

Summary

Language, means of expression and creative concepts in contemporary improvised music in reference to saxophone technique used by me, own compositions and original arrangements of jazz standards

The subject of this work constitutes an attempt to conduct a self-analysis focused on the language and means of musical expression applied by the author hereof in his creative work. At the beginning, he presents his personal vision of a searching artist that he has sought to be over the past years. This image is comprised of individual aspects of artistic activity discussed in the chapter, namely: listener, saxophonist, composer, arranger, producer, improviser, educator and student. All these realms have a direct impact on the development and selection of the musical language applied by the author as a jazzman.

The next chapter contains reflections upon the means of expression, based on which he builds his own musical message as an improviser. According to the author, such means can include the sound, which is analysed in a relatively broad context, namely as the sound of an acoustic instrument, the sound amplified by a microphone or modified by an audio effect processor, the sound of a jazz band on stage and on record, and finally the characteristic sound of music acquired through composition and arrangement. Other listed elements of the language include technical fluency, articulation, approach to harmony, time and rhythm. The author also points to the search for inspiration as a very important factor affecting the development of a contemporary artist. He also shares his long-time experience resulting both from collaboration with bands with whom he has played concerts and recorded albums for many years, and those that invite him occasionally, as a sideman. The second chapter is supplemented with links to examples of recordings with various artists over the past years.

The next chapter provides an analysis of an artwork recorded for the purpose of this doctoral thesis. The author undertakes to describe his own compositions as well as original arrangements of jazz standards recorded on the album. The material comprises the following compositions: "Marcin Luter – suita na kwartet jazzowy" (Martin Luther – Suite for Jazz Quartet), "Butelka z wodą" (Bottle of Water), "Giant Steps to You", "26-2", "Stella by Starlight" and "Afro Blue". The pieces were recorded with varying instrumental ensembles: quartet (saxophone, piano, double bass, drums), trio (saxophone, double bass/bass guitar, drums), and for solo saxophone. The author points to the diversity of musical concepts applied for each composition. In the suite recording, the quartet represents a form strongly

planned in many aspects. The progress of improvisation by individual musicians is influenced by extra-musical inspiration that has become a benchmark for the creation of moods and for the selection of means of expression by musicians. The piece entitled "Bottle of Water" exhibits a unique, open approach to time and harmony, as well as variability of the metre. Based on two pieces recorded in the trio – "Giant Steps To You" and "26-2" - the author explains (among others) his personal approach to the harmonic progression commonly known as *trane changes* among jazzmen, and provides an example of arrangement search that directly affects the development of original improvisation technique. Both pieces are based on duple metres, which makes them more distant in terms of sound and expression from the original recordings of John Coltrane. The last two pieces are jazz standards presented in completely different concepts. Their only common feature is the fact that they were recorded with solo tenor saxophone. The first one is almost completely planned and repeatable, while the other is essentially focused on unfettered improvisation, utterly free from any limitations, based on a theme serving only as a pretence for its progress.

In the final chapter, the author presents the conclusions of the study, pointing to the changeability and further development of his individual language of musical expression. His musical creation as an instrumentalist is directly influenced – in his opinion – by such elements as: shape and scope of education, explorations in the area of composition and arrangement, long-time work with an unchanged line-up of the SOUNDCHECK quartet and KOCIN KOCIŃSKI TRIO, as well as pedagogical work and the awareness of constantly remaining a student. In his artistic quest, he attempts to combine tradition with modernity.

The supplement contains scores based on which the recordings of the above-mentioned compositions were made.