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**IMPERATIVES AND MAXIMS OF PRODUCTIVE SCIENTIFIC SCHOOL
OF I.A. KOTLYAREVSKY**

The first word - the last word ...

The principles of productive scientific school of I.A. Kotlyarevsky are treated in the aspect of scientist's personal qualities reflection. The distinctive features of productive scientific school I.A. Kotlyarevsky are presented, among which are the ability to detect a problematic situation, interpretation of research themes as genetic code works, the method of transcendental meditation, dialectical and systemic research methods, problem analysis, conceptual density of scientific text, its forward-looking, abstract thinking, and the gift of scientific prediction.

Keywords: productive scientific school, scientific language, problem analysis, research theme, abstract thinking, the gift of scientific prediction.

The relevance of the research theme. The study of the principles of scientific school in the domestic musicology abroad XX-XXI centuries, when school formation took place in the Ukrainian musical science, has acquired special urgency. Formed by the Doctor of Arts, professor, corresponding member of the Academy of Arts of Ukraine Ivan Arseniiovych Kotlyarevsky, productive scientific school is one of the most promising and original in today's domestic musicology, as evidenced by the performance and prospects concerning the principles and methods of scientific knowledge, which the scientist guided, forming the scientific outlook of pupils. Learning the basics of productive scientific school of I.A. Kotlyarevsky has methodological significance for the development of musicology future.

Object of research is scientific school in musicology.

Subject of research - the maxims and imperatives of productive scientific school of I.A. Kotlyarevsky.

The purpose of research is to reveal the essence of the principles and methods of productive scientific school of I.A. Kotlyarevsky.

In the distant summer of 1984 my scientific fate was sealed. The role of "hands" of fate was played by Lyudmila Shevchenko (then - adored by all PhD Head of the Kyiv Conservatory), who introduced me to the office of Ivan Arseniiovych Kotlyarevsky - vice-rector for scientific work. There, at a desk near a window, in which, it seemed, eternally youthful branch of verdant chestnut trees looked with sympathy, I saw someone who was my

Master. Rapidly quickly read the author's alleged thesis (if I did not know that Ivan Arseniiovych had the ability to read scientific texts on the diagonal), asking a few stunned by their paradoxes questions, *he* said the words, forever etched in my memory: "I take you to your class. You come to me. Only this theme should be abandoned. You will write a dissertation on the subject, which I will give you." Ivan Arseniiovych gave me the theme "Historical-social types of functioning of musical and cultural heritage in the composer's works", about which during the pre-defense Head of the Department of Music Theory, Doctor of Arts, Professor Nadezhda Goriukhina said that this theme would have been worked out by a scientific Research Institute ... Rejecting the "cargo" of suddenly seemed uninteresting "student studii" I entered the world of science, the way in which Ivan Arseniiovych have pointed out ...

To be able to give up a large preliminary work for the sake of research has found the conciseness and originality - one of the imperatives of scientific school of Ivan Arseniiovych. In connection with the stages of the work on his doctoral dissertation, "musical-theoretical system of European art history" [1], which he defended in the autumn of 1984, *he* says that, after describing the system and their types, presenting their differentiation, he destroyed this material in the name of the research nucleus, the new word in science. "If I left this material, there would not be enough space on the main presentation," - said I. Kotlyarevsky. It was a great art (science!) of self-restraint, "cutting off excess" of the "lump" of scientific material, carving out his crystal decorated content. "More than anything, I like to tear up pages which seemed necessary before but are now scribbled and useless," - *he* said. Master's assimilation experience multiplied by its own, lead to the conclusion that scientific research should contain excess (surplus) of the material, but not the lack of *it*.

Not only classes, but the atmosphere in which they took place, caused admiring amazement of beginning graduate student. How could *he* simultaneously manage the research, answer the phone, to study and to sign papers, make recommendations to colleagues walking permanently within the cabinet and again to the subject of the thesis, without losing a single thread of polyphonic unfolding temporal flow?

The lessons of Ivan Arseniiovych greatly impressed. Like Neptune, *he* commands the seas and oceans of my emerging scientific thinking, flooding gardens and city of the former "Atlantis", erecting new "continents", blasting the old foundations and awakening "volcanoes" of problems, "fountains" of ideas. It was difficult to keep in the mind the newly

born stunningly beautiful world! No wonder that on his return “home” - in the post-graduate hostel down Vladimirskaya Street, smiling Ira Kohanek (also a graduate student of Kotlyarevsky I.A.) met me with the words: “Ivan Arseniiovych called you and asked to tell you that you forgot on his desk ... my dissertation. “

The imperatives of Masters - from technical to methodological - were aimed at achieving scientific results.

He did not want to read the handwritten pages. “Buy a typewriter”, - he claimed the Master. It is hard to overestimate the importance of this imperative for the promotion of research. The presentation of thoughts on a typewriter (later it was replaced by a computer) organized me, accustomed to thorough, accurate presentation of the text.

“The analysis should be problematic,” - the imperative of his scientific school was approved by Ivan Arseniiovych at the first lesson.

Soon *he* asked me: “Would you like to write a dissertation in three years?”. – “Yes” - I replied shyly. “Then you must bring 10 pages a week typewritten!” – the Master defined. A moment later he added: “But as you bring 10 pages a week, you should write 15 ...”. I followed this maxima, summing up the experience of the Master, while writing a doctoral thesis (it must be followed when working on any major studies: only then it is possible to complete it).

Ivan Arseniiovych was characterized by an objective assessment of his mission: he was aware of the scale of the role of the founder of the scientific school, which was reflected, in particular, on “I.A. Kotlyarevsky and his scientific school” (2001) and a collection of works, issued to its 60th anniversary. [3] It includes the works of his students and those to whom, rebounding from his ideas, he felt a spiritual relatedness to the principles of his scientific thinking.

Created by him scientific school the Master called *productive*. Some of its provisions Ivan Arseniiovych announced during class. Some of them have been talked about, becoming apparent as a result of the analysis of his work style, requirements for scientific texts, the content of his works.

“You are a bright representative of my productive schools”, - he said on the eve of the protection of my doctoral thesis (February 20,2006). “I hate to produce a such small Napoleons in science, which are nothing other than copies of his Master, - he continued. - I hate to replicate themes, or issues-doubles, artificially made by the image and likeness of my

own scientific work. It means churning out endless “copies of copies”, each of which - inevitably worse than the original. Moreover, each new copy is getting worse and worse than the previous. On the contrary, I want each of my students not to look at me, I want to give an opportunity to show all of them. *I'm interested in science, especially the identity of the researcher.* Do you think I'm interested in your **myths?**¹ I am interested in *you!* After all, you absolutely do not look like me, and that is the way you are interested to me! I would have never taken up myself these problems, and thanks to you I deeply penetrate into its essence. Claiming your own research priorities, you are a brilliant representative of my productive scientific school”- Ivan Arseniiovych concluded. Having heard my words, that *he* had huge influence on me and that I was developing his methods (dialectical and system revealed in unity), that my doctor's thesis was written as a result of endless internal dialogue with him, Ivan Arseniiovych said, “You have just convincingly confirmed the principle of my productive scientific school! Coming out of it, you are free to go completely independent way.”

Productive scientific school of I.A. Kotlyarevsky united, seemingly, incompatible beginning. One of them is due to the belief in the potential of the student, respect for their personality, talent. Other based on the predominance of the imperative mood in the course of employment, operating with replicas, such aphoristically formulated higher principles, governing the nature and direction of research.

Requirements to scientific language, set by Ivan Arseniiovych, characterized the quality of objectivity, rigor, conciseness, the “height of position” of the researcher. *He* taught that scientific text should be distinguished by the highest degree of conceptual density (“scientific text language must be so rich to tail mouse could not to tear!”- said Master) that scientific language should be beautiful, being deprived of “beautiful”, Ivan Arseniiovych was convinced that, taking into account the criteria of scientific language, any fundamental scientific concept can be summarized in 10 minutes orally or in several pages of the typewritten text.

Ivan Arseniiovych taught to relate writing style to the purpose of scientific text, be pragmatic in science. “It's very good material - *he* once said about one of my dissertation

¹ The subject of my doctoral dissertation – “Dialectics of myths and a new mythology of musical romanticism” (2006).

“opus”. - However, written in a free manner, the text goes beyond regulated requirements of the State commission for academic degrees and titles –the Master continued. - In style it is more consistent with the monograph. You need to adjust the presentation of the concept according to the standards accepted for registration of theses. Defense doctorate thesis - and write, how and what you want. "

Sometimes *he* seemed to be ruthless, even brutal unwillingness to take into account the factors of privacy, hindering research. Ivan Arseniiovych was not willing to be lenient, *he* never “went” and descended to the sometimes very low level, which was a disciple, demanding lifting him to the top, on which he remained himself, or pointing the way on which it may be achieved.

How many times, having set before me seemingly impossible task, Ivan Arseniiovych left off - without looking back, without looking even once, leaving to decide almost “Hamlet” questions! Years later, when next assigned tasks set by the Master, appeared to be accomplished contrary to the objective and subjective obstacles Ivan Arseniiovych said: “Excuse me, that every time I throw you like a kitten, into the sea, and himself going, without even looking, whether the kitten will swim or not. A cat always comes up” Later I heard from my uncle - Doctor of Physical and Mathematical Sciences Vladimir Borisovich Yuferov that, guided by this principle, he was taught the by academician Sinelnikov, who believed that science should remain only those who, being “abandoned” in the turbulent water of knowledge “ocean”, it will come up itself to the “beach” and not only survive on the vast “desert island” unknown world, but will also create the foundations of some new scientific civilization ...

The Master was immensely poor on praise. However, So that his approving words seemed above all the most prestigious awards and rave ratings!

... On November 7, 2006 I congratulated Ivan Arseniiovych with happy birthday, as it later turned out - the last one. He was glad to hear me, but not for long focused on the conversation seemed to me the main subject of conversation by clicking on an increasingly important theme for him. He bothered with the conference conduct "*The reflection and discourse in art and art history*", to participate in which *he* invited me. Ivan Arseniiovych stressed that the theme of the conference is not limited to music and musicology. “It is important to me that this aspect of the conference, a prisoner in her subject was conceived participants to its work could take scientists participated, representing various components of

art, so that the conference fulfilled the unifying role that its result was clear, in various forms art and scientific fields appear in the title of the claimed aspects” - these were the objectives of the forum. Ivan Arseniiovych returned to *management about art*, presented in his doctoral dissertation. “Can you go beyond mere music and musicology in your report, revealing the problems of the conference?” - **He** asked.

One of the imperatives of productive scientific school of Ivan Arseniiovych related to the *definition of research themes as the genetic code works*. The Master believed that successful, concise formulation of the theme provides almost seventy percent of the success of the research, that the theme reflects the level of scientific thinking of the author, as a generalization of the analyzed material. Because this theme contains encoded that problem situation in terms and categories (or *summa summarum* thereof) that determines the predictive nature of the work, its structure, scientific novelty, methods and principles of scientific knowledge. Ivan Arseniiovych distanced himself from it after rational penetration depth themes, to objectify its perspective, contemplate, as if from the “comfortable distance”, so that later, after intense “peering” in it, it shone like a diamond in the scientific firmament. “Limit the research theme!” - He commanded, warning against excessive enthusiasm of selected problems of the young researchers, turned into a threat to discern the signs of the phenomenon in nearly all forms of music. “Limit” - frame - internal rhyme, emphasizing jewelry of finishing of the research theme, which professor Kotlyarevsky sought.

Ivan Arseniiovych said that when reading any scientific theme, in his mind there is a plan, according to which he would be expounding the contents of this study, the concept is formed, a predetermined initial wording. Then he studied the research structure of written “under the heading” theme attracted his attention, comparing the stages of development of the content proposed by the author, so the plan that took shape in his mind, mentally noting that they coincided, and that was at odds with its interpretation of the problem. This alone indicates the property such as scientific thinking of Ivan Arseniiovyc has erudition, logic, the ability to instant design of the whole in its details, the gift of scientific prediction. Describing the course of his thoughts, caused by penetration into the subject of *another* study, it has formed in the students the ability to model the structure and content, read-ahead operation.

Giving lessons to the students, **he was** deeply immersed in the process of intellectual, transcendental meditation wording threads, working hard over the elusive perfection in its

definition. When the theme appeared to him, like illumination, in “full dress” (like Athena from the head of Zeus!), Ivan Arseniiovych commanded: “Now write immediately!”. “How is your theme formulated?” - He asked me many times in my years of post-graduate Master. “Do not be surprised - he said, when he heard the answer - the theme loves to be pronounced, prescribed, voiced. It should be imprinted in your mind.”

The theme was for him a kind of philosopher's stone, crystal ball, glow in the depths of which are visible and outlines the contours of the study to see clearly. I.A. Kotlyarevsky said: “Let us “turn” your theme” - ensuring that each *“brink”, a stone theme* was perfectly polished, so that every prisoner in it the concept has taken the appropriate place, like a jewel in a jewel to the wording made perfect, elegance, becoming the epitome of beauty thoughts. Ivan Arseniiovych told that the scientist should have abstract thinking and the gift of scientific prediction. These properties of the scientist-thinker must be synthesized in the subject of scientific research, finding the meaning of his final formula, consistent deployment of which is an openable work by him. Immutable property of a scientific text, the key to its perfection, according to the scientific doctrine I.A. Kotlyarevsky is totally fit the theme.

Ivan Arseniiovych featured an amazing ability to instantly penetrate into the essence of almost any scientific themes, the ability to see in the text of the thesis “grain” of truth and clear them from the “chaff” of errors.

As the criterion of scientific text Ivan Arseniiovych considered its prognostic character. I.A. Kotlyarevsky argued that the author of the scientific text “must not fall behind the reader's mind,” delayed giving the arguments and facts that occurred much earlier in the enlightened mind of the reader, rather than have appeared in the “academic work”. On the contrary, the author should anticipate the reader's train of thought, dragging him along in the presentation of the concept.

Conceived by Ivan Arseniiovych the last conference in his life - the perfect embodiment of the concept of what should be the theme of a science. Its formulation is laconic and comprehensive, included in it problems constitute important areas of scientific thought, combining the various sciences and arts, giving them a philosophical perspective. The versatility of talent, powerful bright mind, tending to the construction of systems, the total grasp of the scientific universe, attracted to participate in scientific

conferences, joint aspiration to comprehend the understanding presented by I.A.Kotlyarevsky ideas and problems.

Ivan Arseniiovych was planning to hold a conference in the first week of June 2007, “from approximately June 6”, he said. The starting point in the conference, according to his plan, was to be the day of birth A.S. Pushkin, giving the symposium a symbolic meaning. However, the first decade of June in the fate of Master has become a symbol of farewell, the completion of his life's journey. Adjusted by life and death the conference conduct initially retained its accompanying symbolism semantisized it repeatedly it: final symbolic meaning is still fraught with the dedication day of the birth, shaded, however, a memoriality. Dates of birth and death form a polyphony of senses-initiations. *The number and the last name of the conference, conceived by the scientist, determined the nature of the accompanying reflection and discourse thoughts post factum.*

One of our last conversations with Ivan Arseniiovych touched another initiation. While I was preparing to publish a monograph on the problems of and the name of the new mythology of musical romanticism [2], written on the basis of previously published in a complete form section of doctoral dissertation. I asked Ivan Arseniiovych allow me to dedicate him, to his Master, this book. He replied: “I will be very pleased.” Dedication is not a formal nature. Thesis “Dialectics of myths and a new mythology of musical romanticism,” as well as its final section, is written as a result of endless dialogue, mentally conducted with Master. After lying due time in the publishing house, the book was published at the end of May 2007, Ivan Arseniiovych has not found out about her appearance.

“Do what you must, come what may” - Ivan Arseniiovych paid attention to this precept, which gained the value of imperatives of scientific activity, in the conversation in the fall of 2005 - after previous defense of my doctoral dissertation *HE* repeated this embossing formula, “theme-idea” , pondering in its depths of meaning, as if “applying” to their lives. Ivan Arseniiovych followed this life and the scientific credo. One example of it - art criticism forum, held on the plan drawn up by them in the days of November 2007, six months after his death. Maxima, uttered by him during our last meeting in the Cold spring of 2006,: “Someone who is to be hanged, will not burn in the fire and will not drown in water...” - found prognostic ally-fatalistic overtones.

The theme of his report, “Horizons of Renaissance Reflection” was negotiated by me with Ivan Arseniiovych. He sanctioned it. Today it reveals that, apart from the obvious, it has a symbolic meaning, concluded in the concept of *rebirth* itself.

Ivan Arseniiovych dreamed that his disciples were with him. “You have to be near me!” - Repeatedly told *our Kotlyarevsky* . The publication of works dedicated to the Master, should unite distant and close disciples around his bright memory.

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