

DETERMINATION OF NATIONAL NATURE OF A SONG AS EXPRESSION OF ARTISTIC CONCEPT OF ETHNICITY

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Abstract: *National characteristics of a song are currently identified with the concept of how a country and national song motifs are integrated into the global musical environment. In this regard, the aspect that modern musical trends should be considered in cooperation with the national perception of the song genre is relevant. The novelty of the study is determined by the fact that for the first time the song is considered not only as a genre with its own style features, but also as the basis for the formation of a national identity. The authors of the article consider the forms and methods of implementing the paradigm for changing the cultural code through songs. The practical significance of the study is determined by the fact that the mechanism of structure support by state bodies is determined, which is to preserve folk art as much as possible and popularise it.*

Keywords: Illusion of naturalness, tone, linguistic origins, motifs.

The song genre as the fundamental basis of intonation defines a singing voice – a special instrument of a natural property that is used by a person not only “musically”, but also for verbal communication. Vocal intonation is a derivative of speech intonation, and the latter contains an emotional and musical potential aimed at revealing additional content that a person puts into a verbal language¹. In vocal music, in particular in a song as its key genre, a global formula operates: voice is a person. In any vocal style, manner of singing, genres of solo singing, this “portrait” voice function is preserved. Using the resources of his/her voice, a vocalist always strives to “show himself/herself” not only in music, a song that he/she performs, but also as its performer, improviser (folk song genres).

But at the same time, the global function of “portraiture” does not exclude the presence in the singing voice of a number of other aspects of communication. This explains the unity of voice and person in the following poetic metaphor: if a voice is a person, then it is a person in its

¹ E. Liebman, “Related work and a taxonomy of musical intelligence tasks”, in *Sequential Decision-Making in Musical Intelligence*, Springer International Publishing, Cham, 2020, p. 143-196.

entirety – physical, spiritual, intellectual, emotional, social². And her vocal apparatus (also voice) is just an internal lamp illuminating with its flicker, flashes, moving rays, the soul and body of a person, so that everything in him becomes transparent, starts to glow, attracts attention, becomes pronounced³. The communicative strategy of the song genre, as it is seen, extends to the personality complex of singing performers, which show, in one way or another, the different personalities of an individual in the entirety of his functions in society. Representation of these functions is carried out in solo singing through the key, “iconic” genre for the art of solo singing – a song.

In the genre classifications available today, a song acts as a conservative type of music, which is contrasted with dance as a mobile genre, prone to fashion and historically changing. If mobility is obvious in dances (it is enough to compare minuets, waltzes and modern dances cultivated on the stage – bossa nova, tango, twist, rock and roll, etc.), then in the song conservativeness is conditional⁴. Like any genre, a song within its genre name “splits”, “branches out” into many genre subspecies. The largest subsection of a “song” is observed in the strata of musical art⁵. There are several levels – the first “folklore”, the second “academic” and “third”. The latter is understood to mean “light” music, which had different forms of expression in different historical eras, but has always existed since the function of “music” was understood as a “game”.

The separation of music into vocal and instrumental took place historically quite late, and the initial forms of playing music were singing and dancing as a syncretic phenomenon⁶. In their origins, song and singing were closely associated with instrumental accompaniment, as well as with dance. On this occasion, it is noted that the complex “singing – instrumental accompaniment – dance” dates back to antiquity to the so-called musical arts subject to Apollo and muses: all musical is very closely connected with a cult, and especially with festivals, where it has its own

² P. Knees, M. Schedl, “Introduction to music similarity and retrieval”, in *Music Similarity and Retrieval: an Introduction to Audio- and Web-based Strategies*, Springer Berlin Heidelberg, Heidelberg, 2016, p. 1-30.

³ N.R. Prabhu, J. Andro-Vasko, D. Bein, W. Bein, “Music genre classification using data mining and machine learning”, in S. Latifi ed., in *Information Technology – New Generations*, Springer International Publishing, Cham, 2018, p. 397-403.

⁴ G. Xu, Y. Chen, L. Xu, “Music in western culture”, in *Introduction to Western Culture: Cultural History, Religion, Politics, Folklore and Tourism*, Springer Singapore, Singapore, 2018, p. 25-56.

⁵ A. Ordanini, J.C. Nunes, A. Nanni, “The featuring phenomenon in music: how combining artists of different genres increases a song’s popularity”, in *Marketing Letters*, 2018, vol. 29, no. 4, p. 485-499.

⁶ M.G. Armentano, W.A. De Noni, H.F. Cardoso, “Genre classification of symbolic pieces of music”, in *Journal of Intelligent Information Systems*, 2017, vol. 48, no. 3, p. 579-599.

function⁷. The art of singing, first associated with the ritual in its festive forms of expression, has always been combined with a game that is understood in a broad sense as one of the synonyms of music in general. Echoes of such an understanding of the song as a form of expression (representation) of Homoludens – The Man Playing) persisted further, but appeared in different sociocultural contexts, in different forms⁸.

First of all, it is necessary to take into account the content and functions of the concept of “game” itself, which has been identified with the art of music since the Hellenic culture. The connection between music and the game is confirmed by the above semantic meanings of the concept of the game in the Greek language⁹. In Greek, the word *paideia*, which designates a game, by virtue of its etymological origin, is inseparable in meaning from a children’s toy, trifles. *Paideia* could hardly have been used to indicate higher forms of play: the thought of children was too inextricably linked to it¹⁰. Higher forms of a game therefore find their expression in such unilaterally limited terms as *agon* – competitions, *scholazein* – to spend leisure time, *diagoge* – literally forwarding¹¹.

Based on these meanings, music and games, it can be concluded that, in essence, the nature of any making music is a game. This is a given fact, even if it remains unspoken, generally recognised everywhere¹². Whether music is intended for joy and entertainment, whether it seeks to express sublime beauty or has a sacred liturgical purpose, it always remains a game. All this applies to singing, as well as to the genre in which this singing is mainly represented – to a song.

⁷ A.A. de Lima, R.M. Nunes, R.P. Ribeiro, C.N. Silla, “Nordic music genre classification using song lyrics”, in E. Métais, M. Roche, M. Teisseire eds., *Natural Language Processing and Information Systems*, Springer International Publishing, Cham, 2014, p. 89–100.

⁸ L. Desblache, “What is translated? Styles, genres and more”, in *Music and Translation: New Mediations in the Digital Age*, Palgrave Macmillan UK, London, 2019, p. 107-166.

⁹ Y. Mu, “Using keyword features to automatically classify genre of song Ci poem”, in Q. Lu and H.H. Gao eds., *Chinese Lexical Semantics*, Springer International Publishing, Cham, 2015, p. 478-485.

¹⁰ A. O’Brien, “It’s real: Genre and performance style”, in J. O’Toole, R.-J. Adams, M. Anderson, B. Burton, R. Ewing eds., *Young Audiences, Theatre and the Cultural Conversation*, Springer Netherlands, Dordrecht, 2014, p. 159-176.

¹¹ I. Vatulkin, G. Rötter, C. Weihs, “Music genre prediction by low-level and high-level characteristics”, in M. Spiliopoulou, L. Schmidt-Thieme, R. Janning, eds., *Data Analysis, Machine Learning and Knowledge Discovery*, Springer International Publishing, Cham, 2014, p. 427-434.

¹² R. Mayer, A. Rauber, “Multimodal aspects of music retrieval: audio, song lyrics – and beyond?”, in Z.W. Raś and A.A. Wierzchowska eds., *Advances in Music Information Retrieval*, Springer Berlin Heidelberg, Heidelberg, 2010, p. 333-363.

Materials and methods

In the field of social communication, singing and song can be represented by: spiritual music, which is compared with the angelic choir, resorting to the theme of heavenly spheres; secular music, which is evaluated: as a noble pastime, a masterful lesson worthy of all kinds of hobby, fun entertainment.

The leading role in the development of these functions of music, as well as singing and the genre of a song, was played by performers¹³. Since ancient times, the highest achievement of music was a demonstration of the technical skills of performers. It was singers that an audience came to listen to in opera. The same emphasis on performance remains in other genres of singing – in the academic chamber-vocal lyrics and in the genres of pop-vocal culture¹⁴. Within the framework of a song genre, songs for various purposes were formed and functioned, uniting under the auspices of such a concept and phenomenon as “speech intonation”. Vocal language is closely related to verbal and these connections are much deeper than the direct connection of music and words in singing and song genre as its main representation¹⁵. Among the genre beginnings of music, acting as the eternal constants of musical intonation expression, there is declamation, which turned out to be the first in vocal genres, and then moved on to the sphere of “pure” instrumental intonation, which means the constant presence of “vocal” in all types of musical intonation¹⁶.

A song as a musical genre is born in the aggregate of tone and linguistic sources, among which are both musical and non-musical. Vocal intonation is the result of long historical processes of searching for singing intonation, which is defined by the term “singing”, but does not come down to a song as a genre based on this “singing”¹⁷. A person’s voice is not originally intended for singing as such. All organs involved in phonation are

¹³ L. Desblache, “What is translated: vocal music, voice and more”, in *Music and Translation: New Mediations in the Digital Age*, Palgrave Macmillan UK, London, 2019, p. 167-217.

¹⁴ R. Neuhäuser, “Changing genre concepts”, in *Towards the Romantic Age: Essays on Sentimental and Preromantic Literature in Russia*, Springer Netherlands, Dordrecht, 1974, p. 52-70.

¹⁵ H. Pálmason, B. Jónsson, M. Schedl, P. Knees, “Music genre classification revisited: an in-depth examination guided by music experts”, in M. Aramaki, R. Kronland-Martinet, S. Ystad, eds., *Music Technology with Swing*, Springer International Publishing, Cham, 2018, p. 49-62.

¹⁶ L. Desblache, “How is music translated? Mapping the landscape of music translation”, in *Music and Translation: New Mediations in the Digital Age*, Palgrave Macmillan UK, London, 2019, p. 219-264.

¹⁷ T. Myers, “Genre modulation as sectional divider”, in J. Merrill, ed., in *Popular Music Studies Today: Proceedings of the International Association for the Study of Popular Music*, Springer Fachmedien Wiesbaden, Wiesbaden, 2017, p. 235-241.

designed for the primary and more important functions of the human body¹⁸. We are talking about the fact that the same larynx that serves as a vibrator in singing performs its main role in the function of respiration and lung protection, as well as in ensuring fixation and stability of the chest after inhalation; and only in the last place is the function of the larynx as a sound-forming organ¹⁹.

Sound formation in a human voice is a notion much broader than singing, which in this case is only an artistic form of this sound formation²⁰. The sounds obtained by voice were genetically primary and preceded the appearance of both verbal speech itself and singing. Given this “speech” function, which was the basis for separating music from language, it should be noted that the melodic type of intonation (actually singing) arose only when the need to use tones to contain the distinction disappeared, when they took upon themselves the emotional burden – it arose music.

Results and discussion

The primacy of emotional intonation in relation to a word as a sign of meaning is the main outstanding feature of singing, which at first was the equivalent of music in general. However, with the advent of verbal language/speech, the intonation function of the sound colouring the word did not disappear. Various types of linguistic intonation appear, which served as the basis for the art of singing and such a key art for this genre as song. In particular, there is a series of intonation-speech forms constructed that are considered as a parallel to the actual linguistic, extra-musical intonation (the first part of the series), and as its continuation already, in fact, in musical genres (the second part of the series, from the moment the words “singing” and “song”). They should be presented in the following wording: recitation to music; chant; song reading; psalmody; comic partial tongue twister; opera recitative; arioso singing; cantilena aria; long Russian folk song; household romance; gypsy singing; chamber vocal lyrics of a concert plan.

In general terms, all types of linguistic intonation are subordinated to three main stylistic inclinations: declamation, recitative, and narrative. The

¹⁸ P., Knees, M. Schedl, “Semantic labeling of music”, in *Music Similarity and Retrieval: an Introduction to Audio- and Web-based Strategies*, Springer Berlin Heidelberg, Heidelberg, 2016, p. 85-104.

¹⁹ W. Stokowicz, “A comparative study on music genre classification algorithms”, in D. Ryzko, P. Gawrysiak, M. Kryszkiewicz, H. Rybiński eds., *Machine Intelligence and Big Data in Industry*, Springer International Publishing, Cham, 2016, p. 123-132.

²⁰ A. Preminger, F. J. Warnke, O. B. Hardison, “Princeton encyclopedia of poetry and poetics”, in *Princeton Encyclopedia of Poetry and Poetics*, Macmillan Education UK, London, 1974, p. 3-906.

genre beginning of declamation is the source and applies to all manifestations of speech intonation in music. Since the song genre is also based on the transformation of the recitation beginning, although it does not come down to it, let us consider this phenomenon in more detail. Explanations of the concept of “declamation” given in the explanatory dictionaries reduce this concept to the embodiment by means of vocals of the verbal text, while covering all types of singing. In other words, vocal recitation is identified with the recitation of poetic language, which comes from lat. *Declamati* – the art of expressive reading. The recitation, however, has different meanings in genres such as recitation to music and in the genre of music itself – songs, in its various manifestations. The essence of a recitation is the innovative diversity of voice, which determines its difference from the second stylistic image in singing/speech-recitative.

If the latter’s specific feature is the multiple repetitions of a tone of constant pitch (actual recitation) and the gradual melodic movement in a relatively narrow range, then declamation, on the contrary, is characterised by wide intervals, an active rhythm. For the song genre, in which, although in a different ratio, declamation and recitative are always present, directly related to the intonation of the text, it is essential that in a logical sense these principles are opposite. This is taken into account, and composers create songs in which the verses are built on the contrasts of a recitative sound in singing and recitation in the chorus. In the broadest sense, vocal intonation differs from the text in that recitation is the introduction of music into a language. Recitative, on the contrary, is the introduction of a speech tint into performance.

The third genre principle in the system of vocal-linguistic stylistic methods is narrative. This phenomenon is directly related to a song as a genre of music itself, which significantly distinguishes it from the two previous ones – declamation and recitative. These two principles come out with a certain autonomy from a specific verbal text, if it is present in vocal intonation. Recitative and declamation refer to the image of the “musicality” of the verbal text, and not to the content of this text itself, represented in the unity of word and music. Any narration is connected with the plot-event logic and makes up a dramatic series of a vocal and poetic work, in particular a song, which is always “about something” or “about someone”. In this case, the meaning of a text that gives a name of a song is always in a certain dynamics associated with the change of “backgrounds” (for example, pictures of nature), or certain emotional states.

Any narration in the sources contains an epic beginning and means a consistent story about any events. In the field of song creativity of all three musical strata – folklore, academic and “third” – there is its own “set” of narrative genres (historical songs in folklore, ballads in academic vocal music, various types of stories on various topics in the third layer – from

lovingly lyric to bald-heroic and even comic). In this system of the method of stylistic properties (stylistics is a cross between a genre and style), concentration occurs in relation to any vocal work. These are:

– the effect of equal syllables arising due to repeated coincidences of syllables of the text and the sounds of the vocal melody (this can be overcome due to the intricate chant);

– the effect of unequal constructions, when units of vocal speech of different scales are delimited by interruptions in sound (pauses and inspirations that correspond to the specifics of speech intonation);

– the identification of a characteristic common to all three shades of the linguistic principle in the form of a predominance of sufficiently mobile or moderate tempo close to the speed of speech (acceleration-deceleration in vocal melody is carried out by rhythm rather than by internal radical tempo changes, which does not exclude performing agogics).

In the presence of these general (integration) features in vocal intonation, differential ones directly related to genres also act. The system of singing voices has historically and socioculturally formed under the influence of the genre as a factor, which can impose its canons on the voice from its social function, text features to special techniques and skills in vocalisation, designed for the situation specific to the genre, space, public. In the song genre, these performance situations are of utmost importance. It's important not only or "which" song or "what" is it about, but for whom it is performed, on which concert venue – the big stage, small stage, in the salon, in the home environment; in our time it can be stadiums, sports complexes, cinema and television screens and the like.

The social function of a song is closely related to its artistic and stylistic quality. The general trend in song style is close to instrumental performance. Vocal art, while remaining connected with a living organ by intonation with a voice, developed in the direction of instrumentalisation. European culture has come to instrumentalise in singing even in its most cantalised forms. Here the authors use the concept of "cantillation", which acts as primary for the song genre and, at the same time, is the most specific for music in general. Noting this specificity, it is necessary first of all to show the difference between cantilated singing from other language methods. The opposite of cantillation in the broad sense is declamation ("recitation" and "singing" are interrelated, but different things).

Cantillation as a genre principle is a special kind of mediation of the "gene" speech factor, on the basis of which a song is created as a genre of music itself. In the cantilena, the melodics, in this case, is isolated from the pronunciation of words of a text, and the basis in it becomes expressive singing, melos, musical intonation. The difference in the meanings of the concepts of "cantillation" and "cantilena" should be taken into account. The last of them is narrower, acting as a genre mark, along with the Aryan

extension and song as such. In the first meaning – “cantillation” – a higher degree of generalisation of the style level is assumed than in other genre spheres of vocal music. Here, the distinguished notions of Aryanism and song directly indicate the corresponding genres of vocal art: Aryanism – to opera, song – to a song.

In addition, song as a genre beginning is distinguished by a pronounced national shade. In this regard, the authors believe that the derivative of “melodiousness” – “song” – is basically a “Slavic version of the genre”, which differs from the German lied and from the French chanson, where metric regularity is in the foreground. A song in this sense, being a derivative of the genre principle of cantilena, concentrates in itself such characteristics as longness (melodiousness), melody. In a song as a specific musical genre, the voice acts as a tool for directly expressing the movements of the soul in sounds and tones.

It is significant that in the song, as a specific reflection of the genre principle of cantillation, there is also a special moment related to vocal art as a whole. A performer (vocalist) of a song, which is, in fact, always a miniature, seeks to show the beauty of his/her voice, to reveal through it the intonation context of a work created by a composer for a particular poetic text. A song as a musical genre phenomenon, acting in various genre-semantic versions, contains, therefore, a number of constant features. Among them:

- emphasis on cantillation as the main thing for the song genre and stylistic beginning;
- the priority of the melodic beginning over metric rhythm, which does not exclude the wide range of dance songs;
- belonging to a specific national-specific style of singing – Slavic in the broadest sense;
- the visibility and generalisation of melodic-cantilena and rhythm and formula intonations, which make up the lexical foundation of songs in any of their varieties – from lyrical to rhythmic pop songs;
- highlighting a figure of a singer-soloist, who in a song represents himself/herself, the resources of his voice, without special adapting to images, for example, of the opera characters; a special type of musical structure, which is defined as a couplet-string form.

The concept of “pop culture” includes many meanings and genre forms that apply not only to music, but also to other arts. The key methodological basis for distinguishing mass musical culture is its comparison with the elite. Interest in this problem arose simultaneously with the formation in the 20th century of such branches of musicology as musical sociology and musical culturology. The problem of mass culture and its musical specificity in music first arose in the 1920s and 1930s. The attitude to this sphere in sociological research was then sharply negative.

One of the first problems of mass culture in the socio-aspect was posed by the Spanish researcher J. Ortega y Gasset, whose texts, marked by outstanding literary merits, impose on readers an estimated attitude to the pop as conservative and bad that impedes the development of art.

The first more or less complete concept of “easy music”, which was considered from a sociological perspective, was created by German researcher T. Adorno. One of the founders of musical sociology of the 20th century begins his lecture-article on light music with the following words: “The concept of light music seems to be taken for granted, but that is why it is foggy and dark. Everyone knows what awaits him if he thoughtlessly turns the handles of the radio, and this, apparently, frees him from the need to think about what it is. This phenomenon then becomes something once and for all given. It remains unconditionally accepted on faith – it seems to be proving its right to exist by already stubbornly continuing to exist. True, one can often hear complaints that the music has split into two spheres, which have long been sanctioned by the official culture, which one of the departments provided to entertaining music: but these complaints relate to the alleged vulgarisation of taste on average and to the isolation of serious music from the masses of listeners”.

T. Adorno for the first time comprehensively approaches the issue of light music, noting that the juxtaposition and mutual separation of the two spheres of musical art – “high” and “low” – have a long history, which has been going on since antiquity. The art of Roman mimes, who were the first representatives of “light music” known to us (though in its syncretism with other playing arts – dance, theatre, pantomime), was saturated with the remnants of those ancient organic productions, from which high art gradually was freed, which developed under a sign of progressive mastery of nature and logic.

T. Adorno sees the origins of the final separation of the spheres of light and serious music at the end of the 19th century, when light music was possible with observance of decency. And the phase of its aesthetic decline coincides with the final and irretrievable refusal of each other by both spheres. Light music was formed under the influence, on the one hand, of such genres of mass culture as operetta and revue, and on the other hand, in connection with technical progress, which ensured the necessary mass distribution (radio, then cinema). The centre in the habitat of light music is gradually shifting from Europe to America, where the musical genre is being formed. If genre of musical stage shows suits the operetta with its “brought to shine and packed in cellophane show”, in the words of T. Adorno, “elbow to the elbow with the audience”, then musicals “transfer the obligatory technical objective form of the movie to the musical theatre”.

At the same time, light music feeds on an arsenal of language tools found and tested in the “past” academic musical culture, without any

innovations and “sensations”. Light music is so different in, according to T. Adorno, “the constancy of the musical language”, “almost scientific calculation of the effects” that has gone so far that there are no voids, no holes, and this spectacle is displayed from the point of view of the selling technique, which gives rise to the illusion of the natural and taken for granted.

“The illusion of naturalness” is the main socio-sign of light music, for which the most “natural” musical genres of commercial and applied properties come to its aid – song and dance, and in their inextricable unity. A pop song of various social and aesthetic purposes and contents in the conditions of show business always turns into a product that needs to be sold profitably. This is especially evident in the culture of hit – a phenomenon that absorbed in the 20th century, especially at the end, the entire so-called mass song. By and large, it can be noted that hit songs (musical hit themes) have existed since ancient times. But the meaning of the concept of “hit” (German *Schlager* – a fashionable, popular song, melody) in the era of domination of “serious” academic music and after a divide of global socio-aesthetic and economic meanings between it and “light” music had formed music, is different.

Hit theory is currently under development. All the more interesting is the analysis of the point of view of T. Adorno on this phenomenon; he was the first who outlined the background and specifics of the hit. Central to the hit culture is the principle of the standard. As an example, T. Adorno cites an American textbook popular in the 30s – 40s of the last century explaining how to write and sell smash hits, “The main difference between of hit from “serious” or using the wonderful paradoxes of the language of these authors, a “standard” song lies in the fact that the melody and verses of the hit must strictly follow the exact scheme, while “serious” songs allow a free, autonomous structure of the form”.

The paradox here is that it is the hit that is conceived by representatives of show business and its ideologists as “novation”, “catch”, “new word”, and “classical” song genres are considered “standards”. This is reflected in jazz culture, where improvisation is built on the basis of theme-standards (everygreens – always “green”). For American music that did not have a long academic background, jazz and its forms are classics. The concept of the standard covers not only various types of hits, not only types of dances, which would be understandable and not new, but also their mood – for example, songs about the mother, songs that sing the joys of family life, “nonsense”, or novelty songs, children’s songs for adults, and complaints about the loss of a girlfriend; the last, probably the most common type of all, and in America the strange name is fixed to it – ballad.

This list of smash hit songs covers the basic imagery of the mass lyric song genre, which has spread under the strong influence of American

culture around the world. At the same time, the smash hit standard is not only replicated, but also embodied with a certain degree of originality in the work of pop composers and singers, arrangers and vocal and instrumental ensembles. Hit – a concept derived from a smash hit – is not the only negative sense now, but also it means a wide range of popular music samples, the lexical background is based on existing intonations, genres most accessible to replication (song, romance), the general aesthetics of “credulity”, “naturalness”, the signs of which, however, are artificially modelled.

Such an understanding of the smash hit “removes” the negative “label” from this phenomenon and allows to consider it contextually, in connection with the peculiarities of the styles of eras, national music schools, individual styles of authors and performers. In a broad sense, smash hit existed and exists in academic musical creativity, which can be pointed out by considering the example of the “Magic Flute” by V.A. Mozart, where “serious” and “light” music met for the first time in modern art, and it is in the field of song genre. Hit can be seen even in the tunes of P. Tchaikovsky that is reflected even in the themes of symphonies based on the lyric song melos, in which the intonations of applied genres are generalised and synthesised.

An important positive point is highlighted in the hit culture. This is due to the performance, skill of musicians working in the field of show business. For the commercial culture of the hit, the flashy imbalance between low-value works and their performance, which does not have to be ashamed of the chamber practice itself, is too characteristic. High-class performers are able to give a full life to even a standard hit, which is especially characteristic of jazz. At the same time, the performed repertoire also affects performers who begin to abuse their talent and create an atmosphere in which they convince themselves that they have taken on the mercy of the true spirit of the times. The tradition of “crushing criticism” of mass culture by the end of the 20th century in musicology is being overcome. Despite the fact that the form of opposition between mass culture and elite music has become more radical, there are many art branches saturated with contradictions and differences between the mass of hits and the extreme search for originality.

One of the hallmarks of mass music is its stylistic pluralism. Musical pluralism in the sense of the multiplicity of genre-style components presented in the work first arose precisely in the genres of mass music. The most indicative here is jazz, which can be called the “great-grandfather of mass music”, and a number of musical sources can be highlighted in it – African American vocal music, piano ragtime, American folk song of European descent, even the influence of French and Italian opera, European and American march music of the 19th century.

A similar “metacollage” determined the stylistic nature of the bit that arose in the second half of the 20th century. In his heterogeneous circle, there are jazz, baroque, electronics, Indian music, romance, a song of protest, chanson, smash hit. In the same period (50s – 60s of the last century), both internal parts and genres of mass music began to take shape, currently represented by the genre stylistics of jazz (the “elite” branch in the music of the “third” layer), year (synthesis of jazz and vocal-instrumental forms of European academic and “third-layer” music), actually pop music in its narrow sense as a smash hit culture.

These three inner layers of music, which includes the so-called popular classics, in turn, differentiate from the inside according to styles, genres, directions, trends, performing manners, countries and regions, individual decades and even years. The “metacollage” system branches out into many subsystems, in which the same laws apply as in the global “inter-context”, but in specific refraction. One of the aspects, and the most important here is the national style. As already noted, the concept of “song” is far from uniform in meaning, which is not least associated with the national specificity of a musical phenomenon, which is indicated by the word “song”.

The song is mainly a Slavic version of the genre. German lied, French chanson are markedly different from Russian songs. In them, in particular, metric regularity prevails. Oriental exalted-languid singing is characterised by extended stops, and when switching from tone to tone, at the end or at the beginning of a sustained sound, ornamental figures adorn inclusion. A pop song, like a song in general, obeys the laws of national specificity, contains both a “stable” genre of national culture, unlike “mobile” dances, and persistent signs of a particular musical mentality, ethnic sound. Highlighting this category, it can be noted that “the ethnography of hearing is naturally included in any act of any kind of playing music, it is present in every person consciously and forever.

If to apply the category of ethnographic sound to the genre of pop songs, then it will inevitably influence other types of ethnographic sound, since popular culture always strives for standardisation, and standards are an international phenomenon. In this regard, the rumour may find the second (“bimusicality”, according to the American ethnomusicologist Ki Mantle Hood) or the third, but its own ethnography, as the colour of the eyes, cannot be fundamentally changed. As a result, summarising the idea of “double musicality”, it can be noted that it covers all components of musical activity, while ethnography of hearing is clearly more specialised, it is responsible for a narrower section of playing music, and this section is well defined. Hearing ethnography belongs to the “inner body” of homomusikans and acts as its “transformer booth” – as a stylistic flair, as a stylistic selection of perception, as a transforming force of the musical

“modality” of a person (group, society, class, people) included in the music making process.

The words “song” and “romance” reflect the principle of ethnography of hearing, as well as the terms denoting these genres in other languages. A special kind of genre beginning of song is a romance. The French word romance (from roman – Romance) originally meant a song in the Romance (Spanish) language, which then spread throughout Europe, in particular, became a genre version of the German lied and French chanson. In domestic culture and professional musical creativity, the term “romance” arose later – at the beginning of the 19th century. In particular, in the Russian Empire, the romance was prepared by the “Russian song”, which replaced the edging, created on the verses of famous poets and intended for solo performance with instrumental accompaniment.

In the pop-song genre, the romance component is very significant. It is about the fact that pop songs, like romances, are created on the texts of talented poets and originate directly from these texts. In poetry, there is also the concept of “romance”, which denotes a special kind of singing verse. In the romance, music reflects some features of versification inherent in professional poetic creativity, primarily structural and syntactic laws.

In the “metacollage”, which is presented in the pop song, the role of motility is also essential, which comes no longer from the song and romance, but from the dance genres. Describing the specifics of the folklore musical intonation sphere, which is always present in a pop song in one form or another, explicit or “shot”, it can be noted that folklore music refers to the applied interaction of music represented by its own genres. They (these genres) are primary, arise in direct accordance with their simple and clear life function and, as a rule, fully satisfy it, without the need for borrowing from other genera.

This type of music is represented by two families that develop unevenly. Household dance music, filed through such an invariable form of human activity as communication, having gone through a long history, through the differentiation of folk and aristocratic (ballroom) dances, and then through overcoming it, develops very intensively. This cannot be said about the song of household music, in which a significant proportion is the conservative layer of folklore, replenished relatively slowly by the compositions of professional composers. A pop song as a phenomenon of a “third-layer” culture stands on the verge of, on the one hand, folklore and academic strata (in the field of creativity of creators and performers of pop songs), on the other hand, a combination of “mobile” dances and “conservative” songs.

Therefore, pop song culture cannot be considered homogeneous in morphology genre-style formation. It exists and develops on the basis of a song as a proper musical genre and dance, which genetically relates to

another type of art (dance art, choreography). At the same time, within the framework of song-dance pop culture, a genetic principle operates, which can be defined as the intonation ambivalence of song and dance principles. There is no such dance melody, which could be based on a song processed in an instrumental manner. Developing this idea, in relation to the genesis of a pop song, it is possible to also propose a thesis of the opposite order: there is no such dance melody that you cannot come up with words and create a dance song based on it (in the folklore of different nations, there are countless such “dance songs”). At the same time, as ethnomusicologists note, in particular, a song always remains directly connected with the need for emotional self-expression, which is primary and organically inherent in humans at all times. And in folklore there exist (coexist) both “concert” singing for the public, and “personal” singing for themselves. Between these types of singing, there is a constant interaction, exchange of norms, general emotional tone, specific melodic ideas, turns, singing.

Conclusion

Therefore, when considering a song as a leading genre of pop culture, one should be guided by two main methodological guidelines: the specificity of culture itself in the music of the “third” layer, which is intermediate between folklore, which is based on national soil and academic music; features of the song genre, which came out of the syncretic “dance song” and presented in many varieties, differing in national-specific and socially-communicative affiliation.

A pop song that has formed in its main features in modern music (90s of the 19th century, all of the 20th century and the beginning of the 21st century) is constituted by such specific features: it is embedded in the system of commercial mass culture (show business); it uses professional equipment in the field of music and text (all pop songs are created according to the laws of professional craft); it is of a smash hit standardised nature, where individual creative catches are possible, but, as a rule, only in the field of performing music and text material; stage representativeness, the growth of which significance is observed with the improvement of the sphere of mass communications (at first it was concentrated in a chamber-concert “live” show, but eventually grew into the phenomenon of “song theatre”, as well as its variants such as a video album, video clip).

The ambiguity of pop song traditions is primarily associated with the national factor and ethnic consolidation processes, which determines the aesthetics and poetry of the pop song genre in the work of specific composers and performers. Therefore, further study of the traditions and specifics of pop songs is possible only on the basis of a certain artistic

material with appropriate generalisations, the meaning of which is usually revealed through cross-cultural exchange.