

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.

Material and Methods. The material for writing this article is the scientific works of Russian and Belarusian scholars, including an analysis of S. Rachmaninoff's musical style and a characterisation of his individual performance style as a great pianist of the 20th century. The methods used were: biographical, historical and archival, and the method of musicological analysis.

Results and discussion. Performing work accompanied Rachmaninoff throughout his life. The intensity of his performances was very great. Behind Rachmaninoff's enormous success as a performer was the persuasive power of a great, sincere and serious artist who was able to awaken the innermost strings of the human soul with his art. Rachmaninoff's performance constituted an epoch in the development of the piano-concert style. Rachmaninoff is as brilliant in the performance of his music as he is in the works of other composers. His interpretation is always an act of inspiration and creativity. Rachmaninoff believed that a composer-interpreter who has a "keen sense of musical colour" and "whose imagination is highly developed by nature has an advantage over a mere artist", but "any good pianist has the right to his own interpretation" [1].

A specific feature of the pianistic mastery of Rachmaninoff's works was their extraordinary dynamic power. It manifests itself in mighty chords and in prolonged pressurisations of incredible force. No less "Rachmaninovian dynamics" is characterised by his famous rhythmic style, which is striking in its originality, flexibility and extraordinary freedom. The rhythm of Rachmaninoff's interpretations is the inner core, the vital rhythm of his own personality and his sense of Time. Rachmaninoff's performing art does not tolerate the slightest approximation or understatement. Hence the unusual relief of Rachmaninoff's themes. In the field of intonation, Rachmaninoff acts as a vivid representative of the national tradition of Russian pianistic art.

The basis of S. Rachmaninoff's creative method was melodic thinking coming from the traditions of the Russian pianistic school associated with the vocal interpretation of the sound of the piano. S. Rachmaninoff's innovation was also the introduction of the concept of concept into the field of interpretation, which testifies to the composer's new, conscious approach to the performing art. "When starting to study a new work, it is extremely important to understand its general concept, it is necessary to try to penetrate into the composer's basic idea, to form a correct idea of the work as a whole", S. Rachmaninoff wrote [2]. Under the concept he understood the system of connections and structural plans of a musical work. Therefore, a pianist's work on Rachmaninoff's compositions requires a deep understanding of their concept.

The individual features of S. Rachmaninoff's piano style are clearly manifested in the area of melodic and textural means and the interpretation of performance nuances. A great role in the composer's works is given to the melodic beginning, which is connected with the need for delicate intonation work, with sound saturation and dense touch. Depending on the composer's choice of textural principles, the performer of his piano works should present either a monolithic, multi-layered interpretation of the texture or take into account the detail of the musical fabric. However, attention to performance nuances should not compromise the integrity of the form and the dramaturgical orientation of the work. The pianist needs to build a structural plan for the work, to work out the links between various thematic, melodic, intonation and textural elements, which will help to gain a true understanding of the concept of the work. On the one hand, S. Rachmaninoff inherits and continues to develop Russian musical traditions established by 19th century composers and pianists, and on the other hand, the stylistic features of his pianism relate to the context of 20th century piano performance art imbued with intellectualism.

Conclusion. Rachmaninoff's piano work is the pinnacle of Russian pianism. As one of the greatest pianists in the history of piano art, he has in many ways predetermined the model

of the modern performing style. The pianist's peculiarities in working on the melodic beginning are connected with the need for subtle intonation work with sound. The textural principles of Rachmaninoff's works set the pianist the task of showing both a monolithic, multi-layered interpretation of the texture and a detailed musical fabric. The pianist must pay special attention to creating a concept for interpreting the work being performed. The historical significance of Rachmaninoff's work as a pianist is that he summarised the high traditions of world Romantic performance and gave powerful impulses to the development of pianistic art in later times.

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THE FUSION OF TRADITIONAL CHINESE DANCE AND WESTERN BALLET IN THE 1950s

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The mid-20th century marked a significant period of cultural exchange between China and the West, particularly in the arts. This study explores the fusion of traditional Chinese dance and Western ballet during the 1950s, a time when China was undergoing profound political and social changes.

The goal of this research is to analyze how these two distinct dance forms interacted, influenced each other, and created a unique hybrid art form. The relevance of this study lies in its contribution to understanding cross-cultural artistic exchanges and their impact on global dance traditions. By examining this fusion, the research sheds light on the broader dynamics of cultural adaptation and innovation during a transformative era in Chinese history.

Material and Methods. This research employs a multidisciplinary approach, combining historical analysis, dance studies, and cultural theory. Primary sources include archival materials such as performance programs, photographs, and interviews with dancers and choreographers from the 1950s. Secondary sources consist of scholarly articles, books, and critiques on Chinese dance and ballet. The study also incorporates visual analysis of recorded performances and choreographic notes to identify key elements of fusion, such as movement vocabulary, thematic content, and stylistic adaptations. Comparative analysis is used to highlight the similarities and differences between traditional Chinese dance and Western ballet, as well as the ways in which they were integrated [1].

Results and Discussion. The findings reveal that the fusion of traditional Chinese dance and Western ballet in the 1950s was driven by both artistic experimentation and political motivations. On one hand, Chinese dancers and choreographers sought to modernize traditional forms by incorporating ballet techniques, such as pointe work and extended lines, while retaining the expressive gestures and storytelling elements of Chinese dance. On the other hand, the Chinese government promoted this fusion as part of its cultural diplomacy efforts, aiming to showcase China's ability to blend Eastern and Western traditions. Key