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**Applications of Carpathian folk music in
contemporary music**

Master of Arts by Research

Abstract

To say that music reflects one's emotional states and serves as a solution to understand one's inner self can be seen as cliché, however only by those never affected by it. Roles of music may vary, although some remain the same globally - its purpose is to bring joy. As simplistic as it seems, it takes an extensive process of critical analysis on many levels to come to the above conclusion. This process is the main goal of my work.

Gone are the times of hermetic subcultures; globalisation of today's world also affected the music. Merging genres is a common phenomenon; an extension of two emotional states from two opposite sides of one spectrum. Millennial generations raised in two different worlds - for example Eastern and Western Europe - tend to explore the past in order to be able to understand 'the now' and to recognise where to go in the future. One of the ways of the above mentioned exploration is music, or to be more precise, music revivalism.

Introduction

The following work focuses on the analysis of Carpathian folk music and its applications in a broad post-rock style. Using ten compositions, 45 minutes of music and 8,000 words, I explore the possibilities regarding how Carpathian folk music influences my own music and, by extension, answer the following question: How can Carpathian folk music be used by contemporary artists? As a guitarist coming from a rock background, I am aiming to rely on tools that I am familiar with and apply the idea of recontextualisation by featuring elements characteristic of Carpathian folk music, which is a sub-genre of Polish Folk Music. Each piece is a sonic experiment with its own character and distinguishing elements. Due to the mostly instrumental arrangements, creative production and unusual structures, my work has a hint of a soundtrack record, which—despite its eclecticism—makes the album sound consistent. *Why* was just as important as *how*.

I will contemplate Carpathian folk and revivalism for several reasons. First and foremost, this project is a way of exploring my own identity as a Polish immigrant rock musician. I was born and raised in Polish Carpathian Mountains, however, my grandfather's family is originally from Ukraine, and my great grandmother was Slovakian. From the age of 10 until 21, I changed my place of residence five times; it is hard to find one's own identity in always-changing environments. This project is not so much about settling the past but is more about trying to understand it deeply from the perspective of Carpathian folk music and its story in this region. I want to express the content pushed to my subconsciousness. To summarise, the first spark of inspiration for my album came from a non-musically-related motivation. Moreover, the idea of blending of folk styles with modern technologies is artistically challenging and satisfying. Having all the knowledge we have today and endless technological possibilities, I want to experiment with the two opposite sides of the spectrum.

This thesis consists of a historical and musicological analysis of Carpathian folk. Before listening to Carpathian-related music records, I focused on ethnographic and sociological research about Polish folk and folklore life. I will look into resources reaching as far back as the 1860s all the way to contemporary newspapers related strictly to folklore life. I will use several different sources to compare opinions on revivalism of folk music in Carpathia and the issue of revivalism and '*invented tradition*' (Hobsbawm and Ranger, 1992). Then, with the theoretical knowledge, I talk about folk and Carpathian folk-inspired recordings from many genres. Modern rock derived from folk music is an especially popular practice and my purpose was to find how other bands have used it and whether the inspiration was the instrumentation, harmony, or song structures. I also talk about artists whose music contains elements often strictly found in Carpathian folk. With all this knowledge, I will analyse my own compositions within the context of Carpathian folk-inspired post-rock and draw a conclusion on the matter of authenticity of performance in the context of reinventing tradition.

Applications of Carpathian folk music in contemporary music

The music album I have created contains 10 tracks varying in style, instrumentation and texture, but they all have one shared mission statement; with my rock background, the aim was to capture the spirit of a live performance in the studio and enrich it with contemporary production. A keyword here is juxtaposition. Most of the material was recorded by myself, however, I also invited musicians from Poland and England who play instruments popular in Carpathian folk. I was inspired by Mikolaj Trzaska's approach to recording Polish folk music with international musicians. Interestingly, when choosing musicians for his folk-oriented albums, he would be guided by musicians' characterological profile as well as instrumental abilities to be able to capture a specific emotional state in the composition. He would not necessarily hire Polish musicians; Trzaska often worked with jazz players from Denmark, Sweden and Australia (and incorporated sounds without any preconceived notion of how things should be) and would ask them to play their idea of Polish folk music (Trzaska, 2012). This is a very interesting method which I also tried to explore on my album when working with musicians from Poland and England. I did not want to hire people who can play Carpathian folk authentically; the point was to hire creative and sensitive musicians and channel their influence of Carpathian folk inspired by my music. I juxtaposed rock and folk instrumentation and contemporary post-production. This way of creating left a window of opportunity for unpredictable and exciting outcomes that, hopefully, have occurred. Here I see an ideological connection with Carpathian folk; spontaneity and liveness—no matter in what shape or form—accompanied me through the whole process.

Carpathia

Discussion of Carpathian folk must begin with the appropriate introduction of a geopolitical context. Carpathia is a region in Eastern Europe consisting of a series of mountain ranges reaching across Poland, Ukraine, Slovakia, Hungary and even Romania (Web.archive.org, 2010). I decided to use the term 'Carpathia' as a paradigm, referring primarily to Central and Eastern Europe with the focus on Southern Eastern Polish Carpathian area. Narrowing down the subject appears to be a rather problematic task as in the last 300 years, Carpathia was populated by several ethnic groups, mainly Polish and Ukrainians, but also by travelling citizens of today's Hungary, Slovakia and Romania (Web.archive.org, 2010). Living there for the first 10 years of my life between 1994-2004 and not having contact with other cultures made it hard to notice any local regionalisms. Folk music existed to a marginal extent; it was the time of opening to Europe and societies had an appetite to catch up with Europe in every field, even sacrificing their own identity. Probably the most characteristic linguistic regionalism is *Na Seru Mater!* which is a colloquialism of *Oh My God!* with negative but jovial connotations. Popular in Northern Carpathia, it has its roots in Latin *Mater Dei* and *Stabat Mater* (Czesak, 2007). Nowadays, it is used only by the generation born no later than in the 1950s living in small towns and villages. On the other hand, the most distinctive musical regionalism I remember is how Carpathian musicians described a B7 chord (V); they would often refer to it as a *Gypsy chord*. Only after moving to the United Kingdom and meeting musicians from the other parts of Poland and Europe did I come to the realisation that only the Carpathians know what *Na Seru Mater!* means and what a *Gypsy chord* is.

Carpathian folk as well as Polish folk in general, have been well documented by Oskar Kolberg – a nineteenth-century ethnographer who devoted his life to describing customs of the Polish countryside and notated thousands of songs and folk melodies from all over the country (Szlakiem Kolberga, 2015). From available sources, we know Kolberg visited Carpathia at least twice – the first time in 1865 and the second time between 1883-1885; these were his last ethnographic journeys (Kolberg, 1891). Those visits resulted in two books: 'Przemyskie – ethnographic outline' and 'Sanockie-Krosnienskie –

Applications of Carpathian folk music in contemporary music

ethnographic outline', which were the very first spark of inspiration for this project. It is worth mentioning that I was born in the Przemyskie area and spent my childhood in the Sanockie area.

A lot of information about Carpathian folk music comes from sources describing folklore in a broader spectrum with music being only one of the elements. For example, *Muzykanty* by Franciszek Kotula (1981) contains genuine countryside stories mixed with tales often told by musicians. Situations take place in all sorts of events where music plays an important role, namely weddings and holidays. Kotula was considered by many to be the first ethnographer since Oskar Kolberg to touch upon the subject in such detail. His stories show that even at the turn of the 19th and the 20th century, there was already a competition between traditional folk music and its modern version – a situation that continues to date but only with a different perspective on the subject matter. Paradoxically, a rather small number of available academic sources show how inseparable music was from singing and dancing for the Polish countryside. This sort of approach can also be observed in other cultures where sometimes there are no individual words for dance and music as the two are strongly connected (Arbib, 2013).

Carpathian folk music: some characteristics

I have observed a number of features that are characteristic for Carpathian folk, and my knowledge of Carpathian music comes from a number of sources. The first one is living in small community where folklore played a significant role in everyday life. Until my departure from Poland in 2008, Sanockie area held regular cultural events (weekly and then monthly, to be finally annulled in 2010) full of folklore references: literature, art, games, dance and music. Many years later, living abroad and experiencing other cultures helped me to recognise those references as regionalism. Interestingly, native's knowledge of what makes Carpathian folk music varies from non to extraordinary; however a few would be able to identify any specific musical features. Another source was a book *Muzykanty* by Franciszek Kotula (1981). Although Kotula focuses on lives of Carpathian musicians between 1930s and 1960s, the stories are full of information on how Carpathian folk groups worked at the time, and also instrumentation, song structures, and lyrical content. I have also studied Oskar Kolberg's books and analysed over fifty notated pieces of music. I have also listened and analysed contemporary as well as dated Carpathian folk music found from a number of sources, which will be stated further in the essay.

Key features of Carpathian folk are:

- Instrumentation: hammered dulcimer, sopilka, double bass, clarinet, hurdy-gurdy, violin
- Ostinato melodies in Harmonic minor scale
- Lyrical content: traveling, life in the highlands
- Long, trance-like improvised instrumental passages- related to its dance role during long wedding ceremonies
- Vocal chanting over the main melody
- Harmonising vocals- often in thirds and fifths – often only in the second half of a verse
- A B A B A B song structure – characteristic for many folk music styles, however distinctive due to the lyrical content, with rarely repeated lyrics in choruses. Melodies would remain the same, however lyrics would change depending on the way the story goes.
- On-the-beat melodies starting on the root note
- Use of i, iv, v, V chords (for example C minor / F minor / G minor / G major)

Carpathian folk music has very distinctive instrumentation. Many instruments were self-made by musicians and local amateur luthiers. Thanks to this, musicians were aware of the distinctiveness of their performance manner (Szyndler, 2009). The most common instruments are the sopilka (6-10-hole woodwind instrument of the flute family), double bass, violin (often called a mazanki), hurdy-

Applications of Carpathian folk music in contemporary music

gurdy (called a *lira korbowa* by native Carpathians), and the hammered dulcimer (a chordophone instrument found all over the world under different names, often called a *cimbalom*). By the end of the 1890s, clarinets were introduced and remained until now (Kotula, Burszta and Sobieska, 1979). The hammered dulcimer was popularised in Carpathia thanks to travelling 'Czardaszy' Gypsies (Danak-Gajda, 2012). To this day, it is the most popular instrument used in Carpathian folk music. It is worth noting that in the earliest stage of rhythm development, lyrics seemed to be more important than the music and the subordination of the rhythm of the melody to the rhythm of the poem can be observed (Kolessa, 1970). The Carpathians believe that music relates to movement, dance and vocabulary; one must create it themselves and join it not only as a listener but also as a participant (Tarkiwska-Nahylanuk, 2016).

Many compositions and melodies are based on a harmonic minor scale. Time signatures vary from 2/4 and 3/4 and 3/8 (Kolberg, 1891) in West Carpathia to 5/8 and 7/8 towards East Carpathia (Kolberg, 1891) – inspired by travelling Jewish and Gypsy bands. Syncopated beats, speeding up and dynamic crescendos are strongly connected to its role as dance music. It is significantly important to note that Klezmer music had a massive impact on Carpathian folk music - Klezmer musicians inspired Carpathian players with melismatic singing, odd time signatures and improvisations over the main melody; vocal melodies often start with the root note of the scale going directly to the fourth or the fifth (Kolberg, Skulina and Linette, 1973). Carpathian folk groups would use a very contrasting soprano female and baritone male vocals harmonising in thirds and fifths. Interestingly, each phrase would start on the same note, then go to interval singing and end in octaves or unison. Harmonising in thirds is a very common feature in Ukrainian music; using fifths has its roots in Christian choral singing. All three are greatly used by The Boyan Ensemble of Kiev in 'Under Your Mercy' (Boyan Ensemble of Kiev, 2005).

Carpathian music is a phenomenon in its own, as it largely derives from non-European traditions, namely Jewish and Arabic. This can be heard in the harmony, rhythm and lyrical content (Danak-Gajda, 2012), although, each of its individual elements can be equally attributed to Western and Eastern folk music: extensive use of third intervals (Flamenco), melismatic improvisational singing (Hindu), rapid dynamic crescendos (Greek), odd time signatures (Klezmer), syncopated beats (Reggae) and lyrical content (Blues). However, only combining all those elements with original instrumentation gives us a true view on the genre and shows the density of the topic.

Due to the geopolitical revolution in Poland and Ukraine from the 1850s to 1945, Polish folk music was subject to various changes which are associated with transformations in culture and education (Szyndler, 2009); however, Carpathian culture developed a very rich repertoire of its own collective practices, which became more important than their theological sense (Bielak, 2016).

Due to national partitions, occupations and world wars, Lemkos and Boykos (Polish and Ukrainian ethnographic groups living in Carpathia from the 1600s to the mid-1940s) struggled with their identity (Falkowski and Pasznycki, 1935). Meeting other musicians and working outside of a region (i.e. army service) had an influence on the formation of the music (Danak-Gajda, 2012). Singing, playing music and dancing were the only entertainment; they gathered people, reconciled conflicts and consolidated societies. Very often, bands would perform all night long with no rest (Kotula, 1979). It is important to mention that with its multicultural background, Carpathian folk contrasts with other subgenres of Polish folk music. Tunes from North-Western Poland have more in common with Bavarian music such as the use of accordions, faster tempos and major tonality.

The question of tradition

Between 1945-1989, the Communist authorities used folklore to unify the society, and social differences were overshadowed; deforming folk art for the use of the urban public was a common practice (Polish Radio 2, 2016). The post-1989 revivalism resulted in debates on *invented tradition* and its impact on modern Polish music is significant. Opinions on the *revivalism* (Bithell and Hill, 2014) are rather divided therefore it is important to be aware of the complexity of the issue, namely the issue of tradition, its origins and types. Mikolaj Trzaska, the Polish jazz and folk musician, accused Oskar Kolberg of smoothing out all the melodies and levelling the time signatures by notating folk tunes. It is worth noting that what Kolberg did in Poland, Cecil Sharp did in the United Kingdom and Bela Bartok did in Hungary. For many, the tradition is a synonym of folklore. Music folklore includes the whole phenomena of music being the property of a given community, that is, its musical culture – musical awareness, musical style (musical scales, typical melodic and rhythmic phrases, melisma, dynamics), repertoire (instrumental melodies, vocal melodies, song lyrics, technique), performance manners and social circumstances (Linette, 1970). This matches directly with Jozef Burszta's definitions of the three types of Polish folklore:

1. Traditional folklore: assumed as vanishing, rural: alive yet or just remembered hermetic verbal and music classifications.
2. Reconstructed folklore: (also called performative) which consists of deliberately sustaining authentic types and content of traditional folklore, as well as the reconstruction of vanished ceremonial forms (e.g. weddings) with their already learned and stylistically developed vocal and instrumental side.
3. Spontaneous contemporary folklore: it is spontaneous, constantly changing creativity, conditioned by the situation in which it manifests itself; shows some connections with traditional folklore (Burszta, 1987, p.124-128)

Many academics classify the revival of Klezmer music in Eastern Poland as inauthentic, even referring to it as cultural theft (Waligórska, 2013). The point is that actions aimed at strengthening cultural traditions are good not only for its natural self-defence against the growing process of being lost in mass culture and an anonymous community, but also for making the right choices and tolerance for diverse cultures (Turek, 2001). The same group of scholars would probably agree with Szyndler's theory that musical folklore in modern reality is a closed book (Szyndler, 2009). However, many think of it more as of a *translation* rather than a *theft* (Waligorska, 2013). Other academics believe that tunes and melodies are a subject of constant appropriation reaching beyond hermetic cultures and languages. Yet, despite its alterations, those '*ritualised practices*' (Hobsbawm and Ranger, 2012) do not necessarily lose their impact and essence (Lomax, 1971). This opinion is reinforced by Bruno Nettl (1958) who stated that multiculturalism in music makes it eclectic with more variety. This issue of tradition—or as Hobsbawm would say *invented tradition*—was discussed by Michael Brocken in his 2003 book 'The British Folk Revival'. He clearly states that a concept of folk music as a hermetic formation with no need to interact with other genres is erroneous (Brocken, 2003). Once again, this directly refers to Nettl's theory of forming new variations of folk music by the conscious actions of deriving from old melodies and mixing them together (Nettl, 1958).

After studying many works, one can conclude that the perception of looking at traditions often affects the idealisation of the past, especially when this past is associated with political problems like mass resettlements. This can be seen among the Lemko communities in Poland, which were subjected to enforced resettlement in 1946-47 (Slobin, 1996).

Contemporary bands

In this paragraph, I will show how other artists have incorporated elements of Carpathian folk music. I will talk about specific elements in individual songs and refer to the aforementioned list of Carpathian folk features. The below list of artists is not in any way a comprehensive list.

Pianist and composer Krzysztof Komeda was an early adopter of the use of elements of folk in jazz; especially in music written for Roman Polanski films. He would often extend a phrase by an additional bar with a minimalistic approach to harmony (he rarely went beyond two octaves on the piano) and combine it with simple, rhythmic on-beat melodies in minor key starting with the lowest note of the melody, often shifting the key (Komeda, 1967). Komeda's music inspired the rise of many bands in the 70's and 80's in Poland, among them jazz rock Voo Voo. Their music is largely inspired by Komeda, 70s prog rock, but also klezmer and arabic music, which can be heard in their long trance-like hypnotic composition *Gdybym* (Voo Voo, 2014) featuring Alim Quasimov who is considered by *New York Times* as one of the greatest singers alive (New York Times, 2010). Voo Voo blends rock electric guitars and drums with clarinet, saxophone and double bass. Their main characteristics are heard in '*Tupot*', namely instrumental improvisations in Phrygian Dominant scale over repetitive trance-like drum beats and ostinato bass passages (Voo Voo, 2004).

In 2014, a very interesting album was released by a Carpathian punk-rock group called KSU. On '*Two Nations*', the band substitutes distorted guitar melodies for folk instruments such as the sopilka, violin, and hurdy-gurdy. The rhythm section still consists of traditional rock instrumentation – drums, bass and guitar; however, the lead melodies played in harmonic minor using the abovementioned instruments relate to the origins of the group (KSU, 2014).

Warsaw Village Band derived from root music; their main characteristics are harmonising female vocals, repetitive arrangements, A B A B A B song structures, extensive use of third and fifth intervals, instrumentation: hammered dulcimer and violin, and old traditional Polish lyrics, often of unknown origin, and sped up (Warsaw Village Band, 2001). Especially in the last few years of their existence, they started using production as a prominent part of their albums, which can be heard in tunes such as *Isue / Palinocka* or *Masovian Blues* (Warsaw Village Band, 2015).

In February 2018, I travelled to Warsaw to meet Tadeusz Kondraciuk – the leader of Polish folk group Werchowyna. Just like Oskar Kolberg, Kondraciuk travelled through the villages of Podkarpackie voivodship (Polish equivalent of a county) learning tunes from local musicians, which inspired him to form Werchowyna. Unlike Kolberg, he did not transcribe anything and only learnt by ear. The history of the band is rather interesting; starting out in 1991 as a reconstructive Carpathian folk group, they gave up instruments in the mid-2000s and focused on acapella compositions not only from Ukraine and Poland but also Hungary, Belarus and Slovakia (Kondraciuk, 2018). Meeting Tadeusz Kondraciuk was a very interesting experience; at the time, Werchowyna were preparing for their annual concert at the University of Warsaw. Kondraciuk pointed out that although the band rarely performs, each concert is a celebration. Referring to Burszta's three types of folklore, this approach can be classified as 'reconstructed folklore'. Even though Kondraciuk does not negate modern approaches to folk music, Werchowyna remains a hermetic project which helps the band preserve their style. One of the greatest representations of their distinctive style can be heard on *Oj, liac'ieli hus'!* (Werchowyna, 2002), which does not have a clear sense of time signature, directly referring to Mikolaj Trzaska's statement about Kolberg smoothing out folk music.

After all, what Kondraciuk referred to as an *authentic as possible performance* (Kondraciuk, 2018) could only be his representation of the tunes heard in Carpathia back in the 1980s. We also cannot forget that Werchowyna is a 14-piece band and the other 13 members never heard those versions.

Applications of Carpathian folk music in contemporary music

With no disrespect to Tadeusz Kondrasiuk, the tunes he heard in the 1980s are most likely representations of the tunes from the 1940s, which were probably written back in the 19th century or even further back. They sound authentic to Kondrasiuk because those were the first versions he heard and there is an emotional connection. Trying to navigate the beginning of this reversed parallel is a Sisyphean work as it seems to be a matter of opinion, and a matter of opinion only. Trzaska states that he does not agree with the opinion that correctness in tuning is a value in itself (Trzaska, 2016). This directly refers to John Frusciante stating: 'The particular way the human mind creates or hears music is half of what the music is. Music in and of itself doesn't have any complete value.'

Non-Polish artists also explored this music. In 2003, English violinist Nigel Kennedy cooperated with Jewish-Polish Klezmer group Kroke. The album 'East Meets East' contains original compositions as well as native tunes in their own Balkan/Jewish music arrangements. The album was a mixture of Kroke's traditional approach to klezmer with Kennedy's experimental sounds of processed overdriven violin solos. The group were famous for energetic live performances – dynamic crescendos and syncopated speeding up are Kroke's trademark. On 'East Meets East', they blend different scales (very often in one song, namely *Lullaby for Kamila*) as well as odd time signatures – 7/4 and 7/8; however, in some compositions, time signature varies from 3/4 to 5/4 (Kennedy and Kroke, 2003). The very same type of function can be observed in Kolberg's transcribed music. Compositions were often written to dance where the musically uneducated dancers did not think about time signatures like we do in modern times- for them, any odd notes were just another step or a figure added to their dance.

There are bands not associated with folk music who clearly derive from its elements. With my main focus in mind, I would like to talk about other rock acts who took on Eastern and Balkan European styles. Australian group Dirty Three are a great example of a band applying features characteristic of Eastern folk. Just like Werchowyna, they often play with unmeasurable time signatures. In *Deep Waters*, a non-apparent sense of time signature can be identified at times with the guitar and drums extending a phrase for another bar or two, which is a similar feature used by Krzysztof Komeda (Dirty Three, 1998).

English group Alt-J often use elements of world music. Their composition *Taro* contains a simple two-note ostinato melody which juxtaposes with an ambient guitar, vocals harmonising thirds, and an eastern style drum beat (Alt-J, 2012). This track was the main inspiration for the fourth song on my album. Moreover, their *3WW* could easily be classified as a Carpathian folk track with a minimalistic arrangement, extended sections, and a rhythmical on-the-beat melody starting with the lowest note of the scale sang over 12 bars (Alt-J, 2017). I use this approach on the ninth album track. My purpose is to take a little bit of inspiration from each of the above approaches. I would like to present an album with contrasting elements, juxtapositioned instruments, and unusual song structures.

The album

The key element was to make sure that the concept behind the album is clearly defined and easy to understand for someone who has never heard anything about Carpathian folk. I wanted the music and the production to be eclectic but consistent at the same time as it reflects what I cherish in Carpathian folk – spontaneity, sensitiveness and multiculturalism. As a composer at this stage, I decided to put myself in the counter position to my previous works. Specifically, for this project, I expanded my instrumental palette from guitar, bass and drums with backing vocals and learning to play the sopilka- a Carpathian flute.

Applications of Carpathian folk music in contemporary music

Paradoxically, self-imposed limitations gave me more freedom. This resulted in many improvisations, use of click tracks only when necessary and minimal post editing; there are many first takes on the album. If the recorded track delivered the emotion I was going to deliver, I did not try to replace it with something else. Those micro inaccuracies, slight detuning or rhythmical slips were the essences of the project; thanks to this, each composition has its own unique character, which consequently connects the whole album. Inspired by Pawel Cieslak's approach, I learned how to adapt mistakes in my composition and turn them into features (Cieslak, 2017). Listening to Carpathian folk albums, I realised that the emotional delivery is just as important as the performance itself, and a mistake is not to be defined by an incorrect note played, but by what I decide to do with it next (Mozdzer, 2014).

The featured artists are Zebedee Budworth on hammered dulcimer (1,7,8,9,10), Steve O'Ryan on mountain dulcimer (7), Marzenka Bielamowicz-Janik on vocals (1, 10), Zuzanna Niska on vocals (3), Pawel Cieslak on clarinet (7), and Lukasz Lawrynowicz on percussion (2, 10). They all varied in age, technical abilities and knowledge of the repertoire. There are two interesting facts in regard to my guests on the album. Marzenka Bielamowicz-Janik is a former member of a Polish folk band Mazowsze who appeared as a backing band in *Cold War*- a 2018 melodrama directed by Pawel Pawlikowski that was nominated for an Oscar for Best Foreign Language Film of 2018. Pawlikowski's previous work *Ida* received the award in the same category in 2015. Moreover, Pawel Cieslak is a producer for the Polish contemporary folk group Odpoczno. Cieslak is also a member of a Polish band Coma – nominated in the Fryderyki Awards (the Polish equivalent of the Grammys) for the Best Rock Album of 2017.

While working with the invited musicians I took individual approach to each one of them. Less experienced musicians needed precise instructions which made them feel confident. More experienced ones have been given more freedom when it came to techniques used, dynamics and even harmony. For example it was Pawel Cieslak's idea to record five-part harmony in the seventh track called "Sereda". Initially I asked him to play the first part of the melody line in the higher octave, but his suggestion was add klezmer elements by recording a harmony in thirds and then octave above for each one. I have also followed this harmonic approach in other tracks, for example in the track 5 called "Bies". Other example is Zebedee's work on hammered dulcimer in tracks 1 and 10. He would often finish the main theme with fast staccato playing. This is a very characteristic feature of Carpathian folk music (found in Trzaska's *Wolyn*), however he came up with the idea not knowing that is the case. I specifically asked him not to listen to any Polish folk records. With my confidence and trust in both Zebedee and Pawel came amazing results, and I believe "Niezapominajka" and "Sereda" are the highpoints of the album.

The idea for the track 8 called "Anydah" was to let Zebedee improvise over a drone note. Once two tracks were recorded, I have removed the drone note and improvised over his hammered dulcimers. I found this approach very interesting as I had to make very fast decisions while recording.

With some tracks I had a distinctively clear vision of what I was expecting which sped up recording process. In case of the third track "Lipka" I would ask the vocalist to record the track acapella, only listening to a click track. My aim was to keep the vocalist focused on the rhythm and the lyrical interpretation. I wanted to avoid ornaments as already at this point I knew I will fill the gaps between the verses with guitar glitches. A similar approach was taken when recording percussion too. The main purpose of the additional percussion was to enrich the groove of particular tracks by recording multiple shakers and tambourines at once with no overdubbing or double tracking. During the takes I would give instructions if I wanted to alter the dynamics.

It was crucial for me to remember that there were no preconceived notions and I was not making a folk record. Hence, production plays a massive role in the album. The use of reverbs, analogue delays and panning are something that I believe separates this album from folk records I have been listening to.

1. **NIEZAPOMINAJKA**

I decided to open the album with a 60 years old bell clock sounds from my grandfather's house followed by minimalistic piece based on a four-chord progression: i / VII / v / VI. Using a triad in the second inversion with the lowest three strings instead of a traditional guitar chord helped to emphasise darker timbres, tonality and dynamics. This approach was inspired by Henryk Gorecki's (Polish classical composer whose works are inspired by Polish folk music) Symphony No. 3 where he mainly uses minor and major third and perfect fifth intervals, although played in a much lower register (Gorecki, 1977). The same harmony played two octaves above would sound rather typical, however lower register intervals seem to create clashing overtones emphasising its dramatic delivery. Another feature inspired by Gorecki and The Boyan Ensemble of Kiev is the use of a classical high-pitched female vocal (02:25), very common in Christian choirs in the Carpathian area. The vocalist improvised over the main theme smoothly goes from syllabic to melismatic chanting, which can be heard in many Klezmer tunes (Kennedy and Kroke, 2003).

Despite no sense of time signature, the composition has a pulse thanks to a repetitive melody played on a hammered dulcimer. The main theme is played in a different way each time, namely with slightly different phrasing, choice of notes and dynamics. I wanted each chord to ring out profoundly with each string having an impact, which refers to Trzaska's playing on Wolyn – very minimalistic and a lot of attention to each note played (Trzaska, 2016). The structure of the piece is A1 A2 B A2. I used the popular Carpathian 'Gypsy' chord (V7) to build up the tension just before the dynamic climax (02:45).

2. **NA POGRANICZU**

With the second composition, I wanted to gradually introduce more elements, yet keep the texture relatively thin. I used a diminished VII chord which along with the V implies the use of a harmonic minor scale (01:26 and 03:21). I substituted the clarinet and violin for an electric and acoustic guitar played with an e-bow aiming for sustained but simple melodies, which is a prominent part of my recontextualisation of the project. This way of recording helped me to emphasise every nuance of my guitar playing - minimal vibratos, slides and phrasing. It is worth noting that unlike the previous track, there is no main theme to it as various instruments take over at times, whether it is the backbeat on the drums, a perfect fifth interval played on the bass guitar, a single piano chord or a short guitar melody. Structurally it could be classified as A B C A B which can be heard in many of Werchowyna's songs. I thought it would be quite interesting to use a heavily compressed acoustic guitar played with a legato technique and e-bow to mimic a characteristic hurdy-gurdy and clarinet phrasing (Trzaska, 2016). Its often-uncontrolled dynamics juxtapose with the melancholic atmosphere which helps to break out the predictability of the composition. Minimalism still plays a big role, but the tension is more profound.

3. **LIPKA**

'Lipka' is a traditional Polish folk tune. No one can establish its origins as it appears in many regions under different names and lyrics. The main features are a typical Carpathian minor key tonality with an exposed V chord, repeated in lines 2 and 3 of each verse and harmonising vocals in thirds.

I listened to many versions of the track as I did not want to be inspired by any particular one. I decided to take a risky step; as per the above-mentioned recontextualisation, I decided to build an entirely contemporary arrangement with minimal use of instruments characteristic of Carpathian music.

I recorded the vocal melody on a guitar as a ghost track and asked an indie-pop singer to follow it processed guitar is more exposed here and its aggressiveness contrasts with mellow singing. The arrangement and texture are somewhat minimalistic but with a lot more focus on the marching rhythm. Production wise, I wanted to blend dark rhythm timbres with bright vocals and guitar

Applications of Carpathian folk music in contemporary music

mimicking hurdy-gurdy. The lyric is a linear story sang to a young boy from the perspective of a desperate girl who is getting married against her will. Interestingly, the first and the last verse contain the same words, but the viewpoint of the last verse is radically different by the vocal delivery and the content of the middle section lyrics. My interpretation is that the last verse is just the imagination of the girl who, to prevent the wedding, commits suicide. I suggest this kind of ending to the listener with extreme analogue delay, reverb and fuzz playing.

4. **NIEWESELE**

After three moderately dynamic compositions, I aimed to take a turn with the next one. The main theme is a klezmer-inspired chanting melody harmonising in thirds and fifths. As the previous track contains female singing, here I recorded the vocals myself to add another colour to the album. The filtered ostinato guitar melody generates high pitched overtones inspired by Trzaska's clarinet playing in *Wolyn* (Trzaska, 2018). To get a unique sound, I recorded it using a cheap 2/4 size acoustic guitar with a 3-year-old low string tuned as high as possible. Processing the signal with a polyphonic octave generator made the instrument sound exceptionally unique. The track sits on a drum backbeat supported by klezmer-style percussion. The percussion groove has a feel of a 12/8 time signature but it was important for me to smoothly go between swinging and straight notes. The purpose was to capture a trance-like mood by having a simple vocal hook, which is easy to sing along with, and the rhythmic ostinato melody. This is mainly inspired by the Eastern Carpathian music. As an experiment and to keep a trance-like feeling of the track for the Middle 8 section I have captured a click track sound coming out of speakers via a dynamic microphone.

5. **BIES**

In terms of a number of individual features, this composition is the closest to Carpathian folk I get on this album. It is based on one chord switching to *i / v / iv* (C minor / G minor / F minor) which gives it a minor blues feel – a pattern I would often use in my rock composition. However, it's played on an electric guitar tuned to Open C minor. Using a polyphonic octave generator and a slight detune helped me to get a timbre-like balalaika characteristic of Eastern Carpathian music. The main ostinato melody is based on a harmonic minor scale and, as in the previous composition, it appears throughout the whole song. The track gradually speeds up to reach its climax; this feature can also be heard in *Wechowyna* (Wechowyna, 1992). Then it slowly builds up again to reach even faster tempos. This is strictly connected to Ukrainian dance music. Moreover, adding low tuned drums popular in the Ukrainian Carpathian area creates a feel of a war preparation theme. I believe this composition has a strong sense of spontaneity and impulsiveness, which is one of the main characteristics of the Eastern Carpathian music. Interestingly, towards the end the percussion, I lost the groove for a split second (02:09), however, I decided to leave this take on the record; I turned this mistake into a feature by overdubbing the percussion and trying to mimic the same rhythmical slip.

6. **PROSTRIT**

Halfway through with a lot of features already exposed, I decided to continue the mood from the previous song by presenting a piece which is closest to my post-rock works. It is driven by a solid drumbeat, distorted muddy bass and filtered sharp guitars. The four-chord progression ends on a diminished note which gives it an unsettling appeal. Along with the processed guitar in the right channel (using fuzz and the polyphonic octave generator), it gives the song a modern rock and eastern blend. Inspired by Trzaska's brass and clarinet swells on *Wolyn* (2017), I experimented playing with a volume knob on the guitar to remove any attack from the signal in order to achieve a blended timbre of violin, clarinet and organ. The middle 8 section (02:25) with an *i / VI / iv / V* chord progression is my personal highlight of the album. The repetitive drumbeat continues; guitars disappear, and the bass is exposed. I decided to erase the lead instrument in this section as I believe the melodic bassline deserved to be the main feature. Modern Carpathian folk bands use double

Applications of Carpathian folk music in contemporary music

bass rather than the bass guitar, but I wanted to get a sound of an overdriven double bass. I used an electric guitar tuned down to Bb with a low output pickup and sent the signal into an analogue fuzz pedal and a lower octave generator. It has a very distinctive attack and sloppiness which juxtapose with tight guitars and drums. This is a very representative example of my approach to this album – take one feature of Carpathian folk and develop it further.

7. **SEREDA**

This song features more acoustic instruments than the previous two tracks: hammered dulcimer, mountain dulcimer, clarinet and sopilka. It is based on a chord progression going from IV to iv and ending on the V chord just before coming back to I (D minor / G major / G minor / A major / D minor). The main tune (played in a harmonic minor by hammered dulcimer and mountain dulcimer in the background) is a direct reference to the ostinato melody from the fifth track. Having several songs with the same leitmotif played differently is a common feature in Polish folk music (Trzaska, Kennedy and Kroke, 2003). As the mountain dulcimer played a rhythm pattern of only two notes in perfect fifth, I complemented it with layered electric guitars, adding the mediant note. I recorded each of the six strings individually with an e-bow in the barre chord positions. Individual layering to get a chord is something that Carpathian musicians used to do even back in the 1800s before the arrival of chordal instruments such as the hammered dulcimer (Gajda, 2012).

The second half features a mellow and monotonous groove in 5/4 with syncopated patterns played by shakers and bass to achieve a trance-like effect (1:30 onwards). Towards the end, clarinets develop the bass melody but harmonising in thirds (03:10). Now the composition sounded probably the most 'Carpathian' therefore I added filtered guitar notes sent into an analogue delay to create an ambient layer. I did not want this track to sound too much like anything I have derived from Voo Voo, Mikolaj Trzaska or any other artists. That is why I am keen to keep juxtaposing elements.

8. **ANYDAH**

This track was inspired by Boyan Ensemble of Kiev's Litany of Supplication (Boyan Ensemble of Kiev, 2005). Keeping in mind that the songs were getting more and more thick-layered, I decided to take a step back with the eighth track. The main contrast here is Klezmer-inspired hammered dulcimer improvisation over a contemporary backing track featuring violin-like ambient guitar and broken percussion pieces. As Zebedee Budworth recorded many takes, I decided to pick the best lines, create two tracks and pan them wide to give it a call and response feel. Also, I mixed this into a single mono track, transposed an octave above with added reverb and consequently reversed it, which gives it a cinematic post-rock character and another layer. I especially enjoy opposing ambient elements with close and natural sounds. Calmness of this composition is supposed to focus the listener's mind before the two intense final tracks.

9. **SWADA MEZELNIKA**

The main theme here is a simple on-beat tune starting with a root note – a feature appearing throughout the whole album. The actual melody was written in 2015 and was the main inspiration for the project. Oddly, it is played over seven bars of 4/4 which is very characteristic for Klezmer pieces (Kennedy and Kroke, 2003). To add unusual texture to the melody played on a hammered dulcimer, I overdubbed it with two different types of synthesisers. Halfway through, the composition shifts into a trance-oriented area (02:42) with a heavy drumbeat supported by Klezmer-inspired percussion and a driving bass line (03:36). Just like in the songs *Niewesele* and *Bies*, it is followed by an ostinato melody played on fuzz-filtered electric guitars, an acoustic guitar, a sopilka and a ukulele. Overall there were seven different tracks playing the lead melody and harmonising in thirds and fifths supported by a repetitive rhythm section, which is how Trzaska used the Sajn Orchestra for his arrangement on *Wolyn* (Trzaska, 2016). In the final section of the song (just like in Kennedy's and Kroke's *Ajde Jano*), I decided to end every other bar of the bass line with the minor second note

Applications of Carpathian folk music in contemporary music

(04:12), changing it into a Phrygian dominant scale motive (Kennedy and Kroke, 2003). I believe it blends very well with the five-note ostinato melody. An eastern atmosphere is still heard even without using a harmonic minor scale.

10. **TRZY RAZY O PROG CHATY**

In many ways, *Trzy Razy o Prog Chaty* (*Three Times on the Hut's Doorstep*) is a summary of what I have accomplished on this album. The first melody is a direct reference to the previous track (00:41). The main theme is a rendition of the melody from the seventh track, *Sereda*, but in a natural minor scale (01:19). Interestingly, being the final song recorded by Zebedee Budworth, I can hear how confident he felt playing to the given material. Using tremolo notes and dynamic crescendos (03:27) on this track, his phrasing refers directly to Trzaska and Kroke. I proved to myself that one does not have to be an authentic player from a certain area to be capable of expressing their emotions in music. I wanted the piece to be interesting to listen to many times. The hammered dulcimer melody is supported by a synthesiser, electric guitar and electric piano all playing in higher octaves, which gives the song blissful character. It is supported by classical opera singing in the background (02:43). I juxtaposed this melancholic mood with crunchy guitar hooks – a feature not heard in any of the previous tracks. I wanted to be able to get a sound of an ambient string orchestra mixed with the hurdy-gurdy. I decided to use a polyphonic octave generator, split the signal into 3 different octaves, and send it into a reversed reverb. Then, I mixed the three signals together and sent into a long hall reverb. Despite the fact the signal is a reversed path, it is still being played live.

The title of the composition refers to an ancient custom from my hometown, where Carpathians, carrying the dead to the church, struck the coffin three times on the doorstep of the deceased's hut so that the deceased could say goodbye. I wanted to be able to express it musically hence instruments are fading out towards the end. After 66 seconds of silence, I use a similar instrument for a short final étude. Its ambient character is a metaphor of reaching the empyrean – the highest point in heaven. This final piece is a perfect blend of my inspirations from both post-rock (ambient blissful tones) and Carpathian folk (sensitiveness and emotional delivery).

Conclusion

Listening to the records, researching academic as well as non-academic sources, and analysing the musical material leads to only one conclusion: folk music is a continual and evolving subject with endless definitions. There will hardly be any consensus about what pure folk music is. But, is this consensus necessary? Living traditions should be open, and what is or is not authentic is to be judged only by a listener's perception. Who is to say that modern Carpathian folk groups are or are not truthful? This is undoubtedly a subjective matter affected by one's upbringing, knowledge of the history of the topic and, most importantly, personal preference. What seems to one person like a trustworthy representation of Carpathian folk may seem a false and dishonest profanity to others. Both sides have rights to their opinion if it is not forced onto others. A history of Carpathian folk music shows that through constant evolution, whether it is the influence of Hungarian hammered dulcimer players or Klezmer clarinetists, the character of the music is still apparent. The tools used for expressing the emotions may vary, but the emotional delivery remains the same. Contrary to popular opinion, folk music is a module of constantly evolving elements. It may seem like a hermetic structure, but the changes do happen all the time, only in a longer period, which is why they may not be perceptible.

Broadly speaking, in my post-rock music, I employed many elements inspired by Carpathian folk music – long mantra-like structures, use of harmonic minor, improvisation, spontaneity and speeding up, playing with time signatures, using instruments popular in Carpathian folk such as the hammered dulcimer, clarinet and sopilka, harmonising in thirds and fifths, and structuring chord

Applications of Carpathian folk music in contemporary music

progressions. I have found out that blending Carpathian folk instrumentation with contemporary production and using Carpathian music features in contemporary experimental post-rock can be done. The reason I believe applying those elements was successful is that it still sounds modern with many recording techniques applied, however, the emotional delivery and spontaneity are still there. I cannot forget to say that the historical and musicological analysis greatly influenced my music, especially when it came to the technical side. As a guitarist, I am no longer looking for perfectionism in my playing. When composing, or constructing a chord progression, riff or melody, I am not trying to make it smooth and polished; I learned that the beauty lies in those glitches, mini-flaws and rhythmical slips which are impossible to transcribe and repeat. Playing the same set of notes in a 'clean' way and 'folk way' will be radically different. I believe I became more and more aware of my playing and, in the future, I aim to develop my style even further.

The album derives from both musical and ideological inspirations of Carpathian folk music. I approached the subject with all respect and admiration to its roots and its importance, however, I did not want my artistic aspirations to be repressed. I believe that showing the knowledge of the historical aspects, being able to understand the issue and thorough analysis is enough to give me credibility to apply it in the music as per my personal preference, without worrying about its authenticity and the opinions of others. Therefore, musically and ideologically, this is as honest and courageous as I could be.

Scanned notations and Carpathian folk music descriptions taken from of Oskar Kolberg's and Franciszek Kotula's books and Carpathian folk magazines.

Carpathian tunes and melodies notated by Oskar Kolberg

388

Wzdów

Stą-ła się nam no - wi - na, sta - ła się nam no - wi - na,
pa - ni pa - na za - bi - ła, pa - ni pa - na za - bi - ła.

The image shows a musical score for a piece titled 'Wzdów'. It consists of two staves of music in a 2/4 time signature. The melody is written in a treble clef with a key signature of one flat (Bb). The lyrics are written below the notes. The first line of music corresponds to the first line of lyrics, and the second line of music corresponds to the second line of lyrics. There are some accidentals (flats) above certain notes in the second line of music.

654

Cyganka

Za E - bry fa - ła go - niąc spoj - rze - niem,
mło - da Cy - gan - ka sie - dzia - ła, z brzę - kiem gi - ta - ry
z ci - chem spoj - rze - - niem szem - ra - nia wi - chrów słu - cha - ła.

The image shows a musical score for a piece titled 'Cyganka'. It consists of three staves of music in a 3/4 time signature. The melody is written in a treble clef with a key signature of two flats (Bb, Eb). The lyrics are written below the notes. The first line of music corresponds to the first line of lyrics, the second line to the second line, and the third line to the third line. There are some accidentals (flats and a sharp) above certain notes in the first and second lines of music.

200

Woltuszowa

Po - si - ja - lam pred ja - błon - ką li - li - ju,
pry - szły ko - ni szu - haj - ko - we zji - ty ji.

292

Procisne

Pid du - by - no - ju, pid ze - te - no - ju
si - dyt ho - lu - bka z ho - lu - by - no - ju.

322

Leszczowate

o - j, z ko - re, z ho - re, z ho - re na do - ły - nu
bły - dy - ła diw - czy - na sim lit i ho - dy - nu.

382

Brelików

A po - sie - je zie - lo - ny ru - ty w no - wym o - gro - dzie,
hej hej, mo - cny Bo - że, w no - wy[m o - gro - dzie.]

687

Zyd [Serednica]

688

Zydowski [Serednica]

Z teorii Rytm muzyczny

rytm muzyczny zyskał samodzielne znaczenie, uniezależnił się od słowa, a śpiew zaczął być mierzony metrum muzycznym.

Dla porównania przytaczam analizy dotyczące dawnej greckiej poezji, szczególnie metrum i rytmu. Jak zaznacza Sokalski, w antycznej Grecji metrum było ściśle związane z rozwojem języka. Podstawą metrum były właściwości akcentu. W odniesieniu do okresu wcześniejszego badacze piszą o metrum swobodnym, które nie miało wyraźnego związku z akcentem, np. w dawnej poezji azjatyckiego wschodu. Pełniło ono funkcję elementu łączącego części wiersza, a właściwie półwiersza⁴. Rytmika muzyki greckiej związana była z rytmem i akcentem słowa, czyli metryką. Opierała się na dwóch wartościach: thesis (długiej akcentowanej – przyp. red.) i arsis (krótkiej nieakcentowanej – przyp. red.). Wersyfikacja rytmiczna, zgodnie z badaniami Sokalskiego, jest charakterystyczna dla dawnego Wschodu azjatyckiego i ruskiej (ukraińskiej) pieśni ludowej, natomiast korzenie wersyfikacji europejskiej wywodzą się z metrum greckiego⁵.

W średniowieczu, wraz z wprowadzeniem notacji menzuranej, pojawia się metrum parzyste, które składa się z dwóch jednakowych odcinków czasu, a na jeden z nich przypada akcent⁶. Równocześnie upowszechnia się metrum trójmiarowe, które jest uważane za doskonałe (*perfectum*) i bywa porównywane z Trójcą Świętą. Pod koniec XVI w. w notacji muzycznej pojawiają się takty i związek metrum ze słowem traci na znaczeniu.

Koncepcje rytmu w muzykologii i teorii muzyki

Na przełomie XIX i XX w. kategoria rytmu staje się obiektem badań, na podstawie których formują się koncepcje muzykologiczne, teorie i różne rodzaje metodyki. Rytm zaczyna być postrzegany jako jeden z głównych środków językowego wyrazu, ale i jako jeden z elementów formotwórczych (nurty muzyczne, cechy stylów kompozytorskich wyrażonych poprzez komponent rytmiczny itd.). Staje się podstawą wychowania i kształtowania sfery uczuciowej w odbiorze muzyki (metody edukacji

Поли́лло

Встань-те, мамы - мо, по-ди-лит-ся, бо не-де-те со - би нит-ся!

Итак, не - лит на дво-ре-чок, та-ко - бит мам! зоть сит - до-чок! [-]

Колосса, с. 302

muzycznej opartej na rytmice).

Chołopowa skupia uwagę na tym, że od Antyku aż do początku XX w. nie istniała nauka o rytmie muzycznym: „Samodzielną nauką o harmonii i polifonii powstawała głównie dlatego, że harmonia i polifonia na pewnym etapie historii muzyki stały się ważną podstawą formy. Co do rytmu, to w ciągu kilku wieków w muzyce zawodowej nie wykształciły się znaczące style, w których pełniłby on rolę główną w warstwie formalnej i wybił się nad inne elementy organizacji”. W epoce wiedeńskiego klasycyzmu „rytm staje się głównym pomocnikiem harmonii i tematu”, ale nie staje się „jednym z trzech głównych czynników” wyrazistości języka muzyki⁷. Chołopowa dochodzi do wniosku, że „nauka o rytmie nie mogła mieć praktycznego charakteru – nie kierowała się ona potrzebami praktyki muzycznej, a praktyka muzyczna z kolei nie dawała dostatecznego materiału do wyciągania wniosków teoretycznych”⁸.

Teoretycy, badając rolę rytmu muzycznego, formułują własne koncepcje. Kurth wprowadza teorię procesualnego ustanowienia formy muzycznej, podkreślając szczególną rolę funkcji linearnych wszystkich zasobów muzycznej wyrazistości (w tym i rytmu)⁹. W tym ujęciu rytm jest jednym z głównych zasobów wyrażających język muzyczny i staje się sednem utworu muzycznego¹⁰.

Zgodnie z teorią Asafjewa wysokość dźwięku i rytm są jednymi z najważniejszych składników płótna muzycznego, gdzie rytm, powiązany z intonacją, staje się czynnikiem dyscyplinującym. Badacz wprowadza pojęcie *rytmicznej intonacji*: „rytm bez intonacji w muzyce nie istnieje i istnieć nie może [...]. Rytm może hamować rozwój intonacji. Dzieje się tak, jeśli sylabiczne i regularne wzorce metryczne, stworzone w oderwaniu od intonacji językowej i muzycznej, sta-

Lament. Zapis F. Kolessy

nowią o istocie muzyki. Wtedy muzyka obumiera – albo staje się »stosowana«, albo porusza się ponad schematami rytmicznymi, kierowana rytmem-oddychaniem, ale jest to melodia naturalna”¹¹. Asafjew nazywa rytm muzyczny sercem muzyki i budowniczym formy w czasie, skupiając się na formotwórczych właściwościach rytmu muzycznego¹².

W definicji rytmu muzycznego, którą proponuje Chołopowa, podkreśla się związek rytmu muzycznego z innymi parametrami muzyki: „Rytm muzyczny to czasowa i akcentowa strona melodii, harmonii, faktury, tematyczności i wszystkich innych elementów języka”¹³.

W literaturze muzykologicznej pojęcie *rytmu muzycznego* ma szerokie lub wąskie znaczenie. Różnicą między tymi ujęciami jest wielkość jednostki rytmicznej. Rytm w wąskim znaczeniu to sekwencja i wzajemny stosunek długości dźwięków muzycznych; w szerokim – rytmiczno-melodyczne uporządkowanie tekstu we frazach, zdaniach, konstrukcjach, częściach i innych elementach formalnych¹⁴.

Innym kryterium podziału jest włączenie lub wyłączenie z pojęcia *rytmu* pojęcia *metrum*.

Pczelincewa pisze: „Koncepcja rytmu w szerokim znaczeniu obejmuje wszystkie aspekty czasowej organizacji muzyki. Można do niej odnieść następujące właściwości, które charakteryzują muzykę »w ogóle«. To metrum, tempo, frazowanie, struktura i in.”¹⁵. Rytm w wąskim znaczeniu to stosunek długości dźwięków muzycznych. Badaczka wskazuje również na jego formotwórczą rolę: „rytm, w najszerszym rozumieniu, to struktura czasowa procesów, zachodzących w muzyce, która jest powiązana z podstawowymi elementami przekazu muzycznego – melodią i harmo-

Z teorii Rytm muzyczny

Kilka uwag o rytmie muzycznym

Rozumienie terminu *rytm muzyczny* kształtowało się stopniowo. Współczesne jego ujęcie w metodyce ulega zmianom i doskonaleniu się dzięki wpływowi różnych systemów muzycznych i pedagogicznych. Jest także podstawą interpretacji naukowych, badań nad teorią oraz artystycznych i pedagogicznych implementacji rozwoju poczucia rytmu. Tekst jest przeglądem teoretycznych ujęć rytmu muzycznego w muzykologii, pedagogice i innych dyscyplinach naukowych oraz próbą całościowej oceny zjawiska z uwzględnieniem zarówno teorii, jak i praktyki wykonawczej.

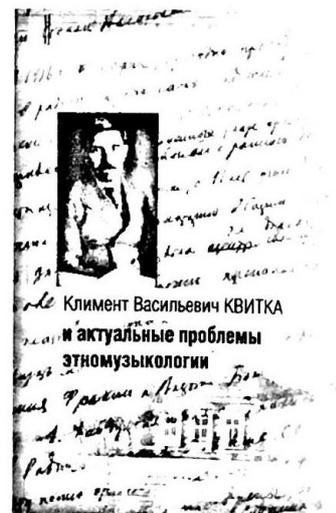
Olena Tarkiwka-Nahynaluk

W psychologii zagadnieniem rytmu muzycznego zajmowali się: Boris Tiepłow, Siergiej Pietruszyn, Eugeniusz Nazajkiński; w muzykologii: Filaret Kolessa, Piotr Sokalski, Klement Kvitka, Moritz Hauptmann. Wśród pedagogów temat ten podejmowali: Elena Pczelincewa, Giennadij Cypin, Walery Warakuta; wśród teoretyków muzyki: Boris Asafjew, Lew Mazel, Wiktor Cukerman, Jurij Tiulin, Mikołaj Privano, Georgii Konius, Walentyna Chołopowa, Andrzej Ostrowski, Mikołaj Garbuzow, Taras Kravcov, Hugo Riemann, Ernst Kurth, Karlheinz Stockhausen. Praktyczne zastosowanie rytmu obecne jest w metodyce: Émile'a Jaques-Dalcroze'a, Carla Orffa, Eduardasa Balčytisa, Lwa Barenbojma, Konstantina Pihrowa, Tatiany Tiutiunnikowej i innych.

Perspektywa historyczna

Badając pojęcie rytmu na tle epok historycznych na Ukrainie, Kolessa, Sokalski i Kvitka analizują osobliwości ukraińskich pieśni ludowych. Opisują ich związek z cechami języka narodowego i jego poetyką, a także wyodrębniają etapy ich powstawania. W pracy Sokalskiego wyróżnione zostały okresy historycznego rozwoju rytmu muzycznego. W pierwszym widoczne są wyłącznie ogólne cechy rytmu (liczba sylab, które łączy-

ły się w większe grupy – półwiersze, wiersze, strofy). Drugi etap obejmuje metryczną wersyfikację starożytnych Greków i Rzymian. Trzeci rozpoczyna pojawienie się sztuki instrumentalnej, która łamie wszelkie zasady związane z zastosowaniem akcentu w poezji, i wyodrębnienie taktu muzycznego. Na XVI w. przypada doba muzyki instrumentalnej ujmowanej w takty, która łączy się z rozwojem harmonii w oparciu o system oktaowy i interwały temperowane¹. Zgadając się z Sokalskim, Kolessa twierdzi, że „w najdawniejszej fazie rozwoju rytmiczności ma miejsce przewaga słowa nad muzyką” i zauważa się „podporządkowanie rytmiki melodii rytmice wiersza”. Tę hipotezę autor opiera na wynikach badań najdawniejszych pieśni słowiańskich – lamentów, zaklęć, pieśni weselnych i obrzędowych². Według badacza, warstwa muzyczna pieśni ludowych kształtowała się historycznie w ten sposób, że metrum odpowiadało formie poetyckiej, współtworzyło ją i było głównym kryterium, na którym opierał się język muzyczny pieśni. Wraz z pojawieniem się systemu taktowego, w którym metrum cechuje akcentacja, grupowanie jednostek podporządkowuje się względnej sile dźwięku stanowiącego centrum każdego taktu. Akcenty rytmiczne, które nie zawsze pokrywają się z metrycznymi, wnoszą szczególny kolor do języka muzycznego. Wzorce metryczne „starożytnych” ukraiń-



Pośmiertnie wydana książka Klementa Kvitki

skich pieśni ludowych były odczytywane przez kolekcjonerów folkloru muzycznego, a utrwalone w nich cechy podlegały subiektywnej ocenie. Nie zawsze zapisy tych wzorców odpowiadały systemowi metrum złożonego na tyle, aby nie wychodził poza ramy systemu taktowego.

Kvitka uważa, że termin *metrum* jest używany wyłącznie w odniesieniu do poezji, której melodia uzależniona jest od ilości samogłosek. W żadnej epoce historycznej, twierdzi Kvitka, nie istniał rytm muzyczny, który odpowiadałby rytmowi poetyckiemu³. Badacz podkreśla, że nie można wykorzystywać w pracach muzykologicznych terminu *metrum* lub *metryczność* wyłącznie w odniesieniu do cech poezji i proponuje takie metrum wierszowe nazywać „rytmem opartym na następstwie w czasie”. Metrum muzyczne nazywa rytmem akcentowym lub dynamicznym, wskazując na jego związek z zasadami konstrukcji metrum taktowego. Zarówno powyższe opinie ukraińskich folklorystów, jak i ich definicje pojęć *rytm*, *metrum*, *kreśka taktowa*, *akcent* itd. nie dotyczą muzyki profesjonalnej.

Analiza etapów formowania rytmu muzycznego w ukraińskich pieśniach ludowych pokazuje, że w najdawniejszej fazie rozwoju był on ściśle związany z metrum, które z kolei było podporządkowane wersyfikacji. Dlatego triada słowo – metrum – rytm stała u podstaw kształtowania się tego zjawiska. Wraz z pojawieniem się taktowego systemu notacji

Cover page

125 Pismo Folkowe

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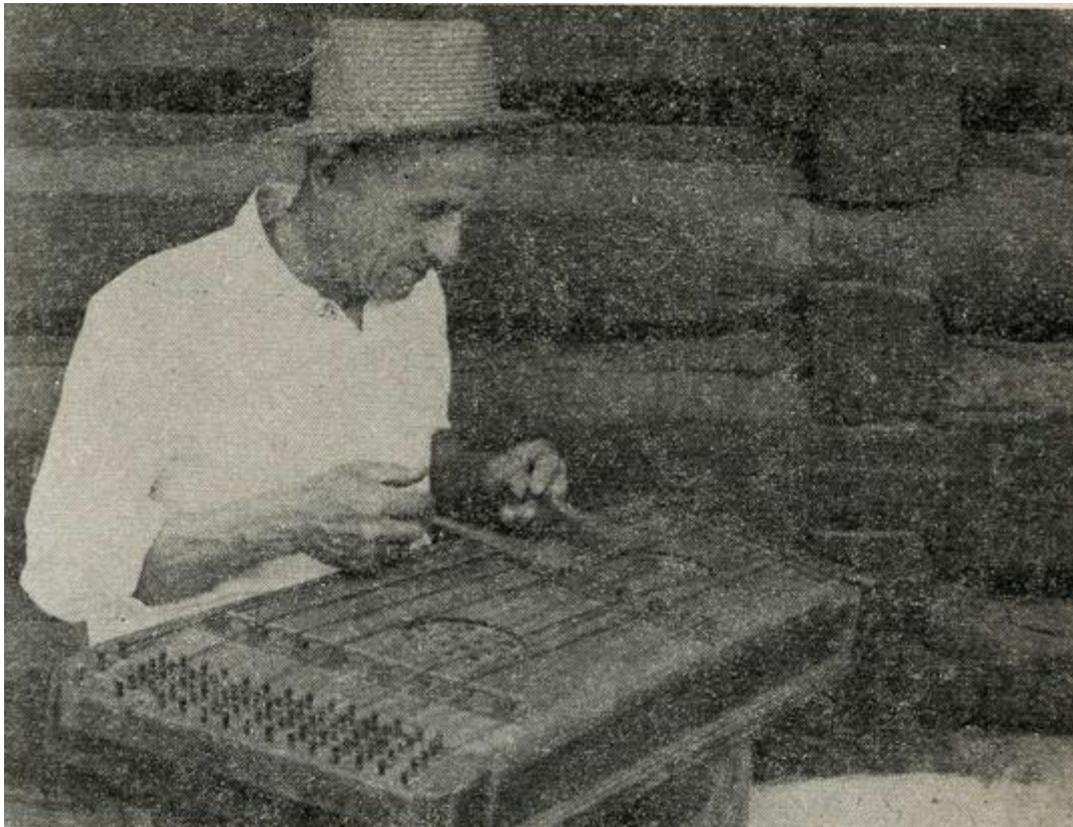
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**Amjad Sabri 37 Międzykulturowa sonofuzja 39 Rytm muzyczny 6
Święta Rozalia 24 Koronka klockowa 18 Chris Welsh 28 Pająki 22
Stanisław Koguciuk 36 Folkowa moda 4 Pół wieku Kazimierza 14**



Applications of Carpathian folk music in contemporary music

Pictures of Carpathian musicians and explanations of how Carpathian folk bands existed - extracted from Kotula's Muzykanty book



Mówicie, że nie ma czarowników. Kiedy to było? Ale, w czterdziestym dziewiątym. Sam to widziałem, przecież grałem na tych weselach w Hucisku. W naszym zespole mieliśmy i klarncistę, Jaśka. Jak każdy prawdziwy muzykant lubił i popić, i dziewczęta. Jak mu się która zwidziała, to krążył koło niej, nadskakiwał, czulił się. W takich wypadkach gdzieś się nagle zapodziewał, wiedzieli my, co się święci. Ostatecznie kilka kótek można było przetańczyć i bez klarnetu. I właśnie na Hucisku naszymu klarnciście podeszła jedna dziewczyna. Ładna była, cholera, zalotna, strzelała ślepiami jak iskrami. Jasię też był chłopak do rzeczy. Po weselu my poszliśmy do domu, Jasię gdzieś się zapodziewał. Co tam między nimi było?... co nas to mogło obchodzić? Myśmy też nie byli inni; za kołnierz nie wylewaliśmy. Za jakiś tydzień znów wyszło nam wesele na Hucisku. Patrząc z tej naszej zwyczajki — jest ta Jaśkowa dziewczyna. Zerkam na Jaśka — udaje, że jej nie widzi. Ona też od czasu do czasu łyska w jego stronę, ale też udaje, że go nie widzi. — Oho! — pomyślałem sobie. — Coś między nimi nie w porządku. — Ale kiedy zaprosili nas na poczęstunek, tamta dziewczyna ni stąd, ni zowąd znalazła się koło Jaśka. Znowu poczęła się do niego przymilać, ocierać — a była jeszcze ładniejsza. W jakiejś chwili podała mu duże, czerwone jabłko. Widziałem, jak miał ochotę zabrać się do jedzenia, ale ktoś go zagadał o coś i Jasię schował jabłko do kieszeni. Kiedy zostaliśmy sami, nasz basista mówi do Jaśka: — Jasiu! Ja ci mówię, ty to jabłko wyrzuć, bo mi ono pachnie czarami. Za dużo ci się ta dziewczka przyglądała z ukosa. — Ja też dołożyłem od siebie, tak żartem: — Nie jedz, Jasiu, jabłka, co tylko piłeś piwko, dostaniesz sraczki, znowu będziemy grać bez ciebie. A mamy jeszcze poprawiny. Więc uważaj! — A kiedy poszliśmy za stodołę, zobaczyliśmy pasącego się i przywiązanego na sznurku dużego capa.

Na kartach *Muzykantów* odnajdujemy interesujące wiadomości o składzie kapel. Potwierdzają one podstawową prawidłowość, która w formowaniu składu kapel wiejskich działa u nas w zasięgu krajowym jako wyraz muzycznych potrzeb ludu, świadczących zarówno o jego postawie estetycznej, jak i o użytkowej funkcji zespołowej muzyki instrumentalnej. Kapela musi mianowicie spełniać dwa konieczne warunki: wydatnie realizować melodię, jako główny element muzyczny, oraz stworzyć dla niej podstawę basową. Powszechnie czynią to skrzypce i basy, lokalnie — skrzypce i bębenek¹⁰. Natomiast wypełnianie przestrzeni akustycznej między tymi dwoma odległymi głosami nie jest obwarowane tak ścisłymi kanonami. Najpowszechniej między skrzypkiem a basistą staje drugi skrzypek — sekundzista, którego zadanie polega w równej mierze na wypełnianiu przestrzeni akustycznej akompaniującymi współdźwiękami, jak i na wyrazistym podkreśleniu rytmicznej struktury utworu, usprawniającym taneczną funkcję kapeli. Dalsze etapy to: wzmacnianie prymatu

385

Zagrajże mi muzyka, zagrajże mi ładnie!
A ja ci zapłacę, aż ci czapka spadnie.

*

Oj, daliście mi, mamó, takiego szturpoka,
Oj, poszła krowy doić, siadła pod bujoka.
Oj, pod bujoka siadła, wyrznęła go stolkiem,
Oj, niech cię diabli wezmą z takim długim dojkiem.

*

Skąd idziesz? — Z łąk.
Co niesiesz? — Drąg.
A jaki? — Bukowy, na panny, na wdowy...
Jażem się złąkł.

(tempo wolnego oberka w tonacji durowej w
rytmie $\frac{3}{4}$)

melodii w ogólnym brzmieniu zespołu przez włączanie instrumentów zdolnych do konkurencyjności z pierwszym skrzypkiem w „wyprowadzaniu melodii”, przy czym każdy z tych instrumentów (klarnet, także trąbka, niegdyś flet) formuje i ozdabia melodię według własnych potrzeb i możliwości; zagęszczanie warstwy współbrzmieniowej przy dalszym utrzymywaniu prymatu melodii, co czyni harmonista, zwłaszcza w zespołach opartych na podstawowym składzie skrzypce-bębnek; wreszcie dublowanie obsady, pomnażające ilościowy skład kapeli. Na Rzeszowszczyźnie od schyłku XIX w. funkcjonowały kapele o składzie: skrzypce-basy; skrzypce-sekund-basy; skrzypce-klarnet-sekund-basy; skrzypce-klarnet-trąbka-sekund-basy. Na południowych obszarach ziemi rzeszowskiej (kierunek Krosno) zachowały się, jako enklawa, cymbały. Ustaliły one swoją pozycję w kapeli: skrzypce-sekund-cymbały-basy oraz skrzypce-klarnet-sekund-cymbały-basy, osnuwając zespołowe brzmienie kapeli mgiełką rozedrganych wybrzmień. Wśród bohaterów książki Franciszka Kotuli zabrakło cymbalistów. Piękna muzyka cymbalistów-seniorów, obumierająca już w okresie naszego pierwszego dziesięciolecia powojennego, z wolna zaczęła się w następnych dziesięcioleciach rozkrzewiać i dziś przeżywa na Rzeszowszczyźnie prawdziwy renesans, prezentowana przez starych mistrzów (o znakomitych sylwetkach muzycznych!) oraz przez ich młodszych sukcesorów. Powiększył się też terytorialny zasięg funkcjonowania cymbałów.

W formowaniu składu kapel ludowych bierze udział jeszcze jedna okoliczność, mianowicie przypadkowość. Trudno przyznawać jej miano reguły czy prawidłowości, choć wyniki jej permanentnego oddziaływania są widoczne. Można więc spotkać nietypowe dla regionu i nieraz zgoła nieuzasadnione muzycznie zestawy instrumentów, powstałe zrzędzeniem przypadku lub w wyniku udziwnionych i doraźnych pomysłów indywidualnych. Zazwyczaj samo

Lektura *Muzykantów* przynosi też szereg drobnych z pozoru przyczynków, które w sumie obrazują niektóre ogólniejsze zjawiska z zakresu muzycznej sztuki wykonawczej, budowy instrumentów, niepisanego kodeksu obyczajowych praw przestrzeganych przez muzykantów i in. I tak na przykład skoro w opowiadaniu, rozprowadzającym magiczny wątek o porwaniu basisty przez diabła, pada wypowiedź: „Bez niego (basisty) muzyka do tańca na nic!” (s. 80), a w życiorysie muzykanckiej pary małżeńskiej zdanie: „Żeby była muzyka, musiały być basy” (s. 231) — odczytujemy w tym potwierdzenie opinii muzyków o znaczeniu podstawy basowej w zespołowej muzyce instrumentalnej, co przedstawialiśmy czytelnikowi wyżej (s. 386). Cenną wartość poznawczą zawiera opis techniki gry na basach (s. 88). Chodzi o tzw. granie „z pazura” — szarpanie strun palcem, zamiast pociągania ich smykami, ludowy odpowiednik określony w muzyce profesjonalnej terminem *pizzicato*. Wbrew dotychczasowym mniemaniom okazuje się, że technika ta nie jest nabytkiem świeżej daty, że ma na Rzeszowszczyźnie głęboko zakorzenioną tradycję, popartą szczególnym uznaniem, jako najwyższej miary sztuka wykonawcza. W pamiętniku jednego z muzykantów czytamy plastyczne określenie, potwierdzające rytmiczną funkcję sekundzisty i basisty — „odbijanie”: „Odbijało nas dwóch, stary basista Mikołaj i ja, mający wtedy 13 lat” (s. 338). Termin ten nadal jest w użyciu na Rzeszowszczyźnie. Tenże sam muzykant-skrzypek rozróżnia

granie „ostre” i „melodyjne”. Wkracza tym w kategorię estetycznych ocen dźwięku i muzyki skrzypcowej, przy czym sam świadomie przestawia się z grania „ostrego” na „melodyjne” (s. 338—339). Warto dodać, że te dwie postawy estetycznego wartościowania znajdują odzwierciedlenie w ludowej muzyce skrzypcowej kraju. Występują nie tylko jako zjawisko indywidualne, lecz także regionalne. Np. na Kielecczyźnie skrzypkowie do dziś grają ostro, u nich mówi się „cięto”, a skrzypkowie kujawscy „ciągną”, tzn. preferują artykulację łagodną.

Nie brak też zobrazowań emocjonalnego zaangażowania muzyka w czasie gry. Jedni grają z przymrużonymi oczami, jak koguty, gdy pieją (s. 43), inni w czasie grania mruczą wywodzoną melodię (s. 89). Uzupełniając tę relację, dodam, że w skali krajowej odnosi się ona do najbardziej wytrawnych muzyków ludowych. Przymknięte oczy — to objaw wewnętrznego, twórczego skupienia przy spokojnej, opanowanej grze, mruczenie, a właściwie bezwiedne postękiwanie przy graniu obserwuje się, gdy „wyrabianie” melodii wymaga szczególnego wysiłku. Muzyk mobilizuje się, wzmożone napięcie wywołuje u niego bezwiedne współdziałanie organu głosowego w wydobywaniu melodii z instrumentu. Ileż to razy owo nieopanowane postękiwanie, zarejestrowane na dokumentalnej taśmie magnetofonowej, odbierane jest przez osoby nieosłuchane z ludową praktyką muzyczną jako objaw negatywny, zamącający „czystość nagrania”.

Zdobywanie wiadomości o konstrukcji i wyrobieniu instrumentów najwidoczniej nie leżało w zamierzeniach autora. W minimalnej mierze, nie wnoszącej głębszych rozpoznań, wspomina się o małych, trzystrunowych basach, o wyrabianiu do nich smyka z giętego kija i końskiego włosia smarowanego żywicą, o kręceniu strun z jelit baranich. Ciekawsza, bo rzadko dziś uzyskiwana wiadomość, dotyczy usprawniania małych, trzystrunowych basów, żeby ostrzej grały, przez zaopatrzenie ich w szklaną nakładkę.

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