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# Reaching Out to the Audience: Crossover Gestures in Musical Performance

*Pasiekti klausytoją: crossover gestai atliekant muziką*

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## Abstract

Particularly since the last decade of the twentieth century, a wish to expand audiences and build bridges between musical genres has been driving classical music performers to a variety of crossover collaborations with musicians from the pop and rock musical cultures or to venture on their own into popular music genres. The aim of the present article is to outline and discuss the elements and layers of musicianship at which the most significant adaptation and transformation happens when musicians try to appropriate the codes from another cultural universe. Of particular research interest is the gestural expression of performers as a vehicle of communicating a change of the cultural paradigm. For example, video footage from the live performances of three singles for the album *Barcelona*, where Freddie Mercury and Montserrat Caballé sing together are discussed; these performances remain a charming example of how the two areas merge not only in musical terms but also in terms of the physicality, appearance, and behavioral codes (from voice formation and outfit choice to facial expressions) of performers as well as how one style follows another and borrows and/or benefits from it.

**Keywords:** performance gestures, performance expression, cross-cultural aspects, classical crossover, stage behavior.

## Anotacija

Ypač XX a. paskutiniu dešimtmečiu ir vėlesniu laikotarpiu noras plėsti auditoriją ir tiesti tiltus tarp įvairių muzikos rūšių paskatino akademinės muzikos atlikėjus bendradarbiauti su popmuzikos ir roko kultūrų atstovais arba savarankiškai leisti į populiariosios muzikos žanrus. Šiuo straipsniu siekiama įvardyti ir išanalizuoti tuos muzikavimo elementus ir sluoksnius, kuriuose, mėginant perimti kitos kultūrinės visatos kodus, vyksta reikšmingiausia adaptacija ir transformacija. Tyrimui ypač svarbi gestinė atlikėjų raiška kaip viena pagrindinių priemonių pristatant kultūrinės paradigmos kaitą. Antai gyvų pasirodymų vaizdo įrašai, kuriuose singlus iš albumo „Barcelona“ kartu atlieka Freddie'is Mercury'is ir Montserrat Caballé, išlieka vienu tų žavingų pavyzdžių, demonstruojančių, kaip šios dvi sritys susilieja ne tik muzikiniu, bet ir atlikėjų kūniškumo bei elgsenos kodų (nuo balso formavimo ir aprangos pasirinkimo iki veido ir viso kūno raiškos) atžvilgiu, kaip vienas stilius seka kitą, iš jo skolinasi ir / ar jo veikiamas pasipildo naujais aspektais.

**Reikšminiai žodžiai:** atlikimo gestai, atlikimo raiška, tarpkultūriniai aspektai, klasikinis *crossover*, sceninė elgsena.

## Classical Crossover

Complex political, social, and cultural processes took place in the 1990s and bore the fruit of a liberated musical expression on many levels of music production, reproduction, and consumption. The cultural change that this article attempts to explore is related to the genre of so-called classical crossover. This type of music-making has, particularly during the period under discussion, become an influential means for classical musicians to gain a wider appeal as compared to their usual and, admittedly, increasingly ageing audiences.

Although the definition of the term still lacks a more precise scholarly investigation (with the attempts

at employing a variety of fundamental concepts ranging from bricolage and cultural creolization to multiculturalism and hybridization), classical crossover as a genre broadly encompasses both classical music that has become popularized by using diverse musical and extra-musical means and a wide variety of popular music types performed in a classical manner and/or by classical artists. While in other contexts the term “crossover” may bear a negative connotation as related to the ideologies of cultural appropriation and colonialism, the classical crossover receives most criticism from musical purists for the apparent sense of music’s decline in authenticity in order to satisfy the mass tastes. A socioeconomic insight into the phenomenon is offered by David Bruenger, who

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looks at it primarily as at one of the record industry's responses to the 1929 Great Depression:

The impact of socioeconomic conditions on recording and broadcasting industry models can be summarized by three processes: *commercialization* of folk and traditional music and marketing to consumers previously untapped by the commercial music industry; *convergence* of previously distinct musical styles to create new commercial forms; and *crossover* buying patterns. (Bruenger 2016: 92)

The phenomenon of collaborations between art and pop music performers, elements blending classical music genres or performance styles with those of popular music as well as attempts to bridge Western music and other cultures have been long known, but the term "classical crossover" was coined by record companies in the 1980s, and it gained particular popularity in the 1990s. Classically trained tenor and film star Mario Lanza (1921–1959) is often considered as being a pioneering figure in classical crossover, although the very term "crossover" did not yet exist in the 1950s, the time of Lanza's greatest popularity. Arguably another early pioneer of crossover was the twentieth-century composer Kurt Weill. Although he was primarily an avant-garde art music composer, Weill's collaborations with playwright Bertold Brecht on such works as *The Threepenny Opera* (1928) nevertheless demonstrated his interest in employing an easily accessible, popular musical style.

However, what should be considered a real landmark that laid the foundations for the modern flourishing of classical crossover (not only in musical terms, but, perhaps more importantly, from the point of view of music industry) was the first concert of The Three Tenors, Luciano Pavarotti, José Carreras, and Plácido Domingo, held in 1990. Their repertoire and shows brought a combination of opera, Neapolitan folksong, musical theater, and pop to a vast television audience and, later, to full arenas. Among the later stars of the genre, the Italian pop tenor Andrea Bocelli, considered the biggest-selling singer in the history of classical music, should be mentioned, as well as the British soprano Sarah Brightman, who has released albums of classical, folk, pop, and musical-theater music.

According to researchers in the field, the primary purpose of classical crossover music is to "appeal to a wider audience than the original version of music" (Whiting 2008: 69). Whether it adds acoustically enhanced effects, audience-friendly presentation, or simply beat tracks to the original music, crossover performance is oriented to challenging the previous highbrow-lowbrow divisions and aimed at commercial success, which is only in exceptional instances a feature of academic music-making. The popularity of this type of music-making is indeed outstanding, as demonstrated by the ticket sales, the abundance of classical

crossover performances in a variety of TV shows, and the number of views on platforms such as YouTube.

According to EMI Classics, the classical music (which I would rather label "mainstream art music") market mainly targets female groups of 35-years plus and older supporters (Adams et al. 2006: 23). Conversely, the classical crossover music market targets a wider variety of audiences from younger generations of listeners to those over the age of 50 (ibid.). What features in particular make the classical crossover industry more marketable? Whereas traditional classical artists focus primarily on the music, their talent, and the long years of training required to perfect their techniques (although the situation is changing in the classical field as well), many classical crossover artists, in addition to their musical skills, put a clear focus on their distinctiveness in appearance, performance behavior, and dress code to appeal to the audience. In other words, the artists in this field primarily have to be "a complete marketable package" (Wapnick et al. 1998). Thus, in the present article, crossover is considered not just a musical style but also an array of hybrid practices, in particular those of stage performance, performers' behavior, and corporeal expression.

Particularly since the last decade of the twentieth century, hybridization of many spheres of culture and art as well as mutual interdependence of their various forms and expressive means produced a system of mass communication that aims at demolishing artistic and stylistic boundaries. Exponents of this cultural practice abound all over the world, from the abovementioned classical crossover pioneers to such diverse "classics" of the genre as the violinists Vanessa Mae and André Rieu, to more recent stars such as Il Divo, Jackie Evancho, and David Garrett.

Starting the discussion from the instances of the genre in Lithuania, where this research is being carried out, I would first offer not a very rigid example within the field (of which there are many, in particular vocal ensembles) but an interesting one: that of the young Lithuanian contemporary music ensemble New Ideas Chamber Orchestra. Telling are the keywords appearing on their website and/or in one of the promotional videos of NI&Co: "ethereal and energetic musical experience," "so accessible and entertaining," "Classical music equivalent of rock stars."<sup>1</sup> It must be said that the repertoire of this orchestra comprising young skillful musicians cannot be fully attributed to a crossover genre. NI&Co is mainly playing the post-minimalist music of its founder, composer Gediminas Gelgotas, even though it is more appealing to broader audiences than to art music lovers. However, even when the group plays music by other (including earlier) composers or epochs, the emphasis is nevertheless on the particularly expressive, emotion-appealing aspects of playing and other elements of the marketable package: dress codes, makeup, and overly

gesturalized, sometimes carefully choreographed, stage behavior. In fact, it is precisely the gestural communication and its pertinence to the crossover mass appeal that is of particular interest in the framework of this article. As a distinctive element within the genre of classical crossover, it shall be analyzed further.

### **Gesture Theory**

Recent research on the gestural aspect of performance has been developing based on the foundations laid by such scholars as David Lidov (1987), François Delalande (1993), and Robert Hatten (1982, 1994, 2004). In studying the physicality of the act of music performance and the intrinsic link between music and movement as a particularly significant aspect of musicianship, gesture, naturally, became a recurrent topic and a key concept. Following Hatten's central definition of human gesture as "any energetic shaping through time that may be interpreted as significant" (in Gritten & King 2016: 1), more specifically, "musical gesture" is something that first denotes a meaningful combination of sound and movement and second, provides character and expression to a musical performance. Performers' actions, thus, can be viewed as thoroughly gestural.

In the literature on human movement, the term "gesture" is commonly used to describe a body movement that carries a certain meaning. As Laura Bishop and Werner Goebel put it,

A movement does not have to produce a meaningful outcome, such as a sounded word or tone, to constitute a gesture (though sound-producing movements are gestures as well). Rather, it is the movement itself that is meaningful. The musical gestures used in performance include facial expressions, body sway, and head nods, as well as sound-producing movements like the drop of a hand onto piano keys or the sweep of a bow across violin strings. (Bishop and Goebel 2019: 350)

At the same time, movement is tied to music perception just as it is tied to music production, that is, performance. Again quoting Bishop and Goebel:

When we experience another person's performance, we hear the sounds that result from the person's movements. Our perception of expression of the sounded performance is shaped by the type and quality of the movements used. Our perceptions of performance expression also depend on whether we can see as well as hear the musicians playing. Musicians' body movements—even those movements not directly involved in sound production—communicate a great deal of information [...]. (Ibid.: 349)

Without venturing deeper into the vast field of existing research of performance gestures, it is important to note

here that the characteristic bodily responses of a performer may be discussed as determined first by the performer's individual corporeal expression as well as by the sort of "behavioral codes," conventional if not codified manners, the set of standards that exist in the concert practices of Western art music (crossover as their extension being our case study). According to Alan P. Merriam, "As there are specific kinds of physical behavior concerned with the manipulation of voice and instruments, there also seem to be characteristic bodily attitudes, postures, and tensions, and it is possible that such bodily characteristics can be correlated with other behavioral elements to reveal significant facts about music making." (Merriam 1964: 108). This quote becomes even more important when it comes to the sphere of merging particular behavioral elements belonging to different cultural areas into a hybrid field of music-making, such as classical crossover.

Several studies have demonstrated that listeners' experience of music is intrinsically linked to their experience of a performer's movement; the importance of musicians' facial expressions and bodily movements in communicating emotions and a variety of other elements of music-making has been widely acknowledged. In fact, given the communicative power of gesture, it can even be claimed that many a listener to a concert actually grasps the expressiveness of the performance from the musicians' gestures rather than from the musical sounds. Moreover, the expressiveness and other types of information conveyed through musical gestures operate at the level of cultural agreement. This aspect of corporeality may even lead to detecting certain gestural clichés within a concert performance: I have shown elsewhere (see Navickaitė-Martinelli forth.) that among the several possible functions of the performer's bodily gestures, especially under public concert circumstances, there exist some archetypical patterns that communicate to the audience the culturally embedded meanings of the musical narrative, of the performer's personality and of the stage persona – the Romanticist convention as performer-hero/star/showman/virtuoso, which I consider a performer's gestural topic in a Ratnerian sense.

Importantly, not only a person's physical effort is directly related to artistic expression, but also the very display of this effort seems to be significant to the circumstances of a concert performance. The visual effect of virtuosity to the audience is the same, if not stronger, than the auditory experience of the virtuosic passages played. To put it in Philip Auslander's words:

In case where the performance of a musical persona does entail emotional expression, musicians may be said to engage in what [Erving] Goffman calls "dramatization". This has to do with making visible work which goes into a particular routine that



**Figure 1.** Gestural topoi in the art of classical music performance: “Transcendence” (© Chopin Institute, Warsaw, Poland, photo by Darek Golik), “Romantic Hero” (© Dmitrij Matvejev, photo from the archives of the Lithuanian National Philharmonic Society), and “Climax” (© Oliver Adell, Maria Canals International Music Competition)



**Figure 2.** Robbie Williams acting out as the stage persona (Robbie Williams, Roundhouse, London (Apple Music Festival), September 25, 2016. Photo: Drew de F Fawkes, licensed under the Creative Commons Attribution 2.0 Generic license. Source: Wikimedia Commons)

the audience would not otherwise see, so that the performer can get credit for it ..., and also with presenting an idealized image to the audience ... In relation to musical performance, an idealized image of the musician as emotionally expressive is conveyed through dramatizations of the process of music making that purport to expose the musician's internal state while performing. (Auslander 2021: 111)

The condition of a public, event-oriented performance is of crucial importance here. Several comparisons come to mind both with the Romanticist aesthetics as well as the current pop culture (which is, in a sense, mainly what the Romantic virtuosity was about). In her research on the popstar Robbie Williams, Jane Davidson (2006) mentions the cliché postures the performer displays acting out as the stage persona, “such as raising an arm and pointing to the sky, full body dance-like spins, and upward scooping hand gestures to encourage audience participation” (in Dahl et al. 2010: 53). Other authors also refer to live performances of rock bands, where they observe stereotypical “symbolic gestures” developed over decades and found in many rock and metal groups as demonstrations of masculinity. As Albrecht Schneider states, “such stereotypical routines, including gestures that are often seen as expressing power, freedom, and perhaps also machismo, are apparently expected by the audience as a genuine ingredient of a good

live rock show” (Schneider 2010: 73). It is important to point out that any such performative expression is interpreted with reference to a social, historical, or associative convention of the genre, be it classical mainstream or pop music. Each of them, having their own codes of communication between the performers and the audience, build their specific gestural topics. The idea we get from the stage persona's gestural messages can be considered culture-dependent signs, conceptualized by cultural and historical rules of expression display and perceived as intrinsically bound to the public concert context.

### **Expressive Corporeality**

An already mentioned and ever relevant wish to reach a wider audience, to contribute to the accessibility and popularity of mainstream art music, and to build bridges between various types of music leads today's classical musicians to a variety of crossover collaborations with colleagues from the pop and rock musical cultures or to venture alone into what may be perceived as popular music genres. In doing so, that is, when trying to appropriate the codes from another cultural universe, certain – and sometimes significant – adaptation and transformation of professional habits happen

on several levels of musicianship, including through the adaption and arrangement of scores of classical music pieces.

More concretely, it is of interest what directions some art music performers take in their attitude towards gestural messages of music making. A couple of classical crossover instances shall be discussed from this point of view, with the time span ranging from the end of the twentieth century to our day. To begin with, video footage from the live performances of three singles for the album *Barcelona* (1988), “The Golden Boy” in particular,<sup>2</sup> where the rock star Freddie Mercury and the classical soprano Montserrat Caballé sing together, remains a charming example of how the two areas merge both in musical terms as well as in terms of physicality, appearance, and behavioral codes of performers – from voice formation to outfits and facial expressions, and how one style follows another and borrows and/or benefits from it.

Mercury’s venture into this crossover album and operatic appropriations has been seen as a natural extension of his long-time fascination with opera. Even though researchers note that the duo may be seen as eccentric, and while this merge of opera and rock “antagonises multiple authenticity gaps between operatic and rock performance styles” (Klein 2018: 132), Mercury’s showmanship and Caballé’s operatic acting ability make the pairing stylish and convincing on many levels. In search of similarities, Eve Klein presents a detailed comparison of the vocal, instrumental, and production devices commonly attributed to mainstream opera, *Barcelona*, and the typical style of Mercury as manifested

in Queen’s “Bohemian Rhapsody.” However, little has been discussed about the expressive side of the pair’s performance.

In general, Mercury seems to shift both his vocal production and his stage appearance more towards a classical style, while the very solemn entrance by the operatic diva portrays Caballé in her natural element. Given his ultimate flamboyance, Mercury is also consistently expressive in this new-to-him genre, although it must be noted that the classical tuxedo he wears for the occasion hardly supports the usual corporeality of his rock performances and seemingly restrains the performer’s gestures in an unusual manner. However, as the song evolves, elements of gospel are not just heard but also seen in Caballé’s ecstatic presence, while her usage of voice *glissandi* demonstrates her effort to adapt to a more “unchained” musical universe.

Even though Mercury and Caballé generally did not attempt to appropriate each other’s vocal style but instead have employed their own usual vocal techniques when entering this hybrid genre, opera critics have ascribed *Barcelona* to the crossover style due to the apparent simplicity of its songs, while rock critics heard the album’s operatic side and orchestral accompaniment as “weird” (ibid.: 116). Perhaps commercially not the most successful, this is an example of the classical crossover where cultural hybridization means the respectful and insightful merging of different musical worlds – it could be said that this collaboration aimed at bridging the rock-opera divide from both directions at the same time. My further case study of the classical crossover collaboration presents an entirely different perspective,



Figure 3. Stjepan Hauser and Luca Šulič performing live as “2cellos” in 2017 (2Cellos at the Beck’s Park Stage, June 4, 2017. Photo: Stefan Brending, license: <https://creativecommons.org/licenses/by-sa/3.0/de/legalcode>. Source: Wikimedia Commons)



Figure 4. Lola Astanova at the piano (October 14, 2019. Author: JPS1965, licensed under the Creative Commons Attribution-Share Alike 4.0 International license. Source: Wikimedia Commons)

one where classically trained musicians entertain the idea of popularizing their musical roots.

The Croatian cellist Stjepan Hauser started his career as a promising classical cello music player, winning competitions and collaborating with major orchestras and musicians. Eventually, he formed a cello duo with his friend Luca Šulič, called 2cellos. Their aim, together with building up their personal branding, was directed towards bringing a new and younger audience to classical music concerts. As it often happens, Hauser, as a more charismatic or more determined part of the duo, continued to pursue his individual goals by making new collaborations and participating in solo initiatives. It is said that Hauser's classical crossover music gives the audience a new spin on classical music. This kind of music is more casual and approachable, and it does not require audiences to maintain formal classical concert etiquette. On the contrary, the accessibility is emphasized at every level of these performances, challenging the

previously held views of music performers as elitist figures of the cultural world.

Similar, if not more outspoken, is the approach of another classical crossover star, pianist Lola Astanova. Commonly referred to as "Lola," Astanova, having started out as a performer of self-made YouTube videos, has achieved an outstanding career and has won prizes such as the Kinéo Arte Award at the 78th Venice Film Festival in 2021 (an award previously awarded to Ennio Morricone, among others). Referring to the public reception of the pianist, a quote from *The West Australian* featured in Lola's personal website echoes the self-definition of the previously mentioned Lithuanian ensemble NI&Co: "She looks more rock star than your average classical musician ..."<sup>3</sup>

The first movement from Ludwig van Beethoven's *Moonlight* Sonata performed by Hauser and Lola<sup>4</sup> features not so much a change in the music's structural or score-based properties (except the arrangement for cello

and piano) – its main shift is on an interpretational, extra-musical level, with a clear emphasis on the romantic image of the performers: dreamy gazes upwards or closed eyes, the pianist's torso swaying forward and back, dynamic “bubbles” and excessive vibrato. Lola's unnatural posture of sitting too far from the piano keys, together with some facial expressions portraying a deep immersion into the music, is among the corporeal clichés commonly employed in the filmed performances of this pianist. The new dimension that this collaboration offers is the ultimately sexualized interrelation between the two performers, starting from them sharing one chair in order to emphasize closeness and finishing with Hauser kissing Lola's hand when she is leaving the instrument. To compare how professionally the same emotion-appealing means can be employed in popular culture (where it looks much more integral due to other elements of musicianship such as the music itself and the lyrics), we may reference live performance of the song “Shallow” by Lady Gaga and Bradley Cooper during the 2019 Oscars ceremony: two performers also sharing one piano bench when sitting side by side as well as what seems to be a *real* and, importantly, understated chemistry between them.<sup>5</sup>

In the meantime, Hauser and Lola's attempt to interpret popular culture artefacts results in performances such as their rendition of Queen's song “We are the Champions.”<sup>6</sup> To the overall passionate atmosphere, “unleashed” energy, and excessive gesturality (theatrical throwing back of arms and heads), we can additionally consider, in this video, the effect of the piano “released” by the pianist and sliding away from her foot at the culmination point, with its wheels possibly unblocked.

Davidson and Correia (2002), researchers of performance gestures and their perception, offer a classification of performance movements and gestures according to identifiable functions that can be purely biomechanical, culturally learned, technically necessary, or used for expressive purposes. With some of her bodily movements in the mentioned videos, the pianist breaks any biomechanical necessity, while we may still argue about the culturally learned functions of piano performance. Mainly, what is left is the sheer act of displaying technical perfection, plus a great deal of attention paid to expressive gesturality. Both Hauser and Astanova here relate to two (in a way, analogous) traditions: that of pop culture and of the Romanticist aesthetics with its artistic freedom, the interpreter's individuality, and performative expression. According to the historian Tim Blanning, two characteristics brought to the technical repertoire of musicians by Niccolò Paganini and later nurtured by Franz Liszt were showmanship and sex appeal (Blanning 2009: 50). Exactly this hypertrophied emotionality is manifested all

throughout the aforementioned videos. And if we agree with Jane Davidson, who claims that “visual information can provide even experienced musicians with a stronger indication of a performer's explicit intention than sound information” (Davidson 2002: 7) and acknowledge that a listener mostly perceives a performance as expressive from the abundance (or the lack thereof) of musicians' gestures rather than from the musical sounds, then the chosen repertoire is not as important as the “gestural crossover dramatization” employed for the interpretation of this music. (Similar is the reason why, in the first part of this article, I attributed the Lithuanian ensemble NI&Co to the classical crossover genre.) Whether Lola and Hauser perform Beethoven or Queen, whether Hauser chooses to interpret the Adagio by Tomaso Albinoni barefoot on the sea shore<sup>7</sup> or waving with the bow while playing a waltz by Dmitry Shostakovich<sup>8</sup> to a cheering crowd of well-dressed ladies, it is mainly the excessive sex appeal and “accessibility” of the music (and/or the performer, thus diminishing their elitist stance) to the mass audience that are being emphasized rather than the music played.

### Concluding Remarks

As demonstrated in this article, there have been numerous attempts to employ, when performing classical crossover music, a variety of bodily codes borrowed from popular culture clichés, among which we may mention the increased quota of energy, “unchained” bodily postures and outfits, as well as the overly sexualized image of performers. Since no significant deviations have been observed at the structural or even the interpretive level of music, it is my claim that performers can manipulate and affect the whole process of communication and perception by using their bodily movements, stage postures, and facial expressions as a means of conveying the message of emotionality, virtuosity, and “accessibility” to new audiences. In a way, we can observe in this phenomenon a certain loop going back in time to the Romanticist aesthetics with the primacy of pathos, temper, charisma, and hypertrophied expressiveness. What was brought to music-making practice by the audience-fueling virtuosos of Romanticism is now being transferred to other dimensions by classical crossover stars such as Lola and Hauser. The popularity of this type of music-making also suggests that such a gestural vocabulary adopted by classical musicians from popular culture, including explicit sexualization of stage behavior, significantly affects the audience's perception of the performers' musicianship, virtuosity, and emotiveness, and in having this effect, a performer's bodily behavior assumes a role of facilitating audiences' experiences of previously not-so-familiar musical genres.

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  - <sup>2</sup> Freddie Mercury and Montserrat Caballé, “The Golden Boy,” live at La Nit festival at Montjuich castle in Barcelona, 1988. Available online at: <https://youtu.be/ksNoe8W2jTc> [last assessed: September 10, 2022].
  - <sup>3</sup> See <https://lolaastanova.com/latest> [last accessed: September 14, 2022].
  - <sup>4</sup> Lola Astanova and Stjepan Hauser performing the first movement from Ludwig van Beethoven’s Moonlight Sonata Op. 27 No. 2. Uploaded to the YouTube platform in April 2018. Director Alina Dianova-Siciliano, camera Yevgeniy Mukhin, audio by Carlos Alvarez, Paul Kronk, Astanova and Hauser, produced by Misha Levintas. Available online at: <https://youtu.be/AzWDs26YL9Y> [last assessed: September 10, 2022].
  - <sup>5</sup> Lady Gaga and Bradley Cooper performing “Shallow” (from the movie *The Star Is Born*) during the 2019 Oscars ceremony. Available online at: <https://youtu.be/JPJjwHAIny4> [last assessed: September 10, 2022].
  - <sup>6</sup> Lola Astanova and Stjepan Hauser performing “We Are the Champions” by Queen. Uploaded to the YouTube platform in November 2018. Video by Darko Drinovac. Available online at: <https://youtu.be/1gJadngAhfk> [last assessed: September 10, 2022].
  - <sup>7</sup> Stjepan Hauser performing Adagio by Tomaso Albinoni at the “Alone, Together” concert in Dubrovnik, Croatia, September 2020. Filmed by MedVid Production. Available online at: <https://youtu.be/gYD3k23WooE> [last assessed: September 10, 2022].
  - <sup>8</sup> Stjepan Hauser performing Waltz No. 2 by Dmitry Shostakovich at the “HAUSER & Friends” Gala Concert in Arena Pula, Croatia, August 2018. Zagreb Philharmonic Orchestra, conducted by Ivo Lipanovic. Arrangement by Hauser and Filip Sljivac, filmed and edited by MedVid Production and Hauser, audio produced by Hauser and Filip Vidovic (Morris Studio). Available online at: [https://youtu.be/p\\_fprzrHvIM](https://youtu.be/p_fprzrHvIM) [last assessed: September 10, 2022].
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## Santrauka

XX a. dešimtu dešimtmečiu vykę sudėtingi politiniai, socialiniai ir kultūriniai procesai subrandino vis liberalesnės muzikinės raiškos vaisius įvairiuose muzikos kūrimo, atkūrimo ir vartojimo lygmenyse. Kultūriniai pokyčiai, kuriuos mėginama iširti šiame straipsnyje, susiję su vadina moju klasikinio *crossover* žanru. Ši muzikavimo rūšis, nors žinoma anksčiau, ypač aptariamuoju laikotarpiu tapo viena

įtakingiausių priemonių klasikiniams muzikams tapti patraukliems platesniam klausytojų ratui, palyginti su įprasta ir, tenka pripažinti, vis vyresne publika.

Nors terminui apibrėžti dar trūksta tikslesnio mokslinio tyrimo (pasitelkiamos įvairios sąvokos, pradedant brikoliažu ar kultūrine kreolizacija ir baigiant daugiakultūriškumu ar hibridizacija), klasikinės *crossover* kaip žanras iš esmės apima tiek klasikinę muziką, išpopuliarėjusią naudojant įvairias muzikines ir nemuzikines priemones, tiek ir populiariąją muziką, atliekamą klasikine maniera ir (arba) klasikos atlikėjų. Nors kituose kontekstuose terminas *crossover* gali turėti gana neigiamų konotacijų, susijusių su kultūrinės apropiacijos ir kolonializmo ideologijomis, klasikinės *crossover* paprastai sulaukia muzikos puristų kritikos dėl galimo muzikos autentiškumo sunykimu, siekiant patenkinti masinį skonį.

Anot šios srities tyrinėtojų, pagrindinis klasikinio *crossover* tikslas yra „pritraukti platesnę auditoriją nei originali muzikos versija“ (Whiting 2008: 69). Nesvarbu, ar prie originalo pridedami akustiškai patobulinti efektai, publikai patrauklus pateikimas, ar tiesiog ritmo „papildai“, *crossover* tipo atlikimas visuomet bus suinteresuotas kvestionuoti ankstesnį „aukštosios ir žemosios“ kultūros atskyrimą ir siekti komercinės sėkmės, o tai tik išskirtiniais atvejais būdinga akademinės muzikos sričiai. Šio tipo muzikavimo populiarumas išties išskirtinis: tai liudija bilietų pardavimas, klasikinio *crossover* tipo pasirodymų gausa įvairiose televizijos laidose ir peržiūrų skaičius tokiose platformose kaip jutubas.

Kokios savybės paverčia klasikinį *crossover* rinkodarai sėkmingu? Tradicinės krypties akademiniai atlikėjai daugiausia dėmesio skiria muzikai, savo talentui puoselėti ir ilgiems technikos lavinimo metams (nors ir čia matoma įvairių tendencijų), o daug klasikinio *crossover* atlikėjų, šalia savo muzikinių įgūdžių, didelį dėmesį skiria išvaizdos, pasirodymo elgsenos ir publikai patrauklaus aprangos kodo išskirtinumui. Kitaip tariant, šios srities menininkai

pirmiausia turi būti „rinkodaros atžvilgiu išbaigtas rinkinys“ (Wapnick et al. 1998). Tad straipsnyje *crossover* muzikos atlikimo tipas laikomas ne tik muzikos stiliumi, bet ir hibridinių praktikų – ypač sceninio pasirodymo, atlikėjų elgsenos ir kūniškos išraiškos – samplaika. Šiam tyrimui ypač aktuali gestų komunikacija ir jos kaip vieno išskirtinių klasikinio *crossover* žanro elementų svarba masiniam *crossover* patrauklumui.

Remiantis egzistuojančiomis muzikos atlikimo gestų teorijomis, straipsnyje parodoma, kad atliekant klasikinio *crossover* muziką nesyk bandyta panaudoti įvairius kūniškosios raiškos kodus, pasiskolintus iš populiariosios kultūros klišių. Tarp jų galima minėti žėrinčią energiją, „išlaisvintas“ kūno pozas ir aprangą, taip pat pernelyg seksualizuotą atlikėjų įvaizdį. Kadangi reikšmingų nukrypimų struktūriniame ar net interpretaciniame muzikos lygmenyse nepastebėta, straipsnio autorės manymu, atlikėjai gali manipuliuoti ir paveikti visą komunikacijos ir percepcijos procesą, naudodamiesi savo kūno judesiais, scenine laikysena ar veido išraiškomis kaip priemone perteikti naujai auditorijai emocijonalumo, virtuoziško ir „prieinamumo“ žinią.

Galima sakyti, jog šiame reiškinyje pastebima tam tikra laiko kilpa, sugražinanti klausytojus į romantizmo estetiką su jai būdinga patoso, temperamento, charizmos ir hipertrofuoto ekspresyvumo viršenybe. Tai, ką muzikos atlikimo praktikai andai suteikė publikos aistras kurstę romantizmo virtuozai, šiandien tokios klasikinio *crossover* žvaigždės kaip Lola ir Hauseris perkelia į kitas dimensijas. Šio tipo muzikavimo populiarumas taip pat rodo, kad akademinė muzikų iš populiariosios kultūros perimtas gestų žodynas, įskaitant atvirą sceninio elgesio seksualizavimą, reikšmingai veikia auditorijos suvokimą apie atlikėjo muzikalumą, virtuozišumą ir emociingumą, o kūniškoji atlikėjo raiška atlieka svarbų vaidmenį palengvinant žiūrovams anksčiau nepažintų muzikos rūšių patirtį.

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