

AKADEMIA MUZYCZNA IM. STANISŁAWA MONIUSZKI W GDAŃSKU

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***Classic Female Blues as an example of music performed
by women, based on original compositions arranged
for voice and instrumental ensemble.***

***Sources of inspiration, form, melody of the works,
and interpretative challenges***

Description of the Musical Work Prepared as Part of the Doctoral Procedure
in the Field of Arts, in the Artistic Discipline: Musical Arts

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Introduction

Blues is the roots, the rest is fruits

The words of Willie Dixon resonate in my mind whenever I reflect upon popular music. Without the blues, there would be no rock & roll, rhythm and blues, soul, or even contemporary pop. The genre is also inextricably linked with jazz sharing with it both the freedom of expression and a characteristic phrasing that often lags behind the principal rhythm. My encounter with the blues occurred at the age of fifteen, when I attended a jazz workshop in Gdynia. The first session began with the performance of Matt Dennis's standard *Angel Eyes*. Subsequently, I was introduced to Spencer Williams's *Basin Street Blues* and Duke Ellington's *In the Mellow Tone*. At that moment, jazz-inflected blues profoundly captivated me—primarily due to its distinctive phrasing, its vast potential for creative interpretation, and its unique pulse, which has since defined the rhythm of my artistic journey. Shortly thereafter, I listened for the first time to a recording by Robert Johnson, one of the great masters of the Delta blues, a guitarist and vocalist whose life ended prematurely. His plaintive singing, his high-pitched voice contrasting with the timbre of the guitar, and the manner in which he delivered the lyrics—all of these elements moved me in a way that no previous musical experience had. I regard this encounter as another decisive turning point in my musical development. I immersed myself in the works of John Lee Hooker, Skip James, Lightning Hopkins, and numerous other bluesmen, whose authenticity and immediacy of expression left a lasting impression upon me. At that stage, I considered the blues to be a predominantly male domain, not least because the genre offered relatively few prominent female vocalists. This perception changed when I was introduced to *The Bonnie Raitt Collection*, an album that remains, to this day, the benchmark for me in terms of performance, vocal excellence, and the embodiment of the blues. Raitt, an American guitarist and singer, became a lasting source of inspiration. I continue to admire her work, possessing her entire discography and attending her concerts whenever possible. A white woman with a husky voice, Raitt interpreted the blues with effortless phrasing, an appropriate looseness, and a unique expressive quality. Hearing her for the first time, I resolved to follow a similar path: to sing the blues, despite the

genre's relative lack of popularity in Poland. I have remained faithful to this resolution, and the present dissertation constitutes my homage to this musical tradition.

The first chapter outlines the history of the blues, its structural elements, stylistic varieties, and the characteristic features of blues vocal technique. The second chapter addresses the feminine dimension of the genre, focusing on Classic Female Blues, its principal exponents, thematic concerns, and the subsequent development of women's blues in both historical and contemporary contexts. The third chapter offers an analysis of a musical work I recorded in September 2024, consisting of ten original compositions written in the blues idiom. Each song is examined in terms of its vocal delivery, melodic structure, and lyrics, with reference also to the sources of inspiration that emerged during the creative process.

In the conclusion, I summarize the key observations derived from the analysis and consider the factors that determine whether a work may be classified as a blues composition.

Finally, the dissertation is supplemented by an appendix containing the notated versions of the melodies performed.

Chapter I

Blues as a Musical Genre

1.1. Historical Background

The blues is a musical genre whose homeland is considered to be the United States of America. Ted Gioia, essayist, critic, and author of *Delta Blues*, discusses in his book various perspectives on its origins. According to one interpretation, the sound of the blues derives from the field hollers of the nineteenth-century plantations. Another view traces its roots to the songs of West African singers (known as *griots*) or to the traditions of East African bards. Some scholars also identify affinities with the music of Yoruba priests, and even with the prayer traditions of Islam¹.

Andrzej Schmidt emphasizes that the precursors of the blues were *moans* (lament-like chants), *field hollers* (plantation calls), and *Negro spirituals* (sacred songs of worship)². In his *History of Jazz*, he further notes that the development of the genre must also have been influenced by the diverse musical traditions brought to the United States by immigrants—among them, work songs and British ballads. Jacek Niedziela likewise observes that these various elements intermingled through practices of melodic variation and ornamentation, as well as the use of *call and response*, a device of distinctly African origin. The hardships of African American life in the second half of the nineteenth century further infused blues songs with elements of lamentation and melancholy³.

If one were to approximate the period in which the blues first came into existence, it could be associated with the arrival of the first enslaved Africans in North America. In its more structured form, however, it emerged only after the Civil War, when living conditions had changed significantly. As articulated in the *History of Jazz*:

*The blues was a natural, though unique, reflection of a new reality, while at the same time functioning as a form of psychological therapy, a cathartic release of the oppressive weight of worry. It was both compensation and consolation*⁴.

¹ T. Gioia, *Delta Blues*, New York 2008, s. 7.

² A. Schmidt, *Historia jazzu*, Lublin 2009, s. 126.

³ J. Niedziela, *Historia jazzu. 100 wykładów*, Katowice 2009, s. 63.

⁴ Ibidem.

Niedziela's words aptly capture what is evident from the textual analysis of the earliest blues compositions. Songs of sorrow, loneliness, and the inability to cope with the surrounding reality dominated the repertoire. This thematic orientation is closely tied to the etymology of the very word *blues*, which contemporary scholars trace to the phrase *blue devils*—a reference to melancholy spirits that besiege the soul and hinder the possibility of a joyful life.

1.2. Varieties of the Blues

Over time, the blues developed into a number of subgenres. The most representative of these may be briefly outlined as follows.

a) *Delta blues* – originating in the southern United States, particularly in the Mississippi Delta. Its sound is highly distinctive and plaintive, most often performed on the guitar, frequently employing *slide* technique (a glass or metal tube worn on a finger to produce a wailing tone). Notable exponents include Charley Patton, Son House, and Robert Johnson. Among female performers, Geeshie Wiley deserves mention

b) *Chicago blues* – a form of urban blues performed by many Delta musicians who, after the Great Migration, had to adapt to city life. This is an electric and sonically powerful blues. Key figures include Muddy Waters and Willie Dixon.

c) *Texas blues* – a regional variant from Texas, marked by discernible influences of jazz and swing, both in improvisational approaches and rhythmic design. The guitar is often accompanied by piano. Representative musicians include T-Bone Walker, Blind Lemon Jefferson, and Ida May Mack.

d) *Jump blues* – developed by big bands such as those led by Count Basie and Cab Calloway. In this style, the guitar assumed primarily a rhythmic function, while the saxophone took center stage. The music was lively, rhythmic, and dance-oriented, reaching peak popularity in the 1940s. Leading exponents were Big Joe Turner, Walter Brown, and Julia Lee)

e) *Boogie-woogie* – A dance-oriented form of blues distinguished by its bass line pattern known as *eight to the bar* (eight eighth notes per measure), most often performed on piano. Prominent performers include Pinetop Smith, Meade Lux Lewis, and Hadda Brooks.

f) *Classic Female Blues* – An urban style of blues from the early 1920s, typically performed by jazz ensembles with female vocalists. This subgenre will be discussed in greater detail in a later section of the dissertation.

1.3. The Structure of the Blues

Although today the blues is most commonly associated with its twelve-bar form, this structure was not present at its inception. Early forms sometimes reflected the eight-bar structure of British ballads, while performers also frequently added measures at points that suited the lyrical content. Thus, ten- and thirteen-bar blues forms also exist. Ultimately, the structure was shaped by the performer's creativity—especially in the case of solo artists accompanying themselves, who were not constrained by the need to coordinate with other musicians. This flexibility is particularly evident in the recordings of Delta blues figures such as Skip James and Son House.

The basic structure of the modern blues relies on three scale degrees: I, IV, and V—that is, the tonic, subdominant, and dominant. The typical harmonic progression of the twelve-bar blues is as follows:

I	I lub IV	I	I7
IV	IV	I	I7
V	IV	I	I lub V

In jazz blues, the harmonic framework tends to be somewhat more elaborate, as illustrated in the table below:

I7	IV7	I7	V7 I7
IV7	IV#o7	I7	IIIIm7 VI7
IIIm7	V7	I7 VI7	IIIm7 V7

Although there exist numerous jazz variants of the blues, the progression presented above is among the most common and is widely employed, including during jam sessions in Poland.

1.4. Vocal Characteristics of the Blues

The blues is defined not only by its formal structure, often based on the twelve-bar scheme, but also by certain distinctive features pertaining to vocal delivery. The

following observations are derived from my own performance practice, systematic listening, and the analysis of many hours of recorded material from this genre.

The principal traits of blues vocal interpretation may be summarized as follows:

a) Notes bending – in blues precise, “fixed-point” intonation is rare. Instead, one frequently hears slides into the target pitch, a technique intrinsically linked to the expression of emotion—most often sadness or lamentation—thus recalling the “moaning” described in Chapter One

b) Ornamentation – Characteristic embellishments include descending or ascending figures within the blues scale, glissandi, and chromatic approaches to a given pitch

c) Use of blue notes – These “blue notes” appear when the performer deliberately lowers the expected pitch to alter its color. Theoretically, they most often occur on the third, fifth, or seventh degree of the scale; in practice, however, any pitch lowered relative to the anticipated intonation may be perceived as a blue note. This frequently produces striking dissonances. Importantly, there is no systematic rule: a musician may sing or play a pure pitch on one occasion, only to lower it upon repetition. This practice is equally characteristic of jazz and soul.

d) Use of the blues scale – The blues scale frequently appears both in melodic variations and in improvised vocalizations between verses, always with a natural and idiomatic effect.

e) Primacy of emotion over technique – In the blues, the conveyance of affect is far more important than the precision of technique. Vocalists often employ parlando delivery, shouting, or vocal rasp. The voice may break, shift registers, or depart from conventional beauty of tone and phrasing. Concepts such as perfect intonation or homogeneous timbre are of secondary importance in this context

f) *Lay back* – Also characteristic of jazz, this refers to phrasing that intentionally lags slightly behind the beat. While not present throughout an entire song—such usage would prove fatiguing—it is especially common in blues ballads. This sense of looseness and delay renders the accurate notation of vocal lines largely conventional and, in many cases, highly challenging.

Chapter II

Women and the Blues

2.1. Classic Female Blues

In books devoted to the subject of blues, women are mentioned only rarely. This is hardly surprising, given that the early twentieth century was a time of dominant patriarchy, when women were expected to take care of the home, the children, and their partner. Moreover, the life stories of bluesmen such as Robert Johnson—who, according to legend, sold his soul to the devil in order to become a recognized musician—or Skip James—who won a talent show and thereby gained the opportunity to record his songs—are so compelling and dramatic that no account of a female singer performing with minstrels could hope to gain comparable visibility. Yet historical sources reveal that the development and popularization of the blues owed much precisely to those women who sang in vaudeville clubs. Venues such as *The Pekin and Vendome* in Chicago or *Lincoln and Lafayette* in New York, along with hundreds of others like them, were filled at the beginning of the twentieth century with performances by African American female vocalists singing the music closest to their hearts. In these clubs, it was the women who held center stage, attracting crowds of eager listeners. They presented primarily cabaret songs, but very often wove blues numbers into their performances, thereby acquainting audiences with the genre.

It took a long time, however, before Black musicians were allowed into the studio to record their music. When it finally happened, it was a woman who received that honor. That woman was Mamie Smith (May 26, 1891 – September 16, 1946) – a vaudeville singer and dancer who had been performing in traveling theaters since the age of 10, and who, from 1913 onward, sang in Harlem clubs. In 1920 she got her chance, and she used it brilliantly. At the age of 37, together with her band *Mamie Smith and Her Jazz Hounds*, she recorded the song *Crazy Blues* for Okeh Records and achieved great success. Within less than a month of its release, more than 75,000 copies were sold, and within a year sales exceeded one million.

This recording became a major source of inspiration—not only did it reveal to the world the artistry of Black musicians and open the doors of record labels to women’s creativity, but it also marked the very first time a song representing the blues was recorded.

It paved the way for other performers, including vocalists such as Edith Wilson, Mary Stafford, and Lucille Hegamin, and ushered in the era of Classic Female Blues.

What distinguished this style from other blues forms of the time was that it was performed by jazz bands, with piano and horns taking the lead. The arrangements were rich, with a distinctly New Orleans sound—beneath the vocal line, melodies were played, often improvised, to enrich the texture. The blues written and recorded in those years often lacked the typical 12-bar structure; instead, they were harmonically expanded, sometimes built from three or even four different sections (which was extremely rare in other blues traditions, such as Chicago or Texas blues). The recordings of this period showcase a striking wealth of creativity.

2.2. Representatives of Classic Female Blues

Among the many women who embodied this branch of the blues, I would like to highlight several whose artistry I find particularly inspiring.

Gertrude „Ma” Rainey (26.04.1886 – 22.12.1939) is widely recognized as the “Mother of the Blues.” A vaudeville performer with a commanding voice, striking charisma, and a plaintive, wailing vocal style, she began performing as a teenager and later, together with her husband, founded the group *Rainey and Rainey: Assassins of the Blues*. Between 1923 and 1927 she recorded around one hundred songs, including *Bo-Weevil Blues*, *See See Rider Blues*, and *Soon This Morning*. She continued to tour until 1935, sharing the stage with such figures as Tampa Red and Louis Armstrong, before retiring from performance and becoming a theater impresario in her hometown of Columbus, Georgia. According to one account, it was Rainey who first used the term *blues* (in 1902) to describe a song she performed during her recitals⁵.

The next artist whose biography I would like to present is Sara Martin (June 18, 1884 – May 24, 1955), known as *The Famous Moanin’ Mama*. Initially connected with vaudeville, in 1922 she signed a contract with Okeh Records. She collaborated with such greats as Clarence Williams, Sylvester Weaver, and Fats Waller. With the latter, she

⁵ As one can read in Richard Spotswoods’ article: „in 1902 in a small town in Missouri where she was appearing with a show under a tent. She tells of a girl from the town, who came to the tent one morning and began to sing about the man who had left her. The song was so strange and poignant that it attracted much attention. Ma Rainey became so interested that she learned the song from the visitor and used it often in her act as an encore. The song elicited such response from the audiences that it won a special place in her act as an encore. Many times she was asked what kind of song it was, and one day she replied, in a moment of inspiration, „It’s the blues”, w: R.S. Spottswood, *Country girls, classic blues, and vaudeville voices. Women and the Blues*, w: *Nothing but the blues, The music and the musicians*, Abbeville Press Publishers, 1993.

recorded the major hit '*T'ain't Nobody's Business If I Do*. She performed not only in the United States, but also in Cuba, Jamaica, and Puerto Rico. However, she was not a strictly blues vocalist, because, as Daphne Duval Harrison writes, she had a tendency to swing and to articulate lyrics in a more rhythmically pronounced way than her contemporaries, which brought her closer to jazz. Yet when she sang traditional blues, her voice grew deeper and richer in tone, perfectly conveying the sensitivity and atmosphere of the songs of this genre. *Mean Tight Mama* and *Death Sting Me* are exemplary models of classic blues interpretation⁶. In 1932 Sara retired from singing and devoted herself to running a nursing home in Louisville.

When speaking of the great ladies of the *Classic Female Blues* era, one cannot omit Bessie Smith (April 15, 1894 – September 26, 1937). Known as the *Empress of the Blues*, she was the most popular vocalist of the genre in the 1930s. Her career took off in 1922, when Bessie signed a contract with Columbia Records, and her first recording, *Down Hearted Blues*, sold over one million copies, bringing in thousands of dollars in profit. Bessie was also admired by white audiences—she became the first true superstar among Black female singers. Carl Van Vechten wrote of her that in her performances, full of shouts, prayers, moans, and suffering, she could create a kind of rhythmic ritual, and that her wild, rough, “Ethiopian” voice could be both sharp and explosive, as well as seductive and sensual. She swayed to the rhythm of her own singing in a manner characteristic of people from the African continent⁷. Bessie recorded 160 songs, and her career was cut short by a car accident in 1937.

Another artist worth remembering is Trixie Smith (1895 – September 21, 1943)—a vocalist who began her career in vaudeville and minstrel shows, as well as an actress, dancer, and comedienne. In 1922 she recorded the song *My Man Rocks Me (With One Steady Roll)*⁸ for *Black Swan Records*. That same year, she won first prize in a blues contest with her song *Trixie's Blues*, surpassing artists such as Lucille Hegamin and Alice Carter. Between 1924 and 1925 she collaborated with Fletcher Henderson and his orchestra. Her most popular songs are *Railroad Blues* and *The World Is Jazz Crazy and So Am I*—on both of which she was accompanied on cornet by Louis Armstrong. In 1938,

⁶ D.D. Harrison, *Black Pearls: Blues Queens of the 1920s.*, New Brunswick, N.J., and London: Rutgers University Press, s. 235.

⁷ C. Vetchen, Keep A-Inchin' Along, *Selected Writings of Carl Van Vechten About Black Art and Letters*, ed. Bruce Kellner; Westport, Conn.: Greenwood, 1979, s. 162-163.

⁸ This song is regarded as the first recording in which the words *rocking* and *rolling* are used in a secular context. Previously, these terms had been reserved exclusively for the language of spirituals

in her recordings for Decca Records, she was joined by Sidney Bechet. She also performed on the stages of theaters such as the Lincoln Theatre and the Theatre Guild, and appeared in five films.

An equally fascinating figure was Ida Cox (February 25, 1888 – November 10, 1967)—a vaudeville performer whose fame came precisely from singing the blues. Known as *The Uncrowned Queen of the Blues*, she left home at the age of 14 to join White and Clark's Black & Tan Minstrels. In 1920 she gave her first solo concert, accompanied by the outstanding pianist Jelly Roll Morton, and the performance brought her wide recognition. She signed a contract with Paramount Records, for which she recorded 78 songs between 1923 and 1927. She wrote her own material and was also an excellent businesswoman, which allowed her to establish her own project, *Raisin' Cain*, which lasted nearly a decade and toured most theaters across the United States, including the Apollo Theater in Manhattan.

There were many women performing in the *Classic Female Blues* style, but finally it is worth mentioning Lucille Bogan (April 1, 1897 – August 10, 1948), an extraordinarily intriguing representative of this branch of the blues. Also known under the pseudonym *Bessie Jackson*, she is considered one of the three greatest blueswomen of the era (alongside Ma Rainey and Bessie Smith, both already discussed here). Like the other women mentioned, she began as a vaudeville singer. In 1923 she recorded cabaret songs for Okeh Records, but in the same year she became the first blues performer to record outside of New York. This was *Pawn Shop Blues*, recorded in Atlanta. She also collaborated with Paramount Records in Grafton (Wisconsin) and with Brunswick Records. In the 1930s, her songs dealt mainly with alcohol and sex (hence she was regarded as a creator of *dirty blues*), and many of them addressed the theme of prostitution. She recorded mainly with her pianist Walter Roland, with whom she produced about one hundred songs between 1933 and 1935. She possessed a strong, strikingly distinctive voice, and her directness and lack of prudishness lent her songs an air of truth and authenticity. She was the queen of the 12-bar blues, and her plaintive, calling, powerfully earthy interpretations remain invaluable. She died of arteriosclerosis at the age of just 51.

2.3. Themes in Classic Female Blues

According to a study conducted by four scholars for the journal *Psychology of*

Music”⁹, 67% of song lyrics from the last half-century concern love. What distinguishes women’s blues lyrics of the 1920s and 1930s, however, is, as Angela Davis writes, their extraordinary freedom and also—perhaps surprisingly—their striking, at times even perverse, sexuality, including desire directed toward the same sex¹⁰. Daphne Duval Harrison, author of *Black Pearls*, lists the following topics addressed by Black female performers: advice for other women, alcohol, infidelity, persecution, heartbreak, unhappy love, affairs, death, departure, dilemmas between staying with the family or running off to a lover, illness, desires, eroticism, hell, homosexual love, injustice, the loss of love, slavery, sorrow, suicide, trains, travel, unfaithfulness, depression, and doubts concerning relationships.¹¹ As is evident, what is largely absent are themes related to motherhood, married life, or the so-called domestic hearth. Angela Davis emphasizes that the women in these songs are independent and unbound by the conventions and expectations of a patriarchal world¹². Women’s lyrics are thus often playful and hedonistic, focused on enjoying life in all its forms. As Ma Rainey sings in one of her songs:

*Papa likes his cherry, mama likes her port
Papa likes to shimmy, mama likes to sport
Papa like his bourbon, mama likes her gin
Papa likes his outside women, mam likes her outside men.*

This text reveals an awareness—perhaps unusual in our cultural context—of parental infidelity and of the notion that anyone may seek happiness outside marriage. There are many such examples. Yet there are also songs with a distinctly darker message. Ma Rainey recounts in *Sweet Rough Man*:

*I woke up this morning my head was sore as a boil
My man beat me last night with five feet of copper coil
(...)
Lord, it ain’t no maybe ‘bout my man bein’ rough*

⁹ P.G. Christenson, S. de Haan-Rietdijk, D.F. Roberts, T.F.M. ter Bogt, *What has Amercia been singin about? Trends in themes in the U.S. top-40 songs: 1960-2010*, „Psychology of Music” 47(2), 194-212.

¹⁰ A.Y. Davis, *Blues legacies and black feminism*, s. 3.

¹¹ D.D. Harrison, *Black Pearls*, s. 287.

¹² A.Y. Davis, op. cit., s. 13.

But when it comes to lovin', he sure can strut his stuff.

From the text it follows that the song's protagonist remains with a man who abuses her, but who is at the same time such a remarkable lover that she cannot bring herself to leave him. This, too, is a common motif in blues songs. Some women, however, refuse to accept such treatment. Bessie Smith, for example, sings in her *Sinful Blues*:

*I got my opinion and my man won't act right
Si I', gonna get hard on him right from this very night
Gonna get me a gun long as y right arm
Shoot that man because he done me wrong
Lord, now I've got them sinful blues.*

Thus a woman may endure violence and a partner's bad behavior—but only so long as she herself chooses. Once a breaking point is reached, the man may expect bloody revenge.

In women's lyrics there were no taboo subjects. Certainly a great many songs dealt with happiness, the search for love, travel, and so on; but if a woman wished to sing about infidelity, that is precisely what she did—often in simple, direct language, for the blues was not particularly suited to poetic abstraction. It aimed to speak about everyday life plainly and intelligibly, conveying feelings, anxieties, fear, and hope in a manner maximally accessible to the listener.

2.4. The Evolution of Women's Blues

The genre of *Classic Female Blues* began to evolve in the late 1930s, gradually transforming into more modern forms. With the decline of vaudeville, women's blues required renewal and a more contemporary sound. One of the pivotal figures responsible for this transformation was Lizzie Douglas, professionally known as *Memphis Minnie* (June 3, 1897 – August 6, 1973). A guitarist, vocalist, and songwriter, she set aesthetic and stylistic trends in blues for over three decades. At the age of thirteen, she ran away from home and settled on Beale Street in Memphis, where she supported herself by singing and playing guitar, returning to her family's farm only when she lacked financial resources. By the time she reached adulthood, she was sustaining herself partly through musical performance and partly through sex work—an unfortunate but not

uncommon combination for women in that historical moment. Although her career coincided with the height of Classic Female Blues, Minnie diverged significantly from its typical stylistic features. More closely aligned with *Delta blues*, she accompanied herself on guitar, her strong and plaintive voice penetrating the listener with striking intensity. Her vocal delivery was characterized by shouts, timbral effects, and various sonoristic techniques, which she seamlessly integrated back into melodic lines ornamented with blue notes and glissandi. Over the course of her career, she recorded for Columbia Records, Vocalion, and Decca Records. By the 1950s her health had deteriorated to such an extent that she was forced to retire from public performance. She died in 1973 of a stroke. Her gravestone bears the inscription:

The hundreds of sides Minnie recorded are the perfect material to teach us about the blues. For the blues are at once general, and particular, speaking for millions, but in a highly singular, individual voice. Listening to Minnie's songs we hear her fantasies, her dreams, her desires, but we will hear them as if they were our own.

Through both her music and her uncompromising artistic stance, Minnie paved the way for subsequent generations of female blues artists. Among the most prominent was *Etta James* (January 25, 1938 – January 20, 2012), a vocalist who began her career as a church soloist in the Baptist tradition. Her exceptional and powerful voice was quickly recognized. At the age of fourteen, she performed with *The Creolettes*, a group that later changed its name to *The Peaches*. In 1954, James recorded *The Wallflower*, which reached number one on the *Hot Rhythm & Blues Tracks* chart in January 1955. This success simultaneously boosted the visibility of The Peaches, who soon after joined Little Richard on his U.S. tours. James went on to popularize numerous enduring classics, including *At Last*, *Something's Got a Hold on Me*, and *I'd Rather Go Blind*, works that remain among the most frequently interpreted songs in the global blues-soul repertoire.

Working in a similar idiom was the artist later known as the *Queen of Soul*, *Aretha Franklin* (March 25, 1942 – August 16, 2018). A vocalist, pianist, songwriter, and composer, Franklin sold over 75 million records during her career, won 18 Grammy Awards, and appeared in the film *The Blues Brothers*. In 1998, she famously replaced Luciano Pavarotti at the Grammy Awards ceremony, performing Puccini's *Nessun dorma* in his stead. The song that inaugurated her international career, *I Never Loved a*

Man (The Way That I Love You), not only exemplified her extraordinary vocal ability but also her unique capacity to communicate emotional depth through the human voice.

Attention must also be given to several white female artists whose contributions significantly shaped later developments in the genre. Foremost among them is *Bonnie Raitt* (b. November 8, 1949), a singer, guitarist, and songwriter, mentioned earlier in this dissertation. Having begun her career in 1971, she has since recorded 18 albums and, as of 2023, received 13 Grammy Awards from a total of 30 nominations. Still active today, Raitt is regarded as one of the most accomplished female vocalists and guitarists in blues history. A somewhat younger but equally influential figure is *Susan Tedeschi* (b. November 9, 1970), also a vocalist, guitarist, and songwriter. Performing both as a solo artist and with the *Tedeschi Trucks Band*—founded with her husband, Derek Trucks—she has shared the stage with such legendary figures as B.B. King, Buddy Guy, and The Allman Brothers Band. In 2003, she served as the opening act for The Rolling Stones. To date, Tedeschi has released 14 albums and appeared as a guest artist on 15 others, including Herbie Hancock’s *The Imagine Project*, where she performed *Space Captain*.

The youngest of this group is *Beth Hart* (b. January 24, 1972), a multi-instrumentalist proficient on piano, cello, guitar, bass guitar, and percussion. Known for her exceptionally powerful voice, Hart moves fluidly between blues and rock idioms, having collaborated with artists such as Slash, Buddy Guy, and Joe Bonamassa. In 2021, she released her tenth album, dedicated to the music of *Led Zeppelin*. She enjoys particular popularity among younger audiences, who are drawn to her distinctive vocal timbre and wide range.

Chapter III

Description of the Musical Work

The work under consideration in this analysis consists of ten vocal-instrumental pieces composed between 2023 and 2024. Nine of them were written entirely by myself, while one was created in collaboration with guitarist Krzysztof Paul. Each composition constitutes an homage to the blues, presenting its various tonal shades and intended to demonstrate the breadth of interpretative possibilities contained within this often-undervalued genre.

The performers who took part in the recording of the album were:

- Piotr Góra – drums
- Adam Żuchowski – double bass
- Artur Jurek – Hammond organ
- Krzysztof Paul – electric guitar

The recording sessions were held at Custom 34 Studio in Gdańsk between 2 and 4 September 2024. The material was recorded “live” (*na setkę*), meaning that all members of the ensemble performed simultaneously (with Hammond organ, drums, and electric guitar recorded in one room, double bass in another, and vocals in a third). The only overdubs consisted of additional vocal layers in *I Know It's Me* and secondary guitar tracks in *Burning Wild*.

For the characterization of individual pieces, the following descriptive criteria were adopted:

1. The inspiration underlying the composition.
2. Fundamental musical features: key, meter, tempo (agogics)¹³, vocal range, and form.
3. Vocal means of expression employed in the work, with particular reference to those characteristics of the blues:
 - a) pitch bends – slides, most often semitonal (sometimes even quarter-tone), leading to the target note,

¹³ Not every piece was performed with the use of a metronome, as blues music cannot easily be interpreted with the aid of soulless devices that strictly mark equal values. For this reason, the tempo is often indicated only approximately, with possible deviations of up to 3 BPM.

- b) blues-specific ornamentation – glissandi, blue notes, note encirclement, etc.,
 - c) register transitions,
 - d) other expressive devices (shouts, growl-like timbre, rhythmic articulation, etc.).
4. Textual analysis.

The discussion of the songs is supplemented with excerpts of musical notation, prepared specifically for the purposes of this dissertation. The transcription of blues melodies presents certain challenges: it is difficult to capture on paper the subtleties of *lay back* phrasing or the numerous pitch bends that occur. Moreover, not every blue note can be notated with full accuracy. Nevertheless, a notated score seems to facilitate the understanding of blues idioms, although it is best approached in tandem with listening, as only then can the full spectrum of vocal nuances be perceived.

3.1. *Podróż* (śl. i muz. Joanna Knitter)

In composing this piece, my thoughts turned toward Billie Holiday, the jazz interpreter of the blues, who served as both inspiration and point of departure when I sat down at the piano. My intention was to imbue the song with a jazz-like character, flowing gently and calmly.

The piece is written in B-flat major, with a 12/8 meter. Its tempo hovers around 60 BPM, and the vocal range extends from f to D2. The form follows the structure AABA AA CAA, where section A functions as the verse, B as the refrain, and C as the bridge. An introduction, constructed from a single A section, precedes the form, while the outro partially alludes to Billie Holiday's *God Bless the Child*¹⁴. Following the sung theme, the Hammond organ assumes a solo role, imparting to the composition an additional gospel resonance, after which the voice returns. The piece concludes with a guitar solo.

The melody of *Podróż* is based on the blues scale derived from the home key. The vocal line is designed to convey a tone of lamentation and sorrow. The use of pitch bends is particularly prominent, a hallmark of the blues idiom. It is far more difficult to identify passages performed in a strictly punctual manner, as the wailing slides appear from the very outset as the central feature. These may already be heard in the opening phrase

¹⁴ The introduction to Billie Holiday's song is based on the progression |Bb Eb6|Bb Eb6|, while *Podróż* concludes with the motif |Bb Eb6/9|Bb Eb-|. Thus, the only change lies in the mode of the second chord in every other measure

:



Nor are such slides absent in the subsequent measures – in the following example, nearly every note is sung in this manner:



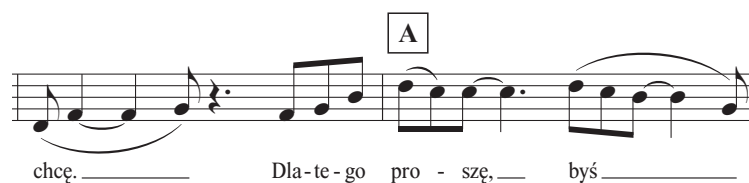
Characteristic *blue notes* also appear in the melodic line. In the case of *Podróż*, this is evident when at times the pitch Db is employed, and at other moments D, as illustrated in the following example:



The voice is used primarily in the chest register, though occasional notes are sung in the head register. This serves chiefly as a means of adding tonal color, as in the example below, where the second syllable of the word *moje* is rendered in the head register, even though the note G could easily be sung in the chest register.



Singing in the head register is a particularly characteristic feature of the Delta blues tradition—especially among male voices, as can be heard in the recordings of Skip James or Robert Johnson. In *Podróż*, the use of the head register contributes to timbral variety, for instance at the conclusion of the piece, when the final phrase is repeated:



The piece also contains numerous blues embellishments, as in measure 33, where one hears a characteristic downward slide:



A similar stylistic descent, though this time passing through the pitch D, appears in measure 45 at the beginning of the outro.



Another device, *note encirclement*, also common in the blues, can be observed in measure 36:



On the textual level, the song references themes frequently addressed in blues lyrics—namely, the motif of a solitary journey through life and the search for love, in order to make fuller use of that journey and to appreciate it more deeply.

Singing the blues in Polish presents a particular challenge. Beyond the necessity of careful attention to diction and accurate articulation of consonants, there is also the risk of transaccentuation. In *Podróż*, for example, the use of the title word in the opening phrase turned out to be somewhat unfortunate from my perspective, as it may suggest that the life of the lyrical subject unfolds *under a rose*. Yet ambiguity remains one of the most beautiful features of language, and it cannot be entirely avoided. What remains, therefore, is faith in the intelligence of the listener.

Podróż	
Key of the song	B-dur
Tempo/Agogics	60 BPM
Meter	12/8
Ambitus (range)	f-D2
Song form	Intro AABA AA CAA Outro
Number of measures in the formal sections	Whole song: 57 Intro: 4 A: 4 B: 4 C: 8 Outro: 13
Dynamics	mp
Instrumentation	Drums, double bass, Hammond organ, guitar

3.2. Pookie, you are so boring! (śl. i muz. Joanna Knitter)

The inspiration for this song came from the work of one of the representatives of *Classic Female Blues*, discussed in the second chapter of this dissertation—Lucille Bogan. In her compositions, she often addressed the everyday struggles of women in their

relationships with men, as well as the idea that every woman deserves someone truly exceptional. This subject remains highly relevant in the twenty-first century and, moreover, lends itself perfectly to the most popular form of the blues. It was from this premise that the song *Pookie, You Are So Boring!* was born.

The piece, written in F major, with a 4/4 meter, a tempo of 93 BPM, and a range from C to F2, constitutes a tribute to the traditional twelve-bar blues—both in its harmonic framework and in its melodic-textual structure (two verses with strong similarities followed by a third functioning as a conclusion or elaboration, in the typical *call and response* pattern). It also employs the characteristic structural element of *breaks* (i.e., moments in which the entire ensemble stops, accentuating the rhythm and bringing the soloist to the fore) at the midpoint of the song. One may detect here references to Robert Johnson’s *Sweet Home Chicago* or Bonnie Raitt’s *Give It Up (or Let Me Go)*.

The song opens with a guitar riff, with the rest of the ensemble joining only after four measures. Following another four measures, the sung theme begins. After two verses, the aforementioned breaks appear: they occur on the first beat of the bar, are repeated three times, and on the fourth repetition lead to a crescendo and a strong conclusion of the theme. This is followed by a guitar solo, after which the Hammond organ presents its own interpretation of the blues. Once the instrumental sections conclude, the voice returns to the theme with breaks, after which one final theme brings the piece to a close.

The melody begins with a blue note: the pitch A-flat, repeated multiple times, which formally does not belong to the key of F major.



This phrase is repeated, though the rhythm is altered and an additional word is introduced in order to provide slight variation to these lines:



A similar rhythmic pattern is maintained in the subsequent verse:



Throughout the above examples, one also hears numerous slides. These may likewise be observed in measure 39, where, in addition to them, a characteristic blues descent appears:



In measure 37 we encounter another embellishment: the melody could have concluded on the note F, yet additional blues notes are introduced instead.:



The addition of notes also occurs in the sections with breaks—for example, in measure 33 the pitch C is inserted, while in measure 34 it is A. Such devices are not premeditated; rather, they are closely bound to the stylistic idiom of the blues and to the manner in which phrasing is naturally shaped within this music.



The voice is carried primarily in the chest register. There are, however, occasional transitions into the head register: at times only momentarily, as in the prolonged

word *me* in measure 34:



And at times for an entire word, as in measure 43 with the word *leave*:



It should be noted, however, that especially in the latter example, what is heard is closer to the use of *mixed voice* technique than to the full head register. In that passage one can also observe a blues ornament characteristic of a downward motion along the blues scale.

The song likewise contains passages where *mormorando* (between verses) is employed, as well as vocal exclamations (such as *au* at 1:01), or instances of *parlando* delivery (*I have to leave*). Such devices, as noted in the first chapter, are highly characteristic of the blues—a music in which narrative and emotion take precedence over the cultivation of purely aesthetic sound. Thus, shouting, word repetitions, and exclamations are all permissible. Their function is to heighten the emotional impact of the performance.

Equally important is the rhythmic dimension of the piece, already mentioned above. The song is set in a funk rhythm¹⁵, which the voice follows by making use of the articulatory possibilities of language—accentuating consonants in order to bring out the underlying pulse. Repetition further reinforces this effect:

¹⁵ Funk is a musical style that emerged in the United States in the 1960s from the fusion of jazz, blues, soul, and R&B. It is characterized by a distinctive rhythm that is both hypnotic and danceable. James Brown is considered the king of this genre, and his song *Sex Machine* is regarded as the model of the funk sound



The rhythm is also emphasized through word accentuation, as in the following passage:



The piece also makes use of changes in vocal timbre, which serve to underscore the emotional content. This occurs, for example, after the instrumental solos, when the phrase *and squeeze me, oh Lord, and hold me so, so, so, so tight* is sung. Here, the vocal folds are pressed more firmly together, producing a sound that emerges from deep within. Glissandi are also introduced, giving the impression of an experience bordering on the sensual.

In the musical notation, this appears as follows:



The lyrics of *Pookie, You Are So Boring!* tell the story of a woman who has grown weary of life with a man who fails to meet her expectations. This woman does not wish to remain in a relationship that fills her with boredom. The desire for excitement and new experiences becomes the impulse to change her current life, even if this should mean finding a new object of affection.

Such subject matter is highly characteristic of the liberated female blues: if a man does not make an effort and fails to appreciate what he has, he ought to be replaced by someone new—someone who may perhaps rise to the expectations of a strong, self-aware woman. And if that should not prove the case, it will no doubt become the inspiration for yet another song.

Pookie, you are so boring!	
Key of the song	F-dur
Tempo/Agogics	93 BPM
Meter	4/4
Ambitus (range)	C-F2
Song form	Intro, a 12-bar chorus repeated 7 times, Outro
Number of measures in the formal sections	Whole song: 95 Intro: 8 Main chorus : 12 Outro – 3
Dynamics	mf-f
Instrumentation	Drums, double bass, Hammond organ, guitar

3.3. Łańcuch (śl. i muz. Joanna Knitter)

Poprzednia My band's previous album, released in 2020, was dedicated to Aretha Franklin. The recording of *Chain of Fools* at that time became the inspiration for writing a piece about how we are sometimes bound together by a chain whose very existence prevents us from living a happy life. On the melodic and harmonic levels, the composition alludes to Chicago blues, which is based on a strong riff and an electric sound.

Łańcuch is a Polish blues song written in A minor, in 4/4 meter, with a tempo of 128 BPM and a range from g to E2. Its form follows the pattern AB1AC AB2 AB1AC, where sections A and B constitute the verse, while section C functions as the refrain, albeit with varying text. The piece also includes an introduction and a link. The song opens with the Hammond, employing a crescendo on an A minor chord, after which the guitar and double bass join in; in bar 9, a vocal blues motif appears, sung *mormorando*, with numerous *glissandi* leading into notes of the blues scale.



At first, the piece has a folk-like sound, which, through a rhythmic shift in the drums, soon transforms into a raw, rootsy blues with a riff reminiscent of John Lee Hooker. After 8 bars of introduction, the voice enters and the main theme begins. Following the AB1AC AB2 section, the vocalist gives way to the guitarist, who performs a solo over AB1. The voice then returns in sections A and C, and the piece concludes with a rhythmic reinforcement of the final words, abruptly cut off.

The melody is built on the blues scale. In the vocal line, one sometimes hears a perfect fourth, while at other times a tritone. Thus, the first verse contains exclusively *blue notes*:



By contrast, in the second verse the perfect fourth appears:



This device allows a melody that is frequently repeated throughout the piece to remain surprising, as there is no fixed rule governing the use of tritone descents.

The piece features numerous slides, as can be heard in the preceding examples, but they are especially clear in bar 36 (particularly on the second syllable of the word *każdym* and in the word *złem*):



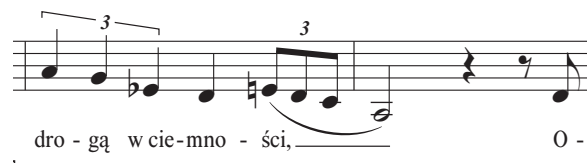
There are also many instances of note encirclements, as in bar 23:



Or again in bar 51, on the final syllable of the word *oddalenia*



Other blues embellishments are likewise present. There are descending slides, as in bar 34:



And *glissandi*, as on the final syllable of the word *rozochocenia*:



The song is sung primarily in the chest register, though at times, in order to achieve a different color, the head register is employed. This occurs, for example, after the guitar solo, where the first A (the word *bo*) is sung in chest voice, while the second A (the word *że*) is taken in head voice::



This device serves to calm the phrase before the powerful finale. Earlier, however, despite the appearance of high notes, the voice remains in the chest register, at most supported by the use of *mix voice*. Such is the case in bar 81:



To strengthen the meaning of the words, the expressive possibilities of the voice are exploited—for instance, the word *swawolenie* in bar 116 is sung with a hint of head register, evoking the playful quality of the term::



Meanwhile, on the word *podkręcenia*, one hears a light *glissando* and an approach toward a shout, as this coloring seems appropriate to the emotion expressed:



The melody in section C develops according to the emotions being conveyed. The first C reflects boredom and emotional coldness; apart from the slightly more forcefully delivered word *rozwścieklenia*, it communicates detachment and calm. The second C, however, expresses the emotions associated with the already mentioned *swawolenie* or *rozochocenie*, and here the voice is more forceful, allowing itself greater expression and a richer palette of colors.

The lyrics of *Łańcuch* tell the story of a relationship that has essentially come to an end, where the partners remain together only out of habit and routine. The relationship is marked by “burnout, coldness, distance.” This leads to the thought that it is time to stop

pretending and to move toward something new that might once again evoke a state of “exhilaration, bliss, delight.”

This theme is by no means unfamiliar to the blues: a relationship beset by boredom, routine, and indifference must be ended, and new possibilities sought. The very first line of the text naturally recalls *Gdybyś kochał, hej* by Tadeusz Nalepa and the group Breakout. This reference is intentional on my part—I consider Nalepa’s music to be of great importance in the development of Polish blues, and I wished to allude to his work in this way.

Łańcuch	
Key of the song	a-moll
Tempo/Agogics	128 BPM
Meter	4/4
Ambitus (range)	g-E2
Song form	Intro, AB1AC Link AB2 AB1AC
Number of measures in the formal sections	Whole song: 125 Intro: 20 A: 8 B1: 12 B2: 8 C: 15 Link: 3
Dynamics	f
Instrumentation	Drums, double bass, Hammond organ, guitar

3.4. Sophie (sł. i muz. J. Knitter)

This composition was created shortly after I heard about the death of my close friend, Sophie. She passed away after a long struggle with cancer; nevertheless, despite her illness, she always had time and a smile for others. When it finally struck me that we would never meet again, I sat down at the piano and wrote this farewell song.

The piece is written in C major, in 12/8 meter, with a tempo of 57 BPM and a

After a brief Hammond introduction, the vocal line enters with the AB theme. Starting with the second A section, the full instrumentation is employed. Following the second B section, the guitar takes a solo; the voice then returns for the refrain, in which the final line is looped.

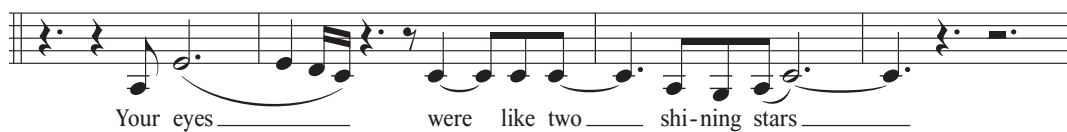
In the following example, drawn from measures 22–23, the head register appears on the word *sleep*.

I'll ne-ver for-get__ you, __sleep well Me

My won-der-ful, _____ beau-ti-ful girl

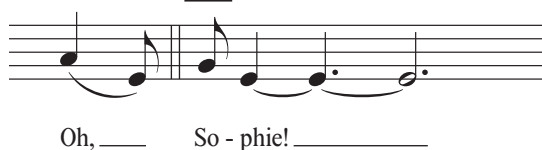
31

A



A sustained note without ornamentation can be heard in measure 17:

B



The voice here acquires a deeper timbre, closer to the sound of gospel, yet at times approaches speech, as in the first refrain on the words *I'm gonna miss you like hell..*

During the guitar solo, a short blues vocalise appears, sung in the head register, intended to express lament and sorrow.

There are numerous pitch slides throughout, such as on the words *kindness* or *was* in the example below:



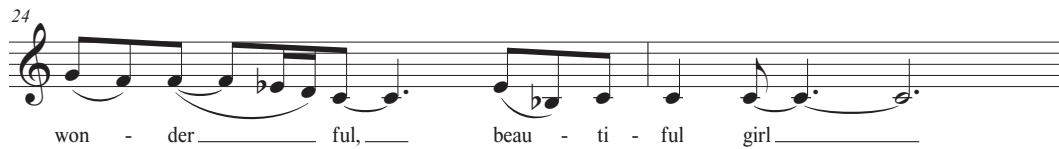
This feature is also clearly audible in words like *how* or *possible*:



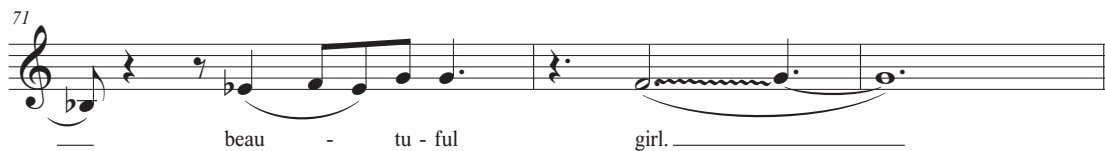
One can observe that such pitch bends recur almost throughout the entire piece—

for nothing conveys tones of grief and sadness more effectively than this manner of vocal delivery.

Ornamental figures characteristic of the blues are also present. This is particularly evident in the example below, where the line descends from F to C, followed by the embellishment of C with B. The passage closes with a simple sustained note:



Glissandi are likewise employed. The most prominent example is the one that concludes the song on the word *girl*:



Each refrain differs slightly from the others. The first is quiet, intimate, and filled with sorrow. The second is more forceful, marked by greater despair, yet accompanied by an acceptance of the fact that Sophie will not return. The third refrain, which follows a highly stylistic guitar solo, is imbued with anguish and grief. It is the most powerful, and its final line is repeated in order to resonate with even greater intensity. The piece closes with the spoken words *Good night, Sophie*.

The text itself functions as a kind of farewell to the titular Sophie. It recounts how important she was, how much she gave to the people around her, and how difficult it is to live with the awareness that one will never meet her again. What emerges is a deep sense of longing and love, but also an acceptance of the inevitability of fate. Within the blues repertoire, there are many songs that grapple with the subject of death and the confrontation with it. Noteworthy examples include Son House's *Death Letter Blues* and John Lee Hooker's *Graveyard Blues*.

Sophie	
Key of the song	C-dur
Tempo/Agogics	57 BPM
Meter	12/8
Ambitus (range)	g-E2
Song form	Intro AB AB AB Outro
Number of measures in the formal sections	Whole song: 74 Intro: 4 A: 12 B: 10 Outro: 4
Dynamics	mp
Instrumentation	Drums, double bass, Hammond organ, guitar

3.5. *Dreszcz rozkoszy* (śl. Joanna Knitter, muz. Krzysztof Paul)

When Krzysztof Paul sent me his composition, it bore the title *Kociwie Blues*. Yet upon hearing its main theme, I felt that it carried certain sensual overtones, and I decided to follow this direction suggested by intuition. At that time, I was immersed in listening to representatives of Classic Female Blues, who often sang about male–female relationships, and I therefore chose to adopt such a theme.

The piece *Dreszcz rozkoszy* (*Shiver of Delight*) is written in D major, in 4/4 meter, with a tempo of approximately 126 BPM and a vocal range spanning a–D2. Its form follows an ABA AAC ABA structure, with an introduction on a D7 chord and a similar outro.

The song begins with the guitar, which first plays a tuning chord¹⁶ before smoothly transitioning into a riff that recurs throughout the entire piece. In the fourth measure, a drum fill appears, followed by the exclamation *Cześć, Maleńki!* (*Hello, Baby!*), at which point the full ensemble enters.

In section A, the voice and guitar perform the melody together, evoking

¹⁶ This is a reference to the song *Iron Man* by Black Sabbath.

associations with Delta blues, where such techniques were frequently employed. In section B, the lines separate, only to return to unison in the final two measures. Section C could in principle be delivered in a rap style; however, in order to remain within a blues idiom, it is sung, though within a deliberately restricted range. Toward the end of this section, breaks are introduced to emphasize rhythm and text. The unison theme then reappears.

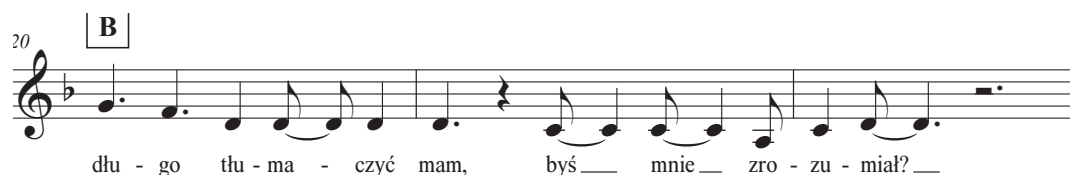
The piece concludes with a looped riff over which the vocal line improvises, first on the lyrics and later through sonoristic effects. After a long glissando, the ensemble and voice leave the guitar to finish the song with the opening riff, thus framing the composition with a clear musical arch.

Although the melody is largely based on the pentatonic scale, it is not easy to sing. The particular challenge lies in the opening of the phrase, where a major second is followed by a leap of a minor sixth—occurring above the usual chest register range.



Typically, the highest note is sung in the head register, but the subsequent repetition of D is often executed in the chest register. I consider this a significant technical challenge, especially in terms of intonation. Moreover, careful attention must be paid to breathing, since insufficient air support prevents the comfortable execution of the higher notes.

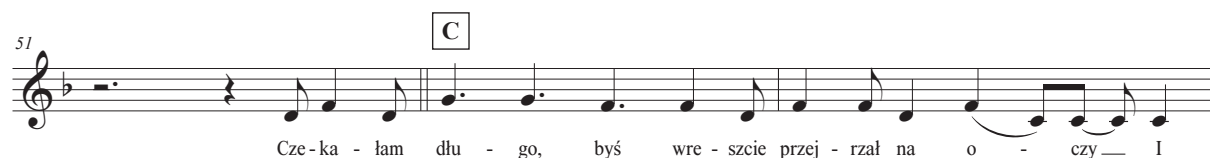
The song also contains numerous pitch bends, as in the following examples:



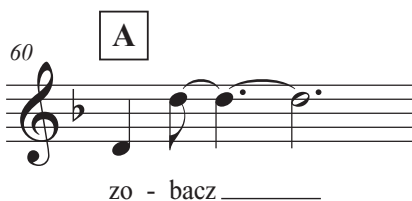
Similarly, in the phrase *się odsłonić* (“to reveal oneself”), each note is bent:



Dotted quarter notes are usually approached with a slide, which can be clearly heard in measure 52:



Blues ornaments are also frequently present, despite the fact that much of the melody is sung in unison with the guitar. Glissandi are employed, particularly when spanning an octave:



A distinctive glissando also appears toward the end, in the Outro section.:



Ornamental notes encircling a pitch can be heard, for instance, in measure 18:



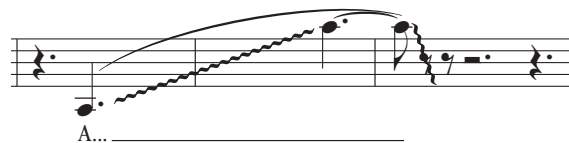
A similar device is found in measure 35:



In measure 90, there is a descending figure built from selected tones of the blues scale:



After the sung theme, sonoristic sounds are introduced—loud sighs and, as already mentioned, a glissando in measure 96 that ends with a scream:



All of these devices are closely linked to the theme of the composition, adding sensual overtones that are indispensable when the subject is delight.

The lyrics themselves are playful in character. From the very beginning—marked by the exclamation *Cześć, Maleńki!*—it is evident that the perspective is that of a woman who has several remarks to address to her partner. It seems that something in their relationship is beginning to fade: the passion and intensity that once united them is missing. Thus, she pleads for another chance, urging them both to open up again to the pleasures that may still be within reach—if only her partner “notices what lies right before his eyes.”

The lyrics of female blues singers in the 1920s frequently addressed themes of “delightful sensations” and of what a woman could offer a man. By comparison, *Dreszcz rozkoszy* approaches this subject in a remarkably delicate manner¹⁷.

¹⁷ In the 1920s, one of the more niche subgenres of blues was *Dirty Blues*, which often dealt with male–female relationships in intimate contexts. An example is Lil Johnson’s song *Just Press My Button* (*Ring My*

Dreszcz rozkoszy	
Key of the song	D-dur
Tempo/Agogics	126 BPM
Meter	12/8
Ambitus (range)	a-D2
Song form	Intro ABA AAC ABA Outro
Number of measures in the formal sections	Whole song: 107 Intro: 11 A: 8 B: 8 C: 8 Outro: 24
Dynamics	mf
Instrumentation	Drums, double bass, Hammond organ, guitar

3.6. **Burning wild** (śl. i muz. J. Knitter)

This song was inspired by the work of contemporary blues performers Beth Hart and Susan Tedeschi. Both singers frequently sing slightly above their natural chest-register range, at times approaching the timbre of a desperate cry, which effectively underscores difficult emotions. I wanted to compose something that would be melodically demanding for me as well, while also requiring a high level of focus on proper technique. Having performed this piece in several concerts, I can say that I achieved this goal—for even the slightest technical hesitation immediately diminishes its impact..

The composition is written in G major, in 12/8 meter, with a tempo of 62 BPM and a vocal range extending from g to D3. Its form is AAB AAB, where A functions as the verse and B as the refrain. A short introduction is included, and at the end the final two measures are looped, which builds intensity and reinforces the ultimate message of the song.

Burning Wild opens with a riff performed by the entire ensemble, followed by the

Bell), which contains the lyric: “Come on baby, let’s have some fun, Just put your hot dog in my bun.”. Lucille Bogan—already mentioned earlier in this study—was far more explicit in her composition *Shave ‘Em Dry*.

first verse. The vocal line presents the AAB form; one A is then taken over by a guitar solo, after which the voice returns for AB. During the Outro, the voice repeats fragments of the refrain text before moving into vocalises on the vowel *u*, sung predominantly in the head register and occasionally touching the whistle register. The song closes with the ensemble playing the opening riff.

The melody is primarily based on the E minor pentatonic scale, yet *blue notes* also appear through the use of B $\flat$, transforming the pentatonic into a blues scale. The alternation between the two is not the result of deliberate design but rather a natural effect of what suited the vocalist in a given moment. For instance, the piece begins with a pure B:



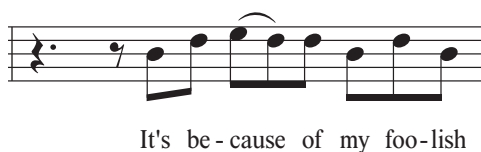
In the second verse, however, this changes to B $\flat$:



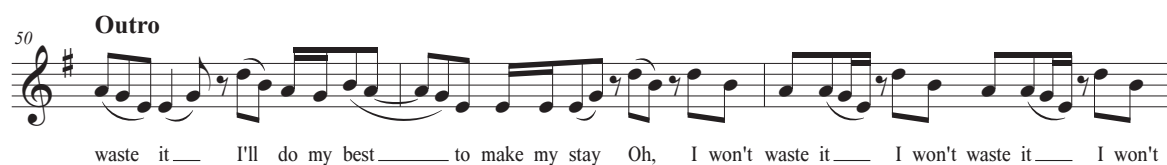
For much of the piece, the chest register is used. However, the melodic line is wide enough to require occasional shifts to the head register. There is, nonetheless, no strict rule. The first occurrence of E2 is sung in the head register on the word *from*, later shifting to mixed technique:



By contrast, in the second verse the register is not altered and remains in the chest voice, as in measure 12:



The alternation of registers is closely tied to the song's dynamics. The first verse does not yet reach forte, making the use of the head register more appropriate. As dynamics increase in the second verse, the voice also becomes more powerful and resonant. Following the guitar solo, the vocal part returns to a gentle character, corresponding to the textual content and the dynamic level of piano. The most intense forte appears in the final refrain and the Outro, where several phrases beginning on D2 are sung in the chest register with great volume:



It is only when the voice begins to sing the vowel *u* (from measure 57) that the head register appears, at times even touching upon the whistle register:





Throughout the entire piece, pitch bends recur—for example, in measures 5 and 6 of the first verse:



Or in the second verse, where a blues ornament is also audible:



Glissandi likewise occur, as in measure 20:



And again in measure 22:



The Outro, sung on the vowel *u*, is built on the pentatonic scale colored with blues inflections and incorporates the full range of blues gestures and ornaments.

The lyrics are a confession by a woman who has realized that the man with whom she is in a relationship is the best she could have found. She had failed to appreciate him, searching for happiness elsewhere, only to discover that only with him can she be truly fulfilled. Now she asks for forgiveness and promises to show how deeply she loves him and how much passion and desire she carries within her.

The refrain gestures toward Johnny Cash's *Ring of Fire*—one of the greatest hits of country music—though the reference is limited to just two lines. Beyond this, the song is a narrative of the kind frequently encountered in blues music.

Burning wild	
Key of the song	G-dur
Tempo/Agogics	62 BPM
Meter	12/8
Ambitus (range)	g-D3
Song form	Intro AAB AAB Outro
Number of measures in the formal sections	Whole song – 65 Intro – 1 A – 8 B – 8 Outro – 16
Dynamics	mp-f
Instrumentation	Drums, double bass, Hammond organ, guitar

3.7. Do siebie (sł. i muz. Joanna Knitter)

In the case of this piece, the lyrics were written first, with the music composed subsequently. The inspiration derived from my own experiences as well as those of the women closest to me, who, having been raised in the spirit of bringing happiness to others, often neglected their own needs—forgetting that one cannot live a truly fulfilling life when placing oneself last. Since this song has a happy ending, I decided it should sound

joyful. During the process of working on the arrangement, we made numerous attempts to depart from the main key of the composition, searching with the ensemble for more complex harmonic solutions; however, these ultimately proved detrimental to the piece. Therefore, the song remained in the form in which I initially wrote it at the piano.

The composition is written in A major, in 4/4 meter, with a tempo fluctuating around 100 BPM, and an ambitus spanning from g to A2. It begins with an introduction, followed by the form AAB AABB, concluding with an outro constructed on half of section A. Among the works in this cycle, it is the most pop-oriented in sound, although traces of the blues remain clearly audible—particularly in the vocal line. The song opens with a guitar riff, joined by the rest of the ensemble after four bars, and after another four, the sung theme begins. There are no instrumental solos in the piece; instead, in a short interlude between the verses, the voice performs a blues-inspired motif in a murmured style (*mormorando*). After the second theme, accompanied by a repeated refrain, a scat section appears, extending to the very end of the composition..

The vocal line is carried in the chest register, with a characteristic huskiness. Pitch bends are employed, audible from the very first words:



From measure 11 onward:



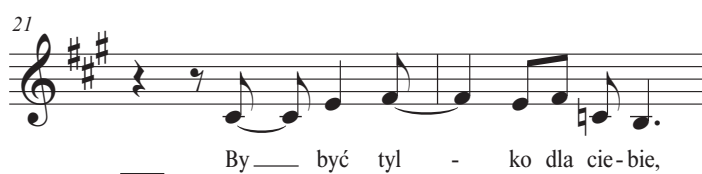
In the above examples, the approach to the word *mówisz* (“you say”) changes as well. Initially, the descent begins on Eb, whereas in the repetition it is already E. This is closely connected with the use of blue notes and with the fact that there is no single rule or one correct melodic version available to the voice. In fact, almost every phrase concludes with a bent pitch. This primarily serves to infuse the harmony—non-blues in

itself—with a distinctly bluesy quality. However, this is not the result of a deliberate strategy; rather, it seems that after so many years of performing within this genre, my voice instinctively gravitates toward solutions natural to it.

The aforementioned blues inflections can also be heard when the note C appears in the melody—absent from the key of A major—as, for instance, in measures 15 and 16:



In the following example, one can observe how C# and C are juxtaposed:



This introduces a blues-like color, keeping the melodic line vibrant and alive.

A similar aim of “blues-ifying” the material is achieved through the use of ornaments. These insertions bring elements of the blues scale into contexts where it might not necessarily be expected, as in measures 70 and 71:



Do siebie also contains characteristic blues-style interpolations using the blues scale. One such example occurs in the bridge at measure 34:



Another appears between the refrains in measure 60:



And yet another in measure 99, near the end of the song, following the partially improvised section:



The song *Do siebie* also incorporates, in places, a rhythm reminiscent of funk music, most notably from measure 45 onward:

45 A

Peo-ple plea - ser ____ to sła-be ży-cio-we mot-to! Nie chcę dłu-żej mu ____ pod-le-gać, wo - lę ____ z o-cho-tą Ro-bić

49

to, co czu-ję, że jest do - bre w da-nej chwi-li. Na - resz-cie mo-gę stać się ta-ką, ja-ką je-stem, czy-li:

To enhance this rhythmic quality, articulation is altered: the voice makes use of consonantal possibilities, and by accentuating them, adds the appropriate groove.

The piece is sung predominantly in the chest register. Nonetheless, isolated moments of head register are also present, such as in the repetition of the refrain on the word *dobrze* (“well”) in measure 64:



Ta - kę, z któ - rą do - o - o - brze mi, _____

At the end of *Do siebie*, there emerges an extended improvised section, which—true to the very nature of improvisation—had not been planned in advance. During the recording, however, it arose spontaneously, born of the need to convey genuine emotion, and therefore it was decided to preserve this version.

The text itself was written in the spirit of *Classic Female Blues*—telling the story of a woman who no longer wishes to satisfy others at the expense of her own well-being. She has come to understand that her value does not depend on anyone else's opinion. Thus, she is free to live as she wishes, to appreciate and accept herself, and to make independent decisions regarding her own future.

Do siebie	
Key of the song	A-dur
Tempo/Agogics	100 BPM
Meter	4/4
Ambitus (range)	g-A2
Song form	Intro AAB Link AABB Link Outro
Number of measures in the formal sections	Whole song: 105 Intro: 8 A: 8 B: 8 Link: 4 Outro: 33
Dynamics	mp - f
Instrumentation	Drums, double bass, Hammond organ, guitar

3.8. Światło Księżyca (sł. i muz. Joanna Knitter)

The inspiration for this composition came from words once heard—“I touch you with the light of the Moon”—which my friend addressed to his beloved, who at that time was far away from him. I was particularly struck by the triplet potential of this phrase and recognized it as a fitting refrain for a blues ballad. Interestingly, the work was praised by editor **Wojciech Mann**, who regularly features this recording in his blues broadcasts on *Radio Nowy Świat*, commending the song for its seamless integration of Polish lyrics into the framework of American blues sonority. For me, this constitutes both a profound distinction and a source of joy..

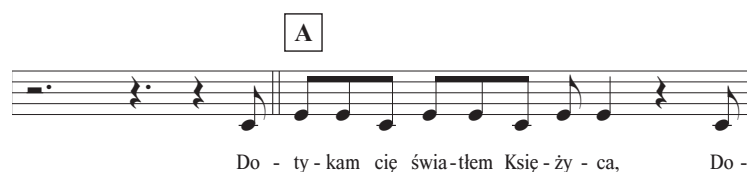
The composition is written in C minor, set in 12/8 meter, with a tempo of 62 BPM, and spanning the range g–Eb2. Its formal design follows the structure *Intro ABA ABIA Outro*, where *A* serves as the refrain and *B* as the verse. It is not common for a song to begin with the refrain, yet this was the structural device I chose to employ. The piece opens with a riff performed by guitar and double bass—a motif that recurs frequently throughout the work, acting as a unifying element and a formal framework. Following the riff, the voice enters with a double refrain, then a verse, a return to the refrain, and a guitar solo. After the solo, the voice reappears in section *B*, extended by two measures, after which the final two refrains are sung, with the last line repeated.

The melodic line is primarily constructed from the minor pentatonic scale, though the blues scale and blue notes also play a significant role, as heard, for instance, toward the end of the refrains:



In theory, the note Eb is sung twice, yet in practice, the second pitch is slightly higher, located precisely between Eb and E.

The song is permeated with frequent pitch inflections, as in measure 5 at the very beginning:



At times, these inflections are especially pronounced, as on the word *donikąd*:



The same passage also contains a descending blues gesture on the word *oboje* (“both”). Indeed, in *Światło Księżyca* nearly every note is bent, for the blues aesthetic is inherently plaintive, and in this particular sonority, precision of intonation would compromise its expressive essence. Singing the melody in a purely “clean” manner would alter the entire character of the composition.

As in any blues song, glissandi also appear, such as in the first refrain (measure 10):



Each refrain is rendered differently: the first relatively restrained, the second more emotionally charged (though with only minimal alterations to the melodic line), and the final one at times approaching the timbral quality of speech.

The piece abounds in blues-inflected embellishments, which conclude nearly every sung phrase. This is evident from the outset, for instance, on the word *gwiazd*:



And again in measure 10, where a glissando is additionally heard:



In measure 20, on the word *nigdzie* (“nowhere”), long tones are enriched with ornaments:



And similarly in measure 45 on the word *nas* (“us”), where the prolonged note extends into the following measure:



After this passage, a blues vocalise on the vowel *u* appears:



The text narrates the story of a relationship that, for certain reasons, must remain hidden; at times, the only means of communication available to the lovers is the light of the Moon. They strive to wrest moments of time for their love, yet are forced into deception and must fight for each fleeting instant together. They dream of being united, believe in the strength of their bond, but cannot reveal their relationship openly. Within the blues tradition, the theme of lovers leading parallel, conventional married lives while sustaining a clandestine relationship is not uncommon, and it is typically imbued with tones of lament and sorrow.

Światło Księżyca	
Key of the song	c-moll
Tempo/Agogics	62 BPM
Meter	12/8
Ambitus (range)	g-Eb2
Song form	Intro ABA AB1A Outro
Number of measures in the formal sections	Whole song: 61 Intro: 5 A: 8 B: 9 B1: 11 Outro: 4
Dynamics	mf
Instrumentation	Drums, double bass, Hammond organ, guitar

3.9. Blue devils (śl. i muz. Joanna Knitter)

One of the blues artists whose work I greatly admire is Scott Henderson. On his album *Tore Down House*, he is accompanied by the outstanding vocalist Thelma Houston. I thought I would like to write a song close in spirit to their style, which blends blues with rock, and that is how *Blue Devils* came into being. The song became a favorite of Jan Chojnacki, a distinguished Polish broadcaster known for his numerous blues radio shows,

who particularly appreciated its blues references and stylistic authenticity.

The piece is a tribute to the truly depressive, suffering-filled, original blues. Written in G minor, with a 12/8 meter, tempo of 62 BPM, and an ambitus of f–D2, it follows the form AAB AAB AAB, where section A is an eight-bar verse based on minor blues harmony, and section B is an eleven-bar chorus.

The song begins with an *Intro* consisting of one A section, during which the guitar plays a solo. After eight bars, the voice enters, delivering AAB, AAB, before giving space to the guitarist, who performs a solo over two A sections. The voice then returns with section B. The *Outro*, based on two chords, initially features both singing and guitar, but eventually leaves the guitar alone to close the piece with a solo.

The vocal timbre in *Blue Devils* conveys fatigue, pain, and an unwillingness to go on living. To express these emotions, the singer uses a relatively low register, together with stylistically characteristic technical and articulatory devices: rasp, speech-like singing, and vocal breaks. This can be heard especially at the beginning of the piece, in bars 9 and 10:



The words *I'm so tired* are almost spoken. Later, a glissando appears in *my man's just left me*, and the delivery returns to speech on *all my friends are gone*:



As in every blues song, there are numerous pitch bends, for instance in the word *can't* or on the first syllable of *shining*.



In the second verse, starting at bar 17, a distinctive motif appears:

14

life Blue de - vils are tea - ring my soul a - part My minds is full of

18

mad - ness My mind is full of sad - ness

Here we hear a characteristic downward glissando: after the highest note is bent upwards, the voice descends along the blues scale on the word *full*. In the repetition of the motif in the next verse, the passing note changes—from Db to D—thus introducing a blue note:

44

Cause my mind is full of mad - ness My mind is full of sad - ness

Since the song is a blues ballad, it contains many long notes, often adorned with blues ornamentation. For example, in bars 51–52.



I think I'm go - ing to die

In the next example, the word *gone* is extended with a bluesy embellishment:

89 **Outro**

Oh, _____ my hap - pi - ness is gone _____

Such ornaments occur frequently throughout the piece, as on the word *soul*:

14

life _____ Blue de - vils are tea - ring my soul _____ a - part

Or in bar 36 on the word *pain*:

A

Mi - se - ry and pain _____ wel - come to my world

The first chorus is performed at mezzo forte, and already features a wealth of blues ornamentation:

B

But now I'm gon - na drink some whis - key and beer _____ Cause I don't want to think _____ No, I

Each subsequent chorus becomes increasingly desperate and louder. The melody is also subject to interpretative variation, especially in the opening measures of each section. For instance, the opening line of section B evolves from the first:

52 **B**

But ___ now I'm gon - na drink some whis-key and beer ___ Cause I don't want to think ___ No, I don't

To the third chorus: (from 79 measure):

B

but now I'm gon-na drink
some whis-key and beer ___ Cause I don't want to think ___ No, I

Similarly, the latter part of the chorus undergoes modifications. In the first chorus it is sung one way:

31

I don't have the strenght ___ to find a - ny thing ___ That could help me go

In the second differently:

58

I don't have the strenght ___ to find a - ny-thing That could help me go ___ o - on ___ all

And in the third yet again in altered form:

I don't have the strenght ___ to find a - ny-thing That could help my go ___ on ___

The most significant changes occur in the melodic setting of the words *to find anything*, a result of the singer's emotional state at the moment of performance. In blues, freedom of interpretation is a defining feature: artists always follow the text, seeking various means of expression, not through elaborate melodies or harmonies, but through naturalness and truth.

The lyrics tell a story of utter despair—a woman for whom life has lost all meaning. Her man has left, her friends are gone, and she is left in solitude with dark thoughts that only alcohol can temporarily silence. The very title of the song refers to the “blue devils,” from which blues took its name—torments of the soul that prevent joy in everyday life. Regrettably, this song leaves no hope for the future. The refrain *I think I'm going to die* is repeated multiple times.

Blue devils	
Key of the song	G-moll
Tempo/Agogics	62 BPM
Meter	12/8
Ambitus (range)	f-D2
Song form	Intro AAB AAB AAB Outro
Number of measures in the formal sections	Whole song: 100 Intro: 8 A: 8 B: 11 Outro: 11
Dominująca dynamika	mp - f
Instrumentarium	Drums, double bass, Hammond organ, guitar

3.10. I know it's me (śl. i muz. Joanna Knitter)

The piece was inspired by Bo Diddley's *Who Do You Love*, although, apart from the refrain text, there are no further references to this remarkable composition. My intention was to create a cheerful-sounding song that would allow me to engage the

audience during live performances. This is why the refrain is simple and repeatedly recurring, intended to be sung in parts.

After several concerts, I can confirm that my expectations were met – the audience eagerly joins in the singing. Moreover, at each performance I divide the audience into three groups, each of which sings a different part. I am delighted to hear that they are able to sustain the melodies I assign, which enables me to sing my phrases contrapuntally, while the audience fulfills the role of a gospel choir..

The song, in G major, with a 4/4 meter, a tempo of approximately 124 BPM, and a range from *e* to G2, takes the form AABA BA AA BAA2A3, where section A is the refrain (A2 and A3 being refrains in different tonalities), and B is the verse. The composition begins with the double bass, to which the vocal joins after eight bars, occasionally accompanied by the guitar. After another eight bars, the full ensemble enters and plays together until the end.

Stylistically, the piece alludes to New Orleans, mainly through the drum rhythm and the way the double bass line develops upon it. The accompaniment is rich and full of collective improvisation, while the vocal melody remains relatively simple, constructed primarily on the blues scale. Harmonically, the song is based on the key of G, with a brief excursion to B that appears in the verse and leads back to the principal tonality..

In the vocal layer, all the characteristic elements of blues singing are present. Numerous pitch bends are audible from the very first entrance in bar 9:



Pitch bending is especially prominent in bars 27 and 28:



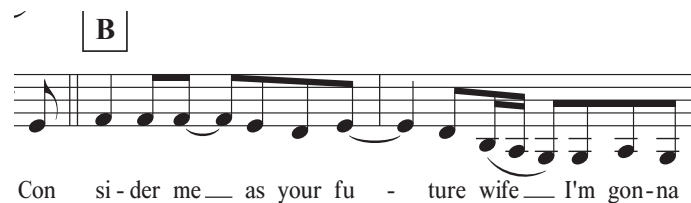
There are also blues ornaments, which occur in nearly every phrase, particularly in the verses (sections B):



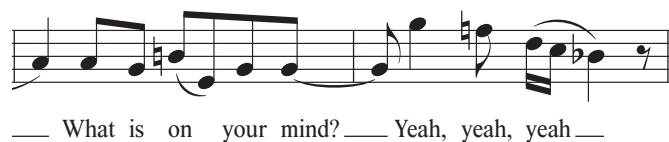
For example, a chromatic descent to the main pitch can be heard on the word *me*. A similar ornament appears in bar 31, also on the word *me*:



And again in bar 74 on the word *wife*:



Additional embellishments employ the blues scale, as well as passages in the head voice:

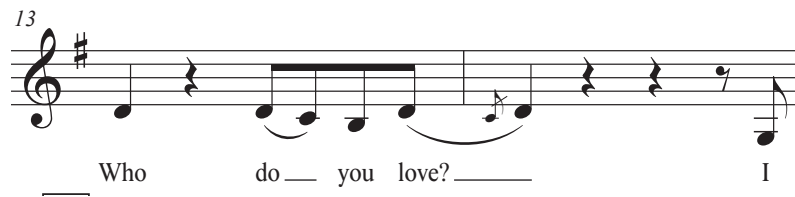


The vocal line is conducted mainly in the lower register, with timbral qualities reminiscent of Tina Turner. As I regularly performed her songs before entering the studio, I subconsciously absorbed some of her mannerisms. From her style I also adopted specific, momentary, whole-tone descents from the principal note. These occur frequently, from

the very beginning (bar 10):



Later in the refrain:



And again in bar 28 (section B, on the word *girl*):



As well as in bar 75:



Each verse differs melodically, which is typical of blues performance practice, where melodic variation reflects the expression of emotions. During the recording of *I know it's me*, I did not plan such modifications – they emerged spontaneously in the moment. For example, in the second verse I sing the note B in chest voice:



While in the third I use a mixed technique to reach D2:



At times, the voice functions almost as a percussion instrument, as in the introduction, where smacking sounds and breath releases are used. During the instrumental solo, I employ rhythmic counterpoint, using the resonant and malleable syllable *u-u*, which blends seamlessly into the overall texture of the piece.

The lyrics tell the story of a woman's doubts as she wonders whether she is truly the only chosen one of her partner – since she has heard that someone else has appeared by his side. She therefore asks him directly whom he really loves, while at the same time persuading him why it should be her. She asserts that only with her will this man experience true ecstasy, that only she knows how to fulfill all his dreams, and that every other woman is far inferior to her. The song concludes with the plea: *tell me baby, that you love me!*

The theme of doubting a beloved's feelings and the fear that he might leave is also a recurring motif in blues songs. One of the most popular examples in this context is Etta James's *I'd Rather Go Blind*.

I know it's me	
Key of the song	G
Tempo/Agogics	124 BPM
Meter	4/4
Ambitus (range)	e-G2
Song form	Intro AABA BA AABAAA

Number of measures in the formal sections	Whole song: 104 Intro: 8 A: 8 B: 8
Dynamics	mf
Instrumentation	Drums, double bass, Hammond organ, guitar

Conclusion

The description of the work presented in this dissertation has allowed me to approach the music I perform from a distinctly analytical perspective. In the process of vocal performance, the singer seldom reflects on the technical devices employed; instead, one is guided primarily by emotion, intuition, and a sense of stylistic appropriateness. It is only through the act of transcribing one's own melodies that certain discoveries emerge—sometimes surprisingly so. In my case, a particularly revealing realization was the dominant role of the pentatonic scale in the creation of vocal lines. Frequently, it is enriched with elements of the blues scale, especially tritones, which imbue the music with its distinctive color. Nevertheless, it is the pentatonic scale—ubiquitous in musical culture for centuries—that forms the structural foundation of the majority of my works. The blues character of these compositions, however, is conveyed primarily through ornamentation, vocal execution, and additional expressive means that have long constituted an integral part of my interpretive approach.

Another element that drew my attention during the recording process was the issue of vocal phrasing. With the exception of pieces stylistically close to funk, where rhythm must be clearly articulated through precise vocal attack, the technique of strictly syllabic or straightforward singing is largely absent. The examples of pitch bends and glissandi cited in this dissertation represent only a small fragment of the broader interpretive vocabulary, for—as I have indicated earlier—some songs are performed exclusively in a more connected, legato style.

Equally distinctive for blues singing is its specific approach to phrasing, which is rarely perfectly synchronized with the rhythmic section. The prevailing effect is that of *lay back*, imparting to the music a quality of relaxed swing and fluid motion. This delaying of the phrase is a phenomenon that closely aligns blues with jazz, as does the extensive scope for improvisation and personal interpretation—both of which are evident in the present work. Consequently, subsequent choruses, and often verses as well, differ from one another, since blues does not require the faithful repetition of a single melodic line. The choice of notes depends upon the moment of performance, the context, mood, emotional state, and even the reaction of the audience. In concert settings, this tendency is amplified: more improvised interpolations appear, I more frequently extend into higher

registers (which is generally well received by listeners), and I at times experiment with shouts or sonoristic effects. Certain pieces demand heightened concentration—such as *Burning Wild* (due to its melodic structure) or *Lańcuch* (because of the textual content)—yet in other instances I feel compelled to embrace complete musical freedom, performing the work not as originally conceived but rather in accordance with the emotional state of the given moment, in the spirit of *hic et nunc* (as, for example, in *Pookie, You Are So Boring*).

I am convinced that the pioneering women of the blues would be gratified to witness the present-day vitality and ongoing development of the genre they so boldly championed against the odds of their time. In the course of the literary and online research undertaken for this dissertation, I came across an article by Dr. Luke Powery, an American preacher affiliated with Duke University in North Carolina. In this text, the author reflects on the blues and its performance as an experience that, in his view, ought to be embraced by every human being. He asserts that the blues:

It's a mature spiritual response to life circumstances in a world of much tragedy and agony. We should all cultivate a blues sensibility for navigating reality. The blues helps us to remain human (...) Singing the blues also reveals that you understand how love can be blue, full of questions and contradictions. What you love the best can hurt you the most, and when it hurts, singing the blues shows courage and depth¹⁸.

Perhaps it is for this very reason that I have dedicated my life to this particular music.

¹⁸ L. Powery, *Singing the blues*, <https://www.dukechronicle.com/article/2023/12/120423-powery-singing-blues>

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Appendix

Podróż

Joanna Knitter

$\text{♩} = 60$

Po - dró - żą ży - cie mo - je jest — os - ta - tnia ma - lo w niej

9 przy - stan - ków. — Prze - sia - dać — się — si - ły na - wet nie mam, nie

12 Sa - ma nie wiem, ja - ki jest mój cel. — Pę - dzę na o - ślep, bez - myśl - nie tak —

16 a prze - cież wiem, że czło - wiek nie po - wi - nien być sam, — Bo po - dróż, —

19 choć - by po - zor - nie przy - je - mna, Bez ko - goś u bo - ku nie mo - że być kom - ple - tna. —

22 W sa - mo - tno - ści tru - dno pra - wdzi - wie cie - szyc się W sa - mo - tno - ści tru - dno od -

33 rzu - cić lęk Do - pie - ro wspól - ne — poz - na - wa - nie świa - ta —

36

Moż - na na-zwca pra-wdzi-wym ży - ciem. Dla-te-go pro - szę, — byś — u me-go bo-ku szedł

40

Z to - bą już za - wsze wę-dro-wać chcę. — Dla-te-go pro - szę, — byś —

43

u me-go bo - ku - szedł Z to - bą już za - wsze wę - dro-wać chcę. —

46

Z to - bą już za - wsze — z to - bą — już za - wsze — być chcę.

9

Pookie You Are So Boring

Joanna Knitter

$\text{♩} = 93$
Intro

9
I re-a-lise that you will ne-ver change the way you are m... m...

13
I re-a-lise, poo-kie, you're not gon-na change the way you are And the

17
on-ly thing you're gi-ving me is the con-vic-tion, that you're mine

21
I'm quite a-fraid ba-by that I need some-thing mo-ore

25
I'm lit-tle a-fraid, I'm a lit-tle a-fraid ba-by that I need some-thing mo-ore

29
That is why, sweet dar-ling, I'll have to find some-one else to a-dore...

33
Be-ing to-ge-ther that's not e-nough for me Sa-ying: I'm yours that's not e-nough for

37

 me _____ I wan-na man _____ with whom I can share my wild dreams _____

41

 And be-cause you are _____ so bo - ring _____ well I have to leave _____ I have to leave _____

45

 12 12

69

 Sweet tal - king that's not e - nough for me _____ A pea-eful life with no fun that's not e - nough for

73

 me _____ I need a man who's gon - na play with me all all all all ni - ght And

77

 squeeze me oh Lord _____ and hold me so _____ so _____ so _____ tight

81

 Look at me _____ a - gain and see what a trea - sure you had _____ oh oh oh

85

 Look at _____ me ba - by see what a trea - a - sure you had _____ a - ha _____ And

89

 now it's the end of the road _____ I'm gon-na find me a new man! _____

92

 _____ I'm gon - na find _____ me a new man! _____
 Outro

Łańcuch

Intro

Joanna Knitter

Intro

7 2 8

A

21 M... m... m... m...

Gdy - byś mnie ko - chał tak, jak nie ko - chasz, Gdy - byś po - ścię - cił się —

25 po - u - da - wał, że tyl - ko przy mnie — Bu - dzić się co dzień chcesz, —

B1

29 Mo - gła - bym wte - dy też się po - sta - rać, Spró - bo - wać prze - ko - nać cię, — Że

33 tyś mym świa - tłem, dro - gą w cie - mno - ści, O - chro - ną przed ka - żdym złem.

38 **A**

45 A - le nie - ste - ty już co - raz tru - dniej Być ra - zem, iść ra - zem i trwać.

A - le nie - ste - ty na - sze u - śmie - chy Przy - kry - wa - ją tyl - ko ten stan: Stan o - tę -

C

49 pie - nia, stan — zwą - tpie - nia, stan od - da - le - nia, — Od - rzu -

53 ce - nia, wy - pa - le - nia, prze - si - le - nia, — Stan roz - ża -

57 le - nia, roz - dzie - le - nia, roz - wście - kle - nia, — Nie - do - ce -

61 **Łącznik**

nie - nia, zło - do - wa - cenia... 3

A

67 Rze - cz o - czy - wis - ta mo - że - my wyt - rwać w tym sta - nie je - szcze rok. —

71 Z raz się przy - tu - lić, zła - pać za rę - kę, Cho - dzić za so - bą krok w krok...

B2

75 Lecz co - raz tru - dniej bę - dzie u - da - wać Czu - ję, że to już kres... —

79 Skoń - czmy u - ni - kać os - ta - te - czno - ści, Cze - kać na choć je - den czu - ły

A **B1**

83 gest. 6 8 4

A

103 Bo sko - ro wie - my, że to bez sen - su Być ra - zem, iść ra - zem tak, —

107 Zer - wij - my łań - cuch, któ - ry nas trzy - ma i Wej - dźmy w ten no - wy stan: Stan wy - zwo -

C

111 le - nia, do - tle - nie - nia, u - skrzy - dle - nia — Za - do - wo -

115 le - nia, roz - a - nie - le - nia, swa - wo - le - nia, — Stan o - sza -

119 le - nia, roz - świe - tle - nia, pod - krę - ce - nia,

122 Roz - o - cho - ce - nia! — W ten no - wy stan!

Sophie

Joanna Knitter

$\text{♩} = 57$
Intro

A

Your eyes _____ were like two _____ shi-ning stars _____

9
Your kin - dness was so true, _____ if lif - ted eve - ry - bo - dy up _____ And I

13
rea - lly _____ don't know how it is pos - si - ble _____ That the world is still tur - ning round and

B

16
round and round Oh, _____ So - phie! _____ I'm gon-na miss you _____ like

19
hell Sweet _____ So - phie _____ I'll ne-ver for-get _____ you, _____ sleep well Me

24
won - der _____ ful, _____ beau - ti - ful girl _____

A

27
Your smile _____ helps to ease the pain _____

31
4
You had that some-thing in your eyes _____ that showed und-er-stand-ing _____ to eve - ry lit-tle case _____

34

It's ___ so hard ___ to re - a - lize ___ that we won't meet a - ny - more ___ But you will

37

al - ways be on my mind ___ with your heart so full of love ___ Oh, So - phie! ___

40

I'm ___ gon - na miss ___ you ___ like ___ hell ___ Sweet ___ So - phie ___

44

I'll ___ ne - ver for - get ___ you, sleep ___ well ___ My won - der - ful, ___ beau - ti - ful girl

47

Oh,

61

So - phie! ___ I'm ___ gon - na miss you like hell My ___ sweet

65

___ So - phie ___ I'll ___ ne - ver for - get ___ you, ___ sleep ___ well ___ My won -

68

- der - ful, ___ My ___ beau - ti - ful girl ___ Oh... ___ My won - der - ful, ___

71

beau - tu - ful girl. ___

Dreszcz rozkoszy

muz. Krzysztof Paul

st. Joanna Knitter

♩ = 126

Intro



Cześć maleńki...

No



57

 z to - bą mam być, ____ Tyl - ko do - ceń wresz - cie to, co na wy - cią - gnę - cie rę - ki masz I

60 **A**

 zo - bacz ____ jak do - brze mo - że wciąż być ____ nam! ____ I

64

 po - czuj, ____ i - le roz - ko - szy ____ mo - gę dać! I ____

68 **B**

 spró - buj wszy - stkich ko - lo - ro - wych mo - ich ____ snów. ____ Me

72

 cia - ło ____ pod twym do - ty - kiem sto - pi się. I

76 **A**

 czu - ję, ____ tak czu - ję tej roz - ko - szy dreszcz, Po -

80

 czu - jeszcz, ____ po - czu - jesz tej roz - ko - szy dreszcz. Cu - do - wny

84 **Outro**

 dreszcz ____ roz - ko - szy. ____ dreszcz,

88

 ____ dreszcz, ____ dreszcz, ____ dreszcz, ____ roz - ko - szy. ____

92

 Ach... ____ Ach... ____ A... ____ **9**

Burning Wild

Joanna Knitter

♩ = 62

Intro

A



I need _____ to find my-self a - gain _____



Re-co-ver from (the) suf-fe-ring and pain _____ Though it's true, that I've been a fool for



such a long, long time Now I'll try to o-pen up my soul far and wide. _____



I've ne - ver wan - ted to be a cold stone _____ It's be-cause of my foo-lish



pride _____ Because some times _____ it's _____ ea - sier not to



show the way you feel _____ And be-have like you are so in - diff-e - rent _____



Oh, Ba - by, now my heart is bur-ning wild _____ Oh, Ba - by, _____ and the



flames are gro-wing high _____ Oh, Ba-by, please, _____ give me one more chance I won't



waste it, _____ I'll do my best to make you stay _____

34 **A**

I re - a - lise, I cant go on with-out you I'm com - plete on - ly with

37

you So _____ please dar - ling, _____ for - give me for all my mis - takes _____

40 **B**

I will show you my love my pas-sion and de - vo - tion a - gain _____ Oh, Ba - by, _____ now my

43

heart is bur - ning wild Oh, Ba _____ by, _____ and the flames are gro wing high _____ Oh, Ba - by, please, _____

47

give me one more chance I won't waste it, _____ I'll do my best to make you stay _____ Oh, _____ I _____ won't

50 **Outro**

waste it _____ I'll do my best _____ to make my stay Oh, I won't waste it _____ I won't waste it _____ I won't

53

I won't I won't I won't I won't waste it _____ I'll do my best _____ to make you stay _____

56

_____ Uuu, _____ Uuu _____

59

62

Do siebie

Joanna Knitter

♩ = 100

Intro

3

4

9 **A**

Mó - wisz, że zła - ma - lam ci ser - ce. Mó - wisz, że zni - szczy - lam two - je ży - cie.

13

Mó - wisz, że za bar - dzo się zmie - ni - lam, By da - ło - się je - szcze być ra - zem. A

17 **A**

prze - cież nie zro - bi - lam nic Po - za tym, że nie chcia - lam już tak żyć,

21

By być tyl - ko dla cie - bie, No i w koń - cu do tar - lam do sie - bie:

25 **B**

Sie - bie ta - kiej, ja - ką lu - bię i chcę być, Sie - bie ta - kiej, z któ - rą do - brze mi,

29

Sie - bie ta - kiej, któ - rej war - tość nie za - le - ży od in - nych i tak chcę

33 **Łącznik**

żyć! Ha oh..

37 **A**

Cia - gę a - do - ro - wa - nie o - to - cze - nia, By - le - by spro - stać cu - dzym o - cze - ki - wa - niom,

41

Wie - czna o - ba - wa przed od - rzu - ce - niem, Gdy - bym zro - bi - ła coś wbrew ich na - dzie - jom.

45 **A**

Peo - ple plea - ser to sła - be ży - cio - we mot - to! Nie chcę dłu - żej mu pod - le - gać, wo - łą z o - cho - tą Ro - bić

49 to, co czu-ję, że jest do - bre w da-nej chwi-li. Na - resz-cie mo-gę stać się ta-ką, ja-ką je-stem, czy-li:

53 **B** Wła - śnie ta - ką, — ja - ką lu - bię i chcę być, — Ta - ką, z któ - rą do - brze mi, —

57 Ta - ką, któ - rej po - czu - cie war-toś - ci Nie za - le - ży od in - nych — Ho.. —

61 **B** Wła - śnie ta - ką, ja - ką lu - bię i chcę być, — Ta - ką, z któ - rą do - o - o - brze mi, —

65 Ta - ką, któ - rej po - czu - cie war-toś - ci Nie za - le - ży od in - nych i tak chcę

69 **Łącznik**
żyć. No tak — chcę żyć. — Oh, —

73 **Outro**
Nie chcę słu - chać wa - szych rad. — Sa - ma mam na sie - bie pla - a - an.

77 Nie chcę słu - chać wa - szych do - brych rad — Sa - ma mam na sie - bie świe - tny plan. — Impro —

81 **13**
Mam na sie - bie plan,

97 Mam na sie - bie plan, — Mam na sie - bie - plan... — Yeah... —

101 Wha wha... —

Światło Księżycy

Joanna Knitter

$\text{♩} = 62$
Intro

A

Do - ty - kam cię świa-tłem Księ-ży - ca, Do -

6

ty - kam cię bla - skiem gwiazd, — Je - stem o - bok w ka-żdej chi-li, Trwaj-my w ten o - błę-du czas. Do -

9

ty - kam cię świa-tłem Księ-ży - ca, Do - ty - kam cię bla-skiem gwiazd, — Je - stem o - bok w każ-dej chwi-li —

B

12

To jest nasz czas. To, co się wy - da - rzy - lo, — Co po - łą - czy - lo nas tak bar - dzo,

15

że już nie u - mie - my żyć jak daw-niej. Wśród kłamst o - bra - ca-my się znów — Na-dzie -

18

ją kar-miąc — łąp-czy-wie, Że sko-ro mi-łość przy-szła stąd, — Nie um - knie nam ni-gdy i ni - gdzie. —

A

21

— Do - ty - kam cię świa-tłem Księ-ży - ca, — Do - ty - kam cię bla - skiem gwiazd, —

24

Je - stem o - bok w ka-żdej chwi-li, Trwaj-my — w ten o - błę-du czas. Do - ty - kam cię świa-tłem Księ-ży - ca, Do -

27 A 8

ty - kam cię bla - skiem gwiazd, _____ Je - stem o - bok w każ - dej chwi - li _____ To jest nasz czas.

38 B1

I choć wie - my o - bo - je, _____ że to do - ni - kąd dro - ga, Je - szcze nie ma - my dość _____ I cią -

41

gle nam ma - ło spo - tkań. Wciąż li - czy - my na los, _____ któ - rym wy - gra - my czas, _____ Czas

44

_____ tak bar - dzo po - trze - bny, Czas _____ pe - len tyl - ko nas. _____

47 A

U... u... _____ u... Do - ty - kam cię świa - tłem Księ - ży - ca, Do -

50

ty - kam cię bla - skiem gwiazd, _____ Je - stem o - bok w ka - żdej chwi - li, Trwaj - my w ten o - błę - du czas. Do -

53

ty - kam cię świa - tłem Księ - ży - ca, Do - ty - kam cię bla - skiem gwiazd, _____ Je - stem o - bok w ka - żdej chwi - li _____ Trwaj -

56 Outro 2

my to jest nasz czas, _____ To _____ jest nasz czas. _____

Blue Devils

Joanna Knitter

$\text{♩} = 62$ **Intro** 8 A

I'm so ti - red, I have no - thing to fight for

My man's just left me, all my friends are gone A The blues came in to my

life Blue de - vils are tea - ring my soul a - part My minds is full of

mad - ness My mind is full of sad - ness

Can't see the light, or a - ny shi - ning star I think I'm go - ing to die

B But now I'm gon - na drink some whis - key and beer Cause I don't want to think No, I

don't want to think I'm so lone - ly, I feel emp - ti - ness in my bones

I don't have the strenght to find a - ny thing That could help me go

on All my hap - pi - ness is gone

A Mi - se - ry and pain wel - come to my world Mi - se - ry and pain you are my world

And be - cause of that sor - row I wish I wish there was no to - mo - rrow no to - mo - rrow

44 **A**

Cause my mind ___ is full ___ of mad-ness My mind ___ is full ___ of sad-ness ___

48

A dark-ness came in-to my life ___ Oh God, Oh God, I think I'm go-ing to die ___

52 **B**

But ___ now I'm gon-na drink some whis-key and beer ___ Cause I don't want to think ___ No, I don't

55

___ want to to think ___ I'm ___ so lone-ly, ___ I feel emp-ti-ness in my bones ___

58

I don't have the strenght ___ to find a-ny-thing That could help me go ___ o-on ___ all

61 **B**

My hap-pi-ness is gone ___ Oh ___ God, ___ but now I'm gon-na drink

80

some whis-key and beer ___ Cause I don't want to think ___ No, I don't want to think ___

83

I'm so lone-ly, ___ I feel emp-ti-ness in my bones ___ I don't have the strenght ___ to find

86

a-ny-thing That could help my go ___ on ___ All my hap-pi-ness is go - o-one

89 **Outro**

Oh, ___ my hap-pi-ness is gone ___ I'm aff-raid that I'm go-ing to

92

die I'm ___ a - lone ___

I Know It's Me

Joanna Knitter

$\text{♩} = 124$
Intro 8 A

Who do _ you love? _ _ _ Who do _ you love? _ _

13 Who do _ you love? _ _ _ I wan - na know, who do you love _ _

17 A Who do _ you love? _ _ _ Who do _ you love? _ _

21 Who do _ you love? _ _ _ I wan - na know, who do you love _ _

25 B I'm not sure _ if you're in love with me _ _ _ I heard a-bout a - no - ther girl _ _ _ Can you

29 tell me please, who is she? Is she bet - ter than me? _ _ _ What's the truth? _ _

33 A Who do _ you love? _ _ _ Who do _ you love? _ _ _ Oh, Yeah!

37 Who do _ you love? _ _ _ I wan - na know, who do you love _ _ _ You

41 B told me, Babe, I'm the on - ly one _ _ _ With whom _ _ _ you wan - na share your life, _ _ _ But

45 some-thing's wrong, and I don't know why What has changed? _ _ _ What is on your mind? _ _ _ Yeah, yeah, yeah _ _

A

49 Who do you love? Who do you love? Oh, tell it's me

53 Who do you love? Oh, Tell me ba-by who do you love **A** 15

B

72 Con si-der me as your fu - ture wife I'm gon-na rock your bo-dy e-very night Don't

77 think about the o - ders, they are worse than me I know how to ful - fill your dreams Yeah!

A

81 Who do you love? Who do you love?

85 Who do you love? I wan - na know, who do you love Oh,

A

89 Who do love? Who do you love? Oh, tell it's me

93 Who do you love? I wan - na know, who do you love

A

97 Who do you love? Oh, yeah, Who do you love? Tell it's me

101 Who do you love? Tell me, Ba - by, that you love me!