

## Research and Teaching Practice of Trombone Playing Style Based on Multicultural Perspective

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**Abstract:** This article focuses on the trombone playing style and teaching practice from a multicultural perspective. At the moment when globalization promotes the deep integration of multi-cultures, trombone performance is facing new opportunities for development. The purpose of this study is to deeply analyze the influence of multi-culture on trombone playing style and explore strategies to optimize teaching practice. Based on the theoretical analysis, this article discusses the differences of trombone playing styles under the background of western classical, jazz and national folk culture in detail from the theoretical basis of multicultural concept and the elements of trombone playing style. It is found that different cultures endow trombone with unique playing styles. Based on this, it is proposed that teaching objectives should be multicultural-oriented, teaching contents should integrate multicultural elements, and teaching methods should adapt to multicultural optimization strategies to promote the inheritance and development of trombone playing art. The research results of this article provide a solid basis for the optimization of trombone teaching practice.

### 1. Introduction

As an important brass instrument, trombone occupies a unique position in the field of music [1]. With the acceleration of globalization, multicultural communication and integration has become a significant trend in music development. This brings unprecedented opportunities and challenges for the evolution and innovation of trombone playing style [2]. In this context, it is of great theoretical and practical significance to study the trombone playing style from a multicultural perspective and apply its achievements to teaching practice [3].

Theoretically, the multicultural perspective provides a richer dimension for in-depth analysis of trombone playing style. Different cultural backgrounds breed distinctive musical styles and playing skills, and exploring the cultural roots behind these styles will help to build a more comprehensive and systematic trombone playing theory system [4]. For example, the rigorous structure and harmony system of western classical music, the unrestrained improvisation style in jazz, and the unique melody and rhythm of folk music of various ethnic groups have left a deep mark on trombone performance. By studying the performance styles under the influence of these multi-cultures, we can explore the inherent law of the formation of trombone performance styles.

In practical sense, it plays an important guiding role in trombone teaching practice. In today's diversified music education environment, students need to get in touch with and master the trombone playing styles in different cultural backgrounds, so as to improve their music literacy and playing ability [5]. However, there are still some shortcomings in the multicultural integration of trombone teaching at present, and the teaching content and methods need to be further optimized. Therefore, the purpose of this study is to deeply explore the influence of multiculturalism on trombone performance style, and put forward the optimization strategy of teaching practice based on multicultural perspective, in order to promote the development and inheritance of trombone performance art.

## **2. The influence mechanism of multiculturalism on trombone playing style**

Multiculturalism refers to the phenomenon that many different cultures coexist and influence each other in a region or society. It not only includes the unique expressions of various ethnic groups and regional cultures, such as music, dance, customs, etc., but also covers the exchange, collision and integration between cultures [6]. In the field of music, multiculturalism embodies the coexistence and interaction of different musical styles, schools and techniques. Music in different cultural backgrounds has a unique scale, rhythm and musical form structure, which learn from each other and enrich the expression dimension of music.

Trombone playing style consists of two key elements: playing skills and musical expression. Playing skills are the foundation, such as sliding, linking and voicing, which can show the unique timbre and pitch change of trombone [7]. The expressive force of music endows the soul of performance, and through the changes of strength and speed, as well as the delicate interpretation of the emotion of the work, the performance is more infectious. The player's grasp of the contrast between the strength and weakness of the music can convey different emotions from excitement to relief.

Different cultural backgrounds provide rich nutrients for the shaping of trombone playing style. Western classical culture emphasizes strict musical structure and harmony norms, which makes trombone pay attention to the accuracy of skills and the integration of voices in classical music performance. The improvisation of jazz culture urges trombone players to develop unique improvisation skills, paying attention to the swing of rhythm and the creativity of melody [8]. National folk culture, with its distinctive regional characteristics, brings unique melody and playing techniques to trombone, such as special sliding or decorative sounds in some national music. With the deepening of cultural exchange, the trombone playing style is constantly evolving, absorbing multicultural elements, thus giving new vitality.

## **3. Types of trombone playing styles based on a multicultural perspective**

### **3.1. Trombone playing style under the background of western classical culture**

Western classical music has gone through many important periods, and the trombone playing style in each period has its own characteristics. In the Baroque period, music emphasized polyphonic texture and grand momentum, and trombone was often used as an important part of church music and large-scale ensemble, with clear lines and strict counterpoint [9]. In the classical period, the music structure was more regular, the melody was beautiful and full of singing. The role of trombone in the band has gradually become clear, which not only bears the support of harmony, but also has some melodic playing fragments. At this stage, the performance style pays attention to the purity of timbre and the moderate change of strength. The performer should strictly follow the expression marks on the score, such as the trombone part of Mozart's symphony, and show the elegant style within a rigorous framework. The Romantic Period, music emphasizes the expression of emotion and the display of personality. During this period, trombone got more opportunities to solo and show off their skills, and their playing style became more free and unrestrained, and the dynamics changed greatly. Slippery techniques were frequently used to enhance emotional rendering.

### **3.2. Trombone playing style in jazz culture**

Jazz is famous for its unique improvisation and swing rhythm. In jazz, trombone playing style has great personality and vitality. Improvisation is the core of jazz trombone performance. Players need to create melodies on the spot with their own musical literacy and creativity within the given chord and rhythm framework. This requires the performer not only to master all kinds of playing skills, but also to have a deep understanding of the harmony and rhythm of jazz.

Swing rhythm is the symbolic feature of jazz. It is necessary to accurately grasp this rhythm feature when playing trombone, and create a sense of swing rhythm through subtle adjustment of the duration of notes. At the same time, jazz trombone performance will also use unique sliding and

vibrato skills, as well as various onomatopoeic effects, such as imitating human voices or animal calls, to add interest and expressiveness to the performance.

### 3.3. Trombone playing style in national folk culture

Ethnic and folk cultures in different countries and regions endow trombone with rich and varied playing styles. Taking some European countries as an example, the trombone performance in German folk music often has a simple and heroic temperament, and the playing rhythm is relatively regular, emphasizing the fit with the folk dance rhythm to enhance the rhythm of music. The trombone performance in Italian folk music is more lyrical and melodious, and the use of decorative sounds is emphasized when playing, which makes the music more charming. Figure 1 shows the differences of trombone playing styles in different ethnic and folk cultures:

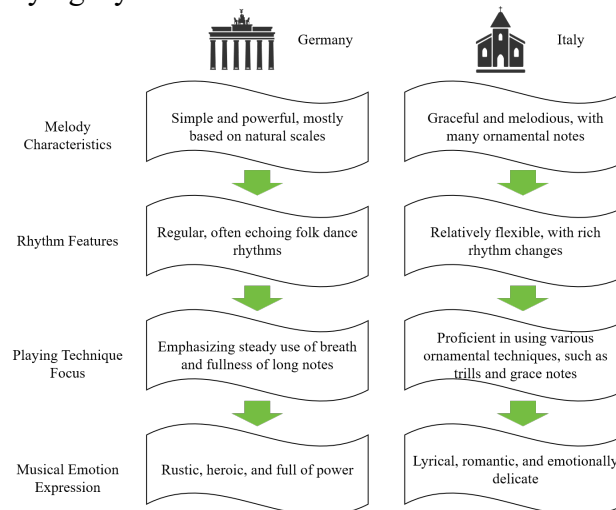


Figure 1: Comparison of Trombone Playing Styles in National Folk Culture of Some European Countries

In Asia, the folk music of some countries has formed a unique style after being integrated into trombone performance. For example, when Japan integrates trombone into the traditional music performance form, it draws lessons from the ethereal and distant characteristics of its local music, pays attention to the ethereal and pure timbre when playing, and combines the beat characteristics of Japanese traditional music to create a different artistic conception. In a word, the trombone playing styles in national folk culture are rich and varied, which reflects the unique cultural features and musical aesthetics in various places.

## 4. Optimization strategy of trombone teaching practice based on multicultural perspective

### 4.1. Multi-cultural orientation adjustment of teaching objectives

The goal of traditional trombone teaching mostly focuses on skill training and mastery of classic songs, which needs to be comprehensively adjusted under the multicultural background. The new teaching goal should emphasize the cultivation of students' understanding and perception of trombone playing styles in different cultural backgrounds. Not only should students master the trombone playing norms under the western classical music system, but also guide them to deeply understand the essence of jazz, folk music and other diverse styles.

For western classical music, the goal is to enable students to accurately grasp the style characteristics of works in different periods, from the rigorous polyphony in Baroque period to The Romantic Period's emotional catharsis, which can be accurately expressed through performance. In jazz, it focuses on cultivating students' improvisation ability and keen perception of swing rhythm. For national folk music, let students learn to capture the unique charm of different regional music styles, such as the simplicity and heroism of German folk music or the lyrical romance of Italian folk music.

## 4.2. Multicultural integration of teaching content

### (1) Diversification of track selection

In order to realize multicultural teaching, trombone tracks with different cultural backgrounds should be widely selected. In addition to the classic western classical repertoire, such as the trombone fragment in Bach's Brandenburg Concerto and the trombone part of Mozart's symphony, a large number of jazz and folk music works should be included. Jazz, such as Duke Ellington's classic music for trombone, can be chosen to let students feel the unique charm of jazz trombone performance. In the field of national folk music, trombone music in the style of German folk dance music and trombone works adapted from Naples folk songs in Italy are introduced.

### (2) Integration of cultural background knowledge

Simple repertoire performance is not enough for students to deeply understand the multicultural style, but also needs to integrate relevant cultural background knowledge. When teaching western classical music, explain the music history and social background in different periods, such as the influence of the prosperity of religious music in Baroque period on trombone performance. For jazz, it is introduced that it originated from the fusion of African music and European music, and the key role of black culture in the development of jazz. In view of national folk music, the close relationship between local customs, folk customs and music in various countries and regions is deeply discussed, such as the correlation between German folk dance and trombone playing rhythm. Figure 2 shows the specific direction of multicultural integration of teaching content:

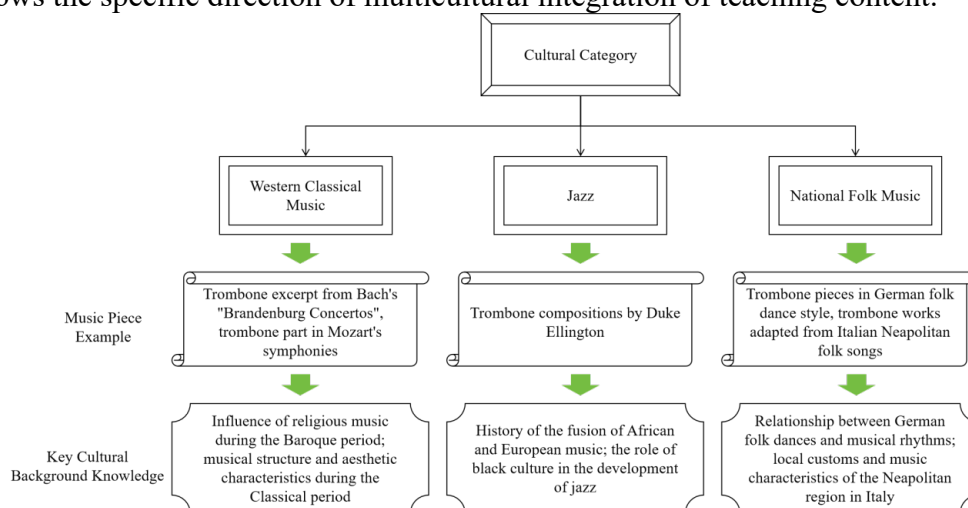


Figure 2: Integration of Trombone Teaching Content Based on a Multicultural Perspective

## 4.3. Improvement of multicultural adaptability of teaching methods

### (1) Comparative teaching method

Use the comparative teaching method to help students clearly distinguish the differences of trombone playing styles under different cultural backgrounds. For example, this article compares the playing styles of trombone in Baroque and The Romantic Period in western classical music, and analyzes its evolution from the aspects of rhythm, melody and dynamics. Compare the differences of trombone playing skills between jazz and classical music, such as improvisation of jazz and strict spectrum playing of classical music. Through this comparison, students can understand the uniqueness of various styles more deeply.

### (2) Situational teaching method

Create a multicultural music situation, so that students can feel different music styles on the spot. When teaching jazz, we can simulate the atmosphere of jazz clubs and play videos of classic jazz bands, so that students can be exposed to the dynamic jazz environment and experience its free and unrestrained style. For national folk music, we can show the natural scenery, pictures and videos of folk activities in relevant countries or regions, and cooperate with music explanation to make students understand the cultural connotation behind the music more intuitively, so as to better grasp the performance style.

### (3) Practical teaching method

Encourage students to participate in multicultural music practice activities. Organize students to participate in jazz band rehearsal, so that they can exercise their improvisation and teamwork skills in actual performance. Guide students to go deep into folk music groups and learn the playing skills and style characteristics of local folk music. Through practice, students can transform their theoretical knowledge into their practical playing ability and truly master the trombone playing style from a multicultural perspective.

## 5. Conclusions

Based on the multicultural perspective, this article makes a comprehensive study of trombone playing style and teaching practice. In terms of playing style, western classical culture makes trombone playing change from rigorous and regular to emotional publicity in different periods; Jazz culture endows it with distinctive characteristics of improvisation and swing; National folk culture makes its style rich and diverse, reflecting the unique cultural features of various places.

These research results provide a solid basis for the optimization of trombone teaching practice. The teaching goal should get rid of the traditional limitations and focus on cultivating students' ability to understand and perceive diverse styles. The teaching content needs to deeply integrate multicultural elements, widely select tracks from different cultural backgrounds and integrate relevant cultural knowledge. Teaching methods should be flexible and diverse, and comparison, situation, practice and other teaching methods should be adopted to enhance students' ability to grasp diverse styles. However, how to better integrate multiculturalism into the evaluation system of trombone teaching has not been discussed in depth in this article, and the follow-up research can make efforts in this direction in order to promote the prosperity and development of trombone playing art in a multicultural context.

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