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## **PHENOMENON OF VIOLIN COVER IN THE CONTEXT OF MODERN MASS MUSIC CULTURE**

*This article under consideration deals with the studying the phenomenon of cover, considered as an important element of the modern violin mass culture. We consider such provisions as historical perspective and background of the instrumental side of cover structure and features of their formation. The features listed of its recognition that characterize cover as the musical genre of the new generation, there has been carried out analysis in terms of the correspondence to the primary of music source and creativity and also are given striking examples of creative work of representatives of the given genre.*

*Keywords: culture, contemporary violin performance, citation, transcription, interpretation, cover, genre, adaptation, reduction, amplification, conversion.*

In the early tenth of the XXI century in contemporary violin performance and mass violin culture observed rapid spread of such a musical phenomenon as a cover, which often is an interpretive version of the popular examples of modern music of different styles and directions (folk, pop and rock cultures). It should be noted that the cover compositions a violin is always given a party of singer-soloist. Nowadays mass music culture is one of the biggest cultural phenomena, in which an important role plays new understanding of the violin instrumentalism. The phenomenon of mass musical culture and the role of the violin was dedicated to our previous article, containing ample list of performers of this genre [11, p. 473-474]. The manifestations of mass violin culture impress by number of worthy patterns, including a variety of options we find new reading samples of academic and popular music. Among the latter occupies a special place the phenomenon of a cover.

The word "cover" – short for "cover-version" translated from English coverversion, from cover – cover, embrace. This musical composition that has been processed and updated by another artist or group. A cover version may contain elements of the original musical composition, the overlapping elements of the new musical arrangements. Often cover version can give new life to varying composition which itself has lost its relevance, that is outdated or unpopular.

Long ago in international violin academic culture have been found different kinds of transcriptions for violin repertoire of other instruments or written for vocal singing. Attempts of musicologists to determine genre specificity and mark the boundary gradation of shifting, processing and transcription have not led to a stable classification. This is particularly pronounced in the variety of its names – "accompanying" (M.G. Aranovsky), "frontier" (L.P.

Kazantsev), "transcription" (N.Y. Katonova), "secondary" (N.V. Prokina ) and "derivative" (N.A. Ryzhkova) and other genres.

To the given particular issue there are devoted quite a lot of scientific works, including R.Hatypova wrote in her scientific works – as one of the urgent contemporary spheres of contemporary musicology is studying of the principles of musical semantic text, its new reading, intratextual relationships arising from borrowings and modifications and the same "another/strange" text. A unique opportunity to follow the mechanisms of the textual sense generation provided by translation, processing and transcription, as well as works on "another" theme. Their semantic mobility, essential openness and multivariate cause intratextual relationship with borrowed material [7; 8, p. 3].

Documentary evidence of a fairly common type of creative activity, which is transcription and translation, processing, and others, of various pieces of music appeared quite early in the XIV century. Although F. Liszt wrote: "Transcription is like invented by me" (cited on: [5, p. 157]), we understand (referring to historical facts) that he was not the inventor of transcription, but brought it to a new level. In regard to bowed string music, one of the earliest attempts at processing of the works for bass viols presented in treatise by Diego Ortiz "On decorations in bass music for viola", the work was created in Rome in 1553 [3; 6, p. 29].

The phenomenon of transcription at different times experienced different attitudes to themselves, but despite all the vicissitudes, the best examples are firmly established in the musical culture and claimed its undeniable value. On the one hand, the historical aspect of this phenomenon contains a wealth of material for studying the processes that occur primarily in the instrumental art. His study is able to refine the understanding of the formation of the performance as a relatively independent branch of art. Much of the "golden fund" of transcriptions were written just by performers, as is particularly evident specificity performance as a kind of musical creativity, as in this case, is the ability to create traditional musicological analysis of musical notation.

On the other hand, appeal to the transcription contains prerequisites for broad aesthetic generalizations, because it included in a self education orbit discussion questions of musicology. The phenomena of a musical composition, musical text and its interpretation, with the influence of the instrumental factor – returns with new facets when scientific musical idea meets the latest reading of the old canons. As an example we take music cover.

Verbal row of sense positioning containing original cover versions, there is a whole program of work. Thus, we can talk about programming of each musical instrumental cover that previously produced by the original. In conclusion – a phenomenon of intertextual relationships in this phenomenon, gaining limits in the range of reading, gets thinner polivariability in terms of the given meaning by instrumental means, as well as other that are included in the system of basic factors of cover performance. In further words, the system of relationships texts (musical and verbal, musical and sonorous) appears feedback: the program of the peace of work becomes more accurate and roughly speaking tactfull and spectrum of the presentation means expands to still unseen.

Variability of existence that defines the existance of a musical work in time and in a variety of interpretations, lies in the nature of music itself as a performing art form. We know that according to the conception of F. Busoni, any performance is already transcription. In accordance with this provision it may be noted that each translation of the song work on an instrumental reading we call a cover, but not every cover include transcription, but only one of its pattern, which brings the most instrumental features to the music source, since the definition of "transcription" results from academic art form, therefore, comparing category, I want to equalize their samples for quality of artistic and technical values.

Instrumental party of technology creating of transcriptions, in the opinion of Moscow Doctor of Arts Boris Borodin, based on the principles of adaptation, reduction, amplification and conversion. Adaptation includes technical and acoustic adaptation of a piece of work to carry another tool, so it is evident only if the change of performing staff. In academic repertoire for this type of transcription assign "Vocalise" by S. Rachmaninov. As for the cover, similar features of transcription is a prerequisite of creating of this type of musical art, in other words – the first step, a sign by which this genre gets its own name.

Reduction involves removing of individual components of the original texture forms and in some cases (eg. transcription of the orchestral score) acts as a kind of adaptation. Thus a reduction occurs in independent form (usually in a simplified arrangement subordinated to instructive purposes and amateur music). Example of academic repertoire – orchestral transcriptions by J.Heifetz for violin and piano. As for the cover – these are examples of the interpretation of the source of the song that started at the sound of several parties, when instrumentalist voiced also accompanied second parts – cases where the

reduction method acting as a kind of adaptation. In the form of self-reduction method is found, but its examples we consider less relevant, so do not consider here.

Amplification is most clearly evident in samples of virtuoso transcriptions and characterized by the growth of texture (J. Bizet – F. Waxman Variations of opera by J. Bizet "Carmen", G.V. Ernst Fantasy on themes from the opera J. Rossini's "Othello"), and sometimes by the original form (P. Sarasate – F. Chopin "Nocturne" op. 9 number 2 arranged for violin and piano). Its use in acoustic purposes – sometimes texture additions using the possibilities of the violin, designed to create a favorable atmosphere for sound vocal melody (J. Heifetz, arrangement for violin and piano – S. Rachmaninov "Daisies") or simulate orchestral colors ("Dance with Sabres" from the ballet "Gayane" by A. Khachaturian – arrangement for violin and piano J. Heifetz, his "Afternoon of a Faun" by C. Debussy) – rightly treated as a special case of adaptation. Examples of cover versions of this type will be discussed in the next article, as many examples of this kind, they are quite distinct and original and require detailed consideration [1, p. 34].

One example of shifting vocal work to play the violin – "Vocalise" by Rachmaninov. It is well known that the immediate task of the work is not dictated by duty performer direct imitation or copying of vocal intricacies, has always been instrumental as the right to display the interpretation. (In this refinement, we do not take into account a priori desire in any performance of cantilena to melodize language vocal intonations like belcanto). Cover conversely tends to follow, bringing together not only the musical text, but often performs original vocal manner; and we are not talking about academic vocal manner.

Thus, in the academic classical manner of performance of a musical work distribution of violin strokes *detache* - *legato* in the musical score emphasizes the desire to maximize lengthen melodic poetry of musical lines to more or less approximate the sound of singing "one breath", logic of analogic variations in tempo emerges so as to emphasize and highlight climax as semantic, dynamic as well as internal-motive. Cover allows glissando not characteristic manner of academic performance and articulation that maximizes sound closer to the manner of pronunciation of the text – all as a result, subordinates dashed violin techniques of its own canons, which are slightly different from academic. In the above context, the listing of articulation constants there should be defined this interpretive shift of musical "text" in the "new text" as citation.

In the culture of the modern violin cover almost never without metronome tempo

movement, and there is no such thing as motive dynamics. The only exception is the acoustic performance without minus soundtracks. As the search for any accompaniment tracks are not particularly complicated, a simple step-cover artist is to download a soundtrack without vocal tune and play it over the total sound.

Performance of the musical work in these conditions limits the artist to the limits of direct citation, inadvertently leaving the field of activities in line with the cadences and optional choice of the parties tutti. Regarding the tempo and dynamics – everything is statically as pulse of metrorhythmic countdown sets the driving dynamics, deviation from which is caused an imbalance of metric fractions, and this will negatively affect the overall sound work. The dynamics of sound in tracks depends on the number of parties that sound at the moment, and as modern electro-disco tracks not cover a wide variety of characters in a single track – vocal singer to remain soloist of the score becomes hostage to permanent forte. Natural semantic accents are allowed only within recitative forms through articulative means of expression through contrast or character change.

Violin cover is a piece of music, which, beyond academic schools, positioning itself as a new generation product. Its performers being free from classical interpreters framework, generally allow to make any performance variant. Thus, the violinist of any level of training can put in your own online resource performance of any popular hit. Evaluation factor here, roughly speaking, serves the number of views of this video as its popularity rating, but it does not always include basic position of the violin side of the issue. Censorship or decisive criticism literally can not exist here, because the process of rapid distribution of the product is chaotic, spontaneous. Therefore inexperienced and simple listener unfamiliar with music forms his/her own assessment only through comparison of performances of the same hit by various artists. Even taking into account the fact that the visual component of performance is often crucial, it is difficult to overestimate the importance of professionalism artist, his academic affiliation, so to say. Therefore, the closer the cover is close to its classical roots, the more complicated its manner of performance, so it is more original and distinctive, the higher its popularity rating in the online network as a result – there is the possibility of going beyond the boundaries of online space sphere of concerto performance, live performances, the popularity of the artist performing the given genre.

A striking example of the scheme of development of popular actor is career advancement of American violinist Lindsey Stirling. Video released online on YouTube, on the

channel Lindsey Stomp, in May 2011 increased popularity of Lindsey, becoming popular, she began to create more videos. In 2011 rapidly increased the popularity of the channel, which at the beginning of October 2014 contained 760 million comments. In September 2012 Stirling founded new channel on YouTube, LindseyTime, which already makes the video by shooting of new videos, as well as leading own video blog. In January 2012, YouTube announced her composition «Crystallize» as the eighth most popular videos with over 42 million views (now more than 118 million views). Today her channel on YouTube is watched by more than 7.5 million people, 1.14 billion recorded of watching a video clip. In addition to the popularity of her video clips, Lindsay frequently nominated and awarded prestigious prize such as YouTubeMusicAwards, «Billboard», in many countries the status of her albums received gold and platinum. Lindsey gives performance on her tours.

With all its distinguishing characteristics and conventional integral aspects violin cover that seeks to overcome its limits, but does not work for them, being in fact cover – represents for us the most interest and, in our opinion, may well be considered the latest musical form, new genre phenomenon. Thus, we can talk about the culture of the modern violin cover as a new tool of mass culture genres.

Summing up the whole list of features a cover that has just been highlighted and explained, it is worth to outline the important features of violin cover, characterizing it as a musical genre:

- tempo movement is largely subdued of metronomnomu reference;
- monotonous dynamics;
- not instrumental but speech articulation;
- lack of dashed palette;
- squareness of musically formative structures;
- intonational small range;
- mandatory of visual performance component;
- simplification of finger notation to the limits of the first three positions, avoiding absolute top positions because of the predominance of inactive timbre, intonation of coloristic component;
- rondo form, strophic.

Studying the cover a musical phenomenon with all its formative properties and characteristics features of its recognition as a genre, analyzing its correlation with musical

original. The subject matter of a cover is interpretation. Speaking about the historical aspect of the phenomenon of interpretation, there can be detected gradual stages of development, which explains its existing types. One is modern type that makes (sometimes in progress, sometimes during processing text or musical scores) changes in musical author's intention, which aims to create a historical distance with it.

This type of interpretation includes those covers performed with greatly enhanced melodic reading of ,invariant song available virtuoso instrumental techniques of the performance, solo party is not limited to quoting the text and supplementing it with new expressions. This type of cover is found less often because it requires composer's abilities and good vocational training. The study of intra and internal-text modifications of the cover source shows general and specific approaches of the performers and composers to create and organize music texts. Some are using tone, texture, articulation transformation prolonged musical scores of music source of the cover, others using lexical, genre, compositional and stylistic transformations create source independent of it self-sufficient artistic unity.

High success achieved well-known German-American violinist David Garrett. In addition to the classic academic repertoire, his concerts at present covers are known by song hits, but always in his interpretation they acquire new reading, each time surpassing the original quality. Undoubted talent of the artist allows not only maximize the author's intent to sell, but also provides a competent personal embodiment of performing interpretation. Thus, the unity of positive properties of the cover prevails over his shortcomings, and this, no doubt, indicates the possibility of successful implementation of the violin works of contemporary vocal music in a violin covers, creating the need and conditions for further revitalization of musicians who are engaged in this type of music creativity.

In terms of the position of artist in "dialogue" with music (its authors), A. Chebotarenko is talking about three major trends in the performing style of interpretation that correspond to its three main historical landmarks. They can be defined as classical (classicitative), romantic and "hermeneutic" which paradoxically combines interest to the most archaic and to the latest traditions in music.

In general means of typology of performing interpretation mentioned lead to determination of the overall attitude to the text of the composition as:

A) reproduction – literally, quite close to the ideas of the composer's intention and style of his era reproduction of text of the musical opus;

B) edition – partial renewal, change of the parties above mentioned of the musical opus that creates opportunity to a prudent dialogue;

B) transcription – the author's intention of substantial transformation that will put the artist, his "voice" much closer to the listener than the "voice" of the composer.

Thus, the multiplicity and uniqueness, understanding and interpretation are two essential sides perform of music performance as a creative meaningful act, these parties determine the existence of different performing styles and yet important performance tradition as a kind of "integrating" indicator of performance practice [8, p. 26].

When referring to the musical works of the twentieth century, that is, to what made wide enough to combine the concept of "modern music", some researchers give a negative assessment of the possibility of performing interpretation [2, p. 43-69], many of them simply avoid its analysis. In our view, it is a systematic analysis of the phenomenon of violin cover that can give the most complete picture of the genre palette of contemporary violin performance in the context of modern mass culture genres. Bakhtin pointed out that there is no understanding underestimated; Alexandra Samoilenko in her musical-cultural vocabulary rightly adds that not every evaluation is judgment, but only "tested" in the dialogue, revealed – socialized in it that relates the experience of "native" and "alien" consciousness.

Attitude of the musician to the text of a musical work explains not only the manner of interpretation, but also the possibility of interpretation. In other words, the performance is an interpretation only when it is, first, reveals itself as the perfect concept, and secondly, realizes full volume, entire systematic unity of performing means. Only a performance that can be called interpretation leads to meaningful renewal of performance form, enables to evaluate performance style as an independent, creative [9, p. 261]. G. Ordzhonikidze introduces such concepts as "performing language" and believes that the interpretation of Chopin requires performing a special language that would be absurd and absurdly in the interpretation of Stravinsky (and vice versa). However, Ordzhonikidze considers that this concept is metaphorical and not seeking for specific performance analysis of language [4, p. 63-65].

Violin cover has really developed its own system of integral components that can be called its language. The analysis of it was carried out on the basis of a comparison of vocational-technical techniques of performance of the pieces of music by performers of academic repertoire and cover versions. This analysis revealed the polarity of the two



components of the unity of the modern violin performance and as clearly as possible clarified the picture of demand genres of modern violin mass music culture.

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