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Tonality of Folk Funeral Chants in the Rzeszów Region

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Abstract

Folk religious chants have already been the object of scientific study for several decades. The matter of morphological features of the religious repertoire in the living tradition includes several basic factors, such as poetic text structure (versification, strophic structure), stylistic and formal properties, metre and rhythm, melodics, and tonal considerations (cf. B. Bartkowski, *Niektóre cechy muzycznej metryki polskich pieśni religijnych żyjących w tradycji ustnej*, "Summarius. Sprawozdania Towarzystwa Naukowego KUL" 1978, no. 3 (23), p. 250). The purpose of this article is to present and analyse the tonal phenomena occurring in folk religious chants performed throughout the funeral rite in the region of Rzeszów (Rzeszów region – a region in South-Eastern Poland inhabited by the ethnic groups of Lasowiaczy and Rzeszowiaczy, which covers the approximate area of the current ten districts (Tarnobrzeg, Stalowa Wola, Nisko, Kolbuszowa, Leżajsk, Mielec, Ropczyce-Sędziszów, Rzeszów, Przeworsk, and Łańcut). –cf. *Kołodowanie na Rzeszowszczyźnie*, ed. K. Smyk, J. Dragan, Kolbuszowa – Kraków 2019, p. 8, and range maps, pp. 382–383), especially during the prayer for the deceased at home, the procession to the church, the procession to the cemetery, and the inhumation at the cemetery). The musical scales upon which the melodies of

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the individual chants are based have particular significance in terms of their musical shape. In fact, the tonality, which constitutes a note system, influences the interval structure, the relationships between individual notes, the melody and, indirectly, the regional conditions for the performance of the chants (cf. B. Bartkowski, *Niektóre cechy...*, p. 250). The material will be presented based on the scale range criterion while individual tonal phenomena will be presented using selected examples.

Keywords: folk funeral chants, tonality, musical scales, Rzeszów region.

The collected funeral chants recorded between 1970 and 2018 in the areas inhabited by the ethnic groups of Lasowiacy and Rzeszowiacy come from several archives¹. In total, the research included 40 localities (36 parishes), highlighted in Figure 1.

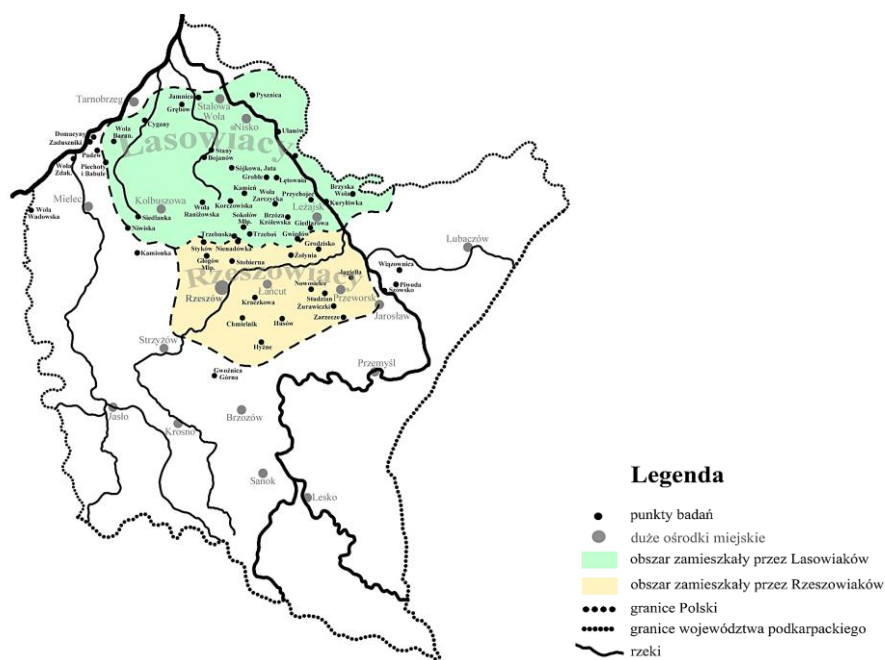


Fig. 1. Map of research points, author: Sebastian Lesiczka

¹ Those include: Archive of Music Religious Folklore at the Institute of Musicology (currently the Institute of Arts Studies) of the John Paul II Catholic University of Lublin: recordings from 1970–1988 (AMFR KUL); Archive of the Folk Museum in Kolbuszowa: recordings from 1998–2016 (MKL); Field Materials Archive of the Museum of Ethnography in Rzeszów: recordings from 2016 (AMT MERz); the author's private archive which includes audio recordings with minutes recorded in 2010–2022 (Arch Lesiczka); archive of Michał Rydzik from Grodzisko Dolny (Lic Rydzik). Part of the chants from this collection were presented in the bachelor's thesis entitled *Śpiewy pasyjne i żałobne wykonywane w parafii Grodzisko Dolne* [Passion and funeral chants performed in the parish of Grodzisko Dolne] written at the Institute of Music of the University of Rzeszów under the supervision of rev. dr. Tadeusz Bratkowski in 2014.

The audio material includes 660 renditions of funeral chants, with a total of 97 distinctive works reflected by incipits. 211 renditions from the entire collection were selected for analysis.

The funeral repertoire includes various genres of religious chants². The analysed collection has a diverse provenance. Melodeclamation of prayers and chants in a recitative and psalmodic style indicate numerous connections to the Gregorian chant. A significant part of the repertoire which is the object of this research is comprised of Catholic and Protestant funeral songs drawn mainly from Catholic and Protestant church hymnals dating back to the 16th to 18th centuries. To a certain degree, these works have undergone the process of folklorisation³. An in-depth analysis of the historical documentation of funeral chants, primarily their occurrence in historical sources, allows to conclude that such chants became commonplace in the 19th century. The mass distribution of hymnals, leaflets containing funeral repertoire, contributed to the popularisation of many chants and to their "folklorisation"⁴. Part of the studied chants are from the 20th century. These include original songs created by funeral singers and are not reported in written sources.

The transcriptions of the analysed chants were made using the method developed by J. and M. Sobieski, which was slightly modified due to nature of the research object⁵. All melodies were scored to end on the G₄ note. The absolute pitch of the opening note is indicated by a rhomboid in brackets placed after the clef. A key signature has been provided whenever a note is to be sharpened or flattened throughout the entire melody. Traditional musical orography is supplemented by the following symbols:

- V — breath rest that slightly extends the metre or is performed by subtracting a part of the value of the preceding note;

² The most important of these are: "proper" funeral chants (i.e. addressing the subjects of dying and eternal life), sung prayers, hymns to the patrons of the dying, selected hymns to Mary, as well as Passion chants, and contemplative songs, "farewell" songs, songs about the Final Judgement, and moralizing and teaching songs, which are all in the process of disappearing.

³ See A. Czekanowska, *Etnografia muzyczna. Metodologia i metodyka*, Bydgoszcz 1988, pp. 11–12; cf. B. Bartkowski, *Polskie śpiewy religijne w żywej tradycji. Style i formy*, Kraków 1987, pp. 26–32, 46–57, and 51; cf. J. Kolbuszewski, *Polska pieśń pogrzebowa. Prolegomena*, "Polska Sztuka Ludowa" 1986, no. 1–2, p. 51; cf. B. Linette, *Obrzędowe pieśni weselne w Rzeszowskiem*, Rzeszów 1981, p. 36; cf. J. Bartmiński, hasło *Folklor*, [in:] *Encyklopedia katolicka*, vol. 5, Lublin 1989, pp. 368–374.

⁴ Cf. P. Dahlig, *Cechy regionalne śpiewów pogrzebowych w Polsce*, [in:] *Folklorystyka na przełomie wieków*, ed. K.D. Kałużebiec, Cieszyn 1999, p. 289.

⁵ J. Sobieska, *Transkrypcja muzyczna nagrań dokumentalnych*, [w:] J. and M. Sobieski, *Polska muzyka ludowa i jej problemy. Wybór prac*, ed. L. Bielawski, Kraków 1973, pp. 477–497; cf. Z.J. Przerembski, *Problematyka transkrypcji muzyki ludowej w polskich badaniach etnomuzykologicznych*, „Etnomuzyka” 2010, no. 6, pp. 41–51; cf. B. Bartkowski, *Polskie śpiewy religijne w żywej tradycji...*, pp. 67–69.

-  – breath rest with an indicated duration;
-  – extension of the duration of the note by less than a half of its value;
-  – reduction of the duration of the note by less than a half of its value;
- () – placing an element of the melody in brackets indicates that in subsequent stanzas it occurs irregularly;
-  – extension of the time capacity of a given measure by an indicated value.

Due to the scope of the subject matter, the study of the musical aspect of folk religious chants demands the application of suitable research and organization methods which differ slightly from those used in the study of secular folklore⁶. Because the living tradition of religious chants is connected to the musical tradition of the Church⁷. Certain expertise in this area has been developed by the staff of the Institute of Musicology (currently the Institute of Arts Studies) of the Catholic University of Lublin⁸.

The research methods employed to analyse the tonality of funeral chants in the Rzeszów region are the ones proposed by Antoni Zoła, one of the pioneers of ethnomusicological research concerning the living tradition of religious chants in Poland, Professor at the Catholic University of Lublin⁹. Based on the findings of Walter Wiora¹⁰, he defines tonality as the governing principle of the logos that organises sound material vertically. The only way to discover this organisation is the melody, which is to be considered an implementation of this principle¹¹. Therefore, this concept, which includes all tonal systems, scales and structures, represents the fundamental law of note organisation in music¹².

The tonal analysis begins with extracting melodic and tonal structures, i.e. certain multi-note cells containing elements specific to a given scale (limiting interval, direction, and species). This organised series of notes constitutes a tonal scale in which each note constitutes a scale step. Once the notes are

⁶ Cf. J. Stęszewski, *Uwagi o badaniu żywej tradycji polskich śpiewów religijnych*, [w:] *Stan badań nad muzyką religijną w kulturze polskiej*, ed. J. Pikulik, Warszawa 1973, p. 111.

⁷ See B. Bartkowski, *Muzyczna kultura religijna jako przedmiot badań muzykologicznych*, „Seminare. Poszukiwania naukowe” 1981, no. 5, pp. 181–189.

⁸ See B. Bartkowski, *Polskie śpiewy religijne w żywej tradycji...*, pp. 7–9; cf. A. Zoła, *Koncepcja badań nad żywą tradycją polskich śpiewów religijnych w ujęciu Bolesława Bartkowskiego*, „Aditamenta Musicologica Lublinensia” 2008, no. 4, vol. 1, pp. 11–18.

⁹ A. Zoła, *Problem tonalności w polskich śpiewach religijnych z żywej tradycji* (typescript of the doctoral thesis written under the supervision of rev. prof. dr. hab. B. Bartkowski), Catholic University of Lublin, Lublin 1992. Before that, tonality had also been explored by other prominent researchers, such as: W. Poźniak, A. Czekanowska, M. Sobieski, Z.J. Przerembski and others. However, their research was based on secular musical folklore which is different in nature, has different roots when it comes to tradition and operates within the culture in a very distinct way.

¹⁰ W. Wiora, *Tonalny logos*, translation: J. Stęszewski, „Res Facta” 1972, no. 6, pp. 221–258.

¹¹ A. Zoła, *Melodyka ludowych śpiewów religijnych w Polsce*, Lublin 2003, p. 65.

¹² A. Zoła, *Problem tonalności...*, p. 19.

organised, the scale itself can be named (e.g. Dorian, Aeolian, etc.). When interpreting tonal phenomena, one must take into account all distinctive elements of tonal scales. Those include:

- a) Scale range – seen as the distance between the scale's highest and lowest degrees. Based on range, we can distinguish between three types of scales: narrow-range (three to five degrees), medium-range (six and seven degrees) and wide-range (eight and more degrees) scales;
- b) Scale direction – the way in which subsequent degrees are ordered. It can be ascending or descending. The notes of the scales will be presented in a descending order;
- c) Species – the internal arrangement of intervals which determines the qualitative properties of the scale and relates it to a specific tonal system. Based on species, we can distinguish two basic scale types:
 - chordal, in which the interval order can be organised in second intervals;
 - tonic, in which, apart from second intervals, there is a minor third (an-hemitonic – without semitones)¹³ or a major third (hemitonic)¹⁴.

The structure of the scale is connected to what is known as tonal gravity, i.e. the progression of melodic-tonal structures towards a tonal centre (the note that constitutes the starting point for the organisation of the scale, and consequently for the entire melody).

In folk religious chants there are various instances where the melodic scale and the tonal scale relate to one another in different ways¹⁵:

1. In both scales the range, position and species remain the same. In the analysed repertoire, this is the most common case, see example in Fig. 2.

Grodzisko Górne

Jan Kulpa, ur. 1953
Lic Rydzik

♩=96 24"

Ser-de-czna Mat-ko, O pie-kun-ko lu - dzi, Niech Cię płacz sie-rót do li-to-ści wzbu-dzi.

Naj-świę-tsza Mat-ko, zrób mu miej-sce zrób! Choć w ma-łym kę - ci - ku u Je-zu-sa stóp.

Fig. 2. *Serdeczna Matko* [Stainless the Maiden], Grodzisko Górne, prepared by S. Lesiczka

2. The melodic scale is shifted in relation to the tonal scale, which is frequently interpreted as plagalisation of the tonal scale (plagalisation will be discussed more thoroughly later in this article), see Fig. 3.

¹³ E.g., the E₃-G₃-A₃-B₃-D₄ pentatonic.

¹⁴ E.g., the F₃-G₃-B₃-C₄-D₄ pentatonic.

¹⁵ See A. Zoła, *Melodyka...*, pp. 65–67.

Grodzisko Górne

Jan Kulpa, ur. 1953
Lic Rydzik

$\text{♩} = 119 \quad 16''$

Racz wie-ku - i - ste dać od-po-czy-wa - nie du-szom u-mar-lym, naj-la-ska-wszy Pa - nie,
a świa-tłość wie-czna nie-chaj im przy-świe- ca, niech o-glą-da - ją Twe naj-świę-tsze li - ca.

Fig. 3. *Racz wiekuiste dać odpoczywanie* [Grant Them Eternal Rest], Grodzisko Górne, prepared by S. Lesiczka

3. The melody moves in a narrower range than the tonal scale and mostly uses its lower part. However, the interpretation of this phenomenon is rather problematic as it can be construed in two ways: either a narrow-range melody is functioning within a wider tonal scale, or the range of the scale itself is to be interpreted as narrow and matching the range of the melody, see Fig. 4.

Łętownia

grupa informatorów
AMFR KUL 136/B/37

$\text{♩} = 51 \quad 61''$

Do - bra - noc Gło - wo świę - ta Je - zu - sa mo - je - go,
któ-raś by - ła zra-nio-na do mó - zgu sa - me - go.
Do - bra - noc, kwie - cie ró-ża-ny. Do-bra-noc, Je - zu ko-cha-ny, do-bra-noc.
Do - bra - noc, śli - czna le - li - ja, Je-zus, Jó - zef i Ma-ry - ja, do-bra-noc.

Fig. 4. *Dobranoc, Głowo Świąta* [Good Night Sacred Head], Łętownia, prepared by S. Lesiczka

In other renditions, this melody is based on a pentachord with an added subsemitone (*subsemitonium*). The presented version (Fig. 4) does not contain the 5th degree (D₄) of the scale while the melody uses its lower part.

4. The ambitus of the melody extends beyond the tonal scale range, which usually occurs in melodies in more recent songs, see Fig. 5.

In some cases, tonal layers with different internal structures can have either fully or partially overlapping ranges, which shall be presented below, based on examples from traditional songs.

For the interpretation of tonal phenomena, it is important to consider the formulas that open and close the piece¹⁶. The repertoire of funeral chants

¹⁶ A. Czekanowska, op. cit., p. 108.

recorded in the Rzeszów region contains certain analogies to modal structures, especially in the opening and cadential formulas. This is where the note material specific to the tonal scale is concentrated. Chorale patterns are most noticeable in psalmodic and recitative chants.

Padew

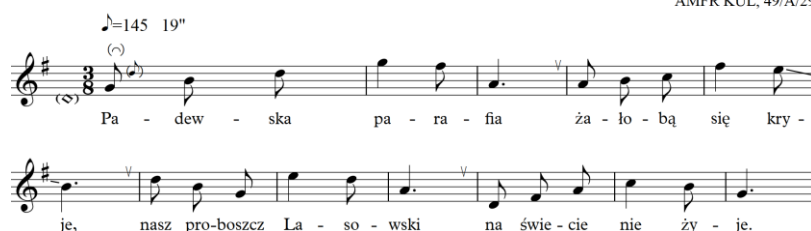
Franciszek Pluta, ur. 1909
AMFR KUL, 49/A/29

Fig. 5. *Padewska parafia żałobą się kryje* [Padew Parish Mourns], Padew, prepared by S. Lesiczka

Given the considerable degree of variety of the musical material, it is difficult to perform a detailed analysis of all tonal structures. In the analysed material, only chordal scales occur, while renditions based on tonic scales are absent. The material has been organised from the smallest to the largest scale range¹⁷. The central note of each scale is in bold. Each tonal structure is accompanied by the most representative examples of melodies from the discussed collection of funeral chants.

Trichords

In the collected material, trichordal structures are very rare. Those melodies are built on the C₅-B₄-A₄ three-degree scale in which the tonal gravity results in the central note being B₄, see Fig. 6.

Łętownia

grupa informatorów
AMFR KUL 136/A/29

Fig. 6. *Wieczne odpoczywanie* [Eternal Rest], Łętownia, prepared by S. Lesiczka

The internal structure of the scale is created by two subsequent second intervals: major and minor. The two-part melody has the range of a minor third and ends with a descending cadential formula across all steps of the scale.

¹⁷ It should be clarified that in ethnomusicology the concept of range is connected to both melody and scale. To organise the tonal range, it is important to take into account the interval between the two extreme notes of the scale (see A. Zoła, *Problem tonalności...*, s. 92).

Tetrachords

The musical material contains several examples of such structures. Some of those occur in pure form, while others are augmented with additional subtonic notes (F#₄ and/or D₄) that increase the ambitus of the melody without affecting the structure of the four-degree scale. The most frequent tetrachordal structure is the C₅-B₄-A₄-G₄ four-degree scale. An example of such a structure is represented by the melody of the *Litania Loretańska* [Litany of Loretto] to be performed beside the deceased, recorded in Żołynia, see Fig. 7.

Żołynia grupa informatorów
AMFR KUL 135/A/32

$\text{♩} = 48 \quad 15''$

Ky - rie e - lei - son Chry - ste e - lei - son Ky - rie e - lei - son

Chry - ste u - slysz nas Chry - ste wy - słu - chaj nas Świę - ta Ma - ry - jo módl się za na - mi

Świę - ta Bo - ża ro - dzi - ciel - ko módl się za na - mi

Ba - ranku Boży który gła - dzisz grze - chy świa - ta prze - puść nam Pa - nie

Fig. 7. *Litania Loretańska* [Litany of Loretto], Żołynia, prepared S. Lesiczka

In the example from Żołynia (Fig. 7), the opening note is on the 3rd degree of the scale. But in the discussed material, it is most frequently on the 1st step which is shown by further chant renditions.

In the below hymn, from the same locality, the tetrachordal structure has an additional F#₄ which is an element which “circumscribes” the central note, see Fig. 8.

Żołynia Franciszek Kuras, ur. 1904, Stefania Burszta, ur. 1912
AMFR KUL 135/B/45

$\text{♩} = 75 \quad 18''$

A a a, przyj - dzie go - dzi - na, o go - dzi - na

o - pla - ka - na, od wszy stkich sprak - ty - ko - wa - na ży - ją - cych.

Fig. 8. *A, a, a, przyjdzie godzina* [Time Will Come], Żołynia, prepared by S. Lesiczka

Another way of forming musical material within a tetrachord is shown by the example from *Wiązownica* (Fig. 9).

Wiązownica

grupa informatorów
AMFR KUL 186/A/27

$\text{♩} = 68 \quad 25''$

Że-gnam cie, — mój świe-cie we-so-ły, już i - dę — w śmier-tel - ne pa-do-ły,

rwie się ży-cia prze-dza, czas mnie w grób za-pę-dza, — bi - je pier-wsza go-dzi-na.

||: Już zegar dochodzi, indeks nie zawodzi,
do wiecznego spania śmierć duszę wygania,

bi-je dwu-na - sta go - dzi - na.

* repetycja tylko w dwunastej zwrotce

Fig. 9. *Żegnam cię, mój świecie wesoly*, *Wiązownica*, prepared by S. Lesiczka

The quoted rendition (Fig. 9) is based on a $C_5-B_4-A_4-G_4$ four-degree scale. In several instances, an $F\#_4$ subsemitone was added to the melody, while a (sub) pre-perfect fourth (D_4) was used in the cadential formula. The scale structure itself, however, did not change, although, in the cadence, the noticeable melody jump over the notes of a G minor chord in the second inversion suggests that it is the harmony, not the tetrachord, which constitutes the basis for this melodic structure¹⁸.

Pentachords

In the analysed material, pentachords are rather frequent and appear over thirty-five times. Their structure is much more diverse than that of tetrachords, and thus only the most interesting cases of pentachordal structures shall be presented.

An example of a pure pentachord, based on the $D_5-C_5-B_4-A_4-G_4$ scale, is the following melody from *Wiązownica*, see Fig. 10.

The ambitus of the melody is a fifth. The melodic line, with an ascending-descending shape, begins and ends on the 1st degree of the scale. The direction of the beginning formula is ascending, while the cadence is descending.

Another pentachord type, which is less frequent in the studied material, is the $D_5-C_5-B_4-A_4-G_4$ structure. An interesting example of this structure is the melody of the *Wyrok na wszystkich ludzi uczyniony* [Judgement on All Men] song (see Fig. 11).

¹⁸ Cf. A. Zola, *Problem tonalności...*, p. 111.

Wiązownica

grupa informatorów
AMFR KUL, 186/B/6

$\text{♩} = 60 \quad 49''$

Po - zdra - wiaj - my, wy - chwa - laj - my Pan - nę Prze - naj - świę - tszą.
Niech nas bro - ni i za - sło - ni od wszy - stkie - go zło - go.
O, Je - zu nasz, wy - słu - chaj nas, zmi - łuj się nad na - mi.

Fig. 10. *Pozdrawiamy, wychwalamy Pannę Przenajświętszą* [Praise the Holy Virgin], Wiązownica, prepared by S. Lesiczka

Wola Zdakowska

mężczyzna
AMFR KUL 36/A/72

$\text{♩} = 40 \quad 24''$

Wy - rok na wszy - stkich lu - dzi u - czy - nio - ny, by u - mar każ - den, kto tyl - ko stwo rzo - ny.

Fig. 11. *Wyrok na wszystkich ludzi uczyniony* [Judgement on All Men], Wola Zdakowska, prepared by S. Lesiczka

The melody (Fig. 11) has a perfect fifth ambitus and is maintained within a five-degree scale which has three major second intervals and one semitone between the 3rd and 2nd degree. The opening formula is built from a two-note cell which starts on the 5th degree of the scale. The remaining part of the melody can indicate its recitative character. The melody moves in second intervals while all scale degrees are used in a descending manner only in the cadence.

In many cases, the ambitus of the melody is augmented by an added sub-semitone or subfourth (see Fig.12).

Kamionka

Władysława Saj, ur. 1940
MKL NC 171/2, AE 426/7

$\text{♩} = 80 \quad 30''$

Jak ka - żdy, któ - ry się ro - dzi, tak ja i - dę do gro - bu.
Z zie - mi, któ - rej cia - ło wy - szło, nie - chaj spo - czy - wa w Bo - gu.

Fig. 12. *Jak każdy, który się rodzi* [As everyone who is born], Kamionka, prepared by S. Lesiczka

The presented melody (Fig. 12) has an octave ambitus, but its main part stays within the $D_5-C_5-B\flat_4-A_4-G_4$ pentachord. The minor sixth interval jump in the opening formula, and also further in the melody, created by the addition of a subfourth interval, allows it to be classified as a minor scale. The *subsemitonium* appears only once in the first section of the melody and is the note that “describes” the *finalis* (bar 2). The melodic line has the shape of a wave and moves in seconds and thirds. The ascending half cadence stops on the 5th degree, while the cadence takes the exact opposite direction ending on the centre note (G_4).

Among the analysed melodies which have a pentachordal structure, only 10 are purely pentachordal and have an ambitus of a fifth. In other cases, the ambitus is augmented by additional subtonic notes which, however, have no influence on the structure of the scale. Two sets of notes are used to fill the perfect fifth tonal framework: $D_2-C_2-B_1-A_1-G_1$ and $D_2-C_2-B\flat_1-A_1-G_1$. The distinctive elements are the cadences, the shape of which are fairly uniform in all examples. The cadences are descending and have a similar note arrangement which ends on the central note and always contains the 2nd and 3rd degrees of the scale, and sometimes also the 4th and 5th degrees. However, specific patterns are not apparent in the opening formulas.

Hexachords

Hexachordal structures are the most common ones in folk religious music and are present in all song genres¹⁹. From a melodic perspective, they are very variable in nature. This is also reflected in the funeral repertoire of the Rzeszowiaczy and Lasowiaczy ethnic groups. The entire collection contains fifty-eight hexachord-based melodies. Six-degree chordal scales appear in several structural versions. They have differently structured species and are augmented by additional subtonic notes. Based on how the hexachord is structured, the hexachordal material can be divided into two groups: a lower tetrachord and an upper trichord, or a lower pentachord and an upper second interval, which essentially determine the shape and progression of the melody²⁰. Out of these, the most interesting hexachordal structures which are representative of the material and show its distinctive characteristics will be presented.

In the group of melodies based on six-degree hexachordal scales, the most common one (43 instances) is the $E\flat_5-D_5-C_5-B_4-A_4-G_4$ minor hexachord, see Fig. 13.

In the example from Nienadówka (Fig. 13), the 4th degree ($E\flat$) appears only once, in the second part of the melody. A big part of the melody is formed within

¹⁹ See A. Zoła, *Problem tonalności...*, p. 149.

²⁰ Ibidem.

the D₅-C₅-B₄-A₄-G₄ pentachord which plays an incredibly significant role. Also, the opening and cadential formulas are based on a five-degree scale. The opening, as well as dominant, note is D₅. The half cadence ends on the 2nd degree, which is typical of many melodies from the region in question maintained in hexachordal scales. E_b appears only in the second part of the melody and only in a single bar. Therefore, the melody has an internal fifth-second interval structure.

Nienadówka

Helena Krzanowska, ur. 1933

Arch Lesiczka



Fig. 13. *Barbaro święta, Perło Jezusowa* [Holy Barbara, Pearl of Jesus], Nienadówka, prepared by S. Lesiczka

The model structure for the hexachord is shown by the melody of *Dobry Jezu, a nasz Panie* [Good Jesus, Our Lord] which in the studied area occurs in many variations. A similar structure using this melodic model is used in other songs (i.e. *Jezu w Ogroju mdlejący* [Oh Jesus, Fainting In the Garden], *Któryś za nas cierpiał rany* [You Who Suffered Wounds for Us] or *Pobudka z Gorzkich Żalów* [Wake from Bitter Lamentations]). However, they differ from one another in formal structure (see Fig. 14).

Studzian

Władysława Rosół, ur. 1935

MKL NC 327/7/28:25



Fig. 14. *Dobry Jezu, a nasz Panie* [Good Jesus, Our Lord], Studzian, prepared by S. Lesiczka

An element of this model, which is frequently used in other chants, are the opening and cadential formulas composed of a series of descending notes in a scalar order. Such a progression can be treated as a balance of fifth-second and fourth-third structures²¹. Other registered variations of this melody have different structure types.

An example of a tetrachord-trichord structure within an E_b₅-D₅-C₅-B₄-A₄-G₄ hexachord is the next melody, see Fig. 15.

²¹ Ibidem, p. 156.

Wiązownica

Stanisława Kruk
AMFR KUL, 186/A/2

Fig. 15. *Żegnaj cię, mój świecie wesóły* [Farewell to You My Joyful World], Wiązownica, prepared by S. Lesiczka

The first part of the melody moves using only the notes of the C_5 - Bb_4 - A_4 - G_4 tetrachord. The final cadence contains the same melodic material. The second part culminates on the Eb_5 note which appears only once in the entire melody. In this section, the dominating notes are the ones of the Eb^2 - D^2 - C^2 trichord. The movement in second intervals and the wave-shaped melodic line show connections with the modal style of shaping the melody. However, this is not shown by the progression used at the beginning of the second part of the melody, which seems connected to the D minor tonality. It is, therefore, an example containing certain archaic features mixed with a more modern way of melodic thinking.

The second hexachord type, which is somewhat less frequent in the melodies of folk funeral chants of Rzeszowiacy and Lasowiacy, is the E_5 - D_5 - C_5 - B_4 - A_4 - G_4 structure. Interestingly enough, a major part of the melodies based on such a scale begins on the 3rd degree (see Fig. 16).

Grodzisko Górne

Jan Kulpa, ur. 1953
Lic Rydzik

Fig. 16. *Wieczne racz dać spoczywanie* [Eternal Rest], Grodzisko Górne, prepared by S. Lesiczka

The presented melody (Fig. 16) is dominated by second intervals and a wave-shaped melody line. The scalar material is presented very clearly in the half cadence and also in the final cadence.

A different example of such a tetrachord has an internal fifth-second interval structure (see Fig. 17).

The hexachordal material contains also other structures which are represented less frequently. An interesting example is the introduction of a Phrygian tetrachord into the melody which is maintained in a minor hexachord (see Fig. 19).

Żołynia

♩=75 36"

grupa informatorów
AMFR KUL, 135/B/31

Fig. 19. *Gdy ja sobie uważuję* [When I Contemplate], Żołynia, prepared by S. Lesiczka

The Phrygian element appears only in the cadential formula. By using a dominating second interval movement and ending each phrase on G₄, the above melody shows clear connections to the chorale²².

Quite frequently, hexachords have an added subsemitone and/or subfourth (see Fig. 20).

Husów

♩=85 34"

Jadwiga Przybylak, ur. 1941
MKL NC 359/3/1/25:30

Fig. 20. *O, zmarły bracie, z tobą się żegnamy* [Dear Departed Brother, to You We Say Goodbye], Husów, prepared by S. Lesiczka

The melody from Husów begins, very unusually, on the 2nd scale degree. The melody moves in second intervals. The form of the piece is aa₁ba₁. The half

²² Cf. K. Strycharz-Bogacz, *Ludowe śpiewy pasyjne i wielkanocne w muzycznej tradycji Małopolski i Podkarpacia* (typescript of a doctoral thesis written under the supervision of dr. hab. Antoni Zoła), Catholic University of Lublin, Lublin 2012, p. 353.

cadence and the ending cadence contain the $F\#_4$ *subsemitonium* which “strengthens” the main note by reaching it from underneath.

In hexachordal structures, the subfourth appears to be less frequent. It is most common in the opening formula (see Fig. 21).

Żołynia grupa informatorów
AMFR KUL, 135/A/15

$\text{♩} = 38 \text{ } 65''$

Szczę-śli - wy, kto so - bie Pa - tro - na Jó - ze - fa ma za o - pie - ku - na.
Nie - chaj się ni - cze - go nie bo - i, gdy świę - ty Jó - zef przy nim sto - i, nie zgi - nie.

Fig. 21. *Szczęśliwy, kto sobie Patrona* [Fortunate Is He], Żołynia, prepared by Lesiczka

Sometimes, the opening fourth interval is achieved through a subsemitone. Such upward fourth opening formulas, which occur between the 5th and 1st scale degrees in an ascending movement, are typical of more modern tonal structures²³ (see Fig. 22).

Pysznica grupa informatorów
AMFR KUL, 136/B/25

$\text{♩} = 41 \text{ } 52''$

Szczę-śli - wy, kto so - bie Pa - tro - na Jó - ze - fa ma za o - pie - ku - na,
nie - chaj się ni - cze - go nie bo - i, gdy świę - ty Jó - zef przy nim sto - i, nie zgi - nie.

Fig. 22. *Szczęśliwy, kto sobie Patrona* [Fortunate Is He], Pysznica, prepared by S. Lesiczka

In the presented example, the subfourth and the subsemitone appear at the beginning of the melody and during the repetition of the first phrase. The second part of the melody builds towards a culmination. The cadence is very typical of this kind of melody. The main note is “circumscribed” first from above, and afterwards from below. This wave-shaped melody, which moves in second and third intervals, can be considered a more modern tonal structure as indicated by the already mentioned opening formula and cadence, as well as the use of progression in the second part of the melody.

The presented examples of hexachordal structures are representative of the studied region and present the characteristics of hexachord-based melodies.

²³ Cf. A. Zoła, *Melodyka...*, p. 73.

Heptachords

Heptachords show certain similarities to the already described hexachords. The 7th scale degree allows to further define the structure tonally. In the analysed folk funeral chants of Rzeszowiacy and Lasowiacy, there are very few pure heptachords. Very frequently, they are augmented to eight-degree structures in which the outer degrees are one octave apart. Therefore, in accordance with A. Zola's research proposition, eight-degree melodies shall be treated as variations of seven-degree structures²⁴. In the analysed material, melodies which exceed an octave belong tonally to the major-minor system.

One example of a melody which does not exceed the range of a heptachordal scale and stays within the ambitus of a minor seventh is an interesting version of the chant *Dobry Jezu, a nasz Panie* [Good Jesus, Our Lord], which comes from Żołynia (see Fig. 23).

Żołynia grupa informatorów
AMFR KUL 135/A/23

$\text{♩} = 35 \quad 29''$

Do - bry Je - zu a nasz Pa - nie daj im wiecz - ne od - po - czy - wa - nie.

Fig. 23. *Dobry Jezu, a nasz Panie* [Good Jesus, Our Lord], Żołynia, prepared by S. Lesiczka

The melody starts on the 5th degree of the seven-degree $F_5-Eb_5-D_5-C_5-Bb_4-A_4-G_4$ Aeolian scale. Both the opening and cadential formulas highlight the internal fifth-fourth scale structure. This already discussed model is embellished with a jump to the 7th scale degree in the middle section which also results in an expanded melodic range.

A similar (pentachord-trichord) internal structure is shown by the melody presented in Fig. 24.

Niwiska Maria Cudecka, ur. 1939
MKL NC 257/5/1:29:55

$\text{♩} = 87 \quad 42''$

Je-zu Mi-lo-sier-ny o to pro-szę cię, nad mą grzesz-ną du-szą zmi-luj zmi-luj sie.

Bo ma du-sza bied-na, zmę-czo-na na świe-cie. Przyj-mij ją do sie-bie bo jam two-je dzie-cię.

Fig. 24. *Jezu Miłosierny o to proszę cię* [Merciful Jesus I Implore Thee], Niwiska, prepared by S. Lesiczka

²⁴ Idem, *Problem tonalności...*, p. 171.

It is an example of a more recent folklore layer. The melody uses tonic triads and mostly moves in second and third intervals. The song contains four *aaaa*₁ phrases. Phrases *a* and *a*₁ are based on a D₅-C₅-B_b₄-A₄-G₄ minor pentachord, while phrase *b* is mostly built around the notes of a F₅-E_b₅-D₅ trichord.

A distinctive structure in the studied material is the Dorian heptachord with the phenomenon of variable intonation of the 6th scale degree (see Fig. 25).

Studzian

Władysława Rosół, ur. 1935
MKL NC 327/7/41:22

♩=200 24"

A ci, któ-rzy już dni swo-je skoń-czy-li ji tak strasz-li - wy ter-min od-pra-wi-li,
niech ma - ją po - kój, po - kój po - żą - da - ny, Je - zu ko - cha - - ny.

Fig. 25. *A ci, którzy już dni swoje skończyli* [Those Whose Days Are Over], Studzian, prepared by S. Lesiczka

The presented melody can be seen as typical of the discussed repertoire. It is used in numerous religious, not only funeral, chants. The first section of the melody starts on the 3rd scale degree and moves towards the *finalis* while staying within the range of the pentachord. The second section begins on the 5th degree, in this case taking the function of the central note which is further confirmed by the use of the C₅ semitone in the half cadence, which might indicate the contemporary reception of this melody (some renditions of this melodic pattern include the C₅ note). In the musical material concentrated around the 5th degree (D₅), the 4th degree is a major sixth (E₅) which indicates a Dorian hexachord. However, in the last part of the melody, which is descending in nature and is clearly moving towards the 1st degree of the scale (G₄), the 4th degree becomes a minor sixth (E_b₅). In this section, therefore, the scale structure, in which the semitones are distributed between the 4th and 5th degrees, and between the 3rd and 2nd degrees, is characteristic of the Aeolian mode. The scale has a clear fifth-fourth internal structure. The melody predominantly moves in second intervals.

The recorded funeral chants of the two ethnic groups in question also include melodies based on the Phrygian heptachord (see Fig. 26).

In the presented melody (Fig. 26), which is based on an eight-degree Phrygian scale (F₅-F₄), the central note is G₄. However, in another version of this melody, which comes from Wola Baranowska, the first section, due its central note being F₄, follows the notes of a Dorian pentachord (see Fig. 27).

Wiązownica

grupa informatorów
AMT MERz 1000/4**Fig. 26.** *Jest wysoka drabina* [There's a Tall Ladder], Wiązownica, prepared by S. Lesiczka

Wola Baranowska

Katarzyna Obara, ur. 1901
AMFR KUL, 36/B/55**Fig. 27.** *Jest wysoka drabina* [There's a Tall Ladder], Wola Baranowska, prepared by S. Lesiczka

The second part of the melody is a Phrygian heptachord. In the presented version of the melody, the two structures overlap²⁵.

Plagal Structures

The problem of plagality mainly concerns modal structures which have plagal variations. In folk religious chants, plagal structures are not as consistently organised as in the chorale repertoire. In the studied group of chants, there are no plagal variations of modal structures. There is, however, the phenomenon of a melodic scale shift in relation to the tonal scale, which can be viewed as tonal scale plagalisation (see Fig. 28 and 29).

Niwiska

Maria Cudecka, ur. 1939
MKL NC 257/5/1:22:21**Fig. 28.** *Już pójdę do grobu smutnego, ciemnego* [I Shall Go To My Sad, Dark Grave], Niwiska, prepared by S. Lesiczka

²⁵ Cf. A. Zoła, *Problem tonalności...*, pp. 182–184; K. Strycharz-Bogacz, *Ludowe śpiewy pasyjne i wielkanocne...*, p. 356.

or:

Domacyny

kobieta
AMFR KUL 36/A/97



Fig. 29. *Już idę do grobu, tam mieszkanie moje* [I Shall Go To The Grave, My Abode], Domacyny, prepared by S. Lesiczka

In both presented structures, which are a reminiscence of the 8th psalm tone, the central note G₄ is in the middle. Scale plagalisation is evident in the cadence which contains the G₄-F#₄-E₄-D₄ tetrachord. The melodic scale is shifted down by a fourth in relation to the tonal scale.

Numerous similar examples are available, but they include more modern tonal structures in which the scale position can be shifted by various intervals: a fifth, a sixth or even a seventh.

* * *

To summarise the presented characteristics of the tonality of funeral chants in the Rzeszów region, it should be noted that there are numerous connections to an earlier tonal layer. It is expressed by the use of the musical material of modal scales, frequent narrow- and mid-range structures and the modal manner of shaping the melody (preference for fluid movement in second intervals and the use of distinctive opening and cadential formulas). The modal element present in many funeral melodies is an important factor influencing the shape of the tonality of the entire collection of funeral chants. Frequently, modal elements coexist with other scalar systems, which constitutes a structural element of certain melodic passages of songs or chants. Occasionally, making the modality criterion more precise is problematic due to the evolution of this system towards major-minor tonality and the blurring of lines between scales. In such a case, modality can be determined by specific melodic formulas, especially the opening and cadential ones²⁶. Among modal structures, Aeolian, Dorian, Ionian, and Phrygian modes are the most frequent ones. Lydian and Mixolydian modes appear sporadically. The features of the earlier tonal layer of funeral chants of the Rzeszowiacy and Lasowiacy confirm the archaic nature of many of the recorded melodies as well as their strong roots in the musical tradition of the Church.

²⁶ See E. Fedyczkowska, *Pieśni Lasowiaków. Folklor wokalny terenów dawnej Puszczy Sandomierskiej na podstawie archiwalnych nagrań Franciszka Kotuli*, Rzeszów 2008, p. 59.

The collected material also contains a substantial collection of chants which belong to the more recent major-minor tonal layer. Whether a melody belongs to that system is decided based on the vertical projection of melodic structures and the opposition of the dominant and tonic functions. The most recent melodies of folk funeral chants are created based on function chord tones: tonic, subdominant, and dominant. In the present day, the authors of those melodies (exceptional funeral singers) are very much influenced by the new tonal system. Nevertheless, a strong attachment to traditional melodies can be observed²⁷.

In the discussed region, the presented funeral chant material is now part of a dying tradition, and a number of presented pieces are no longer performed. Usually, the custodians of this tradition are the elderly, especially the local funeral singers. They are the ones who primarily determine the survival of these melodies. The traditional verbal way of passing on the melodies should be supported institutionally by folk song researchers. Thanks to field research, transcriptions, and scientific studies related to morphological features of this repertoire, traditional chants can not only be "returned" to the people, but also understood at a much deeper level.

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²⁷ Cf. S. Lesiczka, *Melodyka wąsko- i średniozakresowych śpiewów pogrzebowych Rzeszowiaków i Lasowiaków. Wybrane aspekty*, [in:] *Tradycje ludowe w kulturze muzycznej*, ed. T. Rokosz, K. Strycharz-Bogacz, B. Bodzioch, Lublin 2019, p. 116.

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Tonalność ludowych śpiewów pogrzebowych na Rzeszowszczyźnie

Streszczenie

Ludowe śpiewy religijne już co najmniej od kilku dziesięcioleci stanowią przedmiot naukowych analiz. Problematyka cech morfologicznych repertuaru religijnego funkcjonującego w żywej tradycji obejmuje kilka podstawowych współczynników, takich jak: struktura tekstu poetyckiego (wersyfikacja, strofika), właściwości stylistyczno-formalne, metroritmika muzyczna, melodyka oraz uwarunkowania tonalne (por. B. Bartkowski, *Niektóre cechy muzycznej metroritmiki polskich pieśni religijnych żyjących w tradycji ustnej*, „Summarium. Sprawozdania Towarzystwa Naukowego KUL” 1978, nr 3 (23), s. 250). Niniejszy artykuł ma na celu przedstawienie i analizę zjawisk tonalnych zachodzących w repertuarze ludowych śpiewów religijnych wykonywanych w różnych momentach obrzędu pogrzebowego na Rzeszowszczyźnie (Rzeszowszczyzna – region południowo-wschodniej Polski zamieszkiwany przez grupy etnograficzne Rzeszowiaków i Lasowiaków, „obejmujący administracyjnie w przybliżeniu obszar dziesięciu obecnych powiatów (tarnobrzeskiego, stalowowlowskiego, niżańskiego, kolbuszowskiego, leżajskiego, mieleckiego, ropczycko-sędziszowskiego, rzeszowskiego, przeworskiego i łańcuckiego)” – zob. *Kolędowanie na Rzeszowszczyźnie*, red. K. Smyk, J. Dragan, Kolbuszowa – Kraków 2019, s. 8, oraz mapy zasięgów, s. 382–383) – zwłaszcza podczas domowej modlitwy za zmarłego, procesji do kościoła, procesji na cmentarz oraz przy inhumacji zwłok na cmentarzu. Skale muzyczne, na których opierają się melodie poszczególnych śpiewów, mają szczególne znaczenie dla ich muzycznego kształtu. Tonalność, będąca rodzajem systemu dźwiękowego, wpływa bowiem na ustrukturuwanie interwałów, wzajemne relacje poszczególnych dźwięków i melodykę, a także, pośrednio, na regionalne uwarunkowania wykonawcze śpiewów (Por. B. Bartkowski, *Niektóre cechy...*, s. 250). Kryterium prezentacji omawianego materiału będzie zakres skali, a poszczególne zjawiska tonalne zostaną przedstawione na wybranych, reprezentatywnych przykładach.

Słowa kluczowe: ludowe śpiewy pogrzebowe, tonalność, skale muzyczne, Rzeszowszczyzna.