

STANISŁAW MONIUSZKO ACADEMY OF MUSIC IN GDAŃSK

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DOCTORAL DISSERTATION

Emotionality in Vocal-Musical Compositions as a Means of Interpretation Using Vocal Techniques, with Reference to the Original Album ‘Kontrasty’

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1 Introduction

The album ‘Kontrasty’ (*Contrasts*) is my debut record. It consists of nine tracks that reflect a wide spectrum of emotions. The album combines elements of pop music with jazz influences. Its foundation lies in emotions and experiences, reflected in the songs. Their analysis will allow for a deeper exploration of the role of vocal techniques in expressing emotions, and an understanding of how diverse musical forms can serve as a means of interpretation in vocal-musical compositions.

In my doctoral dissertation *Emotionality in Vocal-Musical Compositions as a Means of Interpretation Using Vocal Techniques, with Reference to the Original Album ‘Kontrasty’* I aim to demonstrate that portraying emotionality in vocal performance requires knowledge of the vocal apparatus and technical awareness on the part of the vocalist. I wish to provide arguments and examples confirming the value of emotions as an artist’s creative tool. The primary assumption of my work is to prove that maintaining a proper balance between the technical and emotional layers is crucial in creating a musical piece. A vocalist should be mindful of musical space in order to co-create the musical work with instrumentalists. Based on my original musical album, I intend to present the contrast between the conveyed emotions and describe the methods I used to develop the interpretations of the songs in collaboration with an instrumental ensemble.

The album ‘Kontrasty’ consists of nine original vocal-musical compositions, seven of which were created thanks to the support of the City of Gdańsk through the Cultural Scholarship of the City of Gdańsk 2022.

The narratives featured in the lyrics and music convey my sensibility, musical aesthetic, and personal reflections. They depict my sensitivity to the surrounding nature, emotions, and life experiences such as love, friendship, or changes in one’s living environment and the associated hardships. In my lyrics, I attempted to poetically portray the emotions of a young person facing a path that is individually and uniquely created by each person. Each of us loves, admires, expresses, or hides sadness. We are shaped by our sensitivity towards people and nature. The emotionality implied by the literal titles obliges me as an artist to express authentic feelings through the voice or to provide room for the listener’s individual interpretation. This task requires a comprehensive understanding of the vocal apparatus and its effective use.

Interpretation is an essential attribute of both vocalists and instrumentalists. Appropriate communication of words, their meaning, and shaping the music according to commonly defined emotions helps the audience understand the message of the work. Improvised parts recorded in selected compositions, on the other hand, allow freedom in interpreting the intention. These sections offer space for spontaneous interpretation unrestricted by lyrics. Let

us consider more closely the essence of a performing artist's work in music, be it that of a vocalist or an instrumentalist. Although their modes of expression differ – voice versus instruments – they share the same goal: conveying emotions and meaning through sound.

1. The attributes of a vocalist:

The vocalist uses the most natural instrument – the human voice.

Their attributes can be categorised into several areas:

- **Vocal timbre and range:** a unique vocal colour is an artist's hallmark. The range of notes a vocalist can sing determines their vocal range.
- **Vocal technique:** includes knowledge of vocology and methods of producing healthy sound.
- **Interpretation:** the ability to impart individual qualities to a song, express emotions, and construct a narrative.
- **Intonation and rhythm:** the precise execution of notes and maintaining diverse rhythmic structures appropriate to the musical style or creative intent are essential for credible singing.
- **Stage charisma:** this includes the ability to connect with the audience, build atmosphere, and demonstrate self-confidence on stage.
- **Musical awareness:** encompasses knowledge of compositional structure of a piece, music theory, and creative engagement.

2. The attributes of an instrumentalist:

An instrumentalist operates an instrument that expresses their emotionality. The attributes determining their artistic ability include:

- **Playing technique:** the practice of developing aspects that contribute to fluency, precision, the ability to perform at varying tempos, and control that showcases the instrument's capabilities.
- **Rhythmic conception:** the ability to develop diverse rhythmic structures, supporting creative musical exploration and referencing musical styles during repertoire development.
- **Improvisation and creativity:** supports real-time music creation (essential in jazz and many contemporary genres), as well as composing original works.

- **Musical sensitivity:** allows performers to interpret and create compositions intuitively, respond to nuances, and contribute to the ensemble's overall sound.

3. Common features of both groups:

In my view, certain common traits determine mutual success in vocal-instrumental collaboration. While creating the musical project 'Kontrasty,' I worked on the following elements that influenced the album's final sound:

Musicality: encompassing a natural sense of pitch, harmony, and rhythm.

Emotional sensitivity: the ability to experience and convey emotions through music.

Discipline and diligence: daily practice, hours of rehearsal, and technical development.

Passion: the driving force behind every creative endeavour – it ensures that an artist remains authentic.

Communicativeness: the ability to establish a dialogue with the audience through music.

The artistic work 'Kontrasty' combines jazz stylistics with elements characteristic of pop music and some aspects of metal music. The voice, which conveys the written lyrics of the songs in a contrasting but coherent way throughout the work, employs various vocal techniques, such as *scat*¹ and *speech level singing*², commonly used in the aforementioned genres, to effectively communicate the lyrical content. A musician's attributes encompass not only technical skills but also personal traits, which influence both interpretation and musical reception. In my work I have focused on two fundamental aspects of creating a musical composition: writing lyrics and composing music. These two areas frequently intertwine, jointly shaping the emotional and artistic message of a song. The inspiration for writing them stemmed from everyday life, observation of nature, emotional analysis, and numerous conversations about experiencing emotions. In my experience, there is no such thing as a bad idea. Anything can serve as a starting point for lyrics, but it is the music that gives shape to the words, enabling the text to truly come to life. Lyric writing is an art that blends the heart and the mind. It requires sensitivity, practice, courage, and persistence, but above all – the passion for creating.

¹ A vocal technique based on performing solo parts using syllables instead of lyrics.

² A vocal technique developed by Seth Riggs.

2 Chapter I: Techniques applied in the artistic work ‘Kontrasty’

The original album ‘Kontrasty’ is a debut record. It was created with the intention of expressing artistic inspirations drawn from various musical genres. Combining musical influences gained through many years of stage experience (including working as a session vocalist for artists representing diverse musical styles, theatrical experience, and a degree in jazz vocal performance) enabled me to develop an individual artistic sound. When creating a musical work, each musician builds an artistic vision based on their personal experiences. Knowledge acquired over the years through study or observation plays a crucial role in presenting and effectively identifying the components that form musical compositions.

Many years of musical education and teaching have been a tremendous source of creative inspiration. While working on my artistic project, I incorporated elements of my personal experience, which continually inspire me to broaden my horizons. The skills acquired over the years have supported my creative work, which represents the culmination of inspirations drawn from vocal studies and collaborations with others. It is also a process of self-discovery. In creating this artistic project, I employed vocal techniques that have supported my voice for years or have guided me towards individual discoveries in the field of vocal development. The techniques I have chosen and described serve as an introduction to presenting the album ‘Kontrasty’ and emphasise the educational value of working on the voice. Each acquired experience brings the creator closer to showcasing the results of their efforts in harmony with themselves. The techniques learned and developed are the outcome of self-improvement and regular training aimed at expanding knowledge. In my project, I utilised and decided to describe the following techniques: the jazz vocal technique known as scat, and speech level singing, developed by Seth Riggs. I also decided to include topics related to improvisation.

1 1.1. Selected elements of vocal production: differences and common features

When developing skills, a person continuously seeks resources that support their pursuit of an increasingly higher level of achievement. To improve their qualifications, a committed person will strive to develop their technical abilities. Technique is a set of qualities influencing the performance of a specific task, as well as the ability to combine acquired theory with practical execution at progressively higher levels.

Vocal technique comprises both a set of acquired skills and a collection of methods designed for acquiring or developing abilities that allow vocalists to convey the qualities of their voice in a healthy and conscious manner. A vocalist continually strives for improvement, attends to vocal health and longevity, enhances vocal agility, and expands awareness related to vocal production.

Vocal production is a process in which the vocalist skilfully applies knowledge of vocology, practices voice emission, and makes optimal use of the voice's capabilities according to their individual potential, expectations, or specific goals.

The concepts of vocal technique and vocal production often share similar characteristics. In many situations, these terms complement each other.

Without the knowledge of how the voice is produced (the concept of articulation as defined in vocal production), it is impossible to independently select appropriate exercises for its technical development. During the performance of challenging solo parts, vocal technique is complemented by appropriate breath support, consciously developed through knowledge of vocal production. Vocal production and vocal technique, often considered synonymous, are, in my opinion, terms categorising particular activities. Vocal production refers to a systematised body of knowledge about the voice and the ability to apply it, while vocal technique comprises the means of putting that knowledge into practice and consciously using the skills acquired through vocal production.

A person who explores and deepens their knowledge of vocal production and replicates its beneficial aspects develops technical awareness, while also prioritising their own needs – thus building a series of satisfactory educational habits. For these reasons, vocalists are often described, in my view, as having either correct technique or a technique that requires further development (implicitly neglecting the use of the term 'vocal production').

Vocal technique can be categorised (in terms of conceptual classification) according to the creator of a specific vocal methodology or the aspect of vocal production that a vocalist is working on. When a vocalist sings using an established technique and a methodology based on vocal production, it can be said that they are developing a named technique created by a specific originator. However, when they apply a technical method of producing sound – such as *false* *setto* – it may be concluded that the vocalist is working on an aspect grounded in the broader concept of vocal production.

Many vocal educators passionately and attentively seek a forward-looking perspective on developing the potential of stage performers. Within the field of popular music, we can distinguish creators of vocal techniques who, based on their knowledge of vocal production and the anatomy of the vocal apparatus, have systematised their own vocal methodology, publishing it in the form of books or other educational materials.

A voice teacher should impart knowledge about the voice based on their personal experience and exploration, in accordance with their qualifications and with attention to the vocalist under their guidance. The primary aim of a vocal pedagogue should be the conscious development of the vocalist, grounded in the acquisition of healthy habits at a pace suited to the individual's capabilities, and the consolidation of this knowledge in muscle memory.

It is worth to note vocal techniques, their creators, and organisations that have become distinguished in the vocal field, including:

- 'Speech Level Singing' (Seth Riggs)
- 'Estill Voice Training' (Joe Estill)
- 'Complete Vocal Technique' (Catherine Sadolin)
- 'Lax Vox' (Dr Marketta Shivo)
- 'Flow phonation' (Dr Hubert Noe)

- ‘International Voice Teachers of Mix’ (organisation)

Other terms related to vocal technique and its development include:

- vocal fry
- falsetto
- belting
- vibrato
- scat

The above-mentioned concepts are most commonly shared elements of vocal techniques, though communicated through varied metaphors intended to resonate with learners as part of each technique’s educational approach.

2 1.2. Application of vocal production elements in song interpretation

For an artist, interpretation is one of the primary attributes of performance. Interpretation is the method of presenting lyrics or musical content in a way that allows the listener to experience emotions while engaging with the work. The interpreter performs a textual-musical analysis, determining which words or sounds possess greater emotional significance and most effectively convey their artistic vision. With appropriate control, the artistic work should keep the audience engaged and intrigued. There should also remain space for listeners to freely reinterpret the intentions behind the repertoire performed by the musical ensemble.

A major strength in the reception of a musical work lies in the possibility of both receiving the message conveyed by the soloist and arriving at one’s own personal conclusion. The main risk in interpretation is the attempt to pour all emotions into the performance, which may result in exaggeration – unless the artist deliberately approaches the work in a grotesque or avant-garde manner. A vocal-instrumental piece performed without emotional control may either lose its emotional quality or contain an excess of it, causing the core intention to become unnoticed. Insufficient technical control may also result in possible misinterpretations.

Proper vocal work should support interpretation. Practical elements to be included are articulation and phonation exercises, breath control, and the performer’s posture. When all these elements are combined to form an artistic whole – executed with technical precision and aligned with the principles of vocal production, while balancing emotional and technical aspects – the artist is able to deliver a complete interpretation of the piece. Conscious breathing, even under heightened emotional expression, will maintain the correct airflow throughout the performance. With proper phonation, even words that are technically difficult to sing will sound correct, without sounding inauthentic. A healthy posture supports both the breathing pathway and phonation. Clear articulation enhances the delivery of the song, ensuring intelligibility. In theatrical singing, it supports the clear presentation of the character; in popular music, it facilitates the listener’s understanding of the lyrics.

Vocal technique and vocal production should support the artist in conveying the intended message of the piece. There are instances in which a songwriter, while performing their own composition, confronts personal emotions they do not disclose publicly, thus allowing space for individual interpretation of their art. In such contexts, the performer interprets lyrics that carry distinct meanings for different listeners, while internally processing emotions such as joy or sorrow linked to separate experiences.

When viewing the stage as a means of externalisation, it is important to remember the concept of the so-called ‘fourth wall,’ which symbolically ‘separates’ the audience from the artist, allowing room for both authenticity and performance. Any staged performance that aims to offer interpretation will, to some extent, adhere to an unwritten ‘principle of theatricality.’

By conveying the meaning contained in words and sounds, the artist communicates it within the framework of a specific event. An event characterised by its title, scenography, stylistic features, visual presentation, and, most crucially, a targeted audience that engages with the performance.

In preparing concerts or phonographic recordings, the artist effectively assumes the role of director (sometimes in collaboration with professionals). This process entails curating the emotional trajectory of the performance, determining the sequence of tracks on an album, and considering the overall reception of the work by its listeners.

Interpretation of repertoire, whether in a stage or studio setting, should be perceived not only through visual cues but also through auditory sensations. These sensations, supported by vocal technique and muscle memory developed through vocal production training, can convey the completeness of both the work and its creator, without compromising the performer’s naturalness or the authenticity of their expression.

Vocalists who are performers rather than songwriters also approach interpretation with emotional engagement and prepare for their concerts by drawing on a full range of technical elements. At times, they may commission a song based on their own life experiences; in other cases, a lyric resonates with them so deeply that they feel a sense of unity with it and choose to perform it. Each preparation of a repertoire demands from the soloist both an understanding of and sufficient time to develop a piece that may ultimately become part of the canon of diverse musical culture.

A contrasting situation is when the vocalist conveys an artistic interpretation without the use of words. In such circumstances, the artist often engages in vocal improvisation, performing solo parts using syllables sung to specific notes (scat). This form of musical expression requires both great focus and control, as well as spontaneity and expressiveness. To maintain the balance between control and surrendering to unplanned musical conversation, the vocalist should possess adequate technical training. A voice that is regularly trained develops proficiency, effortlessly showcasing virtuosity and appropriate dynamics that encourage the audience to express their opinions about the reception of the work.

Every interpretation, in some way, expect a response. The vocalist transmits a range of emotions that can be received in various ways (if the vocalist leaves such space in the performance) or in one specific, firmly outlined form representing a single, clearly interpreted theme.

3 1.3. Scat: distinctive features, history, representatives, and references

Scat is a technique most commonly used in vocal jazz music, although elements of it can also be found in popular music. It is characterised by imitating sounds (most often those of instruments) through the voice and performed syllables. Thanks to the mimicking capabilities of the human voice, the vocalist can imitate the desired sound or base it on an existing one and perform a solo part using syllables, onomatopoeic words, and sound-imitating expressions. Scat is often associated with the concept and use of improvisation. Drawing auditory stimuli from the surroundings, the artist utilises their skills in real-time and then, either solo or accompanied by instruments, creates an improvised part.

Vocalisations or solo parts are often based on the repetition of heard sounds, combined with the creation of harmonic arrangements and rhythmic patterns that fit specific sections of the composition (improvisation within composition). This process results in a ‘call and response’ – a musical dialogue with the band during planned, partially planned, or open improvisation (free jazz). It can also incorporate transcriptions (written-out solo parts for instruments or voice). Vocal improvisation with the use of scat is often considered a virtuosic method of conveying music due to the high level of difficulty of this performance technique.

The scat technique can also be used in popular music. Vocalists often sing sounds using syllables during composed or spontaneously improvised vocalisations. Artists on music stages frequently employ scat language when creating backing vocals, that is, voices accompanying the lead singer on stage or during recordings.

Scat requires a high degree of open-mindedness from the performer, as well as a sense of ‘controlled risk.’ An essential aspect is the appropriate selection of syllables, which makes the performed part more interesting and showcases the qualities of the voice.

The scat technique is characterised by the conscious application of concepts from vocal production studies, including articulation, improvisation, knowledge of harmony, varied dynamics, interpretation, and the vocalist’s creative invention.

The origins of scat can be traced back to the performance of ‘coon songs.’ These were a type of song presented by minstrels. These songs humorously referenced African American stereotypes. Bob Farrell, a minstrel (a travelling singer who provided entertainment), interpreted the song Zip Coon, recorded in 1834. In the composition, the vocalist performed the syllables ‘O zib a duden du den duden, zip a duden day.’ This sequence was repeated three times to an eight-bar Scottish reel melody³.

Ninety-two years later, in 1926, there was a breakthrough in vocal jazz music. Louis Armstrong, an artist with a unique vocal timbre who captivated audiences with his trumpet playing, along with his band, the Hot Five, performed the composition ‘Heebie Jeebies,’⁴ written by Boyd Atkins. During the recording session, the sheet music accidentally fell off the music stand. Instead of relying on the score, Louis Armstrong began a jazz improvisation.

³ Based on: Schmidt, Andrzej in the chapter ‘Czarni obywatele i twórcy’ (p. 108, footnote 115), book titled ‘Historia Jazzu,’ Polihymnia Publishing House, Lublin 2009.

⁴ Atkins Boyd, ‘Heebie Jeebies,’ published by OKeh Records, Chicago, Illinois, U.S., 26.02.1926

He expressively utilised a variety of sung syllables combined with vocal improvisation. His keen musical ear and intuitive skills enabled him to spontaneously perform a vocal part, in a style uncommon for vocal music of that time. When listening to the vocalisation, one could hear the inspiration drawn from the trumpet's melodic line. Armstrong's voice resonated with interesting rhythmic patterns typical of instrumental solos. His voice had vibrato and a lightness that contributed to the immense success of the recording, bringing a fresh sound to the vocal scene. The recorded performance began to inspire other artists, leading scat to develop repetitive features, eventually shaping it into a future vocal technique.

In 1927, vocalist Adelaide Hall, accompanied by the highly esteemed Duke Ellington's Orchestra, performed a piece 'Creole Love Call.' The exceptional vocal timbre of the artist delivered an alluring interpretation, and the use of syllables in the performance sparked great interest among listeners. Hall treated her voice as if it were an instrument.

The 1930s were famous for the performances of Cab Calloway. His most popular recordings included 'The Scat Song' (1932) and 'Zaz zuh zaz' (1934).

The use of scat in 1940s was represented by Leo Watson, whose application of the scat technique reached an exceptionally high level of execution. Another artist who gained immense popularity for their virtuoso use of scat was Ella Fitzgerald.

The development and popularity of the technique grew year by year, and besides soloists, entire groups also began to perform their pieces using syllables. One notable example of such a group is The Swingle Singers. This eight-member vocal group was founded in 1962 by Ward Swingle.

Popular music and the scat technique were combined with the performance of challenging melismas, the additional use of syllables, and the creation of backing vocals for the lead singer or the band. Artists enriched their performances with intriguing vocal parts that, through rhythm, interesting harmonic combinations, and unique vocal timbres, captivated audiences. Notable artists who employed this technique include Mariah Carey and Celine Dion⁵.

The scat technique has many representatives. The diverse vocal timbres, the unique vocal language constructed from individually chosen syllables, and the varying performance temperaments allow each listener to subjectively select their favourites. Combining all the unique features of the technique with its potential for virtuosity, I would like to highlight a few artists who, in my opinion, have exceptionally elevated their performance craft through the use of scat.

Ella Fitzgerald: She was born in 1918 in Newport News. The artist stood out for her vocal timbre and remarkable vocal agility. She collaborated with Chick Webb's big band⁶, and after his death, she became the leader of the group. Fitzgerald did not stop her

⁵ Based on: Katarzyna Golecka 'Technika scatu w muzyce jazzowej i rozrywkowej' 2023 (Master's Thesis).

⁶ Based on: Schmidt, Andrzej, in the chapter 'Drugi plan swingu' (pp. 338-340), book titled 'Historia Jazzu,' Polihymnia Publishing House, Lublin 2009.

development as her career grew; on the contrary, constant stage practice contributed to her vocal evolution, with her greatest prominence occurring in the 1940s and 1950s.

The artist collaborated with many outstanding big bands and the most exceptional instrumentalists. Ella Fitzgerald amazed audiences with her vocal mastery in numerous pieces⁷. Using the scat technique, she created extraordinary improvisations. With her individual, almost instantly recognisable vocal language, later analysed for its uniqueness, she performed complex instrumental rhythmic patterns and seamlessly wove jazz standards into her improvisations in suitable keys, leaving both listeners and collaborators in awe.

In her 1969 performance of ‘One note samba’⁸ on stage at the Montreux Jazz Festival⁹, Ella Fitzgerald showcases all the characteristics of the scat technique. She performs the song’s theme using melodic, expressive syllables that are seamlessly connected. She employs a full range of interpretative tools, emotionally flowing through the jazz standard, singing challenging intervals and musical motifs, and articulating both in speech and at a breathtaking pace. The audience responds with applause, laughter, and admiration.

There are no signs of restraint in her performance. She is genuine in her artistry, and through her creativity, she captivates and draws the attention of listeners. Despite the piece lacking lyrics, it is composed solely of syllables that anyone can interpret in their own unique way. Ella Fitzgerald’s passion for sound and open-mindedness make her performances exemplify all the qualities of the scat technique.

Chet Baker: jazz trumpeter and vocalist, born in 1929 in Yale. In 1958, he released the album ‘(Chet Baker Sings) It Could Happen to You’¹⁰. In the song ‘Dancing on the Ceiling,’¹¹ after performing the main theme, the artist delivered a characteristic improvisation using the scat technique. The vocalist’s warm vocal timbre, the somewhat indistinctly sung syllables, and the choice of notes closely resembled the sound of a trumpet. In his performances, Chet Baker led his phrasing in a minimalist yet sophisticated manner. The notes were often closely spaced, and the syllables were similar in sound. His vocal solo featured chromaticism and captivating rhythmic patterns, while Baker’s performances maintained a subdued yet pleasantly engaging style. His sound attracted curious listeners

⁷ Chick Webb, William Henry Webb (1905–1939), an outstanding American jazz musician, big band leader, and drummer.

⁸ ‘One note samba,’ music by Antonio Carlos Jobim, 1960 (first performed by Joao Gilberto)

⁹ Montreux Jazz Festival, ‘Festival de Jazz de Montreux,’ a jazz and popular music festival held in Switzerland.

¹⁰ ‘(Chet Baker Sings) It Could Happen to You,’ music album, produced by Bill Grauer, label: Riverside (RLP 12-278), released on 03.10.1958

¹¹ ‘Dancing on the Ceiling,’ music: Richard Rodgers, lyrics: Lorenz Hart, 1930

eager to hear the trumpeter's vocal interpretations. With their lightness and originality, his performances carried a unique colour and opened up new musical spaces for vocal assessment.

Kurt Elling: jazz vocalist, born in 1967 in Chicago. He is an outstanding artist of the contemporary jazz scene. He possesses a unique scat language, full of expression, which, along with the accompaniment of an instrumental ensemble, emphasises the emotional depth of each piece. His technique is of an exceptionally high standard and represents the modern direction of the vocal jazz scene. One of the most interesting vocal interpretations by Elling, in my opinion, is his rendition of the jazz standard 'Nature Boy,'¹² featured on the album 'The Messenger,'¹³ from 1997. The arrangement of the composition is highly dynamic – after a calm introduction, the piece's intensity builds, and after presenting the main theme and concluding an unconventional piano solo (performed by Laurence Hobgood), Elling begins a jazz improvisation. The interpretation is particularly notable for its powerful control of dynamics. The introduction is subtle and mysterious, yet with each passing moment, the artist intensifies the listener's curiosity. Through his daring vocal production, Elling showcases open-mindedness and creativity. Kurt Elling's scat is melodic, supporting him in executing complex rhythmic and tonal patterns. It also facilitates dynamic shifts due to the ability to rapidly perform syllables. The vocalist creatively utilises his vocal timbre and its capabilities. He presents diverse shades of his voice, sometimes breathy, and at other times confident with a slight rasp, adding depth to the exploration of the artist's emotions and passion. Such vocal usage requires a high level of awareness and exceptional artistic skill, which Kurt Elling masterfully represents.

Anna Serafińska: vocalist, composer and educator, born in 1974 in Sosnowiec. An outstanding representative of the Polish jazz scene. She skilfully combines vocal improvisation, the scat technique, and all aspects of vocal production. Her album 'Melodies,'¹⁴ from 1999 is performed entirely using the scat technique and various vocalisations. The diverse tracks are characterised by exceptional solo parts, numerous vocalisations, and beautiful vocal harmonies. In each piece, the vocalist expresses her emotionality, technical proficiency, and creativity. Aside from her masterful solos, the unison parts performed with the instruments particularly stand out. Anna Serafińska's voice executes each note of the unison parts with remarkable precision, giving the impression that the vocalist is not just the leader but also an integral member of the ensemble, with her voice serving as another essential instrument in the lineup. This is an incredibly valuable skill in creating music and establishing space within the compositions.

¹² 'Nature Boy,' composed by: Eden Ahbez, first recorded performance: Nat King Cole, 1948, released by Capitol Records

¹³ 'The Messenger,' music album, released in 1997 by Blue Note Records, main performer: Kurt Elling

¹⁴ 'Melodies,' music album, released in 1999 by Epic Records, main performer: Anna Serafińska

4 1.4 Jazz improvisation: history, distinctive features, representatives, and references

Musical improvisation is the expression and presentation of one's educational and emotional achievements during a solo performance or a designated part of a piece, usually in an unplanned manner. In order to develop their artistry, the musician acquires theoretical and practical knowledge. This knowledge facilitates mastering the repertoire and preparing for concerts. It also supports the acquisition and performance of composed works or the creation of original compositions. Improvisation is a musical space where the musician can spontaneously (based on the composition and its sections) utilise their experience, blend it with their emotionality, and play the sounds that come to mind in that very moment. Improvisation is often a reaction to stimuli – a musical conversation. An essential skill in this process is the ability to apply 'call and response,' a technique based on creating musical 'questions' and 'answers.' During collective music-making, the band exchanges their musical ideas. When one musician performs a solo part, another takes over, often drawing from the created musical motifs and rhythmic patterns to maintain the continuity of the musical statement, or to create contrast by completely changing the mood of the improvisation. They also exchange phrases (often predetermined by the number of bars) – one musician creates a short motif, and the other, responding to it, creates their own.

Improvisation is characterised by creativity. It is often impossible to predict which direction it will take, and in such cases, it is called open improvisation. With an open-minded approach to sound, improvisation can be created in various ways. The ensemble may collectively decide whether the improvisation begins after the main theme of a standard or if it will even have a theme at all. Often, in order to find a way back from this 'musical journey,' artists designate a leader who, through their reaction, signals the moment to return to the theme or the established musical motif. In other cases, musicians (if the collective performance has a set tempo) agree on the number of bars or sections for the improvisation.

Improvisation is a fascinating musical space because of its openness. When an artist performs it, they often transcend the barriers of self-assessment or audience judgement, surrendering to what they feel and hear at that very moment. When an artist creates solo parts, sometimes the listener can identify the performer (even without seeing them) due to the distinctive characteristics of the musical era or the recognisable techniques and musical patterns developed by the musician.

Musicians often challenge themselves to creatively explore new musical solutions, ensuring that their improvisation remains fresh, non-repetitive, and introduces new ways of presenting sounds in a creative musical expression.

The distinctive features of musical improvisation in jazz that are worth highlighting include the ability to use 'call and response,' teamwork (when performing improvisation in a band), harmonic awareness, knowledge of musical scales, the ability to apply learned vocal and instrumental techniques, the skill of developing musical ideas, as well as courage and creativity.

Jazz improvisation evolved alongside the history of jazz itself. New Orleans was a place where many cultures were merging. The music resonating among African Americans,

including blues (a genre rooted in African American folklore, full of emotion and history) and ragtime (characterised primarily by its syncopated rhythm), which emerged at the end of the 19th and the beginning of the 20th century, merged with the exploration of European styles. Music was an integral part of all cultural events and celebrations; it was played in dance halls and on the streets, drawing from various traditions.

The 1930s marked the era of swing – a musical style where rhythm, intricate arrangements, and space for musical improvisation played crucial roles. Swing was primarily dance music. Through its rhythm, with emphasis on the 2nd and 4th beats, and the use of syncopation, this genre not only represented the prevailing style of the time but also became a technical method of performing music. During the swing era, music performed by big bands became highly popular. A strong sense of timing and the swaying of sounds were essential. Notable musicians from this period include Duke Ellington (pianist, orchestra leader, composer, and arranger), Count Basie (pianist, composer, and leader of his own big band), and Benny Goodman (clarinetist, composer, and leader of his own big band). During that time, Ella Fitzgerald was recognised for her vocal jazz improvisations.

The 1940s marked the era of bebop. It provided a space for fast tempos, virtuosic improvisation, and complex harmonic and rhythmic progressions. The style was characterised by unusual accentuation and the use of sophisticated chords. The compositions were dynamic, and the performers who showcased their skills possessed a high level of technical proficiency. Improvisation in bebop pieces was paramount, filled with intricate rhythmic patterns and challenging intervals. Bebop music was more open to experimentation, less confined by structures and rules. Artists who demonstrated their mastery in bebop and improvisation included Charlie Parker (saxophonist and composer) and Dizzy Gillespie (trumpeter, composer, and vocalist).

The 1950s saw the emergence of cool jazz and hard bop. Cool jazz was characterised by a refined sound and stood in stark contrast to bebop. However, both styles shared complex harmonies and broad improvisation. The tempos were calm, and the dynamics were well-controlled. This style was represented by Miles Davis (trumpeter, composer, and bandleader) and Chet Baker (trumpeter and vocalist).

Hard bop was a style in jazz music characterised by strong emotionality and expression. This musical style rejected the elegance of cool jazz and employed simpler harmonies compared to bebop. It also marked a return to the influences of blues music. Improvisation in hard bop remained sophisticated in terms of rhythmic and harmonic structures and was highly vivid and expressive. Notable representatives included Art Blakey (drummer and composer) and Clifford Brown (trumpeter and composer).

The 1960s were represented by free jazz. This style was characterised by openness and freedom, i.e. complete liberty in the choice of harmony and rhythm, experimentation in music, creativity, and the blurring of musical boundaries. In free jazz, every sound fitted into the canon of improvisation – even squeaks or whispers. Musicians did not have to set parts or structures for a piece; instead, they searched for a unique sound where there were no imposed rules unless the artists decided otherwise. Unrestricted improvisation, full of creative exploration, was one of the main features of free jazz. One of the representatives of this style was Ornette Coleman (saxophonist and composer), who released the album 'Free Jazz: A

Collective Improvisation'¹⁵. The album showcased an improvisation performed by two independent jazz quartets playing simultaneously, accompanied by the intense rhythmic support of two rhythm sections. The improvisation continued for 37 minutes.

The late 1960s and the 1970s in jazz music are associated with the fusion jazz style. In this genre, jazz merged with elements of rock, Latin, funk, and electronic music. During this time, there was an emphasis on exploring musical genres and styles to discover features that could contribute to an intriguing form within jazz music. Improvised solo parts combined electronic music with technical virtuosity and sound experiments. Improvisation reached a new level of musical perception, enhanced by the use of electronic instruments. This style was represented by Miles Davis, Chick Corea (pianist and composer), and Herbie Hancock (pianist and composer). Their improvisations continue to fascinate contemporary jazz musicians with their open-mindedness and creativity.

The analysis of jazz improvisation based on the dominant musical styles across decades is a crucial aspect of understanding jazz music. These facts emphasise the value of each musical element and demonstrate that over time, musicians often returned to specific musical influences to rediscover ideas and seek new inspiration. Jazz improvisation has been evolving for many years, creating countless possibilities for performance, nearly limitless combinations, and fusions with various musical styles, opening up vast opportunities for expressing one's musical sensitivity.

5 1.5 Speech level singing (Seth Riggs): history, distinctive features, representatives, and references

The Speech Level Singing (SLS) technique was created by vocal coach and singer Seth Riggs. The creator released a comprehensive guide to the technique titled 'Singing for the Stars',¹⁶ accompanied by CDs, in 1992. An earlier edition was published in 1985 as a single cassette, followed by a two-cassette version in 1987.¹⁷

Seth Riggs was born in 1930. He graduated from institutions such as the Peabody Conservatory of Music¹⁸, the Manhattan School of Music¹⁹ and the Johns Hopkins University²⁰. He trained under John Charles Thomas²¹, Tito Schipa,²² and Keith Davis²³.

¹⁵ 'Free Jazz: A Collective Improvisation,' music album, released by Atlantic Records in 1961, main performer: Ornette Coleman

¹⁶ 'Singing For The Stars: A Complete Program for Training your Voice – Seth Riggs': Alfred Music Publishing

¹⁷ Based on: <https://www.riggsvocalstudio.com/singing-for-the-stars> (accessed on 26.02.2025)

¹⁸ Peabody Conservatory of Music – a private conservatory of music and dance in the United States, operating as part of Johns Hopkins University

¹⁹ Manhattan School of Music – a private music conservatory in New York

²⁰ Johns Hopkins University – a private university in the United States

²¹ John Charles Thomas (born in 1891) – American singer, operatic baritone

²² Tito Schipa (born in 1888) – Italian opera singer and actor

Throughout his pedagogical career, he collaborated with artists such as Al Jarreau, Natalie Cole, Michael Jackson, Stevie Wonder, Ray Charles, Barbra Streisand, and George Michael²⁴.

The SLS technique focuses on producing sound with comfort and ease. The technique allows for singing with the same comfortable and easily produced voice that one uses (or should use) while speaking²⁵.

The book 'Singing for the Stars' emphasises the importance of achieving a natural vocal sound and comfortable voice production. The chapter Health and Care of the Singer's Voice highlights that singing requires the coordination of many muscles – both respiratory (such as the diaphragm and external intercostal muscles, which facilitate breathing²⁶) and laryngeal (which control larynx movement, protect the airways, and contribute to voice production²⁷). One of the main factors for achieving a healthy voice is the overall health of the body. It is crucial to maintain proper posture and be aware of which factors influence the human voice and how. Incorrect posture can disrupt the movement of respiratory muscles, thereby affecting airflow and vocal fold function²⁸. In the aforementioned chapter, the author also explains the principles of vocal hygiene and voice care, addressing aspects such as stress, attempts to imitate other artists, and the development of bad habits.

Important concepts related to the SLS technique include 'Speech Level Singing.' When speaking comfortably, the external muscles do not interfere with the functioning of the larynx. The primary goal and concern during conversation are not the sound (its production) but communication (the act of speaking). During speech, the larynx is relaxed, and its position can be described as the 'Speech Level Position.' When a vocalist learns to maintain sound with a comfortable 'Speech Level Posture' during singing, they will be able to sing as effortlessly as they produce spoken sound (or should produce it). They will not experience changes in the movement of the mouth and throat, and both sung and spoken sounds will appear natural. The author notes that singing at the speech level does not mean 'sing as you speak'²⁹.

²³ Keith Davis – vocal coach

²⁴ Based on: https://en.wikipedia.org/wiki/Seth_Riggs (accessed on 26.02.2025)

²⁵ Based on: 'Singing For The Stars: A Complete Program for Training your Voice – Seth Riggs': Alfred Music Publishing, 'Preface'

²⁶ Based on: <https://fizjoterapeuty.pl/uklad-miesniowy/miesnie-oddechowe.html> (accessed on: 26.02.2025)

²⁷ Based on: <https://fizjoterapeuty.pl/uklad-miesniowy/miesnie-krtani.html> (accessed on 26.02.2025)

²⁸ Based on: 'Singing For The Stars: A Complete Program for Training your Voice – Seth Riggs': Alfred Music Publishing, 'Health and Care of the Singer's Voice' p. 132

²⁹ Based on: 'Singing For The Stars: A Complete Program for Training your Voice – Seth Riggs': Alfred Music Publishing, 'Basic Principles' p. 29

3 Chapter II: Artistic work: ‘Kontrasty’ original album – the concept of emotional development in both literal and hidden interpretation of the pieces.

ARTISTIC WORK:

Title of the work: ‘Kontrasty’

Performer: Katarzyna Golecka Quintet

Ensemble members:

Katarzyna Golecka – vocals

Aleksander Narkun – piano

Jan Sacharczuk – electric guitar

Bartłomiej Brózda – double bass, bass guitar

Jędrzej Szmelter – drums, percussion

guest: Wojciech Ulanowski – accordion

Programme:

1. ‘Bezradność’ (*Helplessness*), lyrics and music: Katarzyna Golecka
2. ‘Niemoc’ (*Incapacity*), lyrics and music: Katarzyna Golecka
3. ‘Apatia’ (*Apathy*), lyrics and music: Katarzyna Golecka
4. ‘Przestrzeń’ (*Space*, vocal improvisation), music: Katarzyna Golecka
5. ‘Niepewność’ (*Uncertainty*), lyrics and music: Katarzyna Golecka
6. ‘Nadzieja’ (*Hope*), lyrics and music: Katarzyna Golecka
7. ‘Miłość’ (*Love*), lyrics and music: Katarzyna Golecka
8. ‘Akceptacja’ (*Acceptance*), lyrics and music: Katarzyna Golecka
9. ‘Oddech’ (*Breath*, vocal improvisation), music: Katarzyna Golecka

Duration: 38 min. 45 sec.

Recording location: The Recording Studio of the Stanisław Moniuszko Academy of Music in Gdańsk

Recording date: 03–05 February 2025

Sound engineer: Piotr Rodak

Mixing and mastering: Piotr Rodak

Additional information: Tracks 1- 3 and 5- 8 were composed with financial support from the City of Gdańsk – Gdańsk Cultural Scholarship 2022.

*'(...) emotions are always real; only their cause can be false. Emotions triggered by false causes are just as strong as those triggered by real ones, which is why they often lead people astray. You simply have to live through them'*³⁰.

The main theme conveyed by 'Kontrasty' is human emotionality.

The compositions I have created, through the stories embedded in the lyrics and music, aim to represent the voice of the young generation. Not a rebellious one, but rather one that is sensitive to nature, emotions, life experiences such as love, friendship, and changes in one's environment. In my lyrics, I want to poetically portray the emotions of a young person facing a path that each person goes through. Young people often ask themselves which direction they should take, and how to achieve their goals. As a young artist observing the world, I want to express my feelings and experiences in a sensitive way.

I wrote the lyrics and composed the music for seven original pieces, whose production was supported by the City of Gdańsk and funded through the 2022 Cultural Scholarship. Two additional tracks serve as a complement to the remaining emotions. They are based on jazz improvisation and the scat technique – they do not include verbal lyrics for interpretation.

The order of the compositions is not coincidental. The interpretive direction (the order of the tracks) defines the process of mastering emotions. The album title Kontrasty represents two sides of experiences. Every person goes through both difficult emotions and those that bring happiness. Sometimes, the challenging emotions outweigh the positive ones, making it hard to maintain control. The album begins by presenting the darkest of emotions – those that hinder the ability to stay calm. The work then continues to illustrate a conscious path toward self-cleansing, discovering within oneself and the surrounding world the reserves of goodness that enable one to gain control over emotions, seek sources of happiness, and find solutions to worries.

Another aim of the performance is to present the instrumentation in different arrangements. When producing the album with the musicians, the primary focus was on building collective dynamics, choosing the appropriate sound to convey the piece's intent, and crafting instrumental improvisations that express the emotionality of the participating artists.

³⁰ Quote: Cytat: Olga Tokarczuk, Transfugium, [w:] Opowiadania bizardne, Kraków, s. 126

Emotions and emotional states that carry complex, difficult-to-solve problems are separated by the piece 'Przestrzeń' (*Space*), which serves as a symbol of time – a factor that often helps a person cope with the hardships they experience. By allowing oneself the time and space ('Przestrzeń' – *Space*) to gain control over one's feelings and work on self-improvement, we gain the opportunity to ask ourselves key questions regarding personal growth ('Niepewność' – *Uncertainty*). If we are willing to work on ourselves and our emotions, we gain faith and a chance for a better start ('Nadzieja' – *Hope*). When a person begins to believe in their abilities more than they doubt them, they learn to love ('Miłość' – *Love*) and accept the past ('Akceptacja' – *Acceptance*). The entire cycle of following one's emotions can be described as a some kind of balance. It reflects sensitivity to one's own feelings and the awareness that what we feel is both universal and unique. The universality lies in the fact that every person can perceive and identify their emotions, while the uniqueness stems from the individual way each of us describes our emotionality.

1 2.1. Representation of emotions in the pieces as a process of understanding oneself

Song lyrics are the main element of the verbal-musical work. They externalise the creator's intention, partially imposing an interpretive direction. The lyrics of the pieces can either convey a literal meaning of the composition or provide space for the listener's own interpretation.

In 'Kontrasty,' I assigned each composition a specific emotion to create a chronological narrative within the album, reflecting a metaphorical search for solutions in life. This journey represents a person stepping into a world of conscious self-control, while maintaining balance and embracing the full spectrum of emotions.

The titles of the tracks serve as strong suggestions for the listener's interpretation, intensely directing their emotions. The aim of this approach is to highlight the symbolism and specific emotions in relation to the entire work. The texts do not always contain literal reference to a particular feeling, leaving room for interpretation.

Below, in alignment with the album's chronological order, I present the song lyrics alongside their original interpretations, highlighting the emotions and the exploration of the lyrical speaker's emotional development:

HELPLESSNESS (English translation of the song 'Bezradność')

A1:

I crack the door open, as if the dream had passed
Still waiting for that whisper
Fleeing glances, distance, the white of the corridor
I wanted change, it caught up with me
The heartbeat protects the fragility of hearts

The tenderness of violets in a May dream
Mourned by the dew, waking a new day with tears

B:

I could sing of those days,
when I danced at sunrise
I wish I could say that a smile is a gift,
though sometimes it also feels like a curse

Sometimes, love can be saved,
even if we already know what will happen to us
In these words today, I hear each of us,
who will either find or lose the key to the core

A2:

Hearts, are our hearts still bright?
Fragility turned into steel
will warm the soul or beauty will fade.
Dependent on need
What is mine, yours, or perhaps others’?
When you don’t have it, you need it
When you have it, you seek blame in others

B:

I could sing of those days,
when I danced at sunrise
I wish I could say that a smile is a gift,
though sometimes it also feels like a curse

Sometimes, love can be saved,
even if we already know what will happen to us
In these words today, I hear each of us,
who will either find or lose the key to the core

‘Helplessness’ is the first emotion presented in the album. Helplessness represents an emotional state in which the person experiencing it is unable to find a solution to the situation they are in. They often make various attempts to find methods to solve the problem, but these attempts also end in failure. The song’s lyrics are rhythmic, sometimes chaotic, and describe a sense of confusion. In the lyrical layer, I present a collection of frequently repeated questions and the search of young people who sometimes struggle with finding answers to poetic, even philosophical, questions. Sometimes we are unable to find answers to the questions we ask, and this fact becomes one of the reasons for discovering layers of helplessness within ourselves. The chorus of the song describes certain possibilities and

desires. The use of the phrases 'I could' and 'I wish' symbolically represents a desire for change, which, at that moment, is impossible due to the barrier of the emotion referenced in the title – overwhelming helplessness. The second stanza (Part A2) describes the state of nurturing sensitivity: 'Fragility turned into steel will warm the soul or beauty will fade.'³¹ In this sentence, I tried to emphasise that tenderness and innocence can be seen as an asset, enhancing these qualities in the appropriate way. However, in a situation where steel signifies a forced change in the character of a young person, they may feel overwhelmed and lose their strengths, resulting in a lack of motivation and, in a hidden sense, returning to the state of helplessness. The culmination of the lyrical layer occurs in the phrase: 'In these words today, I hear each of us, who will either find or lose the key to the core.'³² The essence of experiencing emotions is the acceptance of searching for their source. Anyone who seeks the truth within themselves asks internal questions about their personal development and perception of the world. At times, we find motivation to act, while at other times, we lose it. This is a natural process and an element of our everyday life.

APATHY (English translation of the song 'Apatia')

A1:

I greet the white wall
It responds to me
With an echo of words
Chosen by yesterday's tears

It reflects my thoughts,
but not where I want
It sends me to the void
Gloom, reluctance, shadow

I greet the white wall
It responds to me
With a smile, an aura of events
With a tender whisper of moments

It reflects my soul
My thoughts and every act
Real, contradictory,
Because I am

³¹ Excerpt from the song: 'Bezradność,' written by Katarzyna Golecka

³² Excerpt from the song: 'Bezradność,' written by Katarzyna Golecka

B:

Every day and every moment
Marked in calendars
Are meant to humbly remind us
Not to overcompensate too much
Guard your words, soul, and heart
Watch over them like a sentinel
Guard the sound, the lips of your loved ones
Carry tenderness when sharpness pierces us

A2:

The little needles start moving
Weaving a sweater of words
Whoever puts it on
Must be cautious
A unique thread
Rewards the confidence of moments

B:

Every day and every moment
Marked in calendars
Are meant to humbly remind us
Not to overcompensate too much
Guard your words, soul, and heart
Watch over them like a sentinel
Guard the sound, the lips of your loved ones
Carry tenderness when sharpness pierces us

C:

Take then a breath
And fly upwards
Feel and hold
a few kindest hearts
by your side
Catch the sun
And keep it inside you
Shine, light the way

B:

Every day and every moment
marked in calendars

Are meant to humbly remind us
Not to overcompensate too much
Guard your words, soul, and heart
Watch over them like a sentinel
Guard the sound, the lips of your loved ones
Carry tenderness when sharpness pierces us

The second song presented on the album is 'Apathy.' Apathy is a state of indifference, possibly associated with difficulties in responding to or experiencing emotions. In this piece, I intended to depict a sequence of texts illustrating various emotional states. With long-lasting 'helplessness' (track one), a person may become apathetic, which can, in turn, serve as a means to escape from emotions, potentially leading to a depressive state. The text aims to illustrate a sense of emptiness, the frequent 'replaying' of situations or words from memory by the lyrical speaker presented in the first person singular. The sentences: 'I greet the white wall [...]'³³ are a symbol of loneliness. The chorus (Part B) serves as a kind of contrast to the emotional emptiness. It presents a juxtaposition of mindfulness towards words and the limitations we acquire, but also carries the message to appreciate one's own truths, despite occasionally felt internal barriers. The bridge of the song (Part C) carries implications of the development process. The phrase 'fly upwards' suggests an attempt to improve the quality of life through the support of 'the kindest hearts' i.e. most trusted people. Part C of the piece conveys values related to taking care of oneself and one's loved ones, as well as supporting them during difficult moments. It also shifts the emotional tone of the last performed Part B, which is intended to be the second-to-last track on the album among those that explore difficult emotions. Part B of the song, which closes the composition and its lyrical layer, serves as both a summary and a narrative, emphasising the importance of tenderness when everyday life becomes overwhelming.

'Helplessness' and 'Apathy' are connected to 'Incapacity.' This sensation concludes the emotional burden depicted in the previous tracks. In its meaning, 'Incapacity' ties together all the difficult emotions that have been presented.

INCAPACITY (English translation of the song 'Niemoc')

A1:

Eyes will always tell the truth,
even though you sometimes try
to defeat fear with words

Hands, they embrace or betray
within them, you should never search for
the most honest truths

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Excerpt from the song: 'Apatia,' written by Katarzyna Golecka

B1:

In emeralds, browns, and blues
In tears of emotion, moments of sorrow
I reflect every single day

C:

Catch me today – for I don't want to lose myself
Today I step into the fog of empty words that hurt me

A2:

Storm – it's messing with my head today,
never before did it take the day away
The sleeplessness of a summer night awakens fear

my heart aches, like never before
My mind is in turmoil, your eyes are gone
I bounce off the walls, but time chooses to stand still

B2:

And I repeat faster, I run with what I heard
Today I dressed myself only in sadness
The emptiness around me echoed every word

C:

Catch me today – for I don't want to lose myself
Today I step into the fog of empty words that hurt me

The lyrics of the song 'Niemoc' begin with the statement that one can read the truth from a person's gaze. This is a metaphor that, in the realm of poetry, often symbolises the interpretation of emotions through various human qualities, including body language. In everyday life, maintaining eye contact during a conversation is a sign of respect and attentiveness to the speaker's words. Part B1 of the song illustrates the metaphor of 'a person's reflection' in many eyes, meaning encounters with people who have their own everyday lives and life situations for individual reflection. In Part C, the lyrical speaker calls for help. The words: 'Catch me today, for I don't want to lose myself; Today I step into the fog of empty words that hurt me'³⁴ describe the inability to find oneself in reality and the overwhelming feeling of words that negatively impact the lyrical subject. The chorus (Part C) holds a hidden hope for finding a way out of difficult situations through the helping hand of another person. The second stanza of the piece (Part A2) accelerates the rhythm of the written word by selecting short and phonetically sharp Polish words. As the author, my intention was to maintain the sense of regret and confusion experienced by the lyrical speaker, who does

³⁴ Excerpt from the song: 'Niemoc,' written by Katarzyna Golecka

not feel the need for inner transformation but senses the need to seek happiness in others. The subject experiences a sense of emptiness in which negative thoughts become the markers of emotion, leading to the symbolic and titular ‘Incapacity.’

The introduction of the ‘emotional transformation’ is marked by the composition ‘Przestrzeń’ (*Space*). The title is intended to be understood literally, as the composition contains no lyrics. It is performed using the scat technique – vocal parts are sung with syllables. Assessing its lyrical layer and presenting a literal intention is impossible. According to one of the definitions from the Polish Language Dictionary edited by Witold Doroszewski, ‘space’ is defined as: ‘an unlimited three-dimensional area in which all physical phenomena occur.’³⁵ I have taken an open-ended approach to this piece, viewing it as an unrestricted opportunity for the selection of sounds and syllables, with the aim of interpreting the composition musically in subchapter 5.3.

The emotions foreshadowing the lyrical subject’s transformation begin with the composition ‘Niepewność’ (Uncertainty). Asking questions to find solutions to specific problems is a crucial act in every field. In poetry, questions develop the author’s thoughts, in research they lead to solutions, and in everyday life, they help us shape our understanding of a given situation.

UNCERTAINTY (English translation of the song ‘Niepewność’)

A1:

Today I stand before different paths
And I look on without a decision
Which way would be better for me to go
Let the wind carry me today

B:

How do I know if I will stay
Or move in the opposite direction
Will I choose certainty or fear
I only know myself, I have my own views
But the world moves me too much,
which makes me hesitate

C:

I seek answers to
questions that return in dreams
Devoted to my heart, where the rhythm signals
that it wants to understand

³⁵Source: <https://sjp.pwn.pl/doroszewski/przestrzen;5485128.html> (accessed on 16.03.2025)

I search for the path whose sign
will guide me along the way
Where I can steady my breath and settle a few matters
regardless of their weight

A2:

Wandering through the vastness of my own words
Still afraid of decisions
Feeling the unnecessary echo of strange lips
I don't know if I am truly myself

B:

How do I know
If I will stay
Or move towards myself today,
to understand the essence of these days
Do I truly know myself
And do I have my own views
Will this monotonous march
Turn into a run today

C:

I seek answers to
questions that return in dreams
Devoted to my heart, where the rhythm signals
that it wants to understand
I search for the path whose sign
Will guide me along the way
Where I can steady my breath and settle a few matters
regardless of their weight

D:

Questions, so many of them
Questions, still disturbing my dreams
questions about meaning, questions about rhythm
questions about essence, questions about days
the future and the past
I still get lost in it
I want to free my mind, to finally trust myself

C:

I seek answers to
questions that return in dreams
Devoted to my heart, where the rhythm signals
that it wants to understand

I search for the path whose sign
Will guide me along the way
Where I can steady my breath and settle a few matters
regardless of their weight

The lyrics of the song 'Uncertainty' begin with the words 'Today I stand before different paths and I look on without a decision.'³⁶ These words, in their literal sense, allow the lyrical speaker to broaden their perspective on reality, where previously, all paths seemed impossible to see. This piece introduces questions and possibilities that stand before each of us. Regardless of the choices a person makes, there are always many possibilities before making a decision. It is up to the person to choose which path to take. Achieving one's goals requires space (symbolised in the fourth track), while uncertainty remains an emotion that accompanies us when choosing life paths. In Part C (the chorus), the lyrical subject expresses a desire to follow what they feel in peace and in harmony with themselves. When arranging the order of the songs on the album, my intention was for uncertainty to be the first of the emotions symbolising progress. Often, in moments of helplessness, one remains in a state of uncertainty. In this context, the symbolism of this word is in complete contrast. This kind of uncertainty guides the lyrical speaker towards self-expression in their decisions. It leads to maturity and awareness. It allows the lyrical subject to make choices despite not knowing what will happen, staying true to their beliefs. However, the song ends with words informing the listener of the ongoing search. This marks the beginning of the lyrical speaker's journey towards complete understanding and emotional awareness.

The continuation of the album 'Kontrasty' is a track titled 'Nadzieja' (*Hope*). It is an emotion that allows one to appreciate the present and look toward the future. The lyrical subject, who is the main character of the album, has no name or physical characteristics. They are defined simply as the lyrical I, a narrative choice that allows the listener to decide how to interpret the album.

HOPE (English translation of the song 'Nadzieja')

A1:

I say goodbye to the monotonous dusk
The colour hugs the trees
A subtle shiver lulled the shadow
I run until I lose my breath
I discover the extra-ordinariness of dreams
I do not push away, I cling
And the more I do, the more I want

B:

³⁶ Excerpt from the song: 'Niepewność,' written by Katarzyna Golecka

And reason steals me away,
because it's time to know
To finally have the answer

C:

I will create myself with my heart,
like a phoenix, I will be reborn
I will awaken the flame within
Though there is still time
No one will stand in my way,
because I will have armour
I will defend myself
With a revealed hand of truths

A2:

I stand tall, certain that
a typical march won't sweep me away
That's not what I want today, not what I want

B:

And reason steals me away,
because it's time to know
To finally have the answer

C:

I will create myself with my heart,
like a phoenix, I will be reborn
I will awaken the flame within
Though there is still time
No one will stand in my way,
because I will have armour
I will defend myself
With a revealed hand of truths

D:

I was waiting for a sign from myself
To see if I could cross the threshold
I was waiting for a sign from myself,
to say that

C:

I will create myself with my heart,
like a phoenix, I will be reborn
I will awaken the flame within

Though there is still time
No one will stand in my way,
because I will have armour
I will defend myself
With a revealed hand of truths

Hope in a person's life builds paths and opportunities. When uncertain (track five) about one's own paths, we need an emotion that ultimately aids in making decisions. We always rely on hope or the expectation of a result that is more or less anticipated. The lyrical speaker discovers qualities within themselves that reject previous confusion; on the contrary, they signal (Part D) that the subject is emotionally ready to understand themselves. Part C, the chorus, contains the line 'I will awaken the flame within, though there is still time.' This phrase foreshadows that the titular emotion is not the final outcome of the emotional work that will stabilise the lyrical subject's emotional foundation. Hope becomes the main premise for lasting progress and the development of the lyrical speaker's awareness. Translated into the real world – by believing in a goal, we are capable of achieving it. Building one's awareness and faith in constructing the future lays the foundations for a conscious life in harmony with our own feelings.

'Miłość,' the seventh track, presents the feeling of love. It is the feeling of creating bonds, an emotion of attachment, expression, and a sense of security. By loving those close to us, we create lasting and conscious connections. We accept their flaws and virtues, aware of the process that shapes our relationships. To love fully and consciously, we should thoroughly understand the qualities that constitute love. This strong feeling should be born from the harmony of emotions and respect for another person. Self-love should be founded on an awareness of both strengths and flaws, with a commitment to becoming the best version of oneself, for oneself. A person who values their own inner self, lives in accordance with their beliefs and is able to share their love with others.

LOVE (English translation of the song 'Miłość')

A1:

In the peace of the day, I want to stay
In the sound of moments, find shelter
I want to feel the breeze of goodness
To give my thoughts a new home

Let silence embrace us
Let the waves wash away our plans
Embrace me with tender truth
Let's stop counting the days
One breath is enough

B:

Let's look at that sky
With a glimpse of new chances
We don't need anything more

All we need is time
Stay close to me now
Let the world stop in its place

A2:

If dark blue clouds
Cover everything that's inside us
And great waves between us
Show us what fear is

If one day our hands
No longer wish to stay together
I will give you my last breath,
For there will be no tomorrow

B:

Let's look at that sky
With a glimpse of new chances
We don't need anything more
All we need is time
Stay close to me now
Let the world stop in its place

The song 'Love' presents the desire to maintain inner peace and a harmonious environment. Part A1, the first stanza, guides the listener towards the lyrical speaker's goals. They wish to preserve the calmness of everyday life, hold on to good moments, maintain harmony of thoughts, and 'feel the breeze of goodness,' which symbolises keeping a positive and rational attitude in the future.

Part B, the chorus, encourages the listener to look at the sky, at the heavens, a symbol of infinity or, often, justice. The phrase "a glimpse of new chances" represents hope, the end of the struggle for peace, and the search for meaning. The song emphasises that time spent with oneself and loved ones is the only thing that matters, as real love for oneself and others builds lasting foundations through understanding, acceptance, and the desire to cultivate one's best qualities.

Part A1, the second stanza, features the lines: 'If one day our hands no longer wish to stay together, I will give you my last breath, For there will be no tomorrow.' These lines express the idea that if the loved one (whom the lyrical subject cares for) becomes lost in their own emotional struggles, they will receive support because, without their presence, there would be no tomorrow. In the initial emotion of the album, the lyrical subject lacked hope, which prevented them from progressing on their emotional journey. In this context, love is not an endless attachment but a shared perspective on the chances one receives, a mutual support. Besides self-love, creating bonds is a crucial element in building emotional foundations.

The final piece containing lyrics is 'Acceptance.' The title of the piece symbolises a permission to truly feel emotions. A person focused on their own development should work

through and accept the past to fully appreciate both the present and the future. Experiencing different emotions is natural. They arise from human experiences and shape our perception of the world. Acceptance of oneself and one's experiences is extremely important in human life.

ACCEPTANCE (English translation of the song 'Akceptacja')

A1:

I look at the bright sunsets
I long to steal the crimson sky
Standing on the edge of waves that seem endless
I absorb the sharp taste of the sea breeze
Whispers of the trees envelop me, the sound lulls me
I escape far away, where there is

B:

Nothing
The silence of invisible moments
I open up to move forward
With no complaints about everyday life

C:

I know this road, I emerge when I drown
I absorb the inevitability of failures
I balance the adversities of events
Closer to myself

A2:

A shiver of melancholy warns me,
that once again I count kilometres in my thoughts
Because there is one thing I want to care for,
before the life will turn days to years

Time to deal with longing,
To play the game and be certain,
that the worst times will pass
Then I will return to sunsets, trees,
and conversations, where I am most happy

C:

I know this road, I emerge when I drown
I absorb the inevitability of failures
I balance the adversities of events

Closer to myself

The piece 'Acceptance' tells the story of freeing oneself from over-interpreting emotions. The lyrical speaker emphasises the value of nature that surrounds them. The space described in Part A1 (first stanza) is colourful, vibrant, and intense, indicating that the narrator focuses on their surroundings thanks to working through their emotions. The metaphor 'The silence of invisible moments' (Part B) signifies the absence of racing thoughts that cause anxiety. The symbolism of the title mainly refers to Part C (the chorus), which signals that the lyrical speaker accepts failures, approaches events with emotional balance, and, as a result, accepts themselves. Part A2 points to a sense of longing and the value of hope, which plays a significant role in enduring longing or understanding its source.

'Akceptacja' (*Acceptance*) is the closing track of the lyrical speaker's cycle of experiences. As the author, I considered this piece as a compositional frame. I reflected on which of the emotions would best summarise the dynamics of feelings and emotional states. I realised that without accepting the emotions that surround us, we have no possibility of growth. To achieve progress in self-development, we must accept what has already happened and shaped our perception of specific situations. As we take further steps in understanding ourselves, we must remain conscious of our past.

'Oddech' (Breath) is the closing track of 'Kontrasty.' The symbolism of the title refers to the importance of breathing. There are many exercises and methods aimed at reducing stress and improving the quality of life that focus on conscious airflow. Anxiety states are often characterised by overly rapid breathing or the inability to inhale the air. Relaxation relies on proper air pressure that does not disrupt a person's calmness. Numerous metaphors describe the importance of breath and the fact that without it, we cannot function. 'Breath' in Kontrasty carries a message about how the way we control our airflow and reduce its pressure can also (metaphorically) influence our emotional state, which is sometimes difficult to manage, and other times filled with peace. Often, it is up to us how we perceive various situations and how we react to them. It is similar with breathing – by being aware of when it changes and how to work with it, we can take care of our body and its functionality.

2 2.2. Vocal line – representing emotions in musical works

The vocal line in a musical composition is a sequence of sounds assigned to each part of the performed piece. It is characterised by the repetition of the melodic line, despite the vocalist singing different lyrics. The vocal line consists of both sound and rhythm. Its crucial role is to present the values of the lyrics and the atmosphere of the composition in such a way that the audience can (at least partially) interpret the piece in accordance with the creator's intent.

Vocal interpretation through the vocal line is the manner in which a vocalist utilises their technical and emotional abilities to convey the nature of a piece by adjusting tonality, rhythm, dynamics, and phrasing. The vocal line is not merely a sequence of notes to be sung but also a carrier of the artist's emotions and intentions. It is shaped by the vocalist, taking into account the lyrics and the mood of the piece. By employing techniques such as legato (smoothly connecting notes), staccato (short, sharp notes), or dynamic changes (from a gentle

whisper to intense loudness), the vocalist adds depth to their singing and manifests their feelings. In the case of more complex vocal lines, the singer must maintain technical precision while simultaneously conveying emotional subtlety and the overall message of the composition. Ultimately, the vocal line becomes a tool not only for delivering the musical structure but also for expressing a powerful interpretation of the lyrics and the author's intent. In my view, in the artistic work 'Kontrasty,' I applied the aforementioned elements to demonstrate my own artistic emotionality.

Depending on the musical genre, the vocal line of a composition may be based on simple or more complex sound sequences. It can be performed either without instrumental accompaniment or with it. The aim of creating compositions that utilise the voice is often to develop a vocal line that enhances the role of the lyrics within the piece. Through appropriate dynamics, technical aspects, and presentation, the vocalist interprets the lyrics in such a way that, thanks to the melody, it remains memorable for the listeners. This sometimes results in a desire to listen to the song again or attend a live performance.

A contrasting example of vocal line utilisation is the performance of a piece without lyrics – through vocalise or the scat technique. In this case, the vocal line may be composed (e.g., a transcription of a solo, film music, vocal-instrumental composition) or improvised in real-time. This approach allows the use of the voice to be both engaging and inspiring, encouraging listeners to form their own interpretations.

Music accompanies people during their most significant events, which, in turn, develops a sensitivity to sound, aiding in the recognition of whether the sounds carry positive or more challenging emotions. When combined with lyrics, we automatically interpret whether a composition possesses characteristics of an optimistic or a melancholic piece. Accompaniment consists of chords in either major or minor modes, based on scales that can be easily identified by the mood associated with them. Aristotle, in his work *Politics*, described musical scales in the following manner: the Dorian mode as 'producing moderate and settled temper,'³⁷ the Phrygian mode as 'inspiring enthusiasm,'³⁸ and the Mixolydian mode as one during which listeners become 'sad and grave.'³⁹ Aristotle's work is proof that

³⁷

Based on: Aristotle, 'Polityka,' trans. L. Piotrowicz, [in:] Tegoż, *Dzieła wszystkie*, t. I, Warsaw 2003, digital edition: www.zrodla.historyczne.prv.pl, <http://biblioteka.kijowski.pl/arystoteles/polityka.pdf>, 'Czy muzyka powinna stanowić przedmiot nauczania i jakim celom ma służyć (wychowaniu? rozrywce? Czy szlachetnemu używaniu?)' p. 197 (cited page), accessed on: 24.03.2025

³⁸

Based on: Aristotle, 'Polityka,' trans. L. Piotrowicz, [in:] Tegoż, *Dzieła wszystkie*, t. I, Warsaw 2003, digital edition: www.zrodla.historyczne.prv.pl, <http://biblioteka.kijowski.pl/arystoteles/polityka.pdf>, 'Czy muzyka powinna stanowić przedmiot nauczania i jakim celom ma służyć (wychowaniu? rozrywce? Czy szlachetnemu używaniu?)' p. 197 (cited page), accessed on: 24.03.2025

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music, in its emotional context, was already explored by philosophers and thinkers before our era.

The vocal lines in the work 'Kontrasty' are controlled. Except for the track 'Przestrzeń,' the album does not feature any compositions that contain elements of open-form music. The compositions possess a vocal line that connects with the harmony of the piece and its style.

During the creative process, immediately after writing the lyrics, the melodic line was the first creative element created. Then, I built the harmony of the piece so that the expression resulting from the performance would be compatible with both the word and the sound. While composing the pieces, I aimed to represent an emotionality that is less literal, based on the knowledge of vocal technique and the application of musical elements, including: diverse tempos in vocal lines, varied sound ranges, dynamics that, during climactic moments, require the performance of complex sounds, and colouration that reflects the presented mood of the piece. These elements are the primary factors that enable the creation of a personal interpretation based on the sounds heard. Additionally, it is worth highlighting the role of harmony, which is formed by the vocal line and the accompaniment, as well as the importance of maintaining appropriate melodics, which aid in identifying particular sections of the pieces and organising the composition.

3 2.3. Vocal-instrumental interdependence

Working as an ensemble to interpret a composition and present a common musical goal requires mutual understanding and cooperation. The experience gained over the years, attention to instrumental technique, and one's own musical inspirations shape sensitivity to sounds and the way they are presented. Individual musical tastes, and the fact that they may differ, create a high probability of forming a musical ensemble whose performed works will not be repetitive but rather unique. By understanding the elements of a musical piece and their definitions, a musician can theoretically describe them in a technical and proportional way, reflecting various explanatory definitions. In practice, however, each musician will interpret dynamics and articulation in a different manner. Every technical execution will vary in intention, emotionality, and the perception of dynamics as an artistic means. The concept of loudness will be entirely different for each person when presenting specific dynamics, despite the understanding of differences between silence and loud sound.

The uniqueness of music lies in the combination of the artistic sensitivity of the band members and the ability to find mutual understanding and a common goal in the use of performance techniques. An instrumental reaction to the climax of a piece is of particular importance in its presentation. It should often align with the dynamics of the lyrics and the vocalist's interpretation. A common touch in music is as important as a common breath. If the ensemble responds coherently to pauses, listens to one another, and follows with successive sounds, it indicates that they are musically cooperating and creating meaning of the interpretation.

Lending emotionality to music as a group is not a simple task. Performers, despite being part of a band, are often also soloists in their artistic lives, forging their own paths. Building a

cohesive ensemble requires mutual understanding in musical matters and the ability to convey a collective vision within the piece.

The work on the album 'Kontrasty' required creative exploration due to its defined purpose. Presenting both extreme and sometimes similar emotional states necessitated a shared experience of the emotions connected with the compositions. An essential part of working on each piece was the analysis of the lyrics and the artistic vision. Then, based on this vision, we searched for an appropriate use of musical elements that aligned with the interpretation of the emotions planned before.

The album often features an exchange of phrases in the solo parts of the instruments, reflecting mutual understanding in providing space for each instrumentalist to express their musical individuality. An important aspect of the solo parts was maintaining the impression of representing an emotional state that is proportional to the title of the piece. The purpose of this approach is to connect vocal and instrumental intentions with individual perceptions of emotions and their expression.

In both life and music, due to gained experiences, it is impossible for us to be repeatable in a perfectly proportional way. There is always the possibility of imitation or inspiration. However, this imitation will never fully capture the original. It will only create a continuation of that inspiration. As a result, the original works performed by the ensemble are always compositions that consist of shared emotions. These emotions have mutual definitions and characteristics, yet they differ in their representation. A collective musical expression of complex emotions will carry varied dynamics, with rhythm playing a significant role.

In the case of positive emotions, the most important aspect is the contrast that will emerge from either maintaining calmness or evoking collective energy. In both cases, the entire musical ensemble should work on the climactic moments of the piece and maintain dynamics that allow the listener to interpret the works in a way that is clear in terms of the title but not overly literal concerning the lyrics, leaving room for personal interpretation.

"Kontrasty" is both the title of the album and a method of presenting extreme emotions for interpretation. Through collaboration with instrumentalists, as both composer and performer, I was able to shape the intention of the pieces by utilising the elements of musical composition.

The significance of musical contrasts is primarily expressed through:

- building musical tension
- highlighting details
- shaping the structure of the composition
- emotional expression

Contrasts can take various forms. I would like to distinguish several of them:

1. Dynamic contrast: this involves changes in volume throughout the piece, ranging from quiet to loud moments. These elements are intended to enrich the composition by introducing variety and expression. Skilful use of dynamics allows performers to convey a wide range of emotions and gives the composition depth and drama.

A significant example of dynamic contrast can be found in the track 'Apatia.' The piece utilises dynamics from its lowest levels to its climax in the final chorus. The instrumentation of the piece consists of piano (Aleksander Narkun), electric guitar (Jan Sacharczuk),

percussion instruments and drums (Jędrzej Szmelter), and bass guitar (Bartłomiej Brózda). I personally recorded the vocal parts and additional backing vocals.

The composition begins with a piano introduction. The subsequent A1 section, aside from its harmonic foundation, consists of a vocal line performed with a slightly breathy sound to reflect the intention of the lyrics. The guitar and percussion instruments are played in an open manner – the musicians create sounds that mimic various noises to convey the mysteriousness of the piece. During Part A1, the instruments hold a silence-based dynamic (piano), while exchanging rhythmic and creative motifs. Part B of the piece increases its dynamic – my aim was to illustrate the feeling of a growing emotional state associated with anxiety through gradually intensifying sound dynamics. In the background, vocal effects imitating whispers can be heard, along with a vocal line performed in legato. In Part A2, the instrumentation maintains a similar dramatic quality to section B, while the vocal line increases in volume. It continuously creates a mysterious space for emotions, which intensify once again in the upcoming B section, dynamically reinforced by the instruments. Section C preserves its dynamics, changing its colour through a varied rhythm, lyrical phrasing, guitar tone, and vocal harmonies. This part leads to the climax – the final chorus (Part B). It is the most dynamic section, enriched with a broad instrumentation supported by the rock sound of the guitar. The drummer sets an intense, deeply emotional rhythm, allowing the lyrics of the composition to become the main message of the piece.

The use of appropriate dynamics played a crucial role in the described composition. It supported the visualisation of my concept, which aimed to represent the emotional state suggested by the title. The purpose of the dynamic contrast was to build tension within the piece.

2. Tempo contrast: varying tempo in compositions facilitates the ability of instrumentalists and vocalists to present the drama and climactic moments of the pieces. Agogics serves as an important element in leading both the composition and the lyrical expression. It often aids interpretation – through varying tempo, it is possible to convey the sense of urgency or calmness in the piece, as well as to highlight the virtuosity of the performed sounds based on their level of difficulty.

I would like to illustrate tempo contrast using selected tracks from the album. The tempos of the compositions are often connected to the emotions or feelings suggested by their titles. The speed of the track ‘Apatia’ is distinctly different from that of ‘Miłość.’ The swaying phrases of the piece, which convey positive and hopeful emotions, lend a sense of calm to its intentions, while the dynamic and faster tempo of ‘Apatia’ enhances its dramaturgy and evokes emotions of unease. The compositions ‘Akceptacja’ and ‘Nadzieja,’ which aim to convey positive emotions, differ in tempo and lightness from tracks such as ‘Niepewność’ or ‘Bezradność.’ The tempo contrast, combined with diverse dynamics, supports the interpretation of the tracks. A faster tempo performed with lightness brings out a more positive emotionality compared to a fast tempo executed with strong touches and intense dynamics. Ultimately, the final colour of the piece is determined by its harmonic and lyrical layers, but tempo greatly aids in visualising the lyrical expression.

3. Melodic Contrast: this involves maintaining an appropriate relationship between sounds and their resonance in the interpretation of a piece by the ensemble and the performer. Composing a melody that allows the listener to remember at least a fragment of it is a crucial

aspect of building a composition, as it increases the likelihood of the listener wanting to revisit the piece. In my view, the melody in a piece should include a climax that introduces contrast and enhances its emotional impact. The difference in pitch, presented through composed and performed intervals, is also significant, as well as the coherence of harmony (or open-form melody, such as in free jazz) with the melodic line.

4. Instrumental contrast: it involves the use of diverse instrumentation, which allows for the creation of musical space and reflects the creativity of the composers. Based on the selection of instrumentation for creating a musical album, the interpretation of compositions is supported by the use of unique instrumental sounds and the accompanying articulation methods in sound production. I interpret instrumental contrast as the choice of instruments that, through their tonal qualities, provide intriguing sonic textures (e.g., the jazz solo performance by accordionist Wojciech Ulanowski in the piece 'Niemoc,' incorporating elements of both classical and popular music techniques). The musical space is filled by instrumentalists who, through their experience and sensitivity, impart a unique direction to their play, solo parts, and the overall sound of the melodies they perform. Frequently, in instrumental sections, musicians explore musical motifs by introducing a sequence of sounds with one instrument, followed by a response from another instrument that either complements or contrasts with the initial motif, creating an intriguing contrast in instrumental performance.

To record 'Kontrasty,' I invited musicians for whom the search for creativity in music is crucial. During rehearsals, while sharing my vision for the performance of the compositions, I often relied not only on suggestions about the methods of using musical elements but also on comparing emotions to dark or light shades, feelings, and the emotions that guided me. As both the composer and performer, I aimed to bring the words to life, blending them with sounds and instrumental accents that would reinforce the coherence of intentions and highlight the climactic moments within the piece. We meticulously analysed the selection of tonal colours and instruments. In terms of sound, a key decision was determining which tracks should feature the bass guitar and which would benefit from the double bass. We also examined the timbre of the piano octaves, which were intertwined with the harmonic motifs of the guitar. We also carefully considered the inclusion of backing vocals, choosing the right pitch to enhance the harmony and complement the instrumental parts.

The track 'Niemoc' was performed with Wojciech Ulanowski on the accordion. Both the ensemble sections and the solo part were enriched by the unique sound that the accordion brought to the composition. In my creative vision, the use of accordion sounds served as a complement to the composition and as an element that enhanced the emotional depth of the piece. The accordion technique combined aspects of varied dynamics, interesting articulation, and tonal colour, all of which intensified the final chorus of the song, which speaks about the need for support in difficult moments.

5. Rhythmic contrast: it is one of the most crucial elements that allows for the expression of differences in music. These transformations are most evident in the changes between parts of a composition, such as the transition from part A to part B. Before moving on to the next part of the piece, musicians often create an introduction in the composition to signal the upcoming change. This involves the use of varying harmony, dynamics and rhythm in the piece. Vocal sections often maintain a steady rhythm in specific parts of the track. It is a technique that makes the music more suitable for later repetitions and imitations. However,

vocalists use varied phrasing – while keeping the tempo, they sometimes slow down or speed up phrases to avoid monotonous sounds. In vocal terms, transitions between sections of a track, as well as changes in the rhythm of certain parts, create contrast. It is characterised by a change in the lyrical intention of the piece. Often, in the lyrical aspect, the transition from part A to part B brings resolution to the storyline of the lyrics, or, in response to the verse, a moral emerges in the chorus. Rhythmic contrast also includes the varied use of rhythm throughout the piece, particularly in relation to a larger instrumental ensemble. Musicians manage the spaces left open by the absence of rhythm from a given instrument, filling them with sounds from their own instruments, which often results in a panoramic perception of sound acoustics in the listening experience. Each instrument possesses unique sound production characteristics, allowing the rhythm to be performed at a consistent tempo while maintaining diverse rhythmic patterns. This not only keeps the listener engaged but also encourages them to discover interesting sonic motifs while listening.

‘Przestrzeń’ is an example of a composition characterised by the use of rhythmic contrast. The main motif of the piece is a harmonic foundation performed on the piano *ad libitum*, i.e. meaning without a fixed tempo. The dialogue between the voice, piano, and guitar creates a somewhat abstract image of the piece, which lacks lyrics but interprets its title through sound. During the improvisational section, the composition showcases various articulatory possibilities of the voice and instruments. Following the vocal and guitar improvisational section, a steady rhythm is introduced by the voice and piano, while the guitar contrasts this by continuing to improvise both its sounds and their length. The backing vocals rhythmically and somewhat monotonously repeat a rhythmic sequence, aiming to achieve the titular *Space* through diverse sound sources. The role and diversity of rhythm in the composition are expressed through different methods of its presentation. Rhythm can be more explicit, imposed, or improvised, allowing for a vast space to build individual perceptions.

4 2.4. Vocal improvisation illustrated by the compositions

Emotional interpretation without the use of words requires special attention to convey the intentions of the vocalist. In such cases, the primary emotion is expressed through the skilful use of technical aspects, e.g. varied dynamics, articulation, rhythmic phrasing, and the appropriate choice of syllables.

The use of the scat technique is the primary performative method in the improvised pieces featured in ‘Kontrasty.’ Within the concept of the entire album, the compositions ‘Przestrzeń’ and ‘Oddech’ are intended to allow for the greatest possibility of individual interpretation, without any predetermined literal intention. Through the use of freely chosen syllables, I aimed to creatively express sensitivity to sounds and phrases. The intention behind the sounds is shaped by their technical execution. Due to the absence of written lyrics, the melodies expressed my emotions through deliberate dynamics that highlighted stronger and softer vocal passages. Thoughtful articulation added intention to each phrase and gave shape to the performed syllables. Rhythm and the choice of syllables play an important role in the application of the scat technique. In the aforementioned pieces, I performed rhythmic patterns that either cooperated with the instrumental accompaniment or contrasted with it.

For long notes, I often used syllables ending in vowels, which helped to emphasise their length. In short, rhythmic phrases, the syllables were intended to emphasise rhythmic patterns, so they needed to be short and resonant, often employing plosive consonants or highlighting the syllables with specific accents. My aim was for this technique to help maintain the listener's attention and build the narrative of the piece. Written words possess an individual rhythmic structure, which allows the creation of arbitrary syllables in the scat technique to sometimes evoke sensitivity to particular emotions behind the performance. Although these syllables may lack linguistic meaning, they can still be understood in terms of their intention.

This way of expressing sensitivity reminds me of film music, which adds emotional depth to recorded scenes. Its vocal phrases often lack lyrics but consist of melismas or long vocalisations. Through appropriate harmony and performance techniques, scenes accompanied by music create intense emotional experiences. In both fully and partially improvised music, the main goal of interpretation is dynamic and tonal cooperation. The mutual blending of sounds and harmonies adds colour to the created music, which in turn conveys emotions felt by both the musician and the listener. The absence of lyrics allows for entirely different emotional perceptions between the musician and the listener; however, within the context of the entire album, it can carry interpretative implications. The minimalist instrumental form in the compositions 'Przestrzeń' and 'Oddech' allowed me to feel a sense of freedom in reflecting emotions and feelings through the chosen harmonies. Individually selected syllables, performed with varied articulation and dynamics, helped build the climactic moments of the pieces.

My idea for presenting the composition 'Przestrzeń' was to keep the listener engaged through emerging sounds that interact with each other, despite the open improvisational form maintained in the vocal and guitar sections. The composition consists of two parts: the first performed *ad libitum*, and the second introducing a calm tempo in the form of a vocal ostinato.

The vocal performance in the composition was recorded across several tracks: the main track, harmonically aligned with the piano part, harmonic vocal tracks, and onomatopoeic tracks. These recordings were based on improvisation – none of them were pre-planned. During the recording process, after creating the first vocal track, I used it as inspiration for the subsequent ones. On this basis, the harmony and nature-imitating tracks were created. The purpose of using multiple vocal layers was to showcase the possibilities of the voice, including techniques that enable proper phonation (e.g., Speech Level Singing) and improvisational awareness (e.g., the scat technique).

Two of the recorded vocal parts imitate ambient noise reminiscent of a breeze or the sound of ocean waves. The use of contrasting tracks, in my intention as the author, enhances the imagery of space, unhurriedness and tranquillity. The vocals are presented in panoramic listening mode. Acoustically, due to the varied dynamics and articulation, it may seem that the sound source of each track emerges from different acoustic directions. An essential role in the composition is played by the guitar sounds. These parts are performed outside the primary tonal foundation set by the piano, introducing elements of open improvisation into the composition. The guitar sounds are played with significant reverb, producing long, enveloping tones that maintain the titular spaciousness of the composition.

The second part of the composition introduces a free rhythm through the use of a vocal ostinato. I aimed for the sung motif to be repetitive. The ostinato, performed with a bright timbre and an added airy quality, in my perception, represents emotional rest and a soothing routine. Instrumentally, the piano and guitar sounds maintain consistent dynamics; the track does not have a climax, and the essence of the second part lies in its steady, almost ‘looped’ rhythm.

Within the context of the album, the piece is meant to symbolise a ‘transition’ from challenging emotions to those that have been processed and offer hope. Previous compositions made stronger use of dynamics and conveyed more intense emotionality in their lyrics. In my view, a composition that does not use words could illustrate a smooth transition to a new emotional state while maintaining the album’s sequence (with tracks arranged chronologically from difficult emotions to those conveying hope). The aim of using the scat technique in this composition was to enable open interpretation of the sounds and to demonstrate various ways of utilising the voice to imitate natural sounds or for improvisation.

The composition ‘Oddech’ is a vocal-instrumental duet. The collaboration between the voice and the accompaniment of guitar sounds was intended as a compositional frame, enclosing the contrasts of the album. The album begins with a dynamic and emotionally intense piece, full of spoken words, and ends with a highly minimalist track, solely for voice and instrument, with no words, consisting exclusively of syllables.

The aim of using the scat technique in the composition ‘Oddech’ is to present the voice as an instrument. The collaboration with the instrumental accompaniment was based on mutual interweaving of dynamics and conscious listening. In the composition, the voice is showcased dynamically, on equal terms with the guitar accompaniment. The accompaniment, performed in a minimalist manner, is intertwined with an equally minimalist selection of syllables. The syllables are delivered delicately yet distinctly, with clear articulation emphasised. Through this approach, I aimed to demonstrate that a voice executing delicate parts can remain sonorous and maintain lightness, despite the articulatory work involved in performing syllables instead of traditional lyrics. In this context, the syllables enhance the significance of the sounds, highlighting the sensitivity of the harmonies and the dynamic interplay between the voice and the accompaniment. This cooperation may resemble an instrumental duet: an instrumentally perceived vocal part with an actual instrument – the guitar. Historically, the scat technique has fostered the understanding of the voice as an instrument, enabling vocal phrases to be perceived much like solo instrumental parts. For the opening of ‘Oddech,’ my intention was to perform the melody in a way that resembles the articulation of a guitar phrase: short, well-defined sounds that, through phrasing, are employed in a ballad style. The composition unfolds dynamically, featuring climactic points. I aimed to emphasise the more vocally dynamic moments by using more open syllables. In the composition, I thought in terms of melody, focusing on the development of the resulting vocal motifs. When creating a particular phrase, I tried to diversify it with syllables different from those I had sung previously, yet still similar enough to sound like an imitated language, maintaining consistency of intent. The syllables were based on melodic-rhythmic vocalisations, which I sought to expand dynamically so that the piece, despite its repetitive accompaniment, remained varied. The longer the composition lasts, the more the voice becomes a solo instrument. The dynamics of the composition are supported by the rhythmic and varied

sounds of the guitar, but the main emotional drive is led by the voice, which, through improvised vocalisations, builds up to climactic points in the piece and its temperament. The most pronounced vocal segments are performed by combining sung phrases that require intensive articulation with vocalisations primarily based on vowels and higher notes. This technique highlights the most dynamic moments, enhancing the composition's emotional expression. The composition concludes with a return to balanced dynamics and an exchange of sounds between the guitar accompaniment and the voice, which imitates short syllables, ending the album with calmness and tranquillity.

Another factor that played a crucial role in the performance of this composition was technical awareness. Building vocal phrasing based on freely chosen syllables, combined with both spontaneous and carefully considered selections of improvised sounds, requires technical preparation to ensure that spontaneous sounds are both emotionally resonant and executed correctly. This balance is very important as both emotional expression and healthy vocal production should be equally prioritised. I supported my performance with the knowledge of the Speech Level Singing technique, which often translates the intention of speaking into the intention of singing. While performing syllabic phrases, I aimed to present them with the same lightness and freedom as if speaking naturally in different situations.

5 2.5. Instilling emotion vs. allowing space for the listener's interpretation

Emotions in vocal-instrumental compositions carry the responsibility of presenting a well-thought-out work. The concept of a piece may be intentionally coherent or lack thematic dependencies. In my view, the essence of every created work lies in its idea and the way it is presented. Often, in the interpretation of vocal-instrumental pieces, we find themes connected to human experiences. The main reason for artistic creation is often rooted in inspirations, feelings, and individual circumstances. Music accompanies individuals in various life situations, both now and in the past. Folk songs often described events happening around the inhabitants of different regions, patriotic songs spoke of historical events, while contemporary songs refer to emotions and experiences in the world around us. For years, language, musical culture, and the genre freedom of artistic works have been evolving. Music has the ability to temporarily influence the listener's reactions and emotions, inspire, support concentration, and accompany daily activities.

Music accompanies people in their daily lives, evoking emotions connected to it. Songwriters and composers create both lyrics and music, drawing inspiration from life events, personal influences, and gained experiences. In my view, it is crucial to maintain a certain distance between the literal experience that serves as the basis for a composition and its creative metaphor. This approach allows for greater interpretive freedom for the audience. In creating a work of art, it's essential to determine early on whether the aim is to express emotions as a personal interpretation of one's experiences or to prioritise illustrating those experiences with less focus on personal feelings. This distinction is extremely significant. I believe that the uniqueness of each artist is built upon diverse perceptions, acquired experiences, individual ways of seeing the world, and the various inspirations connected to it.

Additionally, familiarity with techniques and the time dedicated to developing one's passion in a given field also deserve recognition.

In vocal-instrumental works, emotional expression can be imposed through the literal depiction of life situations in the lyrics, the description of appearance, or the setting. A listener perceiving the work may (but does not necessarily have to) focus more on identifying these literal connections rather than treating it as an artistic expression born from emotional experiences. They may also relate to the artist's experiences through their own, giving a metaphorical layer to the perception of the vocal-instrumental piece. Such works can also be created without embedding the lyrics with real-life experiences, relying instead on creativity and imagination. The lyrics can carry messages linked to emotions or be inspired by a work of art or another form that serves as a reference. At times, the listener seeks hidden meanings in the works, while at other times, they automatically create their own interpretation. From an early age, we are taught in schools to analyse musical works or written texts. The reception of a work is an incredibly important response for the artist, who can then decide whether to impose their interpretation explicitly or leave space for open interpretation.

In the vocal-instrumental work 'Kontrasty,' my intention was to present emotions and feelings in a literal manner, as suggested by the song's title. The main goal was to depict the emotional process of the lyrical speaker, who speaks in the form of the lyrical 'I.' While creating the compositions, I focused on analysing my own perception of emotions, how the given title resonates with me, and how I could express it lyrically to artistically convey my interpretation. I aimed to craft the sentences with a slightly poetic language, drawing upon various musical tempos and stylistic colouration, so that the musical album would reflect the diversity of feelings and my personal understanding of emotions. I wanted to leave room for the listener's interpretation; hence, most of the tracks include instrumental solos that do not impose words but can be interpreted through the dynamics and stylistics of the compositions. Another space for interpretation within the album is the fact that each track is associated with a different feeling or emotion, illustrating a process of change. Emotions are imposed in a literal way – they are reflected in the title – yet this does not prevent listeners from expressing their own feelings and interpretations.

The lyrics of each song reflect my sensitivity to individual experiences related to the perception and interpretation of the titular emotions. The original music serves as a foundation for my ongoing study of sound, while the vocal performances are rooted in building technical awareness. As a creator, I share my personal sensitivity and words that stem from my individual interpretation. However, each listener, drawing from their own experiences, can interpret written words differently. It is an incredibly valuable privilege that fosters creativity.

I intended to present 'Kontrasty' as a process of perceiving and experiencing emotions, open to interpretation but with a clear message that emotions can be worked through and can become an inspiration for creating various forms of art.

4 Conclusion

In my doctoral dissertation *Emotionality in Vocal-Musical Compositions as a Means of Interpretation Using Vocal Techniques, with Reference to the Original Album 'Kontrasty,'* I described the vocal techniques I employed in creating my original album with vocal-instrumental compositions, drawing from my experience. I included their history, main characteristics, and highlighted the artists who, in my opinion, are outstanding representatives of these specialisations.

In the description of the artistic work, I presented arguments supporting the value of emotions as a creative tool for the artist. I aimed to explain how crucial it is in vocal music to maintain the proper balance between the use of technical and emotional aspects when creating a work of art. I elaborated on the concept of vocal-instrumental collaboration and the musical exchange of ideas that occurs between the vocalist and the accompanying ensemble. I also highlighted the methods I applied in developing the interpretation of pieces performed with the instrumental ensemble.

In my doctoral dissertation, I explored and described the concept of emotional contrast and the elements of a musical composition.

The creative process behind the album *Kontrasty* allowed me to analyse human emotions and feelings, supporting the process of externalising the emotions contained in written text and presenting interpretive possibilities for its reception. Through the use of the scat technique, I was able to express my perspective on improvisation and convey vocal emotionality without the use of written lyrics. The vocal-instrumental album combines various styles, showcasing multiple ways of utilising the voice through vocal techniques. This vocal-instrumental work merges the characteristics of vocal-instrumental composition with elements of jazz improvisation.

Through collaboration with musicians who shared a common interpretation of music, facilitated by mutual conversations, both verbal and musical, I was able to express the concept of emotional contrast not only through lyrics but also through sound.

Working on the repertoire was a process that reinforced my belief in the importance of maintaining a balance between conveying emotional intent and demonstrating technical experience. This aspect requires deep involvement in the creative process, which I was able to implement thanks to cooperation with experienced musicians.

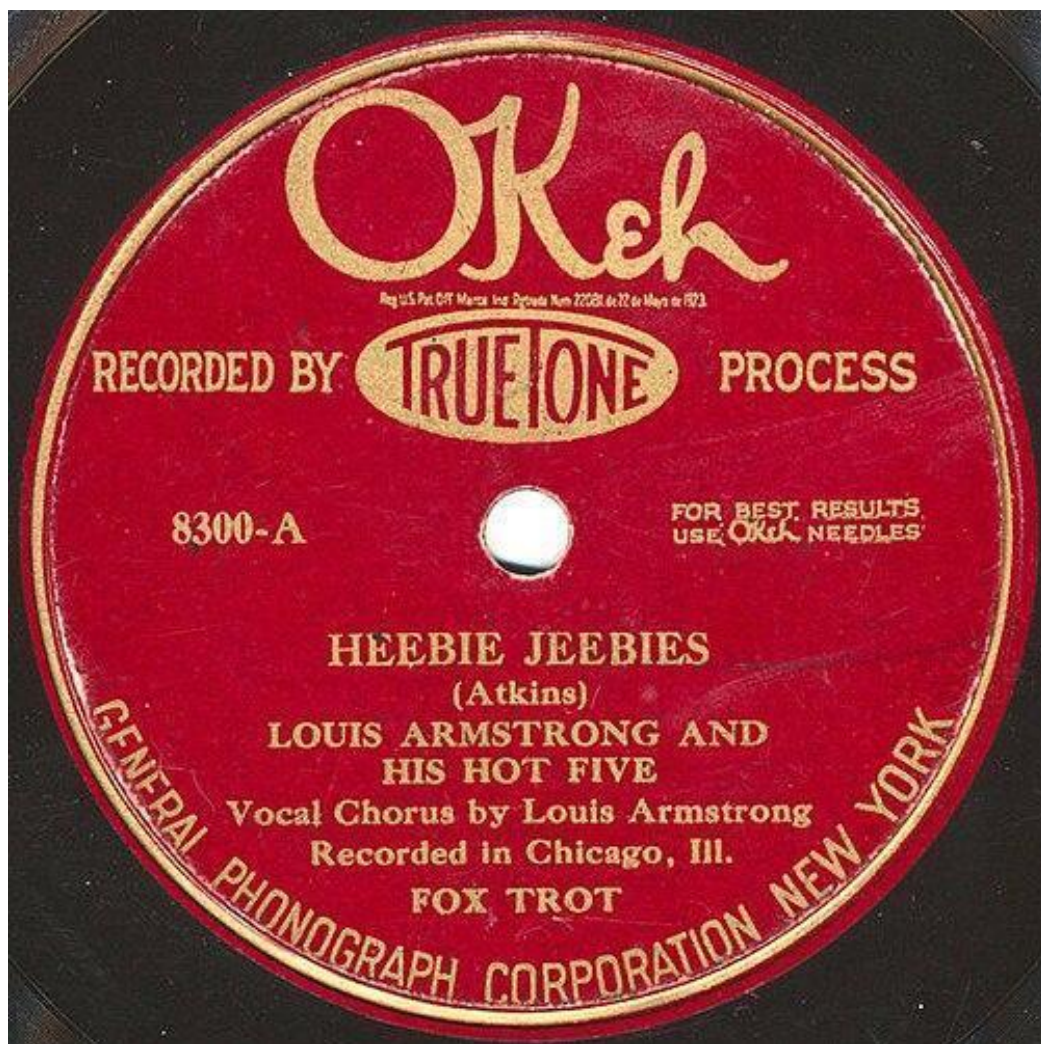
Every artistic work requires time, reflection, analysis of its musical elements, and commitment to support its realisation. While writing my doctoral dissertation, I aimed to present my insights into music, which can serve as a representation of values, acquired experience, and the effort of observing the world and emotions.

5 Discography

1. Song: 'Heebie Jeebies,'

performer: Louis Armstrong and His HOT FIVE,

publisher: Okeh Records, Chicago, Illinois, U.S., 26.02.1926



(By Okeh Records – <https://www.discogs.com/release/1658659-Louis-Armstrong-And-His-Hot-Five-Heebie-Jeebies-Muskrat-Ramble/image/SW1hZ2U6MzU2Njc4MDU=>, Public Domain, <https://commons.wikimedia.org/w/index.php?curid=91181692>) (accessed on 15.04.2025)

2. Album: '(Chet Baker Sings) It Could Happen to You.'

main performer: Chet Baker,

publisher: Riverside (RLP 12-278), 03.10.1958,

producer: Bill Grauer



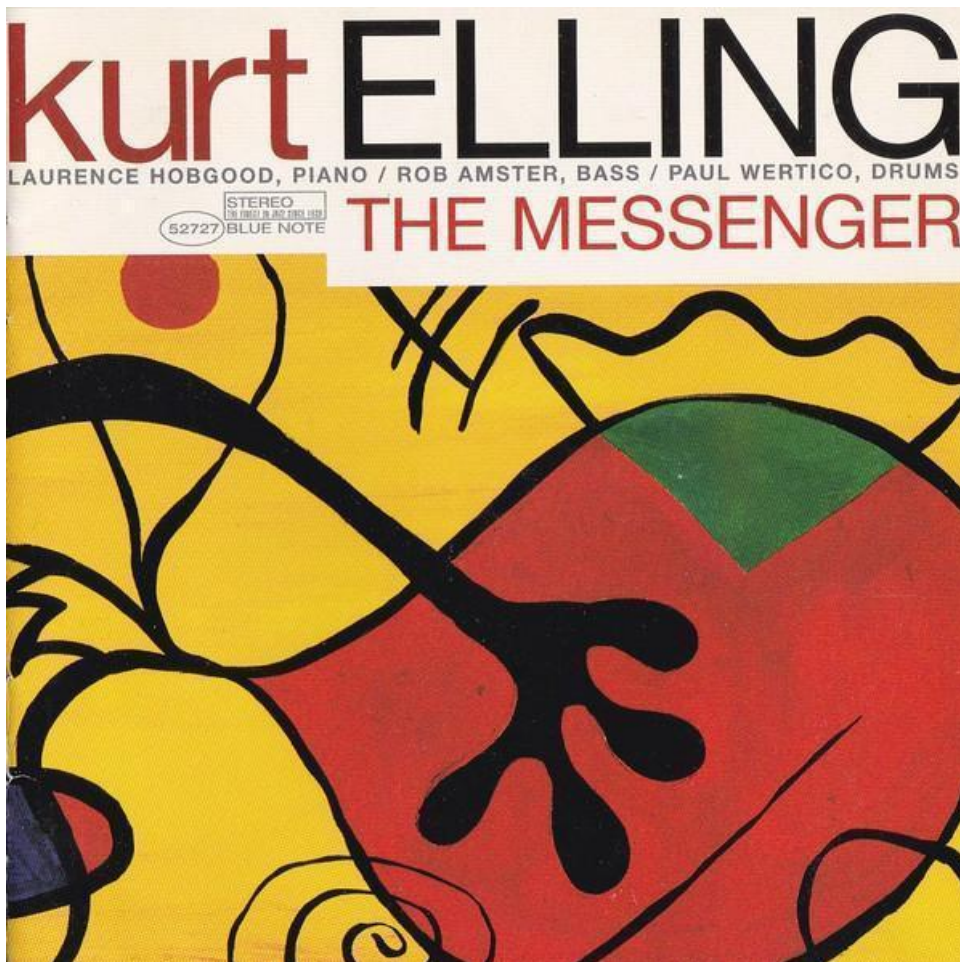
(source: <https://chetbaker.bandcamp.com/album/chet-baker-sings-it-could-happen-to-you>) (accessed on 15.04.2025)

3. *Album: 'The Messenger,'*

main performer: Kurt Elling,

publisher: Blue Note, 08.04.1997,

producers: Laurence Hobgood, Kurt Elling, Paul Wertico (co-producer)

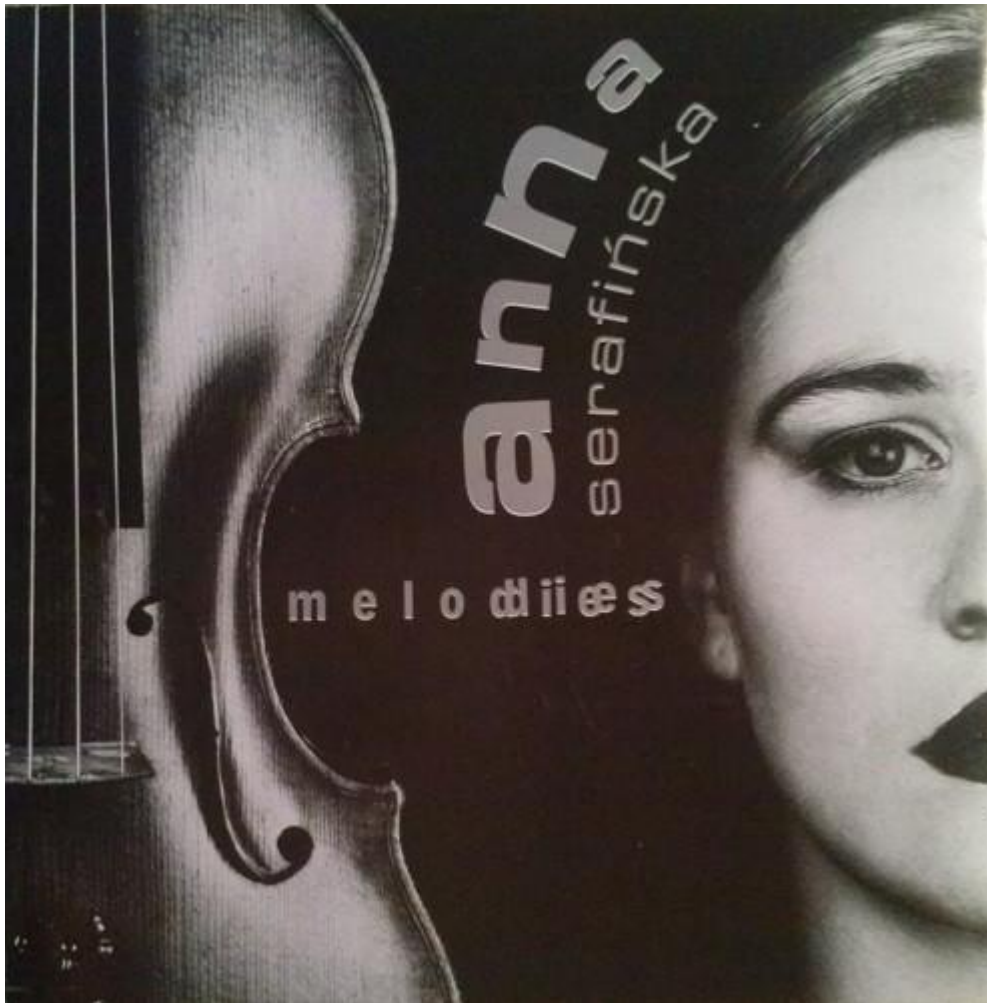


(source: <https://www.discogs.com/master/677658-Kurt-Elling-The-Messenger?srltid=AfmBOorHnw99c8PNpsaBfYvpDPTt0PPpZv0x-oqowudVZjiDTQh3PkHp&sort=country>)
(accessed on 15.04.2025)

4. *Album: 'Melodies,'*

main performer: Anna Serafińska,

publisher: Epic Records, 1999



(source: <https://www.discogs.com/release/5274446-Anna-Serafi%C5%84ska-Melodies?srltid=AfmBOorw-PAxXQNOPEgitbj0vwHTzFzw-oK4Rc-9bOrqZIKZDkLWpOQI>) (accessed on 15.04.2025)

5. *Album: 'Free Jazz: A Collective Improvisation,'*

main performer: Ornette Coleman,

publisher: Atlantic Records, 1961,

producer: Nesuhi Ertegün



(source: album cover: <https://www.stereolife.pl/archiwum/plyty/jazz/3652-ornette-coleman-free-jazz-a-collective-improvisation>, treść: https://en.wikipedia.org/wiki/Free_Jazz:_A_Collective_Improvisation) (accessed on 15.04.2025)

6 Attachments

1. Musical scores of vocal-instrumental compositions from the album *Kontrasty*, used for the arrangement of pieces with the ensemble.
 - *Bezradność*, lyrics and music: Katarzyna Golecka
 - *Niemoc*, lyrics and music: Katarzyna Golecka
 - *Apatia*, lyrics and music: Katarzyna Golecka
 - *Niepewność*, lyrics and music: Katarzyna Golecka
 - *Nadzieja*, lyrics and music: Katarzyna Golecka
 - *Miłość*, lyrics and music: Katarzyna Golecka
 - *Akceptacja*, lyrics and music: Katarzyna Golecka
2. Musical project 'Kontrasty' (pendrive).

BEZRADNOŚĆ

Kompozytor: Katarzyna Golecka

intro
♩ = 100

5 **A**

8

12

Chord symbols: $A^{\flat}\Delta/G$, $A^{\flat}\Delta$, $F-9$, $D^{\flat}\Delta^{\#11}$

52

A1

32 BREAK!

etc.

$A^b\Delta/G$ $A^b\Delta$ $F-9$

36

$D^b\Delta^{\#11}$ $A^b\Delta/G$ $A^b\Delta$ $F-9$

40

$D^b\Delta^{\#11}$ $A^b\Delta/G$ $A^b\Delta$ $F-9$ $D^b\Delta^{\#11}$

45

D.S. al Coda

$A^b\Delta/G$ $A^b\Delta$ $F-9$ $D^b\Delta^{\#11}$

4
49

Chord symbols: $G-9$, Bb^6/D , $G-9$, Bb^6/C

53

Chord symbols: $Eb\Delta$, $A\Delta$, $D\Delta$, $Ab-7$

NIEMOC

Kompozytor: Katarzyna Golecka

intro

DA F6

5 A7b9 DA

9 **A** DA F6

13 Aalt7 DA

17 DA F6

21 Aalt7 DA

25 DA F6

29 Aalt7 DA

33 **B** D-6 F6

37 G13 A-b6 F6

2

41 D-6 F6

45 G13 A-6 D-6

A1 50 DΔ F6

53 Aalt7 DΔ

57 DΔ F6

61 Aalt7

64 DΔ DΔ

68 F6 Aalt7

71 DΔ

B 74 D-6 F6

78 G13 A- $\flat$ 6 F6 3

82 D-6 F6

86 G13 A- $\flat$ 6 F6

APATIA

Kompozytor: Katarzyna Golecka

intro

Voce

Piano

5 **A**

V.

P-no

9

V.

P-no

13

V.

P-no

2

17

V.

P-no

21

V.

P-no

25

V.

P-no

29 **B**

V.

P-no

33

V.

P-no

37 **C**

V.

P-no

41

V.

P-no

45

V.

P-no

49

V.

P-no

52 **A** Fine

V.

P-no

56

V.

P-no

56 57 58 59

60

V.

P-no

60 61 62 63

64 **B**

V.

P-no

64 65 66 67

68

V.

P-no

68 69 70 71

72

V.

P-no

72 73 74 75

NIEPEWNOŚĆ

Kompozytor: Katarzyna Golecka

intro

Voce

Piano

AbΔ/Bb F-11 DbΔ6 Eb sus

9 **A**

V.

Pno.

AbΔ/Bb F-11

13

V.

Pno.

DbΔ6 Eb sus

17

V.

Pno.

AbΔ/Bb F-11

2

21

V.

Pno.

DbΔ6

Ebsus

25 **B**

V.

Pno.

AbΔ/Bb

F-11

29

V.

Pno.

DbΔ6

Ebsus

33

V.

Pno.

AbΔ/Bb

F-11

37

V.

Pno.

$D\flat\Delta 6$

$E\flat sus$

41

V.

Pno.

$B\flat-7$

$F-7$

C

45

V.

Pno.

$D\flat\Delta$

$E\flat 13$

49

V.

Pno.

$B\flat-7$

$F-7$

4

53

V.

Pno.

DbΔ

AbΔ

57 **D**

V.

Pno.

AbΔ#11

EbΔ#5

61

V.

Pno.

C-9

Bb13

65

V.

Pno.

AbΔ#11

EbΔ

69

V.

Pno.

C-9

B $\flat$ 13

C1

73

V.

Pno.

C-7

G-7/D

77

V.

Pno.

E $\flat$ Δ

F13 $\flat$ 9

81

V.

Pno.

C-7

G-7/D

E $\flat$ Δ

6

86

V.

Pno.

F13bb9

89

V.

Pno.

DbΔ

BΔ

BbΔ#11

NADZIEJA

Kompozytor: Katarzyna Golecka

INTRO

Measures 1-5 of the Intro section. The key signature has two flats (Bb, Eb). The time signature is 4/4. The notation is in grand staff. Chords are indicated below the staff: Gb6 Ab7sus4, B6, Gb6 Ab7sus4, B6, Gb6 Ab7sus4.

A

Measures 6-9 of section A. The key signature has two flats (Bb, Eb). The time signature is 4/4. The notation is in grand staff. Chords are indicated below the staff: B6, Gb6 Ab7sus4, B6, Gb6 Ab7sus4.

Measures 10-13 of section A. The key signature has two flats (Bb, Eb). The time signature is 4/4. The notation is in grand staff. Chords are indicated below the staff: B6, Gb6 Ab7sus4, B6, Gb6 Ab7sus4.

B

Measures 14-17 of section B. The key signature has two flats (Bb, Eb). The time signature is 4/4. The notation is in grand staff. Chords are indicated below the staff: BΔ, Bb7b9, BΔ, Bb7b9.

Measures 18-21 of section B. The key signature has two flats (Bb, Eb). The time signature is 4/4. The notation is in grand staff. Chords are indicated below the staff: BΔ, Eb-7, DΔ#9.

C

Measures 22-25 of section C. The key signature has two flats (Bb, Eb). The time signature is 4/4. The notation is in grand staff. Chords are indicated below the staff: Eb-11, GbΔ9.

2

26

30 **A1**

34

38 **B1**

42

46 **C**

50

$Bb-7b6$ $B\Delta$

54 **D**

$Eb-11$ $B\Delta$

58

$Bb-7$ $E\Delta\#11$

62

$Eb-11$ $B\Delta$

66

$Bb-7$

68 **C1**

$Eb-11$ $Gb\Delta^9$

4

72

Musical score for measures 72-75. The score is written for a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The melody in the treble clef consists of the following notes: Measure 72: B4 (quarter), Bb4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). Measure 73: Rest (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (half). Measure 74: Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (half). Measure 75: Rest (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (half). The bass clef accompaniment consists of: Measure 72: Bb3 (half). Measure 73: Rest (half). Measure 74: Ab3 (half). Measure 75: Rest (half). The score ends with a double bar line and repeat dots.

MIŁOŚĆ

Kompozytor: Katarzyna Golecka

intro B^6 B^b-b^6

5 $E^b_{sus}^2$ $G^b\Delta$

9 **A** B^6 B^b-b^6

13 $E^b_{sus}^2$ $G^b\Delta$

17 B^6 B^b-b^6

21 $E^b_{sus}^2$ $G^b\Delta$

25 B^6 B^b-b^6

29 $E^b_{sus}^2$ $G^b\Delta$

33 B^6 B^b-b^6

37 $E^b_{sus}^2$ $G^b\Delta$

2



AKCEPTACJA

Kompozytor: Katarzyna Golecka

intro

A

etc

7

11

2

B

15

18

C#- G#- G#- EΔ EΔ/B F#sus

21

23

C

E^b_{sus} G^bΔ^{#11} A^b_{sus} E^b_{sus} G^bΔ^{#11} A^b_{sus} B^b-11/F

27

E^b_{sus} G^bΔ^{#11} A^b_{sus} E^b_{sus} G^bΔ^{#11} A^b_{sus} B^b-11/F

31

31

32

33

34

$E\flat_{sus}$ $G\flat\Delta^{\sharp 11}$ $A\flat_{sus}$ $E\flat_{sus}$ $G\flat\Delta^{\sharp 11}$ $A\flat_{sus}$ $B\flat-11/F$

35

Fine

35

36

37

38

$E\flat_{sus}$ $G\flat\Delta^{\sharp 11}$ $A\flat_{sus}$ $E\flat_{sus}$ $G\flat\Delta^{\sharp 11}$ $A\flat_{sus}$ $B\flat-11/F$

39

A1

39

40

41

42

etc

43

43

44

45

46

47

47

48

49

50

4

51

Musical score for measures 51-53. The system consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). It contains a melodic line with eighth and quarter notes, including some beamed sixteenth notes. The piano accompaniment is in bass clef and features a steady eighth-note bass line with chords in the right hand.

54

D.S. al Fine

Musical score for measures 54-55. The system consists of a vocal line and a piano accompaniment. The vocal line is in treble clef and ends with a half note followed by two eighth notes. The piano accompaniment is in bass clef and ends with a half note followed by two eighth notes. The system concludes with a double bar line.

7 Annex

- 2.a.i.1. A vocal technique based on performing solo parts using syllables instead of lyrics (p. 5)
- 2.a.i.2. A vocal technique developed by Seth Riggs (p. 5)
- 2.a.i.3. Based on: Schmidt, Andrzej in the chapter 'Czarni obywatele i twórcy' (p. 108, footnote 115), book titled 'Historia Jazzu,' Polihymnia Publishing House, Lublin 2009 (p. 10)
- 2.a.i.4. Atkins Boyd, 'Heebie Jeebies,' published by Okeh Records, Chicago, Illinois, U.S., 26.02.1926 (p. 10)
- 2.a.i.5. Based on: Katarzyna Golecka 'Technika scatu w muzyce jazzowej i rozrywkowej' 2023 (Master's Thesis) (p. 11)
- 2.a.i.6. Based on: Schmidt, Andrzej, in the chapter 'Drugi plan swingu' (pp. 338-340), book titled 'Historia Jazzu,' Polihymnia Publishing House, Lublin 2009 (p. 11)
- 2.a.i.7. Chick Webb (William Henry Webb) (1905–1939), an outstanding American jazz musician, big band leader, and drummer (p. 12)
- 2.a.i.8. 'One note samba,' music by Antonio Carlos Jobim, 1960 (first performed by Joao Gilberto) (p. 12)
- 2.a.i.9. Montreux Jazz Festival, 'Festival de Jazz de Montreux,' a jazz and popular music festival held in Switzerland (p.12)
- 2.a.i.10. '(Chet Baker Sings) It Could Happen to You,' music album, produced by Bill Grauer, label: Riverside (RLP 12-278), released on 03.10.1958 (p. 12)
- 2.a.i.11. 'Dancing on the Ceiling,' music by Richard Rodgers, lyrics by Lorenz Hart, 1930 (p. 12)
- 2.a.i.12. 'Nature Boy,' composed by Eden Ahbez, first recorded performance: Nat King Cole, 1948, released by 'Capitol Records' (p. 13)
- 2.a.i.13. 'The Messenger,' music album, released in 1997 by Blue Note Records, main performer: Kurt Elling (p. 13)
- 2.a.i.14. 'Melodies,' music album, released in 1999 by Epic Records, main performer: Anna Serafińska (p. 13)
- 2.a.i.15. 'Free Jazz: A Collective Improvisation,' music album, released by Atlantic Records in 1961, main performer: Ornette Coleman (p. 16)
- 2.a.i.16. Singing For The Stars: A Complete Program for Training your Voice- Seth Riggs': Alfred Music Publishing (p. 16)
- 2.a.i.17. Based on: <https://www.riggsvocalstudio.com/singing-for-the-stars> (accessed on 26.02.2025)

- 2.a.i.18. Peabody Conservatory of Music, a private conservatory of music and dance in the United States, operating as part of Johns Hopkins University (p. 16)
- 2.a.i.19. Manhattan School of Music, a private music conservatory in New York (p. 16)
- 2.a.i.20. Johns Hopkins University, a private university in the United States (p. 16)
- 2.a.i.21. John Charles Thomas (born in 1891), American singer, operatic baritone (p. 16)
- 2.a.i.22. Tito Schipa (born in 1888), Italian opera singer and actor (p. 16)
- 2.a.i.23. Keith Davis, vocal coach (p. 17)
- 2.a.i.24. Based on: https://en.wikipedia.org/wiki/Seth_Riggs (accessed on 26.02.2025) (p. 17)
- 2.a.i.25. Based on: 'Singing For The Stars: A Complete Program for Training your Voice – Seth Riggs,' Alfred Music Publishing, 'Preface' (p. 17)
- 2.a.i.26. Based on: <https://fizjoterapeuty.pl/uklad-miesniowy/miesnie-oddechowe.html> (accessed on 26.02.2025) (p. 17)
- 2.a.i.27. Based on: <https://fizjoterapeuty.pl/uklad-miesniowy/miesnie-krtani.html> (accessed on 26.02.2025) (p. 17)
- 2.a.i.28. Based on: 'Singing For The Stars: A Complete Program for Training your Voice – Seth Riggs,' Alfred Music Publishing, 'Health and Care of the Singer's Voice,' p. 132 (p. 17)
- 2.a.i.29. Based on: 'Singing For The Stars: A Complete Program for Training your Voice – Seth Riggs,' Alfred Music Publishing, 'Basic Principles,' p. 29 (p. 17)
- 2.a.i.30. Quote: Olga Tokarczuk, 'Transfugium', [w:] 'Opowiadania bizarne', Kraków, p. 126 (p. 19)
- 2.a.i.31. Excerpt from the song: 'Bezradność,' written by Katarzyna Golecka (p. 22)
- 2.a.i.32. Excerpt from the song: 'Bezradność,' written by: Katarzyna Golecka (p. 22)
- 2.a.i.33. Excerpt from the song: 'Apatia,' written by: Katarzyna Golecka (p. 24)
- 2.a.i.34. Excerpt from the song: 'Niemoc,' written by Katarzyna Golecka (p. 25)
- 2.a.i.35. Source:
<https://sjp.pwn.pl/doroszewski/przestrzen;5485128.html>
(accessed on 16.03.2025) (p. 26)

- 2.a.i.36. Excerpt from the song: 'Niepewność,' written by Katarzyna Golecka (p. 28)
- 2.a.i.37. Based on: Aristotle, 'Polityka,' trans. L. Piotrowicz, [in:] Tegoż, *Dzieła wszystkie*, t. I, Warsaw 2003, digital edition: www.zrodla.historyczne.prv.pl, <http://biblioteka.kijowski.pl/arystoteles/polityka.pdf>, 'Czy muzyka powinna stanowić przedmiot nauczania i jakim celom ma służyć (wychowaniu? rozrywce? Czy szlachetnemu używaniu?)' p. 197 (cited page), accessed on: 24.03.2025 (p. 34)
- 2.a.i.38. Based on: Aristotle, 'Polityka,' trans. L. Piotrowicz, [in:] Tegoż, *Dzieła wszystkie*, t. I, Warsaw 2003, digital edition: www.zrodla.historyczne.prv.pl, <http://biblioteka.kijowski.pl/arystoteles/polityka.pdf>, 'Czy muzyka powinna stanowić przedmiot nauczania i jakim celom ma służyć (wychowaniu? rozrywce? Czy szlachetnemu używaniu?)' p. 197 (cited page), accessed on: 24.03.2025 (p. 34)
- 2.a.i.39. Based on: Aristotle, 'Polityka,' trans. L. Piotrowicz, [in:] Tegoż, *Dzieła wszystkie*, t. I, Warsaw 2003, digital edition: www.zrodla.historyczne.prv.pl, <http://biblioteka.kijowski.pl/arystoteles/polityka.pdf>, 'Czy muzyka powinna stanowić przedmiot nauczania i jakim celom ma służyć (wychowaniu? rozrywce? Czy szlachetnemu używaniu?)' p. 197 (cytowana strona), accessed on: 24.03.2025 (p. 34)