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**Original creative and performance concepts in arrangements of rock songs for orchestra,
choir and soloists (based on the example of the album Nocny Patrol by Maanam)**

**The artistic work and its description were
created under the supervision of**
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Entry

"Nocny Patrol" is an album by the band Maanam, released in 1983. It is one of the most famous and appreciated albums in the history of Polish rock music. The album was recorded in the band's characteristic style, which combined rock sounds with elements of new wave and punk rock. It contains 10 songs such as: the title Nocny Patrol, I am a woman, It's just a tango, French is Strange, the instrumental song Polish streets, Explosion, Zdrada, One-two, one-two, Krakowski spleen, Love is like opium.

Based on the above music album, a musical show was created, the premiere of which took place on December 12, 2021 at the Cultural and Congress Center in Toruń. These rock songs were arranged for an orchestra with the following composition: a string quartet, a quartet of brass instruments, i.e. alto/soprano saxophone, 2 trumpets and a trombone, piano, synthesizer, electric guitar, bass guitar, drum set, SATB choir and solo voices.

This show is the artistic part of the doctoral dissertation titled Original creative and performance concepts in arrangements of rock songs for orchestra, choir and soloists (based on the example of the album Nocny Patrol by Maanam).

Chapter I was titled Problems of musical arrangement. The subsection Creative concepts in relation to the source material includes theoretical issues regarding defining concepts such as: arrangement, transcription, development, reconstruction process and, above all, relating the above to the source material in the context of the created work. This subchapter includes interpretations by such researchers as: Mieczysław Tomaszewski, Mirosław Pachowicz, Wojciech Kazimierz Olszewski and Maciej Gołąb. The subchapter Stages of work on the score refers to the creation and creation of the process of arranging and rearranging the work through specific phases, i.e. familiarization with the primary material, in-depth analysis of the verbal and musical content, creating a general outline of the arrangement, work on the sound sphere, form of the work. The subchapter Stylistics and aesthetics in the process of arranging songs concerns an attempt to understand the essence of rock music and take into account the factors of this music in the context of a new musical arrangement.

Chapter II of the Nocny Patrol Artistic Project contains a subchapter of the Maanam band in culture, which is a description of the activities of the Maanam music band in the context of socio-cultural phenomena in the 1980s, and in particular in the context of the importance of the Nocny Patrol music album against the background of martial law. In turn, the subsection

Production of the musical spectacle Night Patrol presents a concise description of the course of the musical event.

Chapter III Analysis of the verbal and musical material is composed of the subchapter Criteria of analysis and interpretation, which presents and specifies the appropriate analytical and interpretive criteria in relation to rearranged works, and the subchapter Lyric and musical analysis. The interpretation of the songs shows an analytical attempt at all the rearranged pieces of the musical show, taking into account the criteria adopted in subchapter I of this chapter.

The research problem of this planned doctoral dissertation is closely related to showing the creative and performance aspects in original musical arrangements of rock songs. The intention of the author's musical arrangements of "Night Patrol" is to illustrate various aspects of arrangement techniques, and at the same time their final execution, and to demonstrate the issues of analyzing the verbal and musical content. For the development of the musical art discipline, it is important to present the basic features of popular musical styles (including rock) from the point of view and application of contemporary and traditional arrangement techniques.

The main goal of the work is to present and then analyze the creative and performance concept in the arrangements of rock songs based on the previously available arrangement and analytical methods. This work also aims to identify the characteristic features of these arrangements and to understand what effects were achieved by combining the features of the original with new elements of the arrangement material.

The main problem of this work is as follows: What original creative and performance concepts are used in the arrangements of rock songs for orchestra, choir and soloists on the example of the album "Nocny Patrol" by the band Maanam?

To answer this question, the main hypothesis was formulated:

I think that the musical show "Night Patrol" shows the following aspects:

- musical elements characterizing individual arrangements of songs;**
- there are noticeable differences between the original versions of the songs and their arrangements;**
- effects are achieved in terms of arrangement through the musical integration of rock, orchestra, chora and soloists.**

The main hypothesis raises three specific problems:

- a) What musical elements characterize the arrangements of songs on this album?**
- b) What are the differences between the original versions of rock songs and their arrangements from the "Nocny Patrol" album?**
- c) What effects in terms of arrangement are achieved through the musical integration of rock, orchestra, choir and soloists?**

Based on the above detailed problems, three working hypotheses were defined:

- a) The arrangements of the songs of the music album "Nocny Patrol" combine elements of rock, orchestral and choral music in a way that creates unique sounds.**
- b) Differences between the original songs and their arrangements include changes in harmony, instrumentation and dynamics.**
- c) The integration of rock, orchestra, choir and soloists contributes to richer semantic effects compared to exclusively rock versions.**

Dependent variable: Semantic effects included in the arrangement of songs.

Independent variable: Creative and performance concepts in arrangements of rock songs for orchestra, choir and soloists.

Characteristics of original songs, performance skills of the Maanam band, artistic and musical context.

CHAPTER I

Problems of musical arrangement

1.1. Creative concepts in relation to the source material

Music undoubtedly affects human experiences and emotions. It is an indispensable element of communication between the creator of the work and its recipient. It is worth quoting Mieczysław Tomaszewski, who believes that musical works are not created in a "historical, biographical and cultural vacuum"¹.

The 21st century allows for the search for new creative combinations, but also for the synthesis of various techniques and methods, which will be shown anew in contemporary compositions. Although, as Adriana Barska writes: "The end of the 21st century and the turn of the century brings a change in the perception of reality and art, the position of the artist and his work are being revalued."², the contemporary composer has a wide spectrum and the possibility of a personal way of expressing music in a musical work. And it depends on him whether this method will be closely related to the current habits of reception of the work, or whether it will significantly differ from the expected level of reception.

Whenever we talk about original compositions, it is also worth considering the creative concepts in relation to the source material. Musical terminology in this matter is often treated incorrectly, and concepts such as arrangement, transcription, arrangement are included in the same framework as synonyms.

It is then necessary to explicate the above concepts and make a short but important distinction. Transcription is "the reworking of a song into a different instrument, voice or ensemble than it was originally intended (...)"³. Many composers of the 19th and 20th centuries used the above procedure to change the sound material, sometimes only the instrument, which was characterized by new technical properties. As an example, we can present the Sonata in D major, Op. 94 by Sergei Prokofiev, where the original piano part is unchanged and the leading voice can be played on the violin or transverse flute.

Maciej Gołąb distinguishes 5 types of transcription:

¹M. Tomaszewski, *Towards an integral interpretation of a musical work in: Interpretation of a musical work*, Wydawnictwo Academy of Music in Kraków, Kraków 2000, p. 62

²A. Bryska, *Following a trace or in search of a trace? The problem of the author-creator in the context of Igor Stravinsky's considerations*, in: *Values in music. Contemporary music-theater-media*, Publishing House of the University of Silesia, Katowice 2014, p. 50

³J. Habela, *Musical dictionary*, Polskie Wydawnictwo Muzyczne, Kraków 2016, p. 203

- substantial – strict rewriting of the entire structure of the work to new instruments;
- structural - a change in texture in terms of qualitative values while maintaining the tonality and form of the work;
- syntactic – i.e. syntactic, preserving essential elements of the musical structure along with modifying subordinate factors
- recontextual – giving fragments an autonomous form or combining them in another work;
- utilitarian – presenting musical content as a pragmatic goal⁴.

When analyzing the definitions of these types of transcriptions, the above criteria could also be adopted with reference to the concept of the essence of arrangement.

Arrangement is "the writing and adaptation for a specific instrumental or vocal ensemble of a piece originally intended, e.g. for a solo instrument, for voice and piano, or for another ensemble"⁵. In turn, Wojciech Kazimierz Olszewski specifies that arranging is "a set of creative activities that give the final shape to a musical work before its performance. This activity means giving the work all original features, with the possibility of intervening in almost all of its components, in the stylistic, rhythmic, sonic, expressive, instrumental and interpretive layers."⁶

For a classical composer, arrangement is undoubtedly an inseparable element of the creative process. Although a classical music composer is responsible for the entire work, he often also decides on the verbal text (especially in sacred music).

In turn, in some genres of popular music, such as pop or rock, the composer is sometimes a performer of a given musical band, who is responsible only for the leading melody and rhythm of the song and possibly for the accompaniment, which is only a certain outline of the song. However, the final shape of the song depends on the arranger. It is he who decides about the factors that unite a musical piece and its character. Arrangement and the work of an arranger do not constitute a broadly understood scientific discourse, unlike aspects of the workshop of classical composers. It is also worth keeping in mind and distinguishing

⁴M. Gołąb, Dispute about the limits of knowledge of a musical work, Scientific Publishing House of the Nicolaus Copernicus University, Toruń 2012, p. 86

⁵J. Habela, Musical dictionary, Polskie Wydawnictwo Muzyczne, Kraków 2016, p. 17

⁶WK Olszewski, The art of arrangement in jazz and pop music, Polskie Wydawnictwo Muzyczne, Kraków 2017, p. 9

between the context of the original arrangement and that which refers to the reconstruction of the piece, and therefore becomes its rearrangement, i.e. it determines the change in the character and musical style of a given piece.

Referring to the last of the above-mentioned terminological concepts that are incorrectly synonymized, elaboration, unlike arrangement and transcription, may adopt more criteria and features. As Mirosław Pachowicz writes: 'arrangement is the primary and broadest term for the set of compositions we are interested in. It assumes the type of transformation of the original, but does not imply the degree of change.⁷ Therefore, one can adopt semantic criteria (changing the performance medium and/or style of the piece) or a criterion for deconstructing the musical texture.

What dilemmas does an arranger face when reaching for the source material of a previously composed piece? Certainly, the art of arranging, or rather rearranging, a piece is not a subordinate factor to the original composition. If the arranger contributes to an attempt to reconstruct the original, he has a wide intertextual space and its exponents at his disposal (e.g. showing a new, complex sound structure; a characteristic or completely autonomous set of instruments).

The creative concept in arrangement is not only a concept referring to the newly created musical text, but above all, it is taking into account aspects affecting its implementation. It should therefore be assumed that the arranger determines the analytical attributes of the work, and later its interpreters. To sum up, "we can only talk about its fullness when we look at a musical work in all four basic aspects: material, structural, emotive and semantic."⁸

Since, as Mirosław Pachowicz writes: "the musical arrangement [or arrangement] is a replica of the masterpiece"⁹, the arranger is somewhat obliged to ensure that the new creation does not differ in quality from the original.

In the process of creative (re)conception, it is often necessary to take into account issues such as: the purpose and idea of the work, the means and form of the source material, which may be of key importance, and even impossible to "overhaul" the arrangement; also

⁷M. Pachowicz, *Artistic and aesthetic attitudes towards the functioning of musical arrangements in: Experiencing society: music-image-media*, SGGW Publishing House, Warsaw 2019, p.146

⁸M. Tomaszewski, *Reading a musical work. From elementary to fundamental and transcendent categories in: Theory of Music 2021.1*, Wydawnictwo Academy of Music in Kraków, Kraków 2019, p.11

⁹M. Pachowicz, *op. cit.*, p. 152

aesthetics and style. The above criteria indicate the technical conditions of the work leading to its rearrangement. However, the external interpretation of the work is also important. Mieczysław Tomaszewski writes: "to be expanded to include aspects that can shed light on the work as a creation determined or defined by what came before it and as influencing what will come after it"¹⁰. To sum up, the phase of the creative concept establishing the intentional object and, in the case of the rearranged work, its replica, is an issue worth considering, because it undoubtedly plays a key role in the stage of implementation, reception and interpretation.

¹⁰M. Tomaszewski, *Between inspiration and resonance. A musical work in an intertextual perspective in: Analysis of a musical work. History. Theory. Practice Volume I*, Wrocław Academy of Music Publishing House, Wrocław 2010, p. 11

1.2. Stages of working on a score

An important element in starting work on the arrangement process is familiarizing yourself with the source material. However, it all depends on whether we are dealing primarily with an instrumental piece or a vocal-instrumental piece. While in the case of the first type we can focus on the musical layer (taking into account external and internal interpretation), the second choice, i.e. a vocal-instrumental piece, is for the arranger a factor that requires broadening the creative analysis through the broadly understood pragmatics of words.

In popular music, especially pop and rock, a vocal-instrumental piece is called a song. According to Jerzy Habel, a song is: "a popular song (mass, dance), usually with pop culture, current themes, also characterized by a simple structure, often verses with a chorus"¹¹. In turn, Anna Barańczak emphasizes that "a song is a multi-code message, it uses verbal, musical, possibly gestural and other codes"¹².

In the era of developing digitization, digitization and technology, we should not have problems with access to recordings of source songs from music albums. In addition, there are publishing houses that publish sheet music of popular songs. By getting to know each other with the source material, it is worth taking into account whether individual songs have already been "refreshed" by the authors, or whether there are any other studies. This is not necessarily about looking for inspiration, on the contrary, it can avoid unconscious duplication of certain elements of musical matter.

After collecting the material, you should proceed to activities that are purely technical, i.e. listening to the songs several times and then writing down their structure, form, tempo, harmony and, above all, melody. In the last case, as necessary in the arrangement process, you will need a music editing program. It will undoubtedly speed up the initial work.

The next stage can be started in two ways:

- a thorough analysis of only the verbal layer, context and historical and cultural references;
- work on musical material through the analysis of form, climaxes and counterpoints (in popular music closely following the dynamics of the song) with indirect analysis of words and their relationship to the rhythmic organization of the song.

¹¹J. Habela, *op.cit.*, p. 143

¹²A. Barańczak, *Word in song. Poetics of contemporary stage song*, Wydawnictwo Ossolineum, Kraków 1983, p. 5

Regardless of whether we accept the criterion *abor* indeed, it will not affect further stages of work.

Passing through the above phases, a general outline is created, a sketch of the rearranged song is created, i.e. the first counterpoints and their selection, appropriate rhythmic pulsation, sometimes a transformation of the form (by changing parts, e.g. the beginning of the song starting with the chorus), determining the harmony and further-reaching elements of the musical work. Before the process of creating counterpoints begins, it is important to select the appropriate harmony. This process involves adding chords to an existing melody. It is up to the arranger whether he chooses the original harmony or synthesizes the original harmony with a new one.

Contrary to appearances, these activities are difficult and often determine the final shape of the novelty. However, it should be remembered that the only musical component that should be inviolable in the art of arrangement is the melody.

If the arrangement is written on the so-called order and the arranger has knowledge about the performer - vocalist, the appropriate key should also be determined by analyzing the ambitus of the song and the vocal range of the same singer. This is an important element that determines whether the original key of the song will be preserved.

As Barbara Buczek writes: "a person has the ability to create artistic works in accordance with his or her own will and talent, and in accordance with his or her individual preferences and criteria of aesthetic values (up to designs of unfeasible or negative works)"¹³. That is why it is such an important aspect to determine the appropriate formal framework of arrangements through internal thoughts, decisions, and sometimes intentions arising as a result of a spontaneous creative process.

If the above activities have been completed, the next stage is work on the sound sphere, closely related to the form and style of the piece. The form of the new arrangement is determined by all means of the original style of the piece, so it depends on the performance and sound possibilities depend.

Apart from the fact that there can only be one climax in a piece, it is also a certain reference point in the arrangement process. This factor defines and indirectly influences the pre- and post-climax structure. Once this criterion of the climax is determined by the arranger,

¹³B. Buczek, *The composer's presence in the musical works he creates*, Wydawnictwo UMCS, Lublin 1985, p. 3

the next step is to work on the form space, i.e. sound planes (the available counterpoints, rhythmic accents, harmonic background -and certain compositional techniques related to it, such as heterophony). An important aspect in arranging songs is dynamics. Dynamic terms are somewhat conventional, as the overall volume of an entertainment piece is determined by the harmonic and rhythmic layers, which can be widened and narrowed.

Even though the song has been rearranged, it is not entirely *unique*, the arranger undoubtedly has enormous possibilities in presenting a unique musical language. The arrangement process sometimes reveals the individualization of the means used, the construction of specific chords and the transformation of new formal and harmonic-rhythmic structures.

1.3. Stylistics and aesthetics in the process of arranging songs

"A sense of style is possible to achieve through analytical listening to many musical genres, because the characteristic features of a given style can be found mainly in the layers of instrumentation, rhythm, harmony, melody and interpretation"¹⁴.

When attempting to rearrange a musical original, it would be difficult to limit this process to only broadly understood skills and knowledge of arrangement and composition techniques. Undoubtedly, each style and genre of music has a separate history that should be explored. And especially if we are dealing with vocal-instrumental works, where the verbal context is also important. If the lyrics of the song are treated subordinately and the musical layer takes on the foreground, the reception of the work and its criteria of aesthetic value will be non-normative in relation to the whole. Therefore, "musical greatness is not independent of the external size and format of the work, although this criterion seems trivial at first glance"¹⁵.

The key aspect, apart from the personal creative concept of the arrangement, is knowing the style and taking into account the criteria of musical aesthetics of a given musical genre. In other words, it is this genre that shapes the outline of a replica of a musical work.

For example, it is impossible to ignore the historical contexts in the arrangements of Polish rock songs of the 1980s. Although rock is an "international" genre, local aspects are undoubtedly visible - comparing, for example, the lyrics of rock songs by bands such as The Rolling Stones or The Who to the Polish Lombard. or Republic. The importance of the area of creating a rock song is aptly defined by Andrzej Dorobek, who writes that: "the differences in the style and material level of life of young people on both sides of the Iron Curtain translate, to some extent, into differences between the mechanisms of functioning of Polish and Anglo-Saxon rock culture - or, in a broader sense, between capitalist and the socialist variant of mass culture"¹⁶.

In arranging rock music, it is therefore important to use appropriate creative and performance means and techniques in a personal musical language, not to ignore what is initial, i.e. expression and its articulation, aesthetics and integrity. The cultural and political value system of rock songs must necessarily be included in the replica of the work

¹⁴WK Olszewski, op. cit., p. 14

¹⁵C. Dahlhaus, *Aesthetics of music*, University of Warsaw Publishing House, Warsaw 2021, p. 109

¹⁶A. Dorobek, *Rock. Problems. Silhouettes. Contexts*, Instytut Wydawniczy Świadek, Bydgoszcz 2001, p. 31

(arrangement), in such a way that it is demonstrated in the external and internal interpretation.

To sum up, "music that existed earlier could therefore give new music a theme, a formal a priori model, an abstract idea or symbol, a style, a spirit or a mood -it's all on one side. And on the other hand – sound material as an object"¹⁷. The above words of Mieczysław Tomaszewski adequately define the integrity of the musical and cultural sphere in the context of the process of new recomposition of an existing work.

¹⁷M. Tomaszewski, *Music in dialogue with words*, Wydawnictwo Academy of Music in Kraków, Kraków 2003, p. 168

CHAPTER II

Artistic project Night Patrol

2.1. Maanam band in culture

Rock has had a special impact on both Polish and international history. Both music and all the phenomena accompanying it have significantly shaped youth and popular culture, becoming a symbol of the search for one's own identity and distinctiveness, rebellion and independence, as well as the universal language of young people. The uniqueness of rock was related to the ability to bring together various phenomena, including: a specific fashion, manner of behavior or characteristic language.¹⁸

In the literature on the subject, there is a common concept of "rock culture", which can be defined as all the symbolic meanings associated with this musical genre and the sociological behaviors accompanying it. In the above interpretation, rock is therefore a category that goes beyond the musical framework and should also be considered in the socio-cultural context. Rock becomes the most interesting phenomenon not only when it takes part in typical phenomena of popular culture, but also when it creates such a culture around itself. The history of this musical genre proves that all over the world, rock functioned best in moments of cultural crisis, in moments when the elements won over order, there were changes, and the beaten paths were no longer comfortable.¹⁹

The flourishing of Polish rock in the 1980s was a special phenomenon. Despite the widespread pessimism resulting from the reality in Poland at that time, rock art allowed young people to somehow release negative emotions related to events taking place in the public sphere.²⁰

Rock music of the 1980s was an extraordinary phenomenon in our country (incidentally, the term "Polish rock" is associated with this period). Both the music itself and the accompanying lyrics, as well as a number of other social and cultural phenomena generated by it, were part of the general atmosphere of the era.²¹

The beginning of a kind of rock boom took place in the summer of 1980, and the symbolic event of its beginning is the performance of the Maanam group at the National Festival of Polish Songs in Opole, during which Kora performed *Boskie Buenos* (Buenos Aires), thus changing the face of Polish pop music. It is pointed out that no one since Czesław

¹⁸A. Idzikowska-Czubaj, *Cultural functions and historical significance of Polish rock*, Poznań 2006, p. 7

¹⁹*Ibidem*, pp. 9-10

²⁰M. Jeziński, M. Pranke, P. Tański (eds.), *"The head says...": Polish rock of the 80s*, Toruń 2018, p. 10

²¹A. Idzikowska-Czubaj, *Cultural functions and historical significance of Polish rock*, Poznań 2006, p. 252

Niemen (who, incidentally, thirteen years earlier, also in Opole, started the era of rock music in the Polish People's Republic), has made such a strong impression on the audience.

Both the artists themselves, as well as people cooperating with the music industry and the recipients created a specific atmosphere for the development of Polish rock music, developing in special political conditions determined by the turn of 1980, which brought hope for a better Poland, and then, thanks to these hopes, a state that brutally destroyed war and the subsequent deep crisis of the 1980s.²²

Rock of this period is associated with a number of phenomena accompanying the development of this music, which over time became its trademarks. All these phenomena created a unique atmosphere in which the rock part of Polish culture developed, which has always remained programmatically hostile to the political system and its conditions.²³

It should be noted that Polish rock of the 1980s was not a homogeneous monolith, but created a rather complicated structure within which six main trends were formed, with the scope of their activities being similar or even convergent in many aspects. This internal, strictly musical division also had an impact on the attitude of individual rock trends towards the power of that time, i.e. politics.

Maanam belongs to the third trend, including the so-called artists debuting at the turn of the 1970s and 1980s. mainstream. In the first phase of their activity, representatives of this trend were favorably received by the regime: the music they created was eagerly broadcast in the media, and creators could officially register albums. Over time, artists associated with him began to show aversion and aversion to the ruling authorities, as a result of which they suffered repercussions.²⁴

Artists of this trend were largely united by their age structure and a certain musical maturity related to previously acquired experience, including: giving concerts in small clubs, even before 1980. The beginning of their activity took place in the declining period of the so-called the "Gierek decade", a time that created in the minds of the generation of that time the belief that the prevailing system was striving for a kind of compromise with society, allowing

²²A. Idzikowska-Czubaj, *Cultural functions and historical significance of Polish rock*, Poznań 2006, p. 252

²³Ibid

²⁴SP Ramet, *Rock music and politics in Poland: poetics of protest and resistance in the lyrics of rock songs* [In:] *Civitas Hominibus* No. 13/2018, pp. 109-139

for a certain freedom of expression, not standing in the way of career development and providing artists with a comfortable life, considering the conditions at that time.

Undoubtedly, all artistic plans were verified in December 1981, which initiated a process of radical mutual changes in the cooperation between the authorities and artists. From that moment on, performers began to interpret the agreement with the government of the Polish People's Republic differently, and the regime began to interpret their work differently.²⁵

The introduction of martial law in December 1981 changed the face of Polish society forever. Both NSZZ "Solidarity" and its agricultural branch were subjected to repression - some activists were interned and imprisoned, and Lech Wałęsa was placed under house arrest. The Independent Students' Association (NZS) was also banned, along with several other initiatives. Press freedom was restricted. The above situation also affected rock musicians. Due to the fact that most new wave bands did not receive permission to record albums, "garage" recordings on cassette tapes began to circulate.²⁶

In Poland, after the introduction of martial law, in a situation of comprehensive crisis, both economic, social and cultural, a gradual increase in the role of rock music in youth and popular culture could be observed. Current issues that are close to young recipients began to appear in the texts.²⁷

During martial law, Rock took over the function of a symbolic political protest. Never before or since has it been used in such a literal way. As Olga Jackowska notes, at that time it was not rock that challenged reality. It served as a plane of national identification, an expression of solidarity with the Polish language and the country, while at the same time distancing itself from the activities of the authorities.²⁸

At that time, music became not only a way to express yourself and your opinion, but also a form of rebellion against reality and an attempt to create an alternative version of the world. The musicians tried to escape from the standard rules imposed by the authorities. The

²⁵SP Ramet, Rock music and politics in Poland: poetics of protest and resistance in the lyrics of rock songs [In:] Civitas Hominibus No. 13/2018, pp. 109-139

²⁶Ibid

²⁷A. Idzikowska-Czubaj, Cultural functions and historical significance of Polish rock, Poznań 2006, p. 253

²⁸Ibidem, p. 254

uncertainty they faced contributed to the development and success of rock music. The situation in the country paradoxically created the perfect background for their work.²⁹

Maanam is considered one of the most important and popular bands in the history of Polish rock. He is considered a symbol of the boom of this music in the early 1980s and a star of the second half of the next decade.³⁰

Initially, in 1976, the band consisted of Marek Jackowski, his then wife Olga, known under the pseudonym Kora, and Milo Kurtis, who was replaced by John Porter a year later. In 1979, Kora and Marek, together with musicians from the band Dżamble, released the first single, which included the songs Hamlet and Poza. In the same year, the first Maanam team was formed, consisting of Ryszard and Krzysztof Olesiński, Ryszard Kupidura and Marek and Olga Jackowski.

At the end of 1980, the group recorded their debut LP Maanam. The last album released by the band was Znaki Młodych from 2004.³¹

Maanam became famous for his ability to refer to popular trends in pop music around the world without losing his own identity. The band's repertoire consists of simple songs in the style of traditional rock'n'roll and ballad-like compositions, which provide an opportunity for surprising stylistic and arrangement syntheses. The entire repertoire is in even-numbered meters typical of rock (the exception is Elektro Spiro versus Zanzara, which is in $\frac{3}{4}$ time).³²

It should be noted that Kora Jackowska stands out in a special way among the top vocalists of the 1980s. The provocative nature of the artist's stage attitudes left an indelible mark on the history of Polish pop music. The strong, extremely characteristic creation of a rebellious identity was largely related to her philosophy of life.³³

Already as a teenager, the singer was associated with the artistic and hippie movements of the 1960s, hence she naturally introduced the spirit of these two trends to the stage. She grew up, gaining her first artistic skills in the atmosphere of Krakow's cult clubs,

²⁹K. Czajkowska, Rebels of the 80s. In the face of political changes [In:] M. Jeziński, M. Pranke, P. Tański (eds.), "Głowa says...": Polish rock of the 80s, Toruń 2018, p. 15-27

³⁰L. Gnoiński, J. Skaradziński, Encyklopedia Polskiego Rocka, Poznań 2006, p. 359

³¹Ibid

³²W. Królikowski, Maanam, Warszawa 1985, p. 21

³³B. Rynkiewicz, Constellation, banality or revolution? Artistic provocations in the work of Polish female singers of the 1980s. [In:] M. Jeziński, M. Pranke, P. Tański (ed.), "Głowa says...": Polish rock of the 80s, Toruń 2018, p. 196-211

in Krzysztofory or Piwnica pod Baranami. By the way, Kora often emphasized the key importance of functioning in the very center of avant-garde activities.

A predatory, sharp, unforgettable and spontaneous performer, and at the same time sensitive to what is currently happening in art, open to experiments and bold. The above features undoubtedly allowed her to stand out so clearly in the Polish show business environment of those years, especially since she appeared in an extremely original way.

From the very beginning, the artist amazes and provokes on stage. Her behavior announces a total change, and her characteristic, slightly punk style is both shocking and attractive. Both its message and external image, completely different from the contemporary stage style, perfectly meet the expectations of young people. Their desire for change is so strong that they spontaneously adopt the proposed style.³⁴

Wojciech Siwak, analyzing the issue of rock as a multidimensional artistic creation, notes that rock is an art that is a product of the need for young people to communicate not only through words, but through music, clothing and gestures.³⁵The author emphasizes the importance of stage expression and the self-presentation of the creator (usually the singer), which consists of facial expressions, gestures, masks and costumes. The above factors may indicate belonging to a specific rock community.

Kora, along with the entire stage setting, perfectly fit the conditions that guaranteed her the position of an idol, especially since her message was distinguished by unadulterated ideas, touching on issues from the social space as well as ordinary, human, everyday impressions and emotions.³⁶

The Polish rock scene has been a medium for anti-system values for years. In the 1980s, during martial law, many musical groups, including Maanam, mocked the communist authorities in various ways.³⁷

³⁴B. Rynkiewicz, Constellation, banality or revolution? Artistic provocations in the works of Polish singers of the 1980s. [In:] M. Jeziński, M. Pranke, P. Tański (ed.), "Głowa says...": Polish rock of the 80s, Toruń 2018, pp. 196-211

³⁵W. Siwak, Estetyka rocka, Warszawa 1993, pp. 5-6

³⁶B. Rynkiewicz, Constellation, banality or revolution? Artistic provocations in the works of Polish singers of the 1980s. [In:] M. Jeziński, M. Pranke, P. Tański (ed.), "Głowa says...": Polish rock of the 80s, Toruń 2018, pp. 196-211

³⁷SP Ramet, Rock music and politics in Poland: poetics of protest and resistance in the lyrics of rock songs [In:] Civitas Hominibus No. 13/2018, pp. 109-139

Rock lyrics, due to their sources of origin, nature of reception and social functioning, can be considered not only in the context of an artistic product, but also in the context of certain social facts. Hence, on their basis, in the light of knowledge derived from other sociological materials, it is possible to reconstruct the knowledge and image of the world of those whose attitudes they express.³⁸

Lyrics in rock songs play an extremely important role, due to the fact that the content presented therein reflects the desires and expectations of both the creators and the recipients. Usually, you can find in them an expression of values widely accepted by today's young generation.³⁹

Of particular importance in the above respect is the work of Polish bands of the 1980s, which very often presented socially engaged texts. Both listeners and performers paid more and more attention to the verbal message. Due to the fact that the lyrics were already recognized and to some extent tolerated by the authorities, artists had greater freedom of expression.

The political changes taking place in the Polish People's Republic in the early 1980s paradoxically resulted in a relaxation of censorship. In addition to the festival in Jarocin, officially functioning bands could also count on certain discounts.

There are several textual trends in rock music. Maanam's texts can be classified as the so-called a poetic trend characterized by the use of more poetic language and complex metaphors.

The texts often commented on the surrounding reality, without calling for any specific behavior or action. An important feature of Polish rock lyrics was the catchphrase - each refrain, repeated by the singer, was usually quickly picked up by the audience, who eagerly joined the band. The texts often took on the character of a manifesto, in which the words became a kind of anthems of a generation.⁴⁰The verbal layer of rock songs became the language of young people - it presented their thoughts and feelings, and also reflected their attitude towards the authorities.

Maanam is undoubtedly one of the pop culture icons of the 1980s, a band that tried to destabilize or sabotage the system of the Polish People's Republic in some way.

³⁸J. Wertenstein-Żuławski, *Between hope and despair. Rock, youth, society*, Warsaw 1993, p. 78

³⁹H. Laskowska, *Youth music in the social environment of young people*, Bydgoszcz 1999, p. 51

⁴⁰P. Zieliński, *Rock scene in the Polish People's Republic*, Warsaw 2005 pp. 91-93

Kora's style as a lyricist brings to mind the musical style of Maanam - it is distinguished by thematic freedom and a characteristic way of conveying the message, referring to the rock'n'roll tradition. Maanam's lyrics are an attempt to find an analogy to a classic rock message: combining brevity and imagery, evoking immediate, unambiguous associations, and at the same time ambiguous.⁴¹

Kora's texts are original impressions hidden behind the screen of symbols functioning in Poland in the consciousness of younger generations, perfectly adapted to the drama of a rock concert.

The passion for paradoxes naturally allowed the artist to break away from the unambiguity of the song's content. Exploring the "stream of the subconscious" encouraged the fragmentary message typical of rock and the use of a language with a strange style, both literary and casually colloquial.⁴²

As Paweł Tański notes, what is most striking in the works written by Kora [...] is that they are constantly dialogized monologues addressed to a loved one by the heroine expressing lyrical experiences, emotions and desires.⁴³ These are usually very personal texts, touching on every sphere of human existence, close to the potential recipient of her work, and often moving.

It is worth emphasizing that Maanam, with such a charismatic vocalist, enjoyed increasing popularity despite the political conditions unfavorable for artistic development.⁴⁴

In 1980, Kora's texts featured a very characteristic leitmotif of movement, the need to leave, travel, and an idyllic mood (including Divine Buenos, Biegnij się z się, Karuzela z Odpowiedzi). However, the harbingers of upcoming changes also became clearly visible - I look in the mirror at my friends, some smaller, more humble ones, with half-smiles, half-dreams, gestures, meaningless poses (Frenzy of Heavenly Bodies) and: spare words, faces, smiles. Don't talk too much, gray man (Gray Mirages).⁴⁵

The nature of the lyrics of the next album, released in 1982, changed dramatically - the songs talked about persecution (Someone grabs me, grabs me by the collar, looks, looks into

⁴¹W. Królikowski, Maanam, Warszawa 1985, p. 23

⁴²W. Królikowski, Maanam, Warsaw 1985, p. 24

⁴³P. Tański, New situations of Polish rock. Lyrics. Voices. Interpretations, Poznań 2016 p. 25

⁴⁴B. Rynkiewicz, Constellation, banality or revolution? Artistic provocations in the works of Polish singers of the 1980s. [In:] M. Jeziński, M. Pranke, P. Tański (ed.), "Głowa says...": Polish rock of the 80s, Toruń 2018, pp. 196-211

⁴⁵AM, Trudzik, Rock albums from the 1980s - a medium in the fight against the regime of the Polish People's Republic (study in music journalism) [In:] Kultura-Media-Teologia, 2015, No. 21, pp. 53-87

my face. Someone screams, shouts in my ear, pushes me in his direction, in his direction – Oh! don't make so much noise), pacifist themes appeared, including: expressing opposition to the USSR's aggression against Afghanistan (Borders, walls, barbed wire, barriers. Borders, steel rivers, steel mountains. People without faces, people without hearts (...). I look and cry, and the Arab shouts - Die Grenze), as well as questioning the very essence of communist ideology: You were supposed to build your palace on a hard, strong rock. A good tree cannot bear bad fruit, nor can a bad tree bear good fruit” (Palace on the Sand). However, it seemed that the opposition was also weakened - Nothing is being built for me, there are no foundations for a house (...).⁴⁶

The third studio album of the band Maanam is *Nocny patrol*, considered one of the most important albums of Polish rock music. The material for it was created at the beginning of the troubled 1980s, at a time when the introduction of martial law in Poland shook society. The recordings were made in the ZPR studio in Krakow in the summer of 1983. It was first released on November 19, 1983 on cassette by the Rogot company, and in April the album was released on vinyl. At the same time, an English-language version entitled *Night Patrol* was created, which was released in Germany and the Benelux countries, and the album was produced by the British Neil Black.⁴⁷

Marek Jackowski says about the album: "Night Patrol" is a real album, because it is the album of life. There is emotion and entourage of those times. This album is extraordinary because the times were extraordinary, although terrible and strange [...].⁴⁸

The desire for freedom is part of Kora's entire artistic creation, starting from the 1970s, when she actively participated in the hippie movements. Textually, rebellion manifests itself in individual texts, including those directly referring to martial law: *Night Patrol* and *Betrayal*. It should be noted that although the band performed mainly abroad during martial law (in the Netherlands, France, West Germany), the atmosphere of martial law vividly reflects the emotions prevailing at that time.

Apart from the typical difficulties that artists had to face at that time, including: problems with censorship or the organization of concerts, in the case of Maanam, there was a problem with the authorities due to Kora's refusal to perform during the Communist Youth

⁴⁶AM, Trudzik, Rock albums from the 1980s - a medium in the fight against the regime of the Polish People's Republic (study in music journalism) [In:] *Kultura-Media-Teologia*, 2015, No. 21, pp. 53-87

⁴⁷<https://www.polskieradio.pl/10/482/Artykul/2868168,Winylowe-biale-kruki-Nocny-patrol-Maanamu-w-Czworce> [access: 15/04/2023]

⁴⁸wpolityce.pl/kultura/246893-marek-jackowski-o-zanie-wojennym-i-plycie-maanamu-nocny-patrol-nasz-wywiad [access: 22/04/2023]

Congress in the Congress Hall of the Palace of Culture and Science. As a result, the band was banned from promoting songs on radio and television for several years.

Interestingly, typical protest songs were allowed into official circulation.

Jackowski explained this fact with the great commitment and courage of the activities of radio journalists at that time.⁴⁹

On the album *Nocny Patrol*, especially in its first songs, the band reflects the gloomy atmosphere of those times. Maanam presented a slightly different sound on this album than before. The change in the agogy of the songs is clearly noticeable. The compositions from previous albums were usually characterized by a fast tempo and punk rock style, while *Nocny Patrol* contains ten short songs with a calmer tempo. The atmosphere and character of those times prevails throughout the album.⁵⁰

Kamil Sipowicz, Kora's friend and future husband, said this about the importance of the *Nocny Patrol* album:

1983 was the middle of martial law in Poland. General apathy after the forcible suppression of the Solidarity revolution. "Night Patrol" is an excellent description of those times. On the one hand, "Betrayal", "Polish Streets" and the title "Night Patrol". Police patrols, street fights, people in prisons and solitary confinement, broken families, depression and "no future". On the other hand, there was hope that never left Poles. The immortal "Krakowski spleen" then became - and still is today - a hymn of faith in the power of light that breaks through the clouds and "shines in the pilots' eyes." Plus the symbolic "Explosion" and the bipolar "One two, one two".⁵¹

The album contains a whole range of emotions, experiences, fear and anxiety resulting from martial law. The title basically explained its content. The *Night Patrol* faithfully reflected the atmosphere of those months - The *Night Patrol* watches, walks eagerly, looks into the windows, looks around (...). Tired breathing, nervous patter, glass falling, moans of despair, strangled screams, evil oozing out.

⁴⁹B. Rynkiewicz, Constellation, banality or revolution? Artistic provocations in the works of Polish singers of the 1980s. [In:] M. Jeziński, M. Pranke, P. Tański (ed.), "Głowa says...": Polish rock of the 80s, Toruń 2018, pp. 196-211

⁵⁰<https://www.polskieradio.pl/10/482/Artykul/2868168,Winylowe-biale-kruki-Nocny-patrol-Maanamu-w-Czworce> [access: 15/04/2023]

⁵¹<https://maanam.pl/nocny-patrol-z-kalendarzem/?cn-reloaded=1> [access: 22/04/2023]

In the second song from the album, Kora described life in a militarized country from a woman's point of view: I can't imagine, my dear, that you would ever go to war (...). When they start shooting outside the windows, we will live in the closet (I am a woman).

In French is Strange, the sarcasm was aimed personally at General Jaruzelski: I can't believe it, someone stole my glasses, but the epithets were also less joking - Vertical, even, stiff, without tears, en face and profile, pay attention and rest . Everything is carefully arranged, hands next to thighs, hands next to thighs. Betrayal, betrayal, betrayal, insidious cold eyes talking (Treason).

Jaruzelski, head of the Military Council of National Salvation, mockingly called "the crow" by society, was also the main addressee of the Krakow spleen - A bird sits sadly on a tree, lazily smoothing its feathers.⁵²

Inevitably, the long-term restriction of freedom had to eventually lead to an Explosion - We live side by side peacefully until anger bursts the forms and the content explodes.

Kora also drew inspiration from the eternal topos of the fight between good and evil, light and darkness, night and day (Elektrospiro Contra Zanzara) and mythological paraphrases: What kind of house is this, its foundations are shaking, brother is cutting brother's throat. There is always a role for Creon, there is the heroic Antigone (...). When you lose everything and the people turn away, it will be too late to come back to life. Be afraid now, Creon, you will not fall asleep because of me, when I want, I will be a rat and I will reach you through the smallest hole (Creon).⁵³

The Night Patrol album was a huge commercial success. The singles from it were also very successful and occupied high places on the charts. Interestingly, the album does not include the band's huge hit, which was created at a similar time.⁵⁴

Over time, the political situation in the country became more and more normalized, and therefore, with some caution, more bold work was possible. This was reflected in the band's subsequent albums: When you see two glowing points at night, don't be afraid. When you suddenly feel that someone is quietly sneaking up, don't be afraid (The Mental Cat), but people

⁵²AM, Trudzik, Rock albums from the 1980s - a medium in the fight against the regime of the Polish People's Republic (study in music journalism) [In:] Kultura-Media-Teologia, 2015, No. 21, pp. 53-87

⁵³AM, Trudzik, Rock albums from the 1980s - a medium in the fight against the regime of the Polish People's Republic (study in music journalism) [In:] Kultura-Media-Teologia, 2015, No. 21, pp. 53-87

⁵⁴<https://www.polskieradio.pl/10/482/Artykul/2868168,Winylowe-biale-kruki-Nocny-patrol-Maanamu-w-Czworcu> [access: 15/04/2023]

still had to live in the shadow of the Cold War, in a radioactive pact (Goodnight Albert). It is worth adding here that vocalists and groups in which women sang at the same time as Maanam did not raise political issues.⁵⁵

Undoubtedly, Maanam holds a special place in Polish culture. This was made possible not only by Kora's convincing style and stage personality, which is one of the most popular bands, a unique phenomenon and an inspiration for other performers of the genre.

Maanam's work is total music, constituting an original artistic proposition, which is unique in Polish rock. Maanam's work is proof of understanding the essence of this genre, which only a few people have managed to achieve to this day.⁵⁶

⁵⁵AM, Trudzik, Rock albums from the 1980s - a medium in the fight against the regime of the Polish People's Republic (study in music journalism) [In:] Kultura-Media-Teologia, 2015, No. 21, pp. 53-87

⁵⁶W. Królikowski, Maanam, Warszawa 1985, p. 9

2.2. Stage production of a musical show

Contemporary works and stage works are often a manifestation of the synthesis of a comprehensive spectrum of forms available to the creators of the 21st century. An example of the above thesis are musical performances, which may combine the features of theatre, ballet, musical, opera with completely different variants. It may also be a symbiosis of what is classic and what is modern or manifested only as a strictly entertaining/popular work.

The concept of a musical spectacle has not been clearly defined. There is only a general definition of a show - according to the Dictionary of the Polish Language, it is a "performance", a performance; an event, a scene taking place in front of the audience"⁵⁷. This nomenclature can undoubtedly be adopted in the "Night Patrol" project.



Photo 1. Premiere of the musical show Nocny Patrol (source: Wojciech Szabelski/SOS MUSIC)

“This is a musical spectacle created on the 40th anniversary of the introduction of martial law in Poland. Drawing musically and literary from the 1983 album of the group Maanam under the same title, it talks about the time that was supposed to be the end of Solidarity and, as a result, turned out to be the beginning of the end of communism and the

⁵⁷<https://sjp.pl/widowisko>

victory of those who sacrificed their health, and sometimes even their lives, to fight for a free Poland.⁵⁸.

It becomes obvious that Marek's music Jackowski and Kora Sipowicz's lyrics have become fundamental not only for me as an arranger, but also for the director and choreographer.

The songs from this music album required some positioning in the overall spectacle. However, the order in which the pieces are performed is unchanged because this is how the dramaturgy of the original work has been preserved.

The plot structure of a rock concert can, in a sense, be described in three acts - as exposition, confrontation and ending⁵⁹. As Jolanta Brach-Czaina writes, "the exhibition shows the deliberate building of tension that encourages the audience to participate in an unusual experience."⁶⁰. The title song, *Nocny Patrol*, could undoubtedly be considered an introduction.

In turn, the act of confrontation is the following songs: *I am a woman*, *It's just a tango*, *French is Strange*, *Polish streets*, *Explosion*, *Betrayal* and *One-two-raz-two*. The ending of a given stage work began to become clear in a chamber reprise of the *Krakowski spleen*, after which *Love Like Opium* was presented and the repeated *Krakowski spleen*, arranged as a strictly final part.

Apart from the above songs, which clarified the drama of the work, it is impossible to ignore the following layers:

- a quasi-interview between the host of the concert and a taxi driver from Toruń, talking about the context of martial law (these anecdotes connected the vocal-instrumental works);
- choreography - dance arrangements defining or suggesting song interpretations;
- multimedia and scenography - showing recordings of tapes and historical films.

These artistic media shaped this project.

The premiere of the musical show "*Night Patrol*" took place at the Cultural and Congress Center in Jordanki in Toruń on December 12, 2021, as part of the 40th anniversary of the introduction of martial law in Poland. The premiere performance was attended by:

⁵⁸<https://sosmusic.pl/pl/events/160/nocny-patrol>

⁵⁹P. Jaskulski, *Dramaturgy of a rock concert in: Kultura rocka. Creators, topics, motives*, Scientific Publishing House of the Nicolaus Copernicus University, Toruń 2019, p. 381

⁶⁰J. Brach-Czaina, *On the paths of twentieth-century theatrical thought*, Wydawnictwo Zakład Narodowy im. Ossolińscy - Publishing House of the Polish Academy of Sciences, Wrocław 1975, pp. 125-126.

- Marcin Kołaczkowski – script and direction
- Piotr Beciński – musical direction and arrangements
- Jarosław Staniek, Katarzyna Zielonka – choreography
- Klaudia Solarz – set design
- Maciej Balcar, Renata Przemyk, Janusz Radek, Alicja Szemplińska, Olga Szomańska - soloists
- Academic Choir of the Nicolaus Copernicus University in Toruń under the direction of Arkadiusz Kaczyński
- Piotr Furman – actor
- instrumental band consisting of: Piotr Aleksandrowicz - guitars Piotr Maślanka - drums Jacek Subociało - piano Maciej Szczyciński - bass Grzegorz Rdzak - keyboards Krystyna Prystasz-Przybył - 1st violin Agnieszka Jackowska - 2nd violin Mirosław Przybył - viola Weronika Kujawa - cello Bartek Halicki - trombone Dominik Haliniak - trumpet Marek Szczepański - trumpet Mikołaj Wienke - saxophones
- dancers - Marek Bratkowski Paulina Figińska Łukasz Józefowicz Jakub Piotrowicz Sebastian Piotrowicz Bartek Woszczyński Damian Zawadzki

Rehearsals on the execution of the work lasted two days. It was intense work, requiring individual sections to adapt to the schedule. Preparing the show turned out to be an extremely complex process. Aptly Bogdan Gola described it when he wrote: "art does not tolerate compromises, it requires the highest perfection, when the curtain is lifted, pure truth remains"⁶¹

⁶¹B. Gola, The magic of sound and the magic of image - an evening at the opera, in: Values in music, vol. 6, Wydawnictwo Uniwersytet Śląskiego, Katowice 2014, p. 137

CHAPTER III

Analysis of verbal and musical material

3.1. Criteria of analysis and interpretation

Analyzing a musical work is a broad concept. Nowadays, it is difficult to define and place musical analysis in a unique and sensible classification or definition. Regardless of what genre and style of music we are dealing with, music is a code that is equipped with values (musical and non-musical), views and thoughts of man as an individual and one who functions in a given reality (society). Undoubtedly, music analytics allows us to explicate the technical and intellectual features of a piece. This process examines and determines how the creative factors included by the composer function. And these factors are, in a way, determinants for the analysis researcher. As Stanisław Bądkowski claims: (...) when analyzing a piece of music, one essentially creates it for oneself again, ultimately reaching the same sense of ownership as the composer has in relation to the written work.⁶² It is thanks to musical analysis that one can directly reach a specific work through various types of approaches and analytical methods. And there are undoubtedly many of them now and they are constantly being expanded, which is a natural phenomenon, because the creativity and possibilities of modern music have no limits.

Regardless of what analytical method and technique (e.g. semiotic, Schenkerian, motivic) is adopted in the analysis process, each of them relates more or less to the musical components of the broadly understood formal structure of the piece. "Therefore, the aim of analyzing a musical work is (most often) to study the formal and structural formations of the sound material - i.e. orders viewed from various theoretical perspectives, always in accordance with rational procedures assuming striving for verifiability and objectivity, which is to be guaranteed by making the subject of analysis undoubted and unchanging *specific*, which is musical notation"⁶³.

However, if the essence of the analysis was limited only to the development of the musical and formal side of a given piece, then it would be a laconic approach, and therefore understood in a small and narrow scope.

In the methodology of musical analytical research, one can often find criteria or external conditions that directly or indirectly influence the properties of a work: time and its creation, cultural and social factors, the creator's inspirations and his biography. An objective approach to the analysis is also important, so beliefs and personal preferences should be irrelevant.

⁶²N. Cook, *A Guide to Musical Analysis*, transl. S. Bądkowski, Wydawnictwo Musica Iagellonica, Kraków 2014, p.10

⁶³A. Tuchowski, *Analysis of a musical work in the light of its emotional and expressive properties*, in: *Analysis of a musical work* tI, Wydawnictwo Akademia Muzyczna we Wrocławiu, Wrocław 2010, p. 63

However, room for subjectivity should be left in relation to the choice of analytical method and interpretation of content.

Maciej Gołąb classifies the spheres of music analysis into three main forms:

- synthesis of heuristics (study of historical sources) along with the objectivity of musical structures;
- the sphere of musical and technical theoretical norms;
- aspects related to the aesthetics and philosophy of music⁶⁴.

Then the scope of analysis through connections with the history, theory and aesthetics of music allows for a broad understanding of a musical work. From the point of view of an individual researcher (theoretician, historian or music aesthetician), methods and criteria should be selected thanks to which the goal of the analysis will be achieved. With such an extensive range of research tools at our disposal, we can often get lost, which leads to chaotic analysis in which it is difficult to find any meaning.

In turn, Andrzej Pytlak defines analytical factors in the following way:

- artistic tradition - i.e. a comparative procedure of what is valuable and artistically recognized with what is new and undiscovered (often used in art criticism);
- analysis of works about music (classification of values through correlations with other works of art and relating to axiological inspirations);
- historical-genetic research on musical structures, i.e. the history of musical forms⁶⁵.

So how should we approach a rock song in light of the above analytical considerations? As Mieczysław Tomaszewski says: "difficult to capture in its infinite wealth of varieties, vocal-instrumental creativity is also based on the possibility of differentiating according to the use - but also the location - of both functions: realistic and symbolic. First of all: text can have a symbolic function, music can have a realistic function. Next: both in the realistic or both in the

⁶⁴M. Gołąb, Dispute about the limits of knowledge of a musical work, Scientific Publishing House of the Nicolaus Copernicus University in Toruń, Toruń 2021, p. 23

⁶⁵A. Pytlak, Values and criteria for assessing a musical work, Polskie Wydawnictwo Muzyczne, Kraków 1979, p. 10

symbolic. Finally: text in realistic, music in symbolic⁶⁶. And these issues should undoubtedly be taken into account when analyzing rock works.

From a musical point of view, the song is a fundamental form and model of the style that is rock. However, in the context of rock music, the general characteristics of a song, i.e. its, among others, lightness and simple formal structure cannot consider it as inferior in the hierarchy, than the form of song (which is usually assigned a serious character, sometimes with a complex structure and manifested mainly in classical music). After all, we cannot disqualify the values contained in, for example, *The White Flag of the Republic* by claiming that Fryderyk Chopin's *Revelry* is of greater value only because it is a song and was composed by an outstanding Polish composer.

The key issue in a rock song is the lyrics. Unlike the musical structure, which is often harmonious and rhythmic simplicity and uncomplicated accompaniment, the text raises issues that are important in the context of cultural and social changes taking place at a given moment. Jakub Kasperski claims that in relation to rock or popular music, the nomenclature of song and song should be used interchangeably: "such a necessity, and in particular the need to use the term song or even rock song more often, is seen here especially in relation to songs deviating from a simple stanzaic form and regarding which - due to the nature and subject matter - one feels that the name of the song is too trivial or simply inappropriate.⁶⁷

Apart from all kinds of musical means, "analysis of the lyrics of a rock song is not about explaining the author's intentions, but about the meaning of the text for the audience and its social connotations. Rock lyrics are then not artistic products, but certain social facts."⁶⁸

To sum up, in my musical analysis of songs from the music album *Nocny Patrol* by Maanam, I adopt the following criteria:

⁶⁶M. Tomaszewski, *Music in dialogue with words*, Wydawnictwo Academy of Music in Kraków, Kraków 2003, p. 160

⁶⁷J. Kasperski, *Song, canzona, chanson? Issues of the basic musical form in rock music*, in: *Rock culture. Word, sound, performance* Vol. 2, Scientific Publishing House of the Nicolaus Copernicus University in Toruń, Toruń 2019, pp. 17-18

⁶⁸A. Idzikowska-Czubaj, *Cultural functions and historical significance of Polish rock*, Wydawnictwo Poznańskie, Poznań 2006, p. 295

1. Lyrics of a rock song as a multi-code message (the so-called linguistic image of the world⁶⁹i.e. ways of seeing the world and its components through specific categories of grammatical relationships in the context of showing the norms and values manifest in society at a certain time and moment);
2. Matter of basic musical elements in terms of a new arrangement (including comparative and formal analysis of the original and the novelty);
3. Aesthetic values and verbal-musical relationships in shaping the form of individual songs;
4. Emotional expression and intensity as components that sometimes influence the arrangement process;
5. Semantics and interpretation of sound and non-sound (non-musical) content.

It should be noted, however, that not every criterion will be applied to all songs, because it depends on the structure and external-internal factors of these songs.

⁶⁹R. Tokarski, Vocabulary as an interpretation of the world, in: Encyclopedia of Polish culture of the 20th century, Wydawnictwo Wiedza okultura, Wrocław 1993, p. 358

3.2. Verbal and musical analysis. Interpretation of content

3.2.1. "Night patrol"

The music album "Nocny Patrol" begins with the song of the same title. In the described musical spectacle, the structure of the song order has been preserved. The author of all song lyrics is Olga Sipowicz, and most of the music is written by Marek Jackowski (exceptions are: "It's Only Tango" by Marek Jackowski and Ryszard Olesiński; "Polish Streets" and "Love is Like Opium" by Marek Jackowski, Ryszard Olesiński, Bogdan Kowalewski, Paweł Markowski). The lyrics of the songs were taken from the Digital Library of Polish Song website⁷⁰. Here are the lyrics of the first song:

The night patrol walks eagerly

He looks into the windows and looks around

Everything is fine so from the beginning

Where the lanterns shine, where the lights shine

Breathing tired, nervous patter

Glass is falling

Desperate moans, strangled screams

Evil oozes out

Sleep, sleep, sleep peacefully

Breathe deeply

Dream pink, dream pink

The night patrol keeps watch and strains his eyes

Whispers, screams, shadows, patrol, equal step

Everything is fine so from the beginning

Where the lanterns shine, where the lights shine

⁷⁰https://bibliotekapiosenki.pl/utwory/Nocny_patrol/ [access date 11/07/2023]

The work consists of three stanzas (two verses and the so-called pre-chorus "(...) tired breath...)", four-line stanzas and one stanza with a tertina structure (chorus). The term night patrol appears twice in the song's verses, starting them in a similar way. Consonant rhymes dominate: sleep-dream, okay-from the beginning, sight-step, glass-evil. Epithets (tired breathing, nervous patter, moans of despair, strangled screams) are important for the construction of the musical layers, expressing the image of the hopelessness of martial law, contrasting with soothing, calm expressions (sleep peacefully, dream brightly).

When it comes to the formal structure of the song Nocny Patrol, it is as follows:

- Introduction (Intro) – 1-24 bars
- 1 verse (I Verse) – 25-40 bars.
- Pre-chorus (Pre-chorus) – 41-48 bars.
- Bridge – 49-56 bars.
- 2nd verse (II Verse) – 57-72 bars.
- Refrain (Chorus) – 73-92 bars
- Koda (Outro) – 92-119 vol.

The key of the piece is E minor. The piece begins with the string instruments (2nd violin, viola, cello) repeating a 2-bar motif composed of three chords (em-G/d-hm) in a variable time signature/. This variability lasts until measure 9 - then the constant time signature becomes . In the fourth measure, the first violin joins the action on the third beat, introducing a melody that has a thoroughly lullaby-like character. Attention should also be paid to the conscious, wide ambitus between the other string instruments. Two bars later, a synthesizer sound appears, which acts as a background, indirectly influencing the building of the dramatic mood. The two-bar musical motif is broken by the entrance of the bass guitar and a minimalist sixteenth-note structure (semitone sounds) played by the viola part. At a consistently accelerating pace,

individual⁵⁶⁴
444

2

Alto sax. 25 *f*

Alto sax. 27 *mf*

Fig. 1. The musical theme played by the alto saxophone, appearing in the introduction of the piece and in the link, bars 17-24 (source: own materials).

The rhythmic and harmonic character only from a given moment analogously refers to the original rock song. A particular riff in the bass guitar and a distinct rhythmic pattern in the reggae style appear (Fig. 2).

The image shows a musical score for bars 29-35. The score includes staves for Alto sax., Tpt. in B♭, Tbn., F-no, Str. (Violin I, Violin II, Viola, and Cello), Rl. g., Gt. b., Dr., V., and vocal parts. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line has the following lyrics: "za - gła - da do o - kien ro - zgła - da się wo - kol. Wszy - stko wpo - rzą - dku więc od po -". The guitar part features a reggae-style bass line with a prominent eighth-note pattern. The saxophone part has a melodic line with some grace notes. The drums play a steady reggae beat. The strings play a rhythmic pattern of eighth notes.

Fig. 2. Rhythmic and harmonic diagram referring to the original, bars 29-35 (source: own materials).

The melodic line of the vocal part in the first verse of the song (from bar 25) was shaped on the basis of the sounds: ----- --- which appear in each line of the verse. This obsessively appearing quasi-progression, rhythmic motifs in wind instruments, and guitar arpeggios illustrate the verbal content by stimulating specific image-conceptual associations, such as the order of steps of a night patrol during the curfew, exit controls, and information censorship in the media. The dramaturgy of the verbal text, i.e. the pre-chorus and the epithets contained in it, is musically modeled, in particular, by the string instruments entering one after the other, through a re-played sixteenth-note pattern (Fig. 3). $h^1 d^2 a^1 c^2 fis^1 h^1 a^1 h^1$

41

Alto sax.

Tpt. in Bb

Tbn.

P-no

chorus

Massive X: Arena Hands; delay 60%, noise off

Sth.

El. g.

Gt. b.

chorus

Dr.

V.

O-ddech zme-co-ny tu-pot ne-rwo-wy ey - pie-sze-szku ro-za - czy je-ki zdu-szo-ne krzy-ki sa - czy sie-zu

Vn. I

Vn. II

Vi.

Vc.

Fig.3. Minimalist structure in string instruments influencing the shaping of the drama of this musical part, bars 41-44 (source: own materials).

In this arrangement, the formal structure of the piece was changed. The stanza Sleep sleep calmly sleep/Breathe deeply/Dream pink dream is an element formulating the finale and at the same time shaping the climax of the piece. Originally it was presented before the second stanza, after which the stanzas were changed (3↔4). The above procedure has a completely different impact on the reception of the verbal text. Moreover, the lullaby accompaniment (a sixth-third motif played by the piano, pizzicato by the string instruments and sparingly played chords by the electric guitar) is a complete musical oxymoron compared to the sound material discussed so far. A lullaby as a musical piece is created out of the need for closeness, it accompanies a person in the first stage of life, despite its simplicity, it is often an extremely emotional creation (Fig. 4.)

79 *dolce quasi swing*

Alto sax. *p*

Tpt. in Bb

Tbn.

P-no

Str.

Viol. I

Viol. II

Viola

Cello

V. *śpij, o-dy-chaj gło-ko śnij ró-żo-wo śnij śpij śpij spo-ko-jaie*

Fig.4. A lullaby musical layer showing the refrain in contrast to the previous structure, bars 79-86 (source: own materials).

The idyllic content of a lullaby may subconsciously influence the perception of the verbal and musical content. The finale of the piece begins with the entry of the cello in bar 91 and the repetition of the initial introductory motif, creating a ring composition. The final part brings together musical motifs that appear throughout the entire piece, sometimes interacting dissonantly with each other.

3.2.2. "I'm a woman"

The song consists of 3 stanzas (2 verses and a chorus– i.e. We have enough clothes (...)). Unlike the title song, which describes the experiences of the community during martial law, this piece focuses on presenting women's existence and perception of everyday life in a given historical period. The verbal text looks like this:

I can't imagine, my dear, that you would ever go to war. Life should not be wasted, my dear. Life is about making love.

I have a very old wardrobe at home, with a double bottom and two mirrors. When they start shooting outside the windows, we will live in the wardrobe.

We have enough clothes for all seasons. Crazy colors, wild colors. And there are so many wardrobes at friends' houses. There will be plenty to explore for a few years.

In the song, the topos of home was described as a private space threatened by the terror of martial law. This reality is expressed in the words of the second verse (I have a wardrobe at home (...)). The lyrics of the song talk about an attempt to prevent the enemy from taking over the private and intimate sphere of the home. In this case, the text has a superior function to the music.

The musical formal structure of the piece can be described as follows:

- Introduction – 16 vols.
- 1 stanza – 17-33 bars.
- Connector – 34-41 t.
- 2nd verse – 42-57 bars.
- Chorus – 58-73 bars
- Link II – 74-89 vol.
- Chorus 90-105 bars
- Modulating chorus, acting as a de facto coda – bars 106-122.

The piece is written in the key of D minor, meter. The entire piece is maintained in a ballad rhythm and mood. I am a woman begins with a newly created introduction in which the solo part is played by the alto saxophone. A hyphen was introduced between the first and second verses in order to provide musical contrast and break the ballad rhythmic pattern (fig. 5).⁶₈

Fig.5. There is a visible temporary exclusion of the pattern of the rhythm section and the piano, leaving only the string instruments consistently following bars 36-46 (source: own materials).

String instruments entering one after another in mezzo piano dynamics, along with the thickening of the texture, are visible towards the re-introduction of the rhythm section, electric guitar and alto saxophone in mezzo forte dynamics (bar 49). When describing the musical semantics of this structure (i.e. 42-57 bars), one should pay attention to the consonance of the sound, as in the case of the melody played by the alto saxophone - given patterns show a certain clarity, emotionality, hope. The verbal and musical contrast is also visible:

<p><i>I have a very old wardrobe at home shooting outside the windows with a double bottom and two mirrors the closet</i></p> <p>HOPE</p>		<p><i>When they start We will live in</i></p>
--	--	---

The connector appearing from bar 74 recalls the original recording of the electric guitar and bass, dialoguing with the new counterpoint played by the alto saxophone (fig. 6).

The image displays a musical score for ten instruments: Alto sax., Tpt. in Bb, Trn., P.no, Hrn., El. g., Gt. b., and Dr. The score covers measures 77 to 86. The Alto saxophone part features a melodic line with a new counterpoint. The electric guitar and bass guitar parts play a rhythmic pattern that serves as the original melody. The piano and horn parts provide harmonic support. The drum part maintains a steady rhythm. The score includes various musical notations such as notes, rests, and dynamic markings.

Fig.6. A musical fragment presenting the dialogue between the new counterpoint in the alto saxophone part and the original melody of the electric guitar and bass guitar, bars 77-86 (source: own materials).

In measure 104, the modulation of the current key of D minor to F sharp minor begins, repeating the refrain again in fortissimo dynamics along with tutti. The repeated chorus also serves as the ending of the song.

3.2.3. "It's Just a Tango"

The song consists of three stanzas. It is unusual in this respect, because each stanza is a verse, while the chorus function is played by a solo played by an electric guitar. Lyrics of the song:

I give you my hand, you say it's not enough I give you my mouth, you ask for more I give you my heart, I give you my body You wait and say, it's little, it's little

You have dreamy eyes and a relaxed style. You seem gentle, you are cruel and vain. When you want, I am here, when you want, I leave. What else do you want so that I can be with you?

I left so little for myself to defend You insatiable, still insatiable I gave you my heart, I gave you my body You walk away and say, little, little, little

Tango is a dance full of emotions, lust, dynamism and passion. One partner dominates the other. And this symbolic meaning should also be sought in the attempt to interpret the verbal text. This is evidenced by terms such as: *I give you my heart, I give you my body; Whenever you want, I'm here, when you want, I'm leaving* etc. The submission of the lyrical subject to the addressee, who is seemingly gentle, cruel (...) and vain, is a metaphor of an individual's hopelessness, total devotion to the ruling despot, the martial law regime.

The formal structure of the musical text is as follows:

- Introduction – 1-16 vols.
- 1st and 2nd verse – 17-48 bars.
- Instrumental chorus – 49-66 bars.
- 3rd verse – 67-82 bars.
- Instrumental chorus including ending – 83-103 bars.

Key of A minor, time signature $\frac{4}{4}$. The piece begins with a newly created sixteen-bar introduction, played by string instruments. Additionally, the dark-sounding synthesizer tone adds drama to the piece. Successively entering the instrument creates the appropriate color, building natural tension and dynamics (fig. 7).

Fig.7. The introduction of the piece is shaped by string instruments in contrasting pizzicato (viola and cello) and legato (violins I and II) articulation, bars 1-12 (source: own materials).

The dramatic, restless tone is interrupted in bar 48 of the tutti, in which the instrumental chorus is introduced with the original, extremely characteristic electric guitar solo in dialogue with the remaining instruments (fig. 8).

Fig.8. There is a visible electric guitar solo entry, but also a particularly significant drum motif. From bar 48 there is also a change in tempo, which will be maintained until the end of the song, bars 39-51 (source: own materials).

After changing the pace ($J=120 \rightarrow J=140$) the string part is changed to an accented staccato. There was also a change in the harmony of the stanzas:

Primary chords	and	d	and	e	d	and
Chords arrangement	a/A	B	a/A	C	B	a/A

The a/A chord means the so-called chord. major-minor, i.e. the presentation of a minor or major third alternately or at the same time, but by different instruments. The musical structure of the entire piece semantically reflects the emotional features of tango, it is a kind of imitation of dance by shaping tension.

3.2.4. "French is strange"

The first verse of the song is composed of twelve lines (6 and 6) separated by an 8-bar musical sentence constituting a link. The chorus, in turn, is the repeated word "strange". The second stanza is composed of 8 lines (4 and 4). Below are the lyrics of the song:

I feel so bad, I feel so bad
I'm tired, I'm tired
And in Paris, Crazy Horse
Saint Denis and Platini
French love french cop
Marquis de Sade and the guillotine

Snail frogs and the Tour Eiffel
Jean Paul Sartre in Montmartre
L'Humanité Louis de Funès
Fernandel Coco Chanel
Clignancourt Madame Pompadour
Déjà vu me and you

Strange strange strange
Strange strange strange

I feel so bad, I feel so bad
I'm tired, I'm tired
And in Paris, Beaujolais
And a swallow and these two

Unbelievable, unbelievable

Someone stole my glasses

Hey garçon Hey garçon

Come search my broth

Strange strange strange

Strange strange strange

As for the musical formal structure, it looks like this:

- Introduction 1-24 vol.
- 1 verse a
 - vocal-instrumental part 25-32 bars.
 - connector 33-36 t.
 - vocal-instrumental part 37-40 bars
 - connector 41-48 t.

Small, four-bar connectors are an indispensable element of a stanza.

- 1 verse b
 - vocal-instrumental part 49-56 bars
 - connector 57-60 t.
 - vocal-instrumental part 61-64 bars
- Chorus 65-80 bars.
- Link with guitar solo 81-96 bars
- 2nd verse 97-112 bars
- Chorus 113-128 bars
- Coda 129-137 vol.

The grotesque and sarcastic piece begins with an extended introduction with an ostinato structure - starting with the entry of string instruments. This repeated ostinato shapes the structure, but also the dynamics, which in turn highlights the original melodic and rhythmic structure, i.e. the guitar riff (frequent semitone transitions between sounds, typical of Marek Jackowski's music) and the drum pattern (Fig. 9).

The image shows a musical score for five instruments: Piano (P.no), Strings (Stn.), Electric Guitar (El. g.), Bass (Gt. b.), and Drums (Dr.). The score covers bars 15 to 21. The Piano part starts with an 'intro' and features a melodic line with dynamics ranging from *mf* to *f*. The Strings part also begins with an 'intro' and has a similar melodic line with dynamics from *mf* to *f*. The Electric Guitar part is marked 'overdrive' and plays a rhythmic pattern of chords with a dynamic of *f*. The Bass part plays a steady eighth-note pattern with a dynamic of *f*. The Drums part plays a consistent rhythmic pattern with a dynamic of *f*.

Fig.9. The riff and drum pattern shown, bars 15-21 (source: own materials).

The connecting element consists of short rhythmic and melodic figures. The choral part appears for the first time in a given piece. In the context of the semantic layer, the parlando of the choir as the voice of the people, the community shown in the second stanza, emphasizes the importance of the verbal text. The choral part also highlights the formal contrast of the song in the choruses (the dominant structure is staccato in the verses and legato in the chorus) (fig. 10).

The image displays a musical score for a choir and string quartet. The top system contains five vocal staves labeled V (Voice), S (Soprano), A (Alto), T (Tenor), and B (Bass). Each staff has the lyrics "Strange, Strange, Strange, Strange!" repeated across the measures. The bottom system contains four string staves labeled Vn. I (Violin I), Vn. II (Violin II), Va. (Viola), and Vc. (Violoncello). The string parts feature eighth notes and quarter notes in a staccato style. A dynamic marking of *mf* (mezzo-forte) is indicated at the end of the string parts.

Fig.10. The formal contrast in the chorus is visible when comparing the part of the string quartet (eighth notes, quarter notes in staccato) and the choir (long rhythmic values) bars 65-73 (source: own materials).

3.2.5. "Polish streets"

The above song is the only instrumental included in the music album "Nocny Patrol" by Maanam. The band has often released instrumental songs ("Miłość jest wonderful" (Maanam album), "Kowboje OK", "Przerwa na cigarettea" (Mental Cut)). The musical expression and the title refer to the context of martial law. In a given arrangement, just like in the original, a symbolic connotation is achieved through the use of specific musical means: percussion ostinato and bass guitar giving expressiveness and at the same time emanating a certain sense of mystery. Despite the lack of verbal lyrics, "Polish Streets" is an instrumental composition that allows for full emotional impact. It is indeed an illustrative composition - the use of various techniques in the electric guitar part, such as:

The image shows a musical score for the beginning of the piece "Polish Streets". The score is arranged in a standard orchestral format with staves for Piano, Synth, Electric guitar, Guitar bass, Drum, Violin I, Violin II, Viola, and Cello. The key signature is B-flat major (two flats) and the time signature is 4/4. The Piano and Synth parts are marked with a dynamic of *mf*. The Electric guitar part includes performance annotations: "8: gliss" and "8: gliss" with arrows indicating glissando techniques. Below the guitar staff, there is a block of text in Polish: "efekt: distortion, imitować syreny policyjne, stosować gliss w nieregularnym rytmie ---- do taktu 57" and "technika: pick slide". The Drum part features a complex, syncopated rhythm. The string parts (Violin I, Violin II, Viola, Cello) are mostly silent, indicated by dashes on their staves. A "LOOP 1: Massive X: Arctic Abyss" annotation is present at the end of the Synth staff, with a note to "wylaczyć w 101 takcie".

Fig.11. The beginning of the piece, the introduction of the electric guitar and performance annotations - i.e. detailing the above-described playing techniques, bars 1-13 (source: own materials).

The synthesizer part is also important for building the appropriate tension and illustration of the piece. The Native Instruments Komplete 12 VST plug-in was used and the Massiveas¹

When it comes to the part of string instruments, a heterophonic technique was used with wide dynamics (*ppp-mf*) in the sul ponticello technique (fig. 12).

The image shows a musical score for a string quartet and guitar/bass. The instruments are labeled on the left: Gt. b. (Bass Guitar), Dr. (Drum), Vn. I (Violin I), Vn. II (Violin II), Va. (Viola), and Vc. (Cello). The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The guitar and drums play a rhythmic pattern in the first two staves. The string quartet enters in the third measure, with each instrument starting at a different time, creating a staggered effect. The Violin II part includes the instruction *mp sul ponticello* and the Viola and Cello parts include the instruction *mp*.

Fig.12. Visible part of the string quartet, in which the instruments enter heterophonically - one after the other, with some delay, bars 55-59 (source: own materials).

3.2.6 "Explosion"

The text of the song is composed of three stanzas acting as a verse of the song and the title word *eskplozja*, which serves as a refrain and appears seven times after each verse. Kora's texts often refer to broadly understood natural phenomena, and they also prove the existence of a thesis about the neo-romantic provenance of the hippie attitude to nature.⁷¹ Here are the lyrics:

Everything has its form, a leaf, a tree, a lizard

The water in the oceans rests as if in magic

Fire in chimneys burns safely

The Earth, closed by a word, revolves around an ellipse

Explosion...

Air takes any shape

I'm still the same in involuntary gestures

We live side by side peacefully for a while

When anger bursts forms and content explodes

Explosion...

Who can stop air and water

Who will order the Earth to move back the hot lava?

Who will stand in the way of my discouragement?

To increasingly tighter forms and their


Destiny

Explosion...

⁷¹L. Karaban, Polish hippies and their attitude to nature in the romantic paradigm, in: *Kultura Rocka. Creators, topics, motives* vol. 1, ed. J. Osiński, Scientific Publishing House of Nicolaus Copernicus University, Toruń 2019, p. 81

When analyzing a given text, we can refer to the philosophy of Scheling, who claimed that "the identity of this relationship (spirit and nature) and Romantic poetry, where nature was a kind of *universe* and penetrated deeply into the metaphors used by poets. Metaphors that were created in the forge of nature subject to the laws of nature⁷²".

Kora once again gave special meaning to one word (as it did in the songs *French is Strange* and *One-two, one-two*). In this case, the explosion metaphorically symbolizes conflict, something that violently affects interpersonal relationships. It is also a confrontation of natural phenomena with the importance of certain norms of the essence of relationships or interpersonal bonds. This is evidenced primarily by the 3rd stanza:

<i>Who can stop air and water</i>		<i>Who will stand in the way of my discouragement?</i>
<i>Who will order the Earth to move back the hot lava?</i>		<i>To increasingly tighter forms and their Destiny</i>

The musical form of the rearranged piece is presented as follows:

- Introduction – 30 vol.
- 1 verse 31-46 bars
- Chorus 47-62 bars
- Connector 62-70 t.
- 2nd verse 71-86 bars
- Refrain 87-101 vol.
- Link 102-109 vol.
- 3rd verse 110-125 bars.
- Coda 142-152 vol.

The piece is in meter with the exception of bar 125 - in the key of G minor. Harmonic changes were made to the choruses: ⁴⁵
44

Primary chords	cm		commune	
Arrangement chords	cm	Es	commune	B

⁷²Ibid, p.81

The rhythmic pattern of the drums and the musical motifs of the original have been preserved, shown in the soprano saxophone and electric guitar parts. The mentioned rhythmic pulsation, already visible in the introduction, is supported by an accented ostinato played by the cello and viola. This course continues in the first part of the first stanza and contrasts with the second part of the first verse played legato, and new musical material played by an electric guitar is introduced (fig. 13).

Fig.13. Articulatory change in the stanza – beginning of bar 39; bars 34-40 (source: own materials).

In the chorus, the string part, synthesizer and piano act as a background to the dialogue between the electric guitar and the soprano saxophone. The 2nd verse introduces a completely new treatment of the musical material, in which the leading role is played by wind instruments. What is important is the beginning of the entrance of the choral part in a firm forte, which shapes the culmination of the song, then a new layer appears in the percussion (fig. 14). The choral part emphasizes the essence of the meaning of the words of the third verse and the word explosion.

The image displays a musical score for a choral and instrumental ensemble. The score is organized into ten staves, each labeled with an instrument or voice part. The parts are: V. (Vocal), S. (Soprano), A. (Alto), T. (Tenor), B. (Bass), Fl. g. (Flute), Gt. b. (Guitar/Bass), Dr. (Drums), Vn. I (Violin I), Vn. II (Violin II), Va. (Viola), and Vc. (Cello). The score consists of six measures. The vocal parts (V., S., A., T., B.) and the flute (Fl. g.) show a new rhythmic structure in the latter half of the score, characterized by a more complex, syncopated pattern. The guitar/bass (Gt. b.) part features a prominent triplet rhythm. The drums (Dr.) part shows a complex, syncopated rhythmic pattern. The string parts (Vn. I, Vn. II, Va., Vc.) provide a steady, rhythmic accompaniment.

Fig.14. Shown choral part and new rhythmic structure in drums, bars 103-108 (source: own materials).

3.2.7. "Betrayal"

The verbal text consists of 10 stanzas - the first song from this album with such an extensive verbal layer. Pay attention to the particular repetition of the word *betrayal* (and its variations) – 37 times, probably to emphasize the meaning of the word. Lyrics:

Betrayal, betrayal

The insidious cold eyes of the reptile

Betrayal, betrayal

It lurks, it lurks, it sneaks in

Betrayal was written into the kiss

In tender glances, in noble drink

It comes at night like cold water

No moment is wasted for betrayal

Betrayal, betrayal, betrayal

The insidious cold eyes of the reptile

Betrayal, betrayal, betrayal

We are alone, completely alone

Betrayed wives, husbands, children

All ideals betrayed

White is black, black is white

Vertical, even, stiff, without tears

An face and profile, attention and rest

Everything is carefully arranged

Hands on your thighs, hands on your thighs

Betrayal, betrayal, betrayal

The insidious cold eyes of the reptile

Betrayal, betrayal, betrayal

Betrayal, betrayal, betrayal

The insidious cold eyes of the reptile

Betrayal, betrayal, betrayal

I don't even know who's cheating on who anymore

Am I cheating or is someone cheating on me?

Terrible uncertainty is poisoning my life

As long as you don't see, just don't hear

Betrayal was written into the kiss

In tender glances, in noble drink

It comes at night like cold water

No moment is wasted for betrayal

Betrayal, betrayal, betrayal

The insidious cold eyes of the reptile

Betrayal, betrayal, betrayal

The concept of betrayal is often described and understood as a destructive, immoral manifestation in a close, intimate interpersonal relationship. It is worth taking into account that during the Polish People's Republic, songs were subject to strict censorship. That is why songwriters often used a hidden message through expressive metaphors (in the case of Zdrada Maanamu - Vertical, even, stiff, without tears/An face and profile, attention and rest/Everything is already carefully arranged/Hands by the thighs, hands by the thighs). The political context is noticeable - treason as an immoral act in relation to the violation of rights and freedoms by the martial law authorities.

As for the formal structure of the musical text, it manifests itself as follows:

- Introduction 1-12 vol.
- 1 verse 13-28 bars
- Chorus 29-36 bars
- 2nd verse 37-52 bars
- Chorus 53-60 bars
- A link including an improvised solo in the trumpet part, bars 62-76.
- Chorus 77-83 bars
- 3rd verse 85-100 bars.
- Chorus including ending 101-108 bars.

In this work, the formal structure has been strictly preserved without any transformation, as in the original. The rhythm section, i.e. drums and bass guitar, electric guitar and harmony - are unchanged. The key role is played by brass instruments (in the original version, of course, electric guitars), while the string quartet, piano and Hammond organ only play a background role in the overall composition. Articulation and dynamics are largely responsible for shaping the musical form (1st verse - staccato/accents; chorus - legato/staccato; 2nd verse staccato broken by legato in the electric guitar; 3rd verse legato and accented staccato) (Fig. 15).

29

Alto sax. *f*

Tpt. in B♭ *f*

Tbn. *f*

Pano

Chorus
 B♭m Cm Fm B♭m Cm Fm B♭m Cm Fm B♭m

Trm. *f*

Tri. g. *f* clean

Git. b. *f* Chorus

Dr. *f*

V. *f*
 Zdra-da, zdra-da zdra-da po - dste - pne zi-mne o-czy ga-da. Zdra-da zdra-da, zdra - da.

S. *f*
 Zdra-da zdra-da zdra-da, po - dste - pne zi-mne o-czy ga-da. Zdra-da, zdra-da, zdra - da.

A. *f*
 Zdra-da zdra-da zdra-da, po - dste - pne zi-mne o-czy ga-da. Zdra-da, zdra-da, zdra-da.

T. *f*
 Zdra-da zdra-da zdra-da, po - dste - pne zi-mne o-czy ga-da. Zdra-da, zdra-da, zdra-da.

B. *f*
 Zdra-da zdra-da zdra-da, po - dste - pne zi-mne o-czy ga-da. Zdra-da, zdra-da, zdra-da.

Vn. I *f*

Vn. II *f*

Va. *f*

Vc. *f*

Fig.15. Articulatory contrasts are visible in the chorus, bars 29-35 (source: own materials).

When it comes to the semantic meaning of the role of the choir in the choruses and the third verse, the choir plays the role of a crowd, a betrayed society, a victim of the greatness of the betrayed values and ideals - these emotions are manifested by shouting the words of the third verse in the dynamics of ff. The meaning of the word betrayal is also emphasized in the ostinato oscillating semitones in the string quartet part.

3.2.8. "One-two, one-two"

The text of the work is composed of 6 stanzas with a dystic structure and a 3-line stanza. The symbolism of the numbers 1-2 may indicate a reference to the memorable date of December 12, 1981 - when the Military Council of National Salvation adopted a resolution to introduce martial law throughout the country.

Bottom up, top down

From darkness to sunshine, from silence to scream

Heaving and falling, heaving and falling

Movement, magnetic movement, wall against wall

The mirage of creation, the illusion of existence

The higher you jump, the closer you get to the bottom

Heaving and falling, heaving and falling

Movement, magnetic movement, wall against wall

One-two, one-two, one-two, one-two

One-two, one-two, one-two, one-two

One-two, one-two, one-two, one-two, one-two

Finally tired with no strength or desire

Without a home or a name, in the sewer of oblivion

Heaving and falling, heaving and falling

Movement, magnetic movement, wall against wall

There are also metaphorical paradoxes in the above text: *the higher you jump, the closer you get to the bottom*. In the case of the terms from the chorus, i.e. waving and falling - the context of gravity is a reference to the essence of hopelessness and paranoia during martial law.

Formal structure of the musical side:

- Introduction 1-11 vol.
- 1 verse 12-43 bars
- Chorus 44-51 bars

- Connector 52-59 t.
- Electric guitar solo 60-67 bars
- 3rd verse 68-79 bars
- Coda 80-87

In the rearranged piece, the key was changed from the original E minor (later D minor) to B minor in a meter with a tempo of ♩=124 from bar 51 ♩=136. In Raz-two, raz-two, the formal structure of the piece was completely transformed. This is evidenced by the extensive introduction itself by introducing a looped synthesizer part presented heterophonically.⁴₄

The image shows a musical score for the beginning of a song, spanning from bar 1 to bar 7. The score is arranged in five systems, each with a different instrument or voice part:

- Alto saxophone:** The first system shows a staff with a treble clef and a key signature of two sharps (F# and C#). The tempo is marked as ♩ = 120. The staff contains several measures of rests.
- Trumpet in Bb:** The second system shows a staff with a treble clef and a key signature of two sharps. It contains several measures of rests.
- Trombone:** The third system shows a staff with a bass clef and a key signature of two sharps. It contains several measures of rests.
- Piano:** The fourth system shows a grand staff (treble and bass clefs) with a key signature of two sharps. It includes an "Intro" section with several measures of rests, followed by a section with piano (p) dynamics and sustained chords.
- Synth:** The fifth system shows a grand staff with a key signature of two sharps. It features a complex, rhythmic synthesizer part starting with a piano (pp) dynamic and a "legato" instruction. The score includes performance instructions: "i. 1-35: loop start t.1 stop t. 36 (HYBRID KEYS) Soft e piano, cutoff: 1,2kHz reverb: 80%".

Fig.16. The very beginning of the song is definitely different from the original, which from the first bars musically imposes the punk character of the song, bars 1-7 (source: own materials).

The above ostinato lasts until bar 43. It builds the drama of the piece, while introducing additional instruments that indirectly shape the dynamics (from *Mf* to *mf*). Another modification is to combine the 1st and 2nd verses into one, removing the first chorus. A repetition of words closer to the bottom was also introduced, and as a result, the musical idea was expanded with additional bars to emphasize the meaning of these words. This term also includes choral voices in the song, and in this part we can notice the introduction of a consciously oblique semitone sound. The original punk character of the song is exposed in bar 52, preceded by *accelerando* (bar 47 ♩=124 – 128 – 132 – 136 bar 52). The original structure of the bass, drums and electric guitar has been preserved (applies to the part from bar 52).

3.2.9. “Kraków spleen – reprise

Only a certain part of the verbal text was used in a given arrangement, i.e. 2 octostychic stanzas serving as stanzas and one 4-line stanza, i.e. the refrain. The nature of the song is depressing (I disappear, I cower in myself, etc.). Here are the words:

*Clouds hang over the city
It's dark and I can't get up
I pull the blanket deeper
I disappear and cower inside myself
The air is sticky and thick
Moisture settles on faces
The bird sits sadly on a tree
He lazily smooths his feathers*

*Morning turns to noon
The hours pass by inertly
Sometimes a fly will buzz
Trapped by spider webs
And the sun is high up
It shines in the pilots' eyes
It warms you up tirelessly
Cold blue spaces*

*I'm waiting for the wind to disperse it
Dark billowing curtains
Then I will stand at once
Face to face with the sun*

The lyrical subject plays the role of an observer of the surrounding space. Moreover, the context of society's life during martial law is noticeable through a micro-formal approach, i.e. referring to individual, insignificant meanings (a bird sits sadly on a tree, sometimes a fly buzzes, moisture settles on faces). The beginning of the chorus is an important expression - I'm waiting for the wind to disperse it. The word "waiting" was often used in songs during martial law as an expression of constant, impatient waiting for changes (e.g. Ballad o poczekalni by Jacek Kaczmarski, Centrala Brygady Głos, Someone has changed by Turbo).

The musical form of the song is as follows:

- Introduction 1-8 vol.
- 1 stanza 9-24 bars
- Connector 25-32 t.
- 2nd verse 33-48 bars
- Coda 77-82 vol.

This is the only piece with a chamber ensemble - a solo vocalist and a piano. It is worth taking into account that the reprized form used and named is not related to the concept of sonata form construction, but it (reprise) should be interpreted as a repetition of a given musical fragment. And this musical fragment is the first part of the Krakow spleen, which as a whole was shown in the finale of the musical show.

The introduction of the song uses an inversion of the musical theme of the original introduction (Fig. 17).

09 Krakowski spleen - reprzyza

Nocny Patrol

Olga Sipowicz Marek Jackowski

The musical score consists of three systems. The first system shows the vocal line (Voce) and piano accompaniment (Piano) for the first four bars. The piano part features a complex rhythmic pattern with triplets. The second system shows the vocal line and piano accompaniment for bars 5-8, with the lyrics: "1.Chmu-ry wi-szą nad mia - stem cie - mno i wstać nie mo - ge na -". The third system shows the vocal line and piano accompaniment for bars 9-12, with the lyrics: "1.Chmu-ry wi-szą nad mia - stem cie - mno i wstać nie mo - ge na -".

Fig.17. Visible inversion in the piano part of the musical theme from the original version of the song, bars 1-8(12) (source: own materials).

As already mentioned, the work was modified by deprivation1 chorus between the 1st and 2nd verses, introducing an 8-bar link. An additional formal change is the extension and placement of two bars of music in the chorus and the repetition of the expression "I'm waiting for the wind" twice, which will disperse the dark billowing curtains as a supplementary emphasis on the meaning of these words (fig. 18).

62

V. - ny eże-kam na wiatr co ro-zgo-ni

P-no

67

V. cie-mne skłę-bio-ne za-sło-ny

P-no

Fig.18. An additional two-bar pause in the vocal part expands the formal material of the piece and gives the words special meaning to bars 62-71 (source: own materials).

The chamber nature of the piece in terms of the performers influences the primary treatment of the verbal text. The piano part in the chorus plays a constant, rhythmic pattern imitating a clock tick to emphasize the meaning of the word "waiting". The characteristic musical theme of the introduction of the original is shown at the end of the piece (fig. 19).

77

V.

P-no

Fig.19. A characteristic motif of the Krakow spleen shown only in the last 4 bars of the rearranged song, bars 77-82 (source: own materials).

3.2.10. "Love is like opium"

The verbal text of the work is composed of 8 stanzas of 4 lines and one stanza consisting of 3 repeated lines. Stanza *keep sneaking* (...) serves as a refrain.

Here are the lyrics:

*I still have life
It didn't warm you up with life
And the body is already cooler
He disappears into the shadows*

*I laugh less and less
I miss something enormously
Something is shining in the distance
It tempts, lures like a dream*

*I don't cry at all anymore either
Dynamic body
It pierces like lightning
Everything that's bad*

*My heart hardens
However, I miss it very much
Something is shining in the distance
It tempts, lures like a dream*

*Love needs silence
Love needs freedom
But summer is too short
Love needs fire*

*I keep sneaking around
Through so many worlds and so many hands
I don't know where I am anymore
So many traces, so many paths*

*I keep sneaking around
Through so many worlds and so many hands
I don't know where I am anymore*

So many traces, so many paths

Love is like opium

Deep immersion

No days and no nights

Complete remoteness

Love is like opium

Love is like opium

Love is like opium...

Love is compared to a drug (opium alkaloids). The song originally sung by Kora is recited and this has been preserved (except for the chorus). When describing a lyrical subject, one can say that he is in a state of spiritual, enigmatic exaltation, as evidenced by such expressions as: *the cooler body/Removes into the shade; Something shines in the distance/Tempt, lures you like a dream; I don't know where I am anymore.*

Formal structure of the musical side:

- Introduction 1-8 vol.
- 1-2 verse 9-24 bars.
- Link A (later chorus) 25-40 bars.
- Link B 41-56 vol.
- 3-5 verse 57-80 bars.
- Chorus 81-96 bars
- Link B 97-112 vol.
- Coda 113-120 bars

The piece is in the key of A minor, time signature: In addition to the recital of the verses, a melody line was added to the chorus. It was taken from the melody played by the alto saxophone. The harmonic and rhythmic structure has also been preserved. However, the formal structure was changed by depriving the original part, i.e. the AB connector and the electric guitar solo, which should appear after bar 73. Apart from the rhythm section, the string quartet plays a fundamental role, which gives the appropriate character from the beginning to the end of the piece through variable articulation (accents in connectors, staccato in verses, legato in

choruses). Brass instruments, apart from the saxophone, which plays a quasi-solo role, appear only in the link, emphasizing the characteristic riff of the original (fig. 20).⁴

The image shows a musical score for a 4/4 time signature, starting at bar 47. The score is arranged in a standard orchestral layout with the following parts from top to bottom: Alto saxophone (Alto sax.), Trumpet in Bb (Tpt. in Bb), Trombone (Tbn.), Piano (P-no), Strings (Sth.), Electric guitar (El. g.), Bass guitar (Gt. b.), Drums (Dr.), and a section for Violin I (Vn. I), Violin II (Vn. II), Viola (Va.), and Violoncello (Vc.). The piano part includes chord markings: Em, Am, C, Em, Am, C. The saxophone and trumpet parts feature melodic lines with various articulations. The drums play a consistent rhythmic pattern. The strings provide harmonic support with sustained notes and some movement.

Fig.20. Visible structure of link B, in which the musical elements of the original recording, bars 47-54, have been preserved (source: own materials).

3/2/11. "Krakow spleen – finale"

The final piece uses the entire verbal text:

*Clouds hang over the city
It's dark and I can't get up
I pull the blanket deeper
I disappear and cower inside myself
The air is sticky and thick
Moisture settles on faces
The bird sits sadly on a tree
He lazily smooths his feathers*

*Morning turns to noon
The hours pass by inertly
Sometimes a fly will buzz
Trapped by spider webs
And the sun is high up
It shines in the pilots' eyes
It warms you up tirelessly
Cold blue spaces*

*I'm waiting for the wind to disperse it
Dark billowing curtains
Then I will stand at once
Face to face with the sun*

*I'm waiting for the wind to disperse it
Dark billowing curtains
Then I will stand at once
Face to face with the sun*

*The streets are shrouded in fog
They drown in blind puddles
I look out the window wearily
I think longingly about the storm
And the sun is high up
It shines in the pilots' eyes*

Warms tirelessly

Cold blue spaces

I'm waiting for the wind to disperse it

Dark billowing curtains

Then I will stand at once

Face to face with the sun

I'm waiting for the wind to disperse it

Dark billowing curtains

Then I will stand at once

Face to face with the sun

The formal structure of the musical part is as follows:

- Introduction 1-4 vol.
- 1 stanza 5-20 bars
- Connector 21-24 t.
- 2 verse 25-40 bars.
- Chorus 41-56 bars
- Connector 57-64 t.
- 3 verse 65-80 bars.
- Chorus 81-96 bars
- Coda 97-105 vol.

The key of E minor and the meter have been preserved, and the formal structure has not been modified in any way. The new factor is the harmony of the rearranged song: $\frac{4}{4}$

VERSE		
Chords of the original	um-hmm	and
Arrangement chords	um-h-hmm	am-hm-C

CHORUS	
Chords of the original	em-GDA-em-D
Arrangement chords	C-am-em-D-hm-C-em-D

The musical form has a block structure - separate musical blocks that correlate with each other are independent and are also shown separately (Fig. 21 and 22).

Fig.21. The musical block of a string quartet, which is exposed in bars 25-32, due to pauses in the brass instruments (source: own materials).

Fig.22. A musical block for a brass quartet, which harmonizes with the above musical material contained in the string quartet part, bars 12-20 (source: own materials).

The form and drama of the piece are shaped by introducing individual sections of instruments. It also influences the natural flow and dynamics of the piece. The characteristic musical theme of the introduction of the original appears from bar 57. It is rhythmically transformed in the brass part by adding smaller rhythmic values in staccato articulation (fig. 23).

The image shows a musical score for measures 59-63. It consists of five staves: Alto sax., Tpt. in Bb., Tbn., P-no, and Str. The key signature is one sharp (F#) and the time signature is 4/4. The Alto sax part features a melodic line with eighth-note triplets. The Tpt. in Bb. part has a similar melodic line with eighth-note triplets. The Tbn. part has a bass line with eighth-note triplets. The P-no part has a complex texture with many beamed notes and triplets. The Str. part has a simple bass line with eighth-note triplets. The score is numbered 59 at the beginning and 9 at the end.

Fig.23. Presenting the recognizable musical theme of the Krakow spleen in the piano part and in the wind instruments, but by introducing changes in the rhythm of bars 59-63 (source: own materials).

The inclusion of choral voices from bar 72 to measure 4i influences and announces the culmination of the piece, which will be shown in the final choruses, i.e. from bar 81. The character of the finale of the Night Patrol musical spectacle is strictly intensified by the accumulation of emotions and increased musical tension. The use of various musical means, such as a gradual increase in dynamics throughout the entire piece or the successively expanded ambitus of the choral voices and, above all, the complete tutti, which was shown for the first time - all this clearly closes the musical multi-layers of this arrangement of the Night Patrol.

End

Description of an artistic work devoted to original creative concepts and performance in arrangements of rock songs for orchestra, choir and soloists on the example of the album *Nocny Patrol* by Maanam, provides primarily a new perspective on the analysis of the arrangement of this musical process. This work made it possible to present the creative values and the way of transforming rock songs into complex forms and, in some cases, to show the semantic importance of the role of the orchestra (or instrumental ensemble), choir and soloists in creating new sound materials.

By analyzing the techniques of instrumentation, orchestration and the exploration of various musical motifs on the example of the album *Nocny Patrol*, it was possible not to deprive the musical factors characteristic of the band Maanam. The search for new sounds, different treatment and use of harmony and form, as well as the introduction of choral and solo elements, gave the songs a new emotional dimension.

Arrangements of rock songs for orchestra, choir and soloists provide an opportunity to develop and transform the original compositions of valuable pop music. In this form, songs take on new colors and deeper meaning, discovering the potential of musical expression, which can often be presented in a completely different way than in the original rock context.

This work does not exhaust the context of the analysis of arranged songs. Unfortunately, the literature on this issue is sparse. The analysis of original creative and performance concepts in arrangements of rock songs for orchestra, choir and soloists based on the album "*Nocny Patrol*" gives the opportunity to expand the issue through analytical issues.

This work and its description can serve as a starting point for further research and arrangement experiments, expanding the boundaries of broadly understood pop music and inspiring arrangers and composers to search for new forms of artistic expression.

To summarize the implementation of the work through the arrangement, execution and analysis of the author's creative and performance concepts in the arrangements of rock songs for orchestra, choir and soloists on the example of the album "*Nocny Patrol*" by the band Maanam, the following conclusions should be taken into account:

1. The musical spectacle "Night Patrol" shows that combining rock with classical and choral elements leads to the creation of new, multi-layered sounds.

2. The variety of instrumentation allows us to present a new dimension of textual and musical content.

3. This show shows that arrangements of rock songs can differ significantly from their original versions, through changes in harmony, rhythm and sound texture. This proves that a musical adaptation can create a completely new identity for a song.

As a result, the realization, performance and analysis of the above work emphasize that innovations in musical arrangements can lead to the creation of works that not only maintain tradition, but also open new musical horizons, inspiring artists and listeners to seek new ways of musical expression.

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Netography

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Photographs:

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