

Akademia Muzyczna im. Ignacego Jana Paderewskiego w Poznaniu

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*Gitarystyka jazzowa w aspekcie współczesnych środków
wykonawczych na przykładzie kompozycji własnych*

Praca doktorska
napisana pod kierunkiem
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Poznań 2019

English Summary

Jazz music has always been one of the most dynamically developing styles. The guitar in this kind of music has a special role, carrying many possibilities of harmonics, improvisation, articulation or textural. The electric guitar is a relatively new instrument in jazz. As a result, there is a lack of documentation regarding the varying roles that the electric guitar can assume.

My main artistic and research assumption is to present the wide performance capabilities of the guitar in jazz music and to show how individual, contemporary modern playing techniques influence the creation of a musical work. I trust that this thesis can be a source of both theoretical and practical knowledge for other guitarists, for whom many modern performance techniques remain unintelligible or even unknown. I divided my reflection into the following parts:

Chapter I – History and the role of guitar in jazz music

Chapter I assumes introducing the reader into the historical context regarding the electric guitar in jazz music, which I think is necessary for a better understanding of contemporary aspects of music performance in jazz.

Chapter II – Contemporary performing aspects

Chapter II deals with the analysis of all kinds of issues and performance techniques of the guitar in jazz music, including various ways of sound production, different picking techniques, ways of achieving harmony on the guitar or creating sound through the use of modern guitar effects and amplifiers.

This chapter will discuss the necessary elements of the performance of guitar music, which will be used later in the work for the analysis of an artistic work.

Chapter III – Analysis of composition constituting an artistic work in the context of proprietary use of contemporary performance aspects on jazz guitar .

Chapter III will be devoted to my own compositions included in the artistic work. It assumes a detailed analysis in terms of guitar performance techniques, methods of improvisation and compositional assumptions.

I trust that the researches included in this work will contribute not only to deepening the knowledge about jazz guitar performance, but will become an inspiration for further exploration in this area. I realize, however, that my work is not able to fully exhaust this problem, so I want to devote myself to it in my future artistic activities.