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**NEW COMMUNICATIVE-APPLIED FUNCTIONS OF CLASSICAL MUSIC:
TO THE PROBLEM OF MUSICAL SUBCULTURE**

The article under consideration is devoted to the study of modern mass musical and communicative space. The problems of the functioning of classical music within the communicative and applied genre of "classics in modern adaptation" and modern subcultural trends are considered. The problem of the theoretical differentiation of the musical form and its stratification within the boundaries of the genre is posed.

Keywords: classical music, classics in modern adaptation, mass musical culture, subculture, genre.

Classical music as a genre that existed throughout epochs and retained the main task – the transfer of spiritual, cultural and aesthetic experience was a closed space serving "high ideals". We identify classical music with a special spiritual culture, contrasting it with mass musical culture as a different, often "profane" way of existence of musical material. This differentiation, preserved for centuries, in modern culture begins to change due to the fact that the boundaries and norms for the use of works created by classics become mobile and permeable.

Examples of classical music are used in the common communication space of modern culture, becoming ready patterns for use and citation. The need for the use of classical music is due to its powerful emotional impact and symbolic certainty, structuredness. These qualities are not peculiar to the mass musical culture, therefore it exploits the works of the classics to assert their own solvency. There begins the process of extracting "masterpieces" of classical musical material, created by centuries of "high" culture, and turning them into "smash" of the lowest "mass". Contradictions and the difference between "higher" and "lower" – annihilated. As a result, a new phenomenon of middle culture arises ("middle culture"), where the hit takes on an unexpected weight and conceptuality, and the masterpiece is assimilated as a kind of fleeting "diary page" as a fact of life chronicle" [11, p. 288].

Under the influence of the processes of globalization of the communicative space of our time, musical culture as a part of this process creates new genre forms of communicative communication. The semantics of the modern musical language is replenished with new means of expression, characteristic of the mass musical subculture in the context of the 21st century. Here it is appropriate to quote the words of V. Martynov: "Each epoch has its own

individual and unique vision and explanation of the world, its ideal, its own way of thinking. Music is a kind of art where the sound material is located in time, and the concept of the epoch, manifesting itself in the laws of time, organizes the material into one or another definite musical form"[6].

In modern subculture, musical genres and genre forms are quite diverse: classic, pop, rock, jazz, blues, reggae, rap, meditation, instrumental and electronic music, and others. All of them are part of the musical space and exist simultaneously. Each of these musical directions is subordinated to one or another of the needs of modern society, primarily performing communicative, applied and suggestive-entertaining functions. The enormous freedom in the choice and use of expressive means of creating musical works extends to the use of classical music as an expressive means. The creation of a variety of creative experiments with the involvement of classics leads to the emergence of a new genre of "classical music in modern adaptation". Considering the general category of this communicative-applied genre, we propose to formulate the concept of it as a starting point in further discussions.

Classics in modern adaptation – classical academic works during the performance of which there are used not peculiar artificially added elements and (or) the isolation of the main melodic turn (arranging, changing of the tempo-rhythmic basis, adding or isolating melodic lines, transposing and modulation, and using the voice, alien sounds and synthetic created sounds) that change the original sound of a work, but leave its definition, "recognizable" features. The number of these changes depends on the creative component and modern musical trends and styles in which the arrangement or transcription is done. To summing up the abovesaid we can say that any use of classical works with a change in their original sounding becomes the status of the processed material.

This practice is well known to us in classical music, where composers used the material of predecessors for its processing in their own practice. Suffice it to recall the transcriptions by F. Liszt "12 etudes for Paganini" or R. Shchedrin opera by J. Bizet "Carmen". Musical patterns were used as the basis for their own work and were modified according to the personal style, genre and artistic needs of the composer and era. In essence – this process, which takes place for centuries, continues to exist today, developing in the new time as an independent genre of classics in modern adaptation. The very notion of transcription has grown into the concept of processing according to the use of new possibilities of modern

musical expressive means. And in the first and second historical example, the author of musical processing acts as a co-author of the composer, adapting the material according to his artistic interests.

The quality of material adaptation directly depends on many factors: musical knowledge, talent, inner "spirituality" and culture and, as a result, the use of expressive means for the embodiment and creation of an artistic form. The main principle in any genre form will be the principle of artistic value, which determines its significance for the common culture and its further existence in the historical context. Stating the existence of the genre "classical music in modern processing", we will consider its emergence in modern culture in more detail.

This genre begins its formation in the 1960s. The beginning of the use of academic music in the mass musical space of everyday life began with well-known performers and composers: the vocal ensemble The Swingle Singers, Louis Clark and The Royal Philharmonic Orchestra, the Piero Reverbury Orchestra – "Rondo Veneziano», Richard Clayderman. They were the pioneers of the new trend of "classics in modern adaptation". Let us note that all the above-mentioned authors are professional musicians and bands who have a higher musical education, which meets the main principle of "artistic awareness" of the material being created. Their artistic adaptations brought classical academic music into the mass musical and communicative space, changing its status of elite culture, created a new phenomenon of middle culture. Thanks to their artistic processing, the best samples of classical music were given the opportunity for wider use outside the framework of academic practice, while preserving cultural and aesthetic characteristics. Arrangements made by them create a feeling of an integral musical work. The classical basis is supplemented by modern metro-rhythmic figures, the use of voice and new musical instruments that are not peculiar to it. Despite these means, "classical thinking" is preserved, the changes that they made did not affect the overall recognition of the academic basis.

Unfortunately, the stylistic features and means of implementing this musical and applied genre have not yet received the proper theoretical justification. The main difficulty for the musical-theoretical analysis consists in setting the framework for using academic samples, differentiating the existing musical material as an object, on the one hand, in the context of the sounding material of modern culture, on the other – from the artistic needs of modern culture and listening consciousness as its necessary part. This opinion of the methodological

approach is formulated by T. Adorno, namely: "the differentiation of musical experience, taking into account the specific device of the object, which serves as a measure "for reading" the attitude of the listener to it as the most fruitful" [1, p.14]. Within the framework of the modern musical subculture, the object (piece of work) and the historical context of its existence in modern mass culture will be used as methodological analysis to substantiate and strengthen the style features of this communicative and applied genre.

The objects of our research are musical patterns, in which classical works and their elements are used. We differentiate their characteristics in terms of form, content, musical value within the framework of their existence in the time and mass space of musical culture. Proceeding from the general concept of constructing musical patterns and the means used in their embodiment, we single out four main directions that testify to the use of classical musical material in the mass musical space, including:

1. Adaptation of a classical material with preservation of its genre-art form.
2. Compilation of classical material within the framework of a single musical installation.
3. Stylized adaptation of classical material in other musical genres.
4. In the form of quotations as a means of intonation supplement in a different genre context.

In the first case we are talking about musical examples in which a classical musical work is used as a full-fledged one. It sounds from beginning to end in accordance with its authentic construction. It is amended in the form of additional expressive means. The form of the classical sample remains unchanged. This format of adaptation of classical material was widely used at the beginning of the genre's formation of "classical music in modern adaptation" namely from the 1960s to the 1990s. In the future, the development of the music industry also uses this principle in creating musical material, but the framework is substantially expanded and, as a result, is transferred to other categories of the genre. The most striking examples we observe in the work of such artists:

1. French vocal ensemble The Swingle Singers and their albums: Jazz Sébastien Bach (France) / Bach's Greatest Hits (U. S.) (1963), Going Baroque (1964), Swinging Mozart (France) / Anyone for Mozart (U. S.) (1965), Swingling Telemann (1966), Jazz Sébastien Bach 2 (France) / Back To Bach (U. S.) (1969), Going Baroque (2007).

2. French pianist Richard Clayderman, albums: Medly Concerto (1979), The Classic

Touch (1985), The Classic Clayderman (1989), The Classics (1997), The Essential Classics (1997), The Classical Collection (2010), Classical Piano (c The Royal Philharmonic Orchestra) (2012).

3. British pianist and arranger Louis Clark in cooperation with The Royal Philharmonic Orchestra, collections: Hooked on Classics (1981), Hooked on Classics 2 – Can't Stop the Classics (1982), Hooked on Classics 3 – Journey Through the Classics (1983).

4. Orchestra of Piero Reverberi – «Rondò Veneziano», сборники: Concerto per Mozart (1990), Concerto per Beethoven (1990), Concerto per Vivaldi (1992), Fantasia Classica (1997), Spielt Vivaldi, Mozart, Beethoven (2004).

The second example of the use of classical music is the use of academic material in a variety of genre subcultural forms of modernity. In such musical examples, classical musical material acts as a melodic basis for creating a kind of "hybrid" within the new used form. We observe one genre form in another. A paradox of definition is heard: classical material sounds in jazz, Latin American, rock, electronic and other adaptations. In fact – the semantic language and intonation of classical music lose their genre form and are placed in a different genre form with its characteristic expressive means and adaptation but are defined as classical.

The style of combining the classical genre with other subcultural musical forms was called "Classical crossover" [5]. This name was officially established in the 1970s by the National Academy of Recording of the USA and definitely as a separate musical style for use in awarding the Grammy Award and creating charts. Literally "crossover" from the English – intersecting, transitional. Being part of the general applied genre "classical music in adaptation", "Classical crossover" is the most developed and voluminous, as it is used in all subcultural directions and continues to develop actively. It includes a broad conceptual use of classical music: both within the framework of using the academic repertoire, and in the performance by the "stars" of classical music of contemporary compositions in a "classical" manner. Thus within the framework of our research we trace the development trends of the use of academic samples that are being processed. Examples of using this style:

1. Latin American adaptation based on the work of Szentpeteri Csilla – a Hungarian pianist and composer. Since 1993 she has created 6 albums: Stella románcok (1993), Uzenet (2000), Vadhajtások (2002), Időzónák (2003), Láva (2005), Spiritus (2008).

2. Jazz-processing on the example of creativity Eugen Cicero – a German academic and jazz pianist. They created 9 albums of classical music processing: Jazz Bach (1985), Rococo Jazz 2 (1989), Spring Song (1992), Swinging Piano Classics (2002), Solo Piano (2005), Plays Schubert (2006), Jazz Meets Classic (2006), Jazz Meets Classic 2 (2006), Swinging The Classics On MPS (2006), Rokoko Jazz (2015), Romantic Swing (2015), Swinging Tschaikowsky (2015).

3. Adaptation in subcultural directions: rock, pop, rap, techno and electronic music is presented as one-time experiments of individual performers.

Compilations – the principle of adaptation of a musical text is a series of classical pieces performed in a single style, according to the principle of assembling individual elements in one track. This principle of processing is used in the work of the British pianist and arranger Louis Clark in conjunction with The Royal Philharmonic Orchestra. They were released collections: Hooked on Classics (1981), Hooked on Classics 2 – Can not Stop the Classics (1982), Hooked on Classics 3 – Journey Through the Classics (1983).

The third way to use the academic material is to use its elements in the form of citations. The used phrases from musical works act as artistic elements of the arrangement. This method indirectly refers to the genre "classical music in adaptation", since the classical material is not the subject to changes (adaptation itself), but it is still as actively involved in subcultural music styles. Examples of the use of academic music, in the form of isolated elements from the context of many. It is widely distributed in the genre of pop, rock, rap music. As a rule, creative experiments involving classical music are one-time musical compositions in the work of one or another performer. To consider these examples in more detail, from the point of view of the musical-artistic text is inexpedient, since these samples do not carry the most cultural "value", we can only ascertain their existence in the mass subcultural musical space of everyday life.

Thus, we see that for modern musical culture, a search for new expressive means is peculiar. This is expressed in the creation of new "tools" and opportunities for creating music. To already known to us power tools is added computer adaptation and writing of music without use of "live" tools, by means of computer programs, and also, use of a classical heritage of the past as a ready template for experiments. If earlier, thanks to the technical component of the modern communicative space, we found wide retransmission capabilities, now the computer technologies themselves become "tools" and take part in creating a musical

pattern. There are computer processing and electronic sound. Classical music becomes a ready "intonational" means for modern culture. A brief generalization of all the factors that affect what is happening in musical daily life will be the words of N. Garipova: "Those roles that the medium plays in a specific musical context are due to its acoustic properties, physiological and mental characteristics of perception, the attendant social and living conditions of its application and, finally, the practice of making music "[4, p. 115].

After analyzing of these examples from the point of view of their implementation and the means used in composing the composition, the next task for a more complete differentiation within the framework of this mass communicative and applied genre will be a step towards determining their musical and artistic value. Analyzing the category of this genre, we pondered the issue of the difference in processing and "artistic" adaptation. Having listened to a rather large amount of musical material used in this genre applied, we have derived a number of conditions that affect the referring of some patterns to artistic adaptation, others – not.

The first of our statements within the definition of "artistry" will be the statement of the original and the fixation of it as an absolute. Adaptations are modified copies of the original. The classical original has a breadth of semantic language, timbre, texture, harmony in a single form, is the highest musical language. Simplifying and changing it with the means of modern processing, it is important to preserve the primary content, harmony and emotional image of the work taken as a basis. The loss of the emotional image and its "recognizability" leads to a loss of meaning in adaptation of musical material and, as a consequence, artistic value.

From the first statement follows the second: in order to change the original sound of the classical pattern, to preserve its artistic value, talent, knowledge and skills of working with academic music are required. Classical musical education and talent for performance here act as a necessary element of "artistic creation".

The third statement is a mandatory live performance of musical adaptation. If it does not have a "momentary creation" and creation, within the framework of any form of existence, but is taken as a retransmission pattern, it will not be artistic. Since retransmission itself is means, not an art form.

As for the use of classical music in modern subcultural directions, we can not speak of high artistic value. In modern subcultures, unconditional is the fact of understanding of the value of classical music, its acceptance as a higher semantic language. Thus at the same time,

its use proceeds from an understanding of it as a tool and means of supplementing a piece of work within the framework of a subcultural form of use. Not having its own developed artistic semantic language, post-culture tries to enrich its "language" within its closed musical space. Thus, we can make, perhaps, the final and most important conclusion about the definition of the concept of artistic value of the samples of this communicative-applied style.

Classical music is a high artistic and cultural value, formed over long centuries of human existence. It can not be "improved", since it is already a masterpiece. It can be "heard" differently, according to the laws of time. The main principle of its use should be the understanding of contemporary authors of its unconditional value as a model, classical music should remain in the first place, and personal "ego" always on the second. Displacement of the pole in the opposite direction leads to the destruction of the "ingenious" artistic and its transition into the category of an additional means in personal self-affirmation and to the loss of the artistic value of the created musical model. Here it is appropriate to recall the great words of S. Gounod addressed to the genius of W.A. Mozart: "In my youth I said – I and Mozart, then I began to speak – Mozart and I; Now I'm only saying Mozart." [3]

Creative freedom in the creation and use of classical music leads to the emergence of some "middle" culture, which is expressed in the convergence of "higher" and "lower" cultures. We inexorably state the fact of the loss of the culture of classical music, and in some examples of its complete discrediting and using it as a means for arrangement. Nevertheless, ignoring the existence of academic music in modern interpretation leads to the denial of musical everyday life, which continues to develop. "The contradiction between freedom for art and gloomy diagnoses about the consequences of this freedom is a contradiction of the reality itself" [1, p. 27].

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