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HĂRUȚĂ PETRU

JAZZ TRUMPET AND ITS ROLE IN BIG BAND

Summary of the doctoral thesis in art

**SPECIALTY 653.01 – MUSICOLOGY
(PROFESSIONAL DOCTORATE)**

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The thesis was elaborated within the Doctoral School *Study of Arts and Culturology* of the Academy of Music, Theatre and Fine Arts.

Scientific supervisor:

Tatiana Berezovicova, Ph.D., professor, Academy of Music, Theatre and Fine Arts.

The members of the Commission for public defense of the doctoral thesis:

1. **Svetlana Badrajan, chair of the commission**, Ph.D. in art studies, professor, Academy of Music, Theatre and Fine Arts.
2. **Ecaterina Gîrbu, secretary**, Ph.D. in art studies and culturology, associate professor, Academy of Music, Theatre and Fine Arts.
3. **Tatiana Berezovicova, scientific supervisor**, Ph.D. in art studies, professor, Academy of Music, Theatre and Fine Arts.
4. **Victor Ghilaș, official referent**, habilitated doctor in art studies, research associate professor, director, Institute of Cultural Heritage.
5. **Victoria Tcacenco, official referent**, Ph.D. in art studies, professor, Academy of Music, Theatre and Fine Arts.
6. **Sergiu Cârstea, official referent**, Ph.D. in art studies and culturology, First trumpeter of the National Opera of Timișoara, associate professor, West University of Timișoara.

The defence will take place on August 6, 2021, 11.00, in the meeting of the committee for the defense of the doctoral thesis in arts within the Academy of Music, Theater and Fine Arts (Alexei Mateevici st. 87). The thesis and the summary can be found at the National Library of the Republic of Moldova (Chișinău, 31 August 1989 st. 78A), at the Library of the Academy of Music, Theatre and Fine Arts (Chișinău, Alexei Mateevici st. 87), as well as on the websites www.cnaa.md and <https://amtap.md>.

The summary was sent on the " _____ " _____ 2021.

Scientific Secretary of the Commission
for public defense of the doctoral thesis:
Ecaterina Gîrbu, Ph.D., associate professor

Scientific supervisor:

Tatiana Berezovicova, Ph.D., professor

Author:

Petru Hăruță

RESEARCH CONCEPTUAL GUIDELINES

The topicality and importance of the research topic. The trumpet is considered one of the most requested instruments in jazz music. Thanks to its technical and expressive possibilities, the trumpet is widely used in both ensembles and big bands, evolving as a solo instrument. Many trumpet masters have manifested themselves as prominent personalities in the history of universal jazz, being also initiators of important stylistic changes in the field of jazz.

The jazz trumpet deserves to be promoted in every way – both through interpretive activities and through scientific study. The thesis in question is a synthetic scientific-practical project combining two main aspects:

- giving jazz trumpet recitals, presenting a solo program accompanied by instrumental ensemble and two orchestral programs within the big band of the Academy of Music, Theatre and Fine Arts led by the author of the thesis;

- theoretical study of the subject of the thesis which aims, on the one hand, the specifics of the trumpet in jazz music (interpretive technique and art of great trumpeters), and on the other hand, the role of the trumpet in the big band (the activity of famous jazz orchestras and trumpet functions in the orchestra).

Jazz, being a kind of music as sensual as it is intellectual, contributes to the multilateral development of performers and listeners. The role of trumpet art in the evolution of jazz and in the realization of its cultural-educational mission, determines the importance of the approached topic. The project is part of the process of developing the national music culture at the current stage. It brings a contribution in strengthening the relations between musicians from different countries, thus having an impact on the process of internationalization of culture and artistic education in the Republic of Moldova. Thanks to the introduction in the research area of contemporary musical material, the thesis is connected to some current trends in the study of the field. The above conditions the topicality of the chosen topic.

The purpose of the thesis consists in revealing the specifics of the jazz trumpet and its role in the interpretive practice of contemporary big band.

Research objectives:

- studying the trumpet interpretive technique in jazz music;
- highlighting the contribution of famous trumpeters in the development of universal jazz;
- tracing the evolution of jazz orchestras in the XX-XXI centuries;
- revealing the role of the solo trumpet and the trumpet section in the component of big bands;
- examination of trumpet functions in orchestral score.

The scientific novelty and originality of the artistic concept it is determined by the fact that the practical interpretive aspect is combined with the theoretical one in a project related to jazz music. The unique character of the project consists in the following:

1. The practical component is presented in the recitals consisting of jazz pieces various in style, genre and character of music. The artistic programs were performed by the author as a soloist-trumpeter and leader of the band in various jazz-specific groups, such as ensemble and orchestra. The author presented a series of solo improvisations during the recitals, which gave the project an additional originality.

2. The scientific novelty of the theoretical work lies in the fact that for the first time in the Republic of Moldova the jazz trumpet has become an object of study in the doctoral thesis. For the first time in national musicology, is undertaken the evolution of big band, as well as the characterization of some famous jazz orchestras. The specifics of the jazz trumpet and the role of trumpets in the big band are examined for the first time in an integral study. For the first time in Moldova, an attempt is made to classify the functions of trumpets in the jazz orchestra, and the specific methods for performing at the jazz trumpet and the particularities of the arrangement for the big band are exemplified with fragments from contemporary orchestral scores.

As **musical material** for the analysis was used the big band scores created by well-known arrangers and included in the repertoire of the most famous jazz orchestras of the contemporary era. Among the works studied are several pieces signed by the composer and arranger G. Goodwin, *Maria* by L. Bernstein arranged by M. Ferguson, *Night in Tunisia* by D. Gillespie arranged by MP Mossman and Choi Jungsu, *The Chicken* by AJ Ellis arranged by K. Berg, *The Defibrillator* by A. Re and others. Some analyzed compositions were included in the repertoire of the big band of Academy of Music, Theatre and Fine Arts led by the author of the thesis.

In the process of studying the musical pieces and their interpretation, several specific sources were used, such as collections of jazz standards, audio and video recordings.

The methodology of thesis. The methodology applied in the thesis is determined by its synthetic nature and is based on the following methods:

1. Artistic methods that favor the capitalization and practical reproduction of musical interpretation techniques.

2. Research methods, including:

- *the historical method*, which allows documenting and presenting the evolution of trumpet over the centuries, the development of jazz trumpet art and the activity of big bands in the century XX-XXI;

- *the analytical method* (including its *inductive* and *deductive* aspect) which underlies the musicological research of orchestral scores;
- *the comparative method*, used to highlight the particularities of the compositional and interpretive style in the studied artistic phenomena;
- *descriptive method* that ensures the logical presentation of the data collected in a scientific text.

The applicative value of the paper. The artistic part of the thesis represents a contribution in the cultural life of the Republic of Moldova, being realized also in large events, such as two editions of the International Music Festival *Mărțișor*. The recitals with the participation of the author were organized in the Great Hall of the National Philharmonic *Serghei Lunchevici* and the Great Hall of the Academy of Music, Theatre and Fine Arts. They took place in front of a large music audience, some of which were recorded and broadcast by NPAI *Teleradio Moldova* Company.

The theoretical part of the thesis can be used as teaching material for courses taught in art education institutions, such as *History of pop music and jazz*, *Stylistics of pop music and jazz*, *Instrument*, *Ensemble*, *Methodology of teaching a specialized discipline*, *Instrument theory*, *Arrangement*, *Orchestration*. It can also be a methodological support in the independent activity of performers, students and teachers. Some aspects of the paper can serve as a basis for further theoretical studies. The conclusions and recommendations will contribute to the development and study of the interpretive art of jazz trumpet, including the big band trumpet.

Approval of scientific results. The thesis was written at the Doctoral School of Arts and Culturology at the Academy of Music, Theatre and Fine Arts. The practical part of the thesis was presented in three recitals held in the Great Hall of the Academy of Music, Theatre and Fine Arts and at the Great Hall of the National Philharmonic *Serghei Lunchevici*. The basic results of theoretical research are reflected in 10 publications, including 5 scientific articles (4 of them - in specialized editions, recommended by the National Agency for Quality Assurance in Education and Research) and 5 theses of communications at scientific conferences. The thesis materials were presented at 9 international and national scientific conferences.

The practical and theoretical components of the thesis were discussed at the meetings of the Guidance Commission. The thesis was recommended for defense by the Guidance Commission and the Doctoral School Council.

Keywords: arrangement, articulation, big band, orchestral section, jazz, orchestra, score, interpretation technique, jazz trumpet

THESIS CONTENT

The introduction reflects the timeliness and importance of the issue addressed, the purpose and objectives of the thesis, the scientific novelty and originality of the artistic concept, the novelty of the theoretical work, the theoretical and methodological basis, the applicative value of the work, the approval of results and the summary of the thesis.

Chapter 1. *The trumpet and its profile in jazz music*, is divided into four subchapters. In subchapter **1.1. *Trumpet: short history, the basics of the interpretive technique***, characterizes the construction, the musical range, the trumpet registers, the varieties of the instrument with the accentuation of those specific to jazz music, the trumpet mutes with exemplification of their use in big band compositions, are presented the bases of trumpet interpretation technique. Subchapter **1.2. *The technique of playing the jazz trumpet*** is dedicated to articulations, specific procedures for sound production special effects and ornaments. Also here is made the comparative analysis of the articulations in academic and jazz music, and the use of some articulations in the trumpet section of the big band is demonstrated based on examples from selected scores. (*High Maintenance* by G. Goodwin, Jr. *Avenue 'R'* by R. Vuono, *Can't Buy Me Love* by J. Lennon, P. McCartney, arr. by M. Amy, *On Green Dolphin Street* by B. Kaper and *Night Train* by J. Forrest, arr. by G. Goodwin). Subchapter **1.3. *Famous trumpeters and their contribution to the development of universal jazz*** reveal the life and work of some trumpet performers and adjacent instruments who have made an important contribution to the art of jazz, including the art of big bands. Subchapter **1.4.** contains conclusions of Chapter 1:

1. The trumpet occupies a leading place in jazz music, being used both as a solo instrument and as a participant in ensembles and orchestras. In the post-World War I period, in various street bands was spread the cornet. Beginning in the 1920s and 1930s, it was replaced by the trumpet, later joined by the flugelhorn and then the bass trumpet.

2. The technique of trumpet interpretation is quite varied, the instrument being characterized by easy execution of diatonic and chromatic passages, arpeggios, extended melodic phrases, various articulations, *trill*, *tremolo*, *frullato*, *glissando*, etc. In the field of jazz, the technique of playing the trumpet has a special specificity. The most important methods used at the jazz trumpet are: articulations, specific procedures for emitting sound and ornaments.

3. The role of the articulations in the big band interpretation process derives from the major importance given to the synchronization and clarity of the sound attack, as well as its completion. Among the main articulations used in the jazz trumpet, there are *heavy staccato accent (tongue stop)*, *legato tongue* (an intermediate procedure between *legato* and *détaché*),

heavy accent etc. Sounds are usually stopped with the help of the tongue, thus being shortened compared to solo practice. However, different types of *glissando* are also used, both at the beginning of sounds (*long gliss up, short gliss up, scoop, squeeze, long lift, short lift, drop*), and at the end of them (in addition to the usual *glissando*, that connects two different sounds, we encounter such procedures as *short fall, short spill, short gliss down, doit, bend*).

4. The sound quality of the jazz trumpet can be colored both with the implementation of various mutes, and through some special procedures for emitting sound such as *vibrato, frullato (flutter-tonguing), growl (growl-effect)*. To diversify the sound, in jazz music is also used a process of *false-finger*. Among the ornaments are highlighted the *trill* and its specific varieties (*shake, wide shake, lip trill, wide lip trill*), mordent, *gruppetto (turn), flip*, different appoggiaturas (including those with *ghost notes*), etc.

5. Trumpeters have made an extremely important contribution to the history of world jazz, sometimes determining the ways of its stylistic development. At the forming stage of classical jazz (1910–1920), the horn players “Buddy” Bolden, “King” Oliver, Freddie Keppard and others stood out. During the transition period from classical jazz to swing (1920s–1930s) there were “Bix” Beiderbeck, “Bubber” Miley, “Red” Allen, “Cootie” Williams, Rex Stewart. A special place belongs to the jazz genius Louis Armstrong, the brilliant representative of the classical style who also made a significant contribution to the development of the swing.

6. During the swing period (1930s–1940s), the fate of trumpeters, in one way or another, was linked to big bands. On the one hand, they determined the style of the renowned orchestras of the time, and on the other hand, many of them found their place in history thanks to the bands in which they developed and promoted their talent and mastery. The trumpet group stabilized in terms of the number of orchestral instruments and functions, and the trumpet soloists perfected the art of individual improvisation. The blooming of swing brought fame to trumpet and flugelhorn performers such as Roy Eldridge, “Bunny” Berigan, “Buck” Clayton, Harry James, “Snooky” Young, Clark Terry and others. Some of them became great masters, working over many decades and influencing new generations of musicians.

7. The second half of the 1940s was a turning point in the history of universal jazz, bringing the development of new styles such as bebop, cool, hard-bop, modal jazz. Later, in the years 1960–1970, stylistic currents appeared that combined the peculiarities of jazz with those of rock music (jazz-rock, fusion). The development of modern jazz was also due to the activity of famous trumpeters, such as “Dizzy” Gillespie, Miles Davis, Clifford Brown, “Chet” Baker, Kenny Dorham, Freddy Hubbard, Don Cherry, Tedd Jones and others.

8. The contemporary period is characterized by a great diversity in terms of styles and personalities. Along with mid-generation trumpeters, young musicians are actively manifesting themselves, bringing a spirit of innovation to the art of jazz, combining traditional forms with experimental ones. Trumpet classes work in educational institutions and cultural and educational centers such as *Jazz at Lincoln Center*, *Thelonious Monk Institute of Jazz*, the non-profit organization SFJAZZ, etc. whose mission is to ensure the blooming of jazz and to promote this kind of art in the 21st century.

In **Chapter 2. *Jazz Orchestra: the evolution and role of the trumpet***, is presented the review of the history of big bands, from its origins to the present day. Subchapter **2.1. *Jazz orchestras from the first half of the 20th century*** demonstrate the art of classical swing big bands in the stages of emergence, becoming and blooming. In subchapter **2.2. *Big bands from the second half of 20th – early 21st century*** is reflected the activity of large orchestras in new economic, social and cultural conditions that have brought changes in their stylistic orientations. Subchapter **2.3. *Gordon Goodwin's Big Phat Band: an example of a modern big band*** contains the creation profile of one of the most remarkable contemporary orchestras conducted by pianist, saxophonist, composer and arranger Gordon Goodwin. Here are analyzed some works from the band's repertoire such as *Count Bubba*, *A Few Good Men*, *Sing, Sang, Sung*. Based on the mentioned scores, was characterized the style of the band, being followed the functions of the trumpet section in G. Goodwin's scores. Subchapter **2.4.** summarizes the results of the research carried out in Chapter 2:

1. Since the 1920s, jazz orchestras have appeared. Later, their instrumental composition and means of expression became quite well determined, including three main sections: reed wind instruments, brass and rhythm-section instruments. In big bands creations, a new style is gradually maturing – swing. Among the band's leaders were Fletcher Henderson, Jimmie Lunceford, Jimmie and Tommy Dorsey, Duke Ellington, Benny Goodman and others.

2. The 1930s and 1940s are considered the “golden age” of swing and big band. The orchestras led by Duke Ellington, “Count” Basie, Benny Goodman, Glenn Miller, were at the forefront of the development of orchestral jazz, uniting under its auspices the most important performers and arrangers. After the Second World War in the world of jazz, there were some stylistic changes, a new style has appeared – bebop. However, the activity of the big bands did not pass into the abyss of history: have continued their activity Duke Ellington's orchestras, “Count” Basie, Glenn Miller, the first big band of the trumpeter “Dizzy” Gillespie was organized. At the same time, the art of big bands took its first steps in some European countries.

3. In the second half of the 20th century some signs of the rebirth of big bands can be observed. The orchestras of Benny Goodman, “Count” Basie, “Dizzy” Gillespie, Duke Ellington, Glenn Miller, Lionel Hampton, Artie Shaw, Charlie Barnet, Stan Kenton, 4 some new groups appeared, their leaders being Buddy Rich, Gil Evans, Maynard Ferguson, Don Ellis, Thad Jones, Wynton Marsalis, carried out their activity under the new conditions. The art of big bands began to develop in European countries, Russia and other republics of the former Soviet Union, including Moldova, where the *Bucuria Jazz Orchestra* performed under the baton of master Şiko Aranov.

4. Nowadays in the world there are many big bands that approach the most diverse jazz styles, many of them highlighting themselves through a high level of arrangements and performing mastery. Among the best performing orchestras of the 21st century lists the American band *Gordon Goodwin’s Big Phat Band*, led by composer, performer and arranger Gordon Goodwin.

5. *Gordon Goodwin’s Big Phat Band* is distinguished from many others by its bright, rich sound, by its ideal coherence in sections and *tutti*, by the expressiveness of its improvisational solos, by its clear, precise and synchronous articulation. The band’s scores are a touchstone for the big band, demonstrating an ingenious use of the possibilities of separate instruments and orchestral sections. Using the general compositional principles specific to big bands, Gordon Goodwin often approaches them in a unique way, experimenting with the form of the pieces, the structure of the compartments, the tonal plan, etc.

6. When treating the instruments, Goodwin appeals to each section's and each artist's mastery. Orchestral parties contain various specific articulation procedures, such as *heavy accent*, short *glissando* (*short fall* and *doit*), descendent *glissando* at a large interval, etc. Other techniques include emphasizing the eighth note on weak beats and frequent change of articulations, which is generally characteristic for jazz compositions. The artistic qualities of the thematic material and the ingenious arrangements, the tendency to avoid trivial solutions characterize Gordon Goodwin’s scores.

Chapter 3. *The trumpet in contemporary big band* reveals some aspects of the operation of trumpets in big band. In subchapter 3.1. *The structure of the big band and the functions of the trumpets in the orchestra* are described the varieties of the big bands in terms of the number of instruments and their division into orchestral sections. Also here is made a review of the most important theoretical and methodical works in the field of arrangement and orchestration, as well as the classification of the main functions of trumpets in the big band. Subchapter 3.2. *The role of the solo trumpet in big band compositions* presents the solo trumpet

in various orchestral contexts: improvisation choruses, exposing the main theme or details of the musical texture, as well as fulfilling the role of protagonist in a concert piece for trumpet and big band. Subchapter 3.3. *The trumpet section in the orchestral score* is designed as a study of the functions of the trumpet section. The trumpets are variously combined both in the section and with instruments from the other orchestral sections, especially with the wind ones. Melodic, harmonic and pedal functions, the use of trumpets in *tutti* – all these are demonstrated based on examples from concrete scores that form the repertoire of contemporary big bands, but also of some orchestras from the past. Subchapter 3.4. concludes those set out in Chapter 3:

1. The contemporary big band has crystallized over the decades, including in the standard version four main sections: saxophones, trumpets, trombones and rhythm section. The wind instruments are usually presented by 5 saxophones, 4 trumpets and 4 trombones. Additional instruments can be added to the typical structure of the orchestra, so the total number of instruments can vary. Each orchestral section performs certain functions in the score, among which the most important are the instrumental-orchestral and the textural ones.

2. Within the orchestra the trumpet can fulfill the role of the soloist or that of the section member, interacting with other instruments. Among the most important writing functions are those of exposing the melody (theme or secondary material) and the background (harmonic background, pedal) which can also be presented in a mixed version (for example, the melodic-harmonic function). Some specific functions of the trumpets are related to their participation in the orchestral *tutti*. There are also functions related to music architecture, such as introduction and code.

3. The timbre, articulation and register characteristics, the technical possibilities of the trumpets ensure their exclusive role in the exposition of the melody. The solo trumpet most often manifests in some improvisational choruses. In rarer cases, it plays the role of exposing the main theme that underlies a song for the big band, the themes being often created by the trumpeters themselves. There are concert pieces for solo trumpet and big band that fully highlight the technical and expressive possibilities of the soloist-trumpeter. Quite rarely the solo trumpet is used in exposing a small detail of orchestral writing, this method requiring certain technical conditions. A monophonic melodic line can be assigned to a trumpet doubled in octave or in unison by the instruments of the other sections, including in order to create a special timbre effect.

4. The trumpets are combined in various ways both in the section and with the instruments of other orchestral sections, especially with the wind ones. In the exposition of the melody in one voice, are often used all the four trumpets or the three trumpets of four, in unison

or octave. Sometimes in such cases only two trumpets are used, grouping differently (the first with the second, the first with the third, etc.). The trumpets group, in such cases, is usually amplified in unison and octave by saxophones and trombones. Often the melody of the theme or counterpoint is performed by trumpets in a chordal texture, their function then being a mixed, melodic-harmonic. Trumpets are sometimes involved in polyphonic exposure, but this method is not very characteristic for big band scores.

5. The trumpets are used as the sound background of the melody, forming the rhythmic-chordal accompaniment, the chord *fill*-type lines, the orchestral pedal (including building the chord through a “chain” in upward or downward movement, independently or with trombones and saxophones) etc.

6. Trumpets participate in various types of *tutti* (monophonic, chordal, homophonic-harmonic, polyphonic) that are included in different sections of the composition, especially in the concluding of a section or of the entire composition. In some *tutti* trumpets are doubled by saxophones, and in the moments of melodic “ascents” in *crescendo* (for example, in the preparation of culminations) the trumpets usually play the role of the upper layer of the vertical line of the orchestra.

7. The value of a composition for big band is largely determined by the originality of the author's concept, but also by the variety and naturalness of the means used, by respecting the rules of using instruments in accordance with their technical and artistic possibilities. Using various procedures to build a score, the arranger has the opportunity to create a perfect, high-quality score, attractive both for music lovers and for the musicians who perform it.

GENERAL CONCLUSIONS AND RECOMMENDATIONS

The multilateral research of the manifestation of the trumpet in the field of jazz, especially in the interpretive practice of big bands, has given us the opportunity to conclude the following.

1. The jazz trumpet has a well-pronounced specificity that is realized in solo, ensemble and orchestral performing practice. The rich sound in nuances, various technical and expressive possibilities, various procedures for emitting sound, articulations, special ornaments – all this gives the trumpet an irreplaceable role in jazz music.

2. There is a certain difference in the use of jazz trumpet specific procedures in solo performance and in the performance of an orchestral group. Each experienced trumpeter-soloist usually has a special way, developing an original sound and his own method of articulation,

being quite free in terms of meter-rhythmic aspect. As for the trumpet section of the big band, it is much more homogeneous, being limited from the point of view of the agogics and requires in most cases sufficiently uniform and synchronization in the execution of the articulations of the whole group.

3. The trumpet and its varieties have been and continue to be used in jazz throughout its history. Among those who laid the foundations of classical jazz are the cornet players from New Orleans and Chicago from the beginning of the 20th century. The appearance of hot jazz is due to the creation of the great trumpet and cornet player Louis Armstrong who did a lot to develop the swing style. The art of trumpeters largely determined the style of the big band in the "swing era" (1930s-1940s). In the late 1940s there were substantial stylistic changes in the field of jazz, with participation in this process of some trumpeters, such as the "father" of the bebop "Dizzie" Gillespie and the "trumpet genius", the promoter of modern styles (cool, modal jazz, jazz-rock, etc.) Miles Davis. The contemporary period is distinguished by a tendency to merge various styles and currents, this manifesting itself in the creation of jazz trumpeters.

4. There are two periods that broadly correspond to the two halves of the 20th century in the evolution of jazz orchestras, the second reaching the beginning of the 21st century. The structure and functions of the orchestral instruments, which at the initial stage were not constant, were established over time, and the collective improvisation gave way to the individual one accompanied by the orchestra. In the 1920s, big bands appeared, the blooming period of which dates back to the 1930s and 1940s.

5. Among the most famous big bands of the "swing era" are the orchestras conducted by Duke Ellington, "Count" Basie, Benny Goodman, Glenn Miller and others. This period was marked by the "export" and proliferation of big band art in European countries (Germany, Czechoslovakia, Poland, Romania), as well as in some republics of the Soviet Union. At the beginning of the 1940s, the jazz orchestra of the Philharmonic was founded in Chisinau, under the baton of trumpeter, conductor and composer Șiko Aranov.

6. After a short period of decline caused largely by World War II, in the second half of the 20th century, there is a rebirth of big bands. Along with the orchestras that resumed their activity from the previous stage, new ones appeared, led by famous trumpeters such as Maynard Ferguson, Don Ellis, Thad Jones, Wynton Marsalis. The art of big bands has spread widely on the European continent. In the Republic of Moldova, performed the famous *Bucuria* jazz orchestra.

7. Nowadays, many big bands are active in different countries of the world. Some of them continue the traditions of the great orchestras of the swing era, others look for their own,

original ways, promoting contemporary trends in the field of composition and arrangement. There is also a third category of bands whose artistic profile organically combines traditional with innovative aspects. These qualities are characteristic of the American band *Gordon Goodwin's Big Phat Band* which is considered one of the most famous big orchestras of the 21st century. Following the analysis of some creations from the band's repertoire, the thesis revealed the high mastery of the band leader Gordon Goodwin who manages to highlight the performing possibilities of each section and each instrumentalist, all contributing to creating the specific and unrepeatable sound of this orchestra.

8. The trumpets occupy a leading place in the big band, fulfilling in orchestral compositions various functions, including solo. The solo trumpet is used in improvisation choruses, evolving as the protagonist of some concert pieces for trumpet and orchestra, sounding the main theme of the composition, while also participating in the performance of small elements of orchestral texture (counterpoints, *fills*, *riffs*, etc.).

9. Among the functions of the trumpets in a section of the big band, we highlight first of all the exposure of the melody (theme or secondary material) and the background (harmonic background, chord lines, etc.). Less often the trumpets participate in forming the orchestral pedal. Some special functions are assigned to trumpets in *tutti*. In exercising all the orchestral functions, the trumpets are combined differently both in the sections and with the instruments in the other sections.

10. Currently, jazz trumpeters are looking for new means of interpretation, their creation being continuously enriched with various elements of ethnic, academic, pop, rock music. At the same time, in this field are not denied the routes of the trumpet masters who marked the jazz glorious past. The traditional and innovative interconnection determines the specificity of the process of forming current trends in the art of jazz trumpeters.

RECOMMENDATIONS

1. To continue the research of different aspects of jazz trumpet art, generalizing the experience of performers from the Republic of Moldova.
2. To examine the role of the trumpet in jazz ensembles, presenting the profiles of some famous bands.
3. To research the creation of large orchestras, filling in some gaps in the history of big bands.
4. To broaden and deepen the study of trumpet functions in the big band.
5. To elaborate methodical recommendations regarding the use of trumpets in the jazz orchestra with their implementation in the interpretive and pedagogical practice within the Academy of Music, Theater and Fine Arts.

RECITAL PROGRAMS
(ARTISTIC PART OF THE THESIS)

RECITAL NO.1

Academy of Music, Theatre and Fine Arts
Big Hall, 2nd block of studies

January 27, 2017

Jazz concert

In the program:

1. *I remember Clifford* (Benny Golson)
2. *Will of Nature* (Till Brönner)
3. *Strasbourg St Denis* (Roy Hargrove)
4. *Someday My Prince Will Come* (Frank Churchill)
5. *Straight, No Chaser* (Thelonious Monk)
6. *Love for Sale* (Cole Porter)
7. *A Night in Tunisia* (Dizzy Gillespie)
8. *Sentimental Journey* (Les Brown/Ben Homer/Bud Green)

Participants:

- Petru Hăruță – trumpet
- Vitalie Țurcanu – saxophone
- Nicolae Andrus – piano
- Nichita Morozov – bass guitar
- Petru Moiseev – percussion

Special guests:

- Jazz vocal band UNIVOX,
artistic leader Iona Stepan

ACADEMIA DE MUZICĂ, TEATRU ȘI ARTE PLASTICE
Școala doctorală STUDIUL ARTELOR ȘI CULTUROLOGIE
CATEDRA MUZICĂ UȘOARĂ ȘI JAZZ

27 ianuarie 2017
ora 14:00

Sala mare
bl. II AMTAP
str. A. Mateevici 87

Concert de jazz

Participă:
Petru Hăruță – trompetă
Nicolae Andrus – pian
Vitalie Țurcanu – saxofon
Petru Moiseev – percuție
Nikita Morozov – chitară bas
Jazz vocal band UNIVOX,
conducător artistic Iona Stepan

RECITAL NO. 2

Serghei Lunchevici National Philharmonic
Big Hall

March 3, 2017

Jazz concert at the Mărișor International Music Festival

In the program:

1. *Moanin'* (Charles Mingus)
2. *Sing, Sang, Sung* (Gordon Goodwin)
3. *The Jazz Police* (Gordon Goodwin)
4. *Time Check* (Don Menza)

5. *Groovin Hard* (Don Menza)
6. *Pick Up the Pieces* (Phil Collins)
7. *A Few Good Men* (Gordon Goodwin)
8. *Count Bubba* (Gordon Goodwin)

Participants:

- Jazz Orchestra of the Academy of Music, Theatre and Fine Arts
- Petru Hăruță – trumpet, artistic leader

Special guests:

- Jazz Band *Ambassadors* (*The United States Air Forces in Europe Band, S.U.A.*)



RECITAL NO. 3

***Serghei Lunchevici* National Philharmonic
Great Hall**

March 4, 2018

Jazz concert at the *Mărtișor* International Music Festival

In the program:

1. *Watermelon Man* (Herbie Hancock)
2. *Caravan* (Duke Ellington)
3. *Georgia On My Mind* (Hoagy Carmichael)
4. *Too Darn Hot* (Cole Porter)
5. *Cry Me A River* (Arthur Hamilton)
6. *Mr. Zoot Suit* (The Flying Neutrinos)
7. *It Don't Mean A Thing* (Duke Ellington)
8. *Feeling Good* (Anthony Newley)
9. *A Night in Tunisia* (Dizzy Gillespie)
10. *I've Got You Under My Skin* (Cole Porter)

Participants:

- Jazz Orchestra of the Academy of Music, Theatre and Fine Arts
- Petru Hăruță – trumpet, artistic leader

Special guests:

- Geta Burlacu (voice)
- Cristi Aldea-Teodorovici (voice)
- Dixieland *Liberty*



LIST OF PUBLICATIONS ON THE THESIS THEME

2. ARTICLES IN SCIENTIFIC JOURNALS

2.3. Scientific articles in journals of the national *Profile journals Register*:

Category C:

1. Hăruță P. Orchestra de jazz: evoluția și rolul trompetei. In: *Studiul artelor și culturologie: istorie, teorie, practică*. Nr. 2 (35), 2019. Chișinău: AMTAP, 2019 (Notograf Prim), p. 35-40. Revista științifică, categoria C. ISSN 2345-1408. e-ISSN 2345-1831.

Type B:

2. Hăruță P. Trompetiști celebri ai epocii swingului și contribuția lor la istoria jazzului mondial. In: *Studiul artelor și culturologie: istorie, teorie, practică*. Nr. 1 (36), 2020. P. 60–65. Chișinău: Notograf Prim, 2020. Revista științifică, tipul B. ISSN 2345-1408.

3. Hăruță P. *Gordon Goodwin's Big Phat Band* – un exemplu al big bandului modern. In: *Studiul artelor și culturologie: istorie, teorie, practică*. Nr. 1 (38), 2021. P. 70–75. Chișinău: Notograf Prim, 2021. Revista științifică, tipul B. ISSN 2345-1408. E-ISSN 2345-1831.

3. ARTICLES IN SCIENTIFIC COLLECTIONS

3.2. collections of papers from international conferences:

4. Хэруцэ П. Труба соло в биг-бэндových композициях. In: *Scientific Collection «InterConf», (37): with the Proceedings of the 1st International Scientific and Practical Conference «Recent Scientific Investigation»* (December 6-8, 2020). Oslo, Norway: Dagens naeringsliv forlag, 2020, p. 650–659. ISBN 978-82-7346-353-1. <https://cutt.ly/EnshkNC> (vizitat 07.04.2021).

5. Хэруцэ П. Группа труб в партитуре биг-бэнда. In: *Современное музыкознание в пространстве культуры: проблемы теории, истории, исполнительства и педагогики*. Материалы Международной молодежной научно-практической конференции (26–27 ноября 2020 года): сборник статей. Ростов-на-Дону: Изд-во РГК им. С. В. Рахманинова, 2021, p. 231–243. ISBN 978-5-93365-123-9. <https://cutt.ly/onshjgQ> (vizitat 30.05.2021).

РИНЦ: <https://elibrary.ru/item.asp?id=45765265>

4. MATERIALS/THESIS AT SCIENTIFIC FORUMS:

4.2. International conferences in the country:

1. Hăruță P. Trompeta în piesele cu elemente stilistice de jazz ale lui Oleg Negruța. In: *Patrimoniul muzical din Republica Moldova (folclor și creație componistică) în contemporaneitate*. Conferința științifică internațională. Ed. a II-a. Chișinău, 27 septembrie 2016. Rezumatele comunicărilor. Chișinău: AMTAP, 2016 (Tipogr. "Valinex" SRL), p. 59. ISBN 978-9975-4461-2-9.

2. Hăruță P. Funcțiile orchestrale ale trompetelor în partiturile formației *Gordon Goodwin Big Phat Band*. In: *Conferința științifică internațională „Învățământul artistic – dimensiuni culturale”*. 7 aprilie, 2017. Rezumatele lucrărilor. Chișinău: AMTAP, 2017 (Tipogr. "Notograf Prim"), p. 30. ISBN 978-9975-9617-8-3.

3. Hăruță P. Interpreți celebri la trompetă de jazz: pagini de istorie. In: *Patrimoniul muzical din Republica Moldova (folclor și creație componistică) în contemporaneitate*. (Ediția a V-a). Conferința științifică internațională. 24 septembrie, 2019. Tezele comunicărilor. Chișinău: AMTAP, 2019 (Tipogr. "Valinex"), p. 108. ISBN 978-9975-68-377-7.

4. Hăruță P., Berezovicova T. Rolul trompetei în big band. In: *Conferința științifică internațională Învățământul artistic – dimensiuni culturale*. 15 mai 2020. Tezele comunicărilor. Volumul I. Artă muzicală, p. 76–77. ISBN 978-9975-3311-6-6.

<http://amtap.md/wp-content/uploads/2020/06/TEZE-conf.-st.-vol-1.-Bun-tipar-site.pdf>

4.4. National conferences:

5. Хэруцэ П. Труба в джазовой музыке и ее роль в биг-бэнде. In: *Современные технологии художественного образования в контексте развития культуры Приднестровья*. Материалы республиканской научно-практической конференции. Тирасполь: Изд-во Приднестр. ун-та, 2016, p. 41–50.

ANNOTATION

Hăruță Petru. Jazz trumpet and its role in big band. Doctoral thesis in arts, specialty 653.01 – Musicology (professional doctorate). Chisinau, 2021.

Structure of the thesis. The theoretical work includes: introduction, 3 chapters, general conclusions and recommendations, bibliography composed of 151 titles (in Romanian, English, German, Russian and Ukrainian), 5 annexes; 97 basic text pages, 6 tables, 48 sheet music examples. The results are reflected in 10 scientific publications, including 5 articles and 5 abstracts of scientific articles.

Keywords: arrangement, articulation, big band, orchestral section, jazz, orchestra, score, interpretation technique, jazz trumpet

Study field: history and theory of jazz, history and theory of performing art.

Purpose and objectives of the thesis. **The purpose of the thesis** is to reveal the specifics of the jazz trumpet and its role in the contemporary big band's score. **The objectives of the thesis:** the study of the trumpet interpretive technique in jazz music; highlighting the contribution of great trumpeters in the development of universal jazz; tracing the evolution of jazz orchestras in the 20th - 21st centuries; revealing the role of the solo trumpet and the trumpet section in the big band; examining the functions of trumpets in orchestral score.

The novelty and scientific-practical originality of the thesis lies in the fact that for the first time in the Republic of Moldova, a jazz trumpet became the object of a comprehensive scientific research, combined with an artistic project in the field of jazz music; in the thesis are presented original musical programs consisting of jazz compositions and performed by the author as a soloist-trumpeter, member and conductor of the ensemble and big band; for the first time in Moldova, an attempt is made to classify the functions of trumpets in jazz orchestra, and specific procedures for performing jazz trumpet and the arrangement's particularities of the big band are exemplified with excerpts from contemporary orchestral scores.

The applicative value of the paper. The theoretical part of the thesis can be used as a teaching material in courses taught in higher and secondary music education institutions, such as *History of pop and jazz music, Stylistics, Instrument, Ensemble, Methods of teaching a special discipline, Instruments theory, Arrangement, Orchestration*. It can also be a methodological support in the self-development activity of performers, students and teachers. Some aspects of the paper can serve as a basis for further theoretical studies. The author's conclusions and recommendations will contribute to the development of interpretive mastery of jazz trumpet, including in big band, as well as perfecting the art of jazz orchestra arrangement.

Implementation of scientific results. The thesis was carried out at the Doctoral School of *the Art Studies and Culturology* at the Academy of Music, Theater and Fine Arts. The recitals and theoretical compartments of the paperwork were regularly discussed at the meetings of the Guidance Commission. The thesis was recommended to be present by the Guidance Commission and the Doctoral School Council. The results are reflected in 5 articles and 5 abstracts published in various scientific journals and collections. The thesis materials are presented at 9 international and national scientific conferences.

ADNOTARE

Hăruță Petru. Trompeta de jazz și rolul ei în big band. Teză de doctor în arte, specialitatea 653.01 – Muzicologie (doctorat profesional). Chișinău, 2021.

Structura tezei. Lucrarea teoretică cuprinde: introducere, 3 capitole, concluzii generale și recomandări, bibliografia compusă din 151 titluri (în limbile română, engleză, germană, rusă și ucraineană), 5 anexe; 97 pagini de text de bază, 6 tabele, 48 exemple muzicale. Rezultatele obținute sunt reflectate în 10 publicații, inclusiv în 5 articole și în 5 rezumate ale lucrărilor.

Cuvintele-cheie: aranjament, articulație, big band, secțiune orchestrală, jazz, orchestră, partitură, tehnica de interpretare, trompeta de jazz

Domeniul de studiu: istoria și teoria jazzului, istoria și teoria artei interpretative.

Scopul și obiectivele lucrării. Scopul tezei constă în revelarea specificului trompetei de jazz și rolului ei în practica interpretativă a big bandului contemporan. **Obiectivele tezei:** studierea tehnicii interpretative trompetistice în muzică de jazz; reliefaarea aportului trompetiștilor celebri în dezvoltarea jazzului universal; trasarea evoluției orchestrelor de jazz în secolele XX-XXI; dezvoltarea rolului trompetei solo și al secțiunii de trompete în componența big bandurilor; examinarea funcțiilor de trompete în partitura orchestrală.

Noutatea și originalitatea științifico-practică a tezei rezidă în faptul că pentru prima dată în Republica Moldova trompeta de jazz a devenit un obiect al studiului științific multilateral care este îmbinat cu un proiect artistic în domeniul muzicii de jazz; în teză sunt prezentate programe muzicale inedite alcătuite din piese de jazz și interpretate de autor în calitate de solist-trompetist, membru și conducător al ansamblului și big bandului; pentru prima dată este întreprinsă o încercare de a clasifica funcțiile trompetelor în orchestra de jazz, iar procedeele specifice de interpretare la trompeta de jazz și particularitățile aranjamentului pentru big band sunt exemplificate cu fragmente din partituri orchestrale contemporane.

Valoarea aplicativă a lucrării. Componenta teoretică a tezei poate fi folosită în calitate de material didactic în cadrul cursurilor predate în instituțiile de învățământ muzical superior și mediu de specialitate, cum ar fi *Istoria muzicii ușoare și de jazz*, *Stilistica*, *Instrument*, *Ansamblu*, *Metodica predării disciplinei de specialitate*, *Teoria instrumentelor*, *Aranjament*, *Orchestrație*. Lucrarea de asemenea poate constitui un suport metodologic în activitatea de sine stătătoare a interpreților, studenților și a cadrelor didactice. Unele aspecte pot servi drept bază pentru studiile teoretice ulterioare. Concluziile și recomandările autorului vor contribui la dezvoltarea măiestriei interpretative la trompeta de jazz, inclusiv în big band, precum și la perfecționarea artei aranjamentului pentru orchestra de jazz.

Implementarea rezultatelor științifice. Teza a fost realizată în cadrul Școlii doctorale *Studiul artelor și Culturologie* de la Academia de Muzică, Teatru și Arte Plastice. Recitalurile și compartimentele teoretice ale lucrării au fost discutate în mod regulat la ședințele Comisiei de îndrumare. Teza a fost recomandată pentru susținere de către Comisia de îndrumare și Consiliul Școlii doctorale. Rezultatele sunt reflectate în 5 articole și 5 rezumate ale lucrărilor, publicate în diferite reviste și culegeri științifice. Materialele tezei au fost prezentate la 9 conferințe științifice internaționale și naționale.

АННОТАЦИЯ

Петру Хэруцэ. Джазовая труба и ее роль в биг-бэнде. Диссертация на соискание ученого звания доктора искусств, специальность 653.01 – Музыковедение (профессиональный докторат). Кишинев, 2021.

Структура диссертации. Теоретическая работа включает в себя: введение, 3 главы, основные выводы и рекомендации, библиографию из 151 наименований (на румынском, русском, украинском, английском и немецком языках), 5 приложений; 97 страниц основного текста, 6 таблиц, 48 нотных примеров. Результаты отражены в 10 научных публикациях, в том числе 5 статьях и 5 тезисах работ, а также представлены на 9 международных и национальных научных конференциях.

Ключевые слова: аранжировка, биг-бэнд, джаз, техника исполнения, оркестровая группа, партитура, труба, исполнительский штрих

Область исследования: история и теория джаза, история и теория исполнительского искусства.

Цель и задачи работы. Цель диссертации состоит в определении специфики трубы в джазе и ее роли исполнительской практике современного биг-бэнда. **Задачи исследования:** изучение техники игры на трубе в джазовой музыке; представление вклада великих трубачей в развитие мирового джаза; воссоздание эволюции джаз-оркестров в XX-XXI вв.; выявление роли трубы соло и секции труб в составе биг-бэнда; исследование функций труб в оркестровой партитуре.

Научно-практическая новизна и оригинальность проекта обусловлены тем, что впервые в Республике Молдова джазовая труба стала объектом комплексного научного исследования, соединенного с художественным проектом в области джазовой музыки; в работе представлены оригинальные музыкальные программы, составленные из джазовых произведений и исполненные автором в качестве солиста-трубача, участника и руководителя джаз-ансамбля и биг-бэнда; впервые сделана попытка классификации функций труб в джаз-оркестре, а специфические приемы исполнения на трубе и особенности аранжировки для биг-бэнда проиллюстрированы примерами из современных оркестровых партитур.

Практическая значимость работы. Теоретическая часть диссертации может служить дидактическим материалом в учебных курсах высших и средних специальных учебных заведений – таких, как *История эстрадной и джазовой музыки, Стилистика, Инструмент, Ансамбль, Методика преподавания специальной дисциплины, Инструментоведение, Аранжировка, Оркестровка*. Она может быть использована также как методическое пособие в самостоятельной работе исполнителей, студентов и преподавателей. Отдельные аспекты работы могут стать основой будущих теоретических изысканий. Общие выводы и рекомендации автора будут способствовать развитию джазового исполнительства на трубе, в том числе в составе биг-бэнда, а также совершенствованию искусства аранжировки для джаз-оркестра.

Внедрение научных результатов. Диссертация была выполнена в рамках *Школы доктората в области искусствоведения и культурологии* Академии музыки, театра и изобразительных искусств. Концертные выступления и теоретические разделы работы регулярно обсуждались на заседаниях Комиссии по руководству докторантом. Диссертация была рекомендована к защите Комиссией по руководству докторантом и Советом школы доктората. Результаты отражены в 5 статьях и 5 тезисах работ, опубликованных в различных научных журналах и сборниках. Материалы диссертации представлены на 9 международных и национальных научных конференциях.

HĂRUȚĂ PETRU

JAZZ TRUMPET AND ITS ROLE IN BIG BAND

**SPECIALTY 653.01 – MUSICOLOGY
(PROFESSIONAL DOCTORATE)**

Summary of the doctoral thesis in art

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