



GENRE CLASSIFICATION OF SAXOPHONE PERFORMANCE

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Abstract: This article discusses the features of genre classification in saxophone performance and the high period of saxophone performance in the 20th century.

Key words: Music art, culture, genre, saxophone performance.

Saxophone impresses not only with a wide stylistic spectrum, but also with a large genre range. This situation occurs for various reasons. First, the evolution of musical genres. Second, intensive changes in the field of saxophone performance. In order to analyze the processes taking place in the artistic heritage of the instrument we are interested in, first of all, it is necessary to define its main features, relying on approaches to the term "musical genre" existing in musicology. It is taken into account when creating a genre typology and especially when determining the historical evolution of saxophone music. Let's take a closer look at this.

A musical genre is a very complex and multifaceted phenomenon. This is a feature of the genre, such as versatility, which creates certain difficulties in determining its characteristic features, since it is impossible to define the specific boundaries of any genre. About the problem that interests us, A. Sohor writes: "Borders between genres are conditional, because absolutely pure genres cannot be found in practice." The conditionality of the genre boundaries noted by the researcher significantly complicates the classification of music.

When solving such questions, the following should be kept in mind. The structure of a musical genre includes many factors that interact simultaneously at different levels and of unequal intensity. These include the features of the content and form of the musical work, the methods and conditions of performance and perception, as well as its origin and purpose.

Therefore, when grouping compositions according to the principle of genre, it is important to clearly understand which factor indicating the genre is the main one in a particular context. Therefore, E. Tsareva says: "it is necessary to keep in mind every time which factor or combination of several factors is decisive in the classification of genres." In fact, a certain duality in classification arises from the situation related to the determination of the main genre feature in each individual case.

Without relying on auxiliary criteria, the result of defining a genre according to any characteristic can be the assignment of a single composition to different





classification groups. According to E.Tsareva: "Often, the same work can be described from different points of view, or one genre can be in several genre groups."

Among other things, as many researchers have pointed out, very important in the classification of works is the change of stable and dynamic characteristics of the genre depending on the historical and socio-cultural conditions. A similar phenomenon was noted in the encyclopedia of music in an article devoted to this genre. "The complexity of classifying music genres is related to their evolution. Changes in the conditions of the existence of musical works, the interaction of folk art and professional art, as well as the development of the musical language lead to the change of old genres and the emergence of new genres.

Based on the above, we believe that the classification of saxophone music should be based on a multi-level principle, since each of the criteria can be important in determining the relevance of a work. The conclusions drawn can be confirmed by A. Sohor's statement: "Any definition and any classification should be flexible and at the same time based on objective signs of phenomena." A. Tsuker, a famous Russian musicologist and researcher of modern music, is of the same opinion. In this regard, an attempt is made to systematize a sufficiently large and diverse layer of music for the saxophone, taking into account the following criteria:

- type of practice;
- belonging to the genre;
- belonging to style;
- historical affiliation (belonging to a certain period);
- nationality.
- characteristics of communication

This approach is primarily related to the variety of existing definitions of the concept of "genre", and its theoretical understanding, according to M. Aranovsky, is one of the most important problems of musicology. Therefore, it seems necessary for us to revise the definitions that reveal the essence of the concept of "musical genre".

As a result of the study of the musical genre, V. Zukerman comes to the following conclusions: "Genre is a type of musical work associated with a certain life purpose and type of performance, with certain characteristics of its content." L. Mazel gives the same interpretation in this case. He believes: "Musical genres are types and types of musical works that have developed historically in connection with certain life goals of music, its various social (in particular, social and





domestic, social and practical) tasks and various conditions. performance and perception of music", in the same way, the definition of music genre as a polysemantic concept "describing types and types of musical creation in connection with the conditions of origin, performance and perception" was given by T. Cherednichenko.

A. Sohor proposed a more complex approach based on the objective compliance of the musical composition with the requirements of the performance environment. His interpretation of musical genre is as follows: "Genre in music means, first of all, the performance environment, the type of musical work that objectively meets the requirements of the work, as well as any additional features (form, shape, music). executive means, "poetics", practical task) or their combination".

We see that the researcher focuses not only on the factor of social existence as the main factor, but also takes into account the influence of secondary characteristics that help clarify this rather complex phenomenon. The analysis of the above definitions clearly showed such facts. In understanding the genre, it is necessary to rely not only on one factor that is the main one in each individual case, but also to give importance to additional factors that help define the contours of a particular genre. It is most appropriate to consider this genre from the point of view of the complex interaction of factors, because such an approach to the problem helps to clearly define its immanent features, with the help of which it is possible to distinguish the sonata.

A group of researchers presents the genre as a collective phenomenon, synthesizing several different criteria necessary for the precise classification of musical works. The latter, on the contrary, defines the essence of the genre by distinguishing one of the criteria as the main (fundamental), as a result, the boundaries of the genre are blurred. Based on these two fundamentally different approaches to the understanding of genre, E. Nazaykinsky puts forward the two most complete and versatile definitions of the concept of "genre".

In the first case, the musicologist proposes to rely on classification issues based on the synthesis of genre criteria. In this regard, he gives the following definition: "Genres are historically formed relatively stable types, classes, generations and types of musical works delimited by a number of criteria, the main of which are:

- a) a specific life goal (social, household, artistic task),
- b) execution conditions and means,
- c) the nature of the content and the forms of its implementation".





In the second, on the contrary, he harmonizes the definition of the concept of "genre" with the issues of systematization and typology: "Genre is a multi-component cumulative genetic (one can even say a gene) structure, a specific matrix. this or that artistic whole is created". The above concepts allow us to approach the definition of music genres for saxophone from different angles: from general to specific and vice versa, which is very important for systematization and allows for its flexible and versatile classification.

A. Tsucker also emphasizes the importance of a flexible approach to systematization of music: "... systematization is a synchronized section set for a certain moment. Time inevitably changes the genre composition of bands, even if these bands themselves remain. Moreover, the practice of living always turns out to be richer than any classification. Various and flexible connections and interactions occur between groups and individual species. Therefore, the proposed systematics should be accepted as dynamic, open, including all kinds of movements, synthesis, the emergence of new varieties, new genre connections and interactions".

In addition to the above-mentioned definitions of the concept of "musical genre", there are also definitions in which the phenomenon we are interested in is a certain regularity of the musical structure. We can find the same concept in O. Sokolov regarding the concept of "genre". The researcher writes: "Genre is a generative regularity of a type of musical structure that corresponds to a specific task - socio-practical or artistic." However, unlike other scholars, in his critical understanding of the genre, he considers the relationship between musical composition and related art forms (theatre, choreography, cinema, etc.) and their interaction with them. brings the character of mystery to the fore.

This approach is very relevant when considering saxophone ensemble music, where the laws of genre evolution give rise to all kinds of ensemble compositions. In them, the saxophone interacts not only with the instruments of various groups, but also with electronic devices (such as a tape recorder) that act as an ensemble performer. A vivid example of such innovations is E. Denisov's "Bird Song" written for violin, cello, clarinet, piano, percussion instruments and tape (phonogram). K. Stockhausen, in addition to the mentioned E. Denisov, also uses electronic instruments in ensemble music for saxophone. Similar trends were observed in modern music for other wind instruments, including the flute, says V. Davydova in her dissertation research. In addition to electronic devices, as mentioned above, in experimental ensemble compositions, saxophone performance is combined with vocal and dramatic art,





and sometimes choreography. It should be noted that the innovative presentation of musical works, together with the introduction of dance movements and elements of dramatic theater art, is becoming characteristic of saxophone music of the last decade of the 20th century and the beginning of the 21st century. As an example in this regard, we can cite S. Gubaydulina's work "Vervandlung" for trombone, saxophone quartet, cello, contrabass and tam-tam. For example, a sonata written in jazz style or a concerto for saxophone, if the author adheres to the academic style, will be completely different from compositions of the same genre. Thus, the academic style of the sonata implies the preservation of the main distinguishing features of the genre model (of course, adapted to the time factor, that is, the time when the opus was written). The jazz style also brings its own patterns to the sonata.

In fact, Z. Sierra's "Jazz Sonata" is characterized by the rejection of the sonata form, the appearance of the saxophone cadenza, as well as the use of an irregular metrorhythm characteristic of creating jazz music, which determines the presence of a large number. different synchronizations, lack of strong hits, etc. Thus, supporting A. Sohor, we can say with confidence: "The interpretation of each genre depends on the individuality of the author, his belonging to one or another stylistic direction, a specific idea. As mentioned above as we have already seen, historical affiliation (belonging to a certain period) is a very important factor in understanding the concept of "genre". The historical aspect affects the "structural-semantic invariant" and helps to define the "contours" of each specific genre. and helps to determine its specific characteristics of a limited time and social space.

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