

Research on
Popular Music
conducted
at the Institute
of Musicology

*of the University of Warsaw
in 1953–2015*

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ABSTRACT

The article presents a survey of research on popular music carried out at the Institute of Musicology, University of Warsaw. It discusses the contents of valuable studies undertaken at the Institute but still unpublished and kept at the Library of the Institute of Musicology. The authors' aim has been to facilitate the exchange of ideas with other musicological centres conducting research on popular music, as well as providing other musicologists and scholars working in the field with an overview the research undertaken to date.

Popular music will be defined here as music composed in the 20th and 21st centuries, circulating in mass distribution in the form of various types of recordings, as well as performed in music clubs and at outdoor events; music that has its roots in jazz on the one hand and the youth revolution of the 1950s (the rise of rock and roll) on the other. We present a survey of B.A. and M.A. theses discussed under a number of key headings (jazz, folk, rock/pop, and electronic music, as well as works dealing with popular music in the context of research into musical culture at large). We also describe the University's study framework, which was the original context for those texts.

Our survey of the library holdings reveals an unexpectedly large body of writings on popular music submitted for a degree at the Institute of Musicology, University of Warsaw. The research has already opened many doors, defined and more than outlined many fields of study, describing them in quite a detailed manner. This is obviously good news: the existing works pose new questions, highlight areas of controversy, and suggest new research methods. In due course, the research has also begun to yield PhD dissertations written on this subject at the Institute.

Keywords: rock, pop, musicology, popular music studies, unpublished research papers

The article presents a survey of research on popular music carried out at the Institute of Musicology, University of Warsaw. Many works have been written on this subject, particularly in the last twenty years. Some of them have been published as research papers and are therefore accessible to other researchers throughout Poland. The majority, however, remain unpublished and can only be accessed on the shelves of the Institute's library. We have decided that they were worth examining. We will summarise their contents and highlight those studies that should be revisited, or made known to wider academic circles. In this way we hope to present an overview of the entire research field of popular music as represented by the existing bachelor's and master's theses. They frequently demonstrate a high standard of research and may prove of genuine scholarly interest. We would also like to initiate a more intensive exchange of experiences with other centres of musicological research where popular music is studied. We hope that this article will map out the existing research for other musicologists and scholars working on popular music.

Since there is no generally accepted definition of “popular music”, we should begin by defining the scope of the present survey. By “popular music” we will understand music composed in the 20th and 21st centuries, distributed in the form of various types of recordings, as well as performed in music clubs and at outdoor events; music that has its roots in jazz on the one hand and the youth revolution of the 1950s (the rise of rock and roll) on the other. Under this definition, we are also interested in crossover genres combining popular music (as defined above) with other genres, such as folk music, as well as in popular electronic music (which differs in origin from classical electro-acoustic music). However, we have excluded from our study film music and music for computer games. The data presented here have mostly been collected as part of a survey of library holdings conducted at the Institute of Musicology.

Before we move on to a survey of research fields and a discussion of individual texts, we will briefly outline the University's study framework in which those texts came into being. Classes dedicated to popular music appeared at the Institute of Musicology, University of Warsaw in 1999, in the curricula of part-time studies. The subject *Popular Music* was introduced in the 2nd year of three-year undergraduate studies. Its syllabus covered 60 teaching hours divided into three sections: 4 hours on 19th-century salon music (taught by Prof. Irena Poniatowska), 12 hours dedicated to jazz (lectures by Tomasz Szachowski, M.A., the Institute's graduate and a music journalist collaborating with Polish Radio), and 34 hours on “light music” (Pol. “muzyka rozrywkowa”: under this label, Andrzej Ignatowski, M.A. introduced topics covering the period from the 50s' rock and roll to the 90s' rock, as well as fringe phenomena related to popular music, such as “neo folk, country, Latin music, ethno or world music, New Age, film music, and singer-songwriters' songs.”¹).

From 2005 onward, the broadly conceived popular music also became the subject of facultative classes for day students (among others, as part of the subject “Popular and rock music 1954–1969”²). In 2009 popular music was included in the curriculum of compulsory courses

¹ The remaining 10 hours were dedicated to course organisation, obtaining credits and taking exams. Cf. *Informator o studiach 2000/2001* [Course Guide 2000/2001], (2000). I. Januszkiewicz-Rębowska, K. Naliwajek-Mazurek, E. Zwolińska (Eds.). Warsaw: Institute of Musicology, University of Warsaw, pp. 53–54.

² Cf. *Informator o studiach 2005/2006* [Course Guide 2005/2006], (2005). I. Januszkiewicz-Rębowska, A. Leszczyńska (Eds.). Warsaw: Institute of Musicology, University of Warsaw, p. 63.

at undergraduate studies and has since been an important part of the curriculum of studies at the Institute of Musicology (obligatory classes dedicated to rock music history, jazz music history, as well as elements of popular music analysis at proseminars).

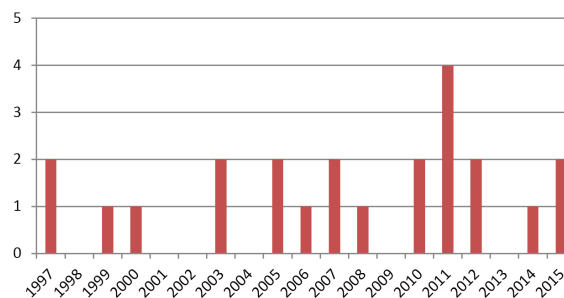
The inclusion of classes on popular music in the Institute's course offer resulted in an increase in the number of B.A. and M.A. theses dedicated to this topic, and consequently also – in research undertaken by doctoral students at the Institute. Beginning in 2008, representatives of the Institute have marked their presence at the majority of interdisciplinary conferences on popular music held in Poland. Their participation led to a number of published research papers (cf. Bibliography below) and popularising articles (mostly printed in "Glissando" contemporary music magazine and "Fragile").

However, as our survey of library holdings will clearly demonstrate, study papers and theses dedicated to popular music had been written at the Institute long before it became part of the curricula. These included research conducted within such sub-disciplines of musicology as history and sociology of music, ethnomusicology and music analysis. In some of these works popular music was the central subject, while in others it constituted part of a wider field of study.

In 1953–1996³ only several theses dedicated to popular music were submitted for a degree (see Graph 1). They appeared irregularly at large time intervals, and in that period they mostly concerned jazz. Since 1997 we can observe evident and unceasing interest in popular music among musicologists in Warsaw. In that period, one master's thesis a year (on average), and since 2001 (three years after the introduction of bachelor's degrees and undergraduate studies in Poland) – also an average of three B.A. theses a year have been written on this subject (see Graph 2). After 1997, the longest period in which no degree work dedicated to popular music was produced at the Institute of Musicology was two years (2001–2002).⁴

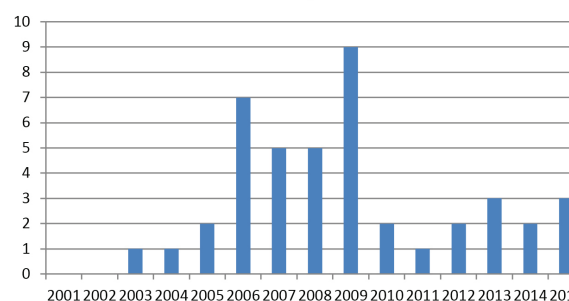
In all, 23 master's theses on popular music have been accepted and defended in 1997–2015 (8.53% of all M.A. theses defended in that period) as compared to 43 bachelor's theses (18.45% of the total, see Graph 3). Altogether, theses dedicated to popular music have constituted 12.4% of all such degree works defended

M.A. theses on popular music



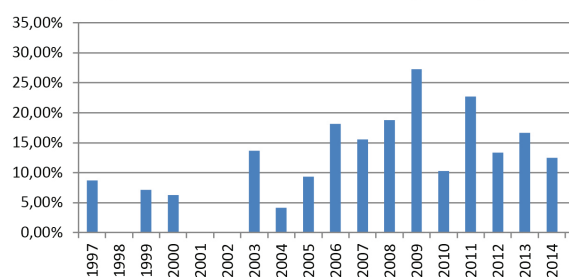
Graph 1. M.A. theses on popular music.

B.A. theses on popular music



Graph 2. B.A. theses on popular music.

Works on popular music submitted for a degree (% of all theses in the given year)



Graph 3. Works on popular music submitted for a degree (% of all theses in the given year).

since 1997 – a significant proportion, considering the lack of any specialised faculty of popular music, as well as the diversity of study fields at the Institute.

A historical survey of the theses with respect to the field of study they represent demonstrates the process of the gradual acceptance of various musical genres as subjects of musicological research. Originally it was jazz that dominated the popular music studies – undoubtedly because both in Poland and worldwide jazz won legitimacy in the academic circles much earlier than

3 The first M.A. theses were defended at the Institute in 1953.

4 The academic year 2015/2016 is still in progress and has therefore not been included in our statistics and commentary, but at least one thesis dedicated to popular music is known to have been completed in that year: *Utwory instrumentalne grupy Metallica jako przykład stylistyki thrashmetalowej* [Metallica's Instrumental Compositions as an Example of Thrash Metal Style] by Emilia Ziętek.

other genres (see Graph 4. In the graphs below we have represented the proportion of theses dedicated to various genres of popular music in the total number of theses defended in the given year.) This was true until the year 2000, when the first theses on folk music were submitted (for the purposes of this survey, the ‘folk’ category comprises various types of popular music based on traditional sources). Folk is a convenient field of research for musicologists and its inclusion among research fields (as second in the order of appearance) is not a surprise (see Graph 5). The first M.A. thesis dedicated to rock music was completed in 2006, and rock and pop have continued to attract the unfailing interest of undergraduates and graduates ever since (see Graph 6). The road of rock to academic recognition was by no means easy, but by 2006 it had already been generally accepted in the world as a research field, which also opened the door to other rock-related genres that we have jointly labelled as ‘pop’. The last and least represented category is electronic music – the youngest development in the area of popular music, and one that calls for quite different research methods (see Graph 7).

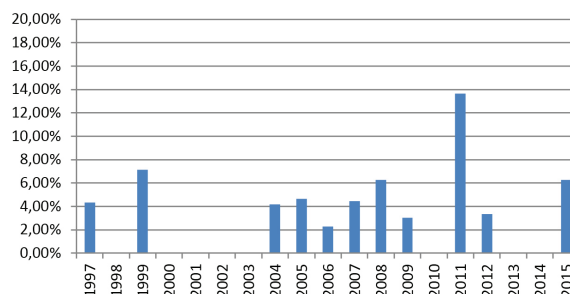
After this look at the statistics, let us move on to a survey of the most interesting theses, starting with those in which popular music is discussed as part of wider studies on musical culture. This is the case, for instance, with texts analysing musical preferences, written by Zbigniew Przerembski,⁵ Aleksandra Jagiełło⁶ and Agnieszka Jóźwicka.⁷ Przerembski’s survey results present an interesting picture of popular music in 1979, with lists of the most popular soloists (Demis Roussos, followed by Andrzej Rosiewicz and Seweryn Krajewski)

5 Z.J. Przerembski, (1979). *Preferencje muzyczne górali podhalańskich* [Musical Preferences among Polish Tatra Highlanders], M.A. thesis, supervisor: A. Czekanowska. Warsaw: Institute of Musicology, University of Warsaw. Results printed as: idem, (1981). Z badań nad preferencjami muzycznymi górali podhalańskich [From Studies on Musical Preferences among Polish Tatra Highlanders], *Muzyka*. Nos. 3–4, pp. 85–112. The latter article, however, omits almost all the elements of the study that concern popular music.

6 A. Jagiełło, (2005). *Muzyka w życiu codziennym studentów Uniwersytetu Warszawskiego* [Music in the Everyday Life of Students at the University of Warsaw], M.A. thesis, supervisor: S. Żerańska-Kominek. Warsaw: Institute of Musicology, University of Warsaw.

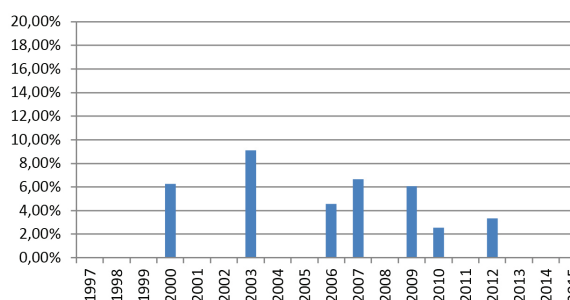
7 A. Jóźwicka, (2015). *Preferencje muzyczne uczniów podstawowych szkół muzycznych* [Musical Preferences among Pupils in Primary Music Schools], M.A. thesis, supervisor: S. Żerańska-Kominek. Warsaw: Institute of Musicology, University of Warsaw.

jazz



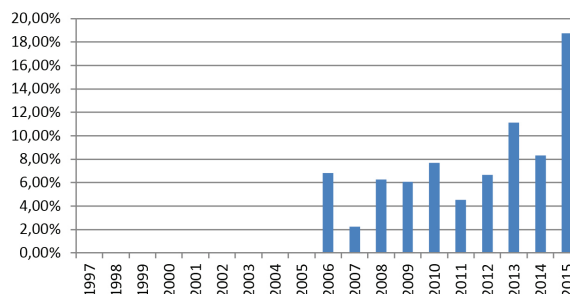
Graph 4. Papers on jazz music.

folk



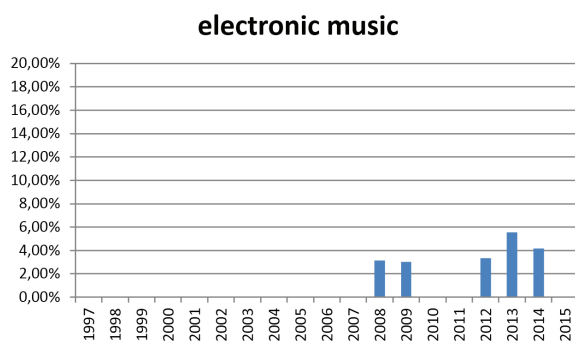
Graph 5. Papers on folk music.

rock/pop



Graph 6. Papers on rock/pop music.

and bands (ABBA, Czerwone Gitary, Smokie). The hard data he collected – though concerning only one region – are an important contribution to the study of popular music reception in communist Poland. The research undertaken by Aleksandra Jagiełło (in the form of research interviews) provides an interesting picture of the role of music in the lives of students at the University of Warsaw. Her study also exemplifies the change in musicologists’



Graph 7. Papers on electronic music.

attitudes to popular music over the years. In early theses, whenever the genre was not mentioned in the title, the word ‘music’ usually referred to the so-called classical music. But Jagiełło’s work shows student preferences clearly leaning toward the broadly conceived popular music. The trends are similar in Agnieszka Józwicka’s study of music preferences among primary music school students. Only four respondents claimed they listened exclusively to classical music, while 48 pointed to a mix of different types of music, including classical. Eleven did not mention classical music at all among their favourites. Interestingly, when asked about what kind of music their friends listened to, as many as 47 respondents chose the answer “exclusively classical music”, eight – “different music genres, including classical”, but none of the pupils claimed that their friends did not listen to classical music at all. This logically corresponds to other data: 32 pupils admitted to concealing their musical preferences from time to time; 19 openly declared that they hid their tastes, and 12 claimed they did not try to hide their tastes. Working in a similar field, Agnieszka Milewska⁸ concentrated exclusively on popular music in her study of musical preferences among students in music and general-comprehensive middle schools. Milewska’s research concerned the acceptance of various music genres by teenagers, the importance of lyrics in the music they listened to, the preferred types of carriers, the reasons they were interested in a given music genre, their possible musical idols, self-identification with subcultures, the circumstances and contexts in which they listened

⁸ A. Milewska, (2006). *Zainteresowania muzyką rozrywkową młodzieży gimnazjalnej. Porównanie środowisk szkół muzycznych i ogólnokształcących* [Musical Interests among Middle Schoolers. Comparison of Music and Comprehensive Schools], B.A. thesis, supervisor: A. Gruszczyńska-Ziółkowska. Warsaw: Institute of Musicology, University of Warsaw.

to music, and their reactions to that music. The results present students at music and comprehensive middle schools as in many respects a homogeneous group as far as their attitudes to popular music are concerned.

Wacław Panek’s M.A. thesis about music on Polish Radio in the interwar period⁹ represents the same field of music sociology. Panek later became one of the most prolific writers on popular music among Polish musicologists, which makes his first research work in this field the more worth knowing. His study reveals a varied and colourful picture of Polish Radio before World War II, with the then popular music (including jazz) playing a major role. For many years pre-war Polish jazz was of marginal interest to musicologists, overshadowed by the spectacular flourishing of this genre in the 1950s. Panek was one of the first to demonstrate (in his thesis of 1972) the strong presence of jazz in Polish culture before the war.

The fascinating phenomenon of improvised music – borderline between music sociology and music aesthetics – was the subject of a study by Maria Peryt,¹⁰ which also dealt with popular music. The author conducted a number of interesting interviews which paint a complex picture of this phenomenon, not limited to specific styles and genres. Peryt discusses improvisation in classical music, jazz and rock. She draws interesting comparisons between these genres depending on the different performance situations, and – without any value judgments – she points out distinct similarities, making references to well selected literature.

Magdalena Borowiec’s acoustic study of *Fluctuating Intonation in Vocal Music and Its Impact on Musical Expression*¹¹ includes long theoretical chapters which can provide a convenient point of departure for studies of vocal art in present-day popular culture. Theoretical

⁹ W. Panek, (1972). *Muzyka w Polskim Radiu w okresie międzywojennym. Wybrane zagadnienia historyczno-teoretyczne* [Music on Polish Radio in the Interwar Period. Selected Historical and Theoretical Issues], M.A. thesis, supervisor: Z. Lissa. Warsaw: Institute of Musicology, University of Warsaw.

¹⁰ M. Peryt, (2009). *Zjawisko improwizacji muzycznej w opiniach przedstawicieli młodego pokolenia improwizatorów środowiska warszawskiego* [The Phenomenon of Music Improvisation in the Eyes of the Young Generation of Improvisers in Warsaw], B.A. thesis, supervisor: T. Nowak. Warsaw: Institute of Musicology, University of Warsaw.

¹¹ M. Borowiec, (1997). *Odchylenia intonacyjne w muzyce wokalne i ich wpływ na ekspresję wykonania muzycznego* [Fluctuating Intonation in Vocal Music and Its Impact on Musical Expression], M.A. thesis, supervisor: A. Rakowski. Warsaw: Institute of Musicology, University of Warsaw.

analysis has been supplemented by analyses of recordings by Edith Piaf which illustrate the use of variant intonation types for enhanced expression. The author chose Edith Piaf for the sake of her highly expressive style, characterised, according to Borowiec, by – among others – violent dynamic changes in the vocal part, voice modulation and a specific voice colour; frequent and prominent use of vibrato, as well as consciously “wobbly” (as she puts it) intonation. Borowiec studied these phenomena on the examples of such songs as *L'Accordéoniste*, *Hymne à l'amour* and *Non, je ne regrette rien*. The methodology she derived from her supervisor, Prof. Andrzej Rakowski's suggestions (sound spectrum and frequency analyses in SWELL program) could be supplemented today taking advantage of recent computer software, but the very idea of studying expression in the context of intonation is still relevant and may well be taken up again (especially considering the development of vocal techniques in present-day popular music, which range from rap-type melodeclamation to metal growling).

A number of theses have been dedicated to the media. Apart from the already mentioned dissertation by Waław Panek, also worth mentioning in this context is Wojciech Wójcicki's study of the history of phonography in Poland, from the first releases early in the 20th century to the situation in communist Poland, to the rise of private record companies and the entry of global media corporations to the Polish market in the 1990s, and, finally, to the crisis of the music record market in the late 20th century, related to piracy and the growth of the Internet.¹² Wójcicki also recounts the history of Polish organisations for collective copyright management (authors' societies). Justyna Saciuk's B.A. thesis dedicated to netlabels is a useful complement to the former study. Saciuk presents the online labels in their historical development and describes their activity on several examples. Justyna Kowalewska¹³ analyses the history of music on television (foreign and Polish, public and commercial broadcasters), focusing on popular music (though a brief chapter is also dedicated to classical music)

– from the earliest TV programmes to specialised music TV channels. This work is now already of (at least partly) historical value, as some of the TV stations described in Kowalewska's thesis are no longer in operation (VIVA II, ATOMIC TV) or have completely changed their profiles (MTV, VIVA).

JAZZ

Studies dedicated to jazz music constitute a sizeable proportion of the works discussed in this paper. As already mentioned, this field was the first to be taken up by students of musicology. This is historically quite understandable. Of all popular music genres, jazz gained autonomy and recognition as a worthy field of study before any other genres, and it soon aspired to the status of an art. Methodology proved helpful here, as the tools of musicology could relatively easily be applied to analyses of jazz music – especially when the scope of a given study included both jazz and classical music. This was the case with the very first thesis dedicated to jazz (and popular music in general) written at the Institute of Musicology: Mateusz Święcicki's M.A. thesis *Three Ragtimes by Igor Stravinsky as One of the First Attempts at Jazz Stylisation in European Music* (1959)¹⁴ can still be a major point of reference for today's research, despite the passage of time. We now recognise Święcicki as an important contributor to Polish music culture in the 2nd half of the 20th century – an outstanding figure in Polish jazz, director of Polish Radio Channel Three, author of books and articles on popular music. From the perspective of the author's later legacy, it seems worthwhile to look again at his first, strictly academic study, in which he recounted in great and careful detail the then current scholarly debate about the scope and distinctive qualities of jazz music. Święcicki managed to get hold of the most important academic publications on jazz from that period, which – considering the situation in the period when his thesis was written – was in itself a formidable achievement. An important section of the thesis is dedicated to definitions and examples of the key elements of jazz music, which were necessary for an analysis of jazz influences in Stravinsky's oeuvre. The score analyses themselves represent a very high

12 W. Wójcicki, (2007). *Rozwój rynku fonograficznego w Polsce w latach 1989–2004 na przykładzie działalności wybranych firm wydawniczych* [The Development of the Music Record Market in Poland in 1989–2004, on the Examples of Selected Record Labels], B.A. thesis, supervisor: T. Baranowski. Warsaw: Institute of Musicology, University of Warsaw.

13 J. Kowalewska, (2003). *Muzyka w telewizji. Telewizje muzyczne (wybrane zagadnienia)* [Music on Television and the Music TV – Selected Aspects], B.A. thesis, supervisor: Sz. Paczkowski. Warsaw: Institute of Musicology, University of Warsaw.

14 M. Święcicki, (1959). *3 Ragtime'y Igora Strawińskiego jako jedna z pierwszych prób stylizacji jazzu w muzyce europejskiej* [Three Ragtimes by Igor Stravinsky as One of the First Attempts at Jazz Stylisation in European Music], M.A. thesis, supervisor: Z. Lissa. Warsaw: Institute of Musicology, University of Warsaw.

academic standard, and are consequently an important contribution also to contemporary music studies. Despite the author's deference for Stravinsky's work, it is clear that his main area of interest was jazz. Those numerous passages of his thesis that deal directly with jazz constitute a major contribution that should by no means be neglected by present-day jazz research (even if several of the author's theses have become outdated in the course of time, or call for a historical commentary).

Several other, later authors similarly focused on classical music composers' relation to jazz. Ryszard Wojciul studied jazz elements in the music of Polish composers,¹⁵ Mariusz Chibowski – in George Gershwin's *Piano Concerto in F Major*,¹⁶ and Małgorzata Kożuchowska analysed jazz arrangements of Fryderyk Chopin's works.¹⁷ Polish jazz is a major component of jazz research at the Institute. The first detailed study on this subject was Marek Wieroński's M.A. thesis of 1979 entitled *Jazz Music in the People's Republic of Poland. Selected Issues*,¹⁸ which offers a survey of the historical development of jazz in Poland, its main directions and stylistic qualities. The thesis also contains an interesting overview of the use of elements of Polish folk music – a characteristic feature of Polish jazz, later discussed in detail by Małgorzata Szarek in her B.A. on ethnic elements in Polish 60's jazz.¹⁹ Paweł Barszczewicz's thesis is based on his research into the reception of the popular and influential LP series *Polish Jazz*.²⁰

Apart from texts concerning Polish jazz in general, there are also detailed studies dedicated to specific areas. Małgorzata Szarek presents an engaging overview of Polish jazz song history in her thesis *Jazz Vocalism in Poland. The History of Assimilation and Individual Styles*.²¹ The author combines the tools of a musicologist (presenting the history of jazz song, a survey of vocal techniques and transcriptions of the works she analyses) with the practical experience of a jazz vocalist, which makes her work an excellent point of reference for all those interested in vocal jazz music, both in its history, theory and performance practice. Another thesis dedicated to a specific phenomenon in Polish jazz is *Third Stream in Polish Jazz Music on Examples Selected from Compositions by Leszek Kułakowski, Jarosław Śmietana and Włodzimierz Pawlik* – written by Łukasz Pura (2011).²² The presence of gospel music (closely related to jazz) in Polish culture was the subject of research by Karolina Kulaszewicz²³ and Aleksandra Puacz-Markowska.²⁴ Katarzyna Porodzyńska's B.A. thesis analyses data concerning the activity of the Jazz Department at the F. Chopin State Music School Complex in Warsaw, and will therefore be useful for those interested in jazz education in Poland.

As in the case of classical music studies, research on jazz also includes works dedicated to specific compositions or performers. George Russell's theory of jazz improvisation is the subject of Janusz Szprot's

15 R. Wojciul, (1997). *Elementy jazzowe w twórczości kompozytorów polskich* [Elements of Jazz in the Works of Polish Composers], M.A. thesis, supervisor: Z. Helman. Warsaw: Institute of Musicology, University of Warsaw.

16 M. Chibowski, (2005). *Elementy jazzu w „Koncercie fortepianowym F-dur” George’a Gershwin’a* [Jazz Elements in George Gershwin's Piano Concerto in F Major], B.A. thesis, supervisor: T. Baranowski. Warsaw: Institute of Musicology, University of Warsaw.

17 M. Kożuchowska, (2008). *Opracowania utworów Fryderyka Chopina przez polskich muzyków jazzowych. Próba analizy i systematyki* [Arrangements of F. Chopin's Works by Polish Jazz Musicians. Preliminary Analysis and Classification], B.A. thesis, supervisor: I. Lindstedt. Warsaw: Institute of Musicology, University of Warsaw.

18 M. Wieroński, (1979). *Muzyka jazzowa w Polsce Ludowej. Wybrane zagadnienia* [Jazz Music in the People's Republic of Poland. Selected Issues], M.A. thesis, supervisor: J.M. Chomiński. Warsaw: Institute of Musicology, University of Warsaw.

19 M. Szarek, (2007). *Elementy etniczne w jazzie polskim dekady lat sześćdziesiątych XX wieku* [Ethnic Elements in Polish Jazz in the 1960s], B.A. thesis, supervisor: P. Dahlig. Warsaw: Institute of Musicology, University of Warsaw.

20 P. Barszczewicz, (2008). *Jazz w Polsce. Recepcja w latach 1959–89 w świetle dyskografii – seria płytowa Polish Jazz*

[Reception of Jazz in Poland in 1959–89 on the Example of the LP Series “Polish Jazz”], M.A. thesis, supervisor: P. Dahlig. Warsaw: Institute of Musicology, University of Warsaw.

21 M. Szarek, (2011). *Wokalistyka jazzowa w Polsce. Historia asymilacji i style indywidualne* [Jazz Vocalism in Poland. The History of Assimilation and Individual Styles], M.A. thesis, supervisor: P. Dahlig. Warsaw: Institute of Musicology, University of Warsaw.

22 Ł. Pura, (2011). *Trzeci nurt w polskiej muzyce jazzowej na przykładach wybranych utworów Leszka Kułakowskiego, Jarosława Śmietana i Włodzimierza Pawlika* [Third Stream in Polish Jazz Music on Examples from Compositions by Leszek Kułakowski, Jarosław Śmietana and Włodzimierz Pawlik], M.A. thesis, supervisor: Z. Skowron. Warsaw: Institute of Musicology, University of Warsaw.

23 K. Kulaszewicz, (2006). *Gospel w Polsce* [Gospel Music in Poland], B.A. thesis, supervisor: P. Dahlig. Warsaw: Institute of Musicology, University of Warsaw.

24 A. Puacz-Markowska, (2012). *Muzyka gospel i jej oddziaływanie na amatorski ruch śpiewaczy w Polsce* [Gospel Music and Its Influence on the Amateur Singing Movement in Poland], M.A. thesis, supervisor: P. Dahlig. Warsaw: Institute of Musicology, University of Warsaw.

M.A. thesis of 1987,²⁵ which analyses the sources of Russell's theoretical concepts, his fundamental assumptions, as well as providing a detailed presentation of Russell's most important theory: the so-called Lydian chromatic concept of tonal organisation, and its practical applications in selected works by this composer and theorist. Szprot's detailed and comprehensive analysis of Russell's ideas is a valuable reference point for contemporary studies of jazz theory. Joanna Godlewska's M.A. thesis,²⁶ on the other hand, discusses the work of Andrzej Trzaskowski from the years directly after the war till the late 1960s. An important asset of this thesis are the interviews which the author conducted with Jan Ptaszyn Wróblewski, Tomasz Stańko and Krzysztof Sadowski, as well as attempts at analysing Trzaskowski's compositions. Another quasi-biographical dissertation is Przemysław Psikuta's text on Ornette Coleman and John Coltrane, which focuses on the phenomenon of improvisation and provides a comparative analysis of the two improvising musicians' styles, based on analyses of recordings, transcriptions, and the study of academic and popularising publications on the subject written in the West.²⁷ Other theses written at the Institute are dedicated to such elements of jazz as: instrumental texture,²⁸ the influence of recording techniques on jazz development²⁹, and jazz standards.³⁰

25 J. Szprot, (1987). *George Russell jako teoretyk improwizacji jazzowej* [George Russell As a Theorist of Jazz Improvisation], M.A. thesis, supervisor: I. Poniatowska. Warsaw: Institute of Musicology, University of Warsaw.

26 J. Godlewska, (2005). *Andrzej Trzaskowski jako jazzman na tle początków rozwoju jazzu w Polsce w latach powojennych do lat 60.* [Andrzej Trzaskowski as a Jazzman in the Context of the Development of Jazz in Poland after World War II till the 1960s], M.A. thesis, supervisor: I. Poniatowska. Warsaw: Institute of Musicology, University of Warsaw.

27 P. Psikuta, (1999). *Improwizacja w twórczości Ornette'a Colemana i Johna Coltrane'a. Studium porównawcze* [A Comparative Study of Improvisation in the Works of Ornette Coleman and John Coltrane], M.A. thesis, supervisor: S. Żerańska-Kominek. Warsaw: Institute of Musicology, University of Warsaw.

28 W. Nikolov, (1968). *Faktura instrumentalna muzyki jazzowej po II wojnie światowej — wybrane zagadnienia* [Instrumental Textures in Jazz Music after World War II — Selected Aspects], M.A. thesis, supervisor: J.M. Chomiński. Warsaw: Institute of Musicology, University of Warsaw.

29 K. Ćwikilewicz, (2011). *Wpływ fonografii na rozwój muzyki jazzowej* [The Influence of Phonography on the Development of Jazz Music], M.A. thesis, supervisor: A. Miśkiewicz. Warsaw: Institute of Musicology, University of Warsaw.

30 M. Puławski, (2007). *Dzieje standardu jazzowego na przykładzie „Summertime” George’a Gershwin* [The History

FOLK

Of all the musicological disciplines, it was ethnomusicology that first opened up to the broadly conceived popular music. This was made possible to a large extent by the dynamic trend of cultural change studies. Cultural change also involves contemporary popular forms rooted in local traditions. A good example is Maciej Głogowski's extensive study of West African popular music.³¹ The author understands popular music as that used by the local populations for entertainment, and employing Western instruments (which he also presents in his thesis). The author is aware of Gerhard Kubelik's claim that the term “popular music” is inadequate with reference West African traditional music, because it is an alien transposition from Western cultures. Nonetheless, Głogowski decides to retain this term as a label used in record shops to classify this type of West African recordings.

Czcibor Hejrowski's B.A. thesis³² follows a similar approach in pointing out close links between popular music currently created by contemporary inhabitants of the Torres Strait area and the local musical traditions. Joanna Dubrawska studies the close interactions between Mexican popular music and traditional music on the example of the changing functions of the traditional song *La Llorona* in Mexican culture.³³ The interpenetration of traditional ethnomusicological research and popular

of a Jazz Standard on the Example of George Gershwin's “Summertime”), M.A. thesis, supervisor: A. Żórawska-Witkowska. Warsaw: Institute of Musicology, University of Warsaw.

31 M. Głogowski, (2000). *Muzyka popularna w Afryce Zachodniej na przykładzie Senegalu, Mali i Gwinei (lata 80. i 90.): tradycja a współczesność* [Popular Music in West Africa on the Examples of Senegal, Mali and Guinea in the 1980s and 90s], M.A. thesis, supervisor: A. Czekanowska. Warsaw: Institute of Musicology, University of Warsaw.

32 Cz. Hejrowski, (2007). „Trzymałem tempo stopami i bębniem marap...” Elementy spuścizny muzycznej wysp Cieśniny Torres w muzyce popularnej tworzonej przez ich dzisiejszych mieszkańców [“I Controlled the Beat with my Feet and a Warup Drum...” Elements of Torres Strait Musical Heritage in Popular Music Produced by Present-Day Inhabitants of That Region], B.A. thesis, supervisor: T. Nowak. Warsaw: Institute of Musicology, University of Warsaw.

33 J. Dubrawska, (2006). *Postać Llorony w meksykańskiej tradycji i muzyce rozrywkowej* [“La Llorona” in Mexican Tradition and in Popular Culture], B.A. thesis, supervisor: A. Gruszczyńska-Ziółkowska. Warsaw: Institute of Musicology, University of Warsaw. Printed as: eadem, (2009). *Pieśń „La Llorona” w muzyce meksykańskiej* [The Song “La Llorona” in Mexican Music], *Przegląd Muzykologiczny*. No. 7, pp. 115–132.

music studies is also evident in Katarzyna Zając's work dedicated to the band Buena Vista Social Club,³⁴ whose music she analyses in the context of traditional Cuban music, of transformations of tradition and of the band's place in contemporary media (music records, cinema and the press). The relation between tradition and present-day popular culture can also be discussed from the point of view of the study of musical instruments, as exemplified by Anna Warakomska's thesis dedicated to the banjo. The author uses the tools of ethnomusicology to study an instrument important both to the Afro-American and white American populations. She focuses on bluegrass, in which the banjo plays a particularly prominent role. The style entered the modern media in the 1940s via the music record industry and the radio. It is directly related to the rich and varied traditional music of the American South.³⁵

The issue of the relation between the broadly conceived popular music and traditional music can be illustrated on the example of Polish folk, as analysed by Magdalena Sobczak.³⁶ She discusses the period of intensive development of Polish folk music when the differences between adherents of "authenticity", faithfulness to tradition, and those combining tradition with other stylistic influences were beginning to crystallise. Sobczak's characterisations seem not to have lost their validity today, but they have also acquired the status of a historical document, as many of the performers and bands she describes have since finished or significantly limited their activity. Other authors have presented the output of individual bands, such as Orkiestra pod Wezwaniem Świętego Mikołaja³⁷ (The Saint Nicholas Orchestra)

and R. U. T. A.³⁸ The latter monographic study, by Anastasiya Niakrasava, is an interesting attempt to include analyses of performance practice in a musicological study. Niakrasava writes from the point of view of a participating observer (a member of the band she describes) about the output of a group whose debut album (*Gore*, 2011) contained arrangements of the songs of serf rebellion and peasant toil in the first Polish-Lithuanian Commonwealth. By writing from two different perspectives – those of a musicologist and an active musician – she provides a comprehensive picture of an important phenomenon from the borderland between ethnomusicological and popular music studies – namely, the album *Gore* and the public acclaim that it won.

Two theses submitted for a degree at the Institute of Musicology have been dedicated to the broadly conceived sailors' songs – a characteristic genre of folk music. These two studies describe the reception of sailors' songs in Poland and, more broadly, the cultural movement centred on those songs. Marta Sienkiewicz provides a lucid and systematic overview of the Polish *shanty* movement (the term *shanty* being commonly applied in Polish to all types of sailors' songs, not only to shanties proper), of their origins, types and characteristic qualities.³⁹ Her approach to the subject is attractive and still relevant, so that her thesis can be recommended to researchers studying both the phenomenon of shipboard labour songs and that of popular modern shanties and their role in Polish culture. Aleksandra Szymańska's B.A. thesis is dedicated to one band – Banana Boat.⁴⁰ An extensive appendix containing original transcriptions of the band's recorded songs is an important asset of her work.

34 K. Zając, (2009). *Muzyka kubańskiej grupy Buena Vista Social Club i jej recepcja w Polsce w latach 1997–2000* [The Music of the Cuban Band Buena Vista Social Club and Its Reception in Poland in 1997–2000], B.A. thesis, supervisor: A. Gruszczyńska-Ziółkowska. Warsaw: Institute of Musicology, University of Warsaw.

35 A. Warakomska, (2010). *Rola banjo w stylu bluegrass* [The Role of the Banjo in Bluegrass Music], B.A. thesis, supervisor: S. Makomaska. Warsaw: Institute of Musicology, University of Warsaw.

36 M. Sobczak, (2003). *Odnova tradycji etnicznych w ruchu zespołów folkowych w Polsce w latach 1996–2002. Inspiracje, konteksty, style* [The Revival of Ethnic Traditions by the Folk Group Movement in Poland, 1996–2002. Inspirations, Contexts, Styles], M.A. thesis, supervisor: P. Dahlig. Warsaw: Institute of Musicology, University of Warsaw.

37 J. Damentko, (2007). *Działalność Orkiestry pod Wezwaniem Świętego Mikołaja w latach 1988–2007* [St Nicholas Orchestra

and Its Activity in 1988–2007], B.A. thesis, supervisor: T. Nowak. Warsaw: Institute of Musicology, University of Warsaw.

38 A. Niakrasava, (2012). *Pieśni buntu i niedoli w interpretacji zespołu R.U.T.A.* [Songs of Misery and Rebellion as Interpreted by R.U.T.A.], B.A. thesis, supervisor: A. Chwiłęk. Warsaw: Institute of Musicology, University of Warsaw.

39 M. Sienkiewicz, (2007). *Szanty, pieśni morskie i żeglarskie. Rodowód i asymilacja w Polsce* [Shanties, Sea Songs and Sailors' Songs: Their Origins and Assimilation in Poland], M.A. thesis, supervisor: P. Dahlig. Warsaw: Institute of Musicology, University of Warsaw.

40 A. Szymańska, (2009). *Z badań nad polskim ruchem szantowym a cappella. Zespół Banana Boat (1998–2008) i jego specyfika* [Toward a Study of the Polish Unaccompanied Shanty Singing Movement: Banana Boat Band (1998–2008) and Its Characteristics], B.A. thesis, supervisor: P. Dahlig. Warsaw: Institute of Musicology, University of Warsaw.

ROCK/POP

The Institute's first M.A. thesis dedicated to rock music was Mariusz Gradowski's study on the musical output of The Doors.⁴¹ Rather than following the popular biographical approach, the author concentrates on the artistic aspects of the music of the four-man band from Los Angeles, which he analyses with the tools of musicology, music anthropology and cultural studies. He characterises the different periods in the band's development, as well as selected large-scale compositions (which he calls "poems"), and defines the place of The Doors in the social-cultural landscape of the 1960s, as well as discussing the phenomenon of the bandleader Jim Morrison's popularity – which could be described as a pop-culture myth.

Some of the theses written at the Institute were dedicated to individual albums, such as Grzegorz Ciechowski's *OjDADAna*, whose in-depth analysis was submitted by Natalia Waś for her bachelor's degree.⁴² The author concentrated primarily on the origins, transformations and use by Ciechowski of field recordings of Polish folk music. The study is supplemented with an extensive appendix comprising graphic analyses of compositions and musical transcriptions of the key motifs.

British 60s' rock musicians and their inspirations with traditional music are the subject of Czcibor Hejwowski's M.A. thesis,⁴³ in which he classifies those inspirations into stylisations, adaptations and creative reworking. The author also points to the main sources: the folklore of the British Isles, Balkan, Arab and Indian music, as well as ethnic music of unspecified origin. This research is

placed in the context of the historical revival movements in Great Britain and the rise of the British rock in the 1960s. The study is based on the author's own transcriptions of the pieces he analysed.

Przemysław Piłaciński is the author of two studies dedicated to rock music aesthetics. The first of these, *Idiosyncrasies of Rock Music Aesthetics in the Light of English-Language Publications from the Years 1990–2007*,⁴⁴ summarises the aesthetic concepts and tendencies associated with rock music. Based mainly the works of Theodore Gracyk and papers from English-language academic periodicals, the author discusses such issues as the legitimacy of attributing aesthetic value to rock music, the autonomy of rock's aesthetic system, the ontology of music recordings and their place in rock culture. The second study, *Authenticity as an Aesthetic Value in the Discourse of Rock Music*,⁴⁵ takes up the subject of the criteria for the evaluation of rock music from the perspective of cognitive musicology. Piłaciński analyses the language used to describe music in record reviews, listing qualities considered by reviewers as positive or negative. He then traces back the historical transformations of the concept of authenticity, distinguishing three types of authenticity as an aesthetic value in reviews and musicians' statements: the first – associated with the stylistic "tradition" and the musician's social milieu; the second – with sincerity and emotional message as conveyed in the music; and the last – related to "naturalness" as a quality in the creative process and the performance.

Four other theses signal new fields of research. Marcin Bogucki's B.A. thesis⁴⁶ is conceived as a preliminary study of the presence of the harpsichord in popular music. He presents a survey of the instrument's history, stresses the lack of any previous research on this topic in the

41 M. Gradowski, (2006). *Twórczość zespołu The Doors* [The Music of The Doors], M.A. thesis, supervisor: S. Żerańska-Kominek. Warsaw: Institute of Musicology, University of Warsaw. Printed version: idem, (2009). O muzyce i specyfice zespołu The Doors na przykładzie kompozycji „Light My Fire”, „Celebration of the Lizard” i „The End” [On the Music and Specific Qualities of The Doors – on the Examples of “Light My Fire”, “Celebration of the Lizard” and “The End”], *Przegląd Muzykologiczny*. No. 7, pp. 163–189.

42 N. Waś, (2015). *Folklor w muzyce popularnej na przykładzie płyty „OjDADAna” Grzegorza z Ciechowa* [Folklore in Popular Music on the Example of Grzegorz of Ciechów's CD “OjDADAna”] (1996), B.A. thesis, supervisor: P. Dahlig. Warsaw: Institute of Musicology, University of Warsaw.

43 Cz. Hejwowski, (2010). *Ludowe i orientalne inspiracje w brytyjskiej muzyce rockowej na przełomie lat 60. i 70.* [Folk and Oriental Inspirations in British Rock Music in the Late 1960s and Early 1970s], M.A. thesis, supervisor: S. Żerańska-Kominek. Warsaw: Institute of Musicology, University of Warsaw.

44 P. Piłaciński, (2010). *Specyfika estetyki muzyki rockowej w świetle publikacji anglojęzycznych z lat 1990–2007* [Idiosyncrasies of Rock Music Aesthetics in the Light of English-Language Publications from the Years 1990–2007], B.A. thesis, supervisor: I. Lindstedt. Warsaw: Institute of Musicology, University of Warsaw.

45 P. Piłaciński, (2012). *Autentyczność jako wartość estetyczna w dyskursie o muzyce rockowej* [Authenticity as an Aesthetic Value in the Discourse of Rock Music], M.A. thesis, supervisor: S. Żerańska-Kominek. Warsaw: Institute of Musicology, University of Warsaw.

46 M. Bogucki, (2013). *Klawesyn w muzyce popularnej – początki zjawiska i perspektywy badawcze* [The Harpsichord in Popular Music: Origins and Research Perspectives], B.A. thesis, supervisor: I. Lindstedt. Warsaw: Institute of Musicology, University of Warsaw.

available sources and goes on to describe the early uses of the harpsichord in American music of the 1940s and 50s as well as in Polish music of the 1960s. Julia Tomaszewska, on the other hand, analyses Korean popular music⁴⁷ with reference to current foreign publications, describing k-pop in its historical, social and marketing context, as well as the audio-visual qualities of k-pop video clips. Michał Kostrzyński's *The Arpeggio Technique and Tapping as Elements of the New Face of Rock Music*⁴⁸ is dedicated to the historical development of virtuoso electric guitar techniques. The author makes use of his own transcriptions of the guitar parts in pieces by such musicians as Yngwie Malmsteen, Marty Friedman and John Petrucci. He also provides detailed insight into various techniques of sweep arpeggio and tapping. Kostrzyński's study can provide a point of departure for other research dedicated to guitar playing and guitarists, similarly as Antoni Zgorzałek's attempt at scientific verification of popular opinion concerning differences in the sound of Fender Stratocaster and Gibson Les Paul guitars.⁴⁹ His B.A. thesis concentrates on the analysis of the sound of single coil and humbucker pickups. Empirical acoustic research is supplemented with interesting interviews with musicians concerning the sound of electric guitars. This is one of the few theses to study instrument qualities in popular music.

ELECTRONIC MUSIC

The rather small group of degree theses dedicated to popular electronic music deal both with dance music and the avant-garde. Of special interest is Justyna Saciuk's

study of the experience of space in ambient music,⁵⁰ which includes genre characterisation, a discussion of the spatial aspect of music in various periods, as well as an introduction to the musical ideas of Brian Eno, the conceptual father of ambient music. Saciuk analyses the various types of space experience in music with reference to Michel Foucault's notion of heterotopia, which she uses as a tool for her analysis of composition techniques in the music of Jon Hassell, Brian Eno, and Tetsu Inoue.

Natalia Klonowska's text on the uses of plunderphonics in 20th-century music⁵¹ discusses (on selected examples) the history of creating new compositions out of existing audio recordings, both before and after John Oswald's invention of the term "plunderphonics". The author describes the techniques applied in plunderphonics, such as sampling, scratching and cut-up. She also attempts an analysis of selected pieces by Oswald himself and presents the issue of plunderphonics in the context of copyright, on the examples of the much quoted court suits concerning Oswald's composition *DAB* and Negativland's *U2*.

CONCLUSION (PH.D. DISSERTATIONS)

As our library survey has amply demonstrated, research on popular music conducted at the Institute of Musicology, University of Warsaw has yielded a considerable number of texts. It has opened many doors, defined and more than outlined many fields of study, which have been presented in quite a detailed manner. This is obviously good news: the existing works pose new questions, highlight areas of controversy, and suggest new research methods. In due course, this research has also been taken up as part of doctoral studies at the Institute. Apart from Mariusz Gradowski's *The Styles and Genres of Polish Teenage Music in 1957–1973* (2015), three other doctoral dissertations dedicated

47 J. Tomaszewska, (2014). *K-pop jako produkt muzyczny w ujęciu marketingowym i muzykologicznym* [K-Pop as a Music Product in a Marketing and Musicological Perspective], B.A. thesis, supervisor: T. Nowak. Warsaw: Institute of Musicology, University of Warsaw.

48 M. Kostrzyński, (2010). *Technika arpeggio i tapping jako wyznacznik nowego oblicza muzyki rockowej* [The Arpeggio Technique and Tapping as Elements of the New Face of Rock Music], M.A. thesis, supervisor: A. Gruszczyńska-Ziółkowska. Warsaw: Institute of Musicology, University of Warsaw.

49 A. Zgorzałek, (2014). *Konsekwencje doboru gitarowego przetwornika elektromagnetycznego – wyniki analiz elektromagnetycznych, a opinie użytkowników* [The Consequences of the Choice of Electromagnetic Guitar Pickups: Results of Electromagnetic Analyses and User Opinions], B.A. thesis, supervisor: T. Nowak. Warsaw: Institute of Musicology, University of Warsaw.

50 J. Saciuk, (2014). *Doświadczenie przestrzeni w muzyce ambient. Próba zastosowania koncepcji heterotopii Michela Foucaulta* [Space Experience in Ambient Music. An Attempt at the Application of Michel Foucault's Concept of Heterotopia], M.A. thesis, supervisor: S. Żerańska-Kominek. Warsaw: Institute of Musicology, University of Warsaw.

51 N. Klonowska, (2013). *Wykorzystanie zjawiska płaudiofonii w muzyce XX wieku na podstawie wybranych przykładów. Gdzie kończy się twórczość a zaczyna plagiat?* [The Uses of Plunderphonics in 20th-Century Music on Selected Examples. Where Does Artistic Creation End and Plagiarism Begin?], B.A. thesis, supervisor: S. Makomaska. Warsaw: Institute of Musicology, University of Warsaw.

to broadly conceived popular music are currently in progress. Joanna Dubrawska-Stepniewska deals with the output of troubadours from the southern part of Mexico's Oaxaca state. Wojciech Bernatowicz analyses the role of music stylisation in creating character types in 60s' and 70s' musicals, as well as the role of music in the transmission of the social message contained in those musicals. Przemysław Piłaciński's dissertation discusses the problem of the identity of a rock music composition on the basis of comparative analyses of different versions of pieces by Bob Dylan, The Rolling Stones and The Doors, analysed with the tools of performative musicology. With all these studies the Institute of Musicology gradually begins to add the much needed scientific perspective to the still dominant journalistic and popularising type of discourse on popular music in Poland.

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Ph.D. Dissertation

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Mariusz Gradowski (b. 1979), studied anthropology of culture and culture studies at the Institute of Polish Culture under the supervision of Prof. Leszek Kolankiewicz (*The Man, The Sacred and The Art of Sound*, MA, 2004) and musicology at the Faculty of History of the University of Warsaw under the supervision of Prof. Sławomira Żerańska-Kominek (*The Work of The Doors*, MA, 2005). In 2005, as a lecturer, he joined the Division of Systematic Musicology at the Institute of Musicology, University of Warsaw. After successful defence of his PhD dissertation (*The Styles and Genres of Polish Teenage Music in 1957–1973*, 2015) he was offered a position as Assistant Professor. His scientific interests include the reception of rock and roll styles and genres in Polish musical culture, history of rock, history of Polish jazz, theory of film music and anthropology of music. He is also a radio journalist.