

Problems of classical music promotion

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Classical music is considered one of the most complex genres of musical art. Academic music became widely available only in the XX century because of radio, television and the advent of sound recording. People of different backgrounds and different cultural levels have gained access to the same cultural level. Most people could not perceive the academic music of their contemporaries. All because the composers referred to a listener who already had auditory experience: they relied on developed traditions and complicated harmonies.

In the same period, in contrast to the elite musical culture, mass music began to form. Such a cultural phenomenon refers to the music of the "third layer", which was described in detail in his research by the Russian musicologist Valentina Josefovna Konen [1]. The music of the "third layer" was formed for the urban middle class as memorable and entertaining. The entertainment part of art, including music, allows you to relieve tension and change the mood. The "language of culture" of a city dweller determined the artistic features of mass music [2]. The main features of mass music were and are to this day: memorability, simplified rhythm, topical and simple themes of texts without a bias towards philosophical reflections (for example, love).

The emergence of new formats of music has also affected the popularity of mass music. Music began to sound in cinemas and stadiums. At stadium concerts, it is almost impossible to listen and listen to academic music due to the peculiarities of acoustics. And mass music fits perfectly into the specifics of a stadium concert.

The short duration of the life cycle is characteristic of various directions of mass music. This phenomenon can be characterized by a commercial orientation. It is mass or popular music that is the best-selling in the music business. The most popular works of musical art are pop songs. One of the main characteristics of consumer culture is applicable to them: accessibility.

The once "human" idea of making material goods available to everyone has turned into consumerism. This also affected the musical art. In the modern world, the availability of material goods does not mean freedom of consumption. A person is only given the idea that he is free to choose. French sociologist Jean Baudrillard in his book "Consumer Society" noted that a person consumes involuntarily, the consumer is charged with the duty to enjoy [3]. Hence the problems of promoting academic music to the masses, including the young part of the population. The modern music market, which is not strange, is aimed precisely at the "third layer" of music. This is where maximum profit extraction is possible. The largest music labels have little interest in academic music, especially in its promotion to the masses. This is a time-consuming and costly process.

However, echoes of academic musical compositions could be seen in mass music in the XX century. Mass music began to integrate various forms and techniques of classical compositions, to use various ways to promote academic music. A striking example is the British rock band "The Beatles", who were fans of the German composer Karlheinz Stockhausen. They placed the composer's face on the cover of their album "Sgt. Pepper's Lonely Hearts Club Band" 1967.

One of the ways to promote academic music is integration into contemporary mass art in various variations. This raises the question of preserving authenticity. For the synthesis of classical and mass music, it is necessary to simplify the first, which means a distortion of the author's idea. The originality of the work is lost in this case.

Forms of classical music can be seen in progressive rock music. For example, the song "Prelude: Happiness" used motifs from the symphonic suite "Scheherizade" by N.A. Rimsky-Korsakov. However, this is not enough to popularize classical music, because a person must already be familiar with the composition in order to understand the "reference".

Academic music has also begun to appear in modern cinema and video games. The problem is that in this case, musical works are not in the foreground. In addition, the musical canvas is remembered only in synthesis with the film. A piece of music is not perceived as a separate part. The situation is similar with video games.

The interaction of mass and elite music is noticeable in the performance of musical compositions. This is a variety processing and performance of classical works. There is a rethinking of the musical composition. But the listener still does not come into contact with academic music. The author's idea is lost in the processed work. But not only pop artists perform academic music: academic composers also perform modern mass music, music from movies and video games. This, in turn, allows the modern listener to come into contact with classical music "out of the corner of his ear". In the processed compositions, he hears a familiar melody performed by the orchestra, thereby introducing new musical forms.

Источники и литература

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