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ENSEMBLE INSTRUMENTALISM IS AS TOTAL QUALITY OF ARTISTIC EXPRESSION

Instrumental and ensemble art is one of the oldest forms of musical activities of mankind. Ensemble is a genetic sign of musical creativity, which involves a dialogue of man with the tool, even when performed solo, forms the basis of the concept of musical instrumentalism.

In terms of content of the perfect destination of instrumental creativity the concept of musical instrumentalism correlated with philosophical instrumentalism – interconnection; the interpenetration of the musician and instrument is understandable in the light of philosophical concept of the human works of P. Florensky: a combination of theoretical and practical activities, each of which has its own instruments ("embodies the idea").

In musical ensemble performance the concept of musical instrumentalism becomes multi-leveled as expanding substantive base (objects of human activity) – a set of tools, the process of "realizing the idea" also complicated by the coordination of theoretical and practical activities of all parties sharing the creative act, which allows, in our view, to distinguish the concept of ensemble instrumentalism.

Thus, the meaning of the concept of ensemble instrumentalism is the multiplicity of subject-instrumental performance of ensemble composition and perfectly psychological characteristics of participants in the process of co-creation of the form of a new quality of instrumental and artistic expression – ensemble interpretation.

Specific properties of the ensemble instrumentalism determine, first and foremost, instrumental features – music and instrumental qualities of each of the ensemble, as musical thought requires material and physical basis of playback on different instruments. To paraphrase a statement of Bakhtin, every musical idea in the ensemble reproduced in instrumental

way works as a response to "performing opinion" of ensemble partner, which stimulates the growth of new instrumental and artistic ideas and influences combined effect of ensemble performance.

As ensemble music (as well as any joint creative act) has many mobile elements that need some adjustment depending on the terms of reference – the acoustic properties of the room (chamber or concert) performance capabilities of ensemble partners, psychological compatibility, etc., stable element in this process has become an instrumental factor that carries information about specific technical and performance characteristics of each partner and the group as a whole.

An important factor in the ensemble work is technologically possible expression of tools that provide material and physical performance, ensemble instruments and acoustic timbre, dynamic and articulation. Each tool which brings to the ensemble total ensemble palette is not purely physical performance instrument – it comes in the form of sound production methods, transaction of music, and all socio-historical potential inherent in instrumental timbre, texture features, national specificity of professional domain. In turn, each instrument has its own instrumental characteristics that depend on its design features, quality and timbre of artistic and technological pattern, – all are the subject to the laws of artistic expression for the total embodiment of the author's intention, which leads to a new quality of sound of each instrument separately and the group as a whole.

Specific requirements for instrumental-sound ensemble are determined primarily by politembral time, the extent and nature of which depend on the composition of tools in a particular ensemble combination, because the sound of different instruments timbre forms a new "bouquet sound" that contributes to a wide variety of timbre and sound colors.

Every epoch brings its instrumental preferences that meet an aesthetic benchmark of a certain time, the social demands of society, which form certain criteria and instrumental-sound ensemble music compositions.

At the initial stage of formation of ensemble instrumentalism in the Middle Ages was leading instrumental trend of neutral compositional thoughts: when real sensual side of the sound was associated with the possibilities of a particular tool manifesting itself less importantly than the formal side of the structural ensemble work; when changing tools or instrumental part did not fundamentally change its esthetic quality and art direction. The choice of the instrument to perform this or another ensemble party was free, the lack is clearly felt now through the records of specific implementation of instrumental values of the performing

parties allowing the same piece of music in vocal and in instrumental performances, – the implementation of various instruments gave rise to a wide variety of instrumental and ensemble combinations and did not contribute to uniformity of ensembles.

Timbre ensemble composition in ceremonial and aristocratic situations of music making was just as colorful and moving as in ordinary city folk festivals, – with a large number of performers, minstrels, who played for public on a large number of various instruments. Despite the performing the freedom and optional multiformity was caused by the criterion of time in ensembles that improvise a clear idea of their euphony of ensemble sound, its canons and norms.

Instrumental ensemble structure in the Renaissance experienced dramatic changes that occurred in connection with the approval of Renaissance polyphony of strict style: ensemble practice became more pronounced and of instrumental character owing to the development of polyphony gradually expanding the composition of instrumental ensemble.

In practice, there are many features borrowed from the musical traditions of medieval ensemble in Baroque performing: performing ensemble continues to be unstable – free choice of instrumental quality (timbre) and the number of instruments, with some voices duplicated in several different parties. Composers did not record names of tools and the specific composition of the ensemble that created the possibility of free choice by the musicians of the instruments with the appropriate range. Thus in baroque music and instrumental practice there formed a tradition of "parallel variant" of the existence of multiple versions of a particular tone of ensemble work.

Typological distribution of instruments in ensembles of baroque period occurred in functional-role basis – its melodic and harmonic character. During the development of the ensemble music changes were made repeatedly; functional and role interaction of melodic and harmonic instruments for expressing solo and accompaniment were constantly fixed on specific ensemble instruments.

In the ensemble of alternative replacement of instrumental part of ensemble leading principles of instrumentalism played an essential role in Baroque: variability, transformation of all possible genres, quantitative, qualitative content.

The principle of possible alternative use of certain instruments of ensemble also worked for different breathing instruments (flute or violin, viola or clarinet) and had a long influence for ensemble works of classicists and romantics continuing the tradition of baroque "parallel

variant" of the existence of several instrumental timbre modifications of a particular ensemble piece.

However, as distinct from baroque trends in instrumental neutrality, during classicism and romantic periods the instrumental specificity becomes essential to the independence of timbre and articulation of "performance set" (specifically developed tool (the group Tools): instrumental nature of each part becomes essential for the ensemble, - thus reflecting understanding of the importance and originality of a particular artistic and instrumental image.

The role of instrumental factor in the dramatic musical work increased considerably during the nineteenth and twentieth centuries – the expressive possibilities of various musical sounds became almost inseparable from the capabilities of the tools and the technique of using them. This is due to two interrelated factors: the increasing role of the specific nature of the sound (timbre, register, dynamic shades of phonic party, harmony, texture) and the development of musical instruments. The latter depended on the general development of musical culture, all levels of social progress in certain age: musical-aesthetic views of society reflecting the progressive ways of its development, the determining process of improvements of musical instruments, which caused the replacement of instruments that do not meet the new musical and artistic demands of society. In turn, the development and improvement of musical instruments greatly influenced the development of culture and ensemble performance in particular.

Genres of chamber ensemble contain the volume of instrumental capacity: tools with different specific sound production enrich artistic possibilities of the ensemble, each instrument has its own scale of ensemble instrumental qualities – physical, acoustic, technological, dynamic and articulation too. Total artistic ensemble sound effect is defined as the tangent-material quality of instruments and an ideal result which is due to the culture of sound-artists ensemble player that reflects the semantic layer of a musical work, imbuing its own thesaurus.

Thus, the concept of ensemble instrumentalism involves both material and physical ensemble performance of musical instruments – timbre, dynamic, articulation, texture, and socio-historical, genre and stylistic characteristics that make up a particular total instrumental-acoustic timbre quality of a particular band, at combined dialogic interaction-polillogical participation of artists to express the author's intention. Musical ensemble instrumentalism is a certain set of domain-instrumental qualities, perfect ensemble and psychological characteristics of its members, the

multiplicity of this system formally involves not only mechanical coexistence of interaction and interviews.

Keywords: *ensemble, music instrumentalism, ensemble instrumentalism.*

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