Classical Crossover: Evolution and Manifestations

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Abstract

The term "classical crossover" emerged to denote a synthetic form of musical art strongly influenced by the classical music tradition. Despite its apparent simplicity and significant volume of literature studying this phenomenon, classical crossover raises more questions than answers. This article provides an explanation of the genesis of this phenomenon, presents a historical overview of its development, identifies distinctive features, functions, and manifestations of classical crossover in audio-visual arts.

Keywords : ''Classical crossover'', popular culture, classical music, cinema, television.

Le croisement classique : Évolution et manifestations

Résumé

Le terme "croisement classique" est apparu pour désigner une forme synthétique d'art musical fortement influencée par la tradition musicale classique. Malgré son apparente simplicité et le volume important de littérature qui étudie ce phénomène, le croisement classique soulève plus de questions qu'il n'apporte de réponses. Cet article explique la genèse de ce phénomène, présente un aperçu historique de son développement et identifie les caractéristiques, les fonctions et les manifestations du croisement classique dans les arts audiovisuels.

Mots-clés : "Classical croisement", culture populaire, musique classique, cinéma, télévision.

Introduction

Classical crossover (the term comes from the English word ''crossover'', which means 'transition' or 'crossroads') is developing in a vast musical territory, gaining more and more fans. It is a musical synthesised style, combining elements of classical and pop music (including pop, rock, jazz, electronic music). This direction in music emerged as a result of popularisation of classics, its adaptation to the tastes and culture of a wide audience brought up on pop music.

The prerequisites for this genre were discovered in the 19th century by Italy's national treasure, the Neapolitan song. Not only musical motifs and techniques are borrowed from the classics. Vocal technique in this genre is most often based on the classical school and its possibilities. In the performance of the classics are brought 'freelance' musical instruments (primarily folk) and then the variety also acquires a new sound. Crossover in music can be used in various contexts, for example, in the creation of soundtracks for films or theater productions, in projects that bring together different artists or groups, as well as in solo projects of musicians who want to experiment with different musical genres.

Although this phenomenon was not the most prominent trend in the music world for a long time, the name 'classic crossover' was coined by record labels in the 1980s. At that time, it was included in the list of nominations for the Grammy Music Awards, awarded annually by the US National Academy of Recording Arts and Sciences. This style is so popular that Billboard created a separate chart for it among its charts.

Thus, crossover in music is a unique and interesting phenomenon that allows to combine different genres and styles of music in one work. Crossover in music gives artists and composers the opportunity to experiment and create unique and original works that enrich musical culture. It allows them to diversify and update familiar genres and styles by adding new sounds and elements. It opens up new horizons and possibilities for creativity, allowing musicians to expand their artistic potential and surprise listeners with fresh sounds and ideas.

1. The origins of the term crossover

The emerging trend in the music industry in recent decades, known as 'crossover' involves the fusion of various musical styles (I. Shylnikova, 2023, p.116). There are numerous variations of crossover depending on the chosen combinations. In the music industry, the term 'crossover' (literally 'transition') refers to a situation where a media product appears in two or more hit charts dedicated to different genres.

At the core of crossover lies 'polystylism', a fundamental phenomenon in the musical culture of the postmodern era, originating from the works of avant-garde composers of the first half of the 20th century. After exploring and extensively using techniques such as dodecaphony, atonality, sonority, and serialism, there arose an understanding of the need to return to traditional tonal logic and create artistic images through the enrichment of compositions with poly stylistic devices.

An important result of artistic development in the postmodern era is the concept of 'open art' which combines elements of both 'high' and 'low' (folkloric, street) cultures, achieving stylistic diversity through the fusion of techniques from traditional academic and popular art. For instance, Alfred Schnittke expertly mastered the technique of blending old and new styles, actively utilising 'open art' - music derived from everyday life and banality, one might say 'hit music.' For Schnittke, this realm represented a mass-cultural musical aesthetic, and he believed that hit music symbolised this stereotyping.

The term 'polystylism' (derived from the Greek words 'many' and 'style') primarily denotes a compositional technique based on intentionally combining contrasting and sometimes conflicting stylistic elements within a single work (A.Schnittke, 1971, p.89).

The term 'polystylism' was first used by Alfred Schnittke at the International Music Congress in 1971 and expounded in his theoretical work Polystylistic Trends in Contemporary Music (A. Sokolov, 2004, p.87), in which he identified two polystylistic techniques: the 'principle of citation' and the 'principle of allusion.' The phenomenon of intertextuality in music also involves a dialogue of texts, expressed

through quotations, allusions, and reminiscences. The emergence of these compositional techniques can be attributed to the changes and accumulated issues in 20th-century musical culture.

Indeed, we live in an era where all words have already been spoken; therefore, any 'word' in postmodernist music is a quotation. Working with 'foreign' text entails varying degrees of transformation. In music, to capture different levels of changes to the original text, various terms are used, with the most relevant concepts being interpretation, reinterpretation, and cover versions. Interpretation in art is one of the key components of any activity related to it, shaped by a complex interplay of social, cultural, and psycho-physiological factors.

According to Abram Yampolsky, interpretation represents the 'artistic interpretation by the singer, instrumentalist, conductor, or chamber ensemble of a musical work during its performance, revealing the ideological and imagery content of the music through expressive and technical means of performing art. Interpretation depends on the aesthetic principles of the school or direction to which the artist belongs, as well as on their individual characteristics and artistic intentions' (S. Applebaum & S. Applebaum, 1972, p. 83).

2. The emergence of crossover in music

The emergence of the new musical direction known as 'crossover' in recent decades represents the fusion of various musical styles (I. Shylnikova, 2023, p.120). There are numerous varieties of crossover depending on the chosen combinations. In the music industry, the term 'crossover' literally means the situation where a media product appears in two or more hit charts dedicated to different genres.

The foundation of crossover lies in polystylism, a fundamental phenomenon of musical culture in the postmodern era, which originated in the works of avant-garde composers of the first half of the 20th century. There came a realisation that traditional tonal logic and the saturation of compositions with polystylistic techniques are essential for creating artistic images based on the exploration and extensive use of dodecaphony, atonality, sonority, and serialism.

An important result of the development of art in the postmodern era is the emergence of 'open art,' encompassing elements of both 'high' and 'low' (folklore, street) cultures, achieving stylistic diversity through the fusion of traditional academic and popular art forms. For instance, Alfred Schnittke skilfully mastered the interaction of old and new styles, actively employing 'open art' - music of everyday life and banality, one might say, 'popularity.' For Schnittke, this realm represented a mass-cultural musical aesthetic, and he believed that popularity was a symbol of this stereo typification (A.Schnittke, 1972, p.91).

The term 'polystylism' (derived from the Greek words 'many' and 'style') primarily refers to a compositional technique based on the deliberate combination of various, contrasting, and sometimes conflicting stylistic elements within a single work (A.Schnittke, 1971, p.101).

The concept of crossover has become particularly relevant in contemporary art, greatly influenced by postmodern aesthetics, which exhibits a dual nature, simultaneously coexisting in radical and conservative, iconoclastic, and conservative forms. This phenomenon cannot be adequately analysed without considering the phenomenon of reinterpretation. Modern researchers recognise the importance of reinterpretation, considering it a fundamental factor in the development of contemporary literature and music. Reinterpretation involves reinterpreting tradition and serves as a key for the development of all forms of art. It relies not so much on the presence of a previously interpreted text captured in some artistic sample but, rather, the main quality of the semantic result in understanding the pre-text. Thus, the experience of reinterpretation is possible without considering the so-called 'intermediate' link represented by some cultural text created through the method of interpretation.

Regarding the phenomenon of crossover, it can be observed when a particular style of music, originally existing within a closed elite, subcultural, racial, or ethnic environment, undergoes eclecticism and loses its primary set of cultural codes, transforming into a more tolerant and broadly appealing cultural phenomenon. Any activity aimed at

spreading a particular form of art among a broad audience is driven not so much by the necessity of simplification and adaptation due to the humanisation of initially inaccessible material for the understanding of the masses, but rather by strictly commercial motives. The popularisation of academic performance, transforming it into a crossover, intersecting with the burlesque world of pop music, seems to expose the crisis of modern art, the triumph of commercial goal setting over genuine creativity.

The advent of mass production and distribution of recorded music created an alternative to the traditional concert format for popularising classical music. It provided the opportunity to reach a large number of listeners but, at the same time, eliminated the element of surprise inherent in live interpretive performances due to the fixed nature of the musical material. However, thanks to sound recording, various experiments in merging diverse musical materials in terms of style and texture became possible, eventually forming the foundation of classical crossover. Over the years, classical music works gained popularity among fans of mass culture, particularly popular music. The practice of using themes, genres, and styles in the format of citation, arrangement, and stylisation also became widespread since the 1920s.

3. Characteristics of the crossover trend

Playing a crucial role, the phenomenon of polystylism laid the groundwork for a new stage of style formation in contemporary musical culture and, going through a natural transition, transformed into a new direction in art - classical crossover. This relatively new phenomenon in musical culture emerged at the turn of the 20th and 21st centuries, leading many cultural researchers to struggle in formulating a precise definition for this cultural phenomenon. Some call it a style, others a genre, and some consider it a movement. The term 'classical crossover' itself remains a subject of heated debate at annual academic forums. Presently, other names like 'neoclassical,' 'classical pop,' 'operatic pop,' or simply 'crossover' can also be encountered (K. Garvin, 2012, p. 8).

Thus, should we discuss a specific annexation or the assimilation of classical performance into the discourse of mass culture? Changes in the functioning of the music industry and socio-cultural stratification of classical performance that occurred in the 21st century offer a fresh perspective on this complex issue. To understand the processes of mutual integration between classical performance and popular music, it is essential to pay attention to the theory of crossover developed by Robert Garofalo, Derek Toynbee, and Timothy Wall. These researchers primarily focus on the issues of African American culture and racial connotations. The substantive aspect of crossover is based on social, racial, and economic influences that significantly transform the existence of music.

From a scientific perspective, the phenomenon of crossover can be conditionally viewed as :
1. Simple dilution of ethnicity (Nelson George, 1988).
2. Creation of a decisive hybrid (Steve Perry, 1990).
   3. Crossover as an expansion of musical texts through the social sphere.

According to Arnold Toynbee (2003, p. 119), thanks to crossover, it is possible to study the conditions of a market divided by race. This blending of classical, electronic, pop, and rock music elements, also known as contemporary reinterpretations of classical music works, serves several functions. These functions are directly related to human consciousness and are considered on multiple levels - conscious, unconscious, and subconscious. The primary functions are aesthetic and cognitive. They manifest on the unconscious level: through musical art, society has the opportunity to satisfy its aesthetic needs and to understand the surrounding world and oneself through the prism of the high spiritual values of art.

4. The brightest ''crossover'' soloists in the world

The emergence of great voices in the 20th century took place during a historical period that involved a strict ranking of 'high' and 'low' culture. The rapid evolution of show business that occurred in the 1940s-1960s introduced elements of commercial goal-setting into

academic genres. A new generation of performers emerged, who transformed into full-fledged subjects of show business, replacing the traditional opera singers in popularity.

An active promoter of classical music in the 1940s-1950s was the American singer and actor Mario Lanza. During that time, musical films, in which vocal numbers were woven into the dramatic plot, gained significant popularity. Mario Lanza possessed academic vocal training and actively popularised both the tenor opera repertoire and newly composed non-classical compositions in cinema, such as 'Granada,' 'Be My Love,' and 'Because You're Mine.' Mario Lanza became one of the first and most successful artists whose work can be attributed to the domain of classical crossover (the genre itself formed much later).

In the second half of the 20th century, an unprecedented convergence of commercial popular music and classical performance began. Roy Shuker (2005, p.13) points out that commercially produced recordings of arias from works by composers like Wolfgang Mozart, Christoph Gluck, and others gained impressive popularity and sold in quantities comparable to, and sometimes surpassing, the sales of popular music.

In 1988, the album 'Barcelona' stunned the music world with its innovative musical material. It was a synthesis of classical music and popular music genres, combining the vocal talents of opera diva Montserrat Caballé and Queen's frontman Freddie Mercury. The composition ''Barcelona'' was the brightest example of blending classical and rock vocals.

Duets that combine classical and pop/rock vocals remain one of the characteristic forms of expression in classical crossover music.

The modern classical crossover genre possesses certain characteristics. Transforming classical works into popular compositions is rich with numerous examples. For instance, Sarah Brightman's composition 'Anytime, Anywhere' is an adapted version of Albinoni's 'Adagio.' There is also the opposite practice of transforming pop songs into classical arrangements, replacing the original pop vocals with classical ones. The arrangement and language

of the lyrics can also undergo changes. Artists' repertoires in the classical crossover genre, besides original compositions like 'Time To Say Goodbye' and 'Vivo Per Lei,' include folk songs, popular compositions, songs from musicals, film music, 'light' classical music (e.g., Christmas songs and Neapolitan romances), and even operatic arias. These are well-known pieces such as 'Nessun Dorma,' 'La Donna E Mobile,' 'La Wally,' 'O Mio Babbino Caro.' Classical crossover albums mostly consist of adapted versions of existing works, but each album also includes original compositions.

The division of music, and indeed all art, into 'popular' and 'academic' has been a long process that continued throughout the 20th century. In the realm of music, academic composers delved into increasingly complex concepts, inventing new musical languages, and their creations drifted further away from the everyday listener. Meanwhile, 'light' musical genres conquered the stage.

Supporters of the classical crossover genre consider it an exceptional type of contemporary mass product, viewing it as a new natural evolutionary stage influenced by time (R. Shuker, 2005, p. 13). This style formed by overcoming a tremendous journey, starting with eclectic experiments in combining classical music with various styles like rock, folk, and jazz, searching for and utilising alternative forms, and culminating in the harmonious synthesis of elitist art, to which academic music belongs, and mass culture. This synthesis allows for the combination of an academic intellectual foundation, built on the high level of professionalism of composers and performers, with the newest musical trends (S. Hallam, 2015, p.74). Artists in mass culture have long been using music from the academic repertoire and adapting it for pop music listeners (L.Meier, 2003, p.94).

In the second half of the 20th century, exceptionally talented creative individuals emerged, functioning in a synergistic field that brought together previously irreconcilable areas of elitist and mass culture. These tendencies found vivid expression in the work of the outstanding American soprano, Renée Fleming. Apart from her intricate interpretations of classical music, she is entrusted with premier performances of significant academic works. The arrangements and

production of her album 'Dark Hope' are in line with the current trends of contemporary pop music. Fleming abandons traditional academic vocalisation, preferring an intonationally unstable performing manner more characteristic of rock vocalists. This reflects a distinctive process of refinement and elimination of eclecticism, as Fleming, possessing versatile vocal registers, can perform both classical repertoire and pop songs, adapting her delivery appropriately to each of these spheres. This example of stylistic flexibility should be regarded as a new paradigm of performance, enabling the harmonisation of aesthetic discrepancies in presenting diverse genre materials. Fleming's chosen approach to solving artistic challenges over time may become an ideal model for many other crossover artists, thereby freeing the audience and critics from unsystematic musical eclecticism.

Among the renowned classical crossover performers, Luciano Pavarotti deserves special mention – one of the greatest operatic tenors of the 20th century and a magnificent singer in the classical crossover style, 'whose talent helped the whole world hear and love the beauty and harmony of sound' (I. Shylnikova, 2023, p.122).

Another classic of contemporary crossover is the Italian tenor, Alessandro Safina, and Emma Shapplin – one of the boldest authors and performers in the world of classical crossover. The last decade has witnessed the emergence of numerous artists positioning themselves as classical crossover artists. Typically, they begin at a very young age, like singers Charlotte Church and Sissel Kyrkjebø. The ranks of crossover performers are increasingly being filled by winners of talent shows, examples being Paul Potts and Faryl Smith.

The all-encompassing commercialisation dictated by the market has created conditions for many classical performers to venture into the crossover realm. In this situation, attempts to overcome such trends seem futile, as academic musicians swept into the showbiz whirlwind will inevitably have to build their careers on 'two fronts.'

Classical crossover artists often face accusations of simplifying classical music, diluting its distinctive qualities to cater to the tastes of a mass audience. However, artists in this genre pursue different goals

than opera singers and exhibit their own performance techniques, making comparisons between them unjust (K. Garvin, 2012, p. 5).

Classical crossover is a musical style that represents a unique synthesis, a harmonious combination of elements from classical music and pop-rock electronic music, as well as the process of achieving success in pop music. This genre typically targets enthusiasts of both classical and popular music. Such music is easier to listen to compared to academic music. Classical crossover represents a fascinating product of mutual interest between the more 'elitist' and 'complex' art and mass culture.

Opera soprano Anna Netrebko, pianist Denis Matsuev, and baritone Dmitri Hvorostovsky have gained fame comparable to that of pop music representatives, thanks to strong support from media structures. In the work of each of these artists, two distinct tendencies can be observed. The first is based on the performance of original academic works, while the second is associated with recording commercially-oriented material targeting a broad audience. The mass listener perceives classical music through the lens of image characteristics inherent in the beloved artist's stage persona. They purposefully purchase expensive tickets for such diverse artists, finding prestige and confirmation of high social status in the act of 'consuming' their art. Popularised through sophisticated marketing schemes, academic performers become a sort of transmitter, turning classical music into a commercially attractive product. The context of this situation is quite ordinary. Talented individuals, having gained symbolic capital through media exposure, reap significant benefits. Thanks to their recognisability, they amass a considerable audience, including unquestionable neophytes who primarily encounter classical repertoire at their concerts.

Currently, classical crossover is one of the categories of the Grammy music award. Since the genre boundaries have not been precisely defined, attempts were made to describe various performers' techniques instead of giving these phenomena a common name. The term 'popera' or 'operatic pop' could be considered a subcategory of classical crossover. However, the genre itself is currently so small that creating

such a subcategory would be impractical (K. Garvin, 2012, p. 18). Another argument against the term 'operatic pop' is that not all classical crossover performers utilise operatic vocals.

5. Remixes as a form of ''crossover''

Classical crossover manifests itself in instrumental and vocal art through so-called remixes (modern arrangements of classical pieces) and new compositions that initially combine elements of classical and popular music (K. Garvin, 2012, p. 25). Music in the classical crossover style is used as an expressive tool in fantasy films to create a specific atmosphere. An example is the aria of the extra-terrestrial diva in Luc Besson's film 'The Fifth Element' (1997), where classical opera music is merged with contemporary electronic composition.

One of the most important challenges in understanding the essence of reinterpretation is the inability to precisely differentiate the boundaries of this concept from the notion of a 'remake.' In filmmaking, a remake refers to the 'recreation' of a film work with the replacement (usually with more modern) expressive means, such as actors and the entire film crew, while preserving the plot and storyline. In musical art, finding an appropriate term is difficult. However, such a phenomenon exists, and an example of such a 'remake' in music can be considered Richard Strauss's orchestration of Beethoven's symphonies, to which Strauss added more advanced instruments contemporary to him.

The example of *Pictures at an Exhibition* by Modest Mussorgsky orchestrated by the British rock band ELP cannot be considered in the same context. The British rock musicians not only changed the instrumental composition and added a vocal part to the piano cycle but also altered the style and added a different meaning, thereby changing the ideological and symbolic structure of the work. The essence of reinterpretation lies in emphasising the differences. The line that separates changes in expressive means from changes in meaning is very subtle, and that's why there is a problem of definition.

One of the common examples of crossover is the performance of classical repertoire in a modern arrangement, such as jazz

interpretations of traditional classical works. This was preceded by a creative experiment in merging different styles in music composition, like George Gershwin's fusion of classical and jazz elements in ''Porgy and Bess.''

An ongoing question remains: who is more of a reinterpretator, the musician performing a sonata with an interpretation diametrically opposed to the composer's original intent or the musician creating a rock version of the same sonata? The debate also continues regarding whether transcribing an original composition for a different ensemble with a complete change in expressive means always constitutes reinterpretation. In the case of ELP's orchestration of 'Pictures at an Exhibition,' the answer is evident.

6. Cover versions as a form of ''crossover''

Classical crossover is widely presented on television, including in commercials where it serves the same functions as classical music. Another way to promote classical crossover on TV is through music videos. These music videos often feature duets combining classical and pop vocals.

In popular music culture, the term 'cover version' has become quite common. A cover version is the performance and notation by an entertainment or jazz performer of someone else's copyrighted composition. In the vast majority of cases, creating a cover version of a particular composition involves making changes to the instrumentation and vocal part. A cover version can be an imitation, but it can also be a reinterpretation. The latter carries the highest artistic value. A bright example of the second type of cover version is Johnny Cash's blues rendition of the famous rock song 'Personal Jesus' by Depeche Mode.

The intensification of theoretical understanding of various manifestations of imitation and reinterpretation has been provoked by the development of copyright, which protects intellectual property, including music, from plagiarism—directly borrowing musical material without changes. However, reinterpretation and imitation (including plagiarism) have existed in the history of musical culture in explicit or

hidden forms. Examples of these practices can be found in various epochs.

David Garrett's creativity incorporates reinterpretation, imitation, and cover versions as essential elements (I. Kondakov, 2006, p. 101). In his works, genres, tempos, and timbres of the original sources are transformed. Instruments undergo sound processing and amplification, acquiring different timbral characteristics, thus changing the nature and character of sound.

Interpreting and imitation are the main creative methods he employs, with cover versions being one of his most frequently used formats. The breakthrough into polystylism (J. Tonybee, 2003, p. 150) can be explained by the expansion of musical space. In the 20th-century world culture, unity and integrity of musical material are achieved through new means, preserving diversity, and testifying to the scale of intellectual transformation. Composers tend towards contrast, synthesis of incompatible elements, sounds, colours, and all expressive means. These artistic processes are entirely new and significantly differ from all the art that existed before. The stylistic evolution can be conditionally called a movement from monostyle to polystylism. This phenomenon played a pivotal role, becoming a leading process of thought and began to encompass all spheres of contemporary culture. Having played an essential role, the phenomenon of polystylism became the basis for a new stage in style formation in modern musical culture and eventually transformed into a new direction in art— classical crossover.

7. Varieties of classic ''crossover''

Within the genre of classical crossover, there are many branches concerning the character of musical material. One prevalent example is symphonic rock, which has become one of the most widespread forms of classical crossover today. Symphonic rock uses classical musical material, which is performed in modern arrangements, paraphrases, or jazz interpretations. *Organ Toccata and Fugue* in D minor by Johann Sebastian Bach, *Caprice for violin in A minor* by Niccolo Paganini, Vivaldi's concert cycle *The Four Seasons* are examples of frequent

arrangements and transcriptions. Symphonic rock is characterised by rock intonations and intense dynamics typical of rock music.

Secondly, this is vocal folk crossover, created by the French musician Luke Arbogast, which involves using medieval melodies from Western Europe as a basis for arrangements (I. Shylnikova, 2023, p.127). Modern interpretations of classical music are expressed by the Italian symphonic metal band 'Rhapsody of Fire' and their conceptual metal opera. Commercial projects should also be noted, such as the musical *Mozart: Rock Opera* and the French musical *Notre Dame de Paris*. Many arias from the spectacle 'Notre Dame de Paris' have become hits in the classical crossover genre.

Thirdly, there is rock opera, which holds a special place in contemporary music. Rock opera emerged, along with the term itself, in the 1960s in England. Performers create mystical stage images, following the example of Andrew Lloyd Webber's *Phantom of the Opera*, which, combined with virtuoso vocal techniques and mesmerising melodies, attract audiences of various ages worldwide. Typically, these are music-theatrical productions where arias are performed in the genre of rock music, and musicians may also be present on stage.

The concept of classical crossover unites works with completely different origins. They can be roughly divided into three categories: works of new genres created using academic instruments (such as Metallica or Eminem with a classical symphonic orchestra, rock operas that combine various styles); academic 'covers' - works of new genres created in the 20th and 21st centuries and reinterpreted in an academic manner, whether performed by a symphonic orchestra or opera vocals (Eileen Farrell's 'I Gotta Right to Sing the Blues,' Turetsky Choir, Andrea Bocelli); modern interpretations of classical compositions - rearranged with a beat (Vanessa-Mae, Edvin Marton), replayed on electronic instruments, remixes, and also music using classical compositions in modern genres (Emerson, Lake & Palmer's 'Pictures at an Exhibition').

One of the first representatives of classical crossover in violin art was the British performer and composer Vanessa-Mae (born in 1978 in Singapore). Her success with the general public was primarily due to a high level of mastery, virtuoso technique, and new stylistic orientations that combine elements of classical and pop music. Vanessa-Mae is considered a pioneer in the field of modern violin pop performance.

Vanessa-Mae's performance style is described by contemporaries as 'violin techno-acoustic fusion,' characterised by innovation and the blending of traditional acoustic violin sound with electronic instruments. It is noteworthy that another symptomatic definition of Vanessa-Mae's artistic activity is the term 'pop violin,' reflecting her stylistic orientation.

As a result of the rapid breakthrough of classical crossover into the music industry, there emerged an abundance of similar terms in the 1990s. Classical crossover was known by several different names, including classical pop, operatic pop, neoclassical, contemporary classical, or simply crossover. The role and value of this genre in the musical culture remain controversial among musicologists. The musical society is divided into two camps: opponents of the genre argue from the position of its lack of aesthetic and practical value and its perceived primitiveness.

The manifestation of crossover in the contemporary jazz genre can be observed through the eclectic style of fusion, which incorporates elements of rock, electronic music, ethnic instruments, and various forms of folklore. Fusion does not have mandatory elements but is fundamentally aimed at convergence, seeking commonality, and integrating segments and features from multiple formations, resulting in the synthesis of new styles. Fragmentation and collage serve as fundamental principles in creating new specimens in fusion, allowing for the possibility of the emergence of new stable formations realised in a repetitive, established complex of expressive means (unlike eclecticism).

Conclusion

Thus, classical crossover is a genre that emerged as a compromise between elite art and contemporary mass culture. Due to its synthetic nature, the genre has sufficient flexibility for development, allowing for the combination of an academic foundation with the most modern musical trends. The elements of academic sound inherent in classical crossover, combined with the spectacle factor (an essential attribute of pop culture), ensure the genre's commercial success among a broad age group audience, far beyond the adherents of purely academic music. This is one of the most important functions of classical crossover - to popularise classical music and make it more accessible to a wider audience. In this genre, academic music is synthesised with spectacle and modern audio-visual technologies, which are characteristic of pop music, to enrich expressiveness. The richness of these expressive means explains the goal of most modern crossover projects, which is significant commercial success achieved by attracting a mass audience. Very often, impressive performances are enhanced by the accompaniment of light and multimedia effects.

Classical crossover is based on the interaction and synthesis of ''elitist'' and 'popular' elements, which can be manifested in the musical material (merging different styles), the type of performance (combining academic, jazz, pop, and folk vocals), and the way it is presented in the contemporary cultural space. Another characteristic feature of classical crossover is its connection with postmodern trends, evident in citation, diffusion of diverse genre material, and the collage principle of structuring musical composition. This tendency is typical across various spheres of contemporary art, including classical music, cinema, painting, and literary genres. In modern classical music, this is realised in the phenomenon of polystylism.

The phenomenon of classical crossover is synthesised due to its defining characteristics: its commercial orientation, targeting a mass audience, the synthetic nature of the musical material, the application of the latest audio-visual technologies, and various forms of presenting the musical material (stage performance, audio version, television version, video version, music video). These forms can be seen as the

ways of realising the artistic production of a synthesised music-art project.

Engaging in a dialogue with its socially diverse audience and serving as a means of expressing social position, the multifunctional crossover has the potential to satisfy social and life needs of the masses, beyond its artistic goals and aesthetic and educational tasks. This musical style represents a unique synthesis, a harmonious combination of elements from classical music, pop-rock, and electronic music. It aims to provide aesthetic, intellectual-philosophical, and therapeutic enjoyment. In this regard, classical music ceases to be 'boring' for the broader public, indicating a general increase in the level of culture. Musical compositions performed in this style play an important role in the development of mass culture. Such productions, especially when reinforced with visuals and massive media promotion, become powerful tools in promoting classical works to the masses.

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