

**THE KRZYSZTOF PENDERECKI ACADEMY OF MUSIC
IN KRAKOW**

Mateusz Palka

**The role and performance capabilities of a jazz pianist.
Selection of pianistic approaches in regard to a variable
ensemble setups, based on the original composition *Piano
Dialogues*.**

**Description of artistic doctoral thesis, germane to the procedure
toward issuance of the degree of doctor of arts, artistic discipline:
musical arts**

thesis supervisor: prof. dr hab. Dominik Wania

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Artistic work
Mateusz Pałka – *Piano Dialogues*

Program

1. *Piano Solo* (06:38)
2. *Piano Preparation* (01:34)
3. *Piano Electronics* (01:38)
4. *Piano Drums I* (01:55)
5. *Piano Drums II* (02:00)
6. *Piano Drums III* (01:41)
7. *Piano Bass I* (02:38)
8. *Piano Bass II* (02:23)
9. *Classic Jazz Trio* (08:09)
10. *Jazz Trio no Bass* (03:48)
11. *Jazz Quartet* (19:36)
12. *Jazz Quartet – Blues* (08:27)

Total playing time: 60'27''

Performed by

Mateusz Pałka (doctoral candidate) – Steinway Model D piano, OP-1
synthesiser, compositions and arrangements

Wojciech Lichtański – alto saxophone

Alan Wykpisz – double bass

Grzegorz Pałka – drums

Bartłomiej Staniak – sound engineering, mixing, and mastering

Recorded at B&B Records Studio in Niepołomice on 29 September 2022.

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Introduction

Music (and, in fact, any creative act) requires not only desire but also action: the only path from desire to action is through knowledge and skill.¹

Pierre Boulez

In the past century, the piano has been widely used in both live concerts and recordings. It has performed in various configurations: solo, in ensembles with other instruments, with electronics, with voice, in piano duos (including larger piano ensembles, e.g. in Igor Stravinsky's *Les Noces*), and in contemporary piano concertos by Stravinsky, Shostakovich, Prokofiev, Bartók, Schnittke, Barber, Ligeti, Poulenc, Glass, and such Polish composers as Lutosławski, Górecki, Penderecki, and Kilar. It has also found its place as an orchestral piano, a prepared piano, and as an instrument used in film music and jazz music, with composers ranging from Ennio Morricone, Krzysztof Komeda, and Ludovico Einaudi to Leszek Możdżer.²

Jazz and improvised piano music represent the most significant area of my artistic activity. The issues related to researching the performing options for the piano in jazz and the attempt to define the role the pianist plays in various ensemble settings are close to my heart for several reasons. The first of them are the long years of my musical and non-musical education I devoted to exploring improvisation and composition. I found the paths of classical and jazz education equally important, and composing music became for me a natural language of artistic expression. This is why, I wish to present – as the required artistic work – my original composition *Piano Dialogues*, resulting from my quest for my own language of expression and the course of my further artistic development. The *Piano Dialogues* is a piece intended for piano in various ensemble setups: solo, duo with an electronic instrument, duo with drumkit, duo with a bass instrument, a classic jazz trio (piano, double bass, and drums), and a classic jazz quartet (alto saxophone, piano, double bass, and drums). Using a cycle of consecutive pieces, I have aimed to demonstrate a wide spectrum of performing techniques, and provided a detailed characterisation of each of its elements in the description of the musical work.

¹ P. Boulez, *Penser la musique aujourd'hui*, Mainz: Gonthier Paris 1964, p. 151.

² A. Kopińska, *The Universe of the Piano in Contemporary Music: An Axiological Reflection*, [in:] *Values in Music*, ed. by Uchyla-Zroski Jadwiga, Vol. 6, Wydawnictwo Uniwersytetu Śląskiego, Katowice 2008, pp. 143–155.

Another reason for choosing the topic of my dissertation is the study of how improvisation develops in the process of collective dialogue. In this work, I wish to draw attention to an essential feature of improvisation, namely, its strong links with intuition, creativity, and an openness of the mind at the moment of creation. Improvisation stems from the natural and millennia-old need of humanity to express itself and as such is the fundamental building block of creative component in jazz music.

The piano as a performance tool offers a wide range of properties sonoristic and textural. The values he brought to contemporary music, i.e sound possibilities, harmony, rhythm development, as well as experiments with the sound, structure of the instrument and playing technique are important for the development of art music in the future. Each of the above-mentioned properties is included implementation possibilities that open new perspectives for use piano in contemporary jazz music.

Chapter 1. The Role of the Piano in Jazz Music from a Historical Perspective

1.1. The Early Era: Ragtime, Blues, Boogie Woogie, Stride Piano – 1920s and 1930s

The role of the piano in jazz music has evolved over the years with the emergence of new musical styles and trends. Already in the 1920s and 1930s, early phonographic recordings indicate that the piano was used as a solo instrument, playing a melodic and harmonic role. One of the researchers who carefully analyzed the development of jazz pianism throughout the 20th century was the American pianist, composer and educator, Billy Taylor. In his publication *Jazz Piano - History and Development*, he pointed out that - contrary to the opinions of many jazz authorities ragtime³ was undoubtedly the earliest form in jazz music. It combined musical elements with technical elements characteristic of early African American religious and secular traditions of musical expression⁴. The etymology of the word ragtime leads to the English term ragged time, which means ragged meter, strongly syncopated rhythm⁵. This style developed in popularity from the 1890s to the 1920s. As Jacek Niedziela-Meira, an outstanding Polish double bassist and author of many significant scientific publications, notes, the performance of ragtime was mainly associated with a solo configuration in which the pianist played and improvised often written down compositions. The characteristic features of the new style were: 2/4 time signature, stiff, rather moderate tempo, clear contrasts between the left and right hands. The left hand played the first and third beats in a measure, usually quarter and eighth note rhythmic values, jumping from the root note in the bass to a distant chord, in the form of a triad in the middle register of the keyboard. The right hand was responsible for conducting the melody, often in twice as fast sixteenth notes⁶.

Pianists such as Scott Joplin and Jelly Roll Morton were fascinated by both the music of European classical composers and the music previously created in New Orleans

³ Ragtime – a genre as well as a musical form that emerged at the turn of the 19th and in the early 20th centuries. It adopts characteristics of orchestral marches (syncopated rhythm), as it is derived from dance forms such as jigs and cakewalks, and draws from the European musical tradition.

⁴ B. Taylor, *Jazz Piano: History and Development*, Wm. C. Brown Company Publishers College Division, Dubuque, Iowa 1982, p. 35.

⁵ J. E. Berendt, *All About Jazz. From New Orleans to jazz-rock*, Polskie Wydawnictwo Muzyczne, Kraków 1991, p. 20.

⁶ J. Niedziela-Meira, *Historia Jazzu. 100 wykładów*, Grupa Infomax, Katowice 2014, pp. 55–56.

- Dixieland, or traditional jazz. Listening to their early recordings, you can see clear inspirations from New Orleans bands, the tradition of minstrel songs⁷, and the structures of classical music.

It is worth paying attention to the sphere of arrangement in ragtime songs. Günther Schuller, in his book *Early Jazz: Its Roots and Musical Development*, wrote about the careful, well-thought-out and well-organized arrangement structures of Jelly Roll Morton, whose outstanding skills in the detailed selection of instrumentation, creating sound relationships, harmonic and rhythmic counterpoint ensured the integrity of the composition⁸. Early ragtime was a crystallization of African-American musical expression into a formal musical concept that included elements of syncopation, improvisation, and European piano techniques in a new approach⁹. Pianists who significantly influenced the development of the genre were Scott Joplin, Jelly Roll Morton, James P. Johnson and Eubie Blake.

The use of the piano in jazz forms and styles emerging alongside ragtime, such as blues¹⁰, boogie woogie¹¹ czy stride piano¹² had a strong emotional base. The meaning of the word blues has its origins in the sufferings, sorrows, worries and longing for freedom of the poor, enslaved part of the African-American population. Blues was primarily basic with a desire for internal consideration. Like ragtime, came from many sources, roots in African-American communities such as work songs, ballads, hymns, and spirituals¹³. It was an expression of inner suffering, pain and sadness. Blues melodies, harmonies and rhythms were much simpler than those found in ragtime - full of sincere calls and responses sung in the technique of call and response¹⁴, pauses, as well as syncopated

⁷ Minstrel songs were originally thematic secular songs performed by slaves. Their subject matter was related to life on southern plantations. Later, they were used by white showmen in theatrical performances known as Minstrel Shows. Description based on: B. Taylor, *Jazz Piano*, p. 244.

⁸ G. Schuller *Early Jazz: Its Roots and Musical Development*, Oxford University Press, New York 1968.

⁹ B. Taylor, *Jazz Piano...*, p. 242.

¹⁰ Blues is a genre and form in jazz music that originated among African American communities in the southern United States in the late 19th century. It is one of the most important genres for the development of 20th-century and contemporary popular music.

¹¹ Boogie-woogie is a piano style initiated and developed by untrained Black pianists from the southern United States, characterised by repetitive bass patterns. It evolved after 1920 in Chicago and St Louis.

¹² Stride piano is a jazz piano style that emerged in Harlem during the First World War.

¹³ The term "spirituals" refers to American and African American folk hymnody, spiritual songs. The term derives from the biblical Letter to the Ephesians. It was the first of the African American musical forms, expressing spiritual and cultural independence and distinctiveness. It developed on the basis of African, American, and British music: hymns, psalms, ballads, and dances, with which African Americans came into contact as early as the 17th and 18th centuries.

¹⁴ Call and response is a technique of calling (by soloist, instrumentalist, or vocalist) and response (by ensemble, vocal group, congregation) that took root from African ritual ceremonies; description derived from: J. Niedziela-Meira, *Historia Jazzu*, p. 435.

phrases¹⁵. Characteristic performance means for the blues were frequent ones glissando¹⁶, falsets¹⁷, vibrato¹⁸, blue notes¹⁹, as well as the descending direction of the melody. The blues was dominated by simple, triad-based harmony, as well as numerous instrumental fills (solo parts) with strong elements of improvisation. The lyrics were simple, sometimes symbolic, and the expression of personal despair, unsentimental, allowed for catharsis. It is also worth emphasizing that until the 1920s, blues melodies and chants functioned only as a vocal form. Over time, they evolved into a vocal-instrumental form, and ultimately into purely instrumental blues. Classic blues used three basic chords to harmonize a melody - a chord on the tonic, a subdominant chord on the fourth degree of the scale, and a dominant chord on the fifth degree. Early forms of the blues ranged in length from 8 to 16 bars, but over time developed into a basic 12-bar structure. When analyzing the history of the development of the tradition of this genre, it is worth specifying the following pianistic aspects: bass rhythmic figures and riffs²⁰ in the left hand, tonal repetitions of short melodic fragments in the right hand, chromatic melodic figurations, ostinatos, polyrhythms²¹ right hand based on constant accompaniment of the left hand, tremolo, second, third and fourth connections.

It is worth mentioning that newly created piano styles such as boogie woogie and stride piano were based on the forms of instrumental blues. They provided the harmonic and rhythmic basis for blues-inspired melodic passages that had a more folk sound than ragtime melodic phrases.

A groundbreaking song that went down in history and also contains the name of the style in the title is Pinetop Smith's 1928 composition *Pinetop's Boogie Woogie*. This piece contained the characteristic features of this style: it was based on the form of instrumental blues and used strong, characteristic bass figures in the left hand, which are the essence of ragtime and stride.

In the boogie woogie style, melody and blues harmony played a key role. Many

¹⁵ For more, see: J. S. Roberts, *Black Music of Two Worlds*, William Morrow & Company, New York 1974.

¹⁶ Glissando, from Italian "sliding across notes" is a term defining a way of moving from one note to another. Description derived from: J. Niedziela-Meira, *Historia Jazzu*, p. 436.

¹⁷ Falsetto is a type of high male or female voice produced by strongly tensed vocal cords.

¹⁸ Vibrato is a vibration achieved by an instrumentalist or vocalist through rapid fluctuations of pitch.

¹⁹ Blue notes are the notes played or sung below the "proper" intonation, especially concerning the third, fifth, and sixth degrees of the major scale. Present in jazz and blues music, they form part of that music's idiom. Description derived from: J. Niedziela-Meira, *Historia Jazzu*, p. 435.

²⁰ Riffs are melodic, rhythmic fragments repeated (looped) by a soloist or ensemble.

²¹ Polyrhythm is a compositional technique involving the use of varied rhythmic patterns in different voices, often employed in polyphonic works.

of the compositions consisted of short, composed, improvised melodies and repeated phrases in the left hand - similar to the ragtime style. Blues, as well as boogie-woogie created strictly in connection with folk tradition, passed down from generation to generation, reached large cities much slower and more circuitously than ragtime. Much of the early blues was not recorded as honorably as early ragtime. Nevertheless, the tradition was preserved in private records. It is worth pointing out the significant role of two creators of traditional blues, William Christopher Handy and Perry Bradford, who not only composed but also recorded many blues melodies. An important publication by Handy has survived to this day *Father of the Blues*²², which is an invaluable source on the history of traditional blues originating from the strictly African-American community.

The piano has also found wide use in the stride piano style. This piano style, rapidly developing in Harlem, was extremely important for the development of piano playing in the following years. The name comes from the English word "to stride" in reference to the movements of the pianist's left hand on the keyboard of the instrument. German book author and music journalist Joachim Ernst Berendt in his publication *Everything about jazz. From New Orleans to jazz-rock* rightly notes that stride piano, most often in 4/4 time, was characterized by alternating playing of a bass motif in one and three in the left hand and a chord motif in two and four in the right hand²³. In the recordings of the pioneers of the style, such as James P. Johnson, Art Tatum, Fats Waller, Willie "The Lion" Smith, Luckyeth Roberts and Mary Lou Williams, we can notice characteristic pianistic structures such as: advanced parts of the bar in the left hand, harmonic structures using minor and sixth chords, rhythmic breakdowns in the bass line, riffs based on short melodic phrases, and chromatic sound passages. The stride piano technique had a strong influence on the development of pianism among subsequent pianists, such as: Duke Ellington, Earl Hines, Fats Waller, Teddy Wilson, Clarence Profit, Tommy Fulford czy Clyde Hart.

²² W. Ch. Handy, *Father of the Blues*, Collier Books, New York 1970, p. 145.

²³ For more, see: J. E. Berendt, *All About Jazz...*, p. 299.

1.2. The Swing Era – 1930s and 1940s

It is difficult to determine exactly when we can talk about the beginning of the swing era, but it is assumed that the era of dance and popular music began when Duke Ellington entered the studio with his orchestra and recorded the song *It Don't Mean a Thing (If It Ain't Got That Swing)* in 1932. During the swing era, the piano often played the role of an accompanying instrument in big band bands. The outstanding American pianist, composer and arranger Count Basie, leader of the Count Basie Orchestra, became famous for his dynamic playing style and innovative arrangement solutions for a big band configuration. The phenomenon of Count Basie's rhythmic concept was emphasized by, among others, Billy Taylor, referring to his rhythmic discipline and consistency in the interpenetration of stride piano, boogie-woogie and blues styles in his playing. This type of approach also influenced the way that Basie's²⁴ band swung.

Another important aspect was the influence of rhythm in the stride piano and boogie woogie styles on the playing of the solo pianist and - most importantly - on the swinging band. It is in the playing of swing era orchestras that one can see outstanding musical and rhythmic implementation among pianists of such leaders as Count Basie, Fletcher Henderson, Benny Moten, Duke Ellington, Earl Hines and Fats Waller. Similarly to Jelly Roll Morton and Scott Joplin, the pianists composed their songs in the blues tradition with a tendency to orchestrate improvised solos. This is proof of the interpenetration of styles and the conscious use of historical tradition, i.e. the performing and creative essence of jazz. When we talk about swing style, we usually think about the big bands of the 1930s led by Benny Goodman, Chick Webb, Glenn Gray, Jimmy Lunceford, Artie Shaw, Glenn Miller and others like them. However, it is worth noting that their material included arrangements and arrangements by Fletcher Henderson, Cab Calloway, Earl Hines, Louis Armstrong, Paul Whiteman, Bix Beiderbecke and Django Reinhardt.

At that time, Fats Waller was at the top of the music scene. He was a recognizable pianist, astonishing the audience with his unique articulation, beautiful sound and daring technique, which included numerous melodic and rhythmic passages performed with ease. Waller demonstrated incredible freedom, freshness and creativity in creating new, improvised musical material while maintaining impeccable piano technique. Another

²⁴ For more, see: B. Taylor, *Jazz Piano*..., p. 83.

important pianist of this period was Earl Hines, who developed his own individual style, combining fast arpeggios into a coherent sound whole²⁵, octave's melodie, compound intervals and wide harmonic chords (block chords). It is impossible to list all the pianist masters of the swing era, but considering his influence on a new generation of pianists and the development of jazz pianism in the years to come, Duke Ellington certainly deserves to be included in this list. His achievements were and still remain crucial to the development of jazz music. Listening to Ellington's early recordings, you'll notice that he was heavily influenced by the stride piano techniques of Fats Waller, Willy "The Lion" Smith, Earl Hines, Eroll Garner, and many others. However, in his search for new sound structures, he used numerous harmonic innovations (upper structure²⁶). This was the use of increased nons, augmented fourths, and minor or diminished sevenths. This type of harmonic approach had an undeniable influence on the next generation of pianists such as Billy Strayhorn, Thelonious Monk, Erroll Garner, Randy Weston and Billy Taylor. Duke Ellington's concept of jazz was firmly rooted in the ragtime and stride piano styles. His recordings with Charles Mingus and Max Roach are a perfect example of his flexibility in combining these traditions (*the Money Jungle* album). Ellington, like Art Tatum, diversified and ultimately changed the role of the bassist in the band from an accompanying bassist to a soloist bassist, and also consistently used the left-hand part in the stride piano style, creating space for the double bass and its melodic lines to sound. Ellington believed that swing would be an indispensable part of the jazz styles of subsequent generations of pianists and beyond. The basic time signature of this swing was between 2/4 and 4/4, and its purpose was mainly for dancing.

In the orchestral parts, the jazz piano experienced some restructuring of its activities over time. Pianists as soloists, members of trios, quartets, quintets or sextets tried to change ragtime structures of music performance to adapt them to new ensemble situations. A particularly important aspect was the emergence of so-called jam sessions, during which musicians, during spontaneous meetings, could experiment with new discoveries in the field of melody, harmony and rhythm.

A figure who was particularly involved in the development of jam session culture was, among others, Earl Hines, one of the most influential pianists in the history of jazz

²⁵ Arpeggio is a way of playing a chord by executing its constituent notes rapidly and non-simultaneously. This playing technique classifies as an ornamentation.

²⁶ Upper structure means adding successive components to a chord; creating harmonic textures by adding elements to the upper voice of a chord.

piano. The outstanding trumpeter, leader, arranger and composer Dizzy Gillespie said in one of the interviews that in the development of the piano - which in his opinion is the basis of modern harmony - we owe modern jazz pianism to Earl Hines, who changed the style of playing this instrument²⁷. Hines' pianism includes broadening and expanding short four- or eight-bar sound phrases with additional bars (playing with longer melodic phrases) and moving away from the stride piano technique in favor of new harmonic structures and virtuoso phrasing. This was expressed in the increasingly dense filling of chord sounds, leaving the melodic right hand, the use of tenth-decimal progressions and the use of active counterpoint in the left hand.

One of the greatest jazz pianists in history, Art Tatum, achieved a grandmaster level of stride piano style. In addition to his extraordinary piano technique, Tatum widely diversified harmony and melody in improvisation. He used frequent reharmonizations of the theme of songs and chord progressions, enriched voicing, i.e. the way of conducting and ordering voices, and also used the phenomenon of bitonality²⁸. His playing style also included syncopated rhythms in the left hand instead of the bass, extended harmonies with altered (raised or lowered) intervals, polytonal²⁹ figures and long, complicated melodic passages going beyond the bar line (playing and thinking with a long melodic phrase).

Another important musician who developed the piano and playing style of Earl Hines, while remaining under his great influence, was Teddy Wilson - an outstanding American jazz pianist, arranger and composer, collaborating with the greatest names of his era such as Louis Armstrong, Lena Horne, Benny Goodman, Billy Holiday or Ella Fitzgerald. In the case of his piano playing, we are dealing with an elegant, clear and legible style of playing. Playing in Willy Bryant's band and with his own big band, Teddy Willson brought the unique flavor and subtlety of 1930s swing to music. He developed a personal style that included melodic lyricism with clear sound and phrase articulation.

It is also worth mentioning pianists such as Milt Buckner, George Shearing and Nat King Cole. The first of them developed the concept of imitating Jelly Roll Morton's

²⁷ For more, see: D. Gillespie, A. Fraser, *To Be or Not... to Bop*, University of Minnesota Press 2009.

²⁸ Bitonality – the use of two different keys in two simultaneously sounding voices. For example: the combination of two triads, C major and Db major.

²⁹ Polytonality is a compositional technique involving the simultaneous use of several keys or modes in different voices. Description derived from: S. Śledziński, *Mała Encyklopedia Muzyki*, 3rd ed, Polskie Wydawnictwo Muzyczne, Warsaw 1981.

orchestra, using the texture of playing block chords. Buckner's pianism was characterized by a focused positioning of his hands, thanks to which he demonstrated the ease of playing fast, highly rhythmic chord passages with astonishing attention to a clear tone. An appropriate example of the description of this concept is a fragment of a statement by Billy Taylor: "The basic concept is simple: harmonize a melody using a four-note, closed (focused) harmony with a melody doubled in the octave. Nat Cole and other early 1940s pianists also liked to double the top two notes of a chord, and I found that doubling all the notes gave an even fuller sound - most effective in slower passages"³⁰.

It was the concept of playing and harmonizing melodies using block chords that was particularly important in the pianism of such masters as Nat Cole, George Shearing, Erroll Garner (he often used chord passages in the right hand), Milt Buckner, Billy Strayhorn, Duke Ellington and later Ellis Larkins, Red Garland, Bill Evans (although in his case it is a separate development and application of this concept). An interesting fact is that already in impressionist music, the concepts of block chords appeared, i.e. conducting a melody with concentrated clusters and chords, where sound and timbre were the most important means of expression.

After getting acquainted with various recordings from this period, it can be assumed that many jazz pianists were inspired by the techniques and achievements of classical pianism. They took classical piano lessons and studied the history of music rooted in European tradition. They also included Erroll Garner and Hank Jones, who made enormous contributions to the development of the jazz piano language of the swing era and the subsequent post-war era, when a new style of jazz music bebop³¹ was emerging. A key element of this style was the enrichment of the left-hand accompaniment (similar to Scott Joplin's) and combining it with four- and five-note chord passages in the right hand. Erroll Garner also developed his own rhythmic approach. They can be heard in the 1952 song *Body and Soul*, which appeared on the album *Erroll Garner: Body and Soul* released by Columbia Records. Erroll Garner's sense of swing was largely characterized by a triplet approach and accents on the third beat of the eighth-note triplet.

³⁰ B. Taylor, *Jazz Piano*..., p. 107, after the author's own translation.

³¹ Bebop is a jazz style from the early 1940s. It originated on the East Coast of the United States, created by musicians such as Charlie Parker, Dizzy Gillespie, Thelonious Monk, Fats Navarro, and many others. Its characteristic features include interpretive freedom, sophisticated improvisation, altered harmony, rich and complex rhythms, and long melodic lines.

For example, in 4/4 meter, where in the sequence: tu du La, each syllable corresponds to one eighth-note triplet:

4/4 || tu du La tu du La tu du La tu du La ||

Hank Jones, however, became famous for his more subtle and lyrical way of playing. His sensitivity and softness in exploring melody and rhythm preserved the unique sound of the instrument. Like Erroll Garner, Jones was a versatile pianist able to play in the stride style.

In the context of the development of jazz pianism in the 1930s and 1940s, it is worth specifying the following features of swing and the musical phenomena that emerged at that time: frequent 4/4 time signature, smoother musical narrative, complex form of songs with short instrumental solos, activity of larger bands, orchestras and big bands, emphasizing the role of the saxophone and rhythm sections, the occurrence of riffs (short melodic, rhythmic fragments repeated by a soloist or band), greater involvement in the operation of entire sections of instruments. Important phenomena are the newly developed techniques of arrangement and instrumentation in songs, such as head arrangements (memory arrangement, collective composition based on riffs, arranging scores and recording harmonic textures). The fast tempos and dance character of the songs used at that time also developed the walking bass technique, i.e. a quarter-note bass march along the sounds of a given chord.

In the 1930s and 1940s, the activities of George Gershwin cannot be ignored. This American pianist and composer of Jewish origin became famous as the author of music for films, theater performances, musicals and Broadway shows. Gershwin was an extremely prolific composer who combined folk music, traditional jazz and classical music in his work. He used extensive scale harmony, sequences of interjected dominants, numerous passages of sounds, a wide range of piano sound registers (the piano was treated in an orchestral manner), rich rhythms and charismatic and Jewish melodies.

Analyzing the examples collected above, it can be concluded that in the early years of the development of jazz music, the pianist played mainly the role of a soloist, playing melodic lines in the right hand and providing active accompaniment with the left. But

already in the 1920s and in the later swing era³², the pianist often played the role of arranger and bandleader, and the works of the leading pianists of the period - Duke Ellington, Count Basie, Jelly Roll Morton, James P. Johnson, Fats Waller, Mary Lou Williams, Willy "The Lion" Smith, Eubie Blake - contributed to the development of a rich sound and deepening piano technique. The swing era achieved great commercial success on a global scale, and pianists, complementing melodic lines and creating complex chords, played a significant role in it, mainly in the work of the rhythm section.

1.3. The Bebop Era and Post-War Period – 1940s and 1950s

The beginnings of a new style appeared in 1943, when the outstanding jazz trumpeter and composer Dizzy Gillespie and the saxophone master Charlie Parker began active cooperation in Earl Hines' orchestra. Bebop is a unique style that was created by 1940s modernists in small jazz clubs. It was a revolutionary musical style emerging from the underground, in which, apart from the stars of the music scene, there were outstanding instrumental virtuosos who formed the core of various recordings and projects: Charlie Parker, Dizzy Gillespie, Bud Powell, Thelonious Monk, Charlie Christian and Fats Navarro. According to Jacek Niedziela-Meira in the publication *Historia Jazzu – 100 wykładów*, it was in May 1945 that the quintet of Gillespie and Parker established the new style for good on the stages of clubs such as Minton's Playhouse, Three Deuces, Downbeat Spotlight, Open Door and Onyx³³.

It is worth noting that what was the essence of music in swing and earlier styles (danceability, swinging rhythm, shorter, melodic song forms, short improvisations) was completely revolutionized in the period of bebop and modern jazz. As Polish musicologist and music critic Waław Panek notes in *Mały słownik muzyki rozrywkowej*, bebop music was associated with the sphere of free musical interpretation, improvisation, extensive melody, rhythm and phrasing³⁴. However, these accurate observations should be supplemented with several key features of the new style.

At the beginning, it is worth noting that bebop was dominated by performing

³² Swing was the style characterised by a swinging rhythmic pulse that dominated jazz music of the 1930s and 1940s.

³³ For more, see: J. Niedziela-Meira, *Historia Jazzu ...*, pp. 206 – 240.

³⁴ W. Panek, *Mały słownik muzyki rozrywkowej*, Związek Polskich Autorów i Kompozytorów ZAKR, Warszawa 1986, p. 14.

groups such as trios, quartets and quintets. Of course, the big band formula was not yet exhausted at that time, as evidenced by larger ensemble configurations led by musicians such as Dizzy Gillespie or Oscar Pettiford, but the key role was played by virtuosity, manifested in the playing of such masters as Art Tatum and Roy Eldridge. The presence of longer melodic lines, the dilution of the left-hand playing, the expansion of the instrumentation to include the sound of guitars and double bass, and the release of the drum parts (visible in Kenny Clark's work) were a strong element in the construction of the newly emerging style. The performance of the songs largely focused on solo expression, as well as a slightly different method of accompaniment than in big band playing. An important element of bebop was improvisation, not the notation or formal scheme of the piece. Many song themes were played in unisono³⁵, and full arrangements lost their importance. It can be said that improvisation was at the center of the composition, and the active rhythmic pulse was based on a swing with extensive accent structures, fast rhythmic passages (strongly accented hi-hat in the drum parts) and fast tempos of the songs. It was not the musical formalism that was on the pedestal, but the content and substance of improvisation. The presence of long solos, and not, as in the case of swing music, short parts improvised in strict arrangements, increased the importance of the performers' improvisation. Various ways of providing accompaniment in the rhythm section became more active, often improvised, and inspired an even deeper musical dialogue. They also moved away from simple riffs and orchestral melodic and rhythmic patterns, which in previous musical styles gave the songs a danceable character. Therefore, bebop should be considered a period that ended a certain functionality of jazz music, changing the context of its reception - from music intended for dancing to music intended for listening.

In terms of piano playing, the bebop period brought many harmonic and rhythmic innovations. It is worth paying attention to the extensive system of sound extensions, such as: the presence of alternations, i.e. raising and lowering selected chord components (lowered and raised nons, raised or lowered undecims, increased fourths, lowered sixths, increased, lowered fifths); the use of substitutes, i.e. substitute chords; using the system of harmonic progressions type II–V–I and harmonic cadences I–VI–II–V, III–VI–II–V; knowledge of harmonic courses in all keys; sequences of intercalated dominants. The musicians created new harmonies (including blues forms), often extending the content of

³⁵ Unisono playing occurs when two or more instruments (voices) play the same notes (pitch).

the musical material with improvised codas or interludes. To a large extent, the presence of the 12-bar blues form and the 32-bar song forms (AABA) remained unchanged. In the bebop style, semi-diminished chords, also known as minor chords with a minor seventh and a depressed fifth, were also used. By using chords with harmonic deviations spaced a minor second apart (up or down), the sound content of phrases often had a chromatic sound content. The soloists repeatedly ended their improvised phrases on the major seventh. Additionally, it is worth emphasizing that this virtuosity, presented on the basis of the use of explored chromaticism, often sounded in fast tempos. In the context of the performing cast, the rhythm section (piano, double bass, drums) played independent melodic lines and did not duplicate their roles.

During this period, many jazz pianists, including Thelonious Monk, Bud Powell and Art Tatum, were searching for new chord chords. Their playing showed extraordinary speed of phrasing, melodic and rhythmic complexity, and innovative harmonic progressions. All this made up extensive improvisations that, over time, became part of the canon of jazz music performance. Monk was known for his unconventional playing style, which was characterized by extended harmonies and extensive rhythms. A common technique in his pianism was the solution of a melody for a major chord with a major seventh or dominant sevenths at a semitone distance. He also used frequent repetitions of one sound and so-called rhythmic displacements, i.e. free rearrangement of rhythmic motifs to different parts of bars. Another feature of his style was the use of asymmetric melodies in the right and left hand voices. In terms of the density of the musical material, expressive performance and fast tempos, Bud Powell's pianism came to the fore. The piano parts he performed included the so-called engaged accompaniment, active comping. He also moved away from using the structures of the stride style, which until then filled all beats in a bar. Various chord patterns in the left hand omitted the root notes, actively emphasizing extended sounds and rhythms (which is called voicing). Therefore, recordings from this period were often accompanied by a certain hardness of the piano sound. The right-hand parts took over the role of wind instruments, creating so-called snakes phrases, i.e. widely developed and long sound phrases composed of, among others: from dissonances, clusters.

Bud Powell was undoubtedly a pianist who set new directions in the development of jazz pianism. His technique, fast melodic lines and extensive improvisations had a huge impact on the development of the concept of solo and group playing. Powell's influence

on the development of their own style was emphasized by such pianists as Lenny Tristano, Al Haig, Tadd Dameron, Dodo Marmorosa, Hampton Hawes, Kenny Drew, Barry Harris, Oscar Peterson, Bill Evans, Horace Silver, Chick Corea, Joey Calderazzo and Cecil Taylor.

The most important features of his pianism include: strong eighth-note motor of phrases; double time, i.e. doubling the tempo of the song; unpredictable, syncopated rhythms; fast tempos; harmonic thickening; strong chromaticization of the melody; breaks and pauses; frequent quotations of melodic phrases from other borrowed works; advanced performance technique, which is an important point of sound and artistic expression in the bebop period; building long phrases; the occurrence of *ghost notes*, i.e. notes that are more instinctively felt than heard; the use of Afro-Cuban and Latin rhythms (clave, cascara and tumbao); changing the accompaniment from quarter-note walking to more rhythmic schematic blocks.

When talking about the jazz pianism of the bebop era, it should be emphasized that it was the rhythm section (piano, double bass, drums), the willingness to experiment with harmony and melody, taking greater risks, creating smaller ensembles and moving away from the dance function of music that contributed to the characteristics of the repertoire and the entire jazz landscape of the following years. In this context, special emphasis should be placed on the role of outstanding leaders of that time, Nat King Cole, Erroll Garner and Oscar Peterson, who were a determinant of the taste and interpretation of jazz songs on the border of swing and bop for the entire community.

1.4. Cool Jazz, West Coast, Hard Bop – 1950s and 1960s

When presenting the style of cool jazz, it should be noted that it was created as a reaction to bebop. Features such as modernism, experimentalism, intellectualism, the ability to expand sonic horizons, radicalism, but also treating music underground were characteristic of both styles.

An important event presenting the new style was the creation of the album *Birth Of The Cool* in 1949, recorded by Miles Davis with his nonet. The album was created in cooperation between Miles and the outstanding arranger and pianist Gil Evans, and to some extent it contradicted the bebop style pioneered by Charlie Parker. The general difference in the musical approach was that Evans was based on reducing the composition

to three instruments of the rhythm section and six wind instruments playing in pairs, e.g. trumpet/trombone, alto saxophone/baritone saxophone, French horn/tuba. The stylistic structures he created were based on slower song tempos, a different mood to bop playing, short solos and often lower timbre registers.

It was in cool jazz music that a new approach to the sound concept appeared - in various songs representing this style, a choral musical approach with equivalent, separate voices can be heard. Moving away from expressive, intense bebop, many musicians turned to gentler forms of artistic and sonic expression. One of the most characteristic manifestations of these aspirations was the departure from blues melody in favor of the search for a more subtle sound. The dynamics in the songs were slightly subdued, and the methods of producing sound changed towards a gentle tone of sound. There was more breath in the harmony and space for the chords to sound. Slowing down the tempo in the main themes of the songs intensified the feeling of greater space in the harmonic passages. It is also worth paying attention to the more frequent shortening of solos, moving away from 12-, 16- and 32-bar forms. There was also more focus on the band's sound and the song's arrangement. Extensions to the time signature were also introduced. This is the case with several of Dave Brubeck's *Take Five* compositions, i.e. the first song in history with a 5/4 time signature, *Blue Rondo A la Turk* with a 9/8 time signature, and *Unsquare Dance* with a 7/4 time signature. The subtlety of sound shows the advantages of the slightly swing-like concept of phrasing and melody characteristic of cool jazz style³⁶.

With the beginning of the 1950s, it is worth distinguishing the emerging correlations between jazz music and classical music. At that time, Igor Stravinsky wrote *Ebony Concerto* for Woody Herman's orchestra, and Aaron Copland wrote *Four Piano Blues* for Benny Goldman. Charles Ives' compositions were clearly inspired by ragtime rhythmic structures. It was also common for jazz musicians to study with classical teachers and carefully analyze musical scores - this was done, for example, by Miles Davis.

The connotations between jazz music and classical music and the openness of jazz musicians to deepening their knowledge of composition, notation and classical harmony contributed to the creation of the so-called third stream, which is a synthesis of classical and jazz. John Lewis and his Modern Jazz Quartet were an important pianist who explored the areas of classical music and smuggled classical forms (including concerto, fugue,

³⁶ For more, see: J. Niedziela-Meira, *Historia Jazzu...*, p. 252.

suite, fugata, etc.) into his compositions. Baroque and Renaissance influences were visible in many of his compositions, including: the use of frequent pedal notes in the works *Django*, *Vendome*, *Toccata*, referring to organ music.

During the period of the cool jazz style, Lennie Tristano, an outstanding jazz pianist and composer, played a key role in the development of new concepts of harmony and musical texture. In the late 1940s and early 1950s, he headed a group of musicians that included saxophonists Wayne Marsh, Lee Konitz, John LaPorta, trombonist and arranger Bill Russo, and guitarist Billy Bauer. Tristano was famous for his strong and independent personality, who did not accept any compromises. These features were also visible in his pianism, which was dominated by structures such as contrapuntal lines with atonal connotations (played in unison in the right and left hands), mirror and interval melodic lines (selecting and sequencing melodic lines according to subsequent pairs of intervals: thirds, fifths, sixths), the use of unconventional and irregular meters such as 7/8, 5/8 or 9/8, long melodic phrases played by a bar line (extended by subsequent bars), the use of the block chord technique (resulting from the influence of Georg Shering or Milt Buckner), the use of polyrhythmic structures, the use of melodic abstractions and extended harmonic chords, and the overlapping of various pairs of triads. It is worth paying attention to the songs *Dissonance*, *Abstraction*, *Digression*, *Intuition*, in which you can clearly hear how far into the future Tristano looked with his cool, piano style and intellectually thought-out texture. His piano playing was ahead of free jazz³⁷, elements created a decade later, and his playing style developed in a modernist direction at a significant pace.

When presenting the history of jazz in the 1940s and 1950s, it is worth mentioning several musical events that took place on the West Coast of the United States. It was teeming with musical life full of freshness, openness to experiments and new ideas based on the New Orleans tradition. The music created there also used some elements of the fervent bop emerging on the East Coast. Part of this environment included pianists such as Dave Brubeck, Russ Freeman, Jimmy Rowles, Lou Levy and Carl Perkins.

Hampton Hawes is also an example of a pianist whose work highlights the features of pianism developing on the West Coast. Knowing Eric Dolphy, an outstanding multi-instrumentalist and jazz composer, Hawes became acquainted with the bebop style, but

³⁷ Free jazz – a movement in modern jazz that emerged and developed in the 1960s.

introduced many elements of soft playing in reference to a certain kind of aggressiveness in playing (like Bud Powell). His pianism was characterized by great openness to new musical chords, expressed in the use of bop phrases and the balance between gentle sound and refined articulation. Hawes's playing was also characterized by the use of block chord progressions, extensive dynamics in a larger time space, and the use of the tradition of musical styles created earlier.

In the mid-1950s, a new style of music emerged called hard bop. It was a kind of reaction of black musicians to the then developing cool jazz and its sound largely outlined the hardships of urban life. It lasted from 1954 until the 1960s, and its most important features included: advanced harmony; performance virtuosity; expanding the composition of the jazz band (quintets with tenor saxophone, front trumpet, traditional rhythm section: piano, double bass, drums dominated; quartets mainly of tenor saxophonists such as Sonny Rollins, John Coltrane, Hank Mobley, Dexter Gordon and Johnny Griffin); the use of fast swing tempos and numerous introductions in songs (drum parts became louder and more active, for example in exchanges of so-called "fours" or "eights" - four or eight bars each, alternating with other instrumentalists); composing and focusing on presenting original, original compositions; improvising extended solos. While in the swing era the piano introduced the tempo, key and mood of the song (in the case of Count Basie or Teddy Willson), in hard bop we hear the piano with a tendency to use various varieties of voicings, scale and octave registers, extended rhythms with greater dynamic contrasts. The song themes included numerous innovative arrangement ideas that focused the soloists on playing consistent with the sound of the entire band. There were also greater dynamic differences, and the double bass parts were no longer solely about the accompaniment function, but about playing solos while maintaining a developed bass walking. The symbol of the sound of this period was the band of outstanding drummer Art Blakey, the Jazz Messengers. As a leading jazz collective, it presented a wide repertoire with extensive sound harmony and a refined, collective sound (songs: *Moanin*, *Blues March*, *Preacher*). The band also used elements of Latin rhythms (songs: *Song for my father*, *St. Thomas* and *Avila Tequila*).

In some hard bop recordings, the rhythm section's instruments were also expanded to include bongos or congas, which complemented the swing songs with their timbre. The musicians also expanded the classical form of the AABA song with a non-standard number of bars. An important fact that I noticed, among others: in the recordings of

Horace Silver, an outstanding hard bop pianist and composer, there is a combination of previously known chord connections with unusual harmonic structures, e.g. the use of minor and minor chords in the tritone relationship (e.g. Ami7 - Ebmi7 or Fmi7 - Bmi7). Some musicians, such as Clifford Brown or John Coltrane, also used semitone progressions in their songs and harmonized the same sound with different chord progressions.

It is also worth paying attention to the important return to the roots of the jazz tradition in the 1950s. This was done thanks to the active use of gospel, blues and work songs. Jacek Niedziela-Meira describes this phenomenon in a way that is indisputable for the history of jazz in his publication *Historia Jazzu – 100 wykładów*³⁸.

When it comes to jazz pianism of this period, it is worth mentioning active and influential pianists such as Kenny Drew, Sonny Clark, and Elmo Hope. They all drew on the achievements of such masters as Bud Powell, Horace Silver, Art Tatum, Fats Waller, Count Basie and Duke Ellington. However, I would like to pay special attention to pianists whose influence on the development of subsequent generations of musicians was enormous. We are talking about such artists as McCoy Tyner, Red Garland, Wynton Kelly, Herbie Hancock, Bill Evans, Ray Charles, Horace Silver, Oscar Peterson, Phineas Newborn Jr, Ray Bryant, Mulgrew Miller, Hampton Hawes, Bobby Timmons, John Lewis, Martial Solal, Ahmad Jamal, Carl Perkins, Hank Jones, Barry Harris, Cedar Walton, Sun Ra, Mal Waldron, Tommy Flanagan, Gene Harris, Randy Weston. I would like to focus on creating a list of those features, pianistic tools and musical aspects present in their work that had a particular impact on subsequent generations of musicians.

³⁸ For more, see: J. Niedziela-Meira, *Historia Jazzu...*, pp. 278–282.

Pianist	Pianistic approaches
McCoy Tyner	The use of quartal chord voicings; employing the lower registers of the piano with the left hand; frequent use of fifths and fourths in the left hand combined with the right hand; staccato technique in the right hand; rich melodicism and complex arrangement of harmonies; use of wide pentatonic scale runs; unique sound and strong tone; layering different pairs of triads; strong blues connotations; active and rhythmically developed comping; utilizing modal scales and diatonic progressions; scalar playing and pedal tones; hypnotic drive and feel (natural sense of music) in improvisations; patterns and influences of African folk tradition; percussive exploration of the instrument; seeking unconventional harmonies based on quartal and quintal chords
Red Garland, Wynton Kelly, Bobby Timmons, Hampton Hawes, John Lewis	Engaged and rich accompaniment; use of block chords; harmonizing melodies with chords; rhythmic punctuality; light tone and playing style; spaciousness in chord playing and improvisations; alertness and driving the soloists' playing; outlining harmonies; 'less is more' concept in improvisations; attentive and cohesive accompaniment; engaged and intricate rhythm; quick responsiveness to musical ideas from partners; tasteful playing; singing tone; excellent rhythm; skillful and thoughtful chord selection; actively filling the space; precise outlining of chord components
Ray Charles	Rooted in the tradition of gospel and soul music, numerous vocal inflections and blues influences; active comping with precise sensitivity to sung phrasing; use of blues scales and harmonic triads; frequent use of syncopated rhythms and a constant sense of motion – musical drive, feeling, and movement; numerous elaborate arrangements of original compositions; short and harmonically rich cadences; intros from blues tradition and endings of pieces; use of numerous accents and pauses, skillful use of space in playing
Horace Silver, Ahmad Jamal, George Russell, George Shearing	Blues feeling; incorporating Latin rhythms; characteristic use of repeated notes in the left hand; elaborate harmony; seeking unconventional harmonic and tonal combinations; contrasts in melodic lines, ranging from simple melodic motifs to more complex lines; composing and

	<p>arranging combined with leading and managing ensembles; influences of folk music; freedom in improvisation; dense rhythm; accelerating musical phrases; fascination with classical musicians (Debussy, Ravel, Bach); attention to sound color and the space between notes (especially in Jamal's music, which had breath and air); percussive and rhythmic piano texture, frequent tempo and rhythm changes, charismatic phrasing of passages and chords; light touch on the instrument; the concept of space in improvisation (a lot of breath and calm)</p>
<p>Elmo Hope, Kenny Drew, Sonny Clark</p>	<p>The Harlem tradition of bop playing, bebop phrasing; the use of altered scales; employing ghost notes (passing tones) and chromatic enclosures around chords; bop harmony; the tradition and influence of Bud Powell's pianistic concept; rapid note phrasing; swung phrases; sparing use of the sustain pedal; quoting roots and single note progressions in the left hand, with elaborate melodic and rhythmic phrases in the right hand; using block chord progressions and chordal harmonization of melodies; secondary II and III degree substitutes, tritone substitutes in chord progressions</p>
<p>Barry Harris, Carl Perkins, Hank Jones, Cedar Walton, Dave Brubeck</p>	<p>Fascination with the music of Parker, Powell, Gillespie, and Monk; development of harmonic structures; use of alterations; bebop scales; active comping; rapid note phrasing; charismatic articulation and touch (tone – touch); lyrical phrasing and singing melodicism in improvisations; engaged rhythmic pulse; swing approach to rhythmic techniques; frequent use of accents and punctual accompaniment</p>
<p>Oscar Peterson, Phineas Newborn Jr, Ray Bryant, Mulgrew Miller</p>	<p>Swing approach in rhythm and melody; impeccable piano technique; balance between bluesy groove (rhythm and pulse) and sensitivity – excellent touch; attention to tone; fast tempos; references to stride piano technique; introduction of a wide repertoire of standards; classical piano craftsmanship; extensive use of arpeggios; utilizing the full range of tonal registers; fascination with the playing of Art Tatum and Teddy Wilson; strong rhythm and blues background – drawing from blues and gospel traditions; active rhythmic pulse; frequent use of arrangements that brought out a powerful sound from small ensembles; richness of independent melodic lines and rhythmic nuances; tension gradation;</p>

	expressive playing of the rhythm section; repetition and recurrence of chords; melodic lines played at fast tempos in two octaves; use of block chords
Tommy Flanagan, Mal Waldron, Randy Weston, Gene Harris, Sun Ra, Hal Galper	Perfection in active soloist comping and playing with vocalists; virtuosity and rhythmic punctuality; versatility in adapting to various performing ensembles; melodic playing, often very economical; elaborate harmony (harmonic finesse), drawing from the swing tradition; tradition of blues music, rhythm and blues playing concept; rich melodic and rhythmic invention; inspirations from Monk and Ellington's playing; the tradition of bop playing; inspirations from African musical traditions – folk and blues music (Randy Weston, Sun Ra); warm tone of the instrument and a deep connection to blues and gospel traditions
Herbie Hancock, Martial Solal, Matthew Ship, Andrew Hill	More relaxed approach to the form of compositions, harmonic freedom; use of unconventional chord voicings, phenomena of polyrhythms, polymetrics, bitonality; overlaying unrelated triads, limiting components in accompaniment and voicing; creation of unconventional rhythmic motifs; use of all registers of the instrument; utilization of classical harmony; compositional skills, originality of melody and composition; bop harmonies; varied sound and rhythmic phrasing; search for original sounds; expanding arrangements in compositions; use of space for a fuller resonance of the musical material; elaborate introductions and codas; chromaticism in phrasing; playing against the time, across the measure line, against the grain – taking risks; expanding formal structures of compositions; use of chord substitutions; reduction of II–V–I harmony; increasing the “color” of the sound; fragmentariness and consistency in creating short melodic and rhythmic motifs; increased use of space; diverse repertoire; unconventional harmonic and formal structures in compositions; ostinatos shaping form; long and open-ended conclusions of pieces; extensive use of keyboard instruments: acoustic and electronic in the jazz rock era and beyond; freedom and collective improvisation; composing film music; inspiration from classical European music (Stravinsky, Bartók, Ravel, Debussy)

Bill Evans	<p>Changing the visage of the jazz trio: piano, double bass, drums, where the double bass highlights the entire trio; creating elaborate introductions, themes, improvisations, and endings of pieces; contrapuntal correspondence and partner dialogue, mutual listening, constant and active interaction; employing engaged melodic and rhythmic conversation, numerous responses, and alert, active comping; modal thinking (using modal harmony, thinking in modal structures of scales and chords); use of block chords; sophisticated harmony; beautiful sound and touch; varied color palette (attention to sound, chords in concentrated arrangements and in drop two and drop three systems – moving the second or third chord component up or down an octave); using different meters, a broad spectrum of compositional activities – presenting original works and arrangements of jazz standards; mystical narrative in improvisation; use of dynamic contrasts, substitutions, augmented and diminished clusters; attention to articulation, virtuosity, and creative invention; lyricism and singable phrasing; creating a new approach to building chords (leaving only two main components in voicings, i.e., the third and the seventh, with the remaining voices diverging in different directions to harmonize the overall sound with numerous alterations of components); delicacy and subtlety in playing; diatonic creation of scale harmony, experiments with modality, and use of impressionistic harmony.</p>
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1.5. Free Jazz, Avant-garde, Jazz Fusion – 1960s and 1970s

In the 1960s, free jazz emerged as a significant musical movement. The term "free" or "freedom" also went by various other names, including: new thing, avant-garde, new black music, black power, energy jazz/action jazz, fire music, out jazz, and free bop. The rise of this new style was associated with broader social and economic changes and, in essence, was a reaction or even a movement against the prevailing trends in music or the current mainstream direction³⁹. Freedom in free jazz was already manifesting in

³⁹ For more, see: J. Niedziela-Meira, *Historia Jazzu...*, pp. 332–337.

earlier compositions and creative achievements of Lennie Tristano, though this was just an interlude to what was to come in the 1960s. Elements of free jazz were also present in the works of masters like Duke Ellington, Coleman Hawkins, and Charlie Parker. In their music, one can find certain connotations and early signs of innovative musical approaches, such as extended forms of some pieces or elaborated, stretched melodic lines that go beyond the standard chord progressions.

In free jazz music, solo, improvised interludes without active accompaniment began to emerge. Characteristic aspects from a performance perspective included dissonances, dense chromaticism, the use of whole-tone scales, and the introduction of new rhythms and shifts in accents during improvisation.

Among the most prominent figures in free jazz are artists such as Ornette Coleman, Cecil Taylor, Albert Ayler, John Coltrane, Eric Dolphy, and a host of other distinguished musicians from the 1960s and 1970s. This includes Andrew Hill, Stanley Cowell, Archie Shepp, Paul Bley, Andrew Cyrille, Alice Coltrane, Ed Blackwell, Elvin Jones, Sam Rivers, Dewey Redman, Anthony Braxton, Steve Swallow, Charlie Haden, Sun Ra, Steve Lacy, Pharoah Sanders, Rashied Ali, Marion Brown, Sunny Murray, Jimmy Lyons, and Lester Bowie.

One of the most important mottos of free music was the rejection of fixed time frames of songs, song themes and the negation of harmonic patterns. The forms of songs began to be more extended in time and open to the space of collective improvisation. There were tendencies to introduce stronger sonoristic elements, where articulation and the search for non-obvious chords came to the fore. It is worth noting that there was also a departure from swing, soloists began to more often expand the orchestration and arrangement in their songs, rejecting earlier bebop melodic phrases. What mattered was the emotional message and the freedom to create new sound, harmonic and rhythmic structures. Collective playing was also of particular value, i.e. engaged, creation of dense improvisations in real time, mutual listening and interpenetration of sound planes in a musical dialogue between partners.

Other features of the new style were the transformed tempos of songs with a dose of unstable or variable, complicated rhythmic pulse. Particularly noteworthy is the color scheme, which occupied an important place in the percussion parts. Melody was also no longer strictly subordinated to harmonic courses - harmonic structures increasingly had no functional relationships. A common practice was to introduce symmetrical and

complex rhythmic motifs, which gave the effect of a certain trance. Improvisations focused on atonal sound structures, and the methods of articulation included short, separate sounds performed separately. The sound possibilities were also expanded by using noises, squeaks, and imitation of the human voice in wind instrument parts. Gradually, oscillators and electronic instruments appeared. The musicians were looking for non-obvious sound and color solutions. This happened by taking risks in improvisation, which explored a wide range of sonic and dynamic contrasts. There were also sound experiments that involved the use of unconventional melodic passages or bending intonation. Much emphasis was placed on creating distant simple intervals, often functionally unrelated to each other. There were also musical phenomena such as onomatopoeia (e.g. attempts to produce the sounds of nature), numerous clusters in the pianists' playing and balancing on the border of tonality and atonality. It was the way of producing sound that became the primary element of new music, and not - as in earlier styles - melody, rhythm and harmony.

Musicians also began to be interested in other fields of art (painting, science, architecture, literature, sculpture), which allowed them to explore their artistic and aesthetic more broadly. Free jazz music was inspired by the European music of the 20th century (Stockhausen, Cage), and also explored musical concepts from India, China, Indonesia and Africa (Don Cherry's use of the Doussngouni chordophone or Muslim influences in Coltrane's compositions, Rivers, Ayler and Henderson).

A significant achievement in the field of free jazz music was the introduction of a new concept of band playing by Ornette Coleman. On the album *Free Jazz* he juxtaposed two quartets and completely rejected the previous structural order in improvising. He used numerous departures from meter, harmony, and from the relationship of improvising soloists with the accompaniment of the rhythm section. With Coleman, everyone improvises, the boundaries between soloists and the rhythm section are blurred, the band plays like one living organism. He also often used distortions of the rhythmic pulse and length of songs.

By using numerous arpeggio structures, chord tremolo effects and intense pedaling, pianists such as Alice Coltrane and Cecil Taylor moved away from functional relations, i.e. the traditional way of ordering chords. In their playing, the piano was treated more percussively and rhythmically - the main means of expression was a sonoristic approach to sound extraction and the search for new sounds. During this period, pianist

Cecil Taylor explored new piano techniques such as cluster playing (playing a set of notes close together), free improvisation, and using all registers of the piano keyboard. His innovative approach to the instrument influenced the development of creativity and freedom of expression in jazz pianism.

Taylor was a fully trained musician, drawing on the legacy of the music of Bela Bartok and Igor Stravinsky, and was also fascinated by the works of Arnold Schonberg, Anton Webern and Alban Berg. His playing included structures and references to the Monk tradition of jazz piano, including: blocks of tonal unrelated chords as the center of improvisation. His pianism was characterized by powerful sound, contrasting dynamics, clusters, polytonal chords juxtaposed with each other without specific functional relationships, and the lack of bebop phrasing. His solo album from 1970 titled *Silent Tongue* became a mine of ideas, harmonic novelties and non-obvious sound colors for many generations of contemporary pianists. The use of dense ostinato sound figures, the percussive way of producing sound, the use of chromatic sound courses, clusters in concentrated and extensive arrangements, numerous dynamic contrasts and tremolos played by both hands are some of the key pianistic aspects present in Taylor's individual language.

Apart Taylor, it is also worth mentioning such pianists as Andrew Hill, Paul Bley and Sun Ra. In Hill's pianism we can find inspirations from the language of bebop music, African influences, rich and varied rhythms, as well as the precisely captured rawness and organic sound of the piano. Canadian pianist Paul Bley became famous for his more lyrical approach to the free jazz concept. In his pianism, he referred to the roots of blues music, while using elements of contemporary music. He presented non-obvious chord chords, used functionally unrelated intervals, and exposed rich and slowly developing melody and rhythm. In the late 1960s, Bley also experimented with modern sounds of electronic instruments (Moog Modular Synthesizer System synthesizers). He presented their wide sound possibilities and saw their enormous timbre potential. In turn, Sun Ra became famous for his unconventional approach to arrangement and instrumentation in the *Sun Ra Arkestra* band. He created unusual combinations of instruments: he combined timpani, oboes, xylophone, celesta, bass clarinets, bassoons, Moog synthesizers, Hammond organs and Fender piano. He presented a broad and abstract sound spectrum based on chord contrasts and abstractions of loose sound connections.

In the 1970s and later, a direction called jazz fusion emerged, encompassing other musical subgenres (jazz rock, funky jazz, bossa nova). Pianists and composers such as Herbie Hancock, Chick Corea, Joe Zawinul, Keith Jarrett became leading representatives of this period, experimenting with electronic instruments and various musical styles. To this day, their achievements are an indispensable compendium of pianistic knowledge in the field of contemporary piano texture and the art of improvisation.

During the period of jazz fusion, the above-mentioned pianist, composer and arranger Herbie Hancock played a key role in the exploration of new sounds. He used electronic instruments on a large scale, introducing funk elements into his playing. His innovative approach to the piano and experiments with sound influenced the development of jazz pianism in the following years.

Jazz music has always been a fusion of various styles and cultures, ranging from ragtime, blues, through marching band music, traditional New Orleans jazz, folk and folk music, to pop music, Latin, Cuban, African and European music. The fusion style reflected the desire to break existing musical varieties and rules. The charts included songs by artists such as Jimmi Hendrix, Aretha Franklin, Marvin Gaye, Stevie Wonder, James Brown, but also Miles Davis and Wes Montgomery. One of the purposes of musicians of this period was to reach a wide audience. This destination was successful, and inter-genre and stylistic fusion additionally became good business for them. What came to the fore was a mixture of jazz improvisations with elements combining rock and electronica. It was also a time of great religious opening, which was manifested, for example, in the work of the Mahavishnu Orchestra (Hindu influences).

Noteworthy are Miles Davis's albums *In a Silent Way* from 1969 and *Bitches Brew* from 1970, which, in addition to the influences of rock and electronic music, were dominated by elements of Ornette Coleman's free jazz. Over time, there has been more and more progress in the development of equipment and broadly understood technology. New electronic instruments were created, including: Bob Moog's monophonic synthesizer invented in 1963–1968, Fender Rhodes - electric piano, Fender bass - electric bass guitar, sound modules. Such technological achievements expanded the field of experimentation in terms of obtaining new sound possibilities and an individual approach to the matter of sound.

During this period, there was also a departure from the phrases of bebop music, old forms of open songs were introduced, rhythms were updated, riffs and bass motifs

were used, inspired by Latin American, African and Indian music. All trend versions along with power were the main values for many applications: Mahavishnu Orchestra, Weather Report, Return to Forever, Life Time, Jazz Crusaders, Steps Ahead, Brecker Brothers, Yellowjackets, Spyro Gyra. Limited, given the working subjects, they focus on detailing the elements of piano media that had the greatest influence on pianists of this time: Herbie Hancock, Chick Corea, Keith Jarrett and Joe Zawinul. For this purpose, as in the case of the hard bop performance, I prepared a table summarizing the key musical content in the pianism of the mentioned artists.

Pianist	Pianistic approaches
Herbie Hancock, Chick Corea	Integration and combining of elements from traditional jazz, electronics, jazz rock, and free jazz; rich rhythmic and harmonic textures, incorporating Latin American rhythms; inspirations and influences from classical music (Bartók, Ravel, Hindemith, Scriabin, Shostakovich, Debussy); exploration of new sounds on the prepared piano; experiments with electronic instruments (synthesizers, Fender Rhodes); performance of classical music (including repertoire by Mozart and Bartók); use of numerous syncopations; introduction of polymetrics and polyrhythms in compositions and improvisations; frequent melodic and rhythmic ostinatos; expressive and lyrical melodies; use of Lydian, Phrygian, and altered scales; frequent use of ornaments and embellishments; unique articulation and sound; utilization of quartal, augmented, diminished, altered, and suspended ⁴⁰ chords (suspended chords aiming for resolution); loosely layered triads; overlapping polyphonic structures made up of different chord pairs (upper structures); frequent progressions; elaborate

⁴⁰ Suspended chord (also sus chord) is a group of chords with various structures in which the thirds are replaced by a neighbouring element, such as a fourth or a second; these chords lack a specific harmonic mode yet their sound creates an emotional tension in the composition. For more, see: J. Glenc, *Harmonia jazzowa, kluczowa problematyka stylistyczno-estetyczna*, Akademia Muzyczna im. Karola Szymanowskiego, Katowice 2015.

	<p>cadences, introductions, and endings; pedal notes; multiple repetitions of phrases within the structure of a piece; use of numerous grace notes; passing tones; short rhythmic and melodic figures—looping motifs in the left hand while introducing independent improvised motifs or extending the length of a piece by stretching improvisation across the bar line in the right hand; precision; light and clear articulation (pellucid tones); excellent pianistic technique; lyrical melodies; smooth legato; thoughtful pedaling and dynamic richness, precise tempo markings; variable accents and diverse rhythmic pulse; refined ideas for organizing harmonies (innovative harmony); deep artistic expression; numerous modulations; hand independence and rich rhythmic motifs; composing original works.</p>
Keith Jarrett	<p>Rhythmic and melodic freedom; modality—tonal and atonal harmony; complex rhythmic structures; excellent pianistic technique; lyricism in melody, emotionality, deep expressiveness in playing; polyphonization of melodies; hand independence, diverse dynamic and agogic contrasts; frequent ostinato riffs in the left hand; influences from classical music (Bach, Shostakovich, Chopin, Mozart, Beethoven, Scriabin, Scarlatti, Hindemith, C. P. E. Bach, Handel, Pärt, Gurdjieff, Barber, Debussy, and many others); integration of elements from traditional jazz, electronics, jazz rock, and free jazz; rich rhythmic and harmonic textures; exploration of new sounds on electronic and historical instruments (Rhodes piano, Wurlitzer, Pianet, harpsichord, synthesizers); multi-instrumentalism (playing various instruments: saxophones, drums, flutes); logical musical narration; use of pedal notes; rich harmony; diatonic, modal, and altered scales; use of harmonic triads; playing with passion (expressive contrasts and ecstasy in playing); mastery of chord usage; harmonizing themes;</p>

	<p>creating elaborate introductions and endings; extensive improvisations, creating groundbreaking interpretations of jazz standards; lyrical tone and storytelling (coherent and engaging musical narrative); fusion of different musical genres from sacred songs to classical music to avant-garde; frequent use of ostinato melodic lines (referencing minimalism in the works of composers like Steve Reich, Philip Glass, Terry Riley); ecstasy in playing; active comping; creating unconventional chord voicings; advanced collective improvisation; choral-like improvised cadences; frequent use of II V I–I VI II V–II VI II V progressions; characteristic comping in solo playing (using tenths, thirds, ninths, sevenths, and classical harmonic resolutions); contrapuntal melodies; diverse coloration; spaciousness in playing; skillful use of rests; playing across bar lines; smooth finger legato; influences from gospel and blues music; numerous ornamentations and sound fillings (completing and harmonizing chords with leading tones in upper, middle, or lower voices).</p>
Joe Zawinul	<p>Exploring new technological solutions; drawing from various musical genres; experimenting with sound (combining synthesizer and electric piano sounds with guitar effects); experimenting with electronic and prepared instruments; utilizing a wide range of instruments; advanced composition; active comping; elaborate harmony and dynamic contrasts (often electronic)</p>

1.6. The Contemporary Era – 1980s , 1990s to Today

Since the 1980s and 1990s, the pianist has played a key role in jazz bands both as a leader, soloist and arranger, but also as an accompanist. Pianists who were active during this period and had an influence on the development of my language of musical expression are Fred Hersch, Brad Mehldau, John Taylor, Herbie Hancock, Joey Calderazzo, George Cables, George Duke, Kenny Barron, Kenny Kirkland, Geri Allen, Uri Cane, Marilyn Crispell, Steve Kuhn, Martial Solal, Anthony Davis, Aydin Esen, Danilo Perez, Michel Camilo, Monty Alexander, Esbjörn Svensson, Michael Kanan, Gonzalo Rubalcaba, Myra Melford, Lyle Mays, Kenny Werner, Bill Charlap, Marcus Roberts, Jason Moran, Marc Cary, Sam Yahel, Bill Charlap, Enrico Pieranunzi, Stefano Bollani, Larry Goldings, Hiromi Uehara, Bobo Stenson, Orrin Evans, Louis Perdomo, Vijay Iyer, Robert Glasper, David Virelles, Craig Taborn, Kevin Hays, Ethan Iverson , and from the younger generation Tigran Hamasyan, Django Bates, Shai Maestro, Gerald Clayton, Sullivan Fortner, Omri Mor, Jeremy Siskind, Taylor Eigsti, Aaron Parks, Dave Kikoski, Gary Versace, Jacky Terrasson, Aaron Goldberg, Fabian Almazan, Sam Harris, Kristjan Randalu, Aaron Diehl, Jon Batiste, Kris Davis, Micah Thomas, Colin Vallon, Ivo Neame, James Francies, Matt Mitchell, Kris Bowers, Nitai HersHKovits, Marcin Wasilewski, Dominik Wania, Leszek Możdżer, Piotr Wyleżół. In their pianistic activities, they indicate various directions of musical interests.

Modern jazz pianism is extremely diverse and open to new stylistic horizons, which is why many pianists increasingly reach for electronic music, classical music (arrangements of works by classical music composers in the works of Uri Cain, Ethan Iverson, Leszek Możdżer, Dominik Wania), oriental and folk music (works Vijay Iyer, Craig Taborn or Tigran Hamasyan), thus opening the field to creating new possibilities for the development of piano texture. It is also worth paying attention to the contemporary wide functionality of the piano in jazz music and the active expansion of the performing staff among contemporary pianist artists. It should be noted that the use of the piano in jazz from the 1990s to the present is extremely versatile and largely depends on the performance context, such as solo activities, duets, trios, quartets, quintets and larger big band formations or accompanied by a string orchestra.

In the area of solo activity, I am particularly inspired by such pianists as John Taylor, Fred Hersch, Keith Jarrett, Brad Mehldau, Gonzalo Rubalcaba, Craig Taborn,

David Virelles and Tigran Hamasyan. A jazz pianist, performing solo, can present his own compositions, arrangements of jazz standards, improvisations, and the solo convention is the most intimate form of artistic expression that allows for unlimited freedom of expression and deep exploration of harmony, rhythm and melody. In a duet convention, pianists focus on mutual musical dialogue with active accompaniment. It is worth mentioning here such piano duos as Craig Taborn / Vijay Iyer, Gerald Clayton / Aaron Parks (or Kevin Hays), Dominik Wania / Władysław Adzik Sendecki, Brad Mehldau / Kenny Barron or previously Keith Jarrett / Chick Corea. In addition, pianists often collaborate with other instrumentalists: with saxophonists (duets: Louis Perdomo / Miguel Zenón, Vijay Iyer / Steve Lehman, Gonzalo Rubalcaba / Seamus Blake, Shai Maestro / Chris Potter, Aaron Parks / George Garzone, Brad Mehldau / Joshua Redman), with trumpeters (duets: Danny Grissett / Tom Harell, Tigran Hamasyan / Ambrose Akinmusire, Shai Maestro / Philip Dizzack, Yonathan Avishai / Avishai Cohen), with guitarists (duets: Fred Hersch / Julian Lage, Brad Mehldau / Peter Bernstein, Taylor Eigsti / Julian Lage) with vocalists (duets: Sullivan Fortner / Cecile McLorin Salvant, Chip Crawford / Gregory Porter) and other instruments. Going further, we can say that the piano was and still is an integral part of the convention of trios, quartets, jazz quintets and big bands. In these configurations, the pianist plays the role of an accompanist, a soloist leading the band (leader) and an arranger who can expand the instrumental cast, creating greater compositional possibilities. Below - similarly to the previous parts - I am including a table with a list of piano tools present in the playing of selected jazz pianists who inspire me and have been active since the 1980s until today.

Pianist	Pianistic approaches
John Taylor, Fred Hersch, Brad Mehldau	Polyphonization of melodies; drawing from classical music sources (polyphonic and homophonic textures); developed and active comping; rich rhythmic and harmonic textures (studying the chorales, preludes, and fugues of Johann Sebastian Bach); lyricism in shaping melodies; deep expressiveness and touch on the instrument; knowledge of diverse compositional techniques; smooth finger legato; using the full range of the piano (playing in different registers); attentiveness;

	attention to sound; independence of the left and right hands (interpenetration of sound planes); complex harmonic textures in solo and ensemble piano playing; use of elaborate and improvised interludes and endings; advanced and strongly engaged rhythm; familiarity with a wide repertoire across various styles and genres of music; respect for musical tradition and history (combining tradition with modernity); playing with space (consciously creating sound and timbre of the instrument); drawing on pianistic techniques and compositional methods from classical music literature.
Jason Moran, Vijay Iyer, Craig Taborn, Matthew Shipp, Marilyn Crispell	Playing chords outside the tonality (e.g., balancing between tonality and atonality in Morane's improvisations and in the compositions of Iyer and Taborn); drawing on the traditions of blues and Indian music; employing frequent minimalist rhythmic and melodic patterns; numerous ostinato rhythmic motifs looped in the left hand; using polymetrics and polyrhythms in improvisations; harmonic freedom and rhythmic independence; deep sensitivity and expressiveness; diverse articulation; numerous dynamic contrasts; use of looped series—loosely combined intervals (intervallic thinking); influence of classical music on the language of improvisation.
Gerald Clayton, Aaron Parks, Kevin Hays, Taylor Eigsti, Sam Harris, Fabian Almazan, Shai Maestro, Nitai Hershkovits, Jacky Terrasson,	Take advantage of the heritage of folk music (with each pianist drawing from their unique and individual influences); advanced harmony and active comping with both hands; rooted in jazz and blues traditions; complex rhythmic structures, including numerous ostinatos, free arpeggios, and polyrhythmic and polymetric loops; elaborate melodic narration; improvising across bar lines (extending melodic phrases); using sound modules and electronic

Django Bates	instruments (leveraging technological advancements and expanding instrumentation).
Aaron Diehl, Sullivan Fortner, Bill Charlap, Chip Crawford, Ethan Iverson	Combining tradition with modernity; active comping (using drop two and drop three structures in focused harmonic arrangements); significant influence of blues on playing style; organ-like harmonization of melodies; frequent reference to the canon of jazz standards; attentive listening; virtuosity combined with refinement and economy in using harmonic structures; hand independence and active left hand (shifting rhythmic patterns between registers); sophisticated space between notes.
Gonzalo Rubalcaba, David Virelles, Tigran Hamasyan, Danilo Perez, Luis Perdomo, Enrico Pieranunzi, Michel Camilo	Strong Afro-Cuban, Latin American, and Armenian traditions (influence of folk music on individual musical language); use of polymetric and polyrhythmic phenomena; professional craftsmanship and excellent piano technique; application of various chord combinations (functionally or non-functionally related triads, loose interval pairs, harmonic substitutes); numerous ostinato rhythmic figures; drawing from cultural diversity in playing (inclusions and quotations from local, indigenous works); active comping; deep musical dialogue and expressiveness; attention to sound quality; classical touch; excellent craftsmanship and mastery of the instrument (free improvisations in different sound registers); complex rhythm (use of various types of Cuban clave rhythm); central role of rhythm in improvisation; percussive approach to the piano.
Kenny Kirkland, Joey Calderazzo, Kenny Barron, Geri Allen	Powerfull grounding in jazz and blues traditions; extensive repertoire of jazz standards; powerful tone; influence of Afro-American music on playing style; use of quartal and block chords; playing with block chords;

	deep jazz feeling; active rhythmic play; advanced comping and virtuosic improvisational passages; refinement and attention to sound quality; blending tradition with modernity (knowledge of various jazz styles); profound sensitivity and expressiveness in playing; excellent piano technique.
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The above-mentioned stages of the formation of new styles in jazz are only a general historical outline, using selected examples showing what role the pianist played in the development of jazz music, as well as how the art of jazz piano was shaped. I would like to point out that my research was not a detailed characterization, but only a brief description of individual jazz styles, paying attention to the musical (pianistic tools) aspects of masters important to me as a pianist and composer.

1.7. The Functionality of the Piano in Jazz Music

The piano's function in jazz was very versatile and usually depended on the performance context. We can distinguish the following performance configurations: solo piano (solo performances), smaller and medium-sized ensembles (duets, trios, quartets, quintets, sextets, septets, octets, nonets) or larger ensembles, i.e. various types of big bands. Below I would like to point out and describe several key aspects of using the piano in a variable ensemble:

Solo Piano

A jazz pianist has the opportunity to present various arrangements of jazz standards, improvisations and original compositions. It should be emphasized that the solo concept allows for a wide exploration of the instrument. Using the full register of the keyboard or the interior of the piano (in the case of preparation techniques) shows the power of sound and various possibilities for organizing and creating new harmonic chords. I call this a kind of orchestral awareness, i.e. treating the instrument as a large orchestra of inter-sound connections. Soloistic performances also provide full freedom in terms of musical expression, harmonic (using an unlimited number of bitonal chords,

alternations, substitutes), rhythmic (using polymetric and polyrhythmic phenomena) and melodic (balancing on the border of tonality and atonality).

Duets

In a duet configuration, the pianist can co-create a deep musical dialogue, responding to the stimuli of the other soloist. Throughout the history of jazz, there have been piano duets (Keith Jarrett / Chick Corea, Oscar Peterson / Count Basie or Duke Ellington / Billy Strayhorn), but also duets in which the pianist collaborates with another instrumentalist, for example with a vocalist (Tommy Flanagan / Ella Fitzgerald, Bill Evans / Tony Bennett), guitarist (Bill Evans / Jim Hall, Fred Hersch / Julian Lage), saxophonist (Brad Mehldau / Joshua Redman, Keith Jarrett / Jan Garbarek, Herbie Hancock / Joe Henderson, Shai Maestro / Chris Potter), trumpeter (Earl Hines / Louis Armstrong, Paul Bley / Chet Baker, Fred Hersch / Ralph Alessi, John Taylor / Kenny Wheeler, Oscar Peterson / Clark Terry, Uri Caine / Paolo Fresu, Stefano Bollani / Enrico Rava, Martial Solal / Dave Douglas, Yonathan Avishai / Avishai Cohen).

Trios, quartets, quintets, sextets, septets, octets, nonets

In the case of smaller and medium-sized bands, the pianist is an integral part of the rhythm section (piano, double bass, drums). He has the role of a soloist, but also an accompanist. Increasing the performing staff with additional instruments, e.g. saxophone, trumpet, guitar, bass clarinet, allows for greater arrangement possibilities, which results in expanding the group's sound and changing the approach to creating accompaniment. Examples of notable configurations include: Oscar Peterson Trio, Bud Powell Trio, Earl Hines Trio, Eroll Garner Trio, Ahmad Jamal Trio, Ellington/Mingus/Roach, Bill Evans Trio, Wynton Kelly Trio, Mulgrew Miller Trio, Gerri Allen Trio, Keith Jarrett Trio, Chick Corea Trio, Michel Camilo Trio, David Virelles Trio / Quartet, Brad Mehldau Trio, Vijay Iyer Trio / Sextet / Octet, Craig Taborn Trio, Fred Hersch Trio, Kevin Hays New Day Trio, Robert Glasper Trio, Gerald Clayton Trio, Aaron Parks Trio, Orrin Evans Trio, Esbjörn Svensson Trio, Phronesis, The Bad Plus Trio, Marcin Wasilewski Trio, Dominik Wania Trio, Shai Maestro Trio, Tigran Hamasyan Trio, McCoy Tyner Quartet, Orrin

Evans Quartet, Herbie Hancock Quartet, Modern Jazz Quartet, Dave Brubeck Quartet, Thelonious Monk Quartet, Keith Jarrett European / American Quartet, Charles Lloyd Quartet, The Claudia Quintet, John Coltrane Quartet, Wayne Shorter Quartet, Miles Davis Quintet, Horace Silver Quintet, Dizzy Gillespie Quintet, Charlie Parker Quintet, Art Ensemble Of Chicago, Charles Mingus Sextet, Art Blakey Jazz Messengers, Chick Corea Septet, Lucas Pino No Net Nonet).

Big bands

In larger performing groups, the role of a pianist focuses on accompaniment, often also composing and arranging big band songs. By implementing extended or sparse harmonies, the pianist can improvise in the context of the full involvement of the rhythm section, brass section or string section. Here are examples of famous orchestras and historical big bands: Fletcher Henderson and His Orchestra, Duke Ellington Orchestra, Count Basie Orchestra, as well as formations of such leaders as Stan Kenton, Benny Goodman, Dizzy Gillespie, Woody Herman and The Herd, Buddy Rich Big Band, Thad Jones / Mel Lewis Orchestra, Gil Evans Orchestra, Sun Ra Arkestra, Maria Schneider Orchestra, Maynard Ferguson Dreamband, Guillermo Klein - Los Guachos, San Francisco Jazz Collective, Wynton Marsalis Jazz at Lincoln Center Orchestra.

In each of these performing groups, the pianist can perform different functions, and his role is undoubtedly important and somewhat variable. He can be a soloist, leader, arranger, accompanist or improviser, contributing to the creation of a coherent sound of the band or creating a work of high artistic and aesthetic value. Depending on the performance context, his method of providing accompaniment, shaping improvisation and harmonizing the melody changes. The intensity of harmonic structures, or rather the density of their occurrence, also changes (the smaller the performing staff, the density of pianistic means increases; the larger the staff, the density of means decreases) - this is my own conclusion supported by many years of experience and concert observations. An exception is the concept of creating minimalism in improvisation, when the creative assumption is to use a small number of sounds and phrases.

1.8. Connections Between Jazz Piano and Classical Music and Their Influence on the Contemporary Language of Improvisation

When we talk about piano playing in jazz music, it must be emphasized that its development was influenced by selected achievements in the field of classical pianism and the connotations of jazz music with classical music. The enormous legacy of classical music literature has inspired subsequent generations of jazz pianists. I pay particular attention to pianists who inspire me, such as Brad Mehldau, Keith Jarrett, Ethan Iverson, David Virelles, Craig Taborn, Vijay Iyer. Whether in a solo or group configuration, in their playing we can hear excellent knowledge of the instrument, sound awareness (articulatory, dynamic, color) and a deep layer of artistic expression. I decided to detail some of the piano means once used by classical masters, which had a significant impact on the musical language of many jazz musicians.

Composer	Pianistic approaches
Jan Sebastian Bach	Polyphony, independence of hands, the method of organizing harmonies in chorales, inventions, preludes, and fugues.
Wolfgang Amadeusz Mozart	Melodic quality of tone, scalar harmony, technical virtuosity.
Ludwig van Beethoven	Pedaling, technical proficiency, versatile piano texture, numerous passage and interval runs, wide dynamic range.
Johannes Brahms	Classical and baroque ornamentation, homophonic texture, wide chords and passages of sound, treating the instrument like an orchestra.
Fryderyk Chopin, Franciszek Liszt	Virtuosic performance, light phrasing; impeccable technique; singing tone, developed melody, and engaging narrative; exploration of various styles and emotions; pedalization; varied dynamics; development of legato and rubato techniques; touch and sound quality of the instrument; refined articulation; chromatic scales; numerous passages, scales, and

	melodic polyphony; broad tonal and rhythmic palette; alterations; advanced harmony including half-diminished chords, II-V-I systems, cadences, introductions, and elaborate endings; tritone substitutions; harmonic shifts; and inserted dominant sequences.
Claude Debussy Maurice Ravel	Rich colors – sound and tone as primary means of artistic expression; modality; block chords; use of church scales; virtuosic pianistic texture.
Aleksander Skriabin	Expression in performance, advanced harmony, numerous chromaticisms, and intervallic thinking.
Igor Strawiński, Bela Bartok	Prioritizing the percussive qualities of the instrument over other musical elements—emphasis on rhythm, with a richness of polymetric and polyrhythmic phenomena.
Olivier Messiaen	Messiaen scales, hexatonics, expanded chromaticism in melodies, rich harmony—including alterations, substitutions, microtonal deviations, and layering of non-functionally related triad pairs.

As I mentioned, the above-mentioned pianistic means had a significant impact on the improvisation language of many jazz musicians and, above all, on the development of the individual spectrum of pianistic thought and musical imagination. In a word, resources taken from classical music literature should be individually studied and used by contemporary jazz musicians.

I would like to point out that the description of the above piano aspects is approximate and presented in a subjective way. Classical and jazz artists who are important to me, paying attention to the musical aspects that I try to use in my personal artistic language. This, in turn, is shaped largely on the basis of my thorough study of recordings, scores, classical and jazz literature, and my active concert activities.

Chapter 2. Performance Capabilities of the Contemporary Jazz Pianist

The piano offers a wide range of performance and sound possibilities, which allows the modern pianist to create, mix and interpret various musical styles while trying to create an individual musical language. I believe this is especially important for expressing honest, artistic expression. The performance capabilities of a jazz pianist allow you to explore various artistic paths and create unique, exciting music. Below I decided to list several elements of a musical work that are crucial to me from the point of view of performing jazz music.

Melody and harmony

In jazz pianism, melody and harmony play an important role, i.e. those elements that organize the sequence of sounds that appear one after the other (in the case of melody) and the sequence of chord chords (in the case of harmony). In my opinion, these elements are closely related. Individual sound structures create melodic lines with specific directions. We are able to determine tonal and scale gravitations, which is why we can effectively recognize specific chord connections (courses). When thinking tonal or atonal, taking into account the preservation of the key or its underdetermination, we can create various melodic and harmonic structures. It seems that both approaches are a kind of interpenetrating system of logical sound structures - I mean the existence of twelve notes of the chromatic scale and arranging them into arbitrary or more established melodic structures such as scales: church (modal), augmented (whole tone), diminished (semitone - whole tone, whole tone - semitone), altered (first tetrachord: semitone - whole tone, second tetrachord: whole tone), bebop, pentatonic, hexatonic. It also involves successive intervals created in the spectrum of consciousness, but sometimes also under the influence of intuition and the moment. A jazz pianist who knows third-third chord structure can use more advanced harmonic devices such as: scales, substitute chords (chord extensions and chord substitutes), harmonic deviations (e.g. a semitone up or down), suspended chords, alternations, bitonal chords, slash chords. The conscious using of harmonic phenomena such as substitutes, block chords, simple and complex intervals, triads and four-note inversions, triads and cadences, a contemporary pianist can create a rich and modern solo and ensemble sound.

Rhythm

The most important musical element in jazz is rhythm. It is rhythm that gives jazz music its characteristic groove⁴¹ and energy. To create a dynamic sound in band and solo playing, you need to know several important elements of rhythm. They are: awareness of the rhythmic pulse (fundamental sense of rhythm, i.e. conscious organization of sounds in time, rhythmic patterns, meter); ability to swing (awareness of triplet divisions, accents on 2 and 4 in a bar, specific and slightly irregular accentuation during phrasing; swinging rhythmic pulse); learning and understanding polyrhythmic phenomena (simultaneous existence, overlapping of various rhythms; the use of polyrhythms in improvisation in arrangements adds complexity and depth to music); the use of various types of clave⁴²; syncopations (shifting the emphasis to the weak part of the bar, which adds energy by introducing an element of surprise; conscious control and use of syncopation by the pianist); groove (a special sense of rhythm and pulsation that creates a hypnotizing, smooth feeling of music); rhythmic accompaniment (simultaneously maintaining and implementing the harmony of the piece, but also adding rhythmic layers by playing with various types of chords: including block and fourth chords).

A jazz pianist, also as a member of the rhythm section, is responsible for introducing various rhythmic structures - both in improvisation and in terms of accompaniment. He often collaborates with the rhythm section (bass guitar/double bass and drums/percussion instruments) to create a strong and fluid rhythmic foundation for soloists.

Improvisation

One of the key areas in jazz music is improvisation. This spontaneous and conscious creation of sound material in real time is the basic building block of jazz creative expression. Having a unique ability to improvise solo parts, compose original melodies and harmonies based on the musical structure of a given piece or a completely

⁴¹ Groove is a feeling created when rhythm is played in a unique, precise, and expressive way, adding a sense of pulse and motion. The term refers to the rhythmic style of playing. It is also the final rhythmic outcome of an ensemble's performance or a bass pattern that a piece is based on.

⁴² Clave is a five-note rhythmic structure playing a crucial role in shaping the rhythmic framework of a piece in Afro-Cuban music.

spontaneous, intuitive approach to creating musical phrases is the foundation of the individual language of artistic expression associated with jazz music. Jazz pianists can experiment with different scales, arpeggios and melodic figures to express their artistic and aesthetic individuality.

I have noticed several skills needed to enrich improvisation: knowledge of scales and chords (major, minor, pentatonic, modal, blues, chromatic, augmented, diminished such as semitone - whole tone, whole tone - semitone, minor third - semitone, Messiaen scales⁴³); understanding harmonic structures (simple and complex intervals, modulations, substitutes and alternations, cadences and harmonic progressions, including II V I, III VI II V, I IV III VI, III VI II V, I VI II V, harmonizing melodies in all keys and quick response to chord changes); piano technique (knowledge of the performing apparatus, awareness of the registers and structure of the instrument, position at the instrument - freely relaxed body, rhythmic lightness, proper fingering and pedaling; wide dynamic range, harmonic freedom (upper structures, articulation techniques, bitonal chords and others), varied articulation; musical hearing (the ability to consciously hear connections between sounds, hear keys and quickly respond to changes in chords, melodies, rhythms); creativity and imagination (experimenting with sound, ingenuity - creating new musical motifs and creating an individual musical language); expressiveness, emotionality (expressing one's personal feelings, experiences and emotions through improvisation); self-control and inner peace (playing what we hear in our heads, no performance pressure, playing with our heart and mind); performance practice (active concerts, creating artistic projects, playing in bands); exploration of various musical styles (expanding knowledge, listening to recordings, attending concerts).

Comping

The methods of shaping accompaniment are related to flexible response to musical ideas performed by other musicians. It is also the ability to adapt harmony, rhythm and dynamics to a specific situation. Depending on the sound structure and direction of improvisation, the pianist can change the pianistic texture to a denser one (in the case of a sparse melodic line by the soloist) or a thinner one (in the case of a multitude of sounds in the improvisation).

⁴³ Messiaen modes – a system of seven modes (scales) built from the note C by Olivier Messiaen. For more, see: O. Messiaen, *Technique de mon langage musical*, Livre Broché – Alphonse Leduc, Paris 1944.

When we talk about piano accompaniment, it is also worth paying attention to the ways in which it is shaped and performed. It is a process related to creativity that requires technical skills and, in particular, deep artistic sensitivity. There are several basic issues in creating accompaniment: chords (knowledge of simple, compound, extended, altered, augmented, diminished chords, knowledge of voicings in various voice arrangements); independent right hand and left hand (conscious creation of melodic lines in improvisation, melodiousness in phrasing, use of ornaments, active comping in the left hand, independence of hands, use of arpeggio, i.e. the appearance of sequential sounds, division of chords between hands, embedding bass lines in left hand); ornamentation (use of ornaments such as trills or repetitions); dynamics (the ability to create various dynamic plans during improvisation); interaction with other musicians (listening to each other and reacting to partners' musical ideas, creating a coherent sound by adapting the accompaniment to the actions of other band members); rhythmic awareness (using various rhythmic values, appropriate accentuation of notes in unexpected places can increase or maintain energy in the band).

Articulation

The way of producing sound on the piano is another important aspect of performance in jazz pianism. The way we attack, strike the string and produce the sound on the instrument directly affects the clarity and creation of musical interpretation. Articulation also refers to controlling sound production through the use of appropriate techniques. These include articulatory terms that do not appear often in jazz scores, but from the performance point of view, knowing them is extremely important: staccato (playing short, clearly separated notes; the key is pressed lightly and quickly released, resulting in a short sound; marked with a dot above the note or word); legato (playing smoothly, without pauses between notes; the keys are pressed smoothly and carefully so that the subsequent sounds are connected; marked with arcs or a word); rubato (shortening or lengthening sounds while performing a piece); portato (a combination between staccato and legato, in which the sounds are slightly separated from each other, but not as clearly as in the staccato technique - this technique can be achieved by briefly pressing the keys while gently maintaining the sound); staccatissimo (a shorter version of staccato, where sounds strongly separated from each other create a lively effect); martellato (literally "hammer" - pressing the keys quickly and energetically, increasing the intensity

and dynamics of sounds; tenuto (holding a sound throughout its entire designated time, emphasizing it in the context of other sounds); accentuation (deliberate emphasis on sound by increasing its volume and intensity); arpeggio (a broken chord in which the component notes are not struck at the same time, but are added one after the other; marked with a wavy line preceding the chord). It is also worth emphasizing the important role of touche (French: touch). It affects not only the way sound is produced, but also the color aspect.

There are, of course, many more terms related to articulation, but the above selection includes those that I consider the most universal and most frequently used. Mastering each of these techniques requires thorough knowledge of the executive apparatus, sensitivity and awareness in shaping sound.

Dynamics

The issue of dynamics is a priority element that influences the creation of appropriate dramaturgy in a piece or improvisation. Skillful and conscious dynamic grading helps express emotions and create deep interpretations of songs. Depending on the musical context, dynamics issues include controlling the volume and intensity of sounds. For example, in order to create an atmospheric aura and musical narrative in jazz ballads, we can use subtle and delicate arpeggios or sound economy (e.g. playing with a pause - silence). For more dynamic songs at faster tempos, you can use greater dynamic contrasts between quiet and loud sections, while adding more drama and intensity to your playing. Dynamic contrasts can also be used to shape the dialogue between musicians, highlighting certain musical moments. Changing the dynamics while shaping an improvisation or accompaniment, carried out by gradually increasing and decreasing the volume of sounds, can be used to build greater tension and drama in the musical statement. I believe that attention to dynamic aspects is closely related to the depth of musical expression - skillful use of dynamics allows pianists to express their artistic individuality in a more convincing and original way.

Agogics

Agogics (tempo), has an important role due to the improvisational nature of this performance element. In jazz pianism, agogics encompasses a wide range of different techniques that can be used to bring out specific colors, moods and dynamics from an instrument. This includes, among others: controlling the tempo of a piece or improvisation, emphasizing individual notes, using rubato⁴⁴, and using various articulation techniques. Some flexibility in shaping rhythm and dynamics allows pianists to create unique musical moments during collective improvisation in an ensemble

Color

Attention to sound timbre and color sensitivity was the main value in the era of impressionism. In piano playing, coloring refers to the ways in which a pianist uses different sounds, chords, harmonies, and articulation techniques to create the sonic richness of his playing. In my personal experience, I have observed that coloring is often related to the ability to use all registers of the keyboard, as well as the conscious use of dynamic and articulatory means. I have listed several examples of color aspects: the use of chords and their extensions (knowledge of the third-third structure of chords and their components - adding non, tenth, third and obtaining a specific sound); the use of clusters and dissonances (sets of adjacent sounds played at one time create dissonant effects, adding intensity to the sound); using musical and rhythmic styles (e.g. stride piano, modality, swing, bossa nova), which allow for a variety of colors; singing and internal phrasing (the ability to listen and sing what we want to play); conscious and varied pedaling (controlling the duration of the sound and layering various sounds, which allows you to create layered sound planes); the use of varied harmony (harmonic extensions, alternations, i.e. raising or lowering a given component of a chord, can result in obtaining non-obvious chords); use of technology (exploration of various sounds, use of electronic effects such as wah-wah, delay, reverb to diversify the sound; use of electronic instruments: fender rhodes, analog and digital synthesizers, sound modules, samplers and loopers); ensuring the clarity of the sound (thanks to technological development and progress in the construction of instruments, modern pianos offer a rich and varied sound

⁴⁴ Rubato means free shortening or lengthening notes.

- this allows for greater control over the timbre, melodiousness of the tone, and dynamics in the game).

2.1. Sound Possibilities

The piano is an instrument that offers a wide range of sounds and sound properties. This makes it an extremely versatile tool in various musical ensembles. It is worth taking a look at some important properties of this instrument.

The first thing that comes to mind is the richness of its timbre, i.e. the ability to express various sound colors - the sound of a piano can be delicate and subtle, but also loud and powerful. Appropriate control of the striking force, the performing apparatus, as well as the elements of dynamics, color and articulation allows you to achieve various color shades - from warm and melodic to more defined and sharply contoured sounds.

Another feature is the sound range, i.e. a wide range of sounds, both in terms of pitch and dynamics. You can play very low sounds, full of depth and power, as well as high, shiny and clear sounds. This range, or the awareness of using all registers of the keyboard, allows pianists to perform sophisticatedly while showing virtuosity. This is closely related to the awareness of the structure of the instrument (using various instruments during concerts).

A specific piano sound can also be achieved by preparing and modifying the sound by placing various objects inside the instrument, especially on the strings. These may be items made of rubber, metal, wood, paper or fabric. Thanks to skillful preparation of the instrument, it is possible to obtain percussive effects and even noise. The percussive properties of the piano are also brought out by striking the strings strongly and using glissando or staccato, resulting in sounds reminiscent of beating cymbals or various types of drums. Modifying the sound of the piano by placing various objects on the strings or inside the instrument creates conditions for discovering new sounds. Instead of traditional keyboard playing, we experiment with different ways of hitting, scratching or plucking the piano strings. When looking for interesting sounds or sound effects, we can also use tools such as drum sticks, guitar picks or metal objects. Hitting these elements may result in an unusual sound resonance (e.g. by sticking objects to wooden hammers or changing their shape).

Another activity that provides interesting opportunities to modify the sound of the piano is experimenting with electronics. Using condenser microphones, contact microphones or transducers, we can capture sounds from inside the piano and process them using effects or synthesizers.

All the techniques indicated above allow you to create new, unusual sounds. Experimenting with them can lead to discovering previously unknown possibilities of the piano and opening new horizons in the context of creating music. Another special feature is pedaling, i.e. control of sound production and appropriate use of pedals: sustain (extending the sound duration); sostenuto (sustaining selected sounds, sometimes muting them - this pedal has different functions depending on the type of instrument); soft/una corda (damping and softening the sound).

2.2. Selection of Pianistic Approaches in the Process of Improvisation

The process of improvisation in music offers unlimited possibilities of artistic expression using various sound combinations. Depending on the artistic concept, improvisation can be composed in real time (here and now), it can allow for an element of chance (completely arbitrary, free improvisation), and it can also be created in a certain symbiosis with the natural personality of the creator. It is also about taking risks, that is, leaving your comfort zone and trusting yourself to go into the unknown, discover and surrender to the action of the moment. Each of these methods of improvising involves the selection of specific pianistic means, which depend on the preferences, skills of a given musician and the musical and performance context in which he or she performs.

Here are some examples of piano means that we can use in the improvisation process: using selected scales that give the improvisation a specific character and mood, e.g. major-minor scales (12 major and 12 minor - the entire tonal system), modal/church, pentatonic, blues, chromatic, harmonics, diminished (semitone - whole tone, whole tone - semitone), whole tone, bebop, hexatonic (e.g. minor third - semitone), Lydian-dominant (highland), Romani/Gypsy (two varieties), oriental, a series of random sounds creating a given scale; harmonic phrases and free use of all keys (harmonic deviations, e.g. by a semitone up or down from the correct chord); changes in major-minor modes (balancing on the border of tonality and atonality, modulations and cadences); aktywne harmonizowanie melodii; akordy zawieszzone (akordy typu suspend), slash chords, bitonal and polytonal chords, chord progressions and modulations; exploring different

keys, not just the main key of the song; alternations and substitutes, i.e. lowering and raising the components of a given chord, replacing one chord with another that fits a given scale (substitute chords - substitutes of the 1st, 2nd, 3rd degree, tritone substitutes); mirror harmony (negative harmony⁴⁵) that is, the concept of harmony consisting in the reflection of all notes and chords relative to the center of the harmony axis; interval thinking, i.e. superimposing and juxtaposing functionally related or unrelated pairs of intervals, triads, triads; enabling the exploration of new unconventional sounds and tones; upper structures, i.e. the imposition of additional harmonic structures in order to expand the sound and obtain greater harmonic complexity; active rhythm, i.e. free movement in any time signature; awareness of each rhythmic value (regular and irregular); implementing melodic phrases at any possible tempo; the use of polymetric and polyrhythmic phenomena, the ability to improvise in odd meters, rhythmic displacement.

Shaping collective improvisation, i.e. dialogue between instrumentalists, is a process that can be implemented in many ways. The key issue in this context is listening and reacting, referring to the call and response technique, which is fundamental to jazz music. I define mutual listening here as attentiveness and awareness in shaping the musical material of each instrumentalist and paying attention to such musical details as melody, rhythm, harmony, colors, dynamics, emotions. This approach allows for a flexible response and adaptation of individual playing to what our partners bring musically. This enables a dynamic dialogue in which everyone has the freedom to express their musical ideas and phrases. However, we cannot forget about leaving space for soloists - so that they can highlight and develop their musical ideas during improvisation. The remaining musicians can then act as an accompaniment, adapted to the soloist's melodic line, creating a rhythmic and harmonic background. Another way to shape collective improvisation is to use short and long musical motifs, i.e. introducing melodic and rhythmic motifs that will develop and repeat in various performance interpretations. This type of common approach makes it possible to link individual improvisations and create coherence in the dialogue between instrumentalists (continuation of the musical thought of our partners). We also cannot omit working together on harmony and experimenting with various chords, chord sequences, courses, harmonic loops and modulations - all in order to create an interesting and varied sound background in a

⁴⁵ Negative harmony is a term used by Swiss musicologist, composer, and pianist Ernst Levy. For more, see: E. Levy, *A Theory of Harmony*, ed. by Siegmund Levarie, State University of New York Press, New York 1985.

musical work.

Reflecting on the issue of shaping decision-making regarding the use of pianistic means in improvisation in relation to variable instruments, a question comes to my mind: how does the selection of performance means determine the creation of a musical work with a coherent sound idea? I decided to try to answer this question. At the beginning, it is worth clarifying what this coherence of sound in a musical work is, how I understand it and what it results from. I believe that this coherence refers to the balanced and harmonious use of different sound media to express a specific artistic concept and emotion. It can therefore be understood as a reference to unity in sound, where all the elements of a musical work work together to convey one main idea or a given impression. This point of view suggests several indications as to which musical elements contribute to achieving a state of sound coherence. In the foreground, it is worth mentioning the instrumentation, i.e. the selection of specific instruments and their placement in specific places in the piece. The type, structure of sound or narrative we can achieve depends largely on the selected instrumentation.

Decisiveness in the organization of sound material, i.e. the appropriate placement of sounds in the rhythmic (temporal) space of a piece and improvisation, is the foundation for creating a space for sound reproduction appropriate for the soloist and the accompanying musicians. Another manifestation of this decisiveness is the combination of melody and harmony, which I understand as a certain functional reciprocity (tonal, but not only), consisting in linking melodic structures with harmonic structures (e.g. selecting the sounds of a specific scale appropriate for a given chord - using harmonics). scale). The situation is similar when it comes to determining the tempo of a piece, where rhythmic and color awareness play an important role. This helps support the stability of the rhythm section, influences the soloist's playing, and highlights the composer's main ideas.

Each instrument has a characteristic timbre and sound, so it can be used in a more or less intended way (e.g. to create the appropriate aura and drama of the piece). In this case, the decision to select instruments with a similar sound color can create a coherent sound plane. In the opposite situation, when we select instruments based on the contrast of sound timbre, we can obtain more non-obvious sounds.

Another important aspect that is subject to decision-making is balancing between instrumental sections, i.e. selecting the appropriate number of instruments and determining their proportions in relation to a specific artistic concept. Specifying and establishing a specific performance configuration brings us closer to achieving the intended sonic balance. Depending on conceptual needs, the instrumental composition can be expanded with additional instruments or its sound range can be limited. This treatment may result in a more emphatic extraction of the organicity and beauty of the acoustic sound. A composer may have a predetermined sound and sound concept, therefore a given concept or artistic vision directly determines the selection of appropriate performance means. It is a process in which the composer takes into account specific musical and artistic factors to create a harmonious whole of sound. As a result, the coherence of the sound idea depends on the composer, his artistic, aesthetic and musical decisions, but also on their implementation by professional musicians. The music group appears here as one living, coherent organism. This makes a musical work more accessible and understandable to a potential listener, allows him to penetrate deeper into the creator's intentions, understand the artistic message and experience specific experiences - both aesthetic and emotional.

Decisions regarding the selection of appropriate piano means also depend largely on the level of technical skills of the performers - their craft and instrumental artistry. It is worth taking into account the level of advancement of the game engine and the technical possibilities for which a given composition is intended. Optimal and conscious use of the performers' potential can contribute to greater authenticity and expression in the final performance. Modern technologies also offer the possibility of enriching the sound using sound effects and electronics. By creating additional sound layers using synthesizers and sound modules, the conscious use of these means can expand the sound range of a given composition.

2.3. The Role of Improvisation in the Creative Process – Personal Reflection

Many years of artistic and scientific activity have allowed me to deepen my knowledge of the most important field in jazz pianism, which is improvisation. Therefore, speaking about the genesis of the creation of an artistic work, I would like to present my personal attitude to improvisation in the creative process.

Improvisation undoubtedly plays a very important role in it. It involves the spontaneous, creative creation of sound material in real time, allowing you to explore new musical ideas, discover new perspectives and go beyond established patterns.

Firstly, in the context of the creation of a given work itself, improvisation can encourage the artist to explore his or her own imagination and create unexpected and original sound solutions. We can therefore say that it allows you to freely express your own individuality and creativity. The ability to improvise also opens up space for experimenting and leaving your comfort zone, overcoming limitations - it often leads to learning new techniques, styles or ways of expressing one's self.

Secondly, improvisation promotes interaction with other creators in various branches of art. In the case of music performance, it provides the opportunity for spontaneous communication and co-creation of a recognizable band sound. It enables dialogue and the exchange of ideas between artists, which can lead to the creation of unique and unique artistic experiences. Improvisation is also an important area of quick response because it allows for adaptation to changing circumstances. Thanks to free improvisation, we can find flexible solutions in difficult performance situations.

Thirdly, there are also areas of creativity in which improvisation is slightly less important. In some fields, such as painting or literature, the creative process may be more based on planning, reflection and thoughtful action. However, even in these cases, improvising appears as an element of experiment or as a method of searching for new inspirations.

I would like to add that improvisation, as a field strongly related to human creative needs, is, in my opinion, a deep mine of ideas. It is the purest form of artistic discovery, experimenting and expressing one's creativity in a unique way. It is also a valuable area that contributes to the creation of original and unique works in music and art in a broad sense.

Returning to the essence of my interests, the improvisational aspect is an inherent element of jazz music and plays a key role in it. However, it is worth emphasizing that improvisation in jazz music is different from other musical styles because its structure is more flexible and open to changes. Jazz as a genre is not strictly defined by precise musical notation, but rather by harmony and melody, which are the starting point for improvisation. In other words, jazz musicians can explore different musical phrases, scales, rhythms, arrangements, and can create new sounds and interpretations that are unique to a given performance. At the same time, the ability to improvise requires

extensive musical knowledge, technical skills in playing the instrument and a deep understanding of harmony, musical structure and other elements of the work. Performers must be ready to immediately respond to impulses from other musicians - so as to create solo parts on the fly that are coherent and original.

The field of jazz improvisation also has strong ties to the genre's past. As I mentioned in Chapter One, jazz evolved from the African-American musical tradition, incorporating and combining elements of blues, ragtime, and traditional folk music. Many jazz musicians refer to earlier styles and improvisation techniques, adapting and developing them into new forms - so it can be safely said that the history of jazz is the basis on which the work of contemporary musicians associated with this genre is based.

2.4. The Key Elements for the Future Development of Jazz Music

In this chapter, I would like to point out several phenomena that I consider crucial for the development of jazz music in the coming years. Let me start by saying that jazz musicians have always been open to new trends in music and art in general. They are an impulse for them to search for new sounds, musical and sound structures and performance techniques that determine the development of jazz.

Another issue is openness to diversity. Jazz has always drawn from various roots, traditions and musical styles, which strengthens intercultural respect and care for common values, not only musical ones. It also promotes the integration of different generations of musicians. Thanks to the exchange of views, mutual inspirations, listening to music together, and conversations about life and culture, collective efforts to develop new forms of cooperation between jazz musicians are possible, both on stage and in the creative process.

My observations also show that the future of jazz music is inextricably linked to the exploration of new styles and sounds. Thanks to technological progress, the development of new instruments, recording techniques and advanced music production, jazz artists are constantly expanding their performance and sound possibilities.

One of the most important areas of development for jazz music is historical awareness and respect for the achievements of past generations of musical masters. Jazz will develop and evolve, but understanding the roots of jazz and its cultural context will certainly help in creating new and original artistic works.

Jazz music is extremely changeable and flexible, so the systematization and descriptions I have made may change as time progresses and the genre evolves. However, considering its current state, let us consider what values in contemporary jazz pianism are likely to influence its development in the years to come.

During my musical path, I met many jazz piano masters. They were Chick Corea, Kirk Lightsey, Enrico Pieranunzi, David Virelles, Dave Kikoski and Gerald Clayton. Almost unanimously, everyone pointed to similar features and values that are key to contemporary pianism. These are: creativity and individuality as the ability to express one's own personality, sensitivity and creative approach to music; the goal of creating a unique sound that stands out from other musicians (can be remembered); technique and performance skills as the basic tools of a professional piano workshop (e.g. extensive sense of rhythm and phrasing, performance apparatus, attention to each element of a musical work, technical lightness, knowledge of harmony and freedom of movement in all keys); freedom of improvisation as the foundation of jazz music; on the one hand, knowledge of music theory (harmony, scales, cadences, intervals, harmonic courses, counterpoints, rhythm), on the other hand, the ability to play with the heart over the mind (playing from the bottom of the heart, sincerity of artistic expression) and the ability to quickly react to interaction with others musicians; understanding the jazz tradition through continuous study and discovery of recordings of great jazz masters, exploring styles and eras in order to improve your musical ideas, respect for musical literature; creating your own language of musical expression; exploration of new sounds as openness to experimenting with electronics, instrument construction, and various musical genres; the ability to combine musical styles, search for and implement inspiration; the ability to exceed one's limits, take risks, leave the comfort zone; working on the development of imagination and studying broadly understood culture and art.

Let us now consider the second part of the question, namely which of the performance possibilities are or can be timeless for pianistic development? Timeless, i.e. those that will not lose their meaning, will be valuable and current. With regard to contemporary jazz pianism, several key issues can be identified, which undoubtedly remain relevant and important. I described them in more detail at the beginning of the second chapter, so this time my goal is not to describe each possibility in detail, but to provide a general summary of those that I consider the most important. These are: improvisation, elements of a musical work (melody, rhythm, harmony, agogics,

dynamics, colors, articulation), accompaniment, interpretation, technique, hearing. It is important to remember that each of them can provide pianists with new creative solutions.

Chapter 3. The Genesis and Characteristics of the Original Artistic Work *Piano Dialogues*

Before discussing the theoretical idea of the artistic work *Piano Dialogues*, I would like to introduce the general context and concepts that will be used to outline the artistic concept.

The genesis of a work of art usually refers to the inspiration and motivation of the artist to create a given piece. Personal experiences, interests, social, cultural or historical context may also be factors that may influence the creative process. The characteristics of a work include a description of its features, such as musical form, style, technique, theme, message, etc.

Piano Dialogues, is the title of the artistic work that is the subject of the musical analysis of my doctoral dissertation. The composition consists of successive short instrumental ideas, starting with a solo piano (*Piano Solo*), a prepared piano (*Piano Preparations*), a piano with electronics (*Piano Electronics*), three piano duets with a drum set (*Piano Drums I*, *Piano Drums II*, *Piano Drums III*), two piano duets with double bass (*Piano Bass I*, *Piano Bass II*), a classic jazz piano trio (*Classic Jazz Trio*), a trio without a bass instrument (*Jazz Trio no Bass*) and two jazz quartets (*Jazz Quartet*, *Jazz Quartet - Blues*). When it comes to the selection of instrumentation, important criteria for me were: conscious color vision, creating the power of the acoustic and organic (using electronics) sound of the piano with the other instruments (double bass, drum set, alto saxophone, OP synthesizer). This performance summary was intended to highlight the shaping of individual and collective improvisation and the methods of providing accompaniment during successive pieces. In individual musical fragments, one can observe the changing role of the piano, which undergoes textural transformations, dialoguing with new and emerging instruments. In exploring all the registers of the instrument, I tried to highlight the multitude of pianistic means that I used in relation to the changing performing cast. Below is a detailed musical analysis of the artistic work in question.

3.1. *Piano Solo* (06:38)

Instrumentation: piano

The Piano Solo composition that begins the artistic work is in the key of Db major, in a 4/4 time signature, at an adagio tempo (example no. 1.) The song is in regular AABA form, just like a classic instrumental jazz ballad. The theme of the piece begins with the suspended sound Ab and the outline. It is worth paying attention to the "swaying" accompaniment of the left hand, which is consistently performed throughout the piece. This type of approach defines a well-thought-out way of building accompaniment, the aim of which is to obtain the right feeling - the effect of a flowing story. The right hand leads the melody of the theme in a melodious manner, giving the piece a lyrical character. The piano tone sounds in a controlled and consistent manner. The right hand part is developed freely at the target tempo, and at the same time, as a result of the swinging accompaniment of the left hand, it fills the emerging spaces. From the beginning of the piece, the elements that come to the fore include sublime harmony, the melodious tone of the piano (melody as a cantilena), the swinging way of conducting the voices in the accompaniment, the aura and mood, the feeling of solace and reflection caused by the conscious use of sound and chord extensions. Thanks to the use of pedal notes, we can notice a tendency to tonicization⁴⁶, as well as a tendency to create harmonic cadences of the following type: I (tonic) – IV (subdominant) – V (dominant), I (tonic) – VI (dominant to the chord located on the second degree) – II (chord on the second degree) – V (dominant), II (chord on the second degree) – V (dominant) – I (tonic), III (chord on the third degree), VI (dominant inserted into the chord placed on second degree), II (chord located on the second degree), V (dominant). These are examples of harmonic cadences, written down in a gradational system.

The piece Piano Solo has the following chord progression:

Part A

Dbmaj7, | Dbmaj7, | Gbmaj7#11, | Gbmaj7#11, | Ab7, | Ab7, | Gbmi/Db, Dbmaj7, |
Ab7sus4, Ab7, | Dbmaj7, | Dbmaj7, | Gbmaj7#11, | Gbmi7, | Db/F, Eo, | Ebmi7, Ab7, |
Dbmaj7, | Dbmaj7, Ab7 ||
Dbmaj7, | Dbmaj7, | Gbmaj7#11, | Gbmaj7#11, | Ab7, | Ab7, | Gbmi/Db, Dbmaj7, |

⁴⁶ Tonicisation – the process of achieving tonic resonance.

Ab7sus4, Ab7|

Dbmaj7, | Dbmaj7, | Gbmaj7#11, | Gbmi7, | Db/F, Eo | Ebmi7, Ab7, | Dbmaj7, | (Abmi7),
Db7sus4 |

Part B

Gbmaj7, | Gbmaj7, | Db/F, | Fmi7, | C7#9b13, | C7#9b13, | Fmi7, Bb7 | Ebmi7, Ab7||

Part A'

Dbmaj7, | Dbmaj7, | Gbmaj7#11, | Gbmaj7#11, | Ab7, | Ab7, | Gbmi/Db, Dbmaj7, |
Ab7sus4, Ab7|

Dbmaj7, | Dbmaj7, | Gbmaj7#11, | Gbmi7, | Db/F, Eo | Ebmi7, Ab7, | Dbmaj7, | Dbmaj7,
Ab7 ||

My decision to place this piece at the beginning of the work was accompanied by the desire to draw attention to the emerging sound planes between the improvised melody and the accompaniment. This serves to show the active accompaniment of the left hand while conducting a separate melody in the upper voice of the right hand. The role of the piano in solo performance comes down to knowledge of the instrument. This is a necessary condition for mastering the piano texture, which consists of changes in registers, conducting the melody in different voices, ways of implementing active accompaniment of the left and right hands in extensive and focused arrangements, pedaling, articulatory awareness, the use of various dynamics, agogics, rhythmic certainty, and also knowledge of the rules for ordering sound, interval and chord consonances, continuity of melody and harmonic deviations consisting in freely blurring the boundaries between tonality and atonality.

$\text{♩} = 60$

6

10

14

16

Example no. 1. Mateusz Pałka – *Piano Dialogues / Piano Solo*, fragment (00:00”–01:11”)

3.2. *Piano Preparation* (01:31) and *Piano Electronics* (01:35)

Instrumentation: prepared piano, OP-1 synthesizer

After a quiet and classic solo ballad, there are two short variations performed on a prepared piano (*Piano Preparation*) and an improvisation combined with the OP-1 synthesizer (*Piano Electronics*). In the recording *Piano Preparation*, I used the preparation technique by dampening the hammers with a towel. My idea was to use the piano in a strictly percussive way and highlight its rhythmic possibilities. I used the technique of plucking the strings and hitting the inside of the instrument's soundboard with my hands. To obtain a muffled and warm sound, I used a towel, and the effect of an active rhythmic pulse was achieved by striking the hand and a felt-tipped vibraphone stick on parts of the soundboard and on the strings. In order to obtain an organic sound, I used a sonoristic approach to pianistic texture. Various types of piano preparation change the sound and open up new possibilities for sonic and pure sound exploration for the pianist - from plucking the strings to inserting various types of objects inside the instrument. The essence of this approach is awareness in shaping the appropriate way of extracting and creating sound. The sonoristic, but also rhythmic and percussive approach to the matter of sound means that articulation is the musical value. Consciously produced sound can have a fundamental impact on the consistency of the sound, as well as on the development of the direction of improvisation. Thus, it can be an independent means of expression in which harmony and melody recede into the background. Minimalist sound structures were created by plucking specific strings in appropriate registers. They created melodic content and showed a new, purely sonic value by interfering with the structure of the instrument.

In the second variation, I combined a piano with an electronic instrument. I chose the portable and small OP-1 synthesizer for this purpose. This instrument offers many possibilities and sound modifications, such as the use of various sound effects, a wide synthesis of sound frequencies and smooth effect control. I applied effects to the sound material that distort the acoustic sound. By generating a balanced sound throughout the entire duration of the piece, I tried to achieve the effect of disturbing certain frequencies and pitches. The aim of this procedure was to move away from linearly developed melodic lines in favor of loosely selected sound patches. In this case, the electronic instrument enriched the acoustic sound material with new sound effects.

The main theme in the second variation is based on a minimalist sound motif: C, Db, Db,

C, Bb, C, Gb (bar one, example no. 2), which in the following bars transforms into various sound combinations (up to bar eight, example no. 2). I assumed that the basis of the sound material would be whole-tone scales: C, D, E, F#, G#, A# and Db, Eb, F, G, A, B. In the left hand part, I consistently used contrapuntal melodic responses, which resulted in the appearance of short motifs sound. In the ninth measure, the sound texture thickened. By gradually introducing two-note and longer chords (bars no. 9, no. 12, no. 13; example no. 2), I tried to create more space between individual sounds.



Example no. 2. Mateusz Pałka – *Piano Dialogues / Piano Electronics*, fragment (00:00''–00:30'')

3.3. *Piano Drums I* (01:55)

Instrumentation: piano, drums

Three short variations constitute the next part of the musical work *Piano Dialogues*. This time I decided to combine a piano with a drum set, which influenced the exposure of the pianist's performance capabilities in terms of rhythmic phrasing in improvisation. It is worth noting that the combination of these two instruments created a sphere of intense dialogue between the following elements: rhythm, harmony and melody. The purpose of this comparison was to show differences in the approach to shaping improvisation, which reveal their faces in the ways of creating active accompaniment. The piano offers a wide range of sound and textural (melodic, rhythmic) possibilities, so when improvising in a duet with a rhythmic instrument, a universal sense of rhythm is a particularly important value. My assumption when creating a duet with drums was to recognize the primacy of rhythm in the process of shaping the active pulse and musical narrative. In order to show rhythmic and melodic patterns, I have included a fragment of the piano transcription (example no. 3).

The first variation involves the use of short rhythmic motifs in the piano part in opposition to the variable musical material of the drum part. In the first three bars we observe a chromatic melodic line led by the piano. The figurative motif in the right hand was developed in an improvised percussion part. Collective improvisation between two instruments was created using the call and response technique. The sound material did not have one specific tonal center, and I developed the newly created sound phrases intuitively in many directions. The density of the pianistic texture, which was created as a result of active rhythmic patterns, revealed a particularly important feature of playing in a duet with drums. This feature is the percussive treatment of the instrument, which is manifested, among others, by:

- in the use of dense rhythmic texture,
- in figurative melody,
- in a free approach to time signature,
- in the exploration of articulatory possibilities.

Melodic and rhythmic motifs alternately used and developed by the piano and percussion are a frequently occurring means of performance in the analyzed transcriptions.



Example no. 3. Mateusz Pałka – *Piano Dialogues / Piano Drums I*, first variation (00:00”–01:55”)

3.4. *Piano Drums II* (02:00)

The second duet with drums begins with a sound motif consisting of the seventh F#–E in the left hand. The right hand part uses a rhythmic figuration consisting of sixteenth notes, a quarter note and two eighth notes. The sounds used created the following interval sequences: seventh, major sixth, tritone, minor sixth, major sixth, major third. This is a classic example of interval thinking, i.e. freely selected and juxtaposed intervals that create a specific melody spreading in different directions. Interval thinking is related to freely setting pairs of simple and complex intervals so that they create a certain harmonic sound structure.

The existing main theme in the recording was extended to a phrase consisting of six bars. The pianistic texture was thickened by the use of numerous sixteenth-note courses and the repetition of rhythmic patterns consisting of simple intervals. After the first six bars (example no. 4), the rhythmic structures in the drum part were developed. Expanding sound structures and creating contrapuntal harmonic responses highlighted the piano part, which vigilantly followed the collectively created sound material. When creating collective improvisation, a five-bar phrase was introduced in which I used dense sound chromaticism. In order to obtain a pure sound and tonally non-obvious solution, I used progressions of third-sixth triads in the right hand. In the left hand part, I performed short interval motifs in the following rhythmic pattern: eighth note, two sixteenth notes, half note | two sixteenth notes, eighth note, two sixteenth note then in modification: eighth note, two sixteenth note, eighth note | two sixteenth notes, two eighth notes, two eighth notes |.

The image displays a musical score for a piano and drums, identified as the second variation of 'Piano Dialogues / Piano Drums II' by Mateusz Pałka. The score is written in 2/4 time and features a key signature of one sharp (F#). It consists of five systems of staves, each with a piano part and a drum part. The piano part is written in bass clef, and the drum part is written in treble clef. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. The drum part includes a 'DRUMS' label and a diamond-shaped symbol. The score is numbered 4, 8, 10, and 12 at the beginning of each system.

Example no. 4. Mateusz Pałka – *Piano Dialogues / Piano Drums II*, second variation (00:00”–02:00”)

3.5. *Piano Drums III (01:41)*

The third duo begins with a short drum kit solo. This time, the drums took over the role of narration and shaping the sound and rhythmic material. In the piano part, I decided to imitate the rhythmic motifs performed by the drummer. I tried to capture the multitude of sound intervals that I heard in the sound of toms, cymbals and bells. In the case of the third duet in the piano part, there is also a thickening of the rhythmic texture. In the process of improvising, intervals consisting of configurations of eighth and sixteenth notes were activated. The chromatic scale was used with great sonic importance. Consisting of six bars, the emerging leitmotif did not have a clearly defined tonal center (example no. 5). Over time, I increased the scope of use of complex melodic structures. The parts of both instruments changed their roles depending on the correlation between melodic and rhythmic means. Thanks to the percussive and figurative approach to the piano, shaping the duet dialogue with the percussion instrument clearly expanded the sound possibilities. The use of variable chord structures enriched the pianistic texture, and an extremely involved rhythmic pulse came to the fore. While developing collective improvisation, certain polyrhythmic and polymetric dependencies are also created. For example, in 3/4 time, the use of quarter notes with a dot gives 3/2 polyrhythm, which changes the sense of rhythm into a two-part one, and consequently transforms the character of the sound and rhythmic pulse.

In the case of the wealth of sound resources offered by the piano, the role of the drum set may be limited to the following activities: applying rawness to the sound, simplifying the rhythm, creating space for the piano to sound, treating the way of playing the drums in its melodic context. Collective and collaborative exchange of rhythmic motifs can indicate further space for mutual and careful listening to each other. This is a pillar in creating a coherent, duet sound.



Example no. 5. Mateusz Pałka – *Piano Dialogues / Piano Drums III*, third variation (00:00”–01:41”)

3.6. *Piano Bass I* (02:38)

Instrumentation: piano, double bass

The musical dialogue between the piano and the double bass is based on three melodic and rhythmic sequences. The piece begins with an extended introduction of the double bass, which brings to the fore the unique space and organic sound of the instrument. In order to enrich the timbre and increase the saturation of the sound, reverb and a sound effect (delay) were used. It is worth paying attention to the refined bass articulation in this fragment. It is the way of producing sound, as well as the sonoristic approach to the instrument that resulted in achieving additional color values. In the twenty-fourth second of the recording, the first consonance of the major seventh F–E appears in the left hand. Referring to the earlier double bass part, I introduced a gentle tremolo in the right hand part. The bass interlude ends with a fermata. In the thirty-ninth second of the recording, a clear three-letter C appears in the right-hand part, introducing the first figurative sequence. In the fourth measure (example no. 6), I used a sixteenth-note sound course oscillating along the notes of the C Ionic and F Lydian scales. The

changing harmonic gravity shaped a new sound color, and in the fifth measure it took on an evolutionary phase and exposed the chromatic scale. I ended the figurative motif with a fermata, and in the piano part I introduced two fourth chords (in the left hand: B/E, Bb/Eb), which are an introduction to the second sound sequence. In the eighth measure, a characteristic melody line composed of the sounds C, Db, Ab, A, Eb, A, Bb appears in the right hand. The left hand oscillated around the following rhythmic values: half notes, dotted half notes and quarter notes, and the subsequent rhythmic values created a sequence of sounds Db/A (minor sixth), Bb/E (tritone). By using tritone substitutes and the minor sixth progression, I developed motivic interval thinking. The newly created harmonic phrases resulted in the appearance of non-obvious chord chords and increased drama in the improvisation. The third and last sound sequence in the piano part is a sixteenth-note motif consisting of the following sounds:

D, C#, G, G#; D, C#, G, G#; D, C#, G, G#; D, C#, G, G# (takt 11)

G, D, G, G#; G#, C#, D, G; D, G, C#, G; G#, C, D, G (takt 12)

D, G, C#, D; F, D, G#, C#; G, D, G#, D; G, C#, G#, D (takt 13)

F, G, C#, D; G, C#, D, F; G#, F, C#, D; G#, F, C#, G# (takt 14)

In opposition to the sixteenth-note loop in the right-hand part, I introduced the following chords in the left-hand part:

Bb, C–Eb (minor third), D–E# (major third), F–B (tritone)

A sequence of successive intervals: minor third, major third, tritone.

I noticed that using loosely connected interval pairs, arranging free, tonal sound combinations, and altering individual chord components create space for developing an individual language of musical expression in improvisation.

The image displays a piano transcription of a musical piece, organized into six systems of staves. The notation includes treble and bass clefs, various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings. The piece begins with a few notes in the first system, followed by a more complex passage starting at measure 5. Measures 11 through 18 show a highly technical section with rapid, dense note patterns in the treble staff, while the bass staff provides a more rhythmic accompaniment. The piece concludes with a final cadence in the sixth system.

Example no. 6. Mateusz Pałka – *Piano Dialogues / Piano Bass I*, fragment of piano transcription (00:00”–02:38”)

3.7. *Piano Bass II* (02:23)

The next analyzed example is a ten-bar transcription fragment from the second piano and double bass duet. Comparing it to the earlier fragment, we can notice a clearly different harmonic texture, which consists of the following elements: the chord style of playing and the sparse and spacious sound material. From the first notes we observe that the piano part is based on the notes of the whole-tone scale C, D, E, F#, G#, A#. The first five measures are based on the whole note parts of the augmented chord C, E, G# (example no. 7). Although we hear the sound F# in the base of the left hand, the right hand clearly describes the sound and the whole tone color. In the second measure of the recording, we hear the double bass changing its harmonic base to the note G# (example no. 7). In order to achieve non-obvious chords, a method of moving away from harmonic fundamentals was used. In the third measure, we observe the movements of the triad E, G#, C towards the triad F#, D, E (example no. 7). It should be noted that the use of semitone harmonic deviations, block chord shifts, as well as the use of modal and whole-tone scales clearly influenced the change in color and broadened the sound and dynamics of the improvisation. This type of approach is present in impressionistic texture, where the timbre of sound itself was a means of expression. In the next bars, I introduced a melodic motif composed of the sounds C E, G #, A #, A #, C, G, C #, G #. The penultimate note C# introduced a harmonic deviation towards the whole-tone scale C#, D#, F, G, A, B, which is used in the next part of the collective improvisation.

Duets with double bass showed interesting harmonic relationships. I am mentioning those that seem particularly important to me. These are: conducting harmonic foundations based on chord root notes; greater possibility of using tritone, second and third degree alternations; searching for new chord chords; superimposing contrasting triads in various inversions; creating bitonal chords; playing chords; thinking in block chords; using modal and whole-tone scales; creating extended chord structures by adding further components in voicings: upper structures; searching for new pure sound colors; using organic, sonoristic sounds (preparation, tapping, rustling, string playing, electronic effects and sound modules); balancing on the border of tonality in order to achieve non-obvious harmonies.



Example no. 7. Mateusz Pałka – *Piano Dialogues / Piano Bass II*, fragment of piano transcription (00:37’’)

3.8. *Classic Jazz Trio* (08:09)

Instrumentation: piano, double bass, drums

The form of the piece consists of the following parts: an interlude based on a characteristic progression of two melodic lines in a 7/4 meter, where eighth-note courses of sounds became the pillar of the left-hand accompaniment (Bmi7, A7); part A, i.e. the theme of the piece performed in the right hand in the key of B minor, with the melodic procession in the left hand with active accompaniment; part B, i.e. the second melody of the theme in the right hand and the rhythmically constant accompaniment of the left hand; harmonic modulation, leading to the resolution and ending of the form of the piece on the Picardy third in B flat minor with a minor seventh (bmi7) in B flat major with a major seventh (Bmaj7).

Then there is a double bass solo based on part A, which lasts one chorus⁴⁷ with active accompaniment and an engaged 7/4 pulse in the drum part. Later, there is a piano solo based on the A part with an extended melody line in the bass. In the left-hand part I performed a chord accompaniment, and in the right-hand part there was a freely improvised part, which was based on the harmonic progression from part A and lasted

⁴⁷ Chorus is a single full pass through the form of a piece.

two choruses. Then I introduced the B part, where I marked the last showing of the theme melody and the ending on the Bmaj7 chord.

In the harmonic progression of the entire piece, I consistently implemented the following pianistic means: accumulation of harmonic chords (e.g. Aeolian chords, chords with thirds and fourths next to each other); playing chords (chord thinking); polyphony of melodies in improvisation (polyphony); playing with timbre (using chords in focused systems during accompaniment); active and motivic comping (important role of the left and right hands, synergy); engaged, constant rhythmic pulse; blurring the boundaries between the soloist and the accompanist (awareness of being in a band - the band as one living, coherent, lasting organism); determining the direction of melodic changes in the piano part while maintaining the harmonic foundations in the double bass part; treating the percussion part as the core, rhythmic support, as well as a new sound building block that uses the sounds of cymbals, cymbals, bells, glasses and other percussion instruments (looking for melodic solutions in the percussion part).

The use of new sound planes, including: interval thinking, melodic awareness, the way of playing free, ad libitum, as well as rhythmic awareness, i.e. the use of rubato, various dynamics, articulation, tempo changes - as a pianist, I constantly adapted my decisions regarding the selection of piano means to a given performance configuration.

$\text{♩} = 75$

3

5

7

9

11

Example no. 8. Mateusz Pałka – *Piano Dialogues* / *Classic Jazz Trio*, piano transcription - main theme

2

The image displays a piano transcription of the main theme from 'Piano Dialogues' by Mateusz Pałka. The score is written for piano and is organized into six systems, each consisting of a grand staff (treble and bass clefs). The measures are numbered 13, 15, 18, 20, 22, and 24 at the beginning of their respective systems. The key signature is one sharp (F#), and the time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as longer note values like half and whole notes. There are several instances of ties and slurs, indicating sustained or connected phrases. A specific four-measure phrase starting at measure 22 is bracketed and labeled with a '4' above it. The notation includes various accidentals (sharps, flats, naturals) and dynamic markings such as 'p' (piano) and 'f' (forte). The overall style is characteristic of classic jazz piano, with a focus on melodic development and harmonic texture.

Example no. 9. Mateusz Pałka – *Piano Dialogues* / *Classic Jazz Trio*, piano transcription – main theme

The image displays a piano transcription of the main theme from 'Piano Dialogues' by Mateusz Pałka, spanning measures 26 to 35. The score is written for piano in a key with one sharp (F#) and a 3/4 time signature. The notation is presented in five systems, each with a grand staff (treble and bass clefs). Measure numbers 26, 28, 31, 33, and 35 are indicated at the beginning of their respective systems. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Chords are indicated by accidentals and stems. A four-measure rest is marked in measure 28. The piece concludes with a double bar line at the end of measure 35.

Example no. 10. Mateusz Pałka – *Piano Dialogues* / *Classic Jazz Trio*, piano transcription – main theme

3.9. *Jazz Trio no Bass* (03:48)

Instrumentation: piano, alto saxophone, drums

Jazz Trio no Bass is another part of the artistic work *Piano Dialogues*. This time I used a combination of piano, alto saxophone and drum set in a trio style. I made the decision to exclude the bass instrument with the belief that in this way I could better highlight the sound qualities of the remaining instruments and also make greater use of the full register of the piano in the accompaniment. This performing cast required a completely different approach to the pianistic texture. I tried to show a wide spectrum of sound possibilities and alternative ways of playing in a band. I paid particular attention to the ways of shaping the accompaniment. By creating bass lines in the lower registers of the instrument, I tried to make up for the lack of a bass band. It was similar in the drum parts, where rimshots⁴⁸ introduced raw sounds and emphasized the dense piano part. In relation to the melodic instrument (alto saxophone), I used active comping based on clear harmonization of the melody.

I tried to create the impression of a coherent group sound by using melodic and rhythmic structures in the lower registers of the piano, as well as varied dynamics in melodic passages and phrases. It can be said that the improvisation model, in which collective musical engagement shows numerous rhythmic and formal structures on an ongoing basis, takes precedence over the traditional way of improvising individual solos. Mutual attentiveness and implementation of common musical ideas created room for greater spontaneity in improvisation. In relation to the rhythmic instrument, which is the drum set, the piano part acted as a link, which was based on the contrast between using bass structures in the left hand (active rhythmization of the melody) and creating a strong rhythmic pulse together with the drum part.

The piece is in the key of D major, with a previously undetermined tempo. The main theme of the piece was performed *ad libitum* and consists of the following harmonic progression:

Dmaj7 Gmaj7/D G-6 F#- B- Gmaj7 A7 Dmaj7 | Dmaj7 Gmaj7/D G-6 F#- B- Gmaj7 A7
B- Gmaj7

⁴⁸ Rimshot is a percussion technique with the drummer simultaneously striking both the rim and the drumhead.

One of the basic performance assumptions of the piece was to introduce a free rubato into the composition and to achieve the effect of playing outside of time. The aim of this procedure was to show a wide range of harmonic, melodic and rhythmic possibilities when shaping collective and tonal improvisation.

In the first three bars there is also a characteristic sixteenth-note motif composed of the following sounds: A, C#, E, F#, A in the right hand and F#, A, C#, E in the left hand (example no. 11). The figurative motif of successive chords evolves over time towards more focused chord chords. The sound material in the first bars oscillates in the tonal center of D major. The harmonic basis in the chords used is the note F# as the major third in the main key. The theme of the piece begins with the note A in the right hand in the fourth measure. In the sixth and seventh measure (example no. 11), I used a classic harmonic cadence composed of the following chords: Gmi6 (4th degree), F#mi7 (3rd degree), Bmi7 (6th degree), Gmaj7 (4th degree with a changed mode in relation to the chord Gmi6). By using this type of cadence, I tried to emphasize two elements: the technique of actively leading the voices, the so-called voice leading and diatonic harmonization of the melody until the ninth bar with the solution on the D major chord. In the ninth measure there is a return to the tonic sound, and from the tenth measure the piano texture thickens significantly (example no. 11). Unlike the left-hand part, single and double interval chords highlight a separate melody. In the right hand part, I used a linear method of leading the melody. In the improvisation, I used independent voice guidance, which in turn enriched the sound material with new harmonies and increased the drama and dynamics of the entire piece. In the twelfth measure, I used an irregular sound phrase in 5/4 time in the right hand, and free improvisation around the main harmonic course developed the remaining instrumental parts. Finally, the theme of the piece appears, performed simultaneously (unison) by the piano and saxophone, in which the use of a minimal and simple sound texture intensifies the feeling of deep space and the acoustic sound of the instruments.

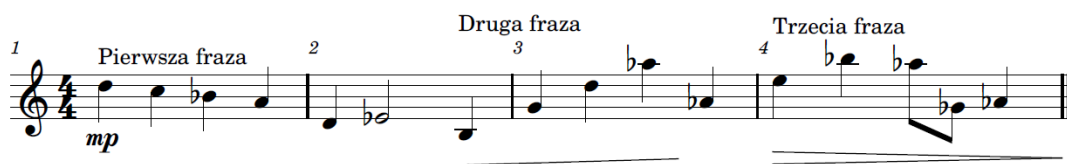
The musical score consists of six systems of two staves each. Measure numbers 3, 6, 10, 14, and 17 are indicated at the start of their respective systems. The key signature is one sharp (F#). The time signature changes from 4/4 in the first system to 3/4 in the fourth system. The notation includes a variety of chords, arpeggios, and melodic lines with numerous accidentals (sharps, naturals, and flats).

Example no. 11. Mateusz Pałka – *Piano Dialogues / Jazz Trio no Bass*, fragment of opening piano part

3.10. *Jazz Quartet* (19:36)

Instrumentation: piano, alto saxophone, double bass, drums

I started the piece with a short piano introduction based on the sounds: D, C, Bb, A, D, Eb in the first phrase, B, G, D, Ab, Ab in the second phase and E, Bb, Ab, Gb, Ab in the third phase (example no. 12). In the above-mentioned piano introduction, I tried to demonstrate three musical phrases and their improvised variations:



Example no. 12. Mateusz Pałka – *Piano Dialogues / Jazz Quartet*, main theme of piano introduction, fragment (00:00”– 00:20”)

The initial, descending melody is the starting point for creating a further piano interlude, the primary goal of which is to introduce the recipient to a mystical, mysterious mood. The sound material is in 4/4 time and at a slow tempo. The sound layer balances between tonality and atonality, as exemplified by: chromatic sound courses, harmonic deviations (first and second degree substitutes, tritone substitutes), and sequences of arbitrarily superimposed intervals performed interchangeably by both hands. Increasingly wider bands of sounds spreading in different directions were created in order to at some point introduce the main theme of the piece in the key of G minor. In the improvised introduction, on the one hand - without revealing the entire sound material - I tried to play sparingly, on the other hand - in order to obtain an organic sound - I decided to introduce a specific mood, time space, a kind of sonoristic closeness, i.e. the most acoustic treatment possible. Skillful and conscious use of fermata and pauses created a feeling of breathing and suspension. From the beginning of the piece, the rhythmic structures oscillate between the following rhythmic values: quarter notes, half notes and a few eighth notes. Despite many chromatic harmonic deviations, the pursuit of tonal resolution of chords is also important. The entire piano introduction ends with a suspension on the dominant chord D7 - this is a deliberate preparation for the introduction of the main theme from the first movement. The rhythm section minimalistically implements the rhythmic

motif preceding the entry of the main theme. There follows a rhythmic loop consisting of a dozen or so bars in variable meters. For each measure, there is a change in time signature in a specific order (example no. 13):

3/4, 4/4, 5/4, 6/4, 4/4, 3/4, 5/4, 3/4, 5/4, 3/4, 4/4, 5/4, 3/4, 5/4



Example no. 13. Mateusz Pałka – *Piano Dialogues / Jazz Quartet*, a rhythmic motif preceding the entry of the first theme, fragment (01:08”– 02:08”)

The introduction of the theme is preceded by the appearance of a detailed rhythmic motif. In the piano part, in accordance with the above metric and rhythmic scheme, I focused on using rhythmic divisions in the left hand, gradually adding new ones in the right. The resulting intervals again introduce the impression of tonality and evoke the tonal center of G minor. After the end of the rhythmic loop, the theme is introduced by the alto saxophone and piano. The tempo of the song is slow, but the work of the rhythm section is slightly modified over time. The consistent implementation of the bass riff with the main rhythmic pattern preserved and described above reveals frequent metric changes.

A special role in *Jazz Quartet* has colors. In the piano part, I performed the melody of the theme in accordance with the main motif. I arranged many interval inversions into full chords. A large number of bows accentuated the sound qualities of the remaining instruments. In places where the saxophone plays the melody of the theme, you can notice such musical techniques as active ornamentation of the ends of phrases and filling the fermata with a large amount of air extracted from the bowl of the instrument. At the same time, the double bass and drum parts create space to highlight the sound details of the piano parts. This is an example of continuous and collaborative dialogue, in which the most important value is listening to each other and vigilance in reacting to the musical ideas of the performers. The percussion part creates organic harmonies in a characteristic

way: rustles, brushes, bells. Playing cymbals highlights the melodic approach to the instrument.

The main assumption in creating this composition was to achieve a full sound and a coherent dialogue between all instrumental layers. From the point of view of creating space in a piece, fermata play an important role. As the piece develops over time, the quartet becomes one living organism. The musicians smoothly switch from playing in time to playing *ad libitum*, which added an additional spatial effect in the harmonic structures. Halfway through the main theme, there is a modulation to the key of A flat minor, and the individual instrument parts lead to further collective improvisation (examples no. 14 and no. 15).



Example no. 14. Mateusz Pałka – *Piano Dialogues / Jazz Quartet*, fragment of the theme with improvisation (02:08” – 04:12”)



Example no. 15. Mateusz Pałka – *Piano Dialogues / Jazz Quartet*, fragment of the ad libitum motif (07:22”–08:30”)

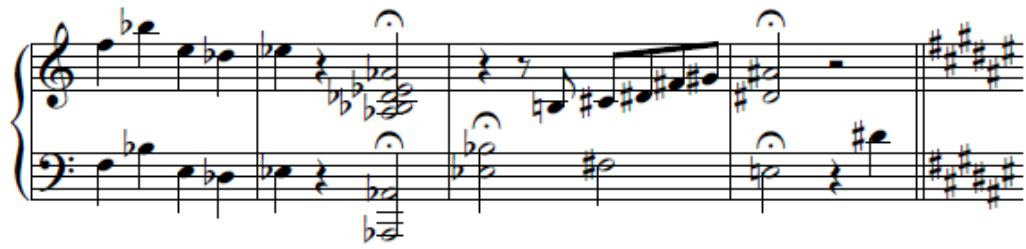
The interpenetration of the layers of recorded sound text with freely improvised sound material is an extremely important element in the process of building improvisation. This is one of the features of uninhibited musical expression, which was and is a fundamental element in jazz music. To analyze this piece, I decided to create two transcriptions of the piano improvisation. These fragments are: (04:05”–07:22”) and (08:33”–11:50”). The transcriptions were used to describe the pianistic means that I used in the process of shaping the improvisation in the piece. In order to systematize melodic, rhythmic and harmonic treatments, I decided to divide the transcriptions into individual bar segments.

Bars 1–14 (example no. 16)

In the first four bars we observe a motif composed of the sounds: F, Bb, E, Db, Eb, Ab. This is the ending of the second theme of the piece, but also the beginning of a new melodic phrase continued in the trio configuration: piano, double bass, drums. The last chord in the second bar, i.e. Abmi7b6 (Aeolian chord), is the harmonic basis on which the fragment of the transcription of the piano solo is built (04:05”–07:22”). On the first page, we observe several important places marked with fermata (bars no. 2, no. 4, no. 7, no. 10 and no. 13). Each chord emphasizes the tonal center, fermata extend the duration

of the chords and enhance the spatial effect. My goal was to show the blurring of the boundaries between improvising in time (in time) and improvising rubato (at will, outside of time). The lack of time signatures, the change of the enharmonic key notation (from Abmi7b6 to G#mi7), as well as the use of fermata, served to simplify the notation of sound material. With respect to the tonal center (G#mi7), the process of shaping improvisation is subject to many harmonic deviations. The right hand part gradually begins to develop the sound texture. The direction of musical phrases is maintained in the key of G#mi7, but over time harmonic substitutes appear, which create greater room for maneuver in the use of scale harmonics. Despite the established tonal center and the G sharp pedal note, I used the phenomenon of mixing diatonic and modal scales with church scales. This affected the left hand accompaniment evenly. The accompaniment is very sparse, with the long notes and fermata used to highlight the meaning of the rubato coming to the fore. It is worth paying attention to the gradually emerging type of polyphonic texture. The phenomenon of polyphonization of melodies (two voices are conducted simultaneously and independently of each other) favors compactness, coherence and independence of musical ideas. The dynamics in the piece are maintained in mezzo piano. The leading musical element is the piano, and the rhythm section plays a supporting and accompaniment role. In the foreground, by superimposing two different pairs of intervals, I showed the contrapuntal dialogues of the piano and double bass. The drum kit part takes on a melodic and color role, complementing the piano part.

Transcription (04:05''– 07:22'')



Example no. 16. Mateusz Palka – *Piano Dialogues / Jazz Quartet*, fragment of piano transcription (04:05''– 07:22'')

Bars 15–31 (example no. 17)

In the eighteenth bar, I used the phenomenon of chromaticization of the melody. In the sound material of the right piano hand, I moved away from tonicizing the melody, and the left hand retained greater sound coherence, more to the chord level. Pairs of triads layered independently, fourth chords, and simple intervals dominate the pianistic texture. The dialogue between the instruments becomes more intense, but over time the longer rubatos become more important. The pianistic texture is thickened, and the rhythm section part retains an active rhythmic pulse, gently introducing a 4/4 time signature and playing in time.

2



Example no. 17. Mateusz Pałka – *Piano Dialogues* / *Jazz Quartet*, fragment of piano improvisation (04:05''–07:22'')

Bars 32–47 (example no. 18)

In the analyzed fragment we observe the variability of harmonic planes. The chord E^{major}7^{#11} appears in bar no. 32, as well as F[#]sus4/7 in bar no. 34. This is done by the active double bass line, which changes the harmonic gravity by moving away from the G sharp pedal note. The resulting harmonic loops G[#]mi7, E^{major}7^{#11}, F[#]sus4/7 introduce a new sound color. It is worth paying attention to the greater frequency of rhythmization of single melodic motifs. The right hand implements melodic chromaticism based on modal scales, and the left hand consistently responds to the melodic phrases led in the right hand. In bars no. 44 - 47 there are chords in the drop two structure, as well as in interval structures such as a pure fourth in the left hand, a triad in inversions in the right hand.

The image displays a musical score for piano improvisation, consisting of five systems of music. Each system is written for a grand piano (treble and bass clefs) and is in the key of D major (indicated by two sharps: F# and C#). The systems are numbered 32, 36, 39, 42, and 44 at the beginning of their respective staves.

- System 32:** Features a complex melodic line in the right hand with many accidentals and a more rhythmic bass line.
- System 36:** Continues the melodic development in the right hand, with the left hand providing harmonic support.
- System 39:** Includes a time signature change to 5:56. The right hand has a more active, flowing line, while the left hand plays sustained chords.
- System 42:** Shows a dense, fast-moving melodic passage in the right hand.
- System 44:** Concludes with a series of complex, dissonant chords in both hands.

Example no. 18. Mateusz Pałka – *Piano Dialogues* / *Jazz Quartet*, fragment of piano improvisation (04:05''–07:22'')

Bars 48–64 (example no. 19)

It is worth noting how the sound selection technique was shaped in terms of pure sound. In the chromatic material, I aimed to organize multi-sound structures, which resulted in the creation of polychord chords. What I mean is the technique of arranging chords according to the selected interval progression (e.g. semitone, minor third, semitone | semitone, tritone, major third | minor sixth, minor sixth | semitone, whole tone | whole tone, semitone). To achieve and highlight color effects, I used many interval structures, i.e. sound planes undefined in terms of tonality, creating layered systems. In order to expand the harmonic texture (diminished scales such as semitone, whole tone on altered chords, whole tone scales, semitone on augmented chords, whole tone scales, chromatic scale, church scales, modal scales), I used the technique of interactively creating scale harmonics. In the following bars, the collective improvisation took on a more compact character. In order to expand the instrument's sound range, the piano part was expanded to include contrasting octave registers. An active sense of rhythm and a common feeling created as a result of engaged and mutual listening with other performers were also an important element in building a coherent improvisational thought. In bars no. 58–61 I used structures involving the use of block chords and building subsequent upper structures (adding and extending chord components). I used frequent repetitions of short melodic and rhythmic motifs, as well as parallel courses of octaves and ostinato figures, which serve an ornamental function.

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48

51

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58

62

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Example no. 19. Mateusz Pałka – *Piano Dialogues* / *Jazz Quartet*, fragment of piano improvisation (04:05''–07:22'')

Bars 65–70 (example no. 20)

The appearance of a sixteenth-note figurative motif in the right hand is intended to thicken the piano texture. The harmonic structure is based on the Aeolian chord G#mi7b6. In the left hand part, I performed two-note and whole-note marches, leading to another saxophone entry, during which the finale of the improvisation takes place in the configuration of an acoustic trio: piano, double bass, drums.

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65

67

69

Example no. 20. Mateusz Pałka – *Piano Dialogues / Jazz Quartet*, fragment of piano improvisation (04:05”–07:22”)

Transcription (08:33”–11:50”)

Bars 1 – 22 (example no. 21)

In the first three bars of the right-hand part we can notice the gradual introduction of a melodic motif in the key of G#mi7. The double bass and drums create an active rhythmic pulse, opening the groove based on the G# pedal note. Already in the first measure, in the left-hand part, a C chord appears in the sixth inversion (E, G, C). The newly created consonance appears in the half-note value and is an extension of the sound that constituted the first strong harmonic deviation. A C/G slash chord is created with the sound Dis in the upper voice (right hand), with the double bass providing the basis of the tonal center. Then the melodic lines deviate towards the chord F maj (bar no. 4) and C maj (the first four eighth notes of bar no. 5). This is a procedure aimed at expanding and giving greater sound expressiveness to harmonic sounds. At the end of the fifth bar, the melodic line of the right hand returns to the key of G sharp minor and remains in this key until bar no. 14. These types of sound structures were created in purely interval thinking. This is a technique that involves superimposing unrelated pairs of simple and complex intervals, but also pairs of triads in various inversions appearing in bars no.19 and no. 20. The consequence of this procedure is to obtain the phenomenon of polytonality, i.e. balancing between divergent major modes – minor in order to highlight the differences between them. It also means the simultaneous use of two single keys, the use of selected keys simultaneously in diatonic progressions, but also the selection of chord progressions, each of which is part of a separate key. In bars no. 12, no. 13 and no. 14 there is a melodic progression performed in unison in two registers. This led to the appearance of fourth chords juxtaposed in a similarity to pure fourths in bars no. 15 and no.16. We can also observe the phenomenon of repetition of rhythmic structures, aimed at creating the impression of trance, i.e. a sense of a certain constant feeling. In bar no. 18, the first ornament is introduced, which is a development of the gradually progressing chromatic texture. The material contained in the last bar no. 22 continues the chromatization of the melody.

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9

14

19

Example no. 21. Mateusz Pałka – *Piano Dialogues / Jazz Quartet*, fragment of piano improvisations (08:33”–09:22”)

Bars 23–41 (example no. 22, no. 23)

In the following bars we observe significant progress in the chromatic development of the melody. The melodic structures of the right hand tend to melodic tonicization, and at the same time, greater densities of rhythmic structures appear. We are dealing with the phenomenon of motivic thinking, which involves using similar rhythmic figures in short bars. The rhythmic layer is subject to permanent development of sound texture. The left-hand accompaniment oscillates between the use of long chord chords (four-note chords, triads in inversions, two-note chords, single notes) and alternative harmonic deviations. What I mean is active comping, the aim of which was to complement the sound content in the right hand, as well as a vigilant response to what is unknown in improvisation (reaction and risk-taking - getting out of one's comfort zone). The arrangement of chords in the left hand shows a certain spatiality both in the piece and in the entire process of shaping the improvisation. An important element in building a coherent accompaniment, as well as in creating the narrative of the piece, was the reaction and attention to the partners' musical decisions (melodic and rhythmic lines taken by the double bass and drum set).

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Example no. 22. Mateusz Pałka – *Piano Dialogues* / *Jazz Quartet*, fragment of piano improvisation (09:23''– 10:09'')

The image displays a musical score for piano improvisation, consisting of six systems of music. Each system is numbered at the beginning: 42, 44, 46, 49, 51, and 53. The music is written for piano, with a treble and bass staff. The key signature is D major (two sharps). The notation includes various musical symbols such as notes, rests, and accidentals, indicating a complex improvisation. The score is presented in a clean, professional layout with clear staff lines and notation.

Example no. 23. Mateusz Pałka – *Piano Dialogues* / *Jazz Quartet*, fragment of piano improvisation (10:10”–10:39”)

Bars 56–69 (example no. 24)

As the dramaturgy develops in the work, we can notice a wide range of harmonic and rhythmic means selected. We observe this in bars no. 56–69, where the pianistic texture is thickened by using spread chords in the right hand. The appearance of more frequent repetitions of melodic and rhythmic motifs intensifies the increase in dynamics in the piece. The use of complex chord structures, as well as expanding their sound with additional components, was aimed at constantly expanding the harmony and enriching the colors (multicolor). Conscious use of the octave range and shifting melodies to different registers resulted in the creation of new sound and color planes. We also observe the phenomenon of interchangeability of the roles of both hands (independence of the right and left hand parts) and active pedaling. Octaves increasingly dominate in the left hand, and the G sharp pedal note returns. A special element is the combination of harmonic and rhythmic structures at the same time with the melody. With the development of sound harmonics, we can also notice the frequent use of tight chords such as triads in various inversions, four-note chords and cluster chords. In bar no. 69, the meter changes from 4/4 to 2/4, thanks to which it was possible to create the effect of extending the phrase, i.e. irregular phrasing above the bar line - dragging out the melodic phrases. The use of a variable meter (time frame of the piece) introduces additional rhythmic values that significantly enrich the pianistic texture.

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56

59

62

64

66

68

Example no. 24. Mateusz Pałka – *Piano Dialogues / Jazz Quartet*, fragment of piano improvisation (10:41”–11:16”)

Bars 70–84 (example no. 25)

In the last, culminating fragment of the transcription, I introduced a mixture of elements, techniques and musical phenomena mentioned and described earlier. These are: progressions of distributed chords along church and modal scales; octaves in the right hand in contrast to triads and four-notes in the left hand; chromatization of melody; interactive creation of scale harmonics; minimalism and repetition of rhythmic loops; superimposing tonal unrelated pairs of triads and intervals; harmonic deviations (2nd and 3rd degree substitutes, tritone substitutes); adding further sound components in chords (upper structure); occurrence of slash chords, fourth chords, block chords, polychords; temporal blur (using rubato and playing ad libitum); shifting voices to different registers of the right and left hand, independence of hands; polyphony of melodies; polytonality; conscious use of rests, fermatas and note extensions in order to achieve the phenomenon of spaciousness of sound planes.

The image displays a musical score for piano improvisation, consisting of six systems of music. Each system is written for piano (p) and features a treble and bass staff. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The measures are numbered 70 through 83. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The improvisation is characterized by complex rhythmic patterns and chromatic movement, particularly in the right hand. The score concludes with a double bar line at measure 83.

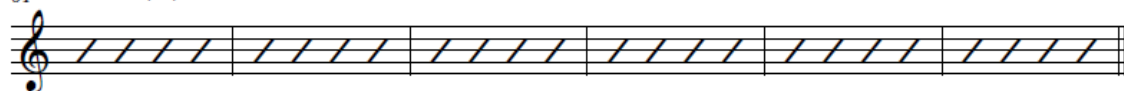
Example no. 25. Mateusz Pałka – *Piano Dialogues, Jazz Quartet*, fragment of piano improvisation (11:17”–11:50”)

After completing the collective improvisation based on the chord Abmi7b6 with a minor seventh and a depressed sixth, there is a smooth transition to the first cadence of the piece, which consists of the following harmonic course (example no. 27):

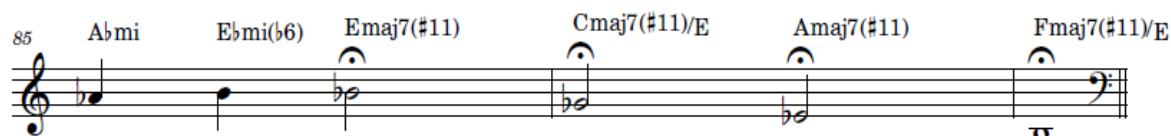
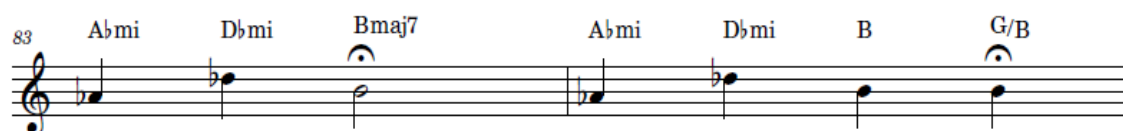
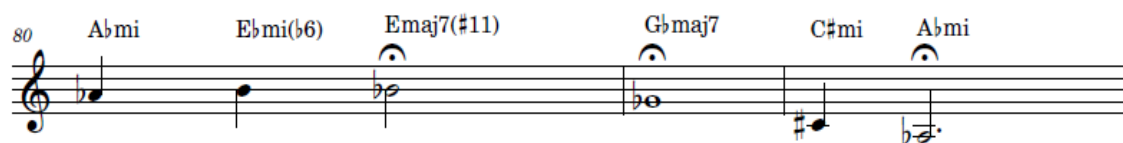
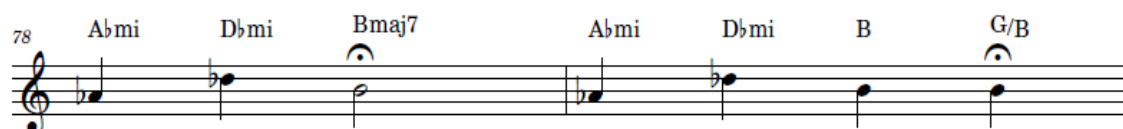
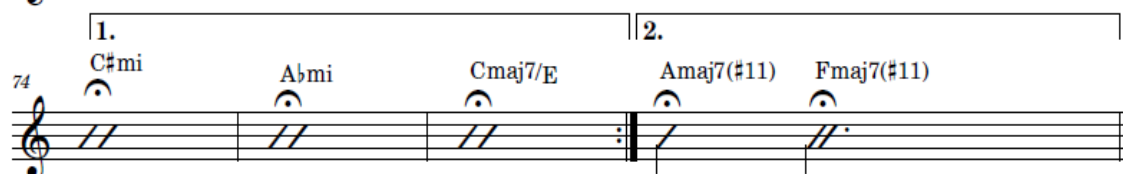
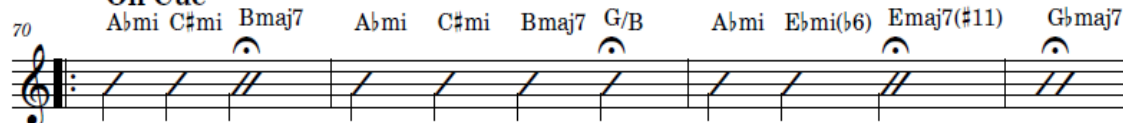
Abmi7, C#mi7, Bmaj7, | Abmi7, C#mi7, Bmaj7, G/B, | Abmi7, Ebmi7b6, Emaj7#11, | Gbmaj7, | C#mi7, Abmi7, | Abmi7, C#mi7, Bmaj7, | Abmi7, C#mi7, Bmaj7, G/B, | Abmi7, Ebmi7b6, Emaj7#11, | Cmaj7#11/E, Amaj7#11, Fmaj7#11/E ||

2 Open improvisation

64 Abmi7(b6)



On Cue



Example no. 27. Mateusz Pałka – *Piano Dialogues / Jazz Quartet*, fragments of harmonic progressions and cadence melodies: *Open improvisation and On Cue* (08:33”–11:50”, 11:51”– 12:44”)

After the cadenza, there is a double bass solo which, in the final context, tends to modulate to the key of Ebmi7. The remaining instruments play spatially with a pause and wait for the appearance of the elegiac double bass melodic motif. The sound material and its rhythmic structure refer in particular to the motif with variable meter from the beginning of the piece. The time signature is performed at the same tempo as the motif from the beginning of the piece, while the regular 4/4 division changes to 2/4 in the last measure, constituting an interlude to the last piano solo, based on a harmonic course looped several times (example no. 28). It can be said that the musical history of dialogue in the configuration of a jazz quartet comes full circle to what appeared at the beginning of the composition and at the same time moves towards a grand finale with the introduction of several metric changes.

88

94

98

G7

Example no. 28. Mateusz Pałka – *Piano Dialogues / Jazz Quartet*, fragment of double bass melodic motif, (14:13”–14:34”)


The double bass ends the improvisation with a long note, leaving space for the final entry of the piano. In piano improvisation, we observe the appearance of a polyphonic⁴⁹ texture, realized on the basis of a cadence in the following harmonic course (example no. 29):

⁴⁹ Polyphony is a type of musical texture that requires simultaneous use of two or more independent voices.

Presenting a wide spectrum of textural and harmonic possibilities, I focused my attention on a conscious and well-thought-out way of producing sound material. The rhythm section joins in the implementation of the motivic loop, taking into account metric and harmonic changes. Based on the chord progression of the last cadenza, the final alto saxophone solo takes place.

3

106 A \flat maj7 G/B Cmi Gmi/B \flat , A \flat Fmi E \flat maj7 D7 G7



111 A \flat maj7 G/B C mi Gmi/B \flat A \flat F mi E \flat maj7 D \flat maj7

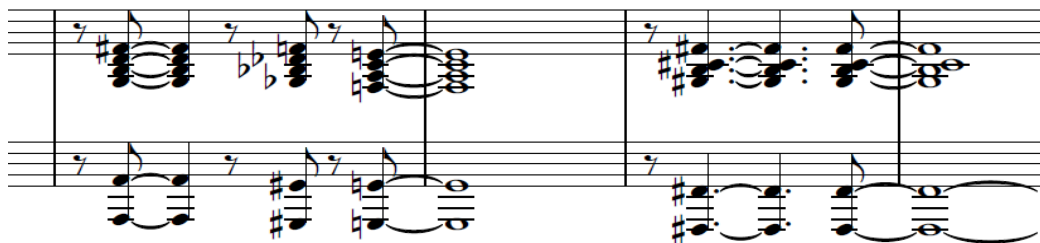
107

3.11. *Jazz Quartet – Blues (08:27)*

Instrumentation: piano, alto saxophone, double bass, drums

The closing piece of the artistic work *Piano Dialogues* is a piece in the configuration of a classic jazz quartet. One of the most important and frequently used musical forms, apart from ballads and rhythm changes⁵⁰, in jazz music is blues. I decided that the instrumental blues form would be the culmination of the series of piano dialogues and would be a nod to the tradition of the genre. The classic form of blues consists of 12 bars, sometimes 16, and less often 10, 12 or 20 bars. Basically, it is based on the three basic chord pillars of the Major-minor chord system: tonic, subdominant and dominant, and is open to a wide spectrum of interpretation and improvisation possibilities in instrumental or vocal-instrumental form. A characteristic feature of blues is lowering the 3rd, 5th and 7th degree of the major scale by half a tone, creating the so-called blue notes (blues scale). In addition to the classic form of blues, we also distinguish blues with a bridge (with an additional part) or Parker blues. My composition is in 4/4 time, but the number of bars has been deliberately modified. In order to lengthen the form of the piece, I used an odd number of bars. The piece is a minor blues in the key of C minor, consisting of fifteen bars in the first part of the theme (bars no. 1–15) and fourteen bars in the second part of the theme (bars no. 16–29). In order to lengthen and open up the form of the piece, I used a series of suspend chords in a specific rhythmic division (example no. 30):

Asus4, Absus4, Gsus4 and F#sus4 (last chord looped during improvisation)



Example no. 30. Mateusz Palka – *Piano Dialogues / Jazz Quartet – Blues*, examples of suspend chords in the main theme

⁵⁰ Rhythm changes – a 32-bar form and chord progression popular in jazz, derived from G. Gershwin's *I Got Rhythm*.

$\text{♩} = 200$

7

13

20

24

Example no. 31. Mateusz Pałka – *Piano Dialogues / Jazz Quartet – Blues*, transcription of main theme

Suspension chords tend to resolve to the G7 dominant, and the rhythm loop intensifies the strength of the chords' decay, opening a new range of harmonic extensions. The theme of the piece is performed in a sonically coherent and rhythmically precise manner. The main melody is performed in unison by the piano and alto saxophone parts (example no. 31). Moving on to the subsequent improvisations of the saxophone and piano, it is worth paying attention to the committed work of the rhythm section. The double bass and drum parts maintain an active swing pulse and perform successive rhythmic riffs composed of a series of suspended chords. Active and mutual interaction and careful listening to each other are the basic values leading to achieving a coherent sound and an authentic jazz feeling. Interwoven improvisations show harmonic awareness in which three elements coexist: knowledge, intuition, imagination and emotions. The piano part is focused on several important aspects: careful, tight accompaniment (using block chords, modal chords, drop two, drop three structure); sophisticated voice leading; using harmonic extensions (semitone deviations, chord alternations, i.e. lowering and raising individual chord components); creating new sound structures (adding new components in chords - upper structure); going beyond the tonal center; the use of suspended chords (suspend chords used in rhythmic loops that extend and open the form of a piece in improvisation).

The use of an irregular number of phrases and the creation of rhythmic loops in solos created space in the work in question to develop the concept of collective improvisation in a classic jazz quartet. It is worth emphasizing, however, that this approach to freely lengthening or shortening the form of a piece also works with other performing groups.

3.12. Performance and Interpretative Challenges of the Artistic Work

In an artistic work, just as in a musical composition, we can set the performers many performance and interpretation tasks. They include both technical aspects of performing the piece and musical interpretation referring to the composer's intentions.

By analyzing the structure of the work and its elements, performers should understand the structure of the composition and its indispensable elements: sections, themes, motifs and harmony. They should identify melodic sequences, harmonic and rhythmic progressions, and understand the relationships between them. This allows for

free interpretation and extraction of the deeper meaning of the work. In the case of Piano Dialogues compositions, the piano plays an important role - this means that it is the main element of the composition, which dialogues with other instruments and performers.

In the context of specific performance tasks for this work, performers should ensure technical precision, purity, melodious sound, dynamics and expressiveness in playing the instruments. They also need to listen carefully to other instruments or performers in order to respond to them and enter into a collective dialogue with them. Musical material may require a flexible approach to tempo, interpretation of agogics (tempo changes) and dynamics in order to convey the composer's intentions. It is worth mentioning that, having trust and awareness of the musical partners' craftsmanship, I allowed them a free and natural approach to creating common dynamics and drama in the piece.

Another important aspect of interpretation is understanding the context of the composition. Performers should gain knowledge about the composer and the time of creation of the piece, learn about his artistic intentions and the inspirations that guided him when creating it. This is extremely helpful in making interpretation choices and in reflecting the author's intentions.

To summarize, the problems of performance and interpretation of an artistic work such as Piano Dialogues require from the performers technical skills, understanding of the structure of the composition and the ability to dialogue with other instruments or performers. This requires interpretative sensitivity, the ability to precisely express the composer's intentions and a flexible approach to musical expression, not only in jazz music.

Summary

Jazz music reflects the lavish heritage of the American musical style, in which improvisation, interaction, and innovation have played key roles. The piano, one of the primary instruments in jazz, possesses a unique capacity for expressive performance, and the pianist's performance decisions make a powerful impact on the final sound of a piece. This doctoral thesis focuses on the musical analysis of the artistic work *Piano Dialogues* and explores the role that the pianist has played in all the decades of development of this genre. It also aims to provide an understanding of the development of the piano's tonal capabilities / sound possibilities in the context of performance. Pursuing these objectives, the thesis seeks to outline the broad field of interaction between the pianist and other instrumentalists, and endeavours to elucidate the process creative improvisation. It also concentrates on the diversity of piano performing techniques in regard to various ensemble setups, based on the presented artistic work.

The research conducted focused on technical, stylistic, and improvisational aspects. The study resulting from it allows a better understanding of how a pianist adapts their individual concepts to the process of composition a musical piece, and how they can influence interaction and communication with other musicians.

A thorough literature review made it possible to include in the bibliography valuable publications discussing the use of the piano in jazz music, the options the instrument offers in performing contemporary music, piano textures, sources of improvisation, classical music inspirations, and the role of improvisation in the creative process. Their number includes *The History and Development of Jazz Piano* by Billy Taylor, *Historia Jazzu – 100 wykładów* by Jacek Niedziela-Meira, *Jazz and the African-American Experience: Expressiveness of African-American Music* by Dale Jamieson and Bill E. Lawson, *Historia estetyki muzycznej* by Enrico Fubini, and *Wartości w muzyce – uniwersum fortepianu w muzyce współczesnej* by Agnieszka Kopińska. This literature was seminal in supporting my research on the use of the piano in jazz music throughout the development of the genre. The publications listed here allowed to confront previous observations and experiences with the knowledge of their authors.

The section of the thesis dedicated to the *Piano Dialogues* artistic work lays a particular emphasis on issues such as the selection of performance techniques; tonal properties; harmonic, rhythmic, and textural options; ways of shaping improvisation and collective dialogue; and stylistic achievements in the realm of jazz piano. The thesis also

presents the artistic concept and structure of *Piano Dialogues* and defines the performing and interpretative challenges that performers of *Piano Dialogues* face.

The research conducted turned strongly to the issue of the selecting piano techniques in relation to various ensemble setups in the process of improvisation and allowed to provide answers to the following questions: What aesthetic values are the foundation for development in jazz piano? What are the performance options in the context of the development of piano music? Which elements are significant for the future development of jazz music? What are the decisive factors for a cohesive sound concept of a musical composition?

The results of the doctoral research conducted may be applicable to the author's musical education and performance practice. They will certainly contribute to the development of his pianistic skills, as they broaden the boundaries of his musical imagination. The author strongly believes that this thesis will serve as a starting point for his future explorations and will encourage him to further scholarly research in future.

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Abstract

The role and performance capabilities of a jazz pianist.

Selection of pianistic approaches in regard to a variable ensemble setups, based on the original composition *Piano Dialogues*.

The description of the artistic doctoral work is divided into three chapters, preceded by an introduction and followed by a summary. The introduction explains the reasons behind the author's interest in jazz piano performance and works, outlines the objectives of his work, and clarifies the concept of the artistic piece. It also elaborates on the concepts that guided the process of composing, arranging, and improvising, as well as the use of pianistic techniques in various ensemble setups.

The first chapter of the description of the artistic doctoral work provides a general overview of the development of jazz piano in the 20th century and the new stylistic forms that emerged in that century. It consists of eight subchapters, four of which present the research issues in their historical context, detailing the specific pianistic aspects of the pianists the author considers particularly significant, and two investigate the functionality of the piano in jazz music, the connections between jazz and classical music, and their influence on the modern language of improvisation.

The second chapter, composed of four subchapters, describes the performing options available to a jazz pianist, presents the tonal capacity of the piano, and describes how selection of appropriate piano performing techniques can be selected as a function of/in relation to various ensemble setups/instrumental settings. It follows on to personal reflections on the role of improvisation in the creative process and identification of key elements that may be significant for the future development of jazz music.

The third chapter is the most extensive section of the artistic doctoral work description as it presents the origin and characteristics of the artistic work *Piano Dialogues* for piano in various configurations of the instrumental ensemble. Each of the successive eleven subchapters includes a detailed musical analysis of the individual pieces that the work consists of, while the final subchapter highlights the performance and interpretative challenges of the artistic work, which potential performers will have to face.

The summary provides an succinct description of the actions taken. It also recalls the assumptions of the work and presents the effects and outcomes achieved. Its latter part lists those publications I used that in a particular way let me confront my observations and experiences with the scholarly knowledge contained therein. Their authors include Billy Taylor, Jacek Niedziela-Meira, Joachim Ernst Berendt, Gunther Schuller, Dale Jamieson, Bill E. Lawson, William Christopher Handy, Pierre Boulez, Zbigniew Skowron, and Enrico Fubini.

The bibliography, following those, lists all the publications referred to in the description of the artistic doctoral work. It is arranged in alphabetical order, by the last name of the author. Another component of the work is the discography, which includes groundbreaking recordings that also provided creative inspiration to the author as a contemporary jazz pianist. The albums are presented in chronological order, from the oldest to the most recently released.