

FEATURES OF PERFORMANCE OF MUSICAL STROKES ON THE TROMBONE

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A stroke in music is a performance technique that combines a certain nature of extracting, leading and connecting sounds, that is, it includes the entire duration of the sound, from the beginning of the sound to its end [1]. The stroke is one of the forms of external manifestation of articulation and determines the quality of the musical fabric.

Musical strokes are extremely varied and changeable, their subtlest nuances almost defy explanation [3]. Ultimately, strokes are a means of musical expression. A certain stroke can and should be performed only in a certain way - the one on the basis of which it is classified. Otherwise, the very idea of strokes and their classification loses all meaning. If the execution (*the method of sound production*) changes, that means the stroke changes. In a situation where the sound of a particular stroke (*that is, the acoustic result of using a certain technology*) does not satisfy the performer, he should not revise the concept of this stroke, change the technology for its implementation, but simply apply (*select*) another stroke. If a musician has a comprehensive and detailed system of strokes in his arsenal of performing tools, then the necessary replacement will always be found in it.

Different authors have different opinions regarding the execution of each stroke. However, it is possible to identify and determine the general characteristics of these strokes.

1. Detache - a performance technique characterized by a distinct (but not sharp) push of the tongue when attacking individual sounds and their sufficiently full extent, which is achieved through a uniform and smooth supply of exhaled air. In musical notation there are usually no special notations, which draws the performer's attention to the need to fully maintain the duration of the sound. The attack is solid, the dribble is smooth, the ending is "natural", unity and separation.

2. Marcato - a technique for performing individual, emphatically strong (accented) sounds. It is carried out using a sharp, activated push of the tongue during an attack and an energetic exhalation. The attack is firm and accentuated, the lead is fading, the ending is without the participation of the tongue, separation.

3. Marcatissimo. The attack is clearer and more abrupt than in marcato.

4. Martele – performance of sounds separate from each other, accentuated and at the same time maintained on the same dynamics. For martele, an active attack is typical, the duration of the note is fully sustained on the sound, the ending is definite, even sharp, with the participation of the tongue. Martele is a striking stroke. By its nature, it is close to the staccato stroke, but it is distinguished from staccato by a harsher and heavier sound [2].

5. Staccato - a performance technique characterized by the extraction of abrupt sounds. It is achieved with the help of quick thrusts of the tongue, regulating the beginning and cessation of the movement of the exhaled stream of air. The attack is sharper and clearer, leading, finishing without the participation of the tongue, separation [1].

6. Staccatissimo is a type of staccato - a technique for performing individual, maximally abrupt sounds. The attack is very firm, ending with the participation of the tongue, maximum brevity.

7. Non legato - a method of incoherent, somewhat softened sounds. It is achieved through a softened push of the tongue, which slightly interrupts the movement of the exhaled stream of air, forming small pauses between sounds [1]. The attack is soft, similar to the syllables tu, ta, ti; conducting; ending without the participation of language, separation. Non legato is a type of staccato stroke, only towards a greater length of sound than staccato. Non legato is semi-staccato [2].

8. Portato - a technique for performing softly emphasized, joined and fully sustained sounds. It is carried out using extremely soft pushes of the tongue, almost without interrupting the movement of the exhaled stream of air. The attack is soft,

unified. Portato is the only stroke that can be the result of combining a soft main attack with a soft auxiliary attack (syllables: da-ga).

9. Legato - a technique of coherent execution of sounds, in which the tongue is involved only in the reproduction of the first sound; the remaining sounds on most brass instruments are performed without the participation of the tongue, using the coordinated actions of the breathing apparatus, fingers and lips of the player. Smooth connection, unity. Legato is the most difficult stroke on the trombone. On other brass instruments, legato is achieved automatically - due to the valves; with the trombone, it is automatically achieved only in the case of a countermovement: upward movement of the curtain - downward note or downward movement of the curtain - up note. If the movement of the wings coincides with the movement of the melody: wings up - note up, wings down - note down, a glissando will automatically be obtained. Therefore, in order to achieve legato in this case, language is used. Currently, the completely linguistic legato, which was used in the 20-30s, has been replaced by the so-called combined one. It is based on the following principle. All intervals can be performed in a natural (without the help of the tongue) legato, and this is exactly how they are played. All gliding intervals use legate articulation.

Most of the most prominent modern trombonists use this technique to perform legato, as evidenced in particular by their master classes. A prerequisite for performing a good legato is continuous and smooth breathing. It is not easy to achieve the same listening perception of natural and linguistic legato. However, the trombonist who has achieved this is distinguished by the ability to play such a soft, smooth and beautiful legato that none of the adherents of the old method can compare with him. And it's not for nothing that natural legato is called that, it is close to the nature of the instrument. The main task of a beginner is to work daily on intervals, which can be played in two techniques with and without the tongue, trying to bring the technique of legato articulation as close as possible to natural legato. It is recommended to devote a significant part of daily practice to legato playing, since it is they that contribute to the development of embouchure flexibility [5].

10. Marked legato. Accented connection due to the active push-like action of the respiratory muscles.

11. Glissando involves a smooth transition from one sound to another through all the sounds lying between them that can be played on the instrument. Among brass instruments, natural glissando is only possible with the trombone and is achieved by smooth movement of the slide. Types of glissando: glissando to a note, from a note, between notes.

In addition to these performance techniques, in the practice of playing some instruments (*flute, cornet, trumpet, horn, trombone and bassoon*), specific strokes are used: double and triple staccato - a technique for performing abrupt sounds quickly following each other. This technique is based on regulating the flow of exhaled air into the instrument, carried out alternately by the front end of the tongue and its back. The practical implementation of this technique is associated with the pronunciation of the syllables: *tu-ku or ta-ka*. Triple staccato differs from double staccato only in that in this case not two, but three syllables are pronounced (*tu-tu-ku or ta-ta-ka*). This technique is used primarily by performers on brass instruments in cases where it is necessary to quickly perform a triple alternation of sounds (*triplets, sextuplets, etc.*). The expressiveness of musical dynamics is akin to speech dynamics. And the nature of the music and the disclosure of a particular musical image largely depend on the method of sound production and execution of strokes.

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