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PROBLEMS AND MAIN COMPONENTS OF THE ORGANIZATION OF THE CONCERT AND PERFORMING ACTIVITY OF THE TRUMPETERS ENSEMBLE**ПРОБЛЕМЫ И ОСНОВНЫЕ КОМПОНЕНТЫ ОРГАНИЗАЦИИ КОНЦЕРТНО-ИСПОЛНИТЕЛЬСКОЙ ДЕЯТЕЛЬНОСТИ АНСАМБЛЯ ТРУБАЧЕЙ**

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Аннотация. Духовые инструменты в истории музыкальной культуры прошли сложный и долгий путь своей эволюции. Модификация тех или иных духовых инструментов обеспечивала музыкантам более комфортное исполнение на музыкальном инструменте, позволяла максимально раскрыть их художественный потенциал. Это оказывало существенное влияние на активизацию творчества композиторов для реализации своих творческих идей. Среди разнообразия духовых музыкальных инструментов особое место принадлежит трубе. Её яркий тембр, градации динамического звучания, техническая подвижность обеспечивают её максимальное функционирование в инструментальных ансамблях и оркестрах (симфонических, народных, духовых, эстрадных). Статья посвящена исследованию проблем и основных компонентов процесса организации концертно-исполнительской деятельности ансамбля трубачей. Результаты, полученные автором в ходе проведённого исследования, авторские статьи, указанные в списке литературы, значительно дополняют информацию о развитии ансамблевой формы исполнительства на трубе и представляют интерес для специалистов музыкального искусства.

Ключевые слова: духовое искусство; труба; ансамбли духовых инструментов; ансамбль трубачей: его разновидности и формы; концертная деятельность.

Abstract. Wind instruments in the history of musical culture have gone through a complex and long path of their evolution. The modification of certain wind instruments provided the musicians with a more comfortable performance on a musical instrument, and allowed them to maximize their artistic potential. This had a significant impact on the activation of the creativity of composers to realize their creative ideas. Among the variety of wind musical instruments, a special place belongs to the pipe. Its bright timbre, gradations of dynamic sound, technical mobility ensure its maximum functioning in instrumental ensembles and orchestras (symphonic, folk, brass, pop). The article is devoted to the study of the problems and main components of the process of organizing the concert and performing activities of the trumpet ensemble. The results obtained by the author in the course of the study, the author's articles indicated in the list of references, will significantly complement the information on the development of the ensemble form of trumpet performance and will be of interest to specialists in musical art.

Key words: wind art; trumpet; ensembles of wind instruments; ensemble of trumpeters: its variety and forms; concert activity.

Introduction.

In the history of musical art, ensemble performance has always acted not only as a performing form, but also as a powerful incentive to improve the individual skills of musicians and prepare them to participate in a more advanced form of performance - orchestral performance. In addition, participating in small art groups, musicians could maximally and convincingly demonstrate the advantages of their instruments. And



this aroused not only interest among the public, but also greatly stimulated and intensified the creative activity of composers, who receive full information about the possibilities of a particular musical instrument. The subject of our study is wind performance, and the object of the study was the concert-performing activity of the ensemble of trumpeters.

In the history of musical culture, in particular in wind music, trumpeters have occupied a significant place. In our articles devoted to the history and development of wind art, we partially considered this issue [4, p. 65-75; 5, p. 77-84; 6, p. 98-103; 9, p. 176-180; 10, p. 71-73]. It should be noted that there is a certain specificity of playing wind instruments, the issues of which have been paid attention to by many leading theorists and practitioners of wind art. Of course, there is also a certain specificity of playing the trumpet, which has been successfully considered by such a famous trumpet performer and teacher as Professor T. A. Dokshitser [1 – 2].

Of course, playing in an ensemble and orchestra is the pinnacle of the professional career of a wind player, especially a brass player. This is largely due to a small (compare with the violin!) and rather specific repertoire, technical capabilities of the instrument. Only such individual and talented trumpet performers as M. Andre, P. Baumann, V. Marsalis, S. Nakariakov, A. Sandoval, B. Slokar, M. Ferguson, A. Vizutti occupy well-deserved places on the performing musical Olympus among the best pianists and violinists. Even such masters as D. Brian, P. Damm, T. Dokshitzer, J. Alessi, who performed a lot as soloists and actively recorded their performance for recording, did not interrupt their orchestral and ensemble performance. Even the economic factor is natural: there is always a demand for good orchestra players, but the market for soloists is not that big. But here the creative aspect is very important: the ensemble accumulates a huge, varied and interesting material for the creative realization of the musician's creative potential. This issue In one of the articles we paid sufficient attention to the most pressing issues of the functioning of ensembles and the methodology of working with such groups [3, p. 11 - 13]. The joint article "Playing in an Ensemble of Wind and Percussion Instruments" [8] is also devoted to methodological issues. It should be noted that, for example, the basics of playing in an ensemble, in contrast to foreign pedagogical practice, students in Belarus begin to master only after 3-4 years of study. Students learn the theoretical and practical foundations of joint performance already in the course of direct participation in the team, where the teacher sends him or when a young musician is hired to work in an ensemble by competitive selection. For example, the study of ensemble parts in higher musical educational institutions (academy of music, university) is given very little time by the program, and therefore a young musician very often comprehends the features of playing in an ensemble, making many mistakes. It is necessary to dwell on several problematic aspects of the concert and performance activities of the ensemble of trumpeters.

The joint playing of musical instruments, according to researchers in the history of musical culture, arose already in the early stages of human development, when people used primitive instruments, with the help of which certain sounds were extracted that did not have an exactly fixed pitch, and on which they did not adhere to a strictly ordered rhythm. In any case, the real existence of a period of chaotic forms



of joint performance can not be denied. When playing in an ensemble, performers reveal themselves most clearly in all respects, and at the same time eliminate their shortcomings, which are present in the lessons on mastering their instrument. For example, playing in an ensemble of trumpeters helps to accurately observe a certain tempo, rhythm, dynamic balance, and synchronization of performance.

It is very important to achieve uniform and optimal dynamics in the ensemble of trumpeters, without exaggerating it, to observe the performance with single strokes, to feel the strength of the sound of your part depending on its functional significance in the overall sound of the ensemble, and also to show creative initiative. It is interesting to observe how the necessary leadership in the ensemble develops. A “prosperous” and seemingly instrumentally more prepared performer unexpectedly unquestioningly submits to another, who has a greater supply of musical impressions (this, of course, is also determined by their degree of talent). He can set the necessary optimal impulse, show the introduction, removal for the end of the sound. And in such a process, one can notice how the performers of the trumpet ensemble are transformed - the inertia of the perception of musical material and its performance disappear. It should be noted that, in the ensemble game, not only the leading musician is revealed, but also all the other members of the trumpet ensemble, who are less prepared, but they try to find additional resources in order to be at a high-quality performing level. And in such a process there are moments of good cooperation, a desire for self-expression, which is also very important in ensemble performance. But in another situation, performing a new work or participating in a different composition of the ensemble, a non-leading musician can even take the creative initiative and responsibility. When playing in an ensemble of trumpeters, musicians must develop such important qualities as:

- the ability to listen not only to one's own performance, but also to a partner, as well as the general sound of the entire musical fabric of the piece;
- the ability to captivate colleagues in the ensemble with one's plan, when necessary, even obey his will, is brought up;
- artistic imagination, fantasy and creativity are activated;
- the sensation of sound coloring is sharpened;
- the feeling of responsibility for the quality of the performance of one's part increases, because joint performance requires free reproduction of the musical text.

A number of factors contribute to the achievement of synchronic performance in an ensemble of trumpeters. One of them is the rational seating of the members of the trumpet ensemble. Here, the placement of trumpeters should be considered optimal, which ensures strong visual and auditory contact between all members of the ensemble. If such a relationship is found, then the musicians will feel comfortable, and the listener will perceive the sound of the ensemble as a whole, and not the sound of individual members of the ensemble. Group accommodation options may vary. It is only important that the chosen variant of the landing of the trumpeters is stable, both during rehearsals and in concert performances.

Each member of the trumpet ensemble must be fluent in his part, but at the same time clearly represent the sound and parts of his colleagues. And this will allow you to organically join the overall sound palette, to hear the sound of your part as an



organic part of the expanded musical panorama. Synchronicity of sound will arise as a result of a common understanding by colleagues in the ensemble of a common tempo, meter, rhythmic pulsation, the beginning and end of each sound. Musicians must find the optimal tempo that will most accurately express the nature of the artistic sample and will help to identify the individual features that are characteristic of this particular creative community. When working on achieving rhythmic movement, it is of great importance that all members of the ensemble develop a unified approach.

To achieve synchronicity of the ensemble performance, especially at the moment of deviation from the main tempo, it is important to feel a single rhythmic pulsation. Often the participants of the ensemble of trumpeters come to the aid of a conditional language of gestures and facial expressions. Especially at the time of the beginning and end of the performance.

The measure of acceleration must always be equal to the measure of deceleration. Then any, even the most exquisite tempo-rhythmic features, will be not only logical, but also predictable. From colleagues in the ensemble, only attention and willingness to follow the soloist of the ensemble will be required. Only a single feeling will help to find the most artistically expressive tempo, meter rhythm, that pulsation, that impulse of music, which will provide inspiration and quality of performance.

The main problem that trumpeters face in an ensemble is the tuning, or intonation, on the instrument.

Scale is a system of pitch relations of the chromatic scale of the trumpet. Here the system coincides with the concept of "intonation", one of the definitions of which includes the vertical organization of musical tones along the horizontal. The accuracy of intonation on the trumpet is influenced by additional factors that are not amenable to the influence of the performer. Such factors are the design features of the instrument, temperature influences and the height of the tuning fork, adopted as a standard in a particular musical institution or in an orchestra, in an educational institution. As mentioned above, many wind instruments can provide the correct intonation of the scale no higher than the tuning of 440 - 442 vibrations per second. Increasing the tuning on the trumpet beyond the established norm leads to a violation of the purity of the intervals of the entire scale. The same thing happens when the overall system is lowered. During the tuning of the pipe, the performer can pull up individual sounds to any given tuning using the muscles of the lips or crowns of the instrument. But the trumpeter is not able to avoid many intonation inaccuracies that arise as a result of a deviation from the tuning for which this instrument is designed.

Tuning the instrument requires a trumpeter to have a clear and definite attack of sound, its smooth continuation. The sound must be taken in the sound of mezzo forte. In no way should it be forced or the sound produced too quietly. The sound should be performed easily, freely, without pressing the mouthpiece on the lips. By the way this or that trumpeter tunes in, one can already assume that he has certain professional qualities, a culture of extracting and leading the sound.

Unfortunately, composers do not create enough music specifically for various kinds of trumpeter ensembles. You can give a list of works that are often included in



the repertoire of the ensemble of trumpeters, these are:

1. Boyce. 3 volunteers.
2. Coombes. Concert march.
3. Sextet 6 pipes "Happy New Year".
4. Albinoni. Concerto for 2 trumpets in C major, Op. 7.
5. Albinoni. Concerto for 2 trumpets in C major, Op. 9 .
6. Albinoni. Concerto for 2 trumpets in G major.
7. Albinoni. Concerto for 2 trumpets in F-major (score.
8. Altenburg. Ausmeines Herzens Grunde.
9. Altenburg. Concerto for 7 trumpets and timpani.
10. Anonymous. 3 medieval plays.
11. Antegnati. Canzone La Battera.
12. Arban. 60 duets.
13. Asafiev. Basque dance.
14. Bach-Gounod. Ave Maria.
15. Bendinelli. Bieber. Sonata for 8 trumpets and strings.
16. Bononcini. Sinfonia Decima.
17. Brandt. Quartet.
18. W. Reynolds. Music for five trumpets.
19. V. Korolchuk. Seven sketches.
20. G. Gorelova. Small triptych.
21. G. Gorelova. Concerto for 2 trumpets and piano.
22. G. Gorelova." Trinity frescoes.
23. M. -K. Oginsky. Polonaise. Minuet. Quadrille.
24. P. Tchaikovsky. March of wooden soldiers.
25. G. F. Telemann. Concerto for 4 trumpets.
26. G. F. Handel. Music on the water. Suite in 3 parts.

Ensembles constantly have to face the problem and difficulty of replenishing their repertoire. Of course, you need to be able to correctly adapt scores, piano claviers.

Solving the problem of repertoire for trumpet ensembles is always within the creative competence of the leader. When selecting the repertoire, the leader uses various sources, these are published repertoire collections, student instrumentation, students, and the exchange of repertoire between ensembles. The leader must always maintain contact with his colleagues and members of other creative teams.

It is the ensemble that can become a creative instrumentation laboratory. In an ensemble, much faster than in an orchestra, you can analyze the score, make corrections, and find the best sounding option. The instrumentalist needs to truly understand the nature of the work, its texture, take into account the pace, dynamics, strokes.

In an ensemble, instrumentation functions usually differ from orchestral ones: each instrument can be both melodic and accompanying, the functions of the instruments become more diverse - solo, counterpoint, accompaniment. Their difference also lies in the fuller use of expressive methods of playing, all sorts of inventions, discoveries, thanks to which the content and images of a musical work are



more fully revealed.

The repertoire of an ensemble of trumpeters must be not only diverse and of high artistic quality, but also understandable, accessible, and well adapted to a particular group.

When choosing a repertoire for an ensemble of trumpeters, one should also take into account the scope of the possibilities of using an ensemble work that has already been tested in musical performance practice. It is advisable to draw up a repertoire plan of works of a different nature, practical application, taking into account the situation of the future concert activity of the ensemble.

Of the variety of pipe ensembles in Belarus, there is a special and unique variety for the national culture - this is an ensemble that combines traditional shepherd's wooden pipes [7, p. 109-123].

Conclusion and conclusions.

Thus, the ensemble of trumpeters in performing practice acts as a unique and necessary creative team. And therefore, the basis of his repertoire must include works of various genres, forms, style and character (folklore, classical and modern works of domestic and foreign composers.

Various types and compositions of trumpeter ensembles allow listeners to get acquainted with fragments from symphonies, operas, ballets and other musical works of different historical eras, genres, and, thereby, expand the musical horizons of both professional trumpeter musicians and students, preparing them for comprehension and adequate performance of these works in their concert activity.

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