

Alicja Szeluga M.A.

**Performative problems in *Missa Popularis* for girls' choir
and string quartet by Mårten Jansson**

Key words: performative problems, mass, vocal-instrumental form, child's vocal competences, girls' choir

Summary

The thesis examines performative problems embracing *issues, questions* and *difficulties* related to the presentation of *Missa Popularis* by Mårten Jansson, composed for Skowronki Girls' Choir, Poznań. The piece is an innovative, expressive composition relating Catholic Church musical tradition and folk music of Sweden – composer's birthplace.

The subject of the thesis is a five-part piece composed for girls' choir SSA and string quartet. The analysis of performative problems demanded an interdisciplinary perspective on the composition. The research has been conducted on a few different planes: historical and theological, musical, pedagogical, psychological and cultural thus determining the diversity of research methods. Descriptive method was employed to present issues related to children music education and the specific character of work with girls' choir. The method was also used to describe mass as a historical and liturgical form. Analytical method gave an opportunity to present conceptual framework of the piece. It revealed all verbal and musical interdependencies appearing between its aspects including performative problems. Comparative method helped verify conceptual framework of the composition along with its artistic exposition. Synthesis of the results of the applied methods helped to make generalities.

The work consists of three chapters.

The first chapter presents general principals of music education emphasizing its psycho-pedagogical contexts. It moves on to show the tradition and current state of affairs in children and youth choral studies in Poland. Moreover, the author reflects on the conditions accompanying children and youth vocal education as well as the role of group singing in the development of social and musical competences. The chapter sums up with a brief description of work with girls' choir accentuating its particular character.

The second chapter includes characteristics of *Missa Popularis*' formal structure. It describes the form of mass in liturgy and music presenting also the historical development of this form and the architectonics of its text. In addition this part of work treats about the genesis of the composition, the analysis of particular parts of the piece and the characteristics of Swedish folk dances employed.

The third chapter consists of observations and solutions concerning the technical and interpretative problems. The issues addressing voice projection in girls' choir are also included in this chapter.

The thesis contains an introduction, conclusion, bibliography and summary, attachments and a score of *Missa Popularis*.

The research conducted by the author has led to a statement that composition of *Missa Popularis* was based on liturgical texts derived from Catholic Church. The exceptional structure of the piece is formed by four rhythms of Swedish folk dances. The main part in *Missa Popularis* is given to the choir. The composer engages diverse colors of particular vocal groups of girls' choir. In a logical and communicative way he transmits the literary text to the listener. The awareness of female voice potential allows the composer to freely direct intonation contour. Moreover, the moods included in the textual layer are emphasized by harmonics, dynamics and diverse music articulation.

The instrumental layer has been entrusted to string quartet which enriches and compliments contents embodied in choral layer and in addition builds on the piece's expression with its individual parts.

The interpretation of conceptual framework of *Missa Popularis* requires that three different sources of its origin are taken into consideration: classical music, Catholic Church faith and Swedish folk music.

The thesis „Performative problems in *Missa Popularis* for girls' choir and string quartet by Mårten Jansson" widens the knowledge of performative aspects of contemporary vocal-instrumental music composed for girls' choir. The thesis contributes to a better interpretation of the composition by choirs and string orchestras.

Aliga Sulay