

## Summary

### Co-creation of a phonogram sound in the process of contemporary jazz recording

The purpose of this dissertation is to present the work of a sound engineer in a multifaceted aspect by referring to the technical and artistic side of his/her work, with particular emphasis on the creative aspect and the element of co-creation of a work such as the phonogram of jazz music. The paper formally consists of three chapters, the first of which entitled *General characteristics of sound engineering elements in the process of phonographic image creation* is a historical outline of the process of sound recording based on the detailed presentation of the evolution of systems and forms of its recording. The specificity of the work of a sound engineer and musicians is discussed here in the context of technologies used in particular decades and ways of recording music. *The spectrum* of this chapter extends from the early processes of mechanical recording, through magnetic recording, to contemporary digital technology, with a particular presentation of the evolution of recording techniques and the ever-increasing role of the recording engineer.

The second chapter entitled *Sound norms and sound recording techniques used therein in modern jazz recordings* is a compendium of sound and aesthetic norms concerning the recording of modern jazz in its acoustic stream. The methods described therein are based on the general characteristics of the successive styles of jazz music and the major phonographic works made in them. They are discussed in the context of both the most outstanding bands (leaders) and legendary sound engineers (Rudy Van Gelder, Frank Laico and James Farber) who co-created the sound of jazz music. It was their participation in shaping the sound norms that had a considerable influence not only on the final shape of their recordings but also became a vector of contemporary aesthetic norms in jazz recordings.

The third and last chapter of the dissertation entitled *The analysis of the author's phonogram* concerns a thorough analysis of the work which is the author's recording of Tomasz Wendt's quartet made in *Republika* studio in Lubrza. The phonogram, consisting of four compositions, is discussed in terms of a stylistic analysis of the work, the achievements of the aforementioned masters of sound engineering and contemporary recording techniques based on state-of-the-art studio equipment. I also describe my own experiences of recording numerous jazz albums. The chapter contains a general description of the studio used, a description of individual tracks taking into account their specific features and above all the ways in which the

recordings were made. This part of the paper shows the different possibilities of recording music based on sessions of the same material in two different studio environments. The first one is a *live* recording (without separation of individual instruments), while the second one is more typical of modern recording techniques – under conditions of total separation. Both of these methods are presented in the context of differences in the process of sound recording and its subsequent processing. The limitations of both of these techniques, in terms of performance and recording, are described, as well as their potential value, which has a significant impact on the later process of creating a phonographic image. An important part of this chapter describes the methods used to piece the music material together in the *in the in the box* concept and the process of finalizing it for *mastering*. Moreover, the chapter presents one of the main theses of the discussed dissertation, concerning the role of the sound engineer in co-creating the work which is the phonogram of Tomasz Wendt's quartet. The whole dissertation is concluded with a general reflection on the topic undertaken in the paper.