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Reflection on the Lyrics of the Sung Poetry in Its Vocal-Instrumental Layer on the Example of Selected Pod Budą's Works

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Abstract

The subject of this article is the analysis of the selected songs—classified as ballads—of the band Pod Budą from Kraków, which purpose is to prove the thesis that the most important song codes in sung poetry are located in lyrics. This thesis is argued by the fact that vocal-instrumental parts of the work underline the importance of lyrics through suitably shaped components of a musical work. Lyrics in sung poetry emphasize therefore: agogic and melodic accents when singing in both high and low volume, and in the instrumental part, apart from the specific dynamics, also tempo. Certain musical technique also helps to trigger the imagination of the recipient as, while listening to the song, the audience can see what the vocalist sings about, that is the space and the situations in which a character of the song is located.

Keywords

Pod Budą's works, sung poetry, vocal-instrumental music, contemporary song, lyrics

Song is a three-code transfer—at the same time it uses word, music and interpretation. Simultaneously, it is oriented towards the recipient-listener, to whom it forwards the given meaning in order to provoke the emotional reaction.¹ The shape of the meaning of a song and the type of the forwarded emotions depend on the genre, namely which code is in the foreground.²

The popular song is characterised by the attractiveness of music, and, as Joanna Maleszyńska writes, “the selectivity of the issues, meaning the inclination towards concerning the general problems in the text, referring to all people without regard to the age and culture”.³ Such features of the codes indicate their equivalence. On the contrary, literary song is, according to Andrzej Sikorowski, “«an illustrated by music»,⁴ narrated story about human feelings and world with—better or worse—conclusion”.⁵ The addition to the definition can be the thesis made by Stanisław Olędzki—originally

- 1 Vide: B. Serwatka, *Uwodzicielska (zwodnicza?) moc piosenki*, <http://fragile.net.pl/home/uwodzicielska-zwodnicza-moc-piosenki/> [accessed: 14.11.2017]; M. Traczyk, *Poezja w piosence. Od Tuwima do Świetlickiego*, Poznań 2009, p. 22.
- 2 Vide: J. Poprawa, *Porozmawiajmy o słowie w piosence*, <https://www.strefapiosenki.pl/aktualnosci/item/135-porozmawiajmy-o-slowie-w-piosence> [accessed: 14.11.2017].
- 3 Orig. “wybiórczość problemowa tj. skłonność do poruszania w tekstach problemów ogólnych, dotyczących wszystkich ludzi bez względu na wiek i kulturę”. J. Maleszyńska, *O pocieszeniu, jakie daje piosenka*, www.edupress.pl/download/gfx/edupress/pl/defaultopisy/253/1/1/2239.pdf [accessed: 14.11.2017].
- 4 All underlined words in the text come from the author unless otherwise specified.
- 5 Orig. “«zilustrowana muzyką», opowiedziana i z lepszym lub gorszym skutkiem spuentowana historia o ludzkich uczuciach i świecie”. Vide: [without author], *Piosenki inteligentów*, “Sukces” 1.01.2008; A. Halber, *Jak powstają przeboje. Kraków Piwna 7*, “Angora” 2011, No. 44, p. 49; J. Armata, *Świat w zupełnie innym stylu, czyli 30 lat grupy Pod Budą*, “Gazeta Wyborcza” 19.10.2007. All press materials cited in the article have been taken from the websites: of the band Pod Budą (http://podbuda.pl/p.php?zaw=komponenty&id_kom=prasa [accessed: 4.11.2017]) and Andrzej Sikorowski (<http://andrzejsikorowski.pl/media/> [accessed: 04.11.2017]). Bibliographical addresses are given based on the information about articles on the websites (they are not always complete). It should be mentioned that topical sources which are discussed are not accessible online, so there have been attached to this article as the annex. About definition of the song according to Sikorowski see also: A. Sikorowski, *W teatrze codzienności*, interview conducted by M. Kania, B. Ochoński, as cited in: P. Sobczak, *Tekst piosenki jako dzieło literackie – dzieło literackie jako tekst piosenki. Zarys problematyki, przykłady realizacji*, “Folia Litteraria Polonica” 2012, No. 2, p. 137.

referring to opera, but also adapted to literary song—who thinks that “music—not word—can be understood in the descriptive way, as it describes e.g. the feelings of the characters of the drama, situations in which they appear, circumstances, scenery etc.”⁶

From both statements it can be concluded that—as Piotr Sobczak claims—in literary song the text dominates over the remaining codes (music and interpretation), the task of which is to strengthen the expression of the text,⁷ what means that text, like poetry, is mirrored in the musical layer of the work.⁸ Bohdan Pocij calls this phenomenon “the extension of the poetic word in the instrumental parts”⁹ of the work, although this regularity can be also noticed in vocal parts.

In the following article, this feature of the literary song has been characterised. Preparing subjective (because created only based on the audio recordings) analysis of agogic, dynamics and

6 Orig. “muzykę – nie słowo – rozumieć można na sposób opisowy, wszak opisuje ona np. uczucia osób dramatu, sytuacje, w jakich się znajdują, okoliczności, scenerię itd.” S. Ołędzki, *Wykład 4. Jak rozumiemy muzykę*, http://www.muzykalia.edu.pl/index.php?option=com_content&view=article&id=105:wyklad-4-jak-rozumiemy-muzyke&catid=17&Itemid=112 [accessed: 1.01.2017]. In the case of literary song we should use the term characters of the song instead of “characters of the drama”.

7 P. Sobczak, *op. cit.*, pp. 133–134. Citation slightly changed—A.B.

8 The text, which can be perceived by the listener on the two layers characteristic for lyrics: “from the inside” (when as the result of experiencing events or emotions, which are similar to the presented in the work, he or she identifies with the character) or “from the outside” (when he or she only imagines the character who experiences given situations and states). *Vide*: M. Budd, *Muzyka i emocje. Wybrane teorie filozoficzne*, trans. into Polish by R. Kasperowicz, Gdańsk 2014, p. 206. *Vide also*: Z. Lissa, *O specyficie muzyki*, Kraków 1953, p. 37. Compare: P. Derlatka, *Poeci piosenki 1956–1989. Agnieszka Osiecka, Jeremi Przybora, Wojciech Młynarski i Jonasz Kofta*, Poznań 2012, pp. 14, 22; M. Muzyka, *Wokół piosenki literackiej: próba definicji, podział gatunkowy i miejsce polskiej piosenki w kulturze (pomiędzy kulturą popularną a wysoką)*, <http://spiewajmypoecie.blog.pl/files/2014/06/Praca-piosenka-literacka.pdf> [accessed: 14.11.2017].

9 Orig. “przedłużenia się słowa poetyckiego w partiach instrumentalnych” B. Pocij, *Ballada*, <http://meakultura.pl/drukarka/555> [accessed: 1.01.2017]. The phenomenon described by the cited researcher appears also in the vocal layer of the literary song, what results from the fact that the way of singing words is motivated by their content, similarly to the method of playing the guitar of the keyboard instrument. Therefore, the voice is treated as a natural wind instrument (*vide*: *Głos*, [in:] J. Jusiak, *Glosariusz muzyczny*, <https://www.noexperiencenecessarybook.com/nEWoa/glosariusz-muzyczny.html> [accessed: 01.01.2017]).

articulation of both sung and played sound in the chosen songs of the group Pod Budą, it has been shown that the analysed elements are the illustrations of the content presented in the songs, and also influence the reception of these stories, referring to everyday life.

Musicians of Pod Budą¹⁰ “describe” these stories on stage since 1969, as then, initiated by Bohdan Smoleń, in the students’ club Buda in Kraków the cabaret was created, from which the artists took the name and the integral part of which they consisted at the beginning, performing as its musical group. The year 1977, when the group appeared at the festival Fama, winning the award for performing *Ballada o ciotce Matyldzie*, *Ballada o walizce* and *Blues o starych sąsiadach*, is considered as the beginning of the individual activity of the group, during which their members took part in numerous festivals, among others in National Festival of Polish Song in Opole, where in 1979 they were distinguished by the jury in the plebiscite of the Studio Gama for *Bardzo smutna piosenka retro*.¹¹ At first, the group consisted of Krzysztof Gawlik (violin), Jan Hnatowicz (guitar), Chariklia Moutsou (vocals), Andrzej Sikorowski (vocals, guitar, mandolin), Anna Treter (vocals) and Andrzej Żurek (bass guitar). Since 1992 the group comprises: Andrzej Sikorowski, Anna Treter, Andrzej Żurek and Marek Tomczyk (guitar).¹² In 2001 on the phonographic market the album *Razem* was

10 Information about the history of the band in this paragraph comes from the following press materials: [without author], *Kap, kap, płyną łzy...*, “Gazeta Krakowska” 14.09.2007; T. Będkowska, *Wspólnota „Pod Budą”*, “Kraków” 1.10.2007; J. Armata, *Świat w zupełnie innym stylu, czyli 30 lat grupy Pod Budą*, “Gazeta Wyborcza” 19.10.2007; J. Szymczyk, *Mały teatr codzienności*, “Dziennik Wschodni” 20.04.2007 (vide: annex of this article). Vide also: A. Domagalski, L. Kwiatkowski, *Kabaret w Polsce 1950–2000*, Kraków 2015, pp. 147–148.

11 This probably most famous song of the band was written as a pastiche of banal hits, and during the festival it was seen of one of them; nevertheless the fact that Opole audience, without noticing the parody, reacted enthusiastically, helped to both award the band and propose them to perform during the premieres of KPPP (with already mentioned *Ballada o ciotce Matyldzie*). Vide: J. Cieślak, *Konferansjer zaprawiony w gadaniu*, “Rzeczpospolita. Dodatek TeleRzeczpospolita” 13.06.2008; T. Mucha, *Zespół retro*, “Echo Miasta Kraków” 13.09.2007 (both sources in the annex of this article).

12 Vide: R. Wolański, *Leksykon polskiej muzyki rozrywkowej*, Warszawa 1995, pp. 163–164.

released—the last one consisting of the new repertoire,¹³ at the same time closing the collection of over one hundred songs of the group about everyday life; the group that can be called as “bard band”.¹⁴

Andrzej Sikorowski, the author of the majority of the works that comprise the repertoire of Pod Budą,¹⁵ created the songs which are “poetical in terms of text, the lyricism of which is built on rejecting the political engagement”.¹⁶ Their musical layer, on the other hand, has a character of a ballad, what is confirmed by “quite modest accompaniment”.¹⁷ Among the songs of Pod Budą there are works for the voice and acoustic guitar and the ones in which the singer is accompanied by more instruments, “not increasing, however, the level of the sophistication of the

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- 13 After 2001 only recordings consisting of songs known to the listeners were released: *Naftalinowy świat* (recording of the concert, which took place in 2005 in the Witold Lutosławski Concert Studio of Polish Radio), *Pod Budą. Antologia* (Pomaton Music Poland, Warszawa 2007) or the collections of songs: *Kraków, Piwna 7 / Od tamtej chwili*: two-CD recording from the series *Złota Kolekcja* (Pomaton 2014) and the recording prepared for the jubilee of 40 years of the existence of the group, which took place last year (*40 lat Pod Budą*, Pomaton 2017). The lack of new songs in the repertoire of Pod Budą results from the fact that both Anna Treter and Andrzej Sikorowski since over ten years have been engaged in independent, own musical projects. *Vide: Dyskografia Andrzeja Sikorowskiego. Albumy z córką Mają*, <http://andrzej Sikorowski.pl/dyskografia/albumy-z-corka-maja/> [accessed: 03.02.2018] and *Dyskografia*, [<http://annatreter.pl/dyskografia.html>] [accessed: 03.02.2018].
- 14 *Vide: K. Dźwinel, Piosenka bardowska w perspektywie metodologicznej – seria pytań wyjściowych i kilku hipotez* [in:] *Nowe słowa w piosence. Źródła. Rozlewiska*, M. Budzyńska-Łazarewicz, K. Gajda (eds.), Poznań 2017, p. 49.
- 15 For Sikorowski’s output the researchers use the terms suggesting that the artist can be called as bard. *Vide: J. Poprawa, op. cit.*; K. Gozdowski, *O Kaczmarskim innym razem* [in:] *Zostały jeszcze pieśni... Jacek Kaczmarski wobec tradycji*, K. Gajda, M. Traczyk (eds.), Kraków 2010, p. 26; K. Gozdowski, *Piosenka, piosenka jak ta prostytutka*, <https://www.strefapiosenki.pl/aktualnosci/item/489-piosenka-piosenka-jak-ta-prostytutka-pisze-krzysztof-gozdowski> [accessed: 23.09.2018].
- 16 Orig. “pod względem tekstu poetyckie, których liryzm zbudowany jest na odrzuceniu zaangażowania politycznego”. K. Gajda, *Bard. Kto to taki?* [in:] *Nowe słowa w piosence...*, pp. 108–109. Citation slightly changed—A.B. Perhaps the theme of everyday life, present in the songs of Pod Budą, resulted from their inspiration by the ballads of Bułat Okudźawa. *Vide: I. Kiec, Historia polskiego kabaretu*, Poznań 2014, p. 270; Pod Budą, *Żal za...* [CD], Pomaton Emi Music Poland, Warszawa 1998 (here: *Żal za Bułatem O.*).
- 17 Orig. “niezbyt bogaty akompaniament”. K. Gajda, *op. cit.*, p. 104.

arrangement”¹⁸ The article is the vocal-instrumental analysis of these works.

In the song *Zamieszkamy pod wspólnym dachem*¹⁹ the delicate part of acoustic guitar, accompanying two singers,²⁰ due to its simplicity, homogeneity (based on several chords without melodic ornaments) and performing in the slow tempo can mirror the atmosphere of intimacy, which the characters of the song wish to create at home, and the magic and intriguing mystery of the foreign spaces, resulting from this desire. Quiet singing, the melody which is almost whispered by the artists, has a similar function. The one with which the work begins is its leitmotif²¹—the part repeated with a slight modification of the text after the only strophe in the work. Considering the above-cited Andrzej Sikorowski’s definition of song, it can be said that the first version of leitmotif comprises the (developed in the strophe) story. Its second version is equal with the conclusion, having the shape of the apostrophe to the listener (modification consists of the change of the first plural person into second plural person):

18 Orig. “nie zwiększających jednakże stopnia wyszukania aranżacji”. *Ibid.*, p. 104. Citation slightly changed—A.B.

19 Pod Budą, *Zamieszkamy pod wspólnym dachem* [in:] *idem, Blues o starych sąsiadach* [CD], Pomaton EMI Music Poland, Warszawa 1991.

20 Instruments appearing in the particular songs are provided based on listening to the recordings and the list of instruments attached to the list of songs in the particular CDs that can be found in the booklet added to the anthology of Pod Budą’s output (*Pod Budą. Antologia* [10 CD + DVD], EMI Music Poland Nagrania Muzyczne, Warszawa 2007), from which I took the lyrics (*Pod Budą. „Antologia”*, Pod Budą (eds.), EMI Music Poland, Warszawa 2007).

21 The term “leitmotif” is used in the analysis of the songs in which the second chorus is the copy of the first one in terms of melody, and with modification of lyrics (as in the songs: *Są takie sprawy, Piosenka o ulicznym grajku, Widziane z księżycą*). *Vide*: leitmotif as the “way of showing relations the centre of which there is modified repetition of the set of words” (orig. “sposób ujawnienia relacji, których istotę stanowi przekształcone powtórzenie zespołu słów”; *Muzyka w literaturze. Antologia polskich studiów powojennych*, A. Hejmej (ed.), Kraków 2002, p. 68).

Z a m i e s z k a j c i e pod wspólnym dachem	Live under the same roof
przed obcymi zamknijcie drzwi	Close the door from strangers
i p o s a d ź c i e przed domem kwiaty	And plant the flowers in front of the house
których nocą nie zerwie nikt	That nobody will pick them during the night
P r z y g o t u j c i e suchego drzewa	P r e p a r e dry wood
żeby zimą nie było źle	So it will not be bad in the winter
p a r ę j a b ł e k i trochę chleba	Several apples and a piece of bread
co wam starczą na cały wiek. ²²	Will be enough for you for the whole century.

The most important elements of this message, a certain recipe for the own extraordinary space, were stressed in melody—as Sikorowski sings them higher than in the first version of leitmotif, so they sound together with the voice of Anna Treter, who sings the same words in the lower register. Among the words that are stressed in the described way (and highlighted above), the last two phrases indicate that there is not much needed to achieve the constant joy of life.

In the analysed song, next to the vocal parts that mirror the text (in the first leitmotif sung unison, in the second—including the melodic accents which destroy unison) we can hear, as Zofia Lissa writes, “the singing in textless shape, deprived of the natural function of language [...]”.²³ This *murmurando* is identical with the short melodic motif, played by the electric guitar in the ending phase of the work, through which it is treated as the instrumental material,²⁴ playing the same role as the guitar, namely underlining the ballade-like character of the song in the aspect of music.²⁵

22 Pod Budą, *Zamieszkamy pod wspólnym dachem*, [in:] *Pod Budą. Antologia*, Pod Budą (eds.), pp. 33–34. Words with changed melody are underlined.

23 Orig. “śpiew w postaci odtęskstowionej, pozbawionej naturalnej funkcji językowej [...]”. Z. Lissa, *Nowe szkice z estetyki muzycznej*, Kraków 1975, p. 71.

24 *Vide*: B. Schaeffer, *Mały informator muzyki XX wieku*, Kraków 1975, p. 136.

25 Additionally, the motifs of *murmurando* and the electric guitar, because of their delicacy, performing in the piano dynamics and slow tempo, can be, like the part of the acoustic guitar, a mirror of resulting from the text, intimate atmosphere of home.

In the song *Wizyta u malarki*²⁶ the title event and resulting consequences were sung, similarly to the earlier analysed song, in a duet and with the accompaniment of the acoustic guitar. However, if the song *Zamieszkamy pod wspólnym dachem* was dominated by the unison of vocal parts and the leitmotif, here the latter is unperceivable. Instead, there are four strophes, first two of which are completely sung—each by one of the voices:

Wczoraj byłem u malarki
dom jak dom i drzwi jak drzwi
jak u innych puste garnki
i w kominie szary dym
jak u innych stara bieda
jak u innych w oknie kit
no i problem jak się nie dać
gdy nadciągnie tydzień zły
Ale za to na ścianach kwiaty
ze wszystkich świata łąk
a tuż obok koń pstrokaty
na nim przy szabli dumny ktoś
na martwych naturach ciasta
którym zapachu tylko brak
a wyżej podniebne miasta
jak ciemnozłoty ptak.²⁷

Yesterday I went to a painter
House like house and door like door
Empty pots like everywhere
And grey smoke from the chimney
Old poverty as everywhere
Cement in the window like everywhere
And the problem how not to give up
When the bad week comes
But there are the flowers on the walls
From all meadows of the world
And a dappled horse next to it
And a proud somebody with a sabre
On the still life—cakes
Which lack only the smell
And above the under-sky cities
Like dark-golden bird.

This technique influences the imagination of the listener because he or she sees the singer as a guest,²⁸ who at the beginning does not notice anything special in the flat of the painter. The uniqueness of the interior, resulting from the presence of the paintings, is only signalled by the artist—played by Anna Treter—presenting him her exhibition. Therefore, it can be said that the man sees the reality through the prism of paintings;

26 Pod Budą, *Wizyta u malarki*, [in:] *idem, Blues o starych sąsiadach* [CD], Pomaton EMI Music Poland, Warszawa 1991.

27 Pod Budą, *Wizyta u malarki*, [in:] *Pod Budą. Antologia*, p. 36. As in the source I use the text of the song is written without verses, I consider the strophe as the part sung by the (male or female) voice.

28 *Vide*: annotation 8.

not individually, but like the artist, what is additionally strengthened through the voice of a woman, accompanying Sikorowski in the fragment of a part, lowered in comparison to the part of Sikorowski in the interval of a major third:

Wczoraj byłem u malarki	Yesterday I went to the painter
i już wiem dokładnie wiem	And now I know particularly
[...]	[...]
że się chowa stara bieda	That the old poverty is hidden
i tężeje w oknie kit	And the cement condenses in the window
[...]. ²⁹	[...]

On the contrary, the phrase “the dappled horse gallops” and the word “cakes” are sung by the artists in the way that the voice of Andrzej Sikorowski accompanies Anna Treter, singing a major third above the male singer. This way of singing is the first one that can indicate reading the painting by the guest according to the artist’s assumption.³⁰ The second way of singing which proves that is the phrase “and the under-sky city flies in my all dreams”, repeated by Sikorowski and doubled by the singer-painter. Sikorowski doubles her in the piano dynamics, saying or even whispering the words in the low register, what despite achieving the symbolical level of the work reception by the character can prove that under the influence of the painter’s view he starts dreaming during this exhibition. The picture of two dreaming characters can appear in front of the listener through *murmurando*, heard twice at the end of the song. On the other hand, the rareness of the atmosphere created in the flat by the paintings, the atmosphere that both the artist and her guest feel dreaming, are expressed by: the phrase about “under-sky city flying in the dreams”, sung together by Anna Treter and consisting of long

29 Pod Budą, *Wizyta u malarki*, [in:] *Pod Budą, Antologia*, p. 36. In the recording of the underlined fragment, the female voice is heard together with Sikorowski’s voice.

30 Therefore, it can be said that the artist together with indicating the atmosphere which is created in her house by paintings signalises the way of perceiving them. Not by himself (as the lyrics suggest) but with her help does the character achieve the next levels of the interpretation of the works, including symbolical level.

sounds, being the “distant [...] skips [...] sounding loud”³¹ and the parts of the keyboard instruments, also in the long rhythmic values, which appear both during the primary performance of the above-shown verse (then the tension increases to be muted in the ending phrase) and when the artist repeats it (in this case when singing disappears, the volume increases).

In *Piosenka o ulicznym grajku*³² there are two voices³³ and not one instrument but the whole group of them, accompanying the singers, although sometimes also separate. These moments of separation appear in the beginning and ending phase of the song (and somehow indicate these phases), when the ending instrumental part, besides the function of the indicator, is the illustration of the element of optimism present in the song.³⁴ It is especially confirmed by the phrase of the violin, starting the whole fragment. Its slurred long sounds mirror the state of dreaming of the character. They also indicate that the rich imagination is the “remedy for sorrows” for the player.³⁵ It also lets him “believe in so-called better tomorrow” in the existence consisting also of good, worth remembering experiences. The last are expressed

31 J. Wierszyłowski, *Zarys psychologii muzyki*, Warszawa 1968, p. 22 (citation slightly changed—A.B.). According to cited researcher, such melodies are “received as extraordinary”. However, it should be noticed that the phrase cited above is sung twice by the singer, *forte* for the first time and *piano* for the second one.

32 Pod Budą, *Piosenka o ulicznym grajku*, [in:] *idem, Postscriptum* [CD], Pomaton EMI Music Poland, Warszawa 2001.

33 It is a duet, in which the voice of Andrzej Sikorowski (three semi-tones lower comparing to female voice) appears only in the strophes in a redundant character, so, as Paulina Gajda writes, “in the duplicating verses, not adding any new information to the text” (orig. “wersach duplikowanych, a nie wnoszących do tekstu żadnych nowych informacji”; P. Gajda, *Konwencjonalność tekstów współczesnej piosenki estradowej*, http://jezyk-polski.pl/wp-content/download/art_gajda_z-4-2014.pdf [accessed: 1.11.2017]. *Vide*: M. Traczyk, *op. cit.*, pp. 18–19.

34 It also influences the recipient’s imagination, as it makes associations with the picture of the musician and his story presented in the song.

35 Both phrases in the sentence put in the quotation marks come from the press materials from the annex (the first one has a source in: K. Kunicka, *Dwa serca i dwie dusze*, “Tygodnik Nowa Ziemia Pilska” 6.04 2006, and the second one in: K. Moritz, *Kraków w lesie*, “Gazeta Wyborcza Trójmiasto”, appendix «Co jest grane» 25.05.2007), in which they refer to the influence of Pod Budą’s songs on the listener.

through “warm, rich sound of the mandolin”³⁶ and delicate beats of the drums, which is possible to hear in a quite different way in the first strophe of the work. Regular and calm but stronger than above described beats, accompanying the lyrically sounding part of the guitars (acoustic and electric) in a moderate tempo, and also as a background for the text about the difficult life situation of the character, can create the atmosphere of sorrow and dejection.

Pessimism, shared by the listener, is expressed in the way of singing the first strophe and first leitmotif, describing the act of begging. It consists of “moving the melody of the speech to the musical melody”.³⁷ It is confirmed firstly by the logical accents on the words “shined”, “tear”, “play”, “violin” and secondly by the change of the pitch. In the word “coat” and phrases “wind is blowing” as well as “the sound of the string” there are augmented sounds; on the contrary, in the phrases “rain not rain”, “it is the fate of a beggar”, “twang of coins”³⁸ the low sounds are heard. The transposition can be also indicated by rather stating than singing the fate of the musician, resulting from the dominance of the notes of a small rhythmic value.

In the second strophe and second leitmotif this way of singing also can be perceived as there is waving of the sounds, from which high pitches, devoted to the text about the musician’s imaginary world, are also stressed agogically. Such an intonation of the words can mirror the optimistic—thanks to the theme of dreams—content of the song, underlined by introducing the mandolin and the violin, and somehow strengthened in the final instrumental part.

The comforting motifs present in the song *Daleko—dwa kroki stąd*³⁹ were also illustrated musically. The lyricism of the opening instrumental part can indicate the internal peace of the character,

36 Andrzej Sikorowski’s statement about the role of the mandolin in his songs. Vide: A. Halber, *op. cit.*, p. 49.

37 Orig. “przeniesieniu melodyki mowy na melodykę muzyczną”. S. Olędzki, *Wykład 10. O melodii i melodyce*, http://www.muzykalia.edu.pl/index.php?option=com_content&view=article&id=115:wyklad-10-0-melodii-i-melodyce-2&catid=17&Itemid=112 [accessed: 1.11.2017]. Vide also: Z. Lissa, *O specyficie muzyki*, pp. 39–40.

38 Compare: A. Antczak-Zajdel, *Polskie XX-wieczne badania nad muzycznością dzieła literackiego*, “Folia Litteraria Polonica” 2007, No. 9, p. 239.

39 Pod Budą, *Daleko – dwa kroki stąd*, [in:] *idem, Lecz póki co żyjemy* [CD], Pomaton EMI Music Poland, Warszawa 1993.

resulting from the feeling of safety, which she achieves thanks to the presence of the lover and the awareness of the existence of the place where she will spend the rest of the life with him.

This lyrical part has its continuation in the strophe of the song, where next to drums and keyboard the bass guitar is playing, having the function of the main voice when comparing to the keyboard, but dependent from the vocal line, what means that the last one decides about the melodic line of the guitar. In detail, the ascending melodic line of the singer is accompanied by usually the same set of sounds of the instrument, in which each next tone is higher than the previous one, and around parts sung with descending line there are low sounds of the bass guitar.⁴⁰

This dependence is easier to notice in the refrain,⁴¹ as the part of the guitar comprises the small amount of the sounds on the vocal line (the strophe presents guitar phrases that are rich in terms of number of sounds, but the tones oscillate around the vocal line, namely appear before the beginning or ending of the sung phrase). Moreover, instead of individual guitar tones loud chords are heard, which together with drums create the rhythmic layer of the refrain, and at the same time its faster, less lyrical comparing to the strophe, more exuberant tempo,⁴² mirroring the joy of the woman induced by the perspective of going together with the lover to the place where they will be both happy. The awareness that some accomplished makes the character hopeful that they will also join this group.

These positive scenes are additionally underlined in the last refrain of the vocal part through ascending melodic line (of both singer and accompanying male voice, being the musical

40 Descending passages of sounds of the guitar overlap with the textual phrases ending the whole strophe or a though in it, and ascending ones signalise the division of word phrase: they force listener to wait for the further part of a sentence or the next sentence, which is the continuation of the thought present in the previous one (*vide*: J. Wierszyłowski, *op. cit.*, p. 20).

41 For this song the definition of the song in the dictionary can be used as “the fragment of melody and text, repeated after every strophe” (*Refren*, [in:] J. Jusiak, *op. cit.*).

42 Compare: S. Olędzki, *Wykład 12. O rytmie i rytmice*, http://www.muzykalia.edu.pl/index.php?option=com_content&view=article&id=120:wyklad-12-o-rytmie-i-rytmice&catid=17&Itemid=112 [accessed: 2.11.2017].

ornament of the refrain), and especially the agogically and melodically stressed word “[they] cried”.⁴³ This longest, highest, finishing refrain sound is the announcement of the immediately following purely instrumental part of the song of the exuberant character, in which the joy, hope for achieving the aim and somehow resulting determination in seeking are contained in the highest tone.⁴⁴

Smaller optimism can be found in the song *Są takie sprawy*.⁴⁵ A slow tempo, instrumentation and simple passages of individual sounds, creating the phrases of all instruments accompanying the female singer (the lack of second vocal part) make the impression of the monotonous sound of the work.⁴⁶ Such a shape results from the wish of the composer for the recipient to pay attention to the content of the song, situated in the foreground⁴⁷ not only through the above-described instrumentation, but also—in the first strophe—putting the agogic accents, increasing the volume of the sung text, on the particular (underlined here) words of the ascending melodic line:

43 The vocal part of the first strophe also has an optimistic meaning, as the phrases: “[drogi] dalekiej kochany”, “zabrakło imienia” and “mieszkanie przyciasne” are stressed agogically in order to pay attention to the happiness, which we perhaps seek far away and for which, as it seems, we are going to wait much longer can surprise us, appearing in what we expect the least. Moreover, through these stresses the listener has the impression that the singer rather sings than say the text of the song (compare: presentation of this issue when analysing *Piosenka o ulicznym grajku* in this article on the pages 114–115).

44 When we listen to the refrain there is the impression that positive states gather gradually here; the last sound is their culmination, the prolongation of which is the fast instrumental part with the electric guitar in the foreground and drums in the background.

45 Pod Budą, *Są takie sprawy*, [in:] *idem, Jak kapitalizm to kapitalizm* [CD], Pomaton EMI Music Poland, Warszawa 1993.

46 Some kind of a variety can be the gradual introducing the particular instruments to the song: the work starts with the part of the acoustic guitar, in the first refrain the drums joins, in the second refrain the bass guitar is heard in addition to the guitar and drums, and in the last fragment the accordion is added.

47 About the text of literary song as its most important component see: P. Sobczak, *op. cit.*, pp. 133–134; W. Siedlecka, *Bard: rodowód i współczesne znaczenie terminu*, “Piosenka” 2007, No. 5, p. 7. *Vide* also how instrumental part is subject to vocal part, what is discussed in this articles on the pages 115–116.

To było p ó ź n y m wieczorem	It was l a t e in the evening
[...]	[...]
jakaś k o l a c j a z kawiozem	Some d i n n e r with caviar
[...]	[...]
Potem t a k s ó w k a w nieznanie	Then t a x i into the unknown
[...]	[...]
w kułak się zaśmiał poranek [...] ⁴⁸	The morning laughed in the fist [...]

The analogous situation takes place in the second sphere, and here *forte*—“changing the feel the pitch of the sounds”⁴⁹ and resulting from using the agogic accents—can create associations with, depending on the sung content, scream⁵⁰ or joy,⁵¹ which is provoked by the perspective of the transfer to the world of dreams, which is supposed to be an ideal place for lovers, highlighted in the ending fragment of the second strophe and a part of the following leitmotif.⁵² The fragment written in the capital letters⁵³ is the conclusion of the song. Musically, its weight is underlined by double singing of the moral in a *forte* dynamics and—when repeating—the first sounds of the instrumental phrase, played slower and gradually louder. At the moment when singing finishes, the instruments already play *forte*, and the role of the main instrument is taken by the accordion. The acoustic guitar and drums accompany

48 Pod Budą, *Są takie sprawy*, [in:] *Pod Budą. Antologia*, pp. 44–45.

49 J. Wierszyłowski, *op. cit.*, p. 22. Listening to the song *Są takie sprawy* one can have the impression that prolonged and loud sounds are high.

50 So, the music sounds here, as we read in Malcolm Budd’s, “like a vocal expression of emotions, imitating screaming” (orig. “niczym wokalna ekspresja emocji, imituje krzyk”, M. Budd, *op. cit.*, p. 215. Citation slightly changed—A.B.), being the expression of disappointment of the characters in house and city, which they both chose for their *genius loci* and the couple’s rebellion against the society’s critic of their relationship.

51 As Wierszyłowski writes, “loud and high chords seem to be major” (orig. “głośne i wysokie akordy wydają się bardziej majorowe”, J. Wierszyłowski, *op. cit.*, p. 28).

52 This is the fragment: “[...] i razem mocno objęci / gdzieś polecimy daleko / I znowu będą nam zazdrościć / że się odlecieć w dal udało / zostawić dom i paru gości / stabilizację jakąś małą” (Pod Budą, *Są takie sprawy*, [in:] *Pod Budą. Antologia*, p. 45).

53 This is the fragment: “KOCHANI W WIERZE ORAZ W PANU / SĄ W ŻYCIU DWIE NAJSWIĘTSZE SPRAWY / MIEĆ SWOJĄ ZIEMIĘ OBIECANĄ / I WŁASNY KUBEK MIEĆ DO KAWY” (*Ibid.*, p. 45).

it until the gradually decreasing volume of the whole, signalling the end of the song.

The next solo ballad is titled *Widziane z księżycy*.⁵⁴ Extraordinary sound of the dominating acoustic guitar, resulting from connecting the guitar to the amplifier,⁵⁵ can be read as mirroring the atmosphere of a dream, which is provided by the atmosphere on the (titled) Moon. They are shown in the part of leitmotif, where their difference is from the conditions that must be fulfilled in the real life, are underlined in the first part by descending melody of the acoustic guitar⁵⁶ (chords that sound stronger than singular tones strengthen both musical and textual content), and in the part, which is sung from the perspective of a scientist⁵⁷ beside the bass guitar, the lively (comparing of the other instrumental parts in the song), melody of the keyboard, played *legato*.

It should be underlined that the leitmotif being the description of the oneiric space from the perspective of “very knowledgeable man” is broadened through the delicate, lyrical vocal and instrumental fragment (the choice of instruments as in strophes, but the sung melody is different from the melody in the strophe),⁵⁸ the introduction of which is signalled by the movement of the characters from the world of dreams to the real one. The first one comforts them, as they wake up with the hope for better reality and they share this emotion, which is “the wealth taken from the stars” (what is discussed in the last strophe),⁵⁹ the musical illustration for which is the sound of the tambourine, making associations with the falling Moondust. Then, against the background of the guitars and the keyboard as well as percussion instruments the accordion is heard, which line is

54 Pod Budą, *Widziane z księżycy*, [in:] *idem, Jak kapitalizm to kapitalizm* [CD], Pomaton EMI Music Poland, Warszawa 1993.

55 What prolongs the duration of the single sounds of the guitar in the way that the sound spreads, somehow overlapping the next one.

56 Vocal line is also descending, with accompanying instrument, so again there is the situation in which the vocal line decides about the instrumental part.

57 Leitmotif sounds as follows: “Dlaczego nagle telefon przestał dzwonić / i nie ma kogo i czego się bać / i w nic nie wierzyć nie mogą im zabronić / po żadnej stronie nie każą im stać” (Pod Budą, *Widziane z księżycy*, [in:] *Pod Budą. Antologia*, p. 45).

58 This is about the fragment: “I że o siódmej rano / kiedy z pościeli wstaną / by na spotkanie ruszyć dnia / to zaczną w uniesieniu / nazywać po imieniu / to co od wieków imię ma” (*ibid.*, p. 45).

59 “Sfruniemy wtedy delikatnie / na parapety szarych miast / i podzielimy się dostatkami / przyniesionym z gwiazd” (*ibid.*, p. 45).

identified with the sung melody of a refrain.⁶⁰ Therefore, it can be said that the final fragment of the song consists of leitmotif in the instrumental version (when hearing it, the recipient automatically can add the words their mind) and a type of coda, namely gradually decreasing volume.

Considering Ingarden's theory of musical work, especially its particular elements mentioned by the researcher, it can be said that what is the most significant in the literary song are "emotional qualities"⁶¹ presented in the text, that is feelings and emotional states of the characters. Sounding elements present in the instrumental and vocal layers⁶² underline the weight of these emotions, mirroring them. In the loud beats of the drums or the fast tempo of the guitar's passages, such emotions as happiness, hope and determination are expressed. Slow tempo and silent sound of the instruments indicate, on the other hand, the feeling of safety and calm. On the contrary, silent singing or even whispering mirrors the feeling of magic and intimacy, and agogic, melodic and dynamic accents, depending on the fact if they are put on the words describing the life of two people in love, the world of human imagination or the difficult life situation, can underline the happiness of the character, positive influence of dreams or the rebellion against the fate. What is more, the timbre of a sung part of the song, precisely the allocation of its particular strophes to each of two singers makes such an impression that the listener can imagine the story shown in the work, and in the musical context he or she can understand in a different way that when taking only text into consideration. The way of performing the instrumental part also presents the real or imagined situations in the song. The picture of dreaming characters is shaped in the mind of the listener under the influence of long, slurred sounds of the instruments and (sung, but belonging to the instrumental part) *murmurando*.

60 *Vide*: B. Schaeffer, *op. cit.*, p. 136.

61 M. Krasieńska, *Problem dzieła muzycznego w myśli estetycznej Romana Ingardena*, "Filo-Sofija" 2013, No. 20, p. 107.

62 Among them Ingarden includes: "melodic, rhythmic [...], agogics, dynamics, timbre", (orig. "melodykę, rytmikę [...] agogikę, dynamikę, kolorystykę"), omitting, according to Krasieńska wrongly, articulation, and in this issue I agree with her (*vide: ibid.*, p. 108).

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