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CONGREGATIONAL HYMNS IN FOLK MEMORY

Since its establishment as an independent genre in the 16th century, the congregational hymn is an original composition created mainly by a priest or a cantor. New congregational hymns are usually printed in hymnals which also mention the name of the author(s) of the text and melody. In such a case, the congregational hymn functions as a piece of art music, the structure of which is determined and which needs to be respected and preserved.

The situation is different when a hymnal is compiled based on the sung repertoire of a congregation or a diocese. When there is no clear information about the source and authorship of the hymns, the hymns are labelled as “traditional hymn” or “old hymn”. This relates to church tradition or congregational tradition since the hymns are transmitted through their use in the church.

In countries where oral peasant culture was still flourishing in the second half of the 20th century and thus collecting folksongs was still possible, congregational hymns were collected similarly to folksongs. Congregational hymns appeared as a constitutive part of the rural tradition. They were sung in the manner and style of folksongs, with the same type of intonation, rhythm, ornamentation etc. The process of assimilation of art music into folk tradition is known as folklorization. In this particular case, this paper deals with the folklorization of congregational hymns.

In Hungary, collecting folk music was still possible in the second half of the 20th century. This opened wide possibilities to the hymnologists when conducting research on congregational hymns, and gave the Hungarian hymnology

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a special profile and methodology. The present study offers an insight into the problems of congregational hymns in Hungary with a special focus on the question of their folklorization.

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The Hungarian folksong is in its oldest layers modal: pentatonic, pentachordic, heptatonic etc., only rarely belonging to major and minor tonality. It is performed with a special intonation, rich ornaments, and mostly in free rhythm, derived from the rhythm of the language. In the villages, congregational hymns were and still are sung in the same manner as folk songs.

In the 19th century, cantors in towns and villages were aware of the “local” use of hymns. 19th century newspaper articles give us an idea of how a cantor could fit in the singing practice of a rural congregation.

Small villages usually had a cantor with a minimal knowledge of how to play the instrument (Silberknall 99-101). According to the description, rural cantors were unable to make good organ registration, and mistaken notes in their accompaniment were not seldom. Several decades ago, in small villages, one could still hear local cantors playing the organ by ear, using simple chords in root position, often not matching the melody.

Nevertheless, with his limited knowledge of music, if a cantor was practising in his own village, he knew the local version of the hymns and he could appropriately lead the singing of the congregation. If a new cantor came from another village, he had to be patient and learn the local version – text and music – of the most popular hymns, which he might have known in another version.

Sometimes it took a long time for a new cantor to adjust to his new congregation. (Mócsy 239-240). The congregation would sing on their own without organ accompaniment and the cantor would sing other hymns not known by the congregation or would play extensive organ solos. Later he could teach the congregation new hymns and learn from the congregation their traditional hymns.

When more villages gathered at a place of pilgrimage, they could usually not sing together (Móroc 133-134). Even the most popular hymns were known by each village in slightly different versions, regarding both the text and the music.

Cantors were usually not using a hymnal but a manuscript “cantor-book” which they inherited, or which they started to compile by making extensive copies from another similar book. In this book they notated new hymns they could hear on different occasions. When they moved from one place to another, they became the instruments of transmission of hymn repertoires.

Although the cantors and organists of the 19th century were fully aware of the rural (folklorized) existence of the congregational hymns, they considered this a secondary, altered manifestation of the hymn – a piece of art music – and as something one had to fight against. In the 1850s, a movement for the compilation of a central and common hymnal in Hungary was started by the cantors, with the goal to provide one official text and melody to each of the widely known and used hymns (Watzatka 368-375). This movement was in tune with the general tendency in Hungary to develop a national culture.

In 1847, the Szent István Társulat (Saint Stephen Society) was founded to promote Hungarian national culture with Christian background in a society where liberalism was becoming dominant. The Society adopted different projects such as the translation and publication of the greatest scientific works used in France, England and Germany, and the compilation and publication of school manuals in Hungarian. The Society took on the task of compiling a new, common Catholic hymnal, a task which was in line with its endeavours. Groups of specialists to work on the hymnal were organized, but the work progressed slowly.¹

A popular poet and Catholic priest in the Eger diocese, Béla Tárkányi, compiled a collection of hymn texts using partly an older diocesan hymnal, and partly collecting hymn texts (and melodies?) in villages (Benkóczy 39-40). As he wanted to produce the most modern hymnal, he collaborated with the choir director and the organist of the Eger Cathedral. They published the new diocesan hymnal with organ accompaniments for the diocese Eger in 1855, with the authorization of the bishops' conference to be used in any Hungarian diocese (cf. Tárkányi-Zsaskovszky). This hymnal made further works on a common hymnal superfluous and within ten years it was adopted as the desired common hymnal. It had a dominant influence on the Catholic singing in Hungary for almost a century and was published in extended and revised editions in 1874, 1900, and 1930.

The authors of the hymnal gave only scarce indications about the origin of the 330 hymns, of which most belong to the category of “old hymns” or “traditional hymns”. Quite a few of these must have been “folklorized” hymns, as their notation bears the traces of non-metric performance characteristic of folk singing.

Zoltán Kodály was the one to discover and fully appreciate the “folklorized” hymns. As an active collector, going from village to village and talking to his “subjects”, Kodály had the opportunity to notate a great number of congregational

¹ The first book of protocols of the sessions used in the years 1847-1856 is preserved in its manuscript form in the library of the Saint Stephen Society in Budapest. The first mention of the hymnal comes from July 3, 1851, the last from October 11, 1855.

hymns, sung in the same manner as folksongs. Kodály realized the importance of the traditional knowledge of the folk singers, who provided a living version to the “lifeless” notated sources. He wrote:

A part of our old handwritten melodies has been preserved among the folk almost until the present time. If we approach the manuscripts with the living tones of these melodies in our ears, their secret meaning will open up, and although dark spots will still remain, we will be able to reveal the probable shape of the melodies no longer known today.

(...)

The colours and the warmth of life can be given to the music-historical data only by ethnographic knowledge and experience. That is why a Hungarian musicologist should first be an ethnographer. (Kodály 229-233)

In the mid-1920s, the Hungarian Cecilianists started to work on a new, central and common hymnal.² As in Germany the revival of old hymns from old hymnals became fashionable, the Hungarian Cecilianists followed their example, searching for old hymns in old Hungarian hymnals.

Kodály was in good terms with Artúr Harmat, the editor in chief of the new hymnal, and suggested the inclusion of folklorized versions of ancient hymns. Harmat and his colleagues agreed with Kodály’s ideas, but they were not prepared to undertake extensive collecting work, which threatened to delay the publication of the new hymnal. Only a limited number of hymns from the folk practice was included in the hymnal *Szent vagy, Uram!* (Harmat and Sík).³ The most of the old hymns were arbitrarily reproduced from the 17th and 18th-century hymnals.

In 1948, a Reformed (Calvinist) priest, Kálmán Csomasz-Tóth, published a new Reformed hymnal (Csomasz-Tóth). During his work, he studied several old Reformed hymnals from the 16th century, and compared the versions of the hymns in the different sources. After publishing his hymnal, he extended his research to all extant printed and manuscript sources of music from the 16th century. In 1958, he published the volume *A XVI. század magyar dallamai* [The Hungarian Melodies of the 16th Century]. This volume presented a rendition of all the 239 melodies in modern notation. He grouped the related versions of a given melody – some melodies were present in different collections with different texts, as hymns and as secular songs. He provided different tables with synoptic overviews and published an extensive study about musical life and singing in the 16th century.

² The Országos Magyar Cecília Egyesület [Hungarian Cecilia Society] was founded in 1897. It was a parallel to the Allgemeiner Deutscher Caecilien-Verein, an organization grouping priests and church musicians eager to create a worthy and noble Liturgy.

³ After The Second Vatican Council, this hymnal was extended and improved. At present, its 28th edition (2017) is in use.

His volume was printed by Akadémiai Kiadó, the publishing house of the Hungarian Academy of Sciences, as the first volume of the series *Régi magyar dallamok tára* [Repertoire of Old Hungarian Melodies] (Csomasz-Tóth).

In 1970, Géza Papp published a similar volume, with the title *A XVII. század énekelt dallamai* [The Sung Melodies of the 17th Century], which became the second volume of the series Repertoire of Old Hungarian Melodies (Papp). He included 360 melodies in modern notation, grouped similarly as families of melodies, with different tables and introductory studies.

According to Kodály's concept, the documentation of sung melodies collected from written sources was only a partial documentation. It had to be completed with the oral versions of the same melodies, from the folk tradition.

Musicologists and ethnographers at the Musicological Institute in Budapest, Benjamin Rajeczky, Janka Szendrei and László Dobszay formed a working team tasked with matching folk versions with the old tunes found in the old printed and handwritten sources. A great catalogue of secular and sacred tunes was available thanks to the efforts of newer generations of ethnomusicologists: István Volly, Lajos Vargyas, Sándor Veress, László Lajtha, László Vikár, Pál Péter Domokos, Péter Kiss, Lajos Kiss, Zoltán Kallós, Bálint Sárosi, and many others. When linking the folklorized versions with their written versions, it turned out that only a small part of the written versions had parallels collected from the folk tradition. Further field work was needed to find folklorized versions of the remaining written melodies, or to establish their lack. This field work was made by László Dobszay and Janka Szendrei.

The team summed up their experiences in the publication *XVI-XVII. századi dallamaink a népi emlékezetben* [Hungarian Melodies from the 16th and 17th centuries in the Folk Memory] (Szendrei, Dobszay, and Rajeczky). The publication consists of two volumes. The first volume collects the melodies – for each melody, first the written versions (one or two) are presented, followed by different folk versions. The second volume provides information on the tunes and their versions.

The work of Rajeczky, Szendrei, and Dobszay brought interesting results. Of the 599 old melodies found in written sources, 159 (slightly more than a quarter) had parallels in the folk tradition. Of these, 122 are congregational hymns, as the surviving written sources were predominantly hymnals.

It has already been mentioned that the first melody to a tune is the written version. The versions collected from the folk differ in numbers, from 1-2 to even 15-20. The editors, however, did not publish all the versions they had found. As they explain in their introduction, they only published a strongly reduced selection of

the folk versions, publishing for example 3 folk melodies from the 10 available, or 10 melodies from the 50 or 60 available.

The 159 melodies can be grouped according to the number of collected versions:

1) melodies represented by a single example – 32 melodies altogether. In nine cases, the published melody is the only one collected. In other cases, the published melody stands for a few very closely related variants.

2) melodies represented by 2-5 examples – 49 melodies in total, generally representing melodies that are widespread only in certain regions.

3) melodies represented by more than 6 examples – these are tunes that are common throughout the area where Hungarian is spoken – 41 tunes altogether.⁴

Rajeczky, Szendrei, and Dobszay published the valuable results of their work, but they did not formulate any general conclusions regarding the process of assimilation of the old melodies. A few musical illustrations are presented below, which will serve as examples in establishing a few observable regularities concerning the assimilation of congregational hymns in the folk tradition

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I/146⁵

I/146, a-r⁷

a)

László-neg U'-ran én ú - gye - met melly mélt - tat - lan ho - szít fzen - ve - dek sé - rel - met.

b)

Je - sus Christus Fel - tá - ma - da Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja

El - vö - vé ör - dög - nek ha - talmát Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja.

⁴ After the First World War the territory of historical Hungary was reduced to around its third. Today, Hungarian-speaking communities are still found in Ukraine, Slovakia, Austria, Slovenia, Croatia, Serbia, and Romania.

⁵ The numbers of the tunes were taken from the volumes of Csomasz-Tóth (I) and Papp (II), respectively.

c) Fel-tá-madt Krisz - tus e na - pon, Á - le - lu - ja, Há - la lé - gyen Az Is - ten - nek

d) *Rubato* Fel-tá-madt Krisz - tus ez na - pon, Al - le - lu - ja, Há - lá lé - gyen Az Is - ten - nek.

e) Fel-tá-madt Krisz - tus e na - pon, Al - le - lu - ja, Há - la lé - gyen Az Is - ten - nek.

f) Fel-tá-madt Krisz - tus e na - pon, Al - le - lu - ja, Há - la lé - gyen Az Is - ten - nek.

g) $\text{♩} = 160$ Fel-tá-madt Krisz - tus ez na - ra, $\text{♩} = 132$ Al - le - lu - ja, $\text{♩} = 160$ Há - lá lé - gyen Az Is - ten - nek.

h) Föl-tá-madt Krisz - tus e na - pon, Al - le - lu - ja, Há - la lé - gyen Az Is - ten - nek.

i) Föl-tá-madt Krisz - tus e na - pon, Al - le - lu - ja, Há - la lé - gyen Az Is - ten - nek.

j) Fel-tá-madt Krisztus en na - pon, Á - le - lu - ja, Há - la lé - gyen Az Is - ten - nek.

k) *Parlando, rubato* Fel-tá-madt Krisz-tus e na - pon, Al - le - lu - ja, Há - la lé - gyen Az Is - ten - nek.

l) Föl-tá-madt Krisz - tus e na - pon, Al - le - lu - ja, Há - la lé - gyen Az Is - ten - nek.

m) Fel-tá-madt Krisz-tus e na - pon, Al - le - lu - ja, Há - la lé - gyen Az Is - ten - nek.

n) *Parlando, rubato* Fel-tá-madt Krisz - tus e na - pon, Al - le - lu - ja, Há - la lé - gyen Az Is - ten - nek.

o) $\text{♩} = 84$ Fel - tá-madt Krisztus e na - pon, Al - le - lu - ja, Há - la le - gyen Az Is - ten - nek.

p) $\text{♩} = \text{cca } 108$ Fel-tá-madt Krisz - tus e na - pon, Al - le - lu - ja, Há - la le - gyen Az Is - ten - nek.

r) Fel - tá-madt Krisz - tus e na - pon, Al - le - lu - ja, Há - la le - gyen Az Is - ten - nek.

The first example belongs to the last category, which includes melodies which are widespread throughout the Hungarian-speaking area. The individual versions

of hymns belonging to this group often differ slightly from one another and from the written models in their melody and rhythm, but their identity is still quite obvious. The formal construction, tonality, and harmonic structure of the melodies are identical; apart from the few differences in notes, the individual lines move in the same register and use the same set of notes.

The fifteen melodies here were chosen from about fifty collected melodies.

The collected melodies are divided into two large groups. In the first group, melodies with a gradually rising line were collected. The melodies in the second group start with an ascendent fourth. A further division can be observed in the cadence of the second line of the refrain (penultimate line), which ends partly on the fourth degree, partly on the second degree, and less frequently on the first or fifth degree. The last example is noteworthy, where the final note is not the tonic, but the second degree.

II/30

II/30, a-g⁴

a) *Rubato* $\text{♩} = 52$
A - ve Ma - ri - a gra - ti - a ple - na Így úd - vóz - lé An - gyal

b) $\text{♩} = 58$
Har - ma - toz - za - tok é - gi ma - go - sok! Té - ged - a vár e - ped - ve

c)
Á - ve Má - ri - a gra - ti - a ple - na Így köszön - té an - gyal

d) *Poco rubato* $\text{♩} = \text{cca. } 69$
Úd - vóz - légy szent szűz Tel - jes ma - laszt - tal Így kö - szön - té an - gyal

e) $\text{♩} = 126$
Úd - vóz - légy szent szűz Tel - jes ma - laszt - tal így köszön - té an - gyal

f) $\text{♩} = 69$
Úd - vóz - légy szent szűz Tel - jes ma - lasztal Így kö - szön - té an - gyal

g) *Lento, poco rubato* $\text{♩} = 56$
Is - ten Bá - rá - nya Bűn - nek ron - tó - ja Vedd el vét - ké - ti - ket

a szép Szűz Ma - ri - at Chri - stuf - nak vá - lafz - tott Any - nyát.
 az em - bé - ré - ka lel - ke Gyűj - jel é - dős t' d - j - vö - z i - tőnk.
 a szép szűz Má - ri - át Krisztus - nak vá - lasz - tott any - ját.
 A szép szűz Má - ri - át Krisztus - nak vá - lasz - tott any - ját.
 var. a szép szűz Má - ri - át Krisztusnak vá - lasztott any - ját.
 A szép szűz Má - ri - át Krisztus - nak vá - lasz - tott any - ját.
 Áldd meg hí - ve - i - det: Ke - gyel - me - sen hal - gass min - ket.

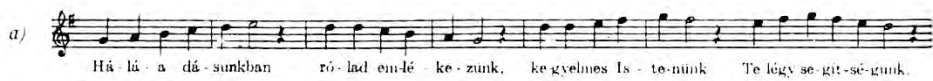
The hymn *Ave Maria gratia plena* is of German origin and was very popular in Hungary. In the interpretation of the peasants, the most striking difference is in the rhythm. Instead of the clear rhythmic patterns of the printed version, the peasants sing in rubato, making consistent spaces among the lines.

It is evident that the peasants do not like the rhythmic repetition of the same note, but they prefer to move the notes and form a melody. In the folk versions only one or two of the many note repetitions are preserved. This implies an expansion of the ambitus of the melody: the first line, with an ambitus of a second, expands to a third or fourth in the folk versions; the second line, with an ambitus of a third, is replaced by an arching melody or a descending pentachord; the ascending third line expands from the ambitus of a fourth to a fifth into two versions. The last line, with its beautiful arching melody, also undergoes a transformation. In the first, second, and third versions, the third leap is eliminated to create a gradual movement; in the other three versions, the arching melody is replaced by a descending heptachord.


In folk performance, the seventh degree is of changing pitch, usually F sharp in the ascending direction and F in the descending direction.

II/107


II/107, a-b-c⁵

a) 

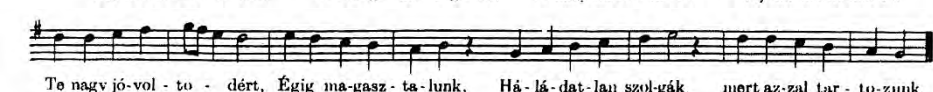
Há-lá-a dá-sunkban ró-lad en-Jé-ke-zunk, ke-gyelmes Is-te-nünk Te légy se-gít-sé-günk.

b)  *Parlando, rubato* ♩ = 112

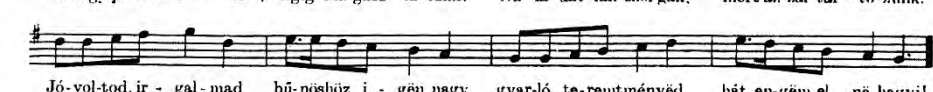
Sze-ret-lek szép Jé-zus, mert fő-löt-tébb jó-vagy, Minden sze-re-tet-re bi-zony méltó is vagy.

c)  *Poco rubato* ♩ = 100


Vég-bu-esu-mat vé-szém vi-lá-gi hív-ság-tól, A nagy sar-col-ta-to fáj-dal-mas kí-nok-tól.



Te nagy jó-vol-to-dért, Ég-ig ma-gasz-ta-lunk, Há-lá-dat-lan szol-gák, mert az-zal tar-to-zunk.



Jó-vol-tod, ir-gal-mad bú-nóshöz i-gén nagy, gyar-ló te-rentményé-d, hát en-gém el-né-hagyj!



Im-máron még-va-lok mindén nyava-jám-tól, Me-lyek gyütör-te-nek test-ben nyomo-rul-tul.

Only six folklorized versions were available for the following hymn, of which the editors have published two. Two particular phenomena can be observed here. The melody “b” seems to have been shifted in greater part from its model by a note, as if the singer had learned the melody incorrectly or superficially. The melody as a whole is still close to the original and therefore remains recognisable despite the displacements.

The melody “c” is cadenced similarly to “b”, except it uses consistently arching motives instead of the linear lines. The identical harmonic framework of the two collected melodies makes the affinity between them perfectly recognisable.

II/23

II/23, a-b²

a) 

A' nap nagy ha-ragnak napja, porrá lesz vi-lág s'hamu-vá, Dá-vid Sy-bil-lá-val mondgya.

b) 

Napja Is-ten ha-ragjá-nak vé-gét ve-ti a vi-lágnak E szavok a pró-fé-táknak.

The only published folk version of the funeral sequence represents a few melodies of uncertain authenticity. Here it seems that the singer not only changed interior cadences, but he heard the whole hymn in a different key, in the Ionian instead of the Phrygian.

I/168

I/168, a-h⁶

a) Ve-xil-la Be-gis pro-de-unt Ful-get Cru-cis my-fo-ri-um

b) Lo-ha-lalt a i-E-zusg vé-re Asz-szént ké-reszt-fa-tó-vi-ro

c) *Rubato* Le-lul-lott a Jé-zus vé-re A szent ke-reszt-fa-tó-vé-re

d) *Rubato* Ad-jon Is-ten jó-éj-sza-kát Küld-je hoz-zánk szent a-n-gya-lát

e) Ki-rá-lyi zász-lók lo-bog-nak Fény-lik tit-ka ke-reszt-fá-nak

f) *Rubato* Ki-rá-lyi zász-lók lo-bog-nak Fém-lik tit-ka ke-reszt-fá-nak

g) Ad-jon Is-te-n jó-éj-sza-kát Küld-je hoz-zánk szent a-n-gya-lát

h) Mű-szü-le-tett a mi Ú-runk Jé-zus Krisz-tus meg-vált-sá-gunk

Quo-vi-ta mor-tu-um per-tu-lit & mor-te vi-tam pro-tu-lit

Az Úr Jé-zus szent tes-té-ből Ó-tz mély-sé-gés se-be-i-ből

Drá-ga-lá-tos szent tes-té-ről Ó-t mély-sé-gés se-be-i-ből

Ter-jesz-sze-ránk szent ál-dá-sát Bá-to-rit-sa szí-vünk ál-mát

Kin az ó-let meg-ö-le-tett Sha-lá-lá-val nyert ó-le-tet

Mint az é - let meg - ü - le - tett Ha - lá - lá - val nyert é - le - tet

Te - jusz - sze - rá - nk szent ál - dá - sát Já - to - ries - cen a - zi - vünk ál - má - t

Nem szü - le - tett pu - lo - tá - ha Csak egy - ron - tyos is - tál - ló - ba

The next example illustrates the crucial importance of the harmonic framework and cadences in cases when the melody becomes almost unrecognizable. The Good Friday hymn “Vexilla regis” has survived as a hymn in Transylvania, Moldavia and Bukovina, but is sung with other religious texts in other parts of the historical country. The hardly moving, economic Gregorian melody, which seems to be a moving recitation, was replaced by a more characterful, better outlined melody. The gradual movement of the first line was started and closed by the rising and the descending fifth, respectively. The second line was given a different solution in almost every version. The third line was also given different solutions: Examples “b” and “c” imitate the pattern, Examples “d” and “f” have an ascending hexachord, and Example “e” a descending hexachord. In five of the seven examples, the fourth line consists of a widely designed heptachord or hexachord.

II/16

II/16, a-e³

Lauda Si-on Salva-to-rem Lauda Ducein & Pafro-rem In Hymnis & Canti-cis.

a $\text{♩} = 66$
Dicsérd Si-on megváltó-dat Vezé-redet pásztoro-dat Vig szívvél és é-nekkel Vig szívvél és é-nekkel.

Rubato $\text{♩} = 132$
Dicsérd Si-on megváltó-dat Vezé-ré-det pásztoro-dat Vig szívvél és é-nekkel Vig szívvél és é-nekkel.

Parlando $\text{♩} = 66$
Dicsérd Si-on megváltó-dat Vezé-redet, fő-pa-podat Vig szívvél és é-nekkel Vig szívvél és é-nekkel.

e
Dicsérd Si-on megváltó-dat Vezé-redet pásztoro-dat Vig szívvél és é-nekkel Vig szívvél és é-nekkel.

The variants of the Corpus Christi hymn given here represent 10 collected folk variants, but surely much more examples could be found since it is a common hymn.

The melody to the poem of Saint Thomas Aquinas has been adapted in the folk tradition practically beyond recognition. Example “b” is the most reminiscent of the original melody, preserving the original opening motif. Nevertheless, the closing cadences of the first line were lifted, and instead of the second line, difficult to intonate, the first line was simply repeated. The third line is similar to the original closing line, but through the additional line, the hymn was formally modified.

In the next example, the opening ascendent fourth is omitted, and the cadence of the third line is higher, arriving at the tonic only in the fourth line. The last two examples start the first and second lines of the hymn as descending lines, giving the song a fully descending character. In the case of the latter versions, it is really only the text that points to the connection between the printed model and the folk version.

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As it has been demonstrated, congregational hymns undergo complex changes in the folk performance.

The slightest and least frequent changes concern the form, the most common example being the addition of a fourth line to a three-line hymn. This is done with the repetition of the last line, or with the addition of a new final line. In long songs, using more alternating melodies, shortening may also occur. The most common form of shortening is the omission of the second melody, the whole text being assigned to the remaining first melody.

The most typical and common changes occur in the rhythm: in folk performance, the rhythm is always “rubato”, adapted to the rhythm of the speech. The addition of vocal ornaments is common; it is done differently in each region, according to the local singing traditions.

The most interesting and complex phenomenon is the melodic-harmonic alteration, which in monophonic singing act together. Here we often encounter both directions of the same change: the decomposition of a fourth or fifth interval into a steady movement of seconds, or the transformation of a gradual movement into an interval of fourth or fifth. A clearer tendency can be established in the transformation of arching melodies into descending ones, in the shifting of repeated notes, and in the filling out of thirds.

It is impossible to establish clearly definable regularities in the changes of the melody. The preference for descending passages, the use of fourth and fifth instead of thirds, especially instead of superposed thirds, clearly point to the general characteristics of Hungarian folk singing.

Peasants decode and try to learn the new melodies in the context of their own traditional melodic patterns. They can best assimilate those melodies which resemble their melodic structures the most. The majority of the melodies spread throughout the country are medieval canticles, hymns, sequences, fashionable songs, i.e. modal tunes, the tone and melodic structure of which are related to those of the Hungarian folk songs. These songs have survived in a large number of recognisable variants, which differ from one another and from the printed models in many insignificant details.

The majority of the songs that survived sporadically and are documented with few examples consist of melodies that are more divergent from the Hungarian folk singing traditions, but which are firmly rooted in the church practice. These were more difficult to assimilate by the people and were therefore transformed in a much deeper and more comprehensive way.

Among the hymns that have survived in a single record or with little number of related records there was a significant difference between Catholic and Protestant melodies. The Catholic hymns mostly contained a larger number of minor deviations from the model, while the Reformed hymns were mostly identical, note for note, with the model.

Summarising these findings, it can be said that the more a folk melody is different from the written or printed model, the more deeply rooted it is in the folk tradition. As paradoxical as it may appear, a complete recomposing indicates a very deep assimilation and integration of a melody composed in a musical style very different from the popular taste. Confronted with a melody that is very strange and presents little affinity to the familiar harmonic and melodic structures, a folk singer adopts the strong, well-defined features of the model. The features more uncharacteristic, more difficult to remember or to grasp, are filled up by the singer from his own repository.

By contrast, a melody that is identical, note for note, with its printed model represents a case of lack of real assimilation and integration. In his article, "Templomi gyakorlat vagy szájhagyomány?" [Religious practice or oral tradition?] Pál Richter emphasizes the same fact (397-402). He warns that while analysing an old hymn collected from the peasants, one has to inquire about the hymnals in contemporary use or used in the immediate past, and about the source from where the subject learned the hymn.

A certain confusion arises in the case of the old hymns revived in the hymnal *Szent vagy, Uram!* Some of these had been successfully learned and constitute an integral part of the local tradition. One must make the difference between the preserving in the tradition of hymns older than 300 years and the assimilation of old hymns through a modern hymnal publishing historical material. The hymnal *Szent vagy, Uram!* is still in use, thus it supports the keeping in practice of several old hymns.

A more complicated question is raised by several hymns from the *Katholikus Egyházi Énektár* compiled by Tárkányi and Zsaskovszky (1855¹, 1874², 1900³, 1930⁴). In this hymnal, the editors had published several old hymns in the form they heard in 1854-1855. The extensive presence of these few old hymns in the folk tradition, in the form almost identical to that presented in the hymnal, makes it unclear, which old hymns were really preserved in tradition, and which were spread due to the popular hymnal. It is very probably that most of these old hymns were preserved in the tradition of a restrained region, and they were spread in other regions by the use of the hymnal.

In Reformed parishes, the question of hymnals is a basic one. As certain old hymns are published in newer hymnals in almost unaltered form since the 16th century, their presence in the folk tradition is more an effect of continuous singing in the church than of folklorization. Or to put it differently, the folklorization is supported and maintained by the actual congregational practice.

The relative lack of regulation and freedom in Catholic church singing practice has favoured adaptation, variation and free adherence to favoured hymns. The collections of material conducted among the peasants have uncovered more than twenty hymns that have remained in use despite not being included in any of the official hymnbooks published in the last one hundred and fifty years. The collection of congregational hymns has thus proved to be a significant factor in assessing the value of hymnbooks as sources.

The collection of congregational hymns from folk practice was not only valuable from the scholarly point of view, but also beneficial for the practice of church singing. The experience gained in the process of production of volumes *XVI–XVII századi énekeink a nép emlékezetében* was used in editing of the Catholic hymnal *Éneklő Egyház*, published in 1985 (*Éneklő Egyház*; Szendrei, „Az *Éneklő Egyház*”). This hymnal presents most of the old hymns in the best folk versions with a scholarly approach. Kodály’s vision became reality once again: from the fusion of high culture and folk culture, a new life was born.

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CONGREGATIONAL HYMNS IN FOLK MEMORY

Summary

Congregational hymns are usually composed by priests or cantors. Hymns are transmitted via congregational singing and they often become the anonymous common property of the whole congregation. In Hungarian villages many congregational hymns were adapted by the local people. These hymns were sung in the same "local" style as the folksongs (with free rhythm and rich ornamentation). Hungarian musicologists have collected hymns from the 16th and 17th centuries in rural areas. During the process of assimilation, the melodies were slightly, or sometimes significantly, modified. This occurred as a consequence of the tonal difference between the hymns, composed mostly in major-minor tonalities, and Hungarian folksongs, which predominantly use old modes. The results of this collection of folklorized hymns were used in the compilation of a new hymnal in which the editors published the contemporary folk versions of many old hymns.

Keywords: congregational hymn; hymnal; folk tradition; collecting folklore; Hungarian hymnology.

HYMNY KONGREGACYJNE W PAMIĘCI LUDOWEJ

Streszczenie

Hymny kongregacyjne są zazwyczaj komponowane przez księży lub kantorów. Są one przekazywane w formie śpiewu zbiorowego i często stają się anonimowym dobrem wspólnym zgromadzenia. W węgierskich wioskach wiele hymnów kongregacyjnych zostało przyswojonych przez lud. Były one śpiewane w tym samym „lokalnym” stylu co pieśni ludowe (ze swobodnymi rytmami i bogatą ornamentyką). Muzykolodzy węgierscy zbierali na terenach wiejskich hymny z XVI i XVII wieku. Z przeprowadzonych badań wynika, że w procesie asymilacji melodie były nieco, a czasem znacząco modyfikowane. Wynikało to z różnicy tonalnej między hymnami, skomponowanymi w większości w tonacjach Dur-moll, a węgierskimi pieśniami ludowymi, w których przeważały dawne skale. Wyniki zbierania folkloryzowanych hymnów zostały wykorzystane przy opracowywaniu nowego śpiewnika, w którym opublikowano żywe wersje ludowe wielu dawnych hymnów.

Słowa kluczowe: hymn kongregacyjny; księga hymnów; tradycja ludowa; zbieranie folkloru, hymnologia węgierska.