

**MODERN COMPOSER CREATIVE ACTIVITY AS SUBJECT OF EDUCATION**

**The purpose of the research** – in the context of ideas about modern culture, which attributes are individualism, pluralism and globalism, to define specifics of music composer creative activity and in accordance with this – a place of the involvement to it in the system of music education. **Methodological base** of the work is philosophical-sociological studies of creativity as a single orienting point in the polarity of individualism-globalism by E. Toffler, N. Chomsky and M. Beardsley. **Scientific novelty** consists in the originality of presentation of the problem of academic music education as cardinal approach of the education subject to modern composer creative activity. **Conclusions.** The system of music education, in which modern composer creative activity must occupy the leading position in creative capabilities of a musician-professional, whose psychology is formed by individualism alternatives, choice and pluralism of means of communication with a society is intended to correspond to the communication globalism of modern world.

**Keywords:** modernity, composer creative activity, system of music education, individualism, pluralism, globalism.

*Новак Анна, доктор мистецтвознавства, професор, проректор Музичної академії (Бидгощ, Польща)*  
**Сучасна музична творчість як предмет навчання**

**Мета роботи.** У контексті уявлень про сучасну культуру, атрибутами якої виступають індивідуалізм, плюралізм та глобалізм, визначити специфіку музичної композиторської творчості, а згідно з цим – місце залучення до неї в системі музичної освіти. **Методологічна основа:** філософсько-соціологічні дослідження Е. Тоффлера, Н. Хомскі, М. Бердслейя творчої діяльності як єдиного орієнтиру в полярностях індивідуалізму – глобалізму. **Наукова новизна** – оригінальність постановки проблеми академічної музичної освіти як кардинального наближення предмета навчання до сучасної композиторської творчості. **Висновки.** Комунікаційному глобалізму сучасного світу покликана відповідати система музичного навчання, в якій сучасна композиторська творчість повинна займати провідне місце серед зосередження креативних можливостей музиканта-фахівця, психологія якого сформована альтернативами індивідуалізму, вибору та плюралізму засобів спілкування з соціумом.

**Ключові слова:** сучасність, композиторська творчість, система музичної освіти, індивідуалізм, плюралізм, глобалізм.

*Новак Анна, доктор искусствоведения, профессор, проректор Музыкальной академии (Бидгощ, Польша)*  
**Современное музыкальное творчество как предмет обучения**

**Цель работы.** В контексте представлений о современной культуре, атрибутами которой выступают индивидуализм, плюрализм и глобализм, определить специфику музыкального композиторского творчества, а в соответствии с этим – место приобщения к ней в системе музыкального образования. **Методологическое основание:** философско-социологические исследования Э.Тоффлера, Н. Хомски, М. Берслейя творческой деятельности как единственного ориентира в полярностях индивидуализма–глобализма. **Научная новизна** – оригинальность постановки проблемы академического музыкального образования как кардинального приближения предмета обучения к современному композиторскому творчеству. **Выводы.** Коммуникационной глобальности современного мира призвана соответствовать система музыкального обучения, в которой современное композиторское творчество должно занимать ведущее место в сосредоточении креативных возможностей музыканта-профессионала, психология которого сформирована альтернативами индивидуализма, выбора и плюрализма средств общения с социумом.

**Ключевые слова:** современность, композиторское творчество, система музыкального образования, индивидуализм, плюрализм, глобализм.

The world famous philosopher and theologian Michał Heller in his book, having the notion "time" as the study subject, suggested the following idea:

"The history of science is first of all the history of 'unleashing' problems, however, before the problem starts being untied, it should be put" [1].

So what kind of problem in such a manner should be put so that the discussion of relation between musical culture and transformation of teaching and in this perspective the situation of contemporary composer activity was the subject of teaching?

Composer's creativity – is as it is known – an integrated part of each music culture. Consequently, we can ask: if the transformation of teaching, understood by me as the implementation of the present in the field of music education, should define special tasks of modern composer's creativity and also whether it is creativity that can play a significant role in the formation of modern society? Before we make an attempt to recognize the arguments in favor of the intuitive knowledge contained in the questions, let us try to specify several phenomena distinguishing modern culture. They are:

- individualism,
- pluralism,
- globalization.

The first phenomenon– individualism refers us to the era of romanticism, when the fundamental changes in our ways of seeing the world were accomplished. The praised then at the work "postulate of originality and artistic individualism resulted in sensitivity to excellent to "otherness" of stylistically alien

utterances" [2]. This led to "gradual loss of "common language", ie mutual alienation of artistic styles" and artistic "codes". There occurred atomization of cultural community" [3].

The result of individualization of artistic positions and atomization of cultural community was the pluralism of ideas, styles and trends, as equally coexisting in the same indicators, in the same time and environment. The musical creativity of the past forty years, that is the time of the so-called postmodernism, totally confirmed those trends. Pluralism is present in all the layers of musical culture and states primarily the coexistence of mass and elite, traditional and modern, regional and globalized culture. Let us list for example several functioning directions in the space of contemporary music: neoromanticism and neotonalism, new simplicity and new complexity, post-modernism, spectralism, natural music, minimal music, computer music... Their differences expressed by names confirm not only the loss of the "common language of art", but also point at the possibility of free digging from contemporary culture and its rich artistic offerings.

Artistic individualism attracts the pluralism of ideas, techniques and art languages. It functions today in the society where culture is also marked by globalization. Thirty years ago, American sociologist Alvin Toffler presented the diagnosis of modern society being discussed in the world. He said that the society lived in the third phase of the global "electronic village" [4]. How can we understand this metaphorical vision of post-industrial society of the nucleon era and correlate it with the musical culture of our time?

The term "electronic" here is the key one. This very development of the civilization and technological progress identified largely rapid transformation that is being performed and has been performed in modern society and its culture. Basically, barriers of communication do not exist. In the era of the Internet, satellite TV and mobile phones (personal) we can contact anyone being at distant a place, get to know the newest art events in the cultural capitals of the world, be observers and even participants of discussions, electing the recent ideas and theories in art and science as its subject. Simultaneously, computers and their software, and therefore hardware and software open up musical passionaries not only for composers capabilities of writing music, which a hundred years ago were given by the only ones in the sphere of proclamation of postulates for the creators of the musical avant-garde in the early XX century.

What kind of effects exists at this individualized, pluralist and globalized culture for contemporary musical creativity? What tasks can we identify and what possibilities do they open? Let us start with the recognition of the current state. Accordingly, it is possible to imagine it only referring to the Polish musical environment, by which we can limit our arguments.

Training in the past of musicians of different specialties at Polish schools of all levels – from initial, previous to the second covering gymnasium and lyceum, up to the lessons in the academic horizontal (also 3-level: preferential, postgraduate) is based on the classical repertoire. The music of Baroque, Classicism, Romanticism and yet the beginning of the XX century, i. e. from Bach, Haendel and Vivaldi to Debussy, Strawiński, Prokofiew, Szymanowski, constitute the basic material of teaching music – understanding its musical senses, developing musical ideas and impressions. The music creativity of the XX century, especially the second half of this century is represented quite modestly. In greater volume, it is present in the training programs of a music academy, but not at musical schools of lower levels, but here, in the higher school, its teaching potential is not used to such an extent as the music of the previous epochs.

Of course, it is not about the teaching of future composers. For them, learning the newest trends in music, the studios of modern music creators, studying the works of the creators of modern music is one of the main tasks to be implemented in the music education. But in the training programs of other specialties musicians – instrumentalists, singers, conductors, the works by contemporary composers habitually appear in such volume, which is described by the training program. How can this phenomenon be explained, this lack of more general interest in the newest music? There are many reasons, but among the most important factors determining the state of things, should be pointed extremely generalizing familiarity with the contemporary repertoire and its misunderstanding, which causes prejudice and myths growing around the music of the XX century.

This situation is aggravated by training within the boundaries of music theory at schools of lower levels. The newest music styles are placed at the end of the music history programs and are discussed generally and briefly. The training of hearing and more developed skills of hearing music, its separate elements and holistic structures is based on the classical repertoire and its tonal patterns. This is the system of dur-moll tonalities and the musical components built in them (motifs, phrases, musical themes), the foundations of functional harmony, metro-rhythmic principles and other elements of the musical work which are the subject of hearing "training". The subject of "harmony" in the musical schools of level II is limited by mastering the rules of using the tonal harmony. The science of musical forms also has the task of teaching students the skills of analysis – hence understanding the principles laid down in the grounds of "classic" form models – baroque fugue, classical sonata form, rondo, variation, transitional forms.

A graduate of secondary music school masters the skills highlighted in this knowledge, but also, to a large extent already aesthetically formed, in the next, academic cycle of training. His contact with modern music must be expanded, but the dimensions of this extension depend not only on the personal interests of the student. The big role here is played by the educator of the main subject – the Master, under whose leadership student studies, the personal artistic preferences and the aesthetic taste of the same Master.

We can ask whether the reasons for such diagnosed presence of contemporary composer's creativity in the musical training of students are laid mainly in the educational system? It turns out, no, because there is another significant indicator – the musical creativity itself. Drawing the panorama of the

image of contemporary culture, we can specify a remarkable phenomenon – individualism and pluralism. Individualism in art has become the reason of losing the "common language." These basics of writing comparable to artistic value ceased to have effect in music. The idiom, as a complex of unique qualities specific for this creator, has become the value of attitude to life of the evaluation criteria of an art work. The composer's desire became designing own sound idiom. This means the need for the recognition of music management basics for each composer alone. The Convention ceased to have effect. In order to interpret contemporary music with understanding, one needs, first of all to look for what is the individual creative prerequisite. One should possess the knowledge of traditional rules, but so that to see how they contributed to giving the work its unique sound, to understand the personal meaning of the music of Szostakowicz and Messiaen, Lutosławski and Ligeti, Schnittke and Gubajdulina, Penderecki and Reich. Therefore, the knowledge of contemporary works would change radically the attitude to this music, to the legends that have grown up around it. Many jewels of modern music hidden hitherto would become open. The transformation of music education in this volume is necessary. However, paying attention to the responses to the statements made, it is necessary put the following question. What benefits will the future graduates of music academies get from more participation of XX and XXI century music in the educational programs?

Here again we would like to return to expressive phenomena of contemporary culture. Individualism is antischematism, anticonventionalism, this is the need for creative activity. And creativity otherwise, the ability to response to new phenomena, the ability to solve the problems and create new ones, is a trait highly valued in the modern world. The modern system of education should focus on its activation, for – as postulated by one of the most prominent linguists and philosophers of our time, Noam Chomsky:

"In education it is about the development of the ability to search what is essential, about relentless willingness to the question, whether there really is something and not something else, whether computers and the Internet, or paper and books are used" [5].

The development of creativity can be stimulated by working with contemporary music. Because the contact with such art type encourages formulating the question: what is all of this for, and what essential is communicated to us by such kind of music? Its idiomaticity attracts – as was mentioned – by the pluralism of styles, the ideas of artistic expression techniques, but the same way it confronts us to the problem of distinguishing our own aesthetic preferences. We have choice, the freedom of themes disposing what the modern culture offers to us. Moreover, modern technologies have opened up new possibilities for learning music, contributing to this kind of creative thinking and doing.

In each era, there appear philosophical, aesthetic and artistic ideas, which can be called the leading ones. They are building our world-view, our view of life and our impressions. Separating from contemporary art, from its ideas, we form the desire to distance ourselves from the contemporary world, from what with the help of the actions of its artists' – people with extreme sensitiveness, it tells us and communicates to us. Meanwhile, as noted by American philosopher of art Monroe Curtis Beardsley:

"Aesthetic values are instrumental ones as to the aesthetic experience that is fully instrumental in its function with respect for human life, contributing to the integration of external life and harmonization of human's relationship with the environment" [6].

The author considers that contemporary composing activity is a very important part of music education process as the attraction of young people to learning actively what the modern musical culture offers us. It attracts them to becoming active participants in this culture, to being the subjects, rather than sporadically residual consumers of its benefits. The said Alvin Toffler attracted us to teaching these very positions thirty years ago. We would like to finish our reflections on the role of contemporary composing art in the process of music education with the postulate by which he finished the book cited above:

"Some generations are born to create, others – to maintain the resulting civilization. [...] Today, in each sphere of modern life [...] we are standing before the final creation of new forms. [...] The responsibility for changes rests [...] on us ourselves. We should start from ourselves, learn not to be closed from the height of our thoughts and heart from what is new, unexpected and obviously radical. [...] The mission [of us] is – to create" [7].

#### References

1. Heller, M. (2010). Uchwycić przemijanie, Catch the past, Kraków [in Poland].
2. Balbus, S. (1996). Między stylami, Between styles, Kraków [in Poland].
3. Ibidem, p. 181-182.
4. Toffler, A. (1985). Trzecia fala, przekł. E. Woydyłło, The third phase, trans. by E. Voedillo [in Poland].
5. Chomsky, N (2012). The Purpose of Education, speech on 1.02.2012 on the conference Learning without Frontiers in London; www.LearningWithoutFrontiers.com I bit.ly/lwf-chomsky; op. by: School of Singles. Instead of learning discoveries, producing conformists, trans. by A.Erlih (A. Ehrlich). "Election Newspaper, 7-9.04. [in UK].
6. Beardsley, M.C. (2002). Intrinsic Value, Philosophy and Phenomenological Research XXVI (1965), 1-17; cyt. za: B. Dziemidok, Główne kontrowersje estetyki współczesnej, PWN Warszawa [in Poland].
7. Ibidem, p. 506, 510.

Стаття надійшла до редакції 08.01.2016 р.