

Summary

The doctoral dissertation entitled *The Use of Polyphonic, Monophonic and Chordal Textures in the Author's Original Compositions. Contemporary and Original Sound Concept for a Jazz Trio with Guitar* presents the author's original concept of the sound of a contemporary jazz trio consisting of electric guitar, double bass, and drums. The choice of this topic results from the author's many years of stage experience in various ensemble configurations, as well as the conviction that a trio in this instrumentation creates favorable conditions for the exploration of texture integrating monophony, polyphony, homophony, and chordal structures within a single instrument. The relatively narrow overtone characteristics of the guitar predispose this ensemble setting to expose articulatory nuances, voice separation, and contrapuntal solutions, also in the lower registers. This creates a context for redefining the role of the guitar – not only as a melodic and harmonic instrument, but also as a carrier of multilayered musical narration.

The aim of the dissertation is to examine the role and significance of consciously applied textural means in shaping the individual sound of a contemporary jazz trio with guitar. The analysis of the musical notation of the themes, as well as the transcriptions of improvised solo parts, demonstrates the originality and innovativeness of the applied solutions and their influence on the sonic identity of the ensemble. The thesis assumes that the integration of different types of textures in the author's compositional practice forms the basis for developing an original and contemporary sound concept for a jazz trio with guitar.

The main part of the work consists of an artistic project including seven original compositions, which constitute the research material for the conducted analysis. The diversity of the pieces made it possible to demonstrate the influence of the applied techniques and the organisation of the musical material on the shaping of the ensemble's original sound. The descriptive part of the dissertation consists of three chapters. The first chapter contains a historical overview and an explanation of the concepts related to texture: monophony, polyphony, homophony, and chordal accompaniment. The second chapter presents the adaptation of these textures to the language of jazz, with particular reference to guitar techniques illustrated by selected artists. The third chapter, which constitutes the main part of the dissertation, is an analysis of the artistic work based on audio recordings, musical notation of the themes, and transcriptions of selected fragments of improvised solo parts.

The author presents his original concept of shaping the sound of a jazz trio with guitar in the context of the use of diverse textures. He discusses interpretative issues, the organisation of the musical material, and highlights such elements as style, harmony and melody, the organisation of the rhythmic layer, textural density, and the shaping of musical tension. The author also describes performance-related issues, indicating technical difficulties encountered during the realisation process and the ways in which they were solved. The dissertation also includes an introduction, a conclusion, a bibliography, index of names, list of musical examples and scores.

The seven original compositions included in the artistic work are characterised by stylistic diversity as well as by varied use of such elements as changing meter (for example 7/4, 5/4, 4/4, 3/4), agogics, dynamic layers, and sonoristic devices (for example drum parts performed with sticks, rute sticks, and brushes, as well as varied sound production on the double bass), all within the idiom of contemporary jazz. Although the pieces are recorded in the same instrumentation (Bogdan Skiedrzyński – guitar, Grzegorz Piasecki – double bass, Mateusz Maniak – drums), each composition has a distinct character, emphasising the acoustic nature of the ensemble and its sonic coherence.

In each composition, procedures aimed at creating a unique sound can be observed. The author frequently applies interpenetrating textures in the themes, using polyphonic narration in the form of two- and three-voice structures, homophonic organisation of the material, as well as monophonic lines with self-accompaniment. The construction of harmonic progressions is based on the conscious creation and resolution of tension, while simultaneously employing rarely used chordal structures. In addition, in many passages one of the polyphonic voices is reinforced in unison with the double bass. In solo sections the author explores harmonic connections of a dissonant character, exposing various jazz improvisation techniques adapted to a texturally variable narration. The improvised musical material is characterised, among other things, by a post-bebop language, the integration of phrases with self-accompaniment, the use of two-note harmonic structures, as well as polyphonic and homophonic fragments. Particular attention is paid to the performance techniques used in the perform of the material, their characteristics, and their influence on the overall sound.

The analysis of the artistic work was intended to demonstrate the manner in which polyphony, monophony, homophony, and chordal structures are applied in the author's

compositional practice, leading to the development of an original and contemporary sound concept for a jazz trio with guitar. It was also important to show the influence of integrating different types of textures both on the author's individual musical language and on the shaping of a unique ensemble narration and a multilayered sound of the whole group.

The author hopes that the presented original concept of shaping the sound of a jazz trio with guitar will serve as an inspiration for musicians searching for new means of expression in ensemble performance.