

**STRESZCZENIE ROZPRAWY DOKTORSKIEJ  
W JĘZYKU ANGIELSKIM**

**SUMMARY OF THE DOCTORAL DISSERTATION IN POLISH**

*Guitar recompositions in the jazz idiom of short vocal-instrumental forms on the example  
of his own compositions*

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The basis of the doctoral dissertation is an artistic work containing eight musical works being the author's compositions and recompositions. The description of the work, which is an integral part of the dissertation, focuses on the phenomenon of the recomposition.

The purpose of the present description is to introduce the 'recomposition' term and its definition into the Polish language, as it does not appear in native dictionaries. However, it is often used in Anglo-Saxon literature. According to the definition in the Cambridge Dictionary, the word 'recompose' means 'produce a piece of music, poetry, or formal writing in a different way'. The mentioned explanation is very general and certainly does not set the frontiers of this concept. In the dissertation, it is tried to outline these frontiers, with a consciousness that some examples are quite difficult to define clearly.

This dissertation consists of four chapters. The first one examines the phenomenon of recomposition in a broader, historical perspective, and is preceded by a presentation of the research methodology, which is based on the analysis of the components of a musical work. Then, examples of jazz compositions, arrangements, recompositions, and inspired compositions were discussed. The aim of the considerations was to show the differences between these genres. The analysis is based on the examples of three songs: 'Indiana', 'I got Rhythm' and 'Mercy Street'. The first of them shows a song that has been present in jazz since the first recordings in 1917 by modern times. For a change, 'I got Rhythm' serves as an illustration of self-quotation in music and an example of the process of transforming Rhythm

Changes into a jazz form. Mercy Street, on the other hand, is an example showing a song from the 1980s and its contemporary arrangements.

Original vocal-instrumental compositions and their recompositions in the jazz idiom recorded on a CD are the basis for presenting the issue of recomposition.

In the second chapter, four vocal-instrumental works were subjected to musicological analysis: 'Linia przerywana', 'Łowca nut', 'Wybacz' and 'Breath Away'.

The elements of a musical work, such as: melodic, key; rhythm, meter, time and feeling; harmony; texture, instrumentation; articulation, ornaments; form became the basis of this analysis. The description of jazz forms also includes an analysis of guitar solo parts, which are one of the most important elements of the jazz form.

In the third chapter, the recompositions of these pieces in the jazz idiom were subjected to musicological analysis. Examples of different types of jazz forms, such as a ballad, a postmodern form, fusion, blues, and free jazz are presented.

In the fourth chapter, the differences between compositions and recompositions are shown based on the descriptions from the second and third chapters, as well as the means that were used in the recompositions to give them the shape of jazz.

They are illustrated with dynamic-formal tables and charts. All the above-mentioned issues were used to present the essence of recomposition in musical creation.

According to the author, 'recomposition' has been a part of musical creativity for centuries, so this term should be introduced into the native dictionary and used in Polish.

Polish

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