

# opción

Revista de Antropología, Ciencias de la Comunicación y de la Información, Filosofía,  
Lingüística y Semiótica, Problemas del Desarrollo, la Ciencia y la Tecnología

Año 34, 2018, Especial N°

# 18

Revista de Ciencias Humanas y Sociales

ISSN 1012-1587/ ISSN-e: 2477-9385

Depósito Legal pp 198402ZU45



Universidad del Zulia  
Facultad Experimental de Ciencias  
Departamento de Ciencias Humanas  
Maracaibo - Venezuela

## **National socio-cultural values of the USA and its reflection in musical culture**

**Anufrieva Natalia Ivanovna<sup>1</sup>**

<sup>1</sup>Department of arts and artistic creation,  
Russian State Social University (RSSU)  
[nata415485@mail.ru](mailto:nata415485@mail.ru)

**Anufriev Evgeniy Alexandrovich<sup>2</sup>**

<sup>2</sup>Department of arts and artistic creation,  
Russian State Social University (RSSU)  
[evanufr@yandex.ru](mailto:evanufr@yandex.ru)

**Karsakova Irina Sergeevna<sup>3</sup>**

<sup>3</sup>Department of sociology and philosophy of culture.  
Russian State Social University (RSSU)  
[korsak.rgsu@mail.ru](mailto:korsak.rgsu@mail.ru)

**Pereverzeva Marina Viktorovna<sup>4</sup>**

<sup>4</sup>Department of sociology and philosophy of culture.  
Russian State Social University (RSSU)

### **Abstract**

The aim of the article is to study the genre music system of the United States, its representatives and socio-cultural principles. The work presents an overview of the US musical culture formation process in the context of major socio-cultural principles via qualitative comparative analysis. As a result, the concept of the national principle in American music is broad and ambiguous, which is due to the unique features of the country's culture. In conclusion, musical culture is one of extremely complex formations, in which aesthetic, psychological, social, communicative and other directions intertwine.

**Keywords:** USA, Genre System, XX Century, Culture.

## **Valores socio-culturales nacionales de los Estados Unidos y su reflejo en la cultura musical**

### **Resumen**

El objetivo del artículo es estudiar el sistema de música de género de los Estados Unidos, sus representantes y los principios socioculturales. El

trabajo presenta una visión general del proceso de formación de la cultura musical de EE. UU. En el contexto de los principales principios socioculturales a través del análisis comparativo cualitativo. Como resultado, el concepto del principio nacional en la música estadounidense es amplio y ambiguo, debido a las características únicas de la cultura del país. En conclusión, la cultura musical es una de formaciones extremadamente complejas, en la que se entrelazan direcciones estéticas, psicológicas, sociales, comunicativas y otras.

**Palabras clave:** Estados Unidos, Sistema de Género, Siglo XX, Cultura.

## 1. INTRODUCTION

Music plays a huge role in the life of a modern human, without exaggeration. In fact, our whole world sounds; it is permeated with noise and music. The modern musical culture is full of a variety of kinds and genres, as do the preferences of today's music lover. Musical culture is one of the extremely complex formations, in which aesthetic, psychological, social, communicative and other directions intertwine. US music, like American society and culture in general, is a relatively young phenomenon. The United States of America as an independent state dates back to 1776 when 13 colonies of North America adopted the Declaration of Independence from Great Britain compiled by T. Jefferson, J. Washington, B. Franklin, J. Adams, R. Livingstone, and R. Sherman. On its relatively small historical path, America experienced two major events that determined the direction of its further economic, political and socio-cultural development: the War of Independence (1775-1783) and the Civil War (1861-1865). Both events became a milestone in the development of the norms of the country's social life, socio-cultural orientations, national spiritual values, and the establishment of democratic principles of the

state. The War of Independence, which ended the colonial period of US history, symbolized the rise of national self-awareness and the strengthening of a sense of community and unity, in the process of which the foundations of American culture were laid. As a result of the Civil War, the plantation mode of life and slavery that flourished in the South of the country were destroyed, conditions for strengthening American capitalism and rapid economic progress were prepared. Leading socio-cultural principles were the independence and freedom of the individual, also influenced the art of the United States, which in many ways developed along the path of independence and freedom from the traditions of the past.

Its specificity in America had also the state system, social mores, religious beliefs, art, literature, and philosophy. The problems of freedom, democracy, social justice and human rights have been and remain one of the main issues for the American nation. The population of the United States is made up of people of different nations who come from outside and races with their spiritual values and way of life, mentality and character. For several centuries, they migrated to the North American continent from all over the world and integrated into American society differently. As a result of the constant inflows of immigrants from the international set in America, a single, ethnically heterogeneous and multicultural state emerged. Immigration influenced the ethnic composition of the population, the history of development and the culture of the United States, which developed the traditions of the countries of Europe, Africa, and also the inhabitants of North America. The United States has united European, Indian and African traditions, but the country's identity lies precisely in the unconventional ways of developing these

traditions and the non-European image of culture as a whole, including a multitude of ethnic subcultures that have formed in America.

The emergence of American culture took place in the context of interaction of different not only national but also racial customs, habits and traditions, developing in close connection with each other. Immigrants, arriving in the United States, one way or another, accepted the Anglo-Saxon norms of state administration and legislation, adapted to the existing order in the country. An immigrant, according to the first US President George Washington, "must assimilate with our customs, regulations, laws and makeup one people"(Chertina, 2007: 17). Over time, ethno cultural differences became less noticeable during the socio-political unification of nations, although in some relatively closed ethnic communities (for example, Irish, Germans, Swedes, Norwegians), as well as Indian reservations, despite the assimilation, national traditions have remained. The diversity of styles, schools and trends in US music was promoted by the international character of American culture.

“A characteristic feature of the US music, which appeared in the twentieth century, was the unconventionality and atypicality of artistic thinking, which led to the discovery of new areas of creative activity and a radical change in traditional ideas about art" (Pereverzeva, 2006: 11). And music, like no other art, played a leading role in preserving the national traditions of representatives of different countries and continents living in the States. Politics, history, economics, lifestyle, legislation - all this contributed to the cultural leveling of the state's population, but music, due to its specificity, has become a field of US culture in which national spiritual values, artistic traditions, aesthetic principles, and world outlook

of different peoples inhabiting the territory of North America. The music was able to capture the national features of Italian, Irish, Austro-German, Russian, Afro-American and other folk art traditions that met in America in a single multicultural environment. In music, the national spiritual values of immigrants continued to develop, but most importantly, it helped preserve the national identity of the communities that laid the foundation for the multinational population of the country.

As a result of its youth American culture, receptive and open to new ideas, in a short time, accelerated rates passed several stages of formation. Literature before other areas of the art of the United States received world recognition and showed those very socio-cultural principles of independence and freedom. American literature of the early period is characterized by a religious-moral and educational orientation (Hitchcock, 1988). In the XIX century, a high level reached the romantic literature of the United States, which reflected the national features of the country's spiritual and artistic culture. Transcendentalists sang in their works the moral feelings and creative potential of the individual, believing in the boundless possibilities of her moral perfection and attaching great importance to human communication with nature. The realistic line in American literature grew in the conditions of the socio-political life of the country in the mid-19th century and on the wave of abolitionism.

The golden age of American philosophical thought falls in the second half of the XIX century - the heyday of pragmatism. In the early period, American philosophy went through the most important stages: puritanism, which determined the spiritual and social life of America for a century and a half, the Enlightenment, whose humanistic ideas influenced

not only the philosophical, but also the socio-political mentality of the second half of the eighteenth century, romanticism that encompassed all areas American culture of the XIX century, as well as transcendentalism, which played an important role in the history of the spiritual culture of the United States. Puritanism and pragmatism have been and remain the main not only philosophical, but also sociocultural principles that affect the art of the United States. USA music was closely connected with European traditions for several centuries and was looking for ways of its development (Hamm, 1983). During its formation, the American musical culture continued the traditions of the English church, folk and secular household music. In the XVII-XVIII centuries the most important genre was the Puritan chorale, which was addressed by the composers of the First Boston School, headed by W. Billings. The nineteenth century gave America several major composers: in the first half - E. Heinrich, J. Bristow, L. Mason, L. M. Gotchok; the second - J. Paine, H. Parker, J. Chadwick (Second Boston School) and E. MacDowell, whose work was associated with German romanticism, as well as C. Griffis and C. Löffler, who developed the traditions of French impressionism. The subsequent stages of the development of the national musical culture were associated with the birth of original forms and genres based on the synthesis of different national traditions. In the XIX century, such was the shows of minstrels, spiritual, blues, ragtime, in the twentieth century - jazz, gospel, country, which became a visiting card of the art culture of the United States.

In the twentieth century, when every decade brought new artistic discoveries on both sides of the ocean, the musical culture of the United States was experiencing an unprecedented flourishing. Composers of the

USA have clearly shown themselves in different spheres of music. This was largely due to the development of performing arts, which began in the 19th century due to the emergence of a large number of music schools, choirs, brass and symphony orchestras that reached the high level by the beginning of the twentieth century and were able to compete with European bands (Goldberg, 1988). The process of opening of conservatories, music faculties and departments of composition at universities, where the USA leading composers open opera theaters, music libraries and societies conducted creative and pedagogical work promoted the activation of pedagogical, performing, musical enlightenment and composer activity. The original way of development of American music was largely determined by the plurality of style sources, richness and diversity of cultures. Throughout this journey, the Americans in their compositional and performing creativity have come into contact with European traditions that formed the basis of professional music of the United States. In the early twentieth century, representatives of European art took part in the musical life of the United States.

Thus, at the end of the XIX - the first half of the 20th century, musicians such as A. Dvorak, E. Tsimbalist, S.A. Kussevitsky, N. Slonimsky, L. Auer, J. Heifets, S.V. Rakhmaninov, I. Levin, G. Pyatigorsky, V. Horowitz, E. Bloch, E. Kshenek, D. Miyo, A. Schoenberg, I.F. Stravinsky, P. Hindemith, B. Bartók, B. Martin, K. Weil and others, lived and worked in America.. America was a mecca for European musicians. In 1903, M.I. Altshuler founded the Russian Symphony Society in New York with the aim of promoting Russian music; from the 1910s in the US regularly toured F. Busoni, I. Paderewski, F. Kreisler, I. Hoffmann, P. Casals, E. Petri, V.I. Safonov, and later S.S. Prokofiev. Americans had



the opportunity to enrich their music with the latest achievements of contemporary art, which gave a special impetus to the development of the composer school. As a result of the interaction of European and American cultures in the music of the United States, elements of French impressionism, Italian verism, neoclassicism, the artistic and aesthetic principles of the Six and the methods of composition of the Viennese School have penetrated into the music of the United States. Under the influence of A. Schoenberg, many Americans, for example, J. Pearl, W. H. Piston, E. Carter, R. Seance, J. Rockberg, L. Körchner, E. Imbry, N. Rorham and many others developed twelve- and MB Babbitt, on its basis, created his own set theory. For some musicians, dodecaphony was a temporary hobby; others addressed it consistently throughout their creative work. The works of I. Stravinsky also aroused great interest among young American composers who wrote music for choreographic performances (classical ballet, modern dance) and continued developments in the field of rhythm and timbre.

Since the end of the XVIII century, American music has found its own ways of development, for example, in such genres as the Puritan anthem, household song, dance, March and music for wind bands. At the end of the XIX - beginning of the XX century, when purely American phenomena with their unique artistic originality became widespread, the orientation towards European music ceased to be unconditional (Mellers, 1987). As Konen notes, these phenomena "remained for a long time unnoticed by the inhabitants of the United States themselves" (Konen, 1977: 18). Moreover, "American musicians later than the Europeans recognized the value of these distinctive-national creative species" (Konen, 1977: 15). But with the beginning of the twentieth century, the

development of American music marks the beginning of the formation of national musical traditions. Then one of the main tendencies in the development of American composer creativity, as V. Konen notes, is the "independence of the searches that are not so much based on European models as dictated by the real auditory experience of the American musical environment" (Konen, 1977: 22). This explains the growing interest of A. Farwell, C. Cadman, H. Gilbert, R. Goldmark, C. Ives and many others to the traditional music of various peoples inhabiting America, as well as the appeal of W. Piston, R. Harris, A. Coplan, E. Sigmester, G. Cowell, K. Ruggles, and W.G. Still on the Anglo-Celtic, Indian, Afro-American and Creole musical folklore. In the first half of the twentieth century, the active research work of the well-known American folklorists A.K. Fletcher, S. Sharpe, J. and A. Lomax, the composer and musicologist C. Seeger, the spouses S. and G. Cowell, and many others. Almost all the major composers of the first half of the century collected and researched the folk music of the USA.

The internationality of American culture has determined the variety of styles, schools and trends that characterize the music of the USA of the 20th century. "Young and daring American culture is characterized by multicolored international composition, the selectivity of traditions, bold conquest of the unobscured space of art, as it was being re-established" (Pereverzeva, 2006: 14). American composers sought new ways to develop it, and many of them preferred the principles of traditional music of Eastern countries to the artistic and aesthetic principles of Western European art, the fascination of which determined the creative path of many cultural figures of the United States.

## **2. METHODOLOGY**

In the history of American music, the first decades of the twentieth century were the richest in discoveries (Hills, 2001). In 1927, the first sound film appeared. Many composers, for example, Copland, Harris, Thomson and others, wrote music for feature films and documentaries. After the First World War, thanks to L. Armstrong, D. Ellington, K. Beysi, B. Goodman and other performers, jazz was widely spread. In the 1920s, permanent opera theaters and symphony orchestras were created in Chicago, New Orleans, Boston and other cities, led by the outstanding conductors A. Toscanini, S. A. Koussevitsky, P. Montyo, L. Stokowski and others. In the roaring 1920s and red 1930s, despite the hard times - during the Great Depression (1929-1933), American music was supported by the program of the Federal Project of T. Roosevelt, created within the framework of the New Deal. Thanks to this program, a musical theater is developing in the United States, music folklore is being explored, and concerts of choral and symphonic music are held. Since the late 1920s, radio programs with classical and folk music have been broadcast all over the country.

For the art culture of the United States, the 30s became a turning point. The historical breakthrough of this decade was closely linked to the intense formation of national identity in the art of the United States, which occurred along the lines of the common spiritual quest of the age. The powerful economic crisis of 1929-1933 and the following period of the Great Depression left an indelible mark in all spheres, American life, including art. In this hard time, which received the name red decade, red 30s, a red cultural renaissance in art history, the second discovery of

America really happened. The dramatic nature of the historical situation prompted a whole generation of talented artists to engage in active social activities, which also caused the rise of creative thought and created a fertile ground for the birth of outstanding artistic achievements, and at the same time actualized the national idea in music. Adoption of the national idea becomes the most important trend of the period under review. In the art of 30s, the prerequisites for the birth of the national style were fully realized. In the music of the United States of this period, there were two kinds of processes. On the one hand, the development of already emerging trends continued; on the other hand, a lot of new things arose. Considering the musical culture of the United States of previous stages, we singled out such important its phenomena as the creation of a national system of musical education, the folklore aspirations of professional composers, contacts with foreign countries. In the thirties, all these tendencies acquire a general character.

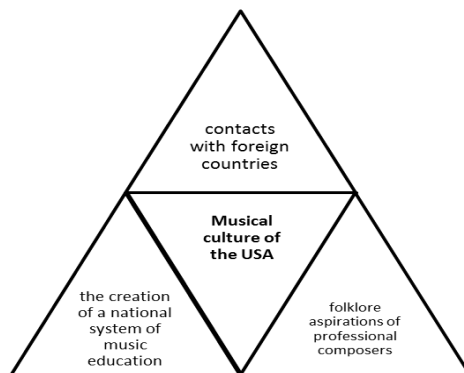


Figure 1. The musical culture of the United States of previous stages

A wide network of university music faculties and conservatories promoted the upbringing and appearance of a large number of professional musicians. The development of national genres of the vernacular tradition (local in the terminology of W. Hitchcock) marked one of the leading trends in American music of the 30s. The attitude of American professional musicians to the local traditions (folklore and professional vernacular strata) formed in the thirties, as a basis of the national style is reinforced by their contacts with European countries, including the USSR. These contacts led to the emergence in the US of fundamentally new phenomena for American culture, which gave their additional impulses to the development of the national style. Among such phenomena is the creation of musical organizations in which professional cultural and art figures worked closely with the workers' movements. The creation of such organizations of American musicians was pushed by the US own economic situation in 1929-1933, which revealed many vital problems. The consequence of the crisis was the emergence in American society of a sense of collectivism, previously not typical of Americans. The social function of the new music organizations was, first of all, the struggle for professional rights. But the organizations did not confine themselves to the fulfillment of their social functions, but began to be used by musicians to solve artistic problems. This was promoted, in particular, by debates as one of the important forms of their work. Thanks to such installations, musical organizations of the 30s became a kind of creative laboratories in which new genres were born, new musical means were developed.

The genre system of American music of this period includes almost all the genres of the European tradition known by then. However, their relevance to European music is different. Let us look at the genre system

of American music of this period more closely, for this we divided it into periods, according to (Iluschenko, 2010). In addition to representatives of classical music, we also included representatives of different music genres, in order to expand the understanding of this period of the formation of the musical culture of the United States of the 20th century.

The 20s - 40s: the time of jazz. The second quarter of the 20th century is the era of the highest heyday of jazz culture. The USA has become the cradle of this musical genre, and the New Orleans jazz is rightfully considered as a gold classics. Initially, jazz arose as a synthesis of blues and ragtime, and its main distinctive feature has always been the improvisation of performance. But in the 1920s an important event for jazz culture happened - a swing was born. If to generalize this definition, it is a bit ripple, which gives the music an amazing rhythm and vivacity. However, the classics of the 20s, such great performers as Benny Carter, Louis Armstrong, Duke Ellington, always said that singling out the jazz is meaningless, since without the first the second cannot exist. They also often said that swing is a special feeling that allows masterly performance of a jazz composition, something that empowers music with its own life, plunging the listener into its head. Like any other epochal direction in music, jazz could not but reflect the processes taking place in American society. In particular, the Great Depression adversely affected the development of this genre. Many music theoreticians and critics believe that with the advent of the 30s, the era of the classical jazz school ended forever, they are accused of swing exclusively for commercial purposes.

Glenn Miller and his orchestra became one of the symbols of the musical culture of the United States of the pre-war period. His vision of

jazz is still considered exceptional, and the compositions of Glenn Miller's Orchestra are deservedly called swing classics. In numerous reference, encyclopedic publications, in the critical literature on jazz, there are traditionally two stages: the era of swing (late 20's - the early 40's) and the formation of modern jazz (mid 40's - 50's), and are given biographical information about each performer-pianist. But we will not find in these books either comparative characteristics or cultural analysis. However, the main thing is that one of the genetic nuclei of jazz is in the twentieth anniversary (1930-1949). Due to the fact that in modern jazz artists, we see a balance between yesterday's and today's features of performing, it became necessary to study the sequence of jazz development in the first half of the 20th century, in particular, the period of the 30s and 40s. In these years, the three styles of jazz - stride, swing and bi-bop, are being perfected; this makes it possible to talk about the professionalization of jazz, about the formation by the end of the 40s of a special listening elite audience.

The 50's: the musical boom. With the end of World War II, the music world of the United States literally explodes with a variety of genres, of which, first and foremost, it is necessary to allocate rock and roll. Among his ancestors are called blues, country, folk, swing and other directions. In general, the name rock and roll comes from the line of Henry Alain's song *Get Rhythm in Your Feet and Music in Your Soul: If your Satan starts to hound you, commence to rock and roll* reflects the mood of music - fast, energetic. In general, rock and roll is a unique cultural phenomenon. If we draw an analogy, rock'n'roll is a sprout, and 80% (if not more) of modern music is a tree grown from a sprout of rock'n'roll. Speaking of rock 'n' roll of the 50s, we automatically talk about at least

two icons of this culture: Chuck Berry and the King of Rock and Roll Elvis Presley. These two musicians are real icons of music. It is difficult to overestimate their impact on the musical culture of the United States. Generally, Presley became the symbol of all America of the first post-war decades, along with Marilyn Monroe and John Kennedy. Toward the end of the 50's, rhythm and blues came to the fore and became the offspring of blues, rock'n'roll and jazz. But its best years are yet to come. True American folk-rock, permeated with the atmosphere of the outback, has just begun to develop into one of the most popular genres of music in the US, incidentally is a unique cultural phenomenon, US characteristic only. The dialectical connection between technological (in the field and sound, and equipment) and artistic innovations in the period between the 1950s and 1980s, as the notion of musical notation, got rid of the academic appearance and at times became either completely inappropriate or turned into an independent artistic form (Obrist, 2015).

The 60s - 70s: time of rock and rhythm and blues. Social burdens, characteristic of the United States of those years, could not but affect the development of music in America. New genres continue to appear, although not as active as in the 50's. Moreover, often a new word in music was the synthesis of already existing genres. An example is a funk, which became the brainchild of rhythm and blues and disco. The 60s passed under the banner of just R & B and soul. These genres have presented the world with really brilliant performers: Chubby Checker, Sam Cook, Bill Black, Teddy Pendergrass, Al Green, BB King and others. As for rock, then in the 60's and 70's, the division of rock into a lot of subgenres begins. There are glam-rock, punk rock, psychedelic rock. It must be acknowledged that, despite Bob Dylan, Bruce Springsteen, The Rolling



Stones, the United States gave way to the palm of the British rock championship, and all thanks to the Beatles and Led Zeppelin of course. Nevertheless, rock and roll, already in all its diversity, played a big role for the American society, walking hand in hand with the movement of the hippies. Another really important genre in the music of those years was Disco. Sociologists and culturologists are quoted lower than the same rock or rhythm and blues, but it must be pointed out that in the 70s the disco was the music of racial and sexual minorities in the United States, as if opposing rock and its audience.

The 80s: the time of pop. The 80's became, by and large, only two people: the pop king Michael Jackson and the pop queen Madonna. It is difficult to imagine the musical culture of the States without these people. Certainly, such artists as Tina Turner, Whitney Houston, John Bon Jovi, and Prince took their places of honor in the hearts of listeners, but they could not reach the level of Jackson and Madonna. The life of both of them cannot be written into the framework of the article, and it is written enough about them, so let us turn to other bright personalities from the world of American music. It is worth stopping a closer look at the rock sphere. The 80's are definitely hard rock times. It is hard to find people who have not heard about bands like Bon Jovi, Aerosmith, ZZ Top, Guns N 'Roses, Metallica. It should be noted that rock, even the mainstream, is less influenced by the flowering of pop culture than other genres. On the contrary, many critics have noted that rock turned its face in the past, facing the times of Jimmy Hendrix and Eddie Van Halen.

We cannot fail to mention three genres, two of which were new to the American public - hip-hop and electronic music, and the third

experienced almost a new birth - country. Hip-hop was simple, as a multiplication table. It was the birth of a new black genre, which was once jazz. The music of streets, ghetto quarters, poor Afro-Americans and people from Latin America, a music of a narrow social orientation suddenly began to gain momentum and popularity. Golden years of hip-hop were still ahead, but Run D.M.C., Beastie Boys, NWA, LL Cool J, Public Enemy forever entered their names in the history of music. The roots of hip-hop go back to the late 60's, when gangs of Afro-American quarters converged in battles, but without the use of weapons. The best were determined in competitions on breakdancing and beatboxing. And now, by the mid-1980s, a completely independent genre appeared in front of the listeners of America.

Electronic music was then represented by house and techno. The first absorbed the features of funk and disco, put on a four-stroke beat, the second became a breakthrough in club music and differed from the house with a greater severity of bass and a ragged pace. Country music, then, like most genres, was influenced by pop culture, but at the same time managed not to lose its exclusivity. Country music has always been the music of farmers from the outback, but the 80's brought it to the public level, and on the scene there were such artists as Kenny Rogers, Ronnie Milsap, and Eddie Rabbit. In the 1980s, the music scene featured several popular synth-pop bands. Most of them remained unobtrusive in the US, although they had some commercial success in Europe and Latin America. At this time, the synth-pop was directly related to the post-punk music of the new wave and was a rhythmic, light electronic music. In this connection, the synth-pop commonly refers to the music scene of the early and mid-1980s, actively using the sound of synthesizers in music (for example, Pet Shop

Boys and Depeche Mode), as well as a wave of popular New Romance (Duran Duran, Spandau Ballet and others). However, this definition is valid only for the early period of the synth-pop.

The 90s: Time of Diversity. There came the 90s, by the nature of development something reminiscent of the 50's - a lot of musical genres, capable of satisfying the most demanding listener. Trying to single out one single dominant direction is meaningless. Here and hip-hop finally becomes massive and extremely popular, here and the continuing era of the heyday of rock, especially punk, here and the crazy success of pop groups, here and the popularization of electronic music ... the range of genres offered was extremely large, and if you include all sub-genres, other, then the list and at all will become immense. Speaking of hip-hop of 90's, above all, it should be mentioned about two people: 2Pac and Notorious B.I.G. Two titans of rap culture and to this day are considered as classics. The flagship of the rock culture of those years was, of course, punk rock. Blink 182, Green Day, The Offspring - these groups still remain incredibly popular. Nevertheless, alternative rock, associated primarily with the bands Nirvana and The Red Hot Chili Peppers, and grunge rock (Pearl Jam), played a big role in the music of the USA in the 90's.

Pop music of the 90's is generally a separate cultural phenomenon. The main trend was the so-called boy-bands. They were pop bands, consisting of three or more young people, who had an attractive appearance and pleasant voices. Rhythm-n-blues was then under the total influence of pop music, but we cannot fail to name such performers as Usher, R. Kelly, Toni Braxton, Babyface, the Boyz II Men group and

others. It was also important that there was a revival of the soul, although it was already with the prefix neo, the work of Erykah Badu, Lauryn Hill, and Maxwell made us hope to return to the origins of the classical soul of the 60s and 70s. With the advent of the 21st century, attempts to regulate the musical culture of not only the States but in general the whole world, seemed increasingly fruitless. Now, already summing up the results of the first decade that has passed, we can say with confidence that in the world of music there are two opposite tendencies. Take classical basic genres: rock, rhythm and blues, and rap. The tendencies of the modern musical world consist precisely in the fact that the basis of the genre, that is, the music closest to the origins of the direction, starts to appeal more and more to the beginnings becomes more clear and categorical. At the same time, the boundaries between genres have been obliterated, which is characterized by simply a huge number of all sorts of genres, subgenres, combining the features of several completely different directions, the number of which sometimes reaches ten. It is difficult to imagine how much more musical research can go deeper, but it is absolutely necessary to say about the main genres of the 2000s.

Since the middle of the decade, it is no longer pop, and hip-hop music has the greatest impact on neighboring genres, especially on rhythm and blues, which finally lost touch with its ancestor from the 70's. Now 70% of R & B music is characterized as a combination of melodic chorus with rap verses or vice versa. However, there remained performers who preach in their music the principles of classical rhythm and blues: Ne-Yo, John Legend, Raphael Saadiq, Jamie Foxx, partially Usher, Alicia Keys. But the representatives of the new rhythm and blues school also deserve close attention: Beyonce, Bruno Mars, Akon, Chris Brown and many

others. Rap performers are easily ranked first in many charts. This is primarily about Jay-Z, Eminem, Kanye West, 50 cent, Drake, Lil Wayne. The sales of their albums are estimated at least by hundreds of thousands. Rock gave up a little bit, probably due to his flirting with different mix of currents and directions, plus the growing popularity of indie rock (main features: non-commercial orientation at the beginning of the work and an independent producing label) and rap pushed this ancient genre to the background. Pop does not lose his popularity, although it managed to absorb a lot from rap and modern rhythm and blues. To structure the received data, the data were entered in the tables. Now we can clearly see what genres and representatives were popular at the time.

<b>Years</b>	<b>Popular genres</b>
20s – 40s	jazz, New Orleans jazz, swing, modern jazz, strip, b-pop
50s	rock and roll, rhythm and blues, country, folk rock
60s-70s	funk, soul, glam rock, punk rock, psychedelic rock, disco, R&B
80s	pop, hard rock, hip hop, country, house, techno, synth pop
90s	hip hop, rock, punk rock, pop, rhythm and blues, alternative rock, grunge rock, neo soul
2000s	rap, rhythm and blues, R&B, pop

Table 1. The genre music system of the USA of the 20th century

<b>Years</b>	<b>Popular artists and bands</b>
20s – 40s	Benny Carter, Louis Armstrong, Duke Ellington, Glenn Miller, A. Toscanini, S. A. Koussevitsky, P. Montyo, L. Stokowski
50s	Chuck Berry, Elvis Presley, J. Cage, E. Carter, J. Crum
60s-70s	Chubby Checker, Sam Cook, Bill Black, Teddy Pendergrass, Al Green, BB King, Bob Dylan, Bruce Springsteen
80s	Tina Turner, Whitney Houston, John Bon Jovi, Prince, Run D.M.C., Beastie Boys, NWA, LL Cool J, Public Enemy, Kenny Rogers, Ronnie Milsap, Eddie Rabbit.

90s	2Pac, Notorious B.I.G, Blink 182, Green Day, The Offspring, Nirvana, The Red Hot Chili Peppers, Pearl Jam, Usher, R. Kelly, Toni Braxton, Babyface, Boyz II Men, Erykah Badu, Lauryn Hill, Maxwell
2000s	Ne-Yo, John Legend, RaphaelSaadiq, Jamie Foxx, Usher, Alicia KeysBeyonce, Bruno Mars, Akon, Chris Brown,Jay-Z, Eminem, Kanye West, 50 cent, Drake, Lil Wayne.

Table 2.Popular artists and bands of the USA of the 20th century.

### 3. RESULTS AND DISCUSSION

Between the First and Second World Wars the American musical culture enters the culmination period of prosperity. On the artistic stage are composers such as W. Shoumen, J.K. Menotti, W. Piston, R. Sehns, W. Rigger, P. Creston, S. Barber, E. Sigmeister, in the 1940s - M. B. Babbitt, L. Bernstein, L. Foss, R. Lee Finney, A. Hovanes, in the 1950s - J. Cage, E. Carter, J. Crum and many others. In the first half of the twentieth century, the genre of the musical and country style are being formed; In parallel to these phenomena, opera is actively developing in America (V. Morel, E. Nevada, E. Caruso, F. Chaliapin), symphonic (A. Rodzinsky, D. Cell, D. Mitropoulos, L. Stokovski, J. Ormandy, A. Somlens, A. Toscanini, T. Serafin, L. Damrosh, N. Slomilsky, S. Koussevitzky) and piano performance (J. Browning, B. Jainis, V. Cliburn, M. Dichter, M. Van Chung ). Later, violinists Rockwell (1983), Chase (1987), as well as their colleagues from Europe V. Apel , M. Bukovzer, A. Einstein, E. Lovinsky, K. Sachs and many other artists. In the United States there are numerous concerts of European musicians, high-level music education, musical colleges and universities, orchestras, ensembles and choruses, promoting contemporary music of Europe and America, amateur groups

and singing schools. By the middle of the century, several dozen professional symphony orchestras, ballet and opera troupes, jazz big bands and choirs have been working in New York, Boston, Philadelphia, Cleveland, Chicago and other major US cities.

The USA music of the second half of the century is characterized by an unprecedented variety of style trends, sometimes mutually exclusive, but coexisting with each other. Along with the development of the traditions of the first half of the century, the composers of the second half of the century were engaged in the search for new artistic concepts and musical language, and also continued the synthesis of different methods of composition. Dodecaphony was at the top of its development, when the graphic, electronic and recorded music, aleatoric, sonoric, and then minimalism, happening, multimedia, instrumental theater, and much more performed on the avant-garde scene. Representatives of experimentalism with its special artistic and aesthetic aspirations and criteria of art express themselves vigorously. Experimentalism was characteristic of American culture only in general, and the innovative direction characterized the work of various composers who worked in the first and second half of the century, but in the middle of the century the search and discovery of a completely new music for a number of composers became the main goal of creating and led to a qualitatively different compared to music first half of the century to innovations, noting the beginning of the second wave of the avant-garde.

According to Rockwell (1983), the most influential figures of American music of the second half of the twentieth century were: M. Babbitt and his associates as spokesmen of musical rationalism, based on

the traditions of the Viennese School; the ancestor of experimentalism J. Cage and his followers (Pereverzeva, 2006); G. Schuller as a representative of the third flow, based on the combination of jazz and classical music; one of the composers-intellectuals of the USA was E. Carter; finally, minimalist composers and authors developing in parallel with the minimalism of multimedia and various types of rock and pop music associated with youth movements. Each of the innovators of the second half of the century has discoveries in the field of sound, rhythm, form, methods of composition, etc. The early 1950s were marked by the first experiments of Americans in the field of electronic music: in 1952, J. Cage, O. Luening and B. Usachevsky presented their compositions recorded on a magnetic tape. A few years later, Columbia University installed the synthesizer Mark and founded the Center for Electronic Music, in which M. Davydovsky, M. Babbitt, O. Lyuening, V. Usachevsky, L. Hiller and many other composers worked. The creative activity of these composers led to the flourishing of US electronic music in the second half of the century in the works of M. Subotnik, R. Ashley, G. Mammy, D. Berman, L. Cross and many others. At the US universities were created electronic studios and centers equipped with modern technology.

The high professional level of the US musicians promotes the spread of modern American music in other countries. Among the symphony orchestras (there are more than 100 in America) New York, Boston, Philadelphia, Cleveland, Chicago are distinguished; with them are such masters as W. Steinberg, J. Scholty, R. Kubelik, Z. Meta, P. Boulez, L. Bernstein, L. Maazel, S. Ozawa, M.T. Thomas and others. In the USA there are numerous student and city orchestras, numbering about 1500,



brass and jazz bands, instrumental ensembles (New England Conservatory, Boston chamber, Juilliard quartet), choirs (R. Shaw, G. Smith). Performers of jazz (A. Teytem, D. Brubek, E. Gardner, J. Coltrane, J. Mulligan, M. Roach, H. Belafonte, G. Bennet, M. Torm, S. Vaughan, P. Lee, D. Day , B. Streisand, V. Carr and many others) are known outside their country. Rooted in American folklore (rhythm and blues, Anglo-Celtic ballads) and semiprofessional music, rock and roll promptly pushed popular Tin Peng Alley music, prompting Americans to take a keen interest in America's musical heritage. This mass culture challenged the past, embodying social protest and rebellion. On the one hand, rock music attracted people, especially young people, and on the other, frightened, repelled and for a long time was in the position of the underground. Later, there are other varieties of pop and rock music. Mass culture to some extent influenced academic music. Thus, in the Mass. Bernstein elements of pop, rock music and blues are integrated into the genre of Catholic liturgical music (Rockwell, 1983).

Along with the innovative tendencies in American music of the second half of the century, a dialogue continued with the inexhaustible traditions of European art developed outside the artistic system that characterized the given historical period with all its discoveries in the field of musical language and technique of composition. Some US composers who worked in parallel with Cage and other artists went in a different, non-avant-garde direction, and in their work they turned to tonal harmony, traditional genres of Western music and other phenomena of the past, interpreting them in a new way and synthesizing the principles of 19th and 20th century art (Nyman, 1974). Thus, Bergema and others developed the traditions of Neoclassicism (Hall, 1996). A number of works that do not

belong to the avant-garde of the second waveform a kind of traditionalist line - the mainstream of the US composer's creativity (Howard, 1965). This line includes Johnston and others.

The concept of the national principle in American music is broad and ambiguous, which is due to the unique features of the country's culture, which has multinational roots. The endless variety of sometimes incompatible traditions, despite their differences, forms a kind of whole America. But these traditions were not simply transferred to the North American continent from other parts of the world. They, closely interacting with each other, acquired new qualities and formed the basis for the distinctive phenomena of American culture, reflected in the work of the composers of the USA. American culture, in general, was characterized by a certain kind of eclecticism, which manifested itself long before the formation of postmodernism. Synthesis of various types of thinking was characteristic of folk music of the USA, which developed in the conditions of close contact between different ethnic groups. Due to the selective nature of the traditions, Americans freely turned to various phenomena of the world musical culture and worked in different directions, not so equal to Europe, as they gained inspiration in their own sound environment and preserved their national identity in various musical genres and styles of the United States. Leading socio-cultural principles were independence and individual freedom - reflected on the musical art of the United States, which in many ways developed along the path of independence and freedom from the traditions of the past in search of their own national style.

#### 4. CONCLUSION

Musical culture is one of extremely complex formations, in which aesthetic, psychological, social, communicative and other directions intertwine. Therefore, to explore its development is very important for the development of modern music. Our engagement was to investigate US musical culture formation process in the context of major socio-cultural principles, reveal the national peculiarities of this art form and the reasons for their appearance. To trace the connections of American music from European and other countries and continents, highlight the genres and styles that have arisen precisely in the music of the United States. During the research, we described the music of the 20th century by periods that could highlight the most popular genres and described the popular performers of the time. The set goals were achieved. Thanks to historical events, and the US long way to freedom, all this influenced the variety of genres, styles and trends in music. We analyzed the diversity of all styles, gave examples of performers of both classical music and pop music. The ways of forming these genres were highlighted, and their main styles were singled out.

#### REFERENCES

- CHASE, G. 1987. **America's Music from the Pilgrims to the Present.** Chicago: University of Illinois Press. USA.
- CHERTINA, Z. 2007. **The US dilemma in the 21st century: the melting pot or multiculturalism. 200 years of Russian-American relations: science and education.** Moscow: OLMA Media Group. Russia.
- GOLDBERG, R. 1988. **Performance Art from Futurism to the Present.** New York: Thames and Hudson Ltd. USA.

- HALL, C. 1996. **A chronicle of American music 1700–1995**. New York: Schirmer Books. USA.
- HAMM, C. 1983. **Music in the New World**. New York; London: W. W. Norton & Company. USA.
- HILLS, P. 2001. **Modern Art in the USA. Issues and Controversies of the 20th Century**. Upper Saddle River: Prentice Hall. USA.
- HITCHCOCK, H. 1988. **Music in the United States: A Historical Introduction**. Englewood Cliffs: Prentice-Hall, Inc. USA.
- HOWARD, J. 1965. **Our American Music: A Comprehensive History from 1620 to the Present**. New York: Thomas Y. Crowell Company. USA.
- ILUSCHENKO, G. 2010. **The musical culture of the United States: from the swing of the 20's to the present day**. USA.
- KONEN, V. 1977. **Ways of American music**. Moscow: Sovetskiykompozitor. Russia.
- MELLERS, W. 1987. **Music in a New Found Land: Themes and Developments in the History of American Music**. New York: Transaction Publishers. USA.
- NYMAN, M. 1974. **Experimental Music: Cage and Beyond**. New York; London: Schirmer books. USA.
- OBRIST, H. 2015. **Short history of new music**. Moscow: Garage. USA.
- PEREVERZEVA, M. 2006. **John Cage: life, creativity, aesthetics**. Moscow: Rusaki. Russia.
- ROCKWELL, J. 1983. **All American Music: Composition in the Late Twentieth Century**. New York: Da Capo Press. USA.



**UNIVERSIDAD  
DEL ZULIA**

---

## **opción**

Revista de Ciencias Humanas y Sociales

Año 34, Especial N° 18, 2018

Esta revista fue editada en formato digital por el personal de la Oficina de Publicaciones Científicas de la Facultad Experimental de Ciencias, Universidad del Zulia.  
Maracaibo - Venezuela

[www.luz.edu.ve](http://www.luz.edu.ve)

[www.serbi.luz.edu.ve](http://www.serbi.luz.edu.ve)

[produccioncientifica.luz.edu.ve](http://produccioncientifica.luz.edu.ve)