



A Brief Discussion on the Playing Skills of Trombone Solo "Gada Melin Theme Fantasia"

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ABSTRACT:

"Gada Melin theme Fantasia" is a classic trombone work created by Mr. Ma Youdao, a Chinese composer, has been handed down to today. The music makes full use of the trombone's rich musical expression and unique skills to show the musical scene, describing the scenes of wars and tragic scenes vividly and vividly. The hero theme is incisively and vividly, reflecting the comprehensiveness of trombone playing skills. This paper carries on the simple analysis to the music performance skill, as well as the understanding music shows the national color and the music style that Ma Youdao creates this music, thus correctly grasps this music performance style, enables the trombone player to play this music better. In addition, I have a clear understanding of the national characteristics and musical structure of the music through a large number of skills practice and analysis of relevant literature and examples of section score, so as to better understand and master the performance skills of the music. Therefore, this paper will explore and analyze from the aspects of breath, pronunciation, speed and pitch, so as to better master the playing skills and style of this piece of music, so that the author can better perform the work.

Key words: Skills; Style; Research

1 Foreword

Trombone, as the oldest brass instrument, is known for its bold and bold, thick and thin playing image. It was widely used by bands in the Baroque period. Its tone is proud, brilliant, majestic and full, loud and powerful voice, weak play and gentle euphemism. Its distinctive, unified sound is rarely assimilated within the band, and can even compete with the entire band. It is also widely used in jazz bands, known as the "King of Jazz". The trombone is the only unperfected and rarely improved brass instrument in construction. It can play chromatic scales and unique slides because of its extendable tube control of pitch.

Gada Melin Theme Fantasia is a solo trombone composed by Ma Youdao, a famous Chinese composer, in 1959. The composition elements of works from symphonic poem "Gada Merlin", lyrics and music material from a Mongolian folk song of the same name, the content of music is to describe and sing the Mongolian hero Gada Merlin led the herdsman uprising and its brutal feudal Lord, warlord heroic battle tragic and heroic deeds. The lyrics and music are adapted to the theme of the long and national style of the trombone solo work, including not only the description of the vast prairie of Mongolia, but also the scene of the fierce battle of thousands of troops, and the song praise of the tragic heroes. It works using the trombone rich music expression, unique technique, magnificent brilliant playing characteristics, etc., shall all the war and solemn and stirring scene description vivid, hero theme performance incisively and vividly, the author ingeniously combines the storyline and trombone playing techniques, make music anthropomorphic, war scene visualization, using the trombone unique charm infection audience. This is also the fundamental reason why Mr. Ma Youdao uses trombone to create this piece of work, and it is also one of the most important reasons.

Through the simple study of Ma Youdao's "Gada Melin Theme Fantasia" performance skills, we can analyze its creative ideas, composition techniques and performance style, for us to better grasp the performance skills and performance style of his works, to provide some insights. This paper will take "Gadamelin theme Fantasia" as the research object, simply analyze the creation background and structure of the work, and analyze its performance skills.

2 The musical characteristics of solo Fantasia of Gaddamelin Theme

2.1 The musical image of gaddamelin theme Fantasia

"Ah, the swan goose flying from the south, it will not take off until it lands in the Yangtze River. The gaddamelin uprising is for the land of the Mongolian people..." this song familiar Mongolia folk song singing is to land and leads the people to the survival of the Mongolian people's uprising, with the feudal Mongolian dahl Abraham report, warlords fighting heroic hero into grassland and stirring deeds. This folk song adopts the traditional Chinese pentatonic mode in the *yu* mode. Its melody line is like a parabola, with the high pitch in the middle and the beginning and end of the song in the bass zone. The phrase structure is square and integral in the form of the preceding and following sentences. The rhythm is solemn and soothing; The speed is moderate, neither fast nor slow, and the music mood both expresses the emotion of the passage and shows the tragic atmosphere of the passage. This piece is adapted and created as trombone concerto. The work is carried out with a long and rich theme of national style, including not only the description of the desert grassland, but also the fierce battle of thousands of troops and horses, as well as the elegy and praise to the hero. Each plot and each story uses different trombone playing techniques to create musical images, and each musical image also shows numerous trombone playing techniques.

2.2 The musical structure of Gaddamelin theme Fantasia

The whole song uses Mongolian folk song "Gada meilin" as the theme, with The story of Gada Meilin leading the Mongolian people to resist King Darhan running through the development, showing the singing and heroic trombone. The music adopts the "yu" mode of Chinese traditional national pentatonic mode, which makes the music have a very strong national flavor. The whole area can be divided into introduction, theme, development, reproduction and epilogue five parts.

2.2.1 An introduction to music

The music begins with a low G and with strong trombone and poetic voice quality play rhythm free opening word phrase, as if the khorchin vast prairie, a red sun rose slowly, show the hollowness, the vast prairie, as well as the Mongolian people's broad mind and uninhibited style. The phrase passes through a transition of connecting chords to connect to the second part of the music, the "musical theme".

2.2.2 Music Them

In section 38, trombone plays the theme melody of gada Melin with lyrical and soft timbre. This part uses the "soft spit" performance technique to play a beautiful, broad singing melody to describe the beautiful vast Horqin prairie and the blue sky and white clouds. The composer marked the expression term "lyrically" at the beginning of the theme, which prompted the performer to reflect the beautiful prairie scene when playing. For such a beautiful prairie to be sold. People fight against feudal lords and warlords.

2.2.3 Music development

This section shows the battle scenes of the sword. In bar 66, the trombone uses the technique of "staccato" to play a tense and fast melody, which seems to sound the battle horn and bring the music into the battle scene. Composer Ma Youdao uses a lot of notes and dynamics to fully describe the scene of Gaddamerin leading the warriors to fight the enemy bravely. After the end of the battle, the composer also used the technique of "soft vomit" with beautiful singing to bring the music into a beautiful lyric melody, which fully demonstrates the singing of trombone and reflects the yearning and longing of Mongolian people for a better life in the future. In the Mongolian people's vision of good happiness, and returned to the fierce second battle process, in a fierce battle, the national hero Gada Merlin unfortunately heroic sacrifice. The composer cleverly used the trombone crescendo to descend the scale to describe the sacrifice of Gadamelin.

2.2.4 Music reproduces the theme

This part of the trombone uses slightly heavy but powerful pronunciation to play this section of low, sad melody, to express the memory of Mongolian people to the national hero Gada Melin after his death. It reflects the heavy and depressed musical emotion.

2.2.5 The music to an end

With the end of folk music, the music enters the "epilogue". Trombone in the 286 small rhythm of the elastic, generous, bright, smooth and brilliant ending melody, expressed the Mongolian people's firm belief in victory and the national hero Gada Melin's respect and memory. The music is brilliant, firm and sonorous, showing the heroic nature of the trombone.

3 The performance technique of Gaddamelin theme Fantasi

In the performance of the music "Gadamerin Theme Fantasia", the performance skills of trombone pronunciation skills were demonstrated. music performance skills to pay special attention to the use of the tongue and the use of breath, in the performance of fast section to pay attention to the tongue, the position, breath to cooperate with each other, related to each other.

3.1 Trombone pronunciation skills

In the actual play, according to the different mood requirements of the sound blowing method is also different, the effect is diverse, such as single spit, staccato spit (staccato), sudden strong spit (stress), soft spit double spit and three spit. In "Gaddamelin Theme Fantasia", the use of articulation performance techniques are:

3.1.1 Single spit

In the performance of Gaddamelin theme Fantasia, the use of single spit is very important. The principle is that on the basis of playing long notes, the tongue moves back and forth in the mouth like a throttle, closing the breath momentarily and then opening it quickly, and so on and so forth, producing the sound effect we want. Generally speaking, we rely on tongue movement when pronouncing the syllable "tu" to assist pronunciation. ^{[1][2]}

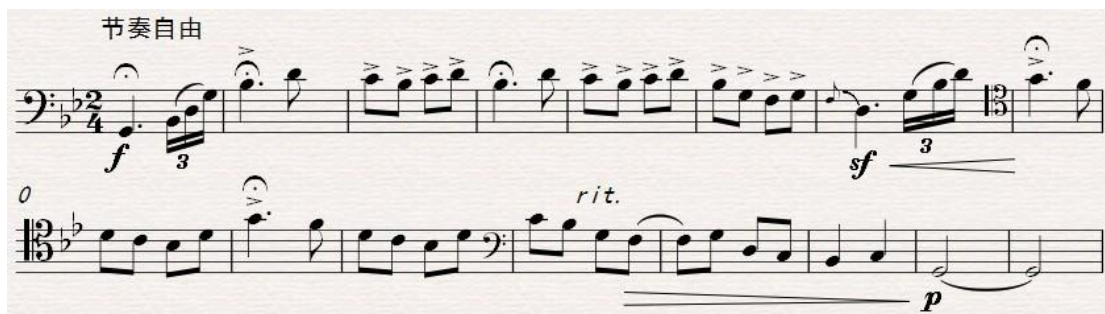


FIG. 3-1

The music begins with a low G (FIG. 3-1). When playing to suck good air, to ensure sufficient gas, waist and abdomen support to ease the breath out, after each extension phrase do slow up gradually fast; Grace note that occurs in the seventh section place to play clear, lively, triplet. Here is a small connection, be clear and the relaxation, in the eighth and tenth section of the small group 2 G pay attention to the intonation, easily on the high side, at the second position, the notes to blow it away, the overall use of single vomit, the rhythm is more relaxed freely. However, attention should be paid to returning to the rhythm pattern after the line in the penultimate third section to ensure sufficient breath to show a "majestic" momentum reflecting the emptiness and vastness of the grassland.



FIG. 3-2

For example, (FIG: 3-2) is a phrase in the battle scene. Each note is marked with stress. When playing, sufficient air is absorbed and the "single breathing" method is used to play with the waist and abdomen as support.



FIG. 3-3

This section (FIG. 3-3) is the "reappearance theme part", which describes the Mongolian people's memory for the hero after Gadamelin died bravely in the struggle. The melody is low and sad. When playing this passage, it should feel like a funeral procession with heavy steps to see off the national hero Gada Melin. Play every note in hold, full note playing. When playing, the abdominal muscles should be supported. Especially the last infinite extension note, when playing must give a lot of breath, the high tone played full and loud. In the performance of this melody can be appropriately played heavy and powerful, highlighting the heavy and missing. It expresses people's feelings of being reluctant to part from a hero.

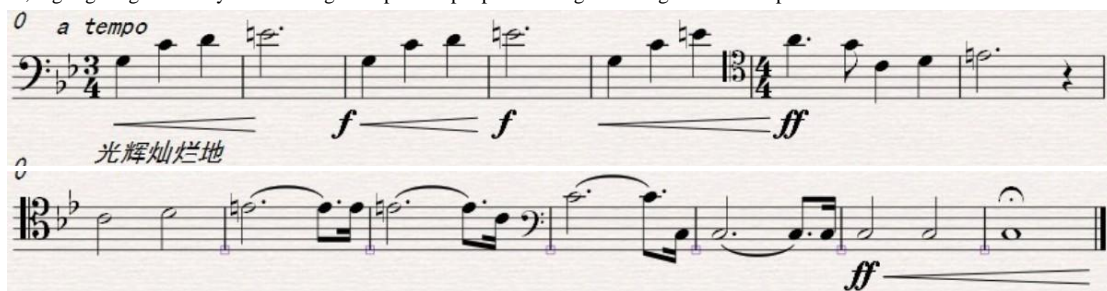


FIG 3-4

(FIG 3-4) This is the "epilogue" of the music, which expresses people's praise and remembrance of Gaddamelin and their belief that the grassland will usher in a brilliant tomorrow, showing the positive, optimistic and upward spirit and firm faith of Mongolian people. Different from the sad mood in Figure 3-3, play this part with a hopeful, bright, positive and optimistic attitude. When playing, every note is positive, to take the initiative to breathe, blow the note clear, elastic, long tone to maintain, ensure the beat, sound to play broad, bright, loose and unobpatently. The last line with dotted sixteenth notes is played clearly, firmly and powerfully, and the overall feeling is bright, positive and emotional.

3.1.2 Soft spit

In playing the music theme fantasia, "soft" vomit embouchure is key technique, usually in a broad and has beautiful GeChangXing melody rhythm in passages, rely on the tongue play a effect like a liaison, soft breath slow even, can't break, between the notes and the connection must be freely normally. The thematic part of the music is played by "soft spit". When playing soft spit, pronounce "lu" to assist pronunciation.^{[1][2]}



FIG 3-5

(FIG 3-5) This section is the "theme part", which describes people's happy life on the beautiful vast prairie. When playing, we should pay attention to the direction of the melody line. With the direction of the melody line, the breath should follow up and down. In the picture, the eighth and ninth bars are the climax, and the high pitch is high. The breath should be actively given out to ensure that the high pitch can "stand" and bright, and pay attention to the intonation of the long "G", which requires us to focus on the training of ear training in the usual practice. Pay attention to the strength marks such as the crescendo in the first and 11th bars in the figure. When playing, breath should be the main support, tongue movement should be light, the connection between sounds should be smooth, and attention should be paid to the consistency and lyricism of melody.

The musical score for FIG 3-5 consists of five staves. The first staff begins with a tempo marking '抒情地' (Ad libitum) and a dynamic marking '0'. The melody is written in a key with one flat and a 2/4 time signature. The second staff continues the melody. The third staff features a 'rit.' (ritardando) marking and a 'Legato' marking with a 'p' (piano) dynamic. The fourth staff shows a melodic line with a 'mf' (mezzo-forte) dynamic. The fifth staff continues the melodic line with a 'mf' dynamic.

FIG 3-6

(FIG3-6) This section is lyrical, showing the Mongolian people's yearning for a better future. In the performance of this lyric melody, to control the flow and flow of breath, to ensure that the melody is smooth and singing. In the third and fourth bars of the example, there is an octave jump. Pay attention to the intonation of the octave. This is followed by a string of singing melodies in the high register. Although the melody is high, it is played in the same way as other registers, with the only difference being the flow and flow rate of breath and the change of air pressure. The performance should be full of passion, stretch and brightness in the lyrical process.

In the third bar of the fifth line in Figure 3-6, there is a small connecting sentence composed of an oil sixteenth note. When playing, pay attention to the mellow sound and natural connection with the melody in front. At the beginning, the F of the large character group, which is the lowest tone of the whole song, the breath should follow to ensure the intonation, pay attention to each tone is not too high, and then transition to the stretch and bright singing melody part.

3.1.3A sudden strong tongue (The accent)

This is a technique of playing stress, and the flow and velocity of breath are much greater than that of "single spitting". It is a sudden pull of the tongue that forcefully opens the seal of the lips, causing the air to rush out and produce a pop sound.[1][2] In the music, the use of "qiang Tu" is mainly to describe the scene of Gada Melin's heroic and unyielding sacrifice in battle. The diagram below.

The musical score for FIG 3-7 is a bass line in 2/4 time. It starts with a dynamic marking '0' and includes an 'accel.' (accelerando) marking. The score concludes with a 'fff' (fortissimo) dynamic marking and a crescendo hairpin.

FIG 3-7

This phrase is used by the composer to describe the scene of Gadamelin's sacrifice in descending scale. There is no doubt that breath comes first. With waist and abdomen as support, the breath flow is large and fast. The tongue moves quickly and cleanly, with obvious stress, and the sound is strong, firm and powerful, especially the "E flat" at the end and the two "D" in the next section, which reaches the strongest point. The composer made a special treatment here to show the moment when Gaddamelin was shot down and sacrificed, so as to express the bravery and heroism of Gaddamelin's sacrifice

3.1.4 Staccato

The use of staccato spits plays an important role in gaddamelin's Thematic Fantasia, in which combat scenes are depicted by staccato spits. Staccato articulation is characterized by lightness, clarity and elasticity. When playing, under the control of the diaphragm, the voice is "catapulted" out by the power of the tongue, usually "DI" to assist the tongue movement.^{[1][2]}



FIG 3-8

All melodies as shown in Figure 3-8 are played with "Staccato". When playing, we should grasp the characteristics of the notes attached, and pay attention to the performance of the sixteenth and thirty-second quarter notes with the same strength, but the timing of the notes is different, and the tone quality and strength are not changed. It's not true that we tend to weaken the thirty-second note when we're playing it. Still have the accent marks on the notes and weak strength contrast, increasingly to the accent sign is strongest, increasing gas prominent stress tone, at the same time pay attention to PuLi 8 third subsection demisemiquaver play, to play short, the accuracy of the light at the same time pay attention to the rhythm, in practice when playing time can be back, have the feeling of grace note, At the same time assist with the metronome to check the rhythm. Through this playing technique, the performance of the battlefield, the fierce battle, but also the battlefield of ten thousand horses pentium scene described lifelike.

3.2 Using the breath

When playing music, the use of breath is very important, playing with the abdomen as a support. At ordinary times, there are certain requirements on the position, speed and amount of ventilation in playing. First of all, the position of breathing should not be wrong, because the position of breathing determines the integrity of the phrase. If you breathe in the middle of the phrase, the integrity of the whole phrase will be damaged. In the performance of a piece of music, the integrity of the piece is of Paramount importance. After playing a phrase, take a quick breath at the place where you can take a breath and then enter the next phrase. Try to shorten the breath time and ensure that the time value of the note is blown enough, so that the interval between phrases will be correspondingly shortened, so that the music will be more coherent and complete. Secondly, the amount of ventilation is also very important in playing. At the beginning of playing, the amount of breath needed in this phrase should be considered. The fullness of breath and the support of the abdomen determine the quality of your performance, which requires the player to have good lung capacity and breathe in as much as possible. Otherwise, it will lead to the failure of the performer to complete the performance of the music with high quality. Only the correct use of breath can ensure the smooth performance.

Conclusion

Above all, throughout the whole song is the theme of the lyrical part of the most successful fighting passion on part of the form bright contrast, not only from the dramatic contrast is formed on the music sound, but also with the trombone playing different technology will each graphic war and the solemn and stirring scene description, the hero theme performance incisively and vividly, Full display of trombone singing and heroic.

The whole music basically shows the performance characteristics of trombone. The following points should be paid attention to during performance and practice: 1. The coordination of fast pronunciation and moving handle position is another technical difficulty that players need to focus on solving. Practice this song can not be anxious to achieve, to use scientific practice methods to practice, subsection clauses from slow to fast to slowly improve, and time will be able to have the ideal performance effect.

2. The use of breath is the focus of this song. Players must first perfect their personal skills before practicing music, starting from the exercise of breath. 3. Understand the creative elements of the work and its backstory. Understand the author's intention of creation, grasp the emotional expression of the song, so as to correctly grasp the description of the music scene and the shaping of the music image, which is very important for the performer to deal with the emotional aspects of the music. When performing this work, many performers do not pay attention to the analysis and understanding of creative elements, and the music played often runs counter to the author's creative intention. This will not achieve the desired musical effect.

Through the analysis of the playing skills of "Gada Melin Theme Fantasia", I have a deeper understanding of the trombone playing skills, and understand that the proper use of playing skills and playing style is the key to play this piece of music. Through the technique analysis of this song, we also hope to enable more learners to have a deeper understanding of the performance skills of this song and the characteristics of the author's creation

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