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THE PHENOMENON OF VARIABILITY OF THE GIVEN RELIGIOUS FOLK SONGS IN THE DISTRICT OF POSTAVY IN BELARUS

Abstract. This article is dedicated to research on the religious folk songs of the district of Postavy. The territory chosen for this research has the same borders as the district of Postavy, defined by the Catholic Church authorities. The main sources of the research are primarily catholic communities. The main aim of the given research was to preserve and to document the oral versions of catholic folk religious songs. This article is an empirical observation based on conducting interviews with the local people of these areas. The information received in this way together with the recorded phonic material constitutes the source of material for analysis, the material mentioned in this article is taken from some of the parishes. Most interesting examples of songs have been chosen to analyze. It was also interesting to find songs that can be called contrafactum or disambiguation. Differences have been noticed between the records made during the interviews in the district of Postavy and the hymn book versions by means of comparing melody, metro-rhythmics and form. The research on the religious folk songs of the district of Postavy helps to get the idea of the present state of the catholic music culture in the given region and contributes to the study of one of the features of folk music in the Catholic Church tradition which is called variability.

Key words: folklore, variability, Kresy, Vilnius, Postavy.

Research on religious folklore on the territory of Belarus and other neighboring countries became possible only in the 90s of the twentieth century due to the Soviet Union that persecuted Christian faith and culture. This issue has been addressed by the Institute of Musicology of the John Paul II Catholic University of Lublin for about twenty years. The main object of such research works are mostly catholic communities of the region called “Kresy” (Eastern Borderlands). Some examples of religious folk

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songs in Catholic tradition can still be found on the territory of Belarus in spite of all the efforts of the Soviet Union to make people forget all the customs and traditions connected with their faith.

After the Second World War on the territory of Socialist Soviet Republic of Belarus (SSRB) remained a few hundred thousand Poles.¹ Catholic churches were the only place where the Polish language could be officially used at that time. So far it has been used in the liturgy of the Catholic Church, however, after the appearance of the Belarusian language in the liturgy the Polish language has been naturally replaced by it. The period of repression led to almost all religious customs and traditions to disappear. Only some characteristic features has been preserved mostly thanks to transmission from generation to generation.

This article is dedicated to the research on the religious folk songs of the northwestern part of Belarus, the district of Postavy, that is close to the border with Lithuania. Before the Second World War this district was a part of the Second Polish Republic as well as a part of northeastern territories of Vilnius Voivodeship. This territory has the same borders as the district of Postavy, defined by the Catholic Church authorities, which was created in 1999 as a result of the appearance of the Catholic Diocese of Vitebsk.² At the moment this diocese consists of 14 parishes which are Postavy, Voropayevo, Dunilovichi, Luchaj, Lyntupy, Kamaye, Gruzdovo, Teshilovo, Huta, Yarevo, Lyahovschina, Novoselki, Polesie, Volki.³ The reference to some of the parishes of this district can be found in the 15th century.⁴ Their history is connected with the historical events of such states and dioceses as the Diocese of Vilnius⁵ since 1798, which was situated on the territory of the Grand Duchy of Lithuania and the Polish-Lithuanian

¹ Piotr EBERHARDT, *Polska ludność kresowa. Rodowód, liczebność, rozmieszczenie* [Polish Community of Kresy. Generational History, Quantity, Territory], (Warszawa: Wydawnictwo Naukowe PWN, 1998), 204.

² "Constitutio apostolica. In Belorussia nova conditur dioecesis Vitebscensis," *Acta Apostolicae Sedis* 12(1999): 1105-1106.

³ The official website of the Catholic Church in Belarus, accessed May 1, 2015, <http://catholic.by/2/belarus/dioceses/vitebsk.html>.

⁴ *Słownik geograficzny* [Geographical Dictionary], t. XV, cz. 2, ed. Bronisław CHLEBOWSKI (Warszawa: Wiek, 1902), 286.

⁵ Jan KURCZEWSKI, *Biskupstwo wileńskie: od jego założenia do dni obecnych, zawierające dzieje i prace biskupów i duchowieństwa diecezji wileńskiej, oraz wykaz kościołów, klasztorów, szkół i zakładów dobroczynnych i społecznych*, [The Bishopric of Vilnius: From Foundation to Present Days, Containing the Works of Bishops and Priests of the Diocese of Vilnius, the List of Churches, Convents, Schools, Charity and Social Organizations], (Wilno: J. Zawadzki, 1912), 23.

Commonwealth⁶ since 1569, as well as the new Diocese of Minsk⁷, situated in the Russian Empire⁸ and the Second Polish Republic⁹ and the Republic of Belarus¹⁰ and the Archdiocese of Minsk-Mohilev¹¹ since 1991.

The main aim of the given research was to preserve and to document the oral versions of catholic folk religious songs. The study has proved that many customs are very difficult to come across nowadays and the repertoire of the songs performed by people becomes quite limited. This research will contribute to the preservation of the information about those customs and traditions which are still present on the territory of Belarus. This article is an empirical observation based on conducting interviews with the local people of living on these territories. The information received in this way together with the recorded phonic material constitutes the source of material for analysis. The material mentioned in this article is taken from some of the parishes (Postavy, Voropayevo, Dunilovichi, Luchaj, Lyntupy and Kamaye) which are nowadays the centers of cultural and religious life in the district of Postavy.

The collected material consists of religious songs *proprium de tempore* and *proprium de sanctis* which are Advent songs and carols, Lent songs, Easter hymns and songs, Eucharist songs, funeral songs, songs to the Sacred Heart of Jesus, for Saint Mary, for Saint Joseph and other saints. The recorded material was compared to the versions from the collection of the editions of *The Hymn Book by Jan Siedlecki* [*Śpiewnik kościelny ks. Jana Siedleckiego*] (1880, 1908, 1915, 1928, 1959, 1965, 1973, 1975, 1980, 1985, 1987, 2001) and the versions from *The Hymn Book* [*Śpiewnik kościelny*] by

⁶ Ігар М. ПРАКАПОВІЧ, *Чароўны край – Пастаўшчына. Краязнаўчыя артыкулы* [Amazing Place—the District of Postavy. Ethnographic Articles], (Мінск: Мінск, 2008), 77.

⁷ Jan SKARBЕК, “Organizacja parafialna w diecezji wileńskiej w latach 1772/3–1914” [The Structure of Parishes of the Diocese of Vilnius in 1772/3–1914], *Studia Teologiczne* [Theological Studies], vol. 5–6 (Białystok, Drohiczyn, Łomża: Kuria Arcybiskupa w Białymstoku, 1987–1988), 119.

⁸ Ігар М. ПРАКАПОВІЧ, *Паставы. Гістарычная хроніка горада* [Postavy. The Chronicle of the City], (Мінск: Кнігазбор, 2007), 24.

⁹ *Республика Беларусь. Энциклопедия*, т. 6: *Пейзаж – Снегирёв* [The Republic of Belarus. Encyclopaedia, V. 6: Design – Snegirev], (Мінск: Беларуская Энциклапедыя імя Петруся Броўкі, 2008), 259.

¹⁰ *История Беларуси. Учебное пособие для вузов, колледжей, лицеев, гимназий и школ* [The History of Belarus. Textbook for Universities, Colleges, Lyceums, Gymnasiums and Schools]. Ред. А.Г. Кохановский, О.А. Яновский (Мінск: Беларусь, 1997), 410.

¹¹ “Constitutio apostolica. Minscensis-Mohiloviensis latinorum conditur archidioecesis,” *Acta Apostolicae Sedis* 7 (1991): 540–541.

M. Mioduszewski compiled in 1838. The oldest of the mentioned above hymn books contains the records of 31 musical pieces. In *The Hymn Book* by *Jan Siedlecki* compiled in 2001 there can be found the records of 125 songs. The remaining records of 58 songs cannot be found in any mentioned above hymn book.

Other hymn books such as *Canticles with notes* by *J. Kaszycki* [*Kantyczki z nutami J. Kaszyckiego*, Kraków 1911], *Parish Hymn Book* by *W. Lewkowicz* [*Śpiewnik parafialny ks. W. Lewkowicza*, Olsztyn 1961], *Kalvariya Hymn Book* by *A. Chadam* [*Śpiewnik kalwaryjski, o. A. Chadama*, Kraków 1980] and *Way to Heaven* [*Droga do nieba*, Opole 2006] have been taken for analytical purposes.

It should be also mentioned that the interviewers usually used the lyrics of songs written by hand which are often polish religious songs put in writing using Cyrillic script. Additionally, there also could be found the hymn book *Reverent Songs Used in the Catholic Church* [*Pieśni nabożne w Kościele Katolickim używane*] compiled in Vilnius in 1863 and the prayer book *Peace Be with You* by *T. Bielski* [*Pokój wam*, pod redakcją ks. T. Bielskiego, Poznań 1991]. Unfortunately neither of them contained musical notations.

The most interesting examples of songs have been chosen for analysis. They are usually more or less approximate variants of the hymn book version where the changes often happen to be in all parts of the musical piece. These differences can be usually confirmed by the existing version. It was also interesting to find songs that can be called contrafactum or disambiguation. Differences between the records made during the interviews in the district of Postavy and the hymn book versions by means of comparing melody, meter and form has been noticed.

1. VARIABILITY OF MELODY

Melody is one of the basic musical elements subjected to variability in most cases. Some small changes concerning single sounds that did not affect the principal pattern of the melody has been neglected. However, all transformations that caused significant changes in melodic intervals and those ones that were very different from the original pattern has been taken into consideration.

The dominant melodic interval of the given songs is built of seconds and thirds only. These examples can be divided into four subgroups: 1) melodies

built of seconds only (86.c); 2) melodies built of seconds and thirds only (songs no. 51.a, 150.b, 156.a); 3) melodies built of seconds and thirds where intervals larger than the third sometimes can be found (songs no. 7.a, 38.b, 58.a, 62.b, 77.a, 125.a, 142.b, 154.b); 4) melodies where the intervals larger than the third have a form-shaping function (no. 16.c, 17.d, 25.a, 26.a, 40.a, 46.b, 47.a, 47.e.2, 57.c, 59.e, 68.b, 71.b, 85.b, 103.b, 110.b, 114.d). The remaining songs form the essential part of the entire material. Therefore, special attention is given to repetitive sounds and intervals larger than the third.

The variability of the given material is usually based on the change of sound levels which results in the appearance of new interval structures in one melodic line. The following table (Table 1) clearly shows the frequency of intervals creating a melodic line in the recorded variants and the changes of the interval structure in comparison with the hymn book version:

Table 1

| Nr ¹² | Musical incipits | Initium | Intervals | | | | | |
|------------------|-------------------------------|---------|-----------|---|---|---|---|---|
| | | | 1 | 4 | 5 | 6 | 7 | 8 |
| 7.a 7.a | A wczora z wieczora (voice 1) | III | 2 | – | – | – | – | – |
| | A wczora z wieczora (voice 2) | | 3 | 4 | – | – | – | – |
| | <i>The hymn book pattern</i> | III | 2 | – | – | – | – | – |
| 16.c | Dzisiaj w Betlejem | I | 10 | 9 | – | – | – | – |
| | <i>The hymn book pattern</i> | I | 9 | 9 | – | – | – | – |
| 17.d | Gdy się Chrystus rodzi | V | 16 | 4 | 1 | – | – | – |
| | <i>The hymn book pattern</i> | V | 16 | 1 | 1 | 2 | – | – |
| 25.a | Nie było miejsca dla Ciebie | V | 8 | 3 | 3 | 3 | 1 | – |
| | <i>The hymn book pattern</i> | V | 20 | 2 | 3 | 4 | 1 | – |
| 26.a | Nowy rok bieży | I | 3 | 4 | – | – | 1 | – |
| | <i>The hymn book pattern</i> | I | 1 | 4 | – | 1 | – | – |
| 38.b | Ach mój Jezu | III | 12 | 3 | – | – | – | – |
| | <i>The hymn book pattern</i> | III | 13 | – | – | – | – | – |
| 40.a | Cierniami uwieńczona | VI | 10 | 2 | 2 | – | – | – |
| | <i>The hymn book pattern</i> | III | 3 | 4 | 3 | 1 | – | – |
| 46.b | Krzyżu święty | V | 10 | 6 | – | – | 1 | – |
| | <i>The hymn book pattern</i> | I | 6 | 4 | 6 | – | – | – |
| 47.a | Ludu, mój ludu | V | 10 | 3 | 1 | – | – | – |
| | <i>The hymn book pattern</i> | V | 1 | 4 | 1 | – | – | – |

¹² The serial number of the record corresponds to the number in the digital file situated in the Archive of Religious folklore in the Institute of Musicology of the John Paul II Catholic University of Lublin.

| | | | | | | | | |
|----------------|------------------------------------------------------------------------|-----|----|---|---|---|---|---|
| 47.e.2 | Ludu, mój ludu <i>The hymn book pattern</i> | I | 2 | 1 | 2 | 1 | – | – |
| | | I | 4 | 2 | – | – | – | – |
| 51.a | Ogrodzie oliwny <i>The hymn book pattern</i> | I | 14 | – | – | – | – | – |
| | | V | 7 | – | – | – | – | – |
| 57.c | Wisi na krzyżu <i>The hymn book pattern</i> | V | 11 | 4 | – | – | – | – |
| | | V | 5 | 2 | – | – | – | – |
| 58.a | Zawitaj ukrzyżowany <i>The hymn book pattern</i> | I | 7 | 2 | – | – | – | – |
| | | I | 3 | 1 | – | – | – | – |
| 59.e | Chrystus zmartwychwstan <i>The hymn book pattern</i> | V | 5 | 2 | 2 | – | – | – |
| | | V | – | 3 | 5 | – | – | – |
| 62.b | Wesel się Królowo miła <i>The hymn book pattern</i> | V | 4 | 4 | – | 6 | – | – |
| | | V | 4 | 4 | – | – | – | – |
| 68.b | Cóż Ci Jezu damy <i>The hymn book pattern</i> | III | 4 | 8 | 3 | – | – | – |
| | | III | 4 | 8 | 3 | – | – | – |
| 71.b | Ja wiem, w kogo ja wierzę <i>The hymn book pattern</i> | V | 9 | 3 | 1 | – | – | – |
| | | V | 12 | 3 | 1 | – | – | – |
| 77.a | Niechaj będzie pochwalony <i>The hymn book pattern</i> | I | 8 | – | 1 | – | – | – |
| | | I | 5 | – | 1 | – | – | – |
| 85.b | Twoja cześć, chwała <i>The hymn book pattern</i> | III | 2 | 2 | 1 | – | – | – |
| | | III | 1 | 2 | – | – | – | – |
| 86.c | U drzwi Twoich <i>The hymn book pattern</i> | I | 12 | – | – | – | – | – |
| | | I | 10 | – | – | – | – | – |
| 103.b | Z tej biednej ziemi <i>The hymn book pattern</i> | V | 18 | 3 | – | 7 | – | – |
| | | V | 13 | 2 | – | 7 | – | 1 |
| 110.b | Daj mi Jezusa <i>The hymn book pattern</i> | V | 24 | 2 | 3 | 4 | – | – |
| | | V | 3 | 1 | 2 | 3 | – | – |
| 114.d 114.d | Gwiazdo śliczna wspaniała 2 zwrotka <i>The hymn book pattern</i> | V | 5 | 4 | – | – | – | – |
| | | V | 4 | 1 | – | – | – | – |
| | | I | 8 | – | – | – | – | – |
| 125.a | Matko niebieskiego Pana <i>The hymn book pattern</i> | V | 7 | 1 | – | – | – | – |
| | | V | 10 | 2 | – | – | – | – |
| 142.b | Zdrowaś Maryja <i>The hymn book pattern</i> | I | 26 | 2 | – | – | – | – |
| | | I | 4 | – | 4 | – | – | – |
| 150.b | Kiedy ranne wstają zorze <i>The hymn book pattern</i> | I | 13 | – | – | – | – | – |
| | | I | 9 | – | – | – | – | – |
| 154.b | Pójdź do Jezusa <i>The hymn book pattern</i> | V | 17 | 2 | 1 | – | – | – |
| | | V | 11 | 5 | – | – | – | – |
| 156.a | Przygotuję Ci serce <i>The hymn book pattern</i> | I | 11 | – | – | – | – | – |
| | | I | 26 | – | – | – | – | – |

The table mentioned above shows that 64% of the analysed songs are repetitive sounds. Examples 142.b and 110.b present that the frequency of the interval of the unison increases by 84% and 91%. The high level of repetitive sounds is connected with ornaments which are extremely rich in this region. All parts of the musical pieces are exposed to it. Ornaments very often mean short acciaccature within the interval of the second. An appoggiatura added to the sound of one syllable together with the sound of the next syllable form the interval of the unison.

Nr 142.b Luchaj, a group of women

$\text{♩} = 64$

Zdro-waś Ma-ry - ja, Bo-ga Ro- dzi - co! Bla-ga - my Cie - bie, świę-ta Dzie-wi - co;

Niech las - ka Two - ja zaw-sze nam sprzy - ja, módl si[e-ń] za na - mi, Zdro-waś Ma-ry - ja!

t=30''

Long appoggiature are rare to come across. According to the author's opinion long appoggiature are considered to be all sounds that serve as an ornament, but their rhythmic measure can be precisely defined and this measure is detracted from the measure of the main sound which precedes the ornament. Long appoggiature as well as short ones together with the sound of the next syllable form the interval of the unison.

One more reason for the widespread occurrence of the interval of the unison is enrichment of the step of second by means of fragmentation of the rhythmic measure.

Nr 110.b Kamaye, Iwan Jakjan (1941) and a group of women

$\text{♩} = 72$

(∞) Daj mi Je - zu - sa, o Mat - ko mo - ja, na krót - k[ie] ży - c[ie] ziem - kie - go dzień.

W każ - dym cier - pie - niu i [w]ży - ciu zno - jach prag - [nem] tej si - ly, co ply - nie

zeń. O daj mi, daj Je - zu - sa

daj. O daj mi, daj Je - zu - sa daj. $t=61''$

36% of the songs possess the higher level of the interval of the fourth than in the melodic hymn book pattern. It can be observed in the examples 17.d, 38.b, 46.b, 57.c, 58.a, 103.b, 110.b, 114.d, 142.b. Several reasons can be found to explain this peculiarity.

Qualitative modifications with preserving the number of sounds in the melodic line of a certain musical piece that is transformed are considered to be the most widespread phenomenon.

Nr 17.d Luchaj, a group of women

$\text{♩} = 62$

(∞) Gdy - si[ę] Chrys - tus ro - dzi i na świat przy - cho - dzi ciem - na noc w jas - noś - ci[ach]

pro - mie - nis - tej bro - dzi.

The following reason can be qualitative changes as well as quantitative ones. The second part of the first verse of the mentioned above example shows the melodic line that is a third lower and is enriched by an octal measure which results in the distortion of the interval of the second by

a major third which is lower than the hymn book pattern. The sound added in this way together with the next sound form the interval of the fourth.

Nr 114.d Voropayevo, Alfreda Tajanowicz (1928)

♩ = 75

1. Gwiaz - do ślicz - na, wspa - nia - la, częs - to - chows - ka Ma - ry - ja,

2. Sly - sze - liś - my wdzięcz - ny głos, jak Ma - ry - ja wo - la nas:

do Cie - bie si[er]u u - cie - ka - my, o Ma - ry - ja, Ma - ry - ja!

"Pójdź - cie do mnie, mo - je dzie - ci, przy - szedł czas, ach, przy - szedł czas.

t=39''

Qualitative modifications can be also observed in the initial structure of the mentioned above example. The repetitive sounds are replaced by the interval of the fourth which becomes the characteristic interval of the melody.

The lower level of the mentioned above interval can be found in 21% of the examples (40.a, 47.a, 47.e.2, 59.e, 142.b, 154.b). Qualitative changes of the interval structure are considered to be the main reason for this peculiarity. Moreover, a different way of the melodic organization combined with the distinct interval structure being still a part of the same basic pattern, which is the hymn book version, is the second reason for this phenomenon.¹³

¹³ More information about different ways of melodic organization in the same basic pattern can be found in Antoni ZOŁA, *Melodyka ludowych śpiewów religijnych w Polsce* [The Melodic Structure of Religious Songs in Poland], (Lublin: Polihymnia, 2003).

Nr 154.b Kamaye, Zofia Bielous (1943)

$\text{♩} = 85$

Pójdź do Je-zu - sa, do nie-bios bram, w Nim tyl-ko szu - kaj po - cie-chy tam.
On cię na - po - i Krwią swo-ich ran; On Oj - ciec, Le - karz, Pan.
Słu - chaj, Je - zu, jak Cię bla - ga lud, słu - chaj - słu - chaj, u - czyń z na-mi cud;
prze - mień, o Je - zu, smut - ny ten czas, o Je - zu po - ciesz nas!

t=42''

These examples (47.e.2, 85.b, 110.b, 154.b) present the high level of the interval of the fifth, while examples 40.a, 59.e show the low level of the same interval and it cannot be found in examples 46.b, 142.b.

Nr 47.e.2 Voropayevo, Alfreda Tajanowicz

$\text{♩} = 68$

Lu - du mój lu - du, có - żem ci u - czy - nil?
W [cze]-mem zas - mu - cil al - bo wcz[e - m] za - wi - nil.

t=15''

Nr 59.e Luchaj, a group of women

$\text{♩} = 64$

Chrys-tus zmart-wych wstan jest nam na przyk-lad dan jest, iż ma -my zmart -
wych-pows - tać z Pa-nem Bo-giem kró - lo - wać. Al - le - lu - ja!

t=30''

Nr 46.b Dunilovichi, Lidia Kiejzik (1923)

$\text{♩} = 68$

Krzy-żu świę - ty, na - de wszyst - ko, drze - wo prze - naj - szla - chet - niej - sze!
W żad - nym le - sie ta - kie nie - jest, jed - no na któ - rym sam Bóg - jest.
Słod - kie drze - wo, słod - kie gwoź - dzie, roz - kosz - ny o - woc no - si - ło.

t=29''

Qualitative changes of the melodic line are considered to be the main reason for this phenomenon (as well as in the case of the interval of the fifth). These modifications correct the interval structure of the part of the melody where this interval is not present anymore.

The variability of melody based on qualitative modifications of the interval structure also contributes to the appearance of the interval of the seventh in the recorded variants. Nevertheless, these examples are rarely occurred in the analysed songs (nr 26.a, 46.b).

Nr 26.a Postavy, a group of women

$\text{♩} = 66$

No - wy Rok bie - ży, w ja - sel - kach le - ży, a kto? Kto?
Dzię - ciąt - ko ma - le, daj - cie Mu chwa - łę na zie - mi.

t=26''

The mentioned above table shows that initial sounds of the melody are also exposed to variability (nr 40.a, 46.b, 51.a, 114.d).

2. VARIABILITY OF METRO-RHYTHMICS

Metro-rhythmics as well as melody is considered to be the most changeable element of a musical piece in oral tradition. This variability is based not only on lengthening or shortening of rhythmic measures, but also

the change of meter from regular into irregular one and vice versa and the change of meter in the same song (for example, the change from 2 to 3 pattern).¹⁴ The changes of meter can be found in 36 % of the examples. The internal changes of meter can be seen in the following examples (17.d, 51.a, 58.a, 125.a, 150.b). These transformations are most likely to come across in the second element of two-part melodic structures of the analysed variants. The first melodic elements of examples 17.d and 58.a are subject to the variability of meter if compared to the hymn book version, therefore it can be seen that the duple meter of the hymn book version is replaced by the triple meter of the recorded variants. However, example 125.a shows that the second melodic element can also be exposed to this kind of change.

Nr 58.a Kamaye, a group of women

2. Za - wi - taj uk - rzy - żo - wa - ny! Ca - lu - jem Twe świę - te ra - ny,
 prze - bi - te r[e - n] - ce, no - gi w Twej m[e - n] - ce, miej - cież nas w swo - jej o - pie - ce.
t=25"

Nr 125.a Voropayevo, Alfreda Tajanowicz (1928)

Wszyst - kie gwiaz - dy co są w nie - bie, wy - dał Pan - no Bóg dla Cie - bie; jak bo -
 ga - ta z słoń - ca sza - taz gwiazd ko - ro - na up - le - cio - na na gło - wie, na gło - wie.
t=23"

Internal changes of meter can be the result of lengthening of rhythmic measures (nr 51.a, 150.b) which are performed in the next consecutive phrases. Thanks to its consistency this phenomenon can be defined as the variability of meter.

¹⁴ Bolesław BARTKOWSKI, "Problem ludowości i wariabilności polskich pieśni religijnych, żyjących w tradycji ustnej" [The Problem of Folk Culture and Variability of Religious Songs in Oral Tradition], in *Seminare. Poszukiwania naukowo-pastoralne* [Seminar. Scientific and Pastoral Research], vol. 2 (Kraków: PWM, 1977), 315.

Nr 51.a Postavy, a group of women

$\text{♩} = 83$

O-gro-dzi O-liw-ny, wi-dok w to-bie dziw-ny; wi-dzę Pa-na me-go
na-twarz u-pad-le-go. Tęsk-ność, smu-tek, strach Go ścis-ka, krwa-wy pot z Nie-
go wy-cis-ka; ach, Je-zu mdle-ją-cy, pra-wieś ko-na-ją-cy!

t=63"

Nr 150.b Luchaj, a group of women

$\text{♩} = 74$

Kie-dy ran-ne wsta-ją zo-rze, To-bie zie-mia, To-bie mo-rze,
To-bie śpie-wa ży-wioł wszel-ki; bądź poch-wa-lo-n, Bo-że wiel-ki.

t=26"

The change of meter from duple into triple can be observed in the following examples (40.a, 68.b). These transformations are caused by the change of the rhythmic pattern by means of a dotted rhythm.

Nr 40.a Dunilovichi, Lidia Kiejzik

$\text{♩} = 180$

Cier-nia-mi u-wień-czo-[no], głę-bo-kich pel-[no] ran, zbo-la-łą i skrwa-wio-ną już
glo-wę skło-nił Pan. O glo-wo me-go Bo-ga, pok-lon od-
da-je Ci, Tyś ser-cu me-mu dro-ga, bądź pozd-ro-wio-na mi.

t=30"

Nr 68.b Dunilovichi, Lidia Kiejzik (1923)

$\text{♩} = 166$

Cóz Ci Je - zu da - my za Twych łask stru - mie - nie?
 Z ser - ca Ci skła - da - my kor - ne dziek - czy - nie - nie. Pa - nie nasz, kró - luj nam!
 Bo - że nasz, kró - luj nam! Po - przez wiecz - ny czas kró - luj, Je - zu, nam!

t=32''

The change of meter from duple into triple one is presented in the following examples (38.b, 103.b, 142.b). These modifications are also caused by lengthening of rhythmic measures as well as in the case of internal changes of meter. The strong beat of the phrase of the analysed melodies is exposed to lengthening.

Nr 38.b Lyntupy, a group of women

$\text{♩} = 62$

Ach mój Je - zu, jak Ty kłę - czysz w Og-roj - cu zakr - wa - wio - ny! Tam Cię A - niol
 w smut - ku cie - szyl, by świat był po - cie - szo - ny. Przyjdź mó - j Je - zu, przyjdź mó - j Je - zu,
 przyjdź mój Je - zu, po - ciesz mnie, bo [Cie - ń] ko - cham ser - decz - nie.

t=53''

Nr 103.b Lyntupy, a group of women

$\text{♩} = 115$

Z tej biednej zie - mi, z tej lez do - li - ny tęsk - ny się w nie - bo u - no - si
dźwięk. O Bos - kie Ser - ce, skar - bie je - dy - ny, wys - lu - chaj grzesz - nych
serc na - szych jęk. Nie - chciej od - rzu - cić mod - lit - wy tej, bo Twej li -
toś - ci bla - ga - my w niej. Ser - ce Je - zu - sa,
u - ciecz - ko na - sza, zli - tuj się, zli - tuj nad lu - dem Twym. t=64''

There are also some examples where the change of meter from simple duple into compound duple one and vice versa (47.a, 47.e.2, 59.e) can be observed, there can also be found some examples (71.b) where the change of meter from simple triple into compound triple one is presented. These modifications attest to the agogic features of the performance of the recorded songs. Therefore, it can be assumed that tempo as an element of a musical piece is also exposed to variability.

Nr 47.a Postavy, a group of women

$\text{♩} = 55$

Lu - du mój lu - du, có - żem ci u - czy - nił? W czy - mem zas -
mu - cil al - bo w czym za - wi - nił? Jam cię wyz - wo - lil
z mo - cy fa - ra - o - na, a tyś prz - rzą - dził krzyż na me ra - mio - na. t=34''

Nr 71.b Luchaj, a group of women

The musical score is written on a single treble clef staff in 6/8 time, with a key signature of two flats (B-flat and E-flat). The tempo is marked as quarter note = 110. The lyrics are: "Ja wiem w ko-go ja wie - rzę, sta - loś - cią du - szy mej, mój Pan w tym Sak - ra - men - cie pe - len po - tę - gi swej. To Ten, co zstą-pił z nie - ba wiel - ki i dob - ry Pan, co kar - mi du - szę mo - ją Cia - lem i Krwią swych ran." The score includes various musical notations such as slurs, accents, and dynamic markings. The piece concludes with a double bar line and a time signature of t=49".

3. VARIABILITY OF MUSICAL FORM

Musical form as the basis of the structure of a musical piece is rarely subject to variability in the given region. The following examples (47.e.2, 59.e, 110.b, 125.a) where the changes of the structure in comparison with the hymn book pattern can be observed have been found. According to the classification of religious songs by B. Bartowski¹⁵ all these examples create a specific style of songs and are connected with the periods of the liturgical calendar.

The structure of the song *Ludu, mój ludu* (nr 47.e.2) recorded in Voropa-yevo was changed from the two-part with different melodic elements (AB) having the relations *abc* within the phrase where the first element serves as a refrain (chorus) into the one-part structure (A) having the relations *ab* within the phrase. The recorded melody is a variant which is very different from the hymn book version and it serves as the basis for the distichal strophe of the chorus and the verse.

Some insignificant changes of the chorus form of the song *Daj mi Jezusa* (Nr 110.b) with the structure A (aa¹) B (bb¹) C can be seen. This structure consists of two sentences which serve as the antecedent and consequent phrases and the constant melodic element which is marked by the letter C for analytical purposes. This constant melodic element serving as the

¹⁵ Bolesław BARTKOWSKI, *Polskie śpiewy religijne w żywej tradycji. Style i formy* [Polish Religious Songs in Living Tradition. Styles and Forms], (Kraków: PWM, 1987), 153.

chorus is repeated in full in the variant recorded in Kamaye (110.b). It can be expressed by the following scheme: A (aa) B (bb¹) ||: C :||.

Similar changes can also be observed in the song *Chrystus zmartwychwstan jest* (no. 59.e) recorded in Luchaj. The hymn book version of this song is presented as the one-part structure having the relations *ab* within the phrase and the constant exclamation element. In the mentioned above variant the second phrase *b* together with the *alleluja*-like chorus are systematically repeated: A (a ||: b) C :||.

The structure of the song *Matko niebieskiego Pana* (no. 125.a) recorded in Voropayevo was changed from the two-part form having two different melodic elements (AB) and the relations *aabb*¹ within the phrase into the chorus form. It happened as a result of the repetition of the last word of the fourth line of the tetrastichal heterometric strophe: A (aa) B (bb¹) C.

Nr 125.a Voropayevo, Alfreda Tajanowicz (1928)

♩ = 150

Wszyst-kie gwiaz-dy co są w nie-bie, wy - dal Pan-no Bóg dla Cie - bie; jak bo -

ga - ta z słoń-ca sza - taz gwiazd ko - ro - na up - le - cio - na na glo - wie, na glo - wie.

t=23"

4. CONTRAFACTUM AND DISAMBIGUATION

Twelve examples of this phenomenon have been found in the recorded songs from the district of Postavy. The highest number of cases when the same lyrics were used with a different melody was registered in Luchaj and Voropayevo. These are parishes where there was no permanent organist since post-war times and the local people, who were interviewed by the author, were responsible for the music in the liturgy. After the interviews it became clear that these people intentionally take the same melody for different lyrics because it is difficult for them to use unknown texts.

Examples of the phenomenon of contrafactum can be divided into two basic groups: generic contrafacta using melodies of songs of the same genre and intergeneric contrafacta using melodies of songs of other genres. The song *O milcząca Hostia biała* (79.a) performed on the melody of the song

O mój Jezu w hostii skryty; the song *Pójdźcie błogosławić Pana* (83.c) performed on the melody of the song *O mój Jezu w hostii skryty*; the song *Pójdźcie błogosławić Pana* (83.c) performed on the melody of the song *Kiedy ranne wstają zorze*; the song *Boże mocny, Boże cudów* (145.b) performed on the melody of the song *Ojcze z niebios Boże Panie* belong to the first group.

Nr 145.b Luchaj, a group of women

Bo - że moc - ny, Bo - że cu - dów, Prze - najś - wię - szy Oj - cze nasz! Co dla szczę - ś - cia wszyst - kich lu - dów
dob - roć moc i łas - kę masz. Któ - ry wi - dzisz ser - ca drgnie - nie i nask - ryt - sze
myś - li znasz, racz wys lu - chać me westch - nie - nie, Prze - najś - wię - szy Oj - cze nasz!

t=57''

The second group of contrafacta includes such songs as *O Serce Jezusa, u Ciebie schronienie* (97.a) performed on the melody of *Wieczorem w niedzielę przy wiejskim kościele*;¹⁶ *Gwiazdo zaranna* (115.b) performed on the melody of *Kochajmy Pana*; *Nie opuszczaj nas, nie opuszczaj nas, Matko, nie opuszczaj nas* (128.b) performed on the melody of *Nie opuszczaj, nie opuszczaj nas, Jezu, nie opuszczaj nas*; *Weź w swą opiekę* (135.c) performed on the melody of *Kto się w opiekę*; *Ojcze z niebios Boże Panie* (152.c) performed on the melody of *Twemu Sercu cześć składamy*; *Tu jest miejsce na skupienie* (185.b) performed on the melody of *Kiedy ranne wstają zorze* and *Duszo moja, niech pieśń twoja* (195.a) performed on the melody of *Już od rana rozśpiewana*.

¹⁶ The song *O Serce Jezusa, u Ciebie schronienie* is performed on the melody of the folk ballad known in the region of Podkarpacie *Wieczorem w niedzielę przy wiejskim kościele* with the change of the melody from major into minor one. The melody of the ballad can be found in the Archive of Religious folklore in the Institute of Musicology of the John Paul II Catholic University of Lublin.

Nr 115.b Voropayewo, Alfreda Tajanowicz (1928)

$\text{♩} = 87$

Gwiaz-do za - ran - na, ślicz-na Jut - rz[eń] ko, Nie-po - ka - la - na
Ma - rio Pa - nien - ko, bez pier - wo - rod - nej zma - zy po -
czę - ta, módl się za na - mi, Kró - lo - wo świę - ta!

$t=26''$

The phenomenon of disambiguation is quite rare to come across in the given region. Some examples of this phenomenon are the songs *O, której berła* (nr 129.a) and *Dobranoc Głowo święta* (nr 41.a). The song *O, której berła* is built on the melody of the first melodic sentence of the song for Saint Mary *Do Serca Twego, Pani Świata*. However, the second melodic element of the Lent song *Dobranoc Głowo święta* is built on the melody of the carol *W dzień Bożego narodzenia*.

Nr 41.a Kamaye, Iwan Jakjan (1941) and a group of women

$\text{♩} = 63$

Dob-ra-noc, Gło-w[a]świę - ta Je - zu - sa mi - le - go, Dob-ra-noc, Kwie -
kćó-raś by - la zra-nio - na do móz-gu sa - me - go.
-cie ró - ża - ny, — dob-ra-noc Je - zu ko-cha - ny, dob - ra - noc!

$t=38''$

Nr 129.a Voropayewo, Alfreda Tajanowicz (1928)

$\text{♩} = 86$

O, któ-r[e] ber- l[o] ład i mo-rze slu- cha, je-dy-na mo - ja po Bo-gu o - tu - cha!
O Gwiaz-do mors-ka, o świę-ta Dzie - wi - co, na-dzie-i mo - ich nie-bies-ka kot - wi - co!

$t=21''$

After the analysis of the phonic example pieces comparing the recorded variants with the hymn book versions, defining their characteristic morphological features and differences in melody, meter and form it can be stated that all these music layers are exposed to variability. Judging by the results of the analysis of the interval structure of the given examples it can be concluded that the most widespread phenomenon of the recorded material is the high level of repetitive sounds caused by a rich variety of ornaments which are very typical of all the interviewers. All the other changes of the interval structure very often lead to qualitative modifications of the melodic line which result in the appearance of the variants that are very different from the hymn book pattern. The differences of meter are often based on the change of meter in the second (rarely the first) melodic element and internal changes of meter. These modifications are very often caused by the changes of the rhythmic pattern and its consistent usage, which result in the specific way of performance as well as the agogic interpretation of the material. The variability of form is often the result of the appearance of the variants, which are quite different from the hymn book versions as well as the repetition of the chosen fragment, which can be the constant melodic element serving as a chorus and the last word of the strophe in a two-part structure or the whole phrase in an one-part structure. Such phenomena as contrafactum, which is the use of the same melody with different lyrics, or musical disambiguation, meaning borrowings of certain melodic patterns from other songs, are also considered widespread in this region.

The research made on the religious folk songs of the district of Postavy helps to get the idea of the present state of the catholic music culture in the given region and to reduce the number of differences between the recorded variants and the hymn book versions. Research contributes to the study of one of the features of folk music, especially folk music in the Catholic Church tradition, called variability. Research results can serve as the reference material for writing research works on other districts of the north-eastern part of Kresy. The given information could also be supplemented with the source material from other places of the district of Postavy. The musical notations of the research could serve as a source while creating new hymn books for the new developing Diocese of Vitebsk. This material could help to preserve the music tradition existing in Belarus for a long time.

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ZJAWISKO WARIABILNOŚCI
WYBRANYCH LUDOWYCH ŚPIEWÓW RELIGIJNYCH
W DEKANACIE POSTAWSKIM NA BIAŁORUSI

Streszczenie

Niniejszy artykuł jest poświęcony badaniom nad ludowym śpiewem religijnym na Postawszczyźnie. Badany obszar pokrywa się z granicami samodzielnej jednostki administracyjno-terytorialnego podziału Kościoła katolickiego – dekanatem postawskim. Główny nurt badań obejmuje przede wszystkim społeczności katolickie. Celem tych badań było utrwalenie i udokumentowanie ludowych przekazów katolickich śpiewów religijnych, które przetrwały w tradycji ustnej. Niniejsze opracowanie ma głównie charakter empiryczny. Uzyskane w trakcie badań terenowych informacje wraz z zarejestrowanym materiałem muzycznym stanowią źródłowy materiał badawczy, a przedstawione w artykule informacje dotyczą jedynie wybranych parafii. Z ogółu zebranego materiału do analizy zostały wybrane najbardziej interesujące przykłady, które można zweryfikować z istniejącą już wersją. Za interesujące uznano również śpiewy będące kontrafakturami lub kontaminacjami. Zwrócono uwagę na różnice między wariantami śpiewów nagranych podczas badań terenowych na Postawszczyźnie a ich wersjami śpiewnikowymi – poprzez wyodrębnienie melodyki, metryczności oraz formy. Uzyskane w taki sposób dane pozwalają uchwycić ogólny stan katolickiej kultury muzycznej badanego regionu oraz przyczyniają się do zgłębienia wiedzy na temat jednej z cech muzyki ludowej w tradycji kościelnej, jaką jest wariabilność.

Słowa kluczowe: folklor, wariabilność, Kresy, Wileńszczyzna, Postawszczyzna.