

Flute Teaching Curriculum in Music University in China

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Abstract

The college flute teaching course is different from the professional teaching that mainly focuses on imparting knowledge. It is a practical and technical teaching approach. Its primary task is to teach students, under the guidance of correct ideas and methods, to gradually establish correct playing habits, gradually master the skills and rules of flute playing, and express the thoughts, feelings and connotation style of music works through their own learning and playing practice. The college flute teaching course, as an instrumental music subject, has a wide range of implications and influences, and is scientific, artistic, and creative. The so-called "scientificity" refers to exploring scientific teaching laws, researching scientific teaching methods, and conducting scientific skill training. "Artistic" means to cultivate students' musical sense and understanding; Cultivate students' desire for expression and artistic expression; Cultivate students' comprehensive performance skills and artistic style. Creativity "refers to mobilizing students' subjective creative consciousness and unleashing the originality of their performances. Through four years of professional learning, students will be able to proficiently master the basic theories and performance techniques of flute performance, possess the ability to comprehensively appreciate, analyze, and express works, and be able to perform works at intermediate level or above, as well as be competent in general solo, ensemble, and ensemble.

Keywords: Flute; Teaching Curriculum; Music University; China

Introduction

The development of flute in China has a history of hundreds of years, dating back to the Qianlong period of the Qing Dynasty, while the true development history should have started in the mid-19th century. Nowadays, with the continuous development of society, the art of flute playing has been popularized in China, and the quality of education and learning has also been greatly improved. In the Communication of Chinese and Western Music between the Ming and Qing Dynasties, the process of flute art entering China was described in detail. As early as the reign of Emperor Qianlong of the Qing Dynasty, the Emperor Qianlong issued a decree to set up a western orchestra, and flute was introduced to China. The orchestra consists of 14 musicians, including Oboe, flute, guitar, piano, violin, cello, and Mandolin. The band has been active in the palace for a total of 10 years, and although it has received support and recognition from multiple superiors, Western music has not resonated with Eastern literati, and therefore has not been widely popularized and studied (Tao, 2001).

Flute can play clear and cheerful phrases, as well as soft, beautiful, touching, and lyrical segments, or express emotions such as melancholy and light sorrow. Flute is also often used in title music to depict various natural scenes or scenery, such as flowing water, bird singing, wind, rain, lightning, and so on. Flute can be used for solo melodies or accompanying melodies, counterpoint parts, and short interludes. The strength of the middle and low pitch

areas of the flute is weak. When playing harmony or melody with other Woodwind instrument, the balance of sound and strength should be considered. This sound area cannot reach a strong strength.

In the process of teaching flute playing, teachers have summarized many techniques and methods, enabling students to quickly master flute playing skills.

Flute teaching curriculum in the university

The flute, as a foreign musical instrument, has been introduced to China for over a hundred years. As a member of the modern instrument group, it plays with melodious and soft tones, rich and colorful emotions, and is easy to carry and learn. It has been highly sought after by Chinese youth.

Based on the comprehensive experience of foreign music teaching, China has established the discipline of flute and instrumental music in some art colleges, teacher training colleges, and comprehensive universities. This discipline has gradually evolved into a fundamental discipline, with the main purpose of improving students' musical literacy. The establishment of this discipline provides a new and more unified way for the better dissemination of music. Flute teaching can not only improve students' musical hearing and feeling ability, but also expand students' musical thinking ability, so as to gradually improve students' musical cognitive ability. For a long time, Music of China colleges and universities have attached great importance to the basic application of flute teaching. The positioning of flute teaching objectives is: "Flute teaching should cultivate students' ability to perceive, hear, remember and read music. Chinese flute course teaching is not only to improve students' ability to hear and feel music, but also to cultivate students' musical thinking, master the conventions of music performance, accumulate music language, strengthen horizontal links with other disciplines, comprehensively improve students' musical quality, cultivate and develop musical aesthetic ability, etc. Students should develop in a balanced manner in all aspects, improve their musical cognition and coordination abilities in all aspects.

At present, flute teaching in Chinese universities places great emphasis on the musicality and cultural and artistic connotations of flute. Flute is a musical instrument; music is both art and culture. The scope of culture is very wide, including deep connotation, including religion, science, philosophy, literature, morality and many other aspects. The flute teaching is the integration of musicality and culture. Students can show the cultural connotation of flute music through learning. Daily teaching emphasizes the cultivation of flute musicality, the learning of skills, and the cultivation of students' cultural knowledge, especially the cultural analysis and interpretation of musical works. At the same time, there is a profound study and exploration of the cultural background, style characteristics, and aesthetic taste of flute performance works, so that students can understand the emotional expression of music works, interpret the spirituality of flute music, and achieve a true aesthetic height. In addition, there is also the cultural and artistic nature of flute music, which enhances students' musical comprehension ability. On the one hand, teaching students the music skills of flute learning, and on the other hand, enhancing their ability to analyze music culture, analyzing the image, theme, emotions, etc. of music works, understanding the structure, genre, style, and other aspects of music works. While learning foreign music culture, it is also necessary to pay attention to the cultivation of Chinese national music culture, so that students realize the importance of national music culture and improve their

cultural taste, to enhance students' cultural content in flute playing. In the college flute teaching course, it is necessary to achieve an effective combination of technical and artistic aspects. When learning music works, students can add their own understanding, and must integrate the emotions of the works in performance to achieve a "emotional" performance effect. By cultivating students' ability to express artistic works and enriching teaching courses, the quality of teaching can be improved (Wang, 2007).

Diversified teaching is also one of the necessary factors in the college flute teaching curriculum, as it should focus on cultivating students' ability to play in multiple fields and improving their comprehensive music literacy. In teaching, practical music performance courses should be added, and solo, ensemble, and ensemble arrangements should be uniformly planned. Multiple instruments and flutes should be played together to achieve the integrity of music performance, so that students can experience the skills of flutes in overall performance.

In China, the representative universities of flute education are: Central Conservatory of Music, Shanghai Conservatory of Music, Xinghai Conservatory of Music, etc.

In foreign countries, well-known universities specializing in flute education include the Russian National Normal University, the Higher Conservatory of Music in Munich, and the French Higher Conservatory of Music.

After flipping through some journals and papers, it was found that the master's thesis "On Professional Flute Teaching in Universities" provides a comprehensive and objective explanation and analysis of the teaching courses of these three universities in China (Liu, 2010: 95).

1. Central Conservatory of Music

The Central Conservatory of Music was formed by several music education institutions in Tianjin in September 1949, including the National Conservatory of Music (including preschool classes) in the 1940s, the Northeast Lu Xun Academy of Literature and Art Music Troupe, the Music Department of the School of Literature and Art at North China University, the Music Department of the National Beiping Art College, and the Chinese Conservatory of Music in Shanghai and Hong Kong. On December 18 of the same year, the State Council officially named the school the Central Conservatory of Music and appointed its president and vice president. In 1952, the Music Department of Yenching University was incorporated, and in 1958, it moved to Beijing. It is located in the former site of the Qingchun Palace (the birthplace of Emperor Guangxu) at Fuxingmen, Xicheng District, Beijing. But the history of the college can be traced back to the National Conservatory of Music established during the Hangzhou War in November 1940 in the capital city of Qingmuguan, Chongqing. This is the main predecessor of the Central Conservatory of Music, which has been in a continuous line for 70 years. The Orchestral Instruments Department of the Central Conservatory of Music, founded in 1950, is a discipline integrating research, teaching and performance of orchestral instruments. It is an important part of the direction of the school's music performing arts discipline, and has always been an important teaching department with the largest number of teachers and students. The flute discipline group of the college includes the older generation of senior flute professors Zhu Tongde and Wang Yongxin; Professor Han Guoliang and a group of young teachers who are in a peak of performance and teaching.

1) Flute major undergraduate grades 1 to 4, with 2 hours of weekly teaching.

2) Teaching content: The main method is one-on-one individual teaching between teachers and students, and different forms of collective classes or observation teaching are also advocated. Students must complete a certain amount of learning before taking the exam for this academic year.

Grade 1: The minimum amount of learning to complete is 2 works in the Baroque period, 5 Étude, 2 large works (at least 1 complete Sonata or concerto), 5 small and medium-sized works, and 10 band segments.

Grade 2: 4 works in Baroque period, 8 Étude, 2 large works (at least 1 complete Sonata or concerto), 5 small and medium-sized works, 20 band fragments (not the same as the first grade's repertoire).

Grade 3: 6 works in Baroque period, 11 Étude, 2 large works, 7 small and medium-sized works, 20 band fragments (different from grade 1 and grade 2).

Grade 4: Eight works in the Baroque period, four Étude, a set of large works, and four small and medium-sized works.

3) Teaching principles: train students to master professional flute playing skills, improve their artistic accomplishment, and enable students to engage in solo, ensemble, Chamber music, band, teaching and other work. Purposefully and selectively learn traditional and excellent pieces from various historical periods in foreign countries, as well as excellent works from the past and present in China. Adhering to the principle of gradual progress, lower grades focus on cultivating students to master solid professional basic skills, striving to jointly improve performance skills and artistic cultivation. Higher grades, while strengthening technical training, focus on cultivating students' artistic expression and independent creativity. Teachers should refer to the tracks, schedules, and standards specified in the teaching syllabus, and develop corresponding teaching plans for each student's different situations. While adhering to classroom teaching, attention should be paid to closely integrating with artistic practice, requiring students to participate in various forms of performance practice activities, and providing as many opportunities as possible for students with conditions to participate in domestic and foreign flute competitions (Yuan, 2012).

2. Shanghai Conservatory of Music

At the beginning of the establishment of the National Conservatory of Music in 1927, it established majors in string and orchestral music. It had long hired renowned foreign performers such as Fu Hua, She Fuchev, Asakov, and Joachim from the former Shanghai Bureau of Industry Symphony Orchestra to teach. After the establishment of New China □ The flute education at Shanghai Conservatory of Music has begun to develop with the efforts of older generations of flute educators such as Yin Zhengxiu, Fang Dingwu, Lin Keming, and Liu Pin. With the support of the backbone of flute teaching such as He Shengqi and Zhu Gongai, and the efforts of young teacher Zhou Jiayin, the flute major at Shanghai Conservatory of Music has flourished, gradually becoming a key discipline of the college.

1) Teaching years and hours

Flute major undergraduate grades 1 to 4 □ Lecture 2 hours per week.

2) Teaching content and progress

Focusing on individual teaching □ Accompanied by professional ensemble and various forms of ensemble, chamber music, and band classes □ Regularly hold learning concerts, and each student must participate in one or two learning concerts every academic year. According to the specific situation of the student, hold solo, ensemble graduation

concerts, and other forms of performance.

First grade learning content:

Scale: Major and minor scale, progressive, long and short arpeggios within four ascending and descending sign

Étude: Kohler Étude Works I, II, III, Lang Lang Modern Skills Étude

Music: F Bern's "Carmen Fantasia", P Tafanell's "Free Sagittarius Fantasia", TH Bohm Greater Poland Dance Music, F. Schubert Theme and Variations.

Concerto: Mozart's Concerto in G major, Lenek's Concerto in D Minor, and Ibert's Concerto.

Sonata: Planck's Sonata, Piston's Sonata, Lieberman's Sonata.

Second grade learning content:

Scale: Major and minor scale, progressive, and long and short arpeggios within seven rising and falling signs.

Étude: Anderson Works 63, 60, Moyes Chopin Étude.

Music: F Doppler's "Hungarian Pastoral Fantasia", A Norrivi's "Song of Rino", G Hugh's "Fantasia"

Concertos: Nielsen's "Concerto" and Field's "Concerto".

Sonata: Martino's Sonata, Hendemmett's Sonata, Mzinsky's Sonata, Forlie's Sonata.

Add an appropriate amount of flute ensemble teaching in the second grade.

Third grade learning content:

Scale: All major and minor tones and scales of each mode

Étude: Mois's "Vinyavsky Capriccio", "Paknini's First Capriccio".

Music: F. Ma Yiding's "Narrative", F. Gaubert's "Fantasia", Huang Anlun's "Dance Poetry", Tan Mizi's "Sunset Xiao Gu", and Taylor Man's "12 Fantasies".

Concertos: Nolivi's "Concerto" and Rivie's "Concerto".

Sonata Sangkang's Sonata and Prokofiev's Sonata.

Third grade students will receive specialized teaching on piccolo.

Fourth grade learning content:

Étude: Pakuni's Capriccio.

Music: F · Kulau's "Introduction and Convolution", L · Berio's "Progression".

Concerto: Mozart's Concerto in D major, Rodriguez's Concerto.

Sonata: Norivi's Sonata, Frank's Sonata.

Join a band segment to learn in fourth grade.

3) Teaching Principles and Tasks for Flute Majors

Shanghai Conservatory of Music, based on different sources of students, varying professional foundations, and varying progress, is scientifically arranged by teachers according to the specific circumstances of the students. Utilize greater mobility and flexibility. Enable students to master basic performance techniques and mature musical expression techniques, enabling them to adapt to the needs of solo, ensemble, or ensemble in the future. Open up a broad path for the development of students' talents.

In terms of teaching principles for the flute major at Shanghai Conservatory of Music, teachers will arrange learning plans for students according to their own characteristics, making the entire teaching plan very flexible and open. Each student can propose ideas to professional teachers based on their own characteristics and preferences, and reasonably choose the teaching materials and music to learn. Personalized teaching also creates a relatively relaxed learning environment for students. Through exploration and practice, students can find suitable methods based on the knowledge taught by the teacher, in order to maximize their potential. The curriculum arrangement of the school aims to comprehensively cultivate students, enabling them to master various skills and related theoretical knowledge of flute playing during four years of study.

For lower grade students, professional teachers will clearly provide learning tracks. For higher grade students, professional teachers will provide guiding suggestions, but mainly to exert students' subjective initiative and choose tracks independently. In principle, students can select Étude and music to learn from the list of tracks listed in the syllabus every academic year. After the students entered the third grade, they began to learn to play piccolo. Piccolo, a common instrument in orchestras, is used more in military bands. In symphony bands, the first and second flute players hold the concurrent posts. Its playing method is different from flute, and needs special study. The arrangement of piccolo courses can enable students to skillfully use flute and piccolo in orchestras and lay a solid foundation for future graduation and employment.

In addition to solo teaching, the school also offers courses of Chamber music and band performance. Auxiliary courses such as ensemble, Chamber music and band lessons are designed to help students develop their cooperation ability, cooperation awareness and psychological quality of playing in a band. At the same time, it also invisibly helps students improve their ability to control timbre, consolidate the concept of intonation, and improve their sensitivity and accuracy to facial expressions and rhythm. The weekly band rehearsal class has accumulated a lot of symphonic works for students, allowing them to learn the coordination between vocal parts in practice, understand the harmony and melody direction of symphonic works, and be familiar with the handling of conductor diagrams and various marks on the score (Yuan, 2012).

3. Xinghai Conservatory of Music

The history of professional music education in Guangdong can be traced back to the Guangzhou Conservatory founded by Ma Sicong and Chen Hong, pioneers of modern music education in China, in 1932. In October 1957, the Guangdong Provincial Government established the Guangzhou Music School, which enabled the continuation of modern professional music education in this region. Subsequently, the college changed its name and

underwent several changes. In 1958, it was renamed Guangzhou Conservatory of Music; In early 1965, it merged with Guangdong Dance School to form Guangdong Art College; In 1969, it merged with Guangzhou Academy of Fine Arts to become Guangdong People's Art Institute; In March 1978, it was renamed Guangzhou Conservatory of Music; In June 1981, with the approval of the State Council, it was upgraded to Guangzhou Conservatory of Music; In December 1985, it was renamed Xinghai Conservatory of Music in memory of Xian Xinghai, a Guangdong native musician. The Orchestra Department is one of the earliest five teaching departments established in the history of Xinghai Education, cultivating a large number of outstanding performers and educators. The flute team has teaching backbone forces such as Yan Qi, Qin Xun, and Zou Daqing, as well as young teachers such as Liao Yuanyuan and Lin Huimei.

1) Study duration and class schedule: Undergraduate students have four academic years, and the teaching of this major is mainly focused on individual courses, with 1.5 class hours per week.

2) Teaching content: scales, Étude, music, orchestral passages, Chamber music, flute playing techniques and related theories. Hold no less than 2 flute master courses for domestic and foreign experts and scholars every academic year, and no less than 2 professional flute concerts for teachers and students of our school every academic year.

The first academic year: The main purpose is to standardize basic performance skills. A lot of basic skill training, including breath application, finger movement, tongue movement, tone color change, intonation and rhythm, and a lot of corresponding scales and Étude. In terms of music selection, music works from the Baroque and Classical periods with high standardization, clear melody, and clear melody are mainly selected. Enable students to correctly grasp the sentence segmentation method of music, learn to analyze the balance and contrast of music language, as well as the relationship between music, language, and history.

The second academic year: The main goal is to achieve high difficulty playing skills. Adhere to basic skill training, accompanied by corresponding scales, difficult Étude and difficult fingering exercises. In terms of music selection, works from the Romantic and ethnic music periods with complex performance techniques, strong melody, and clear modes are mainly selected. Enable students to learn how to apply the high difficulty performance techniques they have learned and interpret the work correctly.

The third academic year: The main purpose is to understand and master the performance styles of music works from different periods. Adhere to basic skill training, accompanied by corresponding modern scales, Étude and difficult fingering exercises. As for the choice of music, the works of neoclassicism and Impressionism as well as representative Chinese music were selected, and in the second semester of the third academic year, the works of modern school with complex musical forms and modes were exposed. Enable students to understand modern music works mainly based on the twelve-tone system and master the commonly used performance techniques in modern music works (Chang, 2017).

Fourth academic year: Mainly focused on professional theory and training band ensemble skills. The second semester of the fourth academic year mainly includes the time for graduates to apply for work units, prepare for graduation concerts, and defend their thesis. The teaching time is mainly in the first semester of the fourth academic year. Learn the performance techniques and compositions of modern music, proficiently master the difficult selection of passages from representative orchestras both domestically and internationally, effectively improve students' visual performance ability, and provide them with a large number of professional literature and papers from both domestically and internationally,

making full preparations for students to be competent in teaching and performing work after graduation. The selection of music items for the graduation concert should be based on the students' individual performance characteristics. One complete concerto or Sonata should be played, and another 1-2 works of different periods and different musical styles should be selected. The total time is 30-40 minutes. The graduation thesis is required to focus on the subject matter of the major, and the specific content is not limited.

3) Teaching objectives and tasks:

This professional course lays a solid foundation for students in professional skills, musical expression ability, understanding of music content and style, so that they can have a certain ability of solo performance, Chamber music and band ensemble, can be in line with international professional level, focus on cultivating and training professional practicality, and can work as teachers in colleges and professional music groups after graduation. The professional nature of music performance is strong, and the professional level of students is not uniform. Therefore, it is necessary to tailor the teaching method to students' aptitude and adopt a step-by-step heuristic teaching method. Enable students to love music and their majors, becoming individuals with ideals, beneficial to society, and able to contribute to society. The use of today's relatively new teaching methods is mainly based on the teaching syllabus of the French flute major and the requirements of domestic and international competitions, highlighting practicality. This major requires students to have a professional level that meets the requirements of the teaching syllabus for graduates upon completion of the four-year semester. Broaden students' professional horizons, cultivate their sense of performance, enrich their professional knowledge, and improve their professional level. In the teaching process, it is necessary to promptly identify and correct students' problems, cultivate practical and targeted professional development, highlight students' professional advantages, enhance their awareness of music expression and confidence in stage performance. Cultivate and master the basic knowledge and theory of orchestral art, have high orchestral instrument performance skills, be able to engage in orchestral performance in professional groups, engage in orchestral professional teaching in professional art colleges, engage in music education in ordinary universities, middle schools and primary schools, and engage in music research in government agencies, enterprises and institutions, social and cultural institutions. Specialized and versatile talents in music event organization, promotion, and administrative management (Li, 2016).

Conclusion

The curriculum arrangements of all three colleges include solo courses, ensemble courses, band ensemble courses, as well as other related basic courses. Setting up these courses can help students develop more comprehensively. Taking Shanghai Conservatory of Music as an example: In the curriculum arrangement, flute ensemble classes were set up for second year students, and piccolo teaching was added to third year students. The aim is to strengthen students' collaborative and self-learning abilities, while also allowing them to master more practical techniques such as piccolo. It can be seen that domestic music schools not only train students in solo skills, but also pay more and more attention to the cultivation of students' comprehensive abilities. The proportion of ensemble courses and band practice courses in learning plans is increasing, which is the development trend of flute teaching structure in the future.

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