

SUMMARY & LIST OF INSTRUMENTS

The material presented in this book illustrates the state of Polish folk instruments in recent years. The range of material has been limited to instruments produced by folk makers themselves, and so such instruments as clarinet, trumpet or accordion have not been taken into consideration, although at present they may very often be found in groups of music-makers. The photographs as a rule show instruments from museums, chiefly from the Poznań National Museum, the Warsaw State Ethnographical Museum, the Cracow Ethnographical Museum, and the Museum of Folk Musical Instruments at Szydłowiec. The instruments presented in this book have been selected from over 700 exhibits in 45 Polish museums.

The oldest Polish instruments date from the Stone, Bronze and Iron Ages. The many types of pottery rattle (gruchawki gliniane, ill. 2) filled with pebbles or hard seeds that have been found in Poland demonstrate this stage of instrumental evolution, when the musical was subordinated to the magical and ritual function. The wooden scraper (tarło drewniane, ill. 4) was also used for ritual purposes. On the other hand, the Pan pipes (multanki, ill. 1) from the eighth century B. C. provide evidence of a sound implement whose function has been transformed into the purely musical. The two-stringed fiddle (dwustrunowe gęśle, ill. 3) from the eleventh century A. D. is already a complicated stringed instrument, the hollowed body of which, covered with a thin strip of wood, intensifies the sound of the strings which are tuned a fifth apart and stopped by a tangent rotated on a wooden axis.

In the **chordophone** group, stringed instruments played with a bow enjoy very great popularity in Poland. Among these is the most popular folk instrument, appearing in all parts of the country, the fiddle. Besides fiddles not differing in essentials from professionally made models, the hollowed violin (skrzypce żłobione, ill. 13, 14) is a typical folk variant. Its body (back and ribs) is carved from a single block of wood.

Another kind of hollowed violin (oktawka, ill. 11—12) was in use up to the end of the nineteenth century. In the Tatra Highlands it was probably the prototype of the violin, as is indicated by the archaic structural features of the instrument — the body, neck and peg-box being carved out of a single block of wood. A kind of small violin (mazanki, ill. 8) used in Great Poland, and a kind of hollowed fiddle (żłóbcoki, ill. 9-10,) from the Tatra Highlands are similar in structure. The mazanki can also be distinguished by the peculiar shape of the bridge; one end is longer and, passing through an opening in the sound board, rests on the back of the body and in this way acts as a sound post.

Another kind of fiddle (suka, ill. 7), used until the twenties of the present century in the border-lands between the provinces of Lublin and Rzeszów, has a bridge with both ends resting on the bottom of the body. In this instrument, archaic medieval features of the stringed instrument family coexist with features of the modern violin. The short broad neck and the larger spaces between the strings result from the old manner of playing, which consisted not in pressing the strings from above with the fingertips, but in touching them from the side with the nails.

The most primitive chordophone found in Poland is the devil's violin from Kurpie (kurpiowskie skrzypce diabelskie, ill. 6), a kind of musical stick with a sound body and one string fixed at the top to a small peg which is rotated while playing, so that the transition from one sound to another is as a rule made glissando. This instrument was used to accompany singing, or as a solo instrument for the performance of slow melancholy tunes.

The Kashubian devil's violin (kaszubskie skrzypce diabelskie, ill. 5), in spite of its identical name, is really a percussion instrument, as its untuned strings and jingles emit sounds of indefinite pitch. A kind of folk double-bass (maryna, ill. 19) is also a combination of chordophone and idiophone, but it has strings tuned in fifths, and the player, holding the bow motionless, moves the whole instrument so that the jingles fixed to the head also make a noise.

The maryna is one of the many variants of the double-bass used everywhere in Polish musical folk groups. The two-stringed bass (basy kaliskie, ill. 19) is one of the most primitive types. It is made out of a single block of wood and has a bridge similar in form to that of the mazanki. Other types, such as the bass used in Great Poland (basetła wielkopolska, ill. 20) or the bass from the Tatra Highlands (basy podhalańskie, ill. 21-22) more or less resemble a violoncello in shape.

A curious chordophone played with a bow, in which the function of the bow is taken over by a wheel turned by a handle, is the hurdy-gurdy (lira korbowa, ill. 23—24), which appeared up to the First World War in the far east of Poland.

The only chordophone among Polish instruments which is not bowed but percussive is the folk dulcimer (cymbały, ill. 25). Several variants of this appear in the south-eastern parts of Poland. They are used both in solo and group playing.

Among the **aerophones**, the main instrument is the bagpipe (dudy), of which eight types appear in Poland. The characteristic feature of all these types is the single-reed pipe (like that of the clarinet); double-reed pipes are not used in Polish bagpipes. The simplest type is the bladder pipe (sierszeńki, ill. 48, 49, 50) from Great Poland, consisting of one chanter and a bladder inflated by the player's mouth. The name comes from the dialect verb 'siersienić', to hum, or to grate. This type was used by boys as an instrument for practice. Recently it has become the custom to provide it with an additional bladder or bellows.

The true bagpipe as distinguished from the bladder pipe has a drone, giving out a single low note. In the south of Poland three types of bagpipe are known, coming from the Żywiec region (dudy żywieckie, ill. 55), the Tatra Highlands (dudy podhalańskie, ill. 53—54) and Silesia (gajdy śląskie, ill. 56—57). The first two have no bellows. In the Tatra bagpipe the three-channelled chanter gives, besides the notes of the scale, two additional drones. The Silesian bagpipe is almost the same as that from Żywiec and differs only in having a bellows and in its range. The bagpipe from Great Poland (dudy wielkopolskie) appears in two forms, which differ in pitch and decorative features (ill. 58—59 and 60—61). Finally, the two kinds of bagpipe are also used in Great Poland, the "white goat" (koziół biały, ill. 62) with a low pitch and a wider range and a characteristic bag of goatskin covered with snow-white hair, and the "black goat" (koziół doślubny, so-called czarny, ill. 63), distinguished by its simple drone and a small bag without hair, from which its name derives.

Whistles (without finger-holes) made of willow bark, fashioned from wood or clay, fulfil the function of toys or bird-calls. These include the "crane" ("żuraw", ill. 26—27), the "nightingale" ("słowik", ill. 26), bird-call for owls (kusoc, ill. 29), and the globular flutes (gwizdki gliniane, ill. 30—31).

Duct pipes appear in three main varieties in Poland: (1) duet pipes without finger-holes (fujary beskidzkie, ill. 32), in which two series of natural tones, obtained by closing or opening the end of the pipe, form the range; (2) duet pipes with finger-holes, usually from five to seven in number (piszczalki, fujarki, ill. 33, 34), found over the whole of the country; (3) double pipes (piszczalki dwoiste, ill. 35) occurring only in the Tatra Highlands, and composed of two parallel channels, of which only one has finger-holes.

Among the aerophones with mouthpieces, wooden trumpets (bazuna, ligawka, trembita, ill. 36—37, 38—39, 40, 42, 43, 44) and shepherd's horns (rogi pasterskie, ill. 41) appear in Poland. These are made from the trunks of young trees, split lengthways in two parts, which are hollowed out, sometimes wrapped round with osiers or string, and sealed up with tar or fitted with metal rings. They were chiefly used for giving signals, but simple melodies were also performed on them. Small herdsmen's horns (rożki pasterskie, ill. 47) and with horns (pierzdziele, rożki, trumbki, ill. 46) are also signalling instruments. They are made of a strip of willow bark wound in a spiral or from an animal's horn. The former are provided with single or double reeds, the latter only with a single feather reed from a bird.

Membranophones do not play a role in Polish folk music such as that played in countries preferring a rhythmical element. Four basic types of drum are used by groups of music-makers in different parts of the country. The single-membrane frame drum with jingles (bębenek obręczowy, ill. 67) is especially characteristic of the eastern regions; the double-membrane cylindrical braced drum (bęben osznurowany, ill. 66, 68) used to appear in the Kalisz and Sandomierz regions; instruments with a fixed cymbal and triangle are modelled on large professional drums. In the Kashubian region a friction drum (burczybas, ill. 69) is used, in which a tuft of horsehair is attached to the membrane of the instrument; the player pulls on this, thus obtaining a low rumbling sound.

Accordions (harmonie, ill. 70, 71) of various types, constructed in workshops with modest technical equipment, enjoy great popularity in Poland. In Central Poland chromatic accordions with pedal bellows are also used.

Other **idiophones** have a non-musical function in Polish folk music. The only exception is the bladder rattle (grzechotka z pęcherza, ill. 78), used instead of a drum in Kurpie. On the other hand, many variants of the wooden rattle (grzechotki drewniane, ill. 72), the clapper (kołatki, ill. 73, 74, 75), and the ratchet-rattle (terkotki, ill. 76, 77) appear all over Poland, and were used for signals and as toys; they were used by nightwatchmen, by those taking part in carnival festivities, and in church they replaced the bells during Holy Week (the great bells in the belfry and also the small bells rung in churches in the Roman Catholic services). Metal sheep- or cow-bells (dzwonki pasterskie, ill. 80), which the mountain shepherds and herdsmen hang

round the necks of their sheep or cattle, also act as signals. At present the custom of making music with them has been adopted from the south, and the bells are then specially chosen with regard to their pitch.

LIST OF INSTRUMENTS

AEROPHONES

bagpipe from Great Poland / dudy wielkopolskie, ill. 58, 59, 60, 61, 62, 63, 64, 65
bagpipe from the Tatra Highlands / dudy podhalańskie, ill. 53, 54
bagpipe from the Żywiec region / dudy żywieckie, ill. 55
bagpipe, Silesian / gajdy śląskie, ill. 56, 57
bladder pipe / sierszeńki, ill. 48, 49, 50
double pipe / piszczałka dwoista, ill. 35
duct pipe / piszczałka, fujarka, ill. 33
duct pipe without finger-holes / fujara beskidzka, ill. 32
globular flute / gwizdek gliniany, ill. 30, 31
goat, black / kozioł doślubny, so-called czarny, ill. 63
goat, white/ kozioł biały, ill. 62
nom, herdsman's (smali) / rożek pasterski, ill. 47
hom, shepherd's / róg pasterski, ill. 41
hom, with / pierdziel, rożek, trumbka, ill. 46
Pan pipes / multanki, ill. 1
trumpet, wooden / bazuna, ligawka, trembita, ill. 36, 37, 38, 39, 40, 42, 43
whistle of willow bark / gwizdek wierzbowy, ill. 26, 27, 28
whistle, wooden / gwizdek drewniany, ill. 29

CHORDOPHONES

bass from Great Poland / basetla wielkopolska, ill. 23
bass from the Tatra Highlands / basy podhalańskie, ill. 21, 22
bass, two-stringed / basy kaliskie, ill. 18
double-bass, a kind of folk / maryna, ill. 19
dulcimer / cymbały, ill. 25
fiddle, a kind of / suka, ill. 7
fiddle, a kind of hollowed / złóbcoki, ill. 9, 10
fiddle, two-stringed / dwustrunowe gęśle, ill. 3
hurdy-gurdy / lira korbowa, ill. 23, 24
violin, braced / skrzypce podwiązane, ill. 16
violin, devil's - from Kurpie / skrzypce diabelskie kurpiowskie, ill. 6
violin, devil's - Kashubian / skrzypce diabelskie kaszubskie, ill. 5
violin, folk / skrzypce ludowe, ill. 15
violin, hollowed / skrzypce żłobione, ill. 13, 14
violin, a kind of hollowed / oktawka, ill. 11, 12
violin, a kind of smali / mazanki, ill. 8

IDIOPHONES

accordion, chromatic / harmonia dwu- i trzyczędowa, ill. 70, 71
bell, sheep- or cow- / dzwonek pasterski, ill. 80
clapper / kołatka, ill. 73, 74, 75
ratchet-rattle / terkotka ill. 76
ratchet-rattle, barrow / terkotka taczkowa, ill. 77
rattle, bladder / grzechotka z pęcherza, ill. 78
rattle, pottery / gruchawka gliniana, ill. 2
rattle, wooden / grzechotka drewniana, ill. 72
scraper, wooden / tarło drewniane, ill. 4
stick with jingles / kij z brzękadłami, ill. 79

MEMBRANOPHONES

drum, cylindrical braced / bęben osznurowany, ill. 66, 68

drum, frame / bębenek obręczowy, ill. 67

drum, friction / burczybas, ill. 69