Polystylistics as a mode of original reinterpretation of songs by Krzysztof Komeda, Jerzy Matuszkiewicz, Andrzej Kurylewicz and Jan Ptaszyn Wróblewski to the lyrics by Agnieszka Osiecka

Abstract of the doctoral dissertation

Interpreting a musical work, understood as the process of "reading" and performing it in accordance with the musical notation and the spirit of the era, is a fundamental issue for every performer. It allows for a creative, imaginative and individual approach to the work. However, in popular music, performance interpretation takes on a unique formula. It allows the performer to consciously transform an existing work and present it in a new form (melodically, rhythmically, harmoniously, at the same time, dynamically, stylistically, arranged, etc.). This process results in a creative transformation of the original song and its acclaimed, most often original, performance. A new performance becomes, in a sense, a rereading of the work, a reinterpretation.

The aim of this work is to transform historically and stylistically distant songs and to creatively reinterpret them. This is the main focus of this dissertation, both theoretically and, above all, performance-wise. This issue is addressed in relation to the original performances of the songs, which are the subject of the thesis and feature lyrics by Agnieszka Osiecka set to music by Krzysztof Komeda, Jerzy Matuszkiewicz, Jan Ptaszyn Wróblewski and Andrzej Kurylewicz. These songs, in their original reinterpretation, are presented as artistic works on the album entitled *Metafory codzienności i… miłości* [*Metaphors of everyday life and… love]*, which constitutes an integral part of the dissertation.

The performance planned by the author of the dissertation is not only a vocal interpretation of various texts: verbal (poetry) and verbal-musical (song), it is not following the idea of the creator – composer, but is an original proposal. A proposal open to innovation and implementing interventions.

This work is based on polystylistics, understood as the conscious combination and interpenetration of various styles, genre idioms, and means of expression within a single work, realized on two levels: vocal interpretation and arrangement. The effect of placing the original musical material in new stylistic contexts is creative reinterpretation. In this work, polystylistics refers to a method of shaping a work's musical form, melody, metrorhythm

and harmony by introducing performance and interpretational means based on a multitude of genres, styles and aesthetics that, in accordance with the chosen artistic concept, interpenetrate, correlate and coexist, providing the foundation for a new, creative interpretation of the work.

The theoretical part of the work presents research and artistic activities, as well as the process accompanying the preparation of a composition for performance, which led from analysis to a conscious reinterpretation of the works using a polystylistic concept. The first chapter addresses the issues of interpretation and reinterpretation, both in a broader aesthetic perspective and in relation to popular music. The second chapter is devoted to the profiles of: Agnieszka Osiecka, Krzysztof Komeda, Jerzy Matuszkiewicz, Andrzej Kurylewicz, Jan Ptaszyn Wróblewski.

Chapter three analyzes the songs. This chapter analyzes both the verbal text from a morphological and semantic perspective, as well as the musical text, based on a musical analysis of the musical work's elements. The melodic aspects, including the vocal ambitus, metrorhythm, harmony, agogics, dynamics and form, are analyzed.

Chapter four, a description of the artistic work, includes information on the conditions of reinterpretation, as well as references to the stylistic approaches used in the new interpretation of the songs. The performance tradition of the songs that are the subject of this work is also analyzed. Understanding this tradition was crucial in developing my own performance approach. The chapter concludes with a description of the polystylistic concept, considered as a modus operandi for the author's performance reinterpretation.

The work is completed by a conclusion which presents in a synthetic form the results of the author’s artistic activities, as well as a bibliography and an annex containing the lyrics of the songs and musical notes.