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MUSICAL THEMATICISM IN SECONDARY INTONATION: PROJECTIONS ONTO THE POP INTERPRETATION SITUATION

*The article analyses the phenomenon of musical thematicism in the secondary intonation context, i.e., in the musical interpretation context. The main ideas of number researchers on this issue, primarily V. Moskalenko, are extrapolated to the pop music interpretation situation. **The purpose of the article** is to determine the basic principles of the transformation of musical thematicism in secondary intonation and to apply the results obtained to the situation of pop music interpretation. **The research methodology** consists of a combination of analytical, comprehensive and theoretical generalisation methods, implemented through the prism of a systematic approach to the phenomena under analysis. **Scientific novelty.** The article proposes to introduce into the musicology interpretation context of “matrix information” concept as meaning the information of the original source, which in an intertextual situation serves as the basis for secondary intonation in the interpretive genre’s creation. **Conclusion.** On the one hand, pop interpretation is a marker of the archetypal basis actualisation of a work, and on the other, it is a way of rethinking it in the present. The repetition of musical and semantic structures inherent in the matrix model, combined with the performer’s interpretative freedom, creates a dynamic intonation system where constant interaction between the old and the new ensures the continuity and, at the same time, the artistic practice innovativeness. Thus, the pop interpretation, which functions in the secondary intonational model space, not only reflects but also reinterprets the matrix information of the original work. This is a contemporary musical discourse form, within which the artistic text is not limited to a fixed semantic structure, but on the contrary, manifests its openness, capacity for dialogue, transformation and inclusion in new communicative environments. It is thanks to this ability to transform in the act of interpretation that the aesthetic power and cultural vitality of a musical work as an “open text” (U. Eco) is revealed, which, in turn, opens up prospects for further research on the declared topic.*

Key words: pop interpretation, thematicism, matrix information, secondary intonation.

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МУЗИЧНИЙ ТЕМАТИЗМ У ВТОРИННОМУ ІНТОНУВАННІ: ПРОЄКЦІЇ НА СИТУАЦІЮ ЕСТРАДНОЇ ІНТЕРПРЕТАЦІЇ

*У статті здійснено аналіз явища музичного тематизму у ситуації вторинного інтонування, тобто у контексті музичної інтерпретації. Основні ідеї ряду дослідників вказаної проблеми, насамперед, В. Москаленка, екстрапольовано на ситуацію естрадної інтерпретації. **Мета статті** – визначити основні засади трансформації музичного тематизму у вторинному інтонуванні та застосувати отримані результати до ситуації естрадної інтерпретації. **Методологія дослідження** полягає у поєднанні методу аналітичного, комплексного методу та теоретичного узагальнення, що реалізуються крізь призму системного підходу до аналізованих явищ. **Наукова новизна.** У статті пропонується увести до контексту музикознавства трактування поняття «матрична інформація» як такого, що означає інформацію періоджерела, яка в інтертекстуальній ситуації слугує осно-*

вою для вторинного інтонування при створенні інтерпретаційних жанрів. **Висновок.** Естрадна інтерпретація, з одного боку, є маркером актуалізації архетипної основи твору, а з іншого – способом його переосмислення в сьогоденні. Повторюваність музичних і семантичних структур, притаманних матричній моделі, в поєднанні з інтерпретаційною свободою виконавця створює динамічну інтонаційну систему, де постійна взаємодія між старим і новим забезпечує безперервність і, водночас, інноваційність художньої практики. Відтак, естрадна інтерпретація, яка функціонує у просторі вторинної інтонаційної моделі, не тільки відображає, але й переосмислює матричну інформацію оригінального твору. Це форма сучасного музичного дискурсу, в рамках якого художній текст не обмежується фіксованою семантичною структурою, а навпаки, проявляє свою відкритість, здатність до діалогу, трансформації та включення у нові комунікативні середовища. Саме завдяки цій здатності до перевтілення в акті інтерпретації розкривається естетична сила та культурна життєздатність музичного твору як «відкритого тексту» (У. Еко), що, у свою чергу, відкриває перспективи для подальших досліджень задекларованої теми.

Ключові слова: естрадна інтерпретація, тематизм, матрична інформація, вторинне інтонування.

Relevance of the problem. The need for pop music scientific understanding is determined by its significant influence on the current socio-cultural continuum, in which it performs not only an aesthetic but also a communicative and social function. As one of the most dynamic and widely represented musical art segments, pop music reflects profound changes in public consciousness, the value systems transformation, participates in the identities formation, and directly influences the artistic preferences of the mass audience. Its multi-genre nature, interaction with traditional forms and the latest technological resources, as well as its openness to intercultural communication, highlight the need for systematic musicological research into this phenomenon. In addition, the analysis of pop music contributes to a deeper understanding of the art commercialisation processes, popularity mechanisms, cross-genre interaction phenomena, stylistic syntheses, and general integration trends in the contemporary musical space. The factors described above prompted us to turn to musical interpretation as one of the fundamental musicology theories, analysing its main postulates and creating its projections onto pop art.

Analysis of recent studies and publications. The starting point for this study is the interpretation of art work in the spirit of Umberto Eco's ideas, in particular his understanding of it as an "open text" (1979). In this context, a work of art appears as a complete and structurally coherent form which, despite its internal organic order and uniqueness, remains open to multiple interpretations. Such interpretative variability does not negate the primary identity of the work, does not change its essential nature, but, on the contrary, attests to the flexibility and depth of its artistic potential. The works by E. Betty (2017) played an important role in the formation of the musical interpretation theory, highlighting issues such as individualisation

and integration in the interpretation process, cognitive interpretation of the musical work's text as a prerequisite for performance interpretation, the connection between the musician's emotional state and the choice of interpretative means, etc.

The most important role in the concept of this article was played by the developments in the musical intonation and interpretation field made by V. Moskalenko (Москаленко, 2013), who distinguishes between primary and secondary genre-creating situations, which illustrate, respectively, the musical text creation and its subsequent reading – primary and secondary intonation. In the first case, the composer's idea activates the intonational potential of the sound material, releasing the genre-intonational structures most appropriate to the artistic environment of the work, transforming the anticipated intonational meanings into a thematic organisation. In the second case, the interpreter's consciousness interacts with the already formed compositional structure, revealing the intonation energy within the framework of a complete architectonic whole.

Among other works that highlight the idea of musical interpretation are studies by N. Zhukova (Жукова, 2003), O. Kotliarevska (Котляревська, 1996) and others, in particular those mentioned in the review of this issue historiography in the article by V. Golovei and V. Kashaiuk (2022) et al.

The field of performing arts, which is the subject of secondary intonation projections of musical themes as the basis for interpretation, has been studied from related perspectives in the works by I. Bobul (Бобул, 2018), T. Ryabukha (Рябуха, 2017), V. Tormakhova (Тормахова, 2007) and others.

Purpose of the article – to identify the main principles of musical themes transformation in secondary intonation and to project the results obtained onto the situation of pop music interpretation.

Presentation of the main material. Double intonation – a situation whose fundamental basis we see in the creation of an equivalent sign, as described by Umberto Eco: “A sign, or representamen, is something which stands to somebody for something in some respect or capacity. It addresses somebody, that is, creates in the mind of that person an equivalent sign, or perhaps a more developed sign. That sign which it creates I call the interpretant of the first sign. The sign stands for something, its object. It stands for that object, not in all respects...” (Eco, 1979: 180). Therefore, according to the author of the article, the pop interpretation of folk or academic music should be based on the potential openness of the work to further semantic readings, in which its original identity is preserved.

In general, a musical work functions in a field of numerous interpretations based on the correlation between a stable invariant and a potentially unlimited spectrum of variable readings. This state of affairs leads to the understanding of interpretability as a basic genre-creating principle in those types of compositions where the starting point is an appeal to “another” text. In this context, interpretation acquires not only a performative dimension, but also a compositional one – as a form of creative response to previous artistic material. The model of interpretation in pop music practice encompasses genre structures that arise in an intertextual space dominated by dialogue with foreign or one’s own thematic material presented in a new light. At the same time, the “foreign” text is not always external to the interpreter: often it is a matter of the author’s rethinking of their own previous themes or reference to an established cultural thesaurus. The interpretative interaction type allows us to identify the creative intention dominance of either the author of the original intonation (the composer) or the interpreter (the secondary author), which, in turn, shapes the final genre result, which can take two main forms: interpretation – as a semantic reconstruction or adaptation of matrix information, reinterpretation – as a revision or shift of the original meanings. Depending on the direction and intensity of such processes, they can be correlated with the semantic coding concepts, interpretation and representation introduced by O. Samoilenko (Самойленко, 2003) in the context of musical structures textological analysis. Within the framework of genre analysis, this allows us

to speak of the semantic decoding of intonational meanings embedded in the original work.

Developing these issues, N. Pylyatiuk proposes to define genres based on a “foreign theme” with the term “derivatives” and emphasises the polyphony of the intertextual space in which multiple versions coexist, placed on the axis of “invariant – variation” (Пилатюк, 2013). Multiplicity here refers not only to artistic material, but also to the types of communication that accompany it. Referring to the positions of researchers of interpretative practice, N. Pylyatiuk emphasises that intertext in derivative genres functions in a threefold perspective: as a repetitive structure based on an existing text; as a mechanism for recoding meanings in a new historical and aesthetic context; as a form of dialogue between the individual creative worlds of composers, taking place within a polystylistic or genre-intertextual space (Пилатюк, 2013).

The analysis of the process of borrowing and interpreting “foreign” musical material raises a number of issues related to musical thematicism – that is, those intonational structures which, within the scope of this study, are proposed to be interpreted as “matrix information” – and the semiotics of the new, secondary intonation of this information in the interpretative rethinking process. Musical thematicism, like the very concept of theme, has undergone a long evolution, resulting in changes in both the semantics of the term and its scientific understanding.

Without dwelling on all the approaches, we will focus on revealing the concept of theme in connection with interpretation in V. Moskalenko’s theory, where the concept of intonation is structured into a triune model: intonational model – intonation process – intonation (Москаленко, 2013). Thus, the scientist interprets the intonational model as the initial idea, the generalised form of a musical idea, intonation as the process of its “revitalisation”, creative thinking that leads to its realisation, and finally, intonation as the result of embodiment, the concrete sound form of musical thought. Thus, the final stage – intonational embodiment – corresponds to the term “intonation”, the first stage is the transformation into an “intonational model”, and the second is directly related to intonation as an act of musical thinking. In the same context, V. Moskalenko proposes a classification of themes, distinguishing the following variants (Москаленко, 2013). First, there is the theme-principle

and the theme-given – respectively as the source of intonation (theme-director) and as its result (theme-actor). In professional intonation, both roles are realised, forming an “arched” structure (theme – non-theme – theme), while in folklore, only the basic type is realised. Second, there is the theme-object and theme-socium – the former corresponds to the textual structure (“text-object”), the latter – to the intersubjective intonational interaction between the composer, performer and listener. It is the theme-socium, as the embodiment of the law of constancy in combination with development, that gives the theme a “living” character, determined by its ability to change, similar to a living organism. As a result of his analysis, V. Moskalenko formulates the meta-function of musical thematicism, which is actually performed by the musical theme as a reference point in the process of musical thinking – that is, in the procedure of creating, interpreting and creatively and actively perceiving music (Москаленко, 2013). This meta-function is manifested through four parameters: the theme as the main carrier of musical imagery; its special purpose in the dynamics of form creation; its communicative function; and its functioning in the system of the socio-cultural context. Based on these parameters, the musical theme in the above theory is considered as a living musical intonation, rather than an abstract sound unit or fragment of a musical text. It is not a once-and-for-all completed intonational form, but one that continues to be realised. On this basis, the researcher defines a musical theme as a relief intonational complex performed in reality or in the imagination, which in the process of musical thinking performs the function of psychological support for form creation with the function of formation, assimilation and development of the musical imagery of a work.

In this study, this definition will serve as the basis for further considerations, but taking into account that the function of a musical theme can be performed not only by a clearly structured intonational complex, but also by an unstructured one. This approach is particularly relevant in the context of 20th – 21st century music. This necessitates the introduction of a new authorial concept that would allow us to describe the *secondary intonation phenomena* within interpretative genres.

Thus, within the framework of this study, we introduce the *matrix information concept* as an author’s concept, which means the information of the original source, which in an intertextual situation serves as the basis for secondary intonation in the creation of interpretative genres. Unlike the concepts of “theme” or “thematism”, which have clear boundaries within classical or modernist concepts of musical form, “matrix information” covers a wider range of phenomena. It includes any intonational-semantic complex – regardless of its relief, structure, or genre affiliation – that is used as a model for interpretive rethinking. Thus, matrix information is interpreted as a generalised concept that functions in the system of intertextual musical communication and is the source material for secondary intonation – that is, a new musical interpretation. Stage interpretation, as a specific form of secondary intonation, is distinguished by its synthetic nature, as it combines music, performer individuality, stage presentation, visual effects, genre stylistics, and emotional and communicative strategies for influencing the audience. In this context, the original work acts as a kind of matrix, serving as a starting point for the construction of a new aesthetic whole, which does not duplicate the original model, but rather represents it through the prism of the interpreter’s individual artistic vision.

As a result, in the next stage of the study, we will move on to the field of pop music. The projection of the matrix information’s idea *in pop music performance* is manifested primarily in the specificity of the selection and actualisation of individual elements of the author’s text, which undergo intonational, stylistic and timbral transformation. As a result, a new layer of content is formed, which interacts with the archetypal basis of the work, representing it in a changed cultural, communicative and genre context. On the one hand, the interpreter reads and reconstructs the original semantic model, and on the other hand, imposes its own coordinate system on it, which is determined by subjective (emotional, performative, identification) and sociocultural factors. A distinctive feature of pop music interpretation is its orientation towards a wide audience, which requires the adaptation of the source material to the communicative demands of the mass listener. In this sense, secondary interpretation, based on the matrix information of the work,

is realised through the modification of melody, tempo, harmony, arrangement, vocal delivery, etc. Such adaptation can be either minimal or deeply transformative, creating a new intonational model that correlates with the original but at the same time functions autonomously within the pop genre paradigm.

The idea of secondary interpretation in this context has a much broader semantic horizon than the usual “performance variation”. It implies a deep dialogue between the past and the present, between the author’s original work and its latest interpretation. For example, modern cover versions of classic songs are often not just a reproduction of a familiar melody, but a deep reflective act, which may include genre transformations (from folk to jazz etc.), changes in the timbre palette, the introduction of new meaning layers – through changes in tempo, voice mixture, the semantic load of the vocals or the visual image of the performer. In this process, the performer acts not only as a translator of content, but as a full-fledged co-author who shapes the new cultural reality of the work. This practice takes on particular significance in the postmodern space, where intertextuality, stylistic quotation, and open polysemy dominate. In the context of pop music interpretation, the idea of an open text, like the concept of matrix

information, is extremely relevant, since the work continues to exist in a new sound, while preserving and expanding its semantic horizon.

Conclusions and prospects for further research. Thus, pop interpretation, on the one hand, is a marker of the actualisation of the archetypal basis of a work, and on the other, a way of redefining it in the present. Thus, the repetitiveness of musical and semantic structures inherent in the matrix model, combined with the performer’s interpretative freedom, creates a dynamic intonational system where constant interaction between the old and the new ensures the continuity and, at the same time, the innovativeness of artistic practice.

To summarise, it can be stated that pop interpretation, functioning in the space of a secondary intonational model, not only reflects but also reinterprets the matrix information of the original work. It is a form of contemporary musical discourse, within which the artistic text is not confined to a fixed semantic structure but, on the contrary, manifests its openness, capacity for dialogue, transformation and inclusion in new communicative environments. It is precisely through this ability to be reembodyed in the act of interpretation that the aesthetic power and cultural vitality of a musical work as an open text is revealed, opening up prospects for further research on the declared topic.

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