

A. Fedorova

**ACADEMIC MUSIC IN THE CONTEXT OF CONTEMPORARY MUSIC
SUBCULTURE: REFLECTIONS ON THE EVOLUTION OF THE
"CLASSIC" IN THE MUSIC EVERYDAY LIFE.**

The article considers new creative elements of modern mass communicative and cultural space within the borders of interaction between classical and modern academic practice and everyday life. It discusses a number of issues of classical (academic) music functioning in modern everyday life. The problem is set of the evolution of academic music samples in the context of contemporary musical subculture.

Keywords: *music everyday life, academic classical music, evolution, synthesis, musical subculture.*

When considering the contemporary music everyday life, one of the main issues is the existence of classical academic music in it and creating conditions for its functioning. Along with the classical academic practice existing in certain fixed communication circles of concert halls, scenic areas, there are new forms of use of classical music in modern musical space. These processes, which affected classical music in its genre type are determined by the music everyday life, which is the leading form of mass communication and the music has its own timing parameters, conceptual orientations. The pace and rhythm of life sets a number of major challenges for the existence of modern musical culture in general and the classical academic music in its context, in particular.

The initial necessary for existence criteria, common to both academic classical music and modern music subcultures are the accessibility of perception of an act of musical communication, its involvement in the aesthetic culture. This, in turn, serves as a starting point for the possibility of the existence and relevance of some musical material in modern everyday life. Also important is the question of interests and musical preferences of modern human, as a representative of the mass-cultural communicative society. The desire to learn something new and creative freedom of expression in the context of everyday life extends the understanding and use of musical material. In today's daily life, these words are very relevant in light of the fact that modern popular culture and music culture in particular, are, first and foremost, personal culture of each individual.

The existence of the musical culture in its present form is largely connected with the cultural and communicative space in which it operates. At the level of modern technological progress, communication plays a major role in shaping the cultural and aesthetic impact on the individual. One cannot stay aside and not touch the issue of the means of communication in today's popular culture, which extend beyond the capabilities of the functioning of the musical material, the creation and use in modern everyday life. Thanks to these means and their capabilities, musical culture is becoming one of the most common non-verbal communication languages of our time. In many respects they visualize and determine the mass musical culture.

With the development of technology, starting with the XX century, the functions of social ties and cultural-communicative communication are increasingly moving into the sphere associated with new types of communication retransmitters, such as the space of radio and the Internet. Considering the issues related to the musical culture of modern time, analyzing general musical communicative space and classical academic as part we find two main ways of its existence and development of the "living" – the sphere of classical academic space (concert halls) and "non-living" – the sphere of radio ether space and the Internet. These "ways" of existence are fundamentally different from each other and may be considered only as the means of existence, because, of course, we are not talking about their commonness and do not to equate them in the creative aspect. The sphere of the classic academic space, of course, is an act of momentary living creativity (in real time), which can be expressed only upon the performance of a musical work (which is to some extent close to the concept of retransmission). The second way – is just retransmitting, and does not carry the creative component in itself. In today's daily life, under the influence of the factor "lack of time", the second kind of existence of musical culture (retransmitting) as the most "convenient" and accessible, is used by modern society more often than the first one.

"Live" musical tradition, no doubt, stays the basic and primordial one. The music played by live musicians, full of emotional and timbre colors and promise, stays in the modern musical space; but moving into a new postcultural period of

modern society, there appeared some ambiguity in the reorganization and understanding of music and "musical dialect." Among the musical everyday life the boundary of defining "living" musical space is blurred, creating, momentary with artificially sounding (retransmitted) – the need for live musical performance is lost. Modern society prefers retransmitted or recorded "musical message." Its capabilities are more extensive, since "retransmission" allows reproducing music track at any time, moreover, it allows realizing individual personal emotional needs at any place and time.

So, the contemporary music everyday life exists in two different parallels: as living music action taking place in concert halls and other venues, and personal cultural space of the individual. Here we see not only the existence of two parallel cultures, but also their clear separation. On the one hand, we see the value of music, presented as a set of hereditary (in terms of traditions and customs) culture, that had reached us; on the other hand, there occurs the creation of new music post-culture. It will naturally to note that, both cultural-aesthetic values and "musical dialect", from which the modern post-culture derives, will differ not only in the tasks that they carry, but also in the actual use of a set of the musical-expression means of they use. It is quite natural, since the change of cultural-aesthetic ideas and emotionally sought experiences carried the search for new means of expression and performance.

Based on the existence of these two forms of music everyday life, we are analyzing them in terms of musical language. The first form of "musical" dialect (classic one) serves to those well-established cultural-aesthetic norms and principles on which the culture itself is built, it tends to elevate society, demonstrating it the highest forms of musical language. The second (non-classical everyday life) – exists against the laws of cultural space, it does not develop (praise) the eternal values, but goes into brevity, simplicity and ordinariness of modern time. It does not "enculturate" the personal space of the individual, but rather subordinates to the commonness. We get not the rise, thanks to approaching the "higher" forms of musical-aesthetic heritage, but the subordination of the "higher" ideals and their reduction to the point of understanding of the modern human. Musical "language" as

if finds two forms of existence: the higher (classical) and the lower (modern music subculture). This process occurring in contemporary art can be summarized by the words of A.A. Belik: "Contemporary art has reached the level of "hyper-realism" when the image does not reflect or express (distort) but produces reality. Thus, from the reproduction of the past (present) people have moved to the production (design) of the future" (quoted by: [1, p. 23]). This process of "designing" the future is characterized by a complete upgrade of musical-aesthetic space, in fact, abandoning the cultural and aesthetic traditions and customs, music culture loses the very notion of "culture," replacing it with "everyday culture", which is equated to commonness.

In light of these major categories of real life, there appears the issue of new experiments in the sphere of classical academic practice and the emergence of "lighter" classical genre forms that are echoes of the current level of perception and understanding of musical culture, and also are part of the modern musical dialect as one of the major needs of the modern human. In the overabundance of information that surrounds us everywhere, modern society requires facilitated means of communication, the ways of nonverbal communication, which will be possible thanks to the transfer of "soul", "experiential" and other personal information of the individual.

Classical academic music in its original form is still "narrow" in terms of understanding. In the contemporary cultural space its languages and dialects are difficult for the public understanding, as the level of modern mass culture is low for the perception of the language. Its genre forms also are not always clear to the public, as in any sample of classical music, whether it's a tiny piece or a symphony, the emotional versatility of images and moods is laid that merge seamlessly into one another, creating a holistic picture of the general sounding product. The modern musical dialect strives for the simplicity and one-sidedness in terms of personal emotional feelings. For the most part, it expresses only one of the simplest of emotions that can be accurately determined: sadness or joy. The further "colors" and functional genre features characteristic of the "high" musical language, lose their relevance as their perception requires more developed cultural and aesthetic values,

understanding and perception of the world.

The process of forming a new musical dialect touched not only modern musical culture, but also the classical academic music tradition that for the last few centuries has remained aloof from the sharp functional-communicative changes. For the further existence of the classical academic tradition in contemporary musical life, it also has to evolve, acquire the features and capabilities of "mass", that is, to get included into the overall process of the evolution of cultural consciousness. Music as the most widespread and understandable language and culture also has to adapt to the modern reality. Here we fully agree with the words of A.I. Samoilenko that "... . music is able to absorb and abide to the principles of its language all the meanings that fill real human existence. In this respect, the music can be called meta-language – one of those that provide that longtermness of culture" (quoted by [4, p. 1]).

In this regard, the following questions appear relevant: what the "evolution" is in the context of contemporary classical academic music tradition, and its practical implementation? How reasoned is the application of the concept of evolution in relation to the phenomenon of music classics? And what the musical dialect of modern everyday life becomes like?

The term "classic" is a well-established definition of something unchanging close to perfection, related to beauty and harmony. The concept of the "evolution" refers to the principle of variability. If we think about "evolution" in the classical, do not we put into question the very definition of the "classical"? However, considering the modern popular music culture, how can otherwise be called the processes occurring in the vast classical academic art, all those "innovations", that appear in contemporary culture? Although all the classic musical material, created and existing for many centuries, remains the same, the context of its use and modification in the modern times changes which causes and new listening perception and hearing. So what is going on? Do we hear the old or the new? Trying to understand this apperception paradox, we have come to the conclusion that we hear the new and the old at the same time, and the perceived phenomenon evaluate as the "evolutionary step" of the old.

Let us mention at once that we consider the issue of evolution, not in relation to the writing of new forms of classical music, and in connection with communicative practice, namely, the interaction of samples of classical music with new forms of modern music everyday life. Of course, the basis of a conceptual reflection contains contradiction, but only to the extent that cognitive dissonance is present in the evolving phenomenon of classical music.

Considering the processes taking place in the context of "contemporary evolution" of classical academic music in the applied musical practice, we divide them into two categories:

1. using the role of genre innovations, genre transformations in the academic tradition (academic tradition outside classics). Smaller process.

2. classical music in the synthesis with modern applied situational ways of musical communication (classical music outside the academic practice). Larger process.

This division of the overall plan for the functioning of the classical music tradition in modern conditions allows specifying two main principles of its actual existence. Both of these principles are based on the interaction of the classic with new elements of modern musical culture. These elements include changes in the interpretation and execution motivated by processing and arrangements of basic classical music material, as well as options for its presenting to the listener as a part of the aesthetic-communicative space.

In the first case the integrations of modern genre-style musical elements and arrangements into the classical academic practice can be seen in the practice of many artists. A good example, we see in A. Botvinov in his program "Bach. Reloaded", made in collaboration with the Turkish percussionist Burhan Öcal and presented in the program of the same name of concerts in the Odessa Philharmonic Hall. The basis of this program are the "Goldberg Variations" by J.S. Bach in the classical performance of A. Botvinov and arrangement of Burhan Öcal. Here we observe the synthesis of the Western European and Oriental art, interweaving of the traditions of classical academic performance and eastern rhythms of drums, which, at first glance,

seem to be incompatible. Doing more in-depth analysis, this example of making genre and stylistic changes in the fundamental principle of classical and complete piece of music, we will see the next musical phenomenon: classical base remains the same, it has not undergone any changes, was performed in its original composer's interpretation, subordinated to classical and academic terms. At the same time, it acquired the acoustic and rhythmic treatment, due to "including" in it of performance of "new" alien to it musical instrument (drums), and as a consequence complemented by other "dialectical" value that has radically changed its course, the sound and the perception by the listener. Moreover, this synthesis in terms of the classical academic performance is not a duet, it also contains a conceptual paradox. Under the terms of the classical performance two or more instruments have a certain classification, which is used to determine the happening musical "action". In the present version, in fact, we see a duet, but without the duet, as the sole basis are the "Goldberg Variations" by J.S. Bach, performed as a solo work in frame (arrangement) of the drums.

That less this musical experiments has become quite interesting and successful in the musical life of Odessa, it has revealed new facets of the perception of already familiar classical material. Such examples of expanding the scope of classical music with modern means, and other "alien" and unusual to it elements are numerous. They appear in the modern classic academic space as a consequence of exposure to the concept of the modern culture and innovative looks at her. Among the many cultures and subcultures and huge creative freedom of the XXI century, which is peculiar to the creators and performers, such phenomena are quite natural. Departing from the usual framework of the classical academic practice, the contemporary artists do not only open up a world of new opportunities, but also motivate students by attracting them with new things. Classical tradition is changing, its musical language includes new topical modern dialects. This is how the principle of "evolution" of classical music in contemporary culture is manifested. We hear the old in a new way. We recognize but get surprised.

In the vast expanse of the modern musical culture, which goes beyond concert

halls, we see the second principle of the existence of academic music in contemporary everyday life – this is its "life" outside the classic academic. This process is more global in scope. Here classical music becomes the main element for creating and experimenting in new subcultural genres of contemporary time. And as it becomes a classic in new interpretation, "evolved" classics.

The issue of the evolution of the classical academic music (as communicative language) in the contemporary music space of (outside classics) is very interesting and exciting in our opinion, because seemingly binds completely contradictory concepts – classic and modern. But that is why this phenomenon is interesting in its understanding and consideration. The best examples of classical music continue existing and evolving (changing) in our days. They are based on the principle of synthesis with the contemporary musical genres of the XXI century. These examples of the synthesis of classics with new genres we describe and name with the term "classics with a modern twist." The term was chosen by us for the most clear definition of the processes of synthesis of classical music material with contemporary musical cultures and subcultures. It would be also appropriate to describe this phenomenon as "adapted classics." So, in fact, these samples of the existence of classical music are "adapted" to the contemporary needs of everyday life.

Classics with a modern twist – are classic academic works, upon the performance of which uncharacteristic artificially added elements are used: including the genre and (or) extraction of the main melodic turn (arrangement, changes of tempo-rhythmic foundation, adding or extraction of melodic lines, transposition and modulation, and the use of alien sounds and synthetically created sounds) that alter the paramount sound, but leave their determining, "recognizable" features. The number of these changes depends on the creative part and the modern musical trends and styles, in which arrangement is made.

Upon more detailed study of the synthesis of classic modern pieces with modern musical styles, we highlight a number of important areas of formation in its construction:

1. primary genre basis (the classic pattern, which is used in the processing) as a

fundamental basis;

2. secondary genre imposition (the material artificially added to the evolutionary musical form) – acquired change.

Such genre fusion of the "old" and "new" music material at first glance seems complicated. Layering two different genre structures with their own musical characteristics uniting create "new sounding" form of musical dialect, which eventually becomes more simplified for understanding by the modern human than the primary classic. As we have said, the notion of genre is also modified in the present and it can be defined by the words of A.I. Samoilenko: "Genre in music is turned to the common spiritual content of culture" (quoted by: [4, p. 12]). Based on this global thought defining the essence of the genre changes in modern, classical music sample in this synthesis is the main and unchangeable pattern, which can be used with any other modern secondary one. Also, in most cases of such a synthesis, we see a trend to the isolation of certain recognizable "musical turns" and melodic lines. In the modern interpretation of classics its original volume of the musical text changes: it is reduced, singled out and mixed together. This series of changes applying to the original classic musical material is justified in the understanding of modern society. The concept of genre forms and laws of musical forms of construction are unknown to it. Upon using classic designs for the "processing" only the most recognizable melodic turns are selected, and are not use the ones that are not determined by the hearing as "hits." This selectivity has one more functional task – it is designed to ensure the success with the audience.

Musical examples combining the primary (classical) and secondary (subcultural) genre base are numerous. We can see this synthesis with the largest modern musical styles: pop, rock, flamenco, jazz and DJing. In the variety of styles and arrangements, we can see the classical works of both Russian and Western European art music, united in the genre unity with the new ones. This practice of using the classic academic samples in modernity points to the indisputable starting point of classical music. Music as "international" and intercultural language of mankind, as well as an oral language, also absorbs new "words." By analogy, it would

be appropriate to call them the "slang" of modernity. Undergoing various changes, academic music in contemporary subculture becomes the "neoclassics" of our time, the old-new language. In the light of modernity, such experiments with classical music to some extent discredit it, reducing its status of "elite culture", but also allows existing in the modern musical space in a new way as "evolved" classics.

Modern post-culture has brought many new "cultural" trends and is the reflection of our present existence, vision and creation. It is undeniable that in modern times, we can observe the decline of culture. In fact, we are losing the achievements of the geniuses of the past centuries and millennia, simplifying and destroying the concept of culture and harmony in all areas: art, music, dance, painting. We are moving away from the classic standards and samples, pushing the boundaries of understanding the cultural space, inventing new forms of structure form, expression and artistic freedom. Contemporary art is simple and affordable. Works of art are common household items: a stool, a pen, a lock. Painting becomes drawing that surrounds us in the back of the old households, houses and fences; dance – has turned into a gathering of people in a club or in a modern postmodern performances; music – becomes chaotic stream of sounds and rhythm, breaking into genres, styles and various offshoots which are now difficult to fully comprehend. If earlier culture existed for the elite who want to rise and learn its beauty and harmony, now it has now fallen to the level of the masses, the usual routine, losing its true concept of "culture". This fact is undeniably makes us angry, and upset, but at the same time comes the awareness and understanding of the new world of modernity. It lies in the simplicity and accessibility, as well as an enormous creative freedom of expression of the individual. We live in the XXI century, the century of great technological discoveries and innovations that affect all aspects of our daily lives. Since the XX century, these changes have lead us forward, allowing to experiment and innovate, destroying the old and creating the new from the wreckage. Here we fully support the statement of V.V. Bychkov in which he gives a clear definition of what is happening: "The XX century – is the last century of culture and the first century of transitional period, which I call the post-culture (or shorter – post), to

something fundamentally different than the hitherto known cultures" (quoted by: [2, p. 272]).

It is necessary to recall once more that culture always comes from the personalities, we all are personalities, and we create our own cultural environment ourselves. And if in the confusion of life, we all run and do not have time, then maybe colorful, not always understandable and aesthetically beautiful graffiti on houses and fences, now have replaced art galleries for us? And radio stations have become the only equivalent of modern mass musical culture? But all these manifestations of contemporary culture were created by us, by the saturation and pace of life. After all, music is the only art that allows us to feel the pace and movement.

In conclusion, we can say only the following: an indisputable fact for the existence of academic music in contemporary music everyday life is its constant use. No matter how paradoxical and absurd it can be, in any disputed interpretations and processing it can sound, it contributes to the continued existence of classical music not only in books and scores, but in the minds, hearts and souls of the audience; and forces us to continue to serve, learn and discover the eternal and boundless world of classical music.

REFERENCES

1. Belik A. Culture and personality / A.A. Belik // Psychological Anthropology. Ethnopsychology. Psychology of religion studies: leaning guide. – M.: Russian State University for the Humanities., 2001. – p. 5–27.
2. Bychkov V. Aesthetics / V.V. Bychkov: [electronic resource]. – Access: http://platonanet.org.ua/load/knigi_po_filosofii/uchebnye_posobija_uchebniki/bychkov_ehstetika_uchebnik_2012/27-1-0-2861
3. Classics with a modern twist: [electronic resource]. – Access: [http://muzofon.com/search/classics with a modern twist](http://muzofon.com/search/classics_with_a_modern_twist).
4. Loboda L. Radio music phenomenon in the space of modern music communication: Thesis for obtaining the degree of Ph.D. in History of Arts: spec. 17.00.03 "Musical Art" / L.N. Loboda. – Odessa, 2012. – 172 c.
5. Pianist Alexei Botvinov: [electronic resource]. – Access: http://www.botvinov.com.ua/news_frm.html
6. Samoilenko A. Musicology and the methodology of the humanities. The problem of

dialogue: monograph / A.I. Samoilenko. – Odessa: Astroprint, 2002. – 244 p.