Post-Folklorism In The Computer Music Field: On Interrelation Of Music Cultures In Computer Technological Space

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Abstract. The work is devoted to the problem of preservation and existence of musical folklore at the current stage with the use of the possibilities of music computer technologies. The concepts of "folklorism," "post-folklorism," "musical folklorism" are considered and the term "music-computer post-folklorism" is proposed, reflecting, in the authors' opinion, one of the facets of the existence of folklore in contemporary creativity. Music computer technologies are a special field for functioning of musical folklore, which determine the possibility of interaction of musical cultures with the potential of expanding the instrument palette by introducing new timbres, intonation models, ready-made passages ("samples"), which allow you to compose, arrange music in a new sound space.

The preservation of traditional musical culture is seen in a certain kind of "construction," the reconstruction of rare and lost timbres, sounds and sound spaces, as well as the expansion of the existing tool palette. Music-computer arrangements and work in a sequencer are considered in terms of a special type of folklore (music-computer post-folklorism). It is noted that the music computer is a kind of mirror of human mind. In the perspective of the work, the development of an integrative model for the semantic space of music seems promising. Emphasis is placed on the need to replenish the "music computer bank" with timbres of folk musical instruments of the peoples of Russia and the world, as well as the need to create hardware instruments and a software environment that allow reproducing these timbres. Music computer technologies are recognized as an instrument with great potential for exploring, preserving of the creation, designing and "modeling" of sound space. The special "translational, communication" potential of music computer technologies and the prospects of returning the timbres of traditional phono-instruments to the treasury of world culture are emphasized.

Keywords: music-computer post-folklorism, musical folklore, folklorism, music computer technologies, integrative model for the semantic space of music, sequencer, musical arrangement.

Introduction. Currently, music computer technologies (MCT) in various areas of modern culture have acquired undeniable importance: in musical performance and creativity, in the training system of a music teacher (Gorbunova, 2019; Gorbunova & Pankova, 2014)], preservation and translation of folklore (Alieva, Gorbunova & Mezentseva, 2019) and other fields. Nowadays, the composer, performer, arranger, researcher has at his or her disposal the enormous possibilities of MCT for creating, performing, studying musical works of a new generation, with new timbres, effects, special sound spaces, moreover, the "inevitability of computer technology in music" (Belov, 2002) is recognized by most researchers, and by the development of musical culture itself. Lack of faith in the use of computer technology in music is gradually disappearing and the direct dependence of the result and the "humanity" of the computer on the musician's personality is recognized, as well as the amount of human warmth, love and labor embedded in the instrument, in sound, in music. The computer is a kind of mirror of human mind: in it you can see yourself as if from the outside, but for this it must be mastered (Gorbunova, 2014).

It would seem that the development of technology, including MCT, takes us further away from

the primary foundations, from pure (acoustic) sound, from the usual genres, forms and styles, including folklore, that have been formed for centuries. However, the MCT also opens the opposite side for research and creativity: the preservation of traditional musical culture (Alieva, Gorbunova & Mezentseva, 2019), including through the birth of new works of folklorism and a certain kind of "construction," the reconstruction of lost sounds and sound spaces, which makes it possible to "present the musical mind of past years" (Zemtsovsky, 1987) and preserve the "intonational culture of ethnos" (Sheikin et al.,1986).

Following the development of the MCT themselves, the methods of studying music are thought in a new way, special concepts of understanding the processes appear in musical culture. The development of an integrative model for the semantic space of music, proposed in 2000 by a team of authors (Ivanova, 2005), and a collection of articles Integrative model for the semantic space of music (2016), consolidating the advanced developments of that time in this direction should be particularly noted, and some works among them an article The Integrative Model for the Semantic Space of Music: Perspectives of Unifying Musicology and Musical Education (Gorbunova & Zalivadny, 2018,).

The core of the article. In a special space created with the help of MCT, a kind of interaction of musical cultures takes place. The most valuable and indicative phenomenon is the new functioning of folklore sources in interaction with modern forms, styles, genres, new intonation and features of thematic development of the Western European type. Folklore, including musical one, has always reacted sharply (and quickly) to social changes. Nowadays, we can talk about the new existence of traditional practices, about a special type of folklorism and the signs of the so-called musical "post-folklore" (Alekseevsky; Neklyudov, 1995; Neklyudov, 2003). The term "folklorism" (proposed by P. Sebillo) implies the use of folklore in artistic creation, and in musical creativity - the use of musical folklore by composers in their works. In addition, folklorism includes the stage embodiment of folklore, folklore in amateur performances. In general, in V. Gusev's wording, folklorism is "the process of developing and transforming folklore in public life, culture and professional art (Gusev, 1987).

In the interpretation of the musical folklorism concept (folklorism in music), we adhere to the definitions proposed by L. Ivanova: "Folklorism is the secondary existence of folklore in other functional conditions, the conscious and purposeful use of folklore by the artist. Folklorism is a special phenomenon born as a result of the interaction of folk and professional artistic systems and represents an individually unique image of the composer's vision of the world embodied in music" (2005, p.10). Nowadays, professional and popular cultures actively interact and "one can state not only an increase in the volume of manifestations of folklorism, but a significant increase in the diversity of the options themselves for turning to folkloric culture, including the emergence of various hybrid combinations and constructions" (Kaminskaya, 2018, p. 77). In this regard, we should note that in the field of MCT, in our opinion, it will be fair to talk not only about the composer, but also about the arranger, personifying himself or herself in some sense of a modern composer of a new type.

The term postfolklore belongs to S. Neklyudov (1995) and characterizes the existence of modern folklore with the loss of some of the features "determined the stage by stage preceding folklore of the patriarchal peasantry and archaic non-written societies. The active use of folklore forms in writing and in networking is the strongest difference between the "post and the traditional" situation (Gramatchikova & Khoruzhenko, 1987, p. 7).

The examples of musical works considered in this work, created by carriers of traditional music using MCT, demonstrate, in our opinion, signs of musical folklorism (they have authorship, they are based on folklore material) and musical post-folklorism (features of creation and existence in the network, music and computer space). It is thought that the term "music-computer post-folklorism" can be more accurate, characterized by a folklore musical basis (thematic invention, sound toning, intonation), the presence of authorship, creation and existence in a music-computer environment. Most often, the works that we propose to refer to music-computer post-folklorism combine the interaction of the features of traditional musical culture (the above thematic invention, sound toning, intonation) with Western European features (the principles of formation, the tonality and harmony basis, metrorhythmic organization, style and genre focus). Such works, among other things, are considered to be

the personification of the interactions of musical cultures in the new space of the MCT. Within the framework of this work, we propose to concentrate not so much on the problem traditional for musical folklorism within the framework of the paradigm "folklore and composer" (Sheikin et al.,1986), but on the interaction of musical cultures, which is gaining unprecedented scope and perspective in the new space of the MCT in the works of music and computer post-folklorism. Back in the day, I. Zemtsovsky noted: "The theme of "folklore and composer" is difficult not only in the essence of the problem. When approaching it, difficulties arise in the individual order. This is due to the fact that to study it requires equally great knowledge in the field of both folklore and the composer's creativity. We must honestly admit that we are not rich in such specialists" (Zemtsovsky, 1978). It is also necessary to honestly admit that the problem raised in our work is complicated by the additional "lack" of specialists in the field of MCT, who at the same time would have knowledge in the field of folklore and compositional creativity.

Researchers rightly note the importance of timbral colors, the main role of instrumental timbres in recognizing folklore primary sources: "It is in the sound of folk instruments that folklore works are perceived most organically, which is understandable. After all, the transfer of folklore to a different environment that is not characteristic of its existence, exposes it to modifications, sometimes significant ones. If we still remove the sound of the most "related" timbral colors, such changes can be so significant that the folklore source itself will "dissolve" in them <... >. If we consider this situation from the point of view of preservation and actualization of the folklore work itself, the moment of its "dissolution," failure to recognize, can lead to oblivion in the absence of an actual source. That is why processing and variations on folk melodies for folk instruments can to a greater extent contribute to the introduction of folklore works into current cultural practice only with simultaneous coexistence with authentic primary sources in a kind of consonance-dialogue with them" (Kaminskaya, 2018, p. 78). In connection with the development of the MCT, new prospects are opening up for the return to the culture of timbres of traditional phono-instruments. The texts of such works become recognizable, modern for listeners, they are preserved in memory and provoke further development of the ways in which folklore exists.

With the current level of electronics development, it is possible to simulate (sample) the sound of any instrument (voice) and recreate, for example, the lost rite and its "semantic space". There have appeared new opportunities for creativity (arrangements and composition) on folklore musical material. Indeed, with the help of the MCT, using a special software environment, hardware complexes it become possible to "model" disappeared samples of traditional culture, rites, cults, etc. The role of the sequencer in the ability to recreate (construct) the sound space is especially important. Today, in addition to recording, editing and reproducing a sequence of MIDI data, the sequencer is able to perform higher tasks and it is one of the options for the existence and development of musical creativity in the technological space. In a sense, the sequencer performs the function of synergistic coordination of timbres, styles, genres with each other.

Sampling is a method of recording a sound on electronic media, in which a sound is recorded from an acoustic instrument to achieve the sound close to the present one. In addition to hardware synthesizers, music equipment manufacturers also produce virtual ones. Modern computer programs for working with samples are presented quite widely: Cubase, Logic Pro, Ableton Live, Fl Studio, Sony Acid, Pro Tools, LMMS and others. With the help of a sequencer, a wide variety of options for working with musical sound, designing sound matter are possible.

One of popular types of arrangements is the combination of modern timbres, styles, forms and genres with timbres of folklore instruments. Such a synthesis suggests a musician's special sensitivity, having some responsibility for the resulting "product". It can be a big luck when in one person there is a combination of a carrier of traditional culture and a classical professional performer who is creatively gifted and professionally proficient in MCT and arranging techniques. Let us give an example of the combination of Yakut intoning, sound toning and modern technologies as a demonstration of music-computer post-folklorism. A student of the Khabarovsk State Institute of Culture, Igor Ivanov is a bearer of rich Yakut traditions, a horn player, Laureate of the International Competition (class of assistant professor, Honored Artist of the Russian Federation G. P. Yurichin). One of

the authors of the article, S. Mezentseva, had the opportunity to observe a similar creative conglomerate as part of the work on the discipline "Computer Musical Creativity" at the Khabarovsk State Institute of Culture. Ivanov used to create his compositions with the help of the sampled folk Yakut instrument "kryympa" (Yakut violin), a specially processed timbre of an orchestral horn depicting the national Yakut hunting draft horn "oy duo," Yakut vargan (homus) (Galayskaya, 1973; Sheikin, 1991). For more information on Yakut instrumental music, including in ethnographic studies of the 19th – 20th centuries, see (Dyakonova, 2012; Sheikin, 2002), on the regional specifics of the musical traditions of the peoples of Siberia, see (Sheikin, 2001). The synthesized part was created using VST instruments, Yamaha Motif hardware synthesizers, Roland Sonic Cell.

Fig. 1. Igor Ivanov (the author of arrangements).   Fig 2. Ivanov's computer studio

Music has a special impulse for the development of the creative, human constructive qualities, it contributes to the upbringing of good and beauty in human relationships. As noted in the works by Oleg Spiridonov, the teacher-researcher from the Public autonomous professional educational institution of the Sakha (Yakutia) Republic "Yakut Pedagogical College named after S. Gogolev", in Yakutia the international stability is kept in interaction of the western and eastern civilizations, Slavic and Turkic culture, Moslem, Christian and Buddhist doctrine (Gorbunova & Mezentseva, 2020; Spiridonov, 2020). The author emphasizes the fact that representatives of more than 130 nations and nationalities belonging to 46 religious denominations currently live in the Republic. The main indigenous inhabitants of the republic are the Yakuts, the Evens, the Evenks, the Dolgans, the Yukagirs, the Chukchi and others. Such consolidation, based on the unity of the economic, socio-political and cultural life of different peoples, is successful. Spiridonov designed a cycle of specialized integrated classes aimed at developing various components of the development of musical culture of adolescents, including motivational, meaningful and operational components. He also created a specialization course "Ethnomusical Culture of the Peoples of Yakutia" to train college students, future music teachers.

Fig 3. Classes in the media music studio of the Yakutsk Pedagogical College named after S. F. Gogolev of the Republic of Sakha (Yakutia) are conducted by teacher Oleg Spiridonov

Fig 4. Teacher O. A. Spiridonov in the media music studio of the Yakutsk Pedagogical College named after S. Gogolev of the Republic of Sakha (Yakutia)

It should be especially noted that currently in the education and methods laboratory "Music Computer Technologies" at the Herzen State Pedagogical University of Russia (Gorbunova, 2014) under the guidance of one of the authors of the article, I. Gorbunova, a lot of work is under way to create hardware instruments and a software environment that allow reproducing the timbres of musical instruments of the peoples of Russia and the world. Of particular importance is the development of such instruments for teaching music to people with disabilities (see more in the works (Gorbunova & Mezentseva, 2021a; Gorbunova & Govorova, 2018). Such an instrument would allow musicians not to "reinvent the wheel" in the form, for example, of the imitation of the Yakut hunting draft horn in the example we have cited above, using certain sound transformations of the horn, but would allow working with already ready-made timbres of folk instruments. Despite the fact that today in connection with the development of computer technologies, indeed, it is possible to create its own synthesizer (Gorbunova & Mezentseva, 2021b), which would give a certain freedom and reveal new horizons of creativity.

Conclusion. The term "music-computer post-folklorism" proposed in this work reflects, in our opinion, the current state of one of the facets of musical culture, the existence of folklore in modern work. MCT are a special method of functioning musical folklore with the possibility of interaction of musical cultures, with the unlimited expansion of the existing tool palette for the user by introducing new timbres, intonation models, finished passages ("samples"), which makes it possible to create freely in a completely new sound space, including from a distance (even in different countries) over one musical project, which determines the special "translational, communication" potential of the MCT (Mezentseva, 2020). The MCT plays a special role in preserving and broadcasting the musical folklore of the peoples of Russia and the world. Today, prospects are opening up for returning to the treasury of the world culture of timbres of traditional phono-instruments and the existence of folklore at a new level.

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