INTEGRATION OF TRADITIONS IN CROSSOVER MUSIC AS A WAY TO BRIDGE THE INTERGENERATIONAL GAP

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Abstract

Purpose of the study: The purpose of the article is to study the crossover style as a result of one of the increasingly growing world tendencies to mix the characteristics of different types of arts and blur the boundaries between them, to dialogization and integration of traditions through inter-ethnic exchange, combination of different in time phenomena in the process of globalization of culture and activation of intercultural communication. The novelty of this phenomenon and lack of knowledge about it determine the relevance of the study.

Methodology: The methodological basis of the study consists of sociological and cultural studies devoted to the phenomena of academic and pop art, its specificity and its role in the modern socio-cultural situation. The study relies on scientific provisions related to the phenomena of "classical crossover" and "mass culture". The main methods were sociological observation, survey and analysis of documents.

Main Findings: Due to the high educational and developmental potential of crossover compositions, as well as the aesthetic appeal of this music for young people, it is advisable to use the material of these compositions in the process of vocational training of vocalists, teachers, musicians, social and cultural specialists. Against the background of the problem of familiarizing the new generation with the world music classics, an appeal to the crossover style repertoire seems promising. Working with singers, many modern teacher-vocalists adhere to the principle of "non-separation" of their vocal styles and prefer universal techniques that are effective for training all performers in rapidly changing socio-economic requirements.

Applications of this study: This study may be useful in the organization and implementation of educational and cultural, as well as leisure and entertainment programs (radio and television), the development and adjustment of state policy in the field of social life and culture, programs aimed at socialization of youth, the development of tolerance and the solution of social problems related to the spiritual values of generations.

Novelty/Originality of this study: The originality of the study consists in the fact that it proves the conclusion that crossover introduces young people classics, minimizing the intergenerational value gap. Intercultural communication is expressed in the dialogue of classics and modernity as the spiritual values of different generations, the convergence of which leads to the solution of social problems of modern society.

Keywords: Traditions, Music, Crossover, Academic Vocal, Pop Vocal, Intercultural Communication.

INTRODUCTION

Although the problems of academic and popular art have been studied separately to quite a high degree, there is virtually no research in Russia or abroad dedicated to their integration in the crossover style as a form of intercultural and intergenerational communication. Popular singing, as well as academic art, has socio-cultural and educational significance. This puts some responsibility on the workers of the socio-cultural sphere who train the future pop singers and this responsibility becomes even higher in light of recent trends in the pop music world (the decline of the artists' professional level and the unpretentious taste of the audience).

According to the results of numerous surveys of young people and older people concerning their musical preferences, one can firmly conclude on the presence of the almost complete mismatch of tastes, values, and hobbies in the music world of people belonging to different generations. According to statistics, only 5% of young men and women are ready to attend a pop concert performed by artists popular among their fathers and mothers, and almost as many fathers and mothers are ready to listen to rap or hip-hop. Due to this, the workers of art and culture face the need to look for the forms and styles of musical art that would be able to reach a wide audience and bring together the people of the older and the younger generations.

The popular culture at the present stage of its development is a symbiosis of various genres and specific styles: formed at the borderline of folk and academic arts, it has included in its arsenal the features of urban songs, blues, jazz, rock music, chanson, soul, funk, gospel, rhythm-and-blues, musical, hip-hop, and even rap. Depending on particular preferences of the audience, popular singing switches closer to the classical, folklore or jazz style and "all these styles differ greatly in music material, singing technique and specific practices" (Kuznetsova, 2017, p. 119).
Classical and popular music styles have occasionally approached each other, or rather changed under the mutual influence and borrowed certain practices and expressive means. At the end of the 20th century, the work of many highly professional performers (such as E. Schwarzkopf, R. Fleming) showed a clear tendency to integrate popular and academic singing and instrumental culture. This integration is designed for a big audience of listeners who "perceive academic music through the prism of image characteristics typical for the scenic image of the preferred artist" (Shak, 2013a, p. 23).

METHODOLOGY

The methodological basis of this research relies on the sociological and culturological works dedicated to the phenomena of academic and popular art, its specific features and its role in the current socio-cultural situation. This paper is based on the scientific principles concerning the phenomenon of "classical crossover" and the development of "mass culture" in works of such scientists and musicologists as Y. V. Antipova (2017), L. B. Bayakhunova (2012), D. Brekket, R. Garofallo (1993), A. D. Zharkov (2003), D. A. Zhurkova (2012), L. M. Kadtsytn, O. Polyakova, O. I. Klipp (Polyakova & Klipp, 2002), A. V. Kostina (2006), L. S. Markhasev, M. M. Muratov (2005), E. L. Rybakov, P. V. Sviridov (2004), E. V. Semenchenko (2016), R. Snooker, S. S. Tayushev (2011), J. Toynbee (2003), T. Wall (2003), A. M. Tsuker (2012), F. M. Shak (2013a; 2013b), etc.

As a result of the popularization of classical music, it becomes very popular and attracts a new audience, expanded due to changes in tastes, interests, hobbies, and needs of modern listeners. According to F. M. Shak, "it helps achieve a specific postmodern homogeneity, levelling classicism. Modern concerts destroy the old philharmonic pattern, forming a new type of stage performance, more tolerant to the amateur listener" (Shak, 2013a, p. 24). Vocal skills, sophistication, and elitism meet simplicity, affordability, and popularity. This leads to the creation of the cross-cultural communication between different layers of society, generations, and representatives of socio-cultural levels. The problem connected with this social development becomes increasingly important, requiring scholars' attention.

RESULTS

The development of television and the Internet gave a new life to classical music. One can hear more and more works of famous composers in advertisements, shows, and films. Classical music being a new round of its development in combination with other music genres. Classical works started appearing increasingly often in a "rock version" or in the work of rap artists, as well as on concert stages of philharmonics with a repertoire presenting a fairly large number of bands that use the synthesis of mass and academic genres. This mixture of musical works was called "classical crossover". It came into existence as a result of a "compromise" between the elite art and the modern mass culture. At the same time, this genre provokes interest because it represents the intersection of disparate phenomena of academic and modern popular music. In scientific circles, there are several points of view on the "classical crossover". The supporters of the first point of view believe that the genre is detrimental to the development of classical music. The supporters of the other point of view have noted a number of positive qualities of this genre, which include the expansion of the scope of classical music, engaging young people in the "philharmonic space", familiarizing them with high art.

One of the manifestations of the trend towards integration of academic and popular singing was crossover music ("crossover" meaning "transition"), a mixture of styles established in African-American music on the basis of socioeconomic changes and due to the universal commercialization, which changed the content and stylistic direction of the music. R. Garofallo (1993), D. Toynbee (2003), and W. Wall (2003) have been recognized as the ideological leaders of crossover. They saw the origin of crossover in the African-American genres of popular music. However, one may also recall earlier precedents of this kind of intersection, for example, in the Middle Ages, when minstrels, minnesingers, troubadours, trouvères (and in Russia also skomorokhs) traveling to different countries and regions integrated the local musical traditions in their songs, instrumental improvisations, and tunes.

The aesthetic dominant of crossover music is the tolerance to the tastes of a wide audience. This resulted in changes in the appearance of the features of modern performing style which developed in the process of integration of academic and pop performance, namely, overcoming the boundaries of the normative academic performance in the direction of intonationally unstable vocalization and following the current trends in the musical arrangement. The works of R. Fleming are considered a positive experience in the field of crossover, as "thanks to her switched vocal registers, she can perform the classical repertoire and popular songs, taking into account the appropriate presentation for each of these fields" (Shak, 2013a, p. 25). The singer achieves a high artistic level due to the fact that she uses the popular singing style based on one of the relevant singing techniques (jazz, rock, soul, gospel, ethnic, techno, etc.) to perform classical music, preserving its inherent aesthetic principles. This integrated approach promises to become the vocal and performance paradigm of the modern stage.

The term "crossover" refers to musical works or performers that combine different styles of music and thus reach a wide audience. This style originated from rock and roll, where white Americans often sang songs written by African-American musicians to increase the number of their fans. The classical crossover includes academic music (among other styles, opera, and symphonic music) and various forms of popular music with its specific manner of performance, expressive...
means, methods of sound production and even form of performance. Vocal works originally belonging to the academic tradition in the crossover style are included in the compositions of rock singers, promotional videos, films (like Concert No. 21 by W. A. Mozart in the 1967 film "Elvira Madigan"), become signature pieces of major companies and campaigns (British Airlines launched a video with the performance of an aria from the opera "Laakmé" by L. Delibes performed by the popular Greek singer Yanni and the aria from "Turandot" by G. Puccini performed by Luciano Pavarotti for a certain period of time became the "anthem" of various sports events).

Crossover, which began to form 40 years ago, is now officially recognized not only by the public but also by the National Academy of Recording Arts and Sciences of the United States. Crossover music appears in music charts and in the list of nominations of the Grammy Awards. In a way, crossover music also stems from the sound recordings of popular repertoire, in particular, the songs of Broadway shows performed by academic singers such as Jose Carreras ("West Side Story"), Teresa Stratas ("Show Boat"), Eileen Farrell (the 1960 album "I Gotta Right to Sing the Blues"). The work of the academic tenor and film star Mario Lanz of the 1950s became a turning point for crossover music (Toynbee, 2003). Five of his albums with opera arias in pop performance, published between 1951 and 1955, broke all records in popularity, and the album "The Great Caruso" was the first and so far the only one consisting exclusively of opera arias that reached the first lines of American charts and lasted there for several weeks.

The movement of classical and pop music towards each other was mutual and immediately found a response in the hearts of listeners. Classical music had used the method of citation, arrangement or stylization of the theme, genre or means of expression of a particular era since old times. Besides, it was not only rock musicians who turned to the academic tradition; opera artists also performed arias and romances in a popular arrangement.

DISCUSSION

According to S. S. Tayushev, "in modern culture, the tendency to combine the boundaries of high and low art, popular and folk, elite and mass, is becoming more and more evident. This process is conditioned by a number of reasons: first, the active social dynamics, leading to the mobility of the boundaries of different types of culture. Nowadays folk music can be viewed as the music of intellectuals, and the works of such classics as Mozart, Vivaldi, and Beethoven, can be considered popular. Second, the blurring of demarcation lines between the elite and the mass is conditioned by the situation of postmodernism, initially set up to combine meanings and express the pluralism of standards" (Tayushev, 2011). Such an intercultural communication method as the crossover style has become an echo of the postmodern.

The phenomenon of crossover undoubtedly includes the concerts of three tenors of the 1990s, in which Luciano Pavarotti, José Carreras, and Placido Domingo performed opera arias, duets and trios, Neapolitan folk songs, melodies from musical and theatrical productions and popular songs. Among the artists who work in the crossover genre, one can name J. Ridian, Vanessa May, David Garrett, Taylor Davis, Eric Stanley and Katya Marais, and also such bands as "Bond", "Escala", "2CELLOS" (Garofallo, 1993). Crossover has taken over the countries on both sides of the ocean. Successful projects of integration of academic and pop vocal traditions appear on the Russian stage and serve as the basis for TV talent shows and song competitions (Muratov, 2005). In Russia among the artists who work in the crossover style, one can name such soloists as Larisa Dolina, Alexander Gradsky, the ensemble "The Academy of Early Music" led by Tatyana Grindenko and others (Bayakhunova, 2012). Vladimir Spivakov, Maxim Vengerov and Denis Matsuev lean towards crossover music in their work.

The hedonistic orientation of the modern lifestyle of consumer civilization determines the attraction of young people to popular songs as a source of aesthetic pleasure. The professional development of popular art, naturally, increases its artistic level and gives value orientation to the creative activity of artists. "Due to the direct impact on the widest audience and a pronounced social orientation, the musical art of the stage plays an important role in the formation of the spiritual image of the individual" (Pivnitskaya, 2014, p. 127).

Today the active, dynamic, rapidly changing modern mass music not only plays an important role in the life of mankind but also serves as an indispensable means of regulating the emotional state and the intellectual, spiritual and creative self-expression of a person. Classical music has always been and remains a source of aesthetic impressions with a high artistic value. Despite the predominance of the listener's interest in entertainment culture, academic music continues to develop and penetrate the masses due to the well-known works and "modernization". According to the famous scholar and musicologist T. V. Adorno, popular music is generalized, it is dominated by the universal and loses the individual features, hence the tendency to "follow a certain pattern and the presence of a standard set of sounds" (Adorno, 1999, p. 234). However, the culturologist D. Diederichsen does not deprive the mass music of significance and considers it to be an instrument of consolidation of the society and the integration of universally recognized values (Butsko, 2014). Crossover music stands out against the background of popular culture and appeals to an increasing audience due to the combination of style characteristics of academic music with the popular genres.

Crossover performs an important cultural, educational, artistic, aesthetic, intellectual, philosophical and representative function, popularizing the masterpieces of classical music and professional performers and familiarizing a wide audience with high culture. Academic music ceases to be "boring" for ordinary listeners, which leads to an increase in the cultural level of society as a whole and minimizes the generation gap between the past and the present (Zharkov, 2003).
CONCLUSION

The social significance of mass culture is determined by the process of realization of general ideas in individual style decisions, interpretations and arrangements, the approval of generally important ideas and values, the communicative accessibility (Tsuker, 2012, p. 640). “The mass musical culture is multifunctional and, in addition to its artistic purpose, can become a way of expressing a social position or self-identification” (Semenchenko, 2016). The crossover genre is aimed at the fans of both classical and popular music, which are growing in number both in Russia and abroad (Shak, 2013b). This style today fulfills aesthetic and cognitive functions: “They appear on an unconscious level: through the musical art society has the opportunity to satisfy its aesthetic needs and to discover the world and themselves through the prism of high spiritual values of art” (Semenchenko, 2016).

The tendency of convergence of elite (academic) and mass (popular) music, on the one hand, is connected with the fact that in the 20th century, these two branches of musical culture first further and further separated from each other and developed within their own genres, forms, vocal techniques and techniques, aesthetic principles and means of expression, and then began to look for points of contact and closer, and on the other hand, with the development of communication technologies, close interaction of countries with each other and intercultural communication, the processes of globalization and convergence of different national traditions, which results in one culture absorbing the qualities of another, often very distant.

The postmodern era brought with it the aesthetics of rethinking and interpreting historical styles, and the synthesis of academic and popular music corresponds to the postmodern paradigm of intertextual dialogue between eras and cultures (Kostina, 2006). As noted by S. S. Tayushev, crossover as a synthesis of classics and pop music “indicates that today we witness a formation of a culture of a fundamentally different type, significantly different from the one that existed in the modern era with its distinct division of tradition into elite and mass. The culture of modernity demonstrates a set of qualities that testifies to the active processes of homogenization, alignment, blurring of boundaries, the impossibility of unambiguous assessment of cultural phenomena on the scale of ‘high’ and ‘low’” (Tayushev, 2011, p. 231). This concept of high and low enters into intercultural communication in modern popular music, looking for new sources of inspiration for creative achievements.

Due to the high educational, pedagogic and developing potential of the compositions in the crossover style and at the same time the aesthetic appeal of this music for young people it is advisable to use the material of these compositions in the process of professional training of performing vocalists, music teachers, workers of the social and cultural sphere. The appeal to the repertoire of crossover music seems promising in the framework of introducing a new generation to the world of classical music. While working with singers, many modern voice instructors adhere to the principle of "non-separation" of their vocal styles and directions and prefer universal methods, effective for the preparation of all performers, academic and popular. Due to this, the graduates of musical-creative and socio-cultural programs, having been trained in both academic and popular and jazz performing traditions, are more competent and ready for professional activity in the conditions of rapidly changing socio-economic requirements.

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