Aspects of style attribution arrangement of cover version of pop-vocal composition

Аспекти стильової атрибуції аранжування кавер-версії естрадно-вокальної композиції

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Abstract

The purpose of the research is to theoretically develop methods of characterisation and attribution of the style of arranging a pop-vocal composition. The algorithm of analytical actions in the process of auditory examination of the specifics of the musical language of the arrangement aimed at identifying the genesis of the style profile of a pop-vocal composition is determined. In this regard, the parameters of tempo rhythm and phonism are defined as the basic criteria for recognising the stylistic dominant of the instrumental component of a song genre composition. The research methodology is based on a comprehensive study of the creative specifics of pop-song arrangements using a systematic typological approaches, inductive and structural-functional methods of analysing musical compositions, and also includes a descriptive auditory method and a method of comparative stylistic characterisation of arrangements, carried out on the principle of contrasting comparisons or comparisons based on the similarity of creative methods of instrumentation, form formation, tempo rhythmic, melodic and thematic and harmonic organisation of the musical material of instrumental accompaniments, is a method of identifying the stylistic dominant (genesis) of a song genre work with a particular direction of popular, jazz, folk or academic music. The research resulted in the theoretical development of a methodology for style attribution of arrangements of cover versions of works of popular song genres.

Keywords: arrangement, pop-vocal composition, song genre, cover version, style, style attribution, sound image.

Анотація

Метою дослідження є теоретична розробка методів характеристики та атрибуції стилю аранжування естрадно-вокальної композиції. Визначено алгоритм аналітичних дій в процесі слухової експертизи специфіки музичної мови аранжування, спрямованих на виявлення генезису стильового профілю естрадно-вокальної композиції. У зв'язку з цим виокремлено параметри темпоритму і фонізму як базові критерії розпізнавання стильової домінанти інструментальної складової твору пісенного жанру. Методологія дослідження ґрунтується на комплексному вивчені творчої специфіки аранжування естрадно-пісенного жанру з використанням системного і типологічного підходів, індуктивного та структурно-функціонального методів аналізу музичних композицій, а також включає в себе описувальний слуховий метод та метод порівняльної стильової характеристики аранжувань, здійснюваної за принципом контрастних зіставлень або зіставлень за подібністю творчих методів інструментування, формоутворення, темпоритмічної, мелодико-тематичної та ладотональної організації музичного матеріалу інструментальних супроводів, метод ідентифікації стильової домінанти (генези) твору пісенного жанру з тим чи іншим напрямком популярної, джазової, народної або академічної музики. Результатом дослідження стала теоретична розробка методики стильової атрибуції аранжувань кавер-версій творів популярних пісенних жанрів.

Ключові слова: аранжування, естрадно-вокальна композиція, пісенний жанр, кавер-версія, стиль, стильова атрибуція, звуковий образ.

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Introduction

Modern pop-vocal culture is a creative sphere of the search for progressive forms of aesthetic communication with the public by constantly updating musical and expressive means of artistic influence on listeners. In the production of a new musical product, which is ultimately the result of the collective work of a composer, performer, sound engineer, recording engineer, and many other specialists, one of the leading roles belongs to the arranger as the creator of the original musical and instrumental design of a pop-vocal composition at various stages of its preparation.

The art of arranging pop-vocal compositions involves a wide range of professional and technical functions of the musician, which includes experience working with acoustic and electronic instruments, as well as a variety of modern equipment using computer technologies and advanced software to perform creative tasks, such as structuring, orchestration, harmonisation, timbre design, tempo-rhythmic and spatial-dynamic organisation of musical material and its stylisation considering the features of the composer's style, individual performing style of the singer, and current musical trends of his time. The main purpose of the arranger is to give the pop-vocal work the most favourable and best form of display, sometimes qualitatively surpassing its compositional version. This, in turn, explains the considerable increase in the professional status of the arranger's speciality in the qualified environment of the modern music community.

The creative potential of the arrangement is especially clearly manifested in modern reinterpretations (cover versions) of well-known songs, as well as when creating a detailed instrumental accompaniment of vocal parts, which carries the features of synthesising various styles, trends, and genres of both popular and academic music. The range of stylistic transformations of the original author's text largely determines the criteria for evaluating the degree of the artistic and creative component in the work of the arranger in the process of creating a new musical product, which, as a result of processing, can be a fundamentally different musical sample from the original, which has the significance and value of an independent artistic phenomenon for a modern audience. Therefore, mainly in the style evaluation plane, arguments are searched for resolving controversial issues and legal conflicts over copyright and related rights to an arranged musical composition.

Such an argument requires a proper scientific basis, which provides for the terminological concretisation of the concept of "arrangement" with appropriate stylistic attribution of the structural components of this type of musical creativity and, in general, the development of the theory of pop-vocal arrangement as an independent type of modern musical and professional activity. This determines the relevance of the development of a number of system approaches to solving such a problem in this paper since the specific features of the creative process of arrangement and samples of pop-vocal genre in particular does not have sufficient theoretical substantiation nowadays and is considered in modern scientific literature mainly in practical and educational aspects.

Literature review

The range of scientific publications of methodical content demonstrates a wide range of applications of arrangement skills in various areas of modern musical creativity. In in the scientific publication "Arrangements for an instrumental group of folk collectives", D.V. Kuchenov highlights the main algorithm when working on creating an electronic version of the score of a composition based on a folklore primary source (Kuchenov, 2019). Relying on a comprehensive method of research, the author of the article substantiates the criteria for correlating the concepts of "instrumentation", "orchestrumentation" and "arrangement", recognising the latter as the highest level of rethinking and processing of the original source. Arranging, according to D. Kuchenev, is a complex task that involves the construction of a composition in the chosen style based on a folklore source, and therefore requires a combination of thorough theoretical and practical knowledge to expand the range of creative searches in this area of musical activity. Although the criterion of style is mentioned as an important creative task of a musician, theoretical and practical issues of arrangement stylisation are not considered in the article. The scientific publication by I.A. Gaidenko "Experience of orchestration in the Steinberg Dorico software package" systematised the latest methods of creating and improving orchestral texture using computer tools and considered the practice of instrumentation of the clavier for voice and piano in the Steinberg Dorico software package (Gaidenko, 2018). The author considers computer technologies as the basis for a new type of creative thinking, since a modern composer

uses appropriate hardware and software at all stages of creative activity, including the generation of musical ideas, recording of material, its development and graphic or sound realisation. An additional factor that affects the final result is a computer model of performance interpretation, thanks to which an arranged piece can be performed in a variety of styles. In general, however, style issues are not specifically addressed in the article, being more of a general advisory nature. The scientific publication "Creating music in Cakewalk SONAR Platinum" by V.Y. Kozlin & V.I. Grishchenko is devoted to the coverage of new tools and methods of using computer technology in modern music practice (Kozlin & Grishchenko, 2018). The methodology of the research is aimed at optimising the practical methods of work of modern composers, arrangers, sound engineers and novice musicians when creating music with the help of one of the modern music editors. The article contains methodologically valuable recommendations and a detailed description of the algorithms of working with the computer programme, but does not go beyond the solution of purely technological problems that do not cover the style problems of creating a musical product.

Methodology

This research delves into the expansion of the scientific and methodological foundation concerning the technological prowess in the endeavors of contemporary arrangers, composers, and sound engineers. There's a notable gap in the current Ukrainian musicological discourse on pop arrangements. Central to our research are the tenets of B.M. Luttrell's dissertation, "A cultural semantics of string arrangements for recorded Popular music: A model for analysis and practice" (Luttrell, 2017). Luttrell formulated methodological, theoretical, and empirical strategies to introduce the Inter-Dimensional Aural Analysis (IDAA). This model facilitates the study of popular song arrangements, enabling the identification of sonic, cultural, and intertextual patterns as style indicators. By emphasizing the intricate features of intertextual patterns, which act as standard sound structures in string arrangements spanning various historical epochs, Luttrell succeeded in categorizing extensive pop arrangement types. These were then classified into specific genres and styles of RPM (recorded popular music) after a thorough auditory analysis of composition elements, performance, production, and semantic aspects of sound. Luttrell's research outcomes have practical applications; he produced his arrangements to showcase the significance of genre and style analysis in RPM (Briony Margaret Luttrell is a woman), emphasizing its relevance to contemporary arrangement procedures. Consequently, a prime objective of the musical arrangement style methodology is to describe the linguistic constructs of music and compare the observed phenomena, a process vital for pinpointing style nuances.

However, Luttrell's IDAA approach, while insightful for popular music recording samples, doesn't fully encompass the intricacies of pop and vocal compositions. Its primary focus on string instruments limits a holistic appreciation of a composition's sound image. Such challenges are addressed in this study. The aim is to craft theoretical methods to define and ascribe the arrangement style of pop-vocal pieces. Achieving this requires a systematic approach to deeply understand pop-song arrangements. We'll employ inductive and structural-functional methods for musical composition analysis, merge descriptive auditory techniques with auditory examination, and use comparative stylistic characterization. The latter will be based on contrasting comparisons or evaluating similarities in creative methods—spanning instrumentation, formation, tempo-rhythmic, melodic-thematic, and ladotonal structuring of instrumental backings. A technique to determine a song genre's stylistic dominant, aligning with genres like pop, jazz, folk, or classical music, is also integrated. To discern the standout elements representing a pop-vocal piece's style, a comprehensive view, considering the musical and artistic entirety, is essential—one exemplary model being the composition's sound image.

Results

Analysis of the stylistic parameters of the instrumental components of an arranged work in the pop-vocal genre involves clarifying the concept of "arrangement" as a specific form of modification of the original musical sample presented in the form of the author's text. The material result of the arranger's creative activity is a special type of musical composition, recorded in the form of a musical text (score) or sound recording. The existing scientific definitions of the concept of "arrangement", which vary slightly in musical encyclopedias and modern explanatory dictionaries, establish the etymology of the word "arrangement (from German arrangieren, French arranger, literally – to organize, arrange)" (Keldysh, 1973) and outline the content field of this concept, covering

various types of creative activity of the musician, namely:

1. Transforming a piece of music to be performed by a different set of instruments (voices).
2. Processing a melody for performing on a musical instrument or for a voice with accompaniment.
3. Lightweight presentation of a piece of music to be performed on the same instrument.
4. In pop music – harmonisation and instrumentation of a new or well-known melody.
5. In jazz, it is a way of consolidating the overall idea of ensemble and orchestral interpretation and the main carrier of stylistic qualities (Busel, 2005).

An article by I. Yampolsky in the Musical encyclopedia contains a more detailed description of the jazz arrangement as "various kinds of changes (harmonic, textured) made during the performance and related to the improvisational style of playing. They are especially widely used in bi-bop and so-called Modern Jazz, in small compositions" (Keldysh, 1973). The position on the improvisational style of jazz music-making is also relevant for pop and vocal creativity, in which, unlike academic art, the priority is not the accuracy of the author's text reproduction but direct communication with the public through a song, which makes its adjustments to the interaction of vocal and instrumental improvisation and a fixed arranged composition in a live performance.

Comparing artistic editing, arrangement, processing, and fantasy on a theme as hierarchical levels of the general principle of a technical approach to modifying a musical text in the field of academic art, S. Shyp, guided by the criteria of the degree of originality of the artistic work and the nature of the author's (or different authors') participation in its creation, recognises arrangement as a more creative and significant way of transforming musical material, as it involves changes in the timbre and register palette of sound, texture, and, in certain cases, rhythm and melody of the original text (Shyp, 1998). At the same time, the prevailing opinion of many academic musicians is that arrangement in pop culture is a purely technical act. The categorical nature of this statement raises doubts when correlating the structural components of an arrangement of a pop-vocal composition with the attributive parameters of a musical style.

From an extremely wide range of modern musicological interpretations of style as a multi-level and multi-faceted phenomenon, the authors choose two approaches to determining the style of arrangement in the field of pop-vocal creativity – a) from the standpoint of the involvement of style factors in the creative thinking of a musician and b) from the standpoint of evaluating the musical and style phenomenon.

Stylistic attribution of a musical phenomenon involves, first of all, the identification of such properties or qualities of musical matter – voiced, recorded in notes or sound recordings, or reproduced in the imagination, which provides the effect of stylistic certainty of the phenomenon being evaluated. An essential, central criterion for style quality E. Nazaykinsky considers a genetic link to a source that generates a unique style of work or its performance: "Style is the quality that allows hearing, guessing, determining who creates or reproduces it in music, that is, the quality is excellent, which allows judging the genesis" (Nazaykinsky, 2003). In addition to the musical requirement, that is, one that is captured directly by ear, the expression of the style and the indication of its genesis must be determined the totality of "all the properties of perceived music, without exception, united in an integral system around a complex of distinctive characteristics" (Nazaykinsky, 2003).

The latter requirement is no longer derived from the genetic but from the logical essence of the musical style, that is, from the systematic organisation of internally connected and interacting elements of the musical language. In this guise, "musical style is a psychologically determined specificity of musical thinking, which is expressed by the appropriate systematic organisation of musical speech resources in the process of creating, interpreting, and performing a musical work" (Moskalenko, 1998). This understanding of the musical style gives grounds to relate various components of the creative activity of an arrangement to this category that combines compositional and performing functions in the process of reinterpretation, that is, interpretation of the original musical material.

Based on this, it can also be stated that the art of arrangement in the music of a non-academic (as well as academic) tradition represents a special type of interpretive style (a term by B. Medushevsky), in which one can feel the orientation to a different style or its overcoming by innovative reinterpretation and artistic modification of the product of primary artistic creativity.

Features of the process of arranging a given musical material, which unfolds at the intersection of genetic and logical style factors, determines the nature of the direction of arranger's creative attitude to the implementation of certain aspects of the musical style – composer, performer, listener, as well as a certain or synthesised style of popular, folk, or academic music. The priority of audience orientations in the field of pop-vocal creativity, aimed at interactive communication with the public and therefore largely dependent on their tastes and requirements of the fleeting musical fashion of their time, affects the specific features of the genre, in which the factor of novelty of artistic utterance becomes decisive. Therewith, the creation of an arrangement with pronounced features of stylistic novelty is likened to the process of literary translation, which, unlike simple translation (from an instrument to another instrument), becomes a kind of phenomenon of author's creativity and involves quite considerable changes in the original musical material.

The concept of "artistic translation in music" was introduced into the musicological circulation of A. M. Zharkov and is interpreted by him as "a new version of the work, in which this work becomes a certain intonation-semantic model, and its components, losing their primary value, are re-intoned to varying degrees and in a new incarnation receive a new integrity, which is created by the choice, selection of material, methods and techniques of re-intonation, new development, artistic goals and objectives of the creator of the new version" (Zharkov, 1994). Therefore, the principles of figurative novelty, artistic integrity, and selectivity of musical and expressive means, which are mandatory attributes of an individual style in music are signs of the author's type of arrangement, which goes beyond purely technical functions, becoming an original style concept with characteristic elements of composer's creativity.

Focusing on the high level of creative tasks that the arranger faces when creating instrumental accompaniment for a pop-vocal composition requires him to master the basics of compositional technique. First of all, he needs a good knowledge of the design features of all musical instruments that are part of an ensemble or orchestra, their technical and expressive capabilities, and the specific colour of the sound of each of them. When preparing a song for a particular artist or ensemble (group), "an arrangement must take into account the song itself (melody, rhythm, harmony), the abilities of the singer or group (style, voice quality, range, etc.), and also the way in which the music is to be heard (unamplified, amplified, recorded, on a television broadcast, etc.)" (Ammer, 2004). Based on this, the arranger determines the instrumental composition and chooses the texture of the presentation of musical accompaniment, which should correspond to the style, genre features, nature, and content of the literary text of the song and contribute to the disclosure of its figurative idea. Important points in the preparation of instrumental accompaniment of a vocal part are the choice of a key that would in terms of tessitura contribute to the real capabilities of singers, and the creation of so-called free zones and the most favourable conditions for the sound of the voice by diluting the instrumental texture, phrasing and articulation, as well as predicting the optimal dynamic ratio between the accompaniment and the vocal part throughout their overall sound.

At the level of forming the instrumental component of a song composition, stylistic means of compositional technique in the work of an arranger can cover a wide range of creative tasks: in the design or creation of instrumental introduction, interludes (connection) between vocal performances, episodes based on instrumental processing of vocal material, completion of instrumental constructions, etc. One of the techniques used in arrangements of vocal and instrumental compositions is "creating a second-plan form, when while maintaining the verse form, it is possible to design it at a higher level in a three-part, rondo, variational, etc. <...> Stylistic transformations of the song are also possible, when only key aspects of the work remain, while harmony can break the pre-established logic of development, bringing the work closer to the Jazz sound" (Kuchenov, 2019).

Harmonisation of instrumental texture remains for the arranger one of the freest areas of creative search and stylistic experimentation with ladogarmonic functions of consonance, modulation logic, alternating keys, and sudden changes in harmonic movement, which act as triggers for the deployment of variational constructions or improvisational inserts. Therewith, the global trend in the development of popular music indicates a gradual loss of artistically valuable diversity and emotional meaning of melody and harmony, which are inferior in the hierarchy of modern musical and expressive means to the priorities of metro- and tempo-rhythm with their motor, body symbols. This leads to the fact that "the activity of the

melody and harmony instruments—including the vocals—became progressively more focused on rhythm and meter, the guitar took on more of the timekeeping role and timbral characteristics of a percussion instrument, and the bass and drums became much more prominent in the arrangements" (Hughes, 2003).

Tempo-rhythm as a representative criterion for the basic differentiation of dance and lyric-song genres of popular music carries information about the genesis of a particular style or its branches, which are the basis of a particular vocal and instrumental composition. To a greater extent than the vocal part, the tempo- and metrorhythmic features of the instrumental accompaniment allow establishing the belonging of a song that sounds to a certain style group or area of popular music, which from the standpoint of musicological analysis presents certain difficulties due to the extreme blurring of stylistic boundaries in this area of creativity, prone to constant updating of the musical language and its adaptation to the fashion trends of its time by mixing elements of different styles of popular music, as well as their synthesis with elements of jazz, music of national folklore, and a huge number of dance and song genres of European and world origin. In addition, the features of the metrorhythmic organisation of musical and expressive means of the instrumental component of works of pop-vocal genre also allow identifying the level of artistic claims of the evaluated composition, for example, through the analysis of the interaction of the bass line and counterpoint voices, meter and rhythm, the flexibility and movement of which characterise, in particular, the degree of emancipation of musical expression from the mechanistic setting of metric formulas.

Rhythmic freedom, far from capricious arbitrariness and chaos, as the prerogative of the first performing layer of a song composition, can manifest itself exclusively in the conditions of a sound space structured through an arrangement, within which such performing means of expression as the nature of vocal and instrumental sound extraction, timbre, agogics, articulation, phrasing, dynamics, etc are realised. These performing tools, especially in song and lyrical genres, take over the functions of stylistic individualisation of musical expression to a greater extent than tempo, which remains a primary factor for stylistic recognition in the field of popular dance music. To determine which of these means are the most vivid representatives of the style of pop-vocal composition, it is necessary to consider them in the context of its

musical and artistic whole, one of the models of which is the sound image of the composition.

Modelling of the sound image in the process of creating an arrangement of a vocal and instrumental work occurs at all levels of the structural and semantic organisation of a musical composition (according to E. Nazaykinsky) – phonetic (texture), intonation (syntax), and compositional (plot). The implementation of the sound idea by the arranger is specified in the original techniques of organising the instrumental and sound space – texture, through the disclosure of new timbre qualities of phonism, which, according to M. Mikhailov, is one of the main attributes of the musical style. "Phonism, as a stylistic feature, is characterised by a complex integrating character: its features are largely determined by the performing means used in a particular era... <...> In this case, this refers to a certain sound quality (a certain general colour of sound) of music formed by the interaction of a number of elements. Not just timbre, register and dynamic properties. A well-known role is played by the lado-harmonic structure, as well as the features of shaping, which determine what can be called the dynamic curve of the process of unfolding musical material" (Mikhailov, 1990).

At the syntactic level of building the sound image of the instrumental component of pop-vocal composition, the timbre role of various instruments (acoustic and electronic) comes to the fore as a stylistic color of sound, as well as as a factor of formation, which is manifested in the coordination of changes in timbres and sections of the composition, the ratio of dynamic tension of musical development with timbre, ladogarmonic and metrhythmic elements of musical speech. The compositional level of the arrangement of a vocal-instrumental work demonstrates not only the design features of its form, melodic-thematic and event plans for its construction but also the drama and logic of the development of the sound image, which can become an expression of musician's conceptual thinking because "semantic re-accentuation in the conceptual space of the musical work and awareness of the principles of sound-like thinking limitations of the past determine the transformation of the sound ideal, which is reflected in the artistic concept of sound" (Riabukha, 2015).

From this standpoint, the phenomenon of the sound image has become the subject of theoretical research in the scientific field of modern sound engineering, where it is proposed

to distinguish between two fundamental types of sound image that currently exist in the field of sound recording. Based on the study of such parameters of the sound image as spatial impression, acoustic, dynamic, and musical balances, characteristics of the sound source or sources (timbre), transparency of sound, etc., the author of the study identifies traditional (classical) and non-traditional (dramatic) types of sound image of a musical phonogram, reflecting different principles of creative thinking of the sound engineer. Comparing the traditional and non-traditional principles of building a sound image in the process of working as a sound engineer, V.A. Shlykov points at the creative limitations of the first principle due to its strict binding to the genre and specific conditions of music performance. However, in the definition of an untraditional (dramatic) type of sound image, the researcher laid down a system of criteria for "such a sound image, all (or some) parameters of which serve to disclose the drama of the work (author's idea) and subject only the dramatic logic of this work" (Shlykov, 2010).

The idea of typological differentiation of the sound image of musical phonograms seems favourable in the sense of its projection on the specific features of the creative activity of the arranger and the inclusion of a typological approach in the methodological apparatus of stylistic attribution of samples of arrangements of pop-vocal compositions. Based on the fact that the concepts of traditional and non-traditional types of the sound image seem to be too general characteristics of musical phenomena in the field of popular genres, and therefore not effective enough to perform the tasks of practical analysis of these phenomena, the authors propose to distinguish between constant and aconstant types of the sound image by analogy with the specific features of visual perception in the art of painting, where the psychological concept of aconstant perception characterises a change in artistic vision depending on changes in the lighting conditions of the image object.

Accordingly, constant is a type of arrangement sound image, the construction of which is based on the principle of repetition of elements of a musical language and the cyclical development of a sound idea, and aconstant is a type of arrangement sound image, the construction of which is based on the principle of transformation of elements of a musical language and the end-to-end dramatic development of a sound idea in the transmission of the meaningful content of a work of a song genre.

Differentiation of types of the sound image of an arrangement of a pop-vocal composition can be considered as one of the components of style analysis method, which, according to the definition of E. Nazaykinsky, "includes a description of the language (artistic means of music) and the artistic method, as well as a comparison of the studied phenomena with others, without which it is impossible to identify style specifics" (Nazaykinsky, 2003). Raising the issue of the methodology of stylistic attribution of musical works, E. Nazaykinsky emphasises the need to comply with research priorities during this procedure, aimed at identifying active stylistic means that are unique properties of music since "rare artistic means have a stronger and brighter effect on the listener" (Nazaykinsky, 2003). This does not negate the feasibility of simply describing, listing, and statistically reviewing the means of musical language as a preliminary stage in the study of style. However, the study of the phenomena of musical style requires a comprehensive approach, so it should be remembered that "comparing the concepts of style and language, it can be said that style is the identification of music in relation to the style background, to the style environment, and language is a system of internal means that make up the whole" (Nazaykinsky, 2003).

Guided by this, the authors will try to carry out the procedure of stylistic attribution of arrangements of pop-vocal compositions based on a comparative auditory analysis of sound recordings of two versions of the same song – the original and its cover version. The original is an author's performance of the song "I will go to distant mountains" based on the words and music of the outstanding Ukrainian composer, multi-instrumentalist, songwriter, author of many hits that are considered classics of Ukrainian pop music, Volodymyr Ivasyuk. Among the numerous reinterpretations of this song, the authors choose for comparison one of its most interesting cover versions performed by the well-known talented American singer of Ukrainian origin Kvitka Cisyk.

The song "I will go to distant mountains" was created by V. Ivasyuk in 1968 and at the same time was performed by him in one of the popular TV shows. The sound recording of those years records the author's performance of the song (vocals) accompanied by an instrumental ensemble consisting of two electric guitars, a bass guitar, a drum kit, and an electric piano. The poetic lyrics of the song convey the sincere monologue of the lyrical character, addressed to the elements of wind and the forces of nature,

which are designed to connect him with his beloved. The refrain of the song is the character's appeal to his beloved, her beautiful image, integral to the beauty of the nature of the Carpathian Mountains.

The composition of a song is a type of verse-chorus form, consisting of an introduction, two stanzas with choruses, an instrumental interlude between them, and a coda. The letter scheme of the composition looks like this: i_1–A–B–A_1–i_2–B-C..., where i_1 and i_2 – instrumental themes of introduction and interlude, A and B – themes of verse and chorus, C – theme codas. Thematic changes in A_1 only apply to the word text and do not apply to the musical material of the vocal part and accompaniment.

A short instrumental introduction (eight bars) based on the repetition of the standard rhythmic formula of Big Beat with an emphasis on the bass line in unison holding two guitars and drums in tempo ♩=150, which clearly determines whether the song's music belongs to the dance genre. On the last four bars, the electric piano part is connected, creating a parallel quint along with the bass line. The moves of empty quints in a combination of bass and high register, timbrally close to the sound of a pipe, give the theme of the introduction a touch of folk archaic.

The verse form is a square period of two sentences (8+8) of repeated structure with an exposition type of presentation of the topic, represented in the vocal part by an ascending melody that modulates into a dominant key (a-moll – E-dur) and contains alternating jumps on a quart and a sexta up with a descending smooth filling of intervals and chanting of tertz and quintal tones. The chorus also consists of two sentences (8+8) of repeated and unique structure with the middle type of presentation and sequential development of motifs in the second sentence, which modulates the dominant key in the same way as in the verse. Thus, the thematic development of the characteristic motifs of the verse and chorus is based on the principles of repetition and comparison.

Instrumental accompaniment is mainly assigned an accompanying role, which at the same time provides a form-developing function of the metric framework, the nodal points of which connect the contours of a rhythmic pattern close to the samba rhythm in the bass guitar part. Before the second chorus, the lead guitar performs a 16-stroke improvisational interlude (8+8), thematically unrelated to the musical material of the previous parts of the composition

and based on the motivational development and tonal comparison of short episodes that convey the general nature of the movement characteristic of folk dance music. Melodic neutral interlude sets off the last bright performance of the chorus, which, in turn, is the transition to the culminating part of the entire composition – coda. The beginning of the climax is marked by the appearance of a new theme in parallel major (a-moll – C-dur) with a quart-up movement characteristic of the solemn music of the anthem and breadth of melodic breathing. Held twice in the vocal part, the final theme gradually dissolves into silence.

The composition creates a holistic sense of the end-to-end development of musical thought, which is achieved through the tonal opening of parts of the song form, where each period plays the role of a prediction that requires its functional solution in the subsequent musical construction. Therewith, the instrumental arrangement with its functions of ladotonal organisation of musical material fills the song composition with internal dynamics, accumulating the rhythm along with the energy of harmonious movement and overcoming the constancy of the sound image of the accompaniment, set by the limited resources of the instrumental composition and the stylistic framework of Big Beat. In addition, the static of the metric scheme is opposed by the dynamics of the lively movement of the melody, saturated with the energy of musical intonations of hutsul folklore.

Thus, the style profile of the author's version of the song "I will go to distant mountains" and, accordingly, its original arrangement determines the organic combination of musical vocabulary and rhythm of Big Beat with a bright melody and musical thematicism of local and national origin. The song of the dance genre in the interpretation of Kvitka Cisyk is radically transformed, turning into an epic vocal poem, included in the second Ukrainian album of the singer «Two Colors» (1989). The arrangement for the orchestral accompaniment of songs from this album was created by the famous New York-based composer and arranger Jack Courtner, who also conducted the orchestra while recording music in the studio. About forty well-known studio musicians from the United States were involved in the recording, which primarily affected the degree of creative freedom of the arranger in both technical and figurative dimensions. Despite this, Jack Courtner, according to the singer, was extremely responsible for each work, tried to be imbued with its poetic content, "so as not to change the authentic original, not to Americanise

but to preserve the unique Ukrainian melos" (Hornostay, 1992). The orchestra's instruments include classical and acoustic guitars, acoustic bass guitar, piano, harp, celeste, drums, percussion, keyboards, as well as groups of stringed instruments – violin (thirteen musicians), viola (four musicians), cello (three musicians).

In addition to the texture of the instrumental accompaniment of the vocal part, the creators of the cover version reinterpret the sequence of parts of the original composition of the song, which in the new arrangement takes the following form: i_1–A–B–A_1–B_1–C–A_2–A_3–A_4..., where i_1 - instrumental introduction based on the C-Dur theme of the code in the author's version of the song, A and B – the themes of the verse and chorus, which in all repeated performances appear each time with variable changes in the orchestral presentation, C and A_4 are vocalisations performed with orchestral accompaniment, based on the themes of the code and verse, which in the last performances of A_3–A_4... performs the function of a reprise.

The first bars of the introduction, unfolded in tempo ♩=82, indicate the transfer of the original musical material with its attraction to the dance genre to the opposite genre space of song lyrics, while almost completely preserving the melodic and rhythmic patterns of the vocal part of the work. The lyrical-epic character of the entire composition is set by the major theme of the introduction in the form of a square period of two sentences (8+8) with an exposition type of presentation of thematic material, representing two phases of development of one topic on the principle of contrasting its first and second shows. The initial implementation of the theme by unison groups of violins and cellos is a duet of two voices imitating the techniques of heterophony characteristic of Ukrainian folk music-making. The thoughtful and narrative nature of the first presentation of the theme is changed when it is repeated in a new majestic image in the tutti sound of the orchestra, which enters on the wave of glissando in the piano and harp parts. In the dramatic, narrative-event unfolding of the theme of the introduction, rhapsodic features of the folk epic appear, which discloses the originality of the embodiment of folklore principle in the musical language of the arrangement.

Discussion

The method of dynamic development of the sound image of the vocal part accompaniment by comparing orchestral textures of different densities is used by Jack Courtner in different parts of the composition. However, this method does not turn into a stamp due to the inventive filling of the orchestral part with various musical events. Thus, the instrumental representative of the initial implementation of the theme in the first verse is the piano, the lone accompaniment of which emphasises the chamber genre of the soloist's lyrical statement, her performing position aimed at trusting communication with the audience. The smooth introduction of orchestral sound in the last bars of both sentences enhances the expressiveness of the final chants of the quintal tone in the melody. These chants bring new colours to the harmonious fabric of the song due to the use of an increased fourth degree (in contrast to the author's version of the melody with a natural sound order), which is one of the main features of the hutsul system, also known in the English-speaking environment as "Ukrainian minor". This seemingly insignificant detail is actually one of the important points of "style generalisation" (a term by E. Nazaykinsky) musical and linguistic means of the composition, the super-idea of which goes beyond the musical imagery of purely love lyrics and becomes an expression of the general concept of the album "two colours", which the singer herself in the comments to it defined with these words: "this collection of songs is the desire of my Ukrainian heart to weave joyful threads into the life-torn canvas, on which the destiny of our people is embroidered" (Kvitka Cisyk, 1989).

Choruses in the performing interpretation of Kvitka Cisyk become the centre of a particularly heartfelt, confessional intonation, the meaningful shades of which are supplemented by means of orchestral accompaniment. It is the orchestral part that gives the listener an idea of the subtext of the vocal utterance, which is rather addressed to own inner world in the pristine silence of the surrounding nature. These associations evoke a variety of onomatopoeic effects in the orchestra's part, which are achieved, in particular, in the first chorus, by the iridescence of warm harp sounds against the background of pianissimo flageolets of violins, conveying the mysterious rustles of the forest. In the second chorus, the rising waves of pizzicato strings that freeze in silence are picked up by the retaliatory replicas of the harp solo. This generally creates a sense of transparent, free-breathing sound space, which gradually expands after the spectacular glissando harp before the start of the second sentence and is dynamically saturated with active violin figurations until the climax of the entire composition.

The climax, unlike the original song, takes place in the conventional "golden ratio point" of the composition and covers sixteen bars of interlude (8+8) in the form of vocalisation with expanded orchestral accompaniment. The C-dur theme of the original code appears here in a new shining image in the sound of the triumphant tutti orchestra, which enters the wave of the general orchestral crescendo and glissando in the harp part. The next orchestral wave in the second sentence raises the sound image of the theme of the coda to a new level of emotional expression, which gives the sound of the melody a super-individual character of the anthem to the majestic nature of the Carpathians. Thus, the orchestral part has an important function of the meaningful subtext of the entire composition, in which the intimate confession of the lyrical hero of the song takes on a new meaning in the perspective of his pantheistic sense of native nature.

The reprise returns the original narrative character to the musical presentation. The emotional apogees experienced in the interlude echo in the orchestral version of the reprise with more lively improvisational replicas of the piano compared to the beginning of the composition (section A_3), as well as an actively developed solo of cellos, which, in a duet with a vocal part, complete the musical idea that the distant echo of a beautiful girl's voice dissolves for the last time in silence (section A_4...).

Thus, the arrangement of the song "I will go to distant mountains", created by Jack Cortner, contains all the signs of the end-to-end dramatic development of the sound image of pop-vocal composition, which is achieved by applying classical techniques of form development and techniques of compositional writing, comparing orchestral textures of different densities, using the sound and colouristic capabilities of symphonic musical instruments, a considerable expansion in comparison with the original song of the sphere of harmony and its form developing potential, as well as in general a powerful expansion of the spatial localisation of the sound image to open new meaningful facets of the content of song's literary text.

The combination of high professionalism and aesthetics of academic composer's and performing creativity with the parameters of a popular song genre gives grounds to consider this composition in general and its arrangement in particular as an early example of the classical crossover style that has developed today. Thus, the style profile of the cover version of the song "I will go to distant mountains" arranged by Jack

Courtner determines the artistic synthesis of the musical vocabulary of classical crossover with elements of Ukrainian folk-song culture.

The outcome of a deep artistic reinterpretation by the creators of the cover version of the author's text of the song, transformed by means of solo vocals and subordinate means of arrangement in style, form, musical language, and meaning of the literary text, was the appearance of an original musical phenomenon of the pop-vocal genre with pronounced stylistic features of an individualised concept, unique from the standpoint of aesthetic and axiological criteria of musical art.

The result of the study is the theoretical development of a methodology for stylistic attribution of arrangement of a cover version of a song genre composition, which meets the goal. Comprehensive methods of stylistic analysis of the arrangement of a cover version of a pop-vocal composition allow us to comprehend the logic of the arranger's creative process, and thus open the way to learning the secrets of the skill of a bright artistic individuality.

Conclusion

The procedure of style attribution of an arrangement of a pop-vocal composition involves identifying such qualities of musical matter – voiced, recorded in notes or sound recordings, which provide the effect of stylistic certainty of the phenomenon being evaluated. The most suitable stylistic features of the instrumental component of a vocal work are texture, tempo, melodic-thematic, and ladoharmonic organisation of musical material, which are directly related to the characteristic aspects of the sound.

A consistent description of the listed musical and expressive means determines the algorithm of analytical actions in the process of auditory expertise of the specific features of the musical language of the arrangement and the features of the composition formation, based on which its integral sound image is built. Therewith, the procedure for differentiating the constant and aconstant types of the arrangement sound image as operational criteria for the stylistic identification of repeated-cyclical and end-to-end dramatic principles of sound idea development is considered as one of the components of the methodology for stylistic analysis of a song genre work.

The inclusion of a typological approach in the methodological apparatus of stylistic attribution of arrangements of pop-vocal compositions, the musical language of which is, as a rule, a carrier of genre synthesis of various musical trends, is aimed at identifying active expressive means of music that help to determine the genesis of the stylistic development of the studied musical phenomenon by comparison. In the sphere of mass genres, such means are, first of all, the characteristic parameters of tempo-rhythm and phonism, which allow identifying the stylistic dominant of a song genre work with a particular area of popular, jazz, folk, or academic music.

When comparing the style characteristics of the original song and its cover version, which is carried out on the principle of contrasting comparisons or comparisons on the similarity of creative methods of instrumentation, formation, tempo-rhythmic, melodic-thematic, and ladotonal organisation of musical material of pop-vocal composition, it is necessary to consider the criteria of musical novelty and aesthetic value of the results of stylistic rethinking by the arranger of the author's text of the song, which in the new version can appear as a unique individualised concept that has actual artistic importance for the modern audience.

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