

cases to explore the technical principles and artistic values behind them, and provide valuable insights and suggestions for the development of related fields.

Results and discussion. Information technology has brought unprecedented convenience and unlimited innovation possibilities to the field of music and dance creation. Very evident in the field of music composition. In China, most music creators have abandoned the traditional way of creating and started to use professional music production software, such as AU and Cool edit. These powerful software covers recording, mixing, editing, and other functions, greatly improving the efficiency of music creation. With these software, creators can easily turn their musical ideas into reality, such as "On the Shore of Lake Baikal", "Little Apple" and other well-known music production software. At the same time, the use of these software has also reduced the cost of music creation, giving more talented ordinary people the opportunity to showcase their works, further promoting the development of music creation [2]. When it comes to dance creation, information technology also brings more opportunities for dancers to innovate. Some dancers incorporate stage projection techniques in their creative process, projecting images that echo the content of the dance while projecting images that echo the content of the dance, depending on the plot of the dance and the movements of the dancers. This technique not only enhances the visual impact of the dance performance, but also enables the audience to feel the emotions and artistic conceptions expressed by the dance more intuitively in the process of appreciating the dance [3].

Conclusion. By analyzing the possibilities offered by information technology for music and dance creation, we can draw the following conclusions:

1. Information technology has opened up new ways for music and dance creation, enriched the methods of creation, and made artistic creation break through traditional restrictions and show a more diversified development trend.

2. Artists should take into account the opportunities and challenges brought about by the use of information technology. It is necessary to actively make use of the advantages of information technology to improve the efficiency and quality of creation.

3. Information technology will continue to evolve in the field of music and dance creation. With the advancement of technology, more advanced methods of music creation will emerge, and dance creation can also use more advanced stage projection technology to create better works of art.

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POSSIBILITIES OF USING THE TROMBONE IN ENSEMBLE PERFORMANCE IN CHINA

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The trombone, known as the "pull tube horn" due to its reliance on sliding telescopic tubes for tone and pitch control, is an important and ancient brass instrument in Western music with a long history. It has a pure tone, high pitch, short and vigorous rhythm, and has evolved to become the leading instrument in Western jazz, earning it the title of "King of Jazz." After its introduction to China, the trombone has primarily been used in jazz or

symphony orchestras, unlike the trumpet, which has been more closely integrated with Chinese national vocal music. However, China also has a history of traditional trombones (commonly known as trumpets) used by multiple ethnic groups, though they differ from Western trombones in construction and tone. *This paper aims* to investigate the possibility of ensemble performance of Chinese national vocal music accompanied by trombone based on their respective characteristics to promote trombone localisation.

Material and Methods. The methodological basis for writing this article is the scientific works of Chinese scholars, which reflect the musical characteristics of the trombone and the possibilities of its integration with Chinese vocal performance. The methods used in the process of writing the article were: study and analysis of scientific literature on the research topic, historical-archival and comparative methods, musicological analysis.

Results and discussion. The trombone, with a history of over two thousand years in the West, has been used by many excellent musicians in various music forms such as symphony, chamber music, and jazz, fully showcasing its artistic charm and securing its place in the Western wind instrument family. Its main characteristics are as follows:

1. In terms of tone and pitch, the trombone excels in playing majestic, cheerful, short, and loud vocal works with diverse tones ranging from悲壮 to激昂, 奋进 to紧凑, 响亮 to柔和. These effects are achieved on a higher pitch foundation, so the trombone is not suitable for long and broad melodies due to breath consumption during playing. Additionally, the trombone has a delayed response in staccato playing and produces portamento in legato playing, affecting clarity. Therefore, the trombone is commonly used in majestic and loud symphonies and energetic and紧凑的 jazz, where its strengths are fully utilized. When playing悲壮 and fast-paced vocal works, the trombone sounds like heavy rain, continuous and powerful. When playing short,激昂的 melodies, the sound is intermittent and echoing. Despite its advantages, the trombone also has limitations, but its ability to play majestic and powerful music is its main strength. By leveraging its strengths, the trombone can shine in artistic performances.

2. In terms of range and style, the trombone is more versatile. After long development, trombones are categorized into four types based on pitch: Alto Trombone (Eb), Tenor Trombone (Bb without F attachment), Tenor Trombone (Bb with F attachment), and Bass Trombone (Bb with F and G attachments). This wide range allows many excellent composers like Beethoven, Wagner, Tchaikovsky, and Rossini to create diverse trombone works. Beethoven's "Symphony No. 9 in E minor" is lively and紧凑; Wagner's "Die Walküre" is smooth and powerful; Tchaikovsky's "Symphony No. 4" is romantic and full; Rossini's "William Tell" is激昂 and grand. These works demonstrate the trombone's diverse range and artistic appeal.

3. In terms of emotional expression when playing vocal works, the trombone's emotions are closely related to its tone, pitch, range, and style. The trombone can convey various emotions through changes in its sound, whether悲 or喜, 抑 or 扬. Each note of the trombone conveys the emotion of the vocal work. Based on its characteristics in tone, pitch, range, etc., the trombone is particularly adept at expressing joy, excitement,激昂, and perseverance, but it can also showcase romance and humor, leading to a wide variety of trombone works. Specifically, the trombone is very flexible in expressing emotions in vocal works, capable of conveying different moods such as solemnity, passion, and romance. Each heartfelt performance leaves a deep impression.

In the history of Chinese folk music, there were traditional trombones closely associated with the music development of ethnic groups such as Yao, Zhuang, Miao, Yi, Hani, Buyi, Tujia, Uighur, and Han. However, the trombone discussed here refers to the Western trombone, which differs from the traditional Chinese trombone in construction, tone, pitch, and playing method but shares a common point of being majestic and intense. The Western trombone has been in China for over a century but has not yet been integrated into

the creation and performance of national music. Instead, it has been used in symphony and jazz performances. The existence of traditional Chinese trombones indicates that Chinese national vocal music has a suitable artistic foundation for the development of trombone. Therefore, from the perspectives of both national music development and world music cultural exchange, there is a necessity for the ensemble performance of trombone and Chinese national vocal music to promote the localization and nationalization of the trombone.

The analysis of the possibility of ensemble performance of trombone and Chinese national vocal music is due to two aspects. First, Chinese national vocal music has a history of using trombones. Although different from Western trombones, they share similarities in tone effects. Thus, the Western trombone can potentially achieve good ensemble effects with Chinese national music, possibly even surpassing expectations. Second, over the past century, many have explored the integration of trombone with Chinese national vocal music. For example, the military band's performance of the "National Anthem of the People's Republic of China" using the trombone is a case of ensemble between trombone and Chinese national vocal music. Additionally, some orchestras have attempted to ensemble the trombone with the suona to perform the classic Chinese tune "Cang Hai Yi Sheng Xiao." These practical explorations provide a solid foundation for the ensemble.

Conclusion. On a macro level, the ensemble of trombone, a Western instrument, with Chinese national vocal music represents the exchange and integration of different ethnic music cultures, a trend in global music development. On a micro level, the combination of the trombone, a symbol of Western vocal art, and Chinese national vocal music, a symbol of Chinese music, is an innovation for both. This ensemble can help the trombone take root in Chinese vocal art, promoting its localization and nationalization. Moreover, the trombone can be used not only for ensemble performances but also for creating Chinese national vocal music works and education. This exploration is just the beginning of the trombone's localization in China. By using the trombone for creation, education, and ensemble performances of Chinese national vocal music, we can contribute more excellent and fresh works to the world of music and open a new window for the world to understand Chinese national vocal music.

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PECULIARITIES OF THE PERFORMING STYLE OF PIANIST SERGEI RACHMANINOFF

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In the work of Sergei Rachmaninoff, the areas of performance and composition are characterised by close interaction. C. Rachmaninoff was an outstanding pianist, which is reflected in his own compositions, which reveal many innovations in the sphere of performing art. One can speak of Rachmaninoff's synthetic approach to the creation of musical works: acting as a composer, he understood the specifics of the performer's work. The pianist's work on Rachmaninoff's works requires attention to the elements of musical language and to the numerous performance nuances of the musical text. *The purpose* of this article is to examine the individual features of Sergei Rachmaninoff's piano style.