

**REVIEW OF THE METHODOLOGICAL MANUAL  
“THE HISTORY OF CHAMBER ENSEMBLE INSTRUMENTAL  
GENRES” BY L. POVZUN (EDUCATIONAL COURSE:  
METHODS OF CHAMBER ENSEMBLE EDUCATION)**

The approach to the history of chamber ensemble music theoretical generalization and scientific methodological study presented by L. I. Povzun is based on contiguity of two important contemporary musicology layers – *categorical methodological* (having the integrative quality appeals to the possibilities to create stable conceptual apparatus) and *substantially factual* (suggesting the material to trace the evolution of the genre, to bring it to analytical acknowledgement appealing to concrete pieces of music).

The author is successful in the attempt to show in depth the paradoxical aspect of chamber ensemble category by means of considering it separately and uniting phenomena of chamber performance and ensemble performance presenting one and the same feature of instrumental musical creative activity through different angles: aesthetic architectonical and compositional.

L. I. Povzun shows close coherence of composer's and performer's intentions in chamber ensemble development and its autonomization. So that it is possible to define 'chamber' (as mainly referring to performance and style of 'ensemble') as substantial basis of the genre first and foremost depending on a composer's choice, at the same time being coordinated with the existing experience and musical creative tradition.

Thus, the concept of the issue acquires the capacity of advanced research containing qualitative characteristics to be used for education of the conceiving musicians able to achieve progress.

As a whole, the style of the text stimulates scientific and artistic thinking, promotes interest to the history of chamber instrumental music, showing it as a creative musical branch with independent genre attributes.

Having been written in accordance with logical requirements, the text of the manual presents theoretical classification of chamber modeling of ensemble music throughout its historical formation in its first part making emphasis on the leading musicological studies. The first part of the issue coincides with the structure of the following parts where especially vast

material periods and different national schools of European musical art are mentioned.

In the study of Ukrainian composers' creative contribution into instrumental ensemble genre tradition related to personal-nominated approach and individual style definitions L. I. Povzun adequately completes the historiography of chamber ensemble instrumental music.

In regards of the informational content, L. I. Povzun's work can be characterized as encyclopedic; by the style of presentation it is close to essay as differentiation of the material submits to the principle which facilitates perception. The text is laconic and structurally accessible for educational purposes.

Besides mentioned, by its semantic integrity L. I. Povzun's work expands substantial and terminological limits of *theory* and *history* of performing art, and is of use for the both mentioned aspects of musical knowledge. On the one hand, it becomes clear and concrete, while opening its specific and applied aspects of the phenomena of style, genre, genre organology, semantic of genre and style, musical didactics, composer's and performer's professionalism, musical activities. On the other hand, the necessity of creation of not only the theoretical model is realized, but the variety of names of prominent people, portraits of certain creators, musical genre of historical pictures are also suggested, first of all, through the prism of the history of musical creative school and cultural tradition.

Value straightening of the concept of tradition and school contributes exarticulation of the 'memory of genre', which is identified with 'chamber' phenomenon giving to the latter the status of 'cultural memory' as valuable equivalent.

The inclusion of common theoretical apparatus, the concepts of musical tradition, composer's school, musical education, musical life, musical cultural environment, national musical repertoire in direct link with 'cultural memory', collective and personal creative consciousness considerably increases significance and scientific relevance of L. I. Povzun's work.

The conclusions about genre and style being the leading universalial of musical thinking, are inseparably connected with musical and performing genesis (the idea is proved by the works of V. Zaderatsky, L. Kyaynovska, V. Moskalenko, V. Kholopova and some others). We also point out that L. I. Povzun is guided by panoramic vision of Ukrainian ensemble chamber-instrumental creativity, activity formation, keeping the accent on its regional peculiarities, which promotes opening the new possibilities of comprehension and restoration of Ukrainian regional musical history.

Thus, we consider the proposed issue to be timely contribution to basic material of the Chamber Ensemble Education course, as it completely deserves to be recommended by MES of Ukraine as educational manual for the students of arts in the institutes with the 3-rd and the 4-th accreditation level.

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