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To tell the whole story of Polish music publishing, we should start from the beginning of the Renaissance era and from Krakow printers: Florian Ungler, Jan Haller and Hieronim Vietor. The aim of this article is, however, to show the contemporary Polish music publishing houses, and specifically, only those of them which have publications for children in their offer. It is an attempt to describe the area of the modern market, to identify key operators, to observe current trends and to analyze them. Some examples of publications will be discussed in the interdisciplinary, musicological-editorial way.

Interestingly, nowadays there are no Polish studies of contemporary music publishing—neither those dedicated to children¹ nor to professional musicians. There are studies about the publishers that were active in the past, especially in the interwar period, who started their publishing already in the 19th century, and later.² The results of

1 At most one can find short reviews of new publications in pedagogical journals, see M. Niemira, *Dla młodych pianistów*, “Twoja Muza” June-July 2010, No. 3 (40), p. 115—it is about the collections by Euterpe and the author emphasizes also the beautiful design.

2 By the way, the interwar period is essential when referring to the contemporary music publishing for children in Poland—at this time, there were private publishing houses, to which methods of work organization they resumed soon after the

work of musical publishers were commented up to date by musicologists in the Polish People's Republic.³ The reason of the current situation—lack of interest of researchers about the offer of contemporary publishing—is the fact that much information about the activity of individual publishers usually can be found online. This information is, however, dispersed and impermanent, so it is worthy to develop this theme in order to obtain a view of the total market, even approximately. How many Polish music publishers specialize in publishing scores used for training young musicians? Who are their owners? Do they offer a repertoire for variety of instruments, or just for one? What do they publish? What do their handbooks look like, are they printed on a high quality paper? Do the publishers follow the current trends in the Western market, or rather refer to their native traditions? What is their attitude towards the great importance of the issue of aesthetic and the fact that their materials are used by future artists?⁴ These are just some questions that could be asked.

Second World War. As it is known, private companies then quickly disappeared, almost for four decades. Their re-development began in the early 90s of the 20th century, so it is worthy to have a look at today's publishers in a historical context and trace the line of development of this method of organization the process of issuing notes. See for instance: E. Loks, *Arctowie. Saga firmy i ludzi*, "Księgarz" 1985, No. 1/2, pp. 35-52; A. Sitarz, *W cieniu Polskiego Wydawnictwa Muzycznego. O kilku polskich wydawnictwach prywatnych działających w dziedzinie muzyki po II wojnie światowej do początku lat pięćdziesiątych*, in: *Repozytorium Centrum Otwartej Nauki*, [online] https://depot.ceon.pl/bitstream/handle/123456789/2622/Sitarz_PWM_Cie%C5%84.pdf?sequence=1&isAllowed=y [accessed: 08.03.2017]; A. Skrzypczak, *Księgarnia i wydawnictwo Michała Arcta w Warszawie 1887-1950*, *Sesje Varsavianistyczne*, vol. 10, *Warszawscy wydawcy*, Warszawa 2003, pp. 21-39.

3 See: Z. Helman, *Wydawnictwa muzyczne*, in: *Polska współczesna kultura muzyczna*, ed. E. Dziębowska, Kraków 1968; T. Marek, *Cyfry, które brzmią jak muzyka (siedem lat działalności Polskiego Wydawnictwa Muzycznego)*, "Muzyka" 1952, No. 5/6, p. 106; T. Strumiłło, *Wydawnictwa muzyczne*, in: *Kultura muzyczna Polski Ludowej 1944-1955*, ed. J. Chomiński, Z. Lissa, Kraków 1957, pp. 91-93.

4 In this paper, only some of these questions will be answered (especially those connected with the analyses of selected examples of books). Answers for the rest of them (as well as the results of the research about the popularity of mentioned publishing houses among Polish teachers of instruments and their students in musical schools) the interested reader will find in the author's bachelor thesis *Współczesne wydawnictwa muzyczne dla dzieci*, written under the direction of dr. Andrzej Nowakowski (Jagellonian University, Polish Philology Department, Kraków 2015), on which this contribution has been based.

Today's culture is in a special way associated with the impact through visual stimuli. According to A. Waszkiewicz-Raviv,

(...) since the end of the 70s of the 20th century, many prominent authors, including J. R. Barthes and [J.] Baudrillard, drew attention to the important ontological property of the new reality, namely the saturation of the social phenomena of viewing experience and thus a significant enrichment of its external, easy to observe surface.⁵

Sight seems to be a sense that is more reliable than the hearing (Confucius claimed that the hearing is conducive to forget, active participation—to understand and the vision—to remember). What is more, as stated M. Wieczorek-Tomaszewska,

Visual design is not only complementary to other forms of information, but is an active element of expression at every stage of formulating the contents. The enormous interpretive potential of visual materials can be fully utilized when people are prepared in advance for this to critically watch, use and create visual content.⁶

Therefore, let us consider if the latest trends are indeed omnipresent. Although this is not the main topic of this article, it will allow to observe the changes caused by the visual culture that have recently occurred in a rather narrow field of publishing, which are publications of music for the children.

As it was already suggested, the scope of the research is limited only to those publishing houses that publish materials suitable for the use in the course of professional music training (most often associated with the state music education). Omitted are therefore both those from publishing houses that do not have publications for children (as

5 A. Waszkiewicz-Raviv, *Analizy transmedialnego obrazu „Zwykłej uczennicy” w ramach edukacji medialnej. Czy ona musi mieć wszystko fioletowo-różowe?*, “Zeszyty Naukowe KUL” 58 (2015), No. 3 (231), p. 13, [online] https://www.kul.pl/files/102/articles/2015_3/zn_kul_2015_3_a_waszkiewicz.pdf [accessed: 08.03.2017].

6 M. Wieczorek-Tomaszewska, *Kompetencje wizualne w praktyce edukacyjnej*, in: *Biblioteka i edukacja. Elektroniczne Czasopismo Biblioteki Głównej Uniwersytetu Pedagogicznego w Krakowie*, [online] <http://www.bg.up.krakow.pl/newbie/index.php/bie/article/viewFile/68/68> [accessed: 08.03.2017].

Musica Iagellonica or Polihymnia), as well as publishers offering only materials intended to be studied by amateurs, for classes in primary schools, preschools etc.

Polish Market of Music Publishing for Children—Aerial View⁷

Using the query of bookshops, libraries, the Internet, private collections etc., it has been determined that to examine the outlined issue we should consider eight Polish publishing houses,⁸ i.e. PWM Edition⁹ (The Polish Music Publishing House, in Polish: Polskie Wydawnictwo Muzyczne, abbreviated as PWM), Euterpe,¹⁰ Crescendo,¹¹ Contra,¹²

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- 7 The publications useful for the professional training of young musicians are published not only by publishing houses, but also by the Centrum Edukacji Artystycznej (Center for Artistic Education), which in its offer has inter alia Polish modern music—publications such as Henryk Górski, *128 miniatur na flet solo (128 miniatures for flute solo)*—a collection which introduces gradually child into the world of atonality.
 - 8 It is difficult to determine the exact number of currently active editors who publish materials useful in the course of training future musicians. Occasionally, in bookshops can be found publications (usually not very extensive), which were published by the publishing house that do not have their own websites. Making contact with their owners has proven difficult. These publications are, however, a small part of the modern market (for example, Gama or Pianoton).
 - 9 PWM was founded in 1945 in Kraków by Tadeusz Ochlewski, a violinist and pedagogue. Today, the director as well as editor-in-chief is Daniel Cichy, a musicologist. PWM prints educational materials for the following instruments: keyboards (piano, organ and accordion), wind instruments, strings and plucked instruments (violin, viola, cello, double bass, guitar, harp), percussion.
 - 10 Euterpe was founded in 1998 by Marcin Kowalczyk, an oboist. The company was created in Gdansk, and then it moved to Kraków. Notes are available for the following instruments: viola, bassoon, flute, piano, oboe, violin, cello, guitar. Most materials are for classical guitar, further for piano and violin.
 - 11 Crescendo is based in Podkowa Leśna (it was impossible to get the information about the date of assumption, similarly in case of missing information in the following footnotes). The owner is Hanna-Ancewska Biskupska. Crescendo is an example of the publisher with a very narrow specialization—in its offer are only collections of music for the children—the pieces to be performed on the piano or keyboard.
 - 12 Contra's owner is Paweł Mazur. The company is located in Warsaw. It offers a repertoire for probably all the instruments taught in music schools.

Triangel,¹³ Ms. Twardowska (Polish: Pani Twardowska),¹⁴ Studio Bis¹⁵ and ABSonic.¹⁶

Although after the year 1989, the Polish economic situation has radically changed and new opportunities opened up for potential music publishers, transformation of the system did not cause in this field so radical transformation as one might have expected. In Polish People's Republic, the only actual publisher of educational works (and the only publisher of music in general) was the PWM Edition. Because, from the very beginning, one of the most important aims of its business was to provide teaching materials for the Polish market, in a relatively short period of time, PWM managed to create a solid base of music literature and handbooks for each taught instrument. Still, the editions which were published few decades ago and their reissues are predominantly recommended by teachers. Nowadays, PWM offers the most classical teaching literature of all Polish music publishers.

Regarding the view of the entire Polish market, the analysis of the offer of eight listed publishing houses can draw the following conclusions: the preferred instrument in the most cases is piano; among the majority of publishers (except PWM and Euterpe), particularly popular are the adaptations that are transcriptions of well-known pieces, both from the classical and from the popular and folk music; despite the spread of popular music adaptations on the Polish market, there are very few adaptations and transcriptions of film music.

- 13 Triangel was founded in 1991 by a group of musicologists, musicians and typographers. The editor-in-chief is Włodzimierz Soltysik. It is based in Otwock. In this case dominate the notes for piano, materials for other instruments are rare (for example for guitar).
- 14 A publishing house founded in 2000 by Alicja Twardowska, a wife of a famous Polish composer Romuald Twardowski. It is located in Warsaw. It offers materials for the following instruments: piano, guitar, drums, violin, accordion, viola and clarinet. Among the authors are solely the authors active today, for example. Romuald Twardowski (piano solo and duets), Jan Kasprzyk (guitar), Andrzej Hundziak (piano, accordion), Stanisław Halat (drums), Sławomir Czarnecki (piano), Lech Miklaszewski (piano).
- 15 The owners of this publishing house are Krzysztof Piskorzyc and Janusz Wisniewski, who started their business in 1993 (firstly the journal with notes). The company is located in Plock. In the offer the positions adequate for professional education are the notes for the piano.
- 16 ABSonic is headquartered in Radwanice. The owner is Grzegorz Templin. The offer includes collections for piano, accordion, violin and guitar. What is characteristic, his publishing house's preferred instrument is not a piano, but classical guitar, and secondly—accordion.

We can also note a certain tendency to select one of the three following publishing profiles as the dominant one. The first strategy is to publish pieces already embodied in the tradition of teaching the particular instrument (not just the “classical” works from the 19th century, the 20th century¹⁷ and the elderly, but also created in the last decades of the twentieth century¹⁸)—it prevails in case of PWM. The second trend that can be seen is focusing on the issue of adaptations of works that have gained special popularity among music lovers—from transcriptions of the great works for other instruments and the transcriptions of vocal and instrumental music to popular music hits. In this case, we can mention: Crescendo, Triangel, Contra and Studio Bis. Yet another option is to create the publishing offer with a particular preference for the latest compositions for children. This strategy was applied by Euterpe, Absonic and Mrs. Twardowska. Hence, one can observe the tendency to choose publishing profile, which is definitely dedicated to music school student (as in case of PWM and Euterpe) or primarily amateurs—but here, among others, there are also offered famous handbooks and pieces adequate to play during professional training.

In terms of editorial, contemporary Polish music publishing for children represents a broad spectrum of solutions. There are low-budget publications what means that they use cheap paper, the colour is only on the cover, there is lack of illustrations and any comments to musical notation. There are also a bit more scrupulous editions—here, we have colourful, designed by illustrator cover and black and white illustrations inside. They are prepared very carefully, almost resembling albums or handbooks of new standards (mainly in case of Euterpe). In order not to be ungrounded, let us move on to discuss some examples. We are going to look at the selected publications which are in the offer of three publishing houses: Studio Bis—because of the rare case of publishing film music, Crescendo—mainly because of its innovative approach to the use of the music collections by the child, and Euterpe, due to its graphical-substantive masterpiece.

17 Like *A Music Reader* by Emma Altberg.

18 Like collections by Janina Garścia.

A More Detailed Look at the Selected Publications of Three Publishing Houses¹⁹

Studio Bis²⁰ publishes their books in A4 format, matt, made of cardboard covers are colourful, but there are no illustrations on them. They are probably designed by the graphics without cooperation with artists (there is lack of information about this fact on the editorial page, they only mention typesetting). Printing on the inside is black and white, the offset paper is used. The editions, which were achievable, have no illustration inside. On the inside covers, books from the publisher's catalog are presented with descriptions. This detail, actually irrelevant, combined with bright and accidentally juxtaposed colours of thumbnails, brings associations with popular culture (e.g. the way of printing crosswords). Let us take a look at the one publication of Studio Bis—*The Film Piano. Themes from Polish films and TV series in the score for piano*.

The collection was published in 2014 in Plock. It does not contain any information about the authors of the adaptations—neither on the editorial page nor on the particular pages with compositions. Adaptations are signed only by the names of composers who created the soundtrack for the film. It is not known who made a transcription for piano. All the adaptations are undoubtedly within the technical reach of the beginners, however, they are not the simplest ones. The choice that was made by the publisher is interesting: the only key is that all the compositions were created for Polish films, and that they are works of Polish composers. These films are, however, either cinema blockbusters or television series. They also differ in terms of time of production. The collection can be regarded therefore as a kind of attempt to outline the history of Polish film music for several decades. *Film piano* includes, among others, adaptations of music from the following series and movies (in parentheses there are names of the composers): *Czas Honoru / Days of Honor* (B. Chajdecki), *Noce i dnie / Nights and Days* (W. Kazanecki), *Lalka / The Doll* (A. Kurylewicz), *Pan Tadeusz* (W. Kilar), *Polskie drogi / Polish Roads* (A. Kurylewicz), *Różyczka / Little Rose* (M. Lorenc), *More Than Life at Stake* (J. Matuszkiewicz)

19 All the poems and titles (of collections and pedagogical pieces) translated from Polish into English by the author.

20 See the official website: [online] <http://www.zagrajtosam.pl/pl/producer/Wydawnictwo-Studio-Bis/6> [accessed: 09.03.2017].

and *Ziemia obiecana / The Promised Land* (W. Kilar). The collection also deserves our attention because the adaptations of film music are still very rare on the Polish market.

Crescendo,²¹ like Studio Bis, publishes all its music in A4 format. The colourful, illustrated covers are made of lacquered cardboard. Printing inside the book is black and white and offset paper is used. Most of the publications of Crescendo have a funny illustration on each page—and this is meant for colouring. A similar solution can be found in publications of foreign publishers, for example: Universal Edition (Vienna) published in a similar convention the collection of piano educational works by Mike Cornick,²² whose main character is Clever Cat. Returning to Crescendo, often on the editorial page we can see a frame—a kind of ex-libris to fill and the last page of the book is a “diploma” of completing the level of a particular book (there is a space for the name of the student, evaluation, date and signature of the teacher). So we can see a change in the approach to collections of music: it is no longer a book, which inviolability has been rather established in our everyday culture, but it becomes a kind of colouring book with music notation. Perhaps this is a way to familiarize the child with piano notation. Let us analyze a selected collection—*Easy classics for piano*, arranged by M. Biskupska and D. Bruce.

The collection was published in 1998 in Podkowa Lesna. The cover was illustrated by Catrin Butler, and the rest of the pictures (the colourings) were made by Ian Willey. On the first page, the message has been emphasized with bold: “Pictures to colour!”. It is a collection of adaptations of the greatest “hits” of classical music. For a new, very simple form of well-known compositions responsible are the authors of adaptations from this collection—Małgorzata Biskupska and David Bruce. “Hits” vary in terms of provenance—they come from operas, ballets and instrumental compositions (it brings some associations with the practice of nineteenth-century domestic music, during which amateurs willingly performed transcriptions of such provenance). What is more, this selection includes a large variety of composers: from J.S. Bach to M. Ravel. In the collection we can find adaptations of compositions from the pieces such as: *Lullaby* by J. Brahms; *William*

21 See the official website: [online] <http://www.crescendo.com.pl/> [accessed: 10.03.2017].

22 See for example: M. Cornick, *Clever Cat goes on Safari*, Vienna 2010.

Tell by G. Rossini; *Swan Lake* by P. Tchaikovsky; *Turkish March* by W.A. Mozart; *Bolero* by M. Ravel. On the back cover, there is the information from the publisher: *The selection of works has been made so that it would make the pleasure not only for children, but also for all the members of the household!* Developing the skills of playing the piano, the student gets a chance to become familiar with the famous examples of musical pieces, not only related to the instrument which they play. For each composition of the collection, there is a contoured, humorous illustration and concise note. Notes, though they are very short, have been prepared very carefully: they aptly summarize important information and provide interesting facts. For example, in case of Vivaldi's *Spring*, the young pianist learns by the way a little something about the composer:

Vivaldi is one of the few composers and virtuosi, who being a priest wrote more than 450 concertos and 45 operas—some of them just within a few days. Preceding each concert of *The Four Seasons*, poetry introduces the audience into the mood of the composition. The theme presented below is an excerpt from the first part of the first concert entitled *Spring*.²³

In the field of music education, beautifully illustrated handbooks have just entered the Polish market. Pioneering role in this respect fulfills the publishing firm Euterpe²⁴ (based in Krakow), which collaborates with the artist Małgorzata Flis.²⁵

Małgorzata Flis is a painter, designer and graphic artist. Her painting is inspired by music, movement and rhythm. As one of the impulses to opt for the creation of such sophisticated graphics for didactic purposes (except for the aesthetic sensitivity of the firm owners), the artist mentions teaching experience of the authors of the publication and her own observations as a mother of children attending music school. About music school students she speaks as follows:

(...) These kids have really a lot of duties and a lot of difficulties to overcome, and if the arduous process of learning takes place with sad, serious books and is treated severely and is forced, it becomes a chore. But these children really

²³ *Easy classics for piano*, arr. M. Biskupska, D. Bruce, Podkowa Leśna 1998, p. 4.

²⁴ See the official website: [online] <http://www.euterpe.pl/> [accessed: 10.03.2017].

²⁵ See the official website of the artist: [online] <http://www.malgorzataflis.pl/> [accessed: 09.03.2017].

enjoy that they are acquiring a wonderful and useful skill to play the musical instrument, and they get access to the wonderful world of art, and usually they do not think of their childhood as a wasted one—everything depends on the way of education. We wanted to make it fun and a celebration for the kids. Already St. Thomas Aquinas said that the labor beloved ceases to be a difficulty.²⁶

A huge care which is applied in case of publications for children, therefore, is connected with the awareness that the first contact with the notation can have both a positive and demotivating effect on the child's attitude. The artist emphasizes also that in her work the first priority always remains the notation:

Before I start the work, a publisher tries to give me as much information as possible. I get ready piece of music in a graphics program. I have to adapt my illustration, I see how much space it should take. (...) The musical notation must have its size and its editorial shape, absolutely in accordance with the principles, one cannot reduce it, rotate, bend or cut to preferred size as we can do with the text frame.²⁷

Małgorzata Flis found inspiration for creating such sophisticated illustrations for music in, among others, the famous Marian Falski's ABC-book *Elementarz*.²⁸ There are no doubts that this is a book which exists in memory of many generations of Polish adult readers. What is more, it is still being republished. Its publisher WSiP (Polish: Wydawnictwo Szkolne i Pedagogiczne), responsible for seventy years for its success, ensures that this is "the longest functioning ABC-book on the world."²⁹ It is hard to believe that, in this case, only the handbook's content decided about the undying popularity. All the time, *Elementarz* has been reprinted (*inter alia*) with the illustrations by Janusz Grabiański (1929-1976), a famous Polish illustrator. The similarity in the mood of the artist's drawings and the images that appear in publications of Euterpe certainly is not a coincidence.

26 The information comes from the interview with the artist made by the author 29.04.2015.

27 See above.

28 See above.

29 See the book's description on the official website of WSiP: [online] <https://www.wsip.pl/oferta/cykle/wychowanie-przedszkolne/5-6-latki/elementarz-mariana-falskiego/> [accessed: 09.03.2017].

Let us take a look at two examples from the Euterpe's offer. *First Class Guitar* is a classical guitar handbook by Tatiana Stachak, guitarist, composer and pedagogue. The sixth edition of the discussed book appeared in 2004 in Krakow, edited by Marcin Kowalczyk, with illustrations by Małgorzata Flis. This is a trilingual (!) publication (in Polish, English and German). The handbook, like all the publications of Euterpe, was printed on high quality paper (thick paper, glued paperback, matt cover). Both the cover and the inside are printed in full colour. Also, as the other publications of this publishing house, the handbook has dimensions of 23x31 centimeters, so these are slightly different proportions than in case of the standard A4 format. In case of A4 ratio of width to height is $1:\sqrt{2}$. However, in the discussed case, we have a non-standard format, which proportions are 3:4—and this is, above all, wider. Following Robert Bringhurst, let us translate the proportions of the page to the language of music intervals.³⁰ As a result, in case of Euterpe we get a format of fourth—that is a consonance interval, in contrast to the triton, *tonus diabolicus*, which gives us the proportions A5 and A4, today the most popular ones. What is interesting, the proportions of fourth and fifth, the perfect intervals, are equal with the proportions of the book formats that were preferred in the Middle Ages (2:3 and 3:4).

Returning to the handbook, the publication is richly illustrated. We can see pictures or at least small ornaments on most pages. Taking into account the fact that the book has 125 pages, it gives it signs of luxury (again: the luxury marked the medieval books). The workmanship of illustrations, their variety and matching with the content is impressive. Rarely appear musical images—variety of titles of musical pieces provides an opportunity to present a wide range of characters, animals, objects, plants, views, buildings and situations. Illustrator skillfully seized the opportunity, showing her talent, skills and knowledge: next to the notation appear not only motifs which are typical for children's books (like dolls, teddy bears, dwarves, bucolic images), but also the presentations of historical costumes, and even painting pastiches. For example, *Shogun's March* is not only an opportunity to present the architecture and the costume of a proud warrior, but also—to recall associations with the Japanese ink painting. Similarly is in case of the

30 R. Bringhurst, *Elementarz stylu w typografii*, translated by D. Dziewońska, Kraków 2013, p. 161.

piece *Cherry Blossom*, in which, as in *March*, delicate association with the Japanese music is induced by the pentatonic scale. The Western culture is outlined equally skillfully—for instance in bullfighter scene (pieces: *Remembrance of Spain*, *Spanish Melody*). The author creates wonderful characteristics of people by outfits—especially regarding costumes from the past (for example: *Sur le pont d'Avignon*, *Ancient Court Dance*). Clothes are painted with a sense of humor and dynamic, but also in details. Małgorzata Flis comments on her doings as follows:

I am lucky because the children in music schools are unusually sensitive and intelligent (...). Thus, I can use symbols and metaphors, indirect associations, references to other epochs, and they still understand.³¹

Illustrations are often unobvious. For instance, a cheerful *G Major Waltz* is not accompanied by a couple of dancers straight from the Viennese salon. Instead, there are fairies swirling around the flowers. Author's professionalism and her care about details can be seen, of course, also in the pictures which main subject is guitar. These pictures appear on the title page of each of the four chapters of the handbook. Guitarist is sitting in an exemplary position, his hand lies on the guitar's body correctly. Małgorzata Flis emphasizes:

(...) Whenever in the picture there is a musician with an instrument, I accurately copy both the shape of the instrument and the way of holding it and playing—I have yet to deal with children who are sensitized to these details in their daily practice, and I cannot make a mistake. Placing the hand on the strings or on the keyboard is important. Here helps me the experience with my own children, who learned in the music school to play the violin, cello, piano, and at the Early Music Ensemble—flute and Gothic harp. I think that this experience had its importance, when the publishing house decided for the first time to entrust me to do the illustrations.³²

The handbook is divided into four parts. The first part, entitled: *Guitar—My New Friend. First exercises on open strings* contains basic information with photos, the first exercises and short pieces (e.g. Polish song *We Are Little Dwarfs*). To play them, the student needs only open

³¹ From the interview mentioned before.

³² See above.

strings. From the very beginning of learning, the child is getting used to playing in ensemble: all the compositions and popular melodies are arranged as a duo of a student and teacher. In the second part (called *Left Hand back from Holiday. First notes on the fingerboard*), it is required to shorten strings. All the time, however, the most of them are duets. By the way, there are additional information concerning the musical rules. The chapter ends with the instruction: *How to Tune the Guitar*. Part Three (*Little Soloist. First two-part songs*) introduces the playing in dyads—from this time, a young guitarist is playing solo, without the accompaniment of the teacher. The order is therefore reversed comparing standard education, where solo performance is treated as an easier one. In this chapter, there are such compositions as: *Gondolier's Song*, *Shepherd's Dance*, and *In the Watch-maker's Workshop* (it simulates beat of the clock). This chapter also introduced playing *tirando* and *apoyando*. The last chapter is *35 Easy Pieces*. Since that time, the young artist plays the simplest examples of the classics of world guitar literature. Here, compositions for beginners by Fernando Carulli and Matteo Carcassi are dominating. At the end of the chapter, there are even few compositions of Polish guitarist and composer Marek Pasiieczny. They bring a child into the world of contemporary music, but this occurs gradually. Here a particularly interesting piece is *Little Sorcerer*, which brings associations with the ballet *Romeo and Juliet* by Sergei Prokofiev.

Let's move on to the next publication by Euterpe: *Chopin for the Young for Piano* arranged by Zygmunt Noskowski.

An interesting offer for pianists is a collection of six songs by Frédéric Chopin. Publication *Chopin for the Young* was published in 2005. It was edited by Marcin Kowalczyk and Tatiana Stachak. Illustrations made again Małgorzata Flis. It includes piano transcriptions, which made a Polish composer Zygmunt Noskowski at the beginning of the 20th century. Euterpe has based its edition on the manuscript stored in the Archives and the Library of the Warsaw Music Society under the name of Stanislaw Moniuszko (signature: WTM 58 / N 74). The collection is bilingual (Polish-English). It contains transcriptions of the following songs: *The Handsome Lad*, *Death's Division*, *A Girl's Desire*, *The Ring*, *The Betrothed* and *My Sweetheart*. They are preceded by the *Preface* that presents the genesis of the collection and the famous author of the adaptations. Each song is decorated with the watercolour illustration painted by Małgorzata Flis. All the pictures refer to the atmosphere of

the epoch (as well as the font styles), mainly to salon fashion. However, they are made in a humoristic way. It is not surprising—the publication is dedicated to very young performers. The level of difficulty makes it suitable for the initial years of study. Transcriptions have a simple arrangement. In terms of expression, they faithfully follow Chopin's original—Noskowski did not introduce harmonic complications etc., while maintaining a simple style of songs by Chopin.

Even so short analysis of two publications of Euterpe—a handbook and a set of piano transcriptions—reveals that the result of the combined efforts of composers, artists and editors allowed to publish materials of a new, modern standard.

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In this paper, only exemplary phenomena have been presented and only few examples of publications have been discussed. There has been presented a modest balance of the overall Polish market and in case of three selected publications (Euterpe, Crescendo and Studio Bis), it was indicated which of them excels at what field.

The aim of the author was to show an interesting field, which in her opinion are musical publications for children. They are overlooked by researchers and yet they allow interdisciplinary research. The change in the approach to the collections used in the course of training of very young musicians is still one of the manifestations of the changes taking place in our times. It would be also interesting to prepare studies about the contemporary music literature for each of instruments (taking into account all the active publishing houses). What is more, particularly interesting seems the comparison of trends and strategies that use in that field publishers worldwide.

Abstract

The following article concerns contemporary Polish music publishing houses, which in their offer have publications for children who start musical education during professional training. The author presents this area of Polish market in a synthetical way, as well as observes and

analyzes tendencies which are visible there. Key market operators are mentioned with short descriptions of their publishing profile, preferred instruments and composers, editorial conditions etc. Few examples of publications are described in a more detailed way—i.e. publications from the offer of three publishing houses: Studio Bis, Crescendo and Euterpe. In the last case, the author interviewed Małgorzata Flis, the illustrator of this publishing house. All the examples are analyzed in an interdisciplinary, editorial-musicological way.

Keywords

music publishing for children, Studio Bis, Crescendo, Euterpe, Małgorzata Flis

Abstrakt

Współczesne wydawnictwa muzyczne dla dzieci w Polsce

Tematem artykułu jest działalność współczesnych polskich wydawnictw muzycznych, mających w swojej ofercie publikacje dedykowane dzieciom rozpoczynającym swoją edukację muzyczną. Autorka w syntetyczny sposób prezentuje ten obszar polskiego rynku, jak również obserwuje i analizuje obecne na nim tendencje. Wymienia także kluczowe wydawnictwa, prezentując krótko profil ich działalności, preferowane instrumenty, kompozytorów, warunki edytorskie itp., w sposób bardziej szczegółowy omawiając wybrane publikacje trzech domów wydawniczych: Studio Bis, Crescendo i Euterpe. W ostatnim przypadku autorka przeprowadziła wywiad z Małgorzatą Flis – ilustratorką wydawnictwa Euterpe. Wszystkie przykłady zostały zanalizowane w sposób interdyscyplinarny – zarówno ze strony edytorskiej, jak i muzykologicznej.

Słowa kluczowe

wydawnictwa muzyczne dla dzieci, Studio Bis, Crescendo, Euterpe, Małgorzata Flis

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