

L. Povzun

SPACE-ACOUSTIC CHAMBER MUSIC AESTHETICS IN THE INSTRUMENTAL ENSEMBLE PERFORMANCE

The article deals with the aesthetics of space-acoustic chamber ensemble playing. This phenomenon is interpreted as the interaction of various components, combined artistic relationships in the process of creating a common interpretation of the author's text piece of music that has the ability and the opportunity to transform convincing chronotope existence in different conditions. It is noted that the transfer of ensemble music with aristocratic salons of the concert halls, the public concert stage led to the transformation of many components of spatial existence. This contributed to a certain coexistence chamber and concert features within the system chamber instrumental ensemble genre.

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The traditional definition of the concepts of chamber music and chamber ensemble in reference encyclopedias conditions are characteristic performance - orientation to space limitations and the small number of performers.

Limited space-acoustic component and a small (two to ten) number of participants in a creative phenomenon called “chamber ensemble performing” significantly influenced the artistic and aesthetic specifics chamber genres. In the historical development of instrumental chamber ensemble genres were several forms of existence-operation - domestic, chamber salon, concert.

The transfer of chamber music ensemble of aristocratic salons in the concert halls, the public concert stage led to the transformation of many components of spatial existence of certain genres and promoted coexistence of chamber and concert features within the system of chamber instrumental ensemble genre.

Historical performance conditions change, increasing the listening audience, mobility quantitative and qualitative composition of chamber ensembles, contributed to changing means of expression but did not affect the content of artistic genres, allowing some degree musicologists deny allegations about the conditions of the original meaning to characterize the music genre.

Space-acoustic aesthetics of chamber music ensemble, which is the interaction of various components, combined artistic relationships in the process of creating a common interpretation of the author's text of a musical work, has the ability and the opportunity to transform convincing chronotope existence in different conditions.

Space is “a set of homogeneous objects (events, conditions, features, shapes, etc.), between which consist of certain relationships similar to ordinary spatial relations (continuity, distance, etc.)” [1, p. 151].

With this understanding possible spatial modeling concepts becomes, which themselves have a spatial nature. This widely used physics and mathematics: for example, the term “color space”, “phase space”, the underlying spatial models used in

optics or electrical engineering. Particularly significant this property is spatial models for art and instrumental ensemble including models where there are “sound”, “artistic”, “performing”, “listeners”, “ensemble” space.

Ontology of chamber-ensemble genres directly related to the functioning of the various forms of instrumental music ensemble in the historical and physical time and space, in the social sphere, in the cultural life of the community, so typology varieties chamber-ensemble genres is directly dependent on specific historical conditions and assumptions, including the role of socio-cultural space, from functional features in a certain period of time, from the aesthetic and acoustic properties of instruments.

According to the concept Bakhtin, a natural space transformed in accordance with the terms of a genre “time-space is a structural law of genre, according to which the natural space-time warp in the art” [op. 1, p. 151].

This leads to the conclusion that the genre of chamber ensemble and his genre variety is distinguished by chronotope grounds, because each has its own ensemble composition and staging their own genre context. As such, spatial and acoustic characteristics of each ensemble in the music composition is = “ensemble space” + “performing space” + “listening space”.

“Ensemble space” is the union of a set of artists and musical instruments in solving common problems artists to create a work of art, it has its differences ensemble varieties dependent on qualitative and quantitative composition, the nature of their intra-role interaction.

Features of “performing space” of ensemble music are defined by spatial-acoustic conditions of implementation and type of performing, listening interaction - chamber conditions, social lounge, concert, training rehearsal, etc. - according to which there is a correction articulation, dynamic, timbre, tempo-rhythmic plans “external representation” of sound set of ensemble sound.

“Listening space” also has some differences inherent historical development of chamber-ensemble genres. Every type of performing, listening interaction that exists in the ontology ensemble music, dies with the advent of new, but remains within existence-music ensemble functioning as spatial-acoustic kind of home, cabin or concert performance.

According to E. Nazaykinsky, peculiarities of the listening audience, its composition, interests, needs cause a noticeable effect on the music, because the genre context influences the perception of music, it is the environment in which communication formed a special climate that is perceived by the audience as beside musical background that emphasizes the musical experience and quietly affects them [5, p. 21].

There is a multi-ensemble interdependence internally, externally-performing and listeners’ space, as in ensemble sound staging is not always identical sound outside it - in the listening space. Therefore, in certain spatial-acoustic conditions

there is a specific device physically and technological capabilities of performers, quantitative and organological indicators of structure and timbre - articulation artistic qualities of the ensemble.

According to Lotman, one of the essential features of any culture is the demarcation of outer space (universe) on the inside - cultural, “own”, and external – beside cultural, “another” sphere. From ancient times closed cultural sphere is identified with the order, organization (cosmic, religious, social, political), and external - the world of evil, disorganization, chaos, feuding religious and political forces. Naturally, the “inner space” that created man - the home, the urban area or limited wall space of the city - always become the object of special cultural experiences. With the increasing complexity of the mechanism Cultural simple opposition of “cultural” (organized) space and “uncultured” (informal) varied space hierarchically: inside a closed space allocated hierarchically a "high" of its plot. So, in the middle of the medieval city wall limited distinguished locked space containing sacred and public authorities. Hierarchy cultural significance of different spaces complemented their value hierarchy levels (depending on the internal structure of this type of culture), as allocated spaces intended for the public-political activity, privacy, etc. [4, p. 578].

Continuing this “chain”, we note that in the early stages of the chamber ensemble chamber music genres operation conditions did not include a seat for musicians and instrumentalists - they will fit situation in society. Separation of instrumental ensemble music with application and granting him special aesthetic features affected the hierarchical arrangement of musicians in the socio-cultural space - they went on stage performing, thus creating a distance between the listening masses in physical and social sense. Although a “rise” is not meant semantic distinction, but emphasized the growing social and aesthetic role of music and musicians in society.

Any genre as an aesthetic phenomenon is spatially defined conditions of operation that is indispensable characteristic work as hard to imagine the music beyond any specific enough space (room, bathroom, plein air). The system of chamber-ensemble genres incorporated genetically different operating conditions that determined the specific purpose different composition and ensemble performed works.

Even the first examples of instrumental genres - ensemble compositions of minstrels relied simultaneously on different performing conditions - hunting field, aristocratic interior room or under conditions of urban life, and the determining factor in the selection of organological part became timbre and dynamic properties of instruments. There was a whole system of classification tools for their organological - dynamic properties. Thus, the “Grossi” (ital. Grossi) – high-resonant tools that create an extraordinary emotional impression of brilliance and power of sound, used mainly

in the open air - in the secular entertainment, ceremonies, hunting and more. Works performed during these ceremonies, belonged to the household sector. Low resonant tools, subtle nuances which prompted the name "sottili" (ital. Sottili – “elegant”, “soft”), the most natural sound in the chamber conditions. Works performed in a secular salon, performed aesthetic function and belong to the genres presented.

In the historical development of residential home music gradually loses its function and the application becomes the main purpose of the meeting and the way people communicate. House music is focused on this kind of interpersonal communication performers to satisfy their aesthetic needs - it loses service features and functionality becomes self-sufficient participants and listeners. This type of music characterized by ceremonial function related to the principal semantic personification of time (appointment of certain days and times) and space (of a particular place for ensemble music). Ceremonial functions is also reflected in the fact that gradually formed a certain ritual music communication, commonality of certain corporate constant participants of such meetings, there are a stable performing ensemble.

Thus, chamber instrumental ensemble music-making occurs gradually: the stability of the scene, established a permanent music-making in a particular room - a room or cabin; stability time of action due to a certain periodicity, recurrence of this type of music, affinity for the time being; stability of character and mode of action, determined by the relative constancy of the procedure musical evening; Participants stability of such ensemble playing. Chamber music is by nature organically “fit” in the social context - as everyone could hear, and be members of a joint performance because it was lacking functional principle of the separation of performers and audience.

Space-acoustic conditions of the cabin chamber containing both: performing ensemble warehouse space that will combine psychological and physical effort to achieve unity of singers’ sound, hearing, eye contact and listening space - terms of perception, which involves a range of specific acoustic properties of the room and timbre and dynamic capabilities of a particular ensemble composition. Within this public form exists as individuals with special built the body of society. Character society audience of listeners used can vary widely - concert audience, salon, pop, competition, opera, but in all cases has a factor of unity and community.

Acoustic music ensemble conditions also require a separate study and definition of specific properties and performance listening “zone” as manifestations of spatial-acoustic features different "inside" (in staging ensemble) and "outside" - in the perception of the audience. Of course, singers, instrumentalists rarely think about the architectural features of the premises in which they behaved speak, the focus is fixed on the instrumental qualities (especially pianists). Ensemble also most interested in the possibility of auditory and visual contact between all participants of

music, while the main criterion for performance excellence is listening score the final artistic outcome, which, in turn, greatly depends on the spatial-acoustic conditions.

The study acoustic space conditions, a special section deals with science “architectural acoustics”, studying the music or human speech in some acoustic spaces, determining the feasibility of a particular placement and listening oratorical-performing “territory”. According to their research, although the sound reflection and provides some useful increase volume, but at the same time can be the cause acoustic deficiencies room. For example, in areas with hard and smooth surfaces lost little sound energy, which leads to a much larger echo off the walls until the complete fading sound. The extension of sound - reverberation - is one of the most characteristic acoustic deficiencies of conventional rooms. In these halls sounds pretty long “freeze” and following sounds superimposed on the previous sound, resulting in a partial loss of articulation - an effect “pedaling” as when playing the piano with the open right pedal.

The author of the “architectural acoustics” study notes that these shortcomings prevent more room language speaker than the music [3, p. 30-31], but, in our opinion, these acoustic properties of concert room largely performing to pour sounding that requires articulation of a correction, for hearing-sounding ensemble within the team and to “report” conceived sound output to the listening area .

In addition to reverb, echo sounds cause a number of other harmful effects: echo “dilution” of sound and resonance. Echoes from the walls causing distortion of sound volume and causes uneven in different parts of the room [3, p. 32].

In the study of optimal conditions for the sound performance of music indoors found that musicians prefer reverb space, while the students are more likely to “deaf” spaces without echo. So the effect of “ideal” hall can arise if absorbing material is gradually moved from the area to perform the listening area, while musical perception both musicians and the audience is “perfect”. Walls, reflected sound that allowed musicians to “hear ourselves”, while the second part of the room was “dead” space [3, p. 60].

In open spaces - in the open air, as a form of performance-functioning instrumental ensembles, acoustic conditions are drastically others: lack of side and rear walls eliminates unwanted echo that occurs in closed rooms and reverb effects thus minimized. However, the ensemble performers have other problems in open-air conditions: dynamic and communicative: the sound of “not returned” to the ensemble staging, which complicates coordination ensemble sound; the fixed dynamic possibilities of string and wind (mostly wood) tools, not multiplication instrumental group (as in the orchestra), are facing the threat of loss of musical fabric.

Learning of proper conditions for the implementation of the collective ensemble leads to the conclusion that:

- for the convenience of performers, walls of the hall should be equipped with surfaces able to reflect sound that allows musicians to hear their own performance with sufficient reliability, and adjust the sound balance of the whole ensemble;
- students should be placed in conditions close to outdoor events, ie reverb room must be very small;
- If the composition of the ensemble involves a piano, it's mostly changing acoustic conditions, as strings piano tuned to a large number of oscillations of different frequencies that correspond to every sound from outside, except deca piano itself is the resonator, so strings in communicating with piano experience echo not only on the interior, but also on your keyboard ensemble partner.

Performing conditions of concert hall from acoustic point of view is a great example of acoustics, because, according to the requirements of performers, the scene reflects sound, while students in the area there is no echo from the walls that brings acoustic effect to the terms of the perception of open space. As noted by researchers, “orchestral sink simultaneously with the task of directing sound into the room to be a kind of bowl for mixing sounds - merging various instrumental colors provides creaminess and richness of general sound” [3, p. 106].

All existing concepts concerning the need to change the terms of ensemble music, transfer chamber ensemble in concert halls genres recorded changes of aesthetic ideals of a particular era, the emergence of new organological structure of instrumental ensembles, drawn attention to the need for broad public listening circles.

From our point of view, everything said must add sonically and spatial component - a concert hall that under special attention to timbre individual sound of each instrument and of total coloring the entire ensemble, creating the best opportunities for comprehensive audience of listeners used reach ensemble palette and perception of artistic integrity performance.

It is in the concert hall conditions - a special social institution, specifically designed for public performance of music is fundamental and definitive separation of performers and listeners: Space concert hall is divided into different parts of the functional and semantic principle.

According to M. Aranovsky, this division is quite natural, since the students came “to perceive” music and immerse themselves in the “contemplation” (in the broadest sense) that is impossible without immersion in a concept: “The process of meditation music requires it to was presented to the audience. Hence the opposition stage another part of the hall.” [2, p. 13].

Spatial hall differentiation directly related to the distinction cardinal role of participation in concert musicians and listeners - nature of its content, aesthetic and psychological guidance, communicative factor and so on. In concert conditions

occurs:

- The final distribution of social and psychological roles of performers and listeners;
- abuse of corporate community of all present that existed at household and part salon music;
- change of the communication links between the performers and the audience - can not make the free interchange of roles of performers and listeners;
- change of nature of relationship between the audience - fall before the existing corporate relationships, depersonalization occurs and autonomization public.

Thus, the spatial-acoustic component of intimacy in the historical development has passed several stages of aesthetic transformation, as the chamber ensemble music for their social functioning requires a certain characteristic spatial conditions determined by relevant socio-cultural genre situations and historical life in context of the era, especially social psychology, philosophy, ethical and aesthetic consciousness of social life.

House music, where all familiar with or have family ties with a common circle of friends, the overall aesthetic tastes, is a leading historically defining contextual type operation chamber-ensemble genres that are intended for "indoor performance." For this reason, the mise en scene music directly inscribed in the surrounding space, fundamentally differentiated from it. However, in a home music-making there were different time-space associated with different affinity action, its diverse semantics: operation of chamber-ensemble genres at home is inextricably linked with the phenomena ceremoniality with a ritual that accompanied both festive and casual Life.

Space-acoustic functioning aesthetics of chamber ensembles in terms of domestic music-making is in some way similar to the situation of functioning in the house, because in both cases there is a definite limit enclosed space, within which is playing music, while in both cases, no spatial differentiation, ensemble are music is a means of communication (with God or among themselves) and not an end in itself.

In the cabin there is a chamber as a corporate community house music and some differentiation between the performers and the audience - of "executive" and "audience of listeners used" spaces. Spatial and social functioning of the situation inside the band played in the structure of communication links, psychological state and interaction between performers and audience. Hronotopichna specificity interior combines the features inherent to domestic music - space-time affinity and corporate community, certain circles present stability and availability of specially invited artists

and guests, which is a sign of a concert hall.

In terms of concert hall chamber ensemble performance, maintaining genetic links with the traditions of home and salon music, takes on new semantic features due to social and aesthetic conditions concert performance. And, like A.A. Samoylenko, the question arises in the context of genre if international dialogue and address to this genre from the standpoint of other genre-compositional forms. Then the concept of genre context articulated the concept of style context that the study raises the question of genre and stylistic contexts in their mutual correction and opportunities evolution of the genre and style in their coordination [6, p. 99-100].

In the process of historical development, having a number of spatial and aesthetic phases, homemade music, secular salon concert, in modern terms - competitive, festival, etc. - a number of the leading factors that have traditionally characterized the chamber instrumental ensemble genre, underwent a transformation and became a new quality (in the terminology of A. Samoylenko, reached the highest "point" between-style dialogue, which led to the birth of a new genre and stylistic quality [6, p. 102]), concert chamber of ensemble instrumental music genres.

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