

Composition School as a Subject of Scholarly Study

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Abstract. The article studies the phenomenon of a composition school that in the history of culture was perceived as an important cultural phenomenon requiring a thorough study. For many centuries, the history of culture and art was associated with the artists' desire to define and affirm their creative achievements in society. Creative activities have always played a significant role in society. A composer never limits himself to pure creativity but persistently implements his spiritual ideals in life attracting adherents and followers. At the same time, the very position of the artist in his environment depended on the historical and political circumstances that dictated the attitude of certain circles of society to art in general and towards the work of an individual artist (poets, sculptors, composers etc.) in particular

The aim of the article is to reveal the concept of a composition school as a normative-value system aimed at the formation and preservation of professional experience and to study its connection to a scientific school.

Keywords: culture, traditions, values, scientific school, composition school, artistic system, historical circumstances, communication.

Analysis of recent research works and publications. A. Antonov, E. Boyko, V. Gasilov, F. Gernek, N. Dubinin, E. Mirsky, L. Salamon, A. Zuckerman, G. Steiner, M. Yaroshevsky, and other researchers have studied the concept of a school as a scientific formation.

When studying schools of art, the publications by O. Beregova, Zh. Dedusenko, S. Ivanova, S. Kucherenko, E. Markaryan, S. Miroshnichenko, O. Samoilenko, N. Terentieva, N. Yarantseva should be mentioned.

In regard to the phenomenon of a composition school, the lack of research outlining its structural, social, and cultural-creative features is evident. There are only several studies that characterize the so-called composition school as a historical and stylistic source of musical creativity; however, very often these works do not actualize the socio-cultural stages of this phenomenon as a school, thus revealing

the content of the school through descriptive connotations on the life and work of a certain composer. These are the works of Ukrainian, Russian and other foreign music experts: O. Beregova, T. Varnava, Y. Wexler, N. Vlasova, T. Gomon, O. Gorodetska, S. Hrytsa, T. Dobina, L. Dumenil, L. Kovnatska, O. Kozarenko, M. Kopytsya, S. Kucherenko, V. Martynov, S. Pavlyshyn, I. Savchuk, E. Stankevych, N. Turovska, H. Shtukenshmitz, S. Yarotsynsky, etc.

The aim of this research work is to form a general framework for understanding a composition school as a certain communicative mechanism of formation of musical culture, its socio-cultural and artistic features. The following objectives of the article allow to describe composition school as a socio-cultural and artistic phenomenon:

- to outline the process of formation of a composition school in the historical context and the paradigm of socio-cultural changes in par-

ticular in the formation of musical culture;

- to determine the role of tradition and innovation which appear as certain development mechanisms of a composition school as a socio-artistic phenomenon;

- to identify the main features of composition school as a holistic system based on experience and its transformative practices;

- to highlight the main practical mechanisms of functioning of a composition school.

Presentation of the main research material.

In the system of culture, the phenomenon of composition school is based on the correlation between a school as a component of culture and culture as a whole. Treating a composition school as a mechanism of cultural transformations allows to employ two scientific approaches— (conventionally) paradigmatic and typological. Regarding the first, the paradigm based on the principles of synonymy (semantic similarity) or antonymy (semantic opposition) is often used to study the vertical connections (active, controversial, etc.) of the school with a specific historical culture and its paradigm— an ideal model reflected in the socio-political, general philosophical, aesthetic, artistic and didactic trends of the time. The typological approach is used for characterization of the school as a bearer of the phenomenological features of culture.

The paradigmatic approach could be illustrated by N. Terentyeva's study "History and theory of music pedagogy and education" [13], which follows the movement of schools, so to say, along the axis of historical time. The author traces the change of schools, starting from the tasks of music pedagogy and education, which dominated in a certain historical era in accordance with the changes of the general paradigm of culture. In order to effectively study the phenomenon of a school as a part of culture, one should objectively identify how the general ideas of culture and their fulfillment were transformed, in particular, in the activities of creative schools. From this point of view, a school is interpreted as a hierarchically dependent part of culture in the existing society the internal

order is which is governed by the level of absolute values that determine its unique nature.

However, determining the position of the school in the paradigm of culture does not give an answer to the question about how the typological properties of culture are reflected in the school mirroring the relationship between a part and a whole. Thus, it is necessary to establish a set of essential properties of culture as a phenomenon and identify their compliance or inconsistency with the essential properties of a creative school.

Among the structuring constants of culture, there are ideas, norms of its coding and ways of transmitting cultural values, which are not isolated; on the contrary, they interpenetrate and mutually condition each other. Understanding compositional practice as a language of culture implies a special way of its organization, which lies primarily in the allocation of normative-value level as a system of artistic and social rules. According to these rules, culture creates narrative fields of "expression" not only in the form of creative products but also as the socio-cultural groups that share common interests and ideological strategies.

A new approach to studying this problem is offered by S. Kucherenko who uses the so-called quadratic-matrix approach in the process. This model is aimed at comprehensively outlining the multilayered phenomenon of school in music, which generally contributes to revealing the role of a school founder and its representatives, the motives of their activities, highlights the features of interaction, continuity in the teacher–student dialogue, reveals direct and inverse connections between the components of the concept of school, etc.

The application of the quad-matrix approach makes it possible to reveal the universality of the phenomenon in any field of music (including the composition school). The basic principles of the quad-matrix approach allow to identify the interrelationships of the elements that ensure its integrity, creative and predictive characteristics. Designed for the phenomenon of a school of music, the approach reveals the unity of structure and process, because

a “school” is not static phenomenon but evolves in space and time [7, p. 201].

In terms of socio-cultural actions, a composing model of school is a peculiar mode of activity. As a normative-value and socially open activity through which a composer creates his “expressions” and transmits experience, the phenomenon of a school is formed into the so-called collective practice, organizes and objectifies it; in other words, comprehends and realizes both the experience of the composer and the school. The most evident channel for transmission of this socially significant practice, which enables the transmission of artistic and social experience, is the communicative system of teacher and disciple. Thus, clear structure is one of the fundamental properties of a composition school as a metatext of culture.

The fact that the composition school is open to modern trends in culture proves its involvement in overall social process, being its integral part. In this cognitive algorithm, the existence of “feedback” between the composition school and practical (concert, music-pedagogical, etc.) activity is also fundamental. Providing successful functioning of the systems of *composer and audience, composer and pupil, school in general and the socio-artistic practices of its manifestation*, a school operates within the constellation of its outstanding representatives with their peculiar artistic and aesthetic attitudes. The latter constantly improves the evaluation criteria of compositional skills, thus influencing the creation of new modes of the author’s idea (genre and style picture) cultivated by the school and the means of its popularization in the socio-cultural environment. Among the factors that should be highlighted, are the following: creativity, performance; communication aspect: perception—distribution—promotion of music; scientific understanding of music; music criticism; upbringing and education. In the context of culture, the composition school appears to be the one of the mechanisms of transforming the ideal model of the worldview into the artistic-figurative products of creativity, where, according to the stylistic discourse

of the time, the evaluative criteria of reality are intuitively combined. This suggests the main communicative mechanism of the composition school as a creative workshop when the school serves as a basic entity for memorizing and reproducing technological standards and their retransmission to the other members of the community. It is hard to disagree with the idea that “the lifespan of schools is limited due to the instability of social life. Culture provokes dramatic situations and crises at the every stage of its evolution whereas a sense of the finality of time gradually becomes a necessary feature of each significant artistic personality in the history of art” [10, p. 13]. In specific historical circumstances, the formation of schools in music is possible on the condition of highly developed professionalism. This social form of interaction is based on the direct relationship between a teacher and a disciple. The existence of “individual” school is related to the period of creative activity of its leader and his disciples. Such creative cooperation is based on the subject–subject relationship of teacher and disciple (disciples) and means their “process–interaction” [17, p. 181]. The formation and development of composition schools were influenced by historical circumstances that enabled the development of this phenomenon on regional, aesthetic, and stylistic grounds. Due to the significance of the composer-teacher, the school forms new generations of like-minded people, disciples, heirs, etc. The desire to expand the sphere of influence in society contributes to development of composition as a communicative component of modern culture. In this context, the role of the leader’s personality becomes paramount.

The next component in identification of the composition school could be traced due to acknowledging the role of tradition and innovation as certain narrative systems of accumulation of knowledge. The creative potential of the composition school essentially forms its systemic and hermetically derived features as a cultural community. The composition school is based on the coexistence of “conservative” and “auteur” (experimental, indi-

vidual) schools. A. Antonov identifies three, in his opinion, the most significant features of this procedural narrative in the core of the school: “fixation and transmission of social experience, patterns of social activity,” “the role of constituting society,” “socialization of people, the formation of personality through the involvement of patterns of activity that seem to dominate the tradition” [1, p. 24–25]. These patterns are embedded in cognitive (including the one aimed at self-knowledge), communicative and didactic activities in the school as a team of like-minded people, united with common slogans and ideologically coordinated actions.

The cognitive function of the composition school is implemented through accumulation, systematization, formalization of certain spiritual and practical experiences, creation of rules and algorithms of various forms of composition, their form, stylistic and compositional stylistic conditionality of the creative process. In this role, the school contributes to the formation of heritage regardless of its time of existence and scale. The reflection of the practices and social functions of the composition school can be both local and productive, however, in both cases it is reflected in the history of the whole culture ensuring the formation of its memory. Cognitive, cultural, and educational phenomenon of the school moves along two trajectories: external—in the field of joint socio-cultural practices with other art schools and creative groups and internally—in the constant improvement of its communicative and artistic style as well as its individual and mobile characteristics.

Regulated by internal structural and functional properties, the composition school is a holistic system characterized by its ability to self-development, awareness of its own tasks which seemingly justify its existence. And that is why the concept of the artists’ genre-style writing patterns is not imposed from the outside but emerges in the core of the school in accordance with the communicative and informational transformations of space and time. Usually, the school itself is formed within certain chronological limits, experiences periods

of advance and decline, fitting into the evolutionary process. In turn, its existence is always determined by the specific needs of the group on the basis of its creative ideas aimed at search and improvement of forms of self-expression through genre-style and social-communicative factors. It is the communication (with its synchronic and diachronic models) that is the main function of these cultural forms that enables the language of social and artistic communication, the succession of generations and the emergence of innovative forms and precedents of artistic and aesthetic components of composition.

Undoubtedly, the school of composition also has a didactic function, which at first glance is identical to the communicative one since it is based on the process of transferring various knowledge, skills, ways, and methods of cognition. At the same time, its specific nature lies precisely in the ways of translating the finished experience, in the special conditions of communication. As a didactic form, the composition school plays a special role in the system of art and special music education and in one way or another can be traced in all didactic forms of music education. It is impossible to implement creative ideas in this very field without basic professional skills and abilities. There is a certain ideal within the school in each specific historical period, the achievement of which is the aim of education and criterion for evaluating artistic and aesthetic activities. Exploring the historical aspect of the composer’s profession, S. Ivanova notes that a composer is primarily “a specialist whose function is to create complete musical texts, the main value of which is related to the individuality of the author; an artist for whom inspiration is an important factor, i.e. a composer-genius or talent; not a master composer; spiritual and national leader” [6, p. 20].

The specificity of the composition school is manifested in its focus on the formation and preservation of professional experience, involvement in artistic creativity, where communication is impossible without live, direct communication of teacher and pu-

pil. In contrast to the scientific school, which can exist as a “non-institutionalized set of like-minded people” [4, p. 145], the composition school is always associated with the “guild ritual” of involvement in the mysterious side of mastery, which, despite the existence of written texts (method, scientific and methodological literature), retains a deep connection with the oral tradition of cultural heritage.

Composition school has a three-level cognitive program—a set of artistic (musical), socio-creative and personal-psychological factors. From this point of view, it is a form or type of creative communication: on the one hand, the composition school is a localized organism that operates in a certain general aesthetic and stylistic narrative; on the other hand, it embodies the continuity of different generations of artists and shapes their artistic and aesthetic worlds, their openness to new cultural mythologies, and the challenges of the time, which in turn leads to the emergence of new stylistic discourses in the composition of music.

With this in mind, the main structural elements of the composition school could be defined:

- functioning on the basis of a multi-plane, multi-vector aesthetic-artistic paradigm based on meaningful stylistic directions open to transformation,
- cyclical functioning—involving at least three generations (teacher, pupil, disciples),
- transmission of a certain system of knowledge as a guild principle,
- shared aesthetic and artistic ideology aimed at continuous improvement.

Thus, the composition school is a special type of communication that allows a combination of the process of creation and learning of creative activity. Its attributive quality is interpersonal relationships and specific aesthetic and artistic forms that normalize collective relations. Based on the above, a working definition of a school may be offered—*a real or virtually existing community of subjects/individuals united by a certain type of creative activity and interpersonal communication with the leader in oral and written, verbal and non-*

verbal forms. Accordingly, articulated characteristics vary not only depending on the “program” of the school (cultivated by its leader and disciples), on the creative idea of such program (stylistic, genre discourses of composer’s experiments), but also on the conditions in which this cultivation is carried out. As a kind of diasynchronous community of creative personalities, united by the common composer’s model of creativity and the role functions of teacher and pupil, the composition school is concentrated around a single semantic core—communication. In this regard, the problems of tradition, heritage, contribution, continuity are actualized, i.e. the issues that do not appear “in purely scientific knowledge studied by the history and theory of musical creativity, but by cultural studies” [5, p. 65]. Note that the communicative aspects of the school can also be traced through the aspect of succession as “...an inseparable combination of the succession of ideas with the succession of the system of activity” [3, p. 323]. In fact, this component forms a broader context of cultural precedents on the basis of the subconscious desire of an individual for obtaining knowledge and further verbalization of universal values.

The study of composition as a main component of the composition school requires a comprehensive approach based on the generalization of musicological theories and application of scientific knowledge to reveal the socio-philosophical context of this phenomenon. An important factor for formulating the idea of composition school is comparing it with the other types of schools. The commonalities between these types of human activity, outlined by some researchers, clarify the unexplained connections and priorities formed by empirical experience of the course of the musical history. Just like in science, the same diversity is present in music.

The motive for formation of a school is to unite people (pupils, teachers) in the joint field. Such musical community has its own characteristics. Primarily, it is an exchange of energy between teacher and pupil, enhanced exchange of professional information in the field, when the mentor’s ex-

perience is transformed from the individual into the collective one. In this interaction, an energy field is formed, in which the desire of all its participants to know the special meaning of their activity shapes up. The creative energy of the school founder produces the system that functions autonomously as a generative model of sorts. The outlined process takes time before it will lead to the final result—a full-fledged exchange of energy within certain generation. In the future, this energy is manifested through the representatives of the “school” and the choice of the latter determines “the direction of their creative path—the creation of their own ‘school’ or transmitting the existing information” [7, p. 204].

The development of professionalism in art-oriented schools has come a long way and took shape in the works of outstanding masters creating socially significant achievements, on the basis of which stylistic trends were formed marked by characteristic features. This refers to the phenomenon of the composition school, which was most fully developed within the European tradition and gave impetus to the dissemination of acquired knowledge.

Conclusions. Summarizing the abovementioned thoughts and concepts, it may be concluded that the study of the phenomenon of a school in culture requires a comprehensive approach. This phenomenon is viewed as a way of activity, a normative-value system that functions on the basis of cultural tradition as a mechanism by which this activity is carried out. The analysis of different approaches to understanding the phenomenon of a school gives grounds to claim that its main attributive

qualities are specific forms of interpersonal relationships and collective relations. These forms are based on a twofold process of creation and learning of creative activity. The compositional model of a school acts as a holistic system with the following features:

- upbringing and education,
- ability to self-development and awareness of own tasks,
- formation of creative heritage,
- communication aspect (distribution and promotion of music).

These patterns are embedded in cognitive (including aimed at self-knowledge), communicative and didactic activities in the school as a group of like-minded people united by common slogans and ideologically coordinated actions. Involvement of the composition school in social processes is ensured by the successful functioning of the systems “composer—pupil”, “composer—performer—public”, “school and socio-cultural practices, musicology, music criticism, upbringing and education”. The creative potential of the composition school lies in the interpenetration of its traditions and innovative achievements. Composition school exists in a relatively limited time frame. In the historical context, the idea of school and professional development has come a long way and were developed in the works of outstanding masters creating socially significant achievements. The artistic system that has resulted from this development exists as a process of interaction which lasts in a certain time period and exists in the socio-cultural space, stimulating the growth of new generations of followers.

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Дмитрієва О. Композиторська школа як предмет наукового вивчення

Анотація. Досліджено явище композиторської школи, яке посідає вагомє місце в історії культури та є культуротворчим феноменом, що потребує ґрунтовного вивчення. Упродовж багатьох століть історія культури та мистецтва була пов'язана з прагненням митців до визначення й утвердження їхніх творчих здобутків у суспільстві. Діяльність творця завжди відіграла у цьому значну роль. Композитор ніколи не обмежувався самою лише творчістю, а наполегливо впроваджував у життя свої духовні ідеали, привертаючи до себе однодумців та послідовників. Водночас, позиція митця залежала від історико-політичних обставин, які диктували ставлення тих чи інших кіл суспільства до мистецтва загалом і до творчості окремого художника — поета, скульптора, композитора тощо. Розкриття поняття композиторської школи як нормативно-ціннісної системи, скерованої на формування і збереження професійного досвіду, та дослідження її зв'язку з науковою школою становить мету цієї статті.

Ключові слова: культура, традиції, цінності, наукова школа, композиторська школа, художня система, історичні обставини, комунікація.

Дмитрієва Е. Композиторская школа как предмет научного изучения

Аннотация. Исследуется явление композиторской школы, которая занимает значительное место в истории культуры и осознается нами как культуротворческий феномен, требующий фундаментального изучения. В течении многих столетий история культуры и искусства была связана со стремлением художников к определению и утверждению их творческих достижений в обществе. Деятельность художника всегда играла значительную роль в этом процессе. Композитор никогда не ограничивался только творчеством, а настойчиво внедрял в жизнь свои духовные идеалы, привлекая к себе единомышленников и последователей. В то же время позиция художника зависела от историко-политических обстоятельств, которые диктовали отношение тех или иных кругов общества к искусству в целом и к творчеству отдельного художника (поэта, скульптора, композитора) в частности.

Ключевые слова: культура, традиции, ценности, научная школа, композиторская школа, художественная система, исторические обстоятельства, коммуникация.