

Summary of the doctoral dissertation

ACADEMY OF ART IN SZCZECIN FACULTY OF MUSICAL EDUCATION

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Choral music in the work of selected Jewish composers

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Choral music work by the composers of Jewish origin is characterized by its diversification and it derives from resources of many cultures in which Jewish people lived. The uniqueness of Jewish music can be found in the way in which Jewish musicians have incorporated external influences and new ideas to their traditional frames till today. That is why Jewish music is innovative, energetic, adaptive and many-sided, but still based on solid foundations of common religious and communal experience.

The superior aim of this work was to present the choral music created by selected Jewish composers and to illustrate the variety of choral works (beginning from folk music, traditional music, Hebrew texts, psalm lyrics to completely breaking of from tradition - seeking new artistic ways of expression by experimenting on the grounds of harmony, rhythm, color scheme, as well as melody, form and structure).

In the first chapter of this work, based on overview of the subject literature, a theory of historical view of Jewish music is presented. Issues are raised according to the generally established division of liturgical and folk music.

In the second chapter, the selected issues related to vocal technique – voice emission and selected elements of work process on vocal tracks are discussed. The fundamental aim during the vocal work in a choir should be the singer's development. Every conductor should devote a lot of time and attention to it. Every chorister, regardless of age, should work on their voice by learning mutual correlation between functional apparatus (rhythmically-emotional, openness, resonate-articulatory) and self-developing by working on their improved cooperation. Achieving positive effects in this area allows to reach the goal, which is creating the music together and obtaining happiness emerging from it which stems from reaching positive musical effects.

Working with the band on a vocal piece of work should take place after thorough reading of the piece by the conductor. It conveys profound analysis of the text and formal structure of the work, understanding of and ability to perform the melodic course of every section,

perceiving vocal parts in terms of vocal difficulties and harmonic dependences, phrasing and planning breaths according to text prosody, familiarizing with indications related to pace, dynamics and articulation. That kind of efforts make the conductor think about the piece of work in bigger agreement to the composer's original intention.

The third chapter of the work is the analysis of the performance issues within the selected works of Jewish composers, which comprised the concert's program – the artistic work. To talk through each of them, there are biographical notes of the composers, charts with basic information of analyzed pieces of works (the type of choir, metre, pace, ambitus), lyrics with their explanation, indication of performing- related problems and discussion on applied phonily-technical exercises. Also, in each work it is indicated that there is relation to biblical symbolism in the lyrics, usage of particular musical scale, that is characteristic of Jewish music, musical arrangement of traditional liturgical songs and portraying the history of the nation, thought-provoking the Jewish fate through the ages.