

## Etudes for *Solo* trumpet of T. Dokschtizer: aspects of artistic and instructive stylistics

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### Abstract:

The article is devoted to the consideration of aspects of artistic and instructive stylistics in etudes for the *Solo* trumpet by T. Dokschtizer’s “Romantic Pictures”. Features of the author’s attitude to the genre of etude are highlighted. For the first time, the characteristic of all 20 etudes of the collection was proposed, in which the cycle features can be seen. This is reflected in the presence of several genre groups of etudes, combined on the basis of the types of “programity” and the relevant articulation means.

A characteristic feature of all the etudes of the collection is the subordination of technical tasks to artistic purposes, which allows to determine the proposed by T. Dokschtizer type of etude for the trumpet as a musical miniature. As for performance, the etudes of the collection are designed for sufficiently trained trumpeters, but allow the choice of plays by the degree of their difficulty. There are also combinations of several etudes, which presupposes not only educational, but also concert use.

Keywords: etude genre, etude for trumpet, T. Dokschtizer, “Romantic Pictures” by T. Dokschtizer, etudes by T. Dokschtizer as artistic and instructive plays-miniatures.

### I. Introduction

As an outstanding trumpeter-virtuoso and a teacher-methodologist, T. Dokschtizer in his creative activity and scientific researches considered the issue of etudes for his instrument, which he defined as the “initial stage of music interpretation” [1, p. 38]. The most complete picture of T. Dokschtizer’s ideas about the issues of the etude genre is provided by a collection of 20 plays under the general title “Romantic Pictures”, the first version of which, together with the author’s performance, was published in 1992.

This article is the first experience of the complex characteristics of the etudes placed in “Romantic Pictures” collection, with a focus on the main author’s idea – an organic combination of artistic and didactic beginnings. Primarily, let’s note some general theoretical moments. Referring to the etudes in general as a binder between the exercises and music, the author of the collection is guided by the generally accepted classification of this genre with the division of its samples into two types: 1) etudes-exercises; 2) etudes – artistic miniatures [1, p. 38]. At the same time, like many other outstanding musicians-practitioners, T. Dokschtizer in his “Romantic Pictures” combines both of these sides of the etude genre, being attracted by the dominance of the second of them, which is reflected in the program headlines of the plays, as well as style quotes from music literature.

### II. Research results.

This collection exists in two editions. The first of them is represented in “*Collection Timofei Dokschtizer*” (Switzerland, *Mark Reift*, 1992) is a more complex designed for professional trumpeters. The second edition appeared in 2001 and designed, according to T. Dokschtizer (from the letter to his brother Vladimir dated January 14, 2001 [2, p. 227]), for a wider range of trumpeters and mainly simplifies the material of the first edition.

The main task of the etudes of the collection “Romantic Pictures” is, to our mind, the coverage of musical samples of different genres, which gives the plays a figurative-artistic meaning associated, in turn, with a choice and combinatorics of certain playing techniques. In this article, the genre content of “Romantic Pictures” is classified according to three groups of plays. The first is defined as the numbers of generalized

genre type (No. 2 “Barcarole”, No. 7 “Polonaise”, No. 9 “Fanfare”, No. 11 “Elegy”, No. 12 “Inpromptu”, No. 14 “Toccata”, No. 16 “Hopak”).

The second group of the etudes is presented in the form of miniatures with an individualized genre content with a focus on “programity” (No. 3 “Humoresque”, No. 10 “Rondo-Rebus”, No. 13 “Folk Dance”, No. 15 “Capriccio I, (*Mona*)”, No. 17 “Capriccio II, (*Renata*)”, No. 19 “Oriental Dance”).

The third genre group can be marked as a program one, represented in two options – plays-pictures (No. 1 “Procession”, No. 5 “The Ballerina”, No. 6 “The Alps”, No. 18 “Multiplicato”, No. 20 “The Bells”) and plays-scenes (No. 4 “Lyric Sketches”, No. 8 “Dialogue”).

Analyzing the etudes of these three genre groups, we applied the methodology proposed by T. Dokschitzer in his main scientific and methodological work “The Path to Creativity”. Its algorithm includes the following stages: a) determination of the nature of music and its genre base; b) identifying the main performative approach (or a combination of approaches); c) choice of tempo (it is defined by metronome, but can be adapted depending on the technical training of the performer); d) determining the type of composition structure (instructive-artistic etudes-miniatures are usually built in a simple three-part form with a dynamic reprise); e) identification of general technical tasks, as well as phrases requiring additional processing [1, p. 39]. Following this technique, in etudes of the first group (generalized-genre type) it is necessary to allocate the property denoted by E. Nazaikinsky as “the identity of the modus and the genre” [3, p. 372]. For example, “Barcarole” (No. 2), where by the means of the trumpet cantilena “song on the water” is simulated, represented in the form of deployed phrases with small durations on the *legato* stroke, saved from the beginning to the end of the play. The diversity is made due to dynamic and tempo micro contrasts, written out in details by the author in the score.

In the same way, other samples of this part of the etudes should be analyzed. In particular, “Polonaise” (No. 7) is based on the ostinato repetitions of dotted rhythm groups with accents on strong beats; “Fanfare” (No. 9) is a stylization of the play-intranda with the predominance of *staccato* and *marcato* strokes, which at the end of phrases are replaced by *legato*; “Elegy” (No. 11) summarizes the typical for T. Dokschitzer image of the “Singing Trumpet”, presented in the lyrical genre of the instrumental romance song, where the deployed melody is built on alternating wave-like phrases, with a hidden one-breath two-voice *legato*.

«Inpromptu» *un poco di Rachmaninov* (No. 12) and “Toccata” (No. 14) – virtuous-improvisational play-exercises, where in the foreground is the technical task – training of auxiliary attack on the basis of repetitions of the same sound alternating with brief motif-replicas from gamma cuts or harmonic figurations. A similar task, but with the emphasis on the characteristic genre, is also solved in the play “Hopak” (No. 16), based on the rhythm and intonations of Ukrainian folk dance with wide interval skips, that are performed in separate tones of *detache* and *staccato* on *forte* dynamics.

The second part of the etudes, designated in this article as genre-individualized, includes more detailed and varied performing means that allow the performers to exercise more initiative in their implementation. In particular, “Humoresque” (No. 3) is performed in scherzo genre, and is saturated with many contrast elements in the form of alternating melodic ascents on *legato* with descending motifs on *staccato* and *marcato*, changing the dynamics of *forte* and *piano* on phrases, microcadences introduced at the end of each structural partition that meets the semantics of a play-joke. In “Rondo-Rebus” *un poco di Schubert* (No. 10) dominates the genre sign of dancing with an attribute in the form of various melismatics that require performing decryption (hence the second part of the name of etude – “rebus”).

In the “Folk Dance” *un poco di Prokofiev* (No. 13) and two “Capriccio” (No. 15 - *Mona* and No. 17 - *Renata*) T. Dokschitzer uses different strokes and whimsical dynamics, focusing on the specificity of the genre (“Folk Dance”, where on the *detache* stroke reminiscences of collective acts from ballets of S. Prokofiev are presented), as well as on the genre of a musical portrait (“Capriccio I” presents the musical image of the author’s wife – M. Rachgus, a sculptor by profession, which is reflected in the clear outlines of melodic phrases on the *detache* stroke; in “Capriccio II”, the Italian singer R. Tebaldi is depicted, which determines the use of instrumental technique *belcanto* in two of its options – fast attacks on *detache* stroke and cantilena pastoral on *legato*). This group of etudes also includes “Oriental Dance” *Duet-Solo* (No. 19), which is characterized by a virtuoso-concert character with the dominance of *staccato* and *marcato* strokes in the extreme sections of a three-part form. By means of dialogue in the sound of one or two trumpets, an ensemble of duduk and dutar accompanying the lezginka is recreated here, and the contrasting middle section is built as a trumpet cantilena on the *legato* stroke with a whimsical rhythm and detailed phrasing in the spirit of oriental

improvisation.

A special genre group in “Romantic Pictures” by T. Dokschtizer is formed by musical sketches presented in two versions: as sound “paintings” and “scenes”. The first version includes five etudes (No. 1, 5, 6, 18, 20), among which the first and the latter, forming an architectonic arch in the form of a whole. In “Procession” (No. 1), a “carnival” trumpet image is presented. The only topic here (the etude is written in the form of a large period) is built on the basis of a hidden polyphony formed by the four-stroke phrases divided by the register, mirror-contrasting in strokes (*staccato* – *legato*, then on the contrary). The end of the phrases is presented at *diminuendo* and create the illusion of the trumpet sound fading as the carnival procession moves away.

“The Ballerina” (No. 5) and “The Alps” (No. 6) present sound pictures of contrast content: in the first case, in the passages on the strokes of *detache* and *staccato*, and in the middle of the form - on *legato*, ballet jogs on pointes and fouette are reproduced; in the second case, the sound plein-air is reproduced in the *scherzo* genre with the imitation of Austrian *jodeln* on discrete strokes and contrasts of dynamics. In “Multiplicato” (No. 18) and “The Bells” *Duet-Solo* (No. 20), a variety of musical sound pattern techniques are implemented – “cinematic cutting” of short phrases on *staccatissimo* and *legato* strokes (No. 18) and imitation of the ringing of large and small bells with connecting of the corresponding dynamics and strokes (No. 20).

The second version of the etudes of this group demonstrates “Lyric Sketches” *un poco di Prokofiev* (No. 4) and “Dialogue” (No. 8), that, accordingly, contain stylization for the waltzes from Prokofiev’s ballets with detailed phrasing on the *legato* stroke and gamma-like *motto* on *detache* stroke represented through the contrasts of the dynamics and sequence roll-call (from here derives the name of this etude – “Dialogue”).

### III. Conclusion

Thus, “Romantic Pictures” by T. Dokschtizer is a systematic selection of instructive and artistic plays, reflecting the author’s attitude to the etude genre as a unity of the aesthetic and didactic aspects. The collection for the first time analyzed in this article contains the features of the cyclic composition, which is indicated by the presence of the principle of contrast between the numbers, as well as the possibility of their grouping according to genre features and technical tasks, which allows for the possibility of different performing combinatorics.

### References

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