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VIOLIN PERFORMING ART AS AN IMPORTANT PART OF MODERN MASS CULTURE

The article is devoted to studying the phenomenon of mass musical culture that is considered as majority culture, the culture of everyday life, entertainment and information, which positions are the leading ones in modern society. The content of mass culture is determined by daily events, aspirations and needs that make up the lifestyle of the majority (so called mainstream). Mass music culture is the most common form of entertainment, information and performs educational function in the society, affects by numerous manifestations.

Key words: culture, mass culture, mainstream, modern violin performance

The relevance of the chosen theme is explained by the fact that mass culture has a significant place in modern society as the majority culture, includes such phenomena as media (TV, radio, internet), sports, cinema, music (including pop music), mass literature, fine arts and many others. The content of mass culture is determined by daily events, aspirations and needs that make up the lifestyle of the majority (so called mainstream). Today the popularity of the violin in the context of mass culture is high and along with various areas, of various forms of violin performance are gaining particular importance. An example of this is the worldwide popularity of a number of performers, mass events with the violin.

Having appeared in the 40s years of the XX century in the texts of M. Horkheimer and D. MacDonal, the term "mass culture" became interesting to many researchers and became widespread due to the works of the Frankfurt sociology school. The concept of "mass culture" was first grounded in the joint collection edited by B. Rosenberg and D. White "Mass Culture", which was published in the USA in 1957. As pointed out by V. Molchanov, "the concept of mass culture absorbed elements of such terms such as "mass communication", "mass society", "folk culture" [8, p. 10.]. We believe that Mass culture is exactly the end in itself of these concepts. After all, mass communication, mass society, public social manifestations should be directed precisely to cultural guidelines. Our goal is to explore those cultural manifestations that have the moral right to develop taste and to guide the tastes of the society. Even L.M. Gasparov stated that the mass one is true and representative, and the elitist, avant-garde culture is made up in this production of spiritual values only as a creative experimental laboratory. The volume of culture is endless, and the consciousness of an individual is final, so we can offer only its fragments, and the selection of these elements is an important element of culture unity.

In the measure of the complexity and internal differentiation of mass genres, scientific approaches and ways of their research are getting more complex. Thus, the basic research methods as the object of the study itself, may be in line with the teaching about youth subcultures (O. Omelchenko, V. Sergieiev, M. Topalov, Z. Sikevych), and in postmodern philosophy (J. Baudrillard) in psychological-musicological opuses (E. Nazaikinskyi, V. Medushevskyi) and in mass communications theory (G. Lassuel, N. Luhmann, M. McLuhan, M. Nazarov) and studies of mass consciousness (S. Moscovici). At that, theories less frequently find coverage in the field of empirical facts, for empirical materials are in journalistic, entertaining, but not in scientific journals (eg, various ratings, charts). There merges the institutionalization of a variety of genres, primarily related to the establishment of prestigious international awards – MTV, "Grammy" Eurovision and many others.

Thus, on the one hand, we see a growing interest in the issues related to mass genres and determined by them communication processes, and on another hand – the existing lack of synthesizing scientific approaches and the lack of confirmation of theoretical concepts by musicological analysis methods. In this connection, there appears a number of tasks related to the synchronization of different areas of scientific knowledge on mass culture on the one hand, and their correlation with specific empirical research – on the other hand. That is, there is modern violin performance as the antithesis of academism, but there is no systematic approach to the study of this phenomenon and structural unity in the knowledge of its large-scale manifestation.

Interest in the issues related to massive musical genres and determined by them communication processes faces a lack synthesizing scientific approaches and the lack of confirmation of theoretical concepts by musicological analysis methods. In this connection, there appears a number of tasks related to the synchronization of different areas of scientific knowledge of mass culture on the one hand, and their correlation with specific empirical research – on the other hand. That is, there is modern violin performance as the antithesis of academism, but there is no systematic approach and structural unity of this major manifestation. Our goal is to explore those cultural manifestations that have the moral right to develop taste and to guide the tastes of the society from the standpoint of own taste and professional analysis, we will try to identify exactly the current examples of this layer of culture.

The violin as a versatile tool seamlessly flows into any sphere related to the life of modern human. Using violin performance, we also see massive fusion of genre manifestations with classic ones. Genre movement from mass nature to the classics

manifested in cover-versions of contemporary works embodied in classical violin performing manner; therefore popularizing the instrument in its classical form enriches contemporary art without going out of accord with the spirit of the epoch. Such an organic conceptual model gives the right to consider this merger in genre-style and performing aspects as the movement to the appearance of new principles of the modern violin performance. The undoubted proof of the above are the works of such bands as Vitamin String Quartet, Bond, Break Of Reality, Eklipse, The Dueling Fiddlers, Escala, Asturia Electric String Quartet, Radio Kamerger, and others; such solo performers such as Lindsay Stirling, Bryson Andres, Sam Lin., Jun Sung Ahn, Stephen Bingham, Ashanti Floyd, Albert Chang, Taylor Davies, David Garrett, Daniel Young, Jason Young, Eric Stanley, Peter Lee Johnson, Tyler Ward, Eric Speed, Eric West, Jimmy Chaos; all of the above violinists, without exception have classical music education, their classical manner of performing contemporary pop works and is demanded and the proof of this are thousands and sometimes millions of views on Youtube, overcrowded concerts halls, high demand of works, prestigious awards, and so on.

The same way, along with the process of enrichment of mass musical genres by internationally known models of academic music art, we can also observe and the reverse flow – movement from the music to the academic tradition to the popular mass music. As an example of this serve processing, covers, interpretation of academic works, and sometimes its separate parts in contemporary musical culture (including in various style kinds of mass musical culture – jazz, rock, pop, etc.). We should give an example of the following recognized performers – David Garrett, Vanessa Mae, Aleksey Igudesman, Dysphemic & Miss Eliza, Bond, Electric String Quartet Asturia, Edwin Marton and others.

Since the 60s mass musical culture ceases to be a study object of only music and art history courses, and starts attracting the attention of sociologists both in Russia (Yu. Davydov, A. Mykhailiv) and the West (T. Adorno). The isolation of national culture from mainstream development of mass genres of Europe and the USA was also reflected in the field of scientific research. However, the studies of sociology of art and sociology of music do not exhaust the need for scientific knowledge; this is largely determined by the fact they are mostly of theoretical nature, ignoring the sphere of empirical facts.

In our study, we will focus our attention on today's mass musical culture, based on the new incarnations and new functions of violin performance. The panorama of

modern applied music kinds is broad: besides entertaining dance music, musical signals from the radio stations, advertising jingles, so called functional music ("sound design" in industrial shops, waiting rooms, supermarkets, other institutions), some types of music in the theater and cinema belong to it. In particular, the production of films, television, advertising, production music is widely used as a part of music production libraries-collections of works for appropriate use. The violin is present in every aspect of modern applied music. Let us stop our view on advertising as part of marketing communications, which aims to draw attention to the object of promoting, forming or supporting interest in it. The selection of famous engineers of Toyota cannot be called random. To demonstrate their resourcefulness and ingenuity, Japanese engineers taught a robot to play the violin. The violin is only the advertising of the opportunities of this "orthograde piece of iron." The main designation of the android, as engineers say – is home cleaning, childcare and medical care. Apparently, the violin goes beyond its direct designation, the mass nature of the phenomenon takes it from the classical form to more distant areas of life.

Elite, academic musical culture has come long historical development, and nearly every representative of this rich heritage at the time was also the composite focus of contemporary mass culture. In our opinion, the concept of popular and mass culture of our time does not preclude the manifestation of academic, elitism of special level. Based on the scientific findings and using the very paradigm of V. Konen, let us explain what we mean. Mass culture in its manifestations includes both layers – the second and the third. That is why it is so difficult to separate when there appear new genre manifestations of the latter. So the measure of belonging to a musical direction, or layer according to V. Konen is only time, and the subjectiveness of the evaluation of one or another musician can only be an attempt to identify its relevance in the context of the epoch. The eclecticity and mosaic structure of our culture has reached an unprecedented variety of genres in the music sphere, but we will not divide our modern mass culture into the high elite and low popular, and will pay attention to the relevant standards in all popular genre forms.

Analyzing the historical, national and social roots of new mass genres of the XX century, V. Konen in his book "The third layer" proves the idea that in addition to folklore and professional musicians' creativity in the musical culture an independent artistic layer has always existed. First of all, it's NOT folklore ("the first layer"), which forms, according to the prevailing ideas the foundation of the whole culture. It is also NOT a professional composer school ("the second layer"). The music practice

of European society was at all times full of other species that led special life, quite different than in folklore and professional composer music. However, they have not had for a long time the final, quite accurate name. In the West there was the term "ambient music" (G. Besseler), "trivial music" (K. Dalhousz), "mezzo musica" («between-music," K. Vega). The national researchers often identified these types with "light" music. V. Konen defines this cultural layer as "the third layer" [5, p. 32], which includes a huge sphere, which occupies an important place in the culture of the XX century.

As to light music in the XX century the views of V. Konen and T. Adorno take the opposite position. "If ... the concept of decline, decadence used against modern art, has a right to exist somewhere – it is in the field of popular music. This decline we perceive by the touch, we can point it with the finger and pinpoint its exact beginning" [1, p. 27], – believes T. Adorno. He says that "for those who alienate from themselves the official culture because of the economic and psychological pressure on them, for those dissatisfied with civilization and so again and again extendedly reproduce all the barbarism and brutality of the "natural state", for the mentioned already in ancient times, especially since the Roman mime, specific stimuli were created" [1, p. 27]. Their low art was permeated with the remains of "ancient orgiastic, from which high art gradually freed, developing under the sign of the progressive mastering nature and consistency" [1, p. 27]. The high art was continuously saturated with elements of low music, and sometimes this process was completely conscious. These can include the examples of the ancient practice, parody, when spiritual poems were performed with a secular melody. Even the great J. S. Bach did not despise borrowing "from below" (which, incidentally was rather the rule for the musician whose ideals were grown on the soil of Reformation). In the history of communication of the "high" and "low" genres, there was one truly significant moment. Most researchers agree that in the XVIII century, in the epoch of Viennese classicism, there was no that yawning gap between the aesthetics of the "popular" genres and aesthetics of professional composition activity, that was typical of the art of previous epochs and which was typical of the XIX and XX centuries.

The split between professional songwriting creativity and the music, designed for amateur performance was emerging in the post-revolutionary Europe of the XIX century. Some important observations about what facilitated the convergence of seemingly so distant aesthetic areas is found in V. Konen. The researcher pointed out that light genre never before in the musical life of the West in the XX century had

held quiet such an "honorable" place as today. And then, she talks about the new massive genres in the music of the XX century as of embodying the spiritual way of the century, expressing new artistic psychology generated by the spiritual climate of our time [5]. T. Adorno [1] was obviously depressed by the situation of significant advantage of the type of listeners who perceived music as entertainment. It turned out that the whole quantitatively rather large area of spiritual life plays completely different, not belonging by its content, namely – social function.

The polarity of views on the phenomenon of mass music culture is in one line with the general directions of contemporary thought on culture: for example, the position of T. Adorno could be well understood in the context of cultural approach presented by W. Kraus [6]; mass culture could well take the place of the "low" civilization compared to the "high" culture. The views of V. Konen are the closest to the position of anthropologist I. Andrieiev [2], which sees the role of civilization (or mass culture as its derivative) in the harmonious regulation of relations between the culture established by the people and "given to them" by nature, between artificial and natural, for these opposites not to be able to mutually destroy each other, and hence, ourselves the whole humanity.

We think the idea of T. Adorno is very compelling and obvious in respect of the "second layer" according to V. Konen. For it is folklore that currently holds the position of stable flashy and not developed in its way of existing musical unit in today's culture. Here will be logical the opinion of mass culture researcher T. Cherednichenko. She believes that upon the disappearance from everyday hearing of real folklore, pop-music risks to take the place of the so-called "primary" folklore, although in its genesis, it is not even secondary. That is, she also sees this similarity of the layers and their identification with which we disagree in T. Adorno.

Mass culture, according to the words of researchers M. Arkadiev and T. Cherednichenko, is "an amalgam of all sorts of clichés, complete analog of those fragments of literature (mythological, professional-literary, including the avant-garde, everyday-household), which are combined into a kind of electrical integrity by the promotional language "[3, p. 11]. Pop culture turns out "at the forefront of the commercial myth about the "newest", which is now operating in all the areas of culture mediated by mass communications" [3, p. 12]. Thus, the theory of mass musical culture, as the theory of mass consciousness, should principally avoid description in the terms of "high" – "low", "elite" – "mass"; it is only about the fundamentally different ways of mastering the world – that is, about the practitioners of its re-description.

"The third layer at all times we know, existed along with professional composer's creativity, but always defended its social and artistic independence from it. Thus, ragtime, blues, jazz, rock and other massive genres of our days lead in their artistic essence – to another culture that has independent and very ancient origins. In the second half of the last century it reached great importance, and at the threshold of the XX century it started personalizing mass musical consciousness of our time "[5, p. 32]. This is the conclusion at which V. Konen stopped, but the issue of specification and structural unity of this stylistic object is away of the object itself. Currently, there is a need in an attempt to describe the characteristic features of the manifestation of mass culture, examine all the outstanding and most extensive models from its middle. Because the object is not abstract transcendent, it will be about the specific cultural manifestation.

Present culture influences the consciousness and shapes the tastes of the majority of the population because of hearing- and sight-perceiving. Following the opinion of the prominent psychologist G. Le Bon, we will agree that "the most stunning fact that is traced in inspired the crowd (psychologische Masse), is the following: No matter what would have been its component individuals, regardless of their lifestyle and occupation, of their nature or mind, one their transformation into the crowd is enough to make them form a collective soul that forces them to feel, think and act very differently than each of them separately would have thought, acted and felt" [7, p. 138]. There exist such ideas and feelings that arise and are transformed into action only in the individuals creating the crowd. Inspired crowd is a temporary body, formed by different elements, for a moment united together just as cells are connected that are part of the living body and forming by this association a new creation, possessing different properties inherent to each cell separately.

It is a well-known fact that any popular music, and now we focus attention on the music, inherent to the culture of the third layer, whether jazz or pop music – has its origins in classical music. That is, in academic, significant, elite, a priori model according to all the parameters. This observation is not new and needs no explanations and this mere fact gives the right to exclude the assumption of negative manifestation of such a regularity. Statement of G. Le Bon: "The individual as part of the crowd due only to the number, gains awareness of indeterminate strength, and this awareness allows him to be subjected to those instincts, which he never gives freedom when he is alone. In the meantime, in the crowd he is less prone to tame them, for the crowd is anonymous, and therefore bears no responsibility in itself" [7, p. 141]. The sense of

responsibility, which inhibits separate individuals disappears completely in the crowd. S. Freud complements G. Le Bon: "The core of conscience and the sense of responsibility is "social fear" [9, p.11]. Human cannot live in isolation from society, and therefore, somehow joins various social centers, each of us is in the crowd, this is the essence of today's life. Being located below the "third layer", through experience and competent methodological analysis, we are able to analyze and highlight the main aspects, areas and branches of academism, even if this process is chaotic and is not changed immediately. [9]

Thus, mass culture has aesthetic and educational values, but it is not justified to have opinions about the functions of mass culture from the standpoint of high aesthetics. As pointed by V. Zakurdaieva, "based on the latter, take measures to limit this culture, thereby destroying the cultural mechanism of removing huge mental burden that occurs in everyday existence, the mood of fatigue and indifference, cruelty and aggression, despair and confusion, resentment and fear" [4, p. 174]. Thus, mass musical culture is the main sector of attracting people to cultural values, it becomes a media culture. In the context of globalization and virtualization of modern society, it becomes the main resource of constructing identity and the field of representation, providing the individual with a set of cultural models, codes, styles; mass media provide circulation of these constructs in the cultural space.

So, summarizing all the above said, we state that mass musical culture is the largest cultural phenomenon, original but inseparable from its sources; it is still not studied in its essence and the most inconclusive in its recognition; it dominates by the number of manifestations but still is not subject to the theoretical structural analysis; being the most common form of entertainment, information and bringing educational function in the society – still has a biased opinion of the academism representatives.

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