

## The contemporary jazz trumpet according to the works of Jerzy Małek

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The purpose of this paper is an attempt to show syncretism of musical language in contemporary jazz in the context of its diverse styles. My choice of topic is justified by the unprecedented dynamic development of this genre, with broader than ever references to the achievements of the earlier decades. Characteristics of each period will be carried with particular emphasis of the role that the trumpet played in them. All forms of stylistic modification followed one another based on and inspired by the achievements of the great masters, who in successive stages of development of jazz changed the image of this instrument. What is new and creative turns out to be the form of improvisation on its own staying in continuous correlation with the surrounding reality so that, vivid and creative, becomes a never-ending way of continuous broadening of inspiration as well as creation of new forms of communication.

The development of modern jazz and its impact on the form of modern trumpet is a multipath process which is strongly conditioned by the influence of the musical tradition and stays in close relation to the sociological changes and technology development. Depending on the sociological changes, and the development of modern technology. The issues mentioned above will be investigated in the form of historical analysis. Starting with a brief genesis of jazz as a music genre. Presenting the historical background I will try to show the most characteristic features of successive music styles, with emphasis on the period of development of contemporary jazz -called modern-jazz, beginning from the be-bop era, taking into account the leading figures of each period. Further I will present relations and mutual permeation of the features in the continuous broadening of the musical language and the acquisition of new means of expression and interpretation. I will attempt to show the presence of the achievements of the previous periods in the modern jazz language and its inspirations. The following part of the work will include a presentation of selected features of the author's works, on improvisation and composition of selected element in the context of the issues discussed earlier. This section contains both presentation of the individual style of playing, as well as its inspiration, which are a reference to the works of the great masters. The work is completed by general reflection on the inherent power of creativity in jazz while the strict reference to the tradition. Conclusions contained in this dissertation take an open form. Due to the form of the development of musical language by extending the means of expression seems to be the essence of the evolution of contemporary styles. Basing on the outcome of such an attitude. I broadened my own musical language as is shown in the analysis of my works.

This dissertation clearly shows that the development of jazz is closely linked to the tradition of the achievements of previous generations. Following generations of artists go through the same process of artistic development and, therefore, a continuation of the past threads is the essence of development rather than their degradation. The conclusions presented above show us the mechanism of the creation, as a process, the essence of which is the balance between constructing a new language and a new way of expression in the language that already exist. The essence of an individual approach is exposing the

transformation that the musical language went through and became more understandable for others. The development of spiritual intellectual, cultural influences, as well as raising awareness of the audience, are the factors determining the internal beauty, sensitivity and spirituality of the artist , affecting the face of contemporary art.