows the intensity of information exchange in a given social system (social integration).

Social integration is a fundamental condition for the existence, action and activity of any social group or collective; socialisation, with various types of social control, contributes to its maintenance.

² See Ł. Kurdybacha (Ed.) (1965), *Historia Wychowania* (Vol. 2), Warsaw: PWN.

The study of social processes in terms of integration requires concepts and theories that order and explain these processes. The above-mentioned types of integration can be considered as such, followed by the concept of territorial collectivity (commune, region), the categories of “self”, “outsider”, marginality, identity, ethnic group, correlates of integration and cultural adaptation, and the understanding of socio-cultural patterns (Jacher, 2006).

Why can we speak of the social dimension of music and that it is a social product? It seems that we are entitled to point to at least five such elements which unequivocally indicate the social character of music, and therefore of music education without which it is impossible to imagine the existence of professional music as well as folk music. The organisers of the famous Festival of Folk Bands and Singers in Kazimierz Dolny have introduced a special category called “big-small”, in which master instrumentalists and folk singers present their students. Its aim is to promote young people continuing folk traditions and older masters passing on this knowledge, pointing out that practicing any kind of music requires (musical) education, even the folk one, unjustly neglected in some environments.

- Music is an element of culture; especially in the narrower sense, it is an element of symbolic culture, and thus a carrier of specific meanings, conveying content and mediating interpersonal communication.
- Music is a social relation because around it bonds are formed, interactions are built, a network of mutually oriented actions of social actors is created.
- Music is a form of social context, with which certain normative rules and socially accepted patterns of action are closely associated.
- Music is closely linked to social change. It is entangled in a continuous process of dynamic socio-cultural transformations, taking place in cyclical succession.

- Music has socially relevant functions: from a communicative, identity and integration function, to (mostly) utilitarian functions (religious and entertaining) and a political function. Music is closely linked to any social/political change. It is entangled in a continuous process of dynamic socio-cultural transformations, taking place in cyclical succession (Jabłońska, 2018).
- Music, like any art object, is a cultural object and this in turn is “a set of shared meanings expressed in a certain form. In other words, it is a socially meaningful form of expression that can be heard, seen, touched or spoken” (Griswold, 2013). It is therefore, in a way, a “social entity” because of a number of components that have been outlined here. They demonstrate the eminently social and therefore also inclusive nature of music. The above remarks are intended to indicate the most important elements, and only encourage further research into the socially inclusive nature of music education.

It seems that further research is needed into the role of music education and its importance for social inclusion. The scarcity of literature indicates that this issue has not been sufficiently appreciated and analysed so far, therefore we would like to deal (at least fragmentarily) with this issue based on the example of educational activities undertaken forty-seven years ago (in 1975 and continued to this day) by my wife Danuta and me in Poniatowa (near Lublin).

3. OBJECT OF OBSERVATION/RESEARCH

3.1. SCHOLARES MINORES PRO MUSICA ANTIQUA

In order to bring the reader closer to the issue upon which I would like to conduct the analysis mentioned above, let me present (in a nutshell) the history of the creation of this unusual “musical conglomerate”, in which the changes in the behaviour of children and young people influenced for several years by the pioneering

method of musical education/formation used by us have been observed using the interactive method of participatory observation of a genetic type (I am the founder and still run the “conglomerate” together with my wife). The case study method will also be useful because it will describe a particular case/continuum occurring and observed by the author.

Music education of children and youth in the ensemble *Scholares Minores pro Musica Antiqua* and other musical groups, as well as observations arising from this education, have made us aware of many previously unseen phenomena, which I would like to analyse in this article, and present the results of these analyses in subsequent parts of the work. In order to precisely present the observed reality, I will start from the beginnings of musical training of children and youth in Poniatowa through the development of the ensemble with all its successes as well as failures, which shaped our attitude towards music education offered to children in our early music ensemble project called *Scholares Minores pro Musica Antiqua* early music ensemble, until now. I am going to discuss the implementation of the my pedagogical principles, which have resulted in an unexpected artistic success that transcends Poland (see the References section for a list of concerts and online performances). Finally, I would like to point out the formation of attitudes towards music as a principle of holistic, integral music education and, as a result, social and cultural integration.

3.2. PONIATOWA

Poniatowa is a small town of around 9,000 inhabitants, located in the south-western part of Lublin Voivodship. The population of Poniatowa consisted of people coming continuously from the surrounding villages and also from other regions of Poland (e.g. Skarżysko-Kamienna) due to the necessity of employing a skilled workforce in the then electromechanical plants. Along with these incomers, the influence of traditional cultures (acculturation) rep-

resented by these “immigrants” mixed and disappeared, further weakening (“Do we need a new music education?”, 2011) and disintegrating the local social structure of the culture of Poniatowa’s inhabitants. This situation (as far as music education is concerned) changed when Danuta Danielewicz started working at the then Collective Communal School, which was soon joined by me, a researcher at the Institute of Musicology of the Catholic University of Lublin.

After the initial stage of education (about 3 years) the streak of success began (first nationally and over time also internationally (until today the ensembles of Poniatowa have performed over 3,400 concerts in the country and have taken 123 foreign concert tours in countries like Australia, Japan, USA, Canada, Mexico, Ecuador and all over Europe (for a list of all concert tours, see Danielewicz (2013)). It should be pointed out that the number of ensemble members varies between 200 and 300 (Map 1) depending on the financial possibilities in each school year. In the area of early music, the activity of the Scholares Minores pro Musica Antiqua ensemble should be emphasized. Other musical ensembles, such as the Szczygiełki choirs (Szczygiełki Małe, Szczygiełki Średnie, Szczygiełki, Szczygiełki Grandi, Szczygiełki Fenix, and Szpaczki), Papa Chorda (The Classical Guitar Ensemble), O sole mio (The Mandolin Ensemble), KOS (The String Chamber Orchestra), Il Cardelino and Il Cardelinetto (The Long Flute Ensemble), Junior Band, Czarne Bociany (Folk Group and others created *ad hoc* for specific needs – all perform mainly modern music in different styles and genres. In total, around 200–250 children and young people take part in the activities every year.

3.3. THE INTEGRATIVE EFFECT OF MUSIC EDUCATION

In order to demonstrate the integrative effect of music education, the following observations should be made:

- a. Children participate with great enthusiasm (the attendance is between 90 and 95 per cent.
- b. Children greet one another with great attentiveness (kissing, giving small gifts, etc.). [The girls, when asked if they behave the same way at school, say they do not... "because it is different here!!!" while boys maintain "rough friendships").
- c. They enjoy spending time together and even sleep in each other's homes (with parental permission).
- d. These friendships continue into adulthood, and the imprinted music education and positive patterns of behaviour (mutual help, the ability to trust a colleague tested in various situations, mutual understanding, jointly achieved goals) made these former children and now grown-ups (sometimes 50 years old) turn to us, the artistic management, with the request to organise them in a choir! Of course, our response was positive and in 2013 the Szczygiełki Fenix Choir was established (it reached a very high artistic level in a short time and in 2016 was awarded first place in the 1st International Festival of Choral Music "Cantantes Lublinensis" in Lublin. In addition, and this should also be emphasised, people who are not former members of our ensembles have joined the choir. Even the period of the pandemic did not disrupt the meetings of this choir as it did not inhibit the continued social integration of its members.

Map 1. Distribution of towns within Lublin Voivodship inhabited by children and young people participating in the activities of *Poniatowa* ensembles.



Table 1. Alphabetical listing of localities inhabited by children and young adults participating in the activities of the Poniatowa ensembles between 2000 and 2020 (see the corresponding locality numbers in Map 1).

No.	Locality	District	Number of children
1	2	3	4
1.	Adelina	Opole Lubelskie	1
2.	Bełżyce	Lublin	12
3.	Bochotnica	Puławy	1
4.	Borów	Opole Lubelskie	4
5.	Borzechów	Lublin	6
6.	Braciejowice	Opole Lubelskie	4
7.	Chodel	Opole Lubelskie	75
8.	Dąbrowa Wronowska	Opole Lubelskie	6
9.	Dąbrowa Godowska	Opole Lubelskie	1
10.	Dębiny	Opole Lubelskie	1
11.	Elżbieta Kolonia	Opole Lubelskie	1
12.	Emilcin	Opole Lubelskie	2
13.	Głusko	Karczmiska	1
14.	Godów	Opole Lubelskie	31
15.	Górna Owczarnia	Opole Lubelskie	3
16.	Góra	Bełżyce	2
17.	Grabówka	Opole Lubelskie	2
18.	Grabówka II	Opole Lubelskie	1
19.	Granice	Kraśnik	2
20.	Góry Opolskie	Opole Lubelskie	1
21.	Jaroszewice	Lublin	1
22.	Józefów	Opole Lubelskie	4
23.	Karczmiska	Opole Lubelskie	4
24.	Kazimierz Dolny	Puławy	10
25.	Kazimierzów	Opole Lubelskie	1
26.	Kąty	Wilków	1
27.	Kębło	Puławy	1
28.	Kępa Borzechowska	Lublin	2
29.	Kępa Chotecka	Opole Lubelskie	1
30.	Klementowice	Puławy	1
31.	Kluczkowice	Opole Lubelskie	5

1	2	3	4
32.	Kłodnica	Wilków	4
33.	Kłodnica Dolna	Lublin	1
34.	Kłodnica Górna	Kraśnik	5
35.	Kocianów	Opole Lubelskie	4
36.	Kolczyn	Opole Lubelskie	1
37.	Kolonia Borów	Lublin	2
38.	Kolonia Chruślina	Opole Lubelskie	1
39.	Kolonia Łubki	Opole Lubelskie	3
40.	Kolonia Niezabitów	Opole Lubelskie	1
41.	Kolonia Poniatowa	Opole Lubelskie	4
42.	Kolonia Rzeczyca	Puławy	1
43.	Kolonia Struża	Świdnik	1
44.	Kolonia Wolica	Opole Lubelskie	6
45.	Komaszyce Nowe	Opole Lubelskie	2
46.	Konopnica	Lublin	2
47.	Kowala	Opole Lubelskie	16
48.	Kowala II	Opole Lubelskie	5
49.	Kraczewice	Opole Lubelskie	70
50.	Las Dębowy	Opole Lubelskie	5
51.	Leśniczówka	Opole Lubelskie	4
52.	Lubartów	Lubartów	1
53.	Lublin	Lublin	25
54.	Łąki	Puławy	1
55.	Łubki	Lublin	4
56.	Majdan Trzebieski	Opole Lubelskie	7
57.	Marynin	Lublin	1
58.	Matczyn	Lublin	1
59.	Miłocin	Lublin	3
60.	Młynki	Opole Lubelskie	7
61.	Moszna	Lublin	3
62.	Nałęczów	Puławy	5
63.	Niedźwiada Duża	Opole Lubelskie	7
64.	Niezabitów	Opole Lubelskie	8
65.	Niezabitów Kolonia	Opole Lubelskie	1
66.	Nieżdów	Opole Lubelskie	1
67.	Obliźniak	Opole Lubelskie	2

1	2	3	4
68.	Opole Lubelskie	Opole Lubelskie	71
69.	Osiny	Opole Lubelskie	2
70.	Ożarów	Opole Lubelskie	1
71.	Plizin	Opole Lubelskie	3
72.	Poniatowa	Opole Lubelskie	237
73.	Poniatowa Wieś	Opole Lubelskie	7
74.	Puławy	Puławy	2
75.	Puszno Godowskie	Kraśnik	1
76.	Ratoszyn	Chodel	30
77.	Ruda Maciejowska	Opole Lubelskie	1
78.	Rybitwy	Opole Lubelskie	1
79.	Ryczydół	Kraśnik	1
80.	Rzeczycza	Puławy	1
81.	Skowieszyn	Puławy	3
82.	Słotwiny	Opole Lubelskie	2
83.	Splawy	Opole Lubelskie	4
84.	Szczekarków	Wilków	1
85.	Szczuczki	Bełżyce	9
86.	Świdnik	Świdnik	2
87.	Trzciniec	Wilków	1
88.	Urządków	Wilków	1
89.	Wąwolnica	Puławy	3
90.	Wandalin	Opole Lubelskie	2
91.	Wilków	Opole Lubelskie	2
92.	Witoszyn	Puławy	1
93.	Wojciechów	Lublin	2
94.	Wronów	Opole Lubelskie	5
95.	Wrzelowiec	Opole Lubelskie	1
96.	Urzędów	Kraśnik	1
97.	Zagłoba	Opole Lubelskie	4
98.	Zajączków	Opole Lubelskie	2
99.	Zakrzów	Opole Lubelskie	5
100.	Zastów Karczmiski	Opole Lubelskie	1
101.	Zastów Polanowski	Puławy	1
102.	Żyrzyn	Puławy	3
			Total: 837

The methodology used with the *Scholares Minores pro Musica Antiqua* ensemble was strictly pioneering. This ensemble was the first of its kind, in Poland and most probably also outside of Poland, which in its activities presented the whole cultural sphere of the period from the Middle Ages to the Baroque. The ensemble sings (from one voice to even six voices), plays dozens of ancient instruments such as: krumhorn, kortholt, cornamuse, chrotta, viola da gamba (consort), hurdy-gurdy, Macedonian hurdy-gurdy, Rauschpfeife (an instrument similar to the shawm without an equivalent in Polish), lutes (of various sizes), Spanish laud, drumla, fidele (soprano and alto), long flutes (consort) and many others. The ensemble also performs old dances such as pavana, saltarello, courante, and even incorporates some acrobatic elements into the concerts in the style of the medieval jesters.

At rehearsals and during all trips outside Poniatowa, all participants (adults as well) are bound by rules and regulations, enforced consistently during the duration of a given activity. This creates a precise framework of desired behaviour, which creates a good atmosphere and mutual respect, e.g. during further trips so-called parent-child pairs are formed (child(ren) and mother. "Children" do not have any travel experience and "mothers" or "fathers" already have (i.e., they have already participated in at least one or more trips. A "child" with any problem turns to "mother or "father" (although sometimes the age difference between "parent" and "child" was one year or they were even equals). If the "child" cannot be helped by the "mother" or "father" only then can the "staff", i.e. the adults, be approached. Such an arrangement of the hierarchy in the ensemble makes both sides very independent (both the "child" who did not want to "bother" the "mother or father", i.e. the older colleagues, and the "parents" trying to solve all problems with which their "children" approached them. Parents (the real/biological ones) always rave about how their "real child" has become independent after each such trip. It should be noted that the number of adults never ex-

ceeded the prescribed one person per ten participants, in contrast to visiting art groups from other countries where the number of adult participants often corresponded to the number of children or young people.

The creation of relationships (mother/father–child) allows the establishment of specific “family” relationships, resulting in greater understanding in later years between the younger and the older group (sometimes the age difference could be as much as a dozen or more years (it teaches altruism while teaching how to solve problems (in the future) for their own children. Thanks to this method, age “ghettos” did not form, where the older ones, at least, did not notice the younger ones and *vice versa* the younger ones did not show distrust towards the older ones. At this very preliminary level, the initial social integration took place (and still is).

Joint concerts, participation in competitions, trips, recreational and fitness camps, etc. result in the band/choir achieving common goals that give collective satisfaction (a good performance/concert that pleases the jury or the audience. Such an ensemble/choir wants to have a sense of homogeneity, so there is a centripetal tendency, a tendency to eliminate individual differences and to overlook diversity. At the same time these people learn to show respect for each other, empathy, mutual acceptance, focusing attention, responding to each other, i.e. skills that are important for building real trust in a group. Occasionally there may be individual initiatives to express dissatisfaction, anger or protest, but the appropriate behaviour of the leader/teacher/conductor allows such actions to be “neutralised”, which, supported by other, conscious (older) members of the group, ends such a “rebellion”. In other situations, where success does not depend on the homogeneous attitude of all members of a choir or ensemble, group members could select themselves into smaller groups on the basis of similarities and opposites, looking for someone who is similar to them, who is attractive to them. In this phase, a very important

person is the mentor, who will explain, right at the beginning of the new member's presence in the ensemble, how important it is to have a common attitude, to play with "one goal" in order to achieve success (Witek-Kulawik). It should be noted that, as ensemble leaders, we are in a rather comfortable position because membership of our group is not compulsory (as is the case with "normal" schools). The group thus formed is therefore characterised by a high level of self-awareness, trust and cohesion, open communication, taking initiative and responsibility, acceptance and a tendency to support individuals rather than attack them. The goal becomes integration on a higher level and identification with the group, feelings of admiration, group strength, desire to be together, mutual respect prevail. An additional element is the higher/artistic experiences/feelings and these bind the members of the ensemble to each other most strongly. There are long periods of mutual presence, of joint educational and artistic influence. **A total of 5,013 people participated in the trips abroad (until February 2019) (some of them several times) and the trips lasted a total of 1,360 days (i.e. more than 3.5 years).** Detailed data on artistic trips abroad can be found in the appendix. The time spent together on classes, trips, concerts, competitions, fitness camps and festivals in the country is not accounted for; otherwise these figures would certainly be several times higher.

The total time spent together, in some extreme cases, probably exceeds the time spent actively with the biological parents. It is important to realise that the time for such parent-child contact is sometimes very limited due to the parents' frequent overwork, (often compulsive) TV watching, computer "gaming", sleep, and extracurricular activities, such as: English (or any other language), karate, swimming, tennis, riding a horse, etc. Therefore, in some cases, time spent away from home is more important for the development of a young person and becomes more important than the nurturing (?) influence of the home. The quality of this "out-of-home" upbringing influences the type of interaction in

contemporary society, a topical and extremely important area of psychodidactic knowledge related to the essence of the social and personal development of children, adolescents and adults in the era of the “society of knowledge and progress”. Social reality is characterised by rapid scientific and technological progress, the extinction of simple activities in favour of mentally and practically complex ones, which entails the need for creative people. Before discussing the influence of music on various aspects of social life (including integration), it is necessary to tell ourselves about the purely physiological functions of music, which directly affect the human brain, and young people in particular (Gander & Gardiner, 1981, p. 211).

3.4. MUSIC STIMULATION

It turns out that the human brain reacts in a very specific way to being stimulated by various stimuli, including music (see Żurkowski, 2000) (we are talking here about active practice of music (vocal or instrumental) by children and young people and not about listening to it).

Research into the cerebral organisation of language processes has shown that the left cerebral hemisphere plays a dominant role in the organisation of linguistic competence (vocabulary, knowledge of grammatical rules, ability to form utterances) and the right cerebral hemisphere specialises in the organisation of pragmatic functions (using language in a social context, using prosodic devices appropriately, adapting the style of expression to the context, etc.). The way information is stored in these hemispheres can be compared to different data storage technologies: analogue and digital (Danielewicz, 2013). These differences are best demonstrated in Table 2.

Table 2. Higher-order functions of the brain.

Left hemisphere (digital)	Right hemisphere (analogue)
Speech	Descriptiveness
Reason	Gestures
Logic	Intuition
Rules	Feelings
Principles	Creativity
Analysis (details)	Synthesis (a general view)
Science	Art, music, dance
Strategy for thinking and acting: gradually, step by step	Strategy for thinking and acting: spontaneously and comprehensively
Recognition of temporal relationships	Recognition of spatial relationships

The authors of a book on the problems of music education (Białkowski, Grusiewicz, & Michalak, 2010, p. 12) are aware that this observation is significant and even crucial for the presentation of the full need for teaching music in general education (and not only) in Poland, which is worth quoting in its entirety among the quoted arguments indicating the extraordinary importance of music education for young people, both “justifications” referring directly to the musical-educational principals are cited in this context, as well as those pointing to the special role of music in shaping competences that are important from the point of view of life in the contemporary social world (development of creative potential, problem-solving skills, social integration, cooperation and communication, creative use of media, etc.)”. This line of thinking, which has been present in the world and in Poland for a long time, is experiencing a kind of renaissance today, especially after the publication of a report by the influential American organisation Partnership for 21st Century Skills titled *21st Century Skills Arts Map* (Partnership for 21st Century Learning).

This highly original document, prepared by a group of eminent experts from the world of art, business and education, is

today one of the most inspiring premises for a discussion on the place and role of art in (music) school education. It is also recognised as an extremely strong and capable weapon in the fight for a worthy place for music in education against both the educational administration and the awareness barriers in the minds of parents themselves. The authors of the project have conclusively demonstrated that modern artistic education (including music education) is not only an opportunity for the development of skills and competences attractive to children and young people, but also a necessity dictated by the nature of contemporary cultural and civilisational changes. Overall, practising music makes each person subject to it more conscious, better organised and integrated into the world around them.

4. THE ASPECT OF AGORAL GATHERINGS IN THE ACTIVITY OF THE ENSEMBLE SCHOLARES MINORES PRO MUSICA ANTIQUA

Reading the available literature on the subject has drawn our attention to a previously unanticipated aspect of our research, namely, the obviously occurring elements of agoral gatherings. These gatherings (Biela, 1989) in the activity of groups from Ponia-towa mean being with each other from the earliest years of life at rehearsals, concerts, trips, etc. This mutual presence causes quite a large group of young people to come together (who become grown-up eventually), and the appropriate setting and realisation of common (higher) goals: the acceptance of these gatherings.

The negative impact of gatherings with a larger number of people is the most studied area of psychology and sociology, where attention focuses mainly on pathologies such as dysfunctions, dis-integrations, deviations and other aspects of negative deviations than to the positive side of human behaviour (Biela, 1989). The unique experiences of the participants in an agoral assembly have very positive consequences not only for the individuals involved,

but are also associated with positive transformations on a social scale. On the basis of a psychological analysis of agoral experiences, the following features of the agoral processes themselves can be listed (Biela, 1989):

- unity of emotional, motivational and cognitive experiences during agoral gatherings;
- communal character of agoral experiences, reaching the depths of human social nature, having its origins in universal human needs;
- cumulative power of collective processes and behaviours, indicating the direction of positive change and widely accepted social aspirations;
- strong rooting of agoral experiences in both the individual and collective memory of the participants in these gatherings;
- radiation of agoral processes on persons who were not participants in the gathering (Biela, 2006).

Although the characteristics indicated by Biela refer to gatherings with a large number of participants, on closer analysis it turns out that the same components also correspond to some “micro gatherings”, as indicated in the article.

5. MUSIC EDUCATION AND SOCIAL INTEGRATION

The presented case of music ensembles from Poniatowa makes it possible to answer a number of questions posed in the initial section of this article, namely:

we urgently need (at least) a new way of thinking about music education of children and young people in terms of social integration, so necessary for the cohesive existence of society. In Polish secondary schools, *technikum* colleges, etc., one hour of music education a week is obligatory, and only in the first grade in an alternative system (to be chosen by the head teacher between arts and music), while e.g. in Texas and California, five hours a week of

active music making (choir, orchestra, ensembles of various character (are obligatory (in high schools). In the Texas example, we noted that despite the very heavily mixed composition (in terms of race) of the students, we did not notice any conflicts and the social integration (in the colleges and universities we visited) was actually excellent (could it be the influence of music education? There is an urgent need to change the disdainful attitude of decision-makers (as well as school headmasters and teachers) and even so-called average citizens towards the practice of music (disparagingly called "singing songs") by children and young people, and to ensure a steady supply of appropriately trained teaching staff. These mistakes are probably the result of the accumulating decisions of the relevant authorities in the field of music education, although we are convinced (on the basis of forty-seven years of artistic and educational work) that consistent work in this area can produce unexpected results in the form of serious artistic successes and amazing achievements in the field of social integration.

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Appendix. International trips of the Poniatowa ensembles.

Trip details	From	Total days spent travelling	Total participants	No. of staff	Ensemble
1	2	3	4	5	6
Belgium (Neerpelt)	25 Apr 1979	8	25	4	Scholares Minores
Portugal (Figueira da Foz)	1 Sept 1979	9	2	1	Soloist from SM
Belgium (Neerpelt)	28 Apr 1980	10	62	7	Szczygiełki
Yugoslavia (Belgrade)	01 Oct 1980	9	35	3	Scholares Minores
Turkey (Ankara)	14 Apr 1981	16	26	3	Scholares Minores
Germany (Koenigswinter)	24 Jun 1981	14	47	3	Szczygiełki
Turkey (Ankara)	16 Apr 1982	14	27	4	Scholares Minores
UK (Llangollen, Clacton-on-Sea), Germany (Koenigswinter), Belgium (Hechtel)	24 Jun 1982	43	48	5	Szczygiełki
Czechoslovakia (Olomouc)	1 Sep 1981	6	57	4	Szczygiełki
UK (Clacton-on-Sea)	24 Jun 1983	26	51	6	Scholares Minores + Szczygiełki

1	2	3	4	5	6
Germany (Boltenhagen)	12 Aug 1983	12	75	9	Szczygiełki + Scholares Minores
Germany (Halle)	5 July 1984	8	66	5	Szczygiełki + Scholares Minores
Spain, Austria, Belgium, Germany	29 Aug 1984	33	44	5	Scholares Minores
Switzerland (Neuchatel)	8 Apr 1985	14	42	5	Szczygiełki + Scholares Minores
Bulgaria (camping)	1 Aug 1985	13	25	3	Szczygiełki + Scholares Minores
Germany (Hamburg, Hannover, Brema)	12 Feb 1986	10	46	7	Scholares Minores
France (Nantes), Germany (St Joris)	22 Feb 1986	13	46	3	Szczygiełki + Scholares Minores
UK (Harrogate, Romford)	23 Mar 1986	17	43	4	Scholares Minores
France (Chinon)	26 Jul 1986	20	41	3	Scholares Minores
Germany (West Berlin)	27 Nov 1986	7	44	5	Scholares Minores
Japan (Tokyo, Sapporo, Kimobetsu)	14 Jul 1987	12	12	2	Scholares Minores
USSR (Brest)	22 Sep 1987	2	46	5	Szczygiełki
Germany (Königswinter)	8 Oct 1987	13	45	5	Szczygiełki
Turkey (Ankara, Istanbul)	12 Apr 1988	18	28	4	Scholares Minores
USSR (Luniniec)	22 Jun 1988	2	25	4	Szczygiełki
Bulgaria (Primorsko)	1 Aug 1988	14	36	4	Szczygiełki, Scholares Minores
Germany (West Berlin)	14 Sep 1988	6	36	5	Scholares Minores
USSR (Brest)	15 Oct 1988	2	31	5	Szczygiełki
Belgium (Neerpett)	26 Apr 1989	8	37	7	Scholares Minores
GDR (Halle)	09 May 1989	7	79	7+2	Szczygiełki
USSR (Luniniec)	26 Jun 1989	6	39	4	Szczygiełki
Hungary (Debrecen)	16 Aug 1989	7	43	7	Szczygiełki

1	2	3	4	5	6
Germany (Rothenburg, Wümme)	28 Sep 1989	10	40	3	Szczygiełki
Germany (Werther)	14 Dec 1989	7	40	6	Junior Band Szczygiełki
Finland – 1st tour	25 Mar 1990	18	30	3	Scholares Minores
Germany (Görlitz)	17 May 1990	3	45	3	Scholares Minores
Austria (Schlosshof, Vienna)	20 May 1990	2	30	3	Scholares Minores
USSR (Baranovich, Luniniec)	2 Jun 1990	4	46	6	Scholares Minores
Spain, France, Austria	30 Aug 1990	24	41	4	Scholares Minores
Germany (Berlin), Finland (Vaasa) Tornio)	10 Oct 1990	22	47	5	Szczygiełki
Finland – 2nd tour	31 Mar 1991	15	32	4	Scholares Minores
Germany (Berlin)	5 Dec 1991	4	43	6	Szczygiełki
Austria (Groß-Siegharts)	9 Apr 1992	3	77	32	Scholares Minores + Parents
UK	9 Jul 1992	19	41	3	Scholares Minores
Finland (Jaakobstad, Vaasa)	1 Oct 1992	21	37	4	Scholares Minores
Germany (Lüchow, Berlin)	3 Nov 1992	6	42	5	Szczygiełki
Germany (Halle), Poland (Mikołów)	3 May 1993	8	37	6	Scholares Minores
Hungary (Komlo)	9 Jun 1993	8	47	5	Szczygiełki
Germany (Berlin)	27 Aug 1993	5	36	4	Scholares Minores
Austria (Groß-Siegharts), Poland (Rabka)	27 Sep 1993	8	39	7	Scholares Minores
Germany (Langendorf)	25 Nov 1993	6	45	5	Szczygiełki
Spain, Netherlands	14 Dec 1993	32	35	3	Scholares Minores
Germany (Halle)	4 May 1994	6	49	7	Szczygiełki
Netherlands (Pufflijk), France (Chartres)	12 Sep 1994	17	35	4+2	Scholares Minores

1	2	3	4	5	6
Germany (Halle, Langendorf)	3 May 1995	7	28	5	Junior Band, O sole mio
Hungary (Komlo)	14 Jun 1995	8	46	5	Szczygiełki
Holland (Arnhem, Pufflijk)	26 Jun 1995	12	43	5	Szczygiełki
Turkey (Ankara, Bursa)	14 Apr 1996	15	25	4	Scholares Minores
Germany (Berlin)	5 Jun 1996	5	34	4	Scholares Minores
Holland (den Haag, Wognum)	3 Oct 1996	11	45	5	Szczygiełki
Czech Republic (Sumperk)	14 May 1997	6	46	5	Szczygiełki
USA, Canada	12 Jun 1997	32	31	4	Scholares Minores
Germany (Gotha, Lehnin, Wolffenbutel)	5 Sep 1997	12	35	5	Scholares Minores
Czech Republic (Prague)	21 May 1998	6	46	6	Szczygiełki
Germany (Rothenburg)	26 May 1998	11	44	5	Szczygiełki
Germany (Berlin)	1 Sep 1998	7	32	6	Scholares Minores
Germany (Gotha)	27 Oct 1998	7	5	2	Scholares Minores
Germany (Munster, Berlin)	3 Dec 1998	9	33	4	Scholares Minores
Germany (Halle)	5 May 1999	6	33	4	Scholares Minores
Germany (Gotha)	30 Jun 1999	7	49	5+2	Szczygiełki
Australia (Sydney, Melbourne, Brisbane)	17 Aug 1999	38	27	3	Scholares Minores
France (Reims, Chinon, Pau)	23 Oct 1999	13	43	4+2	Szczygiełki
Lithuania (Vilnius)	13 Sep 2000	5	35	3+1	Scholares Minores
Germany (Hannover EXPO)	3 Oct 2000	7	13	2	Scholares Minores
Germany (Halle)	2 May 2001	6	54	5	Szczygiełki
Austria (Groß-Siegharts)	7 Jun 2001	5	37	5+2	Scholares Minores
Spain (Cantonigros, Barcelona)	17 Jul 2001	15	55	3+2	Szczygiełki

1	2	3	4	5	6
Portugal (Coimbra), Germany (Dudenhofen), France (Chinon), Czech Republic (Plsen)	20 May 2002	18	49	4+2	Szczygiełki
Austria (Vienna)	27 Feb 2003	5	30	4	Scholares Minores
Lithuania (Daugai)	24 Jul 2003	12	29	3	KOS I
Germany (Berlin)	27 Aug 2003	7	33	4	Scholares Minores
Mexico (Puebla, Pachuca, Tlaxcala)	8 Jul 2004	20	25	4	Scholares Minores
Ukraine (Yalta)	30 Oct 2004	10	63	4	Szczygiełki
Germany (Halle)	4 May 2005	8	40	3	Scholares Minores
Greece (Preveza, Kanali, Nikopolis)	4 Jul 2005	10	43	3	Szczygiełki
Germany (Lübeck, Hamburg, Münster)	18 Aug 2005	13	40	3	Scholares Minores
Austria (Groß-Siegharts)	11 Nov 2005	4	41		Cum musica
Germany (Braunschweig)	27 Apr 2006	5	36	3	Scholares Minores
Bulgaria (Kiten) – younger group	28 Jun 2006	12	51	4	Szczygiełki
Bulgaria	8 Jul 2006	12	51	5	Szczygiełki
Spain, France, Germany	25 Aug 2006	24	41	4	Scholares Minores
Austria, Switzerland, Germany	11 May 2007	15	43	5	Scholares Minores
Bulgaria	18 Jul 2007	17	32	3	Carduelis
Mexico	4 Jul 2007	23	30	3	Scholares Minores
Spain (Barcelona)	28 Nov 2007	9	45	5	Szczygiełki
Slovakia (Namestovo)	16 May 2008	4	40	2	Carduelis
Ukraine (Kamyanets Podilsky)	22 May 2008	5	38	5	Szczygiełki + KOS
Bulgaria (Kiten)	20 Jun 2008	15	39	4	Scholares Minores
Macedonia (Ohrid)	17 Aug 2008	13	40	3	Scholares Minores
Germany (Halle)	6 May 2008	6	38	4	Scholares Minores
Czech Republic (Plzen)	16 Jun 2009	6	46	4	Szczygiełki

1	2	3	4	5	6
Hungary	10 Jul 2009	4	40	4	Carduelis
Serbia	8 Oct 2009	5	39	4	Scholares Minores
Czech Republic (Prague, Lidice)	9 Jun 2010	7	38	4	Scholares Minores
Slovakia (Bratislava)	8 Jul 2010	5	45	2	Carduelis
Ecuador	23 Sep 2010	19	26	4	Scholares Minores
France (Normandy)	23 Oct 2010	20	37	4	Scholares Minores
Italy (Rome)	26 Apr 2011	10	41	10	Szczygiełki
Mexico	24 Aug 2011	20	29	3	Scholares
Czech Republic	6 Dec 2011	7	46	4	Szczygiełki
France (Nancy, St. Avold)	14 May 2012	10	39	4	Scholares
Germany (Söhlde)	17 Oct 2012	7	36	3	Scholares
Croatia (Blace)	17 Jun 2013	11	47	4	Scholares + Szczygiełki
Italy (Rome, Monte Casino, Assisi)	21 Apr 2014	11	46	10	Scholares Minores + Szczygiełki
Mexico (Puebla and others)	11 Aug 2014	17	24	4	Scholares
Germany (Halle)	1 Oct 2014	9	34	3	Scholares (younger)
Croatia (Hungary)	12 Jun 2015	13	50	5	Szczygiełki
Germany (Söhlde)	15 Jul 2015	8	36	4	Szczygiełki
USA (California, Nevada)	17 Feb 2016	16	28	4	Scholares
Hungary	13 Jul 2016	13	48	7	S.M. + Szczygiełki
Italy (Vatican)	17 Oct 2016	11	44	4	S.M. + Szczygiełki
Croatia	4 Jul 2018	12	49	5	Szczygiełki
USA (Texas, California)	5 Feb 2019	21	33	4	Scholares Minores