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MUSICAL REMIX AS A FACTOR OF FORMING OF RINGTONE CULTURE PHILOSOPHY.

Article purpose is considering the main differences between the remix (using mainly classical musical tematizm) and other musical genres of similar orientation, his role and the place in formation and functioning of modern "ringtone" culture are analysed. **Methodology:** this research relies on culturological, axiological, historiographic and genre approaches. **Scientific novelty:** The problem of musical genres developing in popular music sphere is considering in concrete genre of remix (mainly of classical themes and works). **Conclusions**. Falling down of axiological criteria in creating of works in this genre in comparison with same genres in the past determines extraordinary falling down of musical taste and makes the passing and assimilating of masterpieces musical works of the past impossible. Due to the problem of rising speeds of today life and limits of time for aesthetical and self developing reveals the possibility of using the genres like remix as a surrogate of creative search. They form the new approaches and philosophy of contemporary pseudocultural person within «ringtone» culture.

Keywords: «ringtone» culture, remix, transcription, arrangement.

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Музыкальный ремикс как фактор формирования философии «Рингтонной» культуры.

Цель статьи - рассмотреть основные различия между ремиксом (использующим преимущественно классический музыкальный тематизм) и другими музыкальными жанрами похожей направленности, проанализировать его роль и место в формировании и функционировании современной «рингтонной» культуры. **Методология**: данное исследование опирается на культурологический, аксиологический, историографический и жанровый подходы. **Научная новизна.** Проблема современного развития музыкальных жанров в сфере легкой и популярной музыки поднимается в этой статье в конкретизированном рассмотрении жанра ремикса (главным образом классических тем и произведений). **Выводы.** Снижение аксиологических критериев при создании произведений в этом жанре по сравнению с подобными жанрами в прошлом обусловливает резкое падение музыкального вкуса и делает невозможной передачу и усвоение высоких художественных образцов музыки предшествующих эпох. С проблемой ускорения современной жизни и нехваткой времени для эстетичного и духовного саморазвития возникает возможность использования жанров типа ремикса как суррогата творческого поиска. Они формируют новые подходы и философию современного псевдо-культурной человека в рамках «рингтонной» культуры.

Ключевые слова: «рингтонная» культура, ремикс, транскрипция, аранжировка.

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Мета статті - розглянути основні відмінності між реміксом (що використовує переважно класичний музичний тематизм) і іншими музичними жанрами схожою спрямованості, проаналізувати його роль і місце у формуванні та функціонуванні сучасної «рінгтонної» культури. **Методологія:** дане дослідження спирається на культурологічний, аксіологічний, історіографічний та жанровий підходи. **Наукова новизна.** Проблема сучасного розвитку музичних жанрів у сфері легкої та популярної музики постає у цій статті у конкретизованому розгляді жанру реміксу (головним чином класичних тем і творів).**Висновки.** Зниження аксіологічних критеріїв при створенні творів у цьому жанрі в порівнянні з подібними жанрами у минулому обумовлює різке падіння музичного смаку і унеможливлює передачу і засвоєння високих художніх прикладів музики попередніх епох. З проблемою прискорення сучасного життя та невистачанням часу для естетичного та духовного саморозвитку виникає можливість використання жанрів типу реміксу як сурогату творчого пошуку. Вони формують нові підходи і філософію сучасної псевдокультурної людини в рамках «рінгтонної» культури.

Ключові слова: «рингтонна» культура, ремікс, транскрипція, аранжування.

Relevance of the research. The tendencies in the development of contemporary music art represent a wide range for predictive research, since stylistic and genre diversity does not reveal a dominant "mainstream" due to the complex poly-structural dynamics of modern musical culture. Nevertheless, there are some phenomena and factors, which influence the development of a large segment of musical styles and genres, not only academic, but also jazz, electronic and other ones. One of these factors is the active use of the "recognition effect" of a well-known musical work (more often the use of its most characteristic element) in combination with new rhythm and timbre conditions for its sound.

In modern musical practice, this type of thematic transformation is called **remix.**

Purpose of the article. In this article we are examining the main differences between *remix* (using predominantly classical musical themes) and other musical genres of a similar orientation, we analyze its role, and place in forming and functioning of the modern "ringtone" culture.

Presentation of the main material. In the ontological aspect, remix originates in the middle Ages, using the canonical musical formulas of the Gregorian chant as originals for the choral treatments of Renaissance and Baroque composers. Composer practice as a phenomenon (with its authorship, numerous techniques, avoidance of plagiarism, etc.) appears much later than the phenomenon of reformatting the canonical invariant of a musical theme. The practice of borrowing musical material was so widespread that creation of a new work at that time could be viewed in the aspect of "creative reflection", rather than "innovative modeling".

The development and influence on the process of creating works of art of the humanistic ideas of the Renaissance led to individualization of creative practice. In the XVI-XVII centuries, more attention was paid to the personality of the creator of each work of art. Strengthening of the egocentric component in the creative process served as the origin of the notion *composer*, as of "a person who writes music, which previously did not exist and begins to exist only as a result of reading the musical notation, created by the composer" [5, 238].

Further development led to the emergence of a wide range of compositional styles. Each of them is original and recognizable. In the process of quantitative accumulation and comprehension of knowledge about the sound nature and the musical structure associated with it, there arise moments of the composers` borrowing musical and thematic material

from each other for the purpose of further transformation or some other reading. There is a number of genres that allow you to legally use the ideas of other authors in your work. Among such genres, one can distinguish "Variations on a theme", "Fantasies on a theme", "Transcriptions". Moreover, transcriptions and fantasies entered the genre practice much later than the variations. Recognizing the bright, memorable melodies from the works of other authors already known, as a rule, attracted great attention to new genres and ensured popularity of a new work among listeners.

Transcriptions[1] appeared in the 16th-17th century as a rearrangement of vocal works for performance with musical instruments. But this genre reached its real blossom in the era of late classicism and romanticism. First of all, it concerns the piano transcriptions by F. Liszt, F. Busoni, later on by L. Godowski, M. A. Balakirev, S. V. Rachmaninov, K. Tausig, as well as the violin ones by T. F. Kreisler. One of the brightest incarnations of the genre of transcription in the twentieth century was, for instance, R. Shchedrin`s ballet suite "Carmen". This is probably the most extensive example of transcription of the whole symphonic and scenic work. It is interesting that while J. Bizet borrowed and adapted many dance tunes for his opera from domestic melodies of his contemporary Spain, R. Shchedrin *re-adapted* initially vocal a version of these melodies for ballet performance. As part of adaptation to the ballet and stage performance conditions, the composition of the symphony orchestra was significantly expanded due to a group of percussion instruments. In the music itself there appeared new details, interesting rhythmic and sound-coloring solutions, and the dance nature of this music comes to the fore. So, this is the manifest of great artistic value and independence of creative design.

It is necessary to distinguish between the concepts of transcription and interpretation, since interpretation does not imply changes in the fixed author`s text, but only sets different logical and artistic emphases in a specific performing context. Transcription in its turn captures rethinking of a musical idea in a modified *note shape* (text) incarnation.

Beside the artistic adaptation of work to another instrument, transcription has a different meaning as well, i. e. "remaking a composition in order to simplify its performance or for some other purpose" [6, 391]. In this case, transcription is considered not from an artistic point of view, but from a utilitarian one. *Simplification* in the future becomes one of the main factors of the "ring tone" culture, which will be discussed later on.

Another type of borrowing a melody is *paraphrase* (from ancient Greek, παράφρασις – retelling). As a rule, the genre of paraphrase is closely connected with the themes of famous operas or folk melodies. It uses the principles of variation, reduced (simplified, eased) presentation, reduction, style transformation, etc. *"Retelling"* in this case does not pursue preserving the original close to the text. Transfer of artistic meaning "in one`s own words" can have the widest range of assumptions. Very often such a transformation is aimed at maximal possibility of assimilation of the source material by a wide audience, that is, the goal is simplification and maximal accessibility.

Is it possible to consider an *arrangement* as one of the types of borrowing?

Obviously it is not. Since in the process of arrangement the main criterion is the authenticity of the idea, and the very authorship of the work is preserved, so the very fact of borrowing is absent. As an example, we cite a brilliant arrangement by M. Ravel of "Pictures from an Exhibition" by M. Mussorgsky. The symphonic embodiment of this work provided it with new colors and showed new facets of this music. Is this a transcription, an adaptation? To some extent it is, but with the proviso that adaptation in this case is aimed at enhancing the potential of the original, rather than adapting to limited performance opportunities.

But let us go back to the notion of **remix** we talked about at the beginning. The musical practice of the late twentieth century split up into so many stylistic trends, as well as a large number of socio-cultural musical layers, each having its own laws of development, its tendencies and transformation factors.

Remix[2] of academic music "preserves" the most popular musical ideas, presenting them in a simplified form and an extremely "adapted" shape. First of all it refers to the dance style of remixes, which reduces perception of the most beautiful samples of musical art to their assimilation through active muscle activity or an obsessive and lapidary rhythmic construction, "imprinted" in consciousness with a melodic skeleton of an academic masterpiece. Thus, remix became a vivid exponent of the kitsch culture in the music sphere.

A wide range of modern "sounding space" is covered by the so-called *light music*, using a whole arsenal of instruments and methods that allow creating an illusion of involvement with the high art in the widest possible audience. One of such methods was simplification and "de-aesthetization" of masterpieces of classical and academic music in the modern media market. Vulgarization of high aesthetic criteria of art is one of the distinctive features of the kitsch culture. Although, according to T. Adorno, "kitsch, like a dwarf, eludes

any definition" [1, 345], in our opinion, it is possible to quote one of the expressions of Clement Greenberg, characterizing the essence of this phenomenon: "Kitsch is a product of the industrial revolution that urbanized the masses of Western Europe and America and established what is called universal literacy" [4, 40]. It seems curious that musical remix, unlike paraphrase, transcription and other genres existing in academic music and having high artistic designs, uses some borrowed musical material as a "hook" to keep the listener`s attention on that surrogate "musical product", which has nothing to do with artistry.

The reasons for advent of such a genre as remix rely primarily on the absolutized concept of *visibility* (Fasslichkeit). In order to explain the negative role of such absolutization, it is necessary to turn to the theory of knowledge. Modern system of education seeks to avoid submitting material in the form of any abstractions, because abstract thinking requires a certain work of thought, a certain tension in the process of building associative abstract connections. Another thing is a visual image. It is grasped instantly, it is simple, iconic, it does not require special analysis and comparison with anything other than yourself. Visibility as an instrument is a very good helper at a certain stage. Jesus Christ, when preaching, turned to images that were understandable to the common people for a brighter understanding of those truths that formed the basis of the Christian teaching. It was this type of "clarity" that Anton Webern had in mind when he said that "visibility (Fasslichkeit) is the highest law of every expression of thought" [3, 23]. In the context of the above-mentioned genres (variations, paraphrases, etc.) using borrowings to obtain a new work of art, it is necessary to recognize the validity of the views of A. Webern, who pointed out that the best way to achieve visibility was "... by means of repetition. This is the basis of all form making; all musical forms are built according to this principle" [3, 31].

However, the attempt to reduce complex concepts and subtle aesthetic and ethical structures to a trivial (quasi) analogue using the method of accessible visualization is a dead end leading to the degradation of abstract thinking and, as a consequence, to a general social and cultural decline.

Considering remix as a "visualization tool", we do observe A. Webern`s principle of repetition in the most primitive aspect of its use. Instead of serving the recognizability of the artistic image, repetition starts "hammering" a static bloodless intonation, becoming an anti-artistic instrument for manipulating the "musica corpo".

It is very interesting to glance at least at the differences in approaches to the principle of repetition in the Eurocentric and East Asian traditions. The surprising phenomenon of a combination of a simple repetitive intonation basis and a constantly changing musical environment is found in the traditions of the Mugams and Makoms of the Iranian and Persian tradition, based on a one-sided presentation. Repetition of the basic intonation in this case never becomes monotonous due to micromelism, metric heterogeneity and colossal rhythmic diversity in all its manifestations. They contribute to the almost unlimited development of monochromic linear melodic structures. Indian raga can cover more than one hour in its performance too. Obviously, repetition of intonation formulas acquires a much greater artistic potential in conditions of using a finer division of the musical octave into third and quarter-ton segments (in contrast to the halftone ones in the European system of temperament). The shruti system has twenty-two unequal intervals. They are associated with the concept of color and emotional state. Repetition in these conditions does not carry rigidity. The diversity in the repetition lies in a greater "inductive" penetration into the essence of the changing sound. In these traditions, we can talk about such a concept as timbre rhythm. When perceiving the music of east traditions the thinking is readapted to a more detailed perception, filigree of auditory estimations is sharpened, the consciousness extends and the basis of associative elements is enriched.

Remix has nothing of the kind.

Having determined what the genre of remix in the modern system of aesthetic education really is, we can find out its place and role in shaping the ways of further development of musical culture.

At present, the system of coagulation of information into blocks for faster assimilation leads to "coagulation of culture", since emotionally this "bundle" cannot be filled with anything. The above-mentioned sociologist and culturologist Theodor V. Adorno considered the abridged "program of cultivation". He defined the main vectors of this process, indicating the reasons for the dynamics of such development. He defined one of the reasons as *vulgarity*. This concept is associated with the notion of broad masses of people (from Latin vulgus – people), as a rule, without a decent education. Especially it concerns the sphere of aesthetic taste. Probably, that is why the term *vulgarity* has acquired the greatest application in the field of culture, aesthetics, and art and has become contrasted with the notion of *beauty*. In application to music, T. V. Adorno pointed out the following: "Vulgarity

lies in identity with that depreciation, which cannot be conquered by the captive consciousness that has become its victim. If the so-called low art of the past carried out more or less unconsciously such depreciation, if it placed itself at the disposal of the humiliated, so now the humiliation itself is organized, regulated, and the identity with it is carried out according to a plan. This is the shame of the light music, but not the fact it is reproached for – callousness or unrestrained sensuality" [2, 31].

That is, coagulation of aesthetic information into a compact form leads to the loss of the value component of this information. This situation is typical for the so-called *"ringtone" culture*, which seeks to "pack" valuable cultural samples into the most compact and "optimized" kind for instant assimilation. "As a result, we see a tendency to excessive conceptualization in creativity, or its complete absence (also built into a concept). Musical emotion vanishes." [7, 45]. Structural information has priority; the procedurality of aesthetic filling with artistic meaning and value in this case is completely neglected. It is this loss of artistic value (in the absence of creating a new value), that can be observed on any example of a remix of academic music.

In the conditions of growing shortage of time in the modern way of life, all temporary kinds of arts will seek to reduce time (and space) for their existence. However, in the conditions of such a trend, one of the fundamental functions of culture is the continuity of cultural values. The difference in axiological approaches to the problem of time and space in art in modern conditions and in the past does not allow to adequately "place" the accumulated cultural baggage in the Procrustean bed of the modern individual space-time continuum. Remix genre is a very awkward attempt to solve such a problem. But, despite the clumsiness, it continues to be used to solve this contradiction in the absence of alternatives and becomes a factor involved in the formation of a new worldview approach to the music and art in general.

Another aspect of using remix as a kind of creative intellectual product is the surrogate method of pseudo-creativity that is characteristic of it. A person, who is not able to do something more ambitious and interesting from an artistic point of view, tries to align himself with his own awareness of himself in the status of a "creator" by composing a well-known musical theme with timbres and rhythmic preparations of the most elementary level. Self-expression strives for realization in any accessible form and at any accessible level of aesthetic development.

The French novelist and literary critic Anatole France is quoted as following: "Two monsters threaten art: an artist who is not a master, and a master who is not an artist." The philosophy of the "ringtone" culture is built on the principle of every encouragement and creation of such "monsters".

Conclusions. Logically, the following maxim follows from the foregoing: the "genre" of remix is not something belonging to the art, since it cannot bear the artistic meaning and the aesthetic image. A person who wants to express himself in this genre is not an Artist in the widest sense of the word. The further use and attempt to develop the "genre" of remix will lead to an acceleration of realization of the "ring tone" culture concept and the spread of its philosophy, which in turn is fraught with depreciation of cultural values and spiritual impoverishment of society.

Notes:

[1] Transcription (Latin transcriptio, lit. – rewriting) – arrangement, processing of music pieces, having an independent artistic significance. There are two types of T.: adapting a composition to another instrument (e.g., piano T. of vocal, violin, orchestral opus or vocal, violin, orchestral T. of piano opus); change (for the purpose of greater convenience or greater virtuosity) of presentation without changing the instrument (voice) for which the composition was intended in the original". (Musical Encyclopedia, Moscow: Soviet Encyclopedia, Soviet Composer, edited by Yu. V. Keldysh, 1973-1982.).

[2] Remix Eng. – version of a musical work, recorded later than the original version, as a rule, in a more modern arrangement version. Sometimes it is created by way of "mixing" several parts of the original composition, imposing various sounds on it, with special effects, changing tempo, key, etc. In the most common sense, a remix is some new version of a composition or work. – Wikipedia.

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