

**THE OLDEST SOUND ARCHIVE
OF TRADITIONAL MUSIC IN POLAND
IN RELATION TO CURRENT CHALLENGES**

JACEK JACKOWSKI

Institute of Art of the Polish Academy of Sciences in Warsaw

1. History of the Collection

The origins of phonographic documentation of traditional music in Poland date back to the 1904. At that time Roman Zawiliński, the philologist of the Academy of Letters and Sciences in Kraków, recorded Jan Sabała Jr. The recorded performer of songs and orations-invitations to wedding was a son of the celebrated bard of Zakopane (Podhale Highlands), of the same name and surname, living in 1809–1894. This recording was made primarily for the purposes of philological studies, rather than musicological ones. 2 wax-cylinders preserved in our Archive since 1975 were recorded then. They are the oldest monuments in our collection. In 1983 these wax-cylinders were deciphered and recorded on magnetic tape with the assistance of the Congress Library in Washington (thanks to Dr. William Noll, American ethnomusicologist), and in 1994 were copied on DAT in the Phonogrammarchiv in Viena (thanks to Dr. Dietrich Schüller, director of Vienna Archive) and worked on and described by Piotr Dahlig¹.

Before World War I, Juliusz Zborowski, director of the Ethnographic Museum in Zakopane, systematically conducted sound documentation. He recorded music of Podhale region between 1913 and 1914. Those recordings were transcribed by Adolf Chybiński at the beginning of the 1920s and published in 1961 by Ludwik Bielawski². Those cylinders are still waiting at the Tatra Museum for their digital copies to be made³ (see Table 1).

There were 2 phonographic archives in Poland after the World War I⁴:

1. Regional Phonographic Archive (RAF) founded in 1930 by Łucjan Kamiński in Poznań University at the Department of Musicology (Ł. Kamiński studied in Berlin). It comprised 4020 recordings of songs and instrumental music from western and central territories of Poland (Wielkopolska, Pomorze, Kaszuby and Mazowsze regions) preserved on wax-cylinders and gelatine plates. Ł. Kamiński organized the first field expeditions with phonograph for his students.

Table 1: Polish traditional music documentation before 1939

Recordings on wax cylinders		
Date of recording	Author of phonograph	Specifics of the material
1904	Roman Zawiliński	Podhale Highlands region. Songs and orations-invitations to wedding performed by Jan Sabała Jr.
1913–1914	Juliusz Zborowski	Podhale Highlands region. Bartłomiej Obrochta's (died in 1928) fiddle pieces
1913	Alicja Simon	Central Poland. Music from Pilica river region
1914	Kazimierz Nitsch	Wielkopolska region. Songs of Mazurzy wieleńscy from Pecków
Since 1930	Łucjan Kamiński and the staff of Phonogram Archives at the Poznań University	Wielkopolska, Pomorze, Kaszuby, Śląsk, Mazowsze regions
1934–1939	Julian Pulikowski and workers of the Central Phonogram Archive, attached to the National Library in Warsaw. Some of these recordings were connected with Polish Radio Competition for Collecting and Noting Down Traditional Melodies	Materials from almost all over Poland of the interwar period: Wileńszczyzna, Mazury, Pomorze, Warszawskie, Lubelskie, Polesie, Kieleckie, Krakowskie, Lwowskie, Stanisławowskie, Śląsk Cieszyński and others



Prof. Łucjan Kamiński (sitting at the back). 1930s



The last pre-war field expedition. 1939

2. Central Phonographic Archive (CAF) founded in 1934 by Julian Pulikowski at the National Library in Warsaw (J. Pulikowski studied in Vienna). There were 4850 wax-cylinders (20 000 recordings of songs and instrumental music)⁵.

Documentary recordings of traditional folk music in both of these centers consisted of 24 000 items altogether. An attempt of copying CAF collection and storing it in different places in order to protect the materials was made between 1938 and 1940. Unfortunately, because of the turmoil of the war, only part of the collection was copied. Julian Pulikowski was shot during Warsaw Uprising. Both archives were destroyed during World War II. Copies of 22 wax-cylinders made in 1930 by the Regional Phonographic Archive are now deposited in Berlin Phonogrammarchiv (the Archive of Ł. Kamiński cooperated with the Berlin Archive led by E. M. von Hornbostel in exchanging records). One of the wax-cylinders contains a recording of a Polish folk song, performed by Michał Kulawiak (born in 1865) and recorded by Ł. Kamiński in January 1930⁶. This example was also placed on CD album edited on the occasion of the 100th anniversary of Berlin Phonogrammarchiv. At the conference organized by the Institute of Art in March 2005 Susanne Ziegler demonstrated other Polish sound documents from the period before the World War I (i.e. recordings from Zakopane made in 1906 and recordings from Silesia made in 1913).

In Poland the only interwar trace of RAF is a radio-record made probably in 1936 (recorded in Domachowo-Wielkopolska region). Poznań Radio, an institution occasionally cooperating with RAF⁷, made this recording on a decelith record.



Jadwiga Pietruszyńska (on the right) with her sister Anna and Marian Sobieski as students getting ready for fieldwork. 1934

Bohdan Łukaniuk, a musicologist from Lwow, found in Równe some written-materials about phonogram-documentation in Wołyń in 1937–1938. These were copies of documents from the Central Phonographic Archive.

After the World War II, Jadwiga Pietruszyńska-Sobieska and Marian Sobieski, Ł. Kamiński's students, began field research using phonographic documentation⁸. During the first fieldworks, they wanted to record the musicians from Wielkopolska region, whom they had met before the war. They strove to find out if these performers were still alive and still playing music. The scientists realized having the last chance of recording the priceless authentic performances and reconstructing part of the pre-war collection.

Lacking professional basic units, however, they worked with hand-made equipment. M. Sobieski constructed a decelith recording machine himself, recording on the decelith plates (similar to the modern vinyl ones, but very soft and flexible). M. Sobieski and his co-worker Tadeusz Wrotkowski made the first recordings in August 1945⁹.

In 1949 the Institute of Art at the Ministry of Culture came into being. It took over all the phonogram collection, comprising then 2050 records from Wielkopolska, Pomorze and Mazowsze regions. Directors of the archive were Jadwiga and Marian Sobieski.

In 1950–1954 in association with Polish Radio, which assisted in technical matters, the Folklore Collecting Campaign took place. About 300 people participated

in this campaign, including musicologists, musicians, students, teachers etc. All the participants were divided into regional sections and numerous so-called “field teams”. In the first decade after the World War II about 46 000 songs and instrumental pieces were recorded.

Beginning from 1955, M. Sobieski and his students organized the so-called “folk camps”. Using reel magnetic tapes, they collected traditional music, documented traditional instruments, customs and recorded short interviews.

In 1954 the Poznań Archive was transported to Warsaw, and in 1959 subordinated to the Polish Academy of Sciences. Now it is called the Phonogram Collection of the Institute of Art of Polish Academy of Sciences.

2. Description of the Collection

Table 2: Current state of the collection

Records (kind of carrier)	Number
Wax cylinders	2 (from 1904), 27 (from 1950) ¹⁰
Decelith records	420 (recorded in 1945–1950)
Vinyl records 33 circles/min	200
Magnetic reel tapes	14 000
Magnetic tape cassettes	522
CD	220
Mini-Discs	257
Video-cassettes VHS/S-VHS	217

Table 3: The list of performers according to the date of birth

Performer’s date of birth	Number of performers
1854	3
1855–1859	8
1860–1869	103
1870–1879	366
1880–1889	633
1890–1899	879
1900–1909	1114
1910–1919	797
1920–1929	613
1930–1939	518

In 2001 the Archive comprised 130 000 folk songs and instrumental pieces from all over Poland (among them, 25% consisted of instrumental music), including borderlands and national minorities. Apart from folk music, there are also recordings of speeches, interviews about folk instruments, customs and musical notions of folk performers, all of them in dialects. Song-repertoire comprises short songs,

ballads, military-songs, religious songs, small towns' songs, children's lore, lullabies, shepherds' evocations etc. Most of the instrumental music consists of the dance melodies. The oldest recorded performers are singers born in 1854. The majority of the performers, however, are born in the second half of the 19th century¹¹. In our Archive, magnetic reel tapes and studio tapes are stored. There are MDs and CDs. Since 1990, we started recording on videotapes as well. Each audio recording has two copies: one of them played on 19 cm/s, and the other one on 38 cm/s.

A lot of publications and anthologies are based on the recordings. Among the most important, series edited by professor L. Bielawski could be named: i. e. "Kujawy" (1974–1975), "Kaszuby" (1997–1998), "Warmia i Mazury" (2002)¹². At present, publications of Wielkopolska and Podlasie are being edited. The records are described and catalogued. In cooperation with Essen Universität-Gesamthochschule (since 1990), 5000 melodies noted in EsAC code have been included into the European database of melodies¹³. Now we are going to prepare a database, which would provide essential information about the collection (signature, date and place of recording, information about performers, text and melodic incipits, technical information about recording, etc.).

Musicians, composers, musicologists and other scientists, journalists, TV and radio reporters, teachers, philologists and students use the collection; the most important group among them, however, being scientists. That is because our collection is of a source character.

The archive collection is systematically enlarged with documentary recordings. Some staff of the History of Music Department, working in the framework of field research, record traditional performers, songs and instrumental music¹⁴. The most important folk events (e.g. Folk Music Festival in Kazimierz Dolny etc.) are regularly registered by video phonic means. Presently, while conducting fieldwork we use DAT-recorder for music and Mini-disc recorder for interviews¹⁵.

All the records are deposited in the archive, where they are described and catalogued. That is why our archive still remains an open collection.

3. Technical Problems: Preservation, Conservation

Bad condition of the oldest recordings, as well as jeopardy of technical and chemical character (ongoing destruction), and also numerous changes of the recording systems and their standards, make access to the priceless collection of great documentary value impossible for the wider circle of users.

At present, recordings on Edison's wax cylinders, and those on soft decelith plates (used in 1945–1950) are impossible to playback, mainly because of two basic reasons:

– Deterioration of the majority of the wax cylinders and plates, which get abraded when used a number of times. In the 1950s, copies on decelith plates were used for transcriptions, because at that time making a decelith copy was cheaper than using



Contemporary field recording. The author recording an interview with traditional singers from Kurpie region

a magnetic tape, on which only the originals were recorded. After playing the plate for a couple of times it can only be thrown out. Components of the carrier's layer on a decelith plate evaporate (even though being stored in metallic boxes), the plate hardens, the carrier's layer comes loose, and the noise level increases (sometimes even in one year!).

– Lack of a suitable system for non-touch playback; such devices being very expensive, e.g. an optical head is used there instead of a needle.

Fortunately, M. Sobieski copied the oldest recordings (420 deceliths) onto magnetic tapes (of the 19, 05 cm/s speed). From the very beginning of the magnetic tape coming into use, he also took great care to make master copies as well as duplicates, both on magnetic tapes. Thanks to these attempts, the majority of our collection nowadays consists of magnetic tapes (i.e. about 14 000 originals and copies). However, magnetic tape is also a very imperfect and unstable carrier of audio information. It is not the information preserved on the carrier that suffers deterioration, but the carrier itself. When ageing, old magnetic tapes based on acetate cellulose become brittle, dry and undergo chemical decomposition. Their carrier's layer with magnetic particles comes off and the tapes are torn apart when played back. The quality of the signal of a destroyed tape gradually worsens until total illegibility. It should also be noted, that quality of the sound recorded on the original tapes was

not always satisfactory, as all kinds of equipment, not necessarily only professional, were used for recording. When making records of traditional performances, it is impossible to use the recording studio. Recordings usually take place in the performer's house, in the field, or even in the proximity of the village roads. After the World War II, the recording units used to be powered by aggregate (as there was no electric supply in the villages), which caused strong rumblings. Polish Radio provided most of the used equipment. In 1953 IS was given PHILIPS and EMI tape recorders of a very good quality and quite small size. For fieldwork purposes, also STUZZI 671B and SONET B4 were used (GRUNDIG products were also in use, however, the cheaper license versions produced in Poland could not compete with foreign-made devices at all). As late as 1970, the professional NAGRA tape recorder came into use.

Table 4: Historical sound carriers and recording equipment used in the past for the Archive purposes

	Sound carriers and equipment used for recording
1904–1930	Wax cylinder recordings with phonograph added
1930–1939	Wax cylinders and gelatine plates
1945–1950	Soft decelith plates (electro-acoustic recordings) Imperfect, heavy, often hand made equipment
1950–1954	The Folklore Collecting Campaign (technical assistance provided by Polish Radio). The staff (“field team”) from Poznań used military field recorder Recordings on cellulose magnetic reel tapes The recording unit powered by aggregate (as there was no electric supply in the villages). Equipment was in the car and connected to the microphones inside the house
1953–1963	Early mobile tape recorders: PHILIPS, TELEFUNKEN, EMI Intensive exploitation of equipment in field recordings and for transcriptions
1963–1969	Amateur and semi-professional tape recorders (often “fed” by batteries) STUZZI 671B (v = 9,5), SONET B4 (v = 9,5), GRUNDIG Very bad quality tape was used (the only one available in the markets at the time)
1970	The first professional tape recorder (mono-stereo) NAGRA

Storage of the magnetic tapes creates further requirements for accurate air conditioning and protection. Systematic copying of the information onto carriers of better quality is the only way to protect it. Up till now, the original recordings used to be (and still are) copied from an old magnetic tape onto a new magnetic tape. In case of a big archive, this is a long and imperfect process, considering the fact that every successive copy increasingly differs from the original. Loss in the sound quality can be significant even after making as few as 2 or 3 copies¹⁶. The goal for the archivists is an “everlasting archive”, in which not the carriers, but the information is stored¹⁷.

Ways of protecting the collection:

- making copies, rewinding, constant exploration of the collection
- delocalization, e.g. copies of the oldest recordings (2776 tapes) are preserved at the Museum of Folk Musical Instruments in the renaissance castle of Szydłowiec
- assuring accurate air conditions (for preservation of tapes)

In 1972, in co-operation with the Sound Engineering Department of the State High School of Music in Warsaw, reconstruction and correction of some oldest recordings was carried out (comprising about 45 tapes)¹⁸.

4. Digitalization

The modern method of transferring data recorded on analogue carriers onto a digital carrier (the so-called digitalization) offers new possibilities for preservation of the unique collections. Digitalization also provides means for organizing data, e.g. cataloguing in a database form, easy access and dissemination.

At the beginning of this year we started digitalization of a selected part of our collection. Due to the lack of the highest quality equipment, only a small part of our collection from 1968 was selected for digitalization. As soon as sufficient equipment is available (A/D converter Finalizer Express) the oldest and the most precious recordings will be digitalized. Experience gained in 2005 enables us to evaluate time and work it would take to digitalize our collection. The digitalization process comprises 3 stages:

1. Making a 1 to 1 copy in WAVE form. This material should be stored on CD-ROMs or (in future) on replaceable big capacity hard-discs (kind of streamer e.g. Tandberg, LTO).
2. Preparing a CD audio copy for general use.
3. Digitalization of recordings' documentation (scanning, filling the database with essential information).

Digitalization of the basic collection is a very time-consuming process. According to our estimation, it would take about 8 years (4 years in case of two digitalization stations). One person working 8 hours a day is able to digitalize 3–4 tapes. And we also plan to digitalize our visual collection (VHS, SVHS, Hi 8) in future (see Table 5).

It should be remembered though, that recording on the magnetic tape nevertheless remains as the original source. The original sound, quality of which would worsen in time, can be saved on digital copy, but the original magnetic tapes should still be very carefully stored. Magnetic tape recordings made in the 1950s still sound pretty well provided they are kept in suitable conditions. Some audible faults are more the result of imperfect recording equipment rather than passage of time. The best evidence to that are our long-living magnetic analogue recordings (over 50 years old). Does digitalization provide certain protection against destruction of our priceless collection? We are still not sure if digital carriers can fully substitute the analogue ones. In conclusion it may be stated, that further protection of original tapes should be our prime goal.

Table 5

1	Preparation of archival magnetic tape for playback – Rewinding – Replacement of a broken spool – Completing blank parts at the beginning and the end of the tape – Local sticking – Correction of the magnetic head setting and playing speed – Correction of recording level, balance etc.	Approx. 60 min
2	Playback = duration of tape, average 20 min.	
3	Work on digital sound file (Wave), correction of useless information such as technical faults, making markers, verification with description and documentation	
4	Creating CD burn-file, burning CD (in the slowest speed), creating a report	Aprox. 20 min.
5	Saving audio file and database information	
6	Digitalization of description (scanning of original report), making description to CD box	
	Total	80 min.

The analogue signal to be recorded in digital form should be played with extreme precision and accuracy. It is best done when played back on the same recording equipment, on which the original recording was made (type and setting of the magnetic head is important). Unfortunately, the above-mentioned original recording equipment is either broken or even non-existent any longer. Therefore we treasure greatly the still working tape recorders NAGRA (4 units) and STUDER, which are still used. Nowadays, this kind of analogue equipment is very expensive and not widely available. Therefore the unique analogue equipment should be regularly conserved, cleaned and carefully used. We would like our analogue equipment to be the first and initial element of digitalization process. Unfortunately, the magnetic tape strains caused by drying up and chemical deterioration result in the lack of full touch with the magnetic head and incomplete reading. We have in store a great number of post-war hand-made ebonite reels (which was M. Sobieski's idea) that catch on a tape causing its irregular speed. Not all of the recordings have a signal of a fork-tune, which makes a precise disposal of a speed correction impossible. We make copies in ratio of 1:1, thus avoiding attempts to correct the sound; as such attempts could affect the voice timbre of a singer, which is a very important and individual feature of every performer.

According to the international authorities, the highest accessible resolution should be used for the purposes of digitalization. At present, the popular CD resolution (44,1 kHz, 16 Bit, optimal and adequate for the human hearing) is being gradually replaced by higher resolutions, e.g. 96 kHz, 176,4 kHz, 192 kHz. It is important to remember that signal recorded with CD resolution cannot be used for making recordings with a higher resolution. The basic problem, especially in our country, is the very high costs of the professional digitalization equipment.

Since last November we have been co-operating with Vienna Phonogrammarchiv. Its director dr. Dietrich Schüller, has consulted our works and followed conditions of our collection for years, yet thanks to the co-operation between Austrian and Polish Academies of Sciences, as well as our participation in the international project called “Connecting Memories” (its members are Austria, Italy, and Poland) the communication with the oldest phonographic archive of traditional music (founded in 1899) became regular¹⁹.

5. CD Editing

At present, along with digitalization we are working on the project of editing CDs with selected music materials from the Phonographic Collection of the Institute of Art. Apart from recordings that have been edited by the Institute of Art so far²⁰, there is also Polish anthology of traditional music “Muzyka źródła” issued by Polish Radio²¹ available on the market. The above-mentioned series represents regional variety of styles and forms of Polish traditional music, recorded for Polish Radio since the 1970s. Each CD reveals a musical image of a different region in Poland. Another edition representing traditional source music material is connected with the Warsaw Society “House of Dance”. A short series *In crudo* represent the recently recorded monographic anthologies dedicated to certain folk performers, Lent songs recorded at temples because of their acoustic features as well as songs performed during death-watch and documentary materials of dance workshops organized by the Society. Along with these series, CDs edited by local publishers (such as *houses of culture* or regional ensembles) are also available on the Polish musical market. Unfortunately, few of them include authentic and traditional materials.

The edition of CDs scheduled by the Institute of Art aims at demonstrating certain kinds and types of music, functioning in their stylistic variety across all Poland, e.g.: CDs dedicated to Polish religious folk songs will include examples from religious repertoire according to the liturgical year. Not only materials from traditional Catholic repertoire will be presented, but also songs of confessional minorities such as Protestants and Orthodox. We also plan to supplement with sound illustrations the anthology of Polish folk music “Warmia and Mazury” and “Kaszuby” (the “Kujawy” part was published with LP, where 5 instrumental and 11 vocal pieces from this region are presented).

Recordings issued by the Institute of Art will be of a very special documentary value. They will include recordings from the 1950s or even earlier. Recordings selected for publication represent very different levels of technical quality, yet excessive technical interference (removing of noises and reconstruction) can create risks for damaging the original sound. The publication is going to be mainly of a source-document character, and not an aesthetical souvenir.

¹ Dahlig, Piotr. Pierwszy zapis fonograficzny folkloru polskiego (1904). – *Muzyka*, 1997, No 2, pp. 57–70; Zbiory fonograficzne Instytutu Sztuki PAN. – *Twórczość Ludowa*, 1999, No 3–4, pp. 29–33; Wczesna etnomuzykologia polska w świetle korespondencji. – *Muzykologia u progu trzeciego*

tysiąclecia. Edited by L. Bielawski, J. K. Dadak-Kozicka, A. Leszczyńska. Warszawa, 2000, pp. 155–174; Early Field Recordings in Poland (1904–1939) and Their Relations to Phonogram Archives in Vienna and Berlin. – Music Archiving in the World. Papers Presented at the Conference on the Occasion of the 100th Anniversary of the Berlin Phonogramm-Archiv. Edited by Gabriele Berlin and Artur Simon. Berlin, 2002, pp. 205–218; *Dahlig, Piotr, Lesień-Plachecka, Krystyna*. Zbiory Fonograficzne. – Instytut Sztuki Polskiej Akademii Nauk 1949–1999. Edited by L. Sokół, Z. Benedyktowicz, R. Brykowski, E. Dahlig et al. Warszawa, 2000, pp. 244–248.

² *Chybiński, Adolf*. O polskiej muzyce ludowej: Wybór prac etnograficznych. Edited by L. Bielawski. Kraków, 1961; *Bielawski, Ludwik*. O rękopiśmiennym zbiorze melodii podhalańskich Adolfa Chybińskiego. – Muzyka, 1959, No 1–2, pp. 122–127.

³ *Janczewska-Solomko, Katarzyna*. Digitalizacja dóbr kultury z moskiewskiej perspektywy. – Biuletyn Informacyjny Biblioteki Narodowej, 2004, No 1, p. 45.

⁴ *Bielawski, Ludwik*. Phonogram Archives and the Documentation of Folk Traditions in Twentieth-Century Poland. – Music Archiving in the World. Papers Presented at The Conference on the Occasion of the 100th Anniversary of the Berlin Phonogramm-Archiv. Edited by Gabriele Berlin and Artur Simon. Berlin, 2002, pp. 435–438.

⁵ *Dahlig, Piotr*. Julian Pulikowski i akcja zbierania folkloru muzycznego w latach 1935–1939. – Muzyka, 1993, No 3–4, pp. 119–156.

⁶ Example No 40 on the first CD from phonographic album: Music! 100 recordings. 100 Years of the Berlin Phonogramm-Archiv 1900–2000. Edited by Artur Simon and Ulrich Wegner. Berlin 2000: WERGO SM 1701 2 (CD 1: Wax Cylinder Recordings). Description in CD book: *Dahlig, Piotr*. Hola, matulu moja. Polish folk song, sung by Michał Kulawiak, recorded by Lucjan Kamieński in Poland, January 1930, pp. 118–122.

⁷ *Dahlig, Piotr*. Dudy wracają do mody. – Duda i kozieł. Wielkopolskie Spotkania Budowniczych Dud i Kozłów. Materiały szkoleniowo-informacyjne, 2002, No 6, Stowarzyszenie Muzyków Ludowych w Zbąszyniu, Poznań, pp. 9–24.

⁸ *Bielawski, Ludwik*. Działalność Jadwigi i Mariana Sobieskich na polu dokumentacji i badań polskiej muzyki ludowej. – Polska muzyka ludowa i jej problemy. Chosen works edited by L. Bielawski. Kraków, 1973, pp. 11–72.

⁹ *Sobieski, Marian*. Działalność Zachodniego Archiwum Fonograficznego w Poznaniu. – Polska Sztuka Ludowa, 1948, No 1, pp. 38–40.

¹⁰ Fragment of musicological conference in Krakow was recorded on 27 wax cylinders in 1950.

¹¹ *Szalańska, Anna*. Informator Archiwum Fonograficznego im. Mariana Sobieskiego, part. I. Warszawa, 1978, pp. 17–18.

¹² *Krzyżaniak, Barbara, Lisakowski, Jarosław, Pawlak, Aleksander*. Polska pieśń i muzyka ludowa – źródła i materiały. Edited by L. Bielawski, 1: Kujawy. Kraków, part. I – 1974, part. II – 1975; *Bielawski, Ludwik, Mioduchowska, Aurelia*. Polska pieśń i muzyka ludowa – źródła i materiały. Edited by L. Bielawski, 2: Kaszuby. Warszawa, part. I – 1997, part. II–III – 1998; *Krzyżaniak, Barbara, Pawlak, Aleksander*. Polska pieśń i muzyka ludowa – źródła i materiały. Edited by L. Bielawski, 3: Warmia i Mazury, part. I–V. Warszawa, 2002.

¹³ *Dahlig, Ewa*. Możliwości muzycznych baz danych w Instytucie Sztuki PAN. – Muzykologia u progu trzeciego tysiąclecia. XXIX ogólnopolska Konferencja Muzykologiczna ZKP, AMFC Warszawa 14–15 IV 2000. Edited by L. Bielawski, K. Dadak-Kozicka, A. Leszczyńska. Warszawa, 2000, pp. 243–253; Z zagadnień komputerowej archiwizacji i analizy melodii ludowych. – Muzyka, 1999, No 2, pp. 101–114.

¹⁴ E.g., documentation of tradition of playing *ligawka* (kind of hand-made aerophone) and documentation of such instruments (Piotr Dahlig). Zbigniew Przerembski documents traditional bagpipe instruments in Poland (performing and making traditional music instruments). J. Jackowski documents vocal and instrumental music in religious (Catholic) customs in Poland (lately, research of “drumming during the Eucharistic procession” led especially in central Poland, which is still a living custom in the country side, although reaching back as far as the 16th century) and records *in crudo* songs performed during the Holy Week at the Easter Sepulcher and religious services at the wayside shrines.

¹⁵ MD cannot be used as a format for archiving music, but this tiny device is still very handy for working outside. Traditional performers are a bit conscious of big recording equipment, which sometimes reflects on the quality of their performance.

¹⁶ *Rusko, Milan*. Realistic conception of the sound archives preservation under non-ideal economic conditions (with application to the Ethnomusicological sound recordings collection). The paper was given at the conference of the ICTM Study Group on Computer Aided, organized in the Institute of Art of Polish Academy of Sciences in September 2001.

¹⁷ *Wygnański, Władysław*. Z zagadnień rekonstrukcji nagrań dokumentalnych polskiego folkloru muzycznego. – *Studia z teorii przekazu dźwięku*. Collective work of the Department of Sound Engineering and Musical Acoustic of F. Chopin Academy of Music in Warsaw. Warszawa, 1982, pp. 203–211.

¹⁸ *Ibid.*, p. 206.

¹⁹ In July this year I took part in the Vienna Summer School on Audio Preservation. Phonogrammarchiv, Austrian Academy of Sciences and Austrian Mediathek organized the training jointly. Research activities, which were planned on a very wide scale as well as experiments led in Phonogrammarchiv on methods of collecting, archiving and finally, preservation of unique recordings of traditional music gave that institution an opportunity of becoming a leading and model phonographic archive not only in Europe, but also globally. Phonogrammarchiv is closely cooperating with IASA and UNESCO. Many years of practice in applying the most modern methods of preservation and protection of priceless historical sound documents belonging to Phonogrammarchiv and Austrian Mediathek became a subject of interest for many similar institutions around the world, which include phonographic archives in their structures. This year Summer School gathered 11 participants. Students coming from different countries (Austria, Cuba, Denmark, Ethiopia, Jerusalem, Laos, Poland, Romania, Uganda) represented scientific institutions, archives, and libraries. The most important part of the training included presentation of the latest methods for archiving of historical sound materials in digital domain on big capacity computer discs (Digital Mass Storage System). This system is very expensive (especially for small archives) and requires special computer equipment as well as highly qualified staff. It seems, however, that at present this is the only method able to guarantee a long-term preservation and providing a quick access to the recordings and any necessary information about them.

²⁰ “Grajcie dudy, grajcie basy”. 1967. Album consists of 2 LPs. Examples were selected and described by J. Sobieska (PN SX 1125–1126); “Polska muzyka ludowa”. 1982. Examples for schools selected and described by P. Dahlig (SX 1770 PN Muza); “Polish Folk Music: Songs and Music from Various Regions”. 1990. Sound materials from the above-mentioned album “Grajcie dudy...” registered on CD (PN CD 048). Sound engineer W. Wygnański; “Pologne. Chansons et danses populaires”. 1993. Music examples from Polish Radio and the Institute of Art was selected and described by A. Czekanowska (Archives internationales de musique populaire. Musée d’ethnographie. Geneve CD-757 Collection dirigée par Laurent Aubert. VDE-GALLO).

²¹ *Baliszewska, Maria*. Zbiory kultury ludowej w Radiowym Centrum Kultury Ludowej PR. – *Twórczość Ludowa*, 1999, No 3–4, pp. 45–48.

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SENIAUSIAS LENKIJOS TRADICINĖS MUZIKOS GARSO ĮRAŠŲ ARCHYVAS IR DABARTIES PROBLEMAS

JACEK JACKOWSKI

Santrauka

Straipsnyje apžvelgiama seniausio Lenkijos tradicinės muzikos fonogramų archyvo istorija: pradedant nuo jo įkūrimo iki dabartinės padėties ir Lenkijos mokslų akademijos Menų institutui priklausančių fonogramų rinkinių (buvusio Mariano Sobieskio fonogramų archyvo) veiklos perspektyvų. Fonograminio tradicinės lenkų muzikos dokumentavimo ištakos siekia 1904 metus.

Straipsnį sudaro kelios pagrindinės dalys.

– Archyvo istorija: aptariamai prieškariniai, t. y. prieš Antrąjį pasaulinį karą vykę procesai ir pokarinė folkloro rinkimo kampanija, glaudžiai susijusi su Jadwiga ir Marianu Sobieskiais.

– Archyvo fondų aprašymas: apibūdinama dabartinė archyvo situacija, seniausių įrašų pateikėjai, duodamas publikacijų, pagrįstų istoriniais archyviniais duomenimis, sąrašas ir informacija apie vartotojus. Archyvas iki šiol kaupia ir naujus duomenis. Jame taip pat renkama šiuolaikinių lauko tyrimų medžiaga, garso ir vaizdo įrašai, fiksuojantys instrumentinės muzikos atlikimą, papročius bei liaudiškų ceremonijų scenines versijas, liaudies teatro spektaklius ir religines apeigas.

– Techninių problemų analizė: aptiriamas duomenų archyvavimas, saugojimas, apsauga, aprašymas, įrašymas, perrašymas, sklaida.

– Skaitmeninimo, kaip šiuolaikiško istorinių rinkinių saugojimo būdo, aptarimas.

– Kompaktinių plokštelių (CD) leidybos apžvalga: apibūdinami svarbiausieji Lenkijos muzikinėje rinkoje esantys tradicinės muzikos CD leidiniai, taip pat ir besiremiantieji Menų instituto fonogramų kolekcijoje saugomais garso duomenimis, bei pristatomas naujo CD leidinio projektas.

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