

**THE KRZYSZTOF PENDERECKI  
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***Jazz suite Uroda Beskidu Śląskiego*  
*(The Beauty Of The Silesian Beskids)*  
for tenor saxophone, piano, double bass and drum set,  
inspired by musical traditions from  
the Silesian Beskids region**

**The description of an artistic doctoral dissertation submitted towards  
obtaining the doctoral degree in Art, the artistic discipline:  
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## Introduction

Song and dance are the most popular and the most important expressions of the folk music of Silesian Beskids. They have accompanied people in every aspect and every moment of their life throughout ages. As a native to this region, I have been raised with a deep connection to Beskids Mountains, at the bottom of which lies my home town, back in the days called the “little Vienna”. I have always found it very cleansing and inspiring to go on walks on my favourite mountain trails around Silesian Beskids, and that is the reason why I got interested in this type of music, which was and is still being created by the people from this Southern Poland region.

This uncharted territory of Silesian Beskids folk music has not yet been researched by the jazz musicians, nevertheless, it is a huge source of inspiration for an artist to create their new original material. Using the songs and dances from our treasured native folk music helps to promote it around the world and preserve it, while their simple forms and structures are easily adaptable to the composer’s alterations.

That is the exact way how this particular jazz suite named *Uroda Beskidu Śląskiego (The Beauty Of The Silesian Beskids)*, consisting of seven movements was created. Their main themes are based on melodic structures from the folk songs and rhythm patterns drawn from dances from the Silesian Beskids region. My choice of the material I would like to focus on was preceded by researching the local artists and folk bands, as well as analysing the written accounts and collections of researchers into the topic.

I arranged particular pieces of the suite to contrast with one another in terms of key and time signature, tempo, colour, sound and form. My decision to write this piece for an acoustic ensemble was due to my experience and speciality of a jazz saxophonist. In this particular project my instrument carries the main melodies. Because of its range, which matches the range of a male voice, very vast pallet of articulation capabilities and numerous ways to use extended techniques, it is capable to perfectly represent the native instruments of the region called “trąba owczarska (trombita)” and “gajdy”. Apart from the saxophone, the ensemble consists of the piano, double bass and the drum kit.

The choice of instrumentation is based on my own experience as a performer, as well as composer for this type of band. It gives me the freedom to use melodic, harmonic and rhythmic ideas at the same time which is why it also became a rudimentary ensemble in jazz music. We can see those quartets throughout the history

of jazz, for example with Coleman Hawkins Quartet, Thelonious Monk Quartet, Dave Brubeck Quartet, John Coltrane Quartet, Charles Lloyd Quartet, Keith Jarrett American Quartet and European Quartet, Wayne Shorter Quartet, to name just a few.

The title of my composition comes from an article wrote by Gustaw Morcinek entitled *Uroda Beskidu Śląskiego*, which was published in 1931 in a yearly magazine called “Wierchy”<sup>1</sup>. The author gives a faithful account of the people, nature and folk habits of the Silesian Beskids region, which is a part of a bigger mountain range called Western Carpathians.

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<sup>1</sup> G. Morcinek, *Uroda Beskidu Śląskiego*, [in:] *Wierchy*, ed. J. G. Pawlikowski, W. Goetel, Kraków 1931, pp. 5-31

# 1. The characteristic of the folk music from Silesian Beskids in the presented suite

## 1.1. Selection and analysis of songs which inspired the process of composing

Alina Kopoczek is a researcher who has studied the folk music from this particular region. In her work, entitled *Folklor muzyczny Beskidu Śląskiego*<sup>2</sup> she published the results of her groundwork based on 1585 folk songs with their lyrics (including her own collection *Śpiwnik Macierzy Ziemi Cieszyńskiej*<sup>3</sup>) and 265 unique lyrics from Józef Firla's collection. Based on the conclusions from her research, we can categorise the particularities of the music from Silesian Beskids and identify those which are different in folk music from other regions of Poland. For my project I have chosen the songs from Kopoczek's research in order to lean on the conclusions of her analysis and the selected melodic structures became the basis for my cyclic composition.

In my suite I refer to the following songs: *Idzie owczor gróniym* from Alina Kopoczek's collection<sup>4</sup>, *Przez Istebny cesta* from Jan Tacina's collection<sup>5</sup> and a variation of *Przez Istebnym cesta cembrowano* noted down by Kopoczek<sup>6</sup>. Based on those song I wrote my first movement *Gajdosz na gróniu*. The second movement of my composition is called *Pilka*, the name originating from the song *Rzezali gorole pilkóm, rzezali* noted down by Kopoczek<sup>7</sup> and Janina Marcinkowa<sup>8</sup>. This song has been sung to a dance called *pilka* hence the choice for the title. The next movement entitled *Zbójnicy na salaszu* quotes songs about mountain bandits from Jan Tacina collection which are: *Pojcie haw gazdowie*<sup>9</sup>, *Pójmy chłopcy pójmy zbijać*<sup>10</sup> and *Ty Ondraszku, synu miły*<sup>11</sup>.

Movement number four is a ballad entitled *Tylko jedna nie spała* which was composed in reference to a song called *Ciyrna nocka, idym nióm*, noted down by Alina

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<sup>2</sup> A. Kopoczek, *Folklor muzyczny Beskidu Śląskiego*, Katowice 1993

<sup>3</sup> A. Kopoczek, *Śpiwnik Macierzy Ziemi Cieszyńskiej*, Cieszyn 1987

<sup>4</sup> A. Kopoczek, *Śpiwnik...*, p. 322

<sup>5</sup> J. Tacina, *Gronie nasze gronie*, Katowice 1959, p. 99

<sup>6</sup> A. Kopoczek, p. 252

<sup>7</sup> Ibid. p. 348

<sup>8</sup> J. Marcinkowa, *Folklor taneczny Beskidu Śląskiego*, Warszawa 1969, p. 84

<sup>9</sup> J. Tacina, p. 34

<sup>10</sup> Ibid. p. 41

<sup>11</sup> Ibid. p. 42

Kopoczek<sup>12</sup> in a town called Istebna. The song entitled *Teraz ty, Haniczko, teraz płacz*<sup>13</sup> from her collection inspired me to compose the next movement, *Wióneck z różami*. Movement number six relates to a dance from Silesian Beskids called *owięziok*, which became a title for my composition. Its main feature is accompaniment of various short songs performed by the dancers. One of the most common ones is *Zagregcie gajdziczki*, which is why I have lected it to be the base for the melodic structure in this movement. I used two variations of this song noted down by Tacina<sup>14</sup> in Jabłonka village and Kopoczek<sup>15</sup> in Istebna village. The piece which concludes my suite is *Szumi halny*; this piece includes the main melody from the song *Pieśń góralska* written down by Gustaw Morcinek<sup>16</sup> and its variation from Jan Tacina's collection named *Szumi dolina*<sup>17</sup>.

In total, I used melodic motives from ten different folk songs from the region of Silesian Beskids and in three cases I also used their different variations.

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<sup>12</sup> A. Kopoczek, p. 237

<sup>13</sup> Ibid. p. 173

<sup>14</sup> J. Tacina, p. 123

<sup>15</sup> A. Kopoczek, p. 366

<sup>16</sup> *Pieśni ludu polskiego na Śląsku*, ed. E. Farnik, Cieszyn 1909, Vol. I, B. II, p. 12

<sup>17</sup> J. Tacina, p. 25

## 1.2. Melodic aspects

In her research, Alina Kopoczek demonstrated that a 67% of melodies in Silesian Beskids folk music is based on a major and minor melodies with a strong dominance of major ones. A lot of the songs do not use all the notes from the scale but in many cases they use major hexachords with omission of the 6th or the 7th step of the regular scale. Major melodies which end on the 3rd are the most common ones. Because of that ending, as well as the semitone movement in the melodic turns, cadences and half cadences it is a good indication of a use of the phrygian mode<sup>18</sup>.

After analysing the structure of the melodic lines, Kopoczek established that there is a prevalence of “initial phrases” starting from 1st and 5th step of the scale, which shows relation to the major-minor harmony, and from the 3rd step, showing phrygian characteristics. The main characteristic of the initial phrases in Silesian Beskids folk music is the rising initial interval, this being the case in 50% of the analysed material. In 34,4% of the folk songs the main melody starts from a perfect unison. Other intervals occur in smaller numbers: seconds (30,4%), thirds (21,5%), fourths (10,8%), fifths (1,8%) and sixths (0,7%)<sup>19</sup>. The melodic structure of the “initial phrase” is shaped by the order of subsequent intervals. The most common pattern in the material analysed by Kopoczek consisted of perfect unisons and seconds, resulting in simple melody lines<sup>20</sup>.

In my work, I used ten songs, out of which seven are structured on major melodies, two of them on minor and one starts in minor and finishes in major. Only one song uses all the steps of the scale, while in six of them we can discern the phrygian mode by its characteristic movement, which uses descending seconds ending on the 3rd step of the scale and the ascending seconds starting on the 3rd step of the scale. The use of phrygian mode is very typical to the music of Silesian Beskids; I highlighted that feature in my compositions by using appropriate harmonic structures. Drawing on ideas from *The Jazz Theory Book* by Mark Levine regarding the 3rd mode of a major scale<sup>21</sup> and a 2nd mode of the melodic minor scale<sup>22</sup>, I used suspended chords with the diminished ninth in order to emphasise the present phrygian structures. Through this

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<sup>18</sup> A. Kopoczek, *Folklor...*, p. 25

<sup>19</sup> Ibid. pp. 28-29

<sup>20</sup> Ibid. p. 30

<sup>21</sup> M. Levine, *The Jazz Theory Book*, Petaluma 1995, pp. 48-51

<sup>22</sup> Ibid. pp. 60-62

process I achieved a unique sound to my compositions, which highlights the characteristics of the folk music of the discussed region.

In five of the chosen songs, the melody starts from the first step of the scale. After the first step three of them are followed by an ascending second and two of them by perfect unison. Other three songs start on the fifth step of the scale and the sequential interval is a perfect unison. The last song starts on the 3rd step of the scale and is followed by a third.

According to Kopoczek, the cadences in the Silesian Beskids folk music end on the 1st (1235 examples), 2nd (27 ex.), 3rd (298 ex.) and 5th (26 ex.) step of the scale<sup>23</sup>. Similarly, nine of the songs used in my composition end on the 1st and only one on the 5th step of the scale.

In the part of her work which concentrates on the intervals and the melody lines, Kopoczek points to the use of the interval range from prime unison up to an eleventh, of which the seconds and the thirds are the most frequent ones. The most common type of the melody line is an “ascending initial phrase” (around 70%) which is one of the main characteristics of the researched material. In the “ascending initial phrase” we can distinguish different types of melody lines, such as wave line (23,7%), arch line (18,9%) and rotary line (16,5%)<sup>24</sup>. Kopoczek’s research demonstrates that the type of melody lines in Silesian Beskids is very different to the folk music of the neighbouring mountain regions of Podhale and Pieniny<sup>25</sup>.

In the selected compositions, there are present intervals from second up to a fifth with the seconds being the most predominant, followed by thirds, while the smaller groups are fourths and fifths. The ascending initial phrase, characteristic to the region, dominates, including all three types of it which are wave lines, arch lines and less common rotary lines.

According to Kopoczek the ornamentation is not typical to music of the region and if it does occur, it takes a form of a short grace note (39ex.) and “ponutka” (a gracenote that is played after the note instead of before)<sup>26</sup>.

While recording this suite I tried to imitate this vocal features as close as possible. The melodies are very simple, without any ornaments as they appear in the recordings of the local folkloric bands and in various researches. Only in movements

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<sup>23</sup> A. Kopoczek, *Folklor...*, pp. 31-32

<sup>24</sup> *Ibid.* pp. 34-35

<sup>25</sup> *Ibid.* p. 36

<sup>26</sup> *Ibid.*

*Gajdosz na gróniu* oraz *Zbójnicy na salaszu* we can hear some ornamentations, which was used to imitate the instruments from the region called “trąba owczarska” and “gajdy”. In contrary to the vocal tradition, musicians playing these instruments tend to use a lot of embellishments.

### 1.3. Tempo and time signature

Kopoczek analysed only 876 out of 1585 song in terms of the time signature and tempo because the rest did not have a closed up form indicating how long the melody was or what metric notation was used. The results show that majority of them are in slow and medium tempo and are either in 2/4 or polymetric time signature. Fast tempos are mainly in triple metre (with high tempo of metric units and low syllabic tempo). The most common in this region is the medium tempo which comes from shepherds' songs and reflexive music. Fast songs are associated with dances<sup>27</sup>.

In my suite *Uroda Beskidu Śląskiego* tempo changes between each movement and very often also inside a movement, to show the contrasts between them. The slowest movement is the ballad *Tylko jedna nie spała*, in which quaver equals 50 BPM, while the fastest tempo occurs in the second part of the last movement entitled *Szumi halny*, where quaver equals around 212 BPM. *Piłka* oraz *Owieziok* are inspired by dances and their tempo is a reflection of the folkloric performances from the region.

When analysing meter and rhythm in the songs of the Silesian Beskids folk music, Kopoczek indicates that only 4% of the melodies use melismata, which differentiates it from the music of the neighbour region of Żywiec Beskids. Melodies called “wolnometryczne” (they are slower but not in a set tempo; tempo can fluctuate in them; accompanied by melismata) are also very rare and account for only 4,5% of the analysed songs. As an example of those songs Kopoczek uses a shepherds song entitled *Idzie owczor gróńiem*, relating to sheep grazing. It consists of 12 syllable verses, in which we can hear the characteristic tendency to sustain the higher notes as well as lengthening of the last note in the cadences. The majority of the folk songs (around 95%) from the researched region have a set time signature which means we can organise everything in bars and write it down. 59% of those songs are either in 2/4 or 4/4, from with only 24 are in 4/4. The biggest rhythmical diversity occurs in the melodies with 2/4 time signature. The triple metre songs constitute 24% and another 12% consists of the polymetric time signature. The 5/4 and 6/4 time signature are present in minority. The dominance of 2/4 is very typical for the south parts of Poland, although in Silesian Beskids it is not as prominent due to a vast amount of triple metre<sup>28</sup>.

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<sup>27</sup> A. Kopoczek, *Folklor...*, pp. 66-68

<sup>28</sup> A. Kopoczek, pp. 70-93

Some of the intros of the movements in the suite, as well as in the improvised parts, are played *rubato* or *ad libitum* but the main melodies, based on the original folk songs, are played in a set tempo and time signature. In three of my compositions, *Gajdosz na gróniu*, *Zbójnicy na salaszu* oraz *Szumi halny* we can distinguish “wolnometryczne” melodies. They appear here because the songs from which the melodic motives have been used were traditionally performed this way.

For my composition I chose five songs which were written in 2/4, one of them in 3/4, two as a “wolnometryczne” and one with polyrhythm. Song called *Przez Istebny cesta* from Tacina’s collection is transcribed in 2/4<sup>29</sup>, but its variation in Kopoczek collection is written in polyrhythm<sup>30</sup>.

In majority of the movement of my suite the time signature is 2/4, although in two movements, which are also in 2/4, I introduced bars in 5/4 and 7/8 to break the symmetry of the musical phrase. In one of the tunes I changed the time signature from 2/4 to 4/4 for the ease of reading clarity, while one piece has the time signature of 3/4.

The material researched by Kopoczek shows a big density of the syllabic rhythm in the first bars of a two bar phrase, which she calls a “descending tendency of the rhythm”. The three bar phrases are made by separating the second syllabic unit into two bars in the cadence phrase, a typical feature of the bigger region called Carpathian Mountains, of which Silesian Beskids is a part<sup>31</sup>.

The idea of an “increased density” of the first bar of the phrase can be encountered in all the songs and their variations, which became a base for my suite. It applies not only to two bar phrases but also to more complex parts, which consist of more bars. The characteristic lengthening of the phrase by one bar in the cadence phrase, achieved by separating the syllables is present in four songs.

During the analysis of the material Kopoczek discovered that the punctual rhythm, which is common, for example, in the central regions of Poland appears here very rarely. The small prevalence of krakoviak rhythms in Silesian Beskids music distinguishes it from the neighbouring Żywiec Beskids region, where the syncopated rhythm occurs more frequently. The inverted punctual rhythm is not as prominent in the

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<sup>29</sup> J. Tacina, p. 99

<sup>30</sup> A. Kopoczek, *Śpiewnik...*, p. 252

<sup>31</sup> A. Kopoczek, *Folklor...*, p. 94

music from Silesian Beskids as it is in the music from other mountain regions and folk music from the neighbouring countries<sup>32</sup>.

Alina Kopoczek looks closely into the connection between the rhythm and dances mainly because most of the songs possess characteristics of a dance. The traditional dances of highlanders from the featured region differ from the other regions because of their vast amount of variety. According to the researcher, a lot of different melodies and lyrics are associated with a *owiężiok*, which is a good example of how versatile the dances can be. In this group, we can come across the national dances rhythm patterns of polonaise, mazurka, oberek and kujawiak. Very often more than one of them can occur in a single song<sup>33</sup>.

Only one song chosen for my project uses the syncopated rhythm and in four of them there is a very notable inverted punctual rhythm. We can observe a lot of symmetry in phrases and musical periods in the majority of the songs. Only in two other songs the symmetry of those phrases is broken hence the asymmetrical form. In song called *Zagrejcie gajdziczki*, in both variations, the phrase consists of 5 bars (2+3). Another example of asymmetry can be found in the song *Pójmy chłapcy, pójmy zbijać* where the musical period is made out of three and four bar phrases.

From the huge amount of folk dances from the region, I chose to use two representative examples in my work. One of them (which was highlighted by Kopoczek) is *owiężiok*, and the second one is *piłka*. A detailed analysis of them has been made by Janina Marcinkowa<sup>34</sup>. The *owiężiok* can be adapted to any of the Silesian Beskids folk song, therefore, it does not have a set rhythmic structure. The song which is performed with that dance most frequently is *Zagrejcie gajdziczki*, which I used as an inspiration for my composition. The second dance is always performed with the melody from *Rzezali gorole piłkóm, rzezali*, which is very similar in its rhythmical structures, especially in the last bars of the musical phrase, to Czech national dance named polka. Both dances have two parts in which the second one is always in faster tempo and is called *zwyrwany* because of the spinning dance figures.

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<sup>32</sup> Ibid.

<sup>33</sup> Ibid. pp. 95-96

<sup>34</sup> J. Marcinkowa, pp. 65-79, 84-86

## 2. The analysis of individual movements from the suite

### 2.1. Gajdosz na gróniu

The movement which opens my suite is *Gajdosz na gróniu*. The composition was strongly inspired by the traditional instrument called “gajdy śląskie”, which is native to Silesian Beskids region. “Gajdy” is a single reed aerophone (it uses the clarinet type reed) from the group of bagpipes. “Gajdy” consists of four basic elements: chanter called “gajdzica”, bass drone called “huk” lub “hok”, a bag called “miech”, which is the main chamber holding the air and a pouch called “demlok” which pumps the air into the sack<sup>35</sup>.

This instrument has the smallest scale in the whole bagpipe family. Its range is based on a major hexachord with added subquater when all six fingerholes are closed and it is tuned in the key of F, E, Eb and a in D<sup>36</sup>.

The movement starts with an improvised section but the soloist has some rules to follow in terms of the melodic material (Score example 1: bars 1-4). The scales that can be used here are major hexachords in the key of Eb, E, D and F. This relates directly to the nature of “gajdy”. According to Alojzy Kopoczek the most common key for them was Eb<sup>37</sup>, so this is why I gave that chord a priority.

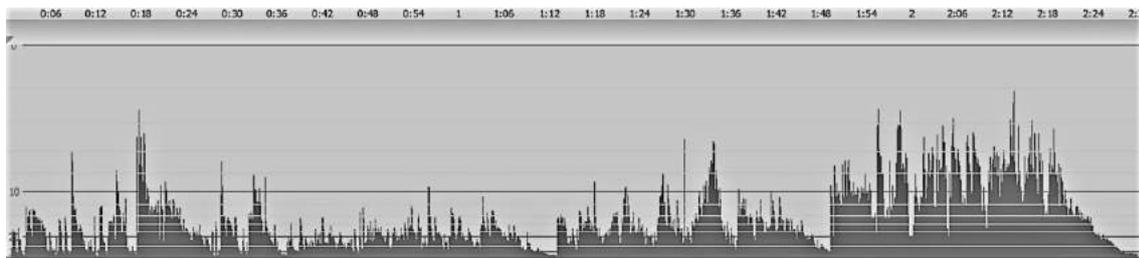
The improvised section based on a six steps Eb major scale is initiated by the saxophone and a drum set. The next pair of improvising instruments are piano and double bass, which start playing the following hexachord in E. In the next key change they are joined by the drum set. The last fragment of the improvised part of the composition is the six-step F major scale, when we can hear for the first time all the instruments playing together. The dynamics and the density of the song rises here and reaches its peak in the last moment (Graph 1). The collective improvisation is stopped on my cue.

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<sup>35</sup> A. Kopoczek, *Ludowe Instrumenty Muzyczne Polskiego Obszaru Karpackiego*, Rzeszów 1996, pp. 102-109

<sup>36</sup> Ibid. p. 110

<sup>37</sup> Ibid.



**Graph 1**

The main theme begins after the last note of the introduction rings out. Its melodic structure is based on the *Idzie owczor gróniym* song written down by Kopoczek<sup>38</sup>. The musical period consists of three six bar phrases, where each of them is in a different key of Eb, E and D (Score examples 1 and 2: bars 5-22). It is another reference to the various key signatures common to “gajdy śląskie”. I tried to imitate the sound of “gajdzica” (chanter) as close as possible on my instrument by playing in the same register, using the same modes as the traditional instrument, as well as playing a bit out of tune in some places to show it’s true colours. Because these instruments were and still are made by hand they are imperfect in terms of tuning.

“Gajdy” has a sustain sound with no breaks for breathing unlike the saxophone, which is why another technique I am using here is circular breathing<sup>39</sup>, which allows me to imitate the use of the bag called “miech” to which a “gajdy” player pumps the air.

“Gajdziarze” (which is how Marcinkowa describes the “gajdy” players) very often use ornaments in their playing<sup>40</sup>, which is how I executed the melodies in *Gajdosz na gróniu*. The double bass imitates the bass drone where the long notes in a low register are played *legato* with a bow.

During the first theme a double bass player and the piano player improvise in counterpoint but still staying within the boundaries of the major hexachords of the form. Piano player with my arranging suggestions mutes the strings and uses a short and selective articulation to produce contrast from the continuity of sound in the parts for saxophone and drums. The drummer has an absolute freedom of interpretation this part of the piece (Score examples 1 and 2: bars 5-22).

<sup>38</sup> A. Kopoczek, *Śpiewnik...*, p. 322

<sup>39</sup> See: J. Londeix, *Hello Mr. Sax! Parameters of the saxophone*, Paris 1989, p. 82

<sup>40</sup> J. Marcinkowa, p. 36

# Gajdosz na gróniu

B. Noszka

**IMPRO ON HEXATONICS**

1 TS/DR      2 PNO/DB      3 PNO/DB/DR      4 TS/PNO/DB/DR

TENOR SAXOPHONE

PIANO

UPRIGHT BASS

**IMPRO ON HEXATONICS** 1 TS/DR      2 PNO/DB      3 PNO/DB/DR      4 TS/PNO/DB/DR

DRUM SET

FREELY

**THEME 1**

ON CUE  
AD LIB.

ON CUE

5

TEN. SAX.

PNO.

U. BASS

DR.

**THEME 1**

FREELY

Score example 1

2

16 ON CUE D<sup>b</sup>

TEN. SAX.

PNO.

U. BASS

DR.

♩ = 140 | 2.

23 E<sup>b</sup> maj7 E<sup>b</sup> 7<sup>b</sup> #11

TEN. SAX.

PNO.

U. BASS

DR.

E<sup>b</sup> maj7 E<sup>b</sup> 7<sup>b</sup> #11

E<sup>b</sup> maj7 PIZZ. E<sup>b</sup> 7<sup>b</sup> #11

♩ = 140 | 2.

Score example 2

The first theme is played twice, after which the piano introduces the main part of the piece in 7/8 by using a melodic motif. After two bars of the new material, the piano is joined by the double bass, then in bar 27 by drums and finally in bar 28 by saxophone (Score example 2: bars 23-28). I play an ascending run which finishes on the first note of the main melody. This time it is in time signature of 7/8.

Double bass plays a melodic and rhythmic pattern which emphasises the eight time groove played by the drummer. It gives the pianist a lot of freedom to perform his part. In this moment of the tune I play with a natural sound of the saxophone.

The main melody is in the same key progression as in the beginning of the tune. (Score examples 3 and 4: bars 29-56). The subdominants, such as  $Ab^{maj7(\#11)}$  in the key of Eb major (Score example 3: bars 29-32) become a base for the harmony here. After that we have a slight deviation to a  $Bb^{13(b9sus4)}$ , the chord built on the second step of Ab melodic minor (Score example 3: bar 33). The harmony then turns to a dominant, such as  $F^7$ , which is the fifth step in a Bb major scale (Score example 3: bars 34-35), after which we go again to a melodic minor sound such as  $Fm^{7b5}$ , a chord built on a sixth step of Ab melodic minor (Score example 3: bar 36). In the last bars of the theme from bar 50 to 53 we can see a repeat, which is played only while playing the main melody and in the last chorus of each solo (Score example 4).

The improvised solo is on a 28 bar form, so based on the harmony from the main theme (Score examples 3 and 4: bars 29-56). I am the first soloist and after plying three choruses we go to the earlier mentioned repeat and to the interlude. It introduces a new material (Score examples 3 and 4: bars 57-66), which quotes a melody from the song *Przez Istebny cesta* from Tacina's collection<sup>41</sup>. The melodic structure is presented in three key signatures of Eb, E and F. There is also a recomposed counterpoint played by saxophone and piano, which starts on the third measure in bars 58 and 61 (Score example 5).

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<sup>41</sup> J. Tacina, p. 99

**1** HEAD AND SOLOS  
FORM: 1 2 3

29  $A\flat maj7(\sharp 11)$   $B\flat 7(\flat 9 \flat 5 4)$   $F7$   $F\flat 7$  3

TEN. SAX.

PNO.

U. BASS

DR.

**2**

37  $A maj7(\sharp 11)$   $B 7(\flat 9 \flat 5 4)$   $F\sharp 7$   $F\sharp \flat 7$

TEN. SAX.

PNO.

U. BASS

DR.

Score example 3

4

**3**

45 Gmaj7(#11) A7(b9)G5(4)

TEN. SAX.

PNO.

U. BASS

**3**

24

Dr.

**REPEAT ONLY IN HEAD AND LAST CHORUS OF SOLO**

**AFTER REPEAT:**  
1ST SOLO GO TO INTERLUDE  
2ND SOLO GO TO BASS SOLO

50 E7(#9) E7 Eø7 Ebmaj7 Eb7(#11)

TEN. SAX.

PNO.

U. BASS

28 32

Dr.

Score example 4

57 **INTERLUDE** 5

TEN. SAX.

PNO.

U. BASS

**INTERLUDE**

DR.

60

TEN. SAX.

PNO.

U. BASS

DR.

Score example 5

6

GO TO 2ND SOLO ON FORM 1 2 3

63 Eb7(#11)

TEN. SAX.

PNO.

U. BASS

DR.

**BASS SOLO ON HEXATONICS**

AD LIB.      ON CUE      ON CUE      ON CUE

Eb6      Eb6      Db6      Fb6

TEN. SAX.

PNO.

U. BASS

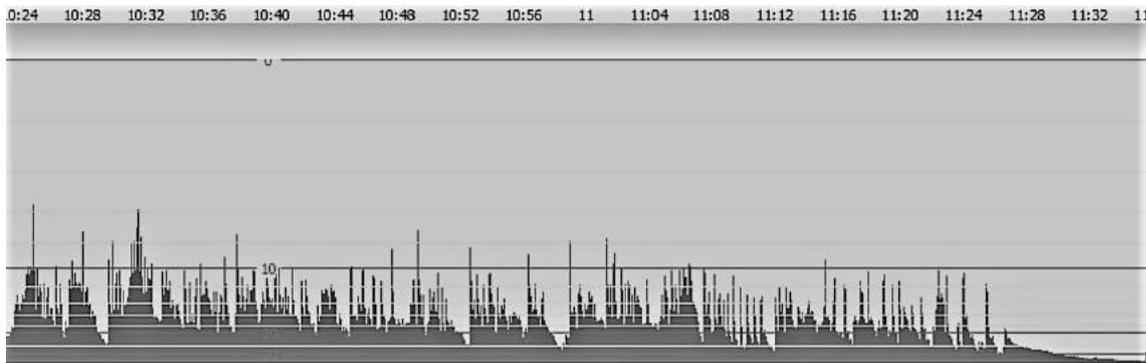
**BASS SOLO ON HEXATONICS**

DR.

FREELY

Score example 6

After the 10 bar interlude, the piano performs his solo. It follows the same pattern of three choruses with a repeat in the last chorus, just as the saxophone did previously (Score examples 3 and 4: bars 29-56). The double bass player is the last soloist. His improvisation jumps back to the very beginning of the song where we don't have a set tempo or a time signature and the soloist is restricted to the use of given major hexachords (Score example 6: bars 67-70). The key changes are cued by the soloist (Graph 2).



**Graph 2**

After the bass solo we come to the conclusion of this movement. The interlude works as a source material for the second theme here, although it has some changes in the melody and rhythm. This is because of the use of a song variation *Przez Istebnym cesta cembrowano*, transcribed by Alina Kopoczek from the performance of Antoni Kawulok from Istebna<sup>42</sup> (Score example 7: bars 71-84).

I'm using the same techniques as in the very beginning of the piece to imitate "gajdy". Double bass is playing *legato* notes with a bow and the pianist is improvising a counterpoint in reference to the major hexachord in different key signatures. He follows the musical script in regards to the short articulation and palm muted piano strings sound in the key of Eb and E (Score example 7: bars 71-78) but in the key of F he replaces the *staccato* articulation with *legato*, uses sustain pedal and does not muffle the strings anymore (Score example 7: bars 79-84). The whole band pauses on the last note of the melody which concludes this movement.

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<sup>42</sup> A. Kopoczek, *Śpiewnik...*, p. 252

**THEME 2** 71 ON CUE  
AD LIB.

TEN. SAX.

PNO.

U. BASS

**THEME 2** 75 FREELY  
ON CUE

TEN. SAX.

PNO.

U. BASS

DR.

79 ON CUE FINE

TEN. SAX.

PNO.

U. BASS

DR.

Score example 7

## 2.2. Piłka

*Pilka* is the title of the second movement, which has been inspired by the folklor dance of the same name. In Silesian Beskids region the word “*pilka*” means the saw. The main figure used in this dance is side stepping, which can be seen as sawing, hence the name<sup>43</sup>. Janina Marcinkowa ranks *pilka* into the group of single couple dances and the subgroup of dances with a *zwyrtnie*<sup>44</sup> motif. This dance is notated in 2/4 and has two parts in which the first one is slightly slower than the second one.<sup>45</sup>

The song which accompanies this dance is *Rzezali gorole piłkóm, rzezali*. We can find it in either Marcinkowa<sup>46</sup> or Kopoczek’s collection<sup>47</sup>. The only difference between their versions being, that Marcinkowa wrote down the repeats, which is more accurate when we listen to the folk bands performances. It can be observed in a the movie “*Tańce polskie – śladami Oskara Kolberga. Vol. 3, Beskid Śląski*” directed by Barbara Łuczak<sup>48</sup>, to which the script was written by Janina Marcinkowa.

This movement is written in the time signature of 2/4 and a fast tempo. The melody played by saxophone is a quote from the song mentioned above. Piano and double bass play an written harmony progression in a specific rhythm patters which are also emphasised by the drummer (Score example 8). There is a significant chord to be played by all the musicians in bar one and five on the “2 and” which adds the energy which was lacking in the original. In bar six we have one bar of 5/4 time signature. Because this idea diverges from the original source material, the rhythmical structures had to be adjusted. Crochets and quavers had to be replaced with dotted quavers and the last crochet with a quaver (Score example 8: bar 6). This was a deliberate move to break the melodic pattern of the form. In the *Rzezali gorole piłkóm, rzezali* song’s 16 bar form we can hear the same rhythm pattern repeated every four bars.

In the first phrase of the movement which consists of four bars (Score example 8) the rising direction of the harmony symbolises the sliding forward in a straight line dance move. During the dance couples stomp three times in the rhythm of two quavers and a crochet at the end of each phrase. This establishes the rhythm structure of the

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<sup>43</sup> J. Tacina, *Śląskie tańce ludowe, t. 1. Śląsk Cieszyński*, Bielsko-Biała 1981, p. 177

<sup>44</sup> J. Marcinkowa, pp. 42-43

<sup>45</sup> Ibid. p. 84

<sup>46</sup> Ibid.

<sup>47</sup> A. Kopoczek, *Śpiewnik...*, p. 348

<sup>48</sup> *Tańce polskie – śladami Oskara Kolberga. Vol. 3, Beskid Śląski* (movie), director B. Łuczak, Warszawa 1994, online access: [https://www.youtube.com/watch?v=sig2ween\\_bI](https://www.youtube.com/watch?v=sig2ween_bI) (access 17.08.2021)

melody of the song. This pattern is played not only by the saxophone but also the double bass and drums (Score example 8: bars 4, 6, 10 and 14).

The next figure of the dance is to slide back to the starting position. It's mirrored in my composition by descending harmony (Score example 8: bars 5 and 6).

After those two sentences have been repeated, we move to the second part of the dance. From the 7th bar the main melody is repeated but this time exactly how it was in the original song so without the 5/4 bar and the rhythm changes associated with it. The changes are done to the harmonic movement but keeping the rule of alternating harmony progression which means that first it is rising then descending (Score example 8: bars 7-14). A deep analysis of this part of the dance can be found in the work of researchers Marcinkowa<sup>49</sup> and Tacina<sup>50</sup>.

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<sup>49</sup> J. Marcinkowa, p. 85

<sup>50</sup> J. Tacina, *Śląskie...*, pp. 176-177

# Piłka

B. Noszka

**A**  $\text{♩} = 127$

F#7<sup>ALT.</sup> Gmaj7 A13(b9SUS4) A7(SUS4) Bbmaj7(♯5) A7(SUS4) Gmaj7 F#m7 Em7

TS

PNO

DB

DR

Detailed description: This is the first system of a musical score for 'Piłka'. It consists of five staves: Treble Saxophone (TS), Piano (PNO), Double Bass (DB), and Drums (DR). The key signature has one sharp (F#) and the time signature is 2/4. The tempo is marked as quarter note = 127. The system is labeled 'A' and contains seven measures. The melody is written in the TS staff, with piano accompaniment in the PNO and DB staves, and a drum pattern in the DR staff. Chord symbols are placed above the TS staff.

7 D7(SUS4) Ebmaj7(♯5) Em<sup>9</sup> F#m7 Cmaj7(♯11)/G F7(♯11) Em7 E<sup>o9</sup> Gm(maj7)/D

TS

PNO

DB

DR

Detailed description: This is the second system of the musical score, starting at measure 7. It continues with the same five staves as the first system. The key signature and time signature remain the same. The system is labeled '7' and contains seven measures. The melody continues in the TS staff, with piano accompaniment in the PNO and DB staves, and a drum pattern in the DR staff. Chord symbols are placed above the TS staff.

Score example 8

The second part of the dance is called *zwyrtany* and it's in a slightly faster tempo than the first part. Dancing couples hold each other and rotate in one place<sup>51</sup>. According to Marcinkowa, Kopoczek and Tacina this part is built on eight bars but in my composition I have stretched it to 9 (Score example 9). I was influenced by the folk band who performed it in the previously mentioned movie *Tańce polskie...*<sup>52</sup>.

The length of the verse in this part is two bars and is in a group of seven syllables in a pattern of four plus three. Three bar phrases are built by splitting the second bar into two separate ones. Alina Kopoczek gave it a name of “descending tendency” of the rhythm<sup>53</sup>. By deconstructing the 2 bar phrase into 3 bar phrase the syllables structure changes into 4+2+1. This routine and the previously mentioned 4+3 are the most common rhythm patterns for 7-syllable verses in 2/4 in Silesian Beskids's folk music<sup>54</sup>.

In the first 4 bar phrase of the faster part of this movement I perform on the saxophone an exact melody from a song. The piano player improvises the counterpoint to the leading melody based on a  $A^{13(b9sus4)}$  chord. The notation for that sound comes from previously mentioned in subchapter 1.2 work of Levine<sup>55</sup>. It is a chord build on the 2nd step of G melodic minor scale. We can also write it as  $Gm^{(maj7)}/A$  to make it easier to interpret. Double bass plays roots of the harmony with fixed rhythm which highlights the second beat of the second bar of the phrase. Drummer plays a quaver triplet that illustrates the *zwyrtany* figure which is when the dancers are turning in circle (Score example 9: bars 15-18).

Second larger phrase was transposed a major second higher than the first one and consists of 5 bars. They were constructed in the same way as before (Score example 9: bars 19-23). The rhythm in bar four of the second phrase of the *Rzezali gorole pilkóm, rzezali* song is made of two crochets. In my composition I replaced it with a quaver triplet figure which is played by all the musicians simultaneously. This is the way to fill the gap between first and second note of the original melody by adding a descending diatonic fourth movement. In the saxophone and double bass part this figure changes on the last note because of the register restrictions of those instruments. Double bass and bottom voice on the piano are kept in a distance of a tenth from the melody

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<sup>51</sup> J. Marcinkowa, p. 84

<sup>52</sup> *Tańce polskie – śladami Oskara Kolberga. Vol. 3, Beskid Śląski* (movie), director B. Łuczak, Warszawa 1994, online access: [https://www.youtube.com/watch?v=sig2ween\\_bI](https://www.youtube.com/watch?v=sig2ween_bI) (access 17.08.2021)

<sup>53</sup> A. Kopoczek, *Folklor...*, p. 77

<sup>54</sup> Ibid.

<sup>55</sup> M. Levine, *The Jazz...*, pp. 60-62

played by saxophone and the top voice of the piano part (Score example 9: bar 22). This part finishes with a *fermata* on the last note of C<sup>7(sus4)</sup> and concludes the *zwyrtany* part of the piece.

2 8 ♩ = 135  
 15 A13(b9sus4)  
 TS  
 PNO  
 DB  
 DR

19 B13(b9sus4) FINE C7(sus4)  
 G13(b9sus4) C7(sus4)  
 TS  
 PNO  
 DB  
 DR

Score example 9

As shown in the movie *Tańce polskie...*<sup>56</sup>, we can see the dancing couples in *pilka* singing at the same time. When the 2 part structure of singing and dancing finished, the music was taken over by the band and the couples continued dancing in the same 2-part structure. The second performance was strictly instrumental. In my composition that exact matter is reflect in the idea that the second time of the main melody piano is becoming the main melody holder. There is a slight change in harmony but still in the idea of alternating harmony progression that represents the sliding figures of the dancers (Score example 10).

In the second part of the movement which is *zwyrwany* the main melody is played by me and the piano improvises a counterpoint to the written material. Drums part is not very busy. It mainly accents 1st and 2nd beat of the bar on the cymbals. Double bass plays the roots of the chords in a rhythm pattern that accents 2nd beat of the second bar in the phrase. In bar 45 of that part the whole band joins together to play a quaver triplet with a half note in the end on the C#<sup>7alt</sup> chord (Score example 11) which concludes the second part of *zwyrwany*.

In the previously mentioned movie directed by Barbara Łuczak the two part form of *pilka* is repeated three times. The last and the first repeat were an exact copy of each other in the dance moves and the lyrics of the song. In my composition I follow that pattern, which is why first and third time the form and the structure is the same. I also marked them as AB, CD, AB (Score examples 8-11).

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<sup>56</sup> *Tańce polskie – śladami Oskara Kolberga. Vol. 3, Beskid Śląski* (movie), director B. Łuczak, Warszawa 1994, online access: [https://www.youtube.com/watch?v=sig2ween\\_bI](https://www.youtube.com/watch?v=sig2ween_bI) (access 17.08.2021)

**C**  $\text{♩} = 127$

TACET 24  $\flat$ maj7(#5) Fmaj7(#11)/C D7(sus4) Em<sup>6</sup> Dmaj7/F# Em<sup>11</sup> Gmaj7/D C7(#11) 3

TS

PNO

DB

DR

30 D7(sus4) Ebmaj7(#5) Em<sup>9</sup> F#m7 Cmaj7(#11)/G F7(#11) Em7 D<sup>9</sup> Fm(maj7)/C

TS

PNO

DB

DR

Score example 10

4 D ♩ = 135  
 PLAY 38 A7(SUS4)

TS

PNO

DB

DR

42 B7(SUS4) C#7ALT.

TS

PNO

DB

DR

Score example 11

After the introduction of the main melody we continue to the solo section on a AB, CD form (Score examples 12-15). Rhythm and harmony structure stay the same. The tempo does not change in *zwyrtany* part. The groove by the accompanying instruments is kept in a triplet feel. By abandoning the small tempo changes the ensemble gains more freedom to correspond with the soloing instrument.

Piano player takes the first solo and the saxophone the second one. We play two choruses each of them in a same 46 bars form AB, CD.

After the solos we go back to the main melody which in this case starts from the middle C part. Piano plays the main melody in a slower C part and the saxophone in the faster D part like in the beginning (Score examples 10-11). We then go to the AB part (Score examples 8-9). The band plays a diatonic sequence of fourths combined in two groups of quaver triplets which closes the movement in the 8 bar of B with the *fine* sign (Score example 9: bar 22).

FORM: A B C D  
 AFTER LAST SOLO  
 HEAD: C D A B

**A SOLOS**

♩=127 70

F#7<sup>ALT.</sup> Gmaj7 A13(b9SUS4) A7(SUS4) Gbmaj7(♯5) A7(SUS4) Gmaj7 F#m7 Em7

TS

PNO

DB

DR

♩=127

**A SOLOS**

F#7<sup>ALT.</sup> Gmaj7 A13(b9SUS4) A7(SUS4) Gbmaj7(♯5) A7(SUS4) Gmaj7 F#m7 Em7

76

D7(SUS4) Ebmaj7(♯5) Em<sup>9</sup> F#m7 Cmaj7(♯11)/G F7(♯11) Em7 E<sup>♭9</sup> Gm(maj7)/D

TS

PNO

DB

DR

Score example 12

8 **8** ♩ = 135

84 A13(♭9)54) B13(♭9)54) C7(5)4)

TS

A13(♭9)54) B13(♭9)54) C7(5)4)

PNO

A13(♭9)54) B13(♭9)54) C7(5)4)

DB

**8** ♩ = 135

A13(♭9)54) B13(♭9)54) C7(5)4)

DR

Score example 13

93 **C** ♩=127 9

93  $\flat$ maj7(#5) f#maj7(#11)/C D7(SUS4) Em<sup>6</sup> Dmaj7/F# Em<sup>11</sup> Gmaj7/D C7(#11)

TS

PNO

DB

DR

**C** ♩=127

$\flat$ maj7(#5) f#maj7(#11)/C D7(SUS4) Em<sup>6</sup> Dmaj7/F# Em<sup>11</sup> Gmaj7/D C7(#11)

99 D7(SUS4) Ebmaj7(#5) Em<sup>9</sup> F#m7 Cmaj7(#11)/G F7(#11) Em7 D<sup>9</sup> Fm(maj7)/C

TS

PNO

DB

DR

D7(SUS4) Ebmaj7(#5) Em<sup>9</sup> F#m7 Cmaj7(#11)/G F7(#11) Em7 D<sup>9</sup> Fm(maj7)/C

D7(SUS4) Ebmaj7(#5) Em<sup>9</sup> F#m7 Cmaj7(#11)/G F7(#11) Em7 D<sup>9</sup> Fm(maj7)/C

D7(SUS4) Ebmaj7(#5) Em<sup>9</sup> F#m7 Cmaj7(#11)/G F7(#11) Em7 D<sup>9</sup> Fm(maj7)/C

Score example 14

10 D ♩ = 135

107 A7(SUS4) B7(SUS4) C#7<sup>ALT.</sup>

TS

PNO

DB

D ♩ = 135

A7(SUS4) B7(SUS4) C#7<sup>ALT.</sup>

DR

Score example 15

### 2.3. Zbójnicy na sałaszu

*Zbójnicy na sałaszu* was inspired by the legends of mountain bandits from Carpathian Mountains region. The stories about bandits can be found in many folk songs from Silesian Beskids. They are put in a separate category in Tacina's and Kopoczek's collections.

This movement starts with a quoted melody from a song named *Pojcie haw gazdowie* from Tacina's collection transcribed based on the performance of Andrzej Szalbót from Wisła<sup>57</sup>. Alojzy Kopoczek mentions a number of different variations of this song, while he wrote down one of them in his collection<sup>58</sup>. Both researchers elaborate on the fact that the song was used as a signal to warn everyone of a bandit attack on the shack. It was played by a shepherd on a "trombita" to call for help<sup>59</sup>.

This instrument is deeply connected to the Silesian Beskids region<sup>60</sup>. It has several different names for ex. Tacina calls it "trąba owczarska" lub "szałaska" in his research. He also points out that in this region name "trombita" is not used<sup>61</sup>. Alojzy Kopoczek tells us about the etymology of the instrument's name, which comes from: "trombita", "trąbita", "trembita", "trębita", "ligawka", "legawka", "trąba owczarska", "trąba szałasowa", "fujara". That is how a long (1,5 to 4 metres), wooden horns from Carpathian Mountains region were called<sup>62</sup>.

It's an aerophone from the mouthpiece family. The type that can be found in Silesian Beskids has a very unique construction of a cylindrical type with a bell, as well as being the longest in the family. It has the narrowest measure with a clearly distinguishable bell<sup>63</sup>. Its shape helps to achieve more notes than on the other types from this instrument family from around Poland<sup>64</sup>.

The sound of this instrument is produced by vibration of the lips while blowing into it. To change the notes a player has to use "overblowing" technique.

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<sup>57</sup> J. Tacina, *Gronie...*, p. 34

<sup>58</sup> A. Kopoczek, *Instrumenty muzyczne Beskidu Śląskiego i Żywieckiego, Aerofony proste i ich repertuar*, Bielsko-Biała 1984, p. 38

<sup>59</sup> J. Tacina, *Gronie...*, p. 33, A. Kopoczek, *Instrumenty...*, p. 38

<sup>60</sup> J. Tacina, *Gronie...*, p. 13

<sup>61</sup> Ibid.

<sup>62</sup> A. Kopoczek, *Instrumenty...*, pp. 24-29

<sup>63</sup> A. Kopoczek, *Ludowe...*, pp. 123-125

<sup>64</sup> Z. Wałach, R. Bałaś, *Budowa rogu pasterskiego i trombity*, Itebna 2014, <https://imit.org.pl/uploads/materials/files/SMBiL%20III%20Budowa%20rogu%20pasterskiego%20i%20trombity.pdf> (access 17.08.2021)

“To play higher notes of the harmonic series you have to increase the speed of the air forced into the body of the instrument. The folkloric players can play from the second to sixteenth note of the harmonic series. The key of trombita depends on the length of the instrument and the width of the body”<sup>65</sup>.

In the third movement of the suite I refer to the tradition of trombita playing. I try to imitate its sound on the saxophone by using overtones. According to Jean-Marie Londeix<sup>66</sup> the highest possible note on a tenor sax (the type of saxophone used in this project) is  $e^3$  which is the twelve tone of the harmonic series of note *Ab* (concert key). Some authors have already been exploring the overtones on saxophone, for example Rascher<sup>67</sup>, Nash<sup>68</sup>, Teal<sup>69</sup>, Lang<sup>70</sup>, Rosseau<sup>71</sup> or Liebman<sup>72</sup>. A very good example of using this technique in jazz music is *Delta City Blues* by Michael Brecker from the album *Two Blocks From The Edge* released by *Impulse!* in 1998.

While playing the harmonic series on a saxophone we can hear their imperfect intonation. It happens because not all overtones can fit in an evenly tempered system<sup>73</sup>. Because of those intonation deficiencies I came closer to imitate the sound of “trombita”. The interval jumps are the most difficult to achieve on this instrument which is why it is often filled with passing notes. We can hear a bit of ornaments around the main sound due to the difficulty of stabilizing the note<sup>74</sup>.

In the first part of the melody which quotes the song *Pojcie haw gazdowie*, I tried to imitate as closely as possible the characteristic sound and techniques linked to this folk instrument. In postproduction I was convinced by the sound engineer to add *reverb* and *tape delay* to the saxophone sound. The aim of that was to mirror the nature echo of the mountains, the sound intrinsically entwined with the sound of “trombita” played in the open air.

Bogumił Hoff is a researcher of the Cieszyn Silesia region and in his work entitled *Lud cieszyński. Jego właściwości i siedziby, obraz etnograficzny* he wrote about habits of shepherds in shacks. The below description contains a mention of acoustic phenomena which accompany the sound of “trombita”:

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<sup>65</sup> A. Kopoczek, *Instrumenty...*, p. 96

<sup>66</sup> J. Londeix, *Hello Mr. Sax! Parameters of the saxophone*, Paris 1989, p. 4

<sup>67</sup> P. M. Rascher, *Top-tones for the saxophone*, New York 1941, pp. 11-18

<sup>68</sup> T. Nash, *Studies in High Harmonics*, New York 1946

<sup>69</sup> L. Teal, *The Art of Saxophone Playing*, Miami 1963, pp. 98-99

<sup>70</sup> R. Lang, *Saxophone. Beginning Studies in the Altissimo Register*, Indianapolis 1971

<sup>71</sup> E. Rosseau, *Saxophone High Tones*, Saint Louis 1978

<sup>72</sup> D. Liebman, *Developing A Personal Saxophone Sound*, Medfield 1989, pp. 15-22

<sup>73</sup> P. M. Rascher, p. 11

<sup>74</sup> A. Kopoczek, *Instrumenty...*, p. 99

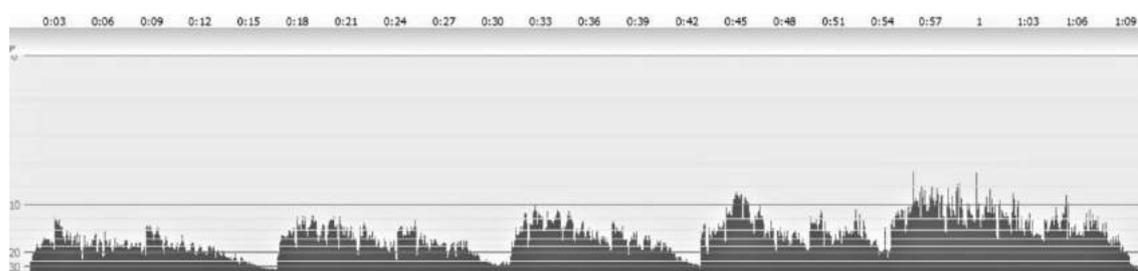
“In the evenings after a day herding the sheep milking them and securing in the barn for the night they go about their music interest. You may be surprised but it’s true and his favourite instrument is a wooden, straight and very long horn. He plays on it sad stories which gets answered by the forest and valleys”<sup>75</sup>.

The melody of *Pojcie haw gazdowie* song is a very gay, based on a major triad. Jan Tacina explains the reason for it:

“After being threatened so many time by the bandits shepherds decided to defend themselves. They were smart about it. (...) During the bandits feast the shepherd offered to play for them on *trąba szalaska* to cheer them up. After just few notes of this sombre music, the villagers grabbed axes, rods and whatever they had to go defend the shepherd. Bandits were taken by surprise and didn’t have a change to defend themselves. That way they got captured by the villagers and dealt with.”<sup>76</sup>

While the happy melody was reverberating in the village, the shepherds passed fearful moments in their shacks, and I decided to reflect this ambiance in my composition. I play the main melody five times on the saxophone. The piano and double bass play in unison and go up in seconds starting from note *G#* to build the tension. Piano player also uses *tremolo* and he doubles the bottom line in octaves. Their line finishes on the *d-d<sup>1</sup>* note. We can also hear the *tremolo* played by the drummer on cymbals, snare and toms (Score example 16: bars 1-5).

By adding up all of these composing tools, I achieved an enormous tension and a thrilling mood. I presented it on a decibel chart (Graph 3). The whole fragment lasts around 70 sec.



**Graph 3**

The introduction finishes with a general pause. The first to start after it is a drummer with a quaver, two semiquavers and another quaver rhythm pattern in a fast tempo. He starts playing that pattern on cymbals with an accent on every first quaver of

<sup>75</sup> B. Hoff, *Lud cieszyński. Jego właściwości i siedziby, obraz etnograficzny*, Warszawa 1888, p. 19

<sup>76</sup> J. Tacina, pp. 176-177

it. Piano and double bass join in with the drums after a while and at that point listener realises that the drums pattern is irregular to the actual time signature. In the drums part we have a three bar phrase in 2/4 where the other instruments improvise in a 4 bar phrase (Score example 16 and 17: bars 6-21).

The main theme played on the saxophone starts in bar 22. Its melodic structure quotes another folk song about bandits called *Pójmy chłopcy, pójmy zabijać* from Tacina's collection<sup>77</sup>. The first six bar phrase is uniform with a simple repeat and is based on a harmony from the previous part. The second sentence is also uniform but with a sequential repeat.

In bars 23, 26 and 31 we can hear a very distinctive feature of a phrygian mode which I highlighted (according to the concept in subchapter 1.2) with a B<sup>7(b9sus4)</sup> chord (Score example 17). The last phrase of the main melody consists of 9 bars. That procedure was used so that the drummer can finish his full three bar rhythm pattern (Score example 17 and 18: bars 28-36). The repeat of this section has a small change in the end. Instead of 9 bars we have 8 and in bar 37 piano and double bass play a short counterpoint based on a melodic structure of the theme from bar 32. That leads them to put an accent on the "3 and" which lines up with the drums part. The main melody was adjusted rhythmically in that moment to fit with the rest of the parts (Score example 18: bars 37-39).

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<sup>77</sup> J. Tacina, *Gronie...*, p. 41

# Zbójnicy na sałaszu

B. Noszka

EVERY BAR ON CUE

INTRO

TENOR SAXOPHONE

SAX MELODY

PIANO AND DOUBLE BASS

TREMOLO

INTRO

TREMOLO ON DIFFERENT INSTRUMENTS

DRUM SET

6  $\text{♩} = 130$

TEN. SAX.

PNO. & DB.

DR.

10  $\text{♩} = 130$

TEN. SAX.

PNO. & DB.

DR.

$D7(SUS4)$   $B7(b9(SUS4))$   $Cmaj7/E$

$D7(SUS4)$   $B7(b9(SUS4))$   $Cmaj7/E$

Detailed description: The score is for a jazz piece in 2/4 time. It begins with an 'INTRO' section where the Tenor Saxophone plays a 'SAX MELODY' and the Piano and Double Bass play a 'TREMOLO'. The Drum Set also has an 'INTRO' with 'TREMOLO ON DIFFERENT INSTRUMENTS'. At measure 6, there is a 'DRUMS INTRO' section with a tempo of 130 bpm. This section features a rhythmic pattern for the Tenor Saxophone, Piano and Double Bass, and Drums. The Drums part includes a '3x' marking. At measure 10, the harmonic structure is defined by chords:  $D7(SUS4)$ ,  $B7(b9(SUS4))$ , and  $Cmaj7/E$ . The Tenor Saxophone and Piano/Double Bass parts are marked with diagonal lines, indicating they are playing sustained chords. The Drum Set part continues with a complex rhythmic pattern.

Score example 16

2

16 D7(sus4) B7(b9sus4) Cmaj7/E D7(sus4) B7(b9sus4) Cmaj7/E

TEN. SAX.

PNO. & DB.

DR.

22 **A** D7(sus4) B7(b9sus4) Cmaj7/E D7(sus4) B7(b9sus4) Cmaj7/E

TEN. SAX.

PNO. & DB.

DR.

28 F#o7 Gmaj7 Am9 B7(b9sus4) Em11

TEN. SAX.

PNO. & DB.

DR.

Score example 17

33  $D7(b9SUS4)$   $Gmaj7(\sharp 5)/D\sharp$   $D7(b9SUS4)$   $Gmaj7(\sharp 5)/D\sharp$  3

TEN. SAX.

PNO. & DB.

DR.

40 **8**

TEN. SAX.

PNO. & DB.

DR.

46  $Gm(maj7)/D$   $E\flat 7$   $A7(b9SUS4)$   $C7(\sharp 11)$   $B\flat maj7(\sharp 5)$   $Gm(maj7)$   $F\sharp 7_{ALT}$

TEN. SAX.

PNO. & DB.

DR.

Score example 18

We gently move on to the B part which for the first 12 bars is played only by the rhythm section. Piano and double bass play a repeated 6 bar sentence in unison in a polyrhythmic time signature of 2/4 and 7/8. Their line consists of dotted crochets which is the same length as the drums pattern from part A. Tempo stays the same (Score example 18: bars 40-45).

I join the band in bar 46 and introduce a new melodic material. It is a quote from yet another “bandits” song entitled *Ty Ondraszku, synu mily* from Tacina’s collection<sup>78</sup>. It tells a story of a bandit named “Ondraszek” who once upon a time lived and plundered the region of Silesian Beskids. Gustaw Morcinek wrote a novel about his adventures entitled *Ondraszek*.

In this part of the composition we can also hear two contrasting moods. Melody phrases are usually in even number of quavers but the counterpoint in the rhythm section is based on a dotted crochet pattern. Both lines are linked by shortening the original melody of one quaver and introducing a 7/8 bar. After they meet they go their separate ways again in the following bar. Top voice of the piano plays the written voicings where the bottom part plays in unison with double bass. The harmony is based on chords from the G melodic minor scale, except for last two chords (Score examples 18 and 19: bars 46-52).

The structure of the song *Ty Ondraszku, synu mily* is two versed, asymmetric and syllables are the same length. A single verse has 15 syllables (8+7) hence the idea of the 7/8 time signature which does not disrupt the number of syllables. A deep analysis of the rhythm of the lyrics in Silesian Beskids folk music was made by Alina Kopoczek<sup>79</sup>.

After a repeat of the 6 bar phrase the composition goes back to the melody from part A. The percussion has a different rhythm pattern here which is quaver and two semiquavers with an even phrasing. Musical period and the harmony are the same as in the second repeat of the A part (Score example 19: bars 53-66). The whole form of this movement can be described as A<sup>1</sup>, A<sup>2</sup>, B, A<sup>2</sup>.

The main melody finishes with a slight *rallentando* and a fermata on the last note. During the last chord of G<sup>maj7#5</sup>/D#, pianist and myself play a small cadenza on that chord. After a short rest we proceed to the part of the tune dedicated for improvised solos (Score example 20).

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<sup>78</sup> Ibid. p. 42

<sup>79</sup> A. Kopoczek, *Folklor...*, pp. 38-65

4

50

TEN. SAX. *E<sup>♭</sup>7* 1. *A7<sup>♭9</sup>* *A<sup>♭</sup>7<sup>ALT.</sup>* 2.

PNO. & DB. *E<sup>♭</sup>7* *A7<sup>♭9</sup>* *A<sup>♭</sup>7<sup>ALT.</sup>*

DR. 1. 2.

53

TEN. SAX. **A** *D7(SUS4)* *G7(♭9SUS4)* *Cmaj7/E* *D7(SUS4)* *G7(♭9SUS4)* *Cmaj7/E*

PNO. & DB. *D7(SUS4)* *G7(♭9SUS4)* *Cmaj7/E* *D7(SUS4)* *G7(♭9SUS4)* *Cmaj7/E*

DR. **A** 4

59

TEN. SAX. *F<sup>♯</sup>7* *Gmaj7* *Am<sup>9</sup>* *G7(♭9SUS4)* *Em11* *D7(♭9SUS4)* *Gmaj7(♯5)/D<sup>♯</sup>*

PNO. & DB. *F<sup>♯</sup>7* *Gmaj7* *Am<sup>9</sup>* *G7(♭9SUS4)* *Em11* *D7(♭9SUS4)* *Gmaj7(♯5)/D<sup>♯</sup>*

DR. 8

Score example 19

**SAX SOLO**

67 *G*maj7(♯5) **AD LIB.** **OPEN** *D*7(sus4) **ON CUE** *B*7(♯9sus4) *C*maj7/E *D*7(sus4) 5

TEN. SAX. *G*maj7(♯5) *D*7(sus4) *B*7(♯9sus4) *C*maj7/E *D*7(sus4)

PNO. & DB. *G*maj7(♯5) *D*7(sus4) *B*7(♯9sus4) *C*maj7/E *D*7(sus4)

DR. *G*maj7(♯5) *D*7(sus4) *B*7(♯9sus4) *C*maj7/E *D*7(sus4)

SAX AND DRUMS  
PIANO AND BASS ENTER ON CUE

73 *B*7(♯9sus4) *C*maj7/E *F*♯7 *G*maj7 *A*m<sup>9</sup>

TEN. SAX. *B*7(♯9sus4) *C*maj7/E *F*♯7 *G*maj7 *A*m<sup>9</sup>

PNO. & DB. *B*7(♯9sus4) *C*maj7/E *F*♯7 *G*maj7 *A*m<sup>9</sup>

DR. *B*7(♯9sus4) *C*maj7/E *F*♯7 *G*maj7 *A*m<sup>9</sup>

78 *B*7(♯9sus4) *E*m<sup>11</sup> *D*7(♯9sus4) *G*maj7(♯5)/D♯ **OPEN**

TEN. SAX. *B*7(♯9sus4) *E*m<sup>11</sup> *D*7(♯9sus4) *G*maj7(♯5)/D♯

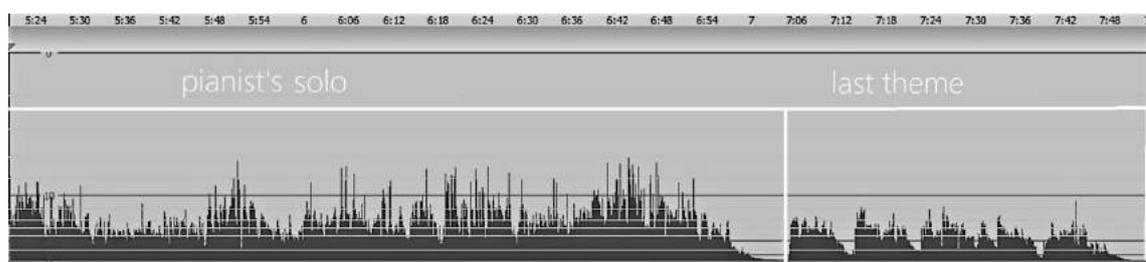
PNO. & DB. *B*7(♯9sus4) *E*m<sup>11</sup> *D*7(♯9sus4) *G*maj7(♯5)/D♯

DR. *B*7(♯9sus4) *E*m<sup>11</sup> *D*7(♯9sus4) *G*maj7(♯5)/D♯

Score example 20

I am the first soloist and in the beginning I play *ad libitum* with the drummer. We abandon the tempo from the main melody and the time signature here. The last chord of the previous part is a starting point for the improvisation. After around 50 seconds of the duet we are joined by the double bass and shortly after it, piano. It becomes a collective improvisation at this point right until my cue to change the form. I do it by playing a short fragment of the melody from the A part in a set tempo. This part of the solo is based on a 14 bar form which uses the harmony structure from the A part until my next cue (Score example 20: bars 69-82). In the final moment of the solo I play the full melody from A<sup>2</sup> part. It is a sign for the rest of the band to move on to the interlude between the solos (Score example 21: bars 83-89), which is the B part of the form (Score example 18: bars 40-45).

The next soloist is the piano player who starts his improvisation on the interlude structure, which is a pattern of 10 dotted crochets played by the double bass (Score examples 21 and 22: bars 90-95). After repeating the 6 bar phrase twice trio moves on to the open form based on a Gm<sup>(maj7)</sup> chord. According to the arrangement the piano solo is very intense and kept in *forte fortissimo* dynamics all the way through, right until the end of it when it dies down on a Ab<sup>7alt.</sup> (Score example 22: bars 96-98). The whole band lowers the dynamics and slows down to a big pause in the end of the solo After an intense improvisation a final, calmer theme is introduced (Graph 4).



**Graph 4**

The melody is the same as in the A part but now played *rubato*. Piano is playing arpeggiated chords, double bass is playing roots but also filling the gaps by improvising on the given harmony and the drummer is playing *tremolo* on cymbals. The movement finishes on a G<sup>maj7(#5)</sup>, chord that fades out (Score example 22: bars 99-112).

6 **INTERLUDE** **ON CLUE**

83  $G_m(maj7)/D$   $E^{\flat}7$   $A7(b9sus4)$   $C7(\sharp 11)$   $B^{\flat}maj7(\sharp 5)$   $G_m(maj7)$   $F\sharp 7_{ALT}$

TEN. SAX.

PNO. & DB.

**INTERLUDE**

Dr.

87  $E^{\flat}7$  | 1.  $A7(b9)$   $A^{\flat}7_{ALT}$  | 2.  $A7(b9)$   $A^{\flat}7_{ALT}$

TEN. SAX.

PNO. & DB.

Dr.

**PIANO SOLO**

90  $G_m(maj7)/D$   $E^{\flat}7$   $A7(b9sus4)$   $C7(\sharp 11)$   $B^{\flat}maj7(\sharp 5)$   $G_m(maj7)$   $F\sharp 7_{ALT}$

TEN. SAX.

PNO. & DB.

**PIANO SOLO**

Dr.

Score example 21

94  $E^{\flat}7$   $A7(\flat 9)$   $A\flat 7_{ALT.}$  OPEN  $Gm(maj7)$  OPEN  $A\flat 7_{ALT.}$  7

TEN. SAX.

PNO. & DB.

DR.

99  $D7(SUS4)$   $B7(\flat 9SUS4)$   $Cmaj7/E$   $E\flat maj7$   $G7(SUS4)$   $F\sharp 7(SUS4)$   $F\sharp 7$

TEN. SAX.

PNO. & DB.

DR.

AD LIB. TEMPO RUBATO

106  $Gmaj7$   $Am^{\flat 9}$   $B7(\flat 9SUS4)$   $Em^{11}$   $D7(\flat 9SUS4)$   $Gmaj7(\flat 9)/D\sharp$

TEN. SAX.

PNO. & DB.

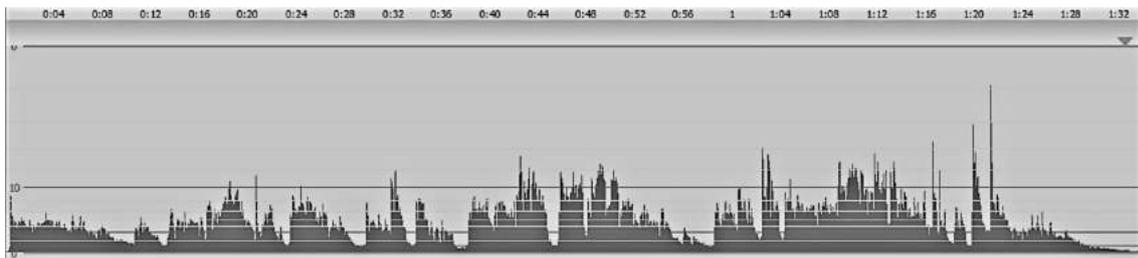
DR.

Score example 22

## 2.4. Tylko jedna nie spała

The fourth movement of my suite is a jazz ballad entitled *Tylko jedna nie spała*. It was composed based on a folk song called *Ciemna nocka*. This melody, which is being considered a love song, has a lot of variations, written down by for example Jerzy Drozd, Jan Tacina i Alina Kopoczek and put together in a work of Magdalena Szyndler<sup>80</sup>. The song used to be written in either 2/4 or in polyrhythm of 2/4-3/4. The melodic structure consists of two phrases of 4 bars and 6 bars which makes it an unusual 10 bars form.

The title *Tylko jedna nie spała* has been taken from the second verse of the *Cymna nocka, idym nióm* song variation included in Kopoczek's collection<sup>81</sup>. The movement starts with an *ad libitum* improvisation without a set time signature or length of the fragment, their only indication being the Gm<sup>(maj7)</sup> chord (Score example 23: bar 1). Together with only the piano we collaborate and sometimes go outside the main tonality. After around a minute and a half we end the introduction (Graph 5).



**Graph 5**

For the purpose of transcript transparency and the standard notation for a jazz ballad, I used a 4/4 time signature where a crochet is a basic metric measure. As previously mentioned, the song on which this movement is based has a short form and a simple melody, which is why I decided to use a *Three Tonic System* that became the melodic structure of the tune. This concept has been used thought the history for example by John Coltrane in his composition *Giant Steps*, drawing on the work of Nicolas Slonimski<sup>82</sup>. My composition *Tylko jedna nie spała* is structured around three tonalities of Bb major, F# major and D major. They relation to each other is a distance of a major third which divides the octave into 3 equal sections/parts.

<sup>80</sup> M. Szyndler, *Ludowa kultura muzyczna Śląska Cieszyńskiego ze szczególnym uwzględnieniem Beskidu Śląskiego: folklor pieśniowy Istebnej, Koniakowa i Jaworzynki: źródła repertuarowe a ich transformacje*, Katowice 2017, pp. 146, 264, 265

<sup>81</sup> A. Kopoczek, *Śpiewnik...*, p. 237

<sup>82</sup> See: N. Slonimski, *Thesaurus of Scale and Melodic Patterns*, New York 1947

The first appearance of the melody is in Bb major and is played by the tenor sax to use its beautiful warmth of the low register. In the folk song the atmospheric mood is achieved mainly through the lyrics and to imitate this, on saxophone I use a warm, low sound with a little bit of air in it. A technique that's called subtone. The achieved harmony reflects a typical chord progression of jazz standards.

First musical period after the introduction is still played by only saxophone and piano. In bar 10 the rest of the ensemble joins in. We introduce the second tonality here which is F# major. Double bass starts with a 2 bar counterpoint and uses the melodic structure from bar 9 and 10 of the main melody but transposed to the new tonality (Score example 23). Drummer plays with brushes and keeps an obvious crochet pulse. In the key of F# major we can hear the transposed version of the melody with a little twist in the end, as it is extended by 3 bars. Feliks Nowowiejski's version of the *Ciemna nocka* song inspired me to use that form<sup>83</sup>. In bar 25 we have the last introduction of the melody which is transposed to the key of D major (Score example 23).

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<sup>83</sup> F. Nowowiejski, *5 Pieśni z Podbeskidzia Śląskiego na śpiew solo z towarzyszeniem fortepianu*, Opus 21, Nr 7, a) for soprano or tenor, Poznań 1935, pp. 9-10

# Tylko jedna nie spała

B. Noszka

FORM:  
INTRO  
HEAD A B  
SOLOS A B  
AFTER 2ND SOLO GO TO C

INTRO  
AD LIB.

OPEN

2 **A** = 60  
Bbmaj7 Bb7 Bb6 D7ALT/Bb Gm7 A+7 D7ALT Gm Bbmaj7 Bb7 Ebmaj7 G7ALT/Eb

8 Cm7 F7(b9) D7ALT/F# Gm7 Cm7 B7ALT F7(b9) F#maj7 G#m7 C#7(b9)

BASS AND DRUMS ENTER

13 **B** F#maj7 F#7 F#6 Bb7ALT/F# D#m7 F+7 Bb7ALT D#m F#maj7 F#7 Bmaj7 D#7ALT/B

19 G#m7 C#7(b9) Bb7ALT/D D#m7 G#m7 G7ALT C#7(b9) F#maj7 D#m7 G#m7 G7ALT C#7(b9)

25 **C** Dmaj7(11) Em7 A9 Dmaj7 D7 D6 F#7ALT/D Bm7 C#7 F#7ALT Bm

31 Dmaj7 D7 Gmaj7 B7ALT/G Em7 A7(b9) F#7ALT/A# Bm7 Eo7 A7(b9)SUS4 Ab7ALT

EXIT.

SAX CADENZA

36 Gm(maj7)

FINE

Score example 23

The main theme of the song is a 25 bar form (Score example 23). Solo section is based on the same form and starts with the saxophone. In the first eleven bars of my solo the rhythm section plays in a style of a jazz ballad, while double bass plays mostly half notes. In the following 14 bars he pushes the drummer to go into the double time feel by playing crochets and quavers more often. At that moment, the whole band starts playing in that feel until the end of my solo.

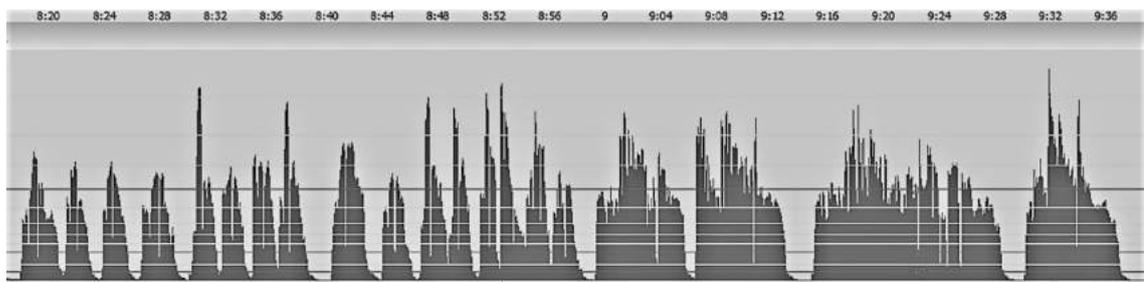
The pianist is the second soloist. The band continues to play in double time feel with double bass walking in crochets and drummer playing swing with brushes. After the 25 bars of piano solo we go to coda which is the C part (Score example 23: bars 27-36).

I used the melody structure from the main theme which was played in Bb major and F# major and transposed it into D major to use the previously mentioned concept of the *Three Tonic System*. The new tonality is introduced in bar 25 hence the smooth transition to C part (Score example 23).

In bar 35 the whole band plays a *ritenuto* which stops on a  $Ab^{7alt.}$  chord. After the sound of that chord fades out I start a *rubato*, *a capella* improvisation based on the chord progression from C part. I play arpeggios to highlight the harmony.

I use nearly the whole range of my instrument, including notes which are above the standard range, called *altissimo*, to emphasise the  $Em^{7(b5)}$ . The next chord which I reach is  $A^{7(b9sus4)}$  and at the peak moment, a dominant of  $B^{7(\#5)}$ , which I emphasise by playing an upper structure of two augmented chords of  $B^+$  and  $C\#^+$  in all configurations. I finish that run on an  $h^3$ .

The built-up tension is released by resolving the dominant to  $Em^{(maj9)}$ . Solo finishes on a  $f\#^2$  in the altissimo register. The cadence lasts more than a minute (Graph 6). The reason for the use of this chord as the last one of the movement is that the next one starts from the exact same chord, so fourth and fifth movements connects *attaca*. After an *a capella* cadence we go to *a capella* introduction.



Graph 6

## 2.5. Wiónczek z różami

The fifth movement on the CD is entitled *Wiónczek z różami*. As previously mentioned, it starts with an *a capella* introduction played by the saxophone. I use the same idea of arpeggiation and play around the leading notes of the chords as before. The chords in the first two bars are Em<sup>9</sup> and C<sup>maj7(#11)</sup>. I play in a set fast tempo not *rubato* like before. In the beginning I do breaks after each phrase but after the first four the solo starts to become denser with lines and create bigger, longer phrases. The only break in the next big phrase is to take a breath. In the last part of the introduction I cue the rhythm section to start the first appearance of the main theme.

Song entitled *Teraz ty, Haniczko, teraz płacz*, was an inspiration to write this movement, which I found it Alina Kopoczek's collection<sup>84</sup>. The researchers puts it in a ceremonial category, with relation to weddings. The title *Wiónczek z różami* is a quote from the second verse of the song. While researching the performances of this song I came across a female group *Istebnianki* from bigger regional band *Istebna* performing it on a 51. Festival Folkloru Górali Polskich<sup>85</sup>. They sang it as one of many in a wedding themed suite. I asked Maria Motyka, who was a leader of the group, about the background of the song and this is what she answered: "At ours [in Istebna] it is a wedding song sang at the *oczepiny*, which is the moment when the flower crown is taken off the bride's head and replaced with the cap, *czepiec*"<sup>86</sup>.

Kopoczek notated the song in a major key based on a Anna Zogata's version from Jaworzynka year 1977. In a different version by a folk group called *Istebnianki*, from their performance in year 2021, we can hear a minor key. The version in a minor key was also written down by Feliks Nowowiejski in 1935 and entitled *Wioneczek zielony*<sup>87</sup>, although it differs from the other performances in melodic structure. Nowowiejski transposes the second phrase a fourth above and by that goes to a subdominant on the main key.

In my composition *Wiónczek z różami* I decided to use both versions of the song. The A part of the movement is based on a Nowowiejski's version hence the minor key (Score examples 24 and 25: bars 1-24). The B part is inspired by Kopoczek's version, therefore the major key is used (Score examples 25 and 26: bars 25-40).

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<sup>84</sup> A. Kopoczek, *Śpiewnik...*, p. 173

<sup>85</sup> due to the COVID pandemic the festival was only streamed online: [https://fb.watch/4Y\\_4ThoV2x/](https://fb.watch/4Y_4ThoV2x/) (access 03.09.2021)

<sup>86</sup> quote from the private email conversation with Maria Motyka

<sup>87</sup> F. Nowowiejski, pp. 5-6

The structure of this composition is mainly based on rhythm that is why I wrote clave in the notation. It consists of two crochets, a dotted crochet, another three crochets and a dotted crochet (Score example 25: bars 1-2). The main melody is adjusted to the rhythm pattern but still with the same interval progression and amount of notes which relates to the number of syllables in the lyrics of the song. To make the music easier to read I replaced the 2/4 time signature with 4/4.

The A part is 24 bars. The main melody is played on the saxophone, piano accompanies with the written chords and the bass plays the root notes. Drummer emphasises clave rhythm pattern on cymbals but at the same time plays semiquaver groove which drives the tune. Em<sup>(maj7)</sup> is the centre of the harmonic tonality in this piece (Score examples 24 and 25: bars 1-24).

Roles of musicians do not change in the 16 bar B part. In contrast to the previous part, key signature changes to a major one (Score examples 25 i 26: bars 25-40). The form of the whole movement can be described as AB which is 40 bars, and is also used for solos.

# Wiónczek z różami

B. Noszka

**A** Em7 Cmaj7 Ebmaj7(♯5) B7(♯9) Em

TENOR SAXOPHONE

PIANO, DOUBLE BASS AND DRUMS

CLAVE

5 Cmaj7 Dm7 Abmaj7(♯5) Fmaj7 Em7 Eb7(♯11)

TEN. SAX.

PNO., DB. & DR.

9 Em(maj7) A7(♯11) D7(SUS4) D7(♯9SUS4) Ebmaj7(♯5)

TEN. SAX.

PNO., DB. & DR.

13 B13(♯9SUS4) A7(SUS4) F#13(♯9SUS4) B7(♯9) Em

TEN. SAX.

PNO., DB. & DR.

Score example 24

2

17 Fmaj7 D7(♯11) G7(SUS4) G7(♯9SUS4) Abmaj7(♯5)

TEN. SAX.

PNO., DB. & DR.

21 G♯07 C/G G7(SUS4) F♯7ALT. B♭13(♯9SUS4) E7(♯9) Am TO DR. SOLO

TEN. SAX.

PNO., DB. & DR.

25 F7(SUS4) B♭7(SUS4) Abmaj7 G7ALT. F♯maj7(♯11)

TEN. SAX.

PNO., DB. & DR.

**8**

**8**

*p* *f*

29 F7(SUS4) B♭7(SUS4) Abmaj7 Gm7 B♭13(♯9SUS4)

TEN. SAX.

PNO., DB. & DR.

*p* *f*

Score example 25

33 Ebmaj9 Abmaj7(♯11) Fm9 Fm9(♭5) Db13(SUS4)

TEN. SAX.

PNO., DB. & DR.

37 Abmaj7 Abm(maj7) Fm9 Bb7(♭9)/F Emaj9

TEN. SAX.

PNO., DB. & DR.

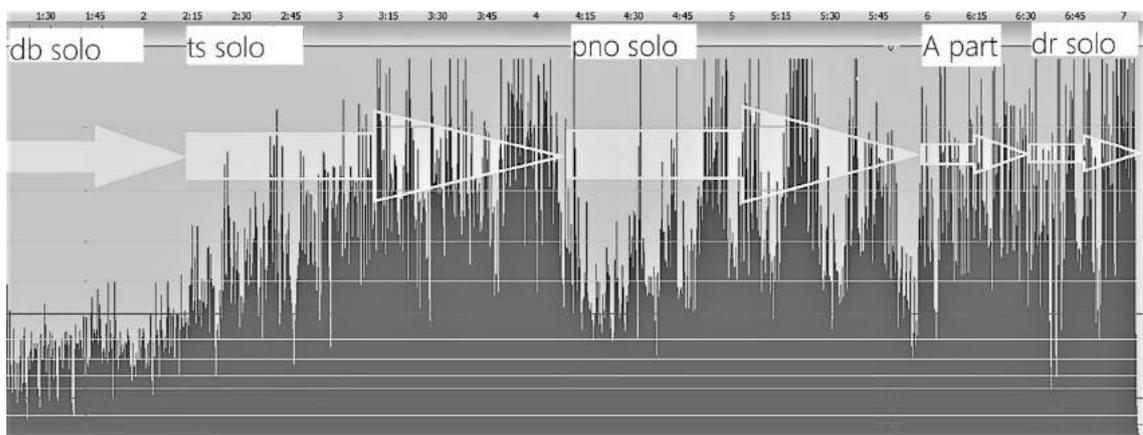
SOLOS FORM: A, B  
AFTER SOLOS HEAD ON A  
THEN TO DRUMS SOLO

Score example 26

The double bass player is the first soloist and he structures it mainly in the top register of the instrument. The accompanying piano player clearly breaks away from the rhythm pattern that was played in the main theme. Drums are playing softer and quieter to relate to the softer sound of the double bass but still keep the drive. After one chorus of solo we go to the next soloist, which is me on a saxophone.

My solo is double the length of the previous one and the intensity grows throughout those two choruses. The idea of the solo section in this movement was to achieve a continuous increase in intensity, with simultaneous smooth transitions from one soloist to another (Graph 7).

The last solo goes to the piano player and is 80 bars long, which means that it is also based on two choruses of AB form. The peak moment is the end of the last B section after which we go back to the main theme in section A.



**Graph 7**

The main melody here is played an octave higher than before. The whole band plays in the forte dynamics and keeps the high intensity from the end of the piano solo. After the A part we go to a drums solo that has trades with the melody from B section (Score example 27).

The first proportions are 4vs4 bars, which are then reduced to 2vs2 bars. In bars 49 and 50 a new rhythm pattern is introduced for the whole band and consists of two half note triplets. In bar 53 (Score example 27) the harmony changes to the one used previously in B part (Score example 25: bar 31), to add more colour. The phrase which starts on bar 57 is transposed a semitone up (Score example 27: bars 57-60) from its original version in B part (Score example 26: bars 33-36), in order to keep building tension and dramatic mood.

In the last four bar phrase of this section the tonality changes from major to minor by introducing the intervallic structure of the main melody from A section (Score example 27: bars 61-64). Last two bars are the climax of this movement. The band plays a rhythmic-melodic pattern in quavers and the main melody stays in saxophone part (Score example 27: bars 63-64). This rhythmic-melodic pattern is rooted on the arpeggiated dominant chord of  $F\#^{13(b9sus4)}$  which in the end resolves to  $Em^{(maj9)}$ . The main melody descends from the *altissimo* register and ends on a  $e^2$  note so the root of the last chord.

4 **DRUMS SOLO**

TEN. SAX.  $F^{\flat 9}(SUS4)$   $B^{\flat 9}(SUS4)$   $A^{\flat}maj7$   $G7_{ALT}$   $F^{\sharp}maj7(\sharp 11)$  4

PNO., DB. & DR.  $F^{\flat 9}(SUS4)$   $B^{\flat 9}(SUS4)$   $A^{\flat}maj7$   $G7_{ALT}$   $F^{\sharp}maj7(\sharp 11)$  4

TEN. SAX.  $F^{\flat 9}(SUS4)$   $B^{\flat 9}(SUS4)$   $A^{\flat}maj7$   $G7(\sharp 9)$   $E^{\flat 9}(SUS4)$  2 2

PNO., DB. & DR.  $F^{\flat 9}(SUS4)$   $B^{\flat 9}(SUS4)$   $A^{\flat}maj7$   $G7(\sharp 9)$   $E^{\flat 9}(SUS4)$  2 2

TEN. SAX.  $E^{\flat}maj9$   $A^{\flat}maj7(\sharp 11)$   $F^{\sharp m9}$   $F^{\sharp m9}(\sharp 5)$   $D^{\flat 9}(SUS4)$

PNO., DB. & DR.  $E^{\flat}maj9$   $A^{\flat}maj7(\sharp 11)$   $F^{\sharp m9}$   $F^{\sharp m9}(\sharp 5)$   $D^{\flat 9}(SUS4)$

TEN. SAX.  $D^{\flat 7}(\sharp 9)(SUS4)$   $G^{\flat}maj9$   $A^{\flat 9}(SUS4)$

PNO., DB. & DR.  $D^{\flat 7}(\sharp 9)(SUS4)$   $G^{\flat}maj9$   $A^{\flat 9}(SUS4)$

Score example 27

## 2.6. Owiężiok

*Owiężiok* is the sixth movement of my suite. It was inspired by a folk dance from Silesian Beskids with the same name. It was considered the most common dance in the region by Janina Marcinkowa<sup>88</sup>. Magdalena Szyndler describes that its name comes from the phrase “owięzia skóra” which means ox, cow or lamb skin. It was used to make dancing shoes in the region called “kierpce”<sup>89</sup>. According to Adolf Chybiński the dance used to be also called “owiężok”, “owiężak”, “owiężiak” or “cielęcak”. Our researcher mentioned few authors who described this dance<sup>90</sup>.

Marcinkowa puts *owiężiok* in a group of dances named *zwyrtane* because of their characteristic circular moves while dancing. It is known only in the region called “Trójwieś” which includes three villages Istebna, Koniaków, Jaworzynka. Outside Poland it used to be danced only in few Czech villages which neighbour with previously mentioned region<sup>91</sup>. *Owiężiok* has three parts named: *przyśpiewka*, *owiężiok zachodzony* and *owiężiok zwyrtany*<sup>92</sup>.

I composed my piece according to this structure. It starts with an introduction that is a representation of *przyśpiewka* which Marcinkowa describes here:

“During «owiężiok» the introduction is performed by the dancers in front of the band. They sing high, loud, with a half falsetto and women sing with something called a «white voice». (...) Highlanders are not strict with the time signature. They sing /parlando rubato/”<sup>93</sup>.

I tried to integrate all of those singing qualities in the sound of my saxophone by playing in the upper register with a harsh sound. I was not constricted by the time signature and I tried to lengthen the notes in a loose manner. Tacina<sup>94</sup>, Marcinkowa<sup>95</sup> and Kopoczek<sup>96</sup> noted that for this particular dance is not connected to a single song but can have various ones with different lyrics in contrast to other dances from this region, which always have a specific song to accompany them.

I based my composition on a song which is the most common to be sung with *owiężiok*. Its title comes from its first words – *Zagrejcie gajdziczki*. In the first part of

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<sup>88</sup> J. Marcinkowa, p. 38

<sup>89</sup> M. Szyndler, p. 92

<sup>90</sup> A. Chybiński, *O polskiej kulturze ludowej, Wybór prac etnograficznych*, Kraków 1961, pp. 230-231

<sup>91</sup> J. Marcinkowa, p. 65

<sup>92</sup> Ibid. p. 66

<sup>93</sup> Ibid. p. 38

<sup>94</sup> J. Tacina, *Gronie...*, pp. 182-183

<sup>95</sup> J. Marcinkowa, p. 66

<sup>96</sup> A. Kopoczek, *Folklor...*, pp. 95-96

the movement I've used the version from Jaworzynka village noted down by Jan Tacina<sup>97</sup>.

The performance of this dance can be seen in a movie previously mentioned, entitled *Tańce polskie – śladami Oskara Kolberga. Vol. 3, Beskid Śląski* directed by Barbara Łuczak<sup>98</sup>, but also in a recording of a live performance from “Muzyka Źródeł” with a participation of local artists from Silesian Beskids at the 18. Festival Folkowy Polskiego Radia *Nowa Tradycja*<sup>99</sup>. On those two videos we can observe that the introduction to the dance was sung *a capella* by the dancer who started *owięziok*. My composition is arranged in the same way. The introduction marked in the score number 1 is played by saxophone *a capella* (Score example 28: bars 1-15).

Marcinkowa informs that after the introduction the band picked up the song from the dancer and carried it on. At that point the melody structure was put into a form with a set tempo/pulse<sup>100</sup>. Same happens in my piece, where after solo saxophone the band joins in with a set medium tempo and a 2/4 time signature (Score examples 28 and 29: bars 16-31).

This moment is marked by number 2 in the score. The melodic structure follows Alina Kopoczek's version *Zagregcie, gajdziczki* written down in *Istebna*<sup>101</sup>. It's constructed out of 3 bar phrases because of the augmentation of the notation in the second bar of the phrase. We have crochets instead of quavers here like in Tacina's version.

Double bass plays the roots in half notes and in the end of the phrase switches to crochets to illustrate the stomping of highlanders while dancing. In piano parts we have very notable crochet triplets which are also articulated by the drummer. The melodic structure of those figures consists of the following sixth, seventh and a tritone (or a natural fourth in suspended chords).

The direction of the melody changes in each bar. First it's ascending after that descending as well as in the harmony during the first 6 bars: F#<sup>maj7</sup>, Ab<sup>maj7</sup>, G<sup>maj7</sup>, F#<sup>maj7</sup>, Ab<sup>maj7</sup>, G<sup>maj7</sup> (Score examples 28 and 29: bars 16-31).

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<sup>97</sup> J. Tacina, p. 123

<sup>98</sup> *Tańce polskie – śladami Oskara Kolberga. Vol. 3, Beskid Śląski* (movie), director B. Łuczak, Warszawa 1994, online access: [https://www.youtube.com/watch?v=sjg2ween\\_bI](https://www.youtube.com/watch?v=sjg2ween_bI) (access 17.08.2021)

<sup>99</sup> 18. Festiwal Folkowy Polskiego Radia *Nowa Tradycja – Muzyka Źródeł. Muzyka Beskidu Śląskiego*, mov. I (movie), Polskie Radio Warszawa 2014, online access: <https://www.youtube.com/watch?v=vbeHtOHK5v8&t=693s> (access 17.08.2021)

<sup>100</sup> J. Marcinkowa, p. 38

<sup>101</sup> A. Kopoczek, *Śpiewnik...*, p. 366

In my work I used all of the main elements to mirror the dance performance, like for example spinning in circle by the dancing couple in *zachodzonym* part. The choreography is described in a work of Marcinkowa:

“(..).dancers get closer to each other following a circle line – walking not the shortest way. Passing each other, then facing each other and walking on a circle line which looks flattened or following an eight line”<sup>102</sup>.

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<sup>102</sup> J. Marcinkowa, pp. 68-69

# Owieziok

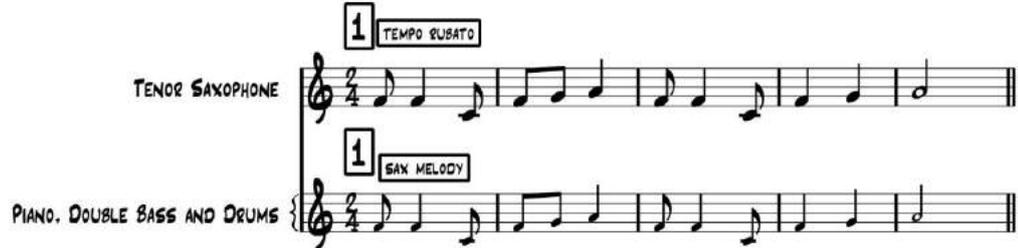
B. Noszka

1 **TEMPO SUBITO**

TENOR SAXOPHONE

1 **SAX MELODY**

PIANO, DOUBLE BASS AND DRUMS



6

TEN. SAX.

PIANO, DB. & DR.



2 **♩=100**

16 F#maj7 Abmaj7 Gmaj7 F#maj7 Abmaj7 Gmaj7

TEN. SAX.

2 **♩=100**

PIANO, DB. & DR.



22 A13(b9sus4) A7(b9sus4) C7(sus4) F7(sus4) Bb7(#11)

TEN. SAX.

PIANO, DB. & DR.



Score example 28

2

Musical score for Tenor Saxophone (TEN. SAX.) and Piano, Double Bass, and Drums (PNO., DB. & DR.). The score is divided into four systems, each with a measure number in a box at the beginning.

- System 1 (Measures 27-31):** Chords: A13(b9SUS4), A7(b9SUS4), B7ALT., F#7ALT., F(add9). Includes triplets in the piano accompaniment.
- System 2 (Measures 32-37):** Chords: F#maj7, Abmaj7, Gmaj7, F#maj7, Abmaj7, Gmaj7. Includes a tempo marking of quarter note = 130 and triplets in the piano accompaniment.
- System 3 (Measures 38-42):** Chords: A13(b9SUS4), A7(b9SUS4), C7(SUS4), F7(SUS4), Bb7(#11). Includes triplets in the piano accompaniment.
- System 4 (Measures 43-47):** Chords: A13(b9SUS4), A7(b9SUS4), B7ALT., F#7ALT., F(add9). Includes triplets in the piano accompaniment.

Score example 29

In bar 31 the band plays a decomposed melodic passage in a rhythm of two quavers and a crochet (Score example 29). This is a stomping figure for the end on *owiężiók zachodzony*. It is usually accompanied by a familiar highland shout *hey!* with a clap.

After this part we go the next one called *owiężiók zwyrtany*. It is also in 2/4 but in a faster tempo of 120 BPM<sup>103</sup>. The folk band had to quickly pick up the faster tempo set by dancers. Marcinkowa says how the dancing figures looked like:

“During the faster played repeated melody the couple was spinning right. The right leg of the male dancer stayed always in one point making a turn on each twist of the body while stomping the left leg in a forward motion around the circle line. (...) The female dancer was walking in a 2/4 also on a circle line”<sup>104</sup>.

The faster tempo in the following part of the movement (marked in score as number 3) is introduced by the saxophone playing the melody with an established pulse. The band syncs with me instantly. Piano player is still playing triplets but this time in quavers. The melodic counterpoint in his part is still based on a sixth, seventh and a tritone (or natural fourth in suspended chords) on each chord but only in an ascending direction which represents the dancers twists in only one direction. Drummer also highlights the quaver triplets pattern that’s played by the piano. Double bass plays half notes on the roots of each chord by which he emphasises the first move of the dance figure in each bar (Score example 29: bars 32-47).

The form of this faster part is the same as the previous one. The harmony, melody and amount of bars stay the same. The only change is that in the last bar we don’t play the two quavers, crochet figure as it was in *owiężiók zachodzony* part. Instead the band plays a pause anticipated by a *ritenuto* (Score example 29: bar 47).

Traditionally, after 3 parts of *owiężiók* the dancing continued by repeating the whole form again and again. Couples stopped after the *owiężiók zwyrtany* part after which a male dancer (does not have to be the same who started before) starts to sing a new repeat or a new song *a capella*. The rest of the dancers often joined him by singing different voices usually in thirds. After the introduction, the band took over to accompany while people danced<sup>105</sup>.

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<sup>103</sup> A. Kopoczek, *Folklor...*, p. 96

<sup>104</sup> J. Tacina, *Gronie...*, p. 185

<sup>105</sup> J. Marcinkowa, p. 70

I include this form idea in my composition. When the main melody is introduced for the second time I play it together with piano and double bass (it is marked as number 4 in the score). In the first 4, 5 bars we play *rubato* in a unison which changes when we go to different voices on the second beat of bar 4. Double bass sticks to the root notes of the chords and piano plays a harmonised version of the melody in a compressed voicing structure (Score example 30: bars 48-62).

The tonality changes here as well. It stepped down by a major third to the original to add a bit of colour to the composition. In folk dances the tonality changed from one dancer singing the introduction to another so that keeps a stronger connection between my composition and folk traditions. The male dancer who sings *a capella* in the introduction is called “prowodyr” and he starts the song from the note that is the most comfortable for his voice range. If the same person started the song more than once they usually were not able to start from the exact same note due to their imperfect ears which can be observed in the movies previously mentioned, entitled *Tańce polskie...*<sup>106</sup> and *Muzyka Źródeł...*<sup>107</sup>.

After the part marked as 4 we continue to number 5 which is a second *owięziok zachodzony*, in which the drummer joins the rest of the band (Score examples 30 and 31: bars 63-78). The new pulse in a medium tempo is introduced. Melodic, rhythmic figures as well as the harmony progression are the same as in part 2 but transposed to a new key.

The next part of that movement is called *owięziok zwyrwany* (Score examples 31 and 32: bars 79-94). The band picks up the tempo set by the saxophone. This part is exactly the same as the one marked by number 3.

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<sup>106</sup> *Tańce polskie – śladami Oskara Kolberga. Vol. 3, Beskid Śląski* (movie), director B. Łuczak, Warszawa 1994, online access: [https://www.youtube.com/watch?v=sjg2ween\\_bI](https://www.youtube.com/watch?v=sjg2ween_bI) (access 17.08.2021)

<sup>107</sup> 18. Festiwal Folkowy Polskiego Radia Nowa Tradycja – *Muzyka Źródeł. Muzyka Beskidu Śląskiego*, mov. I (movie), Polskie Radio Warszawa 2014, online access: <https://www.youtube.com/watch?v=vbeHtOHK5v8&t=693s> (access 17.08.2021)

48 4 **TEMPO RUBATO** 3

TEN. SAX. 4

PNO., DB. & DR. E<sup>♭</sup>maj7 E<sup>♭</sup>maj7

53

TEN. SAX.

PNO., DB. & DR. E<sup>♭</sup>m(maj7) F13(♭9SUS4) F#maj7(♭5) Ab7 F#maj9 F7(♭9SUS4) E<sup>♭</sup>m<sup>9</sup> E<sup>♭</sup>m<sup>9</sup> F#maj9 Ab7(SUS4) Db7(SUS4) Abm11 Gb7(♭11)

58

TEN. SAX.

PNO., DB. & DR. E<sup>♭</sup>m(maj7) F13(♭9SUS4) F#maj7(♭5) Ab7 F#maj9 F7(♭9SUS4) E<sup>♭</sup>m<sup>9</sup> G7(♭9) D7(♭9) D<sup>♭</sup>(add9)

63 5 ♩ = 100 D<sup>♭</sup>maj7 E<sup>♭</sup>maj7 D<sup>♭</sup>maj7 E<sup>♭</sup>maj7 E<sup>♭</sup>maj7

TEN. SAX.

PNO., DB. & DR. 5 ♩ = 100 D<sup>♭</sup>maj7 E<sup>♭</sup>maj7 E<sup>♭</sup>maj7 D<sup>♭</sup>maj7 E<sup>♭</sup>maj7 E<sup>♭</sup>maj7

Score example 30

69  $F13(\flat 9SUS4)$   $F7(\flat 9SUS4)$   $A\flat 7(SUS4)$   $D\flat 7(SUS4)$   $F\sharp 7(\sharp 11)$

TEN. SAX.

PNO., DB. & DR.

74  $F13(\flat 9SUS4)$   $F7(\flat 9SUS4)$   $G7^{ALT.}$   $D7^{ALT.}$   $D\flat^{(add\sharp)}$

TEN. SAX.

PNO., DB. & DR.

79  $\text{♩} = 130$   $D^{maj7}$   $E^{maj7}$   $E\flat^{maj7}$   $D^{maj7}$   $E^{maj7}$   $E\flat^{maj7}$

TEN. SAX.

PNO., DB. & DR.

85  $F13(\flat 9SUS4)$   $F7(\flat 9SUS4)$   $A\flat 7(SUS4)$   $D\flat 7(SUS4)$   $F\sharp 7(\sharp 11)$

TEN. SAX.

PNO., DB. & DR.

Score example 31

90 F13(b9SUS4) F7(b9SUS4) G7<sup>ALT.</sup> D7<sup>ALT.</sup> Db(add9) 5

TEN. SAX.

PNO., DB. & DR.

95 **SAX SOLO** 7 TEMPO RUBATO. AD LIB. 8  $\text{♩} = 100$  F#maj7 Abmaj7 Gmaj7 F#maj7 Abmaj7 Gmaj7

TEN. SAX.

PNO., DB. & DR.

103 A13(b9SUS4) A7(b9SUS4) C7(SUS4) F7(SUS4) Bb7(#11) A13(b9SUS4) A7(b9SUS4) B7<sup>ALT.</sup> F#7<sup>ALT.</sup> F(add9)

TEN. SAX.

PNO., DB. & DR.

113  $\text{♩} = 130$  9 Emaj7 Ebmaj7 Dmaj7 Emaj7 Ebmaj7 F13(b9SUS4) F7(b9SUS4)

TEN. SAX.

PNO., DB. & DR.

121 Ab7(SUS4) Db7(SUS4) F#7(#11) F13(b9SUS4) F7(b9SUS4) G7<sup>ALT.</sup> D7<sup>ALT.</sup> Db(add9)

TEN. SAX.

PNO., DB. & DR.

Score example 32

After the second time around of the main melody we go to the solo section. It's based on all three parts of the *owiężiok* dance and the tonalities intertwine throughout. I take the first solo with the accompaniment of the rhythm section.

It starts with an open *ad libitum, rubato* part with no set tempo or the number of bars. The only instruction that we have is the tonality of the first *przyśpiewka* (song sung by the first dancer before the folk band joined) of F<sup>maj7</sup> (Score example 32: bars 95-96).

My solo here is very calm with a big use of space between phrases. The indication to move to the next part of the solo is the use of the last phrase from the 1st part with a set pulse in medium tempo. The band joins in with the new introduced tempo and we play the first repeat of *owiężiok zachodzony*. They do not play the written counterpoint but use the 16 bar form with the harmony progression of that part (Score example 32: bars 97-112). The next part of the solo is cued by the use of a motif from bar 31 of the 2nd part (Score example 29), which consists of two quavers and a crochet: *f, d<sup>1</sup>, e<sup>1</sup>*.

The band goes to the second form of *owiężiok* on my cue. This 16 bars are in a faster tempo and a third lower than the previous part (Score example 29: bars 113-128).

The energy and intensity rise in this part. The indication to end the solo is bar 78 from the part nr.5 played in the last bar of the form (Score example 31). At that point the whole band stops on a Db<sup>(add9)</sup>, chord on which I play the last ascending phrase of my solo.

We smoothly transition to the piano solo that starts with an open form on Db<sup>maj7</sup>, chord in *rubato, ad libitum* tempo which corresponds with *przyśpiewka* in *owiężiok* from the second time round. (Score example 33: bars 129-130). The soloist is accompanied by double bass and drums.

In the very beginning of the improvisation we can hear a dense trill but just seconds after it gains more space he uses the melodic structure from the main melody. After a *ritenuto* pianist cues the next part which is the 16 bar form from the second time round of *owiężiok zachodzony* (Score example 33: bars 131-146).

We can hear a clear pulse and a medium tempo to which the rest of the accompanying instruments adapt. Double bass plays very rhythmically which gives the drummer freedom to explore his instrument in terms of colours and sounds. The movement gets denser and more intense throughout the solo and speeds up a bit.

They transition very smoothly to the next 16 bar form based on the harmony progression from *owiężiok zwyrtany* part (Score example 33: bars 147-162) which is

repeated only twice this time. Pianist reaches the peak of his solo here. He finishes it with a *ritardando* and a thick trill to correlate with the begging of his improvisation.

After a short general pause I cue the band to play the last introduction of the melody. It is identical to the second repeat of the three part form of *owięziok* (Score examples 30, 31 and 32: bars 48-94). It starts off with *przyśpiewka* in Db major after which the band plays *owięziok zachodzony* and *owięziok zwyrwany*. In the end of this fast part there is a rhythmic-melodic patten of two quavers and a crochet. It is in two voices in the interval of tenth (Score example 31: bar 78), which also occurred in the end of the slower part of this movement and in the end of saxophone solo. In the very end the band slows down and pauses on the last chord until the sound fades out.

6

10

PIANO SOLO TEMPO RUBATO. AD LIB. 11  $\text{♩} = 100$

129  $\text{Db}^{\flat}\text{maj}7$   $\text{D}^{\flat}\text{maj}7$   $\text{E}^{\flat}\text{maj}7$   $\text{E}^{\flat}\text{maj}7$   $\text{D}^{\flat}\text{maj}7$   $\text{E}^{\flat}\text{maj}7$   $\text{E}^{\flat}\text{maj}7$   $\text{F}13^{\flat}\text{9}\text{SUS}4$   $\text{F}7^{\flat}\text{9}\text{SUS}4$

TEN. SAX.

10 11  $\text{♩} = 100$

PIANO SOLO  $\text{Db}^{\flat}\text{maj}7$   $\text{D}^{\flat}\text{maj}7$   $\text{E}^{\flat}\text{maj}7$   $\text{E}^{\flat}\text{maj}7$   $\text{D}^{\flat}\text{maj}7$   $\text{E}^{\flat}\text{maj}7$   $\text{E}^{\flat}\text{maj}7$   $\text{F}13^{\flat}\text{9}\text{SUS}4$   $\text{F}7^{\flat}\text{9}\text{SUS}4$

PNO., DB. & DR.

139

$\text{Ab}7^{\flat}\text{SUS}4$   $\text{Db}7^{\flat}\text{SUS}4$   $\text{F}\sharp7^{\sharp}11$   $\text{F}13^{\flat}\text{9}\text{SUS}4$   $\text{F}7^{\flat}\text{9}\text{SUS}4$   $\text{G}7^{\text{ALT}}$   $\text{D}7^{\text{ALT}}$   $\text{Db}^{\flat}(\text{add}\flat)$

TEN. SAX.

$\text{Ab}7^{\flat}\text{SUS}4$   $\text{Db}7^{\flat}\text{SUS}4$   $\text{Gb}7^{\flat}(\sharp11)$   $\text{F}13^{\flat}\text{9}\text{SUS}4$   $\text{F}7^{\flat}\text{9}\text{SUS}4$   $\text{G}7^{\text{ALT}}$   $\text{D}7^{\text{ALT}}$   $\text{Db}^{\flat}(\text{add}\flat)$

PNO., DB. & DR.

12  $\text{♩} = 130$

147  $\text{F}\sharp^{\sharp}\text{maj}7$   $\text{Ab}^{\flat}\text{maj}7$   $\text{G}^{\text{maj}}7$   $\text{F}\sharp^{\sharp}\text{maj}7$   $\text{Ab}^{\flat}\text{maj}7$   $\text{G}^{\text{maj}}7$   $\text{A}13^{\flat}\text{9}\text{SUS}4$   $\text{A}7^{\flat}\text{9}\text{SUS}4$

TEN. SAX.

12  $\text{♩} = 130$

$\text{F}\sharp^{\sharp}\text{maj}7$   $\text{Ab}^{\flat}\text{maj}7$   $\text{G}^{\text{maj}}7$   $\text{F}\sharp^{\sharp}\text{maj}7$   $\text{Ab}^{\flat}\text{maj}7$   $\text{G}^{\text{maj}}7$   $\text{A}13^{\flat}\text{9}\text{SUS}4$   $\text{A}7^{\flat}\text{9}\text{SUS}4$

PNO., DB. & DR.

155  $\text{C}7^{\text{SUS}}4$   $\text{F}7^{\text{SUS}}4$   $\text{Bb}7^{\flat}(\sharp11)$   $\text{A}13^{\flat}\text{9}\text{SUS}4$   $\text{A}7^{\flat}\text{9}\text{SUS}4$   $\text{B}7^{\text{ALT}}$   $\text{F}\sharp7^{\sharp}\text{ALT}$   $\text{F}(\text{add}\flat)$

TEN. SAX.

$\text{C}7^{\text{SUS}}4$   $\text{F}7^{\text{SUS}}4$   $\text{Bb}7^{\flat}(\sharp11)$   $\text{A}13^{\flat}\text{9}\text{SUS}4$   $\text{A}7^{\flat}\text{9}\text{SUS}4$   $\text{B}7^{\text{ALT}}$   $\text{F}\sharp7^{\sharp}\text{ALT}$   $\text{F}(\text{add}\flat)$

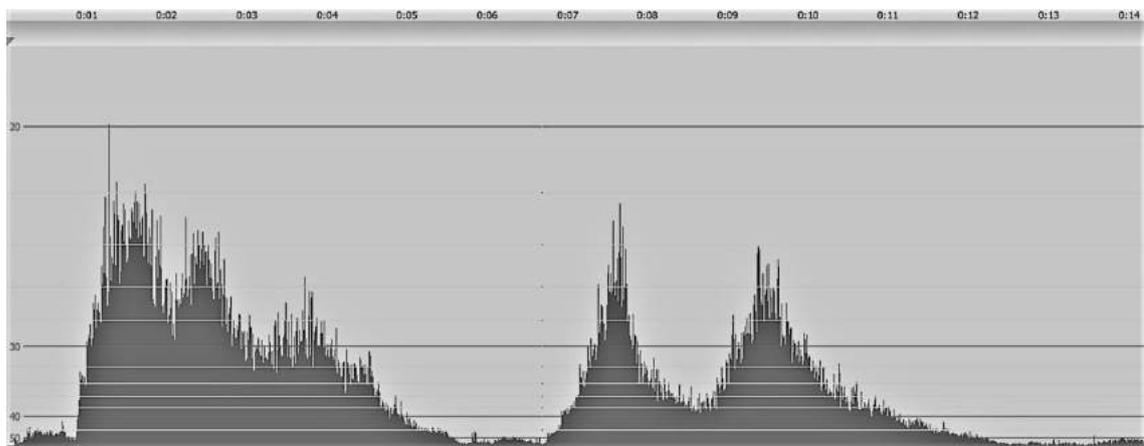
PNO., DB. & DR.

AFTER SOLO GO TO 4

Score example 33

## 2.7. Szumi halny

The last composition on the CD which closes the whole suite is entitled *Szumi halny*. It starts with imitation of the “halny” wind played on a saxophone. This type of wind is very common in Silesian Beskids. I achieve it by blowing air to the horn with lower pressure so the reed does not vibrate. The fact that the saxophone uses a bamboo reed puts it in the woodwind family. The sound is generated by vibrating reed attached to the mouthpiece. The introduction lasts around 14 seconds (Graph 8), after which we move on to the main theme.



**Graph 8**

The structure of the melody of first 16 bars of the movement (Score example 34: bars 1-16) was based on the song entitled *Szumi dolina* from Jan Tacina’s collection<sup>108</sup>. I composed the harmony to the given melody and also transposed the last musical sentence in a minor third above the original (Score example 34: bars 13-16).

The main theme is played *ad libitum* in *tempo rubato*. Piano and double bass accompany with the harmonic progression. In bar 1 and 16 we can hear characteristic to this suite suspended chords which are  $E^{7(b9sus4)}$  and  $D^{13(b9sus4)}$ . Drummer plays *tremolo* on cymbals, toms and the snare using felt drumsticks. The form is repeated and second time round I play an octave higher.

After the repeat we go to the Interlude in which the band plays new material in unison. This part was inspired by the intervallic structure of the main melody. It’s very different to the previous part because of the quaver rhythms and the drive (Score

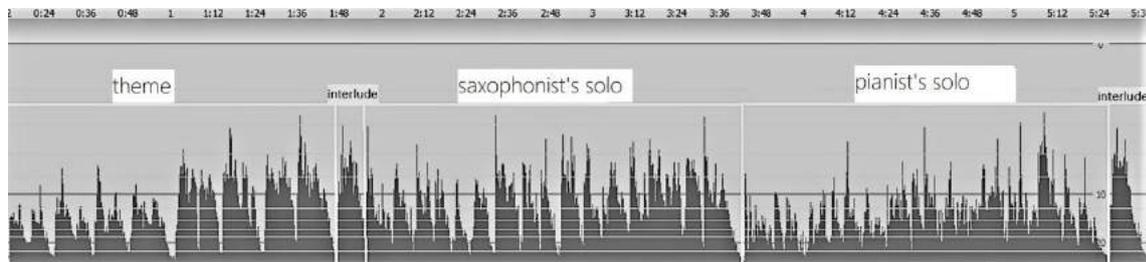
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<sup>108</sup> J. Tacina, *Gronie...*, p. 25

example 34: bars 17-19). It works as a link between the main melody and the solo section.

The first solo goes to the saxophone and starts on the first *ad libitum* form in *tempo rubato* marked as A (Score example 34: bars 1-16) with a repeat. I cue the harmonic progression by either movements of my instrument or the movement of the melody. In the next 32 bars the solo develops, gains energy, dynamics and gets busier.

Piano player is the next soloist. He uses the exact same form to improvise as the saxophone before. It starts slow and calm but builds up with expression and dynamics to then slowdown in the last phrase. After a short pause the band plays the interlude again which concludes this free of pulse and tempo part of the movement (Graph 9).



**Graph 9**

After the last chord fades out the band quickly starts the next part (marked as B section in the score) in a fast tempo and a jazz waltz style (Score example 34: bars 20-21). This fragment is a two bar phrase on a  $D^{13(b9sus4)}$  chord. I improvise on it and after the fourth repeat we proceed to part C.

# Szumi halny

B. Noszka

**A** AD LIB. TEMPO RUBATO

E7(♭9♯54)

Fmaj7

G7(♭9)

B♭7(♯11)

5 Ab7ALT.

Am(♯maj7)

Am7/G

A7(♯54)

9 Dmaj7

B♭maj7(♯11)

13 G7(♯54)

B♭m♭

A7

D13(♭9♯54)

**INTERLUDE**

17 AFTER HEAD AND LAST SOLO

D13(♭9♯54)

20 **B** JAZZ WALTZ ♩ = 180

D13(♭9♯54)

4x

FORM:  
 HEAD A x2  
 INTERLUDE  
 SOLO SAX A x2  
 SOLO PIANO A x2  
 INTERLUDE  
 B x4 (JAZZ WALTZ)  
 SOLO SAX & PIANO ON C D  
 E ON CUE  
 F ON CUE

Score example 34

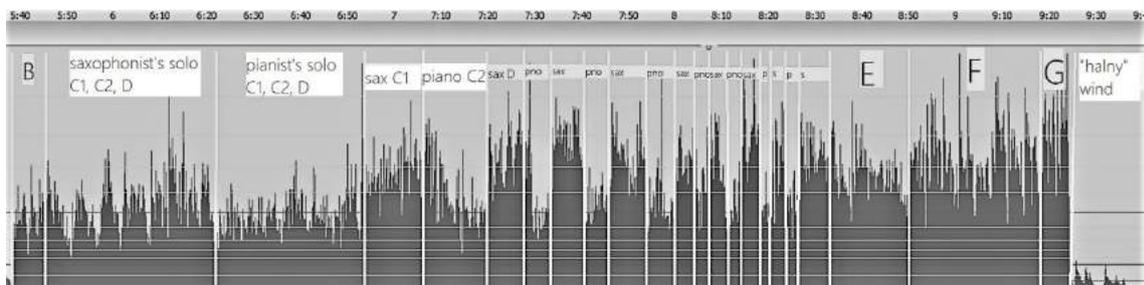
It is 32 bars long and uses the harmony progression from part A, apart from second time bar which introduces a new chord (Score example 35: bars 22-39). The fast tempo and jazz waltz style still applies here. I continue my solo which starts in the *mezzo forte* dynamics with a big intensity. After the 32 bar structure we move on to the 8 bar part D, which introduces new material (Score example 35: bars 40-47). The whole form of the solo is 40 bars long and is based on the following parts: C<sup>1</sup>, C<sup>2</sup> i D (Score example 35: bars 22-47). Saxophone improvises first on the whole form after which it is time for the pianist.

After 40 bars of piano solo we start trading phrases. First it's 16 bars later 8 and in the end 4 bars. The culmination point comes in part E, which happens on my cue (Graph 10). It is a repeated two part segment on a D<sup>7(sus4)</sup> (Score example 35: bars 48-49). After the fifth repeat I cue the band again for the F part.

In this section the melody is based on the same harmonic progression as in the solos, which is C<sup>1</sup>, C<sup>2</sup> and D. The melody in bars 50-61 (Score example 35) was based on a song entitled *Pieśń góralska* notated by Gustaw Morcinek<sup>109</sup>. I made changes to the rhythm by using dotted crochets (Score example 35: bars 51, 52, 55, 56, 59, 64, 66, 74). The last phrase starting from bar 62 is transposed in a minor third above the original (Score example 35: bars 62-65).

The last part of this movement, marked G, is made out of two phrases. First one is 4 bars long and the second 3 (Score example 35: bars 68-74). The melody from bars 62-65 is transposed by a minor third up one more time. The harmony in this part is based mainly on suspended chords. Through all those measures the tension in the composition rises until the unexpected ending of the movement. The last part is shortened to only one bar and left unfinished which suddenly stops the band (Graph 10).

After a short pause I relate to the beginning of the movement by playing the airy sound which imitates the "halny" wind. That concludes the whole suite (Graph 10).



**Graph 10**

<sup>109</sup> *Pieśni ludu polskiego na Śląsku*, ed. E. Farnik, Cieszyn 1909, Vol. I, B. II, p. 12

2 **C**

22 E7(b9sus4) Fmaj7 G7(b9) Bb7(#11)

26 Ab7ALT. Am(maj7) Am7/G A7(sus4)

30 Dmaj7 Bbmaj7(#11)

34 G7(sus4) Bbm6 **1.** A7 D13(b9sus4) **2.** Eb9(#5) D7(sus4)

**D**

40 F7(sus4) Bbm9 G7(sus4) Cm9

44 C#7(sus4) D13(b9sus4) F#13(sus4) Ab13(sus4)

48 **E** **ON CUE** D7(sus4) **OPEN** **F** **ON CUE** E7(b9sus4) Fmaj7 G7(b9) Bb7(#11)

54 Ab7ALT. Am(maj7) Am7/G A7(sus4) Dmaj7 Bbmaj7(#11)

62 G7(sus4) Bbm6 **1.** A7 D13(b9sus4) **2.** Eb9(#5) D7(sus4)

**G**

68 F7(sus4) Bbm9 G7(sus4) Cm9 C#7(sus4) D13(b9sus4) F#13(sus4) Ab13(sus4)

FINE

Score example 35

## Conclusion

When preparing for my doctorate, I had set myself specific goals, which I subsequently achieved.

I started with a thorough analysis of the folk music from Silesian Beskids, using sources ranging from literature and song collections through contacting experts from the field to observation of movies and performances of folk bands (because of the pandemic, my possibilities were limited and I could not do the field research). At this stage of my work, I isolated the most important characteristics of the studied music in order to use them in my own compositions. The next step was choosing the songs and dances which displayed those characteristics<sup>110</sup>.

Having identified the most suitable songs, I proceeded to the composing stage of the work. I tried to expose the main features of folk music from the researched region by employing various composition techniques, such as the use of suspended chords with flat ninth<sup>111</sup>, to represent the phrygian mode; the specific scale of the folk instrument “gajdy”, particularly suitable for improvisation<sup>112</sup>; the use of extended techniques and various ornaments on the saxophone to imitate the sound of traditional folk instruments<sup>113</sup>, rhythm structure and harmonic movement imitating certain dance figures<sup>114</sup>, and others.

Following this process I moved on to the arrangement of the suite, applying a wide variety of tools, such as using the instruments to the full potential of their scale capacity and by pairing them differently along the way. I also employed a lot of tempo changes, time signature changes, different order of the solos as well as connecting some of the movements *attaca*, etc.

Thus presented material was recorded in the Studio Recording A12 in the Krzysztof Penderecki Academy of Music in Kraków, on the date of 25.02.2021.

I used tenor saxophone in all of the recordings. I decided to use only one instrument due to time constrictions. Whole material was recorder in one day. Apart from myself, the rest of the personnel were: Dominik Wania on piano, Piotr Narajowski

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<sup>110</sup> See: subchapter 1.1. *Selection and analysis of songs which inspired the process of composing* in chapter 1. *The characteristic of the folk music from Silesian Beskids in the presented suite*, pp. 3-4

<sup>111</sup> See: subchapter 1.2. *Melodic aspects* in chapter 1. *The characteristic...*, pp. 5-7

<sup>112</sup> See: subchapter 2.1. *Gajdosz na gróniu* in chapter 2. *The analysis of individual movements from the suite*, pp. 11-21

<sup>113</sup> See: subchapter 2.1. *Gajdosz...* and 2.3. *Zbójnicy na salaszu* in chapter 2. *The analysis...*, pp. 11-21, 36-49

<sup>114</sup> See: subchapter 2.2. *Pilka* and 2.6. *Owieżiok* in chapter 2. *The analysis...*, pp. 22-35, 62-74

on double bass and Dawid Fortuna on a drum set. Sound engineer, who also mastered the whole project, was Kamil Madoń.

Having recorded the session, I listened to the tracks several times, to then put parts of the suite in specific order for the final presentation. They are arranged in a way which emphasises the contrast between them in terms of tonality, time signature, timbre and form, with an aim of maintaining the listener's interest.

At the same time I worked to produce a thorough description and analysis of the whole process as a part of work towards obtaining the PhD in the musical art.

The final outcome of the measures taken is a seven movements jazz suite entitled *Uroda Beskidu Śląskiego (The Beauty Of The Silesian Beskids)* for a instrumental quartet inspired by folk music from the chosen region which has been recorded on a CD. Characteristics of the Silesian highlanders' traditional music gave my whole composition an unique sound. This combination can be perceived as an original artistic achievement due to the fact that no jazz artist based their compositions on folk songs and dances from region of Silesian Beskids before.

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## Summary

**Jazz suite *Uroda Beskidu Śląskiego (The Beauty Of The Silesian Beskids)*  
for tenor saxophone, piano, double bass and drum set,  
inspired by musical traditions from the Silesian Beskids region**

The description of this artistic doctoral dissertation is divided into two parts which is wrapped by an introduction and conclusion.

In the introduction I have described my interest in Silesian Beskids music and where it comes from. I gave my work a direction and proved what was the base inspiration for the process of composing my suite. I have also explained the choice of the instruments for the ensemble, the form and talked about the genesis of the title.

In the first chapter I wrote about the main features of the folk music from the chosen region which is divided into three subchapters. They show mostly the results of Alina Kopoczek's research regards to for example melodies, rhythm, tempo, time signatures, etc. Based on this I was choosing specific melodies and dances to be an inspiration for my compositions and also for the arrangement part of it.

The second chapter talks the inspiration, form, the use of composition skills and techniques and the detailed arrangement of the movements that are a part of the whole suite. Every subcategory in this chapter talks about different movement in the same order as on the record. This is the most developed part of my artistic doctoral dissertation.

Conclusion consists of the essential measures taken to finish the project. I presented the goals, how they were executed and also their results. In this part I have also described the recording process which is the main focus of my artistic doctoral dissertation and gave details about the band personnel and the sound engineer.

I have included the bibliography which shows the used of certain sources with their full names and number. There are arranged in an alphabetical order.

Internet sources are supplements for the bibliography and contain mostly audio-video files that can be access online.

**Key words:** folk music of Silesian Beskids, folkloric song, folkloric dance, jazz music, jazz suite, jazz quartet, personal compositions