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Summary of doctoral thesis

Olga Kwaczyńska

Jazz in a Cracovian way. Local inspirations of the contemporary jazz scene in Cracow.

Thesis supervisor: dr hab. Radosław Rybkowski

The subject of the dissertation is the analysis and determination of the characteristics of the young contemporary jazz scene in Cracow. This research and the identification of a common local jazz idiom is based largely on an interpretation of the work of eminent figures, the individuals creating in Cracow or associated with the city. For the purposes of the topic, interviews were conducted, and the work of prominent artists of the young generation was analyzed. The artists connected with the contemporary jazz scene in Cracow are: Piotr Orzechowski, Paweł Kaczmarczyk, Mateusz Gawęda, Jakub Płużek, Mateusz Pałka, Stanisław Słowiński, Szymon Mika, and the only woman representing Krakow's jazz in this list - Kasia Pietrzko. In order to capture the creative characteristics of a group of musicians associated with Cracow, the author also looks at the work of older musicians and also at earlier generations of artists associated with the city. The face and specificity of contemporary jazz in Cracow is interpreted in relation to the work of musicians who were active during two exceptional moments in the development of jazz in Poland and Cracow, namely the post-war jazz period and the jazz avant-garde period of the 1960s. The main method of this work is qualitative research. The whole project is regarded as a case study, with the emphasis on a comprehensive description, understanding and analysis of the contexts in which jazz exists in Cracow, and secondly, using the results to create general concepts, allowing for description and explanation of the investigated phenomenon.

The primary group of research materials consisted of both informal, personal, or biographical documents and formal, institutional ones. The informal documents used in this study include Polish and English theoretical literature on the subject, which has an element of normativity; memoirs of famous jazz personalities or promoters of this genre, biographies, autobiographies, letters, memoirs, chronicles, albums, recordings from concerts, radio programs, and records, which have the value of authenticity and descriptiveness. Formal documents: scientific articles published by Polish and foreign researchers of the subject, master's and doctoral theses, obtained thanks to Polish and foreign databases. The author of the dissertation also analyzes articles and content from Polish jazz magazines and journals published in the past and in contemporary times, such as the monthly "Jazz" published from 1956 to 1983, "JazzPRESS" published from 2011 as an e-monthly, and from 2012 as a hard copy. The author of the work contacted the editors and gained access to the archives of the specialist magazine "Jazz Forum", published continuously since 1965, and to special editions of the magazine issued e.g. on the occasion of foreign music fairs, published in English.

The work is divided into seven parts, the first of which presents an introduction to the subject, along with a description of the assumptions and research goals. It also includes the methodology of work taking into account the specification of the case study method. The next two chapters focus on the history of jazz. The second chapter presents an outline of the history and evolution of jazz in the United States and its development on world stages along with their local variations. The third chapter presents the history of jazz in Poland along with the description of the most important moments in this history, incl. jazz after World War II, the development of the jazz avant-garde in the 1960s, up to the contemporary character. The next part of the dissertation presents theories related to the issue of jazz, mainly within culture and geography. The fourth chapter discusses the issues of the relationship between jazz music and culture, studies the issues of jazz in the context of popular culture and music, and the image of jazz in Polish and world academic research. The fifth chapter focuses on the notion of the locality of jazz, discusses issues related to globalization and regional specificity, in particular, the relationship between jazz and folklore has been described. The sixth chapter is a presentation of the research carried out, the work of each of the eight representatives of the contemporary jazz scene in Krakow was described and analyzed in detail, and then the characteristics of this scene were created. The ending chapter is a summary of the activities carried out, the most important conclusions resulting from the research are presented, and the work of the young Cracow jazz scene is shown. Possible further paths for the development of the topic of researching local jazz scenes in Poland were also indicated.



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