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**PERFORMANCE ISSUES AND INTERPRETATION OF SELECTED
VOCAL WORKS WITH PIANO ACCOMPANIMENT AS A
DETERMINANT OF THE DEVELOPMENT OF MUSICAL APTITUDES
IN THE CONTEXT OF THE CORE CURRICULUM FOR MUSIC
EDUCATION IN UPPER-SECONDARY SCHOOLS**

Doctoral dissertation in the field of music arts

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INTRODUCTION

Music and its impact on human life is an issue that has been analysed since the time of ancient thinkers such as Plato, Pythagoras and Aristotle. They recognised what is also evident to us today: the therapeutic function of music, its significance for the process of education, and its relationship with human experiences and emotions.

Music has accompanied human beings since the emergence of the first civilisations and initially served primarily integrative and social functions during rituals and collective ceremonies. According to the medieval mystic St Hildegard of Bingen, music made it possible to restore balance between the human soul and body and thus to maintain control over one's own body.

Today, claims concerning the influence of music on human life, both in philosophical and medical terms, are not questioned; on the contrary, they find confirmation in such fields of knowledge as music therapy, musicology and the psychology of music.

In view of the constantly changing trends in popular music, the advancing process of digitalisation and the persuasive nature of messages and mass media, questions concerning music and the impact of sound on human beings remain relevant.

Ewa Lipska and Maria Przychodzińska discussed the positive as well as negative role of the mass media and the quality of the content they convey in their book *Muzyka w nauczaniu początkowym. Metodyka*. The authors pointed out that the media exert a powerful influence on their audiences, while media communication is increasingly affected by commercialisation rather than being determined solely by its informational function. As a result, listeners and viewers, particularly children and young people, are exposed to information that is not necessarily appropriate or valuable.

Violetta Przerembska also discussed the influence of the mass media on young people's musical interests in her publication *Edukacja artystyczna i kulturalna we współczesnym*

dyskursie pedagogicznym. She draws attention to the fact that, in a world of rapidly satisfied needs generated by the mass media, there is often little time for forms of activity other than pleasant and easy consumption of commercially oriented art.

Similar conclusions were formulated in the article *Rola nauczyciela wobec wizji kryzysu kultury wysokiej*. According to its authors, contemporary popular culture may have a particularly strong influence on young people who are still developing their aesthetic preferences. In mass culture, artistic values may become less prominent, while music containing controversial or aggressive content is increasingly present.

At the same time, research conducted by the Scientific Association of Students of School Artistic Education at the Academy in Kraków under the supervision of Dr Anna Kalarus indicated that students were reluctant to listen to classical and artistically valuable music whose reception and interpretation constituted a challenge. Young people's musical interests were strongly associated with trends promoted by commercial media.

It is therefore worth noting that the troubling tendency towards the commercialisation and devaluation of musical culture has been the subject of research and discussion for many years. It is not merely a response to temporary trends imposed by so-called instant culture, but appears to correspond to a broader tendency towards creating art whose perception requires relatively little intellectual effort, awareness or knowledge.

The publication *Muzyka popularna w teorii i praktyce polskiej edukacji muzycznej* presents an analysis of the place and significance of popular music in the Polish system of music education in the context of curricular changes over successive decades. The authors examined changing provisions of the music curriculum, the scope of teaching material and the possibilities of implementing it within the number of hours allocated to music education. They also evaluated available textbooks and educational packages in terms of their usefulness for addressing topics related to popular music.

The authors concluded that although popular music can sometimes be difficult to regard as artistic creation of substantial artistic value, it nevertheless plays an important role in developing students' musical interests, abilities and skills. It encourages young people to participate in musical culture and to undertake their own musical activities, while also fostering openness and respect towards other cultures.

Considering the research findings cited above, which indicate that commercial music is the type most frequently and willingly chosen by young people, the question arises as to how they might be encouraged to listen to and perform works of recognised artistic and cultural value included in music textbooks for upper-secondary schools.

According to Ewa Lipska and Maria Przychodzińska, activities undertaken within general education, supported by appropriately selected teaching methods, enable the effective direction of students' cognitive development. From preschool education onwards, and particularly during school education, students should have opportunities to experience music and art, as this is a period of increased readiness to acquire knowledge and develop aesthetic preferences.

The creative attitude of the teacher plays an indisputably important role in this process. The methodological and substantive preparation of teachers has been discussed by, among others, Wacław Strykowski, Henryka Kwiatkowska, Bogusław Śliwerski, Maria Przychodzińska and Urszula Smoczyńska-Nachtman. In addition to qualifications authorising them to work in educational institutions, teachers should possess musical, pedagogical and interpersonal competences that determine the proper development of students in intellectual, moral, social, physical and cultural dimensions.

The process of acquiring the qualifications, knowledge and skills necessary for the profession of music teacher takes place during university studies, an issue I discussed in my master's thesis devoted to an analysis of the educational activities of the Faculty of Music Education at Kazimierz Wielki University in Bydgoszcz and the preparation of students to implement the new music curriculum for Grades IV–VII. It is important that students should be able to experience and verify their skills, knowledge and predispositions for the teaching profession, particularly through practical work in a school environment or through activities simulating educational and pedagogical situations.

The core curriculum for music education at upper-secondary level defines the aims and directions of music education, indicates the content, issues and practical activities that should be implemented, and specifies the conditions and methods of implementation. At upper-secondary level, curricular assumptions constitute a continuation of the process of developing students' musical aptitudes and serve to build knowledge, skills and experience enabling conscious and

active participation in cultural life. This direction is consistent with the aims of general music education, namely preparing young people to become conscious and active recipients of culture.

Maria Manturzevska described the complexity of human musical development in detail in *Wybrane zagadnienia z psychologii muzyki*, indicating that cognitive-emotional interaction constitutes the foundation of musical development. She understood this interaction as contact between a child and a person for whom music represents an authentic value and influences their reality. Such a relationship appears to be a necessary condition for a young person to develop musically and to become part of the musical culture in which they grow up. The author presented a range of phenomena occurring at successive stages of human life when individuals experience various forms of music-making.

It should be emphasised that, in her view, each musical competence – singing, playing instruments, reproducing and recognising melodies and rhythms – develops according to its own dynamics, independently of the others. Singing is the closest and most natural form of expression experienced by young people, with which they experiment from the earliest years of life. It is also a form of musical activity accessible to students at every educational stage and can successfully be introduced in connection with a wide range of subject matter.

My interest in the dynamics of developing voice training among young people and in teaching singing as part of a pedagogical innovation, together with my professional experience as a music and voice-training teacher and the need for a more profound analysis of the aims, assumptions and outcomes of general music education, led to the formulation of the subject of this dissertation.

Performance Issues and Interpretation of Selected Vocal Works with Piano
Accompaniment as a Determinant of the Development of Musical Aptitudes in the Context of the
Core Curriculum for Music Education in Upper-Secondary Schools.

Aim of the study and research problems

The aim of the study, comprising the musical work and its description, is the performance of selected a cappella works and works with piano accompaniment, the identification of their significance for the development of choir members' musical aptitudes, and a word-and-music analysis of these works.

Taking the above assumptions into account, the main research problem of the dissertation is formulated as follows:

Do, and in which areas of the arrangements of selected vocal works and works with piano accompaniment, performance aspects determine the development of choir members' musical aptitudes in the area of interpretation?

1. Are the proposed works included in teaching materials intended for upper-secondary students adapted to the performance capabilities of choir members, and can they constitute an element of artistic projects?

2. To what extent do arrangements adapted to the vocal knowledge and skills acquired by choir members during music and voice training lessons in upper-secondary school determine their further development of musical competences?

3. In what way does the implementation of artistic projects contribute to the development of choir members' musical knowledge and skills, and in which areas does it constitute preparation for further stage work as performers of choral music?

Hypotheses

1. Only part of the repertoire takes into account the performance capabilities of young choir members. Some works are written in keys that make free performance difficult; consequently, it is often necessary to adapt the key and musical structure of a work to the vocal capabilities of young singers.

2. Adapting the musical structure and arrangements of works to the performance level of choir members stimulates their willingness and motivation to undertake individual work, increases their engagement in ensemble activities, and contributes to a more conscious perception and interpretation of a musical work.

3. The implementation of artistic projects and the process of preparing for public presentation develop the vocal skills of choir members, influence their musicianship and their ability to cope with stressful situations, and provide a comprehensive understanding of the activities that need to be undertaken for a musical work to be presented to an audience.

Thesis

Selected works included in the music textbook for upper-secondary schools constitute musical material through which choir members develop their musical abilities. Arrangements of songs adapted to the performers' capabilities, characterised by innovative sonority and an engaging structure, correspond to young people's musical interests and constitute a factor encouraging them to deepen their knowledge and skills in singing.

Structure of the dissertation

The dissertation consists of four chapters. It is preceded by an introduction in which I present the rationale for undertaking the topic and formulate the methodology of my own research.

In Chapter I, I explain the key concepts underlying the considerations undertaken in this dissertation and describe the structure of musical aptitudes. I also focus on the way singing, as a form of musical activity, influences the development of musical aptitudes and address the issue of interpretation.

Chapter II presents and analyses the core curriculum for the subject of music in upper-secondary education and includes references to the music teaching programme. Given the nature of the considerations undertaken in this dissertation, I considered it necessary to refer to the documentation constituting the foundation for organising the teaching and learning process in music education at upper-secondary level.

In Chapter III, I describe the principles underlying the pedagogical innovation in the form of voice-training classes at upper-secondary school, which provide young people with a space for developing musical interests and passions. Through their practical dimension, these lessons create appropriate conditions for implementing artistic projects, learning what the work of a musician actually involves and understanding how preparations for performing before an audience take place.

Chapter IV presents the details of preparations for the performance of the musical work, the characteristics of the ensemble, the conditions and method of repertoire selection, and the course of the recording process.

The final chapter contains an analysis of the textual and musical layers of selected works forming the musical work. Its implementation provides confirmation of the theoretical considerations and hypotheses adopted for the purposes of the dissertation.

The final part of the dissertation consists of the conclusion, bibliography and appendices. A storage medium containing recordings of the works is attached to the publication.

Professional context

The subject matter of the dissertation, the implementation of the musical work and its description are closely connected with my professional practice. Since 2015, I have been an active music teacher. At present, as an appointed teacher, I teach music in primary and upper-secondary schools and conduct voice-training classes as part of a pedagogical innovation in the humanities-and-theatre profile classes at the Jeremiego Przybory 15th Upper-Secondary School with Sports Championship Divisions in Bydgoszcz.

When selecting repertoire for my students, I take into account not only the artistic qualities of a given composition but also the circumstances in which the work is to be performed. I consider its level of difficulty and strive to ensure that the arrangement is interesting and encouraging for young performers, constituting a challenge for them in both technical and artistic terms.

I hope that my dissertation and the issues concerning general music education at upper-secondary level, together with the reflections and observations presented here, will provide an interesting and inspiring picture of the increasingly rare form of voice training education and choir activity in upper-secondary schools.

The pedagogical innovation described here, supported by traditional music lessons, offers young people a valuable opportunity to fulfil themselves through artistic activity, discover their potential and build a foundation of knowledge and experience for their future educational and professional choices.

CHAPTER I

Analysis of Selected Terminology in the Light of the Available Literature

1.1. Aptitudes, abilities and talent – an explication of concepts

In psychological and pedagogical literature, terms such as abilities, aptitudes and talent are sometimes used interchangeably. Depending on the field being described or the context, the understanding and significance of these terms may differ. Scholarly publications indicate that differences in their interpretation may result from theoretical assumptions, the area of research and the methodological approach within which analyses have been conducted. Their interdisciplinary character and ambiguity should therefore be recognised as features that, for some researchers and authors, create space for broader interpretation, while for others they may hinder the precise formulation of ideas.

In her book *Uczeń zdolny. Jak go rozpoznać i jak z nim pracować*, Wiesława Limont points out that a key assumption in both scientific research and educational practice is the adoption of a specific definition or concept of ability. This constitutes the foundation for developing a coherent theory, selecting appropriate diagnostic methods and evaluating the results achieved. Adopting a particular theoretical model makes it possible to determine more precisely who may be regarded as able or talented and, consequently, to design adequate forms of educational and pedagogical support.

From a psychological perspective, Zbigniew Pietrasinski defines abilities as individual differences which, despite similar conditions, comparable motivation and experience, cause people to achieve different results in learning and activity.

Stefan Szuman, in turn, regards aptitudes as a set of psychological characteristics through which, depending on their degree of development and maturity, an individual achieves results in a given field that are qualitatively and quantitatively superior to those obtained by other people developing under analogous socio-cultural conditions.

Of particular significance to me is Bolesław Hornowski's definition of ability. According to him, it is an individual characteristic of a person's personality which cannot be reduced to acquired habits, but through which various habits, skills and competences may be developed.

In the publication mentioned above, Wiesława Limont emphasises the importance of individual differences in the functioning of cognitive processes, including memory, attention, imagination and the strategies used to process information and reason, which together constitute resources underlying the level of aptitude. She also points out that abilities are not innate characteristics but rather a dynamic system of processes occurring within human consciousness.

According to the psychologist Czesław Nosal, abilities may be divided into general and specific. The former are associated with intelligence, thinking, memorisation, imagination and dexterity or motor skills. Specific abilities, also referred to as directional abilities, are related to a particular area of human activity, for example mathematics, music or visual arts.

Educational theorist Tadeusz Lewowicki classified abilities in quantitative and qualitative terms. Quantitative abilities are associated with intelligence, understood as an individual's general predispositions for learning and performing tasks, whereas qualitative differences are manifested in the breadth of interests, their diversity in terms of content and subject matter, and the forms in which they may be pursued.

The term aptitude, by contrast, refers to directional talents, also referred to as talents or special aptitudes. These are specific characteristics that enable people to achieve success in a particular field.

In the literature, talent is defined as an individual's specific abilities directed towards a particular skill, influenced by genetic and biological determinants. At the same time, it is dynamic in nature. Through their activity and interaction with the environment, individuals may contribute to the development of talent or, conversely, to its decline.

Talent suggests that a person possesses highly developed directional aptitudes and therefore demonstrates an above-average ease in acquiring knowledge and skills within a particular field. Jane Piirto defines talent as an individual's calling to act, attributing to it an inner force that compels a person to undertake activity, engage in intensive creative work and strive for self-improvement.

Pedagogical and psychological publications contain numerous studies concerning the abilities, characteristics and predispositions of gifted individuals, as well as methods of diagnosing students and directing their educational development. A historical account of the development of research in this field, a detailed analysis of theories and models of ability, or the

structure of directional aptitudes do not constitute the central theme of my dissertation. The positions cited above are intended to organise the basic terminology and indicate differences in the ways concepts are understood and will be used in the subsequent discussion. This is also important in the case of musical abilities and aptitudes, whose specific character results from their complexity.

1.2. The concept of musical aptitudes and abilities

Maria Manturzevska, a pioneer in research on the psychology of music, defined ability in terms of effectiveness in action. If a person possesses an ability, they acquire particular knowledge or skills more quickly than others, and their activity in this area is more effective. Every person possesses musical abilities, although their level varies. In order for them to develop into specific abilities, however, contact with music through diverse forms of activity is necessary, including singing, playing instruments, listening to and creating music, and movement to music.

The diversity of musical phenomena, their complex structure, their influence on human beings and the individual character of musical perception mean that the problem of musical aptitudes may be considered either as a very general concept or, conversely, as a phenomenon possessing a clearly defined structure. According to some researchers, for example, singing a melodic fragment accurately requires a musical sense of pitch, whereas others would also identify rhythm, musical memory or harmonic hearing as necessary components.

In discussions of this subject, one may encounter the view that differences between people in auditory perception are associated with individual psychosensory determinants, such as the threshold of sensitivity to pitch, loudness, timbre or duration. Above-average sensitivity to these characteristics of melody constitutes a foundation of musical abilities.

Additionally, cognitive and personality factors are identified as influencing the reception of musical works. Cognitive factors determine the way in which a person acquires and processes information and are therefore connected with the ability to acquire knowledge about the surrounding reality, assimilate and understand it, and assign meaning to phenomena. They also lead an individual both to adapt to their environment and to transform it.

Note: Bibliographic references and footnotes will be integrated into the final complete English version after all chapters have been translated, with the original bibliographic titles retained where appropriate.

Chapter I – continuation

1.2. The concept of musical aptitudes and abilities – continuation

The personality characteristics of an individual form a set of personal preferences and interests which, together with emotions and motivation, determine behaviour. It is worth emphasising that emotional state and the level of motivation largely shape the cognitive sphere and the willingness to stimulate it.

Thus, the ability to perceive musical phenomena and, in a broader sense, musical perception are complex processes and form part of the concept of musical aptitudes. Musical abilities, by contrast, may be more specifically oriented towards performing and creating music, which will characterise only a part of the population that experiences contact with music.

Borys Teplov, the author of *Psychologia zdolności muzycznych*, defines musical aptitudes as a specific, qualitatively distinct combination of abilities that enables effective engagement in musical activity, while he understands musicality itself as a general aptitude for music irrespective of its form.

He also refers to a theory according to which musicality may be considered from three perspectives: intellectual, emotional or emotional-aesthetic, and creative musicality. The characteristics of the first include a sense of rhythm, musical memory and musical hearing, understood as the ability to perceive pitch, intensity and timbre. Emotional musicality is manifested in sensitivity to music and a liking for it, whereas creative musicality denotes freedom of expression and artistic communication.

The considerations presented above demonstrate that the concept of musical aptitudes and abilities has no single universally accepted meaning. Individual researchers identify different characteristics and factors determining human activity in the field of music, drawing attention to perceptual, cognitive, emotional and personality-related determinants.

Differences can be observed in the way the concepts of ability, aptitude and musicality are distinguished. For some authors, musical aptitudes constitute a specific combination of abilities enabling individuals to pursue their interests through music-making; for others, greater importance is attached to predispositions determining the level of perception or the quality of musical performance.

It is therefore difficult to establish unequivocal and rigid boundaries between what is understood as musical abilities and what should be regarded as musical aptitudes. The way this issue is perceived depends on the theoretical concept adopted, the authors' research interests and the type of musical activity to which their analyses refer. This does not mean, however, that such diversity makes discourse on the subject impossible. On the contrary, the multiplicity of positions concerning these issues contributes to the creation of a kind of profile of concepts which, as demonstrated above, may coexist within discussions of the factors shaping human relationships with music.

1.3. The structure of musical aptitudes

The diversity of approaches to understanding musical aptitudes encourages the search for a way of organising them that would take into account both basic human perceptual capacities and more complex processes related to performing, memorising, understanding and experiencing music.

The psychologist and music teacher James Mursell proposed the theory that music perception does not occur at the level of sound stimuli reaching the outer or inner ear, but depends on the mind's ability to organise and transform those stimuli. He emphasised the importance of mental processes in organising the structure of musical abilities, identifying three dimensions: affective responses to sounds and sound-rhythmic structures, recognition of relationships between sounds, and awareness of rhythmic grouping.

Carl Emil Seashore undertook a more detailed attempt to organise the issue under discussion. His concept makes it possible to view musical aptitudes as a system of numerous differentiated abilities manifested in various forms of musical activity.

His concept distinguishes between abilities associated with receiving the properties of sound and abilities revealed in active musical activity. Sensitivity to pitch, intensity, duration and

timbre provides a basis for more complex perceptual processes, whereas the ability consciously to control these properties while singing or playing an instrument is associated with their practical use in performance. Further areas – memory and imagination, intellect, and emotional response to music – extend this range to processes that enable music to be memorised, understood, processed, interpreted and experienced.

Seashore emphasised that individual abilities should not be treated as simple elements that add up to a single whole. He pointed to their relative independence while also observing that other researchers often assumed a more balanced level among them. He assigned a particularly important place to sensory abilities, which form the basis of more complex forms of musical perception and activity. At the same time, within this approach, 'musical mentality' cannot be reduced to a simple sum of individual abilities. This position makes it possible to perceive musical aptitudes as a system of mutually interacting dispositions whose significance becomes apparent depending on the type of musical activity undertaken.

Adopting Seashore's model as a point of reference for the subsequent discussion does not mean treating it as a closed and universal list of all properties determining human musical development. Rather, it provides a framework for organising those areas of musical functioning that, from the perspective of this dissertation, are of particular importance for music education, especially for work with a choir.

Music education at upper-secondary level, within music and voice-training classes, is not limited to transmitting information about music. Its purpose is primarily to create conditions for active listening, performance and interpretation of works, experiencing aesthetic sensations, and developing students' individual predispositions. For this reason, the individual elements of Seashore's model may be treated not only as categories of musical aptitudes but also as areas of educational activity that have their place in school practice.

The first area, musical sensitivity, is understood as the ability to recognise and differentiate the basic properties of sound and complex sound structures. Seashore identifies perceptual abilities such as distinguishing pitch, intensity, duration and spatial extent, that is, the spatial dimension of sound.

Among complex forms of perception in the context of musical sensitivity are a sense of rhythm, harmony and timbre, as well as sensitivity to the density of sound in terms of dynamics.

In music classes, the development of musical sensitivity may take place through the analysis of musical material and the deliberate direction of students' attention towards particular elements of melody, so that they can recognise the significance of these structures for the overall sound of a work. Recognising changes in pitch, comparing relationships between voices, identifying dynamic and articulatory changes, recognising the timbre of instruments and human voices and characterising them are basic components of sound which students should know, be able to describe and justify in terms of their significance for the quality of performance.

In music and voice-training classes at upper-secondary level, opportunities to develop musical sensitivity arise through work on both vocal and instrumental repertoire. Conscious listening and analysis of a musical work lead from a general impression to precise perception, enabling the student to hear a work not only as a whole but also to recognise changes occurring within the melodic structure.

Musical sensitivity is particularly important in work on voice training. Exercises in aural training, repetition of short sound motifs, recognising differences in dynamics and sound intensity, or searching for a particular quality of tone require choir members not only to engage in mental effort but also to use perceptual abilities that enable them to monitor their own sound. A student should be able simultaneously to produce and listen to their voice and to evaluate its quality, because only through critical analysis of their own work can they assess the level of their skills. Identifying strengths and weaknesses in a performance is necessary for developing voice training and establishing a point of reference for the desired result.

The second group within the structure of musical aptitudes consists of musical activities, which Carl Seashore associated with the natural ability to produce sounds accurately and expressively with the voice or an instrument. Here, the essential issue is not the properties of sounds themselves, but control over them during performance, verification of sound quality, pitch, dynamics, duration and rhythmic precision. Self-monitoring and attentiveness therefore play an important role.

Singing constitutes a sum of coordinated bodily activities, heightened auditory perception and concentration on the intended acoustic result. Sound quality depends, among other things, on conscious breath management, phonation, the work of the resonators, articulatory precision and control of muscular tension. Improving voice training should therefore not be limited to isolating

these elements and practising each separately. On the contrary, working with and on the voice requires recognition of their interdependence and synergy.

Observing the course of choir rehearsals makes it possible to notice progress in self-monitoring. Initially, there is a need for the conductor and their external ear to verify intonation, rhythm, timbre of individual voice parts or the manner of initiating sound, because choir members, as mentioned above, have not yet developed the self-monitoring skills that allow them to perform and register possible errors simultaneously.

Experience means that some of these observations gradually begin to be processed through more developed auditory perception. Students start to recognise and name the difficulties they encounter, anticipate which fragments of the musical material may cause problems, search for solutions and carry out self-assessment.

During voice-training classes, the development of musical aptitudes in the area of musical activities may be achieved through simple melodic and melodic-rhythmic exercises, followed by more elaborate two- or three-part motifs. Breathing, phonation and articulation exercises are justified when their effect becomes visible during the performance of a musical work, when a performance problem that initially hindered free and expressive singing ceases to do so and no longer affects sound quality.

The third segment of Seashore's structure of musical aptitudes concerns musical memory and imagination, comprising auditory, motor and creative imagination, as well as memory span and apprehension, understood by the researcher as the capacity for learning.

In performance practice, these elements remain closely interconnected. Memorising a melody is not merely the encoding of successive sounds. In the context of developing memory and mental imagery, it involves the ability to reproduce a sequence in the imagination, anticipate the continuation of a phrase and construct an image of modifications that may be introduced into the structure.

During classes, musical memory can be developed and refined through listening exercises, repeating melodies with the voice, rhythmic exercises and reproducing rhythmic patterns. During work on a piece, this may be manifested in the gradual withdrawal from the notated score in favour of singing from memory. Memorising a song frees attention previously focused on the

musical notation and redirects it towards activities that are more important for maintaining a high technical standard or concentrating on elements related to interpretation.

The fourth level of the model comprises musical intellect, within which Seashore distinguishes free musical associations, the ability to reflect on music and general mental abilities relating to musical issues.

At school level, the development of this area may take place through the analysis of musical works and the performance of vocal and instrumental pieces, as well as through music-making. Working with musical material requires recognition of the form, genre and style of a work, consideration of textual prosody, analysis of melodic construction and observation of the expressive devices employed. Such considerations should not, however, be reduced to theoretical discussion; rather, they should create opportunities to apply theory in performance practice.

This approach is consistent with the curricular assumptions underlying music and voice training education, in which theoretical and historical knowledge is combined with forms of musical activity. Working with a textbook may thus become a starting point and an incentive for independently formulating observations and judgements about music, reflecting on the nature of musical phenomena and considering the ways in which they are received and interpreted.

Musical intellect during voice-training classes is manifested through the ability to analyse one's own performances independently and consciously. A choir member who can identify why a phrase does not sound as imagined, indicate intonation problems or notice insufficient breath control affecting the quality and timbre of the voice demonstrates highly developed auditory perception and musical sensitivity. Such attentiveness provides evidence of the development and refinement of all the processes already discussed, which determine artistic awareness and self-monitoring.

The final area of musical aptitudes distinguished by Carl Seashore concerns the ability to respond emotionally to music, manifested in musical taste, emotional experiences associated with music, and the ability to express oneself musically. This part of the model indicates that participation in culture is not limited to listening to music, possessing specific knowledge about it or having the technical capacity to perform it. Contact with music creates a space for a broad spectrum of emotional experiences, aesthetic responses and individual expression.

In singing, emotionality and sensitivity to sound and music acquire particular significance because the voice is both a performance instrument and a means of expression, sometimes a very personal one. Vocal technique and a particular concept of performing a work are not ends in themselves, but conditions for formulating a musical statement and giving words and sounds an artistic, interpretative and emotional dimension.

The areas of musical aptitudes described and characterised in the context of educational activities do not function in educational practice as separate segments. During musical activities they permeate and complement one another, determining the quality of sound, the level of performance and the overall aesthetic experience associated with performing and receiving a musical work.

Such an approach is of great importance from the perspective of the music teacher, as it makes it possible to understand that the development of a student or choir member takes place through comprehensive activities supporting knowledge, skills and abilities, and that deficiencies in one area do not eliminate the possibility of further musical development. Rather, they indicate the need to introduce appropriately structured tasks, gradually increase their level of difficulty and create educational situations in which the student can receive support.

From the perspective of the problems addressed in this dissertation, Carl Seashore's model of musical aptitudes served to organise its individual components and present them in the context of general music education. It therefore becomes possible to see that both music lessons and voice-training classes create a space for the simultaneous development of perception, performance skills, musical memory and imagination, as well as the support of cognitive processes and expression.

The findings presented in this first chapter provide the theoretical basis for the subsequent discussion of students' musical development in the context of curricular assumptions, pedagogical innovation and the practical implementation of a musical work.

CHAPTER II

Analysis of the Core Curriculum for General Education in Music at the Upper-Secondary Level and the Music Teaching Programme

Music in upper-secondary school constitutes one of the compulsory educational subjects offered in the first year. Under the framework teaching plan for general secondary schools, the school principal may decide which one of the designated subjects—music, visual arts, philosophy, Latin, or classical culture—is to be implemented, with the aim of developing students' interests and aptitudes in the field of culture and the arts. Such classes form an important element of young people's harmonious development. The period of upper-secondary education is a time of intensive identity formation, discovery of one's abilities and potential, searching for areas of self-realisation, and developing a sense of value through agency in educational, cognitive and social spheres.

Music classes at upper-secondary level are conducted for one lesson per week. This is a very limited amount of time in which to fulfil all the requirements arising from the core curriculum; nevertheless, in my view, it is sufficient to arouse students' interest and encourage them to make music together. It is important, while taking curricular assumptions into account, to design and conduct classes in such a way as to create opportunities for young people to develop through musical activity, particularly through singing.

In the context of this dissertation, I analysed the applicable core curriculum for the subject of music, focusing in particular on the way in which tasks and issues concerning singing, vocal training, and the interpretation of vocal and vocal-instrumental works are formulated. I also considered it important to verify whether, and to what extent, the core curriculum and the music teaching programme at upper-secondary level address the preparation and implementation of artistic and educational projects.

2.1. Core Curriculum for Music in Upper-Secondary Education – Basic Level

Because my research interests are connected with school-choir activity and general music education, I considered it necessary to present the legal provisions that determine the organisation and course of music education at upper-secondary level.

2.1.1. Educational Objectives – General Requirements

The core curriculum for music in general secondary school defines three principal areas: educational objectives and general requirements; educational content and specific requirements; and the conditions and methods of implementation.

The general requirements cover musical expression; music in a multimedia dimension and the creative use of contemporary tools for sound, visual and audiovisual communication; and introduction to the activities of institutions responsible for disseminating musical culture.

Musical expression, understood as ensemble music-making in the broadest sense, is intended to develop students' natural predispositions and musical interests. Performance practice based on a variety of styles and genres should help students become more familiar with and understand diverse musical phenomena.

The multimedia dimension of music and the creative use of contemporary tools of sound, visual and audiovisual communication correspond to forms of communication that are particularly current and attractive to young people. The third area introduces students to institutions responsible for disseminating musical culture and encourages conscious participation in cultural life.

2.1.2. Educational Content – Specific Requirements

The specific requirements complement the general objectives by defining knowledge, skills and forms of musical activity to be acquired by students. They include listening to and analysing musical works, recognising genres and forms, singing, playing instruments, movement to music, creating and improvising, using digital technologies, and participating in cultural life.

Particular importance is attached to vocal activity. Students should perform songs and other vocal works by ear, from notation, or by combining both sources, paying attention to intonational accuracy, breath management, phrasing, diction and timbral coherence. The curriculum also provides for singing a cappella and with accompaniment, in unison and in polyphonic settings.

The practical dimension of these requirements is closely connected with the development of musical hearing, rhythmic awareness, musicality and expressive abilities. The performance of a

work should therefore not be treated merely as reproduction of a melody, but as an opportunity to apply theoretical knowledge in an actual musical situation.

2.1.3. Conditions and Methods of Implementation

The implementation of the music curriculum should provide students with access to varied forms of musical activity and create conditions for active participation in music-making. The teacher's role is not limited to transmitting knowledge; it also involves creating situations in which students can listen, perform, create, analyse and interpret.

The classroom should provide access to both traditional and digital teaching resources, including scores and arrangements, music dictionaries, recordings, films, textbooks, multimedia equipment, sound playback and recording systems, and appropriate music software. Such an environment enables students to work with different sources of knowledge, analyse musical content, formulate conclusions and develop practical performance skills.

The use of activating methods is particularly important because it encourages students to participate actively in acquiring knowledge and to take responsibility for the results of their work. The choice of methods and forms of work should correspond to the subject matter, the capabilities of the class and the individual needs of students.

2.2. Music Teaching Programme

2.2.1. Analysis of Content

The music teaching programme for upper-secondary schools developed by Małgorzata Rykowska is organised into programme sections that combine theoretical knowledge with practical musical activity. The content includes concert life, singing, dissemination of musical culture, dance, multimedia, musical genres and styles, popular-music artists, phonography and active music-making.

The section *Na wielkiej scenie* [On the Great Stage] includes four topics devoted to concerts, opera, operetta and musical theatre. Its principal objectives are to encourage students to attend concerts and participate in the cultural life of their local community and region.

Śpiewać każdy może [Everyone Can Sing] focuses on the human voice as a musical instrument, young vocalists' artistic activity, the organisation of recitals and performances, and Christmas traditions. The section also includes a project commemorating the anniversary of Poland's regaining independence.

Upowszechnianie kultury muzycznej [Disseminating Musical Culture] introduces students to philharmonic institutions, cultural centres, radio and recording studios, and contemporary music technologies, including home recording.

Taniec – poezja ciała [Dance – the Poetry of Bodies] addresses dance as an artistic form of expression, dances of other nations and contemporary forms of dance. Multimedia i ich zasięg [Multimedia and Their Reach] concerns film music, the relationships between music and other arts, multimedia in education and contemporary forms of entertainment.

Gatunki i style muzyczne [Musical Genres and Styles] covers religious music, gospel, jazz, popular music, computer music, new genres, Polish folk music, folk and sung poetry. Z galerii gwiazd [From the Gallery of Stars] presents important figures in popular music, including representatives of Polish rock.

Fonografia – dźwięk z nośnika [Phonography – Sound from a Medium] presents the development of ways of recording, storing and reproducing music and addresses relationships between music, advertising and the media. The final section, Muzyką wypełnij czas [Fill Your Time with Music], focuses on instrumental and vocal works and canons, placing particular emphasis on active music-making and ensemble performance.

2.2.2. Planned Educational and Formative Requirements

Music education is not limited to the development of artistic competences. It also supports social and cultural attitudes, influences young people's sensitivity and contributes to their sense of responsibility for their own development. The programme therefore combines knowledge and skills with activity, cooperation, creativity and conscious participation in culture.

Particular importance is attached to active participation in musical projects. Students should be able to plan activities, divide responsibilities, cooperate within a group and contribute to the

final artistic result. Such work creates opportunities for students to recognise their strengths and develop areas requiring further improvement.

The programme also assumes the development of independence, curiosity and openness to diverse forms of musical culture. The teacher's task is to create conditions in which students can formulate their own observations and judgements, confront ideas with practice and gradually assume greater responsibility for their musical activity.

Performance Issues and Interpretation of Selected Vocal Works with Piano
Accompaniment as a Determinant of the Development of Musical Abilities in the Context of the
Core Curriculum for Music Education in Upper-Secondary Schools

2.2.3. Procedures for Achieving the Aims

The fundamental assumptions underlying the implementation of the music curriculum in upper-secondary school include fostering a love of music, developing students' musical interests, and influencing their sensitivity and sense of aesthetics. A range of activities focused on performance practice, together with opportunities to experience live music, is intended to build the knowledge and competencies necessary for a reliable assessment of the artistic qualities of the works being heard. These educational and formative aims can be achieved when, during both regular and additional classes, students are given opportunities to engage in the available forms of musical activity and when the content is conveyed through methods and forms of work, including activating methods, adapted to the subject matter and the capabilities of the class environment.

The teacher's experience and knowledge, their ability to observe students and respond to their needs, as well as openness and creativity in relation to trends and the influence of mass media followed by young people, are also significant when designing, preparing and organising classes. These factors affect the nature of students' interests, their sense of aesthetics and, more broadly, the image they construct of themselves.

The effectiveness of the teaching–learning process depends, among other things, on the methods and forms of work used during music lessons. In the 2025/2026 school year, one of the recommendations included in the Basic Directions for the Implementation of the State Educational Policy was the introduction of formative assessment and activating methods. Many

teachers had presumably used such approaches earlier, as publications devoted to this issue had already been available, including Edyta Brudnik's *Ja i mój uczeń pracujemy aktywnie. Przewodnik po metodach aktywizujących* (2000), Małgorzata Taraszkiewicz's *Metody aktywizujące proces uczenia się, czyli jak uczyć lepiej* (2002), Urszula Bissinger-Ćwierz's *Metody aktywizujące w szkolnej i pozaszkolnej edukacji muzycznej. Poradnik dla nauczycieli i animatorów* (2019), and Bogusław Śliwerski's *Metody aktywizujące w kształceniu i doskonaleniu pedagogów* (2022).

The authors of the music curriculum emphasise the importance of activating methods as forms of work that contribute significantly to students' activity and their level of engagement in acquiring knowledge. This type of work also encourages students to participate actively in the process of acquiring new knowledge and information, while a clear and comprehensible description of successive stages of the task makes the acquisition of new content more engaging and dynamic. In my view, this is a particularly valuable solution when working with young people who spend a considerable amount of time online.

I frequently use activating methods in my own work both in primary school and in upper-secondary school. Admittedly, their application requires time to design the lesson, prepare materials and plan the course of the method precisely. Nevertheless, the resulting active participation of the class, the competition that may emerge between groups striving to complete particular tasks as effectively as possible and, most importantly, the development of students' independence and sense of agency in acquiring knowledge are, for me, important dimensions of teaching. They create space in which young people can gain experience, seek solutions and make decisions leading towards the intended aims.

The wide range of available activating methods provides considerable freedom in their selection depending on the nature and content of the classes. This enables the teacher to choose solutions that, in their judgement, correspond most closely to the lesson aims, students' cognitive abilities and their preferred ways of working.

The music curriculum accompanying the upper-secondary textbook describes selected activating methods, including the educational and musical project, discussion, drama, brainstorming and portfolio work. It also proposes musical scenes, music competitions, elements of pantomime and intersemiotic translation.

The document subsequently addresses singing and instrumental performance, emphasising that the difficulty of vocal and instrumental works should be adapted to students' performance capabilities, take young people's suggestions into account and correspond to current musical trends.

Although students' musical interests should undoubtedly be taken into consideration and their proposals may usefully be incorporated into the teaching process, I do not regard them as the overriding criterion for repertoire selection. In my view, considerably greater importance should be attached to the artistic and educational value of a proposed work, both in terms of its textual and musical layer. A song should not merely correspond to young people's interests; above all, it should convey meaningful content and create opportunities to develop specific musical and vocal skills. When selecting repertoire, it is therefore worth considering what students will be able to learn from a given work in terms of voice training, phrase shaping, intonation, rhythmic awareness, articulation and interpretation.

The teacher should know the class environment sufficiently well to anticipate the difficulties that particular repertoire may cause students. Important considerations include the selection of a key appropriate to young people's vocal capabilities, the vocal demands arising from the course and range of the melodic line, the rhythmic setting of the text, and the relationship between a melody and the other vocal parts as well as the accompaniment. Conscious repertoire selection makes it possible to avoid situations in which, at the stage of reading the score, vocal or instrumental realisation of the text becomes excessively difficult, places an undue burden on the voice or leads students to make mistakes in performance technique.

For me, as a voice-training teacher in an upper-secondary school, the most important component of every class consists of vocal exercises and the development and consolidation of correct singing posture. In my view, these should constitute a permanent and obligatory element of a lesson preceding the performance of vocal repertoire. Exercises should not be regarded merely as a brief preparation of the voice for singing. Properly conducted vocal exercises serve, among other purposes, to activate the resonators, prepare the vocal apparatus for exertion and develop conscious use of the voice. Vocal preparation has a broader didactic function within music education, as it develops pitch and harmonic hearing, helps refine intonational awareness, develops the ability to sustain a melody accurately in relation to the accompaniment and other

vocal parts, and shapes rhythmic awareness. This is particularly important in ensemble work, since students must not only control the course of their own sung melody but also acquire the experience and knowledge necessary to assess whether their voice sounds harmonically coherent with the other parts and, if not, identify the reason.

The effectiveness of music and voice-training classes also depends on the conditions in which the teaching–learning process takes place. The classroom should be equipped not only with the necessary teaching aids and devices for playing audiovisual files, but should also constitute a space in which students have opportunities to experience direct contact with music. Its resources should enable them to acquire new knowledge and practical skills and to engage in diverse forms of musical activity.

Playing instruments gives students direct contact with live music, even when the activity is limited to simple rhythmic or melodic-rhythmic scores. This form of work generally arouses considerable interest among young people, stimulating their motivation and willingness to test their abilities. Basic Orff instruments, a keyboard, or music applications such as GarageBand and Virtual Piano become valuable tools through which students can explore musical phenomena, apply acquired knowledge in practice and confront their ideas about creating music with actual experience.

Another factor determining the attractiveness of classes is the equipment and use of digital devices in the music room, such as an interactive whiteboard, projector, systems enabling sound playback, amplification and recording, and a computer equipped with Digital Audio Workstation (DAW) software. Programs for music notation, digital sound processing and the creation of simple recordings can considerably increase the attractiveness of classes, create conditions for developing students' interests in producing audiovisual materials that can be shared online, and broaden their knowledge of digital content creation.

The music classroom should have access to the Internet and also contain traditional sources of knowledge such as music dictionaries, scores and arrangements, sound and film libraries, teaching charts, thematic illustrations and textbooks to which students should have unrestricted access. Incorporating both analogue and digital teaching resources into the teaching–learning process enables students to improve their ability to work with diverse and valuable sources of knowledge, learn to analyse content and formulate conclusions, search for answers to questions,

and identify appropriate tools for solving problems encountered in the course of learning. Most importantly, they experience varied stimuli, practise through different forms and methods of work, improve their performance skills, broaden their theoretical and historical knowledge, and develop the ability to cooperate within a musical ensemble.

2.2.4. Expected Student Achievements

The expected achievements of students constitute a response to the aims and teaching content established earlier. They indicate the results that students should achieve in the course of music education in upper-secondary school and concern practical activities, theoretical knowledge and attitudes alike. A secondary-school graduate should be prepared for conscious reception of musical works and active participation in culture. They should possess knowledge of and orientation in the achievements of Polish composers, while also recognising the place of Polish culture in relation to the output of other European and world creators.

Students should also know a diverse musical repertoire and have experience in performing and creating music, for example through ensemble music-making at school. In terms of theoretical knowledge, students should distinguish basic musical genres and forms of popular music, know the classification of musical instruments and recognise their sound. They should also know the composition of symphony and chamber orchestras and be able to characterise the types of human voice.

In terms of performance practice, students should demonstrate broadly understood musicality, a sense of rhythm and motor coordination, as well as knowledge of the basic steps of selected social dances. They should be prepared to perform works both solo and in an ensemble, vocally using notation and instrumentally using instruments appropriate to their musical skills and performance capabilities. Such activity enables theoretical knowledge to be combined with practice and makes musical notation cease to be merely an abstract system of signs, turning it into a tool for creating music.

One of the forms of musical activity most frequently used during music lessons is singing. Students should perform songs and other vocal works by ear, from notation, or by combining both sources, paying attention to intonational accuracy, appropriate breath management, phrasing, diction and tonal coherence. They should also sing a cappella and with accompaniment

in both unison and polyphonic settings. Patriotic songs, including the Polish national anthem, the Mazurek Dąbrowskiego, are of particular importance for developing musical abilities, patriotic attitudes and historical knowledge. Mastering this repertoire requires not only technical and performance skills but also an understanding of the textual layer of a work and the historical context in which it was created. Conscious performance of patriotic songs should therefore be preceded by an in-depth exploration of their content, the values to which they refer and the historical circumstances underlying their creation. Only such an analysis enables students not merely to perform patriotic repertoire correctly from a technical perspective, but also to give it an appropriate character, resonance and meaning through interpretation.

Singing in music classes is not limited to the performance of selected repertoire. Joint vocal exercises, work with the piano and accompanist should result in the development of musical competencies, as well as patience and systematic perseverance in pursuing a goal, pitch and harmonic hearing, rhythmic awareness and attention to vocal quality. Students attending music classes should therefore possess not only the skills required for confident performance of varied unison and polyphonic repertoire, but also qualities conducive to productive work and the pursuit of shared goals, including responsibility for an assigned part, perseverance in refining its sound and a commitment to achieving a common artistic result.

The expected achievements of upper-secondary students are also connected with a range of activities undertaken as part of individual or group organisation of artistic projects. Their outcomes include the ability to combine theoretical knowledge with practical action, demonstrate social and organisational competencies, plan stages of work, divide responsibilities and carry them out conscientiously. A musical project thus becomes a space in which every student should find an area of activity where they can fully use and present their strengths. In music education, this form of work makes it possible to draw on students' potential across a range of dimensions.

Taking into account the previously described curricular assumptions concerning the use of activating methods, I consider it very important to seek solutions that allow students to adopt an active and agentic attitude towards all activities undertaken in the teaching–learning process. The expected outcome should therefore be a visible readiness to engage in musical activity, seek solutions and share ideas for preparing joint forms of public presentation. In ensemble work, the aim is to develop an awareness that the outcome of a project depends on the work of all

participants and that failure to fulfil an assigned task affects the quality of the entire group's public presentation.

Artistic projects are often associated with the use of multimedia tools; students should therefore demonstrate the ability to use contemporary information and communication technologies for creating, recording and editing sound. They should also be proficient in tools for creating visual and audiovisual means of communication so that they can prepare promotional materials for their own initiatives and musical projects.

The outcomes of music education also include the development of social competencies. Students should be able to communicate within a group, establish relationships with new people and cooperate with others while carrying out artistic tasks. Intellectual curiosity and openness to the diversity of musical culture are particularly important here. Contact with music from different periods, communities and nations can provide opportunities to gain experience, encounter different attitudes and values and observe the expression of emotions. One intended achievement is therefore the development of respect for musical creators and their work, as well as for other recipients of art.

Another area of expected achievement concerns conscious participation in cultural life. Students should know institutions responsible for disseminating music, such as philharmonic halls, opera houses, music theatres, cultural centres, radio studios and concert halls, and understand their functions and importance for the functioning of musical culture. This knowledge should be complemented by an understanding of basic concepts related to artistic activity. It enables students not only to recognise individual forms of artistic expression but also to understand their specificity more fully and participate more consciously in different cultural events. Participation in cultural life is therefore another important aim of music education at upper-secondary level. Young people should have opportunities to encounter local creators and cultural animators through concerts, commemorative events and music workshops. Such experiences make it possible to recognise that music exists not only within the school or professional cultural institutions but also in the immediate social environment.

Another skill acquired in the course of education should be the ability to formulate independent statements and judgements about music that students have heard and events in which they have participated. Merely attending a concert does not demonstrate that young people are

able to evaluate art consciously and critically. Only equipping the young recipient with an appropriate body of knowledge, experience and criteria enables them gradually to formulate their own opinions, recognise the artistic qualities of performed works and justify their views regarding the artistic output with which they engage.

For this to occur, students should possess knowledge of music history and know facts concerning the lives and activities of selected creators. This does not mean mechanically memorising biographical notes about famous musicians, but gradually building an awareness that every work was created at a particular stage of a composer's life, within a specific environment and under particular circumstances, and therefore possesses a cultural and historical context. The ability to connect these elements provides a foundation for students' interest in a given artist's output, a deeper understanding of the work's content and the capacity to listen, interpret and formulate a statement about it.

The expected achievements contained in the music curriculum for upper-secondary school demonstrate that music education has a profound influence on almost every sphere of a young person's life. It contributes to cognitive, social, psychological and spiritual development. It helps shape competencies and skills that can be used in many other areas of life, provides students with resources that may strengthen their sense of agency and responsibility for their own development, and encourages further musical education.

2.2.5. Methods of Assessing Student Achievement

Assessment of students' achievements and progress constitutes part of the teaching–learning process. Every student has the right to a fair and reliable assessment, about which they should be informed, and every grade should be accompanied by feedback from the teacher that provides its justification.

Music education is a particularly specific area of learning in which an individual approach to students' abilities and predispositions is highly important. The level of musical abilities may vary considerably between individual classes; therefore, assessment should not depend exclusively on the final performance outcome. In my view, the effort invested by the student in carrying out assigned tasks, their systematic work, activity and visible progress in developing their own skills are equally important.

When assessing a student's progress, both the level of knowledge and skills acquired through the tasks and forms of musical activity undertaken during the course of learning and the student's attitude and engagement in the teaching–learning process should be taken into account.

Additional student activity characterised by active participation in the cultural life of the school and local community should also be considered in the overall assessment. Membership in a choir or musical ensemble, participation in competitions, festivals, reviews or concerts demonstrates a willingness to develop one's interests and readiness to undertake activity beyond compulsory lessons. It should not, however, constitute a condition for obtaining a particular grade, but rather one of the factors considered in the overall assessment of a student's work and activity during the school year.

Students' knowledge and skills should be assessed through varied forms adapted to the nature of the content being taught and to students' capabilities. Such an approach takes into account different ways in which students may demonstrate acquired competencies and is not limited exclusively to situations requiring a correct answer to a question. Tools for measuring student achievement include written work, such as tests, assessments, reports and worksheets, as well as oral responses, musical-work analysis and tasks completed in the subject notebook.

In my view, the principal criterion of assessment should be the level at which tasks associated with forms of musical activity are carried out. The broad range of knowledge, skills and competencies that a student may demonstrate in solo or ensemble music-making creates an opportunity for a multidimensional assessment of their progress. Performing music before the class, organising school events or participating in a music competition enables the teacher to verify students' skills in a considerably broader context than traditional methods of assessing knowledge.

Assessment should relate to the student's level of knowledge and skills, but it should also take into account the amount of work invested in achieving the outcomes. Attention should therefore be paid to such factors as the desire for development, engagement in undertaken activities and intrinsic motivation to improve one's musical skills. Assessment should not serve merely a controlling function; rather, it should provide feedback identifying what has been recognised as progress and what requires further development. Moreover, assessment should

have a motivating character, providing an impulse for continued learning and the further development of skills.

The analysis of the core curriculum and the music curriculum for upper-secondary school has made it possible to present the full range of activities undertaken within general music education and to identify the place occupied by performance practice. The aims and assumptions of the curriculum demonstrate that music education is not limited to the transmission of theoretical knowledge; it also involves the parallel development of practical skills, the shaping of musical sensitivity, encouragement to undertake creative and performance activities, and the creation of opportunities for participation in culture.

Vocal activity is of particular importance in this process. The guidelines concerning singing, the development of musical hearing, the shaping of intonation, musicality and expression, as well as preparation for public performance, are directly reflected in the work carried out during voice-training classes and in the activities of the school choir. In these areas, the assumptions of music education can be implemented in practice through systematic improvement of voice training, development of awareness of one's own voice, work on intonation, tonal coherence, phrasing and interpretation, and cooperation within a vocal ensemble.

The analysis of the documents confirms that work on the voice and vocal repertoire is not an imaginary activity detached from the generally accepted concept of music education, but rather reflects the practical dimension of its implementation. The combination of knowledge about music with performance experience is particularly evident, as students not only become familiar with particular contents and issues but, above all, use them in real artistic activities. Understood in this way, vocal practice becomes a space for developing musical aptitudes and preparing young people to become conscious recipients of culture as well as its active creators.

CHAPTER III

Voice Training as the Subject of a Pedagogical Innovation

3.1. Voice Training in Upper-Secondary School

In autumn 2020, I began working as a music and voice-training teacher at the 15th General Secondary School in Bydgoszcz, where a pedagogical innovation was introduced in the form of humanities-and-theatre profile classes. In addition to traditional subjects, students attend music and voice-training, acting and stage-movement classes. As part of permanent cooperation with the Wanda Rucińska Chamber Theatre in Bydgoszcz, selected classes are held at the theatre.

The final outcome of four years of artistic work is a graduation performance presented on the theatre stage. The students also create artistic projects, including a project choir which brings together not only current students but also school graduates and singers from cooperating educational and cultural centres in Bydgoszcz and the surrounding area.

This educational offer has for years attracted considerable interest among young people, as demonstrated by the number of candidates wishing to begin their education in classes with this profile. Artistic classes and project-based tasks are intended to familiarise young artists with the specificity of stage work in music performance and acting, introduce them to the process of preparing repertoire and show them the difficulties involved. Most importantly, however, they create opportunities for creative work, work on a musical composition and, ultimately, its presentation as a performance; this is made possible through the artistic project method.

The space for artistic activity is Hangar Kultury. The facility serves as a rehearsal space and performance hall, has backstage and service facilities, and is equipped with sound and lighting systems. Events are supported by a sound engineer who works with the school on a regular basis.

Regular voice-training classes are held in groups of approximately ten to fifteen students for one lesson per week. Additional choir rehearsals are also organised for graduates and other singers participating in project activities. The rehearsal room is equipped with audiovisual equipment, mirrors and a piano.

3.2. Methods and Forms of Work Used in Voice-Training Classes

The principal method used during voice-training classes is the project method. In the course of various educational tasks, I also use methods of knowledge assimilation, such as guided conversation, discussion and work with books. I employ methods of independent knowledge acquisition, including educational games, as well as valuing and presentation methods, practical methods and activating methods.

The choice of methods is closely related to the nature of the activity and to the abilities and needs of the students. The forms of work most frequently used are collective, individual and one-to-one work, as well as organised permanent student groups. This variety makes it possible to combine work on individual vocal skills with the experience of making music together, which is particularly important in voice-training classes and ensemble work.

Digital teaching resources are frequently used. I work, among other things, with GarageBand, Audacity, MuseScore and Tabs, which support both the teaching process and the preparation of accompaniment and musical materials for the choir. These tools make it easier to adapt materials to the current needs of the ensemble and facilitate the preparation of repertoire for rehearsals and individual practice.

Contemporary technologies are also present in the way knowledge is communicated. Publications available on social-media platforms such as TikTok, Instagram and Facebook can supplement traditional sources of information. Young people actively use these platforms, and I therefore consider it worthwhile to employ forms of communication that are familiar to them when directing them towards valuable content related to music and voice work.

Literature devoted to voice development also supports the development of singers' independence. I use, among other publications, *Głos jak dzwon. Trening głosu krok po kroku* by Anna Kacprzak, selected passages from *Śpiew jako wartość osobowa dziecka* by Jadwiga Uchyla-Zroski, *Mówię i śpiewam świadomie. Podręcznik do emisji głosu* by Bogumiła Tarasiewicz, and *Poznaj swój głos... twoje najważniejsze narzędzie pracy* by Aneta Łastik. These publications can be used independently by students of vocal art, and I often refer to selected passages during ensemble rehearsals.

The project method occupies a particularly important place among the methods used. Together with the ensemble, I prepare musical performances, radio programmes, concerts and musical theatre productions. The group may independently choose the subject and form of the project, which it then realises in cooperation with the teacher. Projects may also be interdisciplinary and combine elements of different fields, such as singing and movement to music.

Understood in this way, the project method allows young people not only to participate in a prepared undertaking but also to co-create its concept. During the design phase, they are responsible for preparing an outline, describing planned activities, assigning tasks and roles to individual members of the group, and selecting repertoire proposals. We then evaluate the ideas together, discuss individual elements of the undertaking, identify its strengths and weaknesses and, where possible, modify the adopted concept as the work progresses.

Many choir members, despite not yet possessing fully developed competences, show considerable willingness and motivation to undertake creative activity. In my view, this constitutes an important starting point for further work, because interest and engagement facilitate the joint supplementation of deficiencies in theoretical knowledge and practical skills. For this reason, the activity of each member of the ensemble is not merely one element in the organisation of classes, but constitutes their fundamental aim and a condition for an effective teaching–learning process.

3.3. Organization and Course of Voice-Training Classes

Singing is a very specific area of creative activity which, particularly during the first year of learning, requires time and commitment to systematise basic concepts and consolidate theoretical knowledge. For this reason, at the beginning of work with the first-year class, I verify students' level of knowledge, skills and predispositions through musical exercises in ear training. I also check their familiarity with musical notation, assess general musicianship and consider their predispositions for singing. This enables me to obtain information about the knowledge and skills of the group, introduce remedial measures and adopt an appropriate strategy for further work.

Regardless of the singers' level of preparation, the most important aspect to which I devote a substantial part of each class and my attention is an active attitude towards developing the voice. This is expressed through vocal exercises, breathing and relaxation exercises, work on the speech apparatus, conscious use of the voice and attempts to solve performance problems on the basis of selected repertoire.

Vocal exercises and the development and consolidation of correct singing posture are part of every class and, in my view, should constitute a permanent and obligatory element of rehearsals preceding work on vocal repertoire. They should not be treated merely as a short preparation of the voice for singing. Properly conducted vocal exercises serve, among other purposes, to stimulate the resonators, prepare the vocal apparatus for exertion and develop awareness in the use of the voice.

At the same time, the vocal warm-up may fulfil a much broader educational function. It develops pitch and harmonic hearing, shapes the sense of tempo and tone colour, and helps improve the ability to maintain an appropriate melodic line in relation to the accompaniment and the other vocal parts. In ensemble work this is particularly important, because a choir member must not only control their own sound but also listen to what is happening in the individual parts.

The subsequent part of the class focuses on applying acquired skills in performance practice. Vocal exercises become the basis for work on repertoire, during which singers attempt to solve specific performance problems involving vocal production, intonation, articulation, phrase shaping and the manner of forming expression. Combining technical exercises with repertoire enables students to perceive their practical importance for vocal efficiency, flexibility, the quality of musical hearing and general musical perception.

The organisation of rehearsals depends on the level of preparation of the ensemble, its current needs and the repertoire being studied. Information obtained during the initial diagnosis is not merely a one-time assessment but a point of reference for further work. During subsequent classes, I observe progress, identify emerging difficulties and, depending on the situation, modify the choice of exercises, the form of group or individual work and the repertoire requiring particular attention.

Such work is developed further through artistic projects. Choir members use the skills acquired during systematic rehearsals, learn cooperation and responsibility for assigned tasks, and

become familiar with conditions resembling actual stage work. Preparing a concert, radio programme or performance requires not only mastery of musical material, but also conscientiousness, memorisation of songs, the ability to cooperate and respond to changing conditions, and resilience in stressful situations.

In my view, singing should therefore be treated as a multidimensional, holistic process combining physical condition with spirituality, vocal exercises with theoretical knowledge, ensemble music-making and active listening. Such an approach means that singing is not treated merely as reproduction of a selected melody, but acquires a broader dimension connected with aesthetic experience. The choir member develops awareness of the agency of their own voice, musical hearing, memory and imagination, learns to solve performance problems and assumes responsibility for a shared artistic outcome.

The final outcome of this organisation of ensemble work is the implementation of artistic projects. Particularly valuable, from the perspective of my professional experience, are projects initiated by the students or requiring them to leave their comfort zone and engage with previously unfamiliar artists and historical and cultural contexts. Examples include *Wieczór z Przyborą* (2021), a concert based on songs from the repertoire of Kabaret Starszych Panów; *Retro Show* (2023), an original performance presenting the work of an earlier television studio in which Mr Przybora unexpectedly appears; and the musical *Lay All Your Love on Me* (2024), whose plot was based on songs by ABBA. The greatest challenge for the ensemble was the preparation of the musical work described in this dissertation.

CHAPTER IV

Preparation and Realisation of the Musical Work

The realisation of a musical work constitutes a particular stage of the artistic education process, as it makes it possible to combine theoretical knowledge, practical skills and the individual performance predispositions of students.

In ensemble work, preparing a piece for public presentation or recording requires not only mastery of the musical material, but also the development of cooperation skills, responsibility for the realisation of a shared artistic concept, and conscious shaping of the ensemble sound.

This chapter presents the process of preparing and realising an artistic project involving the choir of the 15th General Secondary School in Bydgoszcz. Particular attention is paid to repertoire selection, its adaptation to the ensemble's performance capabilities, and the course of rehearsals leading to the recording of the musical material. The activities undertaken constitute a practical extension of the issues concerning musical and vocal education discussed in the earlier parts of the dissertation.

4.1. Characteristics of the Ensemble

The performing ensemble consists of students who form the school choir. Work during voice-training classes with young people creates conditions for developing both individual vocal skills and those required for ensemble singing.

Working with young performers requires their diverse vocal capabilities, stage experience and degree of musical preparation to be taken into account. From the performance and qualitative perspective, the ensemble is not a completely homogeneous group. Individual choir members differ in vocal range and quality, degree of performance freedom, experience in working with musical text, and ability to prepare their parts independently. These differences, however, are not merely an organisational limitation.

A properly planned rehearsal process makes it possible to use them as an educational element in which students learn how to work and function within ensemble structures. An

important part of preparing the ensemble is the development of musical hearing and auditory perception, since students must learn simultaneously to control their own performance and to place their sound in relation to the sound of the other voices. In addition, a choir member should control intonation, rhythmic progression, changing dynamics, articulation and sound quality, while remaining aware of the relationships between their own voice and the remaining parts. This process contributes to the development of harmonic hearing, a sense of rhythm, memory and musical imagination.

Work on voice training was of fundamental importance in preparing the ensemble. Vocal exercises used to solve performance problems enabled students to develop awareness of their own voice, establish correct breath support, achieve precise articulation, strengthen resonance and consolidate the shaping of a phrase. These skills were subsequently applied in work on the repertoire. Thus, classes focused on vocal training did not constitute an activity separated from artistic practice; on the contrary, they provided the basis for subsequent work on the compositions.

The activities undertaken with the choir members were also intended to gradually increase their independence. Initially, as the teacher leading the work, I had to control every aspect of the classes, from organisational matters through preparation of materials and monitoring the students' level of preparation to conducting the rehearsals themselves. As the learning process progressed, the students increasingly assumed responsibility for mastering their own parts, analysing the musical notation and responding more consciously to performance-related comments, recognising that the entire process of rehearsals and preparation was gradually taking the form of a fully developed musical work.

Such an approach to choral activity created a comfortable space for the students in which their individual development was combined with the experience of jointly creating something meaningful, while each choir member was equally important to the final result.

The students therefore became not merely executors of a defined artistic concept, but active creators of the process leading to the emergence of the musical work.

4.2. Repertoire Selection and Its Significance for the Effectiveness of Work with the Ensemble

The basis for preparing the musical material consisted of works included in the music textbook for upper-secondary education. This choice was not accidental. The repertoire contained in teaching materials constitutes a fundamental area of the teacher's and student's work in implementing the music curriculum at this educational stage. These works are directly connected with curricular content, and their performance may provide a practical complement to the issues discussed during lessons.

Adopting this criterion for repertoire selection enabled me to combine the fundamental aspects of my work as a teacher: cognitive, creative and performance-related. The theoretical content assigned to individual topics found its reflection in practical music-making. Becoming acquainted with the basic version of a piece in a monophonic form made it possible to determine the course of the melody, its range, articulation, dynamic shaping, as well as musical accents and difficulties contained in the text.

An analysis of the material contained in the textbook nevertheless revealed limitations associated with its use in choral practice. Some works had complete notated arrangements, while others did not. In some cases, the authors provided notation that could be used directly during lessons; in others, only guitar chords were supplied. The textbook often lacked the complete lyrics, or, paradoxically, a piece functioning in musical culture as a song was proposed for instrumental performance.

An interesting phenomenon was the transition from treating the pieces as teaching material to perceiving them as the basis of a fully-fledged artistic project. Initially, as mentioned above, the students sang the songs in unison; in the context of realising the work, however, it became necessary to create original four-part arrangements, undertaken by Michał Gacka.

Their creation made it possible to transform ordinary school repertoire into material adapted to the needs and capabilities of the choir. The use of a polyphonic structure, interesting harmonic arrangements and varied articulation made it possible to present familiar songs in a new form. Typical, uncomplicated sonorities were transformed into a multi-part structure that exposed the ensemble's performance potential and introduced an innovative approach to school repertoire.

I wanted the arrangements to be clear to the choir members, to retain the original motifs that make the pieces recognisable, while at the same time revealing a new and original dimension of the songs.

Adapting the arrangements to the performers' capabilities was also significant from a motivational perspective. Material that is achievable while simultaneously presenting students with demands appropriate to their level encourages their involvement in the creative process. Observing the gradual overcoming of difficulties related to reading notation, learning melodic patterns and assimilating rhythmic and harmonic progressions allowed me to draw specific conclusions, both as the teacher leading the classes and, above all, for the students themselves. Their systematic work, independent practice outside school rehearsal time and observance of performance-related comments ultimately translated into the intended artistic results. The realisation of the work not only developed their vocal abilities, but also created an opportunity to undertake considerably more demanding arrangements, the preparation of which required substantially more time. Their effort and commitment resulted in greater self-confidence and a stronger sense of agency, confirming to the students that they were capable of undertaking such a large-scale project and successfully completing it.

To conclude this part of the dissertation, I would once again emphasise that if a piece is to become a tool for developing musical aptitudes, its selection cannot be accidental, while its arrangement plays a major role in the effectiveness of work on the piece. Only then can a practical task become an impulse for developing further competences and evolve into artistic activity of a considerably wider scope.

4.3. Course of Rehearsals and Realisation of the Recording

Preparing the material for recording was a process extended over time and required systematic ensemble work not only at school but also outside it. Rehearsals took place during the 2024/2025 and 2025/2026 school years. Their course was subordinated to the gradual reading and preparation of the repertoire, beginning with mastering individual vocal parts, proceeding to their combination, and ultimately leading to a coherent overall sound.

During rehearsals, the students worked with sheet music prepared by the arranger. It was important to familiarise them gradually with the polyphonic structure of the arrangements. Working on individual parts required the students to conduct their melodic lines accurately, understand harmonic relationships and respond consciously to the progress of the other parts.

The first stage of the work focused on the correctness of the individual voices. The students had to master the verbal and musical text, melodic and rhythmic progression, and accents. We then moved on to working on larger sections. As progress was made, interpretative issues became increasingly important: the use of dynamics and articulation, phrasing, an attempt to convey the character of the piece, and the shaping of a coherent ensemble timbre.

The specificity of choral work required two levels of performance to be developed simultaneously. The first concerned the individual preparation of each student. The second related to the functioning of the entire ensemble as a coherent performing organism. Even correctly prepared individual parts did not guarantee that sectional rehearsals would proceed smoothly. Becoming fully immersed in the musical text required time and often caused frustration among the choir members.

In working with the ensemble, I placed great emphasis on achieving a uniform sound. I therefore paid particular attention to the manner of attack and onset, the matching of vowel sounds, clarity in articulation, and ensuring that the singers listened to one another.

The greatest technical challenge proved to be the a cappella pieces, because the lack of harmonic reference provided by accompaniment could, particularly at the beginning, disturb the singers' rhythmic orientation and lead to intonational instability. Some pieces were deliberately performed without accompaniment because, as became apparent during work on the repertoire, despite the initial difficulties, these compositions sounded better without piano accompaniment. The quality of the ensemble sound came to the fore; interesting melodic progressions became more prominent against the other parts while remaining elements of a coherent musical whole. This was rather surprising, because when undertaking the project I had not expected to reach a point at which the choir would sound equally convincing a cappella and with accompaniment. For me, as someone working in amateur practice with people without formal musical education, this represents a significant achievement.

In the case of other works, accompaniment was used because its presence resulted from the musical character of the compositions and made it possible to emphasise their stylistic distinctiveness. Moreover, the accompaniment provided support by maintaining correct intonation and a steady tempo, ensuring clarity in the melodic-rhythmic progression, and contributing to the sonic layer of the compositions.

The recording of the musical work took place during two sessions in the concert hall of Aula Copernicanum in Bydgoszcz, with sound engineer Grzegorz Korybalski supervising the recording. The recording medium contains ten pieces differing in form, stylistic character and sonority.

Recording required a different kind of concentration from a standard rehearsal. Awareness of the microphones and of the sound engineer's attention to nuances, together with the necessity of repeating the songs, required the ensemble to demonstrate greater perseverance than before and involved increased vocal effort.

The recording process constituted the culmination of the preceding stages of work, while at the same time allowing them to be verified and conclusions to be drawn. The conditions of the concert hall revealed elements requiring further refinement, including a sense of tempo, evenness of entrances and phrase endings, and breath management, particularly in bars where the melody had a long span and was based on high notes.

In retrospect, I regard this as valuable experience which made the students aware of how demanding stage work is, how much effort is required to perform even a single piece, and that the resulting sound is not a matter of chance but the sum of many precise actions carried out not only on stage but also consolidated during many months of rehearsals.

All the experiences I gained through this undertaking demonstrate that the path from the first encounter with a piece to its final recording is long and demanding, marked by conflicting emotions: from excitement, through doubt, to moments of giving up when rehearsals seemed to reach an impasse and performance difficulties appeared impossible to overcome.

The artistic activity made it possible to combine skills developed during music lessons, voice-training classes and choral rehearsals. In this sense, preparing the musical work constituted a natural continuation of earlier stages of education and, at the same time, an opportunity to use acquired competences in a real artistic situation.

The range of tasks undertaken over many months demonstrates that the development of young performers' musical aptitudes occurs not only through mechanical exercises, but is also conditioned by intrinsic motivation, the atmosphere and sense of comfort prevailing during classes, and the quality of relationships with the teacher and peers.

This demonstrates that a choral ensemble is not merely a collection of people who want to sing, but a genuinely living medium composed of many interacting energies. Those who form a choir must be concerned with their own development as well as the progress of the group as a whole. They should also support one another and inspire each other to overcome individual shortcomings and become increasingly proficient in the discipline of singing.

I am pleased that the concept of realising the musical work proved feasible. This made it possible to demonstrate that school repertoire can provide an interesting basis for more elaborate sound structures, while working with polyphonic repertoire creates a space in which students confront their knowledge of music with actual creative activity, experience it directly and become creators of musical culture.

CHAPTER V

ANALYSIS OF SELECTED VOCAL WORKS WITH PIANO ACCOMPANIMENT

The analysis of the repertoire constituting the musical work is an area of research that makes it possible to identify relationships between the construction of a piece, its verbal and musical layers, and the performance capabilities of the ensemble. A song with an originally uncomplicated course may, under the influence of an arrangement, contain a number of elements requiring conscious work, such as correct reading of musical notation, recognition of melodic and rhythmic progression, observation of the relationships between the verbal and musical layers, and identification of harmonic organisation and accents.

In the analysed works, particular attention should be paid not only to formal structure, but also to the way in which the words determine the arrangement of the melodies of individual voices. In the selected songs, melody can therefore be seen to emphasise the meaning of particular words and phrases and to influence the logic of the message. The text, in turn, affects phrasing, breathing, articulation and dynamics.

The arrangements present school repertoire in a new form and represent different musical genres and styles; the works are performed in both Polish and English.

5.1. Zaczynij od Bacha, lyrics by Janusz Terakowski, music by Zbigniew Wodecki

Zaczynij od Bacha is one of the most popular works in Zbigniew Wodecki's output. The song, composed in 1977, brought recognition to the artist, who was young at the time, while its attention-grabbing title reflected an interesting artistic concept. Popular music is juxtaposed here with the figure of Johann Sebastian Bach, a representative of the Baroque musical tradition. The composer therefore becomes a symbol of the high value of music, something from which, as the lyrical subject suggests, it is worth beginning the day.

In the mixed-choir arrangement, the work opens with a procession of quarter notes performed by all voices, almost chanting “Jan Sebastian, Jan Sebastian Bach”, ending with the surprising sound of the tonic in A major, although the entire song is in B-flat major. The characteristic main motif is carried by the altos. Against this background, the sopranos conduct their melody somewhat higher and in a calmer rhythm, emphasising the beginnings of phrases. Throughout the verse, the tenor and bass parts carry the previously mentioned quarter-note motif in staccato articulation, firmly reinforcing the 4/4 metre.

In the refrain, the traditional sound is replaced by dialogue and a kind of variation. The sopranos, still guided by the broad-phrase motif, perform the refrain melody, but its sound is less obvious than might be expected. An interesting device is the use of eighth-note triplets in the alto melody, which stand out against the consistently maintained quarter-note pulse in the male voices. The entire melodic-rhythmic progression makes the refrain seem like a field of interaction among the individual voices, almost evoking Baroque sonorities. The work ends in a manner similar to its opening, with a return to a classical harmonic and articulatory sonority, this time resolving to the tonic in D major.

The opening words of the song, “Gdy musisz wstać, gdy słońce już zawiesza na szczytach wież poranny swój szal...” (“When you have to get up, when the sun has already hung its morning scarf on the tops of the towers...”), introduce an everyday morning situation in which a person finds themselves between wakefulness and sleep. The “little cloud of sleep” is not merely a poetic description of nocturnal rest; it creates a state of suspension from which the lyrical subject is about to emerge. In the following lines, the image is confronted with the growing presence of a new day: light, the sun, shadow and a bird appear, and the world of inner observation develops into the surrounding reality. Here the relationship between text and melody becomes apparent. As the refrain approaches, movement and intensification can be observed in both the textual and melodic layers, finding an outlet in the succession of differentiated melodies built on the refrain motif.

The song, initially calm and orderly, develops into a dynamic display in which the altos take the leading role, ultimately ending with a classical choral sonority that seems to evoke the sound tradition of Baroque music. In this work, the verbal layer may carry multiple meanings; what is particularly important, however, is the energetic charge it generates in the musical layer.

The verses are dominated by a regular pulse, which is subsequently transformed into a more differentiated rhythmic structure, creating an engaging dynamic melodic-rhythmic progression.

5.2. Odpowie Ci wiatr, lyrics and music by Bob Dylan, Polish translation by Andrzej Bianusz

This song should be considered through the prism of both its Polish and English-language versions, the original being *Blowin' in the Wind*. The original was written in 1962 and performed by Bob Dylan. The Polish version is known primarily through Maryla Rodowicz's interpretation, using Andrzej Bianusz's translation.

At the level of the verbal layer, Bob Dylan's song differs from typical popular songs because it employs a distinctive narrative style based on questions, or rather on a succession of questions. Each verse carries another reflection—a question concerning human existence and experience. Yet no answer arrives. It is deferred through the recurring words: “Odpowie Ci wiatr wiejący przez świat. Odpowie Ci bracie tylko wiatr...” (“The wind blowing through the world will answer you. Only the wind will answer you, brother...”).

The original song consists of three verses with similar structures. This repetition is not merely a formal device; it becomes the main axis of the narrative, within which the speaker seeks answers to troubling questions that never arrive. The answer of the wind, of silence, is significant in this respect. Despite the lack of a conclusion, the speaker continues to ask successive questions, apparently undeterred by the previous absence of an answer. This may be interpreted as an expression of human determination, which is not destroyed by time or disappointment.

What is expressed in the text is reflected in the melody. The speaker asks simple questions, sometimes even seemingly banal ones, and the music therefore also develops through simple harmonic and rhythmic progressions. The melody moves within a narrow range, as if the composer did not wish to overshadow the questions that matter. The melodic treatment is the most important interpretative means here, because the song is not concerned with spectacular sonority but with allowing reflections on the meaning of words concerning human existence to resonate.

Odpowie Ci wiatr is characterised by economy of expressive means. The entire composition is maintained at subdued dynamics and in a regular rhythmic progression in 2/4 metre. The simplicity of the musical material does not constitute a technical difficulty in performance; instead, it creates interpretative demands and requires performers to attend carefully to the meaning of the words and to adjust vocal intensity, dynamics and timbre so that they do not obscure what is most important in the song: the construction of an utterance that encourages listeners to deep spiritual reflection.

5.3. What a Wonderful World, lyrics and music by Bob Thiele and George David Weiss

What a Wonderful World is a work whose narrative revolves around simple, almost everyday images, yet their juxtaposition leads to deeper reflection on the beauty and values of the world around us. The successive lines evoke nature—the green of trees, the red of roses and the blue of the sky—before shifting attention to human relationships. Alongside the beauty of nature, the authors appreciate small gestures of sympathy exchanged by passers-by. The story moves from what is visible and immediately observable towards more personal and internal reflection.

The text does not construct a particularly complex narrative; on the contrary, its appeal lies in the simplicity of small moments. Each is like a puzzle piece, an element of the picture of the world that the narrator notices and appreciates while uttering the words “What a wonderful world”.

This directness is transferred to the melodic treatment. The opening is calm, orderly and, in a sense, schematic. All voices begin together. Although each follows an individual melodic course, they remain in almost ideal harmony. No voice dominates the others, creating a very clear sonority that seems to confirm the idyllic image presented by the text.

The melodic-rhythmic progression is diversified through the subdivision of rhythmic values and the introduction of eighth- and quarter-note triplets, producing greater movement and lightness without disturbing the clarity that characterises the song from its opening.

A recurring motif appears on the words “What a wonderful world”. Its performance gives it an individual character against the other, more schematic melodies, not only musically, through a more cantabile quality, but also interpretatively. It becomes the narrator's inner thought, a “deep breath” after moments of admiration for the surrounding reality.

The soprano and tenor conduct their statements in a highly lyrical and melodic manner, while the alto and bass complete the harmonic sonority. This does not mean that they are subordinate to the main melody. Each voice follows its own melodic course, but it is their balanced combination that creates the complete sound structure.

In bars 10–14, on the words “the bright blessed day, the dark sacred night”, there is a contrast between the structures of the text. The narrator juxtaposes bright day and darkness of night, yet the music does not change radically in this passage. Both elements remain natural components of the same musical image.

From bar 19, where the narrator again evokes a series of images that inspire admiration, the vocal parts continue their melodic trajectories consistently, while the texture is subtly thickened through increased eighth-note activity. Short rhythmic values heighten activity in all voices, giving the melody greater energy and emphasising the internal pulse.

A more personal character of the narrative can be observed in bars 25–30, on the words “I love you, I hear babies cry, I watch them grow, They'll learn much more than I'll ever know”. Whereas the earlier lines described the external world through what the narrator observed, this passage turns towards personal experience and emotion. The melodic progression subtly slows through syncopated rhythm.

From bar 23 to the end of the song, the rhythmic progression in all voices remains the same. The sound structure differs, however, creating a spacious harmonic sonority and once again confirming that each voice functions both independently and in a strong relationship with the others.

Towards the end, the melodic-rhythmic progression gradually slows and longer rhythmic values appear. The extension of rhythmic values and the use of a fermata create a kind of still image after the successive scenes seen through the narrator's eyes: the voices stop within one shared harmonic sonority.

From an arrangement perspective, the work is characterised by a coherent progression of all voices, without sharp contrasts or abrupt melodic-rhythmic changes. The performance challenge lies in maintaining a similar sound intensity, smooth phrase shaping and timbral coherence.

5.4. Niech żyje bal, lyrics by Agnieszka Osiecka, music by Seweryn Krajewski

Niech żyje bal is an example of a work in which the verbal and musical layers remain in a particularly expressive relationship. Its title suggests an entertainment-oriented character, yet the unfolding of the text leads the listener into quite different areas. Agnieszka Osiecka uses the metaphor of the ball as an image of life—its intensity, transience, joy and inevitable end.

The text combines an encouragement to make use of earthly life, laughter, dancing and intense experience of successive moments with an awareness that the “ball” will not last forever. “Życie to bal jest nad bale” (“Life is a ball above all balls”) seems almost to urge us towards extravagance and greed for life, because “drugi raz nie zaproszą nas wcale” (“we will not be invited a second time”). The orchestra is still playing, people are still dancing and the doors remain open, as if the opportunity would never return.

The text combines lightness and humour with the bitterness of existential reflection. It juxtaposes events that appear within reach with those that disappear irretrievably, creating a panorama of life, unpredictable in its dynamics. At any moment, “Miss Wykidajło”, that is, death, may appear and “turn off the electricity in the middle of the day”, precisely when it is least expected.

The narrative captured in the text is reflected in the musical progression. The entire arrangement is based on a strongly emphasised waltz rhythm. From the opening bars, there is a kind of “dance” of rhythmic values among the individual voices.

The verse melody is carried by the bass, while the measured pulse of the song rests on notes sung by the tenor. An interesting musical device is employed in the female voices: their melodic treatment consists mainly of an eighth-note rhythmic progression. The sopranos and altos appear to assume the role of peripheral observers. Their presence may seem marginal, yet they are

precisely the voices that perceive the duality of the situation—the ball as life, an alluring celebration that may at any moment have an unpleasant ending.

In the refrain, the altos continue the narrative, while the emotional charge of the work accumulates in the soprano and male voices. The motif is conducted broadly and with considerable intensity, reinforcing the meaning of the words; what is particularly important in the textual structure is intensified through repetition of the motif.

From an interpretative perspective, the composition presents the challenge of preserving lightness and a dance-like character within a highly charged musical progression in which all voices have a rich structure. The performers must avoid overwhelming the text with excessive vitality and instead focus on its interpretation and sound, reminding the listener that the course of life can be illusory.

5.5. Słowa jak ptaki, lyrics and music by Zbigniew Nikodem Szalko

Słowa jak ptaki is a typical school song written for the realisation of curricular content from the textbook. Nevertheless, in my assessment, its valuable message justified including it among the other songs constituting the musical work.

The title itself introduces a metaphor of words compared to birds—something fleeting which, despite appearances, can leave a lasting trace. The song addresses dialogue between people and draws attention to the fact that the quantity of words does not determine their value; the manner in which they are spoken and the circumstances may have different consequences. It also reflects on “unnecessary” words and words carrying hatred.

This metaphor is reflected in the construction of the work. The arrangement is based on an intense rhythmic progression which, from the opening bars, creates a distinctive background for the reflections that emerge. A relatively calm soprano melody is set against the constantly intense passages of the alto and tenor. From the beginning, we hear a multitude of sounds creating a sense of unease, as if providing a musical image of the many words cast to the wind referred to in the text.

In the first part, the sopranos conduct the main melodic line, which stands out against the remaining voices. They do not participate in the turmoil created by the other parts, but sustain longer values in a more lyrical manner, bringing their sound to the foreground.

The alto part is particularly interesting, consisting of a syllabic progression based mainly on eighth notes. The tenor follows a similar rhythmic structure. Both voices contribute to the impression of continuous movement and motor activity, while the soprano consistently rises above them in a calmer manner.

The bass sustains harmonic clarity. It is conducted mainly through longer rhythmic values and seems not to compete with the other voices but rather to provide a foundation for their complex sequence.

A clear change occurs from bar 13, on the words “Bo słowa jak ptaki szybują nad nami...” (“For words, like birds, soar above us...”). Here the title metaphor is stated directly and is emphasised by a particularly audible note in the alto. Whereas the earlier progression focused on the juxtaposition of an exposed melody and movement in the background, from bar 13 all voices become more active. The texture becomes denser, and the repeated motifs are more strongly accented; the accents constitute the most characteristic element of the notated material.

From this point, the words seem genuinely to begin to “soar”, an effect achieved through the uninterrupted movement in the voices and the continuous flow of energy among them. The soprano also becomes part of this characteristic dynamic rhythmic sequence. The accents complete the effect. At this point, the role of the altos changes: having previously been responsible for the constant pulsating background, they assume a narrative function.

The recurring rhythmic motif does not seem monotonous because, essentially, the pitch changes from bar to bar. The sonorities also change harmonically within the constant rhythmic pattern. As a result, the listener has the impression that the piece is “alive”, while simultaneously experiencing a certain degree of repetition. The relationship between repetition and variation is particularly evident here. The rhythm remains relatively stable, while the melodic and harmonic structures undergo change. The textual layer functions similarly: the theme remains the same, but successive verses add new meaning to the metaphor of “words as birds”.

The piece remains grounded in a strong, accented rhythmic progression to the end. From a performance perspective, this requires the ensemble to maintain the same intensity and precision

in the realisation of the rhythmic layer. The dense texture requires performers to concentrate strongly on the accuracy of their own melodic line while also controlling its course in relation to the other voices.

Słowa jak ptaki may therefore be regarded as an example of a composition in which rhythmic intensity reinforces the meaning of the text. Repeated sound figures, changes in pitch and the transition from an exposed soprano part to a compact and rich structure of combined voices create a musical plane for the metaphorical meaning of words that continually move between people. Particularly interesting is the fact that the title metaphor is not illustrated through a single musical effect but is embedded in the entire construction of the work. The song demonstrates that musical meaning emerges and becomes significant when relationships among the individual voices are perceived by the performers and influence the level of their performance and interpretation.

5.6. Przyjaciele ze szkolnej ławki, lyrics and music by Zbigniew Nikodem Szalko

Przyjaciele ze szkolnej ławki is another example of school repertoire whose content evokes a shared past and attempts to capture what remains of peer relationships from a particular period. The title refers to close experiences, a sense of community and friendship, while the successive lines portray people brought together by everyday situations. The words “*Tyle za nami już chwil. Tyle za nami już lat*” (“So many moments are already behind us. So many years are already behind us”) immediately introduce the perspective of elapsed time. The recollection is not merely nostalgic; the past is evoked to make us aware of the importance of relationships that remain meaningful despite the passage of years.

The text describes what has already passed alongside what remains relevant. Memories of school years, photographs and days spent together belong to the past, but their value has not disappeared. The concluding statement “*my i nasze sny, to właśnie przyjaźń jest*” (“we and our dreams—that is what friendship is”) is particularly expressive. Friendship is presented not as a single event but as the sum of shared experiences, both joyful and difficult, which create memory and recollection.

The construction of the verbal layer is reflected in the musical material. The arrangement consists of a compact sonority of all voices, audible from the first bars, as if demonstrating the unity and sense of community referred to in the text. Soprano, alto, tenor and bass begin together, singing the same text with the same rhythmic trajectory; from the outset, one shared ensemble voice is heard.

The opening “Tyle za nami już chwil” has the character of a sentimental recollection. The melody is smooth and regular, with an eighth-note progression coming to rest on a longer dotted half note. The same device is used in the second verse, sounding like another manifestation of the same reflection on the past. First the text refers to “moments”, then to “years”, so the temporal perspective and the scope of memory become longer.

Later, the text introduces the words “Nakręcić by można film” (“One could make a film of it”) and “Taki to czasu szmat” (“Such a stretch of time”), evoking concrete images from the past. The memories seem to form successive frames, like the film mentioned in the text, to which one wishes to return. The music does not illustrate this image literally, but the preservation of a common, steady rhythm in all voices causes successive phrases to follow one another smoothly, like scenes in a single story. Although the verses are very similar in progression, their endings differ melodically and harmonically, maintaining the unity of the construction without mechanically reproducing exactly the same patterns.

All parts are subordinated to the text, while rhythmic agreement allows the words to be strongly exposed. The entire choir becomes the one who recalls the memories. This also relates to the title: friendship is not narrated from the perspective of one person but presented as the experience and testimony of many people.

In bar 13, the words “Teraz nie liczy się łez” (“Now tears do not matter”) announce a new stage in the narrative. The text moves from recalling what has been towards recognising the meaning of shared experiences. The following lines evoke “ten cały dziecięcy świat razem spędzonych dni” (“that whole childhood world of days spent together”), another snapshot from years gone by.

Bar 17 begins with the words “Czas tak zmienia nas, to co już raz było nie zdarzy się” (“Time changes us so much; what has happened once will not happen again”), one of the most reflective moments of the work. The text speaks directly of the irreversibility of time. Musically,

however, there is no abrupt change; all voices continue together, calmly and in an orderly manner. Soprano and alto sound in the upper harmonic layer, tenor reinforces the middle register, and bass provides the foundation. There is no clear division into a principal voice and accompanying parts, since in this arrangement every melody, in both female and male voices, contributes to the sound of the work.

The most significant passage begins in bar 21 with “A my i nasze sny, to właśnie przyjaźń jest” (“And we and our dreams—that is what friendship is”). This is the point at which the earlier images and memories find their summary. “Dreams” and “tears” represent different emotional experiences, yet they are joined within one phrase. Friendship is therefore not identified solely with joy and pleasant shared moments, but also encompasses more difficult experiences that become part of a common history.

The musical construction reinforces the meaning of the phrase through the simultaneous sounding of all voices. The final words “to właśnie przyjaźń jest i trwa” (“that is what friendship is and it endures”) function as a clear summary. The extension of rhythmic values in the final bar and the shared ending cause the previous movement of the piece to stop, directing the listeners' attention towards the essential meaning of the text. Repetition further reinforces this thought. The first ending leads to a repetition, so the motif of friendship is highlighted once again. The material then continues and the song returns to the earlier passage “A czas tak zmienia nas” in bar 26 before again arriving at the final words about friendship.

The shared ending is not abrupt. The long resonance of the word “trwa” (“endures”) allows musical time to stop, providing a counterpoint to the earlier statement that “time changes us so much”. Time in the text flows continuously, whereas the music allows it to stop momentarily at the very end. What the text calls the endurance of friendship is represented musically through the extension of the final sonority. This is not literal illustration but a subtle subordination of the musical layer to the meaning of the words.

From a performance perspective, *Przyjaciele ze szkolnej ławki* requires above all timbral coherence and breath stability, which translate into phrase shaping. This is particularly important where the harmony changes while the established rhythmic structure remains. The piece uses homophonic texture, reinforcing the idea of community expressed in the text. Each voice

contributes a defined element to the sonority, and their combination creates the complete musical image.

In this sense, the work demonstrates that the meaning of choral performance does not arise merely from correctly reproducing one's own part. It emerges when performers recognise the relationship between their own voice and the sound of the entire ensemble, understand the function of shared phrase shaping and subordinate their individual part to a common interpretation.

5.7. Mamma Mia, lyrics by Björn Ulvaeus and Benny Andersson, music by Benny Andersson and Björn Ulvaeus

The lyrics of Mamma Mia describe emotional entanglement in a relationship from which the speaker attempts to free themselves, yet successive memories and feelings make the declared decision to leave more difficult than it initially appears. The statement is direct and emotional. It contains both expressions of hurt—“I've been cheated by you”, “I've been angry and sad”—and an awareness of helplessness in the face of feelings that have not disappeared. The recurring question “Why, why did I ever let you go?” becomes particularly expressive, revealing an inner contradiction between the attempt to close the relationship and the inability to detach from it completely.

The musical layer strongly sustains this emotional character. The opening is based on a regular, strongly marked rhythmic progression that introduces the characteristic energy of the work. Although syllabic singing appears in the first bars, its rhythmic progression immediately establishes a pulse that remains one of the most important elements of the arrangement. This effect is built primarily through repeated rhythmic values and short, accented notes in the alto and tenor parts. The soprano and bass complete this structure, creating a more stable sound layer.

From bar 5, the alto takes over the narrative with the words “I've been cheated by you...”, while the remaining voices continue the syllabic material or rhythmic sonorities. This arrangement clearly exposes the text without depriving the piece of its characteristic motor activity. The alto therefore assumes the function of the leading voice, while the remaining parts

create a musical background. In the following bars, however, the narrative weight gradually shifts between the voices.

The phrase “Mamma mia” is particularly interesting. It is repeated several times and quickly becomes one of the principal structural elements of the piece. Its rhythmic clarity means that these words function not only as part of the text but also as a kind of main motif of the composition. Here the choral texture becomes more compact, and the voices cooperate more directly, while the shared sonorities reinforce the significance of the repeated phrase.

From bar 13, the text is again juxtaposed with syllabic motifs. The soprano and tenor primarily perform “du-du”, while the alto conducts subsequent narrative passages, including “Look at me now, will I ever learn?” and “And when you go, when you slam the door...”. The bass remains an important element of the harmonic foundation. The combination of an active alto part with the more regular progression of the remaining voices clearly exposes the text while embedding it in the characteristic rhythmic course of the work.

This passage makes particularly clear the relationship between the emotional instability of the speaker and the orderly musical construction. The text speaks of loss of control, difficulty in accepting the departure of another person and recurring emotions, whereas the music maintains a highly regular pulse. Unease is therefore not represented through the collapse of structure but through the intensity of movement embedded in a stable rhythmic pattern.

From bar 19, the common narrative becomes distinctly denser. All voices sing the text “Just one look and I can hear a bell ring”, causing the choir to unite for the first time so clearly around one statement. The music becomes richer in sound, accents and shared rhythm appear, strengthening the impression of decisiveness while preparing the transition to the next phrase. “One more look and I forget everything” develops the same idea. The combination of short rhythmic values and more elaborate melodic progressions gives this passage greater dynamism, while the shared vocal line gives the statement the character of a collective, almost unison declaration.

In bar 22, an analogous device is used for “One more look and I forget everything”. The four voices again conduct the text together, but their lines are not identical. Differences in pitch and the distribution of rhythmic values create a fuller sonority. The end of the phrase is linked to

a short “Oh-oh”, which functions as a connecting element between successive sections. It does not introduce a new melodic idea but preserves the pulse characteristic of the piece.

The functions of the voices then separate again. Soprano and alto conduct the text “Mamma mia, here I go again...”, while tenor and bass perform repeated “du-du” syllables. The two-layer texture is thus clearly marked: the upper voices are responsible for the narrative, while the male voices maintain the rhythmic and harmonic foundation. This is not, however, an identical return to the opening arrangement. The individual parts are placed within a different harmonic progression, and their combined sound becomes increasingly compact.

From bar 32, the phrase “My, my, just how much I've missed you...” appears. The distribution of material among the voices changes again. The soprano conducts the principal text, the alto partially complements it, while tenor and bass create a more regular accompanying layer. In the following bars, overlapping syllables such as “da-ba”, “ba-ba” and “du-du” increasingly appear. They have no semantic meaning, but increase the density of the sound and preserve the characteristic pulse of the song. The sonority therefore arises from the combination of the actual text and rhythmic elements of completion.

A marked thickening occurs with the phrase “Why, why did I ever let you go”. This time all voices participate, with alto and bass receiving particularly active rhythmic patterns. Repeated eighth-note values and the simultaneous progression of several voices create the greatest accumulation in the sound course so far. At the same time, the characteristic pulse of the arrangement remains intact, so the climax results not from a change in the basic rhythmic organisation but from the accumulation of elements already established. The returning “Mamma mia” motif also plays an important role, appearing after the most emotionally charged phrase and functioning as its musical summary.

On the words “Now I really know, my, my, I could never let you go”, the motif concluding the phrase appears for the first time. Soprano, tenor and bass conduct the textual line, while the alto remains partly within the syllabic layer. After repetition in the following bars, this arrangement remains, but the renewed presentation of the main phrase further emphasises its meaning. Repetition therefore serves not merely a formal function but directs attention once again towards the most important part of the narrative.

Ultimately, the song ends with the phrase “Mamma mia”. This time all four voices perform it together, while each follows its own pitch progression, making the finale triumphant, unified at the textual level and polyphonic in its sonority. Short, clearly marked rhythmic values give the ending a decisive dynamic character, while the simultaneous resonance of all voices closes the piece definitively.

The entire arrangement is therefore based on a consistent combination of a stable rhythmic pulse and changing texture. At times the musical weight rests on the female voices; at others, all parts conduct the same text, while in climactic passages individual voices superimpose different syllabic and melodic patterns. Consequently, the repetition characteristic of Mamma Mia does not simplify the construction but becomes a starting point for successive changes within the combined sonority.

5.8. Yesterday, lyrics and music by Paul McCartney

Yesterday is a recollection of the past accompanied by a sense of loss and an attempt to understand the reasons for the breakdown of a relationship. The speaker returns mentally to the past, contrasting it with the present, in which problems and loneliness emerge. The successive textual sections move from the recollection of “yesterday” through a question about the reason for departure to an explicit expression of longing for what has passed. This narrative is reflected in the construction of the choral arrangement.

The opening functions as an introduction. Before the text appears, soprano, alto and bass create a calm background based on the syllable “du”, while the tenor opens the piece with the word “Yesterday”. Here the characteristic division of functions found throughout the arrangement becomes apparent: one voice conducts the narrative while the others provide rhythmic and harmonic support. Repeated rhythmic values and relatively long notes give the opening a calm, reflective character.

The tenor then continues the main melodic line, singing “All my troubles seemed to be so far away. Now it looks as though they're here to stay”. The accompanying voices continue with “du”, clearly exposing the verbal layer against the repetitive musical structure.

From bar 10, the manner of conducting the narrative changes. In the words “Why she had to go, I don't know, she wouldn't say”, the text is distributed among all voices. The earlier arrangement, in which the tenor acted as the principal narrator, gives way to a more collective phrase. The voices sound together, while repeated rhythmic values give the whole a unified pulse. At the same time, the individual parts are not entirely equal in melodic progression, so despite the shared text, movement within the internal structure is preserved.

The next section contains the question “I said something wrong? Now I long for yesterday”. Here the text and its message seem to dominate over the sound of the melodic layer. The question concerning the past is replaced by a direct expression of longing. This change is reinforced through more pronounced co-leading of the choral parts. All voices participate in conveying the same thought, and their progression creates a coherent sonic layer.

After this passage, the syllabic “du” layer returns and the tenor resumes the main melody. The return of the earlier arrangement creates a contrast with the preceding, more collective passage. Against the calm, repetitive accompaniment, the tenor sings “Love was such an easy game to play. Now I need a place to hide away”. The earlier relationship between the narrative voice and the accompanying parts thus returns, but the meaning of the text is distinctly heavier—the memory of former love is juxtaposed with the need to hide from the present and the pain it brings.

In the final section, the words “I believe in yesterday” appear again, after which the tenor performs a short humming passage and the word “Yesterday” returns. The remaining voices sustain the characteristic “du” syllables, gradually closing the musical progression. The ending introduces no new material but returns to the most important word of the song. The musical construction thus forms a kind of circle: it begins with “Yesterday” and ends with the same word.

Long rhythmic values in the final bars of the individual voices additionally slow the progression and crown the piece with a shared chord. The arrangement retains the calm character of the original, while its expressive power arises primarily from the combined sonority of the voices, the prominence of the main melody in the tenor and the balance among the individual parts.

From a performance perspective, it is therefore essential to recognise one's own function within the texture. In the parts performing “du”, maintaining a steady pulse and rhythmic

precision is important because these voices create the background for the narrative. In moments of shared textual progression, unity of phrasing, articulation and intonation becomes more important. The arrangement of Yesterday demonstrates that the contrast between a leading voice and accompanying parts can serve not only to organise the texture but also to emphasise the meaning of the text. What has been lost and remains only in memory returns repeatedly in the music, each time in a slightly different sound, until the final shared word “Yesterday”.

5.9. Fly Me to the Moon, lyrics and music by Bart Howard

Fly Me to the Moon is a work based on the poetic metaphor of love. The image of travelling to the moon, being among the stars and visiting distant planets does not refer to actual outer space, but becomes a way of expressing fascination with another person. The successive lines develop this metaphor, moving from a dream of an extraordinary journey towards an increasingly direct declaration: “You are all I long for and I worship and adore”. Ultimately, the entire statement is reduced to the simple “In other words, I love you”. The recurring “In other words” therefore functions as a kind of summary, translating poetic images into a direct declaration of love.

The construction of the verbal layer is clearly reflected in the choral arrangement. In the opening bars, the voices imitate an instrumental introduction. All voices perform the syllable “du”, but their parts are not rhythmically identical. The soprano proceeds more dynamically, while the remaining voices create calmer sonorities. A polyphonic structure therefore appears immediately, one that does not rely on a single melody conducted by the entire choir. The individual parts create a combined sonority while retaining their own rhythmic and melodic progression.

The actual song begins with “Fly me to the moon, let me play among the stars”. Soprano and bass conduct the text, while alto and tenor perform “pa-pa-pa”, creating a clearly marked rhythmic background. This division keeps the verbal layer clear while giving the texture greater complexity. Short rhythmic values in the middle voices establish a steady pulse against which the principal melodic line unfolds. The image of flight to the moon is therefore not illustrated

literally; its musical equivalent becomes lightness and continuous movement in the individual voices.

The next phrase, “Let me see what spring is like on Jupiter and Mars”, again distributes the text among the voices, while the rhythmic “pa-pa-pa” remains in the accompanying parts. Changes in pitch and a more varied progression of all parts mean that the repeated rhythmic model does not become tedious. The successive images of spring on Jupiter and Mars continue the earlier metaphor of a journey. At the same time, the music maintains continuity, as if the successive places and images were elements of one fluid musical and verbal story.

In bar 13, a change occurs: the metaphorical narrative begins to transform into a more direct statement. The characteristic motor activity of the accompanying parts remains, but the soprano assumes a clearer narrative function by singing “hold my hand”. A contrast emerges between the mobile background and the exposed line of the principal motif. The first ending then leads to a repetition of the musical material.

In bar 17, the text changes to “In other words, darling kiss me, I love you”. Compared with the earlier “hold my hand, please be true”, the statement becomes more direct and emotional. The appearance of “I love you” is particularly significant, as the words explicitly name the feeling previously concealed behind other expressions. The music does not introduce a completely new construction but uses the previously established rhythmic and harmonic model. The change in text is therefore embedded in a recognisable musical structure.

The first ending returns with the text “In other words, please be true”. Repetition makes the function of the phrase “In other words” more apparent. It first functions as a transition from poetic image to request, then leads to a direct declaration of love, and finally returns once more in the ending. Repetition is therefore not merely a formal device; it reinforces the central idea of the text and prepares its final summary.

The most significant change occurs in bar 25, when “In other words” appears and the final section “In other words, fly me to the moon” begins. At this point, the earlier textual elements are gathered into a single whole. The initial image of the journey returns after all the subsequent declarations, but its meaning has changed: “fly me to the moon” becomes a metaphorical equivalent of the request for love and closeness. At the end, the words “Fly me” are distributed among all voices. Each participates in conducting the text, and the earlier division between a

leading voice and accompanying parts gives way to a shared sonority. The music thus moves from an elaborate texture to a solution in which the entire choir conducts the main motif together.

The final bars contain the words “to the moon”. All voices perform them together in extended rhythmic values, while the earlier dynamic motor activity recedes. This is particularly audible in the final word “moon”, which continues to resonate for a longer moment.

The defining feature of the Fly Me to the Moon arrangement is the combination of sustained motor activity with moments in which that activity recedes. Rhythmic figures in the alto and tenor parts and the recurring “pa-pa-pa” syllables create a recognisable sonic foundation, while the voices carrying the text change according to the narrative progression. The arrangement therefore retains continuity without becoming monotonous.

From a performance perspective, the work primarily requires rhythmic clarity in the accompanying parts, which, despite their repetition, are essential to the character of the arrangement. It is equally important to maintain dynamic balance between the voices carrying the text and the accompanying layer, as both planes function simultaneously. The final bars require breath management over a long phrase and intonational stability to preserve the clarity of the final chord.

5.10. Oh Happy Day, lyrics by Philip Doddridge, music by Edwin Rubens Hawkins

Oh Happy Day is a religious work whose text focuses on the experience of faith and the transformation brought about through an encounter with Jesus. The recurring words “Oh happy day” function as a refrain-like invocation, while successive phrases develop their meaning by referring to the power of prayer, joy and spiritual rebirth. The text is simple and based on a recurring musical motif, so its meaning is reinforced through musical expression.

From the beginning, the work is based on a juxtaposition of a solo part and the choir. The soloist opens with the words “Oh happy day”, after which the vocal ensemble joins and takes over the same verbal and musical material. This establishes the characteristic relationship between a leading voice and the choir that runs throughout the arrangement. The solo part

performs the narrative function, while the remaining voices supplement and strengthen the sonic effect.

The choral layer is built from short, rhythmically distinctive passages and longer melodic movement at the ends of phrases. This is particularly evident in the first “Oh happy day”, where soprano, alto, tenor and bass create a shared rhythmic structure while retaining differentiation of pitch. The repeated pattern gives the music regularity, while changes in pitch and the treatment of the individual voices prevent the whole from becoming static or heavy.

In subsequent sections, this way of organising the musical texture is maintained. In “When Jesus washed”, the choral parts are subordinated to a common rhythmic progression, and characteristic groups of shorter values lead towards longer notes at the ends of phrases. The text is thereby embedded in a clearly pulsating progression, while the solo part retains greater melodic freedom. The choir is therefore not simply an accompaniment to the melody; it remains an active participant in the narrative, and its rhythmic structure determines the character of the whole.

A particularly interesting passage begins with “He taught me how to watch” in bar 13. Here the rhythmic progression in the voices becomes distinctly calmer, while the energy is taken over by the accompanying part. The individual voices conduct a longer phrase with greater intensity. This change corresponds to the meaning of the text: the earlier movement gives way to a more reflective statement concerning learning and prayer. The choral structure becomes more unified rhythmically, allowing the performers' attention to be directed towards sound quality, dynamics and intonation.

In the following passage, on “fight and pray”, the music again becomes more intense. Shorter rhythmic values in the individual voices create distinctly greater tension, which is once again released through longer values.

The juxtaposition of these two ways of conducting the narrative—a dynamic and a more static one—prevents monotony resulting from repetition of the text. Variation in the melodic structure, rhythmically and harmonically, makes the presentation of the text engaging and interesting.

In the final section, “When Jesus washed” brings back musical material known from the earlier passage, but its function is now different. Repetition becomes a means of leading towards the conclusion rather than simply a way of organising successive verses. The soloist develops the

phrase “When Jesus washed, he washed my sins away”, while the choir maintains the characteristic rhythmic-harmonic model.

The final “Oh happy day” brings all voices together, clearly changing the earlier soloist–choir relationship. The entire ensemble becomes one sonic organism, and the shared statement closes the preceding narrative.

A characteristic feature of the arrangement is the changing function of the voices and the parts they realise while recurring musical material is retained. The solo part conducts the narrative and exposes the text, while the choir moves from rhythmic completion of the melody towards more homophonic sonority and, in the conclusion, assumes the function of a common carrier of the climactic statement. As a result, the repeated phrases do not sound identical; their meaning is shaped by changing rhythmic texture, dynamics and harmony.

On the basis of Oh Happy Day, which constitutes relatively simple verbal and melodic material, a form with a more spacious sonority can be created. The repetition of the motif, characteristic of the work, becomes a starting point for developing musical memory and orientation within the form, while interaction between the soloist and choir requires established vocal skills and developed perception. It is precisely this relationship between the simplicity of the material and the complexity of its performance that reveals the educational value of the arrangement: the student receives material that is possible to master, yet which simultaneously requires increasingly broad performance and interpretative skills.

Synthesis of the Analysis

The analysis of the ten works constituting the musical work has shown that their performance value does not derive solely from the level of difficulty of the individual vocal parts. What matters is the way in which the arrangement organises the combined sonority of the voices, rhythmic and melodic progression, harmonic relationships, and the connection between the verbal and musical layers. Initially simple and recognisable songs, through new arrangements, became material requiring considerably greater effort and commitment from the performers in preparing the repertoire.

The analysed repertoire demonstrates diverse ways of organising musical progression. In *Zacznij od Bacha*, the coexistence of a characteristic rhythmic motif with differently conducted vocal parts is significant; in *Odpowie Ci wiatr*, economy of means directs attention primarily

towards the meaning and interpretation of the text; *What a Wonderful World* uses clear combined sonority and differentiated rhythmic values to construct successive musical images. *Niech żyje bal* bases its character on pronounced waltz motor activity and the interaction of different voice functions, while *Słowa jak ptaki* demonstrates the significance of a constant rhythmic progression whose repetition is interrupted by changes in pitch and harmony.

In the subsequent works, the relationship between the leading voice and the remaining parts becomes particularly evident. *Przyjaciele ze szkolnej ławki* uses shared vocal progression to emphasise the idea of community; *Mamma Mia* is based on changing distribution of narrative functions among the voices; *Yesterday* juxtaposes a leading part with a repetitive syllabic background; *Fly Me to the Moon* uses rhythmic and melodic differentiation of the individual parts while maintaining a common narrative progression. *Oh Happy Day* introduces a contrasting stylistic character resulting from its religious subject matter and additionally enriches it with a melody performed by a soloist.

A common feature of the analysed arrangements is also the relationship between repetition and variation. Repeated rhythmic motifs, syllables, phrases or harmonic structures provide coherence, while changes in pitch, harmony, the functions of individual voices, texture, dynamics and the manner of conducting the text prevent unconscious reproduction of the musical material. For the performer, this means recognising not only what remains constant in the piece but also what changes at a given moment and requires a different manner of realisation.

The analysis also confirmed a close relationship between the verbal and musical layers. The text influences phrase shaping, breathing, articulation, dynamics and timbre, while the music may emphasise selected words, intensify images and emotions. In some works this relationship is direct, as in *Niech żyje bal*, where dance-like motor activity remains in tension with reflective content; in others it is more subtle, as in *Odpowie Ci wiatr*, where economy of means makes it possible to foreground the significance of the questions and reinforce the reflective character of the text.

The analysis demonstrates that performance issues are not an addition to the structure of the work but arise directly from its organisation. Specific arrangement solutions stimulate intensified perception, greater vocal effort, and the development of musical hearing, a sense of rhythm, phrase-shaping skills and the ability to control the melodic progression being sung. Through

musical memory, they also contribute to constructing an image of the progression of the entire work. Individual pieces do not develop these areas to the same extent; nevertheless, working on them promotes musical versatility and vocal aptitudes, creating a foundation for further creative activity among the choir members.

CONCLUSION

The considerations presented in this dissertation make it possible to formulate the following conclusion: the development of musical aptitudes among upper-secondary school students can take place through consciously planned, multidimensional vocal activity in which theoretical knowledge, systematic work on the voice, ensemble performance and interpretation of a musical work complement one another and provide a basis for further development in this area.

The theoretical assumptions adopted, the analysis of curriculum documents, the experience resulting from conducting voice-training classes, and, above all, the realisation of the musical work and its description made it possible to consider the problem of musical aptitudes in a broader context, to recognise the complexity of the process and to identify obstacles to the development of young people's musical abilities.

In light of the analyses conducted, the thesis adopted in the dissertation may therefore be regarded as confirmed. Selected works included in the music textbook for upper-secondary education can constitute musical material through which choir members develop their musical abilities. The value of this material, however, is not determined solely by its presence in school repertoire. What matters above all is the manner in which it is arranged and used in work with the ensemble. An arrangement can transform a relatively simple song into a structure that requires considerably higher musical competences and vocal abilities from the young performer.

In this sense, the musical work and its description constitute an answer to the problems formulated in the dissertation. The preparation of the musical work confirms that the concept was feasible, while its verbal and musical analysis makes it possible to identify specific elements of musical structure that become challenges for the performer and, at the same time, areas of development. Combining these two perspectives makes it possible to move from the general statement that singing develops musical aptitudes towards identifying how educational activities, systematic organisation of work and arrangement solutions activate specific performance and interpretative processes.

The most important result of the undertaking is the demonstration that school repertoire can become a starting point for genuine artistic activity. A polyphonic arrangement not only increases the sonic value of a work but also creates situations in which the student must intensify self-

directed work in order to perform the repertoire. In this way, the music lesson, voice-training class, choral rehearsal and realisation of the musical work do not remain separate activities, but form a coherent process leading to the genuine development of students' musical aptitudes and their natural predispositions in this area. This relationship constitutes the central conclusion of the dissertation: the educational value of an arrangement becomes apparent when the demands placed on the performer arise from the musical structure of the work and difficulty becomes not an obstacle but an impulse for further development.

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APPENDICES

Appendix I. Musical Scores of the Author's Arrangements

1. Zaczynij od Bacha, lyrics by Janusz Terakowski, music by Zbigniew Wodecki
2. Odpowie Ci wiatr, lyrics and music by Bob Dylan, Polish translation by Andrzej Bianusz
3. What a Wonderful World, lyrics and music by Bob Thiele and George David Weiss
4. Niech żyje bal, lyrics by Agnieszka Osiecka, music by Seweryn Krajewski
5. Słowa jak ptaki, lyrics and music by Zbigniew Nikodem Szałko
6. Przyjaciele ze szkolnej ławki, lyrics and music by Zbigniew Nikodem Szałko
7. Mamma Mia, lyrics by Björn Ulvaeus and Benny Andersson, music by Benny Andersson and Björn Ulvaeus
8. Yesterday, lyrics and music by Paul McCartney
9. Fly Me to the Moon, lyrics and music by Bart Howard
10. Oh Happy Day, lyrics by Philip Doddridge, music by Edwin Rubens Hawkins

Appendix II. Storage Medium Containing Recordings of the Works

A storage medium containing recordings of the ten works forming the musical work.

Appendix III. Recording Session Programme

1. Zaczynij od Bacha
2. Odpowie Ci wiatr
3. What a Wonderful World
4. Niech żyje bal
5. Słowa jak ptaki
6. Przyjaciele ze szkolnej ławki
7. Mamma Mia
8. Yesterday
9. Fly Me to the Moon
10. Oh Happy Day

Appendix IV. List of Tables

Table 1. List of programme sections and corresponding lesson topics.

Zaczniij od Bacha

Opr. Michał Gacka

Soprano
Jan Se - ba - stian Jan Se - ba - stian Jan Se - ba - stian Bach

Alto
Jan Se - ba - stian Jan Se - ba - stian Jan Se - ba - stian Bach!

Tenore
8 Jan Se - ba - stian Jan Se - ba - stian Jan Se - ba - stian Bach!

Basso
Jan Se - ba - stian Jan Se - ba - stian Jan Se - ba - stian Bach!

5
S. Gdy mu-sisz wstać choć tu-lisz tak już

A. Gdymu-siszwstać choćtu-lisztak podgło-wą o-błoczeksnu i słowty-leznasz u-czo-nych

T. 8 Jan Se - bastian Jan Se - ba - stian Jan Se - bastian Jan Se - ba - stian

B.

9
S. ci - cho - przez noc a tu dzień wsta - je już no - wy
po - ra - nny szal ru - sza

A. ci-choprzeznoc a tudzień wsta-je już ko-lo - ro wo wi - taj

T. 8 Jan Se - ba - stian Jan Se - ba - stian Jan Se - ba - tian Bach No - wy

B.

13

S.

17

S. po - ra - nny szal ru - sza cień wdłu-gi marsz no - wy

A. cień wdłu-gi marsz wo-kół drzew krzą-ta się pta-ków rze-sza wi - taj

T. 8 Jan Se - ba - stian Jan Se - ba - stian Jan Se - ba - tian Bach No - wy

B.

21

S. 

Za - cznij od Ba - cha nimśło - ńce po da - chach ze-
Ja - na Se - ba - stia - na Ba - cha Ja - na Se - ba - stia - na - Ba - cha

A. 

Zacznij od Ba - chanim śło - ńcepo da - chachze skoczy ze - sko - czyjak kot - po ómej

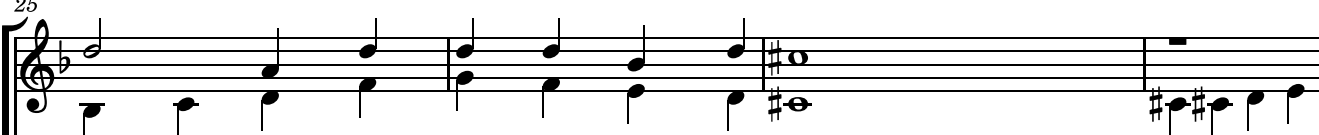
T. 

Za - cznij od Ba - aa-cha - nimśło - ńce po da - a-achach ze-

B. 

Ja - na Se - ba - stia - na Ba - cha Ja - na Se - ba - stia - na Ba - cha

25

S. 

-sko - czy jak kot po no - cy ómej
Ja - na Se - ba - stia - na Ba - cha Za - - cznijod Bacha

A. 

Za cznijod Ba - chanim sło -ńcepo da - chachze - skoczy,ze sko - czyjak kot

T. 

8 -sko - czy jak kot po no - cy ómej od Bacha

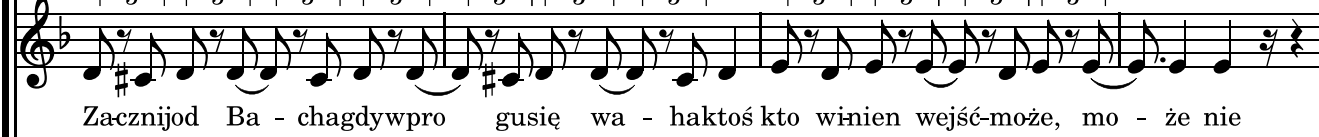
B. 

Ja - na Se - ba - stia - na Ba - cha Ba - - cha

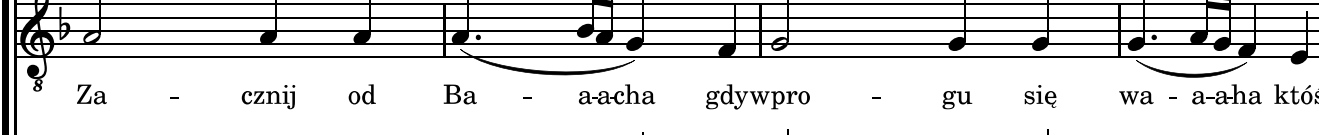
29

S. 

Za - cznij pod Ba - cha gdywpro gu się wa - ha ktoś
Ja - na Se - ba - stia - na Ba - cha Ja - na - Se - ba - stia-na Ba-cha

A. 

Zacznijod Ba - chagdywpro gusie wa - hakoś kto winien wejść-może, mo - że nie

T. 

8 Za - cznij od Ba - a-acha gdywpro - gu się wa - a-aha ktoś

B. 

Ja - na Se - ba - stia - na Ba - cha Ja - na Se - ba - stia-na Ba-cha

33

S. 

kto wi - nien wejść a mo - że nie
Ja - na Se - ba - stia - na Ba - cha Za - - cznijod Bacha

A. 

Zacznijod Ba - chagdy wpro - gusie wa - hakoś kto winien wejść-może nie

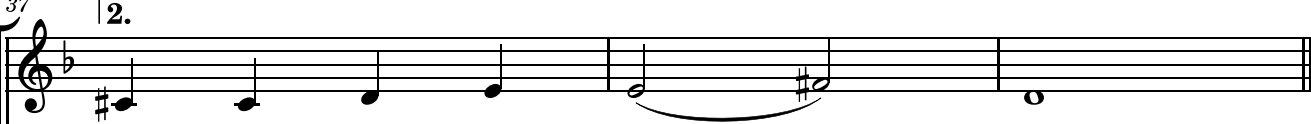
T. 

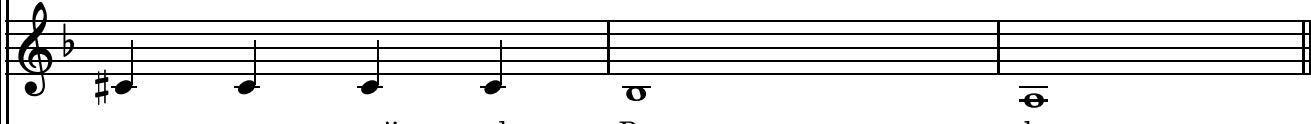
8 kto wi - nien wejść a mo - że nie od Bacha

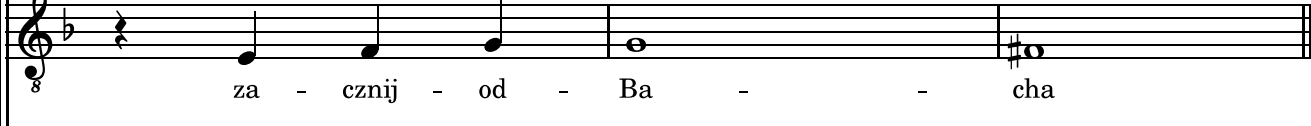
B. 

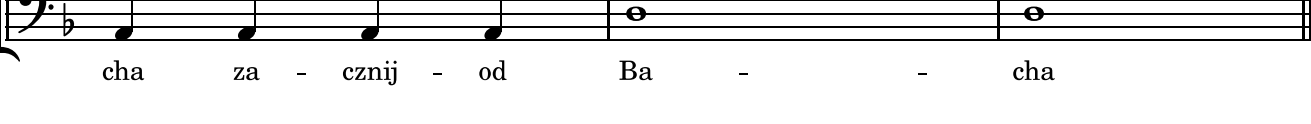
Ja - na Se - ba - stia - na Ba - cha Ba - - cha

37 2.

S.  za - cznij - od Ba - - cha

A.  za - cznij - od Ba - - cha

T.  za - cznij - od - Ba - - cha

B.  cha za - cznij - od Ba - - cha

Detailed description: This block contains four staves of musical notation for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) voices. The music is in G major (one sharp) and 4/4 time. The Soprano part begins with a treble clef and a key signature of one sharp (F#). It features a melodic line with a slur over the last two notes. The Alto part also uses a treble clef and has a similar melodic line. The Tenor part uses a treble clef and includes a fermata over the final note. The Bass part uses a bass clef and provides a harmonic foundation. All parts include lyrics in Polish: 'za - cznij - od Ba - - cha'.

Blowin' in the wind

Opr. Michał Gacka

Soprano

Przez i - le dróg mu-si przejść ka-żdy znaś by móc czło - wie-kiem się sta - ć

Alto

Tenore

8

Basso

Przez i - le dróg mu-si przejść ka-żdy znaś by móc czło - wie-kiem się sta - ć

9

S.

Przez i - le mórz le-cieć ma bia-ły ptak nim wkoń-cu o - pa-dnienna pia - ch

A.

T.

8

B.

Przez i - le mórz le-cieć ma bia-ły ptak nim wkoń-cu o - pa - nie na pia - ch

17

S.

Przez i - le lat będzie ka - ni-on trwał nim wkoń-cu roz-kru-szy go cza - s Od-

A.

T.

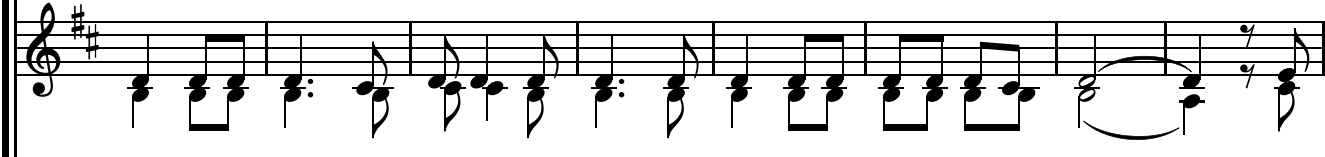
8

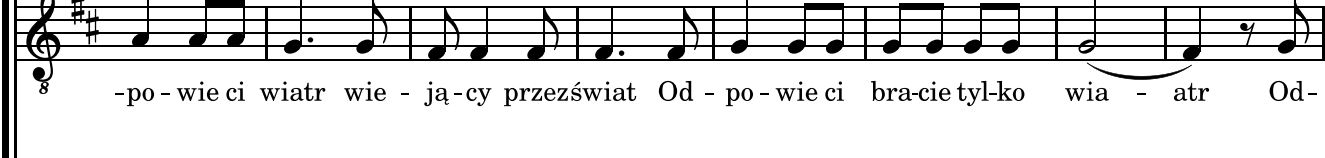
B.

Przez i - le lat będzie ka - ni-on trwał nim wkoń-cu roz-kru-szy go cza - s Od-

25

S. 

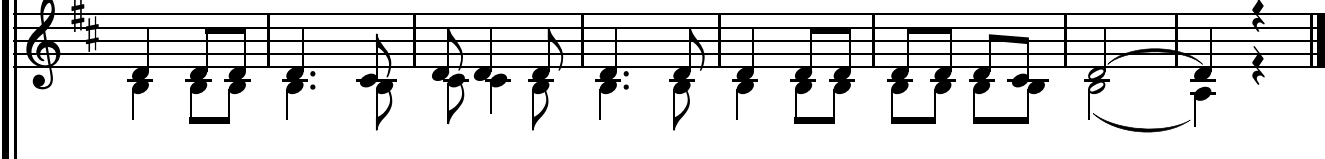
A. 

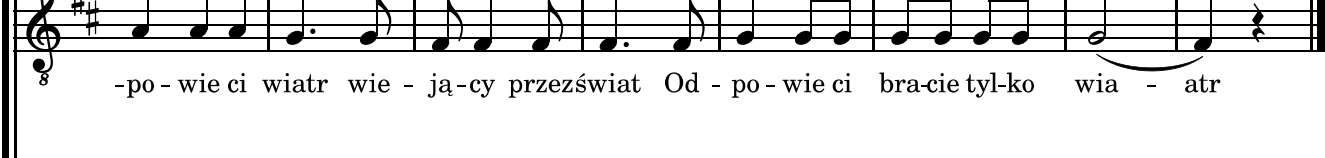
T. 

B. 

33

S. 

A. 

T. 

B. 

What a wonderful world

Opr. Michał Gacka

Soprano

Alto

Tenore

Basso

I see trees of green, red ro-ses too. I see them bloom

This block contains the first system of the musical score for 'What a wonderful world'. It features four vocal staves: Soprano, Alto, Tenore, and Basso. Each staff has a treble clef (except for the Bass, which has a bass clef) and a key signature of one flat (Bb). The time signature is 4/4. The lyrics are: 'I see trees of green, red ro-ses too. I see them bloom'. The music consists of a single melodic line for each voice part, with lyrics placed below the notes.

5

S.

A.

T.

B.

for me and you - and I think to my-self what a won-der-ful world I see

for me and you - and I think to my-self what a won-der-ful world - - I see

for me and you and I think to my-self what a won-der-ful world I see

for me and you and I think to my-self what a won-der-ful world I see

This block contains the second system of the musical score for 'What a wonderful world'. It features four vocal staves: Soprano (S.), Alto (A.), Tenore (T.), and Basso (B.). Each staff has a treble clef (except for the Bass, which has a bass clef) and a key signature of one flat (Bb). The time signature is 4/4. The lyrics are: 'for me and you - and I think to my-self what a won-der-ful world I see'. The music consists of a single melodic line for each voice part, with lyrics placed below the notes. There are triplets and other musical notations above the staves.

10

S.

skies of blue and clouds of white The bright bless-ed day the dark - se-cred night - and I

A.

skies of blue and clouds of white The bright bless-ed day the dark se-cred night and I

T.

skies of blue and clouds of white The bright bless-ed day the dark se-cred night and I

B.

skies of blue and clouds of white The bright bless-ed day the dark se-cred night and I

14

S.

think to my-self what a won-der-ful world The co-lors of the rain-bow so

A.

think to my-self what a won-der-ful world The co-lors of the rain-bow so

T.

think to my-self what a won-der-ful world The co-lors of the rain-bow so

B.

think to my-self what a won-der-ful world The co-lors of the rain-bow so

19

S. pretty in the sky. Are also on the faces of people going by I see friends shaking hands saying

A. pretty in the sky. Are also on the faces of people going by I see friends shaking hands saying

T. pretty in the sky. Are also on the faces of people going by I see friends shaking hands saying

B. pretty in the sky. Are also on the faces of people going by I see friends shaking hands saying

23

S. How do you do They're really saying I love you I hear babies cry I watch them grow.

A. How do you do They're really saying I love you I hear babies cry I watch them grow.

T. How do you do They're really saying I love you I hear babies cry I watch them grow.

B. How do you do They're really saying I love you I hear babies cry I watch them grow.

28

S. They'll learn much more than I'll ever know And I think to myself

A. They'll learn much more than I'll ever know And I think to myself

T. They'll learn much more than I'll ever know And I think to myself

B. They'll learn much more than I'll ever know And I think to myself

31

S. whata won-der-ful world Yes, I think to my-self whata won-der-ful

A. whata won-der-ful world Yes, I think to my-self whata won-der-ful

T. whata won-der-ful world Yes, I think to my-self whata won-der-ful

B. whata won-der-ful world Yes, I think to my-self whata won-der-ful

36

S. world

A. world

T. world

B. world

Niech żyje bal

Opr. Michał Gacka

Soprano

Bal bal bal bal bal bal bal

Alto

Ży-je ży-je ży-je ży-je ży-je ży-je bal

Tenore

Niech ży-je, niech ży-je Niech ży-je, niech ży-je Niech ży-je, niech ży-je Niech ży-je bal

Basso

Bal bal bal bal bal bal bal

5

S.

1. Ży - cie to ta - niec fan - dan - go be - bop
2. Sza - lej - cie ro - bo - to wrę - kach się - pal

A.

T.

1. Ży - cie, ta - niec to be - bop
2. Sza - lej i - dę wrę - kach pal

B.

1. Ży - cie ko-cha-nietrwa ty - le co ta-niec fan - dan-go, bo - le - ro, be - bop
2. Szalej-cie a or - ty ja i - dę na kor - ty ro - bo - to ty wrę-kach się pal

9

S.

A.

T.

B.

13

S.

A.

T.

B.

17

S.

A.

T.

B.

1.

Za-nim więc se - rca u - pa-dłość o - gło-szą na ba - almarszna bal
Tańczpó - ki ży - jesz i śmieję do żo - ny i pi - ij zdro-wie dam

21 **2.**

S. bal! Niech ży - ją Niech ży - je ba - al! Bo to
dam! Niech ży - ją O - rkie - stra gra - a. Je - szcze

A. Bo to ży-cieto jest bal Bo to ży-cieto jest bal
Jeszcze gra o-rkie-stra i tań-czą i o-twar-tedrzwi

T. bal! Niech ży - ją Niech ży - je bal Bo to
dam! Niech ży - ją O - rkie - stra gra Drzwi są

B.

25

S. ży-cie to bal jest nad ba - le. Niech ży - je ba - al! Dru - gi
tańczę i drzwisą ot-wa - rte. Dzień wa - rty dnia - a. A to

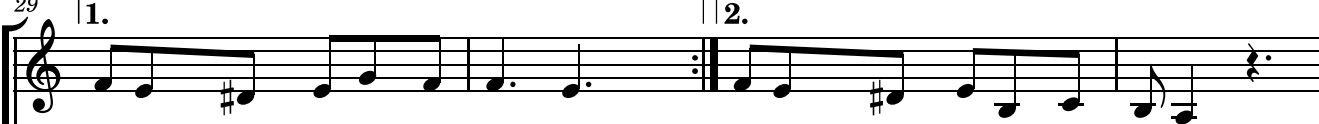
A. bo to życieto jest bal nad ba - le Nie za-proszą dru-gi raz nie za-proszą dru-gi raz
Jeszcze gra o-rkie-stradzwio - twar-te Dzień dniawarty a to jest ży-cie war-te a to jest

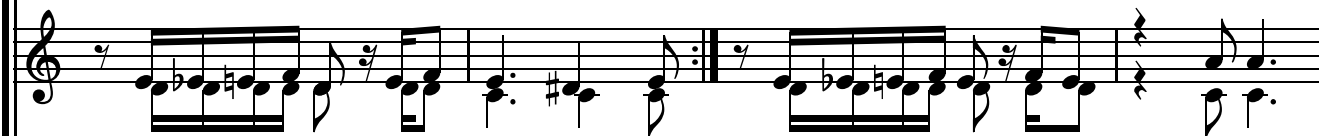
T. bal jest nad ba - le Niech ży - je bal Dru - gi
je - szcze o-twa - rte Dzień wa - rty dnia Ży - cie

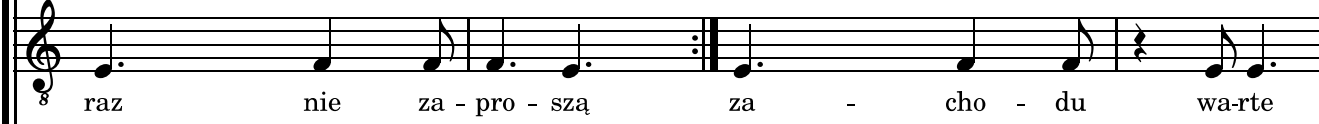
B.

29

1. 2.

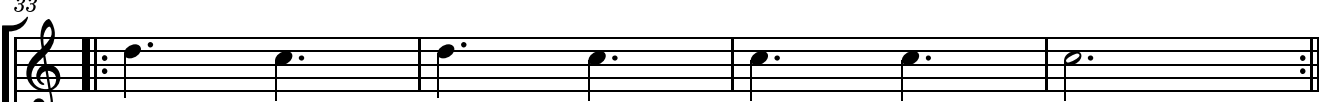
S. 
 raznie za - pro-szą nas wca - le ży-cie za - cho-du - jest war-te

A. 
 nie za-pro-szadru - gi raz nas wca - le dzieńnia war-tya to jest war-te

T. 
 raz nie za - pro - szą za - cho - du war-te

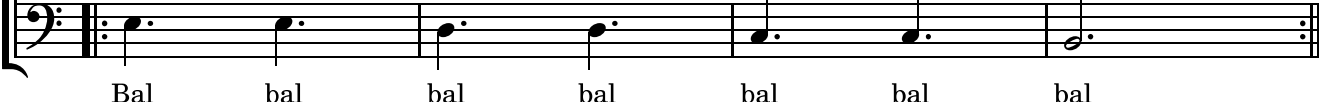
B. 
 war-te

33

S. 
 Bal bal bal bal bal bal bal

A. 
 Ży - je ży - je ży - je ży - je ży - je ży - je bal

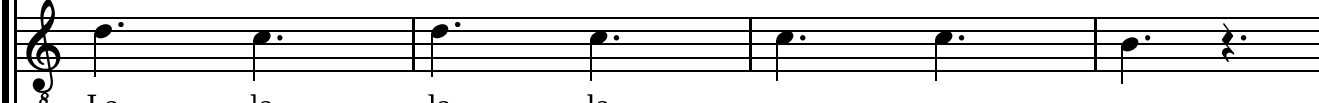
T. 
 Niech ży - je, niech ży - je Niech ży - je, niech ży - je Niech ży - je, niech ży - je Niech ży - je bal

B. 
 Bal bal bal bal bal bal bal

37

S. 
 La - la - la...

A. 
 La - la - la - la...

T. 
 La - la - la - la...

B. 
 Chło-po - ro - bo-tnik i bo - a grze-cho-tnik nie - by - tu wy - nu - rza się fal

41

S. 

A. 

T. 

B. 

wi - dzi swą ma - mę i ta - tę i żo - nkę i ru - sza, wy - ru - sza na bal.

45

S. 

A. 

T. 

B. 

Su - cha ko - stu - cha, ta Miss Wy - ki - daj - ło, wy - łą - czy nam prąd wśródku dnia

49

S. 

A. 

T. 

B. 

pcha - my więc ta - czki o - błę - du jak By - rok bo raz ma - my bal

52

S. 

La Niech ży - je Niech ży - je ba - al! Bo to
Niech ży - je O - rkie - stra gra - a. Je - szcze

A.

60

1. 2.

S. raznie za - pro-szą nas wca - le ży-cie za - cho-du - jest wa-rte

A. nie za-pro-szą dru - gi raz nas wca - le dzieńdnia wa-rtya to jest wa-rte

T. 8 raz nie za - pro - szą za - cho - du wa-rte

B. wa-rte



Słowa jak ptaki

Opr. Michał Gacka

Soprano

Ty-le zbędnych słów pa-da czę-sto mie - dzy na - mi.
Ta-ka ma - ją moc mo-gą wiel-ką mi - łość wznie-ć.

Alto

Dabada ba da badaba...

Tenore

Dabada ba da badaba...

Basso

Da ba da ba Da ba da ba

5

S.

Nie-potrzeb-nych jak płaszcz-ki-mo-wy wśro-dku ma ją.
Wiel-ką si - łą są nie - na-wi-ści rdzę za szcze-pią.

A.

T.

B.

Da ba da ba Da ba da ba

9

S.

Krą-żą wo-kół nas gorzki ma-ją smak
Nierzu-caj-my tak ty-lu słów na wiatr

A.

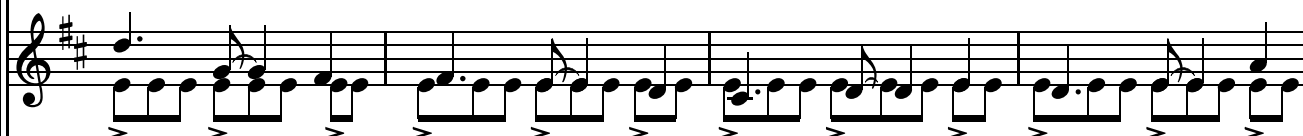
T.

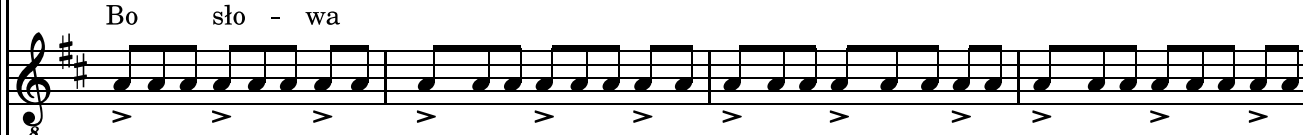
B.

Da ba da ba Da ba da ba

13

S. 
DabadaBadabaDa ba...

A. 
DabadaBadabaDa ba jak pta - ki szy - bu - ją nad na - mi.
Bo sło - wa

T. 
DabadaBadabaDa ba...

B. 
Da da da ba da da da ba Da da daba da da ba

17

S. 
To ko - ją to ra - nią wznie - ca ją żar.

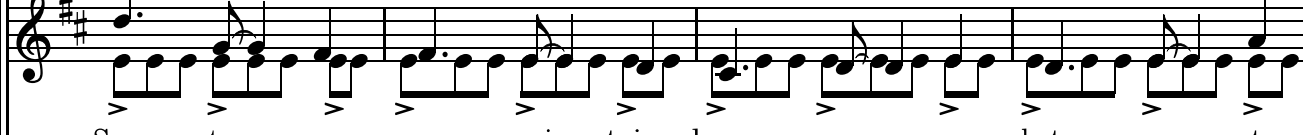
A. 
To ko - ją to ra - nią wznie - ca ją żar.

T. 
To ko - ją to ra - nią wznie - ca ją żar.

B. 
Da da da ba da da da ba Da da daba da da ba

21

S. 
Szep - ta ne na - mię - tnie, krzy - cza ne zbyt czę - sto,

A. 
Szep - ta ne na - mię - tnie, krzy - cza ne zbyt czę - sto,

T. 
Szep - ta ne na - mię - tnie, krzy - cza ne zbyt czę - sto,

B. 
Da da da ba da da da ba Da da daba da da ba

25

S.

A.

T.

B.

1.

3

mó - wio - ne po - cho pnie sło - wa na wiatr

Da da da ba da da da ba Da da daba da da ba

29

S.

A.

T.

B.

2.

Da

wiatr
Da

Da

Da

Przyjaciele ze szkolnej ławki

Opr. Michał Gacka

Soprano

Ty - le za na - mi już chwil. Ty - le za na - mi już lat.
Za - my - kam o - czy lecz wiem, wspo - mi - nać nie war - to dziś.

Alto

Ty - le za na - mi już chwil. Ty - le za na - mi już lat.
Za - my - kam o - czy już wiem, wspo - mi - nać nie war - to dziś.

Tenore

Ty - le za na - mi już chwil. Ty - le za na - mi już lat.
Za - my - kam o - czy już wiem, wspo - mi - nać nie war - to dziś.

Basso

Ty - le za na - mi już chwil. Ty - le za na - mi już lat.
Za - my - kam o - czy już wiem, wspo - mi - nać nie war - to dziś.

5

S.

Na krę - cić by moż - na film. Ta - ki to cza - su szmat.
Prze - szłość jest mgli - sta jak sen. Przy - szło - ścia trze - ba żyć.

A.

Na krę - cić by moż - na film. Ta - ki to cza - su szmat.
Prze - szłość jest mgli - sta jak sen, Przy - szło - ścia trze - ba żyć.

T.

Na krę - cić by moż - na film. Ta - ki to cza - su szmat.
Prze - szłość jest mgli - sta jak sen, Przy - szło - ścia trze - ba żyć.

B.

Na krę - cić by moż - na film. Ta - ki to cza - su szmat.
Prze - szłość jest mgli - sta jak sen, Przy - szło - ścia trze - ba żyć.

9

S. Róż-nie by-wa - ło sam wiesz. Róż-nie by-wa - ło to fakt.
Te fo - to-gra - fie sprzed lat, Te fo - to-gra - fie to my.

A. Róż-nie by-wa - ło sam wiesz. Róż-nie by-wa - ło to fakt.
Te fo - to-gra - fie sprzed lat, Te fo - to-gra - fie to my.

T. Róż-nie by-wa - ło sam wiesz. Róż-nie by-wa - ło to fakt.
Te fo - to-gra - fie sprzed lat, Te fo - to-gra - fie to my.

B. Róż-nie by-wa - ło sam wiesz. Róż-nie by-wa - ło to fakt.
Te fo - to-gra - fie sprzed lat, Te fo - to-gra - fie to my.

13

S. Te - raz nie li - czy się łez, To wży - cia sztu - ce akt. A
Ten ca - ły dzie - cię - cy świat, ra - zem spędzo - nych dni.

A. Te - raz nie li - czy się łez, To wży - cia sztu - ce akt. A
Ten ca - ły dzie - cię - cy świat, ra - zem spędzo - nych dni.

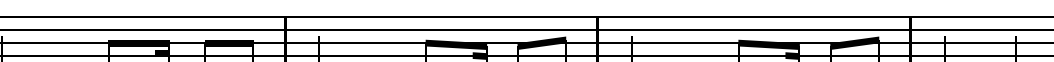
T. Te - raz nie li - czy się łez, To wży - cia sztu - ce akt. A
Ten ca - ły dzie - cię - cy świat, ra - zem spędzo - nych dni.

B. Te - raz nie li - czy się łez, To wży - cia sztu - ce akt. A
Ten ca - ły dzie - cię - cy świat, ra - zem spędzo - nych dni.

17

S. 
czas tak zmie-nia nas, to co już raz by - ło nie zda - rzy się. A

A. 
czas tak zmie-nia nas, to co już raz by - ło nie zda - rzy się. A

T. 
czas tak zmie-nia nas, to co już raz by - ło nie zda - rzy się. A

B. 
czas tak zmie-nia nas, to co już raz by - ło nie zda - rzy się. A

21. 1.

S.
 my i na - sze sny i na - sze łzy to wła - śnie przy - jaźń jest.

A.
 my i na - sze sny i na - sze łzy to wła - śnie przy - jaźń jest.

T.
 my i na - sze sny i na - sze łzy to wła - śnie przy - jaźń jest.

B.
 my i na - sze sny i na - sze łzy to wła - śnie przy - jaźń jest.

25 **2.**

S. przy-jaźń jest. A czas tak zmie-nia nas, to co już raz by - ło, nie

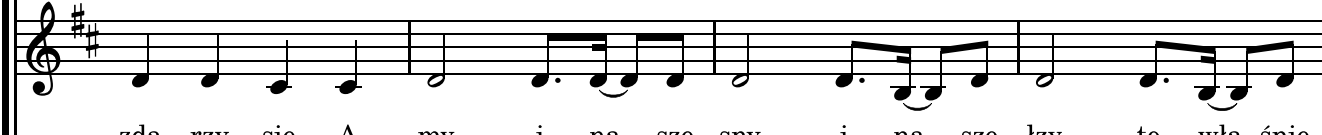
A. przy-jaźń jest. A czas tak zmie-nia nas, to co już raz by - ło, nie

T. przy-jaźń jest. A czas tak zmie-nia nas, to co już raz by - ło, nie

B. przy-jaźń jest. A czas tak zmie-nia nas, to co już raz by - ło, nie

29

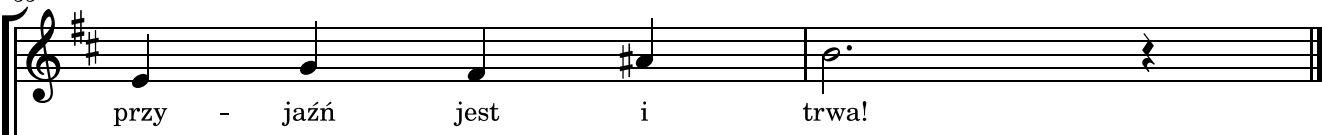
S. 
zda - rzy się. A my i na - sze sny i na - sze łązy to wła-śnie

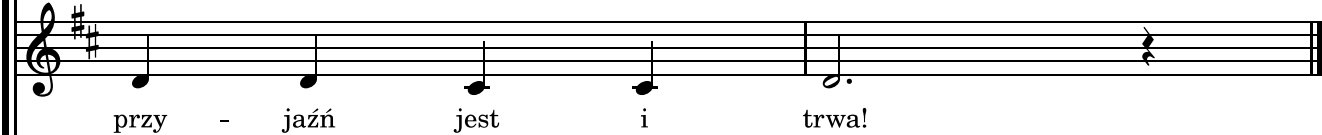
A. 
zda - rzy się. A my i na - sze sny i na - sze łązy to wła-śnie

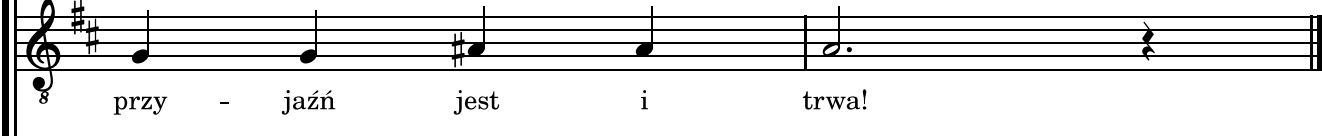
T. 
zda - rzy się. A my i na - sze sny i na - sze łązy to wła-śnie

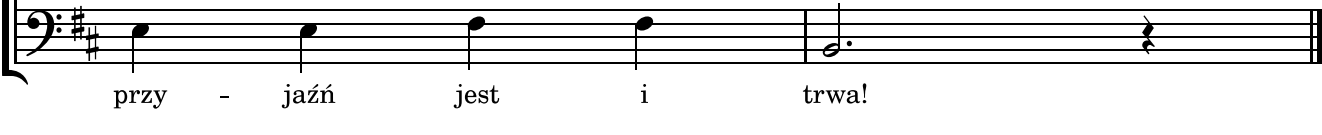
B. 
zda - rzy się. A my u na - sze sny i na - sze łązy to wła-śnie

33

S. 
przy - jaźń jest i trwa!

A. 
przy - jaźń jest i trwa!

T. 
przy - jaźń jest i trwa!

B. 
przy - jaźń jest i trwa!

Mamma Mia

Opr. Michał Gacka

Soprano
Du - du - du - du...

Alto
Bi - bi - bi - bi...

Tenore
Bi - bi - bi - bi...

Basso
Du - du - du - du...

4

S.
Du - du - du - du... Du du du du...

A.
I've been chea-ted by you - u since I don't kno-ow when
I've been an-gry and sad `bout the things that you do

T.
Du - du - du - du... Du du du du...

B.
Du - du - du - du... Du du du du...

7

S.
Ma-mma mi a ma-mma ma-mma mi - a ma-mma So I made up my mind
I can count all the times

A.
Ma-mma mi a ma-mma ma-mma mi - a ma-mma So I made up my mind
I can count all the times

T.
Ma-mma mi a ma-mma ma-mma mi - a ma-mma So I made up my mind
I can count all the times

B.
Ma-mma mi a ma-mma ma-mma mi - a ma-mma So I made up my mind
I can count all the times

10

S.

19

S. Just one look and I can hear a bell ring

A. my so - ul Just one look and I can hear a bell ring
that stro-ong

T. Just one look and I can hear a bell ring

B. Just one look and I can hear a bell ring

22

S. One more look and I for-get e - very-thing Oh - oh

A. One more look and I for-get e - very-thing Oh - oh

T. One more look and I for-get e - very-thing

B. One more look and I for-get e - very-thing

25

S. Ma-mma mi - a he - re go a - ga - in my my how

A. Du du du du...

T. Du du du du

B. Du du du du

28

S. can I re-stist you Ma-mma mi - a does it show a - ga - in

A.

T.

B.

31

S. my my just how much I've missed you Yes I've been bro-

A. Da ba

T. Ba ba ba ba

B. Du - du

34

S. - ken hear - ted blue since the day we pa rted

A. da - ba Da - ba da - ba

T. ba ba ba ba Ba ba ba ba ba ba ba ba

B. du - du Du - du du - du

37

S. Why why did I e - ver let you go Ma-mma mi - a

A. Why why did I e - ver let you go Du - du du du

T. Why why did I e - ver let you go

B. Why why why did I e - ver let you go

40

1.

S. now I re-ally kno-ow my my I could ne-ver let you go

A. du du du du my my I could ne-ver let you go

T. my my I could ne-ver let you go

B. Why my my I could ne-ver let you go

43

2.

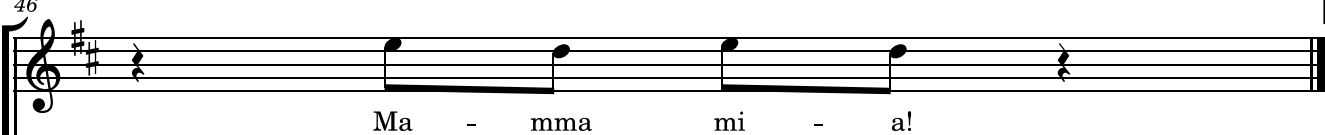
S. now I re-ally kno-ow my my I could ne-ver let you go

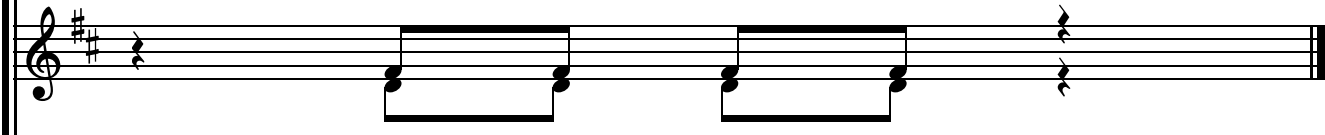
A. du du du du my my I could ne-ver let you go

T. my my I could ne-ver let you go

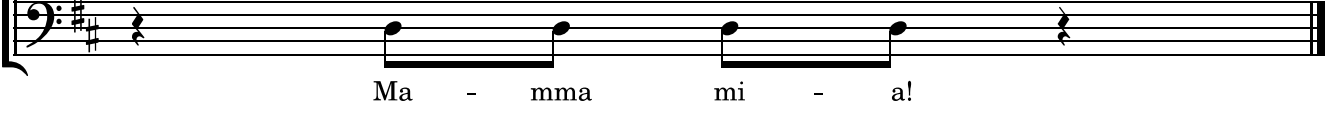
B. Why my my I could ne-ver let you go

46

S. 
Ma - mma mi - a!

A. 
Ma - mma mi - a!

T. 
Ma - mma mi - a!

B. 
Ma - mma mi - a!

Yesterday

Opr. Michał Gacka

Soprano

Du du du du du Du du du du du du du

Alto

Du du du Du du du Du du du Du du du

Tenore

Ye - ster-day All my trou-ble seemed to

Basso

Du du du du Du du du

This block contains the first system of the musical score for 'Yesterday'. It features four vocal parts: Soprano, Alto, Tenore, and Basso. The Soprano part begins with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The lyrics 'Du du du du du' are written below the first four measures, followed by a double bar line and then 'Du du du du du du du'. The Alto part also uses a treble clef and the same key signature and time signature. Its lyrics are 'Du du du Du du du Du du du Du du du'. The Tenore part uses a treble clef with an octave 8 below the staff, a key signature of one flat, and a 4/4 time signature. Its lyrics are 'Ye - ster-day' and 'All my trou-ble seemed to'. The Basso part uses a bass clef, a key signature of one flat, and a 4/4 time signature. Its lyrics are 'Du du du du Du du du'. The music includes various note values, rests, and a repeat sign with first and second endings.

5

S.

Du du du du du du du Du du du du du du

A.

Du du du du du du Du du du du du

T.

far a-way Now it looks as though they're here to stay. Oh I be-lieve in

B.

Du du du du Du du du du

This block contains the second system of the musical score for 'Yesterday'. It continues the four vocal parts: Soprano (S.), Alto (A.), Tenore (T.), and Basso (B.). The Soprano part starts with a measure rest marked with a '5' above the staff, followed by the lyrics 'Du du du du du du du Du du du du du du'. The Alto part continues with 'Du du du du du du Du du du du du'. The Tenore part continues with 'far a-way Now it looks as though they're here to stay. Oh I be-lieve in'. The Basso part continues with 'Du du du du Du du du du'. The music includes various note values, rests, and a repeat sign with first and second endings.

9

S. du du du Why she had to go I don't know, she wouldn't say

A. du du du Why had to go don't know she wouldn't say wouldn't

T. ye - ster-day Why had to go don't know she wouldn't she dn't

B. du du Why she had to go don't know she wouldn't say

14

S. I said some-thing wrong? Now I long for ye - ste - rday Du du - du

A. I some-thing wrong I long for ye - ste - rday Du du du

T. said some-thing wrong I long for ye - ste - rday Ye - ster-day

B. I said some thing wrong I long for ye - ste - ye-ster day

19

S. du du du du Du du du du du du Du du du

A. du du du Du du du du du du Du du du

T. love was such an ea-sy game to play Now I need a place to hide a-way. O

B. Du du Du du du du Du du

23

S. du du du du Du du du du du du du du du du

A. du du du Du du du du du du du du du

T. 8 I be-lieve in ye - sterday m - m - m - m Ye - ste - rday

B. du du Du du du du du du du

Fly me to the moon

Opr. Michał Gacka

Soprano
Du du du du du du du du du du

Alto
Du du du du du

Tenore
Du du du du du

Basso
Du du du du du

5
S.
Fly me to the moon let me play a-mong the stars
Fill my life with song and let me sing fo - re - ver - more

A.
Pa - pa - pa - pa - pa...

T.
Pa - pa - pa - pa - pa...

B.
Fly me to the moon let me play a-mong the stars
Fill my life with song and let me sing fo - re - ver - more

9
S.
Let me see what spring is like on Ju - pi - ter and Mars In
You are all I - long for and I wor - ship and a - dore

A.
Pa - pa - pa - pa - pa...

T.
Pa - pa - pa - pa - pa...

B.
Let me see what spring is like on Ju - pi - ter and Mars
You are all I long for and I wor - ship and a - dore

13 1.

S. o-ther words hold my hand In
please be true

A.

T. 8

B. Pa pa pa pa pa...

17

S. o-ther words da-rling kiss me
I love - you

A.

T. 8

B.

21 2.

S. o-ther words please be true In

A.

T. 8

B. Pa pa pa pa pa...

25

S. o - ther words Pa In o - ther words Fly me

A. words Fly me

T. words Fly me

B. words Fly fly me

29

S. to the moon

A. to the moon

T. to the moon

B. to the moon

Oh Happy Day

Opr. Michał Gacka

Solo

Oh ha-ppy day - - Oh ha-ppy day

Soprano

Oh ha-ppy day Oh ha-ppy day

Alto

Oh ha-ppy day Oh ha-ppy day

Tenore

Oh ha-ppy day Oh ha-ppy day

Basso

Oh ha-ppy day Oh ha-ppy day

5

Solo

When Je-sus wa - sh'd When Je-sus wa - sh'd

S.

When Je-sus wash'd When Je-sus wash'd

A.

When Je-sus wash'd When Je-sus wash'd

T.

When Je-sus wash'd When Je-sus wash'd

B.

When Je-sus wash'd When Je-sus wash'd

9

Solo

When Je-sus wa-sh'd He wash'd my si - ns a-way

S.

When Je-sus wash'd

A.

When Je-sus wash'd

T.

When Je-sus wash'd

B.

When Je-sus wash'd

13

Solo

He taught me how - - to watch -

S.

He taught me how - - to watch -

A.

He taught me how to watch

T.

He taught how to watch

B.

He taught me how to watch

17

Solo

S.

A.

T.

B.

- fightand pray fightand pray

- fightand pray - - fightand pray

fightand pray - - fightand pray

fightand pray fightand pray

fightand pray fightand pray

21

Solo

S.

A.

T.

B.

And he'll re - joice e - e

And he'll re - joice - - e - e

And he'll re - joice - - e - e -

And he'll re - joice - - e - e

And he'll re - joice e - e -

25

Solo

every da - y e-very - day

S.

every da - y e-very day

A.

- every da - y e-very day

T.

8

every da - y e-very day

B.

- every da - y e-very day

29

Solo

Oh ha-ppy day - - Oh ha-ppy day

S.

Oh ha-ppy day Oh ha-ppy day

A.

Oh ha-ppy day Oh ha-ppy day

T.

8

Oh ha-ppy day Oh ha-ppy day

B.

Oh ha-ppy day Oh ha-ppy day

33

Solo

When Je-sus wa - sh'd When Je-sus wa - sh'd

S.

When Je-sus wash'd When Je-sus wash'd

A.

When Je-sus wash'd When Je-sus wash'd

T.

When Je-sus wash'd When Je-sus wash'd

B.

When Je-sus wash'd When Je-sus wash'd

37

Solo

When Je-sus wa-sh'd He wash'd my si - ns a-way Oh ha-ppy day

S.

When Je-sus wash'd Oh ha-ppy day

A.

When Je-sus wash'd Oh ha-ppy day

T.

When Je-sus wash'd Oh ha-ppy day

B.

When Je-sus wash'd Oh ha-ppy day