

English and Russian Guitars in Poland

A Summary of Sources Using Open-G Tuning,
from the Nineteenth Century to the Present Day

WOJCIECH GURGUL

POLISH SOURCES RELATED TO THE GUITAR in open-G tuning are a little-explored area of guitar scholarship—one, however, well worthy of introduction.¹ We can distinguish two groups of such sources, according to the period and the type of guitar intended: the first group consists of publications and manuscripts for the English guitar from the first two decades of the nineteenth century; the second consists of publications for the Russian seven-string guitar from the first four decades of the twentieth century. These two instruments were cultivated in Poland contemporaneously with the Spanish guitar. The Spanish guitar, however, garnered a significantly larger number of publications, both in the first half of the nineteenth century and in the first half of the twentieth century, and these publications have attracted some discussion in English (as in the two volumes of selected works by Jan Nepomucen Bobrowicz, edited by Robert Coldwell and Krzysztof Komarnicki, published by DGA in 2005 and 2008). By contrast, information about sources of Polish provenance for the English guitar and the seven-string guitar is difficult to find even in Polish literature, let alone in foreign publications. The purpose of this text, therefore, is provide an overview of these sources and to make them more accessible to international scholars.

The presence of the English guitar in Poland has hardly ever been discussed by foreign scholars. In his doctoral thesis from 2011, Panagiotis Pouloupoulos mentions one of a number of Polish-built English guitars that have survived, an instrument by Józef Kwiatkowski.² Potential connections between English and Russian guitars in the context of Poland are discussed by Oleg Timofeyev in his doctoral thesis from

¹ This article was created on the basis of a lecture entitled *Open-G tuning in Poland*, which took place on May 21, 2021, during IARGUS 2021 (the International Annual Russian Guitar Seminar and Festival in Iowa City, online edition). I would like to thank Dr. Oleg Timofeyev for the invitation. I would also like to thank Dariusz Lampkowski and Ewa Jabłczyńska for their help in translation.

² Panagiotis Pouloupoulos, “The Guittar in the British Isles, 1750–1810” (PhD diss., University of Edinburgh, 2011), 191.

Figure 1 Open-G tuning, in its typical form on the Spanish guitar and on the English and Russian guitars. The low D in (b) requires a seven-string instrument. The octave register of the English guitar demands further research.



1999 and in an article from 2005.³ Timofeyev, however, does not mention the presence of the Russian guitar itself in Poland. Nor are Polish sources for this instrument mentioned anywhere in the work of Matanya Ophee, although Ophee was certainly well versed in the history of the guitar in Poland.

Before going further, let us clarify what is meant by *open-G tuning*. This tuning allows a G-major chord to be strummed on all the open strings without the use of the left hand or a capo (figure 1). On the Spanish guitar, for example, it might take the form D–G–D–G–B–D (ascending), while on the English guitar in Poland and on the Russian guitar, we have repeating triads: D–G–B–D–G–B–D—where, as will be discussed later, along with questions of octave register, the first, low D occurs only on the Russian guitar and on the seven-string version of the English guitar.

The English Guitar in Early Nineteenth-Century Poland⁴

The beginning of the nineteenth century was a period of enormous upheaval for Polish culture. The three Partitions of the Polish-Lithuanian Commonwealth took place in the years 1772, 1793, and 1795. During this time, its territories were annexed by the neighboring countries of Prussia, Russia, and Austria, leading ultimately to the disappearance of Poland as a political entity from the map of Europe. Paradoxically, this loss of identity stimulated the development of a Polish national culture as a way of resisting the occupiers.

It was at this time that the English guitar—widely cultivated in Western Europe throughout the second half of the eighteenth century—reached the peak of its popularity in Poland. A type of cittern, it was known as *gitarra angielska*, *gittara*, or

3 Oleg Timofeyev, “The Golden Age of the Russian Guitar: Repertoire, Performance Practice, and Social Function of the Russian Seven-Strings Guitar Music, 1800–50” (PhD diss., Duke University, 1999), 59–77; Oleg Timofeyev, “The Russian Seven-String Guitar ca. 1800: Organology and Search for Origins,” in *Gittare und Zister – Bauweise, Spieltechnik und Geschichte bis 1800*, ed. Monika Lustig (Michaelstein–Döbel: Stiftung Kloster Michaelstein, 2005).

4 For a more detailed discussion of this issue, see Wojciech Gurgul, “Gitarra angielska w polskiej kulturze muzycznej przełomu XVIII i XIX wieku,” *Muzyka*, no. 1 (2022): 65–95. Some of the research in this article is included here. The research was supported by a grant from the program “Blank Pages – Music and Dance,” 2020/2021, organized by the National Institute of Music and Dance in Warsaw, Poland, and financed by the Minister of Culture and National Heritage of the Republic of Poland.

gitarra, in contrast to *gitara hiszpańska* or simply *gitara*—this last term reserved for the “standard” Spanish guitars. Evidence of the English guitar’s popularity in early nineteenth-century Poland comes from later accounts, including two from Warsaw around the turn of the century. In 1880, Kazimierz Władysław Wójcicki writes that “after 1808 . . . the Spanish guitar slowly began to appear, larger in size than the English one and with different strings. But this type of guitar was typical only for men; the gentle sex has always stood by their old type, light and easier to play.”⁵ In 1911, Handelsman states that “an English wire-strung guitar was the most common instrument and it was present in almost every educated house.”⁶

Wójcicki’s opposition between the male Spanish guitar and the female English guitar is confirmed by various sources, such as the magazine *Kłosa* in 1878: “For accompanying various songs, a cheap musical instrument, widespread in this period (1794 to 1830), was used, namely the wire-strung English guitar; alongside it the Spanish guitar, more and more popular, which our soldiers have brought from Spain. The first one, however, served women more, while the other — men.”⁷ It should be said there also exist sources confirming that men played the English guitar as well. For example, in the second volume of the memoirs of a historian Ambroży Grabowski (1782–1868), we can read: “Mr. Nowiński taught me on the English guitar. It was an instrument that was once in quite common use, but today has been totally abandoned.”⁸ This division into feminine English guitar and masculine Spanish guitar is unusual due to the fact that in Western Europe both instruments were associated with women musicians, with the Spanish guitar seamlessly taking the place of the earlier types of citterns, rather than creating the binary opposition that existed in Poland — two similar instruments assigned to different genders.⁹

5 “Już po roku 1808 . . . powoli zaczynała się pojawiać gitara hiszpańska, rozmiarami większa od angielskiej i strunami różna. Ale ten rodzaj gitary był właściwy tylko mężczyznom płec piękna zawsze pozostała przy swojej dawnej, lekkiej i łatwiejszej do grania.” Kazimierz Władysław Wójcicki, *Warszawa, jej życie umysłowe i ruch literacki w ciągu lat trzydziestu (od 1800 do 1830 r.)* [Warsaw: Thirty Years of Intellectual Life and Literary Activity (from 1800 to 1830)] (Warsaw: Gebethner i Wolff, 1880), 12.

6 “Gitara angielska o metalowych strunach była najpowszechniejszym narzędziem muzycznym i znajdowała się w każdym niemal domu, więcej wykształconym.” Marcei Handelsman, *Warszawa w roku 1806–7* [Warsaw in the Years 1806–7] (Warsaw: Towarzystwo Miłośników Historii, 1911), 15.

7 “Do śpiewu rozlicznych piosnek, pomagał niekosztowny instrument muzyczny, w tym okresie powszechny, (od r. 1794 do 1830) jakim była gitara angielska z metalowymi strunami, a przy niej coraz wziętsza gitara hiszpańska, którą nasi wojacy z Hiszpanii przynieśli. Pierwsza jednakże więcej służyła kobietom, druga mężczyznom.” W., “Pieśń o Filonie,” *Kłosa*, March 25, 1876, 218.

8 “Mnie samego uczył ten Nowiński na gitarze angielskiej. Był to instrument niegdyś dosyć używany, a dziś zupełnie zarzucony.” Ambroży Grabowski, *Wspomnienia Ambrożego Grabowskiego* [Memoirs of Ambroży Grabowski], vol. 2, ed. Stanisław Estreicher (Kraków: Towarzystwo Miłośników Historii i Zabytków Krakowa, 1909), 105.

9 For more on the “feminine” Spanish guitar, see, for example, Erik Stenstadvoid, “‘We Hate the Guitar’: Prejudice and Polemic in the Music Press in Early 19th-Century Europe,” *Early Music*, no. 4 (2013): 595–604.

The English guitar's popularity was not confined to Warsaw. In 1875, the same Wójcicki explains that “the English guitar was once so widespread that among the Masovian petty nobility the ladies accompanied themselves to their favorite songs. . . . The Spanish guitar, though, hasn't been in the hands of any woman, as it is an instrument exclusively associated with men.”¹⁰ In *Galicianska 1778–1812*, an 1896 book devoted to the Galicia region of southern Poland, we find a small citation from an Austrian book *Versuch über die slawischen Bewohner der österreichischen Monarchie* from 1804 by professor Joseph Roher from Lviv: “The most prevalent instrument was the English guitar.”¹¹

One of the most interesting sources from those times is a book by an ethnographer Łukasz Gołębiowski, who describes the coexistence of both types of the guitar—Spanish and English—in the Grand Duchy of Lithuania:¹² “The Spanish guitar is a very quiet instrument, with low tones. It's most often used for accompanying a song with ‘pithy’ chords. The English guitar is used for playing the easiest pieces. In the Grand Duchy of Lithuania both guitars play together—one of them plays the first voice, the second—the bass and the second voice. This makes the accompaniment fuller and clearer.”¹³ Gołębiowski also tells us that easier repertoire was performed on the English guitar than on the Spanish guitar; he states that on the latter are performed “cavatinas, nocturnes, romances, duets, and all sorts of arias.”¹⁴ Out of all areas of Poland, only the western regions of the Prussian Partition lack written sources about the popularity of the English guitar, though notably, one of the manuscripts discussed on the following pages comes from one of these regions—Wielkopolska.¹⁵

- 10 “Angielską gitarę, tak rozpowszechnioną u nas, że w zaściankach szlachty mazowieckiej, panny na zagonie, brzdąkając na niej, wtórowały sobie do ulubionych piosneczek. . . . Hiszpańska zaś nie powstała w rękę kobiety, bo to instrument wyłącznie do mężczyzn przywiązany.” Kazimierz Władysław Wójcicki, *Warszawa i jej społeczność w początkach naszego stulecia* [Warsaw and its Community at the Beginning of Our Century] (Warsaw: Gebethner i Wolff, 1875), 181.
- 11 “Najbardziej rozpowszechnionym instrumentem była angielska gitara.” Stanisław Schnür-Peplowski, *Galicianska 1778–1812* (Lviv: H. Altenberg, 1896), 115. Schnür-Peplowski was a historian, journalist, and lawyer. Galicia is a historic region spanning from Lviv in present-day Ukraine to Krakow in present-day Poland.
- 12 In 1831, when Gołębiowski made his comments, the Grand Duchy of Lithuania — or simply Lithuania, as it was commonly called — had ceased to exist as a political entity, having been dissolved in the 1795 partition of the Polish-Lithuanian Commonwealth. Yet it remained in currency as a geographical name: see, for example, the epic poem *Pan Tadeusz* (1834), by the pivotal Polish writer of the Romantic era, Adam Mickiewicz, which opens with the line: “Litwo, ojczyzna moja!” (Lithuania, my homeland!).
- 13 “Gitary hiszpańskiej tony zciszone, strój o niskiej przestrzeni, treściwe akkordy śpiewom towarzyszą, głos ludzki wspierają dostatecznie; angielska snadniejsze wygrywa sztuki, a w Litwie odzywają się dwie razem takie gitary: jedna z nich prym wygrywa, druga wtór i bas, przez co akkompaniowanie staje się pełniejszym i dobitniejszym.” Łukasz Gołębiowski, *Gry i zabawy różnych stanów w kraju całym, lub niektórych tylko prowincjach* [Games and Activities of Various Social Classes in the Country as a Whole, or Some Provinces Only] (Warsaw: self-pub., 1831), 234.
- 14 Gołębiowski, 214–15.
- 15 In addition to Wielkopolska (Greater Poland, around Poznań), these regions include Gdańsk Pomerania and neighboring areas (Pomerelia, around Gdańsk), and Górny Śląsk (Upper Silesia, now around Katowice).

Historical accounts aside, the popularity of this instrument was also frequently evoked in literature. The most famous mention of the English guitar can be found in Aleksander Fredro's 1833 comedy *Zemsta* [The Revenge], a key work in the canon of Polish literature. In one scene, Józef Papkin, one of the supporting characters, accompanies himself on the English guitar: "[Papkin] sings to accompaniment of English guitar: Darling daughter, do I dream? What's that whispering I hear? It's my kitten lapping cream—Go to sleep now, Mother dear! Mother mine, it's the kitty-cat-cat—the noise in my room, it's only that."¹⁶ In the stage directions we also find: "A room in the Squire's castle, doors left, right and center. Tables, chairs etc. An English guitar hanging on the wall."¹⁷ Many Polish novels from the nineteenth century feature a description of a young woman with an English guitar: such descriptions appear in *Ramoty i ramotki literackie* by August Wilkoński, *Pamiętnik Pana Kamertona* by Leon Potocki, *Pan Starosta* by Fryderyk Skarbek, and *Stannica hulajpolska* by Michał Grabowski, among other works. Those representations are often valuable for recreating the performance practice of the English guitar in Poland, as the authors mention the titles of the songs performed and the circumstances of the performances.

*

Let us now turn our attention to the musical literature for the English guitar during this period. Sources for the English guitar from nineteenth-century Poland can be divided into four groups:

- 1 original compositions and editions by Józef Elsner
- 2 a set of manuscripts from the Jagiellonian Library in Kraków
- 3 a manuscript of Madms. Diehl, apparently connected with the area of Wielkopolska
- 4 two manuscripts from the Diocesan Library of Sandomierz

The English guitar was primarily an instrument intended for amateur use, as is implied by the character of the preserved sources—simple, anonymous dances or easy arrangements of popular operatic music. Outside Poland, it was generally tuned to a C-major chord, although occasionally, alternative tunings were used, based on the chords of A or G major. By contrast, all the sources listed above are written for the English guitar in G. At the time of writing, no other sources have been found with this tuning, whether from Poland or from neighboring countries, such as Prussia or Austria. There are also no known Polish sources for any tuning other than open-G.

Out of all the prints and manuscripts described below, the G tuning is specified explicitly only in two; however, an examination of the musical content in all of them demonstrates that they are clearly written for the English guitar in the G-major

16 Aleksander Fredro, *Revenge; Virgin's Vows; The Annuity: Three Plays*, trans. Noel Clark (Bath: Absolute Classics, 1993), 21–22.

17 Fredro, 12.

tuning. Among the decisive factors are the ambitus of the pieces, with the frequent use of G in the bass line; the ubiquity of the key of G major; and the use of chord structures derived from the G tuning—chords that, if performed on an English guitar with, say, C tuning, would be far beyond the capacities of amateur musicians, if not impossible to play altogether.

It is not possible to state definitively to which octaves the instruments in Poland were tuned: $G-B-d-g-b-d'$ or $g-b-d'-g'-b'-d''$ (where b' = middle C). This problem requires further research, which might start with the exact measurements of the surviving instruments.

Compositions and Editions by Józef Elsner

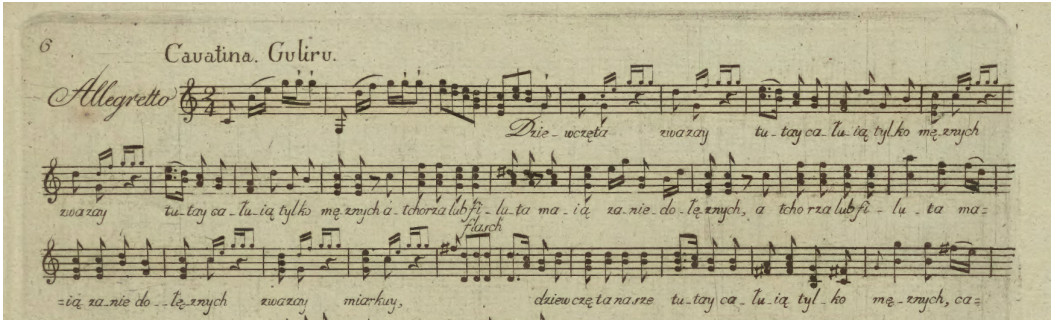
Józef Elsner (1769–1854) was a Polish composer, editor, and teacher of German origin. He numbered Fryderyk Chopin among his students and was one of the most important musical personalities in Poland at the time. Crucially, he initiated the nineteenth-century Warsaw music-publishing movement, and one of his first editions used the English guitar: *5 Arij z Opery Przerwana Offiara z Muzyką PANA WINTER Przekładane na Gittarę Aangielską* [Five Arias from the Opera *Das unterbrochene Opferfest* with Music by Mr. Winter, Arranged for the English Guitar]. Published in 1803, it is probably the first Polish musical publication for a guitar of any kind. Only one copy has survived, housed in Warsaw Public Library – Central Library of the Masovian Voivodeship.¹⁸ Elsner's choice of excerpts from Peter von Winter's opera stems from the popularity of Winter's music in Poland, as we can read in the weekly *Gazeta Warszawska* from 1803: "Operas are greatly enjoyed by the Poles, especially since they got to know the great operas of Mozart and Winter."¹⁹ The arranger of these five excerpts for the English guitar, which include the text, is identified only by the initials P. F. W. (which might be translated from Polish as Mr./Mrs. F. W.). The collection consists of five pieces: (1) *Marsz*. *Allo*; (2) *Murney*. *Cavatina*. *Larghetto*; (3) *Marsz*. *Maestoso*; (4) *Allegretto*. *Cavatina*. *Guliru*; and (5) *Andante*. *Aria*. *Mirha*. The two marches were originally movements for the chorus; the other three movements are arias for the operatic characters Murney, Guliru, and Mirha. All movements are in the key of G major except the fourth (which is in C major), thus using to a large extent the open strings of the guitar; however, they also include more challenging sections, considering the amateur players for whom these arrangements were intended.

The unusual notation used in this edition is characteristic of all Polish sources for voice and English guitar: the instrument is doubling the vocal part, there is no separate vocal staff, and the lyrics are written out directly below the instrumental part (figure 2). This is a factor that differentiates songs with the accompaniment of the English guitar from those accompanied by the Spanish guitar, in which the vocal line was notated on a separate staff and the guitar accompaniment on a second staff below.

18 Shelfmark Szt. Mus.n.11100 Cim.

19 "Opery naybardziej lubią polacy, zwłaszcza od czasu, w którym poznali wielkie opery Mozarta, Wintera." "Teatr Polski w Warszawie," *Gazeta Warszawska*, July 22, 1803, 994.

Figure 2 The beginning of an aria from Peter von Winter's 1796 opera *Das unterbrochene Opferfest* [The Oracle, or The Interrupted Sacrifice], arranged by "P. F. W." for voice and English guitar. 5 *Arij z Opery Przerwana Offiara z Muzyką PANA WINTER Przekładane na Gittarę Aangielską* (Warsaw, 1803), 6.



Elsner's most important and successful publishing project was *Wybór pięknych dzieł muzycznych i pieśni polskich* [A Selection of Beautiful Musical Works and Polish Songs], a collection of pieces for piano and songs with keyboard accompaniment by various composers, published on a more-or-less monthly basis during the years 1803–5.²⁰ In light of the popularity of both English and Spanish guitar, Elsner decided in 1805 to add a supplement for guitarists.²¹ Although these supplements were planned to appear in each issue, in the end they were included in only seven, four of them written for the English guitar; they were placed in the final sections of the issues. Copies of *Wybór...* have survived in the Jagiellonian Library (all issues) and the National Library (some issues, including the two with appendixes for the English guitar); individual issues are also housed in Warsaw Public Library – Central Library of the Masovian Voivodeship, Bayerische Staatsbibliothek, and Staatsbibliothek Bamberg (an issue without the supplement for the English guitar).²²

During 1805, *Wybór* offered the following pieces in anonymous arrangement for the English guitar: Duetto, Quartetto, and March from the opera *Palmira, regina di Persia* (January); Polonaise from *Lodoïska* (March); a piece with no title or source followed by an allegretto from the comic opera *Siedem razy jeden* [Seven Times One] (May); and an andantino from the comic opera *Stary trzpiot* [An Old Scatterbrain]

²⁰ Two full annuals were published, the first in the years 1803–4 and the second in 1805.

²¹ "To meet the demands of many persons, to each issue will be attached a supplement for Spanish and English guitar interchangeably, with pieces from the newest operas to be performed in the Warsaw theater" ["Dla dogodzenia żądaniu wielu osób, przyłączony będzie do każdego numeru dodatek dla gitary hiszpańskiej i angielskiej na przemiany sztuk z najnowszych oper na teatrze Warszawskim granych."] Józef Elsner, "Prospekt Polskiego Muzycznego Dziennika pod tytułem: Wybór pięknych dzieł muzycznych i pieśni Polskich, na prenumeratę na rok 1805," *Gazeta Warszawska*, August 14, 1804, 1129–30.

²² Jagiellonian Library, shelfmark Muz. 1347 IIII; National Library, shelfmarks Mus.II.20.723/5 Cim. and Mus.II.20.723/11 Cim.); Warsaw Public Library – Central Library of the Masovian Voivodeship, shelfmark Szt. Mus.n.655/3 Cim; Bayerische Staatsbibliothek, shelfmark 4 Mus. pr. 31967-7/12; Staatsbibliothek Bamberg, shelfmark 22/ETA.Mus.56-sa.

Figure 3 An excerpt from the opera *Lodoïska* by Luigi Cherubini, arranged for voice and English guitar. *Wybór pięknych dzieł muzycznych i pieśni polskich na Rok 1805. No. III. Marzec* (Warsaw, 1805), 21.

D o d a t e k
n a G i t a r ę A n g i e l s k ą
z O p e r y L o d o i s k a .

Polonez

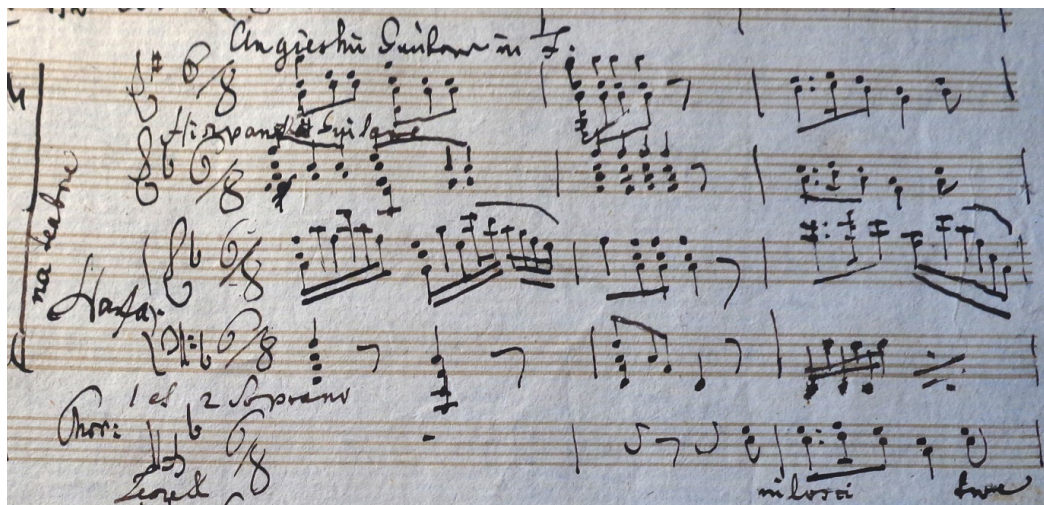
Dziewcz- ta zawsze lu - bi - łem, zawsze ser - decz - nie ko - cha - łem. Lecz
przynie dobra pi - łem, i smaczenie za - ia - da - łem. Lecz przynie d - brze pi - łem, i smaczenie za ia - da - łem.
Życ w sa - móm tył - ko w dy - cha - - niu, jest czys - tych du - chow u - dzia - łem. Życ
w sa - móm tył - ko w dy - cha - - niu, jest czys - tych du - chow u - dzia - łem, A ia chcę do - wieść w ko - cha - niu, żem

Figure 4 March from *Raoul Barbe-bleue* by Grétry, published by Elsner without mention of title or author. *Wybór pięknych dzieł muzycznych i pieśni polskich na Rok 1805. No. V., May* (Warsaw, 1805), 20.

D o d a t e k
n a G i t a r ę A n g i e l s k ą .

(November). These pieces are taken from operas either by Elsner himself (*Seven Times One* and *An Old Scatterbrain*) or by foreign composers, such as Antonio Salieri (*Palmira, regina di Persia*), Luigi Cherubini (*Lodoïska*, **figure 3**) and—in the case of the untitled piece from May—André-Ernest-Modeste Grétry (*Raoul Barbe-bleue*, **figure 4**). These operas were popular at the time, owing to their performances in

Figure 5 Józef Elsner, *Leszek Biały*, scene 12, mm. 1–3. This is the only scene in which guitars appear. Józef Elsner, *Leszek Biały, czyli Czarownica z Łysej Góry*, Library, Museum and Archives of the Stanisław Moniuszko Warsaw Music Society, shelfmark 910. The picture comes from the collection of the editorial office of the series *Monumenta Musicae in Polonia*, Department of Musicology, Institute of Art of the Polish Academy of Sciences.



Warsaw and other Polish cities. Out of the seven pieces published in the pages of *Wybór...* three are in the key of G major and four in C major; in all of them the technical difficulties are quite comparable to Elsner's 1803 edition of excerpts from Winter's opera. Arrangements intended for vocal accompaniment include the text and a melodic line accompanied by chords based mostly on open strings. However, they also include more solo sections for the English guitar, by comparison with the earlier arrangements of Winter.

Two compositions without text stand out as clearly intended for solo performance on the English guitar. Both are arrangements of marches, the first from Salieri's *Palmira* (act 1, scenes 17 and 18), the second from Grétry's *Raoul Barbe-bleue* (act 1, scenes 7 and 12).

Elsner also used both guitars—Spanish and English—in his opera *Leszek Biały, czyli Czarownica z Łysej Góry* [*Leszek Biały, or The Witch from Łysa Góra*]. This opera has not survived in its entirety—only the overture and the first act have remained, in manuscripts that can be found in the Library of the Stanisław Moniuszko Warsaw Music Society.²³ Curiously, the score calls for an English guitar tuned to F major, while the part is written in G major (figure 5). We can infer the tuning from the marking “in F” and the key used in the English guitar part, which implies a scordatura of F–A–C–F–A–C.²⁴ Such a solution might have been motivated by the performing

²³ Shelfmark 910.

²⁴ In this case, “in F” would not refer to the transposition (as, for example, with horns in F) but to the instrument's tuning.

abilities of the current English guitar players in Warsaw—the musician, reading a score in G major, was only expected to perform simple and familiar patterns based on the guitar’s open strings. If the guitar had remained tuned to G major, the left-hand fingerings in F major would have been significantly more difficult to perform.

Józef Elsner was the only member of musical elites of nineteenth-century Poland who noticed the popularity of the English guitar and set out to publish works for this instrument. Other sources are mostly anonymous, not associated with any significant Polish musical figure.

Jagiellonian Library Manuscripts

All manuscripts belonging to the second group of sources are gathered in one set, bound together and housed in the Jagiellonian Library in Kraków. They come from the family collection of Polish guitarist Jan Oberbek, who donated them to the library in 2011. This collection includes—alongside songs and solo pieces for piano and for tin whistle (known as *flecik polski* in Polish)—ten manuscripts for English guitar tuned in G major.

Five of the manuscripts draw on operatic repertoire and are intended for vocal accompaniment.²⁵ Included is an arrangement of Józef Elsner’s *Vaudeville z Opery Siedem Razy Jeden Komp: Pana Elsner*, made by a Warsaw-based music teacher Jakob Raeppe.²⁶ Written in the key of C major, it is technically very simple, making use primarily of open strings. A manuscript of *Aryetti* contains three pieces by Peter von Winter from the previously mentioned print *5 Arij z Opery Przerwana Offiara*, published by Elsner in 1803—specifically, the first three arias. It is most likely copied from this edition, with small, musically insignificant changes. The arrangement of *Romans* [Romance] from Luigi Cherubini’s opera *Les deux journées* (figure 6) stands out in its inclusion of a unique fragment in G minor (the whole work being in G major)—one of only two flat-key minor passages in Polish literature for the English guitar. *Aria*, written in G major, comes from the comic opera *Terno* by Ludwik Adam Dmuszewski, based on the French vaudeville *La quaterne* by Armand Séville. It does not require particularly advanced technical ability from the performer and is stylistically closer to a song than to an operatic number. The aria “Je suis encore dans mon printemps,” from the opera *Une folie* by Étienne Méhul, also in G major, is the only Polish source that retains the original language of its text (i.e., French), rather than translating it into Polish.

The Jagiellonian collection also includes a short guitar arrangement of a Polish song, *Sen miałym* [A Dream I Had] (written in G major and published in a collection of pieces for tin whistle), and two sets of small solo pieces. The first set, entitled

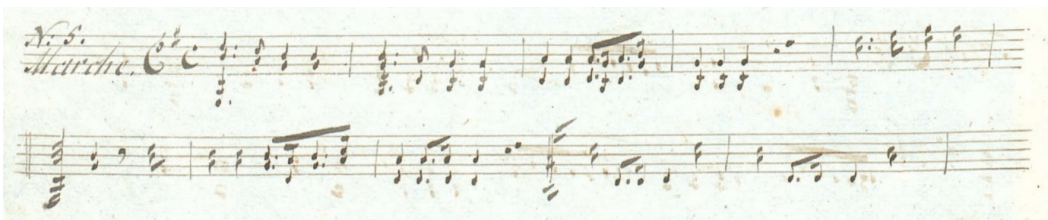
25 Elsner, *Vaudeville z Opery Siedem Razy Jeden Komp: Pana Elsner*, shelfmark Muz. Rkp. 2011D: 162/305 (6); *Aryetti*, shelfmark Muz. Rkp. 2011D: 162/307 (8); Cherubini, *Romans*, shelfmark Muz. Rkp. 2011D: 162/308 (9); Dmuszewski, *Aria*, shelfmark Muz. Rkp. 2011D: 162/324 (25); Méhul, “Je suis encore dans mon printemps,” shelfmark Muz. Rkp. 2011D: 162/309 (10).

26 This is the only manuscript in this group that names the author of the arrangement.

Figure 6 Cherubini, *Les deux journées*, “Romans”: introduction and the beginning of the song. From a collection of manuscripts for the English guitar in the Jagiellonian Library, shelfmark Muz. Rkp. 2011D: 162/308 (9).



Figure 7 The opening of a *marche*, from a collection of classical pieces for English guitar held in the Jagiellonian Library. This piece is based on the first movement of Ignace Pleyel's Trio in G major, B. 432. Jagiellonian Library, shelfmark Muz. Rkp. 2011D: 162/323 (24).



Contredanses, is comprised of five simple anonymous dances: a kozachok, two anglaises, and two quadrilles. Of these five dances, just one quadrille is in C major, while the others are in G major. The second collection contains ten short classical pieces bearing titles such as *Andantino* or *Allegretto*; some of them are arrangements of works by Ignace Pleyel (figure 7) and Adalbert Gyrowetz; all are in G major.²⁷

Two works in the collection are of particular interest: (1) *Six Variations* by C. Carlamotti, which is the only solo piece for English guitar in Polish sources that identifies the composer by name; and (2) *Początki na Gittarry Angielski* [First Lessons in the English Guitar], a textbook containing sixteen basic lessons for the English guitar.

Little is known about Carlamotti. He was of Italian descent (as his surname suggests) and was probably active in Germany, where three of his compositions were

²⁷ Collection of pieces for tin whistle, including *Sen miałym* for guitar, shelfmark Muz. Rkp. 2011D: 162/315 (16); *Contredanses*, shelfmark Muz. Rkp. 2011D: 162/320 (21); collection of ten classical pieces, shelfmark Muz. Rkp. 2011D: 162/323 (24).

Figure 8 Carlamotti, 6 Variations on *Au clair de la lune*, variation 6 (*Alla polacca*), mm. 1–8. Jagiellonian Library, shelfmark Muz. Rkp. 2011D: 162/321 (22).



Figure 9 The tuning of the English guitar, as shown in *Początki na Gittary Angielski* [First Lessons in the English Guitar], lesson five. Jagiellonian Library, shelfmark Muz. Rkp. 2011D: 162/318 (19).



published: 9 *Variations* for cembalo or piano; 8 *Variations* “Menuet à la Vignano” for piano; and 3 *Lieder* (“Leiden und Lieben,” “Mai,” “Frauen Anmuth”) for voice and piano. The variation set, based on the French melody *Au clair de la lune*, consists of a theme and six variations, the last of which is in polonaise rhythm and marked *Alla polacca* (figure 8).

The textbook of sixteen lessons is devoted to aspects of musical notation; lesson one, for example, is on notes on the lines, lesson two on notes in the spaces, lesson ten on dividing the notes, and lesson twelve on different measures. The fifth lesson is noteworthy, as it describes the tuning of the English guitar: G–B–D–G–B–D (figure 9).

Interestingly, some of the arrangements from the Jagiellonian Library collection were clearly notated by the same person who provided the numbers that identify them, most likely the above-mentioned Raeppe. The markings include numbers 1 (*Diverses pièces*), 55 (*Romans*), 65 (*Vaudeville*, in which Raeppe is mentioned), 69 (Aria from *Une folie*), 72 (Aria from *Terno*), and 82 (Carlamotti); the only arrangement not numbered is the manuscript of *Początki* . . . , which most likely was the first in an original collection containing at least eighty-two pieces. Based on the dates of the Warsaw premieres of the operas represented, it seems that these parts of the manuscripts must have been created in the second half of the first decade of the nineteenth century.²⁸

²⁸ Gurgul, “Gitara angielska w polskiej kulturze muzycznej przełomu XVIII i XIX wieku,” 83.

Figure 10 A composition based on a Polish folksong: the melody can be found in Oskar Kolberg’s monumental collection of Polish traditions, including songs, folktales, and more. Madms. Diehl ms., f. 3v.



Diehl Manuscript

Our third source is a manuscript bearing the signature of its likely author, Madms. Diehl, on the title page. Until recently, it was in the private collection of German clarinetist Wolfgang Meyer. As of Meyer’s death in 2019, its location is unknown: I had the opportunity to examine it only in digital form, courtesy of Andreas Michel.²⁹ The document comprises nineteen compositions—both dances and classical pieces (the manuscript concludes with an *Andante con Variation*)—as well as songs with German lyrics (e.g., *Eine Hand voll Erde*). The whole document starts with a theoretical introduction (also in German) that presents basic musical knowledge—including the tuning of the English guitar in G major. But the manuscript also contains many Polish elements: titles (*Mazur chlopski*), dance types (*mazurek*, *polonez*), and folk melodies—one such can be found in Oskar Kolberg’s collection (**figure 10**),³⁰ while the other is an easy arrangement of the Polish anthem. These features, as well as mentions of the Polish city of Kościan (in signatures found alongside two of the pieces), allow us to associate the manuscript with the area of Greater Poland (Wielkopolska). The dual German-Polish character of the manuscript may have resulted from the fact that since the partitions of Poland in the 1790s, this area had been under the rule of Prussia.

Sandomierz Manuscripts

The last two manuscripts, written around 1811–12, can be found in the Diocesan Library of Sandomierz. The first one (**figure 11**) contains eighteen short dances; the second (**figure 12**), twenty-nine dances and classical pieces—specifically, rondos and sets of variations.³¹ Those two sources are connected with the Benedictine Sisters’ convent

29 Andreas Michel mentions this manuscript in his book, see: Andreas Michel, *Zistern. Europäische Zupfinstrumente von der Renaissance bis zum Historismus* (Leipzig: Verlag des Musikinstrumenten-Museums der Universität Leipzig, 1999), 50–51.

30 Oskar Kolberg, *Dziela wszystkie*, vol. 12, *W. Ks. Poznańskie. Cz. 4*, ed. Gerard Labuda (Wrocław: Polskie Towarzystwo Ludoznawcze, 1982), 90 (no. 178).

31 Manuscript 1, 18 Dances, RISM 1001069914, shelfmark L 1646. The RISM database states that the manuscript includes nineteen finished guitar pieces. The last composition, however, is written for a keyboard instrument and is unfinished. Manuscript 2, 29 Guitar Pieces, RISM 1001069914, shelfmark A IX (nr 582).

Figure 11 A fragment of the manuscript L 1646 in the Diocesan Library of Sandomierz (shelfmark L 1646, f. 2r).

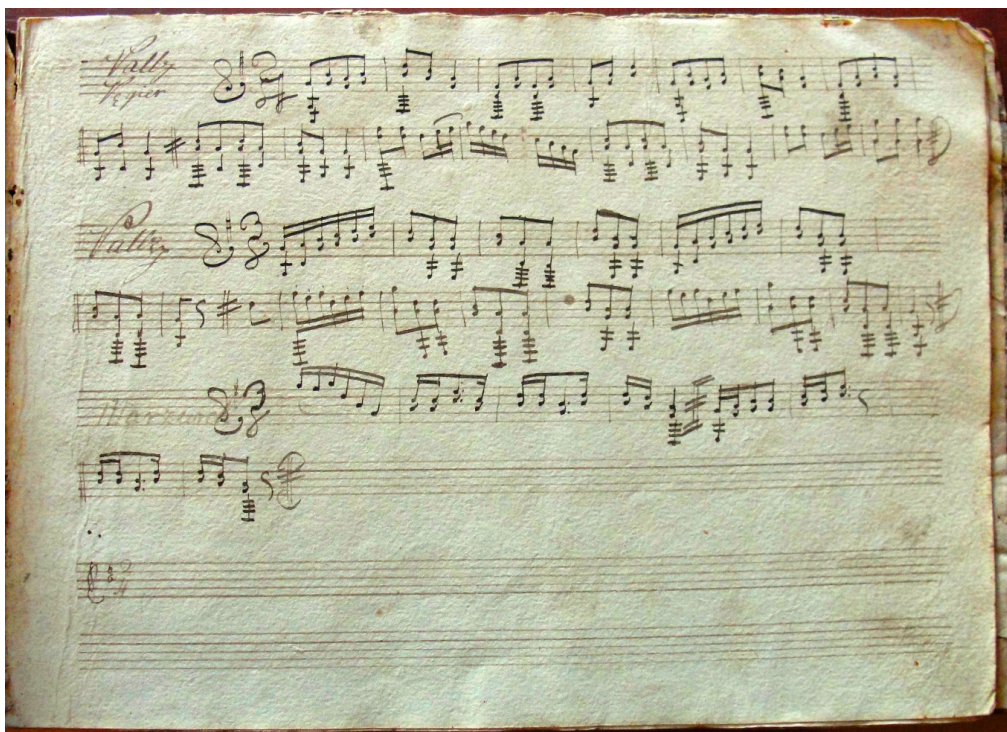
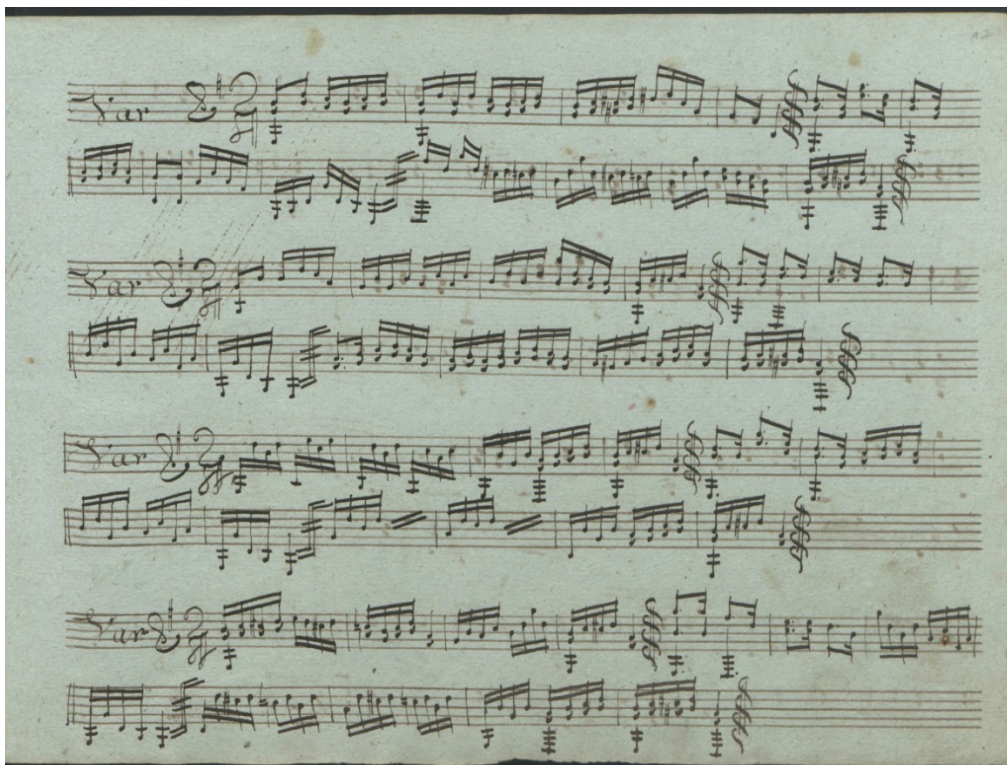


Figure 12 An excerpt from a set of variations, the twenty-seventh piece in ms. A IX 62 (nr 582) in the Diocesan Library of Sandomierz. Biblioteka Diecezjalna w Sandomierzu, shelfmark A IX 62 (nr 582), f. 9r (page 17).



school in Sandomierz and with Franciszka Kozłowska, a music teacher who worked there in the years 1810–18.³²

Of the eighteen dances included in the first manuscript, L 1646, eleven are Krakowiak dances. There are also two quadrilles (both practically identical, the differences confined to a single measure) and two mazurkas, as well as a kozachok, a waltz, and a Hungarian waltz (an unknown dance in 2/4 meter). All of these miniatures are in G major. The collection starts with eight one-line Krakowiaks, numbered and gathered under the heading *Krakowiaki*. The first two include written-out lyrics of sentimental character; these, however, seem to have been added later, in different handwriting.

The second manuscript, A IX 62 (nr 582), includes twenty-nine small compositions, more technically advanced than those in the first. Again, almost all the works are in G major, except for two in C major. In addition to dances (three kozachoks, two mazurkas, an allemande, a waltz, and an anglaise), there are three marches, four andantes, five prestos (two of which are practically identical, the only difference being a doubled octave in a chord), and to conclude the manuscript, an aria with written-out text. There are also longer classical forms: five rondos and three variation sets. The last of the rondos is quite an elaborate composition: a section in C minor is one of only two passages in a flat minor key to survive in Polish sources.

The Instruments

Given that in Poland, a typical English guitar had six single strings, it is striking that almost of all the pieces included in the Sandomierz manuscripts are written for a seven-string English guitar with a low D. This may have been the instrument that Gustav Hess de Calve and Vladimir Ivanovich Dal refer to as the “Polish guitar.”³³

Only five examples of English guitars built in Poland have survived to the present day. Their makers, provenance, stringing, and current locations are as follows:

- 1 Marcin Balczewski, Vilnius, 1786; 6 strings (Adam Mickiewicz Museum of Literature, Warsaw)
- 2 Antoni Wainert, Warsaw, 1806; 6 strings (Musikinstrumente der Universität, Leipzig)
- 3 Szymon Gutowski, Kraków, 1811; 7 strings (National Museum, Kraków; **figure 13**)
- 4 Józef Kwiatkowski, Warsaw, 1814; 10 strings in 6 courses (Germanisches Nationalmuseum, Nuremberg)
- 5 Tomasz Passamoński, Kraków, 1822; 7 strings (Princes Czartoryski Museum, Kraków).

32 Anna Szylar, *Działalność oświatowa benedyktynek sandomierskich w latach 1616–1865* (Lublin: Towarzystwo Naukowe KUL, 2002), 133, 135.

33 Gustav Hess de Calve wrote about this type of instrument in his music theory book published in 1818 in Kharkiv (Timofeyev, “The Golden Age of the Russian Guitar,” 41). Vladimir Ivanovich Dal uses the phrase “on the Polish seven [strings]” in his *Tolkovyy slovar zhivogo velikorusskogo yazyka*, vol. 1 (Moscow: A. Semen, 1863), 310.

Figure 13 Seven-string English guitar by Szymon Gutowski from Kraków, built in 1811. National Museum, Kraków; photo by Paweł Czernicki.



There are also four known instruments that have not survived:

- 1 Franciszek Janiszyński, Poznań, c. 1800; 6 strings
- 2 Józef Kwiatkowski, Warsaw, 1801; 7 strings
- 3 Wojciech Pilichowski, Kraków, 1807; 7 strings
- 4 Franciszek Markiewicz, Warsaw, 1822; 6 strings

Whether or not an instrument called the “Polish guitar” existed, as well as the potential influence of such an instrument on the Russian guitar with identical tuning, requires further research. This topic is currently being studied by Oleg Timofeyev, who posited a potential connection between the English guitar in Poland and the Russian guitar over two decades ago, all without knowledge of the sources described in this article.³⁴ If this connection holds true, it is most likely that a significant role was played by Ignaz von Held and Andrey Sychra, both of whom were strongly associated with Poland, despite their Czech origins. All this needs more detailed study, beyond the framework of the present text.

³⁴ Oleg Timofeyev, “The Golden Age of the Russian Guitar,” 59.

Coexistence of the Spanish and the English Guitar in Poland

The English guitar was to be found in Poland from at least the 1760s, when Józef Boruwłaski (1739–1837), a dwarf who played this instrument and who was famous at European courts, returned to Poland from his travels in Europe.³⁵ The last known mentions of performances on the English guitar in Poland come from 1829.³⁶ The Spanish guitar (initially called “French guitar”) most likely arrived in Poland after the Partitions, first with five strings (as used in Elsner’s publications, for example) and later with six, this latter version probably appearing after the Napoleonic Wars.³⁷ The first musical print from Poland to include a six-string guitar is a song by Walenty Kratzer from 1818,³⁸ and the oldest Spanish guitar by a Polish luthier was built one year earlier by Jan Baranowski of Warsaw.³⁹

Here it is worth revisiting the topic of the English and Spanish instruments being assigned to different genders. When Polish soldiers returned home from Spain after fighting in the Peninsular War, they brought with them the new six-string Spanish guitar. Before then, the English guitar was most likely a universal instrument, used by men and women alike (see the passage from the memoirs of Ambroży Grabowski, quoted above, or the figure of Papkin in Fredro’s *Revenge*). It was an instrument whose sound characteristics were well suited to the trend toward sentimentalism in Polish culture at the cusp of the eighteenth and nineteenth centuries. The English guitar was most likely played by Poland’s preeminent sentimental poet, Franciszek Karpiński, who accompanied his own poems—as mentioned, among others, by Franciszek Dzierżykraj-Morawski in his retrospective *Ostatni pobyt Karpińskiego* [Karpiński’s Final Sojourn]: “For we heard our elderly man plucking on a guitar and humming his tune: ‘The river won’t flow upstream. My years won’t return.’”⁴⁰ Therefore, the opposition of the female English guitar versus the male Spanish guitar, mentioned earlier, probably crystallized only in the second decade of the nineteenth century.

35 Anna Grześkowiak-Krwawicz, *Zabaweczka* (Gdańsk: słowo/obraz terytoria, 2004), 13, 95.

36 Performed by a certain Mrs Hibner; *Kurjer Warszawski*, 14 April, 1829, 421.

37 The term “French guitar” occurs in this advertisement from 1802: “Jozef Benzon Bouffon . . . has brought with him a variety of modern Italian Music . . . Divertimentos and Rondos for Violin and French Guitar.” [“Jozef Benzon Bouffon . . . przywoził z sobą rozmaity łażniejszą Muzykę Włoską . . . Divertimenta i Ronda na Skrzypce i Gitarę Francuzką.”] *Gazeta Warszawska*, January 19, 1802, 96.

38 Entitled *Śpiew Polski z Towarzystwem Fortepianu i Githary Hiszpańskiej* [Polish Singing Accompanied by the Piano and the Spanish Guitar]. The first work of a Polish artist that used a six-string Spanish guitar was published c. 1814 by Breitkopf & Härtel in Leipzig—it was *Lieder mit Begleitung der Gitarre und des Violoncells* by Prince Antoni Henryk Radziwiłł. Since, however, this artist was strongly associated with German cultural circles, it is unclear whether his acquaintance with the six-string type of Spanish guitar was shared by the artistic environment of Poland.

39 This instrument was lost during World War II.

40 “Usłyszeliśmy bowiem starca naszego przygrywającego na gitarze i nucącego swoją piosnkę: ‘Rzeka w górę nie popłynie. Nie powrócą moje lata.’” Franciszek Dzierżykraj-Morawski, *Pisma zbiorowe wierszem i prozą* (Poznań: Jan Konstanty Żupański, 1882), 4:99–100.

The last publication for the Spanish guitar comes from 1844,⁴¹ while it was in concert use until the 1860s. This shows that both guitars functioned side by side over a period of at least thirty years. The last Polish guitar virtuoso of the Romantic era, Marek Konrad Sokołowski, died in 1884. During the last decades of the nineteenth century, the guitar scarcely existed in Polish musical life, and it was not until the first decade of the twentieth century that sources dedicated to the guitar started to appear again. It is especially worth noting that the earliest of those twentieth-century publications were written not for the Spanish guitar but for the seven-string Russian guitar, although methods and publications for the former would soon follow. It should also be noted that prewar Polish publications did not use the name “Russian guitar,” but “seven-string guitar,” sometimes adding “in Russian tuning.”

Early Twentieth-Century Seven-String Guitar Sources

The seven-string guitar was likely brought from Russia to Poland around the end of the nineteenth century or the beginning of the twentieth. All activity connected with this instrument took place in Congress Poland, which was under the dominion of Russia during the partition; there are no publications for the seven-string guitar from Kraków or Lviv (which were ruled by the Austro-Hungarian Empire), or from Poznań or Silesia (under the Kingdom of Prussia). In 1918 Poland became an independent country, but the differences between those three geographical areas remained strong for years.

There are only two original compositions for the seven-string guitar from this time. Both were written by G. A. Archipov and published separately in 1906 in Łódź. These two pieces are *Vospominanie o Mandžurii: Val's dlja semistrunnoj gitary* and *Žursanie ruć'ja: Uprazhnenija trilerami dlja semistrunnoj gitary*;⁴² unfortunately, both are lost. Archipov also wrote a short article entitled *About the Guitar and its Connoisseurs*, and the short waltz *Сказка* [A Fairy Tale]. Both were published in the journal *Akkord* in the years 1913–14. In the same journal we can find an article about street musicians by Valerian Rusanov, dedicated to Archipov; this dedication suggests that the latter was a Russian street musician who lived for a few years in Łódź in Congress Poland.

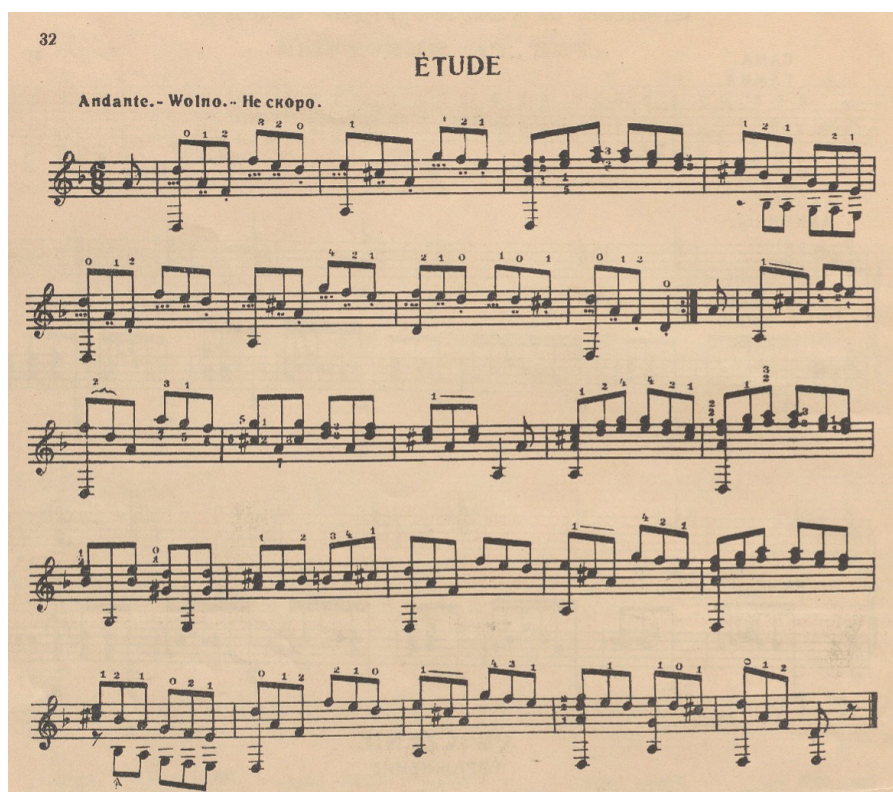
Two primary musicians involved in the seven-string guitar publishing movement in Poland were Hersz Pomeranc and Zofia Zdziennicka. Pomeranc was a Warsaw-based teacher of six- and seven-string guitar, mandolin, balalaika, and violin. His name was alternatively spelled Pomerantz, and before his surname the title “Prof.” was often used—most likely in an honorary sense, referring to his profession as a pedagogue.

Pomeranc's publications include sundry arrangements for guitar in duo with voice, mandolin, or violin, as well as arrangements for mandolin ensembles. He also

41 Wojciech Tomaszewski, *Warszawskie edytorstwo muzyczne w latach 1772–1865* (Warsaw: Biblioteka Narodowa, 1992), 166.

42 These titles are Polish transcriptions from the original Russian. The likely original Russian titles were *Воспоминания о Маньчжурии: Валя для семиструнной гитары* and *Журчание рущья: Упражнения триллерами для семиструнной гитары*.

Figure 14 An excerpt from Hersz Pomeranc's method, *Nowa praktyczna i teoretyczna szkoła gry na gitarze siedmiostrunowej. Część I* (Warsaw: Mélodies Internationales, 1931).



published a six-volume anthology of seven-string guitar compositions titled *Zbiór utworów klasycznych i salonowych na gitarę 7mio strunową (strój rosyjski)* [Collection of Classical and Salon Pieces for Seven-String Guitar (Russian Tuning)], now entirely lost. His most important publication was the first part of his *Nowa praktyczna i teoretyczna szkoła gry na gitarze siedmiostrunowej* [A New Practical and Theoretical School of Seven-String Guitar-Playing], published in 1931 with text in Polish and Russian. This method describes the guitar's techniques, with many original exercises and studies in various keys. The structure of the book is well thought-out: a theoretical part explaining musical notation and providing basic information about the guitar, typical for methods from those years, is followed by exercises on open strings and simple, mostly single-voice warm-ups for the left hand. The next part of the book is organized according to subsequent keys: the major keys of C, G, D, A, and F, and the minor keys of A, E, B, D, G, and C. An excerpt is shown in **figure 14**.

The second part of the method was intended to include arrangements of popular pieces and other concert compositions — Pomeranc states this at the end of the first part — but it was either lost or never published. All of Pomeranc's surviving publications were printed in Warsaw, probably by his own publishing house *Mélodies Internationales*. He authored the last known Polish method for the seven-string guitar

and in its preface, was critical of all other methods for this instrument previously published in Poland.

One of the works criticized by Pomeranc was written by Zofia Zdziennicka-Bergerowa, published under her maiden name, Zofia Zdziennicka. In prewar Poland, Zdziennicka was the most important figure associated with the guitar and other plucked instruments, such as the zither or mandolin. She gave concerts primarily as a zither player, making multiple appearances in Vienna and on the Polish Radio, among other venues. Zdziennicka was also a coordinator of the Polish exhibition at the International Women's Congress in Chicago in 1933, and a founder of the Society for the Promotion of Polish Women's Artistic Work in Chicago. Among her compositions are *Wiązanka melodyi swojskich* [A Collection of Folk Melodies] for mandolin or violin, *Fantazja C-dur* [Fantasy in C major] and *Kaprys D-dur* [Caprice in D major] for zither. Her publications include a method and many arrangements for mandolin; arrangements for zither (6 mazurkas by Fryderyk Chopin); and methods and anthologies of concert pieces for guitar (of six and seven strings) and romantic lute. Her *Humoreska* [Humoresque] is the second original composition for the six-string guitar in Poland, the first one being Aleksander Tansman's *Mazurka* (1925). For the seven-string guitar she published two methods and one anthology of arrangements.

The publication that drew Pomeranc's criticism was Zdziennicka's *Szkoła na gitarę 7mio strunową według systemu nutowego i cyfrowego* [Method for the Seven-String Guitar in Music Notation and Tablature], published in Warsaw around the year 1920. Zdziennicka's main goal—to bring music for plucked strings to a higher rank in musical life—entailed publishing pedagogical works intended to popularize the instrument, such as methods for amateurs that contained tablature notation, in addition to more professional materials. For Pomeranc, this approach to teaching was unacceptable.

Zdziennicka's earlier method, *Szkoła na gitarę 7mio strunową* [Method for the Seven-String Guitar] was her first pedagogical work of this type, published in Warsaw circa 1912; indeed, according to the introduction, it was the first such work published in Poland. It contains general information about music and the guitar, followed by exercises arranged by positions (rather than being ordered by key, as in Pomeranc's method), resembling the pattern of violin schools. At the end of the book Zdziennicka includes a few transcriptions—works by Moritz Moszkowski, Georges Bizet, Stanisław Moniuszko, Giacomo Puccini, and Fryderyk Chopin. Both this method and her third publication, *Album na gitarę 7-mio strunową* [Album for the Seven-String Guitar], published in Warsaw around 1930, were adaptations of her six-string publications. As a result, they are not very idiomatic for the seven-string instrument; a few compositions by Carulli, for example, are included with only minimal changes to their six-string version (figure 15).

Two other methods published in this period were titled *samouczek*—a tutor or self-study book. The author of the first was L. Solski,⁴³ who around 1913 published

43 This anonymous person might have been Leon Solski (1882–1966), conductor, pedagogue, and composer associated with the city of Kielce. Leon Tadeusz Błaszczyk, *Dyrygenci polscy i*

Figure 15 Part of *Andante*, op. 241, no. 18, by Ferdinando Carulli, as adapted for seven-string guitar by Zofia Zdziennicka in *Szkoła na gitarę 7mio strunową według systemu nutowego i cyfrowego* (Warsaw: B. Rudzki, c. 1912), 17.

Ćwiczenie.

Samouczek na gitarę 7-mio strunową [Tutor for the Seven-String Guitar], op. 88, now lost; the second is by Wincenty Janiszewski, titled *Samouczek na 7-mio strunową gitarę: Zawiera popularne melodie oraz przygotowuje do zespołów* [Tutor for the Seven-String Guitar: Includes Popular Melodies and Prepares for Ensembles], published in Warsaw by F. Grąbczewski around 1930. Janiszewski was a composer, conductor of military bands, and music teacher in Warsaw schools. All his publications, such as methods for mandolin or trumpet, were intended for an amateur ensemble. His guitar method includes a particularly interesting sentence illustrating the position of the seven-string guitar in prewar Poland: “Most popular in Poland, next to the six-string guitar, is the seven-string guitar, used by amateurs who play mostly by ear.”⁴⁴

obcy w Polsce działający w XIX i XX w. (Kraków: PWM, 1964), 272.

44 “Najpopularniejszą u nas obok gitary 6cio strunowej jest gitara 7mio strunowa, używana przez amatorów grających przeważnie ze słuchu.” Wincenty Janiszewski, *Samouczek na*

Figure 16 Examples of the notation used in *Simple Method for Seven-String Guitar* by Roland Erdélyi. *Przystępna szkoła na gitarę 7-o strunową* (Warsaw: B. Rudzki, 1928), 10–11.

The figure displays three examples of musical notation for seven-string guitar, each consisting of a staff with a treble clef and a key signature of one sharp (F#), and a corresponding notation below it. The first example shows three measures of chords with letters 'e i.', 'a i.', and 'e i.' below the staff, and a curved line with dashes underneath. The second example shows three measures of chords with letters 'c', 'g', and 'c' below the staff, and a curved line with wavy lines underneath. The third example shows three measures of chords with letters 'D', 'Dv.', and 'Dj.' below the staff, and a horizontal bar underneath.

The last author of works for seven-string guitar was Roland Erdélyi, connected with the town of Nowogródek (now Novogrudok, Belarus). He published in Warsaw two methods for the seven-string guitar with the modified tuning D–G–C–D–G–B–D. These methods were *Przystępna szkoła na gitarę 7-o strunową* [Simple Method for the Seven-String Guitar], published in 1928 and now lost, and *Szkoła akordów na gitarę 7-str. system cyfrowy* [A Method for Chords on the Seven-String Guitar in the Numeral System], which was most likely an adaptation of the first textbook, extended by a system of tablature notation. Both editions were intended for amateurs who wanted to play simple accompaniment to songs. Erdélyi developed his own system for notating chords, with special signs denoting three different ways of using the right hand: bass with three-note chords, arpeggios, and full chords (figure 16).

The literature of this period includes a two-part article by Feliks Sachse titled *Sześciostrunowa czy siedmiostrunowa gitara?* [Six- or Seven-string Guitar?], published in 1933 in the magazine *Zespół mandolinowy* [Mandolin Ensemble]. Sachse, who was a Silesian musician involved with mandolin orchestras, considers the pros and cons of both guitars in the context of the development of Poland's community of guitar and mandolin ensembles. He makes several observations: apart from standard Russian tuning, the tuning D–G–C–D–G–B–D is also sometimes used (as in Erdélyi's

7-mio strunową gitarę: Zawiera popularne melodje oraz przygotowuje do zespołów (Warsaw: F. Grąbczewski), 4.

Figure 17 Sylwester Kukulka, *Two Pieces for Seven-String Guitar*, ii. “Dance of a Monkey King,” mm. 1–12.

II. Dance of a Monkey King

5

Sylwester Kukulka

Vivo ♩ = 168

publication); six-string guitar playing does not require the use of the left-hand thumb, which is, however, used in seven-string guitar technique; Russian tuning is simpler and “less artistic” than the Spanish; there are more foreign publications for the six-string guitar than for the seven-string type. The conclusion of the article is that out of the two, it is the six-string guitar that should be cultivated in Poland.⁴⁵

In this context—the coexistence of the six- and seven-string guitars in the interwar period—it is worth citing Marian Cyrus Sobolewski, author of the first handbook of instrumentation in Polish. Describing the guitar, he states that “the guitar has six strings,”⁴⁶ which clearly indicates that the seven-string guitar was not popular enough in musical circles to be featured in the pages of this textbook (which, for its time, devoted rather significant space to plucked string instruments, including short descriptions of the mandolin, zither, and lute). Similarly, the seven-string guitar receives no mention in a history of the guitar and mandolin by Otton Tadeusz Krolopp, the only prewar publication devoted to the guitar that was not a textbook.⁴⁷

After the Second World War, the seven-string guitar disappeared from Poland; only a few senior Polish musicians continued to play it—for example, Donat Serdapolski, who after the war lived in Wrocław. Currently, to my knowledge, nobody in Poland

45 Feliks Sachse, “Sześciostunowa czy siedmiostunowa gitara?,” *Zespół Mandolinowy* 2, no. 3 (1933): 1–2; no 4 (1933): 1–2.

46 Marian Cyrus Sobolewski, *Instrumentacja. Zasady i rozważania* (Kraków: Nakładem Krakowskiej Spółki Wydawniczej, 1924), 82.

47 Otton Tadeusz Krolopp, *Historja mandoliny i gitary oraz ich rozwój* (Poznań: self-pub., 1931).

plays the Russian guitar. The seven-string guitar appears only as a variant of the Spanish guitar, as in the experiments of the luthier Piotr Aleksander Nowak from Kraków, who adds a low seventh-string B. As for the seven-string guitar tuned in G, the only modern piece for it is a composition by the young composer Sylwester Kukułka, a student of guitar and composition in the Karol Szymanowski Academy of Music in Katowice: in 2021, he wrote the first twenty-first-century original Polish composition for the seven-string guitar, with the title *Two Pieces* (“Evocation of Savage Spirits” and “Dance of a Monkey King,” **figure 17**).

Bibliography

- Błaszczyk, Leon Tadeusz. *Dyrygenci polscy i obcy w Polsce działający w XIX i XX w.* Kraków: PWM, 1964.
- Bobrowicz, Jan Nepomucen de. *Selected Works*. Edited by Robert Coldwell. Introduction by Krzysztof Komarnicki. 2 volumes. Dallas: DGA, 2005–8.
- Cyrus Sobolewski, Marian. *Instrumentacja. Zasady i rozważania*. Kraków: Nakładem Krakowskiej Spółki Wydawniczej, 1924.
- Dał, Vladimir Ivanovich. *Tolkovyy slovar zhivogo velikorusskogo yazyka*. Vol. 1. Moskva: A. Semen, 1863.
- Dzierżykraj-Morawski, Franciszek. *Pisma zbiorowe wierszem i prozą*. Vol. 4. Poznań: Jan Konstanty Żupański, 1882.
- Elsner, Józef. “Prospekt Polskiego Muzycznego Dziennika pod tytułem: Wybór pięknych dzieł muzycznych i pieśni Polskich, na prenumeratę na rok 1805.” *Gazeta Warszawska*, August 14, 1804, 1129–30.
- Fredro, Aleksander. *Revenge; Virgin’s Vows; The Annuity: Three Plays*. Translated by Noel Clark. Bath: Absolute Classics, 1993.
- Gazeta Warszawska*, January 19, 1802, 96.
- Gołębiowski, Łukasz. *Gry i zabawy różnych stanów w kraju całym, lub niektórych tylko prowincjach*. Warsaw: self-published, 1831.
- Grabowski, Ambroży. *Wspomnienia Ambrożego Grabowskiego*. Vol. 2. Edited by Stanisław Estreicher. Kraków: Towarzystwo Miłośników Historii i Zabytków Krakowa, 1909.
- Grześkowiak-Krwawicz, Anna. *Zabaweczka*. Gdańsk: słowo/obraz terytoria, 2004.
- Gurgul, Wojciech. “Gitara angielska w polskiej kulturze muzycznej przełomu XVIII i XIX wieku.” *Muzyka* 67, no. 1 (2022): 65–95.
- . “Hersz Pomeranc – przedwojenny warszawski nauczyciel gitary.” *Sześć Strun Świata*, no. 3 (2021): 25.
- . *Polskie druki muzyczne z udziałem gitary wydane w latach 1901–39: Bibliografia i analiza wybranych publikacji*. Częstochowa: Wydawnictwo Naukowe Uniwersytetu Humanistyczno-Przyrodniczego im. Jana Długosza, 2022.
- Handelsman, Marcelli. *Warszawa w roku 1806–7*. Warsaw: Towarzystwo Miłośników Historii, 1911.

- Instytut im. Oskara Kolberga. <http://oskarkolberg.pl/pl-PL/MusicDb/Details/3da7f760-a738-47de-beb4-2c5b43cfe178>.
- Janiszewski, Wincenty. *Samouczek na 7-mio strunową gitarę: Zawiera popularne melodie oraz przygotowuje do zespołów*. Warsaw: F. Grąbczewski.
- Kolberg, Oskar. *Dzieła wszystkie*. Vol. 12, W. Ks. Poznańskie. Cz. 4. Edited by Gerard Labuda. Wrocław: Polskie Towarzystwo Ludoznawcze, 1982.
- Krolopp, Otton Tadeusz. *Historja mandoliny i gitary oraz ich rozwój*. Poznań: self-published, 1931.
- Kurjer Warszawski*, 14 April, 1829, 421.
- Michel, Andreas. *Zistern. Europäische Zupfinstrumente von der Renaissance bis zum Historismus*. Leipzig: Verlag des Musikinstrumenten-Museums der Universität Leipzig, 1999.
- Poulopoulos, Panagiotis. "The Guittar in the British Isles, 1750–1810," PhD Diss., University of Edinburgh, 2011.
- Sachse, Feliks. "Sześciostrunowa czy siedmiostrunowa gitara?" *Zespół Mandolinowy* 2, no. 3 (1933): 1–2; no 4 (1933): 1–2.
- Schnür-Pełowski, Stanisław. *Galicians 1778–1812*. Lviv: H. Altenberg, 1896.
- Stenstadvold, Erik. "'We Hate the Guitar': Prejudice and Polemic in the Music Press in Early 19th-Century Europe." *Early Music* 41, no. 4 (2013): 595–604.
- Szylar, Anna. *Działalność oświatowa benedyktynek sandomierskich w latach 1616–1865* (Lublin: Towarzystwo Naukowe KUL, 2002) 133, 135.
- "Teatr Polski w Warszawie," *Gazeta Warszawska*, July 22, 1803, 994.
- Timofeyev, Oleg. "The Golden Age of the Russian Guitar: Repertoire, Performance Practice, and Social Function of the Russian Seven-String Guitar Music, 1800–50," PhD Diss., Duke University, 1999.
- . "The Russian Seven-String Guitar ca. 1800: Organology and Search for Origins." In *Gittare und Zister – Bauweise, Spieltechnik und Geschichte bis 1800*, ed. Monika Lustig (Michaelstein–Dößel: Stiftung Kloster Michaelstein, 2005), 229–46.
- Tomaszewski, Wojciech. *Warszawskie edytorstwo muzyczne w latach 1772–1865*. Warsaw: Biblioteka Narodowa, 1992.
- Vogel, Benjamin. *Słownik lutników działających na historycznych i obecnych ziemiach polskich oraz lutników polskich działających za granicą do 1950 roku*. Bydgoszcz: Miejskie Centrum Kultury, 2019.
- W., "Pieśń o Filonie," *Kłosa*, March 25, 1876, 218.
- Wójcicki, Kazimierz Władysław. *Warszawa i jej społeczność w początkach naszego stulecia*. Warsaw: Gebethner i Wolff, 1875.
- . *Warszawa, jej życie umysłowe i ruch literacki w ciągu lat trzydziestu (od 1800 do 1830 r.)*. Warsaw: Gebethner i Wolff, 1880.

Appendix: List of Thirty Sources, with Information about Holding Libraries

Author &/or title of ms/edn	Year	Library	Shelfmark	Contents	Notes
ENGLISH GUITAR					
1 5. Arij z Opery Przerwana Offiara z Muzyką PANA WINTER Przekładane na Gittarę Aangielską przez P.F.W.	1803	Warsaw: Warsaw Public Library – Central Library of the Masovian Voivodeship	Szt. Mus.n.11100 Cim.	5 arias from the opera <i>Das unterbrochene Opferfest</i> by Peter von Winter	Published in Warsaw by Józef Elsner; digitized version: http://mbc.cyfrowemazowsze.pl/dlibra/doccontent?id=11140 . See also this article's Additional Files.
2 Wybór pięknych dzieł muzycznych i pieśni polskich na rok 1805. Nr 1 Styczeń	1805	Warsaw: National Library of Poland Kraków: Jagiellonian Library	Mf. 27655; Mf. 65044 Muz. 1347 III	2 arias and march from <i>Palmira, regina di Persia</i> by Antonio Salieri	Published in Warsaw by Józef Elsner
3 Wybór pięknych dzieł muzycznych i pieśni polskich na rok 1805. Nr 3 Marzec	1805	Warsaw: National Library of Poland Kraków: Jagiellonian Library Warsaw: Warsaw Public Library – Central Library of the Masovian Voivodeship	Mf. 27655; Mf. 65044 Muz. 1347 III Szt. Mus.n.655/3 Cim.	Aria from <i>Lodoiska</i> by Luigi Cherubini	Published in Warsaw by Józef Elsner; digitized version on IMSLP
4 Wybór pięknych dzieł muzycznych i pieśni polskich na rok 1805. Nr 5 Maj	1805	Warsaw: National Library of Poland Kraków: Jagiellonian Library	Mf. 27655; Mf. 65044 Muz. 1347 III	March from <i>Raoul Barbe-bleue</i> by André-Ernest-Modeste Grétry and aria from <i>Siedem razy jeden</i> by Józef Elsner	Published in Warsaw by Józef Elsner; digitized version: https://polona.pl/item/wybor-pieknych-dziel-muzycznych-i-piesni-polskich-na-rok-1805-no-5-maj,MjI2MTI2MDA/
5 Wybór pięknych dzieł muzycznych i pieśni polskich na rok 1805. Nr 11 Listopad	1805	Warsaw: National Library of Poland Kraków: Jagiellonian Library Munich: Bayerische Staatsbibliothek	Mf. 27655; Mf. 45174; Mf. 65044 Muz. 1347 III 4 Mus.pr. 31967-7/12	Aria from <i>Stary trzpiot i młody mędrzec</i> by Józef Elsner	Published in Warsaw by Józef Elsner; digitized version: https://polona.pl/item/wybor-pieknych-dziel-muzycznych-i-piesni-polskich-na-rok-1805-no-11-listopad,MjI2MTI2MDY/

Author &/or title of ms/edn	Year	Library	Shelfmark	Contents	Notes
6 Vaudeville z Opery Siedm Razy Jeden Komp: Pana Elsner Ułożona dla Gittarry przez J. Raeppe	c. 1804–8	Kraków: Jagiellonian Library	Muz. Rkp. 2011D: 162/305 (6)	Aria from <i>Siedem razy jeden</i> by Józef Elsner	Bound together with all manuscripts with shelfmark prefixed “Muz. Rkp. 2011D”
7 Aryetti z Opery Ofiara przerwana na Gittarę przez Pana Winter	1st quarter of the 19th century	Kraków: Jagiellonian Library	Muz. Rkp. 2011D: 162/307 (8)	3 arias from the opera <i>Das unterbrochene Opferfest</i> by Peter von Winter	Bound together with all manuscripts with shelfmark prefixed “Muz. Rkp. 2011D”
8 Romans z Opery Woziwoda Paryski Komp: Pana Cherubini	c. 1804–8	Kraków: Jagiellonian Library	Muz. Rkp. 2011D: 162/308 (9)	Aria from <i>Les deux journées</i> by Luigi Cherubini	Bound together with all manuscripts with shelfmark prefixed “Muz. Rkp. 2011D”
9 AIR //:Je suis encore d’ans mon printems:// De l’Opera La Folie par Mehul arangées pour la Gittarre	c. 1804–8	Kraków: Jagiellonian Library	Muz. Rkp. 2011D: 162/309 (10)	Aria from <i>Une folie</i> by Étienne Méhul	Bound together with all manuscripts with shelfmark prefixed “Muz. Rkp. 2011D”
10 Sen miałem	1st quarter of the 19th century	Kraków: Jagiellonian Library	Muz. Rkp. 2011D: 162/315 (16)	Polish song	Bound together with all manuscripts with shelfmark prefixed “Muz. Rkp. 2011D”
11 Początki na Gittarry Angielski	c. 1804–8	Kraków: Jagiellonian Library	Muz. Rkp. 2011D: 162/318 (19)	16 lessons for English guitar	Bound together with all manuscripts with shelfmark prefixed “Muz. Rkp. 2011D”
12 Contredansses arrangées pour le Gittarre	1st quarter of the 19th century	Kraków: Jagiellonian Library	Muz. Rkp. 2011D: 162/320 (21)	2 anglaises, 2 quadrilles, and kozachok	Bound together with all manuscripts with shelfmark prefixed “Muz. Rkp. 2011D.”
13 Six Variations par C. Carlamotti pour la Gittarre	c. 1804–8	Kraków: Jagiellonian Library	Muz. Rkp. 2011D: 162/321 (22)	Set of variations	Bound together with all manuscripts with shelfmark prefixed “Muz. Rkp. 2011D”

Author &/or title of ms/edn	Year	Library	Shelfmark	Contents	Notes
14 Diversses Pieces pour la Gittarre	c. 1804–8	Kraków: Jagiellonian Library	Muz. Rkp. 2011D: 162/323 (24)	3 andantinos, 2 allegros, andante, adagio, allegretto, menuetto, and march; some of them are arrangements of works by Ignace Pleyel and Adalbert Gyrowetz	Bound together with all manuscripts with shelfmark prefixed “Muz. Rkp. 2011D”
15 Aria z Opery Terno dla Gittarry	c. 1804–8	Kraków: Jagiellonian Library	Muz. Rkp. 2011D: 162/324 (25)	Aria from <i>La quaterne</i> by Armand Séville	Bound together with all manuscripts with shelfmark prefixed “Muz. Rkp. 2011D”
16 Józef Elsner – Leszek Biały, czyli Czarownica z Łysej Góry	1809	Warsaw: Library, Museum and Archives of the Stanisław Moniuszko Warsaw Music Society	R 910	Scene 12 (incipit: <i>Miłości, twe cuda głoszę</i>)	Part of English and Spanish guitar in orchestra
17 18 compositions	c. 1811–12	Sandomierz: Diocesan Library	L 1646	11 cracoviennes, 2 quadrilles, 2 mazurkas, waltz, Hungarian dance, kozachok	For instrument with low D string
18 29 compositions	c. 1811–12	Sandomierz: Diocesan Library	A IX 62 (nr 582)	5 prestos, 5 rondos, 4 andantes, 3 sets of variations, 3 marches, 3 kozachoks, 2 mazurkas, waltz, allemande, anglaise, aria	For instrument with low D string; digitized version: https://bc.bdsandomierz.pl/dlibra/publication/1392/edition/1360/content
19 Madms. Diehl. (19 compositions)	?	?	?	Introduction with basic information about English guitar, 5 arias, 4 mazurkas, 3 waltzes, 2 allegros, arietta, quadrille, kozachok, polonaise, andante with variations	Digital version in possession of the author of the article

Author &/or title of ms/edn	Year	Library	Shelfmark	Contents	Notes
RUSSIAN GUITAR					
20 G. Archipov – Vospominanie o Mandžurii. Val's dlja semistrunnoj gitary	1906	lost	—	Waltz	Published in Łódź
21 G. Archipov – Źursanie ruć'ja. Upraźnenija trilerami dlja semistrunnoj gitary	1906	lost	—	?	Published in Łódź
22 Zofia Zdziennicka – Szkoła na Gitarę 7mio Strunową	c. 1912	Warsaw: National Library of Poland Kraków: Jagiellonian Library Warsaw: Warsaw Public Library – Central Library of the Masovian Voivodeship Łódź: University of Lodz Library	Mus.III.153.491; Mus III.60.672; Mus III.63.534; Mus III.110.479 Muz. 12876 III Szt.Mus. n. 14405 M 25967	Method, containing exercises and etudes (e.g., by Ferdinando Carulli) and solo arrangements of Polish songs and dances, as well as compositions by Stanisław Moniuszko, Fryderyk Chopin, Giuseppe Verdi, Giacomo Puccini, and Georges Bizet	Published in Warsaw by B. Rudzki; 1st edition published c. 1912; at least two more reprints have been released (with modifications, one of them c. 1925); digitized version: https://polona.pl/item/szkola-na-gitare-7-mio-strunowa,MTA2NTc1ODM3
23 L. Solski – Samouczek na gitarę 7-mio strunową. Op. 88	c. 1913	lost	–	?	–
24 Roland Erdélyi – Przystępna szkoła na gitarę 7-o strunową: akordy. Roland Erdélyi. Część I i II	1928	Kraków: Jagiellonian Library Warsaw: Warsaw Public Library – Central Library of the Masovian Voivodeship	2189 III Szt.Mus. n. 14155	Method, containing chord exercises and arrangements (for voice and seven-string guitar) of Polish, Gypsy, and Ukrainian songs, as well as songs by e.g., Fryderyk Chopin and Arthur Rubinstein	Published in Warsaw by B. Rudzki

	Author &/or title of ms/edn	Year	Library	Shelfmark	Contents	Notes
25	Roland Erdélyi – Szkoła akordów na gitarę 7-str. system cyfrowy	?	lost	–	?	Published in Warsaw by B. Rudzki
26	Wincenty Janiszewski – Samouczek na 7-mio strunową gitarę. Zawiera popularne melodje oraz przygotowuje do zespołów	c. 1930	Warsaw: National Library of Poland	Mus.II.20.468	Method, containing simple exercises, waltzes, and arrangements (for solo, duo, and trio) of Polish songs, as well as compositions by Michał Kleofas Ogiński, Vincenzo Bellini, Stanisław Moniuszko, Johann Strauss II, and Alphons Cibulka	Published in Warsaw by F. Grąbczewski
27	Zofia Zdziennicka – Album na gitarę 7-mio strunową opracowała Zofja Zdziennicka	c. 1930	Warsaw: National Library of Poland Katowice: Karol Szymanowski Academy of Music Library	Mus.II.19.628; Mus.II.20.061 22188 v	Solo arrangements of Polish and Gypsy songs, as well as compositions by Giuseppe Verdi, Henryk Wieniawski, Charles Gounod, Moritz Moszkowski, and Feliks Nowowiejski	Published in Warsaw by B. Rudzki; digitized version: https://polona.pl/item/album-na-gitare-7-mio-strunowa,NzYwOTEzNjU
28	Hersz Pomeranc – Nowa praktyczna i teoretyczna szkoła gry na gitarze siedmiostrunowej. Część I	1931	Warsaw: National Library of Poland	Mus.III.146.233	Method, contains etudes and solo arrangements of Polish, Ukrainian, and Russian songs	Published in Warsaw by Méloides Internationales; the second volume was probably not published

Author &/or title of ms/edn	Year	Library	Shelfmark	Contents	Notes
29 Hersz Pomeranc – Zbiór ulubionych piosenek polskich, rosyjskich, ukraińskich i najpiękniejszych romansów cygańskich z podłożonym tekstem. Dla łącznej gry mandoliny z akompanjamentem sześćcio- i siedmiostrunowej Gitary. Zeszyt 3 ⁴⁸	?	Kraków: Jagiellonian Library	1962 D 329	8 Ukrainian songs for voice or mandolin and seven-string guitar	Published in Warsaw by <i>Méloديات Internationales</i>
30 Zespół mandolinistów i gitarzystów. A. Warlamoff: O, te błogie czasy! (Ах, ты, время, времячко!) Romans rosyjski. Ułożył H. Pomeranc	?	Warsaw: National Library of Poland	Mus.II.24.922; Mus.II.24.923; Mus.II.24.924 (each part — mandolin I & II and seven-string guitar — separately)	Russian romance adapted for mandolin ensemble	Published in Warsaw by <i>Méloديات Internationales</i> ; digitized version: https://polona.pl/item/ah-ty-vrema-vremacko-i-cto-mne-zit-i-tuzit-romans-rosyjski-mandoline-ou-violino,MTEzNzE3Mjg1 ; https://polona.pl/item/o-te-blogie-czasy-ah-ty-vrema-vremacko-romans-rosyjski-dwie-mandoliny-lub,MTEzNzE3Mjgy and https://polona.pl/item/o-te-blogie-czasy-ah-ty-vrema-vremacko,MTEzNzE3Mjgz

48 In this list, out of many chamber editions of Pomeranc I have mentioned only the two that are preserved. For detailed information about his editions, see Wojciech Gurgul, *Polskie druki muzyczne z udziałem gitary wydane w latach 1901–39: Bibliografia i analiza wybranych publikacji* (Częstochowa: Wydawnictwo Naukowe Uniwersytetu Humanistyczno-Przyrodniczego im. Jana Długosza, 2022).

About the Author

WOJCIECH GURGUL is a doctoral candidate at the Jan Długosz University in Częstochowa and a graduate from the Karol Szymanowski Academy of Music in Katowice, class of Alina Gruszka. In 2014–17 he was the editor of the quarterly journal *Sześć Strun Świata*. His awards include three consecutive scholarships from the program “Białe plamy – muzyka i taniec” of the National Institute for Music and Dance, the “Kultura w sieci” program of the Ministry of Culture and National Heritage (project *Internetowy katalog polskiej muzyki gitarowej XX i XXI wieku* [Online Catalogue of Polish Guitar Music of the Twentieth and Twenty-First Centuries], nagitare.pl). He has edited several sheet music publications (for Eufonium and Seis Cordas publishing companies). His articles devoted to guitar music have appeared in the periodicals *Muzyka, Edukacja Muzyczna, Folk Art and Ethnology* and *Kwartalnik Młodych Muzykologów UJ*. He is also the author of two books: *30 lat Śląskiej Jesieni Gitarowej* [Thirty Years of The Silesian Guitar Autumn] and *Polskie druki muzyczne z udziałem gitary wydane w latach 1901–39: Bibliografia i analiza wybranych publikacji* [Polish Musical Prints with Guitar Published in the Years 1901–39: Bibliography and Analysis of Selected Publications].

wojciechkgurgul@gmail.com

<https://orcid.org/0000-0003-0113-998X>

About Soundboard Scholar

SOUNDBOARD SCHOLAR is the peer-reviewed journal of the Guitar Foundation of America. Its purpose is to publish guitar research of the highest caliber. *Soundboard Scholar* is online and open access. To view all issues of the journal, visit <http://soundboardscholar.org>.

About the Guitar Foundation of America



THE GUITAR FOUNDATION OF AMERICA inspires artistry, builds community, and promotes the classical guitar internationally through excellence in performance, literature, education, and research. For more information, visit <https://guitarfoundation.org>.