

PROFESSIONAL MUSIC ART: THE PROCESS OF COMPREHENSION

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INTRODUCTION

The concept of “professional music art” has evolved in the context of the ideological positions of Soviet musicology and is fundamental for the characterization of the formation and specificity of the functioning of a certain sphere of musical creativity in European culture. Researchers have made attempts to terminological differentiation of musical creativity when analyzing its relationship with other areas of human activity. The Soviet musicologist Boris Asafiev in his works of the 1920s distinguished between “general music” and “suprageneral” or “art music”, “folk songwriting” or “creativity of oral tradition” and “creativity of written tradition”, represented by professionals. The terminology proposed by B. Asafiev and used in the future has not been specified.

Meanwhile, the need to formulate the corresponding conceptual apparatus arose in Soviet musicology after the release of the research works by José Ortega y Gasset at the turn of the 1920s-1930s (“The Dehumanization of Art”, 1925, “The Revolt of the Masses”, 1929) and Karl Manheim (“Essays on the Sociology of Culture”, 1933), where, in contrast to the “mass”, he substantiates the term “elite culture” as an initiative, creative principle based on the reproduction of special knowledge that is not intended for general, mass use. Such an interpretation radically contradicted Soviet cultural policy, accumulated in the slogans “popularize culture”, “popularize music” and, therefore, the antithesis “mass – elitist” was unacceptable for use in the categorical apparatus of Soviet musicology.

Already in the middle of the XX century, B. Asafiev’s student R. Gruber in his fundamental research “History of musical culture” used the terms “professional musical creativity”, “professional music”, which separate a significant artistic layer, first of all, from folk art – folklore. In this context, professional musical art was considered by A. Sokhor, Iu. Keldysh, V. Konen, G. Golovinskii, N. Shakhnazarova and others. Meanwhile, the researchers based on their own interpretations of the term, not specifically answering the question about the essence of

professional musical art, which, in particular, is confirmed by the absence of any formulations of this concept in the references of the XX century.

In this context, the objective of the research is to clarify the specificities of the formation and comprehension of professional music. This objective has led to research tasks:

- determine the specifics of understanding the moral and educational role of music;
- to characterize signs of formation of professional music practice;
- to distinguish the factors of formation of professional music education;
- identify signs of professional academic music.

Methodological comprehension of professional music art in statics and dynamics is carried out within the framework of the system-activity approach developed by the well-known Soviet philosopher and methodologist H. Shchedrovitskiy, which allows to consider "professional music art" as a kind of artistic creativity based on the application of a specific "system of norms of representation of cultural tradition", which was formed in the context of improving the "natural" and creating "artificial" norms and links for further quality creative activity¹. Therefore, the logic of the presentation of the studied material is based on the consistent elucidation of the characteristics of professional music.

1. Understanding the moral and educational value of music

The specificity of music as an audible art determines the emphasis on the process of reproduction of musical text as a basic factor in determining the characteristic features of the professional field. Art as a creative work on the basis of the aesthetic evaluation of the surrounding reality is divided into varieties by the way of perceiving realized artistic images, i.e. in the context of the conditioned relationship between the one who creates an artistic image (artist) and those who perceive it (audience). If all non-synthetic visual varieties of art are perceived directly, music as an audible type needs a process of representation. That is, in the context of the artist-public relationship, in most non-synthetic arts, the primary evaluation criterion is primary artistic activity (the implementation of the artistic image) and secondary music

¹ Щедровицкий Георгий Петрович. Избранные труды. Москва, 1995. С. 467.

(the representation of the artistic image). Therefore, performance as a representation process is crucial in identifying the distinctive features of professional music.

The adherents of the term "professional music" did not share a unanimous opinion regarding the genesis of this field of creativity. In the 1950s, one of the founders of the Soviet School of Musicology, R. Gruber, analyzing the period of the emergence of musical culture in Europe, distinguished its three main forms: folk, ecclesiastical, and professional secular music. Aesthetic origins of the last musicologist traced to knightly art². V. Konen, including church music in the professional field, emphasized the genesis of professional music in Europe "deep in the Middle Ages"³. H. Holovynskyi, though noting that professional art of European tradition has a centuries-old history, in identifying the main features of professional music, relied on the creativity of the last three centuries, when, in his opinion, the artistic significance of art became dominant. Defining professional music and folklore as two systems of artistic thinking, H. Holovynskyi outlined the aesthetic basis of differentiation ("meeting certain spiritual needs of society", "life purpose") and pointed to the difference of structural elements ("semantics of the language of professional European expression", "means of expression", etc.)⁴.

The basic factor in differentiating between the folk and professional spheres of musical text reproduction is the introduction of different types of cultural tradition representation: in folklore it is predominantly "natural" and in the profession it is predominantly "artificial". The main factor influencing the specific nature of the application of the "natural" type of reproduction of cultural tradition is the conditions of human existence in the environment; "artificial" – certain ways, means, forms and links⁵ that are created and implemented to improve the process of reproduction of cultural tradition. That is, the presentation of musical text by professional performers aims at the conscious repetition of both the elements of the text and the traditions of performance, which causes the use of "artificial" rules in order to preserve and reproduce the cultural tradition.

² Грубер Р. Всеобщая история музыки. Ч.1. Москва, 1965. С. 50-56.

³ Конен В. Этюды о зарубежной музыке. Москва, 1975. С. 433.

⁴ Головинский Г. Композитор и фольклор: Из опыта мастеров XIX – XX веков. Очерки. Москва, 1981. С. 10, 50.

⁵ Щедровицкий Георгий Петрович. Избранные труды. Москва, 1995. С. 51.

The impetus for the formation of a specific "system of norms of the representation of cultural tradition" was to understand the moral and educational role of music in the treatises of ancient philosophers-founders of the concept of education of future statesmen.

Thus, Plato (428-348 BC), proposing two methods of human education (gymnastics for the upbringing of the physical body and music for the upbringing of the soul), conditioned the moral and educational role of music by its ability to promote the formation of a "courage, wise and a harmonious statesman". Plato's attitude to music as "closest to human mental movements" was based on the fact that in the "visual arts" the product of creativity is passive in the context of influencing the consumer, while music is perceived only during its reproduction by the performer, whose skill determines the degree of influence on the public⁶. Pointing to the need to be guided by moral and educational principles, rather than "substandard tastes of the crowd"⁷, Plato defined the main purpose of musical education to acquire a certain amount of knowledge sufficient to be able to adequately perceive music and ideally direct and correct the creativity of music⁸.

Aristotle (384-322 BC) shared Plato's understanding of the role of musical education in becoming a "full-fledged citizen", pointing to the impossibility of adequate judgment without proper knowledge. On this basis, the philosopher insisted on the need for both theoretical and practical study of music⁹. Aristotle understood music in the upbringing of a "full-fledged citizen" not as a necessary or common object, but as a form of intellectual leisure that influences spiritual formation. This is based on the specificity of education. In the spiritual formation of "free-born people" the main purpose of music was to instill ethical principles, which led to an emphasis on the formation of culture of artistic perception. If active music-making was welcomed in childhood, over time it would be necessary to limit such activities so that they would not interfere with the public activities of a "full-fledged citizen" and turn them into artisans. This turning is characterized by in-depth mastering and application of advanced standards of professional activity, which contradicted the ideological principles of musical education of "full citizens". The principle of such distinctions was determined by the aesthetics of the "text reproducer –

⁶ Античная музыкальная эстетика. Москва, 1960. С. 37-38.

⁷ Ibid. С. 168-169.

⁸ Ibid. С. 145.

⁹ Ibid. С. 198-199.

public" interaction. Aristotle condemned turning of musicians into artisans to meet the needs of the public and, as a result, to receive rewards. Thus, according to ancient thinkers, the assessment and adjustment of the musician's work should be carried out in the context of moral and educational influence on the audience¹⁰.

The author of the treatise "On Music" (Pseudo-Plutarch, ≈ II-III centuries AD) insisted on the moral and educational principles. He instructed those who "want to comply with the requirements of beauty and refined taste" in music, along with the music classes, to study other sciences, including philosophy, "since it is only capable of establishing the proper measure and degree of usefulness for music"¹¹. Consequently, as opposed to artisanal training, the purpose of upbringing a "full-fledged citizen" is to get acquainted with the sciences, which the ideologists of statehood considered necessary for the formation of a person who voluntarily adheres to and promotes the observance of the existing moral guidelines of society.

2. Formation of professional music practice

Handicraft as the initial form of functioning of professional music was organizationally formed in medieval Europe, when the Christian church practically concentrated political and spiritual power. Poor urban development and constant feudal strife, low literacy and the spiritual nature of education and science contributed to the fact that monasteries became the centers of medieval culture, thanks to a relatively stable way of life.

Having realized the huge possibilities of art for the conquest of human souls, religious leaders encouraged the development of a whole system of norms of influence on consciousness by artistic means¹². The priests as mediators between the earthly inhabitants and the "non-believers" took care of the spiritual exclusivity of the pieces of art used during worship. The principle of selection led to a desire for improvement. That is, the church gave birth to art, which main purpose was to serve God through self-improvement, which stimulated self-development of the individual.

¹⁰ Античная музыкальная эстетика. Москва, 1960. С. 186.

¹¹ Ливанова Т. История западноевропейской музыки до 1789 г. Т. 1: От античности к XVIII веку. Москва, 1986. С. 15-16.

¹² Даниэль С. Картина классической эпохи. Проблема композиции в западноевропейской живописи XVII века. Ленинград, 1986. С. 104.

Religious art was developing not so much in direct creativity as in the ceremonial of official worship. Poetry, literature, and music were perceived as elements of religious-synthetic action. The total idealization of the artistic image in church art resulted in strict regulation and the traditional form and means of its reproduction. D. Lykhachev noted that the art of the Middle Ages focused on the "familiar" rather than the "unfamiliar" and "strange". The traditional nature set the reader or listener in the desired way, and traditional forms, genres, themes, motives, plots served as signals to create a certain mood¹³. Such orientation preconditioned aesthetics of creativity, which was focused on repeatability. In the reproduction of the sample, the medieval artist considered any inaccuracy a flawed, imperfect repetition, rather than an innovation¹⁴, due to the aesthetics of the era when the preaching of asceticism for the sake of retaliation after death¹⁵ and a didactic denial of sensuality prevailed. That is, the artist of that time saw personal experiences as an obstacle rather than an impetus to creativity, which required primarily calm and thoughtful reflections.

Thus, the specificity of following the traditions in medieval culture was determined by the focus on preserving and accurately reproducing, or rather, "copying" the sample. At the same time, the character of the traditions that gradually remained ethnic was changed, connected with the policy of the church: Western and Eastern churches systematically fought for the displacement of local liturgical texts, customs, and chants, and the introduction of canons¹⁶, which led to supranational unification of traditions.

Traditionalism was also inherent in church music, a direct carrier of a religious idea. Educational function in music can be exercised only in the course of public reproduction of musical text. The desire to convey the idea to the general public has led to the formation of a specific system of norms for the representation of music (common techniques, movements, signs, etc.) for their further application. That is, the

¹³ Лихачев Д. Поэтика древнерусской литературы. Ленинград, 1971. С. 62.

¹⁴ Даниэль С. Картина классической эпохи. Проблема композиции в западноевропейской живописи XVII века. Ленинград, 1986. С. 17.

¹⁵ Ливанова Т. История западноевропейской музыки до 1789 г. Т. 1: От античности к XVIII веку. Москва, 1986. С. 20.

¹⁶ Аверинцев С. Судьбы европейской культурной традиции в эпоху перехода от античности к средневековью // Из истории культуры средних веков и Возрождения. Москва, 1976. С. 17-64.

awareness of the necessity for normalization emerged in the practice of church singing during the performance of musical texts that required abiding certain conventions.

The presence of the performer as a representative of this idea to the congregation determined the specificity of European musical professionalism, which is traced in the context of complication of the musical language of church songs. If the early Christian psalmody is characterized by one-sound recitation, then the spiritual hymns combined the verse text with a melody of a song character, which at the collective performance necessitated the observance of sound quality. The desire of the church for a regulated unity in music was manifested in the establishment of antiphony – the collection of canonical songs, which differed in their figuratively-intonational structure from the folk tradition and required prior preparation. These factors made the priests focus on the reproduction quality of the musical text in the liturgy. If the early Christians sang all together during the service, then the Laodicean convocation (≈ mid-IV century) regulated the functioning of church choirs on a professional basis¹⁷.

It should be noted that, with regard to singing during worship, the Church Fathers emphasized the priority of faith over musical talent. One of the great teachers of the Western Church, Eusebius Jerome of Stridion (340-420), said that no matter how false the musician sings, if he is a believer: "...let the servant of Christ sing so that his voice and the words please God..."¹⁸. However, the professionalization of the church choir testifies to the emphasis in the selection of the choirs precisely on the musical data. The main criterion for the selection of the choir was the presence of musical talent, rather than the spiritual devotion to religion. This is due to the main purpose of the professional church choir – a quality reproduction of the existing musical text within the limits of canons.

The need for choral professionals made the church to establish from the IV century singing schools¹⁹ where mastering the norms of representation of musical text took place within the framework of artisan training. The involvement of professionals in ecclesiastical music was to achieve

¹⁷ Ливанова Т. История западноевропейской музыки до 1789 г. Т. 1: От античности к XVIII веку. Москва, 1986. С. 22.

¹⁸ Музыкальная эстетика западноевропейского Средневековья и Возрождения. Москва, 1966. С. 26.

¹⁹ Саккетти Л. Очерк всеобщей истории музыки. Санкт-Петербург, 1891. С. 50.

the required quality of ritual action, which optimized the spiritual impact on the congregation. The focus on repetition, which is a characteristic feature of church worship today, determines the sufficiency of the artisanal approach both in the education of the singers and in the immediate singing process. At the same time, assimilation of representative norms was carried out on the basis of the study of church songs, which, in turn, contributed to the moral education of the performers. Thus, church art initiated one of the basic principles of professional music education – the mastering of the system of norms of representation of musical text on the basis of elaboration of a regulated repertoire.

The artisanal nature of the education and activities causes the "involvement" of church singers in the rulemaking process. The creation of canons was carried out by the artists who had passed the path of universal monastic education. Aware of the moral influence of music, the Christian Church, imitating antiquity, involved the art of music in the education of future religious figures. The spiritual orientation of education inherent in medieval monastic education, which was based on the teaching of the "seven free arts", where music, along with arithmetic, geometry and astronomy, was the so-called *Qvadrivium*²⁰.

Thus, medieval education helped to form the outlook of the individual, and talents were revealed in the context of spiritual formation. This brings about the universality of church artists of the time, the more talented of whom showed their worth in various spheres of human activity. A striking example of the spiritual development of a medieval artist is the creative path of the composer, music scientist, poet and historian Notker (ca. 840-912) – a school student, and later a teacher and librarian of one of the leading centers of monastic culture in St. Gallen – whose name is in history music is associated with improvements within the canonical Gregorian chorus²¹.

According to the medieval aesthetics of a true musician, he distinguishes between theoretical understanding and knowledge of music. There were two approaches to music activity: *Musicus* (a musician) is a musically rational scientist, and *Santor* (singer) is a craftsman singer. An unconditional preference was given to a theoretical scientist who, in the

²⁰ Музыкальная эстетика западноевропейского Средневековья и Возрождения. Москва, 1966. С. 13.

²¹ Ливанова Т. История западноевропейской музыки до 1789 г. Т. 1: От античности к XVIII веку. Москва, 1986. С. 27.

words of music theorist Guido d'Arezzo (990 – ≈ 1050), not only possessed practical skills, but could also reason about music laws²².

V. Konen emphasized that almost from the end of the VI century, from the establishment of *Schola cantorum*, and until the period of the opera's birth, the leading musicians of Europe occurred in the realm of the Catholic Church, noting that the main purpose of religion was moral involvement in the congregations²³. In pursuit of this goal, the church created the necessary conditions for the development of professionalism. Only in a monastic environment could a medieval musician be fully self-perfected by studying theoretical heritage in monastic libraries and realizing his creative potential through practical application in church music.

Based on the analysis of the real performing level and the generalizing theoretical knowledge, church universal artists created and improved normative language. The experiments of the monastic figures with the recording of music are conditioned by the need to unify the representative norms in order to achieve the maximum accuracy of reproduction of the musical text. In an effort to improve the level of performance, Notker added personal lyrics to improvisational vocals, so-called anniversaries, so that each syllable sound had one syllable. Thus, the updated figuration was easier to remember by the choirmen²⁴. While working at the Ferrara and Arezzo singing schools, Guido d'Arezzo solved the urgent problem of perfecting non-permanent notation by developing a recording system with a clearly defined pitch²⁵.

Thus, the improvement of the musical language was carried out in the context of the creation of universal musical forms, the sign system and the means of reproduction in order to optimize the process of representation of the fixed text. Recognized usable forms and means of worship became canonical, that is, obligatory to perform unchanged, which predetermined traditionalism as a principle of preserving,

²² Музыкальная эстетика западноевропейского Средневековья и Возрождения. Москва, 1966. С. 37.

²³ Конен В. Этюды о зарубежной музыке. Москва, 1975. С. 38.

²⁴ Сапонов М. Искусство импровизации : Импровизационные виды творчества в западноевропейской музыке средних веков и Возрождения. Москва, 1982. С. 7.

²⁵ Ливанова Т. История западноевропейской музыки до 1789 г. Т. 1: От античности к XVIII веку. Москва, 1986. С. 33.

accumulating and reproducing previous experiences expressed in special stereotypes²⁶.

In this context, there is a distinction between two distinct levels of musical activity in church culture: the first is associated with the rulemaking and inherent in the creativity of music theorists, and the second, with the reproduction of learned norms in church collective performance, which has a crafty character. In the first case, church artists, by studying music as a science, refined the existing ones and created new rules for the presentation and representation of musical texts; in the second, professional musicians engaged in the direct reproduction of music, following the church canons. Thus, the formation of a craft approach to music in the sphere of Medieval moral and educational church art is due to the need for a qualitative representation of canonical artistic images based on the application of a specific system of norms for the reproduction of cultural tradition.

3. Formation of professional music education

The XIV century is characterized by the intensification of trade and economic international relations, which led to the dominance of secular power. The gradual transition of power to the aristocracy in the cultural sphere led to the formation of secular professional art on the basis of new artistic imagery, the search for which was carried out through the transformation of the artistic ideals of Antiquity and the Middle Ages.

Since the Renaissance, aristocracy as a form of government, imitating antiquity and the Middle Ages, recognized the moral and educational importance of musical art: the theoretical and practical mastering of music becomes a necessary element of secular education. The Italian writer B. Castiglione wrote in his treatise "On the courtier" (1518) that a man cannot be a courtier unless he is a musician, a performer, and knows something about musical instruments²⁷.

While the specificity of medieval art was the impersonal nature of creativity, due to the leveling of sensuality, then the "return" to music of affectation, since the Renaissance, led to the assertion of individuality as the aesthetic norm of creativity. In art, creative individuality is unique,

²⁶ Маркарян Э. Теория культуры и современная наука : Логико-методологический анализ. Москв, 1983. С. 154.

²⁷ Музыкальная эстетика западноевропейского Средневековья и Возрождения. Москва, 1966. С. 75.

thus, in the aesthetics of secular music, a characteristic feature of which is the personification of the author of the work and the performer, there is a change in the emphasis on representation to create new artistic images. A similar situation is typical of the painting of the Renaissance, where the principle of reproduction is opposed by creation, excogitation, invention, that is, an act of free artistic will²⁸.

If the spiritual authority in the medieval culture was the church, then the secular "legislator" was the aristocratic circle as a model for ambitious aspirations. Therefore, the normative need for creativity is a thorough education of the creator. In particular, Italian theorist J. Zarlino in his treatise "Harmonic Institutions" (1558) insisted that, in addition to knowledge of musical theory and possession of practical skills (ability to play and adjust the instrument), the composer should be well versed in geometry, arithmetic, grammar, dialect (that is, the art of proof), history, rhetoric²⁹.

Thus, the unity of theory (ideally – fundamental knowledge) and practice becomes a new aesthetic norm, conditioned by the humanistic purpose of the Renaissance – the revival of the cultural heritage of Antiquity. The implementation of this goal in musical art was carried out on the basis of a combination of moral and aesthetic aspirations of the aristocracy and the skill of professional musicians. For the most part, progressive but poorly qualified aristocrats invited the most talented musicians to perform certain works: either performing a written work or writing a customized work based on a proposed idea.

An example here is the activity of the Florentine cultural center, initiated and organized by representatives of the aristocracy D. Bardi, J. Corsi and O. Rinnuccini. Patrons inspired by the idea of reviving the ancient tragedy, although they tried their hand at poetry and music, but collaborated with professional composers and performers J. Peri and G. Caccini, theorist and composer V. Galileo and others to achieve the lofty goal³⁰. That is, the spiritual aspirations of the aristocracy were combined with the perfection of professionals, which made it possible to solve the problem of the artistic level of performance.

²⁸ Даниэль С. Картина классической эпохи. Проблема композиции в западноевропейской живописи XVII века. Ленинград, 1986. С. 18.

²⁹ Музыкальная эстетика западноевропейского Средневековья и Возрождения. Москва, 1966. С. 78.

³⁰ Ливанова Т. История западноевропейской музыки до 1789 г. Т. 1: От античности к XVIII веку. Москва, 1986. С. 205-206.

At the same time, communication with progressive aristocrats attracted professional musicians, and not only for a useful purpose. The progressive outlook on music in the context of a broad world outlook, uncharacteristic of the artisanal center, gave non-aristocrat musicians the opportunity to acquire knowledge that is unachievable in the professional community. In particular, the author of one of the first operas – Eurydice (1600), G. Caccini noted that communication with representatives of the aristocracy and the best musicians, inventors, poets and philosophers of Florence at the Bardi Academy gave him more than his thirty-year study of counterpoint. The result of such interaction was the creation of an opera, the true founders of which in the treatise "On Stage Music" (between 1635 and 1639) D. Doni named the ideological inspirations of J. Corsi and O. Rinnuccini, and the first creators of the new style – professional musicians J. Peri, G. Caccini, K. Monteverdi³¹.

If the Florentine Camerata functioned as an artistic association for the purpose of creative pursuits, the initiators of the Paris Academy of Poetry and Music, J.A. de Baif and J.T. de Courville (1570), determined the main purpose of introducing "perfect music" into everyday life, which attracted professional musicians to the institution, whose responsibility was to learn new standards of musical creativity. This divergence in the orientation of the institutions underlies R. Rollan's conclusion that the Baif Academy was more despotic than the Bardi Academy³². If professional musicians, together with aristocrats in the Florentine Camerata were full-fledged law-makers, then in the Paris Academy they were only "students".

That is, the formation of a new figurative sphere based on the "artificial" type of reproduction of cultural tradition in combining theoretical knowledge with artisan skills led to the organization of special socio-cultural institutions in order to create, improve and instill professional norms of creativity. This situation is also characteristic of culture in general. Modern cultural studies distinguishes between two classes of elements of culture. The first contains ideas and values that guide and coordinate the behavior and consciousness of people in their group and individual life. The second consists of social and cultural

³¹ Музыкальная эстетика Западной Европы XVII-XVIII веков. Москва, 1971. С. 70, 82.

³² Ромен Роллан. Музыкально-историческое наследие. Вып.1: История оперы в Европе до Люлли и Скарлатти. Истоки современного музыкального театра. Москва, 1986. С. 212-216.

institutions, through which these ideas and values are preserved and disseminated in society, reaching each of its members. If the first class of elements characterizes culture as a system of standards of social behavior, then the second – as a system that exercises social control over values and ideas, that is, engaged in norm-making. The last class now includes the education system, the media and communications, various types of cultural service³³.

Thus, the formation of professionalism in secular music art in the context of the combination of theoretical knowledge with craft skills is driven by the desire to create new artistic images on the basis of "artificial" type of reproduction of cultural tradition. The main criterion for professionalism is the degree of assimilation and application of a specific system of "artificial" norms in the process of presentation of a musical text, in which the cultural heritage acquired by the author's creatively conceived text. That is, professional music art should be regarded as creativity based on the norms of cultural tradition reproduced within the framework of professional music education.

4. Professional academic music art

The formation of professional music art on the basis of an "artificial" type of reproduction of cultural tradition in the context of combining theoretical knowledge with craft skills has led to the comprehension and practical implementation of a system of special social and cultural institutions in order to create, improve, and disseminate professional norms of creativity. Starting from the XVI century, ideological regulatory institutions, resembling the antique academies, have been established. Thus, the representative of the Baroque J. Bernini (1598-1680) believed that the Paris Academy of Arts as an educational institution should have casts of ancient statues, bas-reliefs and busts to serve as an example for cultivating a sense of beauty. The necessity of such measures was conditioned by J. Bernini that the copying of nature will never teach the students to create the beautiful and the sublime, which the nature lacks³⁴.

³³ Шейко В. Культура. Цивілізація. Глобалізація (кінець XIX – початок XXI ст.). Т. 1. Харків, 2001. С. 32.

³⁴ Даниэль С. Картина классической эпохи. Проблема композиции в западноевропейской живописи XVII века. Ленинград, 1986. С. 43.

At a certain stage in the evolution of musical professionalism, special institutions emerged, aimed at identifying, canonizing, and instilling certain norms. The specificity of the application of the professional music system of universal norms of reproduction of cultural tradition is the main difference between "professional" and, in particular, "academic musical art". If "professional musical art" as creativity based on the learned norms of reproduction of cultural tradition emerged from the *Ars nova* period (XIV century), then the concept of "academic musical art" as creativity based on mandatory observance of norms of reproduction of cultural tradition mastered in special institutions would be appropriate to use in terms of "high" music art from the XVIII century, when music academies got widespread in Italy as rule-making centers. Such a situation is reproduced in detail by scientific thought in the field of plastic arts. Thus, Bologna Academy (XVI century), established the rules of following the art of Antiquity and the High Renaissance, and Paris Royal Academy of Painting and Sculpture (1648) developed the rules of the so-called "high style" of the aristocratic nobility based on the aesthetic doctrine of classicism.

Thus, the system of representative norms of professional music art was conceived and optimized in terms of the functioning of the academies, whose mission was to be arbiters of "high style", guardians of the great "idealistic" traditions of the past, the citadel of academic, i.e. exemplary, professional activity. The professionalization of musical art has led to the gradual delineation of general and special music education; however, it has not changed the essence of sociocultural institutes designed to educate on the basis of instilling academic norms of reproduction of cultural tradition. Bearing in mind the normative orientation of such institutions, the German philosopher and music critic I. Scheibe (1708–1776) in the second quarter of the XVIII century emphasized the need to create special music academies to train professional musicians whose skill level could meet the ideological aspirations of the foremost German cultural figures – the exaltation of national art³⁵.

Over the years, education in special educational institutions becomes the basis of professional skill, and the activity of presenters of the best examples of creative understanding of the learned regulatory system is considered "high" art. At the same time, the process of rulemaking is

³⁵ Музыкальная эстетика Западной Европы XVII-XVIII веков. Москва, 1971. С. 322.

inherent in another form of socialization of professionalism. Domestic music, which has always coexisted with "high" art and has played a mostly entertaining role, is also performed by professionals who adapt academic, create and refine non-academic norms of cultural tradition. The entertaining function of household music is antagonistic to the moral and educational orientation of academic education, which causes the first musician to be ignored in the process of education.

Nowadays, the term "academic art" is used to differentiate and contrast it with the trends inherent in art from the XX century: modernism, postmodernism, etc. At the same time, other references to "academic" are cited in the reference literature. In particular, the notion of "academicism in the fine arts" is defined as a trend that has developed in the art academies of the XVI-XIX centuries. and imitated the outward forms of classical art of Antiquity and the Renaissance; he promoted conditional, idealized images, far-fetched plots, averted standards of beauty³⁶.

Such definitions reflect the dualism of attitudes to "academic art" as a style that follows tradition. On the one hand, this shows conservatism as a negative perspective, on the other, the positivity of imitation of traditions – one of the main USSR criteria of distinction of art institutions and granting the collective the honorary "Academic" title. authors of encyclopedic literature substantiate such a positivity by the fact that on the basis of traditions distinguished artists are brought up, performances are created that are widely recognized by the public and professionals³⁷. That is, the positive role of traditions is manifested in their educational value, moreover, not only in the professional environment, but also for the masses.

The term "academic" is also used for genre differentiation of choral groups in the context of elaboration of two components of the "system of norms of representation of cultural tradition": repertoire policy and performing technique³⁸. Soviet musicologist L. Raaben held the same view when considering the evolution of chamber ensemble performance. By identifying two "lines" of formation of this kind of creativity, he contrasted the academic direction of everyday life on the basis of the difference of intonational support. L. Raaben insisted that the domestic

³⁶ Культура и культурология. Москва; Екатеринбург, 2003. С. 39.

³⁷ Шнеер А. Академический театр // Большая советская энциклопедия. Т. 1. Москва, 1970. С. 312.

³⁸ Кочнева И., Яковлева А. Вокальный словарь. Ленинград, 1988. С. 3.

trend is closely related to the corresponding intonation medium (folk song, romance, dance, etc.), and academic – to the genres of the sonata, trio, quartet, quintet, which use intonations and compositional means of European music³⁹.

Thus, the main characteristic features of “academic nature” are traced:

- "academic art" as creativity on the basis of following the moral and educational traditions of the system of norms of professional music activity assimilated in official educational institutions;

- an "academic" level in determining the creative heritage as a standard, a sample;

- an “academic” sphere of professional music art as a system of regulated genres, means, forms, and methods of presentative and representative creativity.

CONCLUSIONS

By the XVIII century, "professional music art" developed as a kind of activity based on the application of a specific system of norms: musical instruments – repertoire, performing technique – means of expression, musical theory – rules of composition and interpretation, aesthetics of performance. Within the framework of professional music art, principled approaches to the application of the normative system have emerged: *craftsmanship* as the basis of representative activity aimed at preserving and repeating the cultural tradition and *professionalism* as the basis of presentative and representative activity aimed at creating artistic image through its creative thinking.

The process of forming professional music as a form of reproduction of a cultural tradition that has genetically branched out from folklore is conditionally divided into three stages. Folk art is characterized by "natural" reproduction of cultural tradition based on the principle of ethno-traditionalism – the focus, first of all, on the preservation and reproduction of the text.

During branching, the process of the text presentation was focused, as in folklore, on the preservation and reproduction of traditions, which is in accordance with the artisanal principle of activity. The formation of the regulatory system as the basis of the process of reproduction of the

³⁹ Раабен Л. Инструментальный ансамбль в русской музыке. Москва, 1961. С. 23.

musical text led to the introduction of craft training of specialists, which was based on practice and experience without the involvement of theoretical knowledge. The aesthetic orientation of the Middle Ages' artistic culture to "repetitiveness" predetermined the artisanal nature of the practice of reproducing a musical text at a time when normalization (the formation of professional language, the creation of new musical samples within canonical songs, etc.) was carried out by artists who mastered music within the universal education.

The further evolution of "professional music art" is directly related to the development of professionalism – a principle characterized by the focus on the presentation and representation of artistic image through its creative comprehension by a person skilled in the norms of reproduction of cultural tradition, constituting theoretical knowledge, means of musical activity, professional skills. Thus, professionalism involves craftsmanship as a process of reproduction. But the involvement in the educational process of theoretical knowledge and the expansion of the circle of communication, thanks to the artistic aspirations of the progressive aristocracy, stimulated the desire for a new foundation on the achievements of the predecessors. In this case, traditionalism manifests itself in the use of norms and principles in the art in search of new forms and means of expression.

The genesis of professional music education as a rule-making system has been traced back to Antiquity, and in music art – back to Platonic academies. On this basis, we can speak about the feasibility of using, along with the term "*professional musical art*", the definition of "*academic musical art*" as a form of "artificial" type of reproduction of cultural tradition within a certain normalized system, which "arbiters" are sociocultural institutions. Various forms of socialization of the implementers of the system of norms of music functioning determine the dualistic nature of professional music art – "academic" or "non-academic", which is based on the attitude to the norms (first of all, the repertoire and aesthetics of performance), emphasized and instilled by official institutions. Thus, if the interpretation of the term "professional musical art" is possible as creativity based on the learned norms of reproduction of cultural tradition, then the definition of "professional academic musical art" should be specified as creativity on the basis of the mandatory observance of the "system of norms of reproduction of cultural tradition" assimilated within the professional music education.

SUMMARY

The subject of the study – the concept of “professional music art”. Methodological comprehension of professional music art in statics and dynamics is carried out within the framework of the system-activity approach developed by the H. Shchedrovitskyi, which allows to consider "professional music art" as a kind of artistic creativity based on the application of a specific "system of norms of representation of cultural tradition". The objective of the research is to clarify the specificities of the formation and comprehension of professional music. By the XVIII century, "professional music art" developed as a kind of activity based on the application of a specific system of norms: musical instruments – repertoire, performing technique – means of expression, musical theory – rules of composition and interpretation, aesthetics of performance. The formation of the regulatory system as the basis of the process of reproduction of the musical text led to the introduction of craft training of specialists, which was based on practice and experience without the involvement of theoretical knowledge. The aesthetic orientation of the Middle Ages' artistic culture to "repetitiveness" predetermined the artisanal nature of the practice of reproducing a musical text at a time when normalization (the formation of professional language, the creation of new musical samples within canonical songs, etc.) was carried out by artists who mastered music within the universal education. The further evolution of "professional music art" is directly related to the development of professionalism – a principle characterized by the focus on the presentation and representation of artistic image through its creative comprehension by a person skilled in the norms of reproduction of cultural tradition, constituting theoretical knowledge, means of musical activity, professional skills. Various forms of socialization of the implementers of the system of norms of music functioning determine the dualistic nature of professional music art – "academic" or "non-academic", which is based on the attitude to the norms (first of all, the repertoire and aesthetics of performance), emphasized and instilled by official institutions. Thus, if the interpretation of the term "professional musical art" is possible as creativity based on the learned norms of reproduction of cultural tradition, then the definition of "professional academic musical art" should be specified as creativity on the basis of the mandatory observance of the "system of norms of reproduction of cultural tradition" assimilated within the professional music education.

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