**Analysis of the tenor role of Herodes in the opera Salome by Richard Strauss in the**

**contest of the development of the tenor voice based on personal experience.**

**A comparison of vocal techniques used in tenor and male soprano parts.**

The aim of this study is to enhance creative competencies through an analysis of theories related to vocal techniques and their practical application, based on an examination of the role of Herod in Richard Strauss’s *Salome*. This analysis draws upon the synthesis of experiences accumulated throughout my artistic career. The foundation of my research is rooted in the extensive legacy left by eminent theorists and practitioners of operatic singing, widely documented in literaturę on the subject, available interviews on the internet, as well as numerous audio and video recordings showcasing the work of great theorists, teachers, and opera singers.

I intend to highlight the broad set of skills essential for performing the role of Herod, while also exploring the developmental journey of an opera singer in terms of recognizing their capabilities at different stages and selecting appropriate repertoire and challenges that serve as significant milestones in vocal evolution. The titles of books, publications, links to interviews, workshops, masterclasses, private lessons, and selected recordings by renowned singers are expected to provide a wealth of knowledge on the technique, history, and art of operatic singing.

The primary work to be analyzed for the purpose of illustrating this subject is the tenor part of

Herod in Strauss’s *Salome*. This role will serve as a reference point in the course of this analysis, defining the differences and common elements with other tenor and soprano roles that I have performed. I will outline the journey and stages of development for an operatic Singer using the tenor voice, progressing from the lightest Baroque repertoire through various styles and epochs to the heaviest Wagnerian works, concluding with the role of Herod.

Particular emphasis will be placed on comparing the aspects found in the tenor voice with those in the countertenor soprano voice, sequentially describing the repertoire, stylistic, performance, and purely technical differences between the male soprano and tenor voices. I conducted a phoniatric recording using a fibroscope while phonating both soprano and tenor voices on the same musical passage to demonstrate the physiological relationships, common features, and differences arising from using both voices. I present photographs from this recording, and documentation with a professional description by Dr. Ewa Kazanecka, who conducted the examination. Using the example of the role of Orpheus in Claudio Monteverdi’s *L’Orfeo*, I demonstrated the differences in cognitive processes while performing the same operatic part with both soprano and tenor voices.

Over the course of my 35-year career, I have participated in over 1500 artistic events including opera performances, operettas, musicals, opera and concert galas, oratorios, recitals, films, CD and DVD recordings, television and radio programs, as well as other projects. I have performer in some of Europe's most prestigious opera houses such as La Scala in Milan, the Bavarian State Opera in Munich, the Hamburg State Opera, the Palais Garnier in Paris, and the Royal Opera House Covent Garden in London, having as partners great contemporary singers such as Kurt Moll, Kurt Rydl, Robert Lloyd, Bruce Ford, Rockwell Blake, Wladimir Galousin, Sergej Aleksaschkin, Elena Obraztsova, Cecilia Gasdia, Michele Pertusi, Bernadetta Manca di Nissa, Veronica Gens, Veronica Cangemi, Philippe Jaroussky, Max Emmanuel Cencic, Elizabeth Vidal,Julia Migenes, Anna Katerina Antonacci, Stefania Woytowicz, Aleksandra Kurzak, MałgorzataWalewska, Mariusz Kwiecień, Artur Rucinski, Rafał Siwek. I have also worked with many outstanding conductors, including Zubin Mehta, Simon Rattle, Valery Gergiev, Michel Plasson, Mark Elder, Roger Norrington, Alessandro de Marchi, Jun Maerkl, Ivor Bolton, Thomas Hengelbrock, Harry Bicket, Tadeusz Kozłowski, Jan Krenz, Kazimierz Kord.

Throughout these years, I have refined my vocal technique under the guidance of many distinguished pedagogues. The diversity of experiences accumulated during these years is all the more significant and somewhat unique, as I have utilized two voices - tenor and male soprano (countertenor) - throughout my career. These exceptional circumstances have allowed

me to gather a vast amount of experience and, consequently, draw conclusions that I share with

the readers. These contents are primarily subjective reflections. I hope that these reflections will

modestly contribute to the vast theory of singing, perhaps bringing closer the goal for singers

seeking to develop their vocal technique.