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THE RESEARCH ACTIVITIES OF THE DEPARTMENT
OF ETHNOMUSICOLOGY AND HYMNOLOGY
OF THE JOHN PAUL II CATHOLIC UNIVERSITY OF LUBLIN
AND ITS MUSIC ARCHIVE COLLECTIONS

Abstract. The aim of this article is to present the research activity of the Department of Ethnomusicology and Hymnology of the John Paul II Catholic University of Lublin (KUL) as well as its music collections. They consist of religious folk singing that are relevant to the written sources as well as those that exist exclusively in oral tradition and multigenerational transmission. Research on the repertoire was started in 1970 and so far there have been over 25.000 religious folk songs (among others Advent songs, Christmas carols and pastoral Christmas songs, Lent songs, Easter songs, Marian songs, songs to the Heart of Jesus, Eucharist songs, songs to the Saints, funeral songs and narrative songs) collected. Folk songs from the “living tradition” fascinate with variety and authenticity of their transmission—hence for years they have been an invaluable source of multifaceted and interdisciplinary research for many generations of ethnomusicologists, hymnologists, folklorists and ethnolinguists. Analysis of this repertoire shows processes in the development of Polish religious folk songs as well as confirms its exceptional qualities and uniqueness.

Key words: living tradition of religious songs, Christmas carols and pastoral Christmas songs, Lent songs, Marian songs, funeral songs.

The research on the “living tradition” in Polish religious singing, although conducted systematically and thoroughly, is still disproportionate to the number of gathered, and still not yet analysed resources.¹ The scholars’ interest in this subject matter began in the first half of the 19th century, when folk religious songs, representing different variety and styles, was in its hey-

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Bolesław BARTKOWSKI, “Badania nad polskimi śpiewami religijnymi żyjącymi w żywej w tradycji ustnej.” *Biuletyn Informacyjny KUL* 1975: 19.

day. Rev. Michał Marcin Mioduszeński was a pioneer in this field by studying and collecting manuscripts and printed materials as well as analysing oral tradition. The effect of his 20 year work was the publication of 625 songs,² also including their folk variants. Mioduszeński's *Song Book* (1838) maintains its historic value, yet we must remember that its main purpose was to be used practically; its author was not a "typical" ethnomusicologist. Still, its significance was appreciated by Oskar Kolberg himself, who frequently referred to and mentioned this edition in his works. From a historical point of view Mioduszeński's effort is a remarkable achievement, but it is saving centuries-old Polish folk religious singing traditions from oblivion that gives this work so much credit. Nowadays, ethnomusicologists who deal with that kind of folk heritage take into account Mioduszeński's song book while analysing transcriptions of the recorded songs.

Oskar Kolberg's output is definitely a breakthrough in the research on folk songs in Poland. His works give huge insight into 19th century folk music culture. According to Kolberg, a song and music are inextricably linked with folk culture, playing an important role in everybody's life. This great pioneer of folk studies in Poland notes down very meticulously all encountered melodic variants, what is more, he tries to look into the development of each song within different regions. As Marian Sobieski points out, Kolberg's music analyses "*are today and will be in the future the most important basis for all comparative studies of today's documents.*"³ Piotr Dahlig stresses out Kolberg's interest in interdisciplinary studies on folk music culture.⁴ Next, Katarzyna Dadak-Kozicka adds that O. Kolberg defines regional diversity through the existence of different variants of the same song; he also makes comparisons of the song variants he noted down himself with those already printed, in order to find some similarities.⁵ Undoubtedly, Kolberg had at his

² *Śpiewnik kościelny, czyli pieśni nabożne z melodyjami w Kościele katolickim używane a dla wygody kościołów parafijalnych przez X. M. M. Mioduszeńskiego zgrom. XX. Miss. zebrane* (Kraków: W drukarni Stanisława Gieszkowskiego, 1838).

³ Marian SOBIESKI, "Wartość zbiorów Oskara Kolberga dla polskiej kultury muzycznej," in *Jadwiga and Marian Sobieski, Polska muzyka ludowa i jej problemy*, ed. Ludwik BIELAWSKI (Kraków: Polskie Wydawnictwo Muzyczne, 1973), 520.

⁴ Piotr DAHLIG, "Dzieło Oskara Kolberga a badania folklorystyczne w Europie," in *Muzyka wobec tradycji. Idee – dzieło – recepcja*, ed. Szymon PACZKOWSKI (Warszawa: Instytut Muzykologii Uniwersytetu Warszawskiego 2004), 109.

⁵ Józefa K. DADAK-KOZICKA, "Rodzimość muzyki według XIX-wiecznych folklorystów," *Polski Rocznik Muzykologiczny* (Warszawa: Sekcja Muzykologów Związku Kompozytorów Polskich, 2004), 131.

disposal quite limited number of signs describing more detailed musical characteristics of the collected material and probably he was not able to portray them in detail with all their variety and diversity, especially their melodic, tonal and metro-rhythmic variability. Still, his methodological expertise, musical sensitivity and analytical mind, are valuable legacy for subsequent generations of researchers. What is also important is the fact that Kolberg's collections prove the existence of oral tradition, generally not related to song books; in this situation it is Kolberg's documentation that is the only written source of this kind of folklore.⁶ It is acknowledged that this scholar's activities started professional recording of folklore music and became an inspiration for further explorations, interpretations and analyses. The Kolberg's work documents Polish "living" singing tradition in the impressive number of 12.500 songs, including only 336 religious songs. As a matter of fact, he quotes around 600 religious songs;⁷ the confusion in numbers of religious songs is due to the fact that sometimes the songs, which appear as a text without melody, are not counted.

After Kolberg's death in 1890, empirical studies on the folk religious songs were not much continued and, if any, they had rather a hymnological than ethnomusicological character. Thus, many scholars started to believe that religious folk songs should be excluded from the field of ethnomusicology, and that their analysis should only be historical. In the later editions of folklore, the only religious songs, if any, appeared marginally, in connection with specified types of songs, like, for example, Christmas carols. That is why, one should be thankful for all activities helping to save religious songs from total oblivion. Rev. Wendelin Świerczek listed and catalogued hymnaries from the Poor Clares convent in Stary Sącz and from Benedictine Sisters in Sandomierz and Staniątki. These collections dated from 16–18th centuries and included, next to Latin songs, examples of Polish pieces, differing in musical and textual aspects. More over in the years 1930–1939 in the regional Phonographic Archives in Poznań over 4.000 recordings of folk music were assembled and in the years 1934–1939 Julian Pulikowski recorded, and thus saved, 20.000 Polish folk religious and secular songs.⁸

⁶ Antoni ZOŁA, *Melodyka ludowych śpiewów religijnych w Polsce* (Lublin: Polihymnia, 2003), 19.

⁷ Antoni ZOŁA, "Badania nad ludowym śpiewem religijnym w Instytucie Muzykologii KUL (1970-1991)," *Twórczość Ludowa* 6(1991) 2/19, 43.

⁸ Piotr DAHLIG, "Julian Pulikowski i akcja zbierania folkloru 1935-39," *Muzyka* 1993, 3–4: 134.

After World War II, due to losses in the archives, attempts were made to reconstruct these collections. The person in charge, responsible for the recording of folk repertoire, was Marian Sobieski; his wife Jadwiga was in charge of the Archives. As a result, thanks to the nationwide Action of Gathering Musical Folklore carried out in the years 1950–1954, over 46.000 recordings were made across the whole country. In the 60s and in the subsequent decades thousands of further recordings were gathered in the Art Institute of the Polish Academy of Sciences.⁹ Unfortunately, a large number of songs still existed only in oral tradition, being in danger of disappearance. The generation of village folk church singers was dying out, in many regions of our country there were resettlement actions; as well as, the introduction of new songs caused the older repertoire to vanish. What is more, in fear of being criticised and mocked by a local “educated” parson or by other parishioners, religious folk songs were performed after official services or at homes, being marginalised and slowly forgotten.

Taking into account mentioned above problems and in order to save this endangered folk repertoire, the Institute of Musicology of the Catholic University of Lublin under the inspiration and leadership of Rev. Professor Karol Mrowiec endeavoured to start organised and systematic research and collection of sources. According to Mrowiec, “*in old folk singing (. . .) there are hidden treasures of our religious culture.*”¹⁰ The system of research was based on church administrative units such as a diocese and parish. The Institute started a series of field studies of religious singing in the “living tradition”; the target groups were the whole parish communities as well as particular individuals in situations where the music material was in the stage of disappearing (so called “cultural relics”). Rev. Professor Bolesław Bartkowski was the continuator of the project. Together with Professor Jan Stęszewski, they laid the foundations of further research by creating a methodological basis, by, among other things, defining the objective and extent of the research and by creating basic terminology, specific for this new field of ethnomusicology. So, for example, the term “living tradition” defines all kinds of religious singing, which survived in people’s memory, and which functioned and still functions, with specific conditions, circumstances and meanings, in different communities. The term “Polish” means the language

⁹ Piotr DAHLIG, “Zbiory fonograficzne Instytutu Sztuki PAN,” *Twórczość Ludowa* 14(1999) 3–4: 29.

¹⁰ Karol MROWIEC, “Z problematyki polskiej pieśni religijnej,” *Ruch Biblijny i Liturgiczny* 1959, 3: 299.

of studied songs, no matter of their origin, at the moment of conducting research. The term “singing” is chosen deliberately, not to limit the material only to the collection of verse-repeating structures-songs. Finally, the adjective “religious” is to describe the purpose, content and type of music connected with the specific subject matter and function of the studied material, described as religious.¹¹

The systematic research on Polish religious singing in “living tradition” was conducted by the Institute of Musicology of the Catholic University of Lublin the years 1970–1988,¹² and then carried out more rarely and less systematically, until now. At first, the Department of Religious Polyphony with Rev. Professor Karol Mrowiec as the Head, was in charge of the project. Since 1974, the research was carried out autonomically, under the leadership of Rev. Professor Bolesław Bartkowski. Next, since 1984, the project has been carried out in the new and independent Department of Ethnomusicology and Hymnology. The Heads of the Department were: Professor Bolesław Bartkowski (1984–1998), Professor Anna Czekanowska-Kuklińska (1999–2004) and Associate Professor Antoni Zoła (2004–2015).

Over 40 years of field research involved both academic staff and the students of the Institute of Musicology. So far, over 25.000 recordings have been gathered from the whole country, as well as from Ukraine, Belarus, Lithuania and also from Indonesia. It is worth noting that this is the biggest collection of religious singing in Europe. It is the effect of meticulous work, where for many years traditional singing has been recorded; the recordings have been repeated and completed in places which were already researched, but also new ones, many not analysed regions, also close to the eastern border. The acquired material is well worked-out, and it presents a great value, both scientific and as preserved heritage of national culture. Here is the list of more important analyses which used this documentation:

– monographs of single songs, e.g. Advent songs: *Boże wieczny, Boże żywy (Eternal God, Living God)*, *Zdrowaś bądź Maryja, Niebieska Lilija*

¹¹ “Polskie śpiewy religijne społeczności katolickich,” *Studia i materiały*, vol. I, ed. Bolesław BARTKOWSKI, Karol MROWIEC, and Jan STĘSZEWSKI (Lublin: Towarzystwo Naukowe KUL, 1988), 19.

¹² Bolesław BARTKOWSKI, “Akcja nagrywania religijnych śpiewów ludowych,” *Zeszyty Naukowe KUL* 15(1972) 2(58): 78–80; Bolesław BARTKOWSKI, “Z badań nad religijnymi pieśniami ludowymi,” *Zeszyty Naukowe KUL* 16(1973) 2(62): 65–67; Bolesław BARTKOWSKI, “Z badań terenowych nad pieśniami religijnymi,” *Zeszyty Naukowe KUL* 18(1975) 1(69): 55–60; Bolesław BARTKOWSKI, “Piąty rok badań nad pieśniami religijnymi,” *Zeszyty Naukowe KUL* 19(1976) 3: 69–82.

(*Hail be Mary, Heavenly Lily*); Christmas songs: *Anioł pasterzom mówił* (*The Angel told to the shepherds*), *Nowy rok bieży* (*New Year is coming*), *W żłobie leży* (*In the cradle is lying*); Lent songs: *Dobranoc Głowo Święta* (*Good night, Holy Head*), *Krzyżu święty nade wszystko* (*Holy Cross, above all others*), *Plączcie anieli* (*Cry the angels*), *Rozmyślajmy dziś wierni chrześcijanie* (*Let's consider this today, o faithful Christians*), *Witaj Matko uwielbiona* (*Welcome, glorified Mother*); Marian songs: *Matko Niebieskiego Pana* (*Mother of heavenly Lord*), *Serdeczna Matko* (*Beloved Mother*); songs to Our Lady of the Rosary; hymns and songs about the Eucharist: *U drzwi Twoich stoję Panie* (*I am staying at your doors, o Lord*); songs to Saints: *Barbaro Święta perło Jezusowa* (*Saint Barbara, the Pearl of Jesus*); supplications *Święty Boże* (*Holy God*); songs to a Guardian Angel of *Anioł Pański* (*Lord's Angel*); of *Gorzkie żale* (*Bitter Sorrows*); also the analyses of the folk reception of e.g. the Christmas song: *Mizerna cicha* (*Meagre, silent*), *W dzień Bożego Narodzenia weseli ludzie* (*On the Christmas Day happy people*), *Z narodzenia Pana* (*From the Birth of Lord*); Marian song: *Już to po zachodzie słońca* (*Just after the sunset*); songs for worship of the Eucharist: *Kochajmy Pana* (*Let's love the Lord*); funeral songs: *Już idę do grobu* (*I am now going to the grave*);

□ monographs of song genres such as Christmas carols, songs about Passion of Christ, Easter worship songs, Marian songs, songs about Saints, about Eucharist, litanies, Little Office of Our Lady, “Dingus Day” (Easter Monday) songs, Calvary songs, narration songs;

□ monographs dedicated to musical and religious traditions of chosen parishes and their transformations; analyses of musical and religious culture of parishes or regions;

□ general research papers about varied aspects of the religious folk tradition, e.g., musical transformations of a Polish church song in folk performance; church song books after the Second Vatican Council in the context of liturgical renewal; the role of the individual as a guide in the process of receiving and conveying the singing tradition in a local community; the significance of the individual in shaping the musical and religious culture of a parish; culture-creating activities of the individual in a local community; preserving of folk regional tradition in the country and abroad;

□ research on different ethnomusicological matters, regarding, among others, such issues like variability, tonality, metro-rhythmic patterns, form, interpretation of rhythm phenomena of singing in “living tradition.”

The results of research based on the gathered empirical material are the subject matter of many dissertations, i.e. a few books and over 100 scientific articles. The main goal of these efforts is to prepare a critical edition of the material in a series entitled *Polish religious singing of the catholic communities*. The first volume was published in 1990, the next ones are being prepared for publishing. On the basis of the archives at the Department 2 habilitation processes, 110 MA thesis and 45 bachelor degrees were accomplished. The results of research are regularly presented at different conferences and symposiums in the country and abroad, also during each editions of Lublin Festival of Science. In 2005 the Department hosted and co-organised All-Poland Symposium *Ecclesia psalmis cantans*.

The Department of Ethnomusicology and Hymnology of John Paul II Catholic University of Lublin, apart from focusing on religious folk singing preserved in “living tradition,” aims also at conducting research on hymnology. The academic workers and students make an attempt to perform queries, collect proper documentation and analyse handwritten and printed sources, published both in Poland and abroad, such as song books, hymnals or other publications related to the topic. The department’s staff—Rev. Bolesław Bartkowski and Antoni Zoła used their research experience while editing *Śpiewnik liturgiczny (The Liturgical Song Book)*, printed in 1991 as joint edition under the leadership of Rev. Karol Mrowiec. Moreover, Antoni Zoła was the editor of *Śpiewnik kresowy (The Song Book of Easter Borderlands—1993)* and *Polski śpiewnik popularny (The Polish popular Song Book—1997)*.

As for contacts with other research centers, the department keeps in touch with:

- The Catholic University in Val Paraiso in Chile (the exchange of publications);
- The Department of Ethnolinguistics UMCS in Lublin (carrying out joint research projects and sharing archive collections);
- Opole University (publication of the song book *Chorał opolski (The Opole Chorale)* and exchange of publications);
- The Art Institute of Polish Academy of Sciences (IS PAN) in Warsaw (sharing the archive collections and exchange of information on the conducted research);
- The Foundation “Music of Easter Borderlands” in Lublin (preparation and releasing CD editions based on sources; exchange of source materials);

- Dom Tańca (The House of Dance) in Warsaw (joint organisation of workshops and symposiums and exchange of source materials);
- The University of Warsaw (the participation in editing of collective English publication);
- Museum of Folk Culture in Kolbuszowa (cooperation in ethnographic studies, transcriptions in scores of phonic recordings, analysing and reviewing of the field material, scientific analysis and documentation of the gathered sources);
- Museum of Ethnography in Rzeszów (cooperation in the field of ethnographic research, i.e. the preface to a publication about a multimedia exhibition, exchange of information about ethnography of Podkarpacie region and consultations on further research);
- Festival „Dziecko w Folklorze” (“Child in Folklore”) in Baranów Sandomierski—the role as jury and the task of leading workshops).

One of more important research aspects of the Department is the functioning of religious folk singing in all-year-round rituals and in the life of a family. The unification of ethnomusicology and ethnography resulted in creating a musical illustration to two publications, which was appreciated by experts of traditional folk culture. During all-Poland Festival „Fonogram Źródeł 2009” (“The Phonogram of the Sources”), the jury granted an award for the CD attached to an album by A. Plucińska *Polskie świętowanie. Adwent, Gody, Zapusty* (*Polish celebrating. Advent, Festivities, Carnival*). The material on this CD was based on the phonographic sources gathered in the Archive of Musical Religious Folklore at the Institute of Musicology of KUL. It is worth mentioning that at the same festival, in 2014, A. Plucińska's album *Polskie zwyczaje rodzinne* (*Polish family customs*), with 2 CDs attached, got the first award. The material, chosen and commented by Associate Professor Antoni Zoła and by Doctor Kinga Strycharz-Bogacz, was selected from the priceless collection of religious folk singing from the same collection. The Department's sources were used in the edition of the CD *Polskie śpiewy religijne z żywej tradycji w Szczawnicy* (*Polish religious singing from the “living” tradition in Szczawnica—2009*). The Department cooperates with the Polish Radio Channel 2, as a result releasing an album within the series *Muzyka źródeł* (*Music of sources*). Also, the Broda band is closely involved with the cooperation with the Institute—the visible results are two CD editions.

The musical collection of the Department of Ethnomusicology and Hymnology of John Paul II Catholic University of Lublin is kept in the

Archives of Musical Religious Folklore (AMFR) at the Institute of Musicology. The empirical research, which enabled gathering of so many sources, was carried out following clearly defined rules. While working in different parts of Poland a questionnaire, called “a canon” was created. This document was a sample, according to which all material was obtained from individuals and groups, thus, creating sources, comparable for the whole country. This survey was based on the following criteria: the local, folk origin of the material; its representative character of text, function and genres (also musical ones); the familiarity of the material within Polish language area; the theological value and its usefulness in liturgy.¹³ Additionally, in order to make the whole picture more complete, another questionnaire was created, which sought information about a place, an informant, the state of singing in the area, the liturgical year and religious rituals which determined the kind of music in the area and detailed information about recorded songs, especially unknown ones. The acquired information was complemented by the observation of informants’ behaviour. The “canon” represented 52 forms of singing, representative for particular stages of the liturgical year; the choice was made on the basis of the popular song book *Śpiewnik Kościelny* (*The Church Song Book* by Rev. Jan Siedlecki).¹⁴ Interestingly, since its first edition (1878), this concise book has been reedited 41 times (the newest edition published in 2015). In the following analysis, 34th edition of the song book serves as a model.

As for the typology, made by Rev. B. Bartkowski,¹⁵ the material in question can be divided into two groups: church forms of singing and out-of-church ones. Among so called church collection we can differentiate between liturgical and out-of-liturgy forms. Out-of-church forms can be divided into outdoor singing, e.g. performed at way-side shrines or crosses and into indoor private singing, performed as an expression of private piety. Another important factor is an attempt to define religious singing’s function in culture, hence, the place and time of the performance, as well as its connection or lack of connection with the ritual, is very vital.

¹³ *Polskie śpiewy religijne*, 20.

¹⁴ Jan SIEDLECKI, *Śpiewnik kościelny z melodjami na 2 głosy. Zawiera pieśni polskie i śpiewy łacińskie oraz różne nabożeństwa i modlitwy. Wydanie jubileuszowe (1878-1928)*, elaborated by Rev. W. Świerczek CM in cooperation with Bolesław Wallek Walewski (Lwów, Kraków, Paryż 1928). Nakład i własność Zgromadzenia Księży Misjonarzy. Reedition Kraków, 1947.

¹⁵ Bolesław BARTKOWSKI, *Polskie śpiewy religijne w żywej tradycji. Style i formy* (Kraków: Polskie Wydawnictwo Muzyczne, 1987), 25.

The main criterion, however, which defines particular genres of religious singing, is the structure of the liturgical year. Advent, Christmas, Lent and Easter—all these periods have their own, typical types of singing (Advent songs, Christmas carols and pastoral Christmas songs, Lent songs—expiation and passion ones, Easter songs), then followed by songs about the Holy Trinity and to the Holy Spirit. Next, in the ordinary time we can define some subdivisions: May and October are dedicated to Blessed Virgin Mary; that is why we notice the abundance of Marian songs. In June we worship the holiest Heart of Jesus—where Eucharist theme is in the centre. November makes us remember about those who passed away, hence, songs about the deceased. If we add to this division types of singing from the “living tradition” we also see forms connected with liturgy but also others, performed out-of liturgy. Here, we can list songs about Saints, songs for the ordinary time, but also different rites and services like *Gorzkie żale* (*Bitter Sorrows*), *Droga krzyżowa* (*The Way of the Cross*), *Anioł Pański* (*Lord’s Angel*), *Różaniec* (*Rosary*), *Litania Loretańska* (*the Litany of Loreto*) or *Godzinki do Najświętszej Maryi Panny* (*the Little Office of the Blessed Virgin Mary*). The gathered sources contain a great deal of songs, performed only out of the church, as an expression of folk piety, and also forms connected with family rituals like Christmas Eve supper or a funeral and so called beggar’s songs. This kind of repertoire is usually performed from memory and is orally passed on. Sometimes, the informants use loose sheets with written texts or small notebooks, even some brochures which include only texts without melodies. These brochures play an important role in the development of Polish songs, because this type of singing binds songs with folk traditions and customs.

Due to the limited possibilities to present thoroughly the wealth of the sources gathered in AMFR, just an outline will be given, with the accent on typically folk recorded examples, remembering the rule that “*each authentic performance is an act of creating something new.*”¹⁶ That is why, it is not surprising to discover that there is a large group of singing forms, existing only in the oral, local musical tradition, not referring to the patterns given by

¹⁶ Anna CZEKANOWSKA, “Uwagi etnomuzykologa na temat tożsamości źródła,” in *Źródła Muzyczne. Krytyka – analiza – interpretacja. XXVIII Konferencja muzykologiczna Związku Kompozytorów Polskich. Gdańsk 7–8 maja 1999*, eds. Ludwik BIELAWSKI and Józefa K. DADAK-KOZICKA (Warszawa: Związek Kompozytorów Polskich, 1999), 29.

song books or, if so, having many, very often distinct variants.¹⁷ It should be added that it is really difficult to provide an exact number of singing forms in particular genres, due to the multifunctionality of many songs, i.e. they can be performed in different circumstances.

Advents songs in this collection are represented by 24 incipits within 548 recorded examples. Siedlecki's *Song book* contains 16 titles, out of which 4 do not appear in the recorded material. The majority of recorded examples exists as single cases, what can suggest their folk provenience. However, for example, among 90 recordings of the song *Boże wieczny Boże żywy* (*Eternal God, Living God*) we can find song book's versions, having direct bond with Gregorian chant (e.g. the recording from Świdnica in Lubuskie region), as well as completely different versions, of local, different than a song book, origin (e.g. Mszana Dolna in Małopolska).

Christmas carols provide nearly 20% of the gathered recordings. They appear in 430 incipits and in 2.200 recordings. Many of them show direct links to Christmas folklore and customs as well as to the tradition of Nativity Plays. Three regions—Małopolska, Podkarpacie and Lubelszczyzna—are areas where this type of folklore is thriving. In the central part of Poland, there are fewer examples, whereas in western or northern regions people sing only commonly known Christmas songs.¹⁸ Moreover, in this big collection, particular carols appear in a few, a dozen or even in several dozen variants or even melodic versions. There are also 245 single Christmas recordings, which makes 55% of the whole. This proves that Christmas celebrations have important culture-creating meaning; this results in folk creativity, the example of which are so called folk Christmas carols (e.g. *Z tamtej strony dwora*—*From the other side of the manor*—recorded in Padew parish, Mielec county in Podkarpacie region). Some examples hold the continuity of the local tradition, e.g. a pastoral Christmas song *Ja idę do szopki, tam Panienczka* (*I am going to the Cradle, there is a Virgin*) recorded in Szczawnica in the Western Beskidy Mountains. In another example from the same place—*Paśli pasterze woły* (*The shepherds pastured oxen*)—we find a beautiful example of the text variant, performed in a local accent, while the melody is another variant of the widespread version. The pastoral Christmas carol from Ptaszkowa—*Ja też witam mego Pana* (*I also greet my Lord*)—has a rarely

¹⁷ Bolesław BARTKOWSKI, "Problem ludowości i wariabilności polskich pieśni religijnych, żyjących w tradycji ustnej," *Seminare. Poszukiwania naukowo-pastoralne* 2(1977): 311–313.

¹⁸ Antoni ZOLA, "Pastorałki i kolędy w żywej tradycji polskich śpiewów religijnych," *Muzyka w liturgii* 4(1989) 2: 3.

encountered melody and is performed in duo, typical of the Sądecki region. The Christmas song *W Boże Narodzenie* (*On Christmas*), recorded in the parish of Tuplice, close to the western border of our country, is a good example of preserving local identity but on “new” land. It is performed in Lwów accent by Józef Paciulkanis, taken it from the Easter Borderlands. Below there is a folk Christmas carol *Z tamtej strony dwora* (*From the other side of the manor*).

$\text{♩} = 90 \quad \text{t} = 16''$ (Arch. 35B16)

Z tam-tej stro-ny dwo - ra zie - le - nią się zio - la, prze-cho-dzi się Ślicz-na Pa - ni

z nie-bies-kie-go Dwo - ra, prze-cho-dzi się Ślicz-na Pa - ni z nie-bies-kie-go Dwo - ra.

Example 1. From the other side of the manor

Lent singing forms comprise 167 incipits and are represented by over 2.400 recordings. Next to well-known and commonly performed songs, like: *Dobranoc Głowo święta* (*Goodbye, oh Holy Head*), *Jezu w Ogrojcu mdlejący* (*Jesus, fainting in Ogrójec*), *Krzyżu święty nade wszystko* (*Holy Cross above all else*), *Rozmyślajmy dziś wierni chrześcijanie* (*Let's consider this, oh faithful Christians*), *Wisi na krzyżu* (*Hanging on the Cross*)—these appear in more than 100 recordings—people chose especially songs of typically folk origin. These songs usually accompany different pious activities, like the adoration of the God's Grave on Good Friday. It is worth noticing that these songs function in many regional and subregional variants. Here we can list *Witaj cierniowa korona* (*Welcome Thorned Crown*—27 recordings) or *Gdy ja sobie uważuję mój Jezu* (*When I myself think, Jesus*—19 recordings), including a characteristic example from Milówka in Beskidy region, which is a far variant of the melody with a distinctive local influence—there are peculiar mannerisms, in this case, lidysms. Also, it is worth mentioning other commonly known folk passion songs like *Pamiętaj człowiecze na Jezusa* (*Remember, o Man, on Jesus*—88 recordings) or *O Najświętsza Twarzy mego Pana* (*Oh, the Holiest Face of my Lord*—43 recordings) and *Gdy miły Jezus był w Betanii* (*When beloved Jesus was in Betania*—44 recordings), including an interesting version with “dictating” (from Dobczyce in Krakowski region)—“dictating” is a peculiar way of performing a song, while walking

along Calvary paths. The lead tells a part of a song, and later, participants sing it together.

In this context, it is impossible not to comment on a very important form—*Gorzkie żale* (*Bitter Sorrows*). In this, so typical of Poland form of piety, there are many metrical, tonal and melodic variants. In the collection, 190 recordings give a good insight into this part of folk tradition. A peculiar example is the song *Plączcie Anieli* (*Cry, Angels*), which is a perfect example of the phenomenon, characteristic of folk singing, called variability. In the collected material (73 recordings) this song appears in a large number of variants and as many as in 24 melodic versions which are true “pearls” of folk religious songs. One of the most interesting versions was recorded in Złaków Kościelny during the adoration of the God’s Grave on Good Friday; in this version the verses are interchangeably sung in a ritual manner by a group of men and women, in high register. Below, there is a version of one of the “pearls” of the song *Plączcie anieli* (*Cry, Angels*), from Sianowo in Kaszuby region.

$\text{♩}=74$ $t=26''$ (Arch. 30B15)

Plącz-cie A-nie-li, płącz-cie Du-chy Świę-te, ra-dość wam dzi-siaj i we-se-le wzię-te.

Plącz-cie przy śmier-ci, płącz-cie przy po-grze-bie, Kró-la wa-sze-go i Bo-ga na-nie-bie.

Example 2. Cry, Angels

Among Easter songs recorded and gathered in the collection we have 37 incipits and 535 recordings. If we compare this repertoire to the song book, we will notice that from 18 song book’s examples, 11 songs appear in the material. Except the three commonly known songs, existing in many variants (*Chrystus zmartwychwstan jest—Christ is ressurected*, *Przez Twoje święte zmartwychwstanie—Through your holy Ressurrection*, *Wesoły nam dzień dziś nastał—A merry Day came upon us*), the majority of the recordings (23) are single ones. It means that they are of folk provenience. A good example is a separate version of *Chrystus zmartwychwstan jest* from Dursztyn in Spisz Polski region. Also, the song *Przez Twoje święte zmartwychwstanie* from Miłowka in Beskid Żywiecki region is worth mentioning; it is close to Gregorian chant, but with strong accents of local folklore. So called “Dyngus

Songs” are a peculiar group of Easter musical forms. Some of them are *contrafacta*, because they are sung like the melody in *Wesoły nam dzień dziś nastał*. Another example is the song *U jeziora u białego* (*At the white Lake*)—recorded in Krypno in Podlasie region—which is a “danced” version of mentioned above melody. It is also a good example of a multifunctional song; it serves as a song to Saints (St. Zuzanna and St. George are mentioned), but also there is a theme of water, which liturgically refers to baptism, and in the context of folk culture—to “Dyngus” ritual.

Marian-themed singing belongs to the most popular type of repertoire of “living tradition,” which stems from the phenomenon of Marian piety in Poland, hence these songs are commonly known in all regions. They constitute over 30% of the empirical source material. They are represented by 702 incipits within 2.650 indications, and also by various sung services (in 300 recorded examples), such as *Godzinki do Najświętszej Maryi Panny* (*The Little Office of the Blessed Virgin Mary*), *Godzinki do Matki Bolesnej* (*The Little Office of our Lady of Sorrows*), *Koronka do Matki Bożej* (*The Chaplet to Mother of God*), *Różaniec* (*Rosary*) and in 150 recordings of *Litania do Matki Bożej* (*The Litany to Mother of God*), performed in different melodic versions. As A. Zoła points out, Marian themes are present in all singing genres from the “living tradition,” except the Eucharistic songs. That is why, it is necessary here to leave the song book criterion of the subject matter and function, because beyond them, Marian songs exist also in a different context.¹⁹ This type of singing shows a high degree of folk influence, what results in many variants of a particular song. Marian piety can be especially seen during May services in churches and at small wayside shrines. Also, peregrination of the icon of Mother of God and all the rituals and customs connected with this celebration stimulates performances of another kind of Marian songs, called “image” songs. Next to the rich repertoire, inspired by song books’ versions, there are many examples of songs created and performed by folk communities. Here are some example: *Maryjo przed Twym obrazem* (*Mary, in front of Your Image*—50 recordings), *Sieroty zebrane Panno Maryjo* (*Gathered orphans, Virgin Mary*—43 recordings), *Smutny dzień nastaje* (*There comes a sad day*—31 recordings), *Matko Najświętsza do Ciebie biegniemy* (*The Holiest Mother, to you we are running*—28 re-

¹⁹ Antoni ZOŁA, “Pieśni maryjne w żywej tradycji. Typologia i charakterystyka,” in *Muzyka Sakralna. Materiały z seminariów „Gaude Mater,”* ed. Jolanta MASŁOWSKA (Warszawa: Centrum Animacji Kultury, 1998), 66.

cordings), *Marsz, marsz me serce do Częstochowy* (*March, march my heart to Częstochowa*—22 recordings), *Już się zbliża czas rozstania* (*There comes the moment of farewell*—17 recordings), *Dobranoc Ci Matko ja już idę spać* (*Goodnight to you Mother, I am going to sleep*—15 recordings), *Jak dzieci do Matki tu się garniemy* (*Like children to Mother we are coming here*—13 recordings). Next to these examples, there are songs which are known only for the local community, that is why, they only appear in single recordings. In the researched collection we can find over 400 single recordings of Marian songs, which makes 57% of all the singing material of this genre, e.g. *Błogosław naszą wioskę o Matuchno miła* (*Bless our village, oh Beloved Mother*), *Daj mi Jezusa o Matko miła* (*Give me Jesus, oh beloved Mother*), *Królowna w Niebieskim raju* (*Queen in a heavenly paradise*), *Maryja, Maryja nad księżyc piękniejsza* (*Mary, Mary, more beautiful than the Moon*), *Maryjo w swe serce ukryj serce me* (*Mary, hide in your hands my heart*), *Matko Boska wędrująca* (*Mother of God, wandering*), *Najświętsza Maryja do nas przybyła* (*The Holiest Mary came to us*), *O Królowo Różańca, ślicznaś jak niebo* (*Oh, the Queen of Rosary, you are as beautiful as the sky*). Also, in many places, phenomenon of creating songs can be seen, which praise the Saint Patron of the place. Here are examples of specific sanctuaries, connected with the cult of Mother of God: there are songs to Mother of God, with the adjectives like Skępska, Żuromińska, Leżajska, Gietrzwałdzka, Dąbrowiecka, Kodeńska, Piasecka, Piekarska, Ostrożańska, Pierańska, Gidelska, Leśnińska, Kębelska, Odporyszowska, Ptaszkowska, Lubecka, Kalwaryjska or Częstochowska. Below there is the score of one of the “image” song *Ach, jak smutne jest rozstanie* (*Oh, how sad is farewell*) from Borzechów in Lubelszczyzna.

$\text{♩} = 88$ $t = 48''$ (Arch. 63B15)

Ach jak smut-ne jest roz-sta-nie od-cho-dząc z miejs-ca te-go, o Kró-lo-wo nie-ba, zie-mi,
 od ob-ra - zu Two-je-go. Jak - że Cię my o - puś - cić ma - my, kie - dy
 Cię tak szcze-rze ko - cha - my. O Pa-nien-ko, o je-dy-na, Mat-ko Bos-kie - go Sy-na.

Example 3. Oh, how sad is farewell

The repertoire of the songs about the Sacred Heart of Jesus (within 460 examples there are 55 incipits, 16 of which can be referred to the song books' versions) and of the songs about Eucharist (69 incipits within 645 examples) is usually performed in church; it is rooted in the liturgical but also non-liturgical musical tradition. The example of the folk reception of the melody which is in its core structure connected with the Gregorian chant is *Godzinki do Serca Jezusa* (*The Little Office of the Sacred Heart of Jesus*—recorded in Załęże near Jasło in Podkarpacie region). This material is the example of folk piety, practiced at home rather than in church, on Fridays, especially in June.

Songs about Saints appear in 150 incipits and in 664 recordings. The cult of saints plays an important role in the Polish folk piety, and this repertoire is an example of culture-creating activities of folk communities. If we compare the content of song books with researched repertoire, we notice that only 12 incipits are similar. In contrast, the song book versions include 22 song incipits, which are not found in the recorded material while 138 incipits are found only in the “living tradition.” The popularity of this genre is connected with the range of particular cults. St. Stanislaus, St. Barbara or St. Joseph are commonly recognised saints, hence the songs dedicated to them are found all over the country. In case of more locals cults (e.g. of St. Catherine, St. Hyacinth, St. Francis, St. Anthony of Padua) it is worth noticing that the songs connected with these cults often were created in the folk environment and are known in particular parish communities.

The funeral singing is varied and makes a big collection of different singing. There are 263 incipits of songs in 2.600 recordings, together with forms such as: *Godzinki do Najświętszej Maryi Panny Bolesnej za zmarłych* (*The Little Office of our Lady of Sorrows for the Deceased*), *Godzinki o Męce Pańskiej za zmarłych* (*The Little Office of Passion for the Deceased*), *Droga krzyżowa za zmarłych* (*The Way of the Cross for the Deceased*), *Litania za zmarłych* (*The Litany for the Deceased*), *Koronka do Pana Jezusa za zmarłych* (*The Chaplet to Jesus for the Deceased*), *Różaniec za dusze zmarłych* (*Rosary for the Deceased*), *7 psalmów pokutnych oraz officium za zmarłych* (*7 Penitential Psalms and officium for the Deceased*), including *the Morning Office* with its structure. In 19th century song books one can find about 250 funeral songs.²⁰ *Śpiewnik* (*The Song Book*) by Siedlecki includes

²⁰ Jacek KOLBUSZEWSKI, “Polska pieśń pogrzebowa. Prolegomena,” *Polska Sztuka Ludowa. Konteksty* 40(1986) 1–2: 55.

16 examples of songs which are in the recorded collection and quotes 8 more. Interestingly, this specific repertoire is not spread equally, if we were to compare all Polish regions. It is quite popular in the dioceses of Białyłstok, Łomża and Siedlce and also can be encountered in some other areas.²¹ In folk funeral rituals in the north-eastern parts of Poland, in Podlasie region, there can be traced a ritual of so called “void nights” (“puste noce”), present until today. It was a practice of a vigil of family, relatives and close friends over a body of a deceased person, usually at his or her home, which lasted from the death to the moment of a funeral. This sad time, lasting 2–3 days, was filled with sorrowful singing, led by “specialised” groups of local singers or by single “funeral guides.” Their role was to care for the proper choice of songs and to perform them in the right order so as to create a logical entity. First, there were songs about the Day of Judgement, about the vanity of this life and about the evanescence of human life. Next, they performed the best-known songs *Żegnaj cię mój świecie* (*I say goodbye to you, my world*—76 recordings) and *Zmarły człowiecze z Tobą się żegnamy* (*Departed man, we say goodbye to you*—151 recordings). After carrying the deceased out of a house and a funeral mass, there was the next stage—singing at the cemetery: *Już idę do grobu* (*I am now going to the grave*—112 recordings), *Jedną garstką ziemi gdy przykryty będę* (*One lump of soil will cover me*—30 recordings) and *Na cmentarzu mieszkać będę* (*I will live at the cemetery*—19 recordings), and, finally, the closing song, performed together: *Wieczny odpoczynek* (*Eternal Rest*—73 recordings). We can notice that folk funeral traditions were quite sophisticated and diverced.²² Except commonly known funeral songs, some single recordings of songs were made in the field research, which amounted to the number of as many as 160. They prove the existence of folk own musical output, with examples such as: *Biada ci grzeszniku, żeś Boga znieważył* (*Woe unto you, oh sinner, that you insulted God himself*), *Coś na dobranoc twardo uśpiony* (*Which you are strong asleep for night*), *I te dusze które w czyśćcu zostają* (*And these souls which stay in the purgatory*), *Ja cię muszę pożegnać o mój świecie* (*I need to say goodbye to you, my world*), *O grzebmy to ciało w grobie* (*Oh, let's bury this*

²¹ Antoni ZOŁA, “Śpiewy za zmarłych w źródłach fonograficznych Instytutu Muzykologii KUL,” *Etnolingwistyka* 9/10(1997/1998): 365.

²² Kinga STRYCHARZ-BOGACZ and Antoni ZOŁA, “Ludowe pieśni religijne w polskich zwyczajach rodzinnych,” in Aldona PLUCIŃSKA, *Polskie zwyczaje rodzinne* (Łódź: Wydawnictwo Księży Młyn, 2014), 251–252.

body in the grave), *Spójrzcie się na moją postać* (*Look at my position*), *Wszystko twardym snem zmrożone* (*Everything frozen by strong sleep*).

A peculiar group in the collection of religious singing are so called beggar's songs, performed by older, shabby men wandering around kermises, giving out brochures with their repertoire, thus popularising this type of music. These songs are mainly narrative, they are free paraphrases of biblical message, Evangelical parables, topics from apocrypha, lives of saints or the history of the apparitions of Mother of God, but also, they included not religious message as well.²³ The beggar's songs are represented by 124 incipits within 444 recordings. Here are some examples of songs, commonly known in Poland, represented in many recordings: *Chrześcijanie katolicy, proszę posłuchajcie* (*Christians, Catholics, please, listen—50 recordings*), *Dawna święta powieść niesie* (*The old, holy story goes—30 recordings*), *Za starosty Marcyjana* (*Under Marcyjan's, the district head, rule—26 recordings*), *Posłuchajcie proszę pilnie—o sędzie ostatecznym* (*Please, listen carefully—on the Day of Judgement—18 recordings*), *We czwartek wieczór 1 marca* (*On Thursday, March 1st—14 recordings*), *Gdy Najświętsza Panienska po świecie chodziła* (*When the Holiest Virgin Mary was wandering around the world—12 recordings*) and *Szła sierotka po wsi—sieroca* (*A little orphan was walking through the village—an orphan's song—5 recordings*), of which beautiful variant sung by Anna Poloczek from Szczawnica is placed below.

♩=97 t=13" (Arch. 38A9)

The image shows two staves of musical notation in 3/4 time with a key signature of one flat (B-flat). The tempo is marked as ♩=97 and the time signature is t=13". The first staff begins with a treble clef and a common time signature (C), with a first ending bracket under the first measure. The melody consists of quarter and eighth notes. The lyrics are: "Szła sie - rot - ka po wsi, ob - siad - lo je dwóch psi,". The second staff continues the melody with quarter and eighth notes, ending with a double bar line. The lyrics are: "nie miał sie kto ob - rać, sie - ro - tec - ki o - gnać."

Example 4. A little orphan was walking through the village

Religious folk singing, collected during the field research and gathered in the Archive of Musical Religious Folklore at the John Paul II Catholic University of Lublin as saved material, preserved for the next generations, is our national, intangible cultural heritage. This material is rooted in historical

²³ Bolesław BARTKOWSKI, "Uwagi o polskich religijnych pieśniach narracyjnych," *Roczniki Teologiczno-Kanoniczne* 34(1987) 7: 85.

processes, and it is impossible to understand it without taking into account the conditions that shaped this folk tradition. Relation between history and music refers both to the text layer and to the melody. A great deal of the documented melodies is genetically connected with Gregorian chant, which was commented by B. Bartkowski²⁴ and A. Zoła.²⁵ The increase in the number of songs can be seen in 16th and 17th centuries, and in the subsequent centuries, together with the popularisation of the already existed repertoire, there are more and more new forms of singing within various genres. Here we find typically folk singing but also pieces related to professional musical output; in the latter case, these pieces were gradually converted into pure folk music, and functioned as the part of folk tradition.

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²⁴ Bolesław BARTKOWSKI, "Związki chorału gregoriańskiego z ludową muzyką i pieśnią religijną w Polsce," in *Dziedzictwo europejskie a polska kultura muzyczna w dobie przemian*, ed. Anna CZEKANOWSKA (Kraków: Musica Iagellonica, 1995), 115–130.

²⁵ Antoni ZOŁA, "Gregorian chant and folk culture in Poland," in *Traditional musical cultures in Central-Eastern Europe. Ecclesiastical and folk transmission*, ed. Piotr DAHLIG (Warszawa: Instytut Muzykologii Uniwersytetu Warszawskiego, 2009), 243–256.

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DZIAŁALNOŚĆ KATEDRY ETNOMUZYKOLOGII I HYMNOLOGII
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Streszczenie

Celem artykułu jest przedstawienie działalności Katedry Etnomuzykologii i Hymnologii Katolickiego Uniwersytetu Lubelskiego Jana Pawła II oraz omówienie jej zbiorów muzycznych. Tworzą je ludowe śpiewy religijne, które mają odniesienie do źródeł śpiewnikowych, jak też funkcjonują wyłącznie w ustnej tradycji i wielopokoleniowym przekazie. Badania nad tym repertuarem rozpoczęto w 1970 roku i do tej pory zebrano ponad 25 000 śpiewów (m.in. pieśni adwentowe, kolędy i pastorałki, pieśni wielkopostne, wielkanocne, maryjne, do Serca Pana Jezusa, eucharystyczne, do Świętych Pańskich, pogrzebowe oraz dziadowskie). Ludowe śpiewy z żywej tradycji zachwycają bogactwem i autentyzmem przekazu od lat, dlatego stanowią bezcenne źródło wieloaspektowych i interdyscyplinarnych badań dla wielu pokoleń etnomuzykologów, hymnologów, folkorystów czy etnolingwistów. Analiza tego materiału wykazuje pewne procesy zachodzące w rozwoju polskich pieśni ludowych, jak też potwierdza ich wyjątkowość, a niejednokrotnie unikatowość.

Słowa kluczowe: żywa tradycja śpiewów religijnych, kolędy i pastorałki, pieśni wielkopostne, pieśni maryjne, pieśni pogrzebowe.