

**THE SIGNIFICANCE OF THE PIANO PART IN THE FORMATION ON THE
STRUCTURE OF CONTEMPORARY SONGS on the example of *Sieben frühe Lieder* by
Alban Berg, *Twelve Poems of Emily Dickinson* by Aaron Copland and
Drei Lieder nach Trakl by Paweł Szymański**

**Marcin Grabosz, June the 9th, 2016
DOCTORAL DISSERTATION ABSTRACT**

The main constituent elements of my doctoral dissertation are an introduction, two chapters and a conclusion.

The first chapter of the thesis provides a historical background on the role of the keyboard instrument in art songs, as it is vital to see the evolution of the role of the pianist in the context of the technical possibilities that the keyboard instrument has offered in different eras.

The second chapter contains an analysis of my chosen compositions: songs by Alban Berg, Aaron Copland and Paweł Szymański. My performance of these pieces allowed for a breakthrough in my considerations on the role of the pianist as the co-creator of the performed composition. My analysis of these works will move away from the traditional formal musical analysis, focusing instead on the importance of the piano part. For this reason the analysis of individual songs and entire song cycles will focus on the following elements:

- characteristic features of songs from the perspective of the pianist
- issues associated with tempo
- types of musical structures applied
- fragments requiring particular attention of the pianist

The conclusion contains a summary of the dissertation on the importance of piano part in the formation of contemporary song structure. The assumption of the dissertation is to provide a deeper reflection on the substantial role of a pianist, not only in his/her relation with the vocalist, but also in his/her responsibility and independent preparation of the instrumental part. I am convinced that subsequent periods in the history of music led to a situation in which on-stage partnership is more than the correct performance of the notation and remarks of the composer. For this reason, the role of the piano part is not neutral; it is not only a complementary element to a vocal part, but also in many cases, in my opinion, decides about the shape of the musical piece.