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**INSTRUCTIVE ETUDE IN THE CREATIVE WORK OF THE WIND  
DEPARTMENT OF ODESSA NATIONAL  
A.V. NEZHANOVA ACADEMY OF MUSIC**

**The Purpose** of the work is consideration technical etude, including offered by author to articles in formed by him three collections, in their concrete directivity on production that or other factors of the virtuoso clarinet technology, that allows to systematize technical material as facility of the mastering by complex actual technically-semantic position in play of the clarinetist-professional. **The methodological base** of the study is modern intonation performance approach, begin which mortgaged in work of B. Asafiev and which has got the development in musicology of the Ukraine, including in work N. Davydov, V. Apatskij, I. Kotljarevskij, I. Ljashenko, K. Mulberg and others. Specifically select genre-typical and relatively-style methods of analysis. **Scientific novelty** of the study is provided by originality theorist-methodical position of the author, generalizing its creative-performance experience, as well as the most largest masters of the Odessa clarinet school, in for shortening of the offer of the complex virtuoso skill in concert etude, taking over functions «small encyclopedia» of actual factors skill clarinetist. **Conclusions.** The etudes usually aim the development of the row technical skill – special in each separate play, but exists the summation their (on Liszt principle!) in one etude as in «small technical encyclopedia». And such sort «summation» semantic and problems of engineering find in concert etude, including in author’s etude and above named Etude I. Olenchik, approved in successful appearances clarinetists of Odessa on responsible international contest.

**Keywords:** genre of the etude, technical etude, concert etude, virtuoso, performance style, expressiveness of the clarinet play.

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**Інструктивні етюди в творчій роботі духового відділу Одеської національної музичної академії імені А.В. Нежданової.**

**Метою роботи** є розгляд інструктивних етюдів, у тому числі запропонованих автором статті в складених ним трьох збірниках, у їх конкретній спрямованості на вироблення тих або інших показників віртуозної кларнетової техніки, що дозволяє систематизувати інструктивний матеріал як засіб оволодіння комплексом актуальних технічно-значеннєвих позицій у грі кларнетиста-професіонала. **Методологічною базою** дослідження є сучасний інтонаційно-виконавський підхід, початок якого закладений в роботах Б. Асаф'єва і який одержав розвиток у музикознавстві України, у тому числі в роботах М. Давидова, В. Апатського, І. Котляревського, І. Ляшенка, К. Мюльберга й ін. Особливо виділяємо жанрово-типологічний та порівняльно-стильовий методи аналізу. **Наукова новизна** дослідження забезпечується оригінальністю теоретико-методичної позиції автора, що узагальнює свій творчо-виконавський досвід, а також досвід найбільших майстрів одеської кларнетової школи, у ракурсі пропозиції комплексу віртуозних навичок у концертних етюдах, що приймають на себе функції «малої енциклопедії» актуальних показників майстерності кларнетиста. **Висновки.** Етюди звичайно мають на меті розвиток ряду технічних навичок – спеціального в кожній окремій п'єсі, але існує підсумовування їх (за листівським принципом!) в одному етюді як в «малій технічній енциклопедії». І такого роду «підсумовування» виразних і технічних завдань знаходимо в концертних етюдах, у тому числі в авторських етюдах, наприклад, Етюдах І. Оленчика, апробованих в успішних виступах одеситів-кларнетистів на відповідальних міжнародних конкурсах.

**Ключові слова:** жанр етюд, інструктивний етюд, концертний етюд, віртуоз, виконавський стиль, виразність кларнетової гри.

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**Целью работы** является рассмотрение инструктивных этюдов, в том числе предложенных автором статьи в составленных им трех сборниках, в их конкретной направленности на выработку тех или иных показателей виртуозной кларнетной техники, что позволяет систематизировать инструктивный материал как средство овладения комплексом актуальных технически-смысловых позиций в игре кларнетиста-профессионала. **Методологической базой** исследования является современный интонационно-исполнительский подход, начало которого положено в работах Б. Асаф'єва и получившего развитие в музыковедении Украины, в том числе в работах Н. Давыдова, В. Апатского, И. Котляревского,

И. Ляшенко, К. Мюльберга и др. Особо выделяем жанрово-типологический и сравнительно-стилевой методы анализа. **Научная новизна** исследования обеспечивается оригинальностью теоретико-методической позиции автора, обобщающего свой творчески-исполнительский опыт, а также крупнейших мастеров одесской кларнетной школы, в ракурсе предложения комплекса виртуозных навыков в концертных этюдах, принимающих на себя функции «малой энциклопедии» актуальных показателей мастерства кларнетиста. **Выводы.** Этюды обычно имеют целью развитие ряда технических навыков – специального в каждой отдельной пьесе, но существует суммирование их (по листовскому принципу!) в одном этюде как в «малой технической энциклопедии». И такого рода «суммирование» смысловых и технических задач находим в концертных этюдах, в том числе в авторских этюдах, например, Этюдах И. Оленчика, апробированных в успешных выступлениях одесситов-кларнетистов на ответственных международных конкурсах.

**Ключевые слова:** жанр этюда, инструктивный этюд, концертный этюд, виртуоз, исполнительский стиль, выразительность кларнетной игры.

**Relevance.** The use of etudes in the training and concert-performing activities of a clarinetist musician makes it possible to pay special attention to the selection made by artistic and educational practice in a particular educational institution, including the professionals of the brass instruments department of the Odessa National Nezhdanova Academy of Music. The specifics of the methodical and methodological attitudes of the leading specialists of the named department is largely determined by the fact that the management is carried out by one of the outstanding performers and teachers of Ukraine K. Mülberg, who is an honored Artist of Ukraine, a professor, Ph.D. in History of Arts. At the professor K. Mülberg's initiative, the professional observations of the author of this study were tested by experiments in the direction of the study on the play technique of clarinetists developed by him [4]. They were implemented in order to demonstrate the advantages of the methodology of working on etudes in the process of educating virtuosos. In turn, the methodological choice determined the work on S. Rozanov, B. Dikov, P. Sukhanov, A. Fedotov's compositions. We single out the compositions of the first one, since this methodical and creative research was carried out in line with the theoretical understanding of pedagogical works [5].

**The purpose of the work** is to examine instructive etudes, including the works proposed by the author in the three compilations made up by him, in their specific focus on the development of certain indicators of virtuoso clarinet technology, which allows to systematize the instructive material as a means of mastering the complex of actual technical-semantic positions in the professional clarinetist playing.

**The presentation of the main material.** It is known that Etudes as an instructive educational material of the clarinetist appeared in the first collections of “Schools for Clarinet” at the beginning of the 20th century, for example, in F. Blatt's “School”. In the 19th and 20th centuries European clarinet schools were represented by G. Klose and P. Jean-Jean in France, and C. Berman in Germany. A. Maniani, Gabuchi's etudes came from Italy, I.

Kratokhvil, M. Etlik, A. Dolezal's came from the Czech Republic, L. Kurkievich, L. Videmann, J. Madey came from Poland, S. Dimitrov's came from Bulgaria, Vakzi's came from Hungary. A number of clarinet musicians who wrote Etudes, which included S. Rozanov, B. Dikov, A. Volodin, A. Stark, R. Stark, was formed in Russia, and in Ukraine - S. Rygin, V. Gurfinkel, V. Nosov, and I. Olenchik, the author of this essay.

These authors of etudes have some advantages over the others, from our point of view, mastering the techniques-skills embodied in their plays can guarantee the access to the highest level of clarinet performing technique of the works of high artistic meaning. These are the results of a number of performances of our students in competitions of national and international values. For example, a fourth-year student, V. Zh., a laureate of an international competition in Moldova, provided training on the material of etudes proposed by the author of the research. The similar situation is with the performances of a second-year student, D. R., who prepared competitive programs in the methodological line, defined by the collections of etudes which were compiled by the author of the study. Performances of students Y. G., Y. R. and others who have gone through the clarinet play improvement school, based on the indicated etude collections, become recognized in the All-Ukrainian and city concert events and contests.

The selection of etudes for these collections was carried out on the basis of testing the collective experience of generations of musicians brought up at the Odessa Academy of Music, as well as individual choices made by the most authoritative musicians of the brass department of the aforementioned musical university. The three collections were released; in the further description we call them collection № 1, collection № 2, collection № 3. The hierarchy of techniques, that are valuable for various indicators in the professional development of the clarinetist, are emphasized in this selection.

V. Getman, S. Rozanov, V. Petrov's etudes are aimed at mastering motority in *legato* with uncomfortable interval transitions at a fast pace. This method of work gives its positive results in the performance of classical compositions such as "Claribel" by S. Bozza. Etudes by A. Perier, the aforementioned S. Rozanov, R. Hoffmann, C. Millet, designed for practicing dotted rhythms, are the indispensable means of improving the technique of clarinet concert play, for example J. Barah's "Piece in G minor". There is a similar rhythmic pattern, but in a more lively play, in R. Stark's etudes.

P. Jean-Jean, A. Magnani's etudes allow to work out the ornamental technique in tonalities with a large number of alteration signs, complex beats, grouping, measures, out-of-key signatures, modulations, etc.

V. Gurfinkel's etude, focused on mastering the ornamentals, captures the textural trends of folkloristic modern works. The same techniques take place in the original compositions of the Romanian composer T. Olach and the Russian E. Denisov, who wrote the Sonatas for clarinet-solo. R. Hoffman's etude is suitable for mastering ornamentals, in which the trainee is given the opportunity to work out short appoggiaturas and mordents. We want to remind that the ornamentals are melodic forms that "decorate" the individual sounds of a melody. The short appoggiaturas, mordents, turns and trills are ornamentals.

Outstanding Moscow musicians S. Rozanov and B. Dikov suggested a way to work on the "Scriabin" rhythm of the "flight", in which it is difficult to combine the dotted rhythm and triplet groups. This type of rhythm for brass instruments as a whole and particularly for the clarinet is found in a significant number of works not only A. Scriabin's but also R. Strauss's, P. Hindemith's, and other composers' of the 20th century.

Ukrainian authors of etudes, experts on the problems of clarinet technology are V. Gurfinkel, V. Getman, I. Olenchik, V. Nosov, they offer original findings in the training use of techniques, taking into account the stylistic context of the musical work. So V. Getman wrote his etude for the refinement of rhythmic feelings in asymmetrical meters with variable rhythm groups. The author relies on the old "Kant formula", the general use of which supposedly provides a "pointer" in combining unusual, rather complex groups with tradition.

The sensitivity to unusual rhythmic changes of groups in asymmetrical beats is outlined in etudes by the famous Bulgarian clarinetist S. Dimitrov. From B. Bartok's point of view, the Bulgarian rhythms embody the most relevant and most complex side of the rhythm of the twentieth century. After all, B. Bartok ends his "*Gradus ad Parnasum*" - VI notebook of the "Microcosm" with the plays "in Bulgarian rhythms". In S. Dimitrov's Etudes complex beats, measures and grouping are practiced, which are also used in modern clarinet everyday life.

Etudes by A. Stark, B. Dikov, R. Hoffman are aimed at developing the skills of playing chromatic sequences in various keys, tempos, dynamics, and we have built them on increasing difficulty.

We also offer the Etudes by R. Stark and G. Wahes for mastering the *staccato* stroke, which is extremely important in works for clarinet. An increased attention to the performance of this stroke is determined by the fact that accuracy of the coordination of tongue movements and the finger apparatus of the clarinetist musician is required here. The performance of L. Wiedemann, I. Muller, G. Klose, P. Mimar's etudes, that are offering exercises for various intervals, especially for wide intervals in *legato*, is a great difficulty for both young and professional musicians, and therefore are especially necessary when working on compositions of any genre and style.

L. Wiedemann, G. Klose's etudes contain the techniques of working out arpeggiated sequences. Compared with the interval and repetition technique, the ornamentals technique, arpeggios are not so difficult for the performer although they are very important and often used, and therefore require appropriate skills. We selected G. Klose, L. Wiedemann's Etudes for the development of mixed types of techniques. They combine all the above types of techniques at the same time, i.e. these etudes suggest a rapid psychological and technical convertibility of the performer, which accordingly requires his increased attention and skills. Such etudes are the closest to the concert works as they differ in technical and imaginative diversity and help the performer embody the character and emotional quality of the image intended by the composer more expressively and precisely.

G. Klose and R. Stark's Etudes are a successful selection of techniques for the implementation of the scale-like movement, which is often used by academic, romantic and modern composers. Etudes by L. Wiedemann, Z. Burkatsky, I. Olenchik, G. Vahls, R. Stark, A. Magnani were specially created for practicing complex fingering, strokes and types of techniques (passage, scale-motor) by the method of a multiple repetition of the melodic (rhythmic) phrase and their repeating practice.

These and other etudes were proposed to students of the musical university to demonstrate the technical capabilities and further improvement of them. The experiment involved a survey of students who were offered to learn unfamiliar etudes on their own but in the presence of commission members. The duration of one etude preparation was 1 hour. Such actions were held for two years where over 20 clarinetists students took part.

Members of the commission closely followed the process of the musicians' work and analyzed it, recording these observations in the questionnaire. After the student's independent

work on the etude, members of the commission gave the necessary advice individually to each participant of the experiment, which type of technique and strokes should be paid more student's attention, indicated the selection of the correct fingering, the pace at which it is advisable to study new etudes. A particular attention was paid to the work on difficult fragments of etudes and the required number of repetitions during their study, with a gradual increase in pace from a slow, academic, to the rate specified by the author.

We found one of the weaknesses in the process of mastering the instructional material, this is the lack of mastery of the ornamental technique, the difficulty of transforming this skill from the presentation level to the skillful level of the performance play. After all, a large number of concertos, sonatas, ensemble and orchestral works cannot do without the stylistically correct performance of ornamentals in various styles, eras and directions. The accurate performance of the ornamentals reveals the stylistic features and artistic alignment of the whole work (a consistent description of this process of testing the etude material in practice is given in the articles of the author of the study [2; 3]).

The "pearls" of the clarinet repertoire in which the authors purposefully used the technique of ornamentals as a vivid means of artistic expression, are the works by E. Bozza "Bucolic"; L. Shpor's Concertos №№ 1, 2, 3; K. Weber's "Concertino", Concertos №№ 1, 2; J. Rossini's "Introduction, Theme and Variations"; E. Gabler's Concerto № 1 and many other works. Ornamentals in instrumentalism is a poorly developed subject that requires further study. The roots of this technique were laid in the vocals, in the techniques of "decorating" the sound, valuable for its tonal stability and significant in capturing a high abstraction of expression.

Decorating the verbal text with singing is found even in ancient times, which formed the basis of the so-called "vocal rhetoric", which was used as the basis for the instrumental rhetoric. Even the ancient Indians used "Kampo", a note that creates the effect of "trembling", its sign in the text is very characteristic according to the picture imprinting it. Ornamentals in modern musical texts almost tend to a hieroglyphic visualization, because they are based on iconic signs, signs-images of the melody direction. If the earlier recording of ornamentals in notes is vertical, that is, in performing the "attachment" of this phrase to a particular note, then later a horizontal symbol appears, suggesting "parallelism" of ideas regarding the main thematic course and the accompanying rhetorical ornamental form in the

A. Beyshlag in his work "Ornamentals in music" writes that the ancient cult melody was described as "magnificently decorated." And if Plato was satisfied that his Greek student was able to perform the melody simply, then he demanded a more "painted" performance from the teacher [1, 5]. But this is a special subject, inevitably touched upon in the aspect of mastering the technique of ornamentals method, since the acquirement of these phrases is inseparable from the semantic solution of the sections and the whole musical compositions. The experiment "from the logic of the art life" drew attention to a technical method, the verbal terminology of which ("decoration"!?) sets up pupils as something "auxiliary" in relation to it and not the main thing in technical support.

Judging by the responses from teachers that have been received and which are still received up to this day, where collections of etudes are tested at their place of work, the use of the latter always gives a positive result. Recommendations on the typographical design of the publication of three collections on various types of techniques and strokes are proposed. In our opinion, it is very important to select the etudes for students with various degrees of professional skills by type of technique and strokes. Experience shows that this differentiation of difficulties is the most difficult for our students. Pedagogical assistance is necessary for a particular student with a specific target to overcome technical difficulties.

**Concluions.** Summing up the work on the collections and their implementation in the practice of preparing students, we emphasize such states.

Firstly, it is advisable to select 5, 6, 7 variants of etudes in motion from simple to complex for each type of technique and stroke in collections. With this placement of the material there is the possibility of selecting etudes specifically for young musicians and professional musicians.

Secondly, we propose not to "linger" on one type of equipment or stroke when preparing because of the complexity of skills and the psychology of mastering the difficulties of the game for the harmonious technical development of clarinetists. It is necessary to be prepared for the comprehensive nature of technical development, have the ability to "be in shape" which causes the intensity of the new skills gaining and abilities "by contiguity" of the technically acquired and received skills.

Thirdly, the clarinet musician, who is often in the mode of overcoming complex, "inconveniently diverse" difficulties in educational, concert, orchestral activities, needs to

establish the principle of working on an individual schedule for himself the meaning of which is the exceptional flexibility of training in choosing and subject and goal setting.

Today, the sounding of symphonic, brass, folk, jazz orchestras and various ensembles cannot be imagined without the participation of the clarinet, which is irreplaceable in terms of variety of timbre, range, sound intensity, potential of nuances in consistency with other wooden wind instruments. And these are stylistically independent qualities of performance, the preparation for which requires a special mode of practice and the choice of the corresponding etude material for this work.

It is not by chance that modern music science and, most importantly, creative practice state: etudes usually have the purpose of developing a number of technical skills special in each separate piece, but also summing them up (according to Liszt's principle!) in one etude as in the "small technical encyclopedia". And this kind of "summation" of technical tasks is found in *concert* etudes, including author's etudes, for example, I. Olenchik's ones, tested in successful performances of Odessa clarinetists at responsible international competitions.

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***Date of submission: 14.06.2017***