

*I. Vlasenko***THE DEVELOPMENT OF UKRAINIAN SCHOOLS OF MUSICOLOGY IN  
THE CONTEXT OF IDEAS SYSTEMOLOGY**

*The Article traces the development of the Ukrainian school of musicology in the light of the ideas systemology. The influence of music systemology I. Kotlyarevsky, which is the property of the Kiev school, at other schools Ukrainian musicology in potential output in the musical performance and pedagogy is shown. Paradigmatics as a set of individual and group paradigms in their dynamics, declared by I. Kotlyarevsky, finds its continuation in the works of his pupils and followers, becoming one of the basic concepts Ukrainian musicology. Application of the conceptual apparatus of systemology allows researchers to comprehensively address the issues that are on the border of the theoretical, historical, performing musicology, extending the idea of the object of study.*

*Keywords: musicology, regional school, systemology, paradigm.*

State processes in Ukraine and transformation spiritual guidelines of society in terms of political and economic crisis increase the importance of the humanities in their anthropological dimension. The problem of memory gets a special urgency. Consequently the interpretation of past events, cultivation or denial of continuity of traditions of generations are topical. This leads to the study of development of schools in the science and artistic practice because school as sociocultural institution designed to ensure the preservation of historical memory, the continuity of traditions and their creative interpretation from the standpoint of modern requirements. Scientific understanding of the characteristics of regional scientific and artistic and creative schools is in line of the latest trends autonomy of local educational institutions, their independence in the choice of programs, forms and methods of teaching.

Ukrainian schools of musicology, in fact, are on the borderlands between science and artistic creativity, providing outputs of domestic scientists to study various issues from methodology to teaching and performance. The questions of development of Ukrainian musicology raised in the writings of T. Antropova, N. Gerasimova-Persidska, N. Goriukhina, O. Zinkevych, P. Kozitsky, O. Markova, O. Nemkovych, R. Rosenberg, O. Samoilenko and others. This problem is in sight of scientific and methodical yearbook, founded the Academy of Sciences and the Ministry of Culture of USSR «Ukrainian musicology» (published since 1965), occasionally covered in the magazine «Music». Among Internet resources we highlight Kyiv «Musicological journal». Regional features of musical life in Ukraine are accented in the studies by L. Kiyanovska, S. Miroshnichenko, I. Polska, R. Rosenberg, O. Roschenko, J. Hursina and others. At the same time constant updating musicological arsenal,

conceptual apparatus and methodical tools of musicology, the need for a modern interpretation of the scientific achievements of the past makes now turn to this topic.

**The purpose of the article:** interpret the development of Ukrainian schools of musicology in the ideas systematology, in particular theory of music systems by I. Kotlyarevsky.

**Specific objectives are:**

- determine the correlation of concepts «school», «paradigm», «system»;
- briefly identify the stages of development and typological features basic schools of Ukrainian musicology;
- analyze ideas systematology by I. Kotlyarevsky in their potential access to study of development of Ukrainian musicological schools.

Analysis of the interpretation of the term «school» shows there is no single definition of its researchers. Attempts to isolate invariant in a variety of interpretations lead scientists to emphasizing different aspects. For example, researcher vocal school A. Melnyk identifies as the core concept of «school» quality «associated with the indirect sense of the term, meaning by S. Ozhegov «training, achievements in some experience, and what gives this experience and skills»» [10, p. 17]. This leads to the idea of kinship concepts of «school» and «communication». This approach is supported by other schools' researchers (A. Borodin, J. Dedusenko and others). Specifically, J. Dedusenko emphasizes that the school «serves as a special type of communication that implemented in syncretism of the twofold process of creating and training of creative activity. This is suggests its attributive features of interpersonal communication, specific forms of collectivity» [4, p. 9].

Etymologically, the word «school» concluded from the «scale», «ladder», which posits progress to higher skill perfection. The literal translation from Greek words is meaning «Leisure». Thus, Plato understands by school «classes in his spare time», Plutarch – «conversation of philosophers» [11]. This is explained by in ancient Greece the term «school» is not applied to primary schools, and the assembly philosophical or artistic societies. That is, the concept of schools originally was laid understanding of a consensus at the system «Scholar (artist) – His disciples-followers».

The above allows us to establish ourselves in the idea that school is always a certain hierarchical system characterized by development. So one of the effective ways to study the problems of the school is the application of systems theory in its musicological dimension.

To date various system theory integrated into systematology as a universal science about the system. The tools of systematology are methods of philosophical (qualitative characteristic of the system) and mathematical (quantitative characteristic of the system) knowledge. In the area of musicology system theory is formed about the middle of the twentieth century. This happens at first within the music theory under the sign of fundamentalization and historicization of knowledge, and then resonates in the historic, performing musicology, music pedagogy (some aspects consider performing schools from the standpoint of system theory presented in [3]).

The specificity of musicological school as a system is synthesized scientific and artistic achievements of a certain period of time. This complicates the structure of the system that corresponds with the concepts of «scientific school» and «art school». Musicological school under the influence of their leader forms the system of scientific views and organizes a community who hold these views. Relationships within the school provide for exchange of information at the level of ideas and methods. Like any scientific school, musicological school forms and operates mainly within structural units (departments, laboratories, etc.) of Higher education institutions or Research institutes. Advanced and recognized the school goes beyond the educational institution and tends to integrate with wider scale communities (up to the world level).

Musicological school as correlated with the art schools (especially musical performance) exploring laws of create of artistic images, preservation and transfer of experience of their implementation under a certain historical time, national and regional cultures. Musicology school summarizes the experience of formation of creative abilities of the subjects of art, including best individual experience of outstanding musicians. Through developments of musicological schools the overall pattern of artistic life in society a certain time and space is formed and the perspectives for further progress of music in its current trends outlines.

Combining scientific and artistic elements in the system of musicological school allows consider it as scientific and creative phenomenon. Its attribute qualities are: 1) the presence of the leader as a significant scientific and creative personality; 2) the presence of clearly defined objective and purpose of research; 3) sophistication of methodical tools, research technician.

While some science concept of «school» is opposed to the notion of «paradigm» as the quotient to the total, in the humanitarian sciences, particularly related to art (as there is no single solution to the problem), «school» and «paradigm» converge sometimes up to their identification. For example, A. Melnyk stresses that the school serves as a certain paradigm that provides continuity in the production of scientific knowledge [10, p. 18]. During paradigm means a series of fundamental scientific attitudes, concepts and terms, which is taken and divided the scientific community and brings together the majority of its members.

The use of the term «paradigm» by art critics proceeds from works of the American philosopher of science T. Kuhn. At the conceptual apparatus of Ukrainian musicology its extended Kyiv scientist Ivan Kotlyarevsky. He identified two interrelated paradigm axes – theoretical and object [8, p. 32]. Theoretical axis of the paradigm, according to the researcher, presented the available scientific worded provisions, laid verbal ideas that guide a community of like-minded at a certain stage of the evolution of knowledge about the subject being studied. Object axis of the paradigm, for I. Kotlyarevsky, materialized in artifacts, practical and artistic values created by man in a particular field of knowledge or creativity.

The paradigmatic approach as a combination of individual and group paradigms in their dynamics, declared by I. Kotlyarevsky, is continuing in the works of his students and followers, becoming one of the key concepts of Ukrainian musicology. B. Syuta stresses that «in modern musicology as a scientific humanities in general, the fact is the simultaneous existence of many scientific paradigms which fully reflects the spirit of modern musical culture simultaneous operation of many creative paradigms» [12, p. 5]. Thus, in musicology the concepts of paradigm and school are synonymous. In the same article further in support of our assumption we read: «... when confirmed and apply new paradigm, well-established or traditional *paradigm, school* (our italics - I. V.), scientific direction often disappears or recedes into the background» [12, p. 5].

New paradigms directly based on existing ones, so continue to use the generated conceptual apparatus, available methods and techniques. However, the ratio of the elements, approaches to their application is changed. Usually musicology builds paradigm based on the correlation of the facts of artistic life and its scientific understanding that accentuates differences in regional schools.

So musicological school is a group dynamic paradigm. Its theoretical axis is a system of scientific concepts and object axis – artistic values, which promoted musical practices, including local.

The main musicological schools of Ukraine are Kyiv, Lviv, Odessa and Kharkiv. Analysis of their development allows to define stages of development and some typological features. Look at an example of historical musicology.

The historical musicology took shape as an independent branch of musicology in the early twentieth century, especially in the works of Austrian and German theorists (G. Riemann, H. Adler and G. Besseler), their followers (B. Asafyev, B. Yavorsky) and scholars. Historical musicology firmly established in the territory of current Ukraine through activities of B. Asafyev and especially B. Yavorsky.

The value of B. Yavorsky for the formation of traditions in the Kyiv Conservatory highlighted in the T. Antropova's article [1]. For five years in Kyiv (1916 – 1921) B. Yavorsky popularized the most modern concepts of art and scientific thinking [1, p. 24], laying the foundation Ukrainian musicology. In particular, he invited to Kyiv with public lectures prominent musicologists, historians from Moscow and Petrograd, offered a form of synthesis of theoretical knowledge and practice performance as «a concert with explanations» (in modern terms – «Lecture-Concert»).

Nascency of historical musicology marked awareness musicological categories as historically variable, dynamic and view of the history of music as an evolving integrated system. Later was a tendency to unite historical and theoretical aspects of musicology, clearly evident already in the works of B. Asafyev and B. Yavorsky.

Activities disciples and followers of the latest in educational institutions of current Ukraine has led to the formation of local musicological schools. Thus, the St. Petersburg Conservatory graduate S. Bogatyrev was at the sources of Kharkiv musicology. In addition to his many pupils teachers of the Moscow Conservatory (K. Kuznetsov, a follower of the ideas of H. Adler, who was one of the first in Ukraine began to illuminate the history of music as a history of changes of musical styles; T. Livanova – musicologist with a broad outlook, who focused on relations music with other types of art activities, etc.) were invited to lecture in thirties of the twentieth century have done a lot for the establishment of Kharkiv musicology school. This laid the foundations of typological features Kharkiv musicology as

continuity of traditions of Russian musical education, cultural approach to the music, interest in the interspecific phenomena of art.

If traditions of Kharkiv musicological school are fueled connection with the St. Petersburg and Moscow Conservatory, the musical life of Lviv correlated mainly with Poland. The source of Lviv musicological School was Conservatory of Galician Musical Society (founded in 1853). The first musicologists were Polish scientists and A. Vakhnyanyn who instilled sprouts historical musicology in Western Ukraine. As a separate direction humanities musicology was first taught at the Philosophical Faculty of Lviv University in the early twentieth century. Thanks Pole A. Hybysky in the first third of the twentieth century Lviv musicological school was formed. It connected the national orientation and Western scientific achievements (mostly German historical musicology). Soon musicological school of S. Liudkevych, which declared commitment traditions H. Adler emerged as an alternative to the school of A. Hybysky. Typological features of the Lviv school believe communication with Polish musical education, coverage of national peculiarities of Ukrainian music, particularly the works of Western Ukrainian composers and performers, analytical reactivity to innovations in Western European music.

Fundamentals of Odessa historical musicology were laid in the late nineteenth century in activities of P. Sokalsky and his followers. In 1914 – 1949 years within the Department of theory and history of music. In 1949 – 1950 academic year the Department of music history found independence, that was a sign of advanced school. The base for the traditions of Odessa historical musicology is a school of H. Adler with its focus on stylistic analysis, including contemporary music. Among the typological features of the Odessa school of musicology are: the relationship with the Russian musical education, highlight the multiethnic characteristics of the region, active development of performing musicology.

Centre for music education is considered Kyiv Conservatory (since 1995 – the National Music Academy of Ukraine named P. Tchaikovsky). The institution was founded in 1913. The composers P. Tchaikovsky, S. Taneyev, S. Rachmaninov, director of Kyiv Music College V. Pukhalsky, Kyiv philanthropist M. Tereshchenko were directly involved in this. Since 1919 Kyiv Conservatory became a state institution. Founders of Kyiv musicological school were B. Yavorsky, M. Grinchenko, K. Kvitka, P. Kozitsky, A. Shreyer-Tkachenko, F. Aeroval, N. Goriukhina. Kyiv School of Musicology is characterized by multidisciplinary

profile in research, specialized localization in solving the problems of historical musicology (Ukrainian music, Ancient music, Contemporary music, etc.).

It is on the basis of the Kyiv Conservatory since the eighties of the XX century systematology of I. Kotlyarevsky evolved. Its ideas allow studying a variety of musical phenomena as systemic effects.

Scientific interests of I. Kotlyarevsky cover musical and theoretical, historical, philosophical and methodological, aesthetic, cultural, pedagogical issues. Latitude importance of thinking reflected in the results. In 1984 I. Kotlyarevsky defended his doctoral dissertation on the topic «Musical-theoretical systems in their logical sense and evolution». Monograph «Musical-theoretical system of European art history» – the main work of the researcher – dedicated to a similar issue. The author examines the systematic formations of musical-theoretical thought in the history of European music culture, produces a comparative description of musical-theoretical systems of different epochs and classifies their basic features. It clearly expressed the idea of the historicity of musical thinking, inherited from B. Asafyev. History of music theory by I. Kotlyarevsky not supplied through change in the leading ideas about the principles of organization of sound material, but through landmark coverage of music as an organic whole, consisting of hierarchically correlated structural components. So in keeping with the study of the history of music theory systematology of I. Kotlyarevsky as a universal doctrine was born [9]. By implementing a systematic approach to the national musicology, I. Kotlyarevsky sided with I. Blaumberg and E. Yudin, saying that he considered the approach most productive «in those areas of knowledge, which in itself acceptance of system-wide ideas allows significantly expand and clarify the original idea of object of research» [2, p. 203 – 204].

The result achieved universal knowledge that can be applied to both the theoretical and the historical musicology. The works of I. Kotlyarevsky argue that by renewing and «update» the conceptual apparatus overcome isolation of musicological disciplines and they are combined in system integrity [7, p. 7].

By analyzing the structure and content of music-theoretical systems I. Kotlyarevsky comes to the developing of the theory of musical language, that was the next step in the development of musical systematology. In the structure of musical-theoretical system scientist identifies three hierarchical levels: level elements, relations level and integrity level. As these levels present in any musical-theoretical system, they become the basis for

comparative analysis. In terms of content musical-theoretical system is treated as a three-component formation: «subject – music – object», where music acts as a form of relationship between subject and object [7, p. 20].

The study of differentiation of the main stages of musical-theoretical systems (Antiquity, Middle Ages, Renaissance, etc.) and their typological characteristics by I. Kotlyarevsky provides access to the issues of origin and evolution of the musicological schools. The musical-theoretical systems' change is treated historically determined, caused by needs of music practice, but feedback is important too (the influence of musical-theoretical thought on the artistic life of society). The development of musical-theoretical system moves to a new stage, when there are conflicts between the existing theoretical system and modern musical events.

We especially note the emphasis the significance of musical practice for evolution of music system as a whole by I. Kotlyarevsky [7, p. 8 – 9], that, ultimately, motivates the study of performing phenomena.

The global review of music-sound effects by I. Kotlyarevsky affirms complexity as an essential characteristic of the author's conception. Thus, the researcher states: «The fact that all branches of musicology ... are associated with the problem of relation of diatonic and chromatic, leads to the conclusion about the need for a comprehensive consideration in three aspects: historical, theoretical and aesthetic» [6, p. 31].

Developing positions of H. Adler – B. Asafyev, I. Kotlyarevsky finds to metatheory of music, synthesizing issues of music theory, history and pedagogy. As systematology of I. Kotlyarevsky is a musical-epistemological phenomenon, category, that combining different areas of scientific knowledge, is «thinking», which is organized in the appropriate conceptual apparatus. Problems of musical thinking directly addressed in the monograph «Diatonic and Chromatic as the categories of musical thinking», articles «To a question about conceptuality of musical thinking», «Paradigmatic aspects of the conceptual apparatus of musicology», but also in the works, where this concept is not the key, it means note by the author's approach to consideration of phenomena and their analysis.

Systematology developed by I. Kotlyarevsky in the area of musicological methodology, it was applied to educational problems. Talking about the functions of system links of domestic music education, I. Kotlyarevsky substantiated a model of relations dominant features, learning objectives and orientation disciplines cycles (music-theoretical,



historical and performing) [5, p. 13] and emphasized that «high school musical-historical courses should focus primarily on the *cultural aspect* (our italics – I. V.) in covering the history of music, on display its different relationships with the life of society, social and philosophical problems» [5, p. 12]. The scientist proposed taxonomic approach to music pedagogy. In accordance with this approach the components of music and art thinking hierarchically correlated with the concepts of «taxonomic category», «taxon», «taxon element» (compare with levels of integrity – relations – elements of musical-theoretical systems). By the taxonomic category of the training and education of musician I. Kotlyarevsky understand any skill. Taxon – an integration of all forms of specific skills that determines the sequence of its development. Taxon element is a single form of skill. Thus, the concept of taxon serves as a link between integrity and its element directly corresponds to the structure of musical-theoretical systems, demonstrating the versatility of the concept developed by I. Kotlyarevsky equally suitable in theory and practice. Taxonomic approach has allowed the scientist to offer two types of taxonomic charts which covering all main directions of training and education of musician [5, p. 58], to regulate model of disciplines. Later this idea was embodied in programs of study students of music schools by I. Ryabov, O. Murzina (piano), Y. Polyansky, P. Melamed (violin, cello) and is actively used by modern teachers in different levels of general and special musical education.

Extrapolating ideas of systematology of I. Kotlyarevsky to studying of musicological schools, you will notice a certain synchronicity of their development. Primary source ascends the beginning of the twentieth century, scientific-methodological guidance outlines to twenty years, which leads to the formation of specialized departments in the forties. Theoretical axis in the school structure in different cities of Ukraine schools tends to the community, while object axes are significantly different, which promotes the preservation of regional characteristics of each school. Practical approaches to address pressing scientific and art problems, programs, methodical tools of schools are variant. Thus unification of musicological paradigm avoided, that corresponds to the fact of the simultaneous existence of many artistic paradigms in contemporary art space.

Musicological school as a system consisting of three levels: elements – relations – integrity. The basic ideas of the leader of the school, the conceptual apparatus of science are elements; relations level is represented by the influences of other schools, historically temporal differences in interpretation of scientific concepts and artistic facts; integrity level

based on the unity of the methodological foundations and principles of the school. Integrity level absorbs peculiarities of the first two levels and is the result of their total action.

Thus, differences in construction of scientific paradigm based on key musicological categories, dominance of those or other aspects of the consideration of music phenomena and their relationships are the basis for the formation of unique regional features Ukrainian musicological schools, which crystallized in the first half of the twentieth century. Hierarchical school levels during its development grow, connections between them complicated. In the second half of the twentieth century on the basis of main schools of Ukrainian musicology Musicology branches are produced in regional centers, where they are updated in secondary and higher educational musical and musical-pedagogical establishments. At that time musicology acquires features of fundamental science. Examination of musicological schools from the standpoint of systematology allows expanding knowledge about the object in the versatility of its manifestations as an organic unity, which contributes to the integration of various musical areas (theoretical, historical, performing musicology, music culturology, music pedagogy). Music systematology, whose ideas substantiated in domestic science by I. Kotlyarevsky, is a significant achievement in musical-theoretical thinking. Today music systematology is relevant and it actively developing by representatives of different musicological schools of Ukraine.

Future prospects of the study are seen in the development of the methods of comparison algorithm of domestic schools from the standpoint of systematology.

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