

CASIMIR THE GREAT UNIVERSITY IN BYDGOSZCZ
DEPARTMENT OF MUSIC EDUCATION

PRZEMYSŁAW DOMAGALSKI

IMPLEMENTATION ISSUES
IN AUTHOR'S ORCHESTRA ARRANGEMENTS
SELECTED POLISH FOLK SONGS

DISSERTATION

DESCRIPTION OF THE ARTISTIC WORK

PROMOTER

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INTRODUCTION

The inspiration and motive to create works of original arrangements of Kujawy folk songs for brass band is closely related to my professional work and interests.

Since 2007, I have been working as the director of the Municipal Cultural Center in Kramsk. There has been a deep tradition in this institution for years involving the activities of folk groups, closely related to the geographical location of the Kramsk commune, which is located on the border of the cultural regions of Wielkopolska and Kujawy Borowe. To this day, tradition, dialect and folklore related to the Kujawy region are cultivated and observed in this area. There are four folk groups operating at the Municipal Cultural Center in Kramsk: *Świętojanki* from Święciec, *Wielopolanki* from Helenów, *Winniczanki* from Winnica and *Dzieci Kujawy* from Kramsk. These groups perform a repertoire closely related to the Kujawy region, and the *Świętojanki* band from Święciec also performs as a ritual theater that stages theater plays, including: *Knocking out żur* (Easter tradition in Kujawy), *Kowal*, *Trepiorz*.

As the director of the Municipal Cultural Center, in my professional work I focus on cultivating and promoting the cultural wealth of folklore and traditions of the Kujawy region. In order to pass on the rich folk tradition of the Kramsk Commune, the school I manage established a folk singing group, *Dzieci Kujaw*, which has been bringing together children and young people since 2008.

Since 2007, in cooperation with the Center for Culture and Art in Konin, I have been organizing the *Cultural Festival Towards Tradition in Kramsk*, which promotes traditions deeply rooted in Kujawy culture, including: *Kujawy sand throwing*. The winners of these competitions are qualified for the *National Festival of Folk Singers and Bands* in Kazimierz Dolny on the Vistula River.

Thanks to the cooperation with the Konin Center of Culture and Art, film publications were also created entitled: *Wybijanie żuru*, *At trepiorz* - portraits of dying professions, *Where the meadows are painted*.

In 2007, I started working as bandmaster of the Brass Band of the Volunteer Fire Department in Kramsk. This team has a very rich history and tradition dating back over a hundred years. Unfortunately, the time when I took over the orchestra turned out to be very difficult due to the lack of people willing to play in the band and the lack of

appropriate instruments. In relation with Due to the above, I took steps to acquire instruments and organized recruitment for children and teenagers willing to learn how to play them.

At the same time, the orchestra was incorporated into the structures of the Municipal Cultural Center and today it performs under the name Kramsk Brass Band. The team represents three institutions that provide organizational and financial patronage over it, i.e.: the Kramsk Commune, the Municipal Cultural Center in Kramsk and the Kramsk Volunteer Fire Department.

Currently, the orchestra has 45 members and a 16-person majorette dance group. The band has won many awards and distinctions, including: *Grand Prix at the Gold Fish Brass Band Tournament* in Szamocin in 2014 and the award for the best bandmaster of the tournament Przemysław Domagalski, 1st place at the *International Balkan Folk Festival* in Bulgaria in 2019 .. The orchestra also released two audio CDs titled: *Evergreen* and *C'est si bon*.

Activities related to my professional work and the observed tendency to disappear folk traditions inspired me to combine them into one common project presenting folk music in modern arrangements performed by a brass band extended by other instruments along with a vocal band and soloists. The aim of my doctoral dissertation is to present and analyze aspects of the new stylistic, harmonic and interpretative layers in selected folk music items and their performance problems. The above aspects are intended to present the methods contained in arrangements of folk songs and compositions and to demonstrate the impact on the change of the character of style, harmony and enrichment of texture. In the studies, I showed the interpretative, articulatory and sonoristic aspects of the possibilities of the instruments available to a brass band, expanded to include instruments such as: accordions, synthesizer, piano, acoustic guitar, electric guitar, and bass guitar. The vocal parts were performed by soloists and the *Children of Kujaw* vocal group operating at the GOK in Kramsk.

The above approach to the issue presents a conductor performing specific arrangements with an extended instrumental composition by shifting the emphasis from

the artistic work examined in the form of a score, who tries to make the most original, new and up-to-date interpretation possible¹.

Chapter I of this study presents the origins of amateur brass bands as well as the organizational structure and achievements of bands from the Greater Poland Voivodeship in the years 2000-2022. Moreover, this part of the dissertation contains a historical outline and a description of the activities of the Kram Brass Band. Chapter II was devoted to aspects of the implementation of a musical work. The composition of the orchestra, musical equipment, performers' skills, selection and list of repertoire and organizational assumptions were presented. This chapter presents the issues of psychophysical preparation of performers and touches on the contemporary view on the adaptation of folk songs and music into various vocal and vocal-instrumental forms.

Chapter III - **Analysis of a musical work** - is devoted to the analysis of a musical work contained in songs and folk pieces in original arrangements. The elements of the work related to each of its spheres are analyzed, starting from changes in meter, through the use of rhythmic material subordinated to syncopated patterns, i.e.: waltz and swing jazz, Latin American rhythms (samba). The chapter discusses problems related to performance and the intonation and technical capabilities of musicians, but also to conducting aspects that could in any way contribute to the most precise interpretation of the work and its performance by the Kramska Brass Band.

The research problem in this doctoral dissertation is based on the use of arrangement techniques and showing the creative and performance aspects of

in the arrangements of selected items. Their aim is to present the methods that the authors of the studies used in selected folk music pieces, as well as their impact on changing the character, style, harmony, agogy and texture of a given musical work. The work includes an analysis of the creative and performance concept in the arrangements of folk songs based on available arrangement and analytical methods. Moreover, this work aims to identify the characteristic features of the arrangements made and to make aware of the achieved effects in new elements of the arrangement matter.

I define the main problem of my work as follows:

¹ W. Bońkowski, Musical performance as a subject of musicological research, [w:] Muzyka 2001, nr 2, PWN, Warszawa 2001, s. 3.

What musical elements influence and constitute the use of various arrangement techniques and aspects of the implementation of a musical work about performance issues in selected original arrangements of folk music?

The answer to this question is the main hypothesis, the content of which was formulated as follows:

I believe that by using various arrangement techniques:

- **knowledge of harmony and the ability to write it down,**
- **knowledge of musical instruments and performance skills**
- **editing programs and techniques for writing scores and voices for performers as well as a high level of musicians' education and other psychophysical aspects, it is possible to achieve a wide spectrum of the final and artistic program in the context of performance issues.**

Chapter I

**Origin and development of amateur brass bands
based on selected literature**

1.1. Brass bands of the Greater Poland Voivodeship in the years 2000-2022 and their organizational structure

Amateur brass bands play a very important role in Polish culture. It is estimated that there are about 2,000 of them in the country². As for the development of these teams in Greater Poland, their formation dates back to the turn of the 19th and 20th centuries. They were built on the basis of military brass bands, most often informal groups created at Volunteer Fire Department units.

“The gradual development of brass bands in Eastern Greater Poland took place at the end of the 19th and beginning of the 20th century under Russian rule. These were most often informal groups created by fire brigades”³. This type of activity did not arouse suspicion among representatives of the tsarist authorities of conspiring against it. It was also not treated as a potential source of liberation tendencies.

This tradition influenced the development of the amateur instrumental movement in the interwar period. At that time, over 70 orchestras were established in the eastern part of the voivodeship, mostly at the Volunteer Fire Department. There were only a few such teams operating in the remaining areas.

During World War II, the activities of brass bands in Poland and Greater Poland were significantly limited. After the end of the war, with the reconstruction of various forms of social life, they gradually began to revive.

“In 1973, the Union of Polish Singing and Instrumental Ensembles adopted the name of the Polish Association of Choirs and Orchestras. Within this organization, four regional branches were established in Greater Poland: in Leszno, Ostrów Wielkopolski, Piła and Poznań”⁴. The above organizations assumed an advisory and organizational role for choirs and brass bands in Greater Poland.

The beginning of the 1990s saw the gradual development of brass bands throughout the country - also in Greater Poland. During this time, a significant increase in the artistic level and individual skills of individual musicians is noticeable. Bands are increasingly led by people with appropriate education and musical preparation, which has a significant impact on raising the artistic level of individual orchestras. Progress and a professional organizational approach are also noticeable, including: by organizing individual and section classes in orchestras.

² Source: <https://mcksokol.pl/studium-kapelistrzowskie> - 9.08.2023, time 11.30

³ Source: <https://mcksokol.pl/studium-kapelistrzowskie> - 9.08.2023, time 11.30

⁴ Source: <https://kulturaupodstaw.pl/choralistyka-i-orkiestry-dete-w-wielkopolsce-czyli-wszyscy-spiwamy-i-gramy/> - 9.08.2023, time 12.55

In Greater Poland, after 2000, the level of brass bands increased significantly. This is proven by the results achieved by teams in national and international competitions. In 2017, as many as six brass bands from Greater Poland qualified for the National Final of Brass Bands of the Volunteer Fire Department of the Republic of Poland in Częstochowa⁵: Pruszków, Rajsko, Słupiec, Czajków, Lisków and Rychwał. The following brass bands from Greater Poland also achieved significant successes at the regional, national and international level:

- Youth Brass Band at the GOK and Volunteer Fire Department in Kramsk
 - 3rd place in the 8th Greater Poland Brass Band Tournament in Grodzisk Wielkopolski (2000)
 - Special Award of the chairman of the Kleczew City Council in the 10th Review of Amateur Brass Bands in Kleczew (2000)
 - 2nd place in the 20th Review of Amateur Brass Bands "Kleczewska Wieżę" (2010)
 - 1st place at the 1st Brass Band Festival in Głowno (2011)
 - 1st place at the Eastern Greater Poland Brass Bands Festival in Grzegorzew (2011)
 - Grand Prix in the Brass Band Tournament for the "Golden Fish" cup in Szamocin and an award for the best bandmaster of the tournament Przemysław Domagalski (2014)
 - 1st place at the Provincial Festival of Brass Bands of the Volunteer Fire Department in Kalisz (2015)
 - 3rd place in the 24th Regional Festival of Brass Bands of the Volunteer Fire Department in Ciechocinek (2016)
 - 1st place at the International Balkan Folk Festival Varna in Bulgaria (2019)
- Sompolen Brass Band
 - Grand Prix Show award prof. Francis Georgen at the International Brass Band Festival "Diffwinds" in Luxembourg (2018)⁶
- Brass Band of the Volunteer Fire Department in Koło
 - 3rd place at the Polish Championships of amateur brass bands in Szamocin (2004)
 - 3rd place in the District Brass Band Competition in Koło (2005)

⁵ The results were sent by the Management Board of the Association of Volunteer Fire Brigades of the Republic of Poland after the competition.

⁶ Source: <https://koninskagazetainternetowa.pl/2018/07/11/sompolno-sompolenska-orkiestre-deta-jako-muzycznego-reprezentanta-polski-oklaskiwano-w-luksemburgu/> - 15.09.2023, time 9.45

- The main prize "Golden Horn" and the Cup of the Marshal of the Greater Poland Voivodeship at the 14th Brass Band Tournament. Leon Szubert in Grodzisk Wlkp. (2006)
- 4th place at the Blasmusikfest festival in Angermunde/Germany (2007)
- 2nd place at the 20th National Festival of Brass Bands associated with the Volunteer Fire Department of the Republic of Poland (2009)
- 1st place and Grand Prix at the "Golden Fish" Brass Band Festival in Szamocin (2010)
- Gold medal with distinction in the concert competition, silver medal in the marching competition, bronze medal in the marching parade competition at the 56th Music Days and the 6th European Championships in Rastede/Germany (2011)

Swarzędz Brass Band



Photo 1 Brass band in Swarzędz, province. Greater Poland Voivodeship⁷

It was founded by the Polish Scouting Association in 1946 and has become a permanent part of the city's artistic landscape. Over the years, the patronage of the orchestra was held by: the Municipal Fire Brigade, the City, the Inter-Enterprise Community Center, the Presidium, and, from 1979, the Swarzędzkie Fabryki Mebli. In 1998, the orchestra was transformed into the Swarzędz Brass Band Cultural Association, under the patronage of the Swarzędz City and Commune Office.

⁷ Source: <http://orkiestraswarziedz.com.pl/galeria/#bwg1/21> - 15.09.2023, time 10.00

"During the 70-year period of its activity, many bandmasters worked with the orchestra: Walenty Kurowski, Jan Osoba, Roman Urbanek, Kazimierz Antkowiak, Konrad Lewandowski, Stanisław Dudziński, Wiktor Karasiewicz (1979-1982), Rajmund Gronowski (1981-1993; he had a great influence on the development of the orchestra, placed great emphasis on youth training, created a choreographic group that became a beautiful showcase of the band), Eugeniusz Drewniak (1993-1995), Piotr Pełczyński (1995-2005). Since 2006 Łukasz Gowarzewski, a trained musician, began working with the Orchestra"⁸.

Since its establishment, the orchestra has been constantly improving its artistic and musical level. In the 1980s, it was among the 16 best Volunteer Fire Department orchestras out of approximately 700 in existence, and in the 1990s it was already among the top five. In 1988, on the occasion of the 350th anniversary of Swarzędz, on the initiative of the then conductor, the orchestra, together with the Cultural Center and the Swarzędz Furniture Factory, organized the 1st Brass Band Competition, which years later turned into the Brass Band Festival. Rajmund Gronowski. As part of the festival, the invited orchestras present their skills and artistic achievements to the Swarzędz audience, who will gather in large numbers on the streets, housing estates and in the amphitheater during the final concert. Domestic and foreign orchestras take part in the event.

For many years, the orchestra has been performing at various events. In 2000, she took part in the Millennium Rally of Volunteer Fire Department Orchestras at Plac Defilad in Warsaw, and in 2005 she paid tribute to Pope John Paul II by participating in the Great Rally of Orchestras in Licheń. She took part in the Dominican Fair in Gdańsk several times, participated in many events in Poznań, and cooperated with various bands from Swarzędz.

⁸ Source: <http://orkiestraswarzedz.com.pl/historia/> - 15.09.2023, time 21.15

Youth Brass Band of the Mining and Energy School Complex in Konin.

Stanisław Staszic



Photo 2 Youth Brass Band of the Mining and Energy School Complex in Konin. Stanisław Staszic⁹

"The orchestra was founded in 1960 by Hieronim Augustynowicz, its first conductor and bandmaster"¹⁰. Since 1963, the group has been successfully participating in district and central artistic reviews of mining schools organized by the Association of Trade Unions of the Ministry of Mining and Energy in Katowice. The orchestra took leading positions during festivals in, among others, Chorzów, Zabrze, Bogatynia-Zgorzelec, Tychy, Radom, Piła, Poznań, Bydgoszcz, Toruń and Wolsztyn. Every year on December 4 at 6.00, together with the KWB Konin Brass Band, she played a wake-up call, marching through the city streets and reminding residents of St. Mary's Day, a holiday strongly associated with the region. Every year during the holidays, members of the orchestra also took part in three-week workshops during which they practiced the repertoire, marching and parade drill.

From the moment it was established, the orchestra was closely associated with the cultural life of the school. Regional traditions were cultivated there, which manifested itself not only in selection repertoire, but also performances in mining

⁹ Source: photo archive of the Mining and Energy School Complex

¹⁰ Source: Chronicle of the ZSGE Youth Brass Band. Stanisław Staszic in Konin

uniforms. A rich calendar of events was planned so that there would be no shortage of music at any school celebration. The orchestra also successfully operates outside its home institution, taking an active part in the city's public life. When necessary, it adds splendor to patriotic, special, religious and charity events with its play and presence. He cooperates with, among others, organizations such as the Society of Children's Friends and the Polish Scouting Association. For several years he has been participating in the Finale of the Great Orchestra of Christmas Charity. It also happens that it supports anniversary celebrations in other schools. The orchestra is looking for new musical challenges so that it can present the full range of its capabilities. From the moment it was established, the orchestra was closely associated with the cultural life of the school. Regional traditions were cultivated there, which manifested itself not only in selection

"Quantum" Brass Band of the Volunteer Fire Department in Rychwał



Photo 3 "Quantum" Brass Band of the Volunteer Fire Department in Rychwał¹¹

The "Quantum" Brass Band of the Volunteer Fire Department in Rychwał was established in the interwar period. The probable date of establishment of the team is 1927, but the Fire Department in Rychwał was founded in 1902¹². Apart from a few photographs, there are no surviving documents proving the history of the band.

¹¹ Source: <https://www.facebook.com/photo/?fbid=512224797537338&set=pcb.512255437534274>
15.09.2023, time 11.15

¹² Source: http://old.rychwal.pl/indexb69a.html?option=com_content&view=article&id=16:orkiestra-dta-qquantumq-rychwa&catid=11:ochotnicze-strac-poarne&Itemid=15 - 15.09.2023, time 11.15

Knowledge about it comes from oral histories from the inhabitants of Rychwała, who were members of the orchestra after World War II, and their families. Moreover, from chronicles that began to be created after 1999 and are kept to this day.

"The initiator of the creation of the orchestra in Rychwał, as well as its first bandmaster, was a local musician Zygmunt Sztejkowski (June 6, 1900 - December 23, 1968), who improved his skills and musical artistry in the military orchestra of the Infantry Regiment in Łódź, where he was assigned with 19 years"¹³.

Since 1999, Zbigniew Osajda has been the bandmaster of the "Quantum" Brass Band. The artistic activity of the group is carried out in the local community, throughout the country and in the European Union countries. The developed repertoire of marching, classical, popular, film, patriotic and liturgical music, as well as a parade drill lasting several minutes, has so far been presented in many cities in Poland and Europe.

The orchestra participates in many competitions and festivals throughout the country. He does not take part in competitions outside Poland due to the high costs of participation and stay. Participation in competitions and orchestra reviews from 2003 to the present has brought the band a huge amount of success at the district, provincial and national level.

A very important element of the competition activity is the participation of the Quantum Brass Band in the most prestigious reviews in the country intended for Volunteer Fire Department orchestras, the finale of which is the National Orchestra Festival.

¹³ Source: http://old.rychwal.pl/indexb69a.html?option=com_content&view=article&id=16:orkiestra-dta-qquantumq-rychwa&catid=11:ochotnicze-strae-poarne&Itemid=15 - 15.09.2023, time 11.15

Sompolno Brass Band



Photo 4 Sompolno Brass Band after a concert in the Kłodawa S.A. Salt Mine.¹⁴

Sompolno Brass Band is one of the oldest orchestras still operating in the Konin district. "Its origins date back to 1922, when local organist Konstanty Trepiaik initiated the creation of a band at the Volunteer Fire Department, becoming its first bandmaster. The next conductor was Błażej Brzycki, and from 1936 this function was held by Józef Weidman. From 1937 until the outbreak of the war, the orchestra was conducted by Czesław Wójko"¹⁵. The war stopped the development of the Firefighters' Orchestra in Sompolno.

Long stagnation brought about the band's reactivation only in the 1960s, when Janusz Śniegowski became the promoter and bandmaster. An important event for the history of the band was the takeover of the orchestra by the Municipal and Communal Cultural Center in Sompolno in 2001 and the informal change of its name for the Sompoleń Brass Band. In June 2005, Zbigniew Słodkiewicz, a saxophonist and a graduate of music education at the Bydgoszcz Academy, took over the management of the orchestra. Casimir the Great, a musician collaborating with the Factory Orchestra of the Brown Coal Mine in Konin. This was a turning point for the team's development.

¹⁴ Source: <https://www.facebook.com/photo.php?fbid=494133399381234&set=pb.100063537341643.-2207520000.&type=3> - 15.09.2023, time 14.00

¹⁵ Source: Chronicle of the Sompolno Brass Band

The next bandmaster was Mateusz Osowski, who led the band for the next two years. It continued the tasks and assumptions that were implemented in previous years.

In 2013, there was another change in the position of bandmaster, and this role was taken over by Maciej Gwóźdź - a graduate of the Academy of Music. I. J. Paderewski in Poznań, winner of many nationwide and international music competitions, currently working as the first trumpeter of the Grand Theater Orchestra in Poznań and a trumpet teacher at the Music School Complex in Poznań. Maciej Gwóźdź started work with great commitment. In the period 2013 - 2022, the orchestra significantly expanded its repertoire and composition, now numbering approximately 45 people. This was due not only to the bandmaster, but above all to those involved in the development of a band of musicians. In 2015, on the initiative of bandmaster Gwoździec and the president of the orchestra, Bartosz Bartosik, a majorette ensemble was established at the orchestra under the direction of Michalina Janicka. This team is developing very dynamically, representing Sompolno at competitions in the country and abroad, where it wins awards and distinctions. In 2014, the orchestra recorded its first album entitled Everest, and in 2019 r. a DVD with a recorded film music concert.

The band takes part in the cultural life of the city of Sompolno, and also organizes annual Christmas and carnival concerts, which are extremely popular among the audience. In addition to competitions and concerts, the orchestra took part in regional performances, including: in the annual village head picnic - one of the largest cultural events in the region. The musical setting of church and state holidays, such as Corpus Christi, Easter, National Independence Day (November 11), and the National Day of May the Third, is also part of the band's musical goals and assumptions.

The most important achievements of the Sompolno Brass Band:

- 1st place in concert music and 3rd place in marching music in the Regional Festival of Brass Bands in Kleczew for the "Golden Tower" (2014)

- 2nd place in the National Brass Band Competition in Konopiska (2015)

- 1st place in the concert music category, 1st place for the majorette band and an award for the best bandmaster in the Wielkopolska Festival of Orchestras for the "Golden Horn" named after Leon Schubert in Chludów near Poznań (2016)

- Grand Prix at the Thirteenth Diffwinds International Brass Band Festival in Luxembourg (2018)

2019 was a quieter year in terms of competition activity, the following years, due to the pandemic reality, completely changed the further plans for the orchestra's operation. On June 10, 2022, a concert inaugurating the celebration of the 100th anniversary of the Sompolen Brass Band took place in the Kłodawa Salt Mine. The musicians and majorettes performed 600 meters underground in the beautiful scenery of the salt cave.



Chludowo Brass Band Association

Photo 5 Chludowo Brass Band Association¹⁶

"The origins of the Chludów Brass Band date back to post-war times, its creation dates back to 1946". The group was established on the initiative of Fr. Jan Chodziła and organist Tadeusz Kubiak. "The first orchestra consisted of only 9 people: Marian Ogrodowicz, Sylwin Gramsch, Stanisław Gramsch, Władysław Gramsch, Eugeniusz Gramsch, Bolesław Sobczak, Zenon Karaczewski, Stanisław Suchorowski and Mirosław Bielicki"¹⁷. Together they learned notes, played their first scales and learned about instruments, most of which were bought by the parish priest with parish money.

¹⁶ Source: <https://orkiestrachludowo.pl/o-nas/> - 15.09.2023, time 16.00

¹⁷ Source: <https://orkiestrachludowo.pl/o-nas/> - 15.09.2023, time 16.00

After many hours of practice and rehearsals, they started giving concerts, and over time, their performances became more and more high-level. At one point, the orchestra performed at all important church ceremonies.

1.2. Kramsk Brass Band – history of its creation and artistic activity

The Brass Band in Kramsk was established in 1917 thanks to the initiative of local musicians, including: Józef Sztraube, Julian Dankowski, Franciszek Dankowski and Józef Rusin (pseudonym "Regina"), who suggested stopping smoking and drinking alcohol in their community. The money saved in this way was paid into the fire department's coffers. The action met with the support of the local community. Shortly afterwards, an orchestra was established with 45 members. Wacław Kolasiński, a local organist, became the bandmaster of this band.



Photo 6 Brass band of the Volunteer Fire Department in Kramsk with a guard unit and residents in 1917.¹⁸

“The first performance of the Kram orchestra took place in 1923 during the District Eliminations in Konin. A year later, the orchestra took part in the National Festival of Volunteer Fire Department Orchestras in Warsaw, from where it returned with the first prize - a lira”¹⁹. The instrument, although in very poor condition, has survived to this day and is currently located in the Memorial Room of the Volunteer Fire Department in Kramsk.

The orchestra's next significant performance was its participation in the Firefighters' Bands Review in Poznań in 1926. There, it also took first place, for which it received a cash prize. Two years later, the band performed in the Provincial Orchestra

¹⁸ Source: Chronicle of the Volunteer Fire Department in Kramsk

¹⁹ Source: Chronicle of the Volunteer Fire Department in Kramsk

Review in the boat. To get there, the musicians had to cover the distance between their town from the City of Włókniarzy on foot and without shoes. The unusual journey required great sacrifice and fortitude from them, because - due to their appearance - they were booed during the march. These events, however, did not affect their form - the Kram instrumentalists returned home with a silver trumpet, which was the prize for taking first place.

“In 1930, the orchestra again took part in the Brass Band Festival in Poznań. The reward for taking second place was not only the honor of leading the parade, but also hundreds of flowers that flew towards the band from the audience delighted with its performance. Two years later, the orchestra performed in the orchestra festival in Warsaw. She also took second place there”²⁰.

In the years 1932 - 1935, the band's bandmaster was Stanisław Bruczyński. The orchestra then took part in local and district celebrations.

In 1935, the military bandmaster Józef Starosta - a fanatic of the orchestra who led it until the outbreak of World War II - took over as the conductor. During the occupation, the musicians suspended their activities for fear of the Nazis. Nevertheless, at the turn of January and February 1941, the Germans gathered the band members and ordered them to march through the streets of Kramsk every day for two weeks and play oberek and mazurkas. “The orchestra was reactivated in 1945. The local organist Stanisław Jedliński became the bandmaster. Already in 1946, the orchestra consisted of 25 instrumentalists, and three years later there were 50 of them.”²¹. The priority of the band members at that time was to perform at reviews and ceremonies. They treated church holidays with particular honor - especially the church fair in nearby Licheń. In 1951, after such a performance, on their way back they were stopped and identified by officers of the Security Office. Some musicians were arrested and taken to Konin, and their instruments were confiscated. The consequence of these events was that the band was banned from playing during church ceremonies. Only in 1953, thanks to the efforts of many people, some of the instruments were returned to their owners.

In 1961, Bolesław Myśliwski became the bandmaster of the 27-person orchestra. In the following years, the group systematically added splendor to the celebration of

²⁰ Source: Chronicle of the Volunteer Fire Department in Kramsk

²¹ Source: Chronicle of the Volunteer Fire Department in Kramsk

church holidays and state in the commune. In the 1970s, it came under the care of the Kramsk Commune Office, which participated in the purchase of instruments, covered the costs of training the orchestra members and assisted in organizing artistic events.

“The year 1980 brought further changes, Roman Werbiński, a long-time conductor of the brass band of the Mining School in Konin, became the bandmaster of the orchestra. In a short time, he prepared ten young boys to play in the band, purchased a dozen or so instruments, and renovated some of the instruments”²². The effects of his work quickly became noticeable, because the orchestra took part the following year in the qualifying rounds of the provincial fire brigade bands in Rychwał, where she took second place. Martial law was another period in which the orchestra's activities were suspended.

The following years were a period of less activity, the residents' interest in playing in the orchestra decreased, there was a lack of young musical adepts, and competitions did not bring the expected results. It was not until Tadeusz Grzanka took over the team (in 1988) that further changes took place. “In 1989, the band had 15 members and took part in a concert on the occasion of Women's Day and Firefighter's Day, it honored the Municipal Harvest Festival and the Anniversary of Regaining Independence. In 1991, the Kramsk orchestra celebrated the 75th anniversary of its existence, and the jubilee concert was played with a rejuvenated lineup, because the new bandmaster encouraged students of the Mining Technical School in Konin to play music together”²³. In the same year, the orchestra took part in the Review of Rural Fire Brigade Bands in Świnice Warckie, and received a bass tuba and clarinet as a prize. The year 1994 brought laurels in the form of an award from the Department of Social Affairs of the Provincial Office in Konin in the 4th Provincial Review of Rural Brass Bands. At that time, the band consisted of 17 members, and in the years 1994-1997 it participated annually in the Rural Brass Band Reviews in Świnice Warckie. The following years were not full of significant successes, which resulted in a change of bandmaster.

In 1999, Adam Kołodziejczak, a teacher from the State Music School in Koło, became the conductor. A year later, under his baton, the orchestra achieved its first successes - 3rd place and the cup of the mayor of Grodzisk Wielkopolski in the 8th

²² Source: Chronicle of the Volunteer Fire Department in Kramsk

²³ Source: Chronicle of the Volunteer Fire Department in Kramsk

Greater Poland Brass Band Tournament in Grodzisk Wielkopolski and a special award of the chairman of the Kleczew City Council in the 10th Review of Amateur Brass Bands in Kleczew.

In 2004, there was a difficult moment in the functioning of the band. The orchestra did not receive a subsidy to employ a bandmaster. Due to the threat of its disbandment, on February 10, 2004, a meeting of the Management Board of the Kramsk Volunteer Fire Department with members of the team was held. During the meeting, a decision was made that the Volunteer Fire Department Management Board would support the bandmaster from its own funds, and all musicians would be incorporated into the ranks of the local Volunteer Fire Department unit. These arrangements were presented to the local government authorities, who accepted the new financing model, thanks to which the Kram orchestra could continue to operate.

In 2007, Przemysław Domagalski, a young musician and an experienced teacher, became the bandmaster of the Kram orchestra. He studied the secrets of conducting, among others, in the Representative Orchestra of the Polish Army. Gen. Józef Wybicki under the supervision of such authorities as Tamburmajor Senior Warrant Officer Mirosław Chilmanowicz and Lt. Col. Adam Czajkowski, conductor of the Concert Orchestra of the Representative Artistic Ensemble of the Polish Army.

The new conductor emphasized from the beginning that leading a decimated ensemble (at the time of taking over the orchestra had only 10 members - mainly young people) with such a rich history and tradition would be a big challenge for him.

The reconstruction began with the reconstruction of the cast of individual sections, and in the following months, hard and systematic work continued, aimed at improving performance skills and preparing the musicians for their first performance as quickly as possible. At the same time, musical adepts were recruited for the band, a repertoire was searched, instruments were assembled and methods of working with young people were improved. Under the supervision of the bandmaster, who was only 24 years old at the time, individual and group lessons in learning to play instruments began, which resulted in more and more young people expressing their desire to join the ranks of the Kram orchestra. In the same year, Przemysław Domagalski took up the position of director of the Municipal Cultural Center in Kramsk, which resulted in radical changes. The band was incorporated into the structures of the GOK, and the

recruitment of young orchestra players was so strong that it was decided to change its name - from then on it operates as the Youth Brass Band at the GOK and the Volunteer Fire Department in Kramsk.

Under the new banner, the orchestra's development accelerated. Thanks to the support of the local authorities, as part of measure 413 *implementation of local development strategies for small projects for the implementation of the task*: Purchase of equipment and organization of music classes for the Youth Brass Band in Kramsko, the orchestra was granted funding, which allowed the purchase of new instruments. To improve the aesthetics and standardize the appearance of the musicians, the band members received new sets of uniforms. After two years, intensive work under the supervision of a new bandmaster and instructors brought surprising results, which was also due to the above-average involvement of young people. In 2009, the orchestra took part in a concert entitled "Firefighters to the Holy Father John Paul II in Tribute", which took place on the Wadowice market square on the occasion of the 89th anniversary of the birth of Karol Wojtyła. Shortly afterwards, the band performed during the Barracks Open Days at the 33rd Air Base in Powidz.



Photo 7 Concert "Firefighters in Tribute to the Holy Father John Paul II" 2009²⁴

²⁴ Source: http://old.gokramsk.pl/albumb/wadowice_09/index.htm - 19.09.2023, time 14.10

An important event for the development of the orchestra was the creation of a group of majorettes in 2009, led by Joanna Nowicka. In this way, the group improved its artistic and aesthetic values during parade drills, marches and concerts. The girls dancing in front of the orchestra are an additional attraction, and the choreographies they prepare and present are met with a lively reaction from the audience.

The year 2010 turned out to be a breakthrough in the activities of the Youth Brass Band at the GOK and the Volunteer Fire Department in Kramsk. The bandmaster decided to compete with other orchestras. The competition debut took place in Kleczew. Numbering 43 members, the youth orchestra from Kramsk took second place (*Silver Tower*) in the 20th Review of Amateur Brass Bands for the *Kleczew Tower*. The excellent performance motivated the young musicians to practice more intensively. This, in turn, resulted in very successful performances, including: during concerts on the occasion of the Local Government Day in Izabelin, Police Day in Kramsk, the 3rd Meeting of Brass Bands in Kramsko and recording their own album titled *EVER GREEN*.



Photo 8 2nd prize in the 20th Review of Amateur Brass Bands for the Kleczew Tower²⁵

The year 2011 brought further successes. The Kramsk orchestra performed as part of the 1st Brass Band Festival in Głowno, where it took first place. She repeated this feat at the Eastern Greater Poland Brass Bands Festival in Grzegorzew. In the same year, the musicians performed during the 8th Musical Impressions of Brass Bands in Rychwał. Then came the 95th anniversary of the band's existence, crowned with a very impressive anniversary concert.

²⁵ Source: Private archive of the bandmaster of the Brass Band in Kramsk, Przemysław Domagalski

A great event for young musicians was winning the Grand Prix in the Brass Bands Tournament for the "Golden Fish" cup in Szamocin in 2014. During the same event, Przemysław Domagalski received the award for the best bandmaster of the tournament.



Photo 9 Grand Prix award in the Brass Band Tournament for the "Golden Fish" cup in Szamocin²⁶

As the orchestra developed, not only the performance level of the ensemble increased, but also the number of various reviews, competitions and recitals to which Kram musicians were invited. They presented themselves with great success, among others: during concerts: Pod Platanem on the occasion of the 15th anniversary of the Wiedza Training Center in Konin, movie evenings in the Helios cinema in Konin, in the

²⁶ Source: Private archive of the bandmaster of the Brass Band in Kramsk, Przemysław Domagalski

church of St. Blessed Virgin Mary Queen of Poland in Konin, Konin Feta and Carol at the heights in Konin.

The performance in 2015 was an extremely significant and long-remembered success at the Provincial Review of Brass Bands of the Volunteer Fire Department in Kalisz, where the orchestra took 1st place, and the following year 3rd place in the 24th Regional Festival of Brass Bands of the Volunteer Fire Department in Ciechocinek.

At the international level, the Kramska Brass Band can boast of a significant success, which was taking first place at the Balkan Folk Festival Varna in Bulgaria in 2019.

Bandmasters of the Brass Band of the Volunteer Fire Department in Kramsko in the years 1917 - 2017:

- | | |
|-------------------------|------------------|
| • Wacław Kolasiński | 1917 – 1932 |
| • Józef Starosta | 1932 – 1935 |
| • Stanisław Bruczyński | 1935 – 1939 |
| • Stanisław Jedliński | 1945 – 1960 |
| • Bolesław Tylkowski | 1961 – 1980 |
| • Roman Werbiński | 1980 – 1982 |
| • Tadeusz Grzanka | 1988 – 1998 |
| • Adam Kołodziejczak | 1999 – 2007 |
| • Przemysław Domagalski | 2007 – currently |

Prizes and awards

- 1st place in the National Festival of Volunteer Fire Department Orchestras in Warsaw (1924)
- 1st place at the Review of Firefighters' Bands in Poznań (1926)
- 1st place in the Provincial Review of Brass Bands in Łódź (1928)
- 2nd place in the Provincial Review of Brass Bands in Łódź (1930)
- 2nd place in the National Festival of Volunteer Fire Department Orchestras in Warsaw (1932)
- 2nd place in the Provincial Preliminaries of Brass Bands of the Volunteer Fire Department in Rychwał (1981)
- Award in the Review of Firefighters' Brass Bands in Świnice Warckie (1991)
- Award of the Department of Social Affairs of the Provincial Office in Konin in the 4th Provincial Review of Rural Brass Bands in Świnice Warckie (1994)

- 3rd place in the 8th Greater Poland Brass Band Tournament in Grodzisk Wielkopolski (2000)
- Special Award of the chairman of the Kleczew City Council in the 10th Review of Amateur Brass Bands in Kleczew (2000)
- 2nd place in the 20th Review of Amateur Brass Bands "For Kleczew Tower" (2010)
- 1st place at the 1st Brass Band Festival in Głowno (2011)
- 1st place at the Eastern Greater Poland Brass Bands Festival in Grzegorzew (2011)
- Grand Prix in the Brass Band Tournament for the "Golden Fish" cup in Szamocin and an award for the best bandmaster of the tournament Przemysław Domagalski (2014)
- 1st place at the Provincial Festival of Brass Bands of the Volunteer Fire Department in Kalisz (2015)
- 3rd place in the 24th Regional Festival of Brass Bands of the Volunteer Fire Department in Ciechocinek (2016)
- 1st place at the Balkan Folk Festival Varna in Bulgaria (2019)
- 1st place at the National Review of Parade Brass Bands in Rowy (2023)

Orchestra recordings



Photo 10 Cover of the album titled "Ever green" recorded by the GOK Youth Brass Band and the Volunteer Fire Department in Kramsk²⁷

Youth Brass Band of GOK and Volunteer Fire Department in Kramsk

Artistic director and conductor: Przemysław Domagalski

Flutes: Magdalena Nowacka, Nikola Beerkens, Gabriela Juszczak

Clarinets: Katarzyna Bąk, Monika Plecka, Julianna Marciniak, Stanisław Marciniak,
Dominik Korcz

²⁷ Source: Private archive of the bandmaster of the Brass Band in Kramsk, Przemysław Domagalski

Saxophones: Sebastian Gwóźdz, Zofia Sobczak, Eliza Krzysińska, Marcin Pawlik,
Przemysław Marciniak,

Michał Kwiatkowski, Bartłomiej Stolarczyk, Miłosz Kucal

Trumpets: Szymon Gwóźdz, Maciej Gwóźdz, Adrian Górczewski, Mikołaj Marciniak,
Eryk Nowacki, Bartosz Nowak,

Adam Nowinowski, Robert Żurański

Trombones: Paweł Ciesielski, Szymon Korcz, Błażej Szczepański, Hubert Wrochna,
Patrik Marciniak

French horns: Patrycja Jarońska, Rafał Galor, Oliwia Musiałowska

Tenor saxhorns: Kacper Piguła, Jakub Bąk, Katarzyna Szkudlarek

Tuba: Mateusz Kwiryn, Michał Nowak, Oskar Żabierek

Bass guitar: Daniel Płoski

Percussion section: Wiktor Skrzypczak, Dominik Jakubowski, Konrad Rombel, Olivier
Piguła, Katarzyna Fabiszewska, Kinga Juszcak, Paweł Andrzejewski

Memories and reflections

Józef Drop – mayor of the Kramsk commune: *Every look at our Youth Brass Band and the reception of its music is like a look at the proverbial tip of the iceberg. In such a view, although we can hear the musical mastery and enjoy the choreographic arrangements and dexterity of the majorettes, we do not reach the moment and circumstances of its creation, we are unaware of the effort to create unity (orchestra) from the multitude (of persons), we do not know the difficulties that all parties influencing its existence must overcome, we will not reach many other circumstances. In sounds, no matter how beautiful they are, it is difficult to hear its entire turbulent history, because we usually experience what is happening "here and now".*

Such an occasion as the 100th anniversary of the Brass Band at the Kramsk Volunteer Fire Department - by creating an atmosphere for asking questions such as who?, from whose inspiration?, with whose help?, when?, in what circumstances?, with or without difficulties? - prompts retrospection.

To encompass the entire century of the orchestra's existence, my own perspective is not enough because it is not complete. It covers only 33 years because that's how long I've been involved with the Kramsk commune. My arrival here was caused by taking up a job at the Commune Office in 1983. At the same time, it was not the best moment in

the history of the orchestra. At that time, the interest in playing in the orchestra was becoming less and less, there were no more young people, and the level of playing was falling. This state of regression lasted until Mr. Tadeusz Grzanka took over as bandmaster.

During his chairmanship of the orchestra, he introduced the cultural circulation not only of the Kramsk commune, but also of the entire region, rejuvenated the ensemble, raised the level of aspirations of the entire ensemble and individual musicians.

In 1991, the orchestra celebrated its anniversary, which also contributed to the recognition of its importance both for the community and for the orchestra players themselves. This good time for the orchestra was continued by Mr. Grzanka's successor, i.e. Mr. Adam Kołodziejczak, who strived to ensure that the musical artistry was improved, on the one hand, by the activity of its members themselves, and on the other by participation in festivals of provincial (Greater Poland) rank.

The development trends were disrupted by a prosaic, but very significant, reason: lack of funds. Until the Volunteer Fire Department in Kramsk was very numerous and therefore operated more dynamically, there were no major difficulties in obtaining funds and allocating them for the orchestra's activities. However, when the rush for work, both at home and abroad, resulted in the absence of many of our residents, the human resources, combat, organizational and cultural potential of the Kramsk Volunteer Fire Department and all other units also changed. This crisis hit the orchestra most severely at the turn of 2003/2004, but it was averted. However, the orchestra's activity was no longer as great.

A very significant revival occurred in 2007, when Przemysław Domagalski, who had musical and pedagogical education, became the bandmaster. These circumstances made him focus on professional work with young people. He took over an orchestra with about 10 members, and today there are about 50 of them - like never before in the history of the orchestra. The team he led slowly became important in the district, province and country. It doesn't yet have as many trophies as the orchestra has won in the interwar period, but it is clearly felt that it is already on the way to obtaining them in a similar class and quantity. This is, in a nutshell, what I extract from my memory. I recreate the rest from the chronicles, much of which is in this folder.

From the history of the orchestra, known to me only from notes, four events always make me reflect more deeply:

1. The initiators of the orchestra's renunciation of smoking and drinking alcohol in order to find funds for establishing the orchestra.

2. A barefoot walk to the Provincial Orchestra Festival in Łódź. The orchestra was booed there for its outfit, but returned with a victory laurel for its artistic level.

3. During the war, the Nazis forced musicians to brighten the mood of the occupiers.

4. After the war, officers of the Security Office harassed orchestra players, that they dared to play in Licheń for the glory of Our Lady.

May the events mentioned last, the third and fourth and similar ones, never take place. However, let the first and second remain an inspiration and inspire us to create the superiority of spirit over matter and beauty over ugliness. For all such inspirations during the past century of the orchestra's activities, I bow to all its deceased and living members and supporters. Let the next century enjoy the harmony of sounds and the harmony of people who create today and will create in the future the Youth Brass Band at the GOK and the Volunteer Fire Department in Kramsk.

Przemysław Domagalski - MOD bandmaster at the GOK and Volunteer Fire Department in Kramsk: *Music and singing have been an inseparable element of my life since childhood. When I was 6 years old, my vocal abilities were discovered by a teacher from the kindergarten I attended in Kleczew. It was during this period that I made my debut on the school stage as a vocalist. When I was 8 years old, my oldest brother took care of my musical education and taught me how to play the accordion. After two years, I successfully auditioned for the First and Secondary State Music School. Ignacy Jan Paderewski in Konin, thanks to which I became her student in the clarinet class. During this period, my great adventure with brass instruments began and my passion for brass bands began. This fascination continues to this day.*

The band in which I made my debut in 1993 was the Brass Band of the Municipal Cultural Center in Kleczew. In the following years, I played music in Poland and abroad with many orchestras (including the Representative Brass Band of ZHP-OS in Uniejów and the Brass Band of KWB Konin) at various nationwide competitions

and international. In 2007, I had the great pleasure of taking part in a training for bandmasters in the Representative Orchestra of the Polish Army under the supervision of such authorities as tambourmajor senior warrant officer Mirosław Chilmanowicz and conductor Lt. Col. Adam Czajkowski. In this way, I gathered the necessary experience and I was preparing for the role of conductor-bandmaster. In the same year, I took up the position of bandmaster of the Brass Band of the Volunteer Fire Department in Kramsko. I then took over the decimated orchestra, consisting of less than 10 people, without sufficient technical support in the form of instruments, stands and sheet music. Thanks to the support of the then local government authorities, we obtained funds to purchase several instruments and started rebuilding the band. Our joint debut (mine as a conductor and the new members of this orchestra) took place during Easter 2007.

My main goal from the beginning of my work was to identify young talented people living in the Kramsk commune and build a brass band based on the students. Today I can proudly say that we managed to do it, because the orchestra of almost 50 people consists mostly of children and young people who are or were our students. Many of them have linked their professional future with music, currently being students of music academies or working professionally as music teachers.

Working with the Youth Brass Band of the GOK and the Volunteer Fire Department in Kramsk, although very difficult and requiring great dedication, gives me great satisfaction, and the successes achieved with this band make me very proud. I am very pleased that during the 15 years of building the orchestra we managed to build on the great achievements of our predecessors from the interwar period. I consider the greatest joint success of this band to be the "Grand Prix" in the Brass Band Tournament for the "Golden Fish" cup in Szamocin and 1st place at the Provincial Festival of Brass Bands of the Volunteer Fire Department in Kalisz. I also bow to my predecessors, bandmasters and musicians forming the Brass Band of the Volunteer Fire Department in Kramsk. Thank you for persevering despite many difficulties and adversities and building the wonderful history of this team.

Edward Gwóźdź – orchestra musician from 1970 to 2008: *From an early age, music and the desire to play an instrument were something that attracted me the most. Music has always been present in our house. My mother and brothers played*

instruments themselves and they instilled this passion in me. My adventure with the Kram orchestra began when the local organist Stanisław Jedliński was the bandmaster. I was 12 years old then, and playing in this band was one of my biggest dreams. At the suggestion of my uncle, who taught me the basics of playing the trumpet, after one of the holy masses, I decided to go to the orchestra rehearsal in the catechetical hall. I didn't know the notes back then, but I played a bit by ear. I liked the rehearsal so much that I decided to come back to the next one to improve my skills under the guidance of the bandmaster.

I performed in the band for the first time during a funeral. I remember that after the ceremony I received an incentive of PLN 10. It motivated me a lot. From that moment on, I was officially a member of the orchestra. Looking back, I am very glad that my fate turned out this way. Joint trips to guest performances, competitions and reviews will remain in my memory as unforgettable moments. For me, they were a form of entertainment, a break from reality and everyday duties.

I often return in my memories to great figures from the history of the orchestra, including bandmaster Stanisław Jedliński - my first trumpet teacher and Tadeusz Grzanka - a great musician, authority and a man devoted to the orchestra.

In retrospect, listening to today's Youth Brass Band brings tears to my eyes it's exciting to know that there are our successors, that there are people who can motivate young people to play wind instruments, and their work gives great results. It wasn't always like this. In recent years, only older people formed the orchestra - it was difficult to encourage young people to take part in this form of activity. Our repertoire was also modest, because we played mainly marches, obereks, kujawiaks and mazurkas. Today, there are much greater possibilities, there is access to the repertoire and you can play anything.

Józef Skoczylas – orchestra musician in the years 1947-2005: *I played the baritone saxhorn in the Kram brass band. It all started in 1947. I was 13 years old then. The beginnings were very difficult - primarily because there was no money for the band's activities. To learn to play, we had to pay dues. Lessons lasted until late in the evening, and rehearsals often ended even at two in the morning. After a period of intensive training, in the same year I made my orchestral debut. It was during a church fair in Licheń.*

In the years 1954 - 1957 I did military service in Przemyśl. In the unit, I was assigned to the military band, where I played the trumpet. Later I was transferred to Nowy Sącz. After completing my military service, I immediately returned to the Kram orchestra. During the years I spent in this band, I had the opportunity to work under the baton of many bandmasters. Personally, I remember Tadeusz Grzanka very fondly. It was a human soul. He had a way with people and never got angry. As a teacher, I highly value Stanisław Jedliński, who taught me how to play an instrument.

I played in the Brass Band of the Volunteer Fire Department in Kramsk for 58 years, and my adventure with this band ended in 2005. I remember this period very fondly, my colleagues from the orchestra and performances during all church holidays in our parish and during indulgence celebrations in nearby Licheń.

Katarzyna Bąk - orchestra musician since 2007: *I have been playing the clarinet in the Youth Brass Orchestra in Kramsko since 2007. My adventure with "brass" began when bandmaster Przemysław Domagalski was recruiting students to learn to play instruments in schools. This interested me very much because from an early age I dreamed of playing in an orchestra in which my grandfather was a trumpet player. After six months of training, at the age of 16, I became a member of the Kram band. Initially, the rehearsals were quite a challenge for me. However, it was getting better every day. After some time, I was just waiting to go to the orchestra and meet the bandmaster and musicians.*

Now I can't imagine life without the orchestra. To improve my skills, I enrolled in the Music School in Konin. Music has become something special for me. I enjoy every concert and trip because I know that I spend this time with people close to me. I am proud to be a member of the Youth Brass Band, which taught me responsibility. And although sometimes I have moments of weakness, I have never regretted signing up for this team.

Bartosz Nowak – orchestra musician since 2016: *I have been in the orchestra since 2016 and I can't imagine a week without Thursday rehearsals. There is a great atmosphere here. During this time, I became close to all the orchestra players. You can always count on them. I play the trumpet. Initially, I practiced with a beginner group and learned how to play as a team. After the holidays in 2016, I officially became a member of the orchestra. The beginnings - as always - were a bit difficult, but over*

time I felt better and better in this group. The bandmaster, Przemysław Domagalski, motivated me to learn. It is thanks to him that I play in the orchestra and it is my great passion. The teacher who teaches me to play the instrument is Paweł Ciesielski. I have no intention of giving up this job over the next few years. I would like to thank my father who encouraged me to embark on an adventure with the orchestra.

CHAPTER II

Aspects of the implementation
of a musical work

2.1. Orchestra composition, musical equipment, performers' skills

The Kramsk Brass Band operates at the Municipal Cultural Center in Kramsk and the Volunteer Fire Department in Kramsk. The team is made up of children and young people, the vast majority of whom are residents of the commune.

Kramsk is a rural commune, approximately 16 kilometers away from larger towns such as Koło and Konin. Due to the distance between Kramsk and larger cities and limited access to education (e.g. in music schools), education and training of young students of the art of playing instruments is carried out by instructors employed at the Municipal Cultural Center in Kramsko. Recruitment of interested people takes place in schools throughout the commune. Every year in September, instructors working at the Municipal Cultural Center in Kramsk conduct presentations in individual schools, during which children and teenagers can listen to programs performed by professional musicians. Thanks to these presentations, students can learn the sound, capabilities and construction of instruments live. Music teachers and educators, with whom bandmaster Przemysław Domagalski closely cooperates, play a very important role in showing and encouraging students to explore the secrets of learning to play instruments. In order to increase interest in playing instruments, the Instrument Learning School was also established. At the School, the youngest children learn to play keyboard instruments, thanks to which they acquire the ability to read music and become familiar with playing the instrument. For preschool children, the Municipal Cultural Center in Kramsk conducts eurhythmics classes once a week, which are intended to develop children's musical skills and prepare them for further musical education.

Classes in learning to play wind instruments and percussion at the Municipal Cultural Center in Kramsko are held in various forms depending on the level of advancement and skills of the orchestra members. For beginners, there are individual classes once a week with a qualified instructor. Students who are already at a level that allows them to play in a group are formed into small ensembles (flute, clarinet, trumpet, tuba, drum) in which they learn to play with a conductor and work on the basic elements of playing in an orchestra. Only after reaching the level allowing you to play in the Kram Brass Band, i.e. learning how to play with a conductor and mastering the repertoire, the student is recruited into the ranks of the orchestra.

A very important element of working with the orchestra are section rehearsals, which have a significant impact on the performance level of the entire orchestra. Section rehearsals take place once a week and last 60 minutes. Rehearsals of the entire orchestra last 120 minutes and also take place once a week.

Music workshops that take place once a year, most often during the winter holidays. Professional musicians are invited to conduct classes with orchestra musicians, including: Zbigniew Starosta - trombonist of the Teatr Wielki. Stanisław Moniuszko in Poznań, Paweł Płaczkowski - tuba player, student of the Fryderyk Chopin University in Warsaw, Szymon Gwóźdź - trumpeter, student of the Fryderyk Chopin University in Warsaw, Piotr Żurek - trumpeter, teacher at the First and Secondary Music School. Ignacy Jan Paderewski in Konin, Maciej Gwóźdź - trumpeter of the Grand Theater. Stanisław Moniuszko in Poznań.



Photo 11 Zbigniew Starosta with the trombonist of the Kramsk Brass Band, Róża Jabłońska, during music workshops²⁸

The following people work with the musicians of the Kramsk Brass Band on a daily basis:

²⁸ Source: <http://gokramsk.pl/informacje/warsztaty/> - 13.09.2023, godz. 18.20

- Przemysław Domagalski - bandmaster - instrumentalist, graduate of the First and Second Degree Music School. Ignacy Jan Paderewski in Konin and the University of Adam Mickiewicz in Poznań at the Faculty of Pedagogy and Art
- Paweł Ciesielski – trombone, tuba – instrumentalist, graduate of the Academy of Music. Ignacy Jan Paderewski in Poznań
- Marcin Pawlik – saxophone, flute – instrumentalist, graduate of the Music School. Karol Kurpiński in Kutno
- Grzegorz Broniarczyk – clarinet – instrumentalist, graduate of the Music School. Karol Kurpiński in Kutno
- Robert Żurański – trumpet – instrumentalist, graduate of the Music School. Karol Kurpiński in Kutno
- Paweł Andrzejewski – drums – instrumentalist, graduate of the First and Secondary Music School. Ignacy Jan Paderewski in Konin

The current composition of the Kramsk Brass Band consists of 52 people and is as follows:

- Conductor:

Przemysław Domagalski

- Majorette group instructor:

Michalina Janicka

- Transverse flutes – 6:

Marcelina Żabierek

Amelia Rusin

Anna Szurgot

Oliwia Piguła

Martyna Marczak

Gabriela Juszcak

- Clarinets – 6:

Grzegorz Broniarczyk

Anna Ziemniarska

Julia Marciniak

Klaudia Dąbrowska

Anna Wiktorska

Tatiana Nowak

• Alto saxophone – 5:

Julia Kopras

Sebastian Gwóźdź

Marcin Pawlik

Franciszek Domagalski

Adam Biernat

• Tenor saxophone – 2:

Stanisław Marciniak

Marcin Dąbrowski

• Baritone saxophone – 1:

Przemysław Marciniak

• Trumpet – 10:

Mikołaj Marciniak

Eric Nowacki

Bartosz Nowak

Szymon Bąk

Igor Musiałowski

Krystian Mikorski

Robert Żurański

Adrian Górczewski

Krystian Mikorski

Kacper Marciniak

• Trombone – 7:

Paweł Ciesielski

Róża Jabłońska

Hubert Wrochna

Mikołaj Benec

Patryk Marciniak

Błażej Szczepański

Sebastian Beth

- Tenor saxhorn - 2:

Kacper Piguła

Jakub Bąk

- Euphonium – 1:

Piotr Bandach-Kimnes

- French horn – 2:

Patrycja Jarońska

Oliwia Musiałowska

- Tube – 2:

John Hewner

Mateusz Kwiryng

- Bass guitar – 1:

Paweł Jankowski

- Percussion section – 6:

Paweł Andrzejewski

Wiktor Skrzypczak

Mikołaj Borkowski

Marta Grzelak

Oliwier Piguła

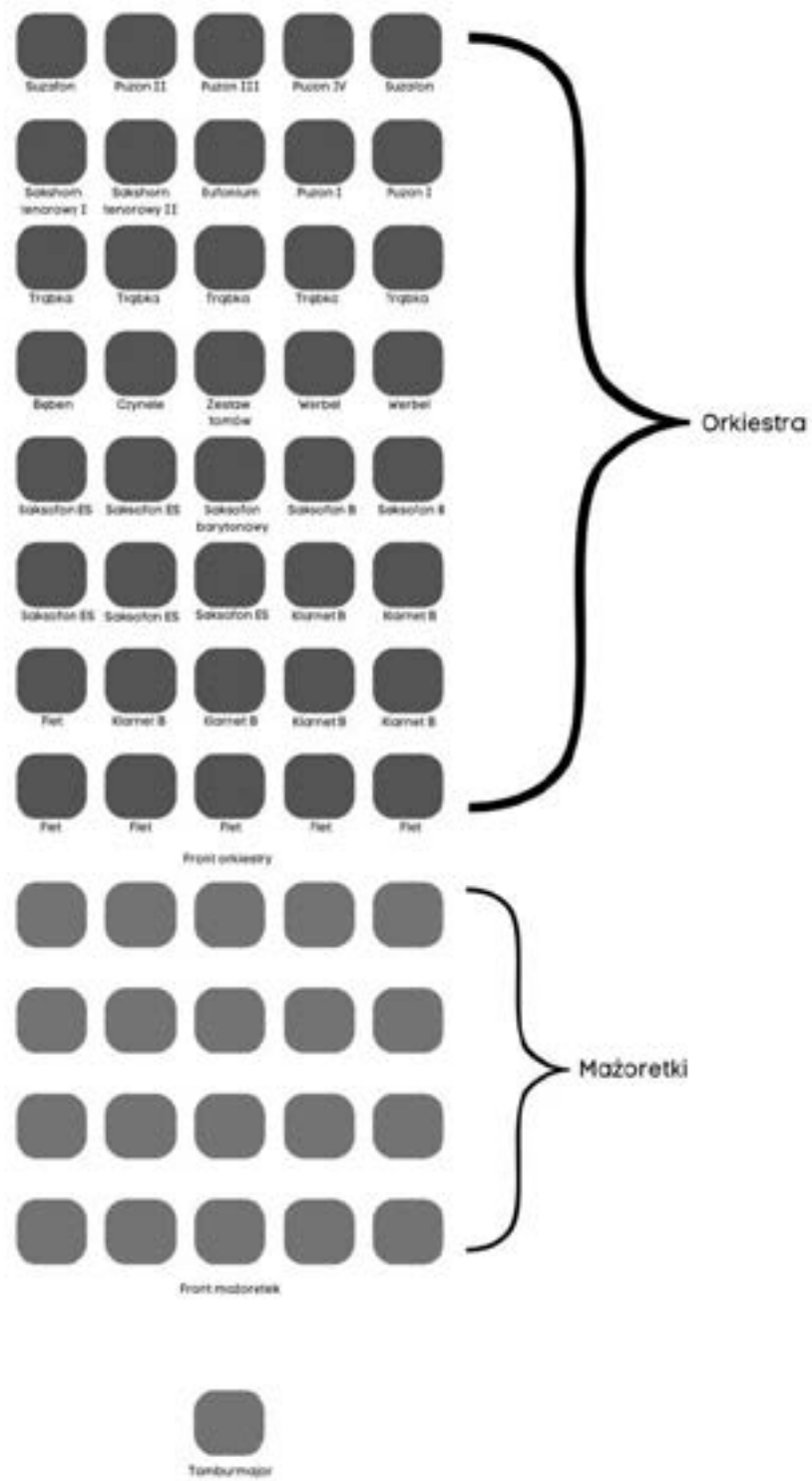
Michał Topolski

The Kramsk Brass Band performs in section and voice divisions. Below are the individual sections and the division of the sections into voices in the full instrumental ensemble. It includes:

- flute – 1st, 2nd voice
- B-flat clarinet – 1st, 2nd, 3rd voice
- Alto saxophone in E flat – 1st, 2nd voice
- Tenor saxophone in B – 1st, 2nd voice
- Trumpets/cornets – 1st, 2nd, 3rd, 4th voice
- Tenor and bass trombone – 1st, 2nd, 3rd, 4th voice

- Tenor saxhorn – 1st, 2nd voice
- Euphonium – 1st voice
- Tuba – 2nd voice
- Bass guitar – 2nd voice
- Drum kit
- Percussion instruments

The orchestra's concert activities are conducted in the following schematic arrangement, divided into sections:



Drawing 2: Scheme of the Kramsk Brass Band and majorettes during the marching parade

Since the orchestra was taken over by the current bandmaster, i.e. in 2007, the orchestra's instrumentation has been successively expanded and modified. At the beginning of his work, the conductor faced major problems related to the quantity and quality of instruments available to the orchestra. Due to the limited budget, musicians had at their disposal old, often in very poor condition, instruments that required renovation or were not suitable for use at all.

Thanks to the integration of the orchestra into the structures of the Municipal Cultural Center in Kramsk in 2007, new opportunities appeared to obtain financial resources for the purchase of instruments and for the orchestra's activities. Many instruments were purchased from projects financed by the European Union, e.g. the Rural Development Program for 2014-2020, the beneficiary of which was the Municipal Cultural Center in Kramsk. Currently, the orchestra is very well equipped with high-quality instruments. The band's musicians have the opportunity to play instruments, including: such as baritone saxophone, xylophone or sousaphones, which are very expensive, but at the same time useful for enriching the sound of the orchestra. The activities of the orchestra at the Kram Cultural Center also provided the opportunity to employ qualified instructors who teach children and teenagers how to play instruments.

The cooperation established between the Municipal Cultural Center in Kramsk and the First Level Music School in Radziejów, branch in Wierzbinek, has a very large impact on the development of young musicians. Children and teenagers who demonstrate above-average musical abilities are encouraged to take advantage of the offer of the above-mentioned school, which is located less than 20 kilometers from Kramsko. Thanks to this cooperation, a significant increase in the individual skills of instrumentalists is noticeable, which translates into a higher artistic level of the Kramsk Brass Band.

The problems the band is currently struggling with are absenteeism from rehearsals. Very often, absences are caused by too many responsibilities, most often related to the school the orchestra members attend. A significant role parents are responsible for the development of young students of the art of playing instruments. Their involvement or lack thereof often determines preparation for classes, regularity and dutifulness. The turnover in the band's composition, which is caused by the end of

secondary school education and the start of higher education, also has a significant destructive impact on the development of the orchestra. Due to the considerable distance of Kramsko from larger agglomerations (where the orchestra members undertake their studies, e.g. Poznań, Warsaw, Wrocław), the orchestra's musicians are forced to change their place of residence, which most often involves giving up playing in the orchestra.

In order to increase the spectacular value, in 2009, a group of majorettes was formed at the orchestra. Currently, the dance teams consist of two groups: Lazuria (older group) and Lazuria Junior (younger group). In total, there are 25 girls in two groups of teams.



Photo 12: Lazuria majorette dance group²⁹

²⁹ Source: <https://www.przeglądkoninski.pl/PL-H5/7/25333/mazoretki-lazuria-pojechaly-do-pragi-rywalizowac-bedzie-200-zespolow.html> - 20.09.2023, time 21.00



Photo 13 Lazuria Junior majorette dance group³⁰

Dance class participants practice under the watchful eye of instructor Michalina Janicka, thanks to whom they achieve significant success at regional, national and international levels. Some of the greatest successes of Kram majorettes include:

- 1st place of the Lazuria group at the Central Polish Championships in Uniejów (2021)
- Second place of the Lazuria Junior group at the Central Polish Championships in Uniejów (2021)
- Second place of the Lazuria group at the Central Polish Championships in Uniejów (2022).
- 3rd place of the Lazuria Junior group at the Central Polish Championships in Uniejów (2022)
- 6th place at the 3rd World Majorettes Cup Prague (2022)

³⁰ Source: <https://www.przeglادkoninski.pl/PL-H5/7/25333/mazoretki-lazuria-pojechaly-do-pragi-rywalizowac-bedzie-200-zespolow.html> - 20.09.2023, time 21.00

2.2. Selection and list of repertoire and organizational assumptions

The Kramska Brass Band is an amateur band that includes children and teenagers with varying degrees of advancement in playing instruments. Therefore, the repertoire is also adapted to the performance level of the ensemble and the type of events at which the orchestra plays. The main tasks of the band include providing music for events related to the current life of residents, such as church, state and special occasions maintaining local traditions.

The band's repertoire and library include, among others: works listed below, included in individual categories.

Classical and musical music:

No.	Composer/arranger	Title of the work
1.	Chopin F.	<i>Romanze</i>
2.	Cortland S.	<i>Beethoven's Romance</i>
3.	Chopin F./Latek St.	<i>Largo</i>
4.	Capurro G.	<i>O sole mio</i>
5.	Harnick S.	<i>If I were a rich man</i>
6.	Mozart W.A./Janiszewski W.	<i>Aveverum Corpus</i>
7.	Van Beethoven L.	<i>Ode to joy</i>
8.	Cesar F.	<i>Panisangelicus</i>
9.	Gershwin G.	<i>Rhapsody in Blue</i>
10.	Gounod C.	<i>Laudate Dominum</i>
11.	Monti V.	<i>Csardas</i>
12.	Pachelbel J.	<i>Pachelbel's Canon</i>
13.	Rimski-Korsakov M.	<i>Flight of the Bumble-Bee</i>
14.	Lloyd-Weber A./Barker W.	<i>The Phanntom of the Opera</i>
15.	Loewe F.	<i>My Fair Lady</i>
16.	Strauss J.	<i>Feuerfest Polka</i>
17.	Strauss J.ojciec	<i>RadetzkyMarsch</i>
18.	Baerwald D.	<i>Theme from Moulin Rouge</i>
19.	Mozart W.A.	<i>The Young Amadeus</i>
20.	Gounod C.	<i>Ave Maria</i>

21.	De Murta G.	<i>Spente le Stelle</i>
22.	Lara A.	<i>Granada</i>
23.	Czajkowski A.	<i>Swan Lake</i>
24.	Verdi G.	<i>Aida</i>
25.	Chaczaturian A.	<i>Dancing with sabers</i>
26.	Bach J.S.	<i>Aria na strunie G</i>
27.	Weber C.M.	<i>Concertino</i>
28.	Denza L.	<i>Funiculi-Funicula</i>
29.	Puccini G.	<i>NessunDorma</i>
30.	Verdi G.	<i>Libiamo</i>
31.	Chopin F.	<i>Polonaise in A major</i>

Table 1: List of classical and musical music repertoire

Film music:

No.	Composer/arranger	Title of the work
32.	Bernaerts F.	<i>Gladiator</i>
33.	Higgins J.	<i>The Lion King</i>
34.	Menken A.	<i>Aladdin</i>
35.	O'Loughlin S.	<i>Highlights from Frozen</i>
36.	Vinson J.	<i>Michael Jackson Hit Mix</i>
37.	Brown M.	<i>La La Land</i>
38.	Shore H.	<i>The lord of the rings</i>
39.	Previte F.,DeNicolaJ.,Markowitz D	<i>The time of my life</i>
40.	Ley F.	<i>Love story</i>
41.	Mancini H.	<i>The PinkPanther</i>
42.	Zimmer H.	<i>Pearl Harbor</i>
43.	Horner J./Boccoc J.	<i>Mask of Zorro opener</i>
44.	Williams J.	<i>Star Wars: The Force Awakens</i>
45.	Williams J.	<i>Star Wars ParadeSequence</i>
46.	Williams J./Paul Murtha P.	<i>The Jedi Steps AND Finale</i>
47.	Williams J./Vinson J.	<i>Star Wars</i>
48.	Williams J./Vinson J.	<i>Themes from Superman</i>

49.	Williams J./Vinson J.	<i>Star Wars The Force Awakens</i>
50.	Murtha P.	<i>Welcome to the Jungle</i>
51.	Murtha P.	<i>BohemianRhapsody</i>
52.	Murtha P.	<i>The Imperial March</i>
53.	Sullivan F. Peterik J.	<i>Eye of the tiger</i>
54.	Lowden B.	<i>Disney favorites</i>
55.	Horner J.	<i>My heatrwill go on</i>
56.	Stanisławski M.	<i>Barbara's Waltz from the movie "Nights and Days"</i>
57.	Frankowski N.	<i>A mixture of Polish film melodies</i>
58.	Weber A.L.	<i>Memory</i>
59.	DeMay J.	<i>James Bond 007</i>
60.	Mortimer J.G.	<i>Gonna flynow</i>
61.	Darrol B.	<i>Superman</i>
62.	Debs E.	<i>Robin Hood</i>
63.	Kwiatkowski J.	<i>Bridge over the River Kwai</i>

Table 2: List of film music repertoire

Marching music – concert and parade marches:

No.	Composer/arranger	Title of the work
64.	Landowski L.	<i>Uhlan formation</i>
65.	Balent A.	<i>Washington post</i>
66.	Lange W.	<i>Morningpost</i>
67.	Hilzmann A.	<i>Blazeaway</i>
68.	Theis H.	<i>Altekameraden</i>
69.	Novacek R.	<i>Castaldo</i>
70.	Duchnowski G.	<i>White Eagle</i>
71.	Lange W.	<i>Silver Bird</i>
72.	Savoy G.	<i>Echo</i>
73.	Allmend R.	<i>Europa mars</i>
74.	Maj E.	<i>POS</i>
75.	Maj E.	<i>Cheers</i>

76.	Padivy K.	<i>Procession</i>
77.	Szulia B.	<i>Florian's Knights</i>
78.	Szulia B.	<i>Cadet's March</i>
79.	Kwiatkowski J.	<i>Brass bands</i>
80.	Iwai N.	<i>When the Saints Go Marching In</i>
81.	Iwai N.	<i>76 Trombones</i>
82.	Sulej M.	<i>In the parade sun</i>
83.	Rundel S.	<i>Happy Marching Band nr 1</i>
84.	Rundel S.	<i>Happy Marching Band nr 2</i>
85.	Sousa F.	<i>Stars and Stripes Forever</i>

Table 3: List of marching music repertoire

Patriotic music:

No.	Composer/arranger	Title of the work
86.	Kwiatkowski M.	<i>Mazurek 3 Maja</i>
87.	Anonimowy	<i>Marsz Pierwszej Brygady</i>
88.	Kołąkowski W.	<i>Strzelcy maszerują</i>
89.	Bieganowski J.	<i>Wiązanka polskich popularnych melodii partyzanckich</i>
90.	Duchnowski G.	<i>O, mój rozmarynie</i>
91.	Duchnowski G.	<i>Wojenko, wojenko</i>
92.	Nieznany/Sikorski K.	<i>Mazurek Dąbrowskiego</i>
93.	Nieznany/Suwała F.	<i>Marsz Polonia</i>
94.	Nieznany/Suwała F.	<i>Jak długo w sercach naszych</i>
95.	Kwiatkowski J.	<i>Rota</i>
96.	Schutz A.L.	<i>Czerwone maki na Monte Cassino</i>
97.	Kwiatkowski J.	<i>Melodie żołnierskie</i>
98.	Kwiatkowski J.	<i>Maki</i>
99.	Kwiatkowski J.	<i>Przybyli ulani</i>
100.	Kwiatkowski J.	<i>Maszerują strzelcy</i>

101.	Rytele M.	<i>Błękitne sztandary</i>
102.	Dobrzański T.	<i>Piękna nasza Polska cała</i>
103.	Duchnowski G.	<i>Szemrane kawałki</i>
104.	Ogorzelec K.	<i>Płynie Wisła, płynie</i>
105.	Duchnowski G.	<i>Pieśni wojenne 1939-1945</i>

Table 4: List of patriotic music repertoire

Sacred and Christmas music:

Lp.	Kompozytor/aranżer	Tytuł dzieła
106.	Duchnowski G.	<i>Subito Santo</i>
107.	Dzon P.	<i>A Polish Christmas Celebration</i>
108.	Franck C./Kwiatkowski J.	<i>Panis Angelicus</i>
109.	Frankowski M.	<i>O Maryjo, witam Cię</i>
110.	Fransen W.	<i>Christmas Trilogi</i>
111.	Gounod CH.	<i>Hymn Watykanu</i>
112.	Janiszewski W.	<i>Gaude Mater Polonia</i>
113.	Janiszewski W.	<i>Z dawna Polski Tyś Królową</i>
114.	Janiszewski W.	<i>Zdrowaś Maryja</i>
115.	Janiszewski W.	<i>Ciebie, Boga, wysławiamy</i>
116.	Janiszewski W.	<i>Królowej Anielskiej</i>
117.	Janiszewski W.	<i>Intrada na podniesienie</i>
118.	Janiszewski W.	<i>Bogurodzica</i>
119.	Janiszewski W.	<i>Czarna Madonno</i>
120.	Janiszewski W.	<i>Baranku Boży</i>
121.	Janiszewski W.	<i>Panie, zmiłuj się nad nami</i>
122.	Janiszewski W.	<i>My chcemy Boga</i>
123.	Janiszewski W.	<i>Po górach dolinach</i>
124.	Janiszewski W.	<i>Bądźże pozdrowiona</i>
125.	Janiszewski W.	<i>Laudate Dominum</i>
126.	Janiszewski W.	<i>Jeden chleb</i>
127.	Janiszewski W.	<i>O, Boże mój</i>
128.	Janiszewski W.	<i>Święty, święty Baranku Boży</i>
129.	Janiszewski W.	<i>Abba Ojciec</i>

130.	Janiszewski W.	<i>Gwiazdo śliczna</i>
131.	Janiszewski W.	<i>U drzwi Twoich</i>
132.	Janiszewski W.	<i>Intrada</i>
133.	Janiszewski W.	<i>Aveverumcorpus</i>
134.	Janiszewski W.	<i>Panie dobry, jak chleb</i>
135.	Kwiatkowski J.	<i>Barka</i>
136.	Kwiatkowski J.	<i>Błękitne rozwińmy sztandary</i>
137.	Strączek S.	<i>Moje miasto Wadowice</i>
138.	Strommen C.	<i>A big band Christmas I</i>
139.	Strommen C.	<i>A big band Christmas II</i>
140.	Suwała F.	<i>Apel Jasnogórski</i>
141.	Szulia B.	<i>Rycerze Floriana</i>
142.	Walczyński J.	<i>Cóż Ci, Jezu, damy</i>
143.	Walczyński J.	<i>Wszystko Tobie oddać pragnę</i>

Table 5: List of the repertoire of sacred and Christmas music

Jazz music:

144.	Brecht B.	<i>Ballad of Mack the Knife</i>
145.	Brown M.	<i>Oyecommo va</i>
146.	Corea Ch.	<i>La Fiesta</i>
147.	Dyck F.	<i>James Last Music</i>
148.	Feldstein S.	<i>Bach in Rock</i>
149.	Firth A.	<i>Battle Hymn Shuffle</i>
150.	Gershwin I.	<i>I Can't Get Started</i>
151.	Goodwin G.	<i>Mozart 40th Symphony in G minor</i>
152.	Hancock H.	<i>Cantaloupe Island</i>
153.	Harris K.	<i>205 Swing Street</i>
154.	Harris K.	<i>«A» Rock</i>
155.	HernándezMarín R.	<i>El Cumbanchero</i>
156.	Higgins J.	<i>Classic Rock'n'Roll</i>
157.	Hun J.	<i>My Way</i>
158.	Jennings P.	<i>Rock and Roll</i>
159.	Jobim A. C.	<i>Garota de Ipanema</i>
160.	Karpenko L.	<i>Oblivion</i>

161.	Miller G.	<i>In the Mood</i>
162.	Miller G.	<i>Bach in Jazz</i>
163.	Neeck L.	<i>Concerto for Drum Set and Concert Band</i>
164.	Semishkur V.	<i>Song of India</i>
165.	Shaffer D.	<i>SlimTrombone</i>
166.	Spears J.	<i>At a Dixieland Jazz Funeral</i>
167.	Sweeney M.	<i>Let's Rock!</i>
168.	Velázquez C.	<i>Bésame Mucho</i>
169.	Wallace S.	<i>In a New York Minute</i>
170.	Warrington J.	<i>Original Dixieland Concerto</i>
171.	Буймистра С.	<i>Puttin on the Ritz</i>
172.	Готлиба В.	<i>When the Saints Go Marching In</i>
173.	Грустнева А.	<i>Rock'nRoll King. Swing</i>
174.	Грустнева А.	<i>Western Standard Time</i>
175.	Кириллова С.	<i>Night in Tunissia</i>
176.	Синявского I.	<i>Some of TheseDays</i>

Table 6: List of jazz music repertoire

Popular music:

Lp.	Kompozytor/aranżer	Tytuł dzieła
177.	Adler R., Jerry Ross J./Mandić A.	<i>Hernando'sHideaway</i>
178.	Anderson L./Kliks Z.	<i>Typewriter</i>
179.	Augustyniak A.	<i>Fascinatingdrums</i>
180.	Blanter M.	<i>Katyusha</i>
181.	Bocci L.	<i>Canta Napule</i>
182.	Bocook J.	<i>Granada</i>
183.	Boney M./ Leer W.	<i>Rasputin</i>
184.	Brown M.	<i>Viva la Vida</i>
185.	Brown N./Kreid R.	<i>Singing in the Rain</i>
186.	Brubeck D.	<i>Blue Rondo A La Turk</i>
187.	Bummerl F.	<i>Happy polka</i>

188.	Chopin F./ Kamyk F.J.	<i>Oto Chopin</i>
189.	Clarke H.	<i>Carnival of Venice</i>
190.	Conaway M.	<i>Counting Stars</i>
191.	Czerwone Gitary./Procek K.	<i>Jest taki dzień</i>
192.	Dassen J.	<i>Et si tu nexiste pa</i>
193.	Deev E.	<i>Classicalfantasy</i>
194.	Denza L./Сорокина А.	<i>Funiculi-funicula</i>
195.	Duchnowski G.	<i>Czerwone Gitary</i>
196.	Farian F./ Хаумова Р.	<i>Wiązanka Boney M</i>
197.	Georg Bauer G.	<i>JingilBells& White Christmas</i>
198.	Gershwin G.	<i>Summertime</i>
199.	Gieco L./Ribotta R.A.	<i>Guantanamera</i>
200.	Giraut H.	<i>Pod niebem Paryża</i>
201.	Gletz H./ Schnaeider M.	<i>Musik isttrumpf</i>
202.	Hartmann J.	<i>Arbuclenian Polka</i>
203.	Hinchey J.	<i>Scarborough Fair</i>
204.	Hommond A., Bettis J./Higgins J.	<i>One moment in time</i>
205.	Jacksona M.	<i>Thriller</i>
206.	Jacksona M.	<i>Billy Jean</i>
207.	Jerome Th.	<i>Midnight In Moscow</i>
208.	Jochems J.	<i>Delilah</i>
209.	Kabec V.	<i>TorroBravoTeil I</i>
210.	Kander J./Cofield F.D.	<i>New York, New York</i>
211.	Kazanecki W./Stanisławski M.	<i>Walc Barbary</i>
212.	Kolasch H.	<i>Oh, happy day</i>
213.	Kolasch H.	<i>Corrida Espana</i>
214.	Kolditz F.	<i>MexicanFantasie</i>
215.	Korn A./Rytel M.	<i>Do zakochania jeden krok</i>

216.	Krajewski S./Kamyk J.F.	<i>Tak bardzo się starałem</i>
217.	Krawczyk K., Millan J./Ikslajos W.	<i>Parostatek</i>
218.	Landowski L.	<i>Suita Marszowa Od Tatr do Bałtyku</i>
219.	Lennon J., Mc'Cartney P./Iwai N.	<i>Obladioblada</i>
220.	Madugno D./Roland Kreid R.	<i>Volare</i>
221.	Maliszewski A./Procek K.	<i>Za Tobą pójde jak na bal</i>
222.	Marko A./Frankowski M.	<i>Wiązanka melodii filmowych</i>
223.	Marquina P./Lee W.	<i>EspaniaCani</i>
224.	Marvin V./Lauder D.	<i>Kum Ba Yah</i>
225.	Mathieu M./Procek K	<i>Santa Maria</i>
226.	McMillan S.	<i>Bella Romantica</i>
227.	Mc'Millan S.	<i>Boney M Super Hits</i>
228.	Monzakis G./Suwała F.	<i>Cyganeria</i>
229.	Morita K.	<i>Granada</i>
230.	Murtha P.	<i>Old Time Rock &Roll</i>
231.	Niemen Cz.	<i>Dziwny jest ten świat</i>
232.	Nowak J./de Amorim J.	<i>Sinatra in Concert</i>
233.	Orbison R./ Роженцова С.	<i>Oh, PrettyWoman</i>
234.	Rembowski S./Janiszewski W.	<i>Bo z dziewczynami</i>
235.	Ruiz G./Hautvast W.	<i>Amor, amor</i>
236.	Schneider-Argenbuhl W./ McMillen S.	<i>Holiday in Rio</i>
237.	Schneiders H.	<i>Cielito Lindo</i>
238.	Studnitzk'y N.	<i>Strengers in the nihgt</i>
239.	Suwała F.	<i>Cztery Puzony</i>
240.	Sweeney M.	<i>Smoke on the Water</i>
241.	Tempest J./Biloborodo O.	<i>Final Countdown</i>
242.	The Beatles	<i>Obladi-oblada</i>

Table 7: List of popular music repertoire

2.3. Arrangement of selected folk songs in the context of the construction of an artistic work

Folk songs are a very important part of our national identity. Their diversity, richness of colors and vocabulary became an inspiration to create a work based on folk music in contemporary arrangements. Polish folk music is known mainly from performances by folk artists using limited instruments, such as harmonium, drum or violin.

This arrangement of folk songs uses a wide range of instruments: a brass band, an accordion trio, a piano and an electronic instrument such as a synthesizer. The arrangements use various musical styles known from pop music, such as jazz, Latin, modern folk and polka.

The main assumption when developing folk songs in contemporary arrangements was to present them in a new version that would be interesting for the listener, but would also be new and a challenge for the musicians making the recordings. The project actually turned out to be a challenge for the musicians, because they do not perform folk music on a daily basis, and the number of arrangements of this genre for brass band is very limited. The selected songs and arrangements required a lot of work during section and main rehearsals. In many cases, the arrangements required reaching the heights of the musicians' performing skills, but also of the conductor, as in the piece "I would marry a beggar", where we are dealing with frequent changes of time signature.

The project was carried out mostly by children and teenagers who are not yet fully formed and experienced musicians.

As mentioned in other chapters, selected songs have been compiled in a new style and harmony that differs greatly from the one used so far in arrangements for brass band. A detailed analysis of the songs is carried out in the next chapter and shows the stylistic changes that were used in studies.

2.4. Psychophysical preparation of performers

There are many factors that have a significant impact on the condition and psychophysical disposition of performers. The performance program should be adapted to the conditions in which the concert is to take place. Musicians play differently if the concert is to take place outdoors, and you need to prepare completely differently for playing in a hall. The physical conditions of its individual members - health and adequate rest - also have a significant impact on the condition of the team. Depending on the musical tasks assigned to the band and the conditions in which they must perform them, the condition of individual musicians affects the overall performance of the songs.

External factors, such as temperature, humidity, uniform, size of the instrument, duration of a concert or march, may limit the performance capabilities of the orchestra. Appropriate preparation of musicians - their experience, resistance to stress, fitness, mastery of playing the instrument, good quality of instruments - allow maintaining a high level of performance. The conditions encountered during performances, such as a longer time of standing in formation or being motionless (e.g. while waiting for the end of the official part of the ceremony), may have a very significant impact on the psychophysical condition (especially of amateur musicians). It will just stand in formation is an exhausting task, not to mention performing the songs at a satisfactory level.

An example of the very difficult conditions faced by the Kramska Brass Band was the 24th Regional Review of Brass Bands in Ciechocinek in 2015. During the festival, the organizers have planned: a marching competition, a joint performance of eight pieces by all orchestras and a concert playing competition. This event took place in very difficult weather conditions, where the temperature reached over 30 degrees Celsius. The number of pieces performed, physical effort, and psychophysical condition significantly influenced the low performance level of all orchestras participating in this review.

The Kramsk Brass Band consists mainly of children and teenagers. Their physical conditions are also important due to the size and weight of the instruments. Instruments with a larger structure and weight, such as tubas, saxhorns or trombones, are very demanding in this respect. Clothing, i.e. uniforms, also has a significant impact on the musicians' condition. Very big the diversity of materials (from which uniforms

are made) and their adaptation to the musician's figure affect the comfort of performance and the level of artistic performance.

The conditions that have a huge impact on the psychophysical condition which the orchestra rehearses and the conditions in which concerts take place. The Kramska Brass Band, consisting of nearly 50 musicians, is rehearsing in a room with limited space, which affects the musicians' performance comfort. These conditions require musicians to be able to respond and adapting to rooms with different surfaces and acoustics. The Kramsk Brass Band very often performs tasks that require playing on the march. While performing such duties, a musician is exposed to physical fatigue caused by: the excessive weight of the instrument, holding the instrument to the mouth for a long time while playing, as well as the uniform, which is quite hot at higher temperatures. Such conditions very often result in a lower performance level of the orchestra.

Contact with the instrument as often as possible has a significant impact on improving the condition of amateur brass band musicians. Individual lessons, sectional rehearsals, rehearsals in small groups (duo, trio, quartet) lead to more frequent contact with the instrument, which has a positive impact on improving the musician's condition. Unsystematic attendance at rehearsals is a big challenge for the conductor to prepare the musician to perform together. Lack of systematic contact with the instrument has a negative impact on the intonation and sound quality of a given instrumentalist, which has a significant impact on the sound of a given section and, consequently, the entire band. Lack of mastery of the musical score material affects the instrumentalist's confidence and determination, which also affects the final sound of the entire orchestra.

A very important aspect that influences the psychophysical condition of performers is the selection of repertoire. If the performance issues of the pieces go far beyond what the individual capabilities of individual orchestra musicians allow, this will certainly have an impact on performance comfort and fitness.

The quality and technical efficiency of the instruments have a very large impact on the level of the band. Maintaining amateur brass bands most often falls on the shoulders of local governments, their subordinate institutions or Volunteer Fire Brigades. In relation with the budget constraints of the above-mentioned institutions, the purchase of instruments

high quality is very limited, which significantly affects the musicians' performance comfort. Due to the high costs of purchasing good quality instruments, organizers of brass bands are forced to purchase either used instruments or new and cheaper ones, but of lower quality. All these factors affect the physical and psychophysical condition and performance level of brass band musicians.

Stress and stage fright are elements that very often accompany musicians and artists in their everyday lives. "The term stress comes from the English word stress - that is, tension. It is an emotional state resulting from mental discomfort experienced in states of uncertainty, threat, difficulties in achieving a task or goal"³¹. It disturbs the balance of functioning in the mental and physical spheres. Accelerated heartbeat, trembling hands, feeling of dry throat, excessive sweating - these are typical symptoms of stress and stage fright. They confirm the mental discomfort we feel when we are afraid of failing to perform in front of an audience. However, we can minimize their negative impact on our performance and even use them. Stress can also be positive - in this form it will make the presentation more valuable, emotional and full of expression.

In the context of music education, stress appears from the very beginning of learning to play an instrument and, to a greater or lesser extent, continues until the end of artistic activity. It should therefore be clearly noted that stress and the ability to deal with it are an inherent part of the musician's profession. The concept of stage fright³² is an emotional disorder occurring before or during a public speaking. Psychologists dealing with "stage fright agree that fright is a multi-level phenomenon, related to anxiety, and its triad of anxiety symptoms includes physiological, cognitive-emotional and behavioral symptoms"³³. In order to overcome stress and stage fright, you must constantly work on improving your skills, developing technique, musicality, and overcoming barriers. Moreover, a musician, like an athlete, must maintain physical condition to meet the requirements set in this respect by the works he produces. It is also the care of the mental sphere, the right attitude, positive thinking, and comprehensive clarity of mind. Difficult, demanding repertoire often keeps us awake at night on the eve of the concert, and adequate rest is one of the conditions for

³¹ Source: <https://waltornia.pl/medycyna/2107-stres-i-trema-w-praktyce-wykonawczej-muzyka> - 10.09.2023, time 22.20

³² Italian tremare – to tremble

³³ Source: Steptoe, A. (2001). Negative Emotions on Music Making : The Problem of Performance Anxiety. W: Juslin, P. N., Sloboda, J. A. (red.) Music and Emotions. Oxford: Oxford University Press.

a successful artistic performance. Maintaining high artistic and physical form requires every musician to work for many hours every day and tedious exercises. The effects are not always satisfactory and not always visible in the short term. This is often one of the sources of stress and frustration. Patience, reliability and consistent work are very advisable and helpful in this regard.

The effects of a musician's work and his skills, unlike any other profession, are regularly verified. The musician's performances are assessed by the audience, the conductor and his bandmates. Such pressure can undoubtedly cause long-term stress for many people. It also happens that a seemingly innocent remark or comment from a conductor or even a bandmate can cause negative, inappropriate feelings. Stage fright before a performance may also result from the musician's own fault and insufficient preparation of the piece or poor planning of practice time.

An element that causes additional stress for performers is the presence of family or friends in the audience, which can distract the musicians. Nerves and stress can have a strong impact on musicians playing wind instruments. When a musician is under stress, his embouchure may be incorrect, and muscle tension caused by stage fright may have a significant impact on intonation and the overall performance level of a given musician. Recording a concert, the presence of microphones or cameras may also be a stressful factor.

2.5. A contemporary view on the adaptation of folk songs and music into various vocal, vocal-instrumental forms and musical styles

The activities of the brass band as a musical formation are based mainly on concerts, marches and show parades. Bandmasters of brass bands most often use a repertoire that includes procession marches, concert marches, classical music and broadly understood light music. The folk music repertoire is very rarely performed by brass bands and most often takes only an instrumental form.

Contemporary vocal and vocal-instrumental forms are very common and take the form of stylized folk music. “Stylized music is music in which the creator uses certain compositional means characteristic of a different era, environment, or individual style of another composer. Composers around the world are often inspired by folk music when creating classical music compositions, then we talk about stylized folk music”³⁴.

An example of a vocal-instrumental group inspired by folk music and performing its stylizations is the *Rokiczanka band*. This is a group of folk music enthusiasts that was founded in 2001 in *Rokitno* in the Lublin Voivodeship. The band consists of a vocal group and instrumentalists who they perfectly combine virtuosity with traditional folk melodies. The originality of the songs results from the clarity and simplicity of the message, without unnecessary complexity of the instrumental and vocal spheres, with the greatest emphasis placed on the character and quality of performance. The band's songs, filled with authentic sounds of the old countryside, show that Polish folklore is still fashionable, fresh and eternally young.

In 2011, *Rokiczanka* released the album *In my garden*, which included her own arrangements of selected songs from the Lublin region and other regions of Poland. The key to success was the combination of traditional folk songs with innovative arrangements, radio sound and colorful clips presenting authentic life and customs of the old village. The music video for the song *Lipka* was honored in 2014 by the *FilmAT Festival POLAND* with an award for the best film promoting the city, region, district or commune. In 2014, *Rokiczanka* was recognized as the artistic showcase of the Lublin Voivodeship and received an award in the Culture Animator category during the Lublin Voivodeship Culture Gala. In 2016, the band received the honorary badge of Merit for

³⁴ Source: <https://zpe.gov.pl/a/muzyka-ludowa---forma-charakter-wykonawca/D119T0OeK> - 2.09.2023, time 9.00

Polish Culture awarded by the Minister of Culture and National Heritage of the Republic of Poland.

The new sound of folk music is gaining more and more popularity among fans not only in the country but also abroad. The band's colorful music videos have been played on YouTube over 20 million times, which is the best proof that Polish traditional folklore is still listened to and liked.

He is the greatest and best ambassador of Polish folk music certainly the Mazowsze Song and Dance Ensemble, which was founded in 1948 by prof. Tadeusz Sygietyński. The group's task was to maintain the traditional folk repertoire based on songs, chants and dances of the Masovian countryside. Currently, the ensemble includes a ballet, choir and symphony orchestra. The melodies come from 39 ethnographic regions of Poland and from all over the world. It is not without reason that Mazovia is called the ambassador of Polish culture. It is one of the largest artistic groups in the world. "The people of Mazovia have already traveled over 2.3 million km, giving almost 7,000 concerts in 50 countries on six continents for 23 million viewers. And they're not slowing down at all. During each performance, they present approximately 20 dances from various regions of Poland and dress up 7-10 times - in total, they take approximately 1,000 costumes to one concert. The number of Polish and foreign awards and distinctions has long exceeded 50. On the occasion of the anniversary of Radio Tokyo, the band drove through the streets in a colorful car cavalcade, and in the USA it received honorary citizenship of several cities. After one of the concerts, a Swiss daily announced: If this is the face of Poland, long live Poland!..."³⁵ .Expression, elegance, honesty, uniqueness - you had to like it. Poles living in the country and abroad found in Mazovia the unifying spirit of the nation, pride in folk traditions and the past. The group has become a model for newly emerging artistic, professional and amateur initiatives. He played a huge role in saving the disappearing heritage and overcoming the complex between the village and the city. Its popularity also had an unintended consequence: songs passed down from generation to generation began to be sung in a modified version.

³⁵ Source: <https://culture.pl/pl/tworca/zespol-ludowy-piesni-i-tanca-mazowsze> - 26.11.2023, time 16.00

CHAPTER III

Analysis of a musical work

The folk songs selected for the project are characterized by diversity of ethnographic origin. They include songs in traditional style, i.e. kujawiak, oberek, mazur, but there are also compositions in rhythms found in popular music, such as jazz, jazz waltz, samba, latino.

Therefore, this study made a stylistic revolution of traditional arrangements and introduced changes that - referring to the present - allowed for the development of a new image of folk songs.

Elements of the work related to each of its spheres are analyzed - starting from changes in meter, through the use of rhythmic material subordinated to syncopated patterns, such as: jazz waltz, swing and Latin American rhythms (samba).

In relation to the original folk songs, agogy has undergone changes and considerations. An important place here is dynamics, which is reflected in constant changes in sound intensity in the songs - especially considering the jazz and swing styling. There are very characteristic sound enhancements and extensions in the trumpet, trombone and bass tuba sections.

In the songs discussed, harmony is very strongly emphasized, subordinating the consonance of sounds to styles that have their origins on other continents, and in the arrangements they indicate a contemporary character. Moreover, an important aspect is articulation, which in songs most often referred to the folkloric character of folk songs, and now allowed to obtain a different aesthetics of the developed works.

Finally, the melody and colors allow for a complete variety of interpretations, for example in the song I'd marry a grandfather.

The chapter discusses problems related to performance and the intonation and technical capabilities of musicians, but also the conducting aspects that could in any way contribute to the most precise interpretation of the work and its performance by the Kramaska Brass Band.

3.1. The lark sings – arrangement by Szymon Gwóźdz

The folk melody, arranged by Szymon Gwoździec, is in $\frac{3}{4}$ time, tempo = 180, in the form of a waltz. The entire arrangement begins with a solo by clarinet I, which highlights the main melody of the piece. From bar 9, clarinet I is joined by clarinet II, which forms a double voice at a third's distance from the first voice. Next in bars 18 and 19, the double bass begins its parts with pizzicato articulation, the accordion, which supports the main melody, and percussion instruments, such as the tambourine and the bass drum of the percussion set. The entire introduction (bars 1-25) is maintained in mezzo forte dynamics.

In the discussed arrangement, the arranger weaves jazz style and harmony, which can be seen already in number 3, where sixths are added to the simple harmony of tonic chords and lowered Nots appear in the dominants, and in the bridge we hear a groove characteristic of jazz waltz, which lasts until end of the song. In turn, the tuba part imitates the walking that can be heard in typical jazz waltzes. Components of harmonic functions that are characteristic of jazz music appear in instruments of medium register, i.e. trombones and French horns. This can be heard and seen in the bars preceding number 6. Then, in the solo parts, the author of the arrangement used even more extensive harmony, adding suspension chords. The jazz harmony continues until the end of the piece

SKOWRONEK ŚPIEWA

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DZIEŁO ARTYSTYCZNE

Muz. Autor nieznany
Opr. Szymon Gwóźdź

Drawing 3: Szymon Gwóźdź, The lark sings, bars 1-25 (source: own materials)

The vocal ensemble begins its part on the third beat from bar 25. The parts of the 1st and 2nd voices from bar 26 to bar 29 are performed in unison (one voice), followed by two-part vocal parts. The vocal ensemble is accompanied by clarinet I and II, creating an accompanying melody in mezzo piano dynamics. Percussion instruments are still limited to the use of the bass drum of the drum set and the tambourine. The harmonic basis is created by the double bass, and the accompanying melody is provided by the voice of the accordion in mezzo piano dynamics.

Drawing 4: Szymon Gwóźdź, The lark sings, bars 25-41 (source: own materials)

In the part marked with number 2 (bar 50), the following sections begin their parts: saxophones, French horns, baritones, euphoniums and bass tubas, forming the harmonic basis. Tension is gradually built through the introduction of subsequent instruments, clarinets I and II and trumpets I and II in bar 57.

Drawing 5: Szymon Gwóźdź, *The lark sings*, bars 50-56 (source: own materials)

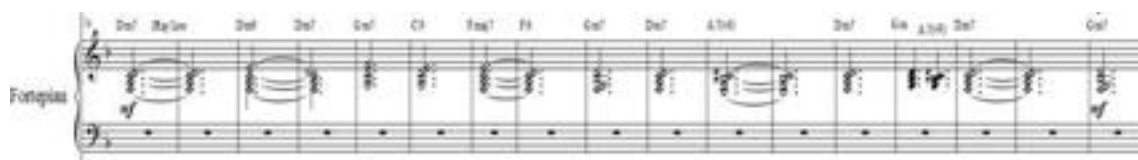
In the part marked with the number 3, noteworthy are the flute sections, which create a counterpoint to the main melody performed by the vocal ensemble, and the trumpet part, where the author of the study used mezzo forte, sforzando and crescendo dynamics to build tension. From bar 74, the piano also begins its part, which - thanks to the static chords written in its voice - helps to gradually build tension.



Drawing 6: Szymon Gwóźdź, *The lark sings*, bars 74-88 (source: own materials)



Picture 7: Szymon Gwóźdź, *The lark sings*, bars 74-88 (source: own materials)



Drawing 8: Szymon Gwóźdź, *The lark sings*, bars 74-90 (source: own materials)

In the part of the study marked with number 4, there is a change of style from waltz to jazz waltz. Instrumentalists perform rhythmic divisions characteristic of swing music, syncopated rhythm. The part described is only instrumental and is an introduction to the next verse.

The musical score is divided into two systems. The first system (top) includes woodwinds (Alto 1, Alto 2, Flute 1, Flute 2, Clarinet Bb 1, Clarinet Bb 2, Clarinet Bb 3) and vocalists (Soprano 1, Soprano 2, Soprano mezzo 1, Soprano mezzo 2, Soprano baritone). The second system (bottom) includes brass (Trumpet Bb 1, Trumpet Bb 2, Trumpet Bb 3, Trombone 1, Trombone 2, Trombone 3, Baritone 1, Baritone 2, Euphonium, Tuba), strings (Guitar basses, Guitar alto/tenor), and a Percussion section. The score is in 3/4 time and features a complex arrangement of woodwinds and strings, with vocals entering in the final bars.

Drawing 9: Szymon Gwóźdź, *The lark sings*, bars 98-113 (source: own materials)

In the part marked with number 5, there is an exposition of the next verse of the song presented by the vocal group. The jazz waltz style is still maintained in mezzo forte dynamics performed by the orchestra.



Drawing 10: Szymon Gwóźdź, The lark sings, bars 113-128 (source: own materials)

The fragment of the composition marked with number 5 is the next verse of this study. By using more instrumental sections in the arrangement, it is a development of the previous verses. There is a gradual building of tension and dynamics in the composition.

The harmonic basis in the part marked with number 5 is formed by sections of saxophones, French horns, trombones, baritones and euphonium. The accompanying melody from bar number 121 is composed of sections of flutes and clarinets.

Puzon 1
mf

Puzon 2
mf

Puzon 3
mf

Baryton 1
mf

Baryton 2
mf

Eufonium
mf

Saksofon altowy 1
mf

Saksofon altowy 2
mf

Saksofon tenorowy 1
mf

Saksofon tenorowy 2
mf

Saksofon barytonowy

Róg F 1
mf

Róg F 2
mf

Drawing 11: Szymon Gwóźdź, *The lark sings*, bars 114-121 (source: own materials)

Flut 1
mf

Flut 2
mf

Klarinet B 1
mf

Klarinet B 2
mf

Klarinet B 3

Drawing 12: Szymon Gwóźdź, *The lark sings*, bars 121-131 (source: own materials)

The fragment of the arrangement marked with number 7 is another instrumental introduction of the orchestra to movement number 8. There is a gradual increase in dynamics from forte to forte fortissimo, in order to use strong accents in bars 179-180.



Drawing 13: Szymon Gwóźdź, *The lark sings*, bars 162-180 (source: own materials)

Also noteworthy in this part are the parts performed by the flute and clarinet sections in bars 169-175. The author of the study used very interesting dynamic contrasts here, from piano through crescendo to forte and decrescendo to piano and tremolo, which gives lightness to this part of the study.



Drawing 14: Szymon Gwóźdź, *The lark sings*, bars 169-175 (source: own materials)

The part of the arrangement marked with number 8 is a trombone solo. The author marked bars 181-188 with the term no swing, which means that in these bars the performers return to the rhythms and characteristics of the classic waltz. In this part, the orchestra is excluded from the game and the accompaniment consists of: piano, electric guitar, double bass and drum set. The accordion also plays its part, using the bellows tremolo technique. The creator of the arrangement also suggested playing the part he had created in bars 181-188, and from bar 189, i.e. the part marked with number 9, improvising on the given chords.

Trombone solo - the first eight bars are in the Doric scale, then the arranger used chords in fifth progressions, breaking it with an A7 chord with a lowered note, followed by a D minor chord that goes into D7, which creates a typical brightening contrast for the listener. The situation repeats over the next few bars and ends with a G7sus chord lasting for four bars, which relieves all the tension in this part.

From the fragment marked with number 9, there is a return to the jazz style, in which the author of the study used the term swing.

Trombone solo

8 No swing

9 Swing

Solo (sugeruje wzmocnienie)
niezależnie od tempa (na poluach dźwiękach) - dźwięki

Gm9 C7sus F#

Pia. I



Drawing 15: Szymon Gwóźdź, *The lark sings*, bars 181-189 (source: own materials)

The fragment marked with number 9 is a solo which, after the trombone, is taken over by the soprano saxophone, which improvises on the given chords. The accompaniment is in the style of jazz waltz. At the beginning of part number 9, sections of clarinets, trumpets and trombones are incorporated, creating a rhythmic accompaniment for the soprano saxophone solo. The arranger used a background typical of jazz songs, which allows the soloist to gain confidence in playing solo.

Drawing 16: Szymon Gwóźdź, *The lark sings*, bars 207-209 (source: own materials)

The part marked with number 10, in which the folk band sings again, is the last part of this study.

A very important element in this piece was to show the fluidity of the melodic line indicated for this type of music. This required skillful manipulation of sound registers. Particular attention should be paid to the even ending of phrases, which provide and create coherence in the performance of the musicians performing this piece.

3.2. Folk melodies – arrangement by Ryszard Piotrowski

The artistic work entitled Folk Melodies consists of two songs: *Kukuleczka kuka* and *Szła dziewczeczka do laseczka*.

The author of the lyrics of the folk song *Kukuleczka kuka* is Mira Sygietyńska-Zimińska, the music was composed by Tadeusz Sygietyński. In the original version, the song is performed in a vocal and instrumental form and has a kujawiak character. Arranged by Ryszard Piotrowski, the piece has a purely instrumental form.

The second part of the medley is the song *Szła dziewczeczka do laseczka* - a song most likely written in the mid-19th century in Silesia. In 1863, a doctor and entomologist and the collector of Silesian songs, Juliusz Roger, published it in a collection of songs from Upper Silesia as a hunting song.

Noteworthy is the use of extended instrumentation of the artistic work and the use of instruments such as: piano, acoustic guitar, synthesizer and accordion trio. The entire arrangement is in 3/4 time. The piece begins in the rhythm of a waltz, with a tempo of = 130 and the key of F major.

Muz. Autor nieznany
Opr. Ryszard Piotrowski

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Drawing 17: Ryszard Piotrowski, Folk melodies, bars 1-12 (source: own materials)

Starting from part A, the theme of the song Kukułeczka is presented by: alto saxophone I, alto saxophone II and trumpets I, II and III in *mezzo piano* and *mezzo forte* dynamics.

This musical score excerpt shows the initial presentation of the 'Kukułeczka' theme. It features five staves: two for alto saxophones (Saxofon Alty 1 and 2) and three for trumpets (Trąbka B 1, 2, and 3). The key signature is G major (one sharp) and the time signature is 4/4. The saxophones play a melodic line with eighth and quarter notes, while the trumpets play a more rhythmic, dotted pattern. Dynamics markings like 'mp' and 'mf' are present.

Drawing 18: Ryszard Piotrowski, *Folk melodies*, bars 5-12 (source: own materials)

The theme presented by the above-mentioned groups of instruments is accompanied by sections of flutes, clarinets and an accordion trio creating counterpoint.

This musical score excerpt shows the accompaniment for the 'Kukułeczka' theme. It features eight staves: two for flutes (Flut 1 and 2), three for clarinets (Klarinet B 1, 2, and 3), and three for accordions (Akordeon 1, 2, and 3). The woodwinds and accordions provide counterpoint to the main theme played by the saxophones and trumpets in the previous drawing. The notation includes various musical symbols like notes, rests, and dynamic markings.

Drawing 19: Ryszard Piotrowski, *Folk melodies*, bars 5-12 (source: own materials)

Also worthy of attention in Part A of this study are the parts performed by the tenor and baritone saxhorn sections, which are ornamental in nature.



Drawing 20: Ryszard Piotrowski, *Folk melodies*, bars 5-12 (source: own materials)

The remaining instruments, piano, acoustic guitar, bass tubas, bass guitar, string synthesizer, create the harmonic basis and accompaniment as well as the rhythmic layer (percussion instruments).

Drawing 21: Ryszard Piotrowski, *Folk melodies*, bars 5-12 (source: own materials)

In part B, the main melody is taken over by sections of flutes, clarinets, trumpets, accordion III and a synthesizer (bars 13-16).

Flute 1

Flute 2

Clarinet B 1

Clarinet B 2

Clarinet B 3

Tromba B 1

Tromba B 2

Tromba B 3

Drawing 22: Ryszard Piotrowski, Folk melodies, bars 13-20 (source: own materials)

Akordeon B

Synth Strings

Drawing 23: Ryszard Piotrowski, Folk melodies, bars 13-16 (source: own materials)

The counterpoint in part B is provided by the following sections: saxophones, tenors, baritones and euphonium.



Drawing 24: Ryszard Piotrowski, *Folk melodies*, bars 13-16 (source: own materials)

In part B of the arrangement, the parts of accordion I and accordion II are also noteworthy; thanks to the introduction of an eighth-note rhythm in staccato articulation, they add lightness to the entire part B of the piece.



Drawing 25 Ryszard Piotrowski, *Folk melodies*, bars 13-20 (source: own materials)

Part B of the study of an artistic work ends with a repetition, followed by a repetition of parts A and part B.

Part C, covering bars 29-32, serves as a link between the melody of "Cuckoo" and the melody of the song "Szła dziewczeczka do laseczka". The whole orchestra begins in part C, its parts start from piano or mezzo piano dynamics, to lead through a crescendo to the culmination in bar 32 in forte dynamics. In bar 32 there is a slowdown (*ritenuto*) and harmonic modulation, leading to the next part of the piece.

C

FLUT 1

FLUT 2

KLARNET B 1

KLARNET B 2

KLARNET B 3

SAKSOFON ALTO 1

SAKSOFON ALTO 2

SAKSOFON TENOR 1

SAKSOFON TENOR 2

SAKSOFON BARYTON

Rg F 1

Rg F 2

TRASKA B 1

TRASKA B 2

TRASKA B 3

PUZON 1

PUZON 2

PUZON 3

PUZON BASOWY

TENOR 1

BARYTON 2

EUFONIUM

TUBA

TUBA BASOWA

SPREAD CYMBAL

TAMBURO

DRUMS

Drums

GITARA AKUSTYCZNA

GITARA BASOWA

FORTEPIAN

AKordeon 1

AKordeon 2

AKordeon 3

SYNTH STRING'S

BELL LINE

Drawing 26: Ryszard Piotrowski, Folk melodies, bars 29-32 (source: own materials)

Part D is the beginning of the next melody, the song "Sła dziewczka do laseczka". There is a key change here from F major to E flat major. The piece is still in the rhythm of a waltz, but the tempo changes to = 150. The main theme of the melody is led by the first flute and the first clarinet.

Flute 1

Flute 2

KLARNET B 1

Walczek $\text{♩} = 140$

Drawing 27 Ryszard Piotrowski, Folk melodies, bars 33-39 (source: own materials)

At the beginning of part D, the author of the study used the bellows tremolando technique in the accordion parts I and II.



Drawing 28: Ryszard Piotrowski, *Folk melodies*, bars 33-38 (source: own materials)

In the E part of the artistic work, the theme of the main melody is still conducted by the I flute and the I clarinet, but a very important part, requiring an appropriate technical level from the musicians, is played by the tenor and baritone saxhorn sections.



Drawing 29: Ryszard Piotrowski, *Folk melodies*, bars 49-56 (source: own materials)

In bars 61-62 of part E of the arrangement, the creator of the arrangement used syncopated rhythms in the parts of the flute, clarinet, bass tuba, bass guitar and left hand sections of the piano.





Drawing 30: Ryszard Piotrowski, *Folk melodies*, bars 61-62 (source: own materials)

Part F of the arrangement begins to gradually build tension and dynamics, which leads to the finale in part G. In part F, the main theme of the piece is led by trumpet I, trumpet II, tenor I, accordion I and accordion II.

Drawing 31: Ryszard Piotrowski, *Folk melodies*, bars 65-72 (source: own materials)

In part G, which is the last one in this study, we can observe variations on the main melody performed by the flute, clarinet and alto saxophone sections.



Drawing 34: Ryszard Piotrowski, Folk melodies, bars 81-96 (source: own materials)

In this study, special attention was paid to highlighting the themes and individual parts of the piece by bringing out the rhythmic and dynamic contrasts contained in the arrangement that define the character of the piece. The above was one of the conductor's main tasks in working on the implementation of the study.

3.3. Lipka – arrangement by Szymon Gwózdź

Lipka is a Polish folk song whose lyrics come from the town of Kobylin. The piece is known throughout Poland, as well as in the Czech Republic, Moravia, Slovakia and Hungarian Ruthenia. "A clue to determining its age is a note by Ł. Górnicki (1566) about how a peasant sings about the July tree on hot days." The work is also known under the titles: These are not birds, but bachelors, Birds on the linden tree or From the other side of the lake.

The original version of the song is based on a five-step semitone scale and in 2/4 time. In the arrangement for the Kramská Brass Band, it retains the vocal-instrumental form, but in a 4/4 time signature and at a tempo of = 110. For the purposes of the work, it was arranged in the key of C minor.

Muz. Autor Nieznany
Opr. Szymon Gwóźdź

 Springer

Drawing 33: Szymon Gwóźdź, Lipka, bars 1-10 (source: own materials)

The piece begins with a four-bar piano introduction in mezzo piano dynamics and *non legato* articulation.



Drawing 34: Szymon Gwóźdz, *Lipka*, bars 1-4 (source: own materials)

Starting from bar 5, the alto I voice begins its solo part in *mezzo forte* dynamics, accompanied by piano and bass guitar in *piano* dynamics.

Drawing 35 shows the musical score for bars 5-8. It includes staves for Alto 1, Alto 2, Piano, and Bass Guitar. A section marker 'A' is present above the Alto 1 staff, labeled 'Solo ONE!'. The Alto 1 part begins with the lyrics 'Z tam tejstro ny je zio - ra' and 'Sto i lip ka zie lo na'. The piano and bass guitar parts provide accompaniment in piano (*p*) dynamics. The piano part features a complex rhythmic pattern with many beamed notes.

Drawing 35: Szymon Gwóźdz, *Lipka*, bars 5-8 (source: own materials)

In bars 16 and 17, the drum set begins its part, calculating the time signature in piano dynamics on the *hi-hat* cymbals and introducing verse number 2 on the *tom-tom* drums.

Drawing 36 shows the drum set part for bars 16-17. The notation uses standard drum set symbols (hi-hat, snare, tom-tom, bass drum) on a five-line staff. The dynamics are indicated as piano (*p*) and mezzo piano (*mp*). The pattern shows a transition from a simple hi-hat pattern to a more complex one involving tom-toms and snare.

Drawing 36: Szymon Gwóźdz, *Lipka*, bars 16-17 (source: own materials)

Część B rozpoczyna drugą zwrotkę, gdzie dołącza głos alt II, prowadząc linię melodyczną unisono wraz z głosem alt I (*tutti*). Kontrapunkt dla głosów żeńskich tworzą instrumenty dęte drewniane – saksofony oraz klarnety.

Ważną rolę budującą napięcie i dynamikę tworzą instrumenty blaszane, które rozpoczynają swoje partie w takcie 21. (trąbki i waltornie) oraz w taktach 25-26 (sakshorny barytonowe i puzony).

Drawing 37: Szymon Gwóźdź, *Lipka*, bars 18-31 (source: own materials)

In part C, where the alto I and alto II voices begin verse number 3, a subtle counterpoint in the mezzo forte dynamics is created by the clarinet section. Brass

instruments also play a very important role. The trumpets have a dotted rhythm in their part in staccato articulation. This procedure is intended to gradually build tension and change the character of the rest of the piece.



Drawing 38: Szymon Gwóźdź, *Lipka*, bars 32-38 (source: own materials)



Drawing 39: Szymon Gwóźdź, *Lipka*, bars 32-36 (source: own materials)

Part D begins the fourth verse of the song. The voices of alt I and alt II sing in *forte* dynamics. The author of the study, in order to emphasize the approaching climax, used the phrase "SHOUT!" in the vocal part.



Drawing 40: Szymon Gwóźdź, *Lipka*, bars 44-49 (source: own materials)

In this part, woodwind instruments, including flutes and clarinets, begin to show considerable mobility in their parts. At that time, alto saxophones and tenors, together with the trumpet section, lead a dotted rhythm with *staccato* articulation.



Drawing 41: Szymon Gwózdź, *Lipka*, bars 44-48 (source: own materials)



Drawing 42: Szymon Gwózdź, *Lipka*, bars 44-48 (source: own materials)

A very important role in part D is played by instruments such as the baritone saxophone, French horns, trombones, bass tubas and bass guitar, which create a monumental counterpoint in the *forte* dynamics, intended to emphasize the approaching climax of the piece.



Drawing 43 Szymon Gwóźdź, Lipka, bars 44-50 (source: own materials)

Throughout part D, the author of the arrangement uses a gradual gradation of dynamics, starting from *mezzo forte* and *forte* to the culmination of *fortissimo possibile* for all parts a in measure 55. In measure 56, all instruments have a whole-note rest in their notation, which is intended to introduce the part E, which is a subtle ending to the piece.

Drawing 44: Szymon Gwóźdz, *Lipka*, bars 55-56 (source: own materials)

Part E is the last in the arrangement of this work. It begins with a solo alto I voice in piano dynamics, accompanied by a piano. The author of the study also used the term *very soft* in relation to the alto I solo voice.

Drawing 45: Szymon Gwóźdz, *Lipka*, bars 57-64 (source: own materials)

In measure 61 of the E movement, the accompanying solo voice with the motif of the main melody is performed by a clarinet and a trumpet.

Drawing 46: Szymon Gwóźdź, *Lipka*, bars 61-64 (source: own materials)

Starting from bar 65, the alto I and alto II voices begin their parts, and in bar 67 they end the three-voice vocal part. The entire arrangement is completed in *pianissimo possibile* dynamics for the entire orchestra.

Drawing 47: Szymon Gwóźdź, *Lipka*, bars 65-69 (source: own materials)

The performance issues of this piece result from its nature. The expression and power of artistic expression is suggestive and convincing. Due to the fact that the basic means of expression are colors and dynamics, attention was paid primarily to the instrumental technique, which will enable appropriate exposure of these elements of the musical work, as well as to the character and expression of sounds.

3.4. Kujawiak – arrangement by Ryszard Piotrowski

Kujawiak is undoubtedly the most common dance in Kujawy. Adopted by local courts, modified, changed over time and became popular throughout the country as one of the Polish national dances. The atmospheric, lyrical melody in triple meter gives it a flirtatious character. The dance steps are mainly based on gentle walks and turns, and only the musical accents are emphasized by stronger tapping. The basic step in kujawiak is the walking three-step (three dance steps are performed in one measure). It involves walking to the rhythm of quarter notes on slightly bent legs.

A kujawiak song entitled *Czemu żeś mnie matuleńko...* also known as *Czemu żeś mnie matuś moja*. The piece, arranged by Ryszard Piotrowski, is entirely instrumental.

Noteworthy in this study is the use of wide instrumentation, which - apart from the classic brass band - includes: acoustic guitar, piano, accordion trio and synthesizer. The piece is arranged in the key of E minor.

SCORE

KUJAWIAK
 Partytura na orkiestrę
DZIEŁO ARTYSTYCZNE

MUZ. AUTOR NIEZNANY
 Opr. RYSZARD PIOTROWSKI

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Drawing 48: Ryszard Piotrowski, *Kujawiak*, bars 1-12 (source: own materials)

The first 12 bars constitute the introduction to the arrangement. The piece begins with a fermata, which all melodic instruments have in their parts. There is a great dynamic contrast here, because the author used the dynamic markings of *piano pianissimo*, through *crescendo* and back to the dynamics of *piano pianissimo*. Then, starting with the letter A, the rest of the introduction is performed in the form of a *kujawiak* at tempo = 95.

This part uses the motifs of the main melody, which are first presented by the clarinet I and II, then the flute section and the accordion I and II (from bar 5). The introduction ends with dismissal (*ritenuto*).

With the beginning of the part marked with the letter B, the verse of the main melody begins. There is a slight acceleration of the tempo =90. The main melody is performed by the flute section, I clarinet, I accordion and synthesizer. The role of the accompanying melody, or counterpoint, is played by the clarinet II and III, the baritone and euphonium sections, and the accordion I and II. The remaining instruments provide rhythmic accompaniment

Drawing 49: Ryszard Piotrowski, Kujawiak, bars 13-20 (source: own materials)

Part B is the chorus of a folk melody. The main theme is still performed by the flute section, clarinet I, accordion I and synthesizer, but it is also supported by trumpets I and II. The harmonic basis is formed by the saxophone section, baritone II and euphonium. In this part of the study, the author envisaged an important role for the baritone I. The part of this instrument is an accompanying melody, which is performed on an *obligato* basis. Completing this musical notation required great technical skills from the performer and a wide range of scale, because the part is performed in the high registers of the instrument.



Drawing 50: Ryszard Piotrowski, *Kujawiak*, bars 13-20 (source: own materials)

In the part marked with the letter D, tension is gradually built through the use of more instruments that perform the main melody. The main theme in this part is performed by such instruments as: flute section, clarinet I and II, alto saxophone I and II, trumpet I and II, accordion I and II in two parts and a synthesizer.



Drawing 51: Ryszard Piotrowski, Kujawiak, bars 29-36 (source: own materials)

In part E of the arrangement, there is a slight revival and a change of tempo to = 110. The author of the arrangement also used dynamic contrasts, where two-bar motifs begin with the dynamics of *mezzo forte*, through *decrecendo*, again *mezzo forte* and *decrecendo* to *piano dynamics*. The flute and clarinet section also has ornaments in the musical notation.

The main melody in this part is performed by the following sections: flutes, clarinets, saxophones, baritones, a synthesizer and an accordion trio.





Drawing 52: Ryszard Piotrowski, *Kujawiak*, bars 37-48 (source: own materials)

In the part marked with the letter F, there is a *solo* performed by the clarinet section, accordion trio and synthesizer.

Drawing 53: Ryszard Piotrowski, *Kujawiak*, bars 53-60 (source: own materials)

In part G, the *solo* and the main theme are supported by flute I and alto saxophone I. Particularly noteworthy in this fragment is the part played by tenor I. It is an accompanying melody that requires high technical skills from the instrumentalist and particularly efficient movement of the instrument's scale.



Drawing 56: Ryszard Piotrowski, *Kujawiak*, bars 61-68 (source: own materials)

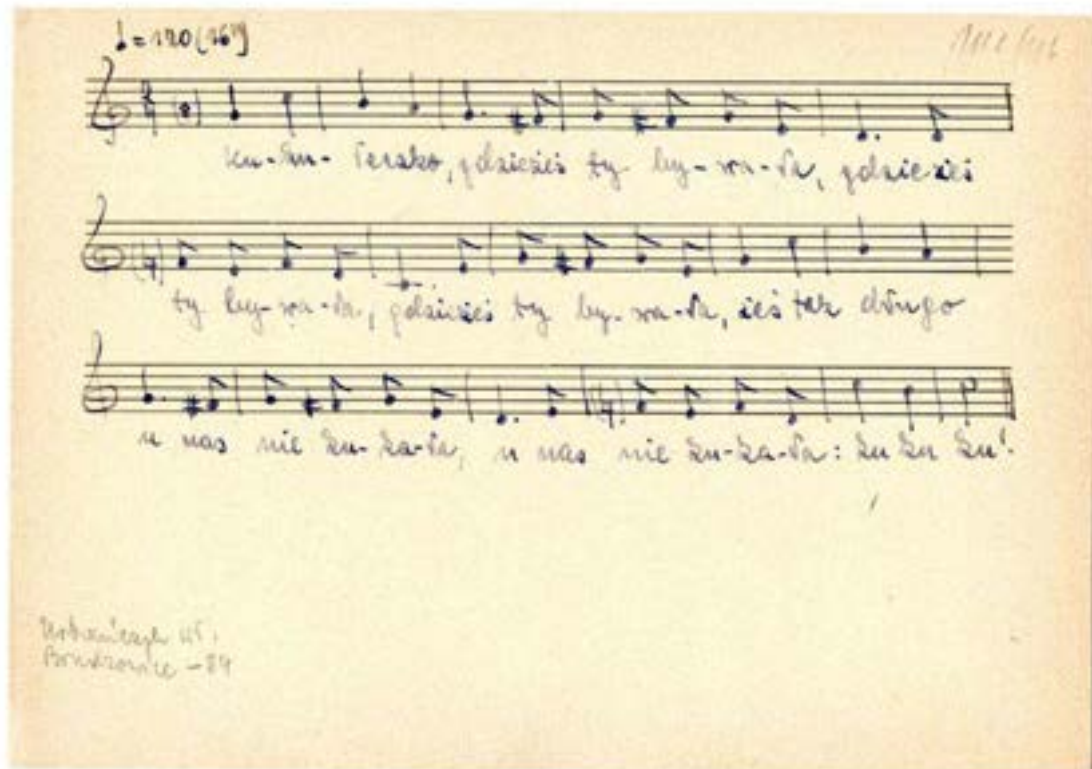
Part H is the last one in *Kujawiak*'s study. There is increased activity of all instruments here. Great dynamic contrasts were also used, from *mezzo forte*, *decrescendo* to *piano* dynamics. The main theme is performed by the flute, clarinet and accordion trio sections and is repeated on a *progression* basis. To emphasize the climax in a song, which then leads to a calming melody and ending the whole, the rhythmic values of triplets were also used.

Drawing 55: Ryszard Piotrowski, *Kujawiak*, bars 69-76 (source: own materials)

Kujawiak is one of the most characteristic Polish folk songs. Its arrangement for a brass band requires careful development in terms of harmony, dynamics and rhythm. The harmony should be appropriately differentiated to reflect the richness of emotions contained in the song. The dynamics, however, should be perfectly thought out to emphasize not only the beauty of the melody, but also its drama and expression. Equally important is the rhythm, which should be precise and pulsating to maintain the appropriate tempo and energy of the performance. The whole thing should be coherent and emotionally rich, reflecting the spirit and character of *kujawiak* as a folk song

3.5. Cuckoo – arrangement by Szymon Gwóźdź

The folk song *Cuckoo*, also known as *Cuckoo where have you been*, is performed by various folk and folk groups, including *Rokiczanka* and *Dzieci Kujawy* from Kramsk. The manuscript of the melody in musical notation can be found in the electronic archive of the *Silesian Digital Library*. In this notation we can observe that the piece was performed in 2/4 time and tempo = 120 and the key of C major.



Drawing 56: A recording of the melody of the folk song *Cuckoo*³⁶

Arranged by Szymon Gwoździec, the piece is arranged in the key of D major, time signature 4/4, tempo = 135 and polka style.

³⁶ Source: <https://sbc.org.pl/iiiif/image/399314-5638569/full/1000,712/0/default.jpg> - 17.10.2023 time 14.15

KUKULECZKA

partytura na orkiestrę
DZIEŁO ARTYSTYCZNE

Muz. Autor nieznany
Opr. Szymon Gwóźdź

Instrumental

11.2022

Drawing 57: Szymon Gwóźdź, Cuckoo, bars 1-8 (source: own materials)

The introduction to the piece is based on an orchestral *solo*. The main melody is performed by the flute and clarinet sections. The saxophone section played the role of response. Rhythmic accompaniment based on eighth notes in the weak parts of the bar is played by sections of horns, trombones, baritones and euphonium.

Drawing 58: Szymon Gwóźdź, *Cuckoo*, bars 1-8 (source: own materials)

The vocal ensemble begins its part from bar number 10. It is performed in two voices. The saxophone section plays a part that creates a *counterpoint* to the main melody performed by the vocalists. In bars 16-17, clarinets I and II also begin their parts, reinforcing the main melody performed by the singers. The harmonic basis is based on the baritone saxophone, tuba section and bass guitar. The remaining instruments have rests in their parts or the term 1x *tacet* (do not play the first time). This is what the trumpet section has in its part.



Drawing 59: Szymon Gwóźdź, *Cuckoo*, bars 1-8 (source: own materials)

Starting from bar 18, the chorus begins, featuring the vocal ensemble. In measure 18, the flute and clarinet sections respond to the main melody, and in measure 19 they take over the main melody together with the vocal ensemble. In measure 20, the flute and clarinet sections once again respond to the main melody of the vocal ensemble, and in measure 21 they again perform the main melody. In bar 25 there is a repetition, which is a *repetition* of the refrain.



Drawing 60: Szymon Gwóźdź, *Cuckoo*, bars 18-26 (source: own materials)

During the chorus repetition, the trumpet section also begins its parts, and during the first repetition, the trumpet section included the term *1x tacet* in its part (do not play the first time). The trumpet section performs the main melody together with the vocal group.



Drawing 61: Szymon Gwóźdź, *Cuckoo*, bars 18-26 (source: own materials)

The next instrumental introduction begins with the pre-measure number 27. This introduction is a reproduction and repetition of the introduction from the beginning of this study.

At the beginning of bar 35, verse number 3 begins, performed by the vocal ensemble. In order to gradually build tension, the flute section has trills recorded in its part (bar 36 and 40). The author of the study also used dynamic contrasts, from *piano* at the beginning of bar 35, through *crescendo* to *forte* and back to the dynamics of *mezzo forte*. The clarinet section, on the other hand, performs a very active *counterpoint* based on rhythmic values such as eighth and sixteenth notes.



Drawing 62: Szymon Gwóźdź, *Cuckoo*, bars 35-42 (source: own materials)

The horn, trombone, baritone and euphonium sections provide rhythmic accompaniment in bars 35-42. In order to emphasize the dynamic contrasts, in bar 35 the author of the arrangement used *piano* dynamics, then a *crescendo* to *forte* dynamics,

and then the part is performed in *mezzo forte* dynamics. The trombone part ends with a *glissando*, which falls on the first beat in bar 42. For the third beat in the same bar, the arranger used *sforzando* dynamics with a *glissando* leading to bar 43, where the next chorus begins.



Drawing 63: Szymon Gwóźdź, *Cuckoo*, bars 35-42 (source: own materials)

The next instrumental introduction begins at bar 51. In comparison with the previous two introductions of this study, it has a changed form.

At this point, the main role is taken over by the saxophone and trumpet sections, which highlight the main theme of the introduction.





Drawing 64: Szymon Gwóźdź, *Cuckoo*, bars 51-58 (source: own materials)

In measure 54, flute I and clarinet I begin their parts on the third and fourth beats, performing figuration based on the rhythmic values of sixteenth notes. Then, in measure 55, sections of flutes and clarinets join in to reinforce the main melody of the introduction. The horn, trombone, baritone and euphonium sections provide rhythmic accompaniment.



Drawing 65: Szymon Gwóźdź, *Cuckoo*, bars 54-58 (source: own materials)

From bar 51 (instrumental introduction), the character of *Cuckoo* changes. There is a change of time signature here and a *Dixieland style* appears (*jazzy feel*), where alto saxophones and trumpets introduce a *melorhythmic* pattern, which is then taken over by the flutes and clarinets. The vocal part starting from bar 59 is accompanied by a sustained note in a *syncopated rhythm*, accompanied by saxophones and trumpets, which emphasizes the style of this part. In the last chorus (bar 67) there is a *call and response* between the tenor saxophones, trombones and tenorhorns sections and the trumpet section. Flutes, clarinets and alto saxophones support the vocal parts.

This musical score is for an instrumental piece titled "Kukuleczka" (The Little Cuckoo). It is written for a large ensemble, including strings, woodwinds, brass, and percussion. The score is organized into systems, with measures numbered 1 through 100. The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece features a complex arrangement of parts, with some instruments playing melodic lines and others providing harmonic support. The score is presented in a standard musical notation format, with staves for each instrument and a common time signature.

8 **Zwr 4** *Jazzy feel*

Kukuleczka

The musical score is arranged in two systems of staves. The first system contains 12 staves, and the second system contains 12 staves. The notation is written for a large ensemble, including woodwinds, brass, strings, and percussion. The score includes various musical symbols such as notes, rests, and dynamic markings. The tempo and feel are indicated as 'Jazzy feel' and the section is marked 'Zwr 4'. The title of the piece is 'Kukuleczka'.

Ref
Kukuleczka
9

The musical score is a complex arrangement for a 24-part ensemble. It consists of 24 staves, each with a unique musical line. The notation includes various note values, rests, and dynamic markings. The score is divided into measures, with some measures containing multiple notes. The overall structure is a single melodic line for each part, creating a rich, layered texture. The title 'Kukuleczka' is centered at the top, and 'Ref' is on the left. The page number '9' is on the right.

Drawing 66: Szymon Gwóźdź, Cuckoo, bars 51-74 (source: own materials)

To express the full expression of *Cuckoo* in the above arrangement, the performer must demonstrate precision and sensitivity in interpreting the melody. The key element of performance that influences the emotional impact on the listener is dynamics.

Rhythm is also important in the song Cuckoo, which gives the song its specific character. Intertwining motifs and tempo require flexibility from the performer and precision in maintaining the rhythmic structure of the song. It is important to maintain spontaneity and dynamics in the playing to convey the energy and intensity of the piece.

3.6. Mazur with cantilena – arrangement by Ryszard Piotrowski

The author of this composition is Col. Julian Kwiatkowski – composer, former conductor of the *Air Force Representative Orchestra* in Poznań. *Mazur with cantilena* was published in 1980 on a vinyl record titled *From Mazur to Oberek*, performed by the *Representative Orchestra of the Air Force in Poznań*, conducted by the composer.

Mazur is a lively and lively Polish national dance in triple meter. Its characteristic feature is the emphasis on the first and third beat of the bar. The name of the dance comes from the old Polish term for an inhabitant of *Masovia*, the region where *mazur* comes from.

The second part of the study is the *cantilena*. *Cantilena, cantilena melody* (Italian *cantabile* - melodious) - a type of melody in a musical work characterized by a melodious (lyrical) course of the melody (without large jumps, containing a small number of notes with short values, using, to a large extent, legato articulation).

Arranged by Ryszard Piotrowski, the composition maintains a $\frac{3}{4}$ time signature, tempo = 136 and the key of F major.

Compared to the original study, the instrumentation has been expanded here. The brass band includes instruments such as: piano, acoustic guitar, bass guitar, string synthesizer and accordion trio.

MAZUR Z KANTYLENĄ

partytura na orkiestrę

DZIEŁO ARTYSTYCZNE

Muz. Julian Kwiakowski

Opł. Ryszard Piotrowski

tempo $\text{♩} = 136$

Drawing 67: Ryszard Piotrowski, Mazur with cantilena, bars 1-16 (source: own materials)

The composition begins with a four-bar introduction in which the dynamics are gradually built from *mezzo forte* to *forte fortissimo*. The introduction ends with a *fermata*.

SCORE

MAJOR  = 136



FLUTE 1

FLUTE 2

CLARINET IN B \flat 1

CLARINET IN B \flat 2

CLARINET IN B \flat 3

ALTO SAX 1

ALTO SAX 2

TENOR SAX 1

TENOR SAX 2

BARITONE SAX

HORN IN F 1

HORN IN F 2

TRUMPET IN B \flat 1
 TRUMPET IN B \flat 2
 TRUMPET IN B \flat 3
 TROMBONE 1
 TROMBONE 2
 TROMBONE 3
 BASS TROMBONE
 SAXH. TENOR 1
 SAXH. BARITON 2
 EUPHONIUM
 TUBA
 BASS TUBA
 CYMBALS

The musical score is written for a marching band. It consists of 12 staves. The first three staves are for Trumpets in B \flat (1, 2, and 3). The next three staves are for Trombones (1, 2, and 3). The fourth staff is for the Bass Trombone. The fifth and sixth staves are for Saxophones (Tenor 1 and Baritone 2). The seventh staff is for the Euphonium. The eighth staff is for the Tuba. The ninth staff is for the Bass Tuba. The tenth staff is for the Cymbals. The score is in 2/4 time and has a key signature of one sharp (F#). The music is written in a marching style with many eighth and sixteenth notes. The first four measures of the score are marked with a 'me' (measure) symbol. The score ends with a double bar line and a repeat sign.

The musical score for 'Mazur with cantilena' by Ryszard Piotrowski, bars 1-4, is presented for a large ensemble. The instruments and parts are as follows:

- BASS DRUMS:** Plays a rhythmic pattern of eighth and sixteenth notes.
- DRUM SET:** Provides a steady accompaniment with eighth and sixteenth notes.
- BASS GUITAR:** Plays a melodic line in the bass register.
- PIANO:** Features a complex texture with multiple voices, including chords and moving lines.
- SYNTH STRINGS:** Provides a harmonic background with sustained chords and moving lines.
- CLASSICAL GUITAR:** Remains mostly silent in the first four bars, with some activity in the final bar.
- MELODICA 1, 2, & 3:** Each part plays a distinct melodic line, contributing to the overall texture.

The score is written in 3/4 time and includes various musical notations such as notes, rests, and dynamic markings.

Drawing 68: Ryszard Piotrowski, *Mazur with cantilena*, bars 1-4 (source: own materials)

Part A of the arrangement begins with the rhythms typical of the mazurka and accentuation. The contrasts proposed by the arranger are very interesting. The author of the study used the musical terms *tempo energico* (at a tempo with energy) and *forte* dynamics in bars 1-4, and *con grazia*³⁷ in *mezzo forte* dynamics in bar 9, up to *fortissimo* dynamics in bar 12

³⁷ [pronounced congratulation] a tip on how to perform the piece: gracefully

The main melody is led by the woodwind and trumpet sections. The counterpoint performed by the accordion trio is also noteworthy.

This image displays a page of musical notation for a band score, organized into two systems of staves. The notation is written in treble and bass clefs with a key signature of one sharp (F#). The first system includes staves for Flute 1, Flute 2, Clarinet in Bb 1, Clarinet in Bb 2, Clarinet in Bb 3, Alto Sax 1, Alto Sax 2, Tenor Sax 1, Tenor Sax 2, and Baritone Sax. The second system includes staves for Horn in F 1, Horn in F 2, Trombone in Bb 1, Trombone in Bb 2, Trombone in Bb 3, Trombone 1, Trombone 2, Trombone 3, Saxa Trombone, and Saxa Tenor 1. The music features a variety of note values, including eighth and sixteenth notes, as well as rests and dynamic markings. The layout is typical of a professional musical score, with clear labeling of instruments and a structured arrangement of staves.

Drawing 69: Ryszard Piotrowski, *Mazur with cantilena*, bars 5-12 (source: own materials)

The next bars (13-20) are a repetition of the main theme presented in bars 5-12. The part marked with the letter B is a repetition of part A and its main theme.

In part C, the character of the piece changes to a more melodious one, a cantilena. The main melody begins with the clarinet section and accordion I, joined in the following bars by the flute section. In the first four bars, the main theme is also performed by an acoustic guitar. The remaining instruments create the rhythmic and harmonic basis. The beginning of the C movement is maintained in *mezzo forte* dynamics through a *crescendo* in bar 43, to *forte* dynamics in bar 44 and a *decrescendo* in bar 45. Bars 46-54 are a repetition of the main theme.

FLUTE 1

FLUTE 2

CLARINET IN Bb 1

CLARINET IN Bb 2

CLARINET IN Bb 3

ALTO SAX 1

ALTO SAX 2

TENOR SAX 1

TENOR SAX 2

BASS/STONE SAX

TRUMPET IN F 1

TRUMPET IN F 2

TRUMPET IN Bb 1

TRUMPET IN Bb 2

TRUMPET IN Bb 3

TROMBONE 1

TROMBONE 2

TROMBONE 3

EUPH. TROMBONE

BAR. TROMBONE

Drawing 70: Ryszard Piotrowski, *Mazur with cantilena*, bars 37-44 (source: own materials)

Part D of this study is a complete repetition of part C. The fragment marked with the letter E is, in turn, a re-exposition of the main topic. It returns to the characteristics of mazurka. Part E is a complete *repetition* of the fragment marked with the letter A.

In bars 85-88 the trio part begins. This is an introduction to the next parts, where the key changes from F major to E flat major. The trio is still maintained as a mazurka, and from part G there is a *cantilena* exposition once again. The main theme of the

cantilena, apart from the change of key in relation to the C part, is enriched with the rhythm of eighth-note triplets.

The image displays a page from a musical score for a large ensemble. The score is organized into two systems of staves. The top system contains 18 staves, each labeled with an instrument: Flute I, Flute II, Oboe I, Oboe II, Oboe III, Clarinet I, Clarinet II, Bassoon I, Bassoon II, Bassoon III, Trumpet I, Trumpet II, Trumpet III, Trombone I, Trombone II, Trombone III, and Tuba. The bottom system contains 10 staves, labeled: Tenor I, Tenor II, Tenor III, Baritone I, Baritone II, Baritone III, Bass I, Bass II, Bass III, and Cello. The music is written in 2/4 time and features complex rhythmic patterns, including eighth-note triplets, throughout the piece. The notation is dense, with many notes and rests, indicating a fast and intricate composition.



Drawing 71: Ryszard Piotrowski, Mazur with cantilena, bars 85-100 (source: own materials)

In the part marked with the letter H, the entire G part is repeated. Part I is an introduction, where there is a return to the key of F major. Fragments marked with the letters J, K are the last parts, which reproduce the letters A and B of this study.

I think that in this piece the conductor's attention should be directed to controlling its correct rhythmic course to avoid accidental fluctuations of the pulse (tempo). Rhythm, which determines the character of the melody, not only creates sharply outlined motifs, but also has a significant impact on the clarity of the melodic line.

3.7. The Red Apple – arrangement by Ryszard Piotrowski

The Red Apple is a folk song that probably comes from the *Sandomierz* region. It is a well-known *kujawiak* with a characteristic dance arrangement - a slow and a fast (oberek) part. “A nameless song, presented on the streets of Warsaw by music bands and soloists. It was probably created during the execution of the first sentences of the Polish Underground Court against Gestapo spies and agents. It was sung to the melody of the popular Kujawiak song *The Red Apple*”³⁸.

Arranged by Ryszard Piotrowski, the song is arranged in the slow *jazz waltz style*, in $\frac{3}{4}$ time, tempo = 80 and the key of D minor.

Particularly noteworthy in this study is the wide spectrum of use of various instruments, which - apart from the instrumentation typical of a brass band - includes such instruments as: accordion trio, acoustic guitar, string's synthesizer and piano.

The main role in this study is played by a vocal duet performed by a female voice (*alto*) and a male voice (*tenor*).

³⁸ Source:

[https://bibliotekapiosenki.pl/utwory/Czerwone_jabluszko_\(Czerwone_jabluszko_przekrajane_na_krzyz\)](https://bibliotekapiosenki.pl/utwory/Czerwone_jabluszko_(Czerwone_jabluszko_przekrajane_na_krzyz))
6.03.2024 r. time 14:21

SCORE

"CZERWONE JABLUSZKO"

KUJAWIAK

DZIEŁO ARTYSTYCZNE

MUZ. AUTOR NIEZNANY

OPR. RYSZARD PIOTROWSKI

Show First Measures

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Drawing 72: Ryszard Piotrowski, *The Red Apple*, bars 1-8 (source: own materials)

The introduction to the song is based on an acoustic guitar, which highlights the main melody. The role of accompaniment is played by the piano, the role of the harmonic basis is played by the guitar, and the role of the rhythmic basis is played by percussion instruments.

The entire drum set begins its part with a pre-measure in measure number 4. The acoustic guitar solo is performed in *forte* dynamics, while the remaining instruments are performed in *mezzo forte* and *piano* dynamics. Starting from bar number 4, the synthesizer and chromatic bells also begin their parts.

This musical score shows the first eight bars of the song. The vocal solo part is marked with a box containing the letter 'A'. The instruments listed on the left are: Vocal Solo, Acoustic Guitar, Piano, Synthesizer, Chromatic Bells, and Drum Set. The music is in 2/4 time and features a mix of melodic and rhythmic elements.

Drawing 73: Ryszard Piotrowski, *The Red Apple*, bars 1-8 (source: own materials)

At the beginning of the part marked with the letter A, the vocal solo begins with a female voice (*alto*) in *forte* dynamics. The role of subtle accompaniment is played by: piano, acoustic guitar, bass guitar, instruments and a drum set.

This musical score shows the first eight bars of the song, focusing on the vocal solo and instrumental accompaniment. The title "Czerwone jabuszko" is written above the score. The instruments listed on the left are: Vocal Solo, Acoustic Guitar, Piano, Synthesizer, Chromatic Bells, and Drum Set. The music is in 2/4 time and features a mix of melodic and rhythmic elements.

Drawing 74: Ryszard Piotrowski, *The Red Apple*, bars 1-8 (source: own materials)

In the part of the arrangement marked with the letter B, the main melody is sung by a vocal duet - alto and tenor. The melody is conducted on the basis of a musical dialogue between two voices - two bars are sung by the alto, the next two bars by the tenor, and the next two bars are sung by two voices in *unison*.

In order to gradually build tension, a synthesizer and an accordion duo are added to the accompanying instruments, which create a counterpoint to the main melody performed by the vocalists.

The image displays a musical score for 'The Red Apple' by Ryszard Piotrowski, specifically bars 17-24. The score is presented in two systems. The first system features vocal staves for Alto (A) and Tenor (T) with lyrics in Polish. The second system shows a full instrumental arrangement, including strings, woodwinds, brass, and keyboard instruments, all playing sixteenth-note patterns.

Drawing 75: Ryszard Piotrowski, *The Red Apple*, bars 17-24 (source: own materials)

The chorus begins in the part marked with the letter C. The main melody is led by a tenor. There is increased movement in the parts of the accompanying instruments - primarily in the accordion duet and the acoustic guitar, which provide a lively accompaniment based on sixteenth notes. The accordion III and the synthesizer perform, however in its parts a harmonic basis based on long sounds. Chromatic bells are also used in this part to enrich the color variety.

The image displays a musical score for 'The Red Apple' by Ryszard Piotrowski, specifically bars 25-32. The score shows a vocal staff for Tenor (T) with lyrics in Polish. The instrumental arrangement continues with sixteenth-note patterns in the strings, woodwinds, and brass, and long sounds in the keyboard instruments.



Drawing 76: Ryszard Piotrowski, *The Red Apple*, bars 25-32 (source: own materials)

In the part marked with the letter D, the wind instruments come into play and lead a melody accompanying the main melody, performed by the acoustic guitar, but they are limited only to the flute, clarinet and accordion I sections. The horn section also serves as an accompaniment in this part.



Drawing 77: Ryszard Piotrowski, *The Red Apple*, bars 35-40 (source: own materials)

The parts marked with the letters E and F are the next verse performed by the vocal duo. They reproduce parts A and B of this study. Whereas parts F and G contain a chorus performed by a vocal duo in two voices. It is arranged differently from the corresponding fragment marked with the letters B and C, where it was performed by one voice.



Drawing 78: Ryszard Piotrowski, *The Red Apple*, bars 49-64 (source: own materials)

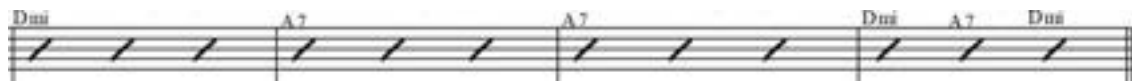
The part of the arrangement marked with the letter H is another instrumental introduction performed by the flute, clarinet and acoustic guitar sections, which presents the main melody. What is noteworthy in this part is the part performed by the baritone section, especially baritone I, which has an obligato melody in the notation. This part requires special technical skills from the instrumentalist due to the large interval jumps.



Drawing 79: Ryszard Piotrowski, *The Red Apple*, bars 65-72 (source: own materials)

In parts I and J, the author of the study used an acoustic guitar solo by improvising to the given harmonic functions. In this part, the role of the orchestra is excluded, and the subtle accompaniment is based on the piano, synthesizer and bass guitar parts.





Drawing 80: Ryszard Piotrowski, *The Red Apple*, bars 73-88 (source: own materials)

In part K, the vocal duet performs the chorus, while in bar 96 a modulation begins, leading to a change in key from D minor to E minor.

A musical score for part K, featuring a vocal duet and instrumental parts. The score is written for the following instruments and voices:

- ALT (Alto)
- TENOR (Tenor)
- FLET 1 (Flute 1)
- FLET 2 (Flute 2)
- KLARINET B 1 (Clarinet B 1)
- KLARINET B 2 (Clarinet B 2)
- KLARINET B 3 (Clarinet B 3)
- RG F 1 (Recorder Flute 1)
- RG F 2 (Recorder Flute 2)

The vocal parts (ALT and TENOR) perform the chorus, with lyrics: "chodź. Czer-wo-ne ja - błusz-ko". The instrumental parts (FLET 1, FLET 2, KLARINET B 1, KLARINET B 2, KLARINET B 3, RG F 1, and RG F 2) provide accompaniment. The score includes a modulation from D minor to E minor in bar 96.

Musical score for 'The Red Apple' by Ryszard Piotrowski, bars 96-98. The score is divided into two systems. The first system includes vocal parts (TENOR 1, BARYTON 2), EUPONIUM, TUBA, and TUBA BAZOMA. The second system includes GITARA AKUSTYCZNA, GITARA BAZOMA, FORTEPIAN, ANOREON 1, ANOREON 2, ANOREON 3, and SYNTH STRING'S. The music is in 2/4 time with a key signature of one sharp (F#). The vocal parts have long melodic lines with slurs. The instrumental parts feature chords and rhythmic patterns. Dynamics like *mf* and *mp* are indicated.

Drawing 81: Ryszard Piotrowski, *The Red Apple*, bars 96-98 (source: own materials)

3.8. Oberek – arrangement by Ryszard Piotrowski

Oberek - a Polish folk dance in three-time meter, characterized by mazurka rhythms. Oberek is the fastest of the three Masuria dances.

Arranged by Ryszard Piotrowski, the melody of this dance is composed for the following composition: brass band, accordion trio, acoustic guitar, piano and string's synthesizer. The piece is in the traditional $\frac{3}{4}$ time signature typical of oberek and has a fast tempo of ≈ 180 . Introduction (part marked with the letter A) and part B flats are in the key of D major.

The introduction to the piece (marked with the letter A) begins the entire instrumental composition with a rhythm typical of oberek and accents on the second and third measure. In part B, the main theme is led by the following sections: flutes, clarinets, alto saxophones, accordions and a string synthesizer. The counterpoint in part B is presented by the following sections: tenor saxophones, tenors, baritones and euphoniums. The remaining instruments create a rhythmic accompaniment.

Muz. Autor nieznany
Opr. Ryszard Piotrowski

180

SZIELEARTISTFOLNE

138

In the part marked with the letter C, the key changes from D major to B major. The main theme is presented by flutes, clarinet I and II, alto saxophone I, accordion I and II and a synthesizer. The dynamic contrasts used are also noteworthy - two measures in *mezzo forte* dynamics and another two in *piano* dynamics.

The image displays a musical score for a section of a work by Ryszard Piotrowski. The score is written for a large ensemble, including Flute 1, Flute 2, Clarinet B 1, Clarinet B 2, Clarinet B 3, Saxophone alto 1, Saxophone alto 2, Accordion 1, Accordion 2, Accordion 3, and Synth Strings. The music is in 4/4 time and features a key change from D major to B major. The dynamics are marked as mezzo forte (mf) and piano (p). The score is divided into measures, with some measures containing multiple notes and rests. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Drawing 85: Ryszard Piotrowski, *Oberek*, bars 21-28 (source: own materials)

In part E of this study, there is another key change from D major to E major. Also noteworthy are the virtuoso parts of the flute and clarinet I. Accompanying melodies appear in the parts of instruments such as clarinet II and III, the section of alto and tenor saxophones, baritones and euphonium. The remaining instruments create rhythmic accompaniment

The musical score for 'Oberek' by Ryszard Piotrowski, bars 21-34, is presented in two systems. The first system includes parts for Flute 1 and 2, Clarinet Bb 1 and 2, Saxophone Bb 1 and 2, Saxophone Alto 1 and 2, Saxophone Baritone 1 and 2, and Saxophone Bassoon. The second system includes parts for Flute 1 and 2, Trombone Bb 1 and 2, Trombone Bb 3, Piano 1, Piano 2, Piano 3, Piano Bassoon, Trumpet, Trombone, Euphonium, Tuba, Tuba Bassoon, Splash Cymbal, Tambourine, Pedal, Guitar Alto/Contralto, Guitar Bassoon, Percussion, Alto Saxophone 1, Alto Saxophone 2, and Alto Saxophone 3. The score is written in 3/4 time with a key signature of one sharp (F#).

Drawing 86: Ryszard Piotrowski, *Oberek*, bars 21-34 (source: own materials)

In part F of the arrangement, there is a return to the key that began the piece, D major. The main melody is based on woodwind instruments (flutes, clarinets), an accordion trio and a synthesizer.

Drawing 87: Ryszard Piotrowski, *Oberek*, bars 63-70 (source: own materials)

Part G is an introduction, highlighted by the characteristic rhythm of the oberek.

Drawing 88 Ryszard Piotrowski, *Oberek*, bars 71-74 (source: own materials)

In part G (starting from bar 75), the theme is presented by the following sections: flutes, clarinets, alto saxophones, accordion trio and synthesizer. The subtle main melody is kept in mezzo piano dynamics. There is a change in tone

from D major to G major. Then, from bar 83, the main theme is supported by the trumpet section. Here we observe a slight increase in dynamics from *mezzo piano* to *mezzo forte*.

The following sections are responsible for the rhythmic accompaniment: trombones, French horns, tubas, as well as a piano, an acoustic guitar and a set of percussion instruments. Also noteworthy is the counterpoint presented by the tenor and baritone saxhorns and the euphonium.

OBEREK

The musical score for 'OBEREK' is presented on 24 staves, organized into six systems of four staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system (staves 1-4) features a complex melodic line with many sixteenth and thirty-second notes, often beamed together. The second system (staves 5-8) shows a more rhythmic pattern with frequent rests and shorter note values. The third system (staves 9-12) continues the melodic development with some longer note values and ties. The fourth system (staves 13-16) introduces a new melodic line with a different rhythmic feel. The fifth system (staves 17-20) shows a return to a more complex, fast-moving melodic line. The sixth system (staves 21-24) concludes the piece with a final melodic phrase and a sustained note. The score is written in a standard musical notation style with a key signature of one sharp (F#) and a common time signature (C).

11

This image shows a page from a musical score, likely for a large ensemble or orchestra. The score is written in a standard musical notation style, featuring a key signature of one sharp (F#) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is arranged in two columns of 12 staves each. The staves are labeled with instrument abbreviations on the left side, including Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Trp.), Trombone (Tbn.), Euphonium (Eup.), Tuba (Tub.), Horn (Hr.), Violin (Vln.), Viola (Vla.), and Cello (Cel.). The score is written in a standard musical notation style with a key signature of one sharp (F#) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is arranged in two columns of 12 staves each. The staves are labeled with instrument abbreviations on the left side, including Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Trp.), Trombone (Tbn.), Euphonium (Eup.), Tuba (Tub.), Horn (Hr.), Violin (Vln.), Viola (Vla.), and Cello (Cel.).

In the H movement, the key changes from G major to E flat major. The following parts deserve attention: flutes, clarinet I and II, alto saxophone I, tenor saxhorn, accordions I and II and the synthesizer.

The author of the arrangement based the melody on triplet and eighth-note rhythms, which gives it lightness and flair, and the gradual increase in dynamics builds tension.

The image displays a musical score for a 12-piece ensemble. The instruments listed on the left are Flut 1, Flut 2, Klarinet B 1, Klarinet B 2, Klarinet B 3, Saksofon altowy 1, Tenor, Akordeon 1, Akordeon 2, Akordeon 3, and Synth Pad. The score is written in E-flat major (three flats) and 4/4 time. It features a complex rhythmic pattern based on triplets and eighth notes. Dynamic markings include *mf* (mezzo-forte) and *sf* (sforzando). The score is divided into two systems, with a section marker 'II' at the beginning of the first system. The notation includes various musical symbols such as beams, slurs, and accents to indicate the specific rhythmic and dynamic requirements.

Drawing 90: Ryszard Piotrowski, Oberek, bars 91-98 (source: own materials)

Part I ends with a transition to piano dynamics, followed by a gradual increase in dynamics (*crescendo*), slowing down (*ritenuto*) and the last part of the arrangement begins, marked with the letter J. There is a change in key from E-flat major to B-flat major, and then in bar 138 the piece ends.

Drawing 91: Ryszard Piotrowski, Oberek, bars 121-124 (source: own materials)

In my opinion, the execution and implementation of the above arrangement required great technical skills from the instrumentalists, and from the conductor, special attention to maintaining the tempo. Both of these elements had a key impact on maintaining the character of the piece.

3.9. Cyt, cyt – arrangement Szymon Gwóźdź

Autor The author of the original text is unknown, but the adaptation of the text used in this study for the performance needs of the State Folk Song and Dance Ensemble "Mazowsze" named after Tadeusz Sygietyński was performed by Mira Sygietyńska-Zimińska. The author of the music is Tadeusz Sygietyński.

In the prepared artistic work, the song is performed by a vocal group and a brass band accompanied by an accordion. The introduction to the piece (bars 1-9) is in the style of slow waltz in 3/4 time, tempo = 110 and key E flat major.

CYT, CYT
partytura na orkiestrę
DZIEŁO ARTYSTYCZNE

Muz. T. Sygietyński
Opc. Szymon Gwóźdź

Slow Waltz ♩ = 110 Waltz ♩ = 155

Sopran 1

Sopran 2

Flut 1

Flut 2

Klarinet B 1

Klarinet B 2

Saksofon altowy 1

Saksofon altowy 2

Saksofon tenorowy 1

Saksofon tenorowy 2

Róg F 1

Róg F 2

Trąbka B 1

Trąbka B 2

Puzon 1

Puzon 2

Puzon 3

Baryton 1

Baryton 2

Eufonium

Akordeon

Tuba

Gitara basowa

Żeton perkusyjny

Drawing 92: Szymon Gwóźdź, *Cyt, cyt*, bars 1-13 (source: own materials)

The introduction to the piece is based on solo parts of the flute and soprano saxophone. In turn, the harmonic basis is formed by sections of clarinets, alto saxophones and accordion.

Slow Waltz ♩ = 110

Drawing 93: Szymon Gwóźdź, Cyt, cyt, bars 1-9 (source: own materials)

In bar 10 of the arrangement, the tempo changes to =155. Bars 10-14 are an introduction to the main theme performed by the trumpet I and the accordion. The harmonic basis is formed by the bass guitar and tubas.

Drawing 94: Szymon Gwóźdź, *Cyt, cyt*, bars 10-14 (source: own materials)

From bar 15, a vocal duet begins its part (main theme), supported by flute and clarinet sections in *mezzo piano* dynamics.

Drawing 95: Szymon Gwóźdź, *Cyt, cyt*, bars 15-22 (source: own materials)

Starting from bar 23, the main theme is supported by saxophone sections in *mezzo forte* dynamics.



Drawing 96: Szymon Gwóźdz, Cyt, cyt, bars 23-31 (source: own materials)

At the beginning of bar 31, the main theme is still conducted by the vocal ensemble supported by the trumpet I and French horn parts I.



Drawing 97: Szymon Gwóźdz, Cyt, cyt, bars 32-38 (source: own materials)

Starting from bar 39, the harmonic base is formed by the trombones, baritones and euphonium sections.



Drawing 98: Szymon Gwóźdz, Cyt, cyt, bars 39-47 (source: own materials)

The chorus of the folk song begins from the part marked with number 3 (bar 48). The main theme is led by a vocal ensemble, supported by a section of saxophones and an accordion in *piano* dynamics. Brass instruments provide the accompaniment.

4 Cyt, cyt

3

The musical score is for a piece titled "Cyt, cyt". It begins at bar 48, marked with a circled number 3. The score is written for a vocal ensemble and instrumental accompaniment. The vocal line includes lyrics in Polish. The instrumental parts include saxophones, accordion, and brass. The music is in 2/4 time and starts with a key signature of one flat. The score is divided into three systems. The first system contains bars 48-53, the second system contains bars 54-59, and the third system contains bars 60-63. The score ends with a first volta and a repetition sign.

Drawing 99: Szymon Gwóźdź, *Cyt, cyt*, bars 48-63 (source: own materials)

The entire part marked with number 3 ends with the first *volta* and *repetition*. There is a repetition from the part marked with number 1, which ends with *volta* number 2.

In measure number 81, the part number 4 begins, in which the time signature changes from $\frac{3}{4}$ to $\frac{4}{4}$ and the tempo significantly accelerates (at = 155).

In this part, the author of the study also introduced a key change from C minor to F sharp major.

6 Cyt, cyt

♩ = 155

The musical score is for a piece titled 'Cyt, cyt', starting at measure 81. It is a full orchestral score with 20 staves. The instruments listed are: Flute 1 (Spc. 1), Flute 2 (Spc. 2), Piccolo 1 (Pl. 1), Piccolo 2 (Pl. 2), Clarinet in B-flat 1 (Kl. B. 1), Clarinet in B-flat 2 (Kl. B. 2), Saxophone Alto 1 (Saks. Alt. 1), Saxophone Alto 2 (Saks. Alt. 2), Saxophone Tenor 1 (Saks. Tenor. 1), Saxophone Tenor 2 (Saks. Tenor. 2), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Bassoon 1 (Tb. B. 1), Bassoon 2 (Tb. B. 2), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), Baritone Saxophone 1 (Bar. 1), Baritone Saxophone 2 (Bar. 2), and Euphonium (Euf.). The tempo is marked as 155 beats per minute. The key signature changes from C minor to F sharp major at the beginning of the section. The time signature changes from 3/4 to 4/4 at the start of measure 81.



Drawing 100: Szymon Gwóźdź, Cyt, cyt, bars 81-88 (source: own materials)

In the part marked with number 5, the author of the study used another key change from F sharp major to B major. There is also a change in dynamics from *forte* to *mezzo forte*.

5

Spr. 1
Hej ha nie wie le bę dzie we woi we se le Hej ha we se le za trzy cze ry nie dzie le

Spr. 2
Hej ha nie wie le bę dzie we woi we se le Hej ha we se le za trzy cze ry nie dzie le

Fl. 1
mf

Fl. 2
mf

Kl. B 1
mf

Kl. B 2
mf

Drawing 101: Szymon Gwóźdź, Cyt, cyt, bars 89-92 (source: own materials)

In the part marked with number 6, modulation is used once again - from the key of B major to the key of E-flat major. There is also a change in dynamics from *mezzo forte* to *forte fortissimo*. The entire arrangement is completed to its fullest extent in measure 97.

156

Baryton 1

Baryton 2

Eufonium

Akordeon

Tuba

Gitara basowa

Zestaw perkusyjny

Drawing 102: Szymon Gwóźdź, Cyt, cyt, bars 93-97 (source: own materials)

The arrangement of the folk song "Cyt cyt" for a brass band and a folk band is an interesting combination of traditional folk music with the sound of a modern brass band. This song has a characteristic rhythm and melody, which were perfectly used in the arrangement for both musical groups.

Working on this piece required understanding the specificity of folk music and the ability to adapt it to the needs of a brass band and a folk band. It was important to maintain the authentic sound and character of the songs, while allowing for innovative interpretations.

3.10. Oh, play music for me – arrangement Szymon Piotrowski

The folk song Oh play me music probably comes from *Silesia*. The author of the lyrics and music is unknown. The song was popularized by the band *Rokiczanka*³⁹, who performed and immortalized it on the released CD entitled *Oj zagraj mi muzyko*. In the original version, the song is performed in 2/4 time in a polka rhythm.

In Szymon Piotrowski's version, the piece is also set in the double meter *alla breve* and has a *Latin American* rhythm *samba*⁴⁰.

³⁹ Source: <https://rokiczanka.pl/> - 20.02.2024, time 10.15

⁴⁰ **Samba** – Brazilian dance. It probably comes from the "circle" dance of the African Bantu people, because tournament samba is danced "in a circle".

OJ, ZAGRAJ MI MUZYKO

Partytura na orkiestrę

Muz. Autor nieznany

Opr. Szymon Piotrowski

DZIEŁO ARTYSTYCZNE

The musical score is a full orchestral arrangement of the piece 'Oj, zagraj mi muzyko'. It is written for a large ensemble, including woodwinds, brass, strings, and percussion. The score is in 4/4 time and features a key signature of one flat. A rehearsal mark 'A' is placed at the beginning of the second system. The score is marked with 'MIDI 4.0.0' and '© 2021'.

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Drawing 103: Szymon Piotrowski, Oh, play music for me, bars 1-10 (source: own materials)

The introduction to the piece is based on the solo part of the flute and clarinet in unison, and from bar 5 on the double parts of flute I and flute II at *intervals of minor and major thirds*. Solo voices are accompanied by percussion instruments such as *shaker, cabasa, claves, conga*, which create a characteristic samba rhythm.

The musical score for Samba (bars 1-10) is written in 2/4 time with a tempo of 200. The key signature has one flat (Bb). The score includes parts for Flute I, Flute II, Bb Clarinet, and Percussion (Shaker/Cabasa and Claves). The flute parts play a melodic line in unison, while the clarinet and percussion provide harmonic and rhythmic support.

Drawing 104: Szymon Piotrowski, *Oh, play music for me*, bars 1-10 (source: own materials)

Part A is a continuation of the introduction. The main melody is played by flute I, flute II, clarinet and accordions I and II. In this part, the alto saxophone I, French horns, baritones and euphonium also begin their parts, creating a rhythmic *counterpoint* to the main melody performed by the flutes and clarinets. The synthesizer, accordion III and clarinets II and III perform longer rhythmic values that create the harmonic basis. The electric guitar, on the other hand, has chords and annotations such as *samba feeling* (implement samba style) and *clean guitar* (pure guitar, without additional effects).

The musical score for Part A (bars 1-10) is written in 2/4 time. The key signature has one flat (Bb). The score includes parts for Flute I, Flute II, Bb Clarinet, E-Alt Saxophone I, Bb Tenor Saxophone I, Baritone Saxophone, French Horn I, Baritone I, and Euphonium. The flute parts play a melodic line in unison, while the other instruments provide harmonic and rhythmic support.



Drawing 105: Szymon Piotrowski, *Oh, play music for me*, bars 9-16 (source: own materials)

In part B there is increased activity of wind instruments. The part of the saxophone section deserves special attention, as it requires special technical skills from the instrumentalists. The remaining instruments create a rhythmic contrast in relation to the melody performed by the saxophone sections.

Drawing 106: Szymon Piotrowski, *Oh, play music for me*, bars 16-24 (source: own materials)

Part C is the first verse performed by the vocal ensemble. There is a reduction in the activity of wind instruments, which are limited to response and contrast to the vocal part.



Drawing 107: Szymon Piotrowski, *Oh, play music for me*, bars 25-30 (source: own materials)

The accompaniment is based on rhythmic instruments, piano, electric guitar, synthesizer and accordion trio.



Drawing 108: Szymon Piotrowski, *Oh, play music for me*, bars 25-37 (source: own materials)

In part D, the wind instruments become more and more active. The arranger assigned a very important role to the saxophone section, entrusting them with parts that were very demanding in terms of performance.

Baritones and euphoniums create a harmonic basis based on long notes and rhythmic values of whole notes and half notes. The flute, clarinet, trumpet and trombone sections create *counterpoint* to the part played by the saxophone section.

Drawing 109: Szymon Piotrowski, *Oh, play music for me*, bars 31-39 (source: own materials)

Part E is the chorus of a folk song *Oh, play music for me*. In this part, the arranger still gives the leading role to the saxophone section. The vocal part also deserves special attention, as it is characterized by numerous *syncopations* and shifts of accents. This phenomenon did not occur in the original arrangements of the song in question.

Drawing 110: Szymon Piotrowski, *Oh, play music for me*, bars 31-39 (source: own materials)

The fragment marked with the letters G and H is the orchestra solo. The main theme, based on the melody of the chorus, is highlighted by sections of flutes, saxophones and an accordion trio. Everything from the letter A to H is repeated twice.



Drawing 111: Szymon Piotrowski, *Oh, play music for me*, bars 64-71 (source: own materials)

In the part marked with the letter K, the key changes from C major to D major. The main melody is led by the first flute and the first clarinet. The characteristic rhythmic *groove* of the samba is played by a piano, and the individual percussion instruments have the annotation *fill in solo* in their voices, which means an improvised *solo* part.

A musical score for four instruments: Flute 1, Bb Clarinet, Piano, and Percussion 1 & 2. The score is marked with a box containing the letter 'K', indicating a key change to D major. The Flute 1 and Bb Clarinet parts play a melodic line with slurs. The Piano part provides a steady rhythmic accompaniment. The Percussion parts (1 and 2) have a 'fill in solo' annotation, indicating improvised solo passages. The score is written in treble clef with a key signature of two sharps (D major).

Drawing 112: Szymon Piotrowski, *Oh, play music for me*, bars 87-94 (source: own materials)

The parts marked with the letters L and M are a continuation of the orchestra's solo. In part N, the vocal ensemble again plays its part to the melody of the chorus. In parts P and Q there is another orchestral solo (also to the melody of the chorus) performed by the flute, clarinet and accordion sections. This fragment leads to the ending of the song.

In my opinion, working on the performance of *Oh, play me music*, arranged by Szymon Piotrowski, requires knowledge of traditional performance techniques, as well as the ability to experiment with sounds and arrangements. It is also important to preserve the true character of the folk song, while being open to new interpretation possibilities.

3.11. Don't walk around the rose – arrangement Szymon Gwóźdź

The folk song *Don't Walk Near the Rose* probably comes from Silesia. The original musical notation was immortalized by the *Silesian Digital Library*. The attached document contains a handwritten score and text from 1955. According to the attached document, the piece is in 2/4 time - similarly to Szymon Gwoźdź arrangement, which will be the subject of the following analysis.

[illegible]

Drawing 113: Score and text of the folk song Don't Walk Near the Rose⁴¹

⁴¹ Source: <https://www.sbc.org.pl/dlibra/publication/edition/427452?id=427452> – 6.09.2023 r. time 8.30

The folk song *Don't walk near the rose*, arranged by Szymon Gwóźdź, has a 2/4 time signature and the key of E-flat major.

Partytura

Nie chodź koło róży

Mel. Ludowa
arr. Sz. Gwóźdź

The image shows a musical score for the song "Nie chodź koło róży" (Don't walk near the rose). The score is written for a full band and includes parts for Voice, Saxophone, Trumpet, Trombone, Piano, and Bass. The key signature is one flat (B-flat major/E-flat major) and the time signature is 2/4. The score is arranged by Szymon Gwóźdź. The title "Nie chodź koło róży" is prominently displayed in the center. The score is divided into two systems, with the first system starting at measure 1 and the second system starting at measure 11. The score includes various musical notations such as notes, rests, and dynamic markings.

11.2022

Drawing 114: Szymon Gwóźdź, *Don't walk near the rose*, bars 1-15 (source: own materials)

The first 16 bars refer in their character to the original. The solo part is performed here by clarinet I and trumpet I. The accompaniment is made up of sections of horns, trombones, baritones, and euphonium, and the harmonic basis is provided by the tuba section.



Drawing 115: Szymon Gwóźdź, *Don't walk near the rose*, bars 1-15 (source: own materials)

With the beginning of bar 16, the Latin part begins. The bass guitar part is noteworthy, as it follows the syncopated rhythm typical of this type of music.



Drawing 116: Szymon Gwóźdź, *Don't walk near the rose*, bars 16-19 (source: own materials)

In the part marked with the number 1, the vocal group begins its part, performing the melody in *unison*. The bass guitar continues to perform a *syncopated rhythm*. In this part, the piano and acoustic guitar join, which in their parts have chords to perform and a performance annotation in English - *easy long note salsa accompaniment*, which means a calm accompaniment in the style of *salsa* with long-held chords.

In measure 35, the drum set begins its part from the pre-measure, taking into account the arranger's annotation *fill (with feeling)*.



Drawing 117: Szymon Gwóźdź, *Don't walk near the rose*, bars 16-19 (source: own materials)

At the beginning of the part marked with the number 2, the following sections begin their parts: tenor saxophones, French horns, trombones, baritones and euphonium. They follow the same rhythmic pattern in *piano* dynamics, through *crescendo* to *mezzo forte* dynamics, *decrescendo* and again to *piano* dynamics.

Drawing 118: Szymon Gwóźdź, *Don't walk near the rose*, bars 36-51 (source: own materials)

Noteworthy in this fragment are the flute and clarinet parts, which double the main theme performed by the vocal ensemble.



Drawing 119: Szymon Gwóźdź, *Don't walk near the rose*, bars 36-51 (source: own materials)

The fragment marked with the number 3 is the next verse performed by the vocal group. The rhythmic accompaniment is provided by the following sections: tenor saxophones, French horns, trombones, baritones and euphonium. In this part, a very interesting part, typical of arrangements of *Latin* music, is played by the piano, in whose part the arranger used the term *play in four octaves - booth hands*.



Picture 120: Szymon Gwóźdź, *Don't walk near the rose*, bars 52-67 (source: own materials)

The part marked with number 4 is the orchestra solo. The main melody in *Latin* style is performed by the following sections: flutes, clarinets and trumpets.



Drawing 121: Szymon Gwóźdź, *Don't walk near the rose*, bars 68-83 (source: own materials)

There is also a response from the saxophones, French horns, trombones, baritones and euphonium sections (bars 71 - 80).

Drawing 122: Szymon Gwóźdź, *Don't walk near the rose*, bars 71-80 (source: own materials)

In the part marked with the number 5, there is another verse performed by the vocal ensemble. Sections of woodwind instruments (flutes I and II, clarinet I-III) create an accompanying melody for the vocal part.

Drawing 123: Szymon Gwóźdź, *Don't walk near the rose*, bars 84-92 (source: own materials)

From bar 92, the saxophone section takes over the role of counterpoint. The melody and rhythm are still in the *Latin* style. The fragment is performed entirely in *mezzo forte* dynamics.



Drawing124: Szymon Gwóźdź, *Don't walk near the rose*, bars 92-99 (source: own materials)

In bars 92-99, the trumpet section plays a contrasting role in response to the part played by the saxophone section.



Drawing125: Szymon Gwóźdź, *Don't walk near the rose*, bars 92-99 (source: own materials)

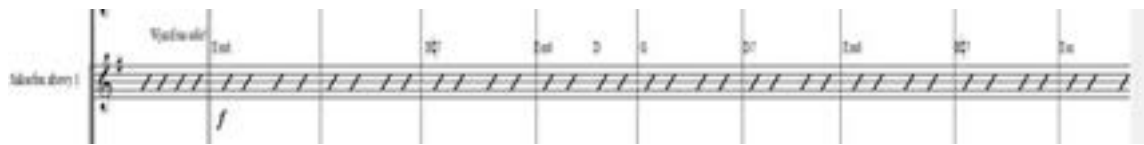
Part number 6 is another verse performed by the vocal group. The *counterpoint* parts are conducted by flutes and clarinets in correspondence with the saxophone and trumpet sections.





Drawing 126: Szymon Gwóźdź, *Don't walk near the rose*, bars 100-115 (source: own materials)

In part number 7, the alto saxophone solo begins by improvising to the given *harmonic chords*. Before this part, the performer is informed about *entering the solo*, which means performing a glissando from the pre-measure.



Drawing 127: Szymon Gwóźdź, *Don't walk near the rose*, bars 115-124 (source: own materials)

The harmonic and rhythmic basis is: piano, tubas, bass guitar, acoustic guitar, drum set and percussion instruments.



Drawing 130: Szymon Gwóźdź, *Don't walk near the rose*, bars 115-124 (source: own materials)

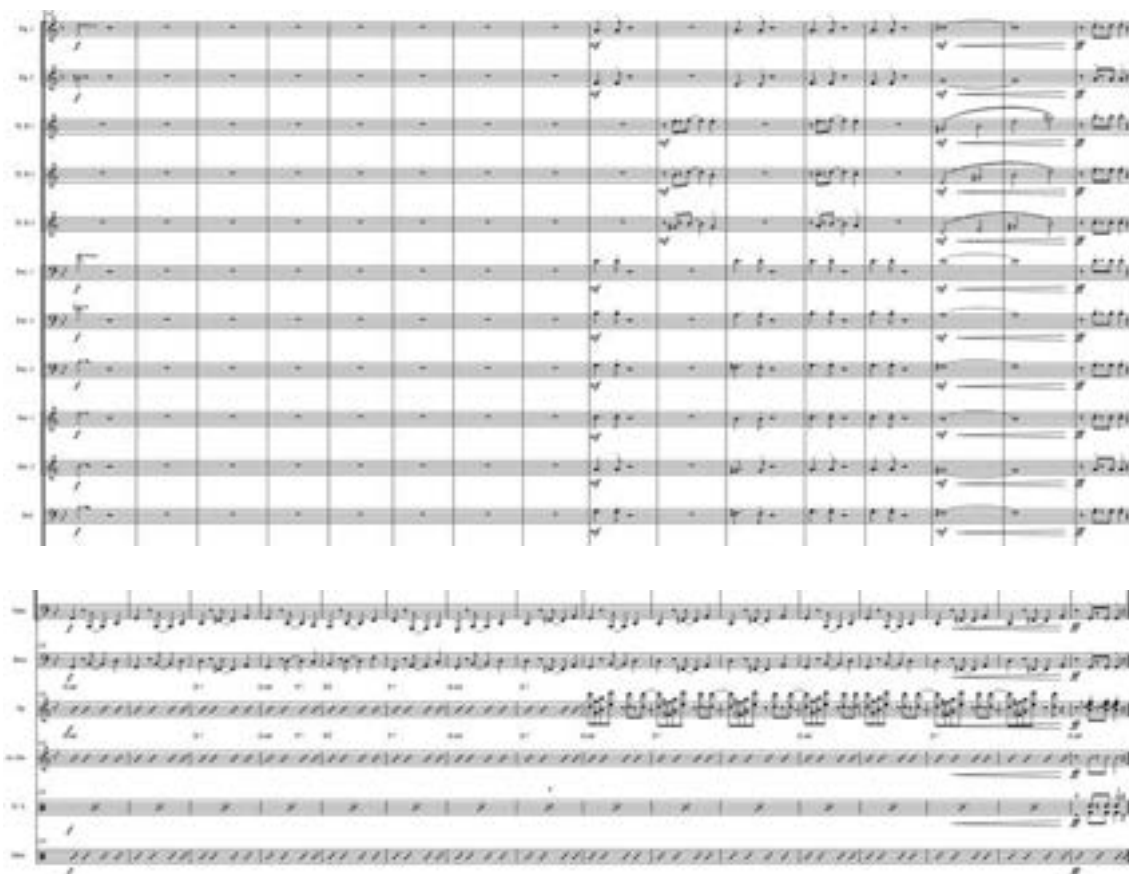
The fragment marked with the number 8 is the penultimate verse performed by the vocal ensemble. In order to gradually build tension and dynamics, the role of wind instruments is initially limited. Starting from bar 140, their activity increases.



Drawing 131: Szymon Gwóźdź, *Don't walk near the rose*, bars 132-147 (source: own materials)

The part marked with number 9 is the last part of this study. The vocal group sings the last verse of the song. The flute and clarinet sections perform counterpoint based on longer rhythmic values, such as whole and half notes. In the middle of this fragment, from bar 156, subsequent sections of instruments begin their parts, starting from the *mezzo forte* dynamics, through the *crescendo* in bars 162-163 to the *forte fortissimo* dynamics in bar 164, which ends the piece.





Drawing 130: Szymon Gwóźdź, *Don't walk near the rose*, bars 148-164 (source: own materials)

In the implementation of this study, it is important to highlight emotions and sensitivity and emphasize the emotional charge of this song. To achieve this goal, the performer should take care of the appropriate interpretation of the content and a unique way of presenting the melody.

3.12. I would marry beggar – arrangement Szymon Piotrowski

The original version of the song *I Would Marry beggar* is performed by the Mazowsze State Folk Song and Dance Ensemble. Tadeusz Sygietyński. This piece was published in 1965 on the album entitled: The Polish Song and Dance Ensemble Vol. 3.

In the original version, the song is vocal and instrumental in 2/4 time.



Drawing131 Original recording of the folk song I'd Marry a Grandpa (source: own materials)

The song arranged by Szymon Piotrowski, like the original version, has been preserved in a vocal-instrumental form. The vocal part is performed by a folk band, accompanied by: a brass band, an accordion trio, an electric guitar, a piano and a string's synthesizer.

The song is stylistic *modern folk*⁴², a combination of modern forms with folk music.

Noteworthy are the frequent changes in time signature from 4/4 to 2/4 and 5/4, i.e. successive polymetry. Such an innovation in arrangement required great concentration of the conductor and performers, because the orchestra had not previously performed compositions of such difficulty.

Part A of the study is an instrumental introduction performed by the orchestra and accompanying instruments.

⁴² Source: https://en.wikipedia.org/wiki/Contemporary_folk_music - 6.08.2024, time 15.30

WYSZŁABYM ZA DZIADA

Partytura na orkiestrę
DZIEŁO ARTYSTYCZNE

Muz. Autor nieznany
Opr. Szymon Piotrowski

Andante 1/4 = 60

A

Allegretto

© S. Piotrowski 2013

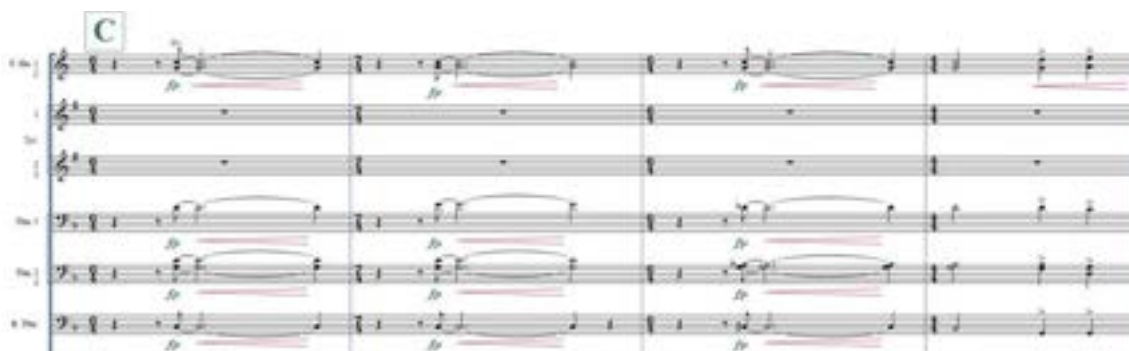
Drawing 132: Szymon Piotrowski, *I would marry beggar*, bars 1-6 (source: own materials)

Począwszy od części oznaczonej literą B swoją partię wokalną rozpoczyna solistka.



Drawing 133: Szymon Piotrowski, *I would marry beggar*, bars 1-6 (source: own materials)

The chorus begins in the part marked with the letter C. Noteworthy are the frequent changes in time signatures 6/4, 7/4, 6/4 to 4/4, which is another example of *successive polymetry*. The author of the study also proposed very interesting parts for the French horn and trombones, helping to build tension. The author of the arrangement used *forte-piano* and *crescendo* dynamics here.



Drawing 134: Szymon Piotrowski, *I would marry beggar*, bars 15-18 (source: own materials)

A very important and at the same time very difficult performance element is the polyrhythm used in this study, i.e. simultaneous performance in different voices, compositions of courses with contrasting rhythmic structure.



Drawing 135 Szymon Piotrowski, *I would marry beggar*, bars 17-22 (source: own materials)

In the case of a vocal ensemble, performance issues concern primarily the complicated rhythmic divisions occurring in the arrangement. The arrangement is characterized by a rich and multi-layered rhythmic structure that requires precision from the performers. It is important that all band members are aware of the rhythmic structure of the song and are able to maintain the tempo and rhythmic divisions together.



Drawing 136 Szymon Piotrowski, *I would marry beggar*, bars 11-22 (source: own materials)

Therefore, in order to prepare for the project, the vocal group had to allocate an appropriate amount of time for joint rehearsals, during which they worked on the proper performance of the piece, taking into account both technical aspects and and emotional.

I believe that the frequently changing time signature and dynamics require full concentration from the performers and high conducting skills from the bandmaster. The variable meter of the composition, however, determines the extraordinary musical content that has been composed.

SUMMARY

This work is devoted to performance issues in the author's orchestral arrangements of selected Polish folk songs. It was created based on the idea of giving folk songs a new, contemporary dimension that brings unique artistic values. It may be a source of valuable information regarding performance issues for many similar bands identifying their artistic activities within the instrumental formations performing in brass bands.

The work has a separate introduction, conclusion and three chapters, each of which contains from two to five subsections. They exhaust the topic of the work in detail and discuss individual spheres of experience covered by the issue.

The introduction emphasizes the importance of the topic and introduces the sphere of considerations that determine the achievement of the goal of the work. It raises questions and theses, evidence for which is presented and explained in the subsequent parts of the study.

The first chapter covers the origins and development of amateur brass bands based on selected literature. In the first subchapter, the author provides a detailed description of amateur brass bands in the Greater Poland Voivodeship in the years 2000-2022, and in the second subchapter the history of the creation and activities of the Kramska Brass Band is presented.

The second chapter of the dissertation was devoted to aspects of the implementation of a musical work. In the first subchapter, the author of the dissertation describes the composition of the orchestra, the musical equipment at its disposal and raises the issue of the performers' skills. In the following subchapters, the author describes the selection of the repertoire, presents its list and the organizational assumptions of the Kramska Brass Band. In subchapter four, the issue of psychophysical preparation of performers is also discussed, and in subchapter five, the author of the dissertation presents a contemporary view on the adaptation of folk songs and music into various vocal and vocal-instrumental forms.

The last, third chapter of this study refers to the formal analysis of selected Polish folk songs. It presents in detail the stylistic changes used in the songs selected for the project and characterizes the selected songs as culture-forming material, enabling

artistic innovation. This chapter touched upon problems related to performance and the musicians' technical capabilities in terms of intonation and sound shaping skills, but also conducting techniques which, if properly read by the performers, could contribute to the most precise interpretation of the work.

At the end of the dissertation, the developed materials were summarized, taking into account all the issues assumed and discussed in the work. Generalizations have been put forward that provide an answer to the thesis put forward in the introduction.

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