

Vērtējot tabulā minētos librožanrus atskatotājs atāva aspektā, jāsecina, ka visplašāk pārstāvēta kameramūzika. Soloinstrumentiem un dažādiem kameransambļiem rakstīts vairums no *dziesmu* un *skaņdarbu* grupā iekļautajiem opusiem, arī *meditācijas*, *skices*, *vīzijas*, *in memoriam*. Jāpiebilst, ka *vēstules* un *akvareļi* šobrīd ir vienīgie librožanri latviešu mūzikā, kas sacerēti vienīgi solo vai kameransambļiem, savukārt *grāmatas* konsekventi rakstītas tikai soloinstrumentiem. Tādējādi statistisko datu izpēte apliecina raksta gaitā jau vairākkārt akcentēto domu: tiece uz kamerstilu ir viena no spilgtākajām laikmetīgās latviešu mūzikas iezīmēm, kas vieno daudzus 20. gadsimtā (it īpaši tā pēdējā trešdaļā) un arī jaunajā gadu tūkstoši tapušos skaņdarbus.

GENRE IN LATVIAN INSTRUMENTAL MUSIC (THE LAST THIRD OF THE 20TH CENTURY – EARLY 21ST CENTURY)

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Summary

Processes in the music of the previous century and the early 21st century were unusually intensive and manifold in all aspects, also in the sphere of the musical genre. On the whole, the situation in the music of this period is characterized by two principal trends. The first of them reflects the tendency to continue developing and improving classical musical genres formed in previous centuries. In turn, the latter trend highlights the tendency to abandon typical models of musical genre, searching for new and unconventional variants of genre. As a result of these processes, a group of musical compositions – manifold and impressive in terms of quantity – is being established. We cannot find such common and well-known labels as *symphony*, *sonata*, *prelude* and other such labels in the titles of these compositions. Instead of these usual labels of musical genres, non-traditional and previously seldom used titles can increasingly be found.

Thus, the whole genre panorama of the previous century and early 21st century appears uncommonly diverse and multi-shaped, and it provokes the necessity to focus on exploration and analysis of these processes. This is due to the fact that the genre is one of the phenomena helping listeners to grasp and perceive the composer's main idea and message represented in the musical work. Such kinds of genres are, e.g. as mentioned before *sonata*, *symphony* or *nocturne* and a number of other traditional labels. It is important to note that such capacious notions, which uncover already on the level of the title very significant information about the genre in the perception of the listeners, have been established only as a result of the lengthy existence and historical development of the particular musical genre.

However, the situation is different when there is no sign of a recognisable and traditional genre, with the characteristic set of features, in the title of a musical composition. It is possible to mention many characteristic and frequently met titles of musical works which do not comprise any sign of a traditional genre both in foreign and Latvian music, e.g. *dedication, music, sketch, landscape, meditation, construction, composition, reflection, book, drawing* and others. It must be noted that the tendency to use such titles in the instrumental music by Latvian composers is especially characteristic during the final part of the 20th century and the early 21st century.

One of the central parameters for creating the characteristics of genre panorama is the title of the musical composition. This aspect is also particularly emphasized, by the English musicologist Jim Samson, among others. He is convinced that, on the one hand, the title affects and even in some way conditions our response to the formal and stylistic content, but, on the other hand, the title alone does not create a genre. The most important thing is that without a title it would be difficult to classify musical compositions, even specific Chopin Nocturnes, because the qualities of the musical materials of compositions with the same title can vary considerably. Finally, Samson comes to the conclusion that „it is the interaction of title and content which creates generic meaning“ (Samson 1992: 70). Thus, I would like to stress my conclusion that in the genre panorama of Latvian instrumental music, it is specifically characteristic of the title to have the decisive role.

The aim of the present article is to look at and describe the main tendencies concerning the genre situation in Latvian instrumental music of the last third of the 20th century and early 21st century, mainly focusing on reflecting new and untraditional models of musical genre. The entire situation of the genre panorama of Latvian instrumental music is characterised from several angles, namely – the statistically chronological aspect, the title aspect, the point of view of performers, and the formal/compositional aspect.

The main conclusions arising from the characteristics of genre panorama of Latvian instrumental music are the following:

- Many kinds of genres formed in the previous centuries can be traced in the contributions of Latvian composers. However, it is specifically the classical genres – symphony, concerto, string quartet, and sonata – that have been able to maintain their topicality and also attract the attention of contemporary composers. Interpretations of classical genres reflects both traditions and the tendency of individualisation;
- Many new kinds of musical genres were specifically created in the last third of the previous century, giving reason to work out the

conception of librogenre (or *free genre*), proposed by Lithuanian musicologist Gražina Daunoravičienė (Дауноравичене 1990, 1992);

- Based on a theoretical background, the main characteristic parameters of musical genre have been crystallized and they are following – the title aspect, the performers' factor, the formal/compositional parameter, and the content factor must be mentioned, which has to be considered in close interaction with the formal aspect;
- The main tendency concerning the title aspect reflects the composer's desire in some way to clarify the emotional directions of their compositions. Moreover, it is characteristic of both classical genres such as symphony, concerto, sonata etc. and different kinds of librogenre. Titles like *Music, Composition, Sketch, Landscape, Meditation* etc. in some way demonstrate the composer's specific desire to disassociate and get free from traditions. After all, the title of a particular musical composition is to be viewed as the composer's first step, first words towards the listeners. Therefore, it is essential and significant. Finally, it is possible to draw the conclusion that composers that use such titles are trying to move listeners away from classical genres, and, moreover, do it intentionally;
- With regards to the performers, the overall genre situation is characterised by orientation towards *chamberness* which is typical of all performers in the process of creating a composition;
- In conclusion, it should be stated that, since the late 20th century, Latvian composers have used different untraditional labels like *music, landscape, composition, book* and others in the titles of their compositions with increasing frequency. Thus this tendency is proving to be a stable and long-lasting phenomenon.

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