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**SEMANTIC LEVELS OF OPERA COMPOSITION:  
VOCAL AND PERFORMING ASPECT OF OPERA STUDY**

*The article presents perspective musicological approaches to the study of the content and form of opera work. It segregates the phenomenon of opera melodies, determines the special character of the opera melodic thematism, develops the key categories of vocal-performing analysis of the opera text. It determines three basic semantic levels of opera composition and methods of their characteristics.*

*Keywords: opera composition, semantic levels, opera hero, opera melos, melodic theme.*

Mastering the European opera repertoire, including the works by Russian composers of the classical period in the history of Russian music, Chinese opera performers show the need to create such a musicological approach to opera compositions that can detect its sense-forming sides, to determine its value as a special musical-linguistic phenomenon. On this way, Chinese musicians have accumulated theoretical experience; we can even talk about the possibility of relay of scientific musicological ideas, deepening the understanding of the problems of the art interpretive tasks of singers-performers of operatic parties.

*The main objective* of this article becomes the consolidation of those approaches to the operatic vocal-melodic thematism that have already been approved by Chinese musicians who joined the logic of musicological analysis of operatic poetics, open reference point in understanding the vocal intonation thesaurus of Russian opera in those of its samples, which have already gained international recognition.

The two main trends in the development of modern culture – globalization, revealing a literal sense of ownership in the long-term geopolitical and ethnic relations of social formations, and personalization – strengthening the role of the individual in its in-depth psychological significance. And both of these trends reveal its positive features, that is confirmed by its importance, the historical necessity for the future of human culture.

Confirmation of the first tendency is, first of all, that the Chinese musician, opera singer, opens the conceptual possibilities of studying Russian opera of the XIX century hence – new aspects and of the phenomenon of Russian opera in those of its

samples, based on which today finds its professional academic path opera work in China.

Disclosure of the second trend, its explanation and peculiar justification, serves the notion of the lyrical hero as a special aesthetic type of hero, created exactly in operatic way, that is connected with the specific features of the opera genre, the need for which not only served as a socio-psychological precondition for the formation of the opera, but it also identified the main quality of the opera – its central semantic point – which can be defined as an opera and is detected mainly by music, due to the nature of opera music images.

In connection with this problem of interpretation of the melodic language of classical Russian opera contemporary Chinese performer-singer seems not only relevant, but also methodologically important, allowing to identify new substantive basis and new conceptual possibilities not only operatic vocal language, but also musicological approach to its study and typology. At the same time, we emphasize that, despite the inter-specific artistic features opera genre is musicological approach to the problem allows the contemporary artists to master necessary artistic ways to assess the melodic content of the opera, constantly keeping the focus thoughts on the central subject of study – the opera as a universal at the same time, a unique musical aesthetic mechanism reflection and transformation of the cultural and historical consciousness.

Thus, in the study of Zhu Lu the logical sequence in the development of the scientific concept allows the author focusing on the musicological aspects of the problem, the key concept of the image of the lyrical directed to a specific musical direction, bringing it to the consideration of the musical and thematic, in particular, is crucial to the musical language of Russian opera "melody and thematic." With this range of aesthetic and cultural motives musicological study finds perfection and completeness that can be considered a factor in the theoretical importance of this work.

**Thus, in the first section of the study a problem in the opera character is set – based on the theory of the author and the hero of M. Bakhtin and in unity with the aesthetic-cultural conceptions of A. Averintsev, G. Hesse, F. Nietzsche, A. Losev, E. Fromm, allowing to open relevance and scientific perspective of the concept of the hero as personified expression of the innermost essence of man, the embodiment of the moral gestures culture destination explorer semantic**

image of the person in the art, including, in the opera. From this statement flows the need to isolate the phenomenon of opera lyrics as a matter of musicological assessment, therefore, viewing the lyrical as a way, such as aesthetic attitude, bringing the closest to the antinomy of the personal – universally valid, in which is the paradox of the lyrical. Methodically meaningful presents certain lyricism, supported by reference to the investigation of Lydia Ginzburg, as most of the subjective kind of art, which, at the same time, first of all, implicit in the epic and dramatic genre forms, secondly, aims to identify and artistic embodiment most important common human existence – joint and co-creative – processes of "spiritual life," that is, those intimate psychological aspects of personal consciousness, which show the social and historical implications of personal uniqueness. Therefore, Zhu Lu argues, and it is possible to agree with him that it was the lyrical art created by the historically typical image of a contemporary landmark that corresponds to the "big" movements of culture – the "big time" culture of human consciousness.

No less responsible in theoretical-methodological point of view is the determination of that aesthetic-psychological content of melodrama, through which she discovers the nature of kinship genre of opera. Approximation of opera and melodrama, according to Zhu Lu's observations is firstly provided by the need to balance the tragic and the poles being utopian, artistic ways of evaluating life, and secondly, constantly inherent human need for a special kind of feelings, emotional and sensory experience. This explains the fact that "the opera as a synthetic genre, although mostly musical, a genre areas most satisfying current permanent psychological needs of man, which explains its success in the history of culture. Strictly speaking, we do not know of any era, related to the development of musical art (that is music as an autonomous field of professional activity), when the opera was not one of the generalizing leading genres" [3, p. 53].

The author notes that exactly as melodrama opera fulfills all the basic expectations of human consciousness, proving the thesis that it is melodramatic occurrence in reality, melodramatic experience of the world creating a habit of emotional responses, including personal emotional experiences in common, it produces typed form of experience [3, p. 53-54], i.e. it contributes to the

**socialization of personal consciousness at the level of everyday notions, strengthens and normalizes the psychological connection with reality.**

**Addressing melodrama as a certain genre form and method of aesthetic interaction with the reality allows deepening the study of the interdependencies between the word and the musical sound to identify the laws governing the formation of semantic structures, levels of musical text, one of which presents melodic – as the individualized psychological and most closely inlet to the phenomenon lyrical music, literally representing the lyrical intention of musical expression. This musical and textual observation forms the culmination of the first scientific discourse associated with specific musicological analytical justification lyrical category – from the sign of objectivity and the immanent semantics of music. In this regard, in the opera melos is possible to find some musical-textual realm of music that is created by the accumulation of musical syntagmas (text pieces of music), and their interaction, integration, leading to the emergence of new synthetic melodic compounds [3, p. 56].**

**Confirmation of the developed theoretical positions at the same time – the expansion and refinement of them from the historical experience of music, musical drama leading Russian opera composers of the nineteenth century, can serve as a detailed contextual study of the poetics of opera by Glinka, the quintessence of which is the key idea, the idea of the music, the opera "Life for the Tsar ", personified in the image of Susanin.**

**Historiographical and comparative-compositional path of generalizing the ways to create an image of the hero in the Russian opera of the second half of the nineteenth century allow discovering an exceptional importance in the development of the opera Russian musical language of author's melodic discoveries of P. Tchaikovsky.**

The issue of musical-linguistic presumption image of the hero in the Russian opera presents a logical consequence of the movement of scientific thought from the detection of semantic relationship phenomenon lyrical and aesthetic nature of melodrama to explaining the aesthetic and psychological nature of operatic melodies, therefore, to determining the specific purpose of music and melodic plan melody and thematism of the opera.

The main general advantages of Zhu Lu's studies are, firstly, the creation of a broad context and historiographical discourse for identifying the predestination opera

design in its musical incarnation, in particular, the discussion of the role of the "biographical author" (the composer) in shaping the type of opera hero; Thus, the discussion of interaction of the author and protagonist, started in the first section of the work, finds its logical conclusion and the actual study; secondly, the separation of *lyrical interpretation of sounding of the bass male voices*, in connection with what is offered at the beginning of subsection generalized comparative characteristics of operas by M. Glinka, M. Mussorgsky, N. Rimsky-Korsakov, P.I. Tchaikovsky.

This feature allows making sure that the function of semantic synthesis and summarize the content of musical-stage action – or – semantic wedge, revealing intentions of tragic opera events is entrusted with low male voices – bass and baritone parts; of particular importance in this case takes on bass voice, embodies all the cases, the idea of power and strength, becoming dominant, always having a transpersonal spiritual destiny.

In general, the bass and the associated melody – melody, theme – the characteristics of the actors of the opera show in the works of Russian composers of the nineteenth century a special semantic destination that allows us interpreting them as *images of lyric heroes*. With this verifies the course of study related his second, becoming general culmination.

Its highest point, in our view, constitutes the statement by Zhu Lu that "the main prerequisite ... .. of semantic enhancement of the characters represented by a deep male voices, is that the reform of the musical language of the opera, which is directed towards the free domination melody beginning in the musical development and that consistently implemented by all Russian composers – and it was due to their desire to balance the pole everyday and the ideal, the tragic and utopian, to approve the beauty of the human experience as the chief of the human path to meaning, in this regard, to provide the dramatic effectiveness of musical sound and aesthetic propriety, harmony – dramatic action" [3, p. 110].

Illustrative can be regarded defining the genre prerequisites for the formation of the opera language of Tchaikovsky, discussion of literary creativity of the composer – as the one of the essential parts of its artistic heritage, is closely associated with the chamber-vocal and opera art (see. [3, p. 140] Finally, the discussion of topical issues music theory and musicology in the definition of suggestive and communicative properties of music of the human voice, defining a privileged position melody side of musical effects.

Prospective study of ideas that contribute to the creation of *the theory of opera melodies* and need special development, are as follows.

Genre of the opera is opened, first of all, from external conditions and preconditions for the emergence and implementation of operatic plans, their narrative framework, allowing to reveal the links to the historical context, with social reality, which is determined, above all, the "image of the author" – personal motivation creative composer's choice, then, on its basis, and has "the image of the hero." In this case, substantially the volume of factual material to attract attention to the details of the historical context in general contextual approach, which allows to determine the pragmatic factors of formation of the genre of opera in the form of its relationship with the theater-performing practice.

A special law of development of European opera is the coincidence of its most active phase, ie the phase of the highest achievements in the art of opera, with the most socio-cultural crisis in relation to historical periods. In contrast, in a situation of social-historical stability, relatively quiet course of history, the opera, as a rule, is experiencing its own crisis – as the genre and style. This aspect of modern needs of opera study theoretical deepening also because it is in times of crisis are particularly important moral and aesthetic assessment of the individual, personal approach to semantic dominant culture. Methodological weight is gained by the issues firstly, how the crisis manifestation of Russian culture of the nineteenth century provoked the appearance of operatic masterpieces; secondly – about whether the current state of both composer's creativity and opera-theater sphere be explained in terms of the *theory of crisis*.

**Genre nature of opera actualizes and the question** refers to the issue of *the parable* mechanism of opera composition in connection with it – on the aesthetic nature of the parable. According to Zhu Lu, "... the parable, the parableness penetrate the musical expression of a number, giving it a figurative sense in relation to the whole system of opera art relations and defining the concept of opera as a musical, the main value of which – in the approval of freedom of human choice, human will, the human mind and fate "And what exactly is this "response of the opera to harsh bans of ancient drama of fate" [3, p. 22-23]. Let us note that with respect to the work of M. Glinka and P.I. Tchaikovsky's semantic positions due to the parable form, were not yet considered, therefore, the parable of the implication of the operas composers mentioned so far remain unidentified.

The solution of the problem tracing the evolution of ways to create an image of the hero in the Russian opera, revealing the unity of approaches by Russian composers of the second half of the XIX century to understanding the way the opera hero and to the choice of vocal sounds to create musical images of the leading characters, as well – about the musical typology opera characters in their works, seems a necessary step in the transition to the second level study of operatic poetics – the level of imaginative dramaturgy.

This level identifies the synthetic artistic features of opera characters, however it allows being sure and the leading role of their musical characteristics, role assignments musical melody ways opera "statements" of the heroes. At this level, theoretically support becomes the antinomy of "genre image of the author" – "stylistic image of the author", which determines the general ethical system of opera works, determines the direction of its understanding of both figurative and semantic integrity, while reinforcing the importance of performing interpretive hand shaped opera dramaturgy.

It should be noted that this party opera study approach today is only planned, but can claim a leading role in connection with the study of scenic and musical-dramatic nature of the opera as a melodrama. Vocal interpretation of the melodramatic aspects of performing opera form is essential also because the concept of melodrama melodramatic effects often receives negative evaluations, while in terms of composition of the opera works should be considered only in a positive way. Performing the party of the lyrical hero by opera singer is due to the unique technological and figurative-semantic tasks, including in achieving sufficiently melodramatic expression that corresponds to the affective nature of operatic melodies.

Its compositional and dramatic features may be disclosed at the third level studies operatic form, precisely as a specific form of discourse is already entirely musical, although the required side of the discourse is always the verbal text [1; 2].

For this *semantic level* of opera architectonic study of fundamental importance are those theoretical concepts that are capable of performing the key characteristics of immanent-musical content of the opera text, the specific language of intention is most clearly manifested in the solo vocal parts. *They form that systemic unity, the center of which appears the phenomenon of opera melodies – as a special musical thought*

*expressed by a specific opera, that is assuming its own peculiar intonation system and method of forming a musical tone.*

It is this intonation system allows characterizing the language of opera *musical concept of the opera*, as a system of musical and expressive techniques allowing to endow music and sound representation of the opera conceptual ideas of perfection and certainty, refining it using verbal terms of the opera text.

In connection with the concept of a new opera importance of the concept of *musical interpretation and semantic features of music*, reflecting the process of concentration of the possible values of music and lexical figures around the conceptual center (the image of the hero, events, situations) of operatic work.

Opera melos is specific melodism of vocals in the opera – expresses the process of metaphorization of meaning in music, the introduction of new ways of musical values of musical-lexical figures and implementation of symbolic possibilities of musical sounding. It is characterized by consolidation and strengthening of the emotional music-expressive techniques, up to a limit of individualization of its meaning; this artistic-functional transformation of the reception can be viewed as the personification – fixing certain objective values for specific musical techniques, which increases specificity, autonomy individual intonation-melodic constructions determines its transformation into *melodic thematism*.

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*Zou Wei*

**NEW BACKGROUND OF INTERPRETATION OF TROMBONE  
TIMBRE IN THE MUSIC OF THE SECOND HALF OF THE XX –  
BEGINNING OF XXI CENTURIES**

*The article is devoted to the relevant issues of forming the specific features of the trombone timbre in modern music. It considers the stages of formation of trombone repertoire in the XX century – the beginning of XXI centuries. It analyzes new timbre, melodic and dramatic possibilities of the instrument as an example of creativity of modern composers.*

*Keywords: music for trombone, timbre, sound, evolution of trombone, performing art.*

The music of the XX century faced a radical rethinking of the basic elements of musical language. The growing role of timbre in the hierarchy of sound means of expression is becoming increasingly apparent. It becomes one of the most essential components of the music system of the XX century, appears in a completely new role – specific musical means, and able to perform on its own the meaningful and constructive-organizing functions. According to V. Kholopova: "The specifics of forming the innovative of composer's creativity of the second half of the XX century was polyparameterness, multi-levelness and full individualization of musical composition. Polyparameterness means the acting are ... not those two formative foundations in classical form ... but the other ones ... and qualitatively increasing their number. Even in the music of the first half of the century as the leading foundations began to act rhythmic and melodic linearity. In the second half, they were joined by texture, timbre ..., "parameter of the expression" spatiality and others ..." [6, p. 445-446]. Thus, the timbre now, along with harmony, rhythm, texture, is recognized not only as a powerful form-making, but often timbre-forming and often style-forming factor.

The dynamic development of musical resources in the arts of the XX century led to the appearance of artistic movements based on the new hearing of sound. Sonoristics (K. Penderecki, K. Serotsky, A. Dobrovolsky, V. Kotonsky, H. Guretsky), aleatorics (W. Lutoslawski), stochastics (J. Xenakis), electronic and "concrete" music highlight the sound brilliance. One of the branches of music is associated with resonant noise sonority – the experimental discovery of the representatives of musical futurism (L. Russolo, F. Pratella), the other – with the color of separate sound-points in serial tissue and pointillism (A. Webern, P. Boulez,

K. Stockhausen) [7]. In the works of such type the issue of tone is put in a number of important topics in the created theory of modern musical language. In addition, timbre-coloring (the term of M. Manafova) in them often acts as a kind of concept: it is often the starting point at the conceptual level, stimulating the emergence of creative ideas realized by the composer in the orchestral writing.

The processes of rethinking of the traditional system of expressive means of music going in the XX century, as before, in parallel and in mutual connection with the modernization / improvement in the instruments and in the field of performing art. Despite the fact that the trombone in its evolution has undergone much less changes in the structure compared to, for example, a pipe, the last few decades of the XX century have been a genuine revolution in the improvement of the instrument. The whole trombone world has come to the uniform standard in intonation (this is not about jazz singers). For tenor-trombonists it is Largebore 547, for bassists – ExtraLargebore 562. In the late 1980s, we can speak about the revival of the instruments that had been forgotten: they are alto trombone in Es and bass trombone in F. Bass trombone in B in the second half of the XX century, is equipped with two F/D (G flat) valves instead of one, which undoubtedly added convenience in playing, and the unattainable note h at the contra-octave is no longer a problem. American inventor Ed Thayer offered the trombone world an entirely new model of both valves – «Axial Flow Valves», and today, many firms opted for «Thayer». In addition to well-known manufacturers of trombones, such as American «Bach», «Conn», «Holton», Japanese «Yamaha», there are new firms, and they immediately win the recognition of the performers. The first is «Edwards» and «Shires» (USA), Europe launches a new line of trombones French company «Courtois». Over the past decade, increased interest in the traditional German tools, which differ significantly from the standard of today. Made by the same standards, but with current technology, these instruments are used by many orchestras for performing the German classics. [5]

Modernization in the XX century of trombone design became the impetus for the expansion of techniques of playing and the birth of new methods of sound production on it. Much of the modern articulation-bar luggage of trombone owe its emergence both to composers' innovations as well as the performers themselves – outstanding trombonists. So that, by the middle of the last century were finally formed the original national schools in America and some European countries.

The reasons for recovery of compositional interest in music for trombone after a lull at the end of the XIX century and the first decades of the XX century were related, on the one hand, with the growing popularity of wind instruments, and on the other, with a huge breakthrough in the performing school that contributed to the emergence of outstanding artists – virtuoso wind instruments. Due to the rapid growth of mastery and outstanding personal merits of trombonists such as A. Skobelev V. Blazevic, V. Nazarov, M. Piganov V. Sumerkin, Remington Emory, Paul Weschke and other, trombone was steadily gaining the status of a solo concert instrument, demonstrating the processes of significant modification of timbre realities of sound.

The solo repertoire for wind instruments in the first half of the XX century was very limited, it contained mostly transcriptions for brass works written for other instruments or singers. Guidance and artistic material consists of works by J. Arban, Brandt, O. Bohme, W. Wurm, aimed at improving the performing expressiveness and virtuosity, but had no imaginative and dramatic development. On the creation of a trombone repertoire mainly B. Blazevic and E. Reich worked.

The needs of the artists were met through the old concert repertoire and chamber-instrumental and ensemble works by young authors. Deficiency of concert pieces for trombone made talented performers-trombonists periodically act as composers – with the desire to expand its concert repertoire. A striking confirmation of which has become the creativity of V. Blazhevich. Advanced for the first half of the XX century for the use of technical, sound, tessitura features of trombone of the work by V. Blazhevich became "revolutionary" by making a real revolution in the world literature for brass instruments. These works have played a positive role in the historical development of music for trombone. They are characterized by a close connection with the traditions of Russian and foreign music of the second half of XIX – early XX centuries. In general, these works are inherent in the classical rules of melody, harmony and functionality of a traditional building of the musical form.

In the first half of the XX century and the role of the trombone as an orchestral instrument, which greatly contributed to the work of G. Mahler, G. Strauss, P. Hindemith and especially I. Stravinsky. Great influence on the wind performing of this period had jazz. In 1940-1950-ies the trombone repertoire is enriched by the works of French composers D. Milhaud and A. Tomasi. Patriotic music for trombone was supplemented by the works of V. Uspensky, E. Mirzoyan, who continued the

tradition S. Prokofiev and Shostakovich. Artistic method of these authors, not stylized in the spirit of the mentioned composers, and "internally – a meaningful relationship with the method of thinking based on common artistic and expressive spheres (such as the development of philosophical and aesthetic ideas, the dynamics of the overall development of the musical drama, clarity of melody, expression lyric images)" [2, p. 13] .

Only in the second half of the twentieth century music for trombone finds its own path of development, as evidenced by are introduced in this period, works for trombone Western European and Russian composers – K. Serotsky, E. Bloch, H. Gentsmer, J. Xenakis, B. Gorbulskis, G. Fried, E. Denisov and A. Schnittke. In general, all the works of this period are characterized experimentally due to the desire for radical change in dramatic and musical-expressive means: the use of poly-modeness, polytonality, the introduction of new technical and composite systems – dodecaphony, aleatorics, sonoritics.

In this period there occurs a further increase in the level of performance school playing wind instruments and the trombone becomes a permanent participant of prestigious international competitions. Through the efforts of the world's leading performers of the trombone as a solo instrument, it appears at Carnegie Hall, at the large ("Karajan's") hall of Berlin Philharmony. Even bass trombone gains independent concert life.

Thus, for a considerable length of its historical period of the second half of XX – beginning of XXI century is clearly traced the line of composers' increasing interest to trombone, and not only as an instrument orchestral, but also as a solo one. Throughout the long history of the instrument for trombone was not written as a solo and ensemble literature, as in the past half-century.

Contemporary works for trombone of different genres (sonata, a poem, concerts, symphonies with trombone solo, and ensemble pieces of music) reflects, above all, complicated individual stylistic research in the field of renovation tools and techniques expressive timbre that need special study. The evolution of trombone timbre in the second half of the XX century as a whole has been directed by the dramatic-tragic treatment of the instrument (works for trombone by A. Schnittke, V. Gomolyako, L. Kolodub, V. Patsera and others) in the direction of deepening the psychological orientation of artistic images, lyrical philosophical reflection, revitalization of a number of musical and associative (E. Zubtsov, A. Roshchenko, S.

Gubaidulina). Gradually expanding was the timbre-semantic palette of sonic possibilities trombone, appeared the original techniques of musical expression, new virtuoso technical requirements for performance skills.

In the XX century, at the level of the means of expression there are various manifestations of melodic intonation logic that substantially complement tempo and dynamic means (from *pp* to *ff*), the choice of different registers, including the often low. The role of articulation and agogics that "stipulate" intoning of almost every sound," endowed with "the expression of dissonance and consonance" (V. Kholopova) [6]. Often in the works, there is a very fine distribution of colors within a single phrase: accurately weighed dynamic shades, nuance individual tones. There are applied special characters, defining the nature of intonation – all sorts of contingent symbols for types of sound and playing techniques, in which the composer often find the exact equivalent of the image. Finally, remarks often considered that previously was under performing freedom.

By analyzing the characteristics of the actual trombone repertoire, it is worth noting not only the quantitative, but also enriched genre, style and variety of its subjects. There are several groups of works by genre features and performing compositions, in particular the work: for solo trombone and piano along with other instruments (organ, marimba, drums and so on) for homogeneous trombone ensembles (trios, quartets, trombones) ensembles copper winds featuring trombone; mixed chamber ensembles featuring trombone; concert pieces and works of large forms (suites, variation and sonata cycle), accompanied by a symphony, chamber, pop, brass band vocal-instrumental and theatrical compositions, accompanied by chamber ensembles featuring the trombone.

In all of these genre forms are experimentally tested options of trombone sonority as the inherent, intrinsic, and included in the system of complex timbre complexes. Here, moments of pure experiment, breaking traditions, the permanent search of unusual techniques and methods, and denial of habitual settled generate fundamentally new sound worlds trombone, which greatly enrich and expand its instrumental possibilities.

Music for trombone at the end of XX – beginning of XXI century is not only characterized by the increasing number, but also a fundamentally different quality. It was during these years that domestic composers created many works that are today included in the golden fund of the world's musical heritage. These are the trombone

works by A. Schnittke, E. Denisov, S. Gubaidulina, A. Eshpaj, R. Shchedrin, A. Krasotov, K. Tsepkenko, B. Polevoy, E. Zubtsov and others. They mark the transition to more complex topics of musical language, based on the tone-painting, sound symbolism, the diversity of timbre of the instrument. These composers created works that largely destroy stereotypes of trombone sonority. Moreover, it applies to both ensemble and to the solo works.

The artistic-creative thinking composers of the XX century, the emergence of new musical genres and style directions have led to the renewal of the art of composers' writing using microintervalics, sonorics, aleatorics, etc. .. This has affected the character of the trombone solos in which to create a fundamentally different intonation sphere was necessary the use of non-traditional methods of playing the instrument, the specific methods of sound production that are not associated with the natural features of the trombone. A characteristic in the modern performing was the use of extreme registers trombone – both upper and lower, with a stable trend towards expansion. The solo parts in music for trombone have and always will have a discrete character, due to the peculiarities of solo concerting on brass instruments where it is necessary to create conditions for the performer's for relaxation (large physical load), especially after playing in the high register. Permanent (obligate) type of the solo part is very rare.

The formation of a new view of the coloristic possibilities of the instrument contributed to the intensive development of the aesthetics of sound, which in the XX century up to the value of the element, participates in the creation of a range of images and depends directly on the choice of performing means, methods interpretations tone. Musical aesthetics of the second half of the XX century requires from instrumental sound the limit tonal expressiveness and determination process in ways to achieve different color effects. On the solution to the problem of creating a bright and expressive sound today are aimed the aspirations of the performers and composers, and instrumental artists. Improving the aesthetic and artistic significance of sound timbre in the means of musical expression – is the major trend characterizing modern musical thinking.

The growth of technical complexity of the trombone, expanding the boundaries of the working range of the instrument, creating the diversity of its dynamic and timbral qualities have led to the flourishing of solo trombone performance in the last third of the XX century – beginning of the XXI centuries. The modern methods of

playing the trombone, "colored" with certain strokes, means of agogics and articulation expanded greatly the range of the performing means of trombonist and although many of these techniques are still found only as experimental ones and have not yet gained wide acceptance, but have actively entered the arsenal of modern compositional poetics.

Thus, over the past century trombone has made rapid evolution. The design got more complicated, repertoire expanded greatly, level of performance increased, a system of education was developed based on the best achievements of classical music education. Interest in the trombone shown at the turn of XX – XXI centuries, reflected the leading trends of modern music. This, above all, is attention to the timbre of the sound. Hence comes the search for new methods of playing the trombone and timbre experiments with different surroundings of the trombone.

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