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On the Playing Style and Repertory of Polish Bagpipe Players*

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Although bagpipe culture has a long history, reaching back to the Middle Ages, we are more familiar with only its latest developments. The question: what did the Polish pipers play? can be given a reasonably comprehensive answer only in relation to the period going back not much more than a century. We can draw conclusions about the earliest repertory of Polish bagpipe players, from the period of the first Commonwealth of Poland and Lithuania, on the basis of sources from that time, and by analogy with later performance practice. However, information from historical sources is almost exclusively indirect; thus the assumption that the Old Polish bagpipe repertory was similar to the later one is probably close to the truth, but it is difficult to say to what degree. The earliest detailed records of bagpipe music date only from the period between the two world wars, the 1920s, the 1930s.

The earliest sources of history of bagpipes in Poland mention mainly the circumstances under which they were played. Iconographic sources confirm the familiarity of this instrument in Poland from at least the first half of the fourteenth century. Already by two centuries later, chronicles mention bagpipe players in cappellas employed at royal, magnates' and nobles' courts, sometimes also in city and military bands; also, beginning from the last quarter of the sixteenth century, tax censuses and inspections of landed property

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record lively bagpipe playing at inns. Relatively the greatest amount of information about bagpipe players in the past has reached us through Old Polish literature. We thus know that they mainly provided dance music during weddings and parties at city and country inns. Peasants danced to the sound of bagpipes, but so did members of lower bourgeoisie and gentry, and sometimes even noble landowners, particularly those who followed the Sarmatian love of all things native, and later on the fashion for Arcadian ideas. Bagpipe music also accompanied passing court trains, marching armies, religious processions on Corpus Christi, or welcoming celebrations arranged for visiting dignitaries. Detailed research into the writings of Waclaw Potocki, full of information about life in seventeenth-century Poland, led Jadwiga Bobrowska to the conclusion that bagpipe repertory was of a native, and even folk, character. The author supposes that the chant mentioned in the epigram *Nierówna krzywdzie pomsta [Revenge not equal to the Wrong]* (from the collection *Ogród, ale nie plewiony [A Garden unweeded]*) to the accompaniment of bagpipes from a song about Bień may relate to the song whose nineteenth-century variant was recorded by Oskar Kolberg in the Kielce region¹. One should recall here that Potocki is regarded as the first of “prominent writers in Polish literature whose work has strong regional features”, whose life and work (particularly the collections *Ogród fraszek* and *Moralia*) are associated with Pogórze Karpackie². In his days Pogórze was the area where bagpipe playing was most widespread.

A few traces of information about the repertory of Polish bagpipe players during the first Commonwealth of Poland and Lithuania may be found in extant compositions. Reminiscences of bagpipe melodies can be heard in some works, especially those associated with rustic or pastoral themes, indicated by their titles, or performance situations for which they were composed. Of particular importance from this point of view is the rich and well-preserved legacy of German composers. Georg Philipp Telemann was impressed by the talent of Polish musicians, among them the bagpipe players. On a number of occasions he made statements on the subject, in the same spirit as the opinion given in his *Autobiography*: “It is simply hard to believe what wonderful ideas come from those bagpipe players or fiddlers when during a break in the danc-

ing they start to improvise. A careful observer could provide himself with a stock of ideas to last a lifetime during a single week”³. Telemann got to know Polish bagpipe players at source, in Silesia and Małopolska. Beginning from the second half of the sixteenth century, and particularly in the seventeenth and the first decades of the eighteenth century, Polish bagpipes (known as *Polsche Dudel*, *Poscher Bock*, *Polnische Sackpfeifen*, *Polnischer Bock*, *Polnische Bock*) were familiar and fashionable, popular also in German areas. This is testified to by many sources, indicated by Alicja Simon⁴, and in particular by Ernst Eugen Schmidt⁵. Melodies, mainly dance ones, performed by Polish bagpipe players (or German ones playing in Polish style on Polish kinds of bagpipes) became what might be called a musical standard, spread through itinerant or settled bagpipe players performing at inns, and also in the squares and streets of German cities. They were probably also included in the repertory of bagpipe players’ bands at German courts, and may have provided inspiration for German composers. Samantha Owens⁶ hypothesises that bands of this kind, known as “Bock Musik”, contributed to some extent to the spreading in Germany of quasi-Polish style, an important current in the musical language of German composers at the beginning of the eighteenth century. According to this author, the unidentified Eastern European melodies used by Johann Sebastian Bach in his so-called “peasant” cantata (*Mer hahn en neue Oberkeet. Cantate burlesque*, BWV 212, NBA I/39), described as such in view of the circumstances of its composition, performance, and textual and musical content⁷, may be of similar provenance. This work contains melodies either taken from rustic and urban folklore or composed in folk style, among them a polonaise and a mazurka, which, according to Gillies W. Whittaker⁸, are associated with Polish folklore. This researcher emphasises also Bach’s imitation of the performance style and repertory of folk musicians⁹. The pedal note, which appears in different guises also in other parts of the composition, has a particularly close association with the bagpipes. This stylistic device, through its similarity to the accompaniment of bourdon pipes, but also the continuous tone generally typical of bagpipes, is often associated with these instruments. In the case of the “peasant” cantata, in the final duet, with its character of folk bourrée, we hear, moreover: “Wir

gehn nun wo der Tudelsack in unsrer Schenke brummt”¹⁰. Bach had many opportunities for getting to know bagpipe music, including music based on polonaise and mazurka rhythms. The nearest place was almost just around the corner, in the Leipzig inn “Lust-Saal”, where, apart from the band comprising a fiddle, oboe, bassoon, horn and double bass, one could also hear “Pohlnische Bock”, and dance “Menuetten und Polnischen Tänzten”¹¹.

In the search for traces of old bagpipe repertory or style of playing, of special importance are those compositions whose instrumental cast includes folk instruments, and in particular, obviously, bagpipes. In contrast with France, where in the seventeenth and eighteenth centuries prominent composers and musicians took an interest in bagpipes (for example, Marc-Antoine Charpentier, brothers Pierre and Esprit Philippe Chédeville, André Cardinal Destouches, Jean Babtiste Lully, Philbert, Jean Philippe Rameau, or the Hotteterre family, who were also in the business of constructing and manufacturing instruments, including musette), in Central Europe this instrument was rarely employed in compositions. Among the exceptions there is Leopold Mozart’s divertimento *Bauernhochzeit* or *Partita* for folk instruments by Juraj Družicki¹². From the Polish point of view, of interest is *Pastorela in F* for bagpipes, two oboes, two violins, viola, cello and double bass, a copy of which has been preserved in the collection of what was a Benedictine monastery in Rajhrad near Brno in Moravia. It is supposed that this composition, signed with the name of Weissmann, was written between the 1730s and 1760s. Jan Trojan, the contemporary publisher of the composition, drew attention to the typical performance style of folk bagpipe players, such as variation manner of playing or Lombard rhythms¹³. In the finale the composer even imitates an unwanted sound effect, the characteristic “moan” of the bagpipes caused by a sudden change of pressure inside the instrument as air was no longer being pushed into the pipes — see figure 9.2.

According to Samantha Owens, the bagpipe part of the composition shows great similarity to the “vivat” performed on the “goat” bagpipe by Andrzej Karpacki from Nowy Dwór in the Nowotomyskie region, quoted by Marian and Jadwiga Sobieski¹⁴. This similarity, says Owens¹⁵, manifests itself not only in the constant use of the sound of the drone pipe (which is the central

sound of the instrument's scale) or the rotational and repetitive character of the melodies, but also in the appearance in *Pastorela* of the characteristic melodic formula (in bars 29 and 30, which initiate the bagpipe part). This kind of formula appears in bagpipe practice both at the beginning and at the end of a melody being played — see figure 9.3. In *Pastorela* it is performed by all the instruments, which underlines its function of identifying bagpipe music, manifesting itself not only in melic descending but also in the rhythm and the manner of performance recommended in the score. Thus the initial and final sounds of the formula are accentuated with larger rhythmic values (crotchets), additionally prolonged fermata — see figure 9.1. These notes constitute 5 and V degrees of the tonal scale, which corresponds to the hierarchisation of the scale of the instrument characteristic of the traditional folk bagpipe practice. According to this, its upper and lower fifth constitute the tonal base together with the central note. Folk musicians attach great importance to their intonational correctness (as opposed to the purity of the other degrees of the scale). Stefan Marian Stoiński, who observed such attitudes to intonation in bagpipe players among mountain folk and in fiddlers from Beskid Żywiecki, associated them with tonality, with the so-called Walas scale, derived from the harmonic series¹⁶. The significance of this natural acoustic scale in folk instrumental music (in relation to the musical traditional of the inhabitants of Beskidy) has also been emphasised by other scholars¹⁷. One should also add that the folk concept of purity of intonation differed from that observed in classical music. The understanding of pitch by traditional country musicians clearly involved zoning, with particular degrees of the scale being perceived as divisions of acoustic frequencies of different widths¹⁸. This was less apparent in professional bagpipe players, particularly the itinerant ones who played in cities. This was because they took care of the correct tuning of their instruments by following more closely the intonational perception of their listeners.

Here one should add that the initial melodic formula imitated in *Pastorela* served the bagpipe players primarily to test the tuning and the timbre of the bagpipe, which is a highly unstable instrument in this respect: it might even be called capricious. In the composition it is supposed to be performed

ritardando, which is similar to the way this is played by folk bagpipe players. Its distinctness is made apparent by being separated by a double bar line from the “proper” melodic part, which also exhibits features typical of bagpipe music. Among them is the repetition of the central note, underlined in the bagpipe by the sound of the drone pipe (as noted by Samantha Owens). Of equal importance is the frequent use of the lower fifth, which is the lowest note of the scale, corresponding to the total acoustic length of the melodic pipe. This relates to the structure of the melodic pipe (open both sides) and the applicature (uncovering only the finger hole involved in making the particular sound). During play, over a short pause between covering one hole with the finger and uncovering another hole, the lowest note (lower fifth) is produced. Stefan Marian Stoiński observed this manner of playing in bagpipe players from the Żywiec region. Applying standards taken from classical music, he derived it from “a kind of carelessness and lack of accurate finger technique in bagpipe players”¹⁹. This interpretation was questioned by Włodzimierz Poźniak, who remarked that this might in some degree result “from unconscious, perhaps even aesthetic assumptions of the performers”²⁰. Although it is true that the length of this “intermediate note” decreases in accordance with the musician’s technical skill and the efficiency of the instrument, it is probably also a consciously employed ornamentation device. However, it should be emphasised that melodic phenomena of this type are characteristic of not only Polish bagpipe music, but also Lusatian, Czech or Slovak, to remain within the nearest West Slavonic area. Jan Trojan does not identify the composer of *Pastorela*, he does not even attempt to identify his nationality, in spite of the fact that the work contains a quotation from a folk lullaby with the incipit “Hajej, můj andílku”²¹. Nevertheless, Samantha Owens associates *Pastorela* with the Polish bagpipe tradition, very popular west of the Oder at the time when the work was composed. She is inclined to identify Georg Wilhelm Weißmann, the fiddler of the bagpipe “Bock” band (“Bockh Music”) of the court of the Dukes of Württemberg at Stuttgart as the author of the composition²².

Even the first scholars who took an interest in folk instrumental music in Poland after the First World War noted its almost total convergence with

vocal repertory. “The forms of singing and instrumental music are identical, instrumentalists play chants, works without words are rare. Figuration is rich, after a time it is difficult to recognise the vocal original”, wrote Łucjan Kamieński²³. Instrumentalist played mainly at dances. They performed variants of melodies of folk songs — variants more or less melodically and rhythmically transformed, depending on the musical imagination, technical skill and the possibilities of the instrument. This is because the basic, virtually systemic, feature of folk music is the creative manner of performance, variation creativity, in the case of ensemble instrumental playing referred to as variational heterophony. These features characterised early folk performance, including the playing of traditional bagpipe players and bagpipe ensembles, as was noted by Michał Kondracki²⁴, Stefan Marian Stoiński²⁵, Łucjan Kamieński²⁶, Józef Miks²⁷, or Bogusław Linette²⁸. That rule was also followed by bagpipe players from Podhale, although even by the nineteenth century their instrument no longer took the centre of the stage in the musical culture of the villages in the Tatra region. Stanisław Mierczyński wrote:

The majority of melodies played on the bagpipe involve the transposition of a song with additional accompaniment and bass, quite raw, primitive archetype of melodies played by a mountain folk band. Bagpipe melodies, simply, because the number of tones is strictly limited, are poor, deformed, as there are few combinations of tones to be had!²⁹.

Bagpipe repertory being widely rooted in the sung tradition deepens the historical perspective for research at least by a century, since songs were being written down in Poland as early as the nineteenth century.

In bagpipe practice, one can count among instrumental compositions some dance melodies which are not linked to words, and also some non-dance ones, associated with rituals. Referring to one of those free-metre melodies from the border area of Wielkopolska and Ziemia Lubuska, Jarosław Lisakowski wrote that “this is simply a bagpipe melody “for the wedding”, to which an anonymous folk artist added words”³⁰ — see figure 9.4. Non-dance bagpipe repertory was also expanded by melodies of religious songs, such as that about St Jan Nepomucen with the incipit *Witaj Janie z Bolesławia, masz się*

stawić przed Wacława. In Wielkopolska it used to be played after the wedding dinner. If the wedding took place during the Christmas period, the pipers would play the carol *Powstań Dawidzie czempredzej z lutnią przy żłobie*.

The more or less extended melodic formulae which precede and end the “proper” melodies have strictly instrumental character. The initial ones were generally shorter, consisting of a few notes, descending, with the range of the fifth or the octave. The final ones were usually larger, not infrequently consisting of a few bars, and an arching, descending-ascending melic shape. In the second half of the twentieth century these shapings were being expanded, a development welcome by folk musicians and much less so by ethnomusicologists, who tried to counter this kind of creativity. This was frequently done by Jadwiga Sobieska during Biesiady Kozłarskie in Zbąszyń³¹. Michał Kondracki described how the bagpipe players from the Żywiec area performed the initial melodic formulae during the inter-war years:

The bagpipe player usually starts with a chord in the position of the fifth, alternating the tones which come into it with the neighbouring enlarged fourth, raised fourth degree and sixth, then he drops to the second, which sounds like third lowered, hooking on the tone leading from below, then the third and the first, raised by a semitone (minor third) from above, in a very playful and coarse rhythm and frequent syncopes³².

In twentieth-century bagpipe practice, these shapings took on different forms, both as regards their size and melodic shape. However, it was not always the case that they were used to begin playing.

A reliable picture of the traditional performance style of bagpipe players emerges only at the end of the 1920s, when a fuller documentation of their playing, including also phonographic records, began in Poland. Bagpipe players of that time, being largely professional musicians, as they had been for centuries, were characterised by good technique, which allowed them to express musical emotions. They had efficient instruments of which they took good care. They ensured that the bagpipes produced the correct sound, including properly balanced proportions of sound intensity between pipes, which in the majority of Polish bagpipes concerned the melodic and drone pipes. Michał Kondracki even remarked that in the Żywiec area, “the better the bagpipe

player, the less annoying the grumbling of the bass”³³. The playing of pipers from Podhale — especially that of the famous Stanisław Budz Lepsioł, nicknamed Mróz — was characterised by accentuating the rhythm with strong foot-tapping, called “cupkanie” by the mountain folk. It is possible to achieve overblowing (although of only two notes) on bagpipes from Wielkopolska and Ziemia Lubuska, and thus to widen the instrument’s scale to eleven notes and the capacity of the eleventh. This, however, is difficult, requires special procedures, and only the best folk musicians have succeeded in it. Bagpipe players whose instruments had airbags filled by bellows could sing during performances, but generally they did not know the words of the songs. Itinerant folk musicians were the exception in this respect, since couplets, particularly amusing (comical) ones, introduced variety to bagpipe playing, increased the number of listeners and brought in more money.

Bagpipes were played solo or in bands. The oldest kind of bagpipe band which has survived to this day is constituted by two person, a bagpipe player and a fiddler. Their shared music-making may not always be easy. According to some bagpipe players, the fiddler should lead the melody, minimally preceding the bagpipe player, otherwise playing becomes very difficult. On the other hand, among fiddlers one can encounter the view that it is their instrument which should follow a little behind the bagpipe, as this makes the shared playing of both musicians more ornamental. In bagpipe bands from Wielkopolska and Żywiec regions the fiddlers usually played in a higher (by an octave) register, explaining this practice by the need to ensure that their instrument was heard better, in view of the loudness of the bagpipe. They made use almost exclusively of strings “e” and “a”. Sometimes they also used string “d”, or even “g”, varying the play by passing into the so-called “position beyond”, i.e. moving a melodic segment an octave lower. Smaller kinds of bagpipes, with a higher sound, were accompanied by various kinds of violin instruments tuned to a higher register (mazanki, oktawki, złóbcoki), replaced in Wielkopolska by fiddles retuned usually by the fifth up through tying the strings more or less halfway of the length of the neck. As a rule both folk musicians interpreted creatively the variant of the melodic line being performed, in accordance with the principle of variational heterophony. In Beskid Śląski

they also divided the part into the melodic aspect, performed by the fiddler, and the accompanying one, performed by the piper. After the Second World War, when the cast was often doubled, the first pair of fiddles and bagpipes played the melody, and the second the accompaniment³⁴.

A bagpipe player, like the fiddler, would transform a melody by variations, using rich figuration and ornamentation. As well as similarities in the style of playing, there were also differences caused not only by the artistic personalities of the musicians, but also by the properties of their instruments. A feature specific to bagpipes is, after all, the continuity of tone, resulting from its construction and relating to the maintenance of the sound through continuous and uniform airflow. This feature enforces legato playing. It does not allow one to produce notes of the same pitch directly after one another. In their desire to break that degree of monotony and vary the playing, pipers would use characteristic performance tricks reminiscent of other kinds of articulation. Although it is not possible to play staccato as such on the bagpipes, musicians knew how to imitate it by sudden changes in the pressure of air entering the pipes by pressing intermittently, rhythmically and energetically on the bag with their elbows. Pipers from the Żywiec region would imitate in this manner staccato in the sound of the drone pipe³⁵, and pipers from Wielkopolska in their melodic play, although they would do it also on two or three neighbouring notes, generally of the same pitch (which made it possible). A similar effect was obtained if violent pressure impulses were accompanied by energetic covering and uncovering of finger holes, called "knocking out a melody" by people from Wielkopolska. This manner of playing, compared by Sobieska to the violin martelé, was employed only in the south of the region, in Gostyńskie, Rawickie and Krotoszyńskie, and even there it was not accepted by all bagpipe players³⁶.

Continuity of sound was sometimes also broken through pauses, achieved as a result of stopping the pumping of air into the pipes. In order to repeat a sound, obviously not directly, the stream of air passing through the pipe would be interrupted by uncovering and covering with a quickly moving finger another (usually the neighbouring one from above) hole. Clearly, notes repeated in this way are divided by the note related to the other hole which

is being momentarily uncovered. This has an ornamental character, but one different from a pre-note in the classical understanding of the term in that it is performed at the expense of the duration of the preceding note. Pipers also used proper short pre-notes, i.e., those taking time from the subsequent notes. Single ones were usually a second higher than the ornamented note. Longer distances between the note and pre-note were usually associated with larger interval steps of the melody. They would then have the pitch of the note preceding that which was being ornamented. Double and triple pre-notes usually took the shape of transitional filling notes, ascending towards the ornamented note or describing it from below and above³⁷. Longer notes, especially in the initial and final melodic formulae, were ornamented by a special tremolo effect, achieved by quick uncovering and covering of the hole of the chanter with a finger. It should, however, be noted that pipers had varying opinions as to the intensity of ornamentation of the melodic line. Some were in favour of rich ornamentation, others preferred more modest effects.

In traditional folk culture, instrumental repertory, like song repertory, had regional features. Particular melodic lines had their own regional, or even local, range. In the case of bagpipe music, geographical differentiation — and from the historical point of view, also social differentiation — seems to be relatively less pronounced in comparison with folk songs and music associated with it performed on other instruments (mainly fiddles). The reason for this lies in the many-centuries old, reaching back to at least the sixteenth century, professionalism of bagpipe players. Their high mobility, and not infrequently almost nomadic manner of musical practice, playing in cities and in the countryside, for different occasions and different social groups, facilitated geographic and social flow of musical repertory and various kinds of borrowings. Since the last decades of the nineteenth century, an opportunity for getting to know new, foreign repertory has been provided by Poles travelling to work in France and Germany. In this way, pipers from Wielkopolska would acquire, for example, melodies played by German miners in Westphalia. An additional, but no less important reason for the spread of bagpipe melodies beyond the regions is the limited scale of traditional bagpipe instruments, which allows one to perform only a part of the store of

local melodies. In this situation, reaching out towards other sources would provide the possibility of extending the repertoire, and for bagpipe players this was vital for staying in the profession of a musical practitioner.

The bagpipe performance style seems to have been more varied. The variety of musical folklore in Poland, including its stylistic features, was ascribed in the nineteenth century also to psychological features (temperament), linked to physical and biological properties of the natural environment³⁸. Traces of these views can still be seen in the works of Stanisław Mierczyński³⁹, Łucjan Kamiński⁴⁰ or Marian and Jadwiga Sobieski⁴¹. However, as far as the bagpipes were concerned, in the Wielkopolska region these views were linked to the construction of the instrument and its musical features. The large area of traditional bagpipe practice which existed in that region still in the inter-war period also favoured variety of performance style. Variety thus concerned both the size of the bagpipes, their tuning, scale, tempo, spontaneity and expressiveness of performance. Sobieska's monograph about bagpipes in Wielkopolska tells us: "To the lively, temperamental and passionate people of the south-eastern area of our Wielkopolska correspond small, agile and squeaky bagpipes; the slow and peaceful people of the north-western districts take pleasure in larger bagpipes with low pitch, which finally in the Zbąszyń-Wolsztyn area give way to the slow, low and elegiac 'goat'"⁴². In Gostyńskie, Rawickie and Krotoszyńskie areas, where the bagpipes were the smallest and highest pitched, the play was clear, sharp, almost staccato, and fast. Richly figured and ornamented melodic line was developed in second steps and minor rhythmic values (frequent semiquavers). Rubato was used within short melodic segments. Such a manner of playing was particularly characteristic of, for example, Ludwik Smyczyński from Krotoszyn, who during the first decades of the twentieth century was regarded as the best bagpipe player in his area. At the other end of the Wielkopolska bagpipe land, in Zbąszyńskie and Wolsztyńskie, the playing of bagpipes and bagpipe bands of the old type, two-persons ones, in which the piper was accompanied only by a fiddler, was also characterised by careful articulation of notes, but in a moderate tempo, with the primacy of the basic melody over its figurative or ornamental arrangement, and generally a dignified expression. This was the way old pipers

played: Tomasz Brudło from Wąchabno, Jan Gniotowski from Chobienice and, to an extent, the best known of them all, Tomasz Śliwa from Chrośnica. During the first years after the Second World War the best traditional bagpipe band was formed by Śliwa, Gniotowski (as clarinettist) and Edward Rybicki from Stefanowo (who played the fiddle). The old type of bagpipe playing was also characterised by highly individual differentiation of performance style. This was linked to regarding as the correct, or the best, one's own manner of playing, and critical attitude to that of other folk musicians.

Changes in folklore practice have of course been taking place for centuries; their intensification with the onset of the first urbanisation and industrialisation processes was noted by Zygmunt Gloger as early as the beginning of the twentieth century⁴³. The development of mass culture in the twentieth century hastened and intensified changes in performance style and repertory of folk musicians. These also concerned bagpipe playing, especially the "goat" type, which had the greatest range of musical possibilities among bagpipe instruments, allowing the repertory to be extended by new, non-folk melodies. The changes were also brought about by the increased cast of traditional bagpipe bands. These developments were causing concern to Jadwiga Sobieska already in the 1930s:

The limited scale of the bagpipe allows one to play only "old-fashioned pieces"; the "koziol", with its full-octave ambitus, takes anything. The programme of popular music is today forced on the bagpipe player by the accompanying clarinetist or trumpeter, usually a musical element of the lowest class, withdrawn from small town orchestras⁴⁴.

Even then it was only the playing of the older, traditional pipers which was sufficiently creative to make popular musical themes, transformed figuratively and ornamentally, fit in so well into the traditional style of performance that it was difficult to recognise them. This did not unfortunately apply to the younger musicians⁴⁵. In the second half of the twentieth century the skill of transforming musical themes became even more rare. Greater assimilation of non-folk repertory was limited by the diatonic mode of the bagpipe scale.

Attempts to expand folk bands using manufactured instruments reach back to the nineteenth century. In north-western Wielkopolska the traditional duet

of “goat” and fiddle was being extended by Es clarinet at the turn of the nineteenth and twentieth centuries, and particularly after the First World War. From the 1920s there were also attempts to add the trumpet, but on the whole the timbre effects of such a combination did not find favour with folk performers. Nevertheless the trumpet was included in the most popular band of its day in Zbąszyń and the surrounding area. This was the Domagała family band, which was in competition with the band of Tomasz Śliwa. The Domagała family favoured the newer performance style and repertory. As early as the late 1940s they were playing in a kind of transitional heterophonic-harmonic style. A relic of the old style was the rich melodic ornamentation, new were the elements of harmonic structures created by the clarinet and trumpet. New was also the increased tempo, related to the introduction into the bagpipe band of the Es clarinet, a mobile instrument with sharp, high sound. On the other hand, in contrast to the clarinet, playing the “koziół” does not make fast play easy. In the long chanter the finger holes are widely spaced, there are no flaps — all the holes are covered with the fingers, only the hole concerned in producing the current sound is uncovered. The Domagała family more and more frequently included in their repertory popular melodies of urban origin, creating medleys of hits. It is interesting that when Wawrzyn Domagała Sr. did not know them, or when they were beyond the range of the musical capabilities of his koziół, he would limit himself to producing only the drone. Members of the ensemble would also sometimes sing couplets, accompanied by the drone pipe, to introduce variety into the performance. The Domagała ensemble provided an example of the intermediate state between the rustic musical tradition, represented by the piper Wawrzyn Domagała, and small-town music, favoured by his sons. Their newer performance style and repertory were criticised by older, traditional musicians, who accused the younger ones of not playing in “the Polish way.” In the present day attempts are being made to extend further the cast and the repertory of bagpipe bands. The band of Jerzy Skrzypczak, “Kotkowiacy” from Zbąszynek, which includes the “wedding goat”, fiddle, clarinet Es, clarinet B, accordion and double bass, can serve as an example here. Although this ensemble also plays in the older, three-instrument cast, when it appears in its extended form it moves away

from the traditional a-harmonic style of playing, introducing a texture based on harmonic functional tonality, with modulations to side tonalities or lowered seventh chords⁴⁶, which are alien to folk music. When juxtaposed with the bourdon polyphony of the *koziół*, this creates an obvious anachronism.

In the second half of the twentieth century folk music festivals, which brought together many musicians from different regions to play together, were staged with increasing frequency. This aided exchange of repertory, to which bagpipe players were, so to speak, “genetically” disposed. It also meant that performance styles became more similar to each other. In the Wielkopolska region there was another reason for the increasing uniformity of repertory, performance style, and even construction of bagpipes — the initiative for creating large ensembles — folk orchestras. The most spectacular example of this effort must be the creation in 1955 of a 60-strong Wielkopolska Kapela Ludowa, divided into two large ensembles: bagpipe, made up of 21 bagpipe players and 17 fiddlers, and “*koziół*” “goat” ensemble, made up of 16 *koziół* players, 8 fiddlers and 4 clarinetists⁴⁷. However, while in Wielkopolska and Silesia, and perhaps in the Kraków region, the creation of large bagpipe bands has a degree of historical tradition behind it⁴⁸, it appears to be a new phenomenon in the area of Podhale. Four-voice bagpipes, present in the Tatra region since at least the second half of the nineteenth century, cause additional difficulties in maintaining stable tuning and sound, resulting from the very presence of a larger number of pipes. Perfecting the construction of Podhale bagpipes by Tomasz Skupień from Zakopane enabled him to combine bagpipes into ensembles with other instruments (*złóbcoki*, fiddles, basses), and to have a number of pipers playing together. During recent years pipers of younger generation have been following the fashion for world folk music. They introduce into their repertory melodies not only from beyond their own region, but from different parts of Europe. They combine local folk tradition with other kinds of music (for example, jazz or rock). At the same time there is a significant shrinking of traditional stock of melodies, which at one time was quite extensive. Social and cultural changes, which have been intensifying during the last century, contribute to the fact that rural inhabitants have less and less need of bagpipe music. This means that the multi-layered

repertory, which included all kinds of musical situations, from early ritual ones to older and newer dance music, and even popular music, is no longer in use, and often has even been forgotten. The majority of bagpipe players at different folk competitions keep performing from half a dozen to about a dozen melodies, always the same ones.

The links between bagpipe music and folk singing worked in both directions. It was not only the case of musicians playing song tunes; country singers adopted some tonal, melodic, rhythmic, articulatory, ornamental or intonational properties of pipers' playing, including their performance manner. This applies particularly to the zoning of pitch, particularly that corresponding to 3rd, 4th and VII degrees of their scale, and also to the use of transitional notes, glissandi or rubato within small melodic segments. Michał Kondracki noted that, in the Żywiec area, local mountain folk, who often sang with bagpipes or bagpipe bands, would imitate folk introductions. In his words, "they make a kind of 'entry', by preceding the fifth with a few ornamental notes (*fis, g, gis, h - a*), the way bagpipe players do. They also often lower the lower leading note when returning to the tonic, in a way quite similar to the way they often do it in Podhale⁴⁹. Jadwiga Sobieska even expressed the opinion that "the properties of folk couplet in the Wielkopolska region developed on the basis of instrumental bagpipe music"⁵⁰. A similar opinion, both in relation to the region around Warta, rich in bagpipe tradition, and to other areas of Poland where the instrument has survived to the present day, has been expressed by other researchers, such as Jarosław Lisakowski⁵¹, Bogusław Linette⁵², Stefan Marian Stoiński⁵³ or Józef Miks⁵⁴. Władysław Kirstein and Leon Roppel looked for the influence of bagpipe music on Kashubian songs⁵⁵, although it is not certain that a native bagpipe tradition still existed in Pomerania by the nineteenth century, and it is more likely that it was visited by itinerant players⁵⁶. Special stylistic properties of bagpipe music were sometimes imitated by other musicians. Interestingly, performance features resulting from technical limitations imposed by the construction of the bagpipe were sometimes imitated on instruments with greater musical possibilities, as part of the idiom of bagpipe music. The presence of bagpipe players in the cultural landscape of Poland over many centuries has left its mark on Polish musical

folklore, perhaps most apparent in the regions where bagpipe tradition has survived until the twentieth century. Echoes of their music can sometimes be heard in compositions older and newer. All this gives a wider temporal and spatial dimension to the playing style and repertory of Polish bagpipe players, the documentation of which has now been going on for nearly eighty years.

The image shows a musical score for six instruments: Cornamusa, Oboe I., II., Violino I., Violino II., Violoncello, and Contrabasso. The score is in 2/4 time and E-flat major. The first four measures are marked 'rit.' (ritardando). The Cornamusa and Oboe I., II. parts play a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. The Violino I. and Violino II. parts play a harmonic accompaniment, with Violino I. playing a series of eighth notes and Violino II. playing a series of half notes. The Violoncello and Contrabasso parts play a bass line, with the Violoncello playing a series of eighth notes and the Contrabasso playing a series of half notes. The score is transcribed in E-flat major, which is noted as being done for contemporary bagpipes.

Fig. 9.1. Weissmann *Pastorela pro dudy, 2 hoboje a smyčce*, beginning of the bagpipe part — bars 29–36 (J. Trojan, op. cit., p. 9). The publisher retranscribed the composition by major second, in view of contemporary bagpipes being frequently tuned to E flat.

Cornamusa

Oboe I, II.

Violino I.

Violino II.

Viola

Contrabasso

Fig. 9.2. Weissmann *Pastorela pro dudy, 2 hoboje a smyčce*, ending — bars 241–246 (J. Trojan, op. cit., p. 23.)

The image displays a musical score for a wedding march, consisting of seven systems of two staves each (treble and bass clef). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 2/4. The melody is written in the treble clef, and the bass line is in the bass clef. The score includes various musical notations such as notes, rests, and ornaments. A tempo marking of $\text{♩} = 54$ is present at the beginning of the second system. The bass line features characteristic bagpipe-style ornaments, represented by vertical lines with a vertical bar through them, often grouped with brackets. The melody includes a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and slurs. The piece concludes with a final cadence in the seventh system.

Fig. 9.3. Wedding march, performed on the “wedding goat” by Tomasz Śliwa born 1892, Chrońnica, district Nowy Tomyśl 1950 (M. and J. Sobieski, ‘Pieśń i muzyka ludowa Wielkopolski i Ziemi Lubuskiej”, op. cit., p. 215.)

♩ = 140

Bia - ly ba - ran, cza - rny ba - ran

na ol - szy - ne sie pnie na ol - szy - ne sie pnie,

mil - sza mi je - dna po - dmo - klo - nka niz kro - mszczo - nki dwie,

mil - sza mi je - dna po - dmo - klo - nka niz kro - mszczo - nki dwie.

35"

Fig. 9.4. Wedding song with the melody “to the wedding”. This song, performed by Michalina Michalska, born in 1886 in Podmokle Małe, was published by Jarosław Lisakowski (with minor changes) also in the collection *Pieśni ludowe regionu kozła* (op. cit., p. 88), and this is the version I quote here.

Notes

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- 2 Jan Zaremba, ‘Wacława Potockiego ziemia podgórska’, in: *Księga pamiątkowa ku czci Stanisława Pigońia*, eds. Zygmunt Czerny, Henryk Markiewicz, Jan Nowakowski, Mieczysława Romankówna, Kazimierz Wyka, Kraków 1961, pp. 203, 204.
- 3 Georg Philipp Telemann, *Autobiografia z roku 1740*, transl. Jerzy Prokopiuk, Pszczyna 1983, p. 13.
- 4 Alicja Simon, *Polnische Elemente in der deutschen Musik bis zur Zeit der Wiener Klassiker*, Zürich 1916, pp. 22, 25–26, 44, 45–46, 60, 106.
- 5 Ernst Eugen Schmidt, “‘Sein polnisch Duday dises war...’”. Bildquellen zur Geschichte der Sackpfeife”, in: *Der Dudelsack in Europa mit besonderer Berücksichtigung Bayerns, mit Beiträgen von Georg Balling, Walter Deutsch, Ralf Gehler, Armin Griebel, Herbert Grünwald und Ernst Eugen Schmidt*, München 1996, pp. 15, 29, 32–39.
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- 8 Gillies W. Whittacker, *The Cantatas of Johann Sebastian Bach. Sacred and Secular*, vols. I–II, London – New York – Melbourne 1978, p. 701.
- 9 *Ibid.*, p. 690.
- 10 *Ibid.*, p. 706.
- 11 Walter Salmen, ‘Tanz im 17. und 18. Jahrhundert’, *Musikgeschichte in Bildern*, vol. IV, part 4, eds. Heinrich Bessler, Max Schneider and Werner Bachmann, Leipzig 1988 p. 190.
- 12 Ágnes Sas, ‘Chronology of Georg Druschetzki’s Works Preserved in his Estate’, *Studia Musicologica Academiae Scientiarum Hungarica*, vol. XXXI, 1989, p. 206; Pavol Polák, ‘K inštrumentálnej komornej tvorbe Juraja Družeckého’, *Musicologia Slovaca et Europea*, vol. XVII, 1992 p. 69.
- 13 Jan Trojan (ed.), ‘Weissmann *Pastorela pro dudy, 2 hoboje a smyčce*’, Praha 1982 p. 3.
- 14 Marian and Jadwiga Sobieski, ‘Pieśń i muzyka ludowa Wielkopolski i Ziemi Lubuskiej’, in: Jadwiga and Marian Sobieski *Polska muzyka ludowa i jej problemy*, ed. Ludwik Bielawski, Kraków 1973, pp. 253–254.
- 15 S. Owens, op. cit., p. 54.
- 16 Stefan Marian Stoiński, *Pieśni żywieckie, collected by...*, ed. Włodzimierz Poźniak, Kraków 1964 pp. 490–491, 493–499.
- 17 Józef Miks, ‘O muzyce żywieckiej’, *Wierchy*, XXVI 1957 pp. 214–215; Alojzy Kopoczek, ‘Piszczalki bez otworów bocznych Beskidu Śląskiego i Żywieckiego’, in: *Polskie instrumenty ludowe. Studia folklorystyczne*, eds. Adolf Dygacz and Alojzy Kopoczek, Katowice 1981, pp. 18–22.
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- 20 *Ibid.*, s. 501.
- 21 J. Trojan, op. cit., p. 3.
- 22 S. Owens, op. cit., pp. 52–54.
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- 27 J. Miks, op. cit., p. 213.
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- 46 B. Linette, ‘Tradycje kultury muzycznej Regionu Kozła’, op. cit., p. 47.
- 47 Hanna Pawlak, ‘Dokumentacja wielkopolskiej kultury dudziarskiej w zbiorach Wiesławy Cichowicz’, in: *Instrumenty muzyczne w polskiej kulturze ludowej*, ed. Ludwik Bielawski, Piotr Dahlig and Alojzy Kopoczek, Warszawa 1990, pp. 79–80.
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