

ABSTRACT

Folk music traditions in Zagłębie Dąbrowskie in contemporary cultural practices of the inhabitants of this region and in the art offers of the local institutions of culture

The main subject of the research presented in this dissertation concerns the traditional folklore of Zagłębie Dąbrowskie (the areas of: powiat będziński, powiat myszkowski, powiat zawierciański, and the towns of Dąbrowa Górnicza and Sosnowiec, sometimes encompassing also Jaworzno). It is especially concerned with the current state of folklore found in the cultural memory of the inhabitants of the region.

Due to the existence of over 60 groups who declare their activities to be within the area of *folklore* and whose members number around a thousand in different institutions of culture, the method chosen for the examination of this subject is based on the analysis of the bands' artistic offers (their repertoires).

In order to analyse the continuity and/or the changes in the traditions, a large number of archival material has been analysed. For instance: the first recordings of folklore singers from Zagłębie (from the time of the *Akcja Zbierania Folkloru Muzycznego* in the 1950s.), the archives of Adolf Dygacz from Muzeum "Górnośląski Park Etnograficzny w Chorzowie", the phonographical collection of IS PAN in Warsaw, as well as egodocuments from private archives of the families of singers and musicians from the region (for example, of Żeńska Kapela Ludowa "Zagłębianki" from Będzin-Grodzic).

The aim of the field research carried out among 11 folklore bands was to establish the current state of folklore in Zagłębie Dąbrowskie, comparing it with the evidence registered in the past, as well as to find the specificity of local musical mannerism, whose existence may indicate a basis for ethnomusicological regional differentiations. It is especially significant when it comes to putting Zagłębie Dąbrowskie on the musical map of Poland. Despite the large amount of existing archival material on the topic of local music folklore, such attempts have never been undertaken and the significance of local musical styles seems to be overlooked. This analysis is accompanied by broad methodological evaluation, which highlights the difficulties resulting from the lack of common terminology when it comes to the singers' vocal/ voice layer, and other terminological issues typical for modern ethnomusicology.

The last section of the dissertations presents the final conclusions of the research. It also highlights issues which may be vital for the functioning of the bands, especially in the context of different institutions of culture, whose goal is to preserve local traditions and non-material cultural heritage.