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## **TO THE QUESTION OF THE FORMATION OF THE COMMUNICATIVE- APPLIED GENRE "CLASSICAL MUSIC IN MODERN PROCESSING" AND THE FUNCTIONING OF ACADEMIC WORKS IN THE MASS MUSICAL CULTURE.**

**The purpose of the work.** The article is devoted to the review of the modern mass musical and communicative space. The article deals with the functioning of classical music within the framework of the communicative and applied genre «classics in modern processing» and modern mass cultural trends. The necessity of the analysis of the existence of academic music in the modern interpretation is substantiated, since ignoring this leads to the denial of modern musical everyday life, which continues to develop and exist. The methodology of the study is to apply comparative, hermeneutic, system-logical methods. **The methodology.** This methodological approach allows us to disclose history and analyze the processes of the origin and existence of the object of research, to analyze the questions of the interpretation of the non-traditional exposition of music. Scientific novelty. Elements of classical musical works, their fragments or works entirely in the existing mass culture are used as a matter of fact as a new genre – a genre in the general sense as «classical music in modern processing». We define «classical music in modern processing» in the system the stratification of the musical form as «one of the strata in the distribution of many musical forms to strata (strata) by combining different shades of musical forms with approximately the same musicological status». Conclusions. Many examples of modern use of academic music are contradictory in terms of artistic value. Freedom in their interpretation and use leads to the emergence of a middle culture, which is expressed in the convergence of music of high tradition and mass musical culture. It is advisable to distinguish «classical music in modern processing» as one of the strata in the distribution of many musical forms to strata.

**Keywords:** classical music, classics in modern processing, mass musical culture, musical strata, genre.

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**До питань становлення комунікативно-прикладного жанру «класична музика в сучасній обробці» і функціонування академічних творів у масовій музичній культурі**

**Мета роботи.** Стаття присвячена огляду сучасного масового музично-комунікативного простору. Розглядаються питання функціонування класичної музики в рамках комунікативно-прикладного жанру «класика в сучасній обробці» і сучасних маскультурних напрямках. Обґрунтовується необхідність аналізу існування академічної музики в сучасному трактуванні, так як ігнорування цього веде до заперечення сучасної музичної повсякденності, яка продовжує розвиватися і існувати. **Методологія** дослідження полягає в застосуванні компаративного, герменевтичного, системно-логічного методів. Зазначений методологічний підхід дозволяє розкрити історію та проаналізувати процеси виникнення та існування об'єкта дослідження, проаналізувати питання тлумачення нетрадиційного викладу музики. **Наукова новизна.** Елементи класичних музичних творів, їх фрагменти або твори цілком в існуючій маскультурі використовуються по суті як новий жанр – жанр в узагальненому значенні як «класична музика в сучасній обробці». Ми визначаємо «класичну музику в сучасній обробці» в системі стратифікація музичної форми як «один з стратів при розподілі безлічі музичних форм на верстви (страти) шляхом об'єднання різноманітних відтінків музичних форм з приблизно однаковим музикознавчим статусом». **Висновки.** Багато зразків сучасного використання академічної музики є суперечними з точки зору художньої цінності. Свобода в їх трактуванні і використанні призводить до появи якоїсь середньої культури, яка виражається у зближенні музики високої традиції і масової музичної культури. Доцільно виділити «класичну музику в сучасній обробці» як один з стратів при розподілі безлічі музичних форм на страти.

**Ключові слова:** класична музика, класика в сучасній обробці, масова музична культура, музичні страти, жанр.

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**К вопросу становления коммуникативно-прикладного жанра «классическая музыка в современной обработке» и функционирования академических произведений в массовой музыкальной культуре.**

**Цель работы.** Статья посвящена обзору современного массового музыкально-коммуникативного пространства. Рассматриваются вопросы функционирования классической музыки в рамках коммуникативно-прикладного жанра «классика в современной обработке» и современных масскультурных направлениях. Обосновывается необходимость анализа существования академической музыки в современной трактовке, так как игнорирование этого ведет к отрицанию современной музыкальной повседневности, которая продолжает развиваться и существовать. **Методология**

исследования заключается в применении сравнительного, герменевтического, системно-логического методов. Указанный методологический подход позволяет раскрыть историю и проанализировать процессы возникновения и существования объекта исследования, проанализировать вопросы толкования нетрадиционного изложения музыки. **Научная новизна.** Элементы классических музыкальных произведений, их фрагменты или произведения целиком вполне в существующей маскультуре используются по сути как новый жанр – жанр в общем смысле как «классическая музыка в современной обработке». Мы определяем «классическую музыку в современной обработке» в системе стратификация музыкальной формы как «один из стратов при распределении множества музыкальных форм на слои (страты) путем объединения различных оттенков музыкальных форм с примерно одинаковым музыковедческим статусом». **Выводы.** Многие образцы современного использования академической музыки являются противоречащими с точки зрения художественной ценности. Свобода в их трактовке и использовании приводит к появлению срединной культуры, которая выражается в сближении музыки высокой традиции и массовой музыкальной культуры. Целесообразно выделить «классическую музыку в современной обработке» как один из стратов при распределении множества музыкальных форм на страты.

**Ключевые слова:** классическая музыка, классика в современной обработке, массовая музыкальная культура, музыкальные страты, жанр.

Classical music, as a genre, existed through ages and fulfilled its main task – to transfer spiritual, cultural and esthetic experience; it was a closed space which obeyed the highest ideals. Modern cultural studies (culturology) in general identify classical music with some kind of closed spiritual culture, and it defines musical mass culture as the lowest form of existence for musical material. And this division, which started many centuries ago, becomes unstable in modern mass culture. The usage of classical works widens.

**The relevance of the research work.** Classical samples are used in mass music culture nowadays, and they become ready patterns for usage and quoting. The necessity to use classical music in modern mass culture is explained by its powerful emotional impact and spiritual awareness.

These qualities are not typical for mass music culture, that is why, it uses classical works for affirmation of its own power. Here starts the process of selecting of classical music masterpieces, which were created through centuries following high music traditions (according to V. V. Medushevskii) and changing them into hits of low mass music culture. The contradictions and differences of «high» and «low» - annihilate. As a result, there appears a new phenomenon of «middle culture», where the hit song acquires unexpected significance and conceptual importance, and a masterpiece assimilates as a fleeting «page of a diary», as a fact of life chronicle» (V. Surov, [4, p. 287]).

**The layout of the main material.** Nowadays under the influence of globalization in the communicative space, music culture, as a part of this process, creates new genre forms of communication. Semantics of the modern musical language is updated with new means of expression, which are typical for mass music culture in the context of XXI century.

Here we can quote V.I. Martunov, who states and justifies the change of historical interpretation and completely new vision (more precisely – auditory perception) in the

present time. The author emphasizes the unity of social world of each historical period and the world of music, which describes the time entity of the reality: «Each historical period has its individual and unique vision and explanation of the world, its ideal, its way of thinking. Music is an art, where audio material is placed in time, the conception of the historical period, manifested in the time laws, organizes material in some kind of musical form» (V. I. Martunov, [3, p. 240]).

In the modern culture musical trends, genres and genre forms are quite various: classics, pop, rock, jazz, blues, reggae, rap, meditation, instrumental and electric music etc. All of them comprise musical space and they exist at the same time. Each of them caters needs of the modern society, first of all performing communicative and entertaining functions. Great freedom of choice of expressive means which are used to create piece of music is widened by usage of classical music as a mean of expression. Creation of different experiments using classical pieces of music leads to the appearance of a new genre «classical music in modern processing». Considering the general category of the given communicative–applied genre, we suggest formulating a notion as a starting point for the following speculations:

Classical music in modern processing means classical academic pieces of music, in which there are artificially added elements and (or) allocation of the main melodic turn (music adaptation, change of tempo-rhythmical base, adding or extraction of melodic lines, transposition and modulation, and also usage of voice, unusual and synthetically created sounds). All these components change the paramount sound of a work, but they still have its defining, recognizable features. The number of these changes depends on creative component and modern musical trends and styles, which are used for music adaptation or shifting. We can generally admit that any usage of classical works with the change of their original sounding acquires the status of the processed material.

This practice is also well-known in classical music, where composers use the background material for reusing it in their own practice. Suffice it to recall, F. List processing of «12 etudes after Paganini» or one-act ballet of choreographer Alberto Alonso, based on the opera of Georges Bizet «Carmen», orchestrated for this setting by Rodion Shchedrin. Musical samples were used as a basis for their own work and were changed according to personal stylistic, genre and artistic needs of the composer and the historical period. In fact, this process, which continues through the centuries, still exists today,

developing nowadays as a new independent genre of «classics in modern processing». It was the notion of transcription which changed into the notion of processing, with the usage of new opportunities of modern musical-expressive means. In both historical examples the author of musical processing is a co-author of the composer, adapting the material according to his artistic interests.

The quality of processing depends directly on different factors: musical knowledge, talent, spirituality and culture of the musician and, as a result, on usage of expressive means for the embodiment and creation of the artistic form. The principle of any genre form is the principle of artistic value, which defines its importance for culture in general and its future existence in historical context. As we state the existence of the genre «classical music in modern processing» we should study more thoroughly its display in the modern culture.

This genre started to be formed in 1960s. Academic music started to be used in the contemporary mass music by famous musicians and composers: voice band The Swingle Singers [6], Paul Mauriat [3], the orchestra Piero Reverberi – «Rondo Veneziano», Richard Clayderman, later – Vanessa Mae [7].

They were pioneers of new stream «classics in modern processing». Let us notice, that all the above mentioned authors are professional musicians and bands, who have higher music education, this fact corresponds to the main principle of «artistic realization» of the created material. Their music adaptations brought classical academic music to the mass musical-communicative space and changed its status of elite culture, created a new phenomenon of middle culture. Due to their artistic processing, the best samples of classical music got an opportunity of wider usage beyond the limits of academic practice, and at the same time preserving cultural-esthetic characteristics. Their adaptation and performance create the feeling of a complete piece of music. Classical basis is added by modern metro-rhythmic figures, usage of singing voice and new unusual, musical instruments. Despite these changes, «classical thinking» is preserved, the changes brought by them, have not influenced the general perception of the academic basis.

Unfortunately, stylistic aspects and means for realization of this music–applied genre haven't acquired proper theoretical foundation. The main difficulty for music-theoretical analyses consists in setting the limits for usage of academic samples, differentiation of existing musical material as an object, from the one hand - in the context of modern culture, from the other – as a part, which is defined by the common need of mass audience. This

principle of methodological approach is formed by T. Adorno: «the differentiation of musical experience, which considers the specific object organization, which serves as a measure «for perception process» the attitude of listener, is the most prolific method...» (T. Adorno, [1], p.14). The basis of analyses methodology, for grounding the stylistic aspects of this communicative-applied genre within music culture, is a piece of music and the historical context of its existence in the modern mass culture.

The object of our research is a number of musical examples, in which classical pieces of music and their elements are used. We differentiate these examples according to their form, contents, musical value in the limits of their existence in time and mass music culture. Basing on the general composition conception of musical samples and means, used for their realization, we can define four main trends for using classical music material in mass music reality:

1. Processing of classical material preserving its genre-artistic form.
2. Stylized processing of classical material in other musical genres.
3. Compilation of classical material within one musical sample.
4. In the form of quotations as a mean of intonation additions.

In first case we deal with musical examples, where classical piece of music is used as a full sample. It sounds from beginning to end in accordance with its authentic structure. It acquires some changes in the form of additional expressive means. Form of classical sample stays unchanged.

The second trend of using classical music consists in using classical academic material in the variety of modern genre forms. In this form classical musical material is a melodic basis for creation of some «hybrid» within a newly used form. We notice one genre form inside the other. Here some paradox arises: how to define what we have heard: classical material sounds like jazz, latino and rock-processing. In fact, semantic language and intonation of classical music lose their genre form and acquire a new one with its characteristic expressive means and orchestration, but it is still defined as classical.

The structure feature of the third trend is a principle of compilation – processing of several classical works in one, according to the mosaic principle.

The fourth trend of using academic material consists in quoting of its elements. Phrases from pieces of music become the artistic elements of orchestration. This method relates

indirectly to the genre «classical music in processing», as classical material is not tended to be changed (processed), but is actively used in the space of mass music culture.

Thus, we come to the conclusion: a search for new expressive means becomes a characteristic feature for modern music culture.

Elements of classical pieces of art, their fragments or the whole works in the existing mass culture are used, in fact, as a new genre – genre in the generalized meaning as «classical music in non-original copyright form», or in the narrower meaning: «classical music in modern processing». In this aspect this genre can look like a stratum in the structure of musical genres. In this case we define «classical musical in modern processing» in the stratification system of musical form – by analogy with the existing definition of social stratification - as «one of the strata in the division of numerous musical forms on strata (levels) uniting different shades of musical forms with approximately the same musical status».

It is expressed in usage of new instruments and opportunities for creating music. To the already known electro instruments we add computer processing and writing music without sounding of acoustic instruments, with the help of computer programs, and also, using classical heritage of the past as a ready pattern for experiments. Formerly, we identified wide rebroadcasting options thanks to technical component of modern communicative space, now computer technologies become instruments and are used in the creation of a musical object. We admit appearance of computer processing and electronic sound. Classical music becomes ready «intonation» mean for modern culture. Short generalization of all the factors, which influence the processes happening in modern music reality, is expressed in the words of N.Garipova: «The roles, played by a mean in the particular musical context, are provided by its acoustic features, physiological and psychological aspects of perception, socio-domestic conditions of its usage and, finally, the practice of music-making» (N. Garipova, [2] p.115).

**Scientific novelty.** Elements of classical pieces of music, their fragments or works altogether are used in the existing mass culture, in fact, as a new genre – genre in the generalized meaning as «classical music in modern processing». We define «classical music in modern processing» in the stratification system of musical form as *«one of the strata in the division of great number of musical forms in levels (strata) by uniting various shades of musical forms with about the same musicological status».*

**Conclusions.** A lot of examples of academic music usage, definitely, are contradictory from the point of view of artistic value. Freedom in their interpretation and usage leads to the appearance of some middle culture, which is expressed in closeness of high traditional music and mass music culture. We should emit «classical music in modern processing» as «one of the strata in division of numerous musical forms into strata».

We often state the loss of classical music culture, and in some examples, its complete discredit and usage as an object for orchestration. Nevertheless, ignoring the academic music existence in modern interpretation leads to the denial of modern music reality, which still continues and develops. In the middle of the previous century famous German composer and musicologist Theodor Ludwig Wiesengrund Adorno stated, that «The contradiction between freedom for art and grim diagnosis about the consequences of this freedom — is a contradiction of the reality itself» (T. Adorno, [1], p.14). This thought is still relevant, and can totally be applied to the subject of our work.

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