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Music at literature classes in secondary music school¹

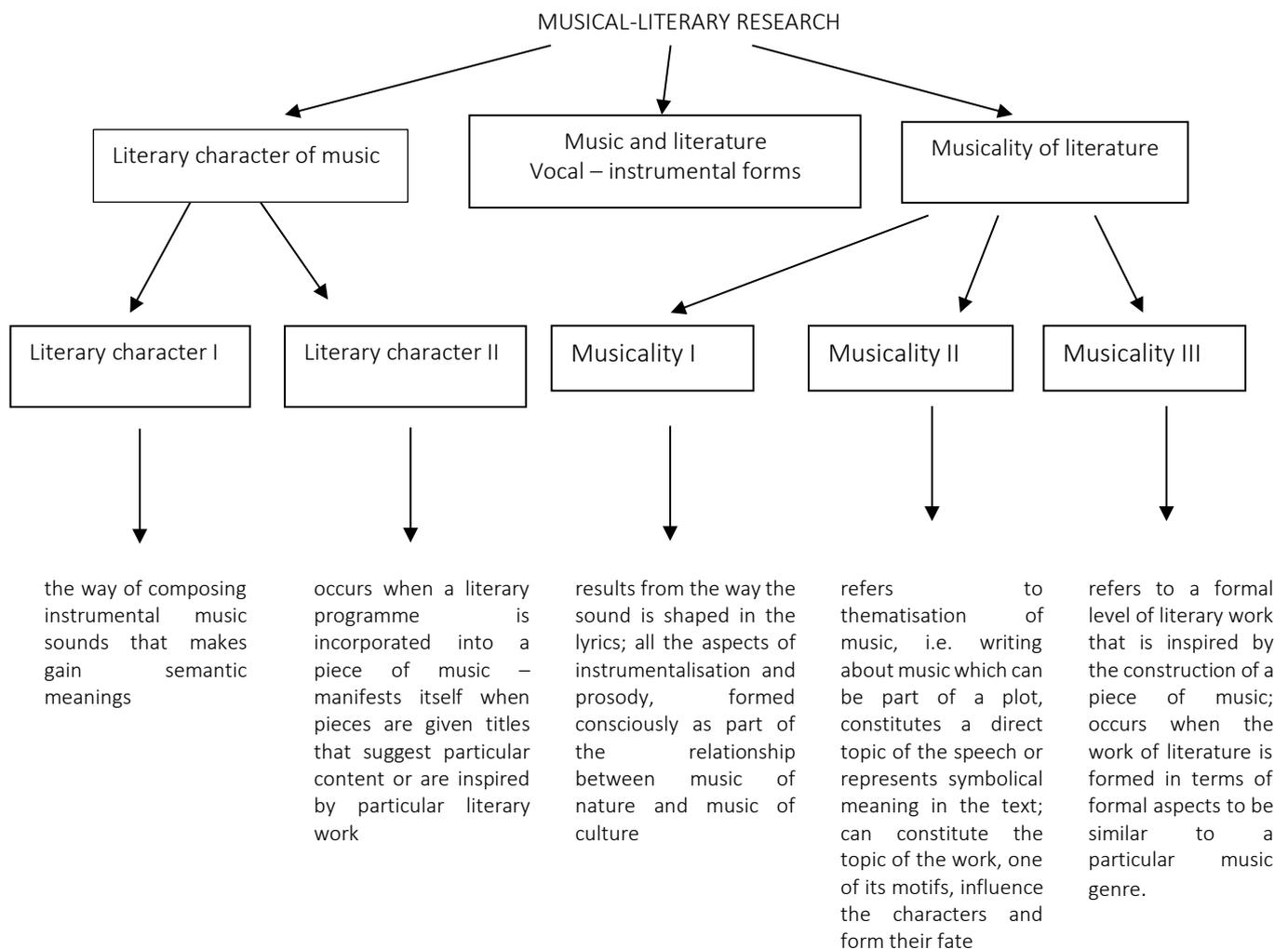
The first stage of reform of education announced for the year 2017 applies only to primary schools. However, in the years to come, it will probably revolutionize high schools as well. It is still unknown how artistic school will function, nor what structure and core curriculum will govern them. Until now they operated based on the division into a 6-year primary music school and secondary school, where education lasted the same time (it included middle and high schools) and ended with matura exam. In terms of non-artistic subjects, the student followed the same core curriculum that was used in non-profiled schools. Since the beginning of a new school year, Polish language teachers in Secondary Music Schools (SMS) will be obliged to teach according to a “new” core curriculum for grades VII and VIII (in grades I and II of SMS) and (for now) “old” in grades IV-VI of SMS. The chaos resulting from such a situation does not facilitate planning the whole education cycle. It is not known what knowledge and skills should be acquired by students, which books they are going to read, and finally, the shape and form of matura exam in Polish. The current form of the exam obliges students to refer to concepts beyond literature while interpreting literary texts. The design of the topics for written assignments makes students use comparisons that refer to different arts, such as visual arts, film and music. We do not know what tasks the students will have to complete in a few years’ time. However, it is certain that regardless the content of educational documents, it is worth extending the words with pictures and sounds in order to teach the youth understanding them in relation to a widely understood culture. In secondary music schools comparison of poetry, prose and drama with pieces of music and directing attention towards “musicality” of texts and “literary character” of music is particularly important because it corresponds with interests of young people; shows the extent to which the word is bound with music and thus, encourages students to focus on literature².

¹ The abbreviation SMS will be used hereinafter.

² The importance of focusing on students’ interests in lesson planning can also be found in the works of Z. Budrewicz, *Odbiorca szkolnej lektury jako podmiot doświadczający* [in:] *Doświadczenie lektury. Między krytyką literacką a dydaktyką literatury*, ed. K. Biedrzyński i A. Janus-Sitarz, Kraków 2012, A. Burzyńska, *Doświadczenie lektury* [in:] *Doświadczenie lektury. Między krytyką literacką a dydaktyką literatury*, ed. K. Biedrzyński i A. Janus-Sitarz, Kraków 2012, A. Janus-Sitarz, *Aby chcieli i umieli czytać, czyli jak zmotywować do czytania lektur szkolnych* [in:] *Doskonalenie warsztatu nauczyciela polonisty*, ed. A. Janus-Sitarz, Kraków 2012, B. Myrdzik, *Rola hermeneutyki w edukacji polonistycznej*, Lublin 1999, B. Myrdzik, *Zrozumieć siebie i świat. Szkice i studia o edukacji polonistycznej*, Lublin 2006.

Much of the reading material and texts found in coursebooks offers the possibility to integrate music and literary content in Polish language lessons at SMS. Taking into account the changes in education, my further considerations will include the issues regarding teaching grades IV – VI of SMS which, at present, follow “the old” core curriculum (there are no teaching programmes and coursebooks based on them for the three younger years).

In order to show numerous possibilities the teacher has to integrate word and music, it is worth referring to Steven Paul Scher who clarified the organisation of music-literary research that discusses the connection between the two arts³. He pointed out that there are three areas where music overlaps literature: music and literature, literature in music and music in literature. Andrzej Hejmej described and explained in a very detailed way his visualisation of relationships between both arts. According to him, the category of “music in literature” should be substituted with the term “musicality of a work of literature”. It includes three areas called: “musicality I”, “musicality II”, and “musicality III”. In order to make the term “literary character of music” more systematic, we should distinguish two concepts here: “literary character I” (internal) and “literary character II” (external). The following chart illustrates particular categories and it constitutes the attempt to compile the conclusions drawn from analysing the ways literature and sound overlap in literary texts and musical compositions:



³ Cf A. Hejmej, *Muzyczność dzieła literackiego*, Wrocław 2002, pp. 11.

While discussing literary texts found in coursebooks and being part of reading material that is included in core curriculum during Polish lessons, especially in SMS, it is worth discovering elements that reveal mutual inspirations and overlapping of music and literature together with the students. We can find many works of literature like that. For instance, “musicality I” can be found in the poems of Kazimierz Przerwa-Tetmajer such as *Na Anioł Pański* (Angelus) and *Melodia mgieł nocnych (Nad Czarnym Stawem Gąsienicowym)* (The Melody of Night Fogs (By Black Gąsienicowy Pond)), *Deszcz jesienny* (Autumn Rain) by Leopold Staff, *Burza* (Storm) from *Sonety krymskie* (Crimean Sonnets) by Adam Mickiewicz, *Pan Tadeusz*, *Bema pamięci żałobny - rapsod*⁴ (A Funeral Rhapsody in Memory of General Bem), *Moja piosnka [II]* (My Song [II]), as well as in *Fortepian Szopena* (Chopin’s Grand Piano) by Cyprian Kamil Norwid or *Hymn (Smutno mi Boże...)* (Hymn (I Am Sad My Lord...)) by Juliusz Słowacki. The works of literature where music becomes the theme, motif, changes the life of characters or shapes events, thus works where we can find “musicality II” are e.g. myths: about Orpheus, Pan Flute, Apollo and Marsyas, biblical *Psalm 150*⁵, the poems *Fortepian Szopena* by Cyprian Kamil Norwid, *A jak poszedł król na wojnę* (When the King Went to War) by Maria Konopnicka, *Mury* (Walls) by Jacek Kaczmarski, **** (Tablico moja...)* (***** (Board of Mine...)) by Stanisław Barańczak, poems from the volume *Dancing* by Maria Pawlikowska-Jasnorzewska as well as the poetry of Konstanty Ildefons Gałczyński, short stories *Janko Muzykant* by Henryk Sienkiewicz and *Katarynka* (The Barrel Organ) by Bolesław Prus, the novel *Lalka* (The Doll) by B. Prus, *Cudzoziemka* by Maria Kuncewiczowa, *Chłopi* (The Peasants) by Władysław Reymont, the narrative *Gloria victis* by Eliza Orzeszkowa or dramas: *Dziady* cz. III (Forefather’s Eve part III) by A. Mickiewicz, *Wesele* (The Wedding) by Stanisław Wyspiański⁶ and *Tango* by Sławomir Mrożek; the concerts of Wojcki and Jankiel in *Pan Tadeusz* by A. Mickiewicz. The texts formed for the purpose of being similar to pieces of music (“musicality III”) are the poems from Young Poland, e.g. *Deszcz jesienny* by Leopold Staff and *Na Anioł Pański* by Kazimierz Przerwa-Tetmajer, *Terkotka* (Cog Rattle) by Kornel Ujejski⁷, *Walc* (The Waltz) by Czesław Miłosz or *Fuga* (Fugue) by Stanisław Grochowiak, as well as Jankiel’s concert from *Pan Tadeusz* by A. Mickiewicz.

Many instrumental pieces of music, in terms of semantic connotations found in them (“literary character I”), can serve as perfect context for literary works and philosophical treatises discussed during Polish classes. These include e.g. ballads *Étude Op. 10, No. 12*, *Prélude Des-Dur* and *Scherzo h – moll* by Frédéric Chopin. Furthermore, the following texts were inspirations (“literary character II”) for such instrumental pieces of music as *Dance Macabre* and one of the parts of *Symphonie fantastique* by Hector Berlioz, his dramatic symphony *Romeo and Juliet*, *Faust Symphony* and *Dante Symphony* by Ferenc Liszt.

Among vocal-instrumental pieces in which literary texts served as libretto, it is worth listening (as a whole or in parts) to oratorios such as *The Damnation of Faust* by Hector Berlioz

⁴ See A. Kucharska-Babula, *Poetycko – muzyczna wizja pogrzebu w wierszu Cypriana Kamila Norwida Bema pamięci żałobny rapsod* [in:] *Zeszyty Naukowe Uniwersytetu Rzeszowskiego. Seria filologiczna “Dydaktyka 8”*, ed. A. Jakubowska-Ożóg, Z. Sibiga, Rzeszów 2013, pp. 89-97.

⁵ See A. Kucharska-Babula, *Związki literatury i muzyki na lekcjach języka polskiego w klasach 4 – 6 szkoły podstawowej*, Rzeszów 2013, pp. 196-204.

⁶ See A. Kucharska-Babula, *Wyspiański – Smarzewski – Kasprzycki. Wesele jako uczta obnażająca prawdę o Polakach* [in:] *Kulturowy obraz uczyty*, ed. J. Bujak-Lechowicz, Pruszcz Gdański-Piotrków Trybunalski 2014, pp. 47-58.

⁷ See. A. Kucharska-Babula, *Mazurek h-moll op. 30 nr 2 Fryderyka Chopina w poetyckim tłumaczeniu Kornela Ujejskiego* [in:] *Zeszyty Naukowe Uniwersytetu Rzeszowskiego. Seria filologiczna “Dydaktyka 6”*, ed. E. Kozłowska, Z. Sibiga, Rzeszów 2011, pp. 128-143.

or *Dies irae* by Krzysztof Penderecki, cantatas such as *Goethe's Letters* by Tadeusz Baird and *The Phantoms* by Stanisław Moniuszko as background for *Dziady* part II by A. Mickiewicz, as well as operas such as *Macbeth* by Giuseppe Verdi, *Romeo and Juliet* and *Faust* by Charles Gounod. We should pay special attention to songs that bind with music in a perfect way such as *Święta miłości* (Holy Love) by Ignacy Krasicki with the music of Józef Elsner, *Warszawianka* by Karol Kurpiński with the text by Casimir Delavigne, translated by Karol Sienkiewicz, *Remembrance* by F. Chopin, *Trzech budrysów* (Three Lithuanians) by Stanisław Moniuszko, *Świtezianka* by Maria Szymanowska or *Nad wodą wielką* (By the Great Water) by Ignacy Jan Paderewski based on the poems of A. Mickiewicz, psalms of Mikołaj Gomółka with words of Jan Kochanowski⁸, anonymous *Bogurodzica*, *Preludes* by Mieczysław Karłowicz inspired by the poetry of K. Przerwa-Tetmajer⁹, *Erlking* by Robert Schuman to the words of Johan Wolfgang Goethe, *God Is Born* by Karol Kurpiński with the words of Franciszek Karpiński, , *Hymn na rocznicę ogłoszenia Królestwa Polskiego (Boże! coś Polskę)* (God Save the King) by Jan Nepomucen Kaszewski to the poem of Alojzy Feliński or *Rota* (The Oath) by Maria Koopnicka, accompanied by the music of Feliks Nowowiejski. Finally, the songs of Henryk Wars, Zygmunt Konieczny, Czesław Niemien and Marek Grechuta with the words of Julian Tuwim and Z. Konieczny to the poetry of Maria Pawlikowska-Jasnorzewska.

Each of the literary texts and pieces of music mentioned above is worth being discussed in Polish classes in SMS in order to emphasise the aspect of overlapping of the arts which have been each other's inspirations and had strong correlations for centuries. Taking into account the form of expression here, it is impossible to point out in great detail all their qualities. Thus, in my further considerations I will discuss only selected examples from the works of A. Mickiewicz.

"Musicality I" can easily be found in the part of eight book, *Foray* (verses 9-50) of *Pan Tadeusz*¹⁰. It tells the story of the Sky and the Earth, which after the sunset "(...) consorted, and the strange sound/ of lovers—emotions in translation,/ muffled sighs, whispers from lips half-closed—/ filled the air with its special elation:/ thus the music of evening was composed." The lovers expressed their feelings through music – singing and playing the instrument, proving that art can express emotions where there is lack of words. The Sky spoke with the voice of birds and insects, the Earth answered with the choir of frogs. Such a masterful formation of the poetic text describing this event takes us to the microcosm of a concert hall. It is due to, among other things, the music terminology used: "Outside, huge clouds whirled by, and swarms of insects/ orbited like spheres"; "the chord of the midge-fly in deep debate/ with mosquito false-notes -none would abate"; "The evening concert was barely beginning;/ the meadow-musicians, instruments in tune;" (...) the corncrake, undisputed king of fiddlers shrieked"; "(...) and soon the bass of the bittern. /the snipe added his drum; the rest, in turn."; "And then the insect buzz, the chirping din/ resounded in chorus from two large ponds,;" "Both ponds harmonized: frogs were croaking;/ an earthshaking fortissimo thundered,/ a gentle hum from the other evoking,;" "two ponds conversing through a field of rye.". During the evening concert, due to a masterful description, we could hear two choirs conducting a musical dialogue with each other which is maintained in contrastive dynamics: *fortissimo* – *piano*. The voices are

⁸ See. A. Kucharska-Babula, *Związki literatury i muzyki na lekcjach języka polskiego ...*, pp. 196-204.

⁹ See A. Kucharska-Babula, *Pieśni Mieczysława Karłowicza na lekcjach języka polskiego liceum – rozważania na podstawie „Preludiów” Kazimierza Przerwy-Tetmajera* [in:] *Edukacja polonistyczna jako zobowiązanie. Powszechność i elitarność polonistyki*, Katowice 2015. [text in press]

¹⁰ A. Mickiewicz, *Pan Tadeusz, czyli Ostatni zajazd na Litwie. Historia szlachecka z r. 1811 i 1812 we dwunastu księgach wierszem*, ed. K. Górski, Warszawa 1982, pp. 211-212.

accompanied by instruments: violin, contrabass, drums, harp and harmonica. The sounds are arranged in chordal, consonance way, sometimes with dissonance, “out of tune” halftones. In addition, the onomatopoeias found in the text allow us to imagine Soplica’s “music of evening” by listening to the tunes of the expressions such as “muffled sighs, whispers from lips half-closed”, “Screech owls hooted from the manor garret;/ bats rustled their flimsy wings (...)”, “three times the corncrake, undisputed king/ of fiddlers shrieked”, “and from the marsh, a loon/ chimed in, and soon the bass of the bittern./ the snipe added his drum; the rest, in turn.”, “the insect buzz, the chirping din”. The acoustic impression is empowered by alliteration used by the poet: “bagien basem bąki, “w bębenki biją”, “szeptach, szmerach i słowach” as well as by vowel harmony- the accumulation of vowel in selected verses causes the pace of the text to slow down and the imagination suggests that the concert lasts for a time and it is heard from a distance as the sound goes very far:

“W polu koncert wieczorny ledwie jest zaczyty; - o u o e e o y e e e a e y
Właśnie muzycy kończą stroić instrumenty” - a e u y y o a o i i u e y
“Tak dwa stawy gadały do siebie przez pola, - a a a y a a y o e e e o a
Jak grające na przemian dwie arfy eola” - a a a e a e a e a y e o a

Translation:

“The evening concert was barely beginning;
the meadow-musicians, instruments in tune;”
“complaining lament and distressing sigh—
two ponds conversing through a field of rye.”

“Musicality” of the text is also built by the regular rhythm of the poem – the alexandrine with a caesura after the seventh syllable, female rhymes and intonation. The fragment recalled proves the author’s great talent to give the words a special sound.

The scene no VIII of *Dziady* part III¹¹ by A. Mickiewicz is a perfect example of a literary text where the piece of music used by the poet, i.e. *Don Juan* opera by Wolfgang Amadeus Mozart completes the sense conveyed by the words (“musicality II”). In the part *The Ball. A Vocal Scene*¹² the minuet found there due to its characteristic figures shows the insincerity of the people dancing, who being afraid to lose their lives, praise Novosiltsev and at the same time turn their heads and express contempt towards him and his deeds. The dance divides all the participants into traitors and patriots. By knowing the libretto of the opera, one can understand the significance of *Commander’s Aria* that announces the punishment for criminals, the time of wrath and judgement for the guilty.

Jankiel’s concert from the twelfth book of *Pan Tadeusz*¹³ (verses 641-745) is a perfect example of a literary text formed in a musical form (“musicality III”). Although Doman Wieluch has suggested that the character of the cymbalist was inspired by the great composer and pianist, unequalled master of piano improvisation – Frederic Chopin and his pieces (*Étude* Op. 25, No. 1 in A-flat major, *Nocturne As-Dur* Op.32 No.2, *Polonaise A-dur* Op. 42 No. 1 and *Étude c-moll* Op. 10 No.12)¹⁴, ascribing “particular fragments with their allegedly corresponding verses [...] is obviously a misunderstanding and an overinterpretation that is founded on the

¹¹ Szerzej na ten temat w: A. Kucharska-Babula, *Muzyka w roli bohatera w Scenie VIII Dziadów cz. III Adama Mickiewicza*, “Polonistyka”, 5, 2008.

¹² A. Mickiewicz, *Dziady. Część III*, commentary by Janina Wieczerska – Zabłocka, Wrocław 1984, pp. 111-144.

¹³ A. Mickiewicz, *Pan Tadeusz...*, pp. 249-353.

¹⁴ Cf D. Wieluch, *Najpiękniejszy pomnik Szopena*, “Marchott”, 1, 1934.

belief in an absolute coexistence of poetic works and pieces of music”¹⁵. However, this part can reveal that the poet-prophet was inspired by the form of a *concert*¹⁶. The piece has a lively start, fast pace and follows *forte*, *fortissimo* dynamics and there are numerous uses of *sforzato* and *crescendo*. This is the way *The Polonaise of the Third of May* sounds as its sounds are “breathing with joy upon the rippling strings./ Girls are eager to dance, boys take their place,”. After a moment another motif appears, which is as expressive as the first one but with a contrastive emotional meaning as Jankiel “split the chords with brash inglorious tones”, which is a musical representation of Targowica Confederation. Finally, “One could hear a thousand noises sweeping” and the audience recognises painful events of the Massacre of Prague. A quick tempo and semantics of the musical illustrations presented by the instrumentalist as well as a properly formed euphony of the text by Mickiewicz add character to the concert. The accumulation of onomatopoeias (“the master introduced a new false chord,/ just like a hissing snake, or metal scraped/ on glass,”) as well as short words in one verse (“One could hear a thousand noises sweeping/ across the strings-/ soldiers march off to war,/ attack and fire; groaning children, weeping/ mothers (...)”) intensify the impression and make the reading of this part faster. The middle and the second part of the work is in contrast with the first and the third. We can hear (“More strings joined in to build a harmony,/ uniting legions of chords in splendid”/ new memories full of grief and sorrow.”) – this is the story of Polish exiles who for years wandered around foreign soil. The concert becomes lyrical, moving, sad, maintained in a slow tempo, in the dynamics of *piano* and *mezzopiano*. The musical motif used here that was masterfully improvised by the cymbalist comes from a popular song “About the wandering soldier who through the forest/ Goes and due to poverty and hunger dies with time”, which should make the listeners reflect, remember and focus – at that moment they become still and thoughtful. Jankiel juggles with emotions of guests gathered around him, but we can notice the change of mood also in the linguistic description of the concert. In this part of the epic A. Mickiewicz resigns from poetic devices that increase the expression in favour of vowel harmony:

„Przywodzą na myśl długie wędrówki swej lata, - y o ą a y u e ę ó i e a a
 Po łądach, morzach, piaskach gorących i mrozie, - o ą a o a a a o ą y i o e
 pośrodku obcych ludów...” - o o u o y u ó

Translation:

“humming the tune, their arms and clothing carting,
 cross land, sea, burning sand, and crippling frost.

And when in foreign lands they often camped,”

The numerous vowels clearly slow the pace of reading.

The last part of the concert refers to the liveliness of the first one. When Jankiel started it, he hits the cymbals with hammers so hard that “The strings resounded like a large brass band,/and from the trumpets wafted to the sky,” and then they turned into “the march of triumph known to all - *Poland Has Not Yet Perished*. The tempo becomes faster again, dynamics gets louder and we can notice onomatopoeias introducing liveliness (“The strings resounded like a large brass band”) and exclamations (“March, March Dombrowski, as everyone cheered,).

¹⁵ J. Skarbowski, *Literatura-muzyka. Zbliżenia i dialogi*, Warszawa 1981, pp. 21.

¹⁶ Classical concert is a cyclic form, it usually consists of three parts where the first one refers to principles of *sonata allegro*, the middle part is often in the form of a song and is stylistically in contrast with the first and the second part; concert (from Latin *concertare* – compete) is most often performed by a soloist virtuoso and the orchestra “competing” with him. See M. Kowalska, *ABC historii muzyki*, Kraków 2001, pp. 177; J. Habela, *Słownik muzyczny*, Kraków 1988, pp. 93.

It is obvious that Jankiel's concert described here cannot be related to the music *concert*. However, we can find traces which prove that it was inspired by it, such as: ternary form, contrast of the middle part and the use of motif of the song in it, the description of masterful play of the soloist and the orchestra accompanying him, thus as we can read at the beginning of the concert "(...) strings, once still, / resounded wildly when the hammers pounded; / listeners were shocked, and yes, astounded. / It seemed a Turkish Janissary band / marched up with clanging cymbals, bells, and drums".

The parts of *Pan Tadeusz* recalled here prove that the word in literature often wants to sound just like music. Numerous examples show that art, which is based on sound, aspires to be "a narrative" by using tones reserved for text. A perfect example ("literary character I") are ballads by F. Chopin, which "as if they were great piano poems", combine epic and drama with lyrical elements. They have a casual form, free of classical norms, individual and unique in each of works. The "responsive", narrative character of the opening themes (often preceded by an introduction) is common for all the miniatures as is the tendency to "word transformations"¹⁷. As Mieczysław Tomaszewski claims, "Schuman and Liszt are responsible for information regarding inspiration by works of Mickiewicz"¹⁸. Although "it is difficult to decide whether it is true what biographers of Chopin claim that his ballads are in direct relationship with ballads by Mickiewicz [...]. We can assume that he was inspired by the type of this poetic genre and not some particular content"¹⁹. Undoubtedly, the piano concertos "brought music in which epic narration is at its best in the climaxes that struck us with the power of imagination and hold in sudden moments of the deepest thought"²⁰.

Instrumental ballad is a music genre introduced by F. Chopin as a counterpart of poetic ballads popular in Romanticism. R. Schuman called the composer "the boldest and the proudest poetic spirit"²¹, Heinrich Heine "simply a poet"²² and F. Liszt "the poet of tones"²³. One of the four miniatures by the composer *Ballad F-dur* op. 38 was created in 1839. Although Zdzisław Jachimecki claims that the piece was written on the basis of *Świtezianka* by A. Mickiewicza²⁴, it is difficult to prove this. However, we can find some similarities that connected the lyrics with the literary work. One can notice that there are changes in mood – it starts in a lyrical way, by signing, as a love tale about a marksman, unfamiliar beautiful bride and the affection that bounds them and about the feeling developing between them:

¹⁷ A. Bielecki, <http://pl.chopin.nifc.pl/chopin/genre/detail/id/1> [Retrieved: 27.12.2016].

¹⁸ M. Tomaszewski, *Chopin* [in:] *Encyklopedia muzyczna PWM cd. Część biograficzna*, ed. E. Dziębowska, Kraków 1984, pp. 148.

¹⁹ Z. Lissa, *Studia nad twórczością Fryderyka Chopina*, Kraków 1970, pp. 79.

²⁰ M. Tomaszewski, *Chopin i George Sand. Miłość nie od pierwszego spojrzenia*, Kraków 2010, pp. 135.

²¹ As cited in M. Tomaszewski, *Muzyka i literatura* [w:] *Słownik literatury polskiej XIX wieku*, red. J. Bachórz, Wrocław 1991, p. 585.

²² Ibid.

²³ Ibid.

²⁴ Z. Jachimowicz, *Chopin, rys życia i twórczości*, Kraków 1949, pp. 203.

Ballada F-dur op. 38, t. 1-10

Andantino

sotto voce

25

Slow *andantino* in *legato* articulation, dynamics kept in *sotto voce* which is built on keyboard eight notes and quarter notes as well as subtle melody supported by ostinato accompaniment announce sentimental and cantilena piece. However, the peaceful character of the scene, after a couple of bars is violently interrupted by a second, horrifying motif, an unsettling *presto con fuoco*:

Ballada F-dur op. 38, t. 47-54

Presto con fuoco

ff

26

The sudden change of expression, violent *fortissimo*, additionally empowered by *crescendo* and fragmentation of rhythmic values into semiquaver progressions give the impression of impulsiveness, horror and battle. This demonic fragment seems to reflect the warning about being faithful that a girl has given to the youth and the punishment he had to face for breaking the vow, "For whoseever the oath sacred breaks,/ Oh, wellaway to him while

²⁵ M. Tomaszewski, *Fryderyk Chopin* [in:] *Encyklopedia muzyczna ...*, pp. 166.

²⁶ M. Tomaszewski, *Fryderyk Chopin* [in:] *Encyklopedia muzyczna PWM...*, pp. 166.

he lives,/ And wellaway when he's dead!"²⁷. "And everything that happens afterwards has the source in the struggle between these two worlds. The form of *Ballad* comes from their alternate exhibition as well as through them overlapping each other and grow into power"²⁸. The composition by F. Chopin should not be interpreted as a musical translation of the text by A. Mickiewicz because "musical poetics, i.e. the set of superior, above-technical rules of forming a piece, never formed by Chopin, can be found in his work, as was done by people writing about his music as a supersonic and inter sonic meaning (sense of the message)"²⁹.

The attempt to find literary message in instrumental, asemantic in their build compositions is only an impression based on intuition. However, the piece that was certainly inspired by the poems of the poet-prophet is the song *Out of My Sight* with the lyrics taken from Mickiewicz's *To M****. The song was created probably as the first out of nineteen known songs by the composer which were being made *ad hoc* during social meetings to the lyrics given to him by the ladies³⁰ and it comes from either they year 1827 or 1830³¹. M. Tomaszewski emphasizes the immaturity of a young composer at that time, his helplessness and lack of understanding of the message of the poem. The composer chose only the first three stanzas from the text and repeated two last verses twice:

²⁷ A. Mickiewicz, *Świtezianka* [in:] A. Mickiewicz, *Ballady i romanse. Sonety. Inne wiersze*, Kraków 1996, pp. 20-26.

²⁸ M. Tomaszewski, *Chopin. Człowiek, dzieło, rezonans*, Kraków 2005, pp. 453.

²⁹ Ibid.

³⁰ Cf M. Tomaszewski, *Chopin* [w:] *Encyklopedia muzyczna PWM ...*, pp. 152.

³¹ Cf M. Tomaszewski, *Chopin. Człowiek, dzieło, rezonans*, Kraków 2005, pp. 539.

PRECZ Z MOICH OCZU...

Słowa A. Mickiewicza. Fr. Chopin Op 74 № 6.
Opracował Wt. Rzepko.

ŚPIEW. *Larghetto. M.M. 72.* *f appassionato* *p*
V Precz z mo-ich o-czu! *(rife.)* *(a tempo)*

FORTEPIAN. *f* *diminuan.* *f* *p*

słu - cham od - ra - zu! V Precz z me-go ser-ca A i ser - ce po -

-słu - cha, V Precz z mej pa - mię - ci! Nie! A te - go roz - ka - zu

V Mo - ja i two - ja pa - mię - cnie po - słu - cha,

V Mo - ja i two - ja pa - mię - cnie po - słu - cha. *(a tempo)*

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“Chopin hit a melodramatic tone (*appassionato*, *forte* and *fortissimo*) that could not be interpreted when it is performed and he equipped the melody with unnecessary ornaments taken from pseudo classical repertoire. Above all, by emphasizing the emotions expressed in the first stanza, he lost the meaning (gradation and contrast) of the poem. The second part of the song is kept in a rather romantic convention and omits the most interesting stanzas talking about a moving drama”³³. Originally, the song inspired by A. Mickiewicz’s love poem entered Emilia Elsner’s diary, the daughter of composer’s teacher and copied into Maria Wodzińska’s diary a couple of years later. It can suggest not only artistic values but also more personal intimate motives that influenced the composer while creating his works. This also proves that during Romanticism not only “poetry wants to work like music, the word becomes the sound but music takes from poetry as well”³⁴.

³² A. Mickiewicz, F. Chopin, *Precz z moich oczu*, op. 74 no 6, ed. W. Rzepko [in:] *Fr. Chopin op. 74. Zbiór śpiewów polskich*, Warszawa – Kraków – Lublin – Łódź – Poznań – Wilno - Zakopane 1859, pp. 16-17.

³³ Ibid.

³⁴ J. Skarbowski, *Literatura-muzyka ...*, pp. 67.

Showing musicality of literature and literary character of music during Polish classes in SMS is an essential element of cultural education. It reveals tradition as a collection of works combining both arts which inspire and complete each other. Theoretical preparation of students of this school in terms of history of music and its forms as well as the ability to read notes undoubtedly helps to find literary and musical traces in text coming from different artistic directions. However, also in a standard high school it is possible, as in music school to analyze cultural texts that are different than literary ones. It is enough to analyze core curriculum for teaching music³⁵ in order to realize the vast knowledge the graduates of primary school possess. The document states, among other things, that the students from the early years get to know its language and function and get familiar with Polish and world cultural heritage. Moreover, with the teacher's assistance they create simple melodies and onomatopoeic illustrations to literary texts, learn to play instruments (e.g. the flute, tin whistle, keyboard, bells or Orff's instruments). Apart from all this, they listen and define musical styles and forms that are representatives for different periods, from the Middle Ages to 20th century, recognize the sounds of instruments and types of human voice, understand musical definitions, basic terms and rules of musical notation, are able to distinguish between homophonic and polyphonic composition. The skills gained in primary school are enough to research musicality of literature and literary character of music during Polish lessons in high school. No one should be convinced to understand the importance of emphasizing unique values of literary text and putting them in different contexts in the school of 21st century. However, it is worth finding a special place for music in teaching Polish because "it is this exceptional discipline of fine arts which stimulates versatile, balanced and holistic development of the student. By implementing all its functions: educational, cognitive, formative, compensation-therapeutic, aesthetic, team-building, ludic and creative it contributes to shaping the personality of a young person who is open to the world and challenges of modern times"³⁶. All this is our aim.

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Translator's note:

³⁵ Cf *Podstawa programowa muzyka klasy IV – VIII*, <https://men.gov.pl/wp-content/uploads/2016/11/podstawa-programowa-muzyka-klasy-iv-viii.pdf> [Retrieved: 10.12.2016].

³⁶ *Podstawa programowa muzyka klasy IV – VIII*, <https://men.gov.pl/wp-content/uploads/2016/11/podstawa-programowa-muzyka-klasy-iv-viii.pdf> [Retrieved: 10.12.2016].

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The English translations of *Pan Tadeusz* by Adam Mickiewicz were taken from *Pan Tadeusz* translated from Polish by Leonard Kress, HarrowGate Press, 2006

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