

“Unique characteristics of working with choirs of all levels of music schools, based on the performance *Mass of the Children* of John Rutter.”

The subject of a doctoral dissertation and a choice of the musical work are not random. At present I am collaborating with choirs of music schools of all degrees of the musical education. In my work I try to share my passion for choral music with my pupils and students, the passion for jointly creating a great musical work. It is not simple, since for the students participation in choir classes I conduct is compulsory. In the music school the instruments rather than a choir are the main subject, and it is often the case that the choir classes are not taken seriously enough. What's more, the choir classes are usually scheduled very late and it is important to keep in mind that the music school is already an additional, afternoon activity. Choirs of the music schools rarely manage to get the main prizes at festivals (of course exceptions exist), many children are discouraged and frustrated by that.

Why does it happen? What factors cause such situations? And on the other hand how do you keep the interest of children and teenagers? How do you choose the right repertoire? What is the role and importance of the conductor? And the most important: What are the unique characteristics of school choirs? I would like to explore this issue in my doctoral dissertation entitled “Unique characteristics of working with choirs of all levels of music schools, based on the performance *Mass of the Children* of John Rutter.”

This dissertation consists of three chapters. A detailed characterization of the work *Mass of the Children*, is included in the first chapter along with the information on the composer. In chapter two I described the course of work with the Music Education choirs which I usually lead. Based on preparing and performing the *Mass of the Children* I characterised choirs being on a project. I analysed the specific characteristics of my work with them, as well as I discussed the issues associated with the execution of work. A research on

the specificity of the work with choirs of schools and musical colleges is a subject of the last chapter.

Research embraced 225 choir singers from Szczecin. The following factors were examined: the status of choirs in music schools, the educational role of the choir, the role of a peer group, the role of departures on festivals and participating in the choral competitions, a selection of the repertoire, the role of the conductor, the feeling of pride due to being a member of a team and more. The characteristic factors of the Musical Education choirs, both positive and negative, that affect the productivity of working with this type of the teams were definite. Additionally, comparative analysis of both the amateur choirs and choirs of the musical education were conducted.

Thanks to the work on Mass of the Children and the analyses, a unique nature of working with choirs of all levels of music schools was determined.

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