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The role of piano improvisation in jazz accompaniment to the human voice

based on compositions by Ignacy Wiśniewski
written to poems by Michał Rusinek included on the CD
"Kantata jazzowa duo LIVE"

Description of the artistic work
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INTRODUCTION

The composition "Kantata jazzowa" [Jazz Cantata] was first recorded in 2018. At that time it was performed by the musicians of the Ignacy Wiśniewski Trio: besides the band leader, pianist Ignacy Wiśniewski, these were double bassist Adam Żuchowski and drummer Paweł Osicki. The vocal parts rested on the shoulders of the musical actor Kamil Dominiak. The concerts accompanying the premiere of this album drew the author's attention to the possibility of arranging the cantata solely for voice with piano and such a duet version of the project was recorded in July 2020, constituting the work which is the subject of this dissertation.

The support of the Polish Ministry of Culture and National Heritage in the form of the "Młoda Polska" [Young Poland] grant made it possible to engage Michał Rusinek to write the structural basis for the entire cantata consisting of six abstract poems. Michał Rusinek's poetic output was an ideal complement to Ignacy Wiśniewski's creative explorations. The texts commissioned by Wiśniewski were conceived as a closed wholeness. They describe human emotions from everyday life to timeless, galactic distance. Hence, as the poet recalls, the selected poems *"lie between the head and the heart"*.

The cantata form shaped the whole as an ideological continuation. Individual movements can be performed separately, but only as a macro-formal whole does the work present the complete idea that guided the composer. By focusing the listener's attention on the narrow, two-person performing apparatus, the relationship between the pianist-accompanist and the singer interpreting the texts can be traced with greater precision. Additionally, the improvisation within the accompaniment is a key element in shaping both the piano part itself and the sound of the whole composition. It is not without significance that the title refers to the form which derives from the Baroque era when instrumental improvisation was common practice.

An important part of this written work will involve defining the role of the text in musical works and its influence on the shape of the composition, paying attention to the formative role of the word, sentence and the whole literary work. In this respect,

the statements of the poet, Michał Rusinek, will be invaluable. They will serve as a source of knowledge and inspiration to describe the role of improvisation in piano accompaniment to the human voice.

In addition to the extensive bibliography used in the written description of the work, Ignacy Wiśniewski conducted interviews with composers, vocalists and pianists. These included interviews with: Andrzej Jagodziński, Anna Sroka-Hryń, Bogdan Hołownia, Grzegorz Turnau, Jacek Niedziela-Meira, Kamil Dominiak, Krystyna Stańko, Kuba Stankiewicz, Michał Rusinek and Włodzimierz Nahorny. They focused directly on the role of improvisation in shaping a musical work. They made it possible to analyse various methods used by artists in creating their own works combining words and improvised accompaniment.

CHAPTER ONE

BACKGROUND

During the process of creating “Jazz Cantata” the author had to answer a number of questions concerning the musical form, which would combine vocal songs with jazz pieces in the most complete way. In addition, it would compile all the fascinations and directions close to the artist, combining the world of jazz with the world of poetry. Above all, his aim was to create a work in harmony with his own idea of beauty. This attempt is as obvious as it is daring, as risky as it is rewarding. At first, it seems like an easy process – drawing on one’s own emotions and experiences, immersing oneself in a personally familiar form. On the other hand, however, it places very high expectations on the artist to forge a completely new path.

An extremely radical view on the phenomenon of creating in one’s own style is presented by Joe Sample, *“Young people don’t hear or feel, they can only understand something if they see it on video, this is the influence of technology. A real artist needs a dynamic personality, and this is not what record companies are looking for, they want everyone to sound the same. (...) We need young artists who will take a step further and leave their environment. That’s why I say create your own music. When I was growing up, imitation was taboo, and I will say this to every artist in every decade. That doesn’t change. You have to pave your own way. Be aware of imitation. Allow yourself to be influenced by someone else – but never imitate. Fall in love with inspiration.”*¹

The wide dynamic range used in “Jazz Cantata” brings this cycle closer to the works of contemporary classical composers, academics having their background in classical music. This is certainly a core element that distinguishes popular music from “classical” music. On the one hand, it has to do with the recording technology, the use of limiters and compressors, which impose a balanced dynamics on the whole piece. On the other hand, the reason is the purpose of music – mainly radio and utilitarian way of using it. It is not without significance that this music is

¹ Sample J., *Artopia*, interview; www.knowitall.org accessed on 14.04.2020

performed with electronic amplification, and thus the dynamics of all instruments is adjusted to the strength of the human voice. "Jazz Cantata" is not an attempt to get into the world of contemporary music, it serves as a natural bridge connecting the influences of academic music with the vibrancy of jazz.

An additional thread that broadens the stylistic context of the compositions created is the creator's love of the musical. Historically, this is where much of the great song literature that became the basis for the creation of a list of jazz standards originated. The legendary composers of stage musical hits are today regarded as the fathers of jazz. Since the end of the 19th century, the famous Tin Pan Alley gathered talented composers and lyricists, who for over fifty years formed a creative melting pot setting new directions in popular music. Many of the pieces created at that time first found their way onto the stages of Broadway theatres before being entered in the permanent repertoire of jazz clubs.

Unusual attempts to bring jazz to theatre stages have taken place both after the break-up of the Tin Pan Alley milieu and nowadays. An example of this is "Ogresse" – a song cycle created by Cecile McLorin Salvant. The music is as disturbing as the script, based on the story of a giant monster who eats people for the love of them – all wrapped around Salvant's poetry accompanied by her jazz compositions.

The immediate impulse for artists to search for a form combining words and music is the need to express their own emotions more fully. To create a work that could convey the artist's ideas in a profound way. *"Already in ancient times, theatrical art was known that combined music and literature. The drama included poetry, the recitation of which was accompanied by accompaniment. The syncretism of these arts helped to arouse a sense of a higher level of aesthetics, and through the interaction of various stimuli, strong emotions in the spectator. This was related to the ancient Greek theory of ethos, which presupposed that music influenced the attitude and psyche of a person, and its combination with the text would strengthen this influence. The Greek theatre gave rise to later forms, such as opera, song, sung poetry."*²

In the work of composing music to a text, the melody is the first element taken into consideration, which must link the sounds to the words in an appropriate way.

² Związek poezji i muzyki na przestrzeni wieków, www.epodreczniki.pl, accessed on 19.03.2021

Adequate respect is a prerequisite for maintaining the poet's intentions while at the same time endowing the whole piece with the quality of musicality. *“Melody is one of the main essences of music, next to harmony and rhythm it is the element most easily grasped by the listener.”*³ Concurrently, the combination of these two areas – sound and word – should give each a new and unique character. The phonemes in words affect the perception of individual sounds of melody. They do not only modify the timbre of individual sounds, but also give a new rhythmicity to entire phrases. *“The young do not know that melody has the power to create in your mind an image, a content, a message that is individual, complete, very personal. Words and lyrics can get old, my slang used at school forty years ago, very modern at the time, does not have a place in the mouths of young people today. Today's language will have a different meaning tomorrow – if it is not embedded in nature, it will not survive two centuries.”*⁴

The creator should strive to give both words and melody new meaning. The combination of these two elements in a single work has the potential to linger longer in the memory and hearts of the audience. Ancient artists knew this already when they combined music and poetry; at that time they were inseparable. Today, the relationship between these two spheres is different, but mutual inspirations are still visible.

Professor Jacek Niedziela-Meira is a great example of an artist who draws from all fields of art in his search for artistic expression. On the one hand, he is an outstanding musician, a leading Polish double bass player, who finds fulfilment both as a virtuoso performer and composer. In addition, he successfully teaches both playing the instrument and the history of jazz at the Academy of Music in Wrocław. For many years he has been writing poems and publishing volumes of his works. In an interview given to the author he repeats that one's own work must be *“(...) an accumulation of one's own experience, maturity and sensitivity and one must ignore the fact that we are creating a niche within a niche, working in the field of combining music and poetry. (...) Contrast gives an opportunity for conclusions, so you have to experiment with great passion and commitment. (...) It is not Makłowicz [chef] that in 15 minutes you will get a ready-made recipe for a dish from Sicily.”*⁵

3 Cocker J., *Improvising Jazz*, Fireside Books 1986, p. 23

4 Sample J., *Artopia*, interview, www.knowitall.org accessed on 14.04.2020

5 Wiśniewski I., interview with Jacek Niedziela-Meira from 07.05.2020

LYRICS

Michał Rusinek, the author of the lyrics of the “Jazz Cantata”, frankly states, *“Actually, whatever I write, I am always inspired by language. I am more inspired by words than by things. In the case of this work, it was a metaphor – of the cosmos, stars, space, in confrontation with which a human being always feels lonely. Since the dawn of time, because this motif – and this metaphor – are quite worn out. But still, in my opinion, they are capacious enough to be used once again. Indeed, more than once!”*⁶

Finding the thread that connects the whole work in terms of both lyrics and music was the first, fundamental point of work on the piece. The starting point from which we, as creators, had to bring to light our thoughts and current state of mind. This moment of materialisation of human thoughts and emotions is the most mysterious aspect of creation.

*“Contemporary art really begins in Romanticism with the change of consciousness and the turning inwards, to the unconscious. Baudelaire posted his comments on this in Salon 1846. Romanticism lay not in the choice of subjects or fidelity to truth, but in a certain kind of feeling. It was sought outside the self but could only be found within the self. He writes of new emotions to be experienced and a new world to be discovered. When he pays tribute to the imagination, he speaks of the furthest depths of the soul, having in mind precisely the unconscious (...) He knows that the unconscious speaks the language of dreams, and that it is the enemy of the great sin – banality. It is creative rather than correct. Where the traditional artist cannot find anything more beautiful to discover than what he sees in nature, the modern artist strives for the infinite. He prefers deep dreams in the studio and fantastic visions lost somewhere far away on the edge of the world to open space. He values the intimacy of his most cherished dreams and feelings, which artists of the past despised or did not know.”*⁷ Donald Kuspit, quoted here, analyses with great insight all the processes that go into the creation of a work, and although there are as many methods of working as there are creators, the key in each case is to unite the mind with one’s own character and beliefs.

Krystyna Stańko has deeply penetrated the relationship between poetry and

⁶ Wiśniewski I., interview with Michał Rusinek from 27.03.2020

⁷ Kuspit D., *Schylek kultu nieświadomości: jazda bez paliwa*, National Museum in Gdańsk 2004, p. 88

music both in her dissertation and in her work on the “Kropla słowa” CD. *“Szyborska is very close to nature, to modernity, to the simplicity of the text, very communicative while being extremely artistic. Poświatowska, on the other hand, is for me a jazz poetess – there is a semi-darkness, a closeness to pain, to death in her poetry. The fusion of the two worlds of these poets added different points of view to the album. Although the poets knew each other, their characters and works are very distant from each other. The value of femininity in these poems is extremely important.”*⁸

Similar emotions are experienced by Grzegorz Turnau, who states: *“Everything is always a new discovery, there is no such thing as a patent, a fixed way to do something with another person according to some formula, this is fiction. For a creator, every piece that is started is always the beginning of the world. I’ve never had the impression that I have a ready-made recipe for how I should proceed. Whether it’s a well-known author, a newly met person, or an anonymous creator who sends us a new text – it’s always the first time. Initiation occurs every time we take on such a challenge.”*⁹

Grzegorz Turnau being an experienced composer has a very healthy distance towards using texts as a libretto for songs. *“Often the lyrics themselves call for a specific song, and conversely, some texts cannot be songs even though they are great poems.”*¹⁰ The lyrics by Michał Rusinek used in the project proved to be a very inspiring building block of the whole matter. On the one hand, they are shaped by an exemplary writing craftsmanship, and on the other, they are characterised by lightness and are frequently surprising in their ambiguity. From the very first words one can sense the virtuosity of every word the author uses. He approaches the form in a highly diverse way, but never excessively experiments, which could disturb the overriding idea of building the work as a whole.

This is how singer Kamil Dominiak sees Michał Rusinek’s poetry, *“It is extremely plastic and brilliant, full of noises and atmospheres. I was enchanted by its apparent abstraction. Apparent, because one can find concrete associations in it, literal references to, for instance, long lonely nights, and the night is full of emotions, imaginings and events in itself. One could see in these word pictures something that*

8 Wiśniewski I., interview with Krystyna Stańko from 06.04.2020

9 Wiśniewski I., interview with Grzegorz Turnau from 28.03.2020

10 ibidem

is sometimes deeply hidden and is not always voiced. For me, the text was paramount in this project. I thought about the whole thing like an actor thinks about the character performing the songs. I was looking for the course of events and the solution."¹¹

Michał Rusinek is an extremely versatile figure when it comes to the world of writing – he successfully devotes himself to poetry, writing lyrics to songs and larger musical compositions, as well as having written countless books for adults and children. With great dedication he also writes columns. When asked about the style of his own work, he answers, *"I like to work within a certain framework, for example the one you set: the number of texts, a common theme, jazz. And a deadline. I find it inspiring. I consider myself a craftsman who gets a drawing of the floor, calculates the surface and knows how many tiles he has to lay."*¹²

The level of integration of text and music varies depending on the artists and their approach to the creation of a work. Abstraction is an extremely important element, which is more fully expressed in music without words. It is the basic building block for instrumentalist musicians. The world-famous vocalist Cassandra Wilson seems to represent a very personal approach to the relationship between the lyrics and music as she believes that *"It is good for the lyrics to be very special. If you want to achieve a specific effect, a specific impression. Many kinds of music are suitable to do that. I always look for a way to reach a person. This way can be very different, at this point in my life I'm concentrating on the subconscious way of reaching the recipient. One in which I am more motivated by the serenity of human nature. The moment we reach boundless peace, the need to let go of anger becomes completely clear to us. We can then get on with building a work far removed from the hostility between people."*¹³

All these considerations are further augmented by the element of the meaning of the text and the language in which it revolves. The fact that the artists use their native language is not without significance in this context. Krystyna Stańko emphasises the unusual flexibility of the Polish language, which she finds intriguing and having a multi-layered meaning. This depth is connected with the fact that the artist thinks in the same language and has experiences and memories related to it.

11 Wiśniewski I., interview with Kamil Dominiak from 02.05.2020

12 Wiśniewski I., interview with Michał Rusinek from 27.03.2020

13 Charisse J., *In the studio with: Cassandra Wilson; Singing a Song of the South*, The New York Times from 29.09.1994

All these elements make the language essentially untranslatable. The Tricity vocalist believes that the special flavours of singing in Polish come from its characteristic rustles and multisyllabic words.

Kamil Dominiak, the performer of “Jazz Cantata”, being an experienced actor and having roles in both musical and dramatic theatre in his resume, possesses a well-established technique of working on a text. He does not shy away from experimentation or extremes. Additionally, his studies in England have opened him up to reaching far beyond traditional vocal techniques in his work – in a way similar to that of Meredith Monk, a New York performer who in her work combines the spiritual dimension with the precision of creating her own vision of a work. Her approach to language and its use in music became the foundation for a revolution in the approach to vocal performance. *“I knew there was truth in this and there was no doubt about it. I looked for different views, panoramas in the voice. Different states, ages in terms of the maturity of the voice from a child to an old man.”*¹⁴

THERE ARE NO MISTAKES IN JAZZ – ONLY OPPORTUNITIES

Bobby McFerrin, when asked if he considers himself a jazz vocalist stated that the element that ties him to the “jazz vocalist” label is the solos, the vocal improvisations. *“All scat comes from the world of jazz, but historically, some of Johann Sebastian Bach's coloraturas can be considered vocal scat. Because Bach in certain situations had to write down melodic runs without words in notes for the singers. Therefore, in some cases my improvisations can be called an extended cadence. I don't mind being called a jazz singer, if that is not the only label that will be given to me.”*¹⁵

Jon Hendricks, the legend of jazz singing, was precise about the language he used for music. He said that he spoke two languages: one that he used at home and one that he used to communicate with his musicians. *“It is interesting that just our spoken language is as communicable as our musical, professional language. Each person has to create his instrument as an imitation of his own voice, it is the sum of the sounds that surround him. It also consists of experiences, memories, sounds*

¹⁴ Monk M., “I Believe in the Healing Power of Art”, Artist Interview, TateShots, www.youtube.com, accessed on 28.03.2021

¹⁵ Fewell G., *Outside Music, Inside Voice, interview with Bobby McFerrin*, Mimesis International 2016, p. 43

*heard, melodies. From all this our current song is built – the wind between the trees, the lightning and the sound of waves reflecting on the shore, the sounds of people and animals of the whole world around us.*¹⁶

The presentation of the music, being an extremely important aspect in itself, particularly in case of new, original works, comes with great responsibility of the performers. This entails the double responsibility of faithful showing the audience the thought of the composer and librettist, and demonstrating a convincing interpretation of the piece. This requires excellent preparation of every sphere of the performed work. Cassandra Wilson presents her way of building scenic energy, *“When I prepare for a concert I try to meditate a lot. I calm down before the performance, it’s a kind of tuning in, preparing to enter the spiritual world and that’s what I bring to the stage – openness to this spiritual world. It’s a bit of a Buddhist approach, opening yourself up and staying in the void to become an instrument. It is not directly Zen philosophy but something similar to it.”*¹⁷

IMPROVISATION AS AN INSPIRATION FOR COMPOSING

During the creation of “Jazz Cantata”, improvisation was as much an inspiration for composing as composition was an inspiration for improvising. And so, at the level of the implementation of the entire project, the two techniques constantly permeated each other. This was due to the work at the piano and the influence of this instrument, which allows to create in a multifaceted, polyphonic way using a wide range of registers, colours and harmonies.

Nicole Mitchell, president of the Association for the Advancement of Creativity in Musicians (AACM), conducts research on the impact of improvisation on composing at the University of California and Pittsburgh, *“Improvisation is my inspiration for composing. When I started learning about jazz, I turned to the idea of improvisation. I heard more than just the structures it offered, which in turn directed me towards creating my own structures that I enjoy and draw into further exploration. Experimenting with new forms and new approaches in composing opens up an unlimited realm of musical discovery. This is a great blessing.”*¹⁸

16 Monson I., *Saying something: Jazz Improvisation and Interaction*, The University of Chicago Press 1997, p.134

17 Lippegauß K., *Cassandra Wilson, Die stille Im Kopf: Interviews und Notizen über Musik*, Kiel 2012

18 Feweli G., *Outside Music, inside voice: the dialogues on improvisation and the Spirit in creative music*, Mimesis International 2016, p. 54

A perspective on improvisation close to the Buddhist discipline was held by the Danish improviser John Tchicai, who emphasised how important it is in the process of improvisation to give consciousness a creative role. This applies to the general approach to performance. Full involvement is crucial in reaching out to the listener, it is indispensable in making the journey from the composer's vision through the performer's emotions to the recipient of the work.

Steve Dalachinsky, a poet from New York who recites his lyrics to jazz music performed live says, *"I hate it when others label us, in many cases it is unfairly imposing, they drive us into a corner, codifying some and excluding others. For me, this "selling oneself" is tantamount to giving up. Writing lyrics to music that I don't really love is just "selling oneself", and that's what I try not to do. But I've learned from others that it's okay to tell small, harmless lies as long as they don't hurt anyone. At the same time, there are a few artists that I have a problem with, they are the ones who in my eyes take from the audience even though they look like they are giving. It seems that they do not have pure intentions when performing."*¹⁹

The contemporary world dictates a completely new, dynamic style of work for artists. Nowadays, artists are frequently multidisciplinary and this does not only result from the search for interesting commissions. Artists are faced with new challenges which must be overcome ever more quickly and spectacularly. We live in "instant" culture. However, this is not a defect of the current situation, but a new reality that allows numerous timeless works to emerge simultaneously.

The performer's attitude to the content presented may differ significantly from that of the creator. It is an immeasurable element. In the case of music, it is the score that is a specific letter, a message containing information about what the performer should present when performing a given work. The score shows the course of the piece quite precisely: its melody, rhythm, and agogics. It is an imperfect matter, but the best possible one. At the same time, the fact that it is not an audio recording allows the performer to confront the work with his own sense of beauty and understanding of a given piece. If we assume that the performer should have an influence on the final shape of his performance, then it is the notes that give him the opportunity to get insight into the composer's ideas, but at the same time they leave him the freedom of performance. This is a right I would call freedom of

¹⁹ *ibidem*, p. 29

interpretation. At the same time, it must be remembered that there is no such law that sanctions a lack of professionalism in performance. It is unacceptable to disrespect the previously created matter. This approach is not only amateurish but even harmful. It can occur on every level, from lack of knowledge of the work, its lyrics and sense, through inaccurate implementation of his own and composer's assumptions, to insincerity of intentions or deliberate misleading of the listener.

COOPERATION WITH THE VOCALIST

Picking up on the words of Fred Hersch, *"I always say to my students: Play with vocalists, you will learn to play in different keys, you will learn new songs, you will learn to be flexible. You will have to know when to press a little bit, when to wait a little bit, when to follow them, you can't pack a chord progression in a place you think is right because at that time the vocalist may already be in front of you, or sometimes they leave you a space and you spontaneously have to fill it. Personally it helped me a lot as an instrumentalist to play in duos, even with orchestration playing with vocalists and saxophonists was a great learning experience for me and a very interesting one on top of that."*²⁰

The vocal and piano duo is an exceptionally demanding field, which within its modest formula presents the full range of performance possibilities. A kind of triple voice - two hands of the pianist and a singing voice – completely fills the musical space, burdening each performer with full responsibility. This polyphony also builds an excellent improvisational space. Each note influences the other notes, each improvised phrase directs the following phrases in a strictly defined direction. There is no passive waiting for the partner in the arrangement of the piano with the voice, only an active reaction to his proposals.

When presenting "Jazz Cantata" the performers must approach their part with great humility. This confirms the words of Grzegorz Turnau, *"I do not like listening to people who feel too confident when singing. There is such a thin line between a good, comfortable vocal and someone who likes listening to himself. That's why I like people who have a little bit of a problem with themselves, because they control themselves all the time and don't rock it too much. I'm not fond of vocalists who have*

²⁰ Iverson E., *Do the M@th, Interview with Fred Hersch*, www.ethaniverson.com, from 14.01.2014, accessed on 25.06.2020

limitless faith in their talent."²¹

Michał Rusinek describes his first reactions to hearing "Jazz Cantata" in the following words, *"When I write lyrics, I have certain melodies in mind. This time it turned out that Ignacy had completely different melodies in mind! I like the clash of moods, i.e. when a light text is juxtaposed with heavier music and vice versa. I didn't know Kamil Dominiak's voice before, which is not classically jazz, is it? He surprised me at first, and then I understood the intention of the composer, I think."*²²

When asked if she hears high pitched, difficult sounds in her head during Improvisation and if she is aware of them before singing, Cassandra Wilson replies, *"Sometimes yes, sometimes no. There are some specific sounds that I want to reach. I know how much they resonate in me when I reach them (...). It happens regularly, the way of phrasing and vibrating. Because these are the sounds inside me that open up my voice, stretch it. They really reach the audience and I can see how they affect people, I know when it happens. My voice is often compared by critics to a cello playing legato – it's a very nice comparison."*²³

21 Wiśniewski I., interview with Grzegorz Turnau from 28.03.2020

22 Wiśniewski I., interview with Michał Rusinek from 27.03.2020

23 Lippegau K., *Die stille Im Kopf: Interviews und notizen über Musik, interview mit Cassandra Wilson*, Nieswand Verlag, Kiel 2012, p. 84

CHAPTER TWO

The lyrics by Michał Rusinek are included below, with compositional and performance commentary attached.

CISZA GALAKTYK

Wśród ciszy galaktyk,
milczenia kosmosu,
coś nagle dochodzi
do głosu.

Przyływy, odpływy,
bałwanów gonitwy,
tak z morza wnet rodzą
się rytmy.

Przez wiatru poświsty,
wśród skał oraz liści,
rozlega się ton
pierwszej myśli.

Od myśli do gestu,
od gestu do słowa,
przybiera na sile
- rozmowa.

I toczy się, toczy
od wieków do teraz
zaczęta raz - już
nie zamiera.

Od wtedy do zawsze,
raz ciszej, raz głośniej,
rozmowa jak trawa
nam rośnie.

Wśród ciszy galaktyk,
milczenia kosmosu,
dosz-
liś-
my
do głosu.

Michał Rusinek on the genesis of the creation of these lyrics, *“In 2014, Jan A.P. Kaczmarek asked me to write lyrics for an open-ended opera entitled “Universa”, composed on the occasion of the 650th anniversary of the Jagiellonian University. I suggested dividing it into parts according to the division of the so-called liberal arts, but in the end the composer filled in the parts with his own content. Again, I was left with ideas and nuclei of the lyrics in my head. I developed them into two songs, “Cisza galaktyk” and “Obliczenia pomyliłem”.*”²⁴

Kamil Dominiak describes his impressions in the following way: *““Cisza galaktyk” is an important piece in the context of the whole album. The music creates a large, solitary space. Solitary, but beautiful, full of sounds. Here a human tries to hear what is somewhere far beyond him. It is a space that we are not aware of in the big city – metaphysical space.*”²⁵

These lyrics were for the composer the first to initiate the work on “Jazz Cantata”. It turned out to be the solid ground on which thinking about the whole work was based. The relationship between man and the cosmos, aptly described by Rusinek, became the dominant axis, both in terms of music and the vision of the whole.

The structure of “Cisza galaktyk” is a classic arrangement of parts of stanzas and refrain. The only deviation from the norm may be the fact of arranging three stanzas next to each other, then the refrain and the fourth stanza pointing the whole song. The formation A-A-A-B-A is created. The bracket structure was proposed by the poet, while on the musical level it was reflected in the repetition of the leading motif. It was a natural choice dictated by the narrative of the poem, and consequently led to the construction of an emotionally intense piece. The above structure, excluding the third repetition of the stanza, refers to a whole host of similarly constructed songs.

Bogdan Hołownia, when analysing Wasowski’s songs in an interesting way justifies the argument that the songs of the creators of “Kabaret starszych panów” [legendary polish duo of composer and lyricist] are jazz standards, *“In my opinion this is so because they are often in the form of A-A-B-A songs – that is 8+8+8+8 bars, 32 in total. As far as harmony is concerned, the so-called “2-5-1” system dominates, the favourite harmonic “vehicle” of musicians playing mainstream jazz. Besides, the term – turnaround – the melody leaves home, it is accompanied by*

²⁴ Wiśniewski I., interview with Michał Rusinek from 27.03.2020

²⁵ Wiśniewski I., interview with Kamil Dominiak from 02.05.2020

harmony, which makes sure that the melody comes home. Anyway, the melody tells about this “home”, if we pay attention to it.”²⁶

Grzegorz Turnau describes the genesis of some of his songs, *“This is often the case in theatre, where there is a specific need for a song (...) I am a theatre composer, which means that I write a lot of songs that do not function as songs on albums. The reason for the songs is different, they are songs intended to be used within a dramatic form. Then some of them pop up unexpectedly out of the box and say: Maybe we could publish it differently, maybe we could give it a different form, a new life. And so the songs from the show Sinbad made it onto the album. Even from time to time it happens that songs get a second life, a second chance on my own records. And in the meantime I still write music and write songs that mostly live only in the theatre.”²⁷*

In this song a harmonic progression is used, where the progressive second-by-second bass surrounds the melody, describing it from the point of view of different steps of a given chord. A certain analogy can be seen in the analysis of the harmonics used in the songs of “Kabaret starszych panów”, as described by Hołownia, *“The music is a line of water – at the bottom lies a natural minor, as some bird flies and climbs this ladder – only from a distance you can't see this ladder. We see this bird and on its basis we build a map: a road, obstacles and planes.”²⁸*

Numerous analogies to “Jazz Cantata”, both in theme and form, can be traced down to “Leaves of Grass” by Fred Hersch. The subject matter is abstract, with a thread of the cosmos interwoven throughout the work’s construction. The whole piece is close to the feelings and emotions of a subjective human being. In the piece “Song of Myself” alone we can read:

*I believe a leaf of grass is no less than the journey-work of the stars,
And the pismire is equally perfect, and a grain of sand, and the egg of the wren,
[/ Song of Myself, 31 by Walt Whitman](#)*

Fred Hersch, the author of the musical suite “Leaves of Grass”, deeply identifies with the idea of Walt Whitman’s poetry. On the one hand, the fact that he is a survivor of a terminal illness and, as a result, has a profound respect for the world around him, and on the other, the unparalleled sensitivity emanating from his art. *“It*

²⁶ Świtła N., *Muzyka i słowo w twórczości Jerzego Wasowskiego*, diploma thesis 2015, www.meakultura.pl, accessed on 30.03.2020

²⁷ Wiśniewski I., interview with Grzegorz Turnau from 28.03.2020

²⁸ Wiśniewski I., interview with Bogdan Hołownia from 31.03.2020

*is a miracle that such phenomena happen on our planet. I try to celebrate my presence on earth. (...) we are all on the same earth and it would be good for us to appreciate that. (...) The song "I want to meet with God" is distant in form space from "Song of Myself", but it speaks of the same thing, the essence that here on earth we are and we give thanks and we enjoy this miracle."*²⁹

"Cisza galaktyk" does not include an improvised part separate from the sung elements. At the beginning there is an instrumental introduction, which quotes the melodies, and the improvisational layer refers only to the freely performed ornaments. The whole flow of the piece is subordinated to the development of the melody and to accompanying the vocalist in building the mood of the piece. This composition serves as much an independent verbal-musical statement as an introduction to the whole "Jazz cantata".

²⁹ Lunden J., *Interview with Fred Hersch, Setting Whitman to Music Poet's Words*, NPR, 15.03.2004, www.npr.org, accessed on 17.05.2020

WE WSZECHŚWIECIE PIĘKNIE OBOJĘTNYM

Nasz przypadek to kosmiczny skandal,
w ładzie świata niecna kontrabanda,
wada w mechanizmie konieczności,
skaza na gwiazd nieskazitelności,
w nieludzkim wszechświecie ludzki błąd,
który wziął się nie wiadomo skąd.

We wszechświecie pięknie obojętnym
wybryk się wydarzył ewidentny,
jak nieludzki efekt konieczności
coś ważkiego w świecie nieważkości.
Wnet to coś wykreśli cenzor-czas,
więc mnie dotknij, dotknij jeszcze...

*"In 1966, while working on "16 Millimeter Earrings", it occurred to me that the voice could be an instrument and could use the texture of sound rather than the text. The voice can be an instrument in itself. This kind of thinking stretches my voice from the lowest to the highest limits of emission possibilities. The voice has the ability, in a sense, to depict movement. The voice can express the movement of a hand, be smooth, round. It can jump up like a person, turn around, fall down. It can co-create the character of a protagonist, a performer. It can define his age, gender, origin, and all this leads to a very specific voice leading."*³⁰ Meredith Monk reached a wonderful conclusion half a century ago while working on her project. This artist was the inspiration for the shaping of the composition "We wszechświecie pięknie obojętnym" based on a strongly improvisational style. She is a great visionary who has influenced the authorial vocal music scene for over sixty years.

Similarly, in "Jazz Cantata" the human voice is treated as an instrument. It is given a material form full of movement and kineticism. *"When writing pieces for my vocal ensemble, I first root the idea in my own body, voice and the instrument that supports me. Then I transplant the already rooted plant into the accompanying musicians. We have been playing together for over twenty years, so we have developed methods and it looks like throwing pebbles into a pond, but it has worked very well so far. There is room for both great precision and a certain form, as well as*

³⁰ Monk M., *I Believe in the Healing Power of Art, Artist Interview*, TateShots, www.youtube.com, accessed on 28.03.2021

*flexibility, all based on speaking the same language.*³¹

Kamil Dominiak emphasizes, *“The difference between what I do every day and the cantata was diametrical in terms of style. I perform in musicals every day and I am very familiar with this style. I previously went through a period of fascination with jazz, especially Kurt Elling. I was and still am impressed by the way he weaves musical stories on long warm sounding notes. However, when I was familiarising myself with the melodic line of the songs during the rehearsals with ‘Jazz Cantata’ I felt that Ignacy had written it especially for me. A lot of musical songs are characterized by high tessitura and long phrases, sometimes close in sound to classical music, as in the musical ‘The Light In The Piazza’. And I discovered just such a way of spinning the theme in my parts of ‘Jazz Cantata’.*³²

The beginning of the piece is made up of monumental chords that accompany an improvised vocal. This part constitutes the first module of the piece and precedes the appearance of the lyrics. However, before this happens, Kamil Dominiak’s voice reaches into various regions and techniques improvising on the leading theme of the piece. Next comes a piano improvisation that seamlessly introduces a rhythmic groove - this is the longest piano solo in the entire cantata. The fact that this part is not long if compared with contemporary jazz improvisations, shows that the role of the piano in “Jazz Cantata” is constantly focused on the vocal part. The lyrics which appear in the second part of the piece are presented recitatively, which creates a strong contrast between the initial vocalisation and the middle part. Finally, in the last phase of the piece there is a cantilena part mentioned by Kamil Dominiak, referring to Kurt Elling.

Nevertheless, the improvised vocalisation appearing in this composition, which refers directly to the *vocalese* practised by jazz vocalists for over seventy years remains the most significant element throughout the work. This term denotes *“a practice of jazz singing in which the lyrics, specially devised, determine the jazz improvisation. The word ‘vocalese’ is a play on the musical term ‘vocalise’; the suffix ‘-ese’ is meant to indicate the sort of language. An important fact of this technique is the use of private, colloquial language. Eddie Jefferson had been performing vocaleses since 1940, but the most famous early recordings were made by ‘King Pleasure’. (...) Other important vocalese performers included Dave Lambert, Annie*

31 Monk M., *Interview*, www.carnegiehall.org, accessed on 12.06.2020

32 Wiśniewski I., *interview with Kamilem Dominiakiem* from 02.05.2020

*Rose and the great vocal singing innovator Jon Hendricks, who was extremely creative when it came to inventing lyrics subordinate to melody. (...) Although vocalese singing is most associated with the bebop style, it was also used by later artists moving into other styles such as the 'Pointer Sisters', the vocal quartet 'Manhattan Transfer' and the 'New York Voices'.*³³

³³Bradford Robinson J., *Grove Music*, www.oxfordmusiconline.com, accessed on 25.05.2020

JESTEM SZELESTEM

W słonecznym cieniu miękkich skał
śpiewałam wściekle śpiąc.
Od środy do Księżycy
nadleciał tłusty brzdąc.
Pływałam po pustyniach
na oceanach schnąc.

Jestem, kim nie chcę
kimkolwiek, gdzie i jak.
Poniekąd bądź co bądź,
bynajmniej nieco wspak.

Milczącym krzykiem witał mnie
bezludnej wyspy tłum,
i kołem kwadratowym
opasał ciszy szum.
Biegałam w miejscu stojąc,
stanęłam skokiem pum.

Jestem szelestem,
protestem, gestem „dość”.
Odkleił mi się przód,
a bok mi daje w kość.

Jestem, kim nie chcę...
i nie wiem, co dalej.
Od dnia, kiedy odszedłeś
zapadam się w obłędzie.

Michał Rusinek dates the idea for the lyrics of “Jestem szelestem” back to 2008, *“That year, the director Paweł Miśkiewicz offered me to write lyrics for the play “Alice’s adventures in Wonderland”. I ended up discussing the idea, because he quickly withdrew from it, but I started to think of a song about madness and at the same time a philosophical and linguistic problem – how to tell a story about something irrational and chaotic in a song, which is a rationally ordered form. This is how the lyrics of ‘Sen mara’ and ‘Jestem szelestem’ came into being.”*³⁴

Of the entire “Jazz Cantata” it is this piece that reaches for the most

34 Wiśniewski I., interview with Michał Rusinek from 27.03.2020

experimental means of improvisation. It begins with an atonal introduction in the piano, which introduces the listener into the world of free jazz. Chaos, in keeping with the intention of Michał Rusinek's poetics, begins already with the first notes of this piece. The irregular use of the leading motif of the composition is strengthened by varied articulation and dynamics. The abstract approach to the motifs also affects the delivery of the song stanza that is unique for a cantata as it is not sung, but recited. All these elements introduce the listener into a world of madness and unpredictability.

The refrain of the composition is written out in bars maintained in 26/8 metre, which translates into the impression of 6/4+7/4. The melody is made up of over-octave leaps and is maintained in fast tempo. The singer needs to reach for the means used in theatre as well as in contemporary opera. Kamil Dominiak recalls, *"The techniques which I used while working on 'Jazz Cantata' are mainly a collection of my experiences from different techniques, both vocal and acting. My priority was to bring out the lyrics of the pieces, so I spent a lot of time on diction during the preparation stage. Articulatory precision also allowed me to easily navigate the non-obvious interval leaps that occurred in each piece."*³⁵

Subordinating the music to the lyrics has not been compromised by careful using of such specific means. The motif, created in this unusual metre, retains its light and communicative character. Whereas the spoken parts are not only in keeping with the avant-garde nature of the composition, but additionally pertain to the clarity and comprehension of the lyrics.

35 Wiśniewski I., interview with Kamil Dominiak from 02.05.2020

ZAMKNIJMY W OSTATECZNOŚCI
OCZY, BO POD POWIEKAMI
PŁONIE NA PRZEKÓR NICOŚCI
COŚ, CO NAS WSZAK CZYNI NAMI

Ciemność zasnęła świat trwogą,
mrok wessał rzeczy kontury.
Chmurą zduszone złowrogą
gwiaździste koloratury
Cofany projekt stworzenia,
ścierany świata szkic.
Wygasa łuna złudzenia,
zaraz nie będzie nic!

W czarnym uścisku nicości
znikąd nikogo, niczego.
Przepastność nieskończoności,
szlaku ni kresu żadnego
Bezdenność nieskończoności
sensu ni celu żadnego.
Bezradność na wpół istnienia
zamrozi każdy ruch.
W otchłani zaniemówienia
po nas zaginie słuch!

Zamknijmy w ostateczności
oczy, bo pod powiekami
płonie na przekór nicości
coś, co czyni nas nami,
miejmy ten płomyk w swej pieczy,
chuchajmy, wstrzymajmy dech.
Niech zimną nicość zniweczy
czysty i jasny – śmiech!

The piece is a dynamic representation of the creative process. It begins as a sketch, presenting the contours of the target composition. In spite of its subtlety, it carries a lot of energy, drawing you into a linear story. The lyrics are devoid of stanza-refrain structure, but thanks to this the recipient is not distracted by side threads. The work as a whole displays all the elements of its creation. The recipient

gets an impression similar to that of standing next to the painter and observing him both at work and during the whole day. The abstract story presented here is perfectly ordered, logically giving the work a three-stanza structure.

Vocalist Kamil Dominiak notes that this composition presents a story of loneliness, “ *‘Zamknijmy w ostateczności...’ is a special song for me (...). The combination of music and lyrics illustrates for me what happens in a person in those moments when he or she is alone. Life is going on inside us all the time, whether we want it to or not. A moment may last for a long time, may be calm, but at the same time full of tension and may turn into inner chaos, inner screaming, being torn apart, but this is the truth ‘under the eyelids’ that nobody knows about except ourselves.*”³⁶

The repetitive harmonic scheme in the piano is gradually enriched. The accompaniment closely accompanies the verbal narration, building energetic peaks together with it. The piece was created in a similar way to Bogdan Hołownia’s way of working with accompaniments, “*When harmonising the melody, I write the melody in the first line, I leave the second line free, and in the third line I write the bass line in whole notes, these are such ‘fundamentals’. Then I add chords, ornaments, everything comes from playing. I don’t have an absolute ear, that’s why I use the numerals chord notation, where the harmonic schemes of jazz standards are written in Roman numerals, which have relative values; in this notation there’s only the notation of proportions and distances.*”³⁷

The lyrics by Michał Rusinek seemed to the author of this dissertation to be rather pathetic, but also romantic and, therefore, they provided an ideal basis for writing a monumental ballad. On its basis, a work with Slavic influences was created, referring to Chopin’s practice. Similarly as in the songs written by Chopin, in “Jazz Cantata” the accompaniment constitutes an essential component of the whole form. Neither medium dominates the combination of voice and instrument for the entire duration of the piece. Both lines accompany each other, supporting and complementing each other. According to Bogdan Hołownia, “*I, as an accompanist, have to find my place between the line of the moon, which is the bass, and the line of the sun, which is the melody. I find myself from the bass to the melody but I don’t interpret the melody, because it belongs to the soloist. I have to listen – and knowing the melody, I know what to do.*”³⁸

36 Wiśniewski I., interview with Kamil Dominiak from 02.05.2020

37 Wiśniewski I., interview with Bogdan Hołownia from 31.03.2020

38 ibidem

OBLICZENIA POMYLIŁEM, PODZIELIŁEM LOS PRZEZ ZERO

Obliczenia pomyliłem,
podzieliłem los przez zero
i zgubiłem cię, zgubiłem
między cyfrą a literą.

Czemu muszę tracić, gubić?
Może sprawka to księżycyca?
Dziś nam się pozwoli spotkać
wreszcie Wielka Niedźwiedzica.

Gwiazda spada,
okamgnienie.
Gwiazd plejada,
masz życzenie?
Meteorów
metafory
według wzoru
nasz życiorys.

To konieczność przypadkowa,
czy przypadek konieczności,
że spotkaliśmy się znowu
w światów dwóch nieskończoności.

Więc od dziś pod gwiazd oknami
wędrujemy mleczną drogą
tym współczując, którzy ciągle
jakoś spotkać się nie mogą.

Michał Rusinek recalls that the lyrics of the song “Obliczenia pomyliłem” were inspired by his cooperation with Grzegorz Turnau, *“In 2006, Grzegorz asked me to write lyrics for a performance between parts of Holst’s ‘The Planets’, on the occasion of anniversary of Johannes Hevelius’ birthday. He later wrote the music to it. The whole thing was performed at the Gdansk Philharmonic and my lyrics were sung by Grzegorz and Dorota Miśkiewicz. There were not many lyrics and they had to be short. I was left unsatisfied, so I returned to the mood that filled those songs. Moreover, that undertaking was serious and nostalgic, there was no room for*

*humour. In these lyrics and on this album — it is there.*³⁹

Kamil Dominiak summarises the vocal techniques used as follows, *“I was particularly preoccupied with the sense of effort that a vocalist has to put into singing. During the creation phase of the album, the most difficult thing for me was to find a dense, dark tone of voice based on the chest resonator. I think it was related to the discomfort brought by the musical matter – completely new for me. Ignacy Wiśniewski’s compositions were a new vocal territory not only for my vocal apparatus but also for my ear. Here, my initial mistake consisted in thinking that I had to sing it in a different way from my previous experience, in a strictly jazz way. I think my limitation when it comes to the idea of jazz and my insecurity in improvising initially hampered the possibilities I later found in this music and lyrics. I tried to think like an actor, so that every sound that came out of me was reflected in my thoughts, in what I wanted to express with these lyrics. In some pieces we hear a more aerated voice, in some places it is raspy, in others it is dark, buzzing or falsetto. In my technical thinking I try to imagine the sound I want to achieve at a particular moment in the piece and I look for it within myself, deep within my body. I base this on the knowledge I have gained from working with the Estill Voice Training method and the Feldenkrais method.”*⁴⁰

As part of the whole cycle, this is another composition that takes the listener through stylistically diverse territories. It starts with a bass groove, stabilizing the built up accompaniment. Strongly dissonating chords simultaneously follow the explosive energy in the vocal layer. The second part of the song, beginning with “Gwiazda spada (...)”, is based on widely spaced chords that accompany the chromaticism present in the vocal. The combination of passage chords and descending vocal line leads the listener into a strange, warped world. Both the text and the music create an imaginary dimension, located both in space and in the interior of every human being. The last part of the track brings the audience back to reality and brings them closer to the love story, which is the axis of this composition.

The third module of this composition features a very energetic groove in the piano part which, despite its complex structure, allows the vocal part to be led in a gentle and calm manner.

39 Wiśniewski I., interview with Michał Rusinek from 27.03.2020

40 Wiśniewski I., interview with Kamil Dominiak from 02.05.2020

SEN MARA

Wszystko tu swą miarę ma,
kwadratowych cali pięć,
odtąd dotąd, kroki dwa,
każdy łokieć, każda piędź,
między punktem A i B,
gdzie zatoczysz cyrklem krąg,
nigdzie, wszędzie, byle gdzie.
Wszystko ma tu miarę swą.

Sen mara
Bóg wiara,
wszystkiego
co nie miara!
Sen mara
Bóg wiara,
wszystkiego
co nie miara!

Wszystko swoją miarę ma
pół godziny, kwadrans, dzień,
wszystko, co choć chwilę trwa,
nawet kilka oka mgnień,
choć sekunda, w tę lub wstak,
gdy wskazówki ledwie drgną
nawet między tik i tak
wszystko ma tu miarę swą:

Sen mara
Bóg wiara,
wszystkiego
co nie miara!
Sen mara
Bóg...

*“The worst thing is if I have to sit quietly. Because you don’t know a musician by what he played but by what he didn’t play.”*⁴¹ The composition “Sen mara” and the way of accompanying this part seem to confirm these words of Bogdan Hołownia. Every next sound in the piano seems to be one too many. Therefore, both in the

41 Wiśniewski I., interview with Bogdan Hołownia from 31.03.2020

harmonic and melodic layer the composition was simplified as much as possible. This is perfectly in line with its being the last composition of the cycle, which constitutes a natural coda to the whole work.

Michał Rusinek's beautiful lyrics set the bar high for the composition of this piece right from the start. The lyrics are based on the juxtaposition of simple, material elements of this world with spirituality, which is timeless – or rather of no time frame whatsoever. The enumeration used in the stanza is broken by a singing melody that does not emphasise verbal and sentence divisions. The similarity between the melody of the refrain and the stanzas gives the work a fluidity which highlights the interpenetration of earthly and divine elements. Michał Rusinek has repeatedly stressed that writing lyrics is for him like creating a logic game. This is also how the musical layer, stripped of all ornamentation, acts here.

It should be emphasised here that Michał Rusinek is an exceptionally meticulous poet who also looks for ambiguities in punctuation. Thus, in the last verse of the first stanza “Wszystko ma tu miarę swą” (Everything has its measure here”) ends with a full stop, separating the lyrics from the refrain in a more decisive way than at the end of the second stanza, where the same sentence ends with a colon. This stylistic forced the pianist and the vocalist to maintain a different narrative tempo.

This composition has some points of contact with the work of Andrzej Jagodziński, in particular with his album “Wilcze jagody”, recorded with Agnieszka Wilczyńska. *“After several decades of experience with singers in duos and larger ensembles, I decided that this album would sound best as a duo. Since I am not a trained pianist, I have papers [formal degree] for another instrument, I necessarily play fewer sounds. And after some time it occurred to me that this is a good direction, referring to the saying that silence is also a sound. And this attracts me also for aesthetic reasons, even when playing in a trio I notice over the years that I play less and less.”*⁴²

Kamil Dominiak tells the story of recording the song in the following words, *“The song ‘Sen mara’ is exceptionally close to my heart. (...) We tried to approach this song in the recording studio in a number of different ways, with a different cast of performers and character. But as soon as I heard the piano performing these notes solo I immediately knew where Ignacy wanted to wander musically, and this is*

42 Wiśniewski I., interview with Andrzej Jagodziński from 16.05.2020

*something I appreciate the most in him – the understatement, the span between something very simple and very complicated.*⁴³

Bogdan Hołownia notes that “(...) as one grows older, it turns out that the direction of exploring the world changes from the complicated to the simple.”⁴⁴

The creation of a complex work like “Jazz Cantata” necessitated a constant balancing between synthesis and analysis, which is additionally well illustrated by the creative techniques employed. They lead to the construction of a complex structure from small elements, modules, melodies and sounds.

43 Wiśniewski I., interview with Kamil Dominiak from 02.05.2020

44 Wiśniewski I., interview with Bogdan Hołownia from 31.03.2020

CHAPTER THREE

Improvisation (from Latin *improvisus* – unpredictable) occurs when the process of creating a piece of music coincides with its performance. *“Improvisation is the art of performing music spontaneously without the need for scores, notes or memory. It is a unique and spontaneous act.”*⁴⁵

THE ROLE OF IMPROVISATION

*“Pieces consisting of a melody and its accompanying harmony provide structures for improvisation, which is a fundamental element of jazz. It has become a binding convention for musicians to perform the melody together with the accompaniment at the beginning and at the end of the piece. Between these parts there is a solo improvisation. This pattern is cyclically repeated. The solo improvisation can consist of one cycle of harmony – chorus - or it can develop into multiple choruses.”*⁴⁶

According to Lee Konitz, artists frequently use musical songs from the 1930s and 1940s because these are songs with great melodies, interesting harmonies and usually have very interesting lyrics. These compositions are becoming known as jazz standards. *“Jazz pieces are great vehicles. They are formulas that can be used again and again. Their combinations are endless. (...) such vehicles include jazz standards as well as original compositions, more and more musicians escape from standards by writing their own songs. It is extremely important for young adepts to get to know the songs and their framework before they follow the liberated path of variation and improvisation.”*⁴⁷ The foundation of working on one’s own language of expression in jazz is to get to know as many existing good pieces as possible, and the next step is to interact with the solos of the great masters.

METHOD OF IMPROVISATION

Most pieces performed in jazz begin by playing the original melody of the piece. This is a chorus presentation that allows a gentle transition from a world of

45 Chomiński J., Definition of improvisation in *Encyklopedia Muzyki*, Andrzej Chodkowski A., PWN, Warszawa 1995, p. 382

46 Berliner P., *Thinking in Jazz: The Infinite Art of Improvisation*, University of Chicago Press 1994, p.121

47 ibidem

verbalised thoughts and visual associations to a world made up of abstract sounds, which effectively stimulates the language of jazz and the musical imagination. The content contained in the lyrics is not without significance and for many performers provides an additional layer of interpretation.

*“In the old days, saxophone players were often told to learn the lyrics of the song so they could transfer [to the instrument] the meaning of the song.”*⁴⁸ Max Roach cites the opinion that a piece really needs to be sung on one’s own instrument. Working on compositions should go in both directions. Instrumentalists should learn about the genesis of a piece, its origin and the fact that it has lyrics and a specific meaning. On the other hand, vocalists should delve further and deeper into the abstract elements of the sung songs, understand the harmony and operate freely with all the musical material.

According to Curtis Fuller *“the musicians use the compositions only as a way of flirting with freedom, harmony and rhythmic structures.”*⁴⁹ The picture that is painted by such an assertion is extremely liberal. It can lead to a truly creative approach to improvisation, without forgetting the beauty of the work being performed and the effect that a given performance will have on the listener.

Paul Berliner points out that *“it is important to have the feel of the song, to hear it through improvised phrases. This is reflected in blues, where 4-bar phrases can be superimposed on the A-A-B scheme. At the beginning there is a presentation of the motif, its repetition with minor variations and at the end there is a contrasting phrase or a phrase building up to a climax.”*⁵⁰

The degree of departure from the original theme may vary. *“The soloist may also quote fragments of the piece or ready-made passages, combining them in his or her own way of improvisation.”*⁵¹ Lonnie Hillyer describes interweaving improvisation with fragments of the original theme again and again, *“It’s like answering to oneself, thanks to the contrast between fragments of the original theme and the improvised part, the whole composition has the characteristics of self-accompaniment.”*⁵² A kind of dialogue between the improviser and the composer takes place that resembles a vehicle that allows the artist to go back in time to the moment of writing the piece.

48 ibidem, p.126

49 ibidem, p.127

50 ibidem, p.304

51 ibidem, p.305

52 ibidem

Jazz improvisation can be called a form of accelerated composing, because while maintaining the tempo, it simultaneously requires the same theoretical knowledge and musical intuition from the artist. *“It is also based on the same processes as creating a work of art. And as with speech, improvisation develops when the performer’s vocabulary is robust. (...) Jazz melody consists of melodic motifs that are tied to a phrase. The construction of these motifs is usually based on a harmonic foundation, built on chord sounds and transition sounds, sounds of an appropriate scale and a combination of various leading and colouring sounds, i.e. blue notes. Regardless of the wide spectrum of means, the performer may also play familiar runs. This is influenced by the construction of the line at a given moment, the position of the hand in a given run or the notes of the scale, it can also be a reaction to a dialogue with a partner. The final spice to add is the individual sense of the performer, and the combination of all these elements maintains vitality and guarantees development.”*⁵³

In the search for an original improvisational style, it is crucial to maintain freshness and openness in order to perfect one’s own expressiveness and uniqueness as a musician.

IMPROVISATIONAL STRATEGIES

“Certainly the precursors of jazz did not have to think about how to improvise. Their ears, training and experience were all they needed. But for musicians who matured after the heyday of bebop, which is everyone reading this book, the situation is different. It’s just that our fingers are programmed to play in a different way than in the days of traditional jazz. Some people react to this by trying to carry out the style of that era too literally, bypassing the higher structures altogether and mechanically running up and down the triad. This should be avoided. By learning the way of improvisation known from the recordings of the masters of the pre-bebop period, one can come closer to understanding their approach to the art of improvisation. Even if we never achieve their sound, we should at least try to approach their music in an individual way, with respect for those rules and sensitivity. Listening to music is crucial (...). The importance of learning to improvise from recordings cannot be overestimated. There are well-known stories of great

⁵³ LaVerne A., *Tons of runs*, Ekay Music, New York 1990, p.4

*jazzmen – how they knew the solos of Louis Armstrong or Bix Beiderbecke perfectly. If musicians living not long after the virtuosos of traditional jazz felt the need.*⁵⁴

The need to know the history of your discipline is indisputable. One can certainly go down many paths without necessarily discovering them on one's own. However, when it comes to playing music as innovative as jazz, the musician has many techniques for getting ideas and ways to improvise. Jerry Cocker has systematised this issue in great detail, *“For every musician there are five factors mainly responsible for the effect of playing jazz improvisation: intuition, intellect, emotionality, sense of pitch and habits. Intuition is responsible for layers of originality, emotionality determines the mood, intellect helps to plan the improvisation and to face technical problems. Emotionality is used to resolve and develop melodic forms, the sense of pitch translates hearing into an image of the sounds played, while habits in playing allow prior knowledge and technique to be used to show the whole to the listener.”*⁵⁵

The development of hearing is extremely important, especially when confronting one's consciousness with the music being created. There is also the aspect of experience and familiarity to this situation, but it is certainly an element that can be mastered.

*“When a music theory student identifies and records a structure played by a professor, he uses the same processes as an improviser when playing. He translates abstract sounds into the language of real symbols that can be written down. (...) If a jazz student can write melodies on paper, he can also write melodies that are internal to himself, thanks to the same techniques of working with dictation. Therefore, training is essential, whatever the style. It will influence the development of improvisation abilities.”*⁵⁶

According to Jerry Cocker, it is the musician's memory that is the key element involved in the process of imagining sounds on the fly, *“so that they are presented whether on paper or on an instrument before they disappear. (...) Improvisation, like composition, is the result of everything we have heard in the past, experience enriched by originality and momentary emotion, spontaneity.”*⁵⁷ We are aware that even the most spontaneous improvisation includes familiar motifs, rehearsed

54 Rawlins R., *Jazzology: The Encyclopedia of jazz theory for all musicians*, Hal Leonard 2005, p.314

55 Cocker J., *Improvising Jazz*, Fireside Books, 1986, p.13

56 Cocker J., *Improvising Jazz*, Fireside Books, 1986, p.28

57 *ibidem*, p.48

patterns and everything else that has been stored in memory.

Fred Hersch warns against sticking too closely to established routes, *“I heard in an interview, and I don’t know if it’s true or not, that Bill Evans said that from night to night about 85% of what he plays is the same, and only 15% depends on the emotion and the venue... Theoretically that’s what could have killed him, after all, how many times can you play ‘Waltz for Debby’ or ‘My Romance’ and manage it. Probably that’s when the drugs came into play.”*⁵⁸

This approach to jazz and improvisation stands at the opposite pole to musicians from the free jazz milieu. Jorgos Skolias, who has a completely unique voice, is an extremely colourful representative of this style in Poland. He uses very bold means of free improvisation, treating his voice like a top-class saxophone in the hands of a free jazz master. Bogdan Hołownia recalls working with him as an extreme experience, *“The arrangement looked like Jorgos said the title of the song and even the key was unknown. And Jorgos had his eyes closed, he was in his own world. It was fascinating to meet him. If I played only in this style, I would miss the mainstream. Jorgos just likes the wilderness, and it’s beautiful there, but sometimes you long to drive along the highway. But on the other hand – somebody might say – the highway is paved and created artificially by somebody. But you have to balance a bit of this, a bit of that. Sometimes you also need to use comfortable routes, which will lead you calmly and safely to your destination.”*⁵⁹

STRUGGLING WITH ONESELF

*“No one has the notes of your improvisation in front of their eyes. All that matters is to know – does it work? Does it take me somewhere? Does it connect me to something? (...). It is not important how Duke’s, Mingus’, Miles’ or even Coltrane’s pieces are notated, there is a mystery on the recordings because they do not have to reflect the score.”*⁶⁰

This undeniable truth is one of the pillars of all art. No technique or approach to performing or composing can be favoured here. It must be remembered that all musicians are highly sensitive individuals who are affected by everything that

58 Lunden J., *Interview with Fred Hersch, Setting Whitman to Music Poet’s Words*, NPR, 15.03.2004, www.npr.org, accessed on 17.05.2020

59 Wiśniewski I., interview with Bogdan Hołownia from 31.03.2020

60 Iverson E., *Do the M@th, Interview with Fred Hersch*, www.ethaniverson.com, from 14.01.2014, accessed on 25.06.2020

surrounds them, from their partner musicians to their private lives. It is necessary to take into account the duration of careers, which can last for several decades. Every artist goes through different phases of fascination and development of the author's vision and technique.

Sometimes you win, sometimes you learn. Patience and consistency are essential in art. *“What many young musicians do is ‘present’ music, a lot of it is great, a lot of it doesn’t interest me, but it’s all very ‘musical’. (...) Often pianists ‘present’ music to me instead of ‘discovering’ it. And if there is not enough risk in it, danger of discovery, it does not interest me.”*⁶¹ This is an entirely individual matter, a subjective value, and it is precisely as such that it should be appreciated.

Cassandra Wilson responding to Karl Lippegas states, *“I always lean towards minimalism and subtlety in music. (...) this is also reflected in the sentimentalism that I see in space and music, I would say that music exists without temporal and spatial matter. Sometimes when you sing live you don't realise the duration of the song. It has a life of its own – its birth, its growth and eventually its decay just like everything around us. I like to let the music live its own life and listen to what it feels like instead of forcing, influencing, limiting the music (...) that's why I can't predict how a song will develop during Improvisation. You don't even want to predict it, that's just the great joy of it. This is improvisation in its sweetest form, that's why playing jazz gives me pleasure – precisely because of the nature of improvisation.”*⁶²

ACCOMPANIMENT

*“The human voice is the first instrument. It directly connects with the body, with the inner power and can most completely represent the universal voice, its own sound.”*⁶³ This “own sound”, applies as much to singing as to playing an instrument. It can be more difficult to master a musical instrument, which is simply an object that is an instrument created by an inventor or created by the evolutionary process of a particular instrument.

Whichever way you look at it, accompanying the human voice does indeed bring numerous new experiences with it. Not only the fact that this relationship may involve the text burdened with meaning, but also the unique instrument that the voice

61 ibidem

62 Lippegas K., Cassandra Wilson, Die stille Im Kopf: Interviews und notizen über Musik, Nieswand Verlag, Kiel 2012, accessed on 15.05.2020

63 Monk M., Interview, www.carnegiehall.org, accessed on 12.06.2020

is – an instrument that is not interchangeable. Playing with another person brings wonderful experiences, an exchange of thoughts and endless learning, and besides, as Bogdan Hołownia jokingly says, "accompaniment is a Christian duty."

Fred Hersch recalls one of his collaborations as follows, *"While working with Art Farmer, I learned a lot about accompanying the saxophone. Because Art didn't have that conventional way of playing and he would pick strange notes. I had to be always ready and I had to be able to play such a chord and such a voicing, and be fast enough to make the accompaniment fit the improvisation in each case, because I didn't want to expose Art and I didn't want to make a public fool of myself."*⁶⁴

One of the most important prerequisites for working with another person is the need to adapt or adopt a common point of view. After all, it is not possible not to take the opinion of the musical partner into account. *"I remember playing with Joe Henderson, I played for 4 years in his band, whenever he came to New York. And the first night of the tour he played an epic solo, and at one point I just felt like I had to stop playing. He didn't even look at me, he didn't say anything, so I thought I'd let the guys play without me, and then at the right moment I'd go back to accompanying. And then I did it more often when I felt that moment was coming, for years, without talking about it. (...) One evening I asked if it sounded good when I stop playing and leave you alone without piano accompaniment, after all [Joe] had never commented on it before. And he looked at me through his thick glasses and said: 'If you feel it, it's ok. If you think it, then it's probably not.' - I realised that if it becomes a routine, then it is not right. But if you follow your feeling, your intuition it's really good. And that's pretty much all you need to know about accompaniment, if you are capable of it – play what you feel."*⁶⁵

STAGE ENERGY IN THE STUDIO

"When the musician achieves stage success, influencing the audience, moving them to clap, scream, raise the energy to a dramatic degree and leave a memory of sound that will last long after the listening has ended, when the musician passes the limit of his or her technical abilities, when the musician rises above the musical elements of chords, rhythms and melodies – then we meet face to face with what the

64 Iverson E., Interview with Fred Hersch, 14.01.2014, accessed on 25.06.2020

65 ibidem

*musician really wanted to say – saying something! (...) reaching such a state requires an improviser who plays well, an accompanist who responds correctly and an audience who hears the content of a rich texture, rich in the heritage of jazz and African-American music.*⁶⁶

It must not be forgotten that apart from many hours of training and many years of striving to perfect one's technique, emotions are the essence of making music. It is also absolutely crucial for Kamil Dominiak, who reminds that "Jazz Cantata" is a material which was originally created for piano trio with voice, *"I think that 'Jazz Cantata' is a musical and verbal story. But not such an epic story about heroes, but rather a story of a man about what is simply inside him. Meeting the musicians of the Ignacy Wiśniewski Trio emboldened me to move beyond musical genres from my comfort zone, and every moment of working on this project was an exciting expedition into ourselves. This isn't always the case in the world of acting psychology, sometimes the role is obvious and seems like it has to be. And working with creative musicians frees up space for bolder choices, space for something to go wrong. It's better to leave the job and come back to it with a new perspective. I won't forget one rehearsal where we just knew there was no point in struggling with the material any longer that day, and when we came back the next day everyone's eyes lit up because a new path had opened up that took us further.*⁶⁷

The balance between innovation and tradition can also result in an interesting artistic effect. It is not always necessary to present the most technically advanced solutions, sometimes minimalism remains the best solution.

Jazz musicians move in the space between intellectualism and spontaneity. They study in depth the history of music, the genesis of improvisation, analyse compositions and their own performances. Their studies cover all elements of a musical work. In this respect, they are similar to classical musicians, who, by learning the history of their instrument and repertoire, are able to achieve true virtuosity.

Grzegorz Turnau interestingly describes a concert as a situation of being both inside the energy of the piece and outside coolly analysing and keeping his finger on the pulse of the performance. *"For me, live performance is simultaneous playing and singing combined with external control, which I turn on like a robot and try to meet*

66 Monson I., *Saying something: Jazz Improvisation and Interaction*, The University of Chicago Press, First edition, 1997, p.73

67 Wiśniewski I., interview with Kamil Dominiak from 02.05.2020

*the highest standards I set for myself. (...) Being aware of being recorded is always a burden for the performer and it is never the case that what has been recorded represents the artist's best life form. And unfortunately, I say this without false modesty, but being fully aware of it, the best of my performances have never been recorded and they will never be repeated. This is probably independent of age and experience. The best performances, which are great, during which there is a relation with the audience, there is temperature, there is energy - they are never recorded.*⁶⁸

For years, Keith Jarrett has taken an extremely radical approach to live performance, not least because of the direction of the energy flow. The pianist collects the pulse of the room when he takes the stage. It is basically the opposite of what most musicians talk about, that they want to give energy to this room, to these people, *“Playing a concert is for me like drowning in this world, in this music. When someone says:*

– Hey, demonstrate it to me!

– Then what do I have to show you how I drown for a while?

*I am aware of this place, this state, I think this is the only state in which music should be made. But as I am aware of it, I know it is a gift.(...) And I would never be able to produce it artificially. I perceive it as sacred, you can't have fun with it, play with it. So the interesting thing is that if I make an appointment to play a concert, then the concert is already a fact. It doesn't mean that I perform it at 8 o'clock – I only embody it at that time. (...) when someone says, ‘Would you improvise something small for me to show me?’, that is actually having fun. Because the answer to that would be ‘I can't’, but the full answer should be ‘I don't know how to do that’.*⁶⁹

68 ibidem

69 Sidran B., *Talking Jazz*: Volume one, Unlimited Media, Ltd.; p.111

SUMMARY

MUSICAL DECISIONS – LIFE DECISIONS

“Jazz Cantata” is an original project which is a response to the need to express the author’s current fascinations. Undertaking it led to finding a suitable lyrics and musical form. This project was a true test of character, requiring an unconventional approach and a quest for answers to a number of difficult questions. Uncompromising and disinterestedness in the approach to the created work proved indispensable. Finally, this work had to be impervious to the opinions of the external world, so as not to be subjected to any judgement when it came to the creative process.

Bogdan Hołownia remarks that *“(…)nowadays everybody wants to go to contests and win awards and praises. And when we receive nothing we are very sad. And the exercise is about something else, it’s about doing simple things that I’ve never done, because later putting those simple things together will give me a complex thing. But when I want to jump straight into the complex thing then even those simple things break like matches and seem difficult, or people break down.”*⁷⁰

This does not mean, however, that everything created out of the need of the heart has an undeniable value and can reach for the highest recognition. No – it must still meet the objectives of innovation and true representation of the creator's potential.

Hołownia mentions further, *“Having read my 300-page essay, Przybora crossed it out almost in its entirety, to which I apologised that I had brought him such a terrible crock. He replied:*

– Surprising that you wanted to. – This meant that one’s own creativity, putting oneself under the wing of a caring Muse is the essence. At the end he said to me,

*– Please remember never to give up. – That was two weeks before his death.”*⁷¹

Absolute dedication to one’s project is indispensable in achieving a maximally satisfying result. Determination affects the results just as much as creative honesty. Only maximum commitment allows you to delve into your own imagination and reach the sources of inspiration. As Rosemary Hertlein wrote, *“Improvisation is the most*

⁷⁰ Wiśniewski I., interview with Bogdan Hołownia from 31.03.2020

⁷¹ ibidem

*literal form of achieving an alternative state of mind. In my experience, improvisers give a higher meaning to their inner search for freedom, as well as freeing themselves from their own ego creating beauty. This can be called a spiritual or alternative state of mind.*⁷²

Art is a multi-faceted asset. It reaches both the minds of the listeners and touches their feelings. It cannot be treated in a purely utilitarian way, because then it is deprived of half of its actual potential. It is not fully appreciated and ends up on the soil "not ready for these seeds". The role of the creator is to maintain high standards, to resist short-term success in favour of a further goal – the prospect of creating a unique work.

One's own attitude to the jazz stylistics among both listeners and performers is an entirely individual matter. Some learn it during their education, others learn it at home. To conclude, what matters in artistic activity is the person and his or her dreams. Combining interesting challenges with one's own desires may bring the best results, both in terms of tangibility and life. As Fred Hersch rightly notes, *"It is worth appreciating life on earth, lest we find ourselves dying without realising what a miracle life was. Poetry about mortality is close to my heart as I have been HIV positive since 1987. This year I will be 50 and I never thought I would live to be 40. I am not the kind of person who wakes up every morning and says 'Thank God because I survived another day', I get up in the morning and think about coffee, I have moments when I feel low but I certainly appreciate life more than an average person.*⁷³

The habit of looking for interesting, new experiences is the privilege of the artist. Constantly reminding ourselves that we are able to shape our art according to our individual framework is our duty.

The versatile artist Meredith Monk finds her spiritual way to accomplish this goal, *"We all stay asleep every day, walking around half asleep, thinking that time will go on indefinitely. It is important to wake up, to be present and more aware, to really be here and not to waste life.*⁷⁴

translated by Anna Kotarska

72 Fewell G., *Outside Music, Inside Voice, interview with Rosemary Hertlein*, Mimesis International, 2016, p.99

73 Gross T., interview with Fred Hersch, NPR, 09.03.2005, accessed on 16.05.2020

74 Monk M., *Interview*, www.carnegiehall.org, accessed on 12.06.2020

SHEET MUSIC

śl. Michał Rusinek

I Czysta Galaktyk

muz. Ignacy Jan Wiśniewski

Bm A/C# Dmaj7 Em⁹

Wśród ci - szy ga - la - ktyk, mi - lcze - e - nia ko - smo - su,
 Przy - pły - wy od - dply - wy, ba - łwa - a - nów go - ni - twy,
 Przez wia - tru po - świ - sty, wśród ska - ał o - raz li - ści,

5 1. Gmaj7(#11) Bm/A Em⁹ F#(sus4) F#7
 coś na - gle do - cho - dzi do - cho - o - dzi do gło - o - su.

9 2. Gmaj7(#11) Bm/A Em⁹ F#(sus4) F#7
 tak z/mo - rza wnet ro - dzą, wnet ro - o - dzą się ry - y - tmy.

13 3. Gmaj7(#11) Bm/A Em⁹ F#(sus4) F#7
 ro - zle - ga się ton pie - rwszej my - śli. Od

2 17 Gmaj7 Bm/A A#° Bm9

my-śli do ge-stu, od ge-stu do sło-wa, prze-bie-ra na si-le ro-zmo-wa... I

21 F#°/C Bm/A A°/B Cmaj7

to-czy się, to-czy od wie-ków do te-raz za-czę-ta raz już nie za-mie-ra. Od

25 Gmaj7(#11) F#7(b9)/A# Em F#7

wte-dy do za-wsze,raz ci-szej,raz gło-śniej, ro-zmo-wa jak tra-wa nam ro-śnie...

29 Bm A/C# Dmaj7 Em9

Wśród ci-szy ga-la-ktyk, mi-lcze-nia ko-smo-su,

33 G7(#11) Bm/A A#° Gmaj7(#11)/E A#°

do-szli-śmy do gło-su.

WE WSZECHŚWIECIE PIĘKNIE OBOJĘTNYM

śl. Michał Rusinek

muz. Ignacy Jan Wiśniewski

Temat 1: Wokaliza

F7(b9) Dbmaj7 Gb6(add9)

simile

3

6 Wokalna aleatoryczna improwizacja motywów, melodii i rytmów / pozbycie się kreski taktowej / a piacere

11 Temat 2: improwizacja fortepianu

15

19

23 TEMPO 116 / Improwizacja Open Drum'n'Bass / groove

25

27

Nasz przy - pa - dek to ko - smi - czny ska - ndal,

28

w/ta - dzie świa - ta nie - cna ko - ntra - ba - nda,

29

wa - da w/me - cha - ni - zmie ko - nie - czno - ści ska - za na gwiazd nie - ska - zi - te - lno - ści,

31

w/nie - lu - dzkim wsze - ch - świe - cie lu - dzki błąd, któ - ry wziął się nie wia - do - moskąd

33

We wsze-chświe-cie pię - knie o - bo-ję-tnym wy-bryk się wy-da rzył e-wi-de-ntny,

35

jak nie-lu-dzki e- fekt ko-nie-czno-ści coś wa-żkie go__ w/świe-cie nie-wa-żko ści__

38

Wnet to coś wy - kre - śli cen - nzor czas,

40

więc mnie do - tknij, do - tknij je - szcze...

Jestem Szelestem

sl. Michał Rusinek

muz. Ignacy Jan Wiśniewski

WSTĘP improwizowany na motywach Tematu.

W słonecznym cieniu miękkich skał
śpiewałam wściekle śpiąc.
Od środy do Księżyca
nadleciał tłusty brzdąc.
Pływałam po pustyniach
na oceanach schnąc.

2 feel 7/4+6/4

Je-stem kim nie chcę kim-ko-lwiek gdzie i jak Po-nie-ka-d bądź co bądź by-na-jmniej nie - co

3

wspak. Je-stem kim nie chcę kim-ko-lwiek gdzie i jak Po-nie-ka-d bądź co bądź by-na-jmniej nie - co

4 SOLO improwizowane

wspak.

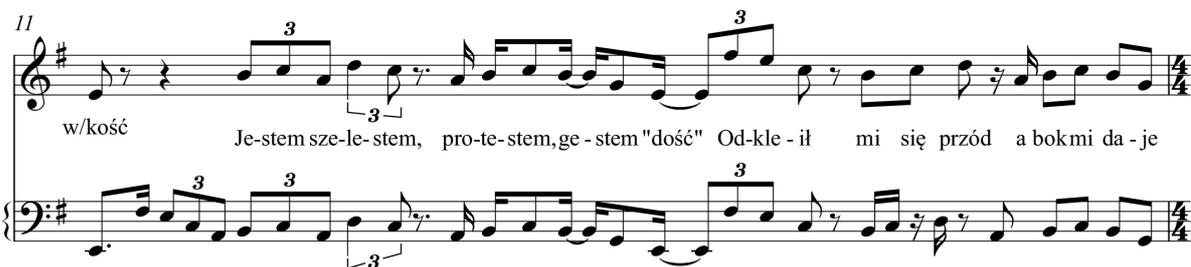
Milczącym krzykiem witał mnie
bezludnej wyspy tłum,
i kołem kwadratowym
opasał ciszy szum.
Biegałam w miejscu stojąc,
stałęm skokiem pum.

10

Je-stem sze-le-stem, pro-te-stem, ge-stem "dość" Od-kle - ił mi się przód abokmi da - je

a

11



w/kość Je-stem sze-le-stem, pro-te-stem, ge - stem "dość" Od-kle - ił mi się przód a bokmi da - je

12



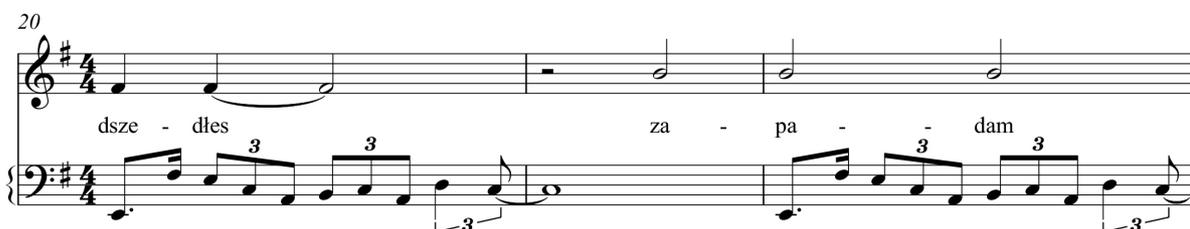
w/kość Je-stem kim nie chcę

16



ritenuto zanimając
i nie wiem co da-lej Od dnia kie-dy o

20



dsze - dles za - pa - dam

23



się w/o - błę - dzie.

Zamknijmy w ostateczności oczy, bo pod powiekami płonie na przekór nicości coś, co czyni nas nami

sł. Michał Rusinek

muz. Ignacy Jan Wiśniewski

5

9

13

17

Cie-mność za - snu - ła świat trwo-gą,

21

mrok we - ssał rze - czy ko - ntu - ry.

25

Chmu - rą zdu - szo - ne zło - wro - gą

gwia - ździ - ste ko - lo - ra - tu - ry

Co - fa - ny pro - jekt stwo - rze - nia,

ście - ra - ny świa - ta szkic. Wy - ga - sa lu - na zlu -

dzie - nia, za - raz nie bę - dzie nie!

44 *IMPROWIZACJA INSTRUMENTALNA*

Cm E♭maj7 Fm G7 A♭maj7 G7 Fm D°7 G7

W/cza-rnym u - ści-sku ni - co - ści zni - kąd ni - ko go, ni - cze - go prze - pa - stność nie - sko - ńczo - no - ści

szła - ku ni kre - su za dne - go be zde - mność nie - sko - ńczo - no - ści se - nsu ni ce - lu za dne - go

58 Fm D^{o7} Fm

be - zra-dność na w/pól i-stnie-nia za-mro-zi ka-żdy ruch, w/o-tchła-ni za-nie-mó-wie-nia

61 D^{o7} G⁷ Cm E^bmaj⁷

po nas za-gi-nie słuch Za - mkni-jmy w/o - sta-tę-czno-ści o - czy, bo pod

67 Fm

po-wie-ka-mi pło - nie na prze-kór ni - co - ści coś, co czy-ni nas na - mi -

72 A^bmaj⁷ G⁷

mie - jmy ten pło - myk w/swej pje - czy chu - cha - jmy, wstrzy - ma - jmy

75 Fm D^{o7}

dech. Niech zi - mną ni-cość zni - we - czy czy - sty i ja - sny śmiech

Obliczenia Pomyliłem

sl. Michał Rusinek

muz. Ignacy Jan Wiśniewski

can swing/ can straight/ can layback

4

O - bli - cze - nia po - my - li - łem,
Cze - mu mu - szę tra - cić, gu - bić?

6

po - dzie - li - łem los przez ze - ro
Mo - że spra-wka to księ - ży - ca?

8

1. i zgu-bi-łem cię, zgu-bi-łem mię-dzy cy-frą a li - te - rą

11

mię-dzy cy-frą a li - te - rą mię-dzy cy-frą a li - te - rą.

14

2. Dziś nam się po - zwo - li spo - tkać

16

wre-szcie Wie-lka Nie-dźwie-dzi-ca, Nie-dźwie-dzi-ca.

18

20

gwia-zda spa-da o - ka mgnie-nie Gwiazd ple - ja - da masz ży - cze - nie?

22

Me - te - o - rów me - ta - fo - ry

24

we - dług wzo - ru nasz ży - cio - rys.

26

30

34

To ko - nie - czność przy - pa -
 że spo - тка - li - śmy się

36

dko - wa - a - a, czy przy
 zno - wu - u - u w/świa-tów

39

pa - dek_ ko - nie - czno-ści
 dwóch nie_ sko-ńczo - no - ści.

42

44

4 48

Wież od dziś pod gwiazd o - kna - mi
tym współ - łczu - ją, któ - rzy sa - mi

Musical score for measures 48-50. The system includes a vocal line with lyrics, a piano accompaniment, and a bass line. A triplet of eighth notes is marked above the vocal line in measure 49.

51

wę - dru - je - my. mle - czną dro - gą
ja - kos spo - tkać się nie mo - gą.

Musical score for measures 51-53. The system includes a vocal line with lyrics, a piano accompaniment, and a bass line. A triplet of eighth notes is marked above the vocal line in measure 52.

54

Musical score for measures 54-55. The system includes a vocal line, a piano accompaniment, and a bass line. The vocal line contains rests.

56

G♭maj7 G♭maj7/E G♭maj7 D♭maj7

Musical score for measures 56-59. The system includes a piano accompaniment and a bass line. Chord symbols are written above the piano part.

60

E♭maj7 B/D# F7(sus4)

Musical score for measures 60-62. The system includes a piano accompaniment and a bass line. Chord symbols are written above the piano part.

Sen Mara

sł. Michał Rusinek

muz. Ignacy Jan Wiśniewski

Wszy-stko tu swą mia-rę ma kwa-dra - to-wych ca-li pięć od-tąd

5 do-tąd kro-ki dwa ka-żdy ło-kieć ka-żda pięść mię-dzy pu-nktem A i

10 B gdzie za - to-czysz cy-rklem krąg ni-gdzie wsze-dzie by-le gdzie Wszy-stko

15 ma tu mia-rę swą Sen ma-a-ra Bóg wia-a-ra wszy-stkie-go co nie mia-a-

20 ra Sen ma - a - ra Bóg wia - a - ra wszy-stkie-go co nie mia-a -

24 ra! Wszy-stko swo - ja mia - rę ma pół go -

27 Em D⁵ Cmaj7 D Em⁷

dzi-ny kwa drans dzień wszy-stko co choć chwi-lę trwa na-wet ki-lka_ o-ka

32 D⁷ Cmaj7 D

mgnień choć se - ku - nda_ w/tę lub w/spak gdy wska-

35 Em⁷ D⁷/F# G⁶ D/F#

zó-wki_ le-dwie drgna na-wet mię - dzy_ tik i tak wszy-stko

39 Em D⁵ Cmaj7 D

ma tu mia - rę swą: Sen ma - a - ra Bóg wia - a - ra

43 Em⁷ D⁷ Cmaj7 D

wszy-stkie-go co nie mia-a - ra Sen ma - a - ra Bóg...

47 Em⁷ D⁷ G⁶ D/F#

piano OUTRO

51 Em D⁵ G⁶ D/F# Em D⁵

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Dedicated to Stefania Orchowska by the author (grandson)