

## MUSICAL PROJECT AS NEW FORM OF CULTURAL COMMUNICATION

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### ABSTRACT

Nowadays the socio-cultural sphere tends to strengthen the role of intercultural interaction, which entails the increase of cultural activity amount and the modifications of their organization formats. The forms of traditional organized musical events such as a competition, a concert, a festival are subject to transformations, which are characterized by the features of integration and synthesis. The organization and the performance of complex musical activities by structure required an organization theory development.

The authors offer their view for a new format of contemporary culture - a music project from the standpoint of an organized activity framework extension and the acquisition of a cultural communication form value by it.

Researchers consider a large-scale cultural event "Guitar Renaissance" as an example of a musical project, which is a multiproject nowadays. In this project, they perform plenty of independent events, united by a common idea, which allows to attract and organize an interpersonal and an intercultural interaction of multiple participants .

As the result of the performed study the authors proposed the structural model of the musical project "Guitar Renaissance", which can act as a reference point for the creation of this type of project management technology. "Guitar Renaissance" consists of a number of interconnected musical projects with a common purpose and of resources. It can rightly be called a multiproject. This format allows you to cover a wide range of participant categories and organize a cultural cooperation in related areas - a competitive, educational, concert and educational activities.

**Keywords:** *musical project, concert, competition, festival, musical event, cross-cultural interaction.*

### INTRODUCTION

A new picture of the world is developed at the turn of millennia, conditioned by the complex processes of globalization. The development of post-industrial model of society and economy, technological changes, the rapid development of worldwide communication systems, in particular the World Wide Web, makes a tremendous impact on a person's world, the nature of its interaction with the environment and society, the spiritual and creative self-expression in various fields of activity.

Today, the socio-cultural sphere may demonstrate the strengthening of intercultural and personal interaction role based on a creative dialogue. This led to the number of cultural activities increase and to the modification of their organization formats. A musical project is the most popular form of interaction between people along with the classical forms for the past two decades.

Currently, the project format is being promoted in various areas: for example, a social project, an educational project, a pedagogical project, a cultural project, an innovative project, etc. However, a musical project, as the form of an organization and an event performance is more complex, as it is focused on the creation of a communicative environment that allows each participant to carry out an active cooperation in accordance with a role-playing position.

The realization of a musical project, based on the technologies of socio-cultural design requires a certain methodology as this is a multifaceted process of its organization. The analysis of the scientific and methodical literature showed that the issues of project management are considered in the works of foreign authors S. Derry, B. Scott, T. Demarco, S. Kemp, L. Leach, R. Jonathan P. Harper-Smith, K. Heldman and Russian professionals such as V.V. Bogdanov, M.F. Dubovik, O.N. Ilina, A.S. Kozlov, I.I. Mazur, A.N. Pavlov, A.V. Polkovnikov, M.L. Razu, M.V. Romanov, V.D. Shapiro et al. Various aspects of art management were considered in the works written by N.V. Beloblotsky (Beloblotsky, 2003), S.B. Woytkowsky, S.M. Korneyev, T.V. Kostsov, D. Passman and G.L. Tulchinsky (Tulchinsky, 2009). The technologies of festival and competition preparation and holding were considered in the works written by V.A. Babkov (2007), D.M. Genkin, O.Ya. Goikhman (Goikhman, 2008), T.V. Kozlov, A.N. Kolotursky (Kolotursky, 2003), V.A. Moryahin (Moryahin, 2009) and B.V. Peril.

## 1. METHODS

The methodological basis of the study was the idea on the organization of events on the basis of a project approach (V.V. Bogdanov, M.F. Dubovik, O.N. Ilyina, A.S. Kozlov, I.I. Mazur, A.N. Pavlova, A.V. Polkovnikov, M.L. Razu, M.V. Romanova, V.D. Shapiro et al.).

The reliability of the study was provided by the use of theoretical and empirical methodological tools. Analysis, synthesis, comparison, abstraction, generalization and modeling were applied among the theoretical methods, which allowed to develop scientific works on the problem under study. The methods of setting a problem, a research hypothesis development, the construction of phases, stages and scientific research stages, an inductive-deductive method and a proof were aimed at the obtaining of significant theoretical results. The following methods were applied among the empirical ones: observation, interviews, accounting documentation and material study, experience generalization.

## 2. MAIN PART

In the XXI-st century a music project is a bright and an original phenomenon in the general panorama of modern musical culture. During the development of a musical project as a special type of a mass event organization it is necessary to follow such forms of organized musical events as a concert, a competition and a festival.

*A musical concert* as a form of cultural activity was developed in the XVIII-th century due to the functioning of musical societies. The results of their work can be the distribution of musical amateurism and the training of a competent listener, the development of individual concert genres, the involvement of relatively broad population strata in regular contact with the music of the leading composers of Europe, the support of composers and performers that had a great influence on the development of public musical consciousness of that period, and the pan-European concert market (Dukov, 2003).

A modern concert is the most accessible and popular format with a wide range of possibilities: from the formation of an aesthetic taste to leisure development. Currently, there is a sufficient number of concert classifications for various reasons: depending on a performed repertoire (philharmonic, variety); for an intended purpose (holiday, reporting, planning, inspection ones); according to a place of performance (touring, visiting, stationary); according to listening audience (children, adult); according to the

composition of participants (solo, group, mixed); according to the process of program building (thematic, theatrical, complex).

Comprehending the cultural and historical origins of a musical competition, it can be concluded that they have deep roots. So even in ancient Greece there were competitions of singers and virtuosos musicians; during the Roman Empire they organized the competitions of Kifared from Athens, Alexandria singers and the musicians from other countries; in XVIII-XIX centuries the kind of world championship "tournaments" among the major virtuoso musicians and the representatives of various national schools were very popular ones.

In the XXI-st century the contest format acquires a peak popularity, which is explained by its broad capabilities which allows contestants to show different facets of personal achievement. The interpretation, according to which a competition is a specially developed procedure for the admission of participants in a competition, the conditions of the organization and the conduct of which are defined in the regulations about a competition seems an exhaustive one. This is the manifestation of subject creative actions, which provide the value unity of its participants and create the conditions and the means for a person self-realization. Besides, the competitive activity participants are included in the process of artistic culture value appropriation, in the comprehension of the artistic images embodied into them, it brings them to a qualitatively new level of cultural development and is an incentive for a self-realization within a cultural space (Afanasyeva, 2011).

Today a performer of any age and with different levels of performance skills can participate in a music competition. This feature is conditioned by the level gradation by status, the scope of performing category coverage, different duration and frequency, etc. One can speak about the emergence of competitive movement that pursues the following objectives: the identification of talented performers and the creation of conditions for the creative self-realization of musicians.

*A musical event is a festival* (from the French festival - a holiday) was born more than three centuries ago, at the beginning of the XVIII-th century in England, as well as many other forms of organized culture. In continental Europe the tradition of music festival performance dates back to the end of the XVIII-th century and by the beginning of the XIX-th century the festival movement spread to many countries. It should be noted that such major composers as L. Spohr, G. Spontini, F. Mendelssohn, A. Rubinstein, K. Reynard and J. Strauss were among the organizers and the active participants of these musical events. The festival movement developed only in the XX-th century, and in the XXI-st century festivals become the major forms of musical events. In recent decades, a music festival became one of the main forms for performer and audience contact implementation. It stepped beyond a musical event and acquired the value of a cultural communication form (Shirokova, 2013).

Currently, the traditional forms of music events are subjected to transformations, among which the idea of different form integration becomes a leading one. For example, a festival can be represented structurally by a series of concerts, competitions, various exhibitions, workshops, seminars, round tables, meetings, etc. These synthetic forms of musical events require a special organization, which led to the emergence of their presentation new format - a musical project.

1. The use of the term "project" in the modern practice of music industry led to the emergence of its application new sense. A musical project is defined by us as a structurally organized form of cultural communication, based on the systemic organization with specific goals, objectives and resources.

2. Nowadays, a musical project structure does not have constant framework, since the number of musical projects of different levels, types and kinds is large. They specify projects by funding type

(commercial and non-commercial ones), by chronological order (annual, biennial, triennial), by the status hierarchy (urban, inter-regional, national, all Russian, international), by the composition of participants (age categories, the categories of vocational training), by structure (monoproject and multiproject), by performance duration (short, medium, long-term) (Yuryeva, 2014).

3. According to the analysis of literature, let's distinguish the principles of a musical project organization: feasibility (a desired activity result achieved within the set time period), the presence of an idea (an idea volume, its relevance in society), the focus on an audience (the tracking of interest, the dynamics of people perception and reaction to a proposed musical product), a clear gradual organization of an event (the set of stages experienced by a musical project during the period of its operation), the technical and material security (the availability of the necessary conditions for a practical implementation of a project).

4. As an example of a new form of cultural communication let's consider the musical project "Guitar Renaissance", which dates back to 1997 - the first regional competition of guitarists "Guitar Renaissance" (the city of Shadrinsk, Kurgan region). In 2011, this project was entered in the all-Russian register of regional competitions. The prerequisite for the entering to a higher, all-Russian level was the holding of the musical transit "Shadrinsk - Tyumen" in 2012, the transfer project of a musical relay race from the competition "Guitar Renaissance" held in Kurgan region to the contest "Spring chord", organized by the guitar community of the city of Tyumen. Later in 2013, the decision was made within the framework of the festival-contest "Guitar Renaissance" to organize an international competition "Cup of five", which was first held in the city of Shadrinsk. Due to the scope and the success of the musical project in the following years (2014, 2015), the event was held in Kazan, which made it possible to expand the geography of its participants.

5. In 2015 the basic trends of the musical project "Guitar Renaissance" were added by another important component - International internet contest of the methodical works, which allowed to identify and summarize the interesting author works in the "Arrangement", "Composition" and "Scientific and methodical work" nominations. A high level of the organization and the conduct of all activities within "Guitar Renaissance", numerous positive reviews, the increase of participant number served as the birth of the idea for new project structure creation - Summer and Winter Guitar School by Alexander Vinitsky.

6. Nowadays the musical project "Guitar renaissance - 2016" includes the following structures: all-Russian instrumental festival-competition "Guitar Renaissance", the International instrumental festival-competition "Cup of five", the Internet competition of methodical works "Guitar Renaissance", the Summer and Winter guitar schools by Alexander Vinitsky, the concerts with the participation of top musicians-guitarists, the master classes of jury members, the gala concerts with the participation of guitar performance winners, the exhibition of educational works and note collections.

7. Let's present the obtained results in a tabular form (see Table 1).

**Table 1.**Structural model

| MULTIPROJECT «GUITAR RENAISSANCE» |             |   |                                    |
|-----------------------------------|-------------|---|------------------------------------|
| Trend                             | Мероприятие |   |                                    |
|                                   |             | Festival-competition "Guitar Renaissance" | Competitive festival «Cup of five» |

|   |   |   |   |
|---|---|---|---|
| Competitive   | Guitar performance competition within the nominations "Classical guitar. Solo", "Classical Guitar. Ensemble", "Classical Guitar. Orchestra", "Pop Guitar. Solo", "Pop Guitar. Ensemble" | Guitar performance competition within the nominations "Classical guitar. Solo", "Classical guitar. Ensemble", "Classical Guitar. Orchestra", "Pop Guitar. Solo", "Pop Guitar. Ensemble" | The methods for competition preparation                                   |
|   | Internet competition of methodical works within the nominations "Arrangement", "Composition" and "Scientific and methodical work"   |   |   |
| Educational   | Master classes of jury members  | Master classes of jury members  | Individual lessons  |
|   | Exhibition of educational works and CD albums with leading guitarists   |   | Group lessons   |
| Exhibition of educational works and CD albums with leading guitarists |   | The exhibition of educational works and CD albums with leading guitarists   | Rehearsals  |
|   | Workshops   |   |   |
| Concert / educating   | Gala concert featuring the winners of guitar performance  | Gala concert featuring the winners of guitar performance  | The exhibition of educational works and CD albums with leading guitarists |
|   | The concerts of leading musicians-guitarists  |   | Reporting concert of Summer and Winter School pupils                      |
|   |   |   | Concerts from musicians-guitarists  |

### 3.SUMMARY

- 1) The characteristics of three organized forms for musical events is given - a music concert, a competition and a festival.
- 2) They proposed the definition of "musical project" as a structured form of cultural communication, based on the system organization with specific goals, objectives and resources.
- 3) The classification of musical projects was presented for various reasons.
- 4) The principles of a musical project organization were determined.
- 5) The musical project "Guitar Renaissance" was considered from the perspective of a new form of cultural communication.
- 6) A structural model of the multiproject "Guitar Renaissance" was developed.

### 4.CONCLUSION

Thus, the "Guitar Renaissance" consists of a number of related musical projects, with a common purpose and resources. It can be called a multiproject rightly. This format allows you to cover a wide range of participant categories (the students of music schools, art schools and guitar studios, music colleges, the students of music schools, the teachers of educational institutions (a studio school, a college, a high school), the experts of guitar art, musicians, the lovers of guitar music, the representatives of note and

methodical literature publishers) and to organize the cultural cooperation in related areas -competitive, educational, concert and educative activity.

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