

FEATURES OF PERFORMANCE OF TOUCHES ON THE TROMBONE IN JAZZ MUSIC

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***Abstract.** This article describes the appearance of the trombone in jazz music, the creativity of experienced trombonists, the performing capabilities of the trombone in jazz, and the uniqueness of the lines.*

***Keywords:** jazz music, trombone, tact, creativity, musical abilities, articulation, breathing technique, musical presentation.*

INTRODUCTION

Jazz, as a type of music, essentially promotes themes that embody historical, aesthetic, and social phenomena. The development of jazz music cannot be compared with classical music, which has been perfecting its image for centuries. The reason is that jazz music became popular in a short period of time and embodied the culture of different peoples.

Trombone (trombone from Italian, literally "big trumpet") is a brass instrument in the bass-tenor register. It owes its jazz popularity to American Dixieland, the founder of modern jazz that first appeared in Chicago and New Orleans in the early 20th century.

Today's players almost always mean the tenor register when they talk about the trombone. This instrument was widely used in Dixieland jazz, where it was used to improvise countermelody.

A standard jazz band in the early 1920s had at least six musicians: a bassist (double bass or tuba), a cornetist, a clarinetist, a drummer, a pianist (or banjo player), and a trombonist. Such groups liked to travel around the city in small vans, promoting their music. In these performances, the trombonist always has a seat in the back. This is where the definition of "backdoor trombone" appeared, because only here the performer could find enough room for his maneuvers during his performance. Among the most talented trombonists, jazz lovers are remembered.

LITERATURE ANALYSIS AND METHODOLOGY

When we talk about trombone playing in jazz music, first of all, we turn to the works of famous jazz performers, their experiences in this field, and the methods of applying experience in practice. For this reason, we consider it permissible to dwell on the works of famous trombonists. Among such famous performers:

Jay Jay Johnson (J.J. Johnson, Pol. James Louis Johnson, 22.01.1924 - 04.02.2001) is an American jazz trombonist, composer, arranger. One of the first trombonists in bebop. He has been playing the trombone since he was 14 years old.

From 1941, he began working as a professional musician as a team mate with Clarence Love. Between 1942 and 1945 he worked in Benny Carter's orchestra. 1945 - 1946 Jay Jay worked as a performer in the Count Basie Big Band. Clifford led his own band featuring Jordan, Nat Eddrely, Freddie Hubbard, Tommy Flanagan, Elvin Jones and others.

Kai Winding (Kai Chresten Winding, 18.05.1922 - 6.05.1983) is an American jazz trombonist and composer. Kai Winding gained notoriety through his collaboration with J.J. Johnson. After graduating from Stuyvesant High School in New York in 1940, he started working in Shorty Allen's band. He worked with Elmer "Sonny" Dunham and Alvino Relar until he was drafted into the Coast Guard during World War II. After the war, Benny Goodman began to work in a jazz band; in 1949 he took part in the recording process of Miles Davis' "Birth of the Cool". In 1954, at the suggestion of producer Ozzy Caden, he began to work together with Jay Jay Johnson. In addition to his active creations, Kay has created a guide for mastering the trombone in jazz [7].

Edward "KID" Ory (December 25, 1886 – January 23, 1973) was a jazz trombonist and jazz bandleader. Near Louisiana was born in Woodland Plantation. He was interested in music from a young age and his band was popular in the Louisiana suburbs as a teenager. When he reached adulthood, he moved to New York with his team. He was one of the first trombonists in early jazz.

Ori has been playing the banjo since he was young, so he mastered the "Trailgate" technique of the trombone. In TailGate style, the trombone plays a rhythmic line under the trumpets and cornets. In 1910, his group became one of the most famous groups in New Orleans. This group includes famous jazz musicians Joe "King" Oliver, Mutt Carey, Louis Armstrong; clarinetist Johnny Dodds and Jimmie Noone. In 1925, Ori moved to Chicago, where he was very active, working and recording with Louis Armstrong, Jelly Roll Morton, "King" Oliver, Johnny Dodds, and others.

During the Great Depression until 1943, Ori withdrew from music, and from 1944 to 1961 he was active as a leader of the New Orleans Method. Ori retired from music in 1966.

Teagarden Jack (Weldon John 'Jack' Teagarden. Born on August 29, 1905 in Vernon, Texas. Died on January 15, 1964 in New Orleans). He worked as a trombonist and vocalist. He is one of the famous performers of traditional jazz. His mother was a pianist, and from a young age, the musical environment at home attracted him to the trombone.

Since 1922, he has been working as the leader of the Kansas City Orchestra. He moved to New York in 1927 and made his first recordings as a trombonist and vocalist in Eddie Condon's group.

From 1928–33, he worked in the Ben Pollack Orchestra, recording for Red Nichols, Benny Goodman, Fats Waller, Joe Venuti, and many others (including the 1929 hit "Knockin' A Jug" with Louis Armstrong). From 1934-38 he played in the Paul Whiteman Orchestra, whose regular radio programs earned Teagarden a reputation as a top trombonist. It is well known that Johnny Mercer, who wrote programs for Whiteman, included a trombone solo in each composition.

He became a national celebrity when he joined Louis Armstrong's band from 1947–51 and co-starred with Bing Crosby in Birth of the Blues (1951). After that, in 1956, he was able to assemble his own sextet, which toured Middle Eastern countries on behalf of the US State Department.

The main element of quality education is the availability of methodical support and modern information resources in the process of mastering performance skills in percussion instruments.

Methodology - studies the methods of teaching a particular subject as a set of techniques and methods for performing work related to music pedagogy. In this practical field, knowledge is formed based on the analysis and generalization of the experience of the best domestic and foreign

teachers, musicians and performers, the main focus is on studying the laws and methods of individual training. The mastering of pedagogical technologies is not only for teachers, but among other music theoretical disciplines, technology serves to educate the general musical culture, expands the worldview of performers. Therefore, a professional teacher-musician has the task of equipping a student with methodological skills that will help him to become a qualified specialist. One of the fundamental pedagogical tasks in the field is the development of musical abilities, which includes a complex of talents such as hearing, musical rhythm and musical memory.

The National School of Musical Instruments is aimed at the comprehensive development of the student's high technical skills, including musicality and artistic image.

In music, a bar is a performance technique that embodies a certain nature of the release, leading and connecting of sounds, that is, it expresses the quality of the sound in its duration from beginning to end. The bar is one of the external manifestations of articulation and determines the quality of the musical fabric. Musical beats are so diverse and variable that it is almost impossible to explain their subtlest nuances.

RESULT AND DISCUSSION

A certain line can and should be made in this technique only if it is classified in a certain way. Otherwise, the idea of bars and their classification will lose its intended meaning. If the sound production method changes, which seems insignificant at first glance, it means that the bar will change. If the sound of any particular bar (that is, the acoustic result of using a certain technology) does not satisfy the performer, it is recommended to reconsider the concept of the given bar, change the technology of its implementation and simply use another bar. If the performer has a comprehensive and detailed system of bars in his arsenal of performance tools, he can always use various and necessary ones [1,144].

Authors have different opinions on the interpretation of each line. However, the general characteristics of these lines can be considered and determined.

Detache - the technique described by it is achieved when a clear (but not sharp) push of the tongue is achieved through the attack of individual sounds and the length of their completion, uniform and smooth supply of exhaled air. Note text usually does not contain special notes, which focuses the performer's attention on the need to maintain the full duration of the sound.

Marcato is a technique of playing individual, strong (emphasized) sounds. It is carried out with the help of sharp, active, pushing the tongue during the attack, strong breathing is considered important.

Markatissimo - The attack is sharper and sharper than marcato.

Martele - the performance of sounds separated from each other, emphasized and based on the same dynamics at the same time. Strong kick from Martele. By its nature, it is close to the staccato beat, but it differs from the staccato by a harder and heavier sound [2, 40-78].

Staccato is a performance technique characterized by the release of sharp sounds. This is achieved with the help of a rapid push of the tongue, regulating the start and stop of the movement of the exhaled air stream. The attack is sharp and clear, leadership, can be terminated without the participation of language [3,9].

Staccatissimo is a variation of staccato - a technique of performing individual, maximally sharp sounds. The attack is very severe, ends with the participation of the tongue in maximum shortness.

Non-legato - playing a slightly softened sound that does not fit together. It is achieved by a soft push of the tongue, which slightly interrupts the movement of the exhaled air stream, creating small pauses between sounds [3]. The attack is soft, resembling the syllables tu, ta, ti; conducting; ending without language involvement [4,216]. Non legato is semi staccato.

Portato is a technique of playing soft, emphasized, added and fully sustained sounds. This is done with the help of very soft strokes of the tongue, almost without stopping the movement of the exhaled air stream. Rotato is the only shot that can be the result of combining a soft main attack with a soft secondary attack (syllables: da-ha)[5,144].

Legato is a technique of consistent reproduction of sounds, in which the tongue is involved only in repeating the first sound; the rest of the sounds in most brass instruments are performed without the participation of the tongue, using the respiratory apparatus, the coordinated movements of the fingers and the performer's lips. Legato is the most complex line on the trombone. In other groups of instruments, legato is performed automatically - at the expense of valves; with the trombone, it is automatically achieved only in the opposite movement; it is recommended to devote a significant part of the daily practice to playing legato, because this stroke helps to develop the flexibility of the embouchure.

Marked legato. Accent connection due to the active movement of the respiratory muscles.

Glissando is a smooth transition from one sound to another through all the intervals that can be played on the instrument. In addition to these performance methods, in the practice of playing some musical instruments (flute, cornet, trumpet, trombone and bassoon), specific beats are used: double and triple staccato - rapid playing of sharp sounds one after the other technique. The practical application of this technique is related to the pronunciation of tu-ku or ta-ka syllables. Triple staccato differs from double staccato because in this case three syllables are pronounced instead of two (tu-tu-ku or ta-ta-ka).

The expressiveness of musical dynamics is similar to speech dynamics. The nature of music and the unfolding of a certain musical image largely depend on the way of sounding and playing the lines.

Developing a complex breathing technique and learning to fully use it as a means of musical expressiveness is possible only by mastering a sufficiently rich musical repertoire. An indispensable condition for correct intonation is that the performer has a good ear for music. Bars are inextricably linked with the characteristics of musical sentences. In the legato line, the direct relationship between beats and musical sentences is clearly visible. The leagues shown in the notes can have the meaning of a sentence and a sentence. In many cases, the meanings of these leagues coincide, and then favorable conditions are created for the implementation of expressive sentences. However, sentence leagues often combine very large sentences. The expressive meaning of lessons is also closely related to dynamics and agogics, because changes in volume and tempo usually change the shades of rhythm.

When playing percussion instruments, the change in pitch is accompanied by a natural change in the nature of the sound attack and leads to a change in linear shades (for example, staccato turns into separation).

Like dynamics, beats in their graphic expression do not clearly define the nature of a musical phrase or piece being played. The bars indicated in the text of the sheet music are not always final, so performers must fill in or clarify them according to the content and style of the piece.

CONCLUSION

When playing percussion instruments, percussion technique is provided by changing the speed of the tongue when attacking the sound, changing the duration and intensity of exhalation, as well as "repositioning" the performer's lips accordingly. In percussive practice, certain types of rhythm (such as dotted rhythm) or dynamic shadings are often referred to as beats, and it is easy to see that there is and is some ambiguity in this matter. One of the first and most important attempts to systematize the question of percussion in percussion was made in the 1930s. belongs to former Soviet performer and teacher V. Blazhevich.

V. Blajevich detailed his views on the essence of different ways of producing sound, which are worthy of recognition, in his methodical works entitled "Popularization of Trombone School" and "School of String Instrument Group".

V. Blazhevich emphasizes the possibility of using the following types of attacks when playing wind instruments:

- a) attack without pushing the tongue;
- b) soft attack (portamento);
- c) attack on legato;
- d) vocal attack (separation);
- e) percussive attack (sforzando);
- f) aggravated assault (pesante);
- g) short staccato (spiccato);
- h) bad staccato (secco) and staccatissimo;
- k) double staccato;
- l) tripped staccato.

B. Grigoryev, a student of V. Blajevich's views on wind instruments, divided percussions into three groups in his "School of Trombone Performance":

- a) hard attack group (detache, pesante, marcato);
- b) group of short attacks (spiccato, secco, staccatissimo);
- c) soft attack group (nolegato, tenuto, portamento).

This systematization ensures a close connection between the beats and the sound attack.

The most problematic is playing legato on the trombone. Consistently playing trombone sounds requires precise and quick movement of the wings without flapping, which helps to overcome the inevitable glissando elements in slow movements. To apply this technique, exercises from V. Blazhevich's "School of Trombone Legato Development" are used.

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