Summary: The article is devoted to the theoretical and practical aspects of military musicians’ arrangement practice, considered in the context of developing a system of Russian military orchestras. When studying the socio-cultural foundations of the formation and development of the art of arrangement, factors that reveal the role of Russian composers in the history of military musical culture are highlighted (such works as P.Tchaikovsky’s Skobelev March, A.Rubenstein’s Cavalry Trot are noted). The works of A.Ermolenko (The Evolution of Instrumentation in Russian Wind Music Until the 70s of the 19th Century), G.Salnikov (On the Basic Principles of Transcribing Symphonic Works for a Brass Band), D.Braslavsky (Arrangement for Variety Ensembles and Orchestras), B.Kozhevnikov (Instrumentation for a Brass Band), E.Aksenov (Problems of Theoretical Instrumentation), V.Emelyanov (Instrumentation as an Artistic Factor in Music) were used as fundamental ones to explain this issue. In the process of studying the stages of improving the system of military bands, special attention is paid to studying the features of the development of the military band service in the 19th and 20th centuries. It is noted that several works of academic music performed by military bands belong to this time: the choir and arias from the opera La Sonnambula, the duet from the opera Bianca and Fernando by V.Bellini, the overtone, march, choir and a drinking song from the opera Undina by P.Tchaikovsky. In this context, the problems of the formation of the arrangement art are touched upon on the example of A.Alyabyev’s work (the use of orchestral means necessary for a full orchestral sound). When considering the features of the development of military musicians’ arrangement practice in the first half of the 20th century as well as during the collapse of the USSR, attention is paid to the processes of oblivion and revival of the traditions of orchestral wind performance, the emergence of new genres such as the drill show. In this perspective, the activities of famous military bands of the specified period are considered, for example, the Alexandrov Russian Army Song and Dance Ensemble. In conclusion, the author notes that unique conditions for the development of military musicians’ arrangement practice have been created in the national culture, making it possible to preserve the traditions of the military band service and form the value principles of academic art.

Keywords: music of military bands, specificity of composing activity, creativity of military conductors, development of arrangement.

At the beginning of the 21st century, studying the mechanisms of interaction between various spheres of musical culture is becoming increasingly relevant. In this context, it is significant to consider the specifics of the relationship between the genre systems of academic music and its arrangement for military orchestras. Military music has specific possibilities and a wide range of influence on the mass audience; it shapes high moral qualities, fostering a sense of patriotism and raising the aesthetic and cultural level. In this aspect, various spheres of cultural and social activity of modern military conductors, working in specific genres of modern music, are of particular importance. One of the most important areas of their work is the arrangement art, covering a wide range of stylistic interactions of musical culture, a significant component of which is academic music.

The problem of developing the arrangement principles in the conditions of military musical culture attracted the attention of composers, theorists and teachers. The following studies are the most significant for the development of this issue: the work of A.Ermolenko, the Head of the Orchestration and Score Reading Department of the Military University (The Evolution of Instrumentation in Russian Wind Music until the 70s of the 19th Century), a manual by G.Salnikov, a Soviet and Russian composer, Professor of the Moscow Tchaikovsky State Conservatory (On the Basic Principles of Arranging Symphonic Works for Wind Orchestra); the work of D.Braslavsky, a Soviet composer, teacher of the Arrangement for Variety Orchestras course at the Military Conducting Faculty at the Moscow Conservatory (Arrangement for Variety Ensembles and Orchestras); the work of B.Kozhevnikov, the Head of the Instrumentation and Score Reading Department since 1960 (Instrumentation for a Brass Band); the work of E.Aksenov (Problems of Theoretical Instrumentation) and V.Emelyanov (Instrumentation as an Artistic Factor of Music) [1–6].

In the process of studying the formation and development of the foundations of academic music arrangement for military bands, it is significant to study the history of military musical culture and the role of Russian composers in its formation. February 19, 1711, is traditionally considered the date of the creation of the military orchestra service in Russia¹. The order of Peter I was associated with the victory in the battle of Poltava. It was in this battle that the Russian army got the musical instruments of the Swedish army. However, this raised the question of who would teach Russian soldiers to play musical instruments. As a result of the battle, many musicians of the Swedish army were captured and remained to serve Peter I, and also taught Russian soldiers to play Western European instruments. In the first half of the 18th century, the post of Kapellmeister was introduced in each regiment. In some orchestras, the number of musicians reached a hundred or more people. At this time, military music had a variety of uses. Along with the signal service, military ceremonies were formed. Two large groups of marches appeared - ceremonial and field (marching) marches. In the third quarter of the 18th century, Russian composers D.Bortnyansky and L.Kozlovsky took part in the creation of military march music.

In the first half of the 19th century, the composition of Russian military orchestras changed, contributing to a noticeable expansion and enrichment of their artistic and expressive possibilities, which was one of the prerequisites for the further development of the military and concert repertoire. Many orders related to the Military Band Service began to be issued. The orders obligated each regiment to have its own military march; subsequently, the march became a symbol of the military unit.

One of the reasons for the creation of military music was the Russian-Turkish war of 1877-1878. During this war, Skobelev March by Tchaikovsky,
changes took place in the Armed Forces of the Russian Federation. The number of military bands almost halved. Despite the difficult situation, the military orchestra service managed to retain the best creative teams and expand their composition. The tradition of the best orchestras of the Russian Guard was revived, in which, along with brass bands, there were also symphony ones. One of the most important principles for the formation of professional competencies among military conductors of the post-Soviet period was the form of adaptation of academic works to the modern concert tradition. The band performs not only compositions of different styles but also classical, romantic and post-romantic works.

The main feature of the post-Soviet vision is the introduction of works by composers of the 20th century (the choir from S.Prokofiev’s opera War and Peace, Grand Waltz by T.Khrennikov, etc.) into the repertoire, along with the universally recognised masterpieces of classical Russian music. In the conductors’ interpretations, instead of the traditional walk of an orchestra, drill shows appeared, in which marching techniques, arrangements and manipulations with weapons were performed to the music. The popularity of the repertoire and the inclusion of elements of theatricalisation in the programs led to a significant increase in the spectacular factor in the performances of military bands, ensembles and orchestras.

The concert activity of military orchestras is significant in studying the interaction processes between academic and military music. Information about it is limited; however, in the St. Petersburg press of the 30s and 40s of the 19th century, we can find a message about performances of military bands that were of a concert nature in the gardens and parks of the capital.

This kind of activity of military bands also includes “disabled” concerts, held annually from 1813 to 1913, that appeared based on the patriotic upsurge and the growth of the national self-consciousness of the Russian people. The main purpose of the “disabled” concerts was to raise money in order to provide material assistance to the victims of the war of 1812. This tradition was quite progressive and aroused sympathy among the general public. Also, “disabled” concerts seem to be quite an advanced phenomenon in artistic terms: military bands were united into significant groups, which expanded and enriched their performing possibilities; thus, military bandmasters had to arrange and instrument works for new bands. The programs of “disabled” concerts of this period were varied - from military-patriotic songs to large musical works.

In connection with the formation of the concert activity of military orchestras, the conductors and arrangers’ transcription sphere acquired importance. Considering the peculiarity of the art of arranging on the example of A.Alyabyev’s work, it should be noted that he innovatively used orchestral resources. In his scores, there was a significant amount of orchestral colours, which was achieved owing to his fundamental knowledge in the field of timbre characteristics of wind instruments. Several works of academic music performed by military bands also belong to this time: the choir and aria from the opera La Sonnambula by V.Bellini, arranged by F.Haase (this piece was included in The Album for Military Music published by Haase in 1814), overture, march and a drinking song from the opera Undina and a duet from the opera Bianco by P.Tchaikovsky, a military song with a choir (words by K.Gorcharkov) by A.Lvov. They were included in The Album for Military Music (published in 1857 in St. Petersburg). However, it should be noted that in the scores of the works included in the album, the artistic and technical possibilities of improved woodwind and brass instruments were well used.

In the 20th century, unique works and arrangements for a brass band were created by the most prominent representatives of Soviet musical art. Marches were the main content of military orchestral music. In the work of Soviet composers, the connection with Russian song folklore is very clearly manifested. Thus, for example, in the work of A.Khachaturian, V.Muradeli, N.Chemberdzh, musical folklore with a marching chime are combined originally.

The range of genres to which Soviet composers turned was extraordinarily diverse. Along with works of everyday life, overtures, symphonic poems, symphonies, significant in content and scale, with sharp dramatic conflicts, were created. Particularly noteworthy are the arrangements and song arrangements. It is essential to note the activities of well-known military groups of that time, such as the Alexandrov Russian Army Song and Dance Ensemble, which appeared on the basis of amateur musical performances. The main part of the ensemble’s repertoire consisted of songs created by Soviet composers. However,
these compositions show the genre features of folk soldiers’ songs and dances in a new way. The Ensemble’s repertoire included major works which appeared from these songs and marches - the Overture for Choir, Orchestra and Piano created by B.Aleksandrov. Before the creation of the first Soviet symphony for a brass band, Russian composers composed a number of suites that were also of great importance for the development of Soviet wind music. In them, the composers followed the tradition of creating a multi-part cycle, in which each part is brightly individual and characteristic. At the turn of the 21st century, the art of arranging became one of the most important areas of activity for military conductors. The younger generation has an interest in original classical works due to modern arrangements.

In conclusion, we can say that academic music performed by military bands in the period from the 19th to the beginning of the 21st century developed gradually. At first, military bandmasters faced significant changes in military orchestras participants due to which changes and supplements to the repertoire were made. After the collapse of the USSR, military conductors had to instrument and arrange well-known scores of academic music much more. There was freedom in choosing works (jazz compositions began to be used), and there were various genres, for example, a drill show. Military bands will always support their mission in the same way - it is the music of the service-combatant repertoire as well as the music of the concert repertoire in a new, edited style. Military bands need to constantly expand their repertoire and replenish it with Russian and foreign masterpieces. A conductor needs to arrange these masterpieces and present them in a new way to the listener. In this context, the role of a military conductor is invariable. They play the role of a conductor of culture in their region, and the activity of a military brass band becomes a fundamental factor in the spiritual, patriotic, musical, aesthetic and cultural development of the surrounding cultural environment.

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сферой культурной и общественной деятельности современных военных дирижёров, работающих в специальной области жанров современной музыки. Одним из важнейших направлений их творчества является искусство аранжировки, охватывающее широкий диапазон стилевых взаимодействий музыкальной культуры, значимым компонентом которой представляет сферу академической музыки.

Проблема развития принципов аранжировки в условиях военной музыкальной культуры при включала анализ композиторов, теоретиков и педагогов. Наиболее значимыми для раскрытия данной проблемы являются следующие исследования: работа начальника кафедры оркестровки и чтения партитуры Военного университета А.Л. Ермоленко «(Зодчество инструментов в отечественной духовной музыке до 70-х годов XIX века), пособие советского и российского композитора профессора Московской государственной консерватории им. П.И. Чайковского Г.И. Козловского «(Основные принципы переложения симфонических произведений для духового оркестра)», пособие советского композитора, преподавателя курса аранжировки для эстрадных оркестров на Военно-дирижёрском факультете при Московской консерватории Д.А. Браславского «(Аранжировка для эстрадных ансамблей и оркестров)», работа начальника кафедры инструментовки и чтения партитуры с 1960 года Б.Т. Кожевникова «(Инструментовка для духовного оркестра)», работа Е.С. Аксёнова «(Инструментовка как задание для духового оркестра)», работа Е.С. Аксёнова «(Инструментовка как задание для духового оркестра)», работа Е.С. Аксёнова «(Инструментовка как задание для духового оркестра)», пособие советского композитора профессора Московской государственной консерватории им. П.И. Чайковского Г.И. Козловского «(Основные принципы переложения симфонических произведений для духового оркестра)», пособие советского композитора профессора Московской государственной консерватории им. П.И. Чайковского Г.И. Козловского «(Основные принципы переложения симфонических произведений для духового оркестра)», пособие советского композитора профессора Московской государственной консерватории им. П.И. Чайковского Г.И. Козловского «(Основные принципы переложения симфонических произведений для духового оркестра)», пособие советского композитора профессора Московской государственной консерватории им. П.И. Чайковского Г.И. Козловского «(Основные принципы переложения симфонических произведений для духового оркестра)», пособие советского композитора профессора Московской государственной консерватории им. П.И. Чайковского Г.И. Козловского «(Основные принципы переложения симфонических произведений для духового оркестра)», пособие советского композитора профессора Московской государственной консерватории им. П.И. Чайковского Г.И. Козловского «(Основные принципы переложения симфонических произведений для духового оркестра)», пособие советского и российского композитора профессора Московской государственной консерватории им. П.И. Чайковского Г.И. Козловского «(Основные принципы переложения симфонических произведений для духового оркестра)», пособие советского композитора профессора Московской государственной консерватории им. П.И. Чайковского Г.И. Козловского «(Основные принципы переложения симфонических произведений для духового оркестра)», пособие советского композита...
обертывает транскрипторская сфера дирижёров и ансамблевиков. Рассматривая особенность искусства аранжировки на примере творчества А. Алябьева, следует отметить, что он по-новому использует оркестровые ресурсы. В его партитурах было значительное множество оркестровых красок, что достигалось благодаря его фундаментальным познаниям в области тембровых особенностей духовых инструментов. К этому времени относится также целый ряд произведений академической музыки, звучащих в исполнении военных оркестров: хор и aria из оперы «Сонамбула» В. Бёллина в аранжировке Ф. Газе (эта пьеса вошла в изданный Газе в 1814 году «Военно-музыкальный альбом»), увертюра, марш, хор и застольная песня из оперы «Ундина» и дует из оперы «Бианка» П.И. Чайковского, Военная песня с хором (слова Л. Горчакова) А. Львова вошли в «Альбом для военной музыки» (издан в 1857 году в Пеербурге). Надо отметить, однако, что в партитурах произведений, входящих в альбом, хорошо использованы художественные и технические возможности усовершенствованных деревянных и медных духовых инструментов.

В XX веке уникальные произведения и аранжировки для духового оркестра создавались виднейшими представителями советской музыкального искусства. Основным содержанием военно-оркестровой музыки являются марши. В творчестве советских композиторов очень ярко проявляется связь с русским народным песенным фольклором. Так, например, в творчестве А. Хачатуряна, В. Мурадели, Н. Чемберджи и других используются джазовые сочинения, возникшие после распада СССР военными дирижёрами пришлось намного больше дополнять репертуар, после распада СССР военными дирижёрами пришлось намного больше инструментов для духового оркестра создавать в репертуар. Однако эти сочинения по-новому преображают хоровы и марши. В репертуаре ансамбля были крупные сочинения, выросшие на основе этих песен и маршей – Увертюра для оркестра, оперы «Опекун» (Д. Прокофьев) и др.

Военные оркестры всегда будут поддерживать традиции и культурного развития окружающей культурной среды.

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