

Summary

The role of classical voice emission in relation to modern musical theatre vocal technique as exemplified by Stephen Sondheim's work

The doctoral thesis, titled *The role of classical voice emission in relation to modern musical theatre vocal technique as exemplified by Stephen Sondheim's work*, is an attempt to focus on the range of relationships that old singing techniques, which form the basis of classical voice emission, have with modern techniques developed in the 20th Century. The observations and analysis of the use of these methods are based on the concert *Stephen Sondheim-Symfonicznie*.

In the thesis introduction I take on the subject of the use of methods developed over 1500 years of musical studies and their impact on today's practical knowledge in musical pedagogy and the process of completing artistic projects.

Chapter 1 explains the concept of voice projection and introduces the phenomenon of emission as an element of vocal art. The discussion of the historical conditioning of classical voice emission over the ages takes us to the golden era of *bel canto* and further, demonstrating the aesthetic changes in vocal technique over the 19th and mid-20th Century in Europe and the United States, up until the introduction of the microphone. The end of Chapter 1 discusses the modern vocal techniques of *Speech Level Singing* and *Estill Vocal Technique*.

Chapter 2 is about Stephen Sondheim and the artistic piece *Stephen Sondheim – Symfonicznie*, which was created on 19 January 2018 in the Warmińsko–Mazurskie Philharmonic in Olsztyn and is also attached to this thesis in the form of a CD. This chapter describes the life of the composer and sets out the concept and completion of the piece as well as describing its running.

Chapter 3 is the most comprehensive, titled *Analysis of chosen parts of the artistic piece and the use of classical voice emission and modern vocal techniques*. In this chapter, I study and discuss the methods of classical voice emission and the methods of modern vocal techniques, using instances of the use of EVT in the artistic piece. This includes a detailed discussion of the complexity of voice emission and interpretation in the musical, along with examples based on the score of the song *Epiphany* from the musical *Sweeney Todd: The Demon Barber of Fleet Street*.

The conclusion of the thesis provides information on the integrity and meaning of historical and modern vocal rules used in the artistic piece. It also looks at the role of classical voice emission in the comprehensive vocal education of musical theatre actors.