

Teaching Flute in Chinese Music

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Abstract

The flute occupies an important position in the traditional music culture, because there are instruments similar to the flute in ancient times. In the history of the development of traditional Musical Instruments, the flute is an important component, showing strong musical expression and appeal. The flute has a unique musical style and form, and the use of flute in ensemble performance can improve the appeal of music. From a practical point of view, the bass, midrange and treble parts of the flute have their own characteristics. By mastering the playing skills, we can create a good atmosphere and reflect the true emotions in our hearts through music. To play a piece perfectly, a flute player must have a deep understanding of the style of music it plays, understand the emotions and ideas the composer wants to express, and then express them through his own playing. Therefore, the style of playing Chinese music with western flute has always attracted people's attention. In the development of the flute, many excellent solo flute music with Chinese national characteristics have been created, and relevant research results and literature are also relatively rich. This article presented the teaching flute in Chinese music.

Keywords: Teaching; Flute; Chinese Music

Introduction

Chinese and Western music have different characteristics in timbre, volume and so on. Some Western instruments will be dropped out in Chinese music Under normal circumstances, Western instruments are mainly played in churches and other rooms, and the volume is generally small and weak However, most traditional Chinese musical instruments have unique timbres, bold, rough, angular, and full of vitality Elegant Chinese Musical Instruments, such as guqin and pipa, are too elegant. Once the performance room area is too large, it is very similar that the audience will not hear the sound of the performance However, the integration of Chinese and Western music is one of the important forms of international cultural exchange, consolidation and multiple integration When we struggle over which western instruments can better integrate Chinese elements, the emergency of the flight needs to solve this problem It can interpret national characteristics by means of unique Melody and Rhythm, and the combination of flight and Chinese traditional elements reflecting the communication and exchange and cooperation of international culture Ethnic integration is "assisted" in the non-traditional sense, on the contemporary, it is a kind of positive acceptance of foreign culture, and on this basis, local transformation In today's world, various countries actively carry out cultural exchanges, which is of great significance to open up the artistic road with Chinese traditional national characteristics (Zeng, 2022).

The flute has beautiful memories and unique moments, coupled with artistic characteristics and traditional expression techniques, which can better convey the artistic sense and carry forward the national characteristics. Of course, in order to make the flute get more recognition and innovation in China, Chinese composers have also created many flute works with Chinese national characteristics. Mr. He Luting created a piano piece "Shepherd Boy Piccolo" in 1934. This piece is the first piano piece in the music industry with a distinct and mature Chinese style. It depicts the Chinese pastoral sound painting completely different from the Western style. It combines the Western polyphonic writing with the Chinese national style, combines the European music theory with the Chinese music tradition, and presents unique Chinese style characteristics. Played by Han Zhongjie at the Youth Gala in Berlin, Germany, the flute's clear voice and the tune with Chinese characteristics attracted foreign audiences and were praised by people in the venue. This piece has also become a good example of Chinese flute works. Mr. He Luting, a famous music educator, suggested that new methods, new skills and new consciousness should be used to develop the ancient Chinese music with characteristics to its highest form, making it one of the most precious folk music in the world. For example, the famous writer Chen Liwang combined the flute with the unique floral melody of traditional Chinese opera to create "The Seven Fairies and Dong Yong", which better expresses the protagonist's depth. It vividly reflects the emotions of first meeting, passionate love, separation, sadness, etc., fully arousing the broken mood and creating a dramatic story that touches people's hearts. Allowing the audience to feel the protagonist's emotions is one of the exemplary examples of inheriting excellent traditional Chinese culture (Ye, 2022).

Besides, there are also some Chinese music works with distinct Chinese characteristics. For example, *The Sun Shines on the Tianshan Mountains* by Huang Huwei. After Huang Huwei went to Xinjiang and saw the beautiful natural scenery of Xinjiang, he composed this piece to express his love and praise for Xinjiang. The whole piece embodies a very strong Xinjiang style, and it is also a real large-scale flute performance with the characteristics of Chinese minorities. Its melodious melody is played by the flute, as if the audience saw the sunshine spilling down from the Tianshan Mountains, and could not help but dance with the music of Xinjiang. Due to the continuous development of composing techniques and the continuous transformation of the ideas of Chinese composers, the creative ideas of Chinese flute works have also been innovated, and the exploration and breakthrough have been made to modern playing techniques. For example, Zhao Jiping's "Dajing", quoting the international popular modern playing techniques, shows the diversified development situation. During this period, composers went abroad to learn new theories and playing techniques, and then created flute works with Chinese characteristics, which shortened the distance between Chinese flute and international flute exchanges, and also allowed Chinese works to develop on the world music stage.

In order to deeply integrate the flute into traditional Chinese culture, it is necessary to integrate history, culture, and art into a specific historical environment, and develop and attempt new forms of artistic integration. Furthermore, in terms of historical development, the success of any country's music and art cannot be separated from its own music culture. Therefore, when carrying out flute education, attention should be paid to the integration of traditional ethnic music factors, while also emphasizing traditional culture. Only when players are immersed in their own works and have a profound understanding and comprehension of traditional Chinese culture and elements, can they fully enter the performance state. Therefore,

performers should fully integrate cultural factors of ethnic music and ancient poetry when playing flute songs with ethnic style. For example, for the "Sunset Flute Drum", the performer should have a certain level of classical cultural achievement and understanding of ancient poetry.

As a great work that describes the scenery of rivers and the moon in spring, performers should present a beautiful landscape with beautiful melodies and dynamic rhythms. Only in this way can we continue to explore the deep roots of traditional culture, and through profound thinking and innovation, interpret works with classic charm, thereby promoting the dissemination of Chinese traditional culture (Zheng, 2023).

Teaching Flute in Chinese music

As one of the Western woodwind instruments, the flute has been introduced to China for over a hundred years. With the increasing frequency of international exchanges, China's flute art has developed rapidly. The improvement of cultural level has brought various forms of music performance into people's vision. Flute is widely popular in China and has accumulated a large amount of music. Chinese flute performance has become an important component of flute performance in the world. Taking flute education as an example, flute education can be divided into instrument education. Flute education can better promote the integration of Eastern and Western cultures. In order to integrate Western flutes into the local environment, it is necessary to fully combine local characteristics and better experience and feel the artistic charm of flutes.

The current development status of the flute: The flute is a common instrument in modern orchestral music, with beautiful melodies and convenient portability. These characteristics make the flute popular among many music enthusiasts. In recent years, flute education in China has developed into a thriving stage, but there are still some problems in professional university education and extracurricular teaching.

(1) Lack of musical literacy ability

In daily teaching, some teachers pay more attention to the teaching of instrumental performance skills. In the process of playing musical instruments, it is very important to strengthen the practice of technical skills and cultivate correct playing methods, but it is also necessary to strengthen the cultivation of musical literacy. Students often have incorrect performance styles due to insufficient understanding of the creation time of the work and the background of the composer, or inability to understand the musical form and structure, and inability to cooperate with other instruments.

(2) Neglecting the self-learning ability of students

At the current stage of flute teaching, students are highly dependent on teachers and have poor independent performance and visual reading abilities. When learning a new piece of work, many students will imitate recordings or teacher demonstrations in class, but cannot practice independently. They only know the performance of the work, but do not know the reason, they cannot start changing a work with a different style.

(3) The practice of flute works is monotonous and lacks ethnic music content

In the process of learning the flute, many students are limited to practicing the works in the grading materials, and in order to cope with the grading or examination, they only practice some of the content, while neglecting basic skill training and the study of other excellent flute works besides the grading materials. This leads to students mastering too limited content and not truly experiencing the charm of flute music. Flute was introduced to

China in the early 20th century. During the period of development in China, some composers created many excellent flute music works based on Chinese ancient music and borrowed from Chinese ethnic music. However, due to the singularity of practice content, many students did not understand or learn to play these classic Chinese flute works (Tu & Li, 2023).

Teachers are professionals who perform the duties of education and teaching, undertake the mission of teaching and educating people, train the builders and successors of the socialist cause and improve the quality of the nation, and play a bridging role in the continuation and development of human society. Teachers are the organizers and leaders of educational work and play a leading role in the process of education. In teaching and daily contact, teachers need to guide and help students establish a clear direction of effort and life goals according to each student's specific situation. Teach students specific methods and help them overcome difficulties in learning at any time. What a flute teacher needs to do is to impart the relevant musical knowledge of flute playing to the students. Therefore, I put forward the following suggestions on teaching methods and methods according to this research question:

(1) To fully guide flute playing students' interest in Chinese music works, in order to improve the teaching quality of the course, the first thing to do is to guide students' interest in Chinese folk music. Only with interest will students want to further understand the course content of Chinese music, and enhance their desire to play a piece of Chinese music well, which is also the basic condition for improving the teaching effect. For example, set up a teaching situation in the classroom, start the class with Chinese ethnic pictures, videos or stories of Chinese ethnic music, increase students' interest in Chinese music culture, and try to use simple and clear language in the teaching process to get close to our current life, so as to arouse students' resonance and build good teacher-student emotion, so as to improve the teaching quality.

(2) Design a variety of teaching methods, improve students' enthusiasm and strengthen the cultivation of students' music literacy. The teaching methods in our country are basically irrigation teaching methods, of course, music teaching is the same, the teacher is dominant and the students are passive learning. In this way, students can not effectively participate in the class, so we can try to design some diversified teaching methods in the music class to improve students' learning enthusiasm. For example, college students all have the ability of independent learning. Teachers can divide students into groups in advance and let them independently study the Chinese music works they are going to learn. Then each group will share the knowledge of folk music culture, so as to exercise students' ability of independent learning. After the students' independent sharing, the teacher will make a summary, focusing on the background introduction of music works, the upcoming learning of music style works, and the life of composers, so that students can better grasp the performance style and improve their music perception ability. In addition, students should be guided to analyze the harmony structure and musical form structure of music, so that they can strengthen overall control during the practice process and better express their musical emotions.

(3) Compared with other instruments, the flute has improved teaching efficiency and possesses richer playing skills, often playing fast and dense sound groups. In teaching, we can improve the efficiency of students practicing technical skills through slow practice, changing rhythm patterns, and other methods. In terms of improving musical expression, we can arrange two parts of harmony ourselves to help students feel the direction of playing melodies and perceive musical emotions. In practical teaching, the most important thing is to fully

understand the characteristics of each student, adjust teaching methods and modes in real time, and help students effectively solve practical problems in the classroom. In terms of expression, teachers should also encourage students to cooperate with students from other majors. They can collaborate with students majoring in piano to perform works, or with string or other wind instrument performers to enhance their collaborative abilities (Tu & Li, 2023).

With the advent of the era of globalization, various musical cultural elements are gradually flowing into China, making Chinese music culture more colorful. Flute education has also become an important research direction in colleges and universities, and improving students' flute playing skills is an essential link in flute playing (Peng, 2004).

Flute playing is a highly skilled and practical activity, which should pay attention to both skill training and skill training. Skill is the foundation and skill is the performance. For a good player to have one or the other, skill training includes things like breathing, timbre and force.

Skill training in flute

(1) Breathing: Breathing is the basis of flute playing. Breathing includes chest breathing, abdominal breathing and chest and abdomen combined breathing, and chest and abdomen combined breathing is more commonly used in flute playing. Because this breathing method is to suck the air to the bottom of the lung lobe and force the diaphragm to concave, while increasing the inspiratory volume, it also mobilizes the diaphragm and the waist and abdominal muscles, enhancing the control ability of breath. Proper breathing, like the most natural way for people to inhale in deep sleep, only adds some control to the exhalation so that the breath is exhaled slowly and evenly. This method of breathing not only provides sufficient breath for performance, but also provides the body with the oxygen necessary for the normal activities of life. While the first two breathing methods have the disadvantages of shallow inspiration and difficult to control, not only can not play a beautiful timbre, even a long performance will cause dry mouth, dizziness, chest tightness and other physical discomfort, let alone play a complete piece of music.

(2) timbre: timbre is the bridge between the performer and the audience, and is one of the important skills for the performer to express the content of the music. Only with a good timbre can more accurately express the connotation of the work, so as to more powerfully move the listener. So how can we get a beautiful timbre? The most effective way is to practice long notes. That is, practice long notes every day starting with C1 and moving up the chromatic scale to C4, then down to C1 (□ or B if there is a B key). And try to find the most beautiful sound possible with different mouth positions and airflow angles, □. Generally, the lower jaw should be released slightly in the bass register, and the air Angle of the lips should be relaxed further back. In this way, the sound of the low register can be very full, and it should be maintained as long as possible; The middle voice area should return the jaw to the normal position, the mouth is slightly smaller, the air flow Angle is moderate about 45 degrees down, the air consumption is small, you can blow out sweet and round timbre; The high voice area is not much different from the middle voice area, the air flow Angle is slightly lower, the soft palate is open and the air consumption is larger, so that the sound color is bright and concentrated with penetration.

(3) Strength: In these long tone exercises, the exercise of strength is also equally important. Strength is honed in the practice of very full and large volume of long notes, and it is necessary to master a more powerful sound in daily practice than when playing to the audience, that is, blow to the maximum limit that you can control during practice. A good practice should include both long note and strength, when practicing long note, there is a conscious use of slow speed with *ff* force to play, and maintain the time value of two beats, and then weaken until the sound gradually disappears. Pay special attention to intonation and timbre in the process of playing, so that they are maintained well from fading to disappearing. As long as you insist on this training every day, it is not difficult to obtain good timbre and strength control (Hou, 2007).

Skills training: In flute playing, articulation, fingering, trill and posture are all important playing skills. In Chinese music works related to the flute, trill plays an important role, which can express the emotional connotation of the music, beautify the timbre, and play a richer and more infectious effect. Vibrato is divided into air vibrato and finger vibrato. Air vibrato is produced by the unsteady vibration of the air flow. The fluctuations of this sound will show different effects in timbre, pitch, intensity, etc. Playing air vibrato can make the notes in the music more expressive and make the music full of emotions. Therefore, it is an indispensable means used to express the emotional connotation. Playing the vibrato requires the mobilization of changes in the lips and fingers to produce different forms of vibrato. Under normal circumstances, the production of trill requires the joint movement of respiratory muscles, slow rhythm trill depends on the abdominal muscles, fast rhythm trill needs to rely on throat, chest, abdomen, throat and lip muscles organic coordination, in order to naturally change and adjust the amplitude and speed of the accent, showing the rhythm of music, such coordination can fully show the charm of the flute. The grasp of this part can form the style of each performer, and the presentation of the trill can show its own personality in the subtle differences. The practice of vibrato requires a lot of imitation. By learning the famous works of excellent performers, we can understand how they use vibrato, perceive the effect brought by the change of vibrato, experience the effect of vibrato in different styles of music, and summarize the principle to achieve the effect of integration. Another kind of vibrato is the finger vibrato. The commonly used vibrato in flute playing is the second degree vibrato, marked by "tr". This vibrato basically produces the local note, and then opens and closes the second degree hole above the local note. In the same way, the third and fourth degree trills should be opened and closed above the third and fourth degree holes of the main note on the basis of the local note, evenly and quickly, and can not be fast and slow. In addition, there is the finger vibratory sound, which will feel some waves. There is also the trill that is brought about by the change of the body, such as the forearm trill, which uses the vibration of the forearm to make the fingers vibrate rapidly. The arm movement should not move the wrist, and the distance between the finger and the sound hole should not be too high. For other trills such as lip trills, laryngeal trills and so on are very good with the breath, need a long time to learn to use. Through this learning process, not only can improve the level of music appreciation, but also can have a better understanding of the common types of vibrato, better perception of the music, solid vibrato playing skills, the vibrato magic applied to their own repertoire to achieve the height of innovation (Di, 2021).

Technique is to be practiced in a large number of etudes, solos and concertos. Because the etudes of different composers have different kinds of emphasis. Some focus on the practice of linking, some focus on the practice of articulation, and some focus on the practice of big hop interval, so only by accumulating more can we have good skills. The large number of etudes mentioned here does not just mean that the more you practice, the better your skills will be. It is about increasing the quantity as much as possible while ensuring the quality. Don't blindly take on too much. When blowing etudes, you should first play at a slow speed, and play each note coherently, without unnecessary pauses and bad timbre. And pay attention to changes in strength and mood, and try to blow more carefully. Then gradually accelerate to the speed required by the etude, so as to improve the technique and practice the sight reading ability. In both solo and concerto, there is a cadenza that shows the characteristics of the solo instrument. This cadenza is very skillful. Collect some and practice on it in daily life. Use piano accompaniment whenever possible to strengthen your pitch control and ensemble skills, and help integrate these cadenzas into the complete piece (Hou, 2007).

Since the beginning of the 20th century, when flute was introduced into China, solo flute with Chinese musical characteristics has developed rapidly under the influence of Chinese national music culture. Over the years, in the spirit of innovation and carrying forward national culture, more and more composers have created many excellent flute pieces, such as "Fishing Boat Singing in the Evening", "Flute Drums at Sunset", "On the grasslands of Inner Mongolia" and so on. While maintaining national characteristics, they also add modern composing techniques, making modern flute songs no longer strictly adhere to digging national factors, but give people the feeling of innovation. In flute education, we need to strengthen students' skills and skills training, so that students can use the beautiful timbre of the flute to play more Chinese music works. Only by constantly improving students' musical performance and enriching their playing skills can they continue to maintain their playing vitality and make due contributions to the development of the flute (Wu, 2012).

Conclusion

To sum up, playing Chinese music is an important part of traditional culture. With the rapid and vigorous economic development, China's flute playing has ushered in a good environment for growth. In the flute playing activities, teaching research is particularly important. In the process of cultivating students' flute playing ability, teachers should not only start with the basic playing skills, but also cultivate students' comprehensive music literacy. It is very necessary to pay attention to the improvement of students' flute playing skills and creative creation ability. In particular, the ability to accurately judge timbre, rhythm, breathing, etc., form a suitable playing style, enhance the aesthetic taste of the flute field, in order to bring more artistic enjoyment and experience to the audience, and contribute to the sustainable development of China's flute education

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