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SOLO TROMBONE IN THE CONTEXT OF CONTEMPORARY MUSICAL GENRE TRENDS: COMPOSITIONAL AND PERFORMANCE ASPECTS

Genre in music, as well as in art in general, is a changing mirror system through which life is analyzed. Therefore, any definitions and classifications of musical genres are not fixed but are in constant development – either being updated, disappearing for a while, or emerging in unexpected new perspectives. Based on the thoughts of Carl Dahlhaus [1], Lithuanian musicologist Grazhina Daunoravičienė [2] defines this process as «genre chromatism».

Entering the orbit of genre rules relevant to a particular era or social environment, their elements undergo a journey from «libre genres», created by composers themselves and not containing fixed analogies with existing systems, to new «mono-genres» that replace previous examples of this genre class and embody the main tendencies of musical thought, relevant «now» (Grazhina Daunoravičienė).

Genre in music is an extramusical factor. In order to become part of the system of current intonation (Tetyana Verkina's term), it must undergo an inward

processing, during which they acquire stylistic qualities. Georges Buffon's formula «style is the person» characterizes the essence of this phenomenon, but, like any functional definition, does not touch upon the «details». For example, what about the terminology for instruments or voices for which the piece is written?; and music itself can be fundamentally different, reflecting the personalities of composers and performers as its co-authors, etc. In this context, one should consider trombone creativity, including its unaccompanied forms. Considering this version of the genre of music with the participation of the trombone, researchers (Zou Wei, Oleksandr Dubka, Fedir Kryzhanivskiyi, Herald Marceniuk) address the issue of trombone style, adding to it, as is correct, the concept of «image» (image-style of the trombone) (Olexander Dubka). Here arises a rather contentious question of whether the instrument, including the trombone, possesses style? After all, instruments are artifacts of the second, artificial nature and do not have means of existence by themselves, except for performance and compositional ones (that is, styles of creative personalities). Answering in the affirmative to this question, note the following: 1) instruments are determinants of style; 2) they are the Paradigm Musical (one of them); 3) they act as carriers of intonational content of a musical work, which in relation to the instrumentation is Sintagma the Musical (a relatively stable construction, consisting of several components – sounds, motifs, phrases, parts – which in complex constitute a complete musical work).

We adhere to the view of the dual significance of the instrumental paradigm in music – genre and stylistic, therefore, as a working tool for researching solo non-accompanied music for trombone, we introduce the concept of «trombone genre style», which combines two levels of stylistic hierarchy – genre style and style of any types of music (genre style). Further development of the question of genre style of unaccompanied trombone touches on three points (but this is the subject of a special study planned within the framework of our dissertation): 1) minimalism as a writing techniques in the music of the second half of the 20th century; 2) the genre of miniature, which differs not so much in temporal parameters as in the action of the general principle of «large in small» and the combination within its framework of a whole series of antitheses; 3) finally, the time factor itself recorded through the duration of the work and which is decisive for the performance tempo. Everything else in the miniature for solo trombone relates to the specifics of its acoustic sound production system, based on which a complex of traditional and non-traditional playing techniques is formed. In particular, the trombone as a brass aerophone sounds best in phrases of relatively small scale, which is associated with the need for the performer to rest, especially when playing in the upper register. At the same time, non-accompanied solo pieces

for trombone can contain wave-like, fairly wide melodic rises and falls, which are achieved including through continuous breathing.

In general, a contemporary trombonist has in his arsenal many playing techniques on his instrument that were either rarely encountered before or not encountered at all. These include «multiphonics», microchromatics, the use of mutes, and so on. The analysis of such techniques can only be contextual, as they serve to create various musical images, therefore, this is the subject of separate scientific research planned within the framework of our dissertation.

Thus, solo trombone is an acoustic-artistic sound formation that is interesting both for specialists and for admirers of this instrument. In this context, we recall the famous saying of Arnold Schoenberg: the modern listener is a timbral gourmet. Therefore, it seems necessary to expand the repertoire base of music for the trombone, including solo unaccompanied instruments. The same should be done in the educational practice of higher education institutions of art and culture in Ukraine.

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