

Flute Teaching Curriculum Model in Colleges and Universities in China

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Abstract

In the current flute teaching process of music major, an important task is to improve students' playing skills and ensure that students can effectively play the flute. In the actual teaching process, in order to achieve this goal effectively, flute teachers should pay attention to the accurate grasp of the relationship between music performance and playing technology, so that students can have a better understanding of the relationship between the two, and ensure that students can reasonably perform music performance through the application of playing technology and truly improve their flute playing level. This article presented flute teaching curriculum model in colleges and universities in China.

Keywords: Flute Teaching Curriculum; Model; Colleges and Universities; China

Introduction

At present, flute teaching is a very important content and component in the teaching of music majors in colleges and universities, which is very beneficial to the improvement of students' flute playing level and music quality, so it is necessary to carry out flute teaching effectively. In the current flute teaching process, in order to obtain better ideal results and effectively improve students' flute playing skills, it is necessary to reasonably deal with the relationship between music performance and playing skills, so as to provide effective foundation and support for better flute teaching (Yan, 2020).

Senior professionals who have orchestral instrument playing skills, have music theory literacy, and can engage in performance, teaching and research work in professional art groups, art colleges and other related fields. Orchestra Teaching and Research Department has a high-quality, professional team of teachers, including professors, associate professors and other senior titles accounted for a large proportion. The Teaching and Research Department attaches importance to the combination of teaching and scientific research, actively carries out various forms of academic exchange activities, and constantly improves the academic level and teaching quality of teachers.

In the band fragment performance course, colleges and universities pay attention to the combination of theory and practice, through classroom teaching, practice performance and other forms, to cultivate students' band playing skills and comprehensive musical ability. We not only teach students solo repertoire, but also pay attention to the teaching of band fragments, so that students can understand and master the playing skills of different types of band works. At the same time, we also simulate the real situation of the band assessment, so that students can master the important rules and basic skills of band performance in the actual performance.

In order to improve the quality of teaching, we have adopted a one-to-one skills class teaching model to ensure the maximum quality of teaching. We also actively carry out the attempt of "teaching, production and research", combining the school education environment which mainly imparts knowledge in the classroom with artistic creation organically, and cultivating students' subjective consciousness, innovative spirit and practical ability through practical performance activities.

Flute teaching curriculum model in colleges and universities in China

Band fragments are the technical and musical difficulties of each performance part in a symphony, the core of the symphony orchestra talent assessment content, and the key to reflect the basic quality of a symphony orchestra player. If the technical problems of band fragments are not solved in the symphony rehearsal course, it is difficult to improve the quality of the whole symphony orchestra and achieve the educational effect.

The significance of symphony development

Symphony development promotes artistic production

The development of symphony needs to pay attention to band segment practice, which is to improve the quality of band talents, and cultural development is to cultivate talents, who can promote the development of the music community and then promote the prosperity and development of art.

1. Attach importance to band segment practice to improve the quality of band talents

The transition from the stage of rapid growth to the stage of high-quality development is the basic feature of the development of Chinese symphony orchestras at this stage. Maestro Karajan once said: "The performance level of an orchestra depends on the level of the last row of players", which is Karajan's image metaphor to the orchestra's performance level with the string seating arrangement as an example. The performance level of an orchestra depends on the performance level and standard of each player. To improve the overall quality of the symphony orchestra, it is necessary to improve the performance standard and comprehensive quality of each player in the orchestra. In addition, colleges and universities will send a large number of talents to orchestras and provide fresh blood for symphony orchestras every year. It can be seen that colleges and universities are of great significance to the training of band talents. Therefore, colleges and universities should attach importance to the training of band talents to essentially improve the level of Chinese symphony orchestras.

2. Fostering symphonic talents and promoting the development of the music community

A piece of music can provide a unique perspective for foreigners to understand China, and it can attract, infect and move people with its own charm." [3] Historical practice has proved that music is the second language of human beings and the best communication tool. It can highlight the positive values of a nation such as culture and character, as well as expose the ugliness and hypocrisy of human nature. In a negative way of expression, music encourages people to advocate truth, goodness and beauty and resist falsehood. Good music works are performed by good orchestras to bring out the maximum power of the music, such as Shostakovich's Seventh Symphony, also known as the Leningrad Symphony, composed during World War II. Music ultimately leads mankind to a better future together.

3. Strengthening the development of music and promoting the prosperity of art

China is increasingly moving to the world stage and constantly integrating with the international community, and the development of the national literary and artistic undertakings reflects the people's yearning for a better life. In today's prosperous culture, the practice of literature and art has a unique advantage in constructing the national image, improving the performance level of symphony orchestras, performing symphonic works with Chinese characteristics on the world stage, conveying the sound of China, telling the story of China, and establishing the image of China.

As we all know, in the teaching process of European and American band films, great importance is attached to the training and cultivation of cooperation and ensemble ability, and special training for technical difficulties in orchestral ensemble has always been accompanied in the daily teaching process. In this way, the technical difficulties of difficult fragments can be effectively used to improve learners' visual reading ability, playing skills, and enrich the practice content of professional teaching. It can also provide an effective guarantee for professional players to control their own technical score division and proficiency before integrating into the team ensemble, and greatly improve the efficiency and quality of band rehearsal. However, in the teaching practice of our band course, we often attach more importance to the practice of solo music, and lack of planned and targeted training to improve the comprehensive ensemble ability, which of course has the traditional factors of our band course teaching. However, there is no doubt that this is also the problem that traditional art teaching mode faces in the teaching curriculum arrangement of contemporary professional music art colleges, and it is also the problem that needs to be studied and solved urgently. From the current situation, it is not difficult for the instrumental music graduates trained by domestic music colleges to master a certain number of solo works in school study, but in employment, they are still unable to cope with the strict visual examination questions of professional and professional orchestras and the rehearsal of large professional groups. This is because the professional members of the professional orchestra have accumulated a lot of practice and visual experience in playing difficult pieces, and the newly graduated college students can not immediately adapt to the needs of professional orchestra work after graduation, no matter how proficient they are in playing solo pieces. Therefore, is there some kind of disconnection or lack between the teaching of band fragments and the needs of social work in our music colleges?

The author will bring the excellent, often performed on the stage, professional, academic and audibility, and targeted flute playing lessons into the flute professional class of the college to study the feasibility report on the improvement of students' visual reading ability and technical perfection.

The importance of visual reading ability for music students and practitioners is almost self-evident. According to the author's observation of several years of teaching practice, the candidates of western Musical Instruments in various domestic music colleges and universities often experience the so-called "ten years of grinding a sword" hard training in the process of music ability training based on the premise of admission to a certain extent, which ensures the exquisite, accurate and stable play of the purpose of solo music examination. However, professional students have experienced a long process from the initial knowledge of musical information to the final examination, competition and performance. With the involvement of professional composers in the creation of band pieces, the band pieces have been greatly enriched, and the music styles of different periods have appeared blowout prosperity.

Obviously, for flute students, the clumsy visual and musical ability and the long practice process not only affect the progress rate of personal technical ability and the accumulation of repertoire, but also indirectly affect the creation environment of music works and the mission of the historical era of great cultural prosperity (Wang, 2021).

Adding the teaching of the technical difficult passages in the symphony orchestra and establishing the relevant flute part sight-reading training course is a supplement to the lack of sight-reading ability training in the teaching syllabus. The improvement of soloist ability is carried out at the same time as the training of visual reading ability. The same requirements for the difficult passages of visual music team and solo training are reflected in the training and development of intonation, rhythm and intensity, as well as the establishment and improvement of pitch concept, tonality and rhythm. Make full use of all the abilities and energy acquired in solo training in the spectrum plane information, auditory perception and instrument control in the stage of music recognition. While strengthening the sensibility of the special tonality of key marks and different major and minor keys, it is necessary to learn from the scientific and reasonable fingering derived from the tonality of the first tone of the simple score, so as to gain the accuracy of the played sound in pitch and the convenience of the fingering used. Unlike flute solo pieces or special etudes, difficult passages for the band are not necessarily the main melody, they may be theme passages, or they may be polyphony. The playing pitch may be the tonic, or it may be the third, fifth or other notes in the ensemble of the band, which needs to pay attention to the discrimination of melodic pitch hearing and harmonic pitch hearing in the process of practice. To grasp the rhythm and speed of difficult pieces of ensemble music is the most important link in training and teaching.

Rhythm is the soul of music, and highly tacit stress processing is the necessary condition for an excellent symphony orchestra to bring the audience a perfect auditory experience. Different from the training of ensemble courses, the teaching of difficult parts of the band in flute specialized courses is separated from the special practice of the conductor. The focus of our training is whether the accurate interpretation of rhythm and beat can be achieved completely and rationally after leaving the beat point and the conductor diagram. The accurate control of the speed mark of the music score and the speed of the musical instrument is the premise to ensure that the performance speed and the orchestra are uniform while observing the information of the conductor's hand and spectrum. Of course, the daily strict speed training also provides a strong guarantee for the stability of the mental speed and finger reaction speed of the students majoring in flute playing.

In band rehearsal, the conductor needs to drive the performer to complete the treatment of sentence tension and color, which is also the rehearsal task that the conductor must complete when dealing with music. However, for the physical vibration and acoustic requirements of the instrument, the conductor often seems powerless. Therefore, it is necessary to complete the teaching of reasonable control of musical instrument volume and timbre in the professional courses of flute major. In addition to the teaching of traditional and modern flute music, the teaching of strength and timbre in difficult parts of the flute is aimed at solving the problems of students controlling the volume, strength and sound color of the physical vibration of the flute. Through the intensive training of basic skills such as intonation, timbre, rhythm and breath in difficult fragments, students can have a deep understanding of the physical sound principle of the flute instrument, calmly cope with the conductor's treatment of musical tension and color, and at the same time, they can draw a case by case and apply it to the musical expression of the flute solo. This professional flute training course

integrating the concept of ensemble is not only the beneficial extension of our traditional instrumental music teaching form, but also the beneficial support for the sound effect of the flute part of the domestic national band (Liang and Lv, 2017).

Three key points of symphony orchestra fragment performance

In order to integrate the needs of the band with the training of talents in colleges and universities, promote the combination of the development of the band with the development of music, and realize the double track of the same direction of economic development and spiritual development, the band segment practice and application as the starting point, and strive to solve the problem of the standard performance of the band segment, and train professional band players in a precise way.

(1) The key is to pay attention to technical exercises

The basic technique of music is the key of band fragment practice, which mainly includes: note, rhythm and speed. There are many elements that constitute music. Note, rhythm and speed are the three inseparable elements of music. Note is the cell of music, rhythm is the blood of music, speed is the character of music, and rhythm connects notes to form the basic form of music. Mr. Park Dongsheng defined the sound level of the band in his book "The Method of Orchestra Conducting". He believed that the level includes two meanings, one is the vertical relationship and the other is the horizontal relationship. That is to say, if everyone in the band can play strictly in accordance with the speed, notes and rhythm required by the score, then the longitudinal sound of the music can be basically reflected, and it can be achieved from the longitudinal section of the total score. Therefore, these three elements become the key point of the etude program of the player, and become the evaluation point of whether a player is excellent or not. At the same time, the band also grasps the accuracy of notes, rhythm and speed as an important measurement standard. How to practice these three elements is a problem that the player must overcome.

(2) The key is to maintain accurate intonation

Intonation is an important factor affecting musical harmony, and subjective and objective factors are the main factors affecting intonation. Subjective reason refers to the intonation problem caused by the individual performance skill level and the musical quality of the students. The objective reason is mainly because of the quality of the workmanship of the instrument and the impact of weather and temperature on the instrument. The ensemble must strive to maintain a unified pitch by listening to the rest of the band. [9] Each player needs to have the ability to distinguish and adjust intonation, to hear both their own performance effect and the performance effect of other parts during the performance, and to judge the overall sound, and finally to make rational adjustments to their own performance according to the actual situation. This is enough to show that players must improve their personal technical ability and comprehensive quality, so solving the subjective reasons in intonation problems is the key to improve intonation ability.

(3) The key is to play the cultural connotation of the music

An excellent musical work is the precious wealth of human beings, the product of spiritual culture, and the carrier of the thoughts of an era. It carries the civilization, history, customs and traditions of human beings. Excellent performers not only have good performance techniques, but also can express the story and cultural connotation behind the music, and pass the cultural connotation of music to the audience. Culture knows no boundaries, music knows no borders, and great music tells the story of humanity with notes.

Students need to have a deep cultural foundation, so that music can spread the sound of The Times, tell the story of The Times, and tell the spirit of The Times (Qin, 2015).

Basic methods of band segment practice

(1) The "rigid" model lays a solid technical foundation

The "rigid" mode is not a dogmatic practice mode, but follows the basic principles of ensemble standard practice. Because of the large number of orchestra, to make the whole performance neat and uniform, we must do - speed, rhythm. In terms of the musical value of rhythm alone, if the same melody adopts different rhythms, it will be very different. Therefore, a conductor once said: "Rhythm is like the skeleton of a person, and only when the skeleton is normal, it will not be a physical disability." That is to say, a piece of music, first of all to show the rhythm clearly, so that there will not be a big deviation. As a flute player, the rhythm may be a little free when playing solo, but in orchestra, because 70 or 80 people are working together to complete a work, the rhythm should not be the slightest deviation.

The rhythm of orchestra performance is very rich, as a player should first master the way to control the rhythm in daily practice.

1. Practice with a metronome. Learn to slow down first, understand each rhythm, and then accelerate after proficiency. Learn to score or practice in tune, especially for fast and difficult segments, and slow down the score is necessary. Even the seemingly simple practice of long notes should use a metronome to grasp the rhythm. A senior band player once told the author that the metronome should be used to practice long notes on brass instruments, because the sound head of the brass is easy to lag behind, in order to accurately and consistently start the rhythm, it is very important to use the metronome to find the exact pronunciation time point when blowing long notes.

2. Develop the habit of singing rhythm with good tapping time. It is necessary to master the correct way of tapping the beat, a beat is a combination of two half beats, if you use the hand to beat, it is half a beat down, and it is half a beat up. It is usually possible to read "one", lift up and read "beat", steadily count, and distinguish the beat point in your mind. No matter how complex the rhythm is combined within the beat, so learn to beat, master the rhythm is not difficult. The basic change of rhythm is nothing more than the combination of one note, two notes, three, four notes, or even more notes in a beat, when two notes in a beat, it is exactly the same as the way we beat, when four notes in a beat, we can think of two notes down, two notes up, and so on. We should learn to beat each rhythm accurately. To test whether a performer has a good rhythm, it is very effective to switch from one note to multiple notes in a beat. It is not easy for a seemingly simple transformation to keep the tempo constant and the rhythm precise.

3. Don't neglect simple rhythm. The seemingly simple whole note, half note and quarter note in the music are often easy to ignore in the actual performance, and the common problem is that the value is not long enough when playing. Usually such notes must be played until the beginning of the next beat to qualify. (Except when there are other musical marks, play according to the marks)

4. pay attention to difficult rhythm. In the performance of dotted notes, syncopation, triplets, multiple combinations need to pay attention.

[1] For dotted notes, in addition to striking the beat to sing accurately, must have the feeling of split beats in the heart, only converted to small beats to blow accurately, there are three common dotted rhythms: double dotted (used to show the "sharp" effect); Triplet dots (used to show a "soft" effect); Single dotted notes (whose effect is between the first two), playing dotted notes mostly needs to be played "flexibly" according to musical requirements.

[2] For syncopation, the logical stress in the rhythm should be found correctly, usually on the second note, and the first and third notes should be relatively short and disconnected. It is important to play syncopated rhythmic stress, the intensity and expression of the stress should match the mood of the music.

[3] For triplets, it should be noted that the purpose of the composer's choice of triplet rhythm is often to make the music rhythm wider and the music tone more emphatic, so it can not be played too hastily. It is necessary to play the triplet accurately in fractional time, and it is usually more accurate to convert the triplet into a sextet.

[4] For the performance of multiple tones, we must learn to group, divide the first half of the notes, the second half of the notes, the average score can be averaged, and the average score cannot be averaged, there are two principles. First, according to the tightness of the rhythm before and after the multi-consonant rhythm to judge, if the rhythm of the multi-consonant rhythm is loose before and tight after, then the multi-consonant rhythm is divided into less before and more after, and on the contrary, more before and less after. Second, according to the convenience of fingering to choose, sometimes different multi-tone division, the degree of difficulty of fingering will be different, experienced players will find the most clear play (Long, 2006).

Play the rhythm of the proper fingering. For example, the septuplets in the Nutcracker -- Chinese Dance Music are easier to play by dividing them into first three and then four.

[5] Pay attention to the repetition of the same rhythm for a long time. Repeating the same rhythm for a long time will cause inertia in the feeling, the rhythm will become inaccurate or the speed will be unstable, so when playing this rhythm, the small beat in the heart must not be tired and insist on playing.

[6] To avoid rhythm convergence in rhythm change. The act of playing different rhythms into the same or tending to be the same. Distinguish the difference between different rhythms, for the occurrence of a continuous beat of the average of two, three, four notes of the rhythm, must be played according to the rhythm and speed, cannot be played into a faster trend, and vice versa cannot have a slower trend.

[7] Rational understanding of free rhythm. Rhythm practice should aim for precision, for music labeled "rubato"

When playing (flexible rhythm), "free", "quasi cadenza", "avec fantaisie" (Fantasia style) and other passages, they play strictly according to the rhythm and speed, and then gradually get rid of the bondage of the rhythm and relax. But don't change the rhythm of the score (Zhang ,2007).

Second, the way to control rhythm in orchestra performance

As mentioned above, rhythm is an important factor in orchestra performance. As an orchestra player, in addition to daily rhythm training, accurate rhythm control must be mastered in band performance.

1. Learn to watch and command. The conductor is the leader of the orchestra, and his basic role is to lead each player to interpret the music works with a unified speed, strength,

emotion and color through the baton and body movements. Therefore, as an orchestra player, you must be familiar with every signal conveyed by the conductor. First of all, we must learn to look at the conductor's preparatory beat or starting beat, from the starting beat to keenly capture the speed of the music, sometimes, even the conductor's breathing is also a speed hint, to understand the start beat to ensure the accuracy of speed and rhythm. Secondly, in the progress of the music, the performer must not beat at his own foot, must follow the graphic rhythm of the conductor, and understand the division of beats contained in the graphic. In the change of speed, we should pay more attention to the prompt of the conductor, and the beat in the heart should be maintained all the time in order to be consistent with the conductor.

2. Rely on the orchestra to control the rhythm as a whole, but also learn to listen and see.

(1) "Listening" refers to listening to other parts at all times during performance, in addition to listening to the rhythm of the instrument closer to oneself, more importantly, listen to the rhythm of the accompanying voice and the inner voice. The rhythm of the band is very different. There is always a part that is the smallest rhythm of the playing points. If the player learns to listen to this smallest rhythm and takes the smallest rhythm of the points as the standard, then his rhythm accuracy will be greatly improved. Learn to listen to bass instruments and percussion, these two groups of instruments are usually the cornerstone of rhythm, speed, only to firmly control their own rhythm in their rhythm, speed will be accurate rhythm.

(2) "Look" means that in addition to looking at the conductor, one must look at the movement of the chief bow in each part of the string. In some relatively large or poor acoustics in the performance place, the sound will be relatively scattered, the spread is relatively slow, and sometimes it will lag behind by listening to it, then the flute player needs to make his rhythm consistent with everyone by watching the string chief change the bow. The author has personal performance experience, when playing the "Red Detachment of Women Suite - Drill", the quick sixteenth notes of the flute are the same as the sixteenth notes of the violin's jumping bow. The composer wrote this in order to form a bright tone of the mixture of flute and violin, so the two must be synchronized in rhythm. Sometimes it is too late to judge the rhythm by listening. At this time, the flute player only memorized the music, stared at the bow of the concertmaster, and arranged his playing speed according to the speed of his bow change. Only in this way can the two be consistent.

3. Pay attention to the advance response of the rhythm. In orchestra, the flute plays a more varied role than in solo performance, sometimes as the lead instrument and sometimes as the accompaniment instrument, so there are more accompaniment rhythm patterns, in which the weak beat is encountered; Various combinations of long lasting back-half beats; Continuous syncopated rhythms proliferate, which are not often seen in solos. They are prone to late pronunciation or unstable rhythm problems when playing, so the response to these rhythms should be advanced, the ventilation should be soon in advance, and not every second half of the time before the inspiration, only in this way can ensure the accuracy of the rhythm.

4. Master the method of rhythm bridge. When playing whole notes, half notes or quarter notes, it is necessary to prepare in advance for the complex rhythm that appears later, and singing the complex rhythm of the next beat in advance is called rhythm bridging. Through rhythm bridging, the conversion of different rhythms will be more accurate and natural. When the members of the orchestra master the method of rhythm bridging, the ability of the orchestra to control the rhythm as a whole will be greatly improved.

The ability to control the rhythm takes a long time to develop. To master the rhythm, we should realize that the emphasis is on "control", and the pursuit of "fast" imprecise rhythm without control is meaningless. Rigorous rhythm control will greatly improve our performance specifications.

Third, diversified forms to solve intonation practice problems

The pitch made in singing and musical instrument playing can match the pitch of a certain rhythm, which is called intonation. The intonation of the flute is based on twelve equal rules when accompanied by piano. But the piano is a fixed pitch of the twelve equal law, and the flute in the performance of the pitch can be adjusted with the direction of the air flow to make a large range of changes, so it has a strong adaptability to different temperament, can easily play five degrees of phase, twelve equal law, pure law of all the temperament. To study the intonation of the flute in the orchestra, because the Musical Instruments of the orchestra themselves use different temperament, resulting in the current music industry on the orchestra to use what temperament. In orchestra performance, as long as we can master the intonation of the twelve equal temperament, it is not difficult to adjust the intonation of other temperament according to the needs of the conductor or the style of the musical work and the harmonic polyphony.

Knowing the basic concept of intonation, its importance comes to the fore. When we listen to a person playing or singing, we will notice a slight deviation in intonation, so when a large orchestra plays, if there is a problem with individual intonation, the intonation problem will be more obvious when playing together. Because of the variety of instruments in the orchestra, each instrument is different in structure and material, and faces different intonation problems. String instruments play for a long time or the temperature rises, will make the strings relaxed, so the intonation problem of string instruments is low correction; As far as wind instruments are concerned, the pipe body will become slightly longer with the blowing of hot air or the rise of external temperature during performance, but at the same time, the air pressure will decrease, the sound speed will increase, and the frequency will also increase. Therefore, the prominent problem of wind instrument intonation is that it is corrected too high, so the primary problem in front of orchestra players is intonation. Orchestra performance requires each player to perform their duties and control the intonation of their instruments within the band pitch standard, so as to provide intonation guarantee for the performance of good music works. As the treble part of the orchestra, the deviation of intonation is particularly obvious. To solve the intonation problem, we must aim at the key target that leads to the intonation problem, and find the key factors mainly from the internal cause (the reason of own ability) and the external cause (the reason of external objective phenomenon).

1. Develop a sense of intonation cooperation in the orchestra. The first thing is to learn to listen to the other parts and connect correctly in intonation. In orchestra performance, the flute player's consciousness of playing is different from that of playing solo, and he should actively connect with other parts. Instead of stubbornly taking the pitch of the tuner as the standard, he should obey the pitch standard shared by everyone. At this time, even if the pitch is high or low, it should be consistent so as not to destroy the unity of intonation. Before the flute part solo, we should listen to other parts, find the melody with the same pitch as our own part or find the same pitch as the first note we played, and sing it out in the heart, so that the intonation can be connected accurately. The second is to learn to listen to other voices and harmonize with each other in intonation. In the timbre matching with the woodwind part, the flute most often plays the octave or the same interval with the oboe and clarinet to form a

mixed timbre, and the intonation problem will be particularly obvious when blowing the octave or the same interval, we must actively adjust when playing such an interval. Some experienced players will also remember which intonation of other wind parts are prone to problems and take the initiative to adjust in order to achieve intonation unity. In addition to the integration and unification of the intonation of the wind part, it is more important for the flute player to take the string intonation as the core standard in the orchestra performance, and only the integration and unification of the string intonation will not appear the disadvantage of high intonation of the wind. Finally, the intonation should be adjusted according to the requirements of harmony and mode in musical works. In playing harmony, the pitch requirements of different positions are different. In general, harmony is most common with major and minor triads and dominant and seventh chords. In the performance of harmony, the intonation requirements using pure temperament are the most consonant. The minor triad has a higher fifth, a higher third; Like the major triad in the dominant seventh, the seventh is lower. As far as modes are concerned, the modes used by different nationalities in different periods are different, and each mode has its special intonation requirements. We need to get a sense of what's going on and adjust the pitch as we play (Liang and Lv, 2017).

2. Establish the ability to adjust intonation quickly. Quick adjustment of pitch is a necessary quality for orchestra players. I once heard a good band player talk about not thinking that the standard tone is set in peace, every note in the process of playing needs to be adjusted. For a mature orchestra, tuning is just a procedure, which is no longer very important. What is important is the instantaneous capture and adjustment of intonation dynamics during performance. Many excellent performers can not guarantee that the sound is accurate once played, but they have a very quick adjustment ability, and they can find the corresponding intonation in a very short time, which requires the performer to learn in the long-term rehearsal process. As a flute player, the rehearsal of the ensemble is particularly important.

3. Use special methods to adjust intonation. When playing a soft slow movement or a long bass weakly, the player can appropriately insert the instrument a little, so that its standard tone is slightly higher, so that it will not be too difficult to play, and the intonation is also controlled. If the intonation deviation is too large, we can also take internal and external rotation of the flute mouthpiece; Head up and head down; Special methods such as increasing and decreasing air volume to ensure intonation, after all, intonation is very important in orchestra performance. It should be added that the above special intonation adjustment method will be widely used in the performance of modern music and other techniques, but it should be used with caution in the performance of classical symphonies.

On the issue of adjusting intonation, the important word is "adjustment". No matter what method is used to adjust, as long as the intonation is accurate, it is a good method. We need to flexibly use the above methods to "adjust, adjust and adjust" in intonation, so that the music we play will meet the needs of the orchestra. Playing without regard to intonation is useless, even if it is gorgeous.

Fourth, improve the overall quality of music and express the connotation of music

A musical work is not just a combination of musical notes. Excellent works contain historical culture, major events, and profound thoughts of the composer. For example, the Yellow River Canoria, which shows the history of China's War of Resistance against Japanese aggression; "Romeo and Juliet," a tragic love story, proves this point.

1. Total score recognition ability affects music sound

The composer expresses his inner state with the score, from which he can get the thoughts and intentions of the composer's writing. For the band works, through the reading of the total score, we can find the relationship between the band part harmony and motivation. However, for the players, they usually only get the partial spectrum of the sound they play, and only present the part they play in the score, which does not show the overall sound, so there are defects in the actual ensemble. However, in today's technologically advanced, culturally open and materially rich society, many people think that they can get inspiration by listening to and watching the recordings and videos of the world's top orchestras. However, this kind of blind listening will only bring negative effects on performance. Blind listening to the recording will keep the impression of the recording in the mind, easily ignore the details of the music, lose the rational understanding of the music score, and lack the logical thinking and creative ability of music in the performance process. Therefore, students must master the ability to read the total score, and only by deeply studying the total score can they play the score properly. For example, in Mozart's prelude to the Marriage of Figaro, the bassoon plays bars 194 through F (252 summaries). Bars 194 to 198 repeat the boring rhythm and notes, and students can only play the boring notes with a good taste if they can flash the harmony and melody of the whole band in their minds. At the empty bars of section E (section 209), students should also have the sound of other instruments in their minds, so that when the empty beat ends and enters, the solo (section 214) can be smoothly connected with the band, and the strength and phrase are natural and appropriate (Zhao, 2020).

2. the level of cultural accomplishment determines the expression of music connotation

At this level, he must think, learn, and study both as a musician and as a historian, a style scholar, a composer, and a listener. [11] Although this quote is attributed to Elizabeth A.H. Green in his book *The Modern Conductor*, Eugene Ormandy's "The Art of Conducting", an explanation of the personal learning content of conducting, is also applicable to all observers of music. Each piece of music embodies the wisdom of the composer, contains the culture of mankind, and embodies the meaning of life. The performer must understand the historical background and the inherent traditions and styles of the musical work being performed in order to construct an interpretation of the work. For example, when playing Tchaikovsky's "Romeo and Juliet Symphony Overprelude", knowing nothing about the historical background of the story of Romeo and Juliet, knowing nothing about Tchaikovsky's orchestration and creation style, then this performance is like a vacuum performance, without value and connotation (Zhao, 2016).

Conclusion

It is very important to deal with the relationship between music performance and playing technique in flute teaching. Teachers should pay attention to the cultivation of students' musical literacy and aesthetic ability, pay attention to the cultivation of students' musical performance ability, pay attention to the combination of teaching and practice, so as to improve students' flute playing level and music quality. It is necessary to accurately practice difficult segments of the band to improve professional skills and master the key points and core points in order to comprehensively, comprehensively and throughout the whole process to improve the comprehensive literacy of symphony orchestra talents.

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