

STUDYING ON TEACHING FLUTE FOR FIRST YEAR STUDENT MUSIC EDUCATION MAJOR IN HAINAN UNIVERSITY, HAINAN PROVINCE, THE PEOPLE'S REPUBLIC OF CHINA

Yin Jiahou¹, Orawan Banchongsilpa²

Faculty of Music, Bangkokthonburi University¹⁻²
China¹, Thailand²

Email: phallaath518@gmail.com,¹ chengsi.w30@gmail.com²

Received: December 11, 2024; **Revised:** December 11, 2024; **Accepted:**
May 7, 2025

Abstract

The purpose of this study is to study the teaching method of flute for the first-year students in Hainan University. The research method is qualitative research, and the samples are first-year students in Hainan University. The research tools are: interview form, observation form and verification form. The results show that: (1) Flute teaching is a comprehensive training process aimed at improving students' playing skills, musical expression and learning interest, including the systematic training of basic skills (such as breath control, timbral shaping, fingering training) and advanced skills (such as rapid breathing, continuous playing). (2) Flute teaching method is an important part of music education, aiming at cultivating students' musical perception ability and sense of rhythm. In order to comprehensively evaluate and optimize the teaching effect of flute teaching method, from the Professional quality of teachers, Teaching process, Student participation, teaching tools, Teaching objectives, Teaching content and Teaching methods seven aspects of flute teaching methods were observed and formed. (3) The IOC result of the interview form was 0.93 higher than 0.75. It is permitted for research purposes. (4) The IOC result of the observation table is 0.95 higher than 0.6. It is permitted for research purposes.

Keywords: The flute teaching method; First year students

Introduction

The progress of human material civilization, the production of dizi or Musical Instruments made of bones has been greatly reduced, and many dizi have been made of bamboo and wood. It is said that Chinese bamboo dizi was brought back to Chang 'an after Zhang Qian's trip to the Western regions in the Han Dynasty, and it was called Hengzhu at that time. After the opening of the Silk Road, the Germans also began to use it, which was called German Hengzhu in Europe at that time. The transverse flute has more advantages than the recorder, and its development is more rapid. In the beginning, the European fife was played vertically, made of the stems of trees, and then made of wood, which is easy to crack. Gradually, due to the technical advantages of playing horizontally, more people began to play the flute horizontally. The western flute we know now is actually the medieval German flute or the descendant of the German fife, which is a transverse flute with a closed top. A blow hole is located near the top. (Chen,2016, pp.11)

The reform and development of the Industrial Revolution, metal products have gradually been widely accepted. The material of the flute has been changed from wood to metal. Compared with wood products, metal products are more durable and stronger, and metal raw materials are relatively easy to obtain. And the production and processing are faster and more convenient. The flute is made of metal materials, and its amplification effect is superior to that of wooden materials, which is more suitable for providing a broader appreciation environment and appreciation space for the broad audience. (Chen,2018, pp.10)

The flute is short and compact, easy to carry, and is a fixture in orchestras. In the performance process, players need to conduct reasonable coordination from various aspects such as breathing, techniques, music processing, and perform according to the actual situation, so as to master relevant playing skills, improve their own music literacy level, and enhance their own improvisation ability. In the teaching process, through classical music and musical examples, students are guided to create, and students are encouraged to create second and third degrees. At the same time, diversified teaching encourages students to pay attention to their own performance and creative ability, form creative consciousness, create excellent works that meet the needs of stage performance, optimize students' collaborative ability, promote students

to deepen their understanding of music knowledge in the teaching process, strengthen their attention, and promote all-round development. To improve the imagination and creativity of students, Obald Pengmei through continuous research and experiments, so that the flute has carried out a thorough reform and innovation, which is an epoch-making change in the history of the development of the flute. This design not only makes the use of the player more convenient, but also makes the performance and skills of the flute more-rich. Obold Phume's radical reform of the flute, which determined the external shape and internal structure of the flute, played an important role in the performance of the band. (Han, 2021, p.02)

The continuous development of China's flute profession, more and more talents have been trained, and the flute has become more and more popular in China. In Hainan Province, Hainan University has rich resources and activities in flute education and performance. The School of Music and Dance of Hainan University has a department of instrumental music, which is special responsible for the teaching and training of flute and other instrumental music. The college not only provides professional flute education, but also provides a stage for students and teachers to display their talents through various musical activities, such as art performances and concerts. For example, in the 8th College Students' Art Performance in Hainan Province, Qi Still, a student from the Music College of Sanya University, won high praise for his flute performance "Swiss The teacher Pherd", showing the achievements of Hainan University in cultivating flute talents. In addition, Hainan University has continuously improved the quality and level of flute education through exchanges and cooperation with domestic and foreign musicians. Therefore, the researcher became interested in the flute education in Hainan University. During the research, the researcher found that there were some problems in the flute teaching in Hainan University, such as students' lack of attention in class and easy to get nervous in class. Therefore, the researchers are interested in the flute education method of Hainan University and think that this is a direction that can be studied.

Research objective

1. To study the teaching method of flute in Hainan University, Hainan Province, the people's republic of China.

Literature Reviews

There are two kinds of ancestors of the flute, namely the transverse flute and the vertical flute. As early as ancient times in Egypt, there have been harp flute, this flute with a hole in the top, made of clay. After that, in its development process, the flute was constantly transformed and innovated until the historical period of the Renaissance. However, the ancestor of the flute widely recognized by the musical instrument industry is the beak flute and the pointed flute, which are not directly related to it. The flute most similar to today's flute is an old German flute in D, the design of which is closely related to the reed flute. Germany's old D flute originated in Germany, but in the later development process, it was eliminated by The Times because it could not keep up with the pace of social development at that time. Surprisingly, this flute was accepted by France, was able to develop rapidly, and quickly occupied the entire European market. At that time, many composers used it in music works. Then this instrument was spread back to Germany, at that time the famous German mathematician and performer Theobald Pumme, this old D flute modified into the flute commonly used in today's symphony orchestra. (Chen 2018, p. 10)

The end of the flute is the third segment, which has a sound hole and linkage buttons, opening or closing the sound hole, which can change the level of pronunciation. The flute has three registers: bass, middle and treble. The bass register is full of sound and can convey deep emotion; Melodious and delicate in the middle register, it can integrate the exquisite sound quality of the flute with the exquisite music connotation; The high voice area is sharp and high, with extremely strong penetration, and is usually used to express natural landscapes or imitate bird songs. In order to distinguish these three ranges more clearly, different colors are usually used in flute playing so that performers can quickly identify them. Bass parts are usually marked in black and gray, midrange parts in gray, and treble parts in gold. The playing style of the flute is soft and soothing, with the characteristics of full timbre, round, soft and clear vocal range. (Ye, 2024, p. 01)

In 1919, the orchestra hired Patch as music director, Patch not only brought excellent musicians and more kinds of instruments to the orchestra, but also made outstanding contributions to the flute music education in China. This is because there are two outstanding flute players among the musicians he

brought, and the first task of these two players is to teach in Shanghai Conservatory of Music, and thus cultivate a large number of flute players, laying the foundation for the development of flute vocational education.

The best way to develop musical sense is to see more, listen more and think more. Flute players need to have a certain understanding and understanding of various types of music, they can improve their musical sense by listening to various types of music, such as classical music, pop music, folk music, etc., in order to cultivate a sense of different musical styles. In today's booming cultural economy environment, the level of music performance continues to improve, more and more high-level music teams, for everyone to bring many wonderful performances. Players should seize the opportunity to listen to more concerts and feel the magnetic field emanating from different performers to enhance their own musical sense and form their own unique magnetic field. I have a collection of records and listen to them in my spare time. There is a "Classic 947" radio platform in Shanghai, and I often listen to the works of different composers from different periods recommended by this channel. The author suggests that practitioners listen to some classical music when they are studying, exercising or resting, which will certainly develop a good musical sense over time. For example, when the author was very young, it was difficult to appreciate the beauty of the singing of Beijing Opera, and the melody of the opera was not pleasant. But as I get older, when I hear Peking Opera or other operas again, I find its timbre and tone very comfortable. (Wang,2024, p. 08)

As a wind instrument, the flute is widely used in performing arts and music creation because of its clear and pleasant tone, which has a unique position and shows a strong expressive force. With the rapid development and innovation of flute performance skills, flute teachers should constantly improve their professional quality, help players master the basic elements of flute performance and advanced techniques of flute performance, so as to strengthen and enrich the expressive force of flute performance art and improve the performance level of players. Based on this, this paper briefly analyzes the performance art of flute and expounds the application measures of the performance expression of flute (Wang,2024, p.08)

The wide application of flute in music performance is not only the needs of the development of The Times, but also the love of the public for the art of music. If you want to play flute music well, you must have a good understanding of its playing form, understand the effective form of flute solo and coordination with other instruments, and continue to explore the problems in the performance process in terms of skills and timbre control, starting from every detail and key point of performance. Focus on postural training, mouth training, breath training, finger training, pronunciation training, psychological training, all-round in-depth consideration and exploration, carry out continuous training, and finally comprehensively improve flute playing skills.

Research Methodology

This is a qualitative-research, there are 3 key informants were invited for interview person: 1) More than 10 years of extensive flute performance experience in Hainan region. 2) Graduated from Hainan University, majoring in flute. 3) Being Professor or Associate Professor of flute in a conservatory of music Experts for verification: 1) Nearly 10 years of extensive performance experience in flute Hainan region 2) Professional in flute teaching in Shanxi Province. 3) Professor in music education. Data Collection: 1) The information was obtained through interviews with three experts. 2) After the interview, and observation, the data are collected ready for analysis. Data Analysis Descriptive analysis is used to describe information from three experts and observation.

Results

The research on “Studying on teaching flute for first year student music education major in Hainan University, Hainan Province, the people's republic of China” aimed to study the method of flute the first-year students in Hainan University, Hainan province, Research Type was Qualitative Research, three key informants were interviewed, the research tools were interview form, observation form and IOC form, The descriptive analysis was used in this research.

The conclusion from the interview: Flute teaching emphasizes teaching according to aptitude, flexible adjustment, basic skills training and paying attention to performance. Teachers tailor the content to the needs of each student,

starting with basic skills for beginners, to sophisticated techniques for experienced students. The diverse repertoire broadens the understanding of the music, while exercises in breath control, finger dexterity and pitch stability build technical precision. Technical education as a means to improve musical expression, emotion and contextual analysis to foster deeper insights. Improvisation, composition and ensemble practice foster students' creativity and collaborative spirit, enabling them to present their unique musical presence on stage.

The conclusion from the observation: Teacher quality: Strong performance skills, teaching experience, effective guidance to address student challenges and promote growth.

Musical Cultural Literacy: Integrate different musical styles and cultural backgrounds to enrich musical expression.

Student participation: Students are encouraged to participate actively, learn independently, ask questions, work in groups,

Teaching tools: Use tools such as metronomes, tuners and multimedia platforms to improve technical and teaching efficiency.

Teaching objectives: Develop specific technical, artistic and integrated objectives based on the needs and progress of students.

Teaching content: including basic skills, performance skills, theory and other content, repertoire gradually challenging.

Teaching methods: A phased, interactive and personalized approach is combined with group activities to develop skills and teamwork.

Summary of Observation from key Informant 1, 2, 3

Professional Quality of Teachers: Teachers should have solid flute playing skills and rich teaching experience, and be able to effectively impart techniques, presentation skills and musical understanding. Teachers should constantly improve their performance level and teaching ability, pay attention to the growth of students, have good communication and guidance skills, and help students solve the difficulties encountered in performance.

Musical Cultural Literacy: Teachers should guide students to understand and appreciate flute playing styles and music works in different cultural backgrounds, and help students integrate the cultural connotation of music

works in the performance process. Students are expected to enrich their musical expression through exposure to a variety of musical styles (such as classical, modern, folk music, etc.).

Student Participation: Students should be encouraged to take an active part in teaching and cultivate their self-learning consciousness and problem-solving ability. Students are encouraged to ask questions in class, share performance experience, and carry out group cooperation and individual performance demonstrations to enhance students' sense of participation.

Teaching Tools: Reasonable use of teaching tools, such as metronomes, tuners, recording equipment, etc., to help students improve playing techniques and timbre control. Multimedia and network platforms are used to assist teaching, and accompanying audio and video demonstrations and online feedback are provided to improve teaching effect.

Teaching Objectives: Teaching goals should include technical goals (e.g., breath control, fingering training), artistic goals (e.g., timbre expression, musical expressiveness), and comprehensive goals (e.g., musical understanding, ensemble ability). Short - and long-term goals are set according to the specific situation of the student, ensuring that the teaching objectives are specific, measurable, and inspire continuous improvement.

Teaching Content: Teaching content should include basic skills (such as flute posture, breath control, scale practice), music performance skills (such as rhythm, timbre) and music theory knowledge. According to the different levels and interests of students, choose suitable music for teaching, and gradually increase the difficulty of music.

Teaching Methods: It adopts a phased and step-by-step teaching method, focusing on the basic training of students, while providing challenging exercises to improve performance skills. A heuristic, interactive teaching approach that promotes understanding and mastery through demonstration, imitation, feedback and discussion. Combining personalized teaching and group teaching, it not only focuses on the individual progress of students, but also promotes team spirit through ensemble and group activities.

Discussions

The sound of the flute is bright and clear, perfect for playing melodies and high notes. When paired with other instruments such as a piano, violin or cello, it can create a fuller, more subtle timbre that enhances the overall sound. The integration of different instruments not only increases the depth of the musical work, but also enriches the emotional expression of the work. This view is the same as Zhang, 2023. The sound of the flute is crisp and bright, suitable for playing melody and treble parts, and combined with other instruments, such as piano, violin or cello, can produce a richer and deeper timbre effect. The timbre fusion of different instruments will enrich the timbre level of music works and enhance the expression and appeal of music. Second, collaboration with other musicians is also an important way to improve the performance of music. Whether in a chamber band, symphony orchestra, or small ensemble, collaboration with other musicians requires the flutist to have good musical hearing, keen observation, and a high degree of cooperation. In the ensemble, the performer needs to pay attention to the unity of intonation and rhythm with others, and at the same time, pay attention to the dynamics of the music, changes in timbre and other details, so as to make the music work more perfect. (Zhang,2023,06)

This deeper understanding allows for a better integration of emotions, thus enhancing the emotional impact and expressiveness of flute playing. In addition, flute players should focus on innovating their repertoire and exploring new playing techniques. By integrating the expertise and skills of flute playing, they can develop their own innovative approach. In the process of creation and innovation, I have cultivated a deep understanding of flute culture, enriched the emotional experience, and further developed the ability of flute players to play and innovate. This view is the same as that mentioned in Yan, 2019.

First of all, the player needs to repeatedly connect the flute repertoire, practice makes perfect. Through repeated training, I can deepen my cognition of the playing works and deeply understand the cultural and emotional connotation behind the works, so as to integrate better emotions and improve the emotional appeal and influence of flute playing. At the same time, players should strengthen their own flute playing repertoire innovation, as well as the innovative training of playing methods. Combined with their own professional

knowledge and skills in the field of flute playing, flute playing independent innovation. In the process of innovation and creation, a deep understanding of flute culture is formed, emotional experience is enhanced, and the ability of flute playing and innovation is improved. (Yan,2019, p.03)

In the course of setting up excellent courses, teachers should pay attention to the cultivation of students' comprehensive ability of flute playing. Efforts should be made to improve students' musical empathy, expressive skills and deep understanding of repertoire. Teachers should also aim to broaden students' knowledge of relevant music theories and cultural contexts. By doing so, students can not only improve their technical skills, but also develop their musicality and Musical Cultural Literacy, ultimately improving their playing. This is the same argument as zhao zhou li.

The part that needs to be improved is the teaching content of flute playing teaching, and the construction of flute quality courses. At the same time, the second kind of students should carry out regular flute basic teaching. During the construction of flute quality course, teachers should try their best to improve students' comprehensive quality of flute playing, strive to improve students' ability of musical empathy, appeal, and in-depth understanding of works, popularize relevant music theory and cultural knowledge, and cultivate students' musicality and culture in performing music while improving students' performance level. (Zhao, Zhou, Li, 2021, p.06)

New Knowledges

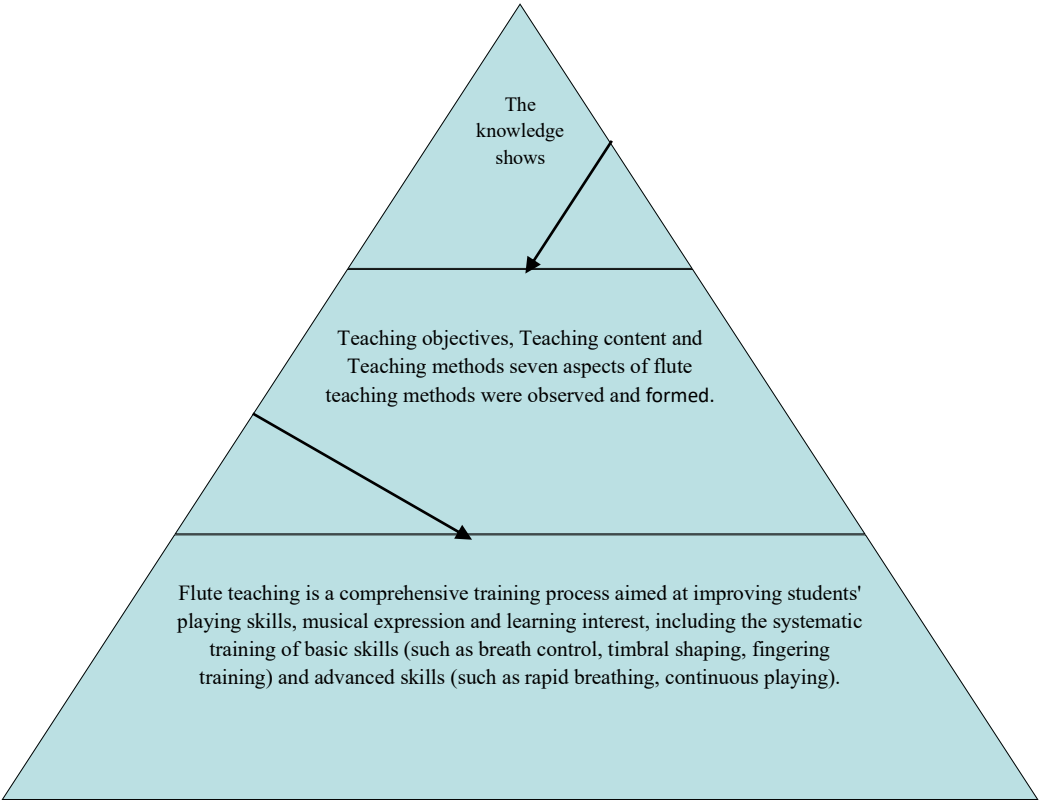


Figure 1: New Knowledges Diagram of Studying on teaching flute for first year student music education major in Hainan University, Hainan Province, the people's republic of China.

Conclusions

Teaching emphasizes teaching according to aptitude, flexible adjustment, basic skills training and paying attention to performance. Technical education as a means to improve musical expression, emotion and contextual analysis to foster deeper insights. Teacher quality, strong performance skills, teaching experience, effective guidance to address student challenges and promote growth. Musical cultural literacy, integrate different musical styles and cultural backgrounds to enrich musical expression. Students are encouraged to participate actively, learn independently, ask questions, work in groups, use tools such as metronomes, tuners and multimedia platforms to improve technical and teaching efficiency. Develop specific technical, artistic and integrated objectives based on the needs and progress of students.

Recommendations for this research

1. Ensure that each student has clear short-term and long-term learning goals. These goals should be specific, measurable, and aligned with the student's personal interests and career plans.
2. Introduce a variety of practice methods to maintain students' interest and improve their skills.
3. Provide individual tutoring courses to provide in-depth analysis and guidance for students' specific problems in technology and performance.
4. Encourage students to make practice plans independently and conduct self-reflection regularly.

Recommendations for further research

- 1) Integrate music theory and historical knowledge into teaching to help students better understand and perform music.
- 2) Organize students to participate in music exchange activities, such as concerts, seminars and music festivals.

3) Add improvisation and creative exercises to the teaching to encourage students to explore their own musical creativity. This practice can enhance students' musical sensitivity and expression skills, and enhance their improvisation skills.

5) Implement regular assessment and feedback mechanisms to assess students' technical progress and performance levels.

References

- Chen, L. Z. (2018). **Analysis of the development process of the flute.** Journal of Jiamusi Vocational College, 10, pp.313-314.
- Chen, R. M. (2016). **The spark of human civilization and art: The historical origins and development of the flute.** Yellow River Voice, 14, pp.111-112.
- Han, W. (2021). **Exploration of flute teaching in college music majors.** Contemporary Music, 2, pp.57-59.
- Wang, Q. (2024). **Interpretation and training methods of the seven key factors in flute basic education.** Art Education, 8, pp.126-129.
- Wang, G. Q. (2024). **The art of flute performance and expression analysis.** Daguang (Forum), 8, pp.60-62.
- Wang, Q. (2024). **Cultural connotation and inheritance research of the flute art.** Cultural Journal, 9, pp.195-198.
- Ye, S. B. (2024). **Tone color processing and technique mastery in flute performance.** Canghai, 3, pp.107-109.
- Yan, L. (2023). **Reflection and practice of the flute "group lesson" teaching model.** Drama Home, 11, pp.109-111.
- Zhang, Y. (2023). **Research on the performance art and expressiveness of the flute.** Art Appreciation, 18, pp. 151-154.
- Zhang, Y. (2023). **Reform and practice exploration in the bamboo flute teaching of university music majors.** Daguang (Forum), 12, pp.159-161.
- Zhao, Y. (2023). **The presentation of Chinese ethnic music elements in flute music.** Art Appreciation, 18, pp.181-184.