

The role of the piano accompanist in jazz compositions

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PhD Thesis Abstract

Widely understood jazz accompaniment with the use of accompaniment techniques is a subject of great importance and strong interest to me. For these reasons and because of the increasing significance of this phenomenon, I have decided to devote my thesis to exploring an innovative topic that had not been researched before. The aim of my thesis is to present the literature describing the historical overview of accompaniment and the techniques employed in different jazz genres. The artistic part is based on my original compositions using the knowledge of accompaniment that I have acquired through experience:

1. Time 4 Explanation
2. First Impression
3. Close at Five
4. Don't Ask
5. Good Area
6. It's Time to Finish

The description of the work of art involves: the introduction, three substantive chapters, the conclusion, the bibliography and the discography.

In the first chapter, I have presented the development of accompaniment in the historical perspective including the periodization of the eras in jazz and popular music.

The second chapter discusses the types of accompaniment, the accompaniment techniques and styles, as well as the issue of solo and band accompaniment.

Presenting and explaining the important accompaniment techniques should prove helpful and vital in establishing the significance of the piano accompanist in the creative process. In the third chapter, I have analysed my original recordings and compositions that relate to the issues of accompaniment presented in this thesis.

The following subjects have been discussed here: the form, the harmonic and the rhythmic structure of the recorded compositions. To sum up, I have drawn summary conclusions and stated my reflections and considerations on the creative process based on the widely understood art of accompaniment.