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The manufacture of folk musical instruments in Poland. Tradition and innovation.

(summary)

The main thesis of PhD dissertation is to show an accurate state of manufacture of folk musical instruments in Poland. The first and main part consists of four subchapters. The first of them, *The History of Systematics of (Folk) Musical Instruments*, is devoted to folk musical instruments. In historical terms, the functioning taxonomies of musical instruments in the world are presented. An extensive task, based mostly on English-language literature, was necessary to outline the shape of the state of organological research in a global perspective. It was the starting point for the second subchapter: *Polish taxonomies of folk musical instruments*, which focuses only on native research and in which taxonomies relating exclusively to Polish instruments are analyzed in detail. This chapter ends with an original solution to the scientific problem - the author's proposal for the systematics of Polish folk musical instruments created for the purposes of this dissertation. Innovative is also the definition of instrument models proposed in the next subchapter: *Manufacturing models of folk musical instruments in Poland*, which were first presented in a theoretical form and then used to describe at least two instruments from each group. The last section deals with the issue of competitions for the construction of folk musical instruments and their role in mobilizing manufacturers.

The second part is devoted to the manufacturers of folk musical instruments. In the first place, I made an attempt to define and determine the criteria that the manufacturer should meet to call it folk. Then, I presented the division of builders by generations as a result of field research. This led to the specification of four generations. Each of them is set in a different time, the producers belonging to it are characterized by specific features, and their instruments bear the imprint of the time in which they were created. An extensive part of the dissertation is the next subchapter: biographies of builders of folk musical instruments. They were developed on the basis of: publications, scientific articles, reports from the local press, archival documentation or field research.

The last part contains final conclusions that summarize the entire dissertation. I also propose here the prospect of further research, which may arise on the basis of this dissertation or may be an extension and continuation of a thread selected from it. The dissertation ends with an annex - a list of builders of folk musical instruments known to have functioned in our country.