

From Christian Rock to the Psalms of David: The Music of the Christian Rock Band 2 Tm 2,3 and Youth Religiosity in the Light of Empirical Research

Od chrześcijańskiego rocka do psalmów dawidowych – zespół 2 Tm 2,3 a religijność młodzieży w świetle badań empirycznych

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Abstract: The purpose of this article is to examine the evangelistic activity of the band 2 Tm 2,3 and the impact of its artistic work on its audiences. The ministry of the New Evangelization introduced new forms of activity within the Church community. One of these was the use of rock music, whose turbulent history and strong ideological associations might have seemed to disqualify it as a means of evangelization. In 1996, the band 2 Tm 2,3 was formed. Without abandoning their rock style, its members sought to create a band that would communicate Christian values. What distinguished 2 Tm 2,3 from other groups was the decision to replace original lyrics with texts drawn directly from Scripture. Over more than twenty-five years of activity, the band has released seven studio albums, performed hundreds of concerts, and produced numerous recordings. The use of rock music as a means of evangelization has given rise to many questions and doubts concerning both its form and its effectiveness. Owing to its distinctly rock-oriented character, the lifestyle of its members, and the period in which it has been active, 2 Tm 2,3 provides a valuable case study for examining whether, and to what extent, this form of proclaiming the Gospel influences its audiences. The analysis of the collected material made it possible to identify opinions concerning the band itself, its activities, and the effectiveness of its evangelistic mission.

Keywords: music, church, subculture, rock, evangelization, youth

Abstrakt: Celem niniejszego artykułu jest ukazanie działalności zespołu 2 Tm 2,3 na polu ewangelizacji i wpływu jego twórczości na odbiorców. Dzieło nowej ewangelizacji zapoczątkowało we wspólnocie Kościoła nowe sposoby aktywności. Jedną z nich była muzyka rockowa, której burzliwa historia i ładunek ideologiczny, miały dyskwalifikować jej zdolność do tego typu działań. W 1996 r. rozpoczął działalność projekt „2 Tm 2,3”, który przekazywał wartości chrześcijańskie w rockowym stylu i wykorzystaniu fragmentów zaczerpniętych z Pisma Świętego. Zespół jest dobrym przykładem pozwalającym sprawdzić, czy i w jakim stopniu, taka forma przekazu Dobrej Nowiny wpływa na audytorium. W tym celu opublikowano kwestionariusz ankiety, który pozwolił zebrać potrzebne dane. Opracowanie odpowiedzi pozwoliło ustalić, że muzyka 2 Tm 2,3 ma wpływ na kształtowanie wartości respondentów, ich życie duchowe oraz zainteresowanie Pismem Świętym. Działalność 2 Tm 2,3 stanowi dowód na to, że głoszenie Słowa Bożego i uzyskanie efektów ewangelizacyjnych jest również możliwe przy wykorzystaniu estetyki dalekiej od dotychczas stosowanych form i kościelnych kanonów.

Słowa kluczowe: muzyka, kościół, subkultura, rock, ewangelizacja, młodzież



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INTRODUCTION

Since its emergence, rock music has generated considerable debate and controversy. Frequently characterised as a loud and aggressive musical genre, it has exerted an influence on audiences not only in artistic terms but also in social, cultural, and moral dimensions. Rock music and its

various subgenres have often been regarded as expressions of the younger generation's rebellion against established social order and traditional values.

Although rock, with all its aesthetic and ideological load, was long perceived as being in conflict with the teachings of the Church, the emergence of the New Evangelization encouraged some Christian artists to reach for this musical form as a means of proclaiming the Gospel.

One study devoted to rock music states that the desire to use this genre for evangelistic purposes is inherently paradoxical. As the author points out, Christian musicians may be authentic witnesses to faith in Jesus Christ, but the music they use is of a different spirit and undermines the devotional nature of their work. "Since 'Christian' rock music has been around for about 20 years, one would expect clear and lasting effects of rock music evangelization" (Schlink 1994, 20). The case of the band 2 Tm 2,3 was therefore selected to examine and verify this claim.

1. ORIGINS OF THE BAND 2 Tm 2,3

The Polish band 2 Tm 2,3 has existed for over twenty-five years. It performs rock music that may be classified as Christian rock. The members of 2 Tm 2,3 openly profess the Christian faith.

1.1. Prologue 2 Tm 2,3

The idea for 2 Tm 2,3 originated in 1996 and was conceived by three musicians: Robert "Litza" Friedrich, Tomasz "Budza" Budzyński, and Dariusz "Maleo" Malejonek.¹ According to Tomasz Budzyński, the establishment of the band was not only "our desire, but also a necessity" (Kowalczyk 1997, 17). This "necessity" resulted from the musicians' experience of religious conversion² and their desire to proclaim the Good News. The creation of the band caused a stir, as the musicians, known for their hard-hitting music and rock-and-roll lifestyle, decided to establish a band that would speak directly about God (Chmiel 1996).

The enigmatic name of the band, "2 Tymoteusz 2,3," emerged from the musicians' personal experience. As Robert recalls, when he and Tomek were "getting an earful," they would call each other and say, "2 Tymoteusz, two, three," as a form of encouragement to persevere in adversity (Chmiel 1996). The name refers to a verse from the Second Letter of St. Paul to Timothy: "Bear your share of hardship along with me like a good soldier of Christ Jesus" (2 Tm 2,3 LIVE; NABRE 2011).³

¹ At the time of recording the first album, in addition to the musicians mentioned above, the band included Marcin Pospieszalski, Piotr "Stopa" Żyżelewicz, Tomasz Goehs, Robert Drężek, Jozsko Broda, and Angelika Korszyńska-Górny.

² Interviews with the musicians can be found in the bestselling book (Jakimowicz 1997a) or the article (Jakimowicz 1997).

³ The abbreviations also include the alternate names "Tymoteusz" or "Tymek."

The band soon faced further controversy they had sparked. This new chapter in their careers did not mean abandoning their previous musical style. Instead, 2 Tymoteusz 2,3 decided to reconcile rock music with Christianity. The musicians wanted to speak the musical language that had become part of their lives: “Jesus (...) didn’t teach me to speak the language of hard rock music so that I could withdraw from it and learn something new (...) I’m going with this language to people who speak the same way” (Robert Friedrich) (Koziczyński 1997, 52).

The performers repeatedly addressed this fact in interviews. “Music itself is an empty form into which you can insert specific content” (Tomasz Budzyński). “Our album is a new language. You have to speak a new language to be understood in today’s times, especially by young people” (Robert Friedrich) (Kowalczyk 1997, 18). “In the Gospels, we read that when God said, ‘This is my beloved Son,’ people thought it was a thunderclap from heaven. If God can use thunder, why not loud rock music?” (Darek Malejonek) (Nowak 2007). The artists treat rock music as a form of expression that aligns with the language of the younger generation and does not have to be tied to the political and cultural ideals on which they grew up. “We do not engage in any political activities, because ‘our kingdom is not of this world,’” commented Tomasz Budzyński in an interview (Leszczyński 1999).

The musicians decided that the source of their lyrics would be quotations from the Holy Scriptures, occasionally adapted to fit the musical composition. For some, this idea represented an attempt to combine elements that should not be combined, namely, heavy guitar riffs, powerful drums, and emotional vocals with the Word of God. For others, however, “Tymoteusz” became a discovery, communicating the Word of God in a form they found accessible and meaningful.

The lyrics of 2 Tymoteusz 2,3 have a life-giving character. The music seeks only to serve the power of God’s Word. The musicians wanted to avoid the danger of misinterpretation or a weakening of the message. “So we decided to convey the Word in its purest form. (...) I don’t want, I don’t see a better word than the one written in Holy Scripture” (Robert Friedrich) (Wysocki 2000). According to Tomasz Budzyński: “Some Psalms are simply created to be performed in this style” (Nowak 2007). The choice of biblical passages was reflected the universality of the truths contained in Holy Scripture. For centuries, the Bible has accompanied humanity in moments of joy, suffering, and the search for hope. “We sing psalms, texts that have existed for 3,000 years and concern every generation that has lived on earth during that time. And now it turns out that my life is also inscribed in these psalms, that I find myself in them and can sing them” (Leszczyński 1999). “When you realize you’re a sinner, it’s not a happy time. Then you have to cry out for help, for God to have mercy. We don’t sing psalms because they’re beautiful and have literary value, but because they speak about our lives” (Robert Friedrich) (Nowak 2008).

2 Tymoteusz 2,3 has often faced criticism for its perceived lack of respect for the Word of God. “For people of the Church, it can be too harsh, and for those outside it, too pious” (Robert

Drężek) (Rakowska 2014). The disapproval expressed by some members of the clergy stemmed, among other things, from their perception of rock music as “the work of Satan.” For others, it was unacceptable for the Word of God to be expressed in such a forceful musical form. “I think it was a bit of a shock for people at first, because how could you play such music? This music is usually associated with something else, with a message of darkness. And then it turns out it’s just a form, a vehicle” (Darek Malejonek) (Bzducha 2018). For fans unrelated to Christianity but appreciating the artists’ musical artistry, Tymoteusz’s songs were overly pious, which, in their opinion, diminished their appreciation of the band’s music. The band was also occasionally booed and verbally abused for its message (Perluński 1997, 29).

In an effort to reconcile the Bible and rock music, there was a clear attempt to place “Tymoteusz” within the category of so-called Christian rock. This label classified the musical genre and gave it a specific thematic scope, distancing it from the negative associations traditionally attached to rock music. The musicians of 2 Tymoteusz 2,3 themselves were (and still remain) opposed to such categorisation of their work. According to the musicians, this label discourages many young people from engaging with the band and automatically excludes it from their sphere of interest (Jakimowicz 1997a, 35).

The musicians insist that their work should not be categorised. The music they perform certainly does not fit the definition of liturgical music. However, its value in proclaiming the Good News and its evangelising function cannot be denied. “Tymoteusz” enters the world of the young generation and proclaims the Word of God where, under ordinary circumstances, it would have no place. This has opened up a new, broad horizon for evangelisation. Drummer Beata Kozak aptly expressed this idea: “There are certainly many young people who can be brought closer to God and others through music. Jesus once spoke to fishermen, but today we have rebellious youth to whom we need to offer something. (...) In Tymoteusz, we sing psalms, and they are very warmly received. So I think evangelisation through music has its justification and is effective” (Bialik 1999).

The musicians want their listeners to become anchored in the Church, and what they do is intended to be a hook that can initiate this process. “We’ve put content from the Holy Scriptures into this form. People love the music we play. That’s the hook, that’s why they come,” the artists comment. This form of evangelisation creates a counterweight to the secularised world, which constantly proclaims that there is no God and that only money and pleasure matter in life.

1.2. Concert activity

An important setting for the evangelising activity of “Tymoteusz” is its concerts. Robert Friedrich said that he enjoys performing at concerts where admission is open to everyone. This allows the Word of God to reach those on the margins. “The Good News must be brought where it is lacking. I’ve noticed that at such open concerts, people wearing T-shirts with pentagrams are sitting somewhere in the bushes. I assure you – they have the biggest ears” (Koziczyński 1999). In another interview, Robert elaborates on the presence of 2 Tm 2,3 at Przystanek Jezus

and Przystanek Woodstock. “Why carry wood to the forest? Just like we sing: ‘Tell it to the poor, tell it to the suffering.’ Those at Przystanek Jezus have a lot of Good News. I identify more with the people standing in front of the stage who are suffering and seeking meaning in life through music. (...) Many people who come to Woodstock are searching for meaning” (Majchrzyk 2017).

From the beginning, “Tymoteusz” performed in small towns and in large cities as part of its concert tours. Interestingly, despite belonging to what some regarded as a “disreputable” musical genre, the concerts were organised by priests, parish communities, and church institutions. Over time, 2 Tm 2,3 also appeared on major festival stages. In 2006, “Tymoteusz” performed in Kostrzyn nad Odrą during the Przystanek Woodstock Festival, where the band was very well received.⁴ Tomasz Budziński recalls the concert: “The media write that Woodstock is attended mainly by an anti-clerical audience. These are myths. There are ordinary people there, searching for their place in life and for hope” (Jakimowicz 2006).

To present the full scope of the band’s stage activity, it is also worth mentioning the well-known acoustic concerts performed during Lent. Previously known rock compositions acquired a completely different aesthetic (Gurdek and Pospieszalski 2008). Pieces that had previously been associated primarily with stage performances could now be performed within church buildings and serve as musical settings for prayer with the Word of God.⁵

2 Tymoteusz 2,3 concerts have always attracted a wide range of audiences, from metalheads to nuns. The concerts are attended by both professed believers and non-believers, including fans of the original bands from which the members of “Tymoteusz” came, eager to meet their musical idols. “I like the band’s line-up. The musicians come from bands I grew up listening to. I also think the message is interesting, although I don’t fully embrace it,” Paweł said. There are also many people who, despite not knowing the band beforehand, attend out of curiosity. “When I heard about 2 Tm 2,3, I boarded the train with my friends to the concert. This is my second Tymoteusz concert. I was intrigued by the idea that they play to religious texts” (Kaczorowski 2006, 6). Over the years, parents have also begun bringing the next generation of fans – their children.

Audience behaviour during concerts varies. Some listeners remain silent, while others sing along. There are also those who organise a pogo dance in front of the stage (Matera 1999). “The only difference you can experience is that during 2 Tm 2,3 concerts, we sometimes pray together with those standing in front of the stage. We all say the ‘Our Father,’ for example” (Robert Friedrich) (Kaliszewski 2000). The band’s two concert formats do not mean that its fans can be divided into two groups: “acoustic” and “rock” (Gurdek and Pospieszalski 2008).

⁴ The full concert recording, made available by the festival organizer, is available on YouTube: <https://www.youtube.com/watch?v=GOQ8khxDm8c>.

⁵ The difference between Tymoteusz’s acoustic and rock-oriented side is demonstrated by the Lenten concert “Każda rzeczy ma swoim czas” (Every Thing Has Its Time), which took place at the Polish Theater in Poznań on March 11, 2008, and was recorded by Polish Television.

The band's long-term engagement with the biblical text has also influenced the artists themselves. When asked about her experience, Beata Kozak replied: "Definitely! I look at life and the reality around me completely differently today. It was only on the Neocatechumenal Way that I truly matured. For me, these performances are a great blessing" (Bialik 1999). As Tomasz Budzyński emphasises, his relationship with the Word of God has changed – it has become deeper and more mature. He also began to understand more fully the texts performed by the band (Koziczyński 1999). Robert Friedrich likewise emphasised the connection between singing the Word of God and his own life: "When I sing 'Marana Tha,' I really want God to finally come and help me, because I can't cope with many things here; I'm weak" (Kaliszewski 2000).

As the artists report, audiences attending their concerts are often deeply moved by what they hear. Some say that they prayed authentically as never before and experienced a true sense of community (Nowak 2007). "Sometimes people are moved by what they heard at a concert, but the point is that when they return home, they don't lose that spirit and aren't the same as before," says Tomek (Matera 1999). Some listeners also share with the musicians that, after listening to the album, they began reading Holy Scripture, started to pray, or received the sacrament of confession (Perluński 1997, 28-29; Kasjaniuk 2013; Galek 2019).

1.3. Studio Work

A fundamental characteristic of 2 Tm 2,3 is that the band has remained far removed from commercialisation and has not followed current fashions or trends in the music industry. Each album is regarded as the fruit of God's inspiration.

This (positive) approach is related to several factors. The first is the authenticity of the musicians. Tymoteusz is a band born out of a heartfelt desire to share what God has done in the members' lives. The strength of this motivation is reflected in their consistent, committed, professional, and passionate approach to their work. As the musicians have repeatedly stated, they follow the Neocatechumenal Way, which leads them to a deeper relationship with God and renews their faith, protecting them from the danger of instrumentalising the Word of God for artistic purposes.

With a few exceptions, 2 Tymoteusz 2,3 has never attracted significant media attention. The band has usually been mentioned in connection with the release of new albums, participation in major concerts, or interviews presenting it as an alternative musical phenomenon.

Although largely absent from the mainstream media, the band's albums have received favourable reviews from critics. This is reflected in the band's nominations for the Fryderyk Music Award in the "Album of the Year – Hard & Heavy" category for its first three albums, as well as the award received for its second album (Babuchowski 2015).

To date, 2 Tm 2,3 has released seven studio albums: *Przyjdź* (1997), *2Tm2,3* (1999), *Pascha 2000* (2000), *888* (2006), *Dementi* (2008), *Źródło* (2015), and *Svrsvm (Sursum) Corda*

(2024).⁶ The band's discography also includes four live albums: *Propaganda Dei* (2004), *Koncert* (2006), *Koncert w teatrze* (2009), and *Słowo* (2018), as well as the remix album *Pascha 2000 Tour*. For the purposes of this article, the following discussion is limited to the band's studio albums.

Although all the albums were released under the name 2 Tm 2,3, they represent a diverse musical style. Alongside heavy guitar riffs, they incorporate elements of reggae, funk, punk, and folk music (thanks to Jozsko Broda's traditional flutes), as well as the operatic vocals of Angelika Korszyńska-Górny. Consequently, Tymoteusz's repertoire is highly diverse. The band's sound is also shaped by changes in its line-up, which varied depending on the availability of musicians and the character of each recording project (Lerch 1999, 40). The selection of biblical passages is not based on literary criteria. "Tomek often thanks God and sings thanksgiving psalms. Maleo enters into mysterious passages: 'who is this that emerges from the desert?' etc. However, I like to shout one slogan: 'save me, open up, efatha...'" (Robert Friedrich) (Koziczyński 2006, 24). Each album constitutes a form of emotional expression of the musicians' spiritual experience. The albums were created at different stages of the band's journey within the Church community, which explains the noticeable differences between them (Gurdek and Pospieszalski 2008). For example, on the first album, *Przyjdź*, the lyrics are "teaching and a signpost (...) It is an expression of gratitude for what God has done in our lives" (Darek Malejonek) (Kowalczyk 1996, 13). By contrast, *888* has a strongly apocalyptic character because, as Tomasz Budzyński explained, "I feel that its time has come" (Babuchowski 2015). The fifth album opened a new chapter in the history of 2 Tm 2,3. The musicians decided to record an entirely acoustic album, which later diversified their concert repertoire with new arrangements (Urny 2008, 20). *Dementi* can be described as a cry to God filled with longing, nostalgia, and hope. "The psalms exorcise. They say that there is a God who wants to help you, that man is not left alone in the darkness, that there is light" (Tomasz Budzyński) (Nowak 2008). The album *Svrsym (Sursum) Corda*, summarising thirty years of life in the Neocatechumenal community, encourages listeners: "Lift up your hearts, lift up your heads, the day of salvation is getting near" (Koziczyński 2024, 22).

The table below presents the biblical passages used in the studio albums of 2 Tymoteusz 2,3.

<i>Przyjdź</i>	<i>2Tm2,3</i>	<i>Pascha 2000</i>	<i>888</i>	<i>Dementi</i>	<i>Źródło</i>	<i>Svrsym Corda</i>
Isa 42:1–7	Deut 6:4–9	Isa 61:2–3	Matt	Eccl 3:1–15	Ps 19	Gal 2:20
Rev 22:20	Isa 49:1–16	Ps 40	25:35–46	Ps 63	Matt	Gen 22:1–18
Phil 2:5–11	Ps 13	Ps 122	Rev 18	Ps 108	6:24–33	Ps 27
Rom 10:9	Isa 25:1–8	Deut 6:4–9	Rev 19:11–	Hos 11:1–	Ps 86:1–4	Ps 143
Ps 8	Isa 45:8	John 13:34	20	11	Ps 100	John 19:34

⁶ During the work on this section, three singles were released announcing the upcoming album *Svrsym Corda* (Premiere February 24, 2024). Therefore, it will not be included in the research section. Furthermore, due to publishing restrictions, only the studio albums will be described.

Rom 8:35–39	John 3:8	Ps 23	Ezek	Ps 116	Josh 24:2–	Exod 17:9–14
Dan 3:57–90	Ps 34	Isa 11:6–9	36:24–28	Ps 6	13	Ps 90
Jer 20:7	Ps 103	Isa 16	Ps 108	Ps 40	Lam 3:1–	John 21:17
1 John 4:7–21	Ps 18	Luke 18:15–	1 Cor 13	Ps 131	33	Rom 8
1 John 5:1–3	Isa 53:2ff	23	Ps 22	Ps 137	Song 4:8	2 Cor 4:7–18
Song 8:6	Matt 26:42	1 Cor	Ps 118	Ps 143	Deut 6:4–	2 Cor 5:14–17
Luke 1:68–79	Rev 7:12–14	15:54ff	Isa 9:1–5	Ps 53	9	Matt 28:20
Ps 138	Song 8:5–7	Dan 6:17–28	Judg 5:1ff	Ps 42	Ps 22	Rev 12:1–17
Luke 1:46–49	Phil 2:1–11	Ps 130	Isa 35:4	Ps 118		Isa 45:8
Mark 4:34–41	Ps 51		Ps 63			Ps 150
Deut 6:4			Matt 24:13			

Table 1: Own study

The summary indicates that listeners to “Tymoteusz” have the opportunity to hear passages from both the Old and New Testaments. The most frequently used biblical books are the Psalms, which constitute more than one-third of all the texts, followed by the Book of Isaiah and the Letters of St. Paul. Interestingly, the *Shema Yisrael* passage from Deuteronomy 6:4–9 appears four times. The passages from Holy Scripture present a picture of God who loves humanity, cares for it, teaches it, and, in His mercy, rescues it from suffering. In turn, as recipients of this love, people are called to listen to the voice of the Creator and to praise and worship Him for His mighty works and for the saving work of Jesus Christ. The texts also address the human condition, humanity’s sinfulness, human longings, and the hope placed in God.

2. THE SOCIOLOGICAL ASPECT OF THE WORK OF 2 Tm 2,3

The long-standing presence of 2 Tm 2,3 on the Polish music scene has enabled the band to build a loyal audience for whom the songs performed by “Tymoteusz” have become a permanent part of their music collections. Numerous concerts have also allowed the band to reach a broader audience, many of whom first encountered its music by chance and subsequently remained faithful listeners.

The audience of 2 Tm 2,3 experienced the message of the Word of God in a musical style that differs from traditional forms of church music. Therefore, questions concerning the work of 2 Tm 2,3 should not focus solely on its artistic merits but should also address its role in the religious lives of its listeners and its potential impact on their faith.

2.1. Survey

The purpose of this study was to explore opinions on the role of music in people’s lives, the existence of a rock band using quotations from Holy Scripture, and the impact of this type of music on religious life.

The survey was conducted between 3 January and 23 April 2024 using an online questionnaire. More than 1,000 individuals were reached, of whom 285 completed the questionnaire.⁷ The questionnaire had a mixed format and consisted of 33 items, including open-ended, semi-open-ended, closed-ended, and Likert-scale questions. The survey was divided into several sections. The first contained general questions concerning music. The questions relating to “Tymoteusz” were divided into two parts. The first focused on 2 Tymoteusz 2,3 as an artistic project, while the second enabled participants to express their opinions on the influence of the band’s work on religious life and their relationship with the Bible.

Of the 285 respondents, 183 (64%) were men and 102 (36%) were women. Their marital status was as follows: married – 72%; single – 21%; consecrated/clergy – 6%; single/other – 1%. The youngest respondent was born in 2006, the oldest in 1955. The mean age of the respondents was 42 years.

2.1.1. Introductory Issues

Music has become an inseparable part of human life. It is therefore not surprising that many people consider music to be an important part of their lives. The respondents expressed a similar view.

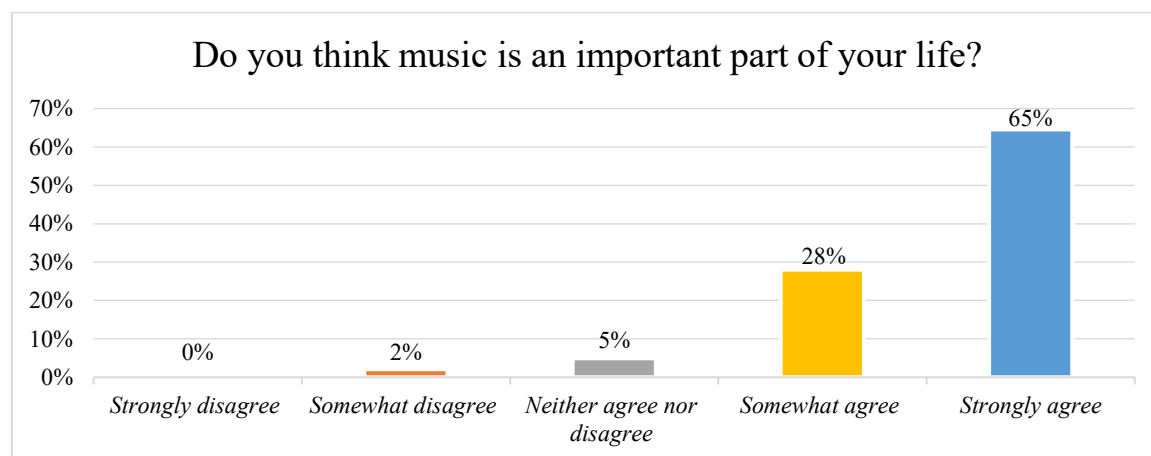


Figure 1: *Own study*

The turbulent history of rock music has given rise to many stereotypes, including the belief that it conveys a demonic message which, by its very nature, disqualifies it as a tool for evangelization. The results of the following question reflect the persistence of this belief.

⁷ Data processing only applies to full responses.

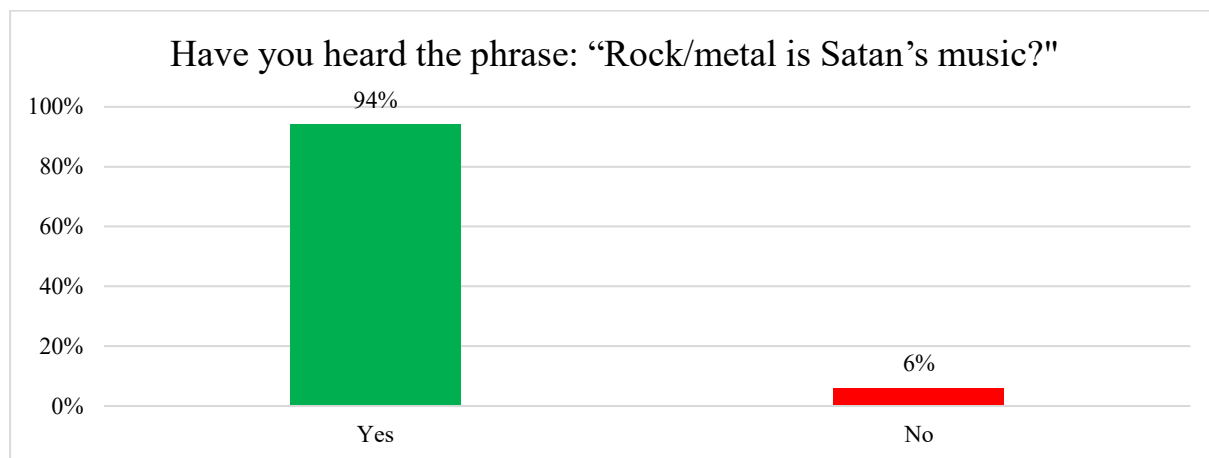


Figure 2: Own study.

As we know, a common belief in society does not necessarily mean that it is accepted as one's own. The statement that "rock is Satan's music" was often repeated by people who neither included this type of music among their musical preferences nor knew this musical environment firsthand.

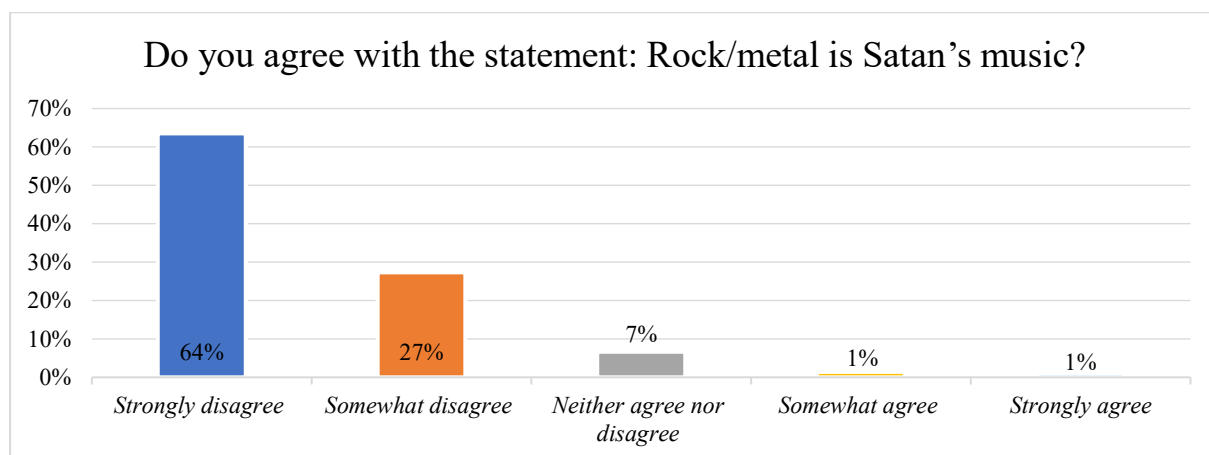


Figure 3: Own study.

The responses above indicate that the prevailing stereotype does not reflect the actual opinions of the respondents. It is true that many bands performing this genre of music employ diabolical imagery, symbols, lyrics, and stage personas. However, such generalisations are unfair both to the artists and to their fans.

In addition to the repertoire they perform, rock musicians' fans are also interested in the artists' private lives. In previous decades, access to such information was limited. However, new forms of communication have enabled listeners to obtain this type of information more easily.

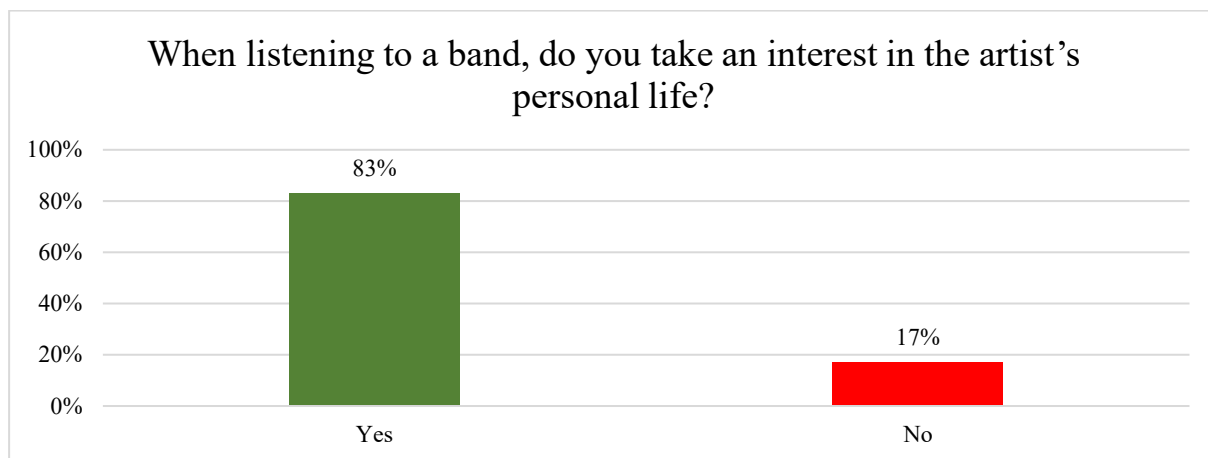


Figure 4: *Own study.*

Artists are not merely stars or idols but are also perceived as role models who influence the behaviour, attitudes, and even the political and moral views of their audiences. In the case of evangelistic groups, this phenomenon has a positive dimension. It requires authenticity, that is, consistency between the values promoted on stage and the artists' personal lives. A lack of such consistency would suggest an instrumental approach to religion.

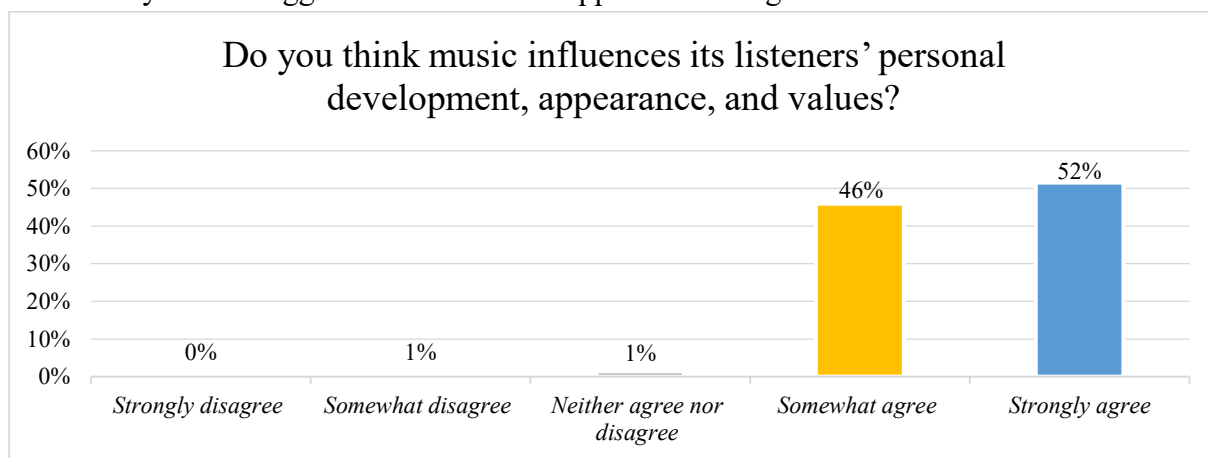


Figure 5: *Own study.*

The public awareness of the impact of music on people is also reflected in ongoing research on this phenomenon. Suffice it to mention the increasingly widespread use of music as a therapeutic tool, known as music therapy (Stachyra 2022).

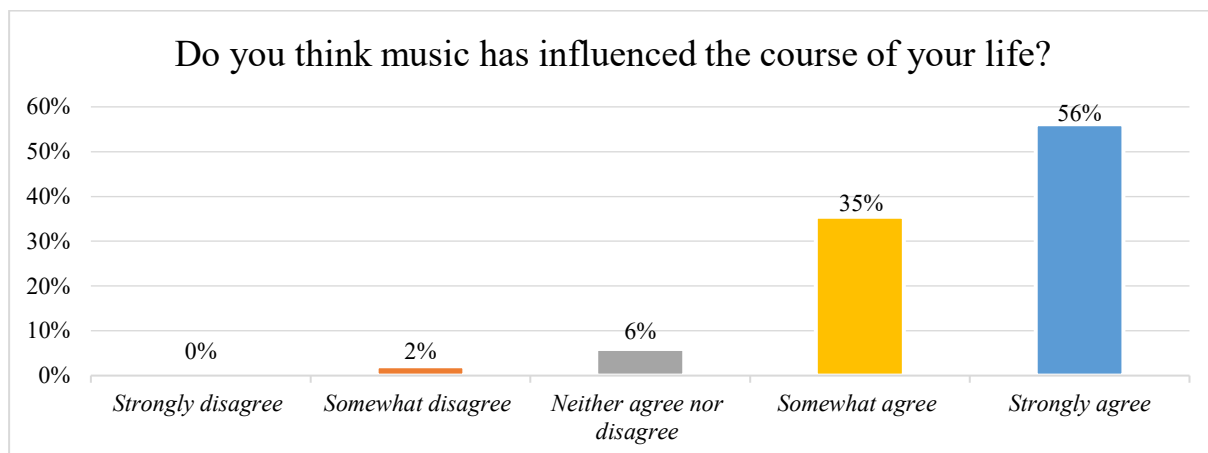


Figure 6: *Own study.*

More than half of the respondents confirmed that music has a significant influence on shaping their personal lives. The results also demonstrate the importance of the music people listen to on a daily basis. They further serve as a reminder to parents to take an interest in the music their children listen to and, in doing so, become familiar with the messages and values that shape young people's lives.

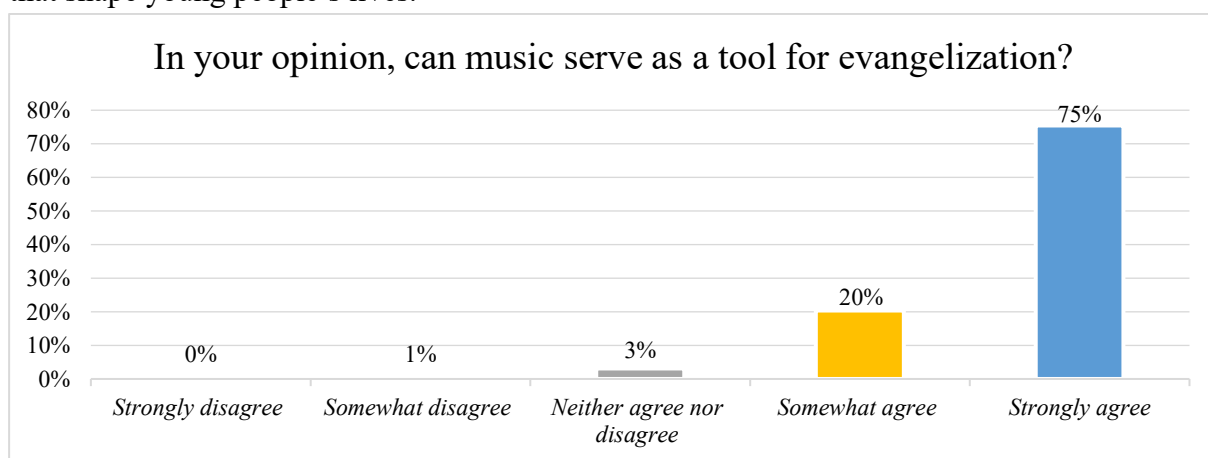


Figure 7: *Own study.*

According to 75% of the respondents, the educational value of music allows it to be regarded as a tool for evangelization that can influence spiritual life. The practice of Church communities inviting such bands to perform may also be seen as evidence of this evangelizing potential. Bands performing popular music with an evangelizing message are generally accepted. However, doubts arise when such bands perform genres regarded as aggressive and capable of evoking negative emotions, such as rock music.

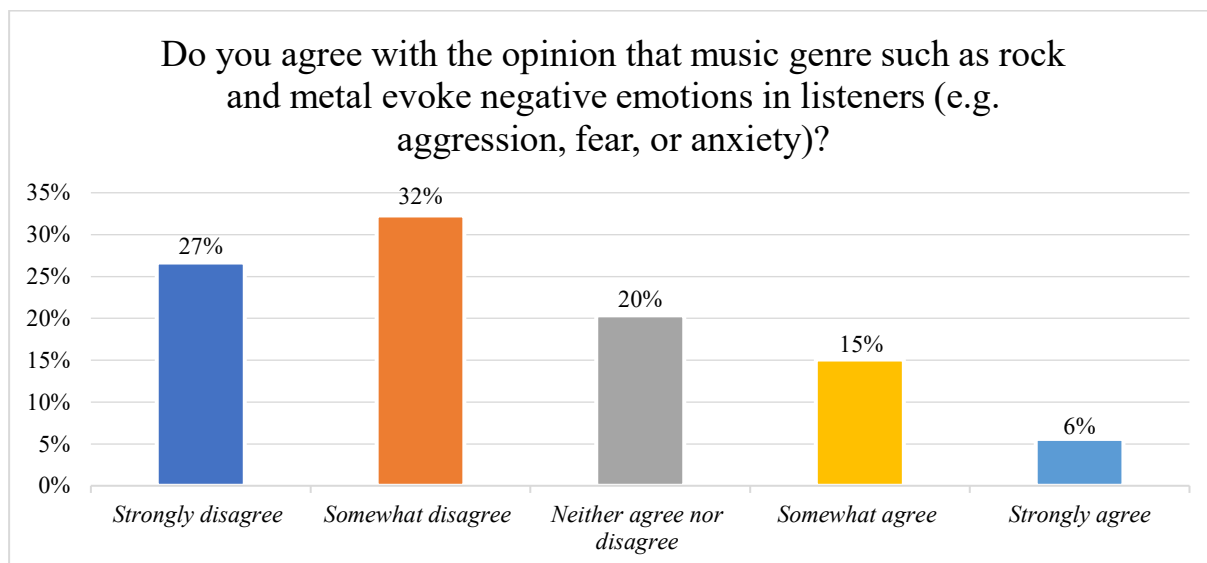


Figure 8: *Own study.*

The results obtained indicate greater diversity than those observed in the previous questions. However, the vast majority of respondents do not associate the musical genres mentioned in the question with increased feelings of aggression, fear, or anxiety. Research conducted among metal fans has shown that listeners of this genre are highly intelligent, report higher levels of well-being, and that the music does not cause discouragement or anger (Chojnacka 2019). Moreover, it has a positive effect on their well-being and overall level of happiness.⁸

2.1.2. 2 Tymoteusz 2,3 – A Musical Project

After answering the introductory questions, the respondents proceeded to questions concerning 2 Tymoteusz 2,3 as a musical project. The formation of a band performing biblical verses accompanied by rock music caused a stir among fans of the genre.

The responses indicate that the average age at which respondents began listening to “Tymoteusz” was 17. As many as 90% of them were aware that the band’s lyrics were based on passages from Holy Scripture.

⁸ Recent research indicates that metalheads are one of the happiest groups among music fans (Kaltwasser et al. 2018; Scarlett 2021).

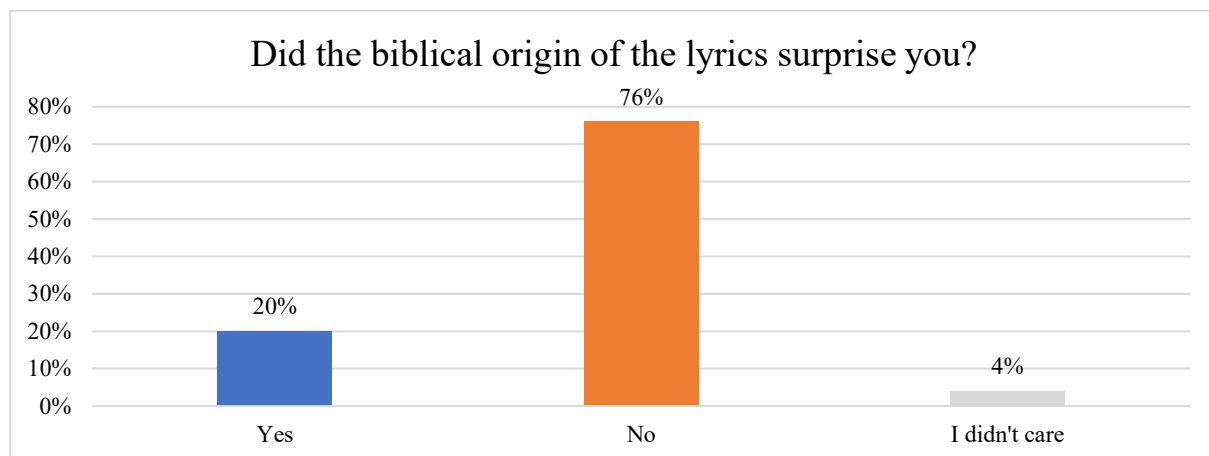


Figure 9: *Own study.*

The biblical origins of the songs came as a surprise to 20% of the respondents. The comments provided in response to this question indicate that this was generally perceived as a positive experience. For example, combining the Word of God with rock music was regarded as a radical way of proclaiming the Good News, prompting profound reflection.

The popularity of “Tymoteusz” is also reflected in attendance at the band’s concerts. Concert tours and festival performances attracted considerable interest from audiences, who, over time, formed a community gathered around this evangelizing initiative.

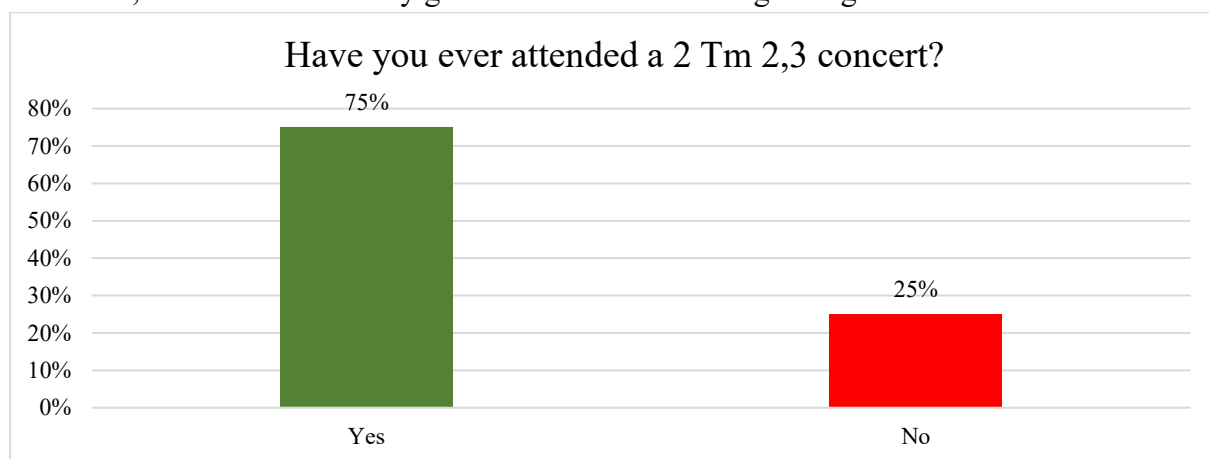


Figure 10: *Own study.*

Despite this, 25% of the respondents gave a negative answer. This may be due to the fact that the band has significantly reduced its concert activity in recent years. During the first years of its recording career, the release of new albums was accompanied by concert tours promoting them. The release of the album *Svrsvm Corda* (2024) marked the band’s return to touring. Therefore, once the current tour has concluded, the proportion of negative responses may decrease.

When asked about their memories of attending a concert, the respondents most frequently highlighted the positive, non-aggressive atmosphere, the strong gospel message, the professionalism of the musicians, audience participation (e.g. singing together), the prayer after the concert, the contact between the artists and their fans, and the musicians' authenticity. For many, the concert was a spiritual experience characterised by prayer and a sense of community. The respondents also emphasised that the concerts featured elements typical of rock performances, such as pogo dancing and stage diving.

The lack of promotion in the traditional media led to the development of alternative ways of promoting "Tymoteusz." The table below presents the circumstances in which the respondents first encountered 2 Tm 2,3.

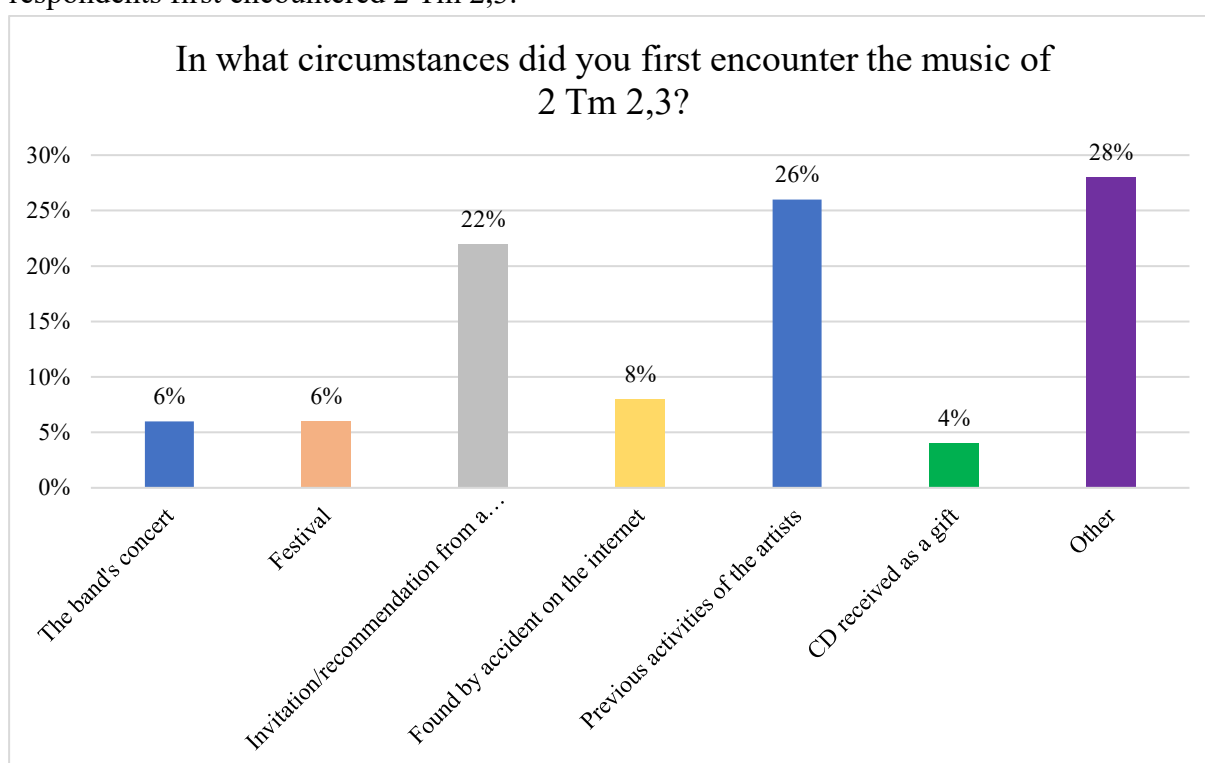


Figure 11: *Own study.*

Of the seven response options, the respondents most frequently selected three. One natural characteristic of fans is their interest in the future projects of their favourite artists. This is also evident in the case of 2 Tm 2,3, as 26% of the respondents first discovered the band's music in this way. The fans themselves also played a significant role in promoting 2 Tm 2,3. Through personal recommendations and active promotion (e.g. inviting others to concerts or giving the band's albums as gifts), they helped "Tymoteusz" reach an increasingly wider audience.

The comments provided under the "Other" category included evangelistic events, television, borrowing a cassette or CD, and becoming familiar with the band because older

siblings, cousins, or parents listened to 2 Tm 2,3. More than half of the respondents (56%) had taken someone else to a concert (e.g. a child, spouse, or friend).

The next two survey questions concerned the respondents' preferences. The first asked about their favourite album by "Tymoteusz."⁹

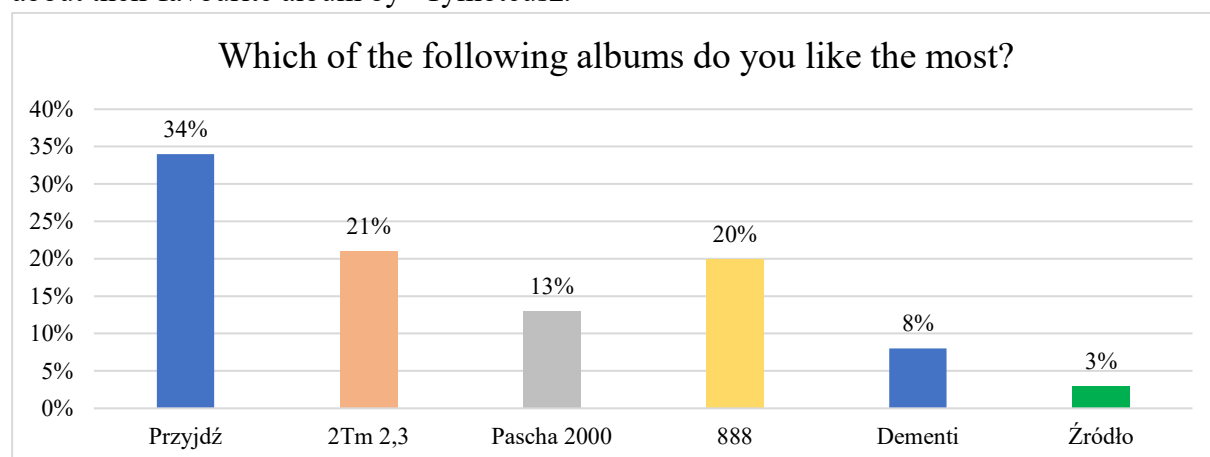


Figure 12: *Own study.*

More than one-third of the respondents chose 2 Tm 2,3's first album, *Przyjdź*, as their favourite. The band's second and fourth studio albums were also very popular, receiving almost the same number of responses. In the comments accompanying this question, the respondents pointed out how difficult it was to make a clear choice. Some emphasised that they did not have a single favourite album but rather favourite songs from each of them. This observation supports the inclusion of the following question, which asked the respondents to identify their favourite songs by the band. Each respondent could select their top five songs.

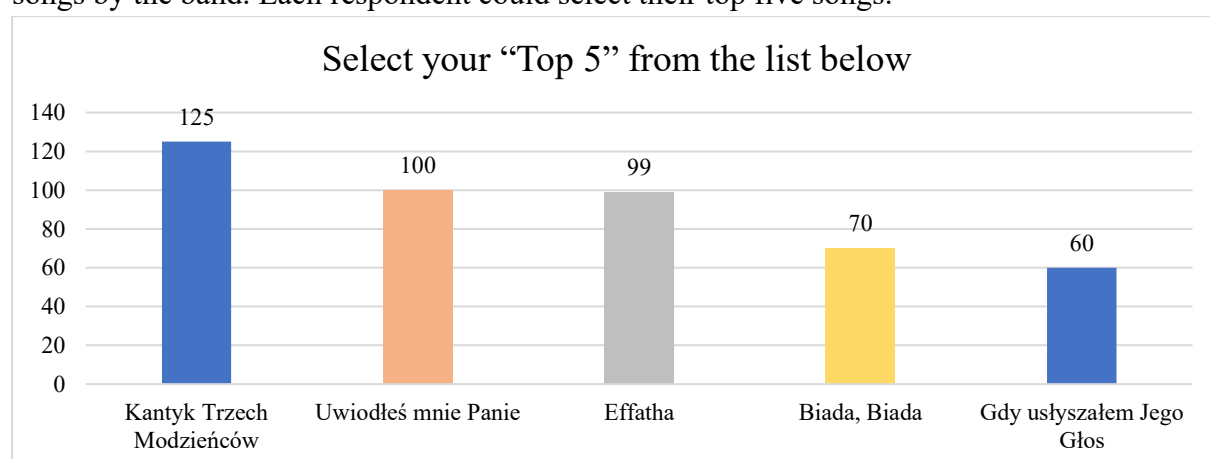


Figure 13: *Own study.*

⁹ The survey did not include the album *Svrsym Corda* as it was published before its release.

The chart above shows the five most frequently selected songs. The next five places were occupied by the following songs: “Kantyk Trzech Młodzieńców,” “Uwiodłeś mnie Panie,” “Ephphatha,” “Biada, Biada,” and “Gdy usłyszałem Jego głos.”

The second part of the questionnaire concerning 2 Tm 2,3 focused on the respondents and the relationship between their religious lives and the work of “Tymoteusz.” In the first question, the respondents were asked to indicate their level of interest in Holy Scripture before they began listening to 2 Tm 2,3.

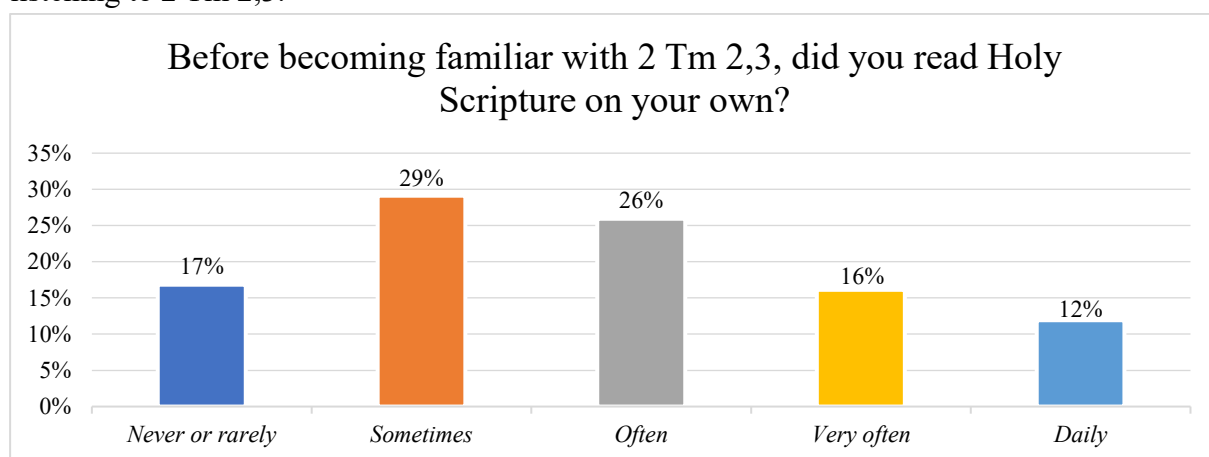


Figure 14: *Own study.*

An analysis of the responses reveals diverse approaches to reading the Bible. The largest group consisted of respondents who “sometimes” or “Never or rarely” read the Word of God (46%). Nevertheless, it is encouraging that 28% of the respondents reported reading Holy Scripture “daily” or “very often.”

As we read in Isaiah 55,11: “So shall my word be that goes forth from my mouth; My word shall not return to me void, but shall do my will, achieving the end for which I sent it.” Can the proclamation of the Word of God by “Tymoteusz,” therefore, become an opportunity for conversion?

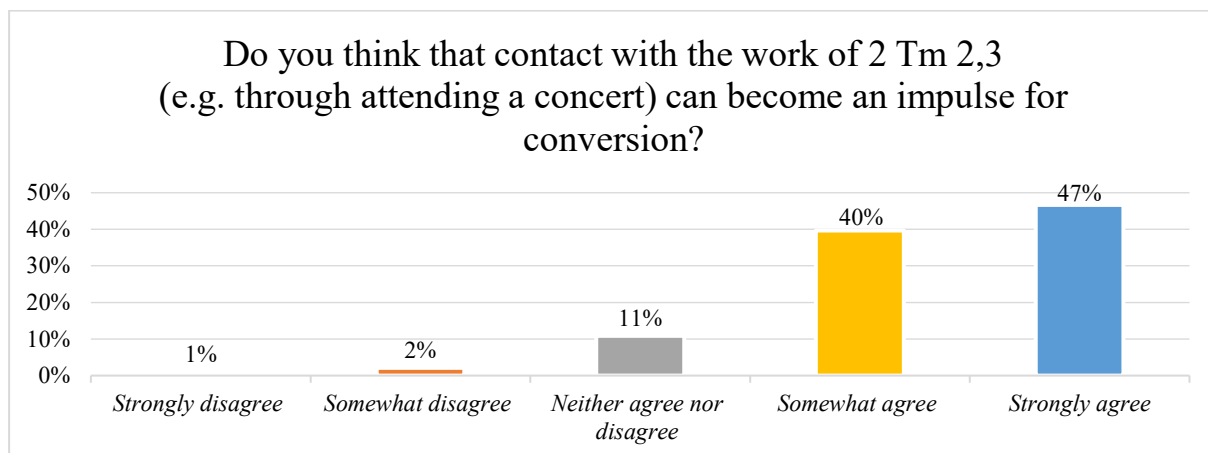


Figure 15: *Own study.*

The majority of the respondents expressed the belief that 2 Tm 2,3 can serve as a catalyst for deepening one's religious life. It was therefore appropriate to ask about their personal experiences in this regard.

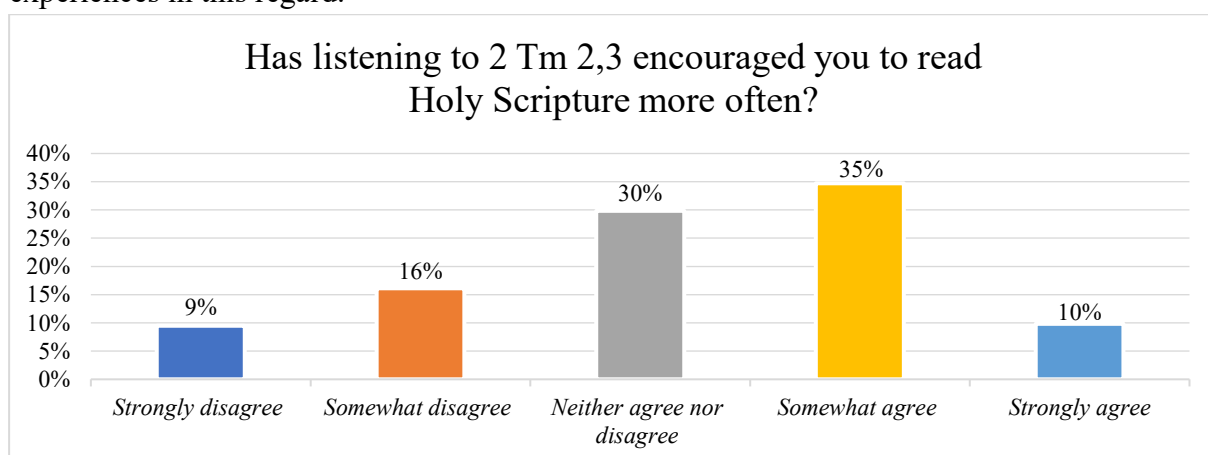


Figure 16: *Own study.*

As many as 30% of the respondents were unable to determine whether there was a relationship between listening to 2 Tymoteusz 2,3 and the frequency with which they read the Bible. A clear relationship was reported by 10% of the respondents, while a possible relationship was indicated by 35%. The “Strongly disagree” response remains difficult to interpret, as it may reflect two different situations: a negative one (no previous contact with the Bible and no subsequent change) or a positive one (frequent or daily Bible reading and therefore no need for further change).

Repeated listening to the songs leads listeners to memorise their lyrics. This mechanism also applies in the case of 2 Tm 2,3, as confirmed by the respondents. However, it is worth emphasising the additional benefit of memorising passages from Holy Scripture.

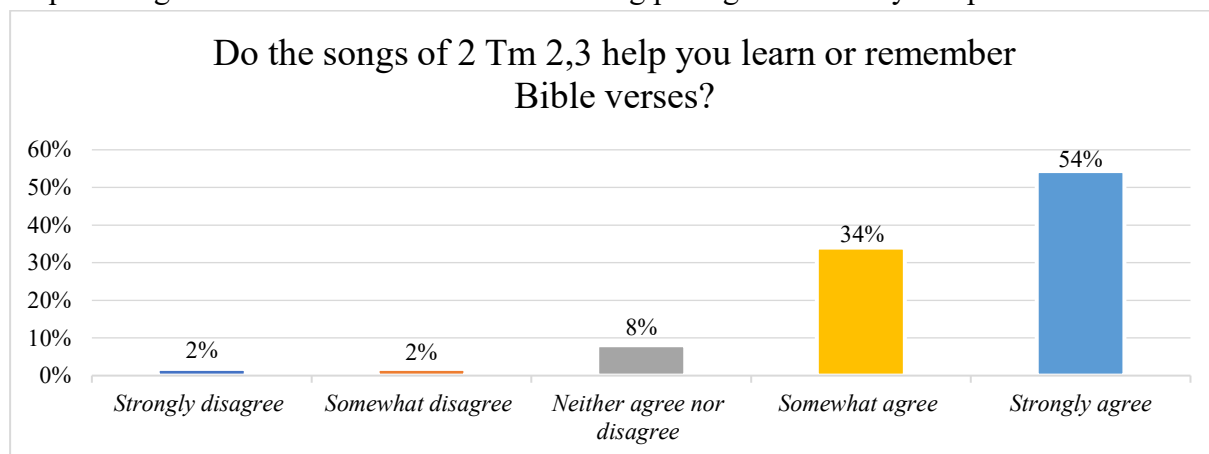


Figure 17: *Own study.*

The respondents were also asked about their increased interest in the biblical narratives, events, and characters appearing in the passages used in the songs.

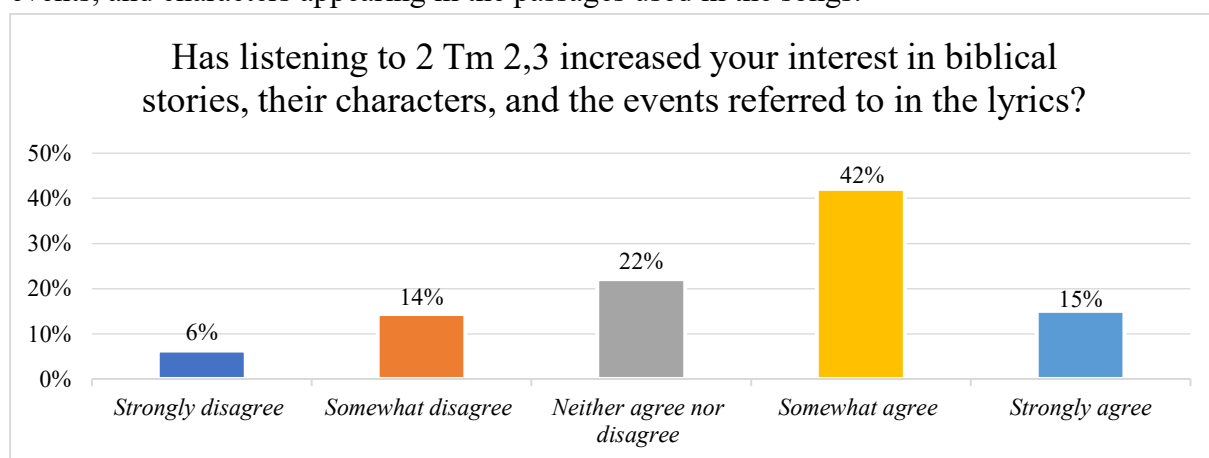


Figure 18: *Own study.*

The responses, ranging from “Somewhat agree” (42%) to “Strongly agree” (15%), suggest that listening to “Tymoteusz” can stimulate listeners’ interest and encourage them to deepen their knowledge of the Bible.

Another positive effect associated with listening to 2 Tm 2,3 is the more frequent presence of the Word of God in everyday life.

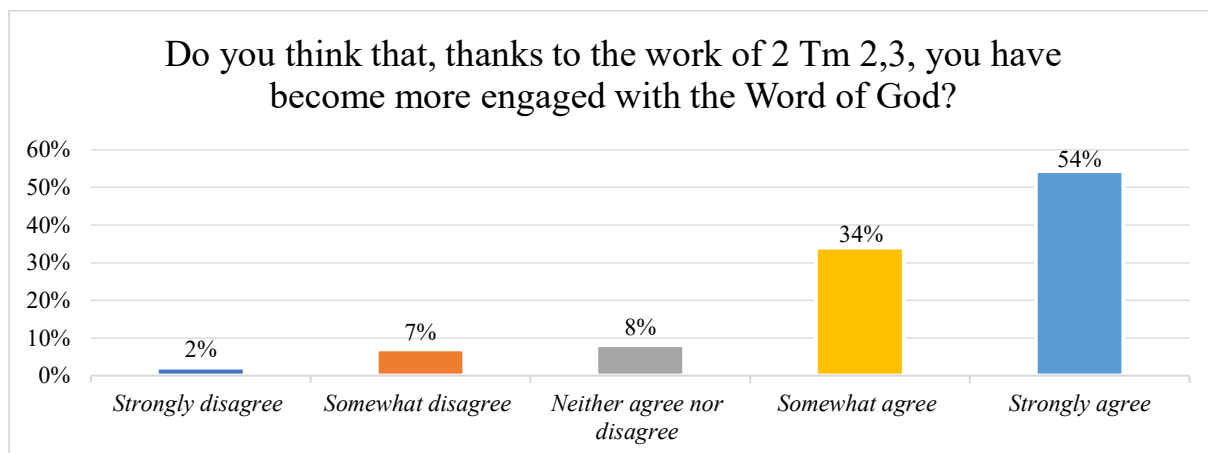


Figure 19: *Own study.*

54% of the respondents clearly indicated that 2 Tm 2,3 had positively influenced their relationship with Holy Scripture. When combined with the second most frequently selected response, which also expressed a positive opinion, this gives a total of 88% positive responses.

The final question concerning personal experience addressed the respondents' prayer and sacramental life.

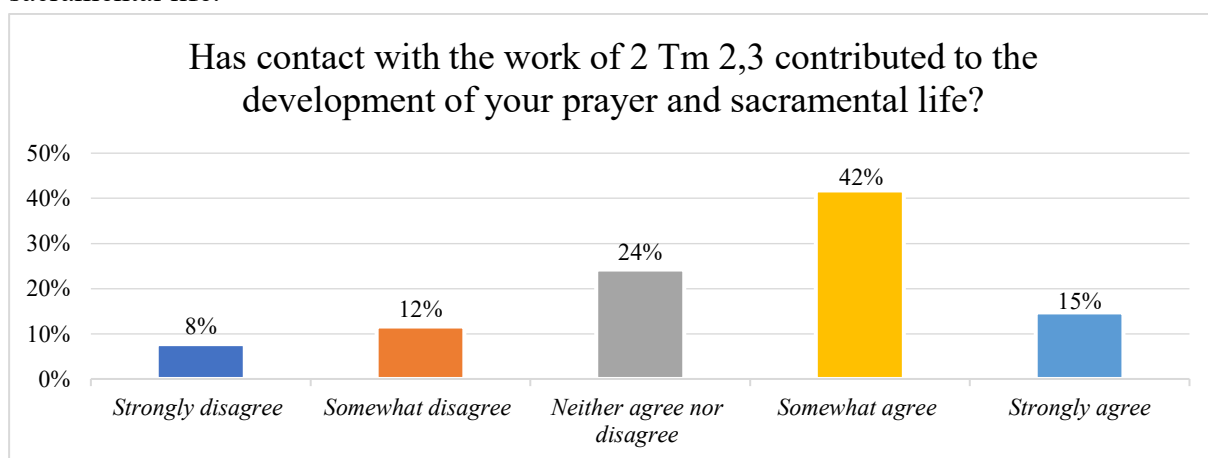


Figure 20: *Own study.*

40% of the respondents gave positive responses to this question and indicated a relationship between the development of their prayer and sacramental life and listening to “Tymoteusz.” For 15% of the respondents, this form of proclaiming the Word of God had significantly contributed to this development. Nearly one-quarter of the respondents had no opinion on the matter, while 8% did not perceive such a relationship.

When asked about the aspects that distinguish 2 Tm 2,3 from other bands, the respondents most frequently pointed to the musicians' authenticity and their witness of faith, which they considered essential to performing this type of music.

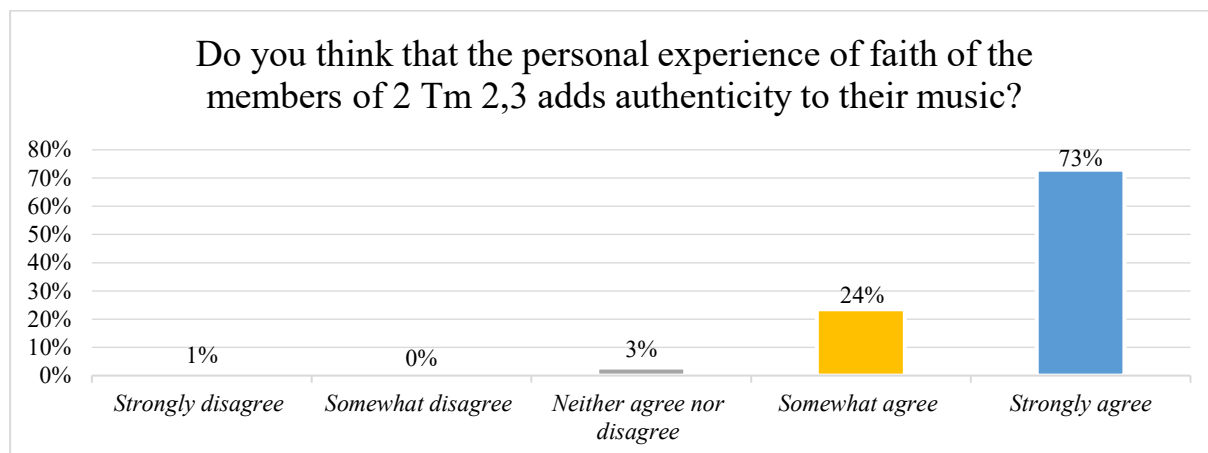


Figure 21: *Own study.*

Other responses included the band's lack of commercialism, its independence, its bridging of the gap by using a genre of music traditionally regarded as "disgraceful" for evangelization, its provision of opportunities for spiritual growth, its motivational role, and its capacity to inspire reflection. The respondents also emphasised the musicians' professionalism, charisma, and high level of technical skill, as well as the long-standing friendship among these "brothers in faith."

Finally, the questionnaire gave the respondents an opportunity to share their personal reflections on 2 Tm 2,3. Unfortunately, it is impossible to present them all here. Among the responses were expressions of gratitude that a band such as "Tymoteusz" exists, proclaims the Word of God, supports spiritual and personal transformation, contributes to conversion, and serves as a form of prayer. For many, "Tymoteusz" has become a lifelong companion, associated with both joyful and difficult moments. The respondents also expressed the wish that the band would perform more concerts and that its earlier albums would be reissued.

CONCLUSION

The band's many years of activity have shown that it has gathered a diverse group of fans who have been accompanied by the Word of God expressed through rock music for many years. "Tymoteusz" has filled a gap by offering a positive message within a rock context, contributing to a greater presence of the Bible in everyday life and strengthening listeners' relationship with God. The band has served an educational role by motivating, inspiring hope, and offering encouragement. Based on the literature reviewed and the survey findings, several conclusions can be drawn.

Any summary of the evangelising potential of 2 Tm 2,3 should begin with the artists themselves. The foundation of the band's work is the musicians' personal experience of faith, which also protects the Word of God from being treated instrumentally.

Because of stereotypes associated with combining biblical texts with rock music, not everyone accepted this approach, and some questioned the purpose of such activity. Nevertheless, this way of presenting the Word of God encouraged reflection among rock music fans. Furthermore, 2 Tm 2,3 concerts provide an opportunity to experience a sense of community centred on shared spiritual and artistic values. This, in turn, encouraged listeners to promote the band themselves, thereby expanding its audience.

The work of 2 Tm 2,3 may become an impulse for conversion, encourage more frequent engagement with the Word of God, and stimulate greater interest in biblical and theological themes. Furthermore, the band's positive influence on the spiritual and sacramental lives of its listeners was evident.

In light of the above, it may be concluded that, for many listeners, "Tymoteusz" has become a companion on their personal and spiritual journey, helping them rediscover faith in God and in themselves, while encouraging them to live according to the teachings of the Bible in their daily lives. The band's continued activity therefore remains important not only for its existing audience but also for new listeners seeking heavy music who may discover something more than a purely artistic experience.

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