

Abstract

The great anthem of thanksgiving, *Te Deum*, with its theological message and numerous musical incarnations, which over the centuries have constituted a solemn, ceremonial setting for exceptional events in the life of nations and Christian communities, provides a unique opportunity to trace the evolution of vocal technique in the modern history of European music. The analysis of historical vocal practices based on the contemporary understanding of the physiological and acoustic basis of singing allowed us to specify the basic principles and main sound features of vocal techniques. This dissertation examines the historical changes in vocal technique in the music of Western Europe and highlights three main periods of the development of vocal style: church singing (until the 16th century), *bel canto* (17th and 18th centuries) and opera *bel canto* (from the 19th century to the present day). These styles reflect changes in vocal practice over the centuries and the evolution of the paradigm of perceiving the timbral and expressive potential of the voice by composers, performers and vocal educators.

The theoretical chapters of the work address the issues of the physiological and acoustic foundations of singing, the genesis of singing in the Christian church, and a detailed analysis of the main vocal styles based on source texts and the views of key figures in the development of vocal art. The research chapter is a synthetic description of the strategy of teaching vocal techniques in contemporary choral ensembles, made from the choirmaster's point of view. It includes methods of solving vocal problems encountered in historical and contemporary repertoire, based both on traditional methods related to the era of a given work, as well as modern scientific knowledge and vocal training methodology. The topic of working with a band based on the vision and performative potential, which involves the use of sound qualities of a specific time and place, was also discussed. The practical possibilities of positioning the vocal apparatus and the optimal methods of interpretation in each of the selected musical arrangements of the *Te Deum* anthem are largely determined by the vocal idioms and rhetorical figures of a given style, which emphasize the sound and philosophical message of the work.