

SUMMARY

Improvisation as composition in real-time based on my own KREACJE for cello solo

The reason behind this choice of subject is a willingness to define a new meaning of music by using improvisation as the basic instrument shaping it. Moreover, nearly twenty years of my experience in practising improvisation on the outskirts of the music world that the quality of improvisation needs to be constantly improved. The essence of the improvisation process needs to be placed on the aesthetic conceptual map of the modern world. The goal of the project is to determine to what extent the truly free and pure improvisation can become the basic creative method in music, which itself is part of an extremely dynamic performative sphere of the modern world. I would like to test which elements constitute the main engines of this kind of practice and how people behave under these kinds of conditions. The time has come to put improvisation at the heart of both the creative process and research activity. The Latin word *improvisus* signifies *unforeseen before its time*. The act of artistic creation is happening here and now. It is action or reaction. In one particular moment, an idea materialises in real time by assuming a physical form. The body of the performer, his or her mind and perception are the *biological* layer of composition which is subordinate to the creative drive.

The dissertation consists of two chapters.

The first chapter presents an aesthetic outline that is focused on the performative turn of the second half of the 20th century and its impact on music; concepts appearing in this context around composition and improvisation, as well as bending over what science tells us about perception and about time and how it affects the artist.

The second chapter presents a detailed description of the artistic work *KREACJE*, in the form of empirical analysis, step by step, of individual segments of recorded music.

Key words: improvisation, composition, creation, intuition, perception