

*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. Blazhevic, 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. Blazhevic 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 concertating 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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