

**GENERAL INFORMATION ABOUT THE PROGRAMME**

	Name of postgraduate studies	Postgraduate Vocal Consort Studies [Postgraduate ensemble singing studies]
	Form of study	Postgraduate part-time
	Number of semesters	4
	Number of ECTS credits required to complete studies at a given level	30
	Reference to the mission and strategy of the University and relations with the socio-economic environment in relation to the postgraduate study program	Graduates receive education at the highest level. The University strives to shape characters and creative attitudes in the spirit of respect for Polish national culture, which is consistent with the mission of the University. Developing students' talents allow them to undertake broadly understood artistic activities and participate in shaping the socio-economic environment.
	Language in which postgraduate studies are conducted	English
	Total number of class hours	117 hours
	Conditions for completing postgraduate studies	Implementation of the study programme

## DESCRIPTION OF THE DIRECTIONAL LEARNING OUTCOMES

<p>The description of the assumed learning outcomes for the field of study, level and profile of education takes into account the universal characteristics of the first degree for levels 6-7 specified in the Act of 22 December 2015 on the Integrated Qualifications System (i.e. Journal of Laws of 2020, item 226, as amended) and the characteristics of the second degree for level 7 specified in the Regulation of the Minister of Science and Higher Education of November 14, 2018 (Journal of 2018, item 2218) on the characteristics of the second level of learning outcomes for qualifications at levels 6-8 of the Polish Qualifications Framework.</p>		
<p>TABLE OF REFERENCE OF DIRECTIONAL EFFECTS TO AREA EFFECTS</p>		
<p>outcome symbol</p>	<p>Directional learning outcomes for the graduate</p>	<p>description of the component code</p>
<p>KNOWLEDGE</p>		
<p>Knowledge: the graduate knows and understands in depth</p>		
<p>W1</p>	<p>development lines in the history of music and related performance traditions in the context of ensemble singing</p>	<p>P7S_WG</p>
<p>W2</p>	<p>musical literature in the field of ensemble singing, elements of a musical work and patterns of formal construction of this repertoire</p>	<p>P7S_WG</p>
<p>W3</p>	<p>issues and performance specifics of ensemble singing; has methodological knowledge for its implementation in a cappella vocal ensembles</p>	<p>P7S_WG</p>
<p>SKILLS</p>		
<p>U1</p>	<p>has in-depth skills enabling the creation, implementation and expression of own artistic concepts in a variety of performance conditions</p>	<p>P7S_UW</p>

U2	has the ability to select and interpret the repertoire of chamber a cappella vocal ensembles in the context of ensemble singing using knowledge of the stylistic criteria of the music performed	P7S_UW
U3	has the skills to perform premieres of both contemporary repertoire and reconstruction of early music pieces	P7S_UW
U4	has a high-level technical workshop that allows for a professional musical presentation and consciously solves problems related to the specifics of ensemble singing	P7S_UW
U5	speaks English to the extent appropriate for the chosen specialty in accordance with the requirements specified for level B2 + of the European System of Description of Language Education	P7S_UK
U6	has extensive skills in co-creating a musical work with other artists in chamber a cappella vocal ensembles as part of various artistic projects, also as a leader	P7S_UO
SOCIAL COMPETENCES		
K1	is a competent and independent artist, able to critically assess their knowledge and creative activities (both their own and others') in relation to the development of the chosen field of art;	P7S_KK P7S_KR
K2	understands the need to improve their own skills throughout life, and inspires others to improve their competences	P7S_KR
K3	consciously and responsibly presides over team activities; is ready to inspire and organize activities aimed at disseminating high culture in society	P7S_KO

UMFC BRANCH IN BIAŁYSTOK

Faculty of Instrumental and Pedagogical, Music Education and Vocal Studies

**SCHEDULE OF STUDY PROGRAMME**  
**POSTGRADUATE VOCAL CONSORT STUDIES**

postgraduate studies - 1 year (2 semesters)  
valid from the academic year 2023/24

lp.	Subject	Learning outcome code	Forms of credit applicable after the semester		Number of hours				YEAR I				Type of classes
			pass	exam	Number of hours	ECTS credits	Form of classes		I semester		II semester		
							lecture	class	hours	ECTS	hours	ECTS	
1	ensemble singing	W1,2,2 - U1,2,6 - K1,3		1-2	60	20	60		30	10	30	10	ind
2	voice emission techniques	W2,3 - U1 - K1,3	2	2	30	2	30		15	2	15	1	ind
3	specialised literature	W1,2,3 - U2,3 - K1	1	2	15	2		15			7	1	gr
4	stage practice	W2,3 - U1,2,6 - K1,3	1-2		2	4	2		15	1	1	2	gr
5	teaching Polish as a foreign language - consultancy	W7 - U8,9 - K1,6	1-2		10	2		10	1	2	5	1	ind
<b>IN TOTAL</b>					<b>117</b>	<b>30</b>	<b>92</b>	<b>25</b>	<b>59</b>	<b>15</b>	<b>58</b>	<b>15</b>	

**PROGRAMME CONTENT**

Postgraduate Vocal Consort Studies are two-year part-time postgraduate studies (carried out during two-day classes held on Fridays and Saturdays once a month), which fill the gap of specialization in the field of ensemble a cappella singing, included in the area of broadly understood choral studies. The ensemble's a cappella singing, which has been developing for several decades, should now be considered the leading trend in the performance of sacred polyphony by the old masters and secular music of the Renaissance. One of the objectives of the study program is to protect the repertoire of old masters and to shape the perception of this type of work as one of the canons of European music. Ensemble singing in performance practice is not limited only to the music of old times, but also functions in compositions created from the late nineteenth century to modern times. One of the consequences of this state of affairs is the need to give new performance patterns to the music of later eras (e.g. Polish music created in the current of the Cecilian movement at the turn of the 19th and 20th centuries).

The wide spectrum of repertoire dedicated to this type of vocal ensembles requires thorough preparation both in the history of the development of forms of *a cappella* vocal polyphony, learning the richness of performance styles adequate for a given repertoire, the history of the development of verbal-musical relations in choral music, and the acquisition of vocal competences specific to ensemble singing.

Postgraduate Vocal Consort Studies	
Subject	Programme content
Ensemble singing	<p>The repertoire implemented as part of this subject is divided into four main stylistic departments:</p> <ol style="list-style-type: none"> <li>1. Medieval liturgical monody in the perspective of Gregorian semiologyas the melodic core of the polyphonic-chorale alternatim repertoire (16)</li> <li>2. European vocal pre-polyphony (22)</li> <li>3. Renaissance vocal polyphony and secular music performance (52)</li> <li>4. 19th and 20th century music ensemble singing including the repertoire of Polish composers - sacred and secular music</li> <li>5. Vocal techniques in contemporary ensemble singing (18)</li> </ol>

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<p>Voice Emission Techniques</p>	<p>The program content presented below is implemented throughout the entire didactic cycle (I-IV sem.):</p> <ol style="list-style-type: none"> <li>1. Issues related to voice emission – construction, operation and protection of the speech organ and voice emission rules;</li> <li>2. Control of correct body posture during singing;</li> <li>3. Improving the vocal technique taking into account such elements as: singers' breathing, phonation, resonance and sound position (developing awareness of the impact of the emotional and physical state on the emitted sound, using resonators and equalizing registers), shaping the sound imagination (understanding the position of sound, intonation, impostation), improving the strict legato technique and shaping articulation flexibility, dynamics, intonation, sound tone, alignment of vowels, diction in singing, voice vibration control, improving the ability to shape agogics in singing.</li> <li>4. Improving the ability to consciously control the intonation of sound;</li> <li>5. Developing the ability to improve one's own vocal workshop enabling independent work on the repertoire;</li> <li>6. <u>Work on individual elements of performance in the context of performance styles adequate for a given repertoire;</u></li> <li>7. <u>Ability to use vocal technique taking into account the specificity of the phonetics of a given language;</u></li> <li>8. <u>Coordinating and perfecting all elements of the vocal technique in order to expand the scale of the voice;</u></li> <li>9. Improvement of non-verbal transmission;</li> <li>10. Improvement of artistic personality and stress control in public presentation;</li> <li>11. Work on the preparation of one's own vocal part as part of the ensemble singing repertoire program.</li> </ol>
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Specialist literature	<p>The main aspects discussed during the lecture are:</p> <ol style="list-style-type: none"> <li>1. Ensemble singing in the context of the history of the development of choral music;</li> <li>2. Gregorian singing as a model of the stylistic canon of sacred music performance;</li> <li>3. Medieval vocal prepolyphonia;</li> <li>4. Sacred vocal music against the background of religious and social transformations of 16th-century Europe;</li> <li>5. The repertoire and performance patterns of secular vocal music of the 15th-16th centuries;</li> <li>6. Composition and national schools in the repertoire of ensemble singing;</li> <li>7. The creator and his work against the stylistic requirements of the era;</li> <li>8. Changes in the relationship of word and sound in the history of vocal music in the performance aspect;</li> <li>9. Interpretation of vocal music of the Romantic era in terms of Hugo Riemann's Phrasierungslehre;</li> <li>10. Vocal techniques in the works of contemporary composers.</li> </ol>
Stage practice	<ol style="list-style-type: none"> <li>1. Rehearsal in a concert hall, chamber hall of the Chopin University of Music - Branch in Białystok or other stage space (also sacred) outside the headquarters of the University, during which various factors affecting the artistic presentation are analyzed;</li> <li>2. A public artistic presentation, during which the student, together with the accompanying vocal ensemble, implements a program prepared as part of the ensemble singing class.</li> </ol>