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Jagiellonianism in Poland and Ukraine as a Factor of University Education and a Cultural and Historical Phenomenon

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Abstract--The relevance of the research topic consists in the necessity of a comprehensive study of the educational and scientific activities of the departments of musicology of Krakow and Lviv universities during the first half of the twentieth century in the context of coverage of the interaction experience between Ukrainian and foreign higher education institutions so to determine in such way the features and values of the Ukrainian music science in the European scientific and educational space. The purpose of the research is to discover and to analyze the creative activity of the departments of musicology at the Krakow and Lviv Universities in the context of Jagellonism through the consideration of the principles of European musical academic education since the establishment of these institutions in 1911-1912 and till the beginning of the XXI century. The scientific novelty of the research consists in finding out the leading role of Z. Jachimecky and A. Chybiński in the formation and development of national musicological schools in Poland and Ukraine as inheritors of the cultural genetic code of Jagiellonism. That cultural genetic code consisted of special attention to the inter-Slavic relations within the Western-Eastern cultural heritage. The practical significance of the work is determined by the need to take into

account the experience of the departments of musicology at Krakow and Lviv Universities during the interwar period as one of the sources of modern musicological education in Ukraine.

Keywords---culture, jagiellonian university, language rhythm, modern language, musical language, musical tradition, musicology.

Introduction

Jagiellonism, its essence and its peculiarity as a cultural phenomenon are reflected in many scientific works by Polish and Ukrainian scholars. The influence of “krakowianity” upon the artistic life of Polish society in general and musicology in particular at the first half of the twentieth century have been examined in the research works of [Volynsky \(1974\)](#); [Piekarski \(2018\)](#); [Kondracka-Szala & Michalak \(2019\)](#). The development and confirmation of Jagellonian ideas in the culture of Poland and Ukraine have been studied by [Suchowiejko \(2017\)](#); [Przerembski \(2018\)](#); [Podobas \(2012\)](#); [Amico \(2020\)](#) and other scholars. Polish scholars while using a considerable layer of musical material claim about the integrity of the country’s cultural paradigm since the epoch of Polish Renaissance, in which Jagellonism led to the heyday of state and cultural life, till the first decades of the twentieth century, when a whole national art concept was reborn with the restoration of the Polish state. Problems of formation and development of the department of musicology of the University of Krakow, its creative and scientific activity were researched by [Wozna-Stankevich et al. \(2011\)](#); [Muszkalska \(2018\)](#); [Piotrowska \(2018\)](#); [Przybylski \(2004\)](#); [Piotrowska \(2020\)](#); [Ryszka-Komarnicka \(2018\)](#) and other Polish scientists. However, this topic has received little attention generally in domestic and foreign musicology, so there is a need for its further scientific study.

Ukrainian researcher [Podobas \(2012\)](#), notes while analyzing the origins of Jagellonism that: “We must not forget that Poland of the Renaissance epoch was the only country in which historical Faust was admitted to lectures at the University of Krakow. His ideas of “white magic” were unacceptable to Catholicism, moreover to Protestants, but that ideas consist the border to the ancient Christian, Orthodox priesthood tradition and are accessible to the ordained clergyman of that denomination. There was a confessional combination of different Christian churches – Catholic and Orthodox only in Poland in the XV-XVI centuries, and this exclusively Polish analogue to the Renaissance “republic of scholars” formed a nourishing source for the romantic dare of F. Chopin’s contemporaries” ([Podobas, 2012](#)).

The Ukrainian Orthodoxy reformed by Metropolitan Peter Mohyla elevated Byzantineism in Ukraine to a Pan-European generalized religious concept, which predetermined the privileged position of Ukrainian education in the intellectual and religious space of the Moscow State in the XVI-XVII and XVIII centuries. This inter-denominational agreement embraced Hungary and became the principle of understanding of the religious basis of “natiohungari” up to the nineteenth century. French Gallicism which dissociated himself from Byzantine Orthodoxy in the XIII century, but not merged with Catholicism until the beginning of the

nineteenth century, defended the imitation of the Byzantine principles of unity of spiritual and state power (“symphony of authorities”) (Gallikanizm, 2005).

The aforementioned historical aspect became indicative in the relations between the Universities of Krakow and Lviv as well as in formation of musicological schools at the turn of the 19th and 20th centuries, and which have opened so fruitfully in the second half of the last century and exist in independent Ukraine and Poland. Especially the connection with the University of Krakow gave the University of Lviv an opportunity to realize their rootedness in the Slavic cultural aura in the conditions of Austrian Lviv. It is no coincidence that the high rise of the Polish philosophical heritage which was described above was called the Lviv-Warsaw School, whose representatives were organized territorially in Warsaw, Krakow and Lviv (Piekarski, 2018; Liu & Alley, 2019), being aware of the boundary character of the Slavic and German scientific worlds that Lviv really embodied at that moment of time.

Powerful musicological schools were established at Krakow and Lviv universities in 1911 1912, were based on national traditions and European achievements, and they trained scholars in this field of knowledge. The appearance of pleiad of musicians of European scale was the result of the fruitful activity of those scientific centers. Such adjustment reproduced “genetic code” of jagiellonism, because departments of “free arts” existed since the founding of those university institutions (such departments are not selected as a separate in Krakow in modern time, while the University of Lviv expanded its musical and theatrical profile broadly).

The Seminarium of Musicology at University of Krakow was established in 1911 and was headed by a prominent musicologist, Doctor of Musicology, Professor Zdzisław Jachimecki. An authoritative scientist, Doctor of Musicology, Professor Adolf Chybiński established musicological studies at the University of Lviv in 1912 and directed them. Today the organization of the educational process is increasingly focused on combining European achievements with a national heritage. So there is a need to take into account the experience of the departments of musicology at Krakow and Lviv Universities during interwar period as one of the sources of modern musicological education in Ukraine, as well as a model of some independent way of Ukrainian musicology toward the current integration process with the world scientific community.

Academic musicology of Krakow’s and Lviv’s school in the forms of musicological embodiments of the concept of higher education has become an important factor in the educational completeness of professional music training, while taking into account the interaction of the higher level of music education with primary and secondary degrees, which is broken in the modern Western European musical educational system though it is still exists in Ukraine and Poland. This topic is important in connection with efforts to restore musicology as a university discipline in modern Ukraine, where musicology mainly functionates with its advantages in conservatories and academies (Pople, 1992; DeNora, 2004; Patel & Daniele, 2003). The efforts to restore scientific researches in the field of musicology in conservatories and academies in accordance with higher school status due to Bologna process is an evidence of impotency of that theme.

Organization of research work at the Institute of Musicology of the Jagiellonian University

Musicology has been removed from the university's "space of sciences" in nowadays. So the succession of the European musicological tradition has been interrupted. That tradition understood musicology as a scientific discipline, equipped with purely musicological scientific methods of research, as well as with broad interdisciplinary links, but a little bit detached from specific research methods in field of music practice (Born, 2010; Smith et al., 2018). After all, musicology is understood as the science about music in general, that mean that this is not only analytical and theoretical studies, but also figurative characteristics of musical objects. For example, it is known that in German musicology along with the term "Musikologie" in East Germany, the term "Musikwissenschaft" was introduced alongside with the mentioned term and in parallel with the domestic notion of "musicology".

The systemic study of these materials gave a possibility to recreate the essence of epochal vision of Jagiellonism as the original factor of the state formation of Lithuania and Poland, in which the layer of orthodox princes and boyars of Rus has formed the basis of Ukrainian ("Ruthenian") magnateria as a part of Lithuania and later – Polish Republic. It was mainly the Lithuanian initiative to create a state union, bypassing confessional and religious contradictions in general, and that initiative became the subject of admiration for Polish romantics in the nineteenth century. Thus, an independent line in Polish culture was established (Martin & Siehl, 1983; McGrath et al., 1992; Soares et al., 2007). That line led to the arisement of independent Poland in the first third of the twentieth century. The activity of such prominent musicologists as Z. Jachimecki and A. Chybiński fell on those decades of time.

Scientific researches upon the theme of historical background of the activization of Lviv in the formation of ideological guidelines of Polish society during the 1910-1930s, the appearance of the famous Lviv-Warsaw philosophical school of Poland in organic correlation with the arisement of the Krakow school of musicology, being systematized and realized in the trend of the historical orientation of cultural thinking typology in common, allowed to realize the organic imitation of the Jagiellonian idea by the University of Lviv. Then such prominent scientists and musicians as Z. Jachimecki and A. Chybiński, concentrated Polish musicological thought in their activity at the higher educational institutions which were mentioned above, have presented a theoretical and conceptual substantiation of the "Young Poland" activity leaded by K. Szymanowsky. K. Szymanowsky who had Ukrainian origin as well as family ties in Ukraine embodied the idea of a Jagiellonian combination of aristocracy of the Polish and Ukrainian nations for the sake of the greatness of their cultural achievements and further development.

As we know from various sources, the universities of Prague, Vienna and Krakow, while being a part of the educational system of the Austrian monarchy (since 1867 – Austro-Hungary), focused on the activities of Paris and Oxford (Valikhnovska, 2009). That fact provided them the undoubted merits in their activities, including such as the preservation of European guidelines in the

organizational and educational work of those universities, as well as in the content of their scientific work. So the Vienna School of G. Adler (Z. Jachimecki was its representative) acquired importance in particular. G. Adler interpreted the musical-historical dynamics while based it on the basis of “Catechism of Music History” by [Riemann \(1947\)](#), with the idea of the changeability of the national-ethnic leader in European (and world) art.

The historical overview puts a lot of content on the name of Jagiellonian University of Krakow; this term summarizes the historical intersections of state-religious controversies that has encompassed the Slavic world before and still encompass it today ([Musielok et al., 2018](#)). The Jagiellonian idea is significant in the culture of modern Poland, in view of the solemn celebration of the 600th anniversary of the Battle of Grunwald in 2010. The ideas of that battle inspired S. Moryto (who was the composer and rector of the F. Chopin Musical University at the moment of anniversary) for the creation of a symphonic work upon theme of the state-military exploit of King Jagiello.

It is worth noting that the activities of both universities were historically formed as confessionally free, secularly oriented since the end of XVIII century while in Western Europe, in universities of Germany and the so-called Protestant countries, the musicological departments and departments existed in parallel with the theological faculties. Although appellation to the Universities of Paris and Oxford as an examples, as well as to the University of Vienna which was oriented on universities mentioned above and which was very authoritative by itself for both Krakow and Lviv Universities, have identified the self-significance of musicology within the mentioned higher educational institutions of Poland and Ukraine.

The musicological component of the academic programs of the Krakow and Lviv Universities is unique in that fact that those programs have common directive with Vienna on spectacular musicology, giving plentiful outputs in disciplines which are adjacent to the the field of humanities. There was personification of musicological specifics of training at Krakow and Lviv Universities in the persons of Z. Jachimecki and A. Chybiński. Students of those musicologists laid the basis of conservatorian musicology in the musical institutions of higher education in Krakow and Lviv, including Ukrainian graduates of Z. Jachimecki, as well as with their existence embodied cultural genetic code of University of Krakow as a center of Slavic way of thinking in scientific and artistic works. The culturally fundamental role of the University of Krakow in Slavic enlightenment was leading, because there was stated the beginnings of musicology among the “free arts”, which embodied the “anticipation of the Bologna process of the present day”, as well as the functioning of the University of Lviv in the context of an independent, multi-ethnic Ukraine became the inner nature of this institution turned to the Krakow source of Jagiellonism in educational development.

Krakow as the capital of Poland where Jagiellonian University was founded in the XIV century was promoted by history to the position of one of the most significant center of Slavic Enlightenment. And this “generic sign” of Jagiellonism distinguished the appropriate strategy-tactics of teaching of the disciplines for the audience with mainly pro-Slavic orientation in the activity of scientific-

educational institution which specified here before, although political and religious factors created some fluctuations in the expression of “genetic indicators” of Jagiellonism.

The history of Polish music was the main direction of research of the representatives of the Krakow School of Musicology first of all. Zdzisław Jachimecki made a lot of effort by himself to this field of research (as it was shown in previous sections). Dziembowska (1987), mentioned in her work “Scientific researches of Krakow’s musicology” (“Badania naukowe muzykologii krakowskiej”): “He carried out by ancient and modern music of other countries; he interested in musical literature, diaries or epistolography; he carried out interdisciplinary researches also, for philosophy, aesthetics, and literature in particular, and for drama theory especially”.

Publications of Krakow’s heirs of Z. Jachimecki had a historical and cultural character in the 50-60 years of the twentieth century. The phase of source researches and publication of notes of old Polish music in the series “Monumenta Musicae in Polonia”, “Wydawnictwa Dawnej Muzyki Polskiej” and others came later. This scientific and publishing tradition, founded by Z. Jachimecki and his students, continues to exist today in the series “Sub Sole Sarmatiae”, as well as in the publishing series “Old Polish Song” (Woźna-Stankiewicz et al., 2011).

Krakow musicologists have supported a large-scale scientific research project – the publication “Encyklopedia muzyczna” (“Polskie Wydawnictwo Muzyczne”) edited by Elzbieta Dziembowska. Krakow musicologists became more interested in national schools in European music culture (Italian, French, and Russian in particular) in the 1980s. We can see a tendency to continue the fields of researches which was outlined by Z. Jachimecki, in the activities of Krakow scholars in recent years, and comprehension of new phenomenons of modern music culture as well. The research is conducted in the following fields: the polyphony of the Middle Ages, the history of the liturgy, oriental church singing, February works, Old Polish song, church and monastery repertoire, problems of instrumental performance, operetta and musical (Woźna-Stankiewicz et al., 2011).

The scientific activity of the Krakow School of Musicology can be divided into four periods: the first period – when the institution of musicology existed at the Faculty of Philosophy: (the Institute of Musicology of the Jagiellonian University since 1938) until 1939. Studies at the Jagiellonian University were interrupted by military events in the period from 1939 to 1945. The second period – 1945-1953. The third period is 1954-1970. The fourth period was during 1971-2017 when the Department of Music was renamed in the Institute of Musicology, which united the efforts of a whole constellation of prominent musicologists.

The musicological interests of Krakow scholars can be divided into four groups. The first group consists of musicologists who study the history of ancient music (Zygmunt Marian Schweikowski, Piotr Pozniak, Oleksandra Patalas, Zofya Fabianska), who mainly covered the issues of music development of the XV-XVIII centuries. Scientists who study the history of music of the XIX-XXI centuries (Włodzimierz Pozniak, Stanislaw Golyakhovsky, Tadeusz Strumillo, Tadeusz

Kaczynski, Elzbieta Dziembowska) are representatives of the second group. Musicologists who study the problems of music theory and musical anthropology (Mechyslav Drobner, Oleksandr Fronchkevych, Boguslav Sheffer, Altsia Yazhemska, Malgozhata Perkovska-Vashek) are representatives of the third group. Musicologists who study the problems of musical aesthetics (among them Malgozhata Vozna-Stankevich) are representatives of the fourth group.

This convincingly proves that Krakow musicologists still profess the methodological principles of their “patron” – Professor Zdzisław Jachimecki, while developing them in new conditions as well as developing actively the musicological discourse which was founded by Z. Jachimecki. The continuous tradition of ideas laid down by its founder and continued by several generations of his scientific “children” and “grandchildren” consists of the “power” of Krakow musicology. The Krakow School of Musicology differs favorably in this way from the Lviv School of Musicology, which underwent a catastrophic rupture in 1939-1941 and whose integral unity can be tried to be restored with a certain degree of conventionality.

Development of the tradition of the Institute of Musicology of Lviv University by modern Lviv musicologists

Adolf Chybiński introduced persistently new terminology into the conceptual apparatus of musicology instead, so he contributed actively to the formation of the Polish scientific musical language in this way. This work of the scientist should be attributed to his main merits in the development of music science in Poland. The scientist put the science of music on the basis of a strict methodology (Lavretsky, 2000). His favorite field of source research created a solid foundation for the development of national musicology, eliminating “white spots” in the history of Polish music science. Chybiński (1930), believed that “popularization in the field of musicology can be acceptable only when it is preceded by accurate scientific research because something that will be popularized then must exist first”.

Leading representatives of the Lviv Musicological School were effectively engaged in publishing and editorial holistic study. Chybiński (1930), repeatedly raised these issues in his publications. Thus, speaking about the tasks of historical musicology in Poland, the scientist argued that all components of Polish music should be studied over several centuries of development from the original, primary basis and foundations. It is necessary to study not only the array of printed material, but also archival, and only the synthesis of these studies can reproduce the true image of the rich history of Polish music (Chybinski, 1930).

The activity of the Lviv Musicological School can be divided into two stages. The first stage since the year 1912 until the year 1939 is the period of activity of the musicology institution at Lviv University. The second stage since the year 1940 till the year 2017 is, the transfer of traditions from the Department of Musicology of Lviv University to the Department of Musicology of Krakow, Warsaw, and Wroclaw Universities, on the one hand, and the formation of musicology at the Lviv Conservatory and at the restored Department of Musicology of work, in inventory activities of musical records of musical culture and their constant and Lviv National University in recent years (since 2011), on the other hand.

The Department of Musicology actively developed medieval studies during the first period of activity (emphasis was placed on the study of the history and development of European schools of composition, namely – on the study of local musical traditions) (Salimpoor et al., 2015; Perlovsky, 2010; Patel & Iversen, 2007). This direction was a priority in the researches of Professor A. Chybiński. A. Chybiński's students focused in the postwar period on the following main areas of researches: medieval studies, history of Ukrainian music, ethnomusicology, music theory, history and theory of musical performance, philosophy of music, regent education (theory and practice of church singing), the of phenomenon composition, organology, etc.

The musicological interests of Lviv scientists can be divided into six groups in general. The first group consists of Lviv medieval musicologists (Oleksandra Tsalai-Yakymenko, Yuriy Yasinovsky, Yuriy Medvedyk, Natalia Syrotynska), whose interests include the study of monodic tradition, spiritual song, aesthetics of church music, etc. Musicologists – Ukrainianists (Stanislav Lyudkevych, Maria Bilynska, Lyubomyra Yarosevych, Stefania Pavlyshyn, Yuriy Bulka, Lyubov Kiyanovska) are representatives of the second group who studied the phenomena of the history of Ukrainian music in the European context. The third group is represented by ethnomusicologists (Yaroslav Shust, Volodymyr Hoshovsky, Yuriy Slyvynsky, Bohdan Lukanyuk); their interests include various aspects of the study of folk music. Musicologists who study music theory (Vsevolod Zaderatsky, Mykhailo Lemishko, Oleksandr Zelinsky, Yarema Yakubyak) are representatives of the fourth group. Musicologists who study the problems of interpretology and instrumental performance (Teresa Starukh, Natalia Kashkadamova, Halyna Blazhkevych-Brylynska, Olga Katrych, Iryna Zinkiv, Andriy Karpyak) are representatives of the fifth group. N. Kashkadamova researches the piano art of Ukraine and abroad of different epochs, in particular. T. Starukh and G. Blazhkevych Brylynska study piano performance and pedagogy in Lviv, O. Katrych studies theoretical interpretology, Iryna Zinkiv deals with the problems of organology, Andriy Karpyak studies history and theory of practice on wind instruments. Musicologists who study the problems of philosophy of music (Alexander Kozarenko, Natalia Shvets) are representatives of the sixth group. Thus, the representatives of the modern Lviv musicological school touch upon almost all aspects of modern musicology.

The considered main six directions of Lviv post-war musicology unexpectedly and directly resonate with the interests of the founder of Lviv musicology – prof. Adolf Chybiński (from medieval studies to organology). This testifies to the continued longevity of the Lviv musicological tradition, which clearly appears against the background of the gaps in the historical process. The main directions of musicology in Lviv after the Second World War, considered and analyzed in the research, are directly connected with the diverse creative and scientific interest of the founder of the Lviv School of Musicology A. Chybiński. This confirms the stability and continuity of the Lviv musicological tradition, despite the historical gap which was caused by tragic world events.

Representatives of the Krakow School of Musicology still follow Z. Jachimecki's methodological principles. They use and develop creatively in the latest conditions the musicological discourse which was created by the founder of this school. We

can say that the stable tradition of creative ideas and scientific postulates, laid down by Z. Jachimecki and continued by several generations of his students and followers, is the basis of Krakow musicology and determines the peculiar power of that school of musicology.

Thus, the main directions of musicological research were continued both in Lviv and in Krakow in the postwar period. If musical medieval studies, source studies, ethnomusicology, organology, philosophy of music are still fruitfully developing in the Lviv's musicology, then the main emphasis on the study of European music of the XIX-XX centuries, issues of musical aesthetics, sociology of music, etc. are placed at Jagiellonian University. It is obvious that both the Krakow and Lviv schools of musicology fruitfully continue and develop the traditions of their creators, prominent scientists, and teachers Z. Jachimecki and A. Chybiński. The traditions of powerful scientific centers – Krakow and Lviv musicology, which are strong by organic combination of European breadth of education and pro-Slavic patriotic orientation of their professional activity were formed as a result of active interaction of scientists of several generations.

Thus, Z. Jachimecki and A. Chybiński were equivalent, distinctive creative personalities in the divided due to some difficult international historical circumstances Polish musical science representation (in the universities of Krakow and Lviv) of the first half of the twentieth century. That fact caused a direct connection with the Jagiellonian concept in the University of Krakow, while Polish centrist preferences were reflected at the university of Lviv after overcoming of Austrian influences there. The specifics of the encirclement and the circumstances of professional activity revealed the relevance of both musicologists to the Jagiellonian latitude of the Slavic perception of the essence of the Polish idea. The thematic scope of A. Chybiński's musicological and musicological studies nourished clearly by the advantages of the pro-German continuity of structure and academic tradition of the University of Lviv. There were certain common and distinctive features in the teaching, scientific and creative musicological activities of Z. Jachimecki and A. Chybiński.

Proficiency, European scale of usage of the national musical heritage and reliance on the best European pedagogical experience in the training of professional musicologists can be considered as common features of Z. Jachimecki and A. Chybiński. This became the part of the traditions of the Krakow and Lviv musicological schools, though, as was noted above, Lviv had some the privileges of building musicology through the direct contact with the pro-Adler musicological Vienna. At the same time, the biography of Z. Jachimecki, who was a student of J. Adler, provided a vigorous professional "charge", which gave an opportunity for that scientist and teacher to build up a musicological school no less influential than the school molded by the University of Lviv.

Distinctive features were clearly visible in the field of scientific interests and research results of those two musicologists. Thus, saying in modern language, Z. Jachimecki emphasized on the cultural inclination of musicological and musical directions, especially on the cultural and historical values of the nation. The popularizing activity of this scientist, his musical journalism manifested itself in this direction. Musicological analytical and methodological preferences were the

main in the creative activity of A. Chybiński, who was a representative of the university circles of Lviv. National Medieval and ethnomusical studies, upholding of the principles of new Polish music in the media have established special base in the development of the native music for A. Chybiński. The editorial, publishing and public-music works were significant in activity of A. Chybiński as a professor, which led to the broadest resonance of his professional work.

Z. Jachimecki and A. Chybiński had different fields of research interests as musicologists, and also were different in scientific temperament. The first of them has prepared and published many valuable musicological explorations in a purely scientific and popular science character in particular. The scientist made often bold innovative statements and generalizations, which was relied on deep special knowledges, humanistic tradition, and scientific intuition. A. Chybiński made a detailed analysis of sources in his authoritative research publications first of all, that was the defining feature of this scientist. The whole range of scientific topics of those outstanding musicologists mentioned above was determined by the directions and the essence of their creative and pedagogical activity. They were also effectively engaged in pedagogical work, established institutions of musicology in Krakow and Lviv universities, managed them for a long time, formed their own reputable schools of musicology, principles and traditions of which are still confirming and developing now.

Conclusions

Each of those scientist has prepared a pleiad of musicologists for Polish and Ukrainian musical culture. Neither Z. Jachimecki nor A. Chybiński didn't develop Ukrainian studies in their scientific and creative work specifically, but the Krakow's traditions of Poland and the existence of Lviv as the capital of Galicia caused Europeanity of the scholars' creative position as inseparable from its expression of the breadth of Slavic touch in confession fidelity to polish. So we can observe the manifestation of the Jagiellonian lines in their musicological priorities, which is most clearly embodied in the piety to the "Young Poland" and in the modern confidence to the possibilities of Slavic contribution to the world art.

Methodological principles and methodological principles of Z. Jachimecki and A. Chybiński are still followed by representatives of the Krakow and Lviv schools of musicology., They use and creatively develop in the latest conditions the musicological discourse which was created by the founder of this school. While medieval musicology, source studies, ethnomusicology, organology, and philosophy of music are still developing fruitfully in Lviv musicology, the Jagiellonian University emphasizes greater on the study of European music of the 19th and 20th centuries, on issues of musical aesthetics, sociology of music, and so on. The traditions of powerful scientific centers – Krakow and Lviv musicology, which are strong by organic combination of European breadth of education and pro-Slavic patriotic orientation of their professional activity were formed as a result of active interaction of scientists of several generations.

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