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SOCIAL AND CULTURAL AMBIVALENCE OF CHAMBER MUSIC IN INSTRUMENTAL AND ENSEMBLE GENRES

Genetically chamber instrumental ensemble genres belong to two areas of social existence - household and temple, each with its own social and cultural specifics, rich historical experience of the characteristic communicative and semantic features. Being formed in different social environments, instrumental ensemble genres saturated with the characteristics of the two areas, creating special stylistic quality – chamber music.

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Formation and development of chamber and ensemble genres as genres in general, is inextricably connected with their existence in society, within an integrated system of culture as the social context of functioning genres is a whole culture in general in the complex of its economic, political, religious, traditional, national and other institutions.

The leading role in public existence of musical genres as cultural phenomena belongs to the "situation of functioning", which, from viewpoint of M. Aranovskyi is a specific form of social context that provides the music as a special situation of "its isolation from everyday life." This genre context is the environment in which communicative climate is forming, particularly for specific categories of genres that is perceived by listener as an extramusical background, emphasizes the musical experience and a particular impact on them [1, p. 10].

Exactly the system of chamber and ensemble genres is contained to this particular communicative climate, which is connected with the genetic nature of chamber music.

Chamber music that on the initial stages of the ensemble genres was characteristic feature for terms of reference, gets extra impulses in the historical development that determine and fundamentally change the meaning and semantic components of chamber and ensemble music.

Defining the specifics of chamber ensemble, the scientists primarily focus on the place and conditions of operation, the acoustic features of chamber music, as well as quantitative canons of chamber and instrumental compositions, while the concept of chamber music as genre and stylistic features of music-making, stands a little bit aloof in this kind of research.

The characteristic aesthetic features of chamber areas determined by the specific historical origin: spatial, social, communicative and psychological, timbre and acoustic performance.

Genetically chamber and ensemble music belongs to two spheres of social existence, each with its own social and cultural specifics, rich historical experience of the characteristic communicative and semantic features. Various forms of existence of chamber ensemble genres in a social environment characterized by a certain level of affinity to the different situations of operation that provides the existence of certain spatial conditions, matching to the historical context, features of social psychology, philosophy, ethical and aesthetic consciousness of social life.

Being formed in a different social environment - in the domestic sphere and in the temple traditions, chamber ensemble genres saturated with both areas. Thus temple music-making constituted a special layer of ensemble music, determinate by religious and philosophical type of thinking and world view. The blossoming of temple instrumental and ensemble music was held in the Baroque era, where the instrumental genres with organ were foregrounded.

Domestic ensemble music-making involved **as functional** and ceremonial as well as aesthetic functions: home and music-making in the early stages of development provided the communication not just for hearing and performance of music, but also for communication, which is a necessary element of music. Staging of this kind, directly inscribed in the surrounding space, is not separated from it, and then binding instrument is harpsichord.

The evolution of chamber and ensemble genres is closely connected with the traditions of the Christian church and, above all, social and cultural influence of Christian denominations that allow the use of musical instruments in the church.

Communicative specifics of church music-making is connected with the idea of spiritual solidity and, at the same time with a certain spatial differentiation derived from the separation musicians and instrumentalists from other believers who are unable to participate actively in ensemble playing.

The operation of ensembles in a domestic environment provided only musical space for all present - both performers and listeners. This kind of music-making was also ceremonially characterized as a certain ritual communication gradually formed (specific days and specific place of music are setting), certain corporate community of regular participants of these evenings, stable performing staff was forming. Domestic chamber music-making "fit" organically in the social and cultural context - the audience, if desired, could take participate in joint music-making because there was no principled distinction between performers and audience.

Temple instrumental and ensemble music-making, while maintaining its peculiarities of spiritual worldview, indirectly influenced the chamber and instrumental sphere, at the same time, this kind gradually became more professional and acquired the features of spiritual concert and performing activities. In turn, domestic and home music-making in the development of purely applied gradually was losing function and becoming the main purpose and means of communication of present people.

Thus, different ensemble types belonged to two different social cultures on the primary stage of chamber instrumental genres, that in the development saturated with the characteristics of both areas so semantic features of chamber music provided, on the one hand, reproduction of sincerely and personal or trusting and dialogue emotional beginning, on the other – profound and philosophical, thereby connecting paradoxical features: a focus on accessibility, and the elitism. This social and cultural, aesthetic, communicative, artistic duality, genetically embedded in the foundations of semantic systems chamber ensemble genres, created an opportunity for stylistic transformation and ambivalent existence in the course of further development.

Chamber instrumental and ensemble genres carry all genre components in tectonic, communicative and semantic memory that have been tested historically:

musical material, actors, spatial components, instruments, time characteristics are specific semantic genre treasures and, at the same time - foundation for fixation and preservation. Specificity of extramusical context components is the belonging to two different social and cultural sphere, different situations - creates special genre meanings, emotional "grades", which lay the genetic basis of chamber music.

Noting that genre situation with all its components is an integral part of the genre in memory and creates conditions for preservation of simple and natural features, E. Nazaykynskyi focuses on the leading forms of music connection with the context: it is a reliance on certain material and living environment in artistic content reproduction; certain construction of musical text which contains the features of a typical situational complex [2, p. 106].

There is no need to remember the situation in everyday genres as they unfold in parallel, acting together, and the resulting by social attitudes, traditions and habits. When converting primary genre to secondary, when transferring domestic music to the concert hall, the memory about the primary life situation is important from an artistic point of view and meaningful semantic component. However, even in the absence of these "traces", a musical genre material in the minds of listeners, performers and participants of communication comes into an association with the genre situation in other terms, in another life context, begins to serve as "reminder" of the former situation and cause certain aesthetic feelings. The attempt of separation of the musical and extramusical genre components in the process of conservation and reproduction reveals that they are material for fixing and storing device components [2, p. 107].

Thus, the term of chamber music, on the one hand, is a characteristic of extramusical components, as the etymology of the word determined primarily by the conditions of operation, and music-making, on the other - qualitative and stylistic features of the system of instrumental and ensemble genre in which operation conditions provide a range of musical components and musical order elements.

The researches of chamber and ensemble problems and definition of chamber music as established characteristics of genre systems are closely related to issues of

genre and stylistic specifics, the place and role of chamber ensemble in the hierarchy of musical genres, differentiation which is based on principles of social institutions, features internal genre hierarchy, communicative, semantically meaningful differences.

According to historical logics of European culture three socially important forms of existence of music should be outlined in the ontology of chamber instrumental and ensemble genres that consistently superimposed on one another. The first form is the most ancient, but still retains its importance in the field of folk and domestic music-making. According to systematics of G. Bessler and A. Sokhora it answers everyday genres, V. Tsukkerman calls them primary. The second form of existence and operation covers music, performing their own artistic and aesthetic function - its flourishing was in the late Baroque and classical-romantic era. According to Bessler they are presented genres according to O. Sokhora - concert and theater genres. The third form appeared in the twentieth century due to intensive media development, based on electroacoustic techniques. The first form of existence provided musical instrument technique in the culture, the second - fixing musical ideas machinery, the latter owes its development to electronics.

The first form of music-making is syncretic, as not only art and life were combined, not only the means that later went to various arts, but also a special community process. The musical idea, its implementation and sound perception obey the principle of "the unity of time, space and action": melody, having appeared spontaneously, immediately reproduced; if there were listeners - noticeable physical separation arose, not yet in time but in space, which is limited to the physical properties of sound. This stage was quite long period of formation instruments that are recognised as technical support, but were seen as inextricably connected with the person that played so were alike to voice as rendered outside. Principle of fusion, synchronic parallelism of sound process, whose participants was a man - the carrier of sound representation, the person who sings or plays the man that listens to, was not violated.

Chronotopic unity of sound implementation and perception was a feature of the

original form, in which triad has already been laid that increased its value on these stages of development - "creator - performer - recipient", but it was still out of consciousness. Position of the author, performer and listener has not separated, were not recognized as independent.

The second form of music sample existence begins with the improve of musical instruments and the appearance of a fundamentally new type of technology - musical notation, which drastically changes the location of forces: the act of creation can be suspended from the sound implementation for any period of time that is characteristic and distinctive feature of this form. Presented genres that provide the highest skill of the artist, can not receive wide distribution without professional specialization musician, composer without separation of the performer, without providing musicians technique of music notation. Another difference other forms of existence and being is relation to the implementation of the communication space: space defining conditions of operation genres are mandatory feature of any kind of music, because the music is difficult to imagine beyond the specific space (room, bathroom, plein air).

Thus, the principal distinction of presented genres becomes radically different attitude to spatial genre component.

Exploring the characteristics of genre areas musicologists primarily pay attention to the conditions of performance, for example, E. Nazaykinskyi notes that the sonata and symphony are designed to be performed in a concert hall, and chamber music sounds more natural in small rooms, as well as symphonic music – in large but this distinction can be submitted besides the bow as highly typed and something that is meant [2, p. 29].

To our mind, researchers often identify conditions of performance and perception for symphonic and chamber and ensemble genres, although etymologically chamber and ensemble pieces and sonatas in particular, did not provide philharmonic and concert performance, and only with the appearance of these concert features (brightness of reproduction of "chamber musical material ") could be performed for a broad concert audience. A similar error was made by A.

Sokhor, having added quartets, sonatas and symphonies to one group of genres [3, p. 136].

Both first and second form of existence not only coexist but mutually penetrate each other: domestic music was transferred to the concert hall (if a professionalist works with it) gets to the section of secondary genres. Within the second form of existence there appears a public as special perceiving organism constituent of individuals and its nature can vary within wide scope - chamber, salon, concert, pop, etc. audience. In these circumstances, the genre is an aesthetic category and begins to perform artistic, musical and semantic features.

Certain "invasion" of primary form into a secondary practice is baroque practice of basso continuo - digitized bass that made the foundation of chamber genres and contributed to the emergence of functionally independent party of clavier in ensemble with violin or flute in baroque sonatas. Tradition of basso continuo - clavier "filling" of digitized bass - was a special form of professional improvisation in genres presented, where musicians performed both as author and performer. There are two forms of music in these works synchronically - melody discharged into the party solo of string or wind instruments and digitized bass signature that provided the opportunity to the clavier player, according to their technical capabilities, professional skills and artistic taste, to voice harmony suggested by the author. This practice contributed to the existence of different versions of simultaneously ensemble work text copyright.

The parallel existence of two forms of music and a gap in time-space occurs in the ensemble works with basso continuo: the party of soloist can be removed from the sound implementation for a period of time, while the party of clavier player simulates creation and implementation act synchronism, which is typical for primary forms of music being. The simultaneous character of creation, which is a natural feature of everyday genres, in this case is located in the center of aesthetic perception, because the decoding of basso continuo determines the final result of the performing.

It should be noted that the chamber and ensemble works are the only example of simultaneous use of two kinds of notation - encrypted and written out, used the

Baroque period composers in solo sonatas and trio sonatas (or in modern works that restored baroque principles). This tradition of basso continuo provided the improvisation not only of clavier party and viola da gamba or cello when they were attracted ad libitum. However, the leading feature of genres is presented temporal separation between the first and second communication chain provided by the perfected musical script.

Regarding the aesthetic genre function of the first and second form of existence E. Nazaykinskyi notes that it is impossible to clear boundary between music domestic and presented genres, as under the first form the aesthetic principles may increase when complex musical genre component separates from typical for this genre of situation context - and aesthetic elevation of applied music appears in the halo of memories. However, genre as a true art category can fully manifest itself only in the musicians' creativity in activities of professional musicians, ie within a second form of existence of music. Aesthetic function foregrounds as music releases the domestic context, turning it into the perfect plan of lofty artistic associations. Form of context as a condition of existence becomes a subject of aesthetic play. This happens in the secondary genres, even if they retain the name of their prototypes [2, p. 136].

Based on the cited source, we can note that signs of chamber music, having appeared in domestic genres continued to exist and develop in the chamber salon and the concert hall without affecting its semantic focus and acquiring new skills through:

- Improvement of instruments;
- Expansion of means of artistic and instrumental expression;
- Performing professional schools;
- Interaction with other genres and artistic spheres - symphonic, concert and masterly music.

The third form of existence chamber ensemble genres emerged through the invention of the phonograph, which allowed acoustic music fixing. On this basis quite different communication practice of listener with music flourished: in music concert genres only composer and singer were removed by space and time, the third form of virtual existence hallmark is the gap between running and listening music

perception, provided by technical means, so between synchronous and spatially combined communication chain links (60 years of the twentieth century a form called "schizofony" - from the Greek. *schizo* - divide, split and *phone* - sound). Moreover, this gap can be just as spatial without limitation of distances (live broadcast concert) and spatio-temporal (play recording) as for indefinite terms. As a result of the existence of this form the music trinity "creator - performer - listener" finally breaks down (it can hold only in ideal terms, in imagination).

If presented genres aside remained only composer, the third form beyond output and performer. Three communication links of the chain are now "virtual reality" and for the one who creates musical scores, and the one who sells it in the sounds, and listeners perceive sound through technical devices. All these characteristics are excellent quality specified forms of existence in these genres within the music as detached from the real situation canonized with its typical content and unity of the law of space and time performance and perception: created differences between primary and secondary space as possible to listen to music in any circumstances, because the context is in principle unlimited This may take a lead performer of the public, the reaction which he finds inspiration and, in turn, weaning the public from the concert hall. Terms of the new forms of forced genre oriented listener produce special listening habits to a greater extent rely on the work of the imagination [2, p. 128].

In this form of existence, in our opinion, chamber ensemble genres to some extent returned to the etymological bases chamber music - music for the room, which in this case involves focusing on semantic and aesthetic qualities of music, as listeners spatial conditions as close to the genre of samples.

Analysis of the three forms of existence-operation that suffered chamber instrumental ensemble genre for a long historical period, suggests that in terms of music presented by emerging aesthetic understanding of chamber music genre and style as part of ensemble works crystallize the various artistic means to play their semantic content .

Thus, the chamber is a style of instrumental ensemble genre, which is

manifested in the reproduction of a communicative situation, spatial quality which affect the properties of matter as music volume, articulatory representation (big bar or delicate sound). In turn, genres, chamber ensembles contain different quantitative and qualitative component, duet, trio, quartet, quintet, etc. (from two to ten artists) that needs to be adjusted every time the sound aesthetic standards, harmonization of psycho-communicative sphere, since each of ensemble compositions depending on the number of instruments and their timbre, acoustic properties, has its own artistic and aesthetic (tempo, dynamics, articulation, choice of repertoire) criteria, figurative sphere and even purely material and physical performance.

Genre-style chamber paradigm covers several hierarchical levels that are interrelated and interact, subject to the existence instrumental and ensemble genre, tone characteristics of quantitative and qualitative composition and ensemble group, special semantic content and specific means of expression - and certainly one component change leading to the transformation of other elements and form a new ensemble quality. This remains unchanged semantic core chamber music as "genetic memory" in the direction of higher spiritual realm.

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