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SCIENTIFIC AND METHODOLOGICAL PROBLEMS ENCOUNTERED IN TEACHING FLUTE PERFORMANCE IN HIGHER EDUCATION INSTITUTIONS

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Abstract: This article analyzes the scientific and methodological problems encountered in teaching flute performance within the system of higher music education and examines modern pedagogical approaches to overcoming them. The study investigates methodological aspects related to the development of technical mastery, breathing apparatus, musical thinking, and stage culture in the professional training of flute performers. Based on practical observations, the main shortcomings observed in students' performance activities were identified, and scientific and methodological recommendations for overcoming these deficiencies were developed. The results demonstrate that an individual pedagogical approach, innovative technologies, and a comprehensive system of exercises are important factors in improving the effectiveness of flute performance education.

Keywords: flute, flute performance, music education, methodology, breathing technique, articulation, sound culture, performance mastery, music pedagogy, higher education, stage culture, pedagogical innovation.

INTRODUCTION

In an era characterized by the rapid development of musical art and performance culture, the training of professional musicians has become one of the most important areas of higher music education. Among wind instruments, the flute occupies a significant place in professional performance practice due to its wide technical capabilities, refined timbre, and high performance culture. Therefore, the scientific and methodological improvement of flute performance instruction within higher education institutions is considered one of the most pressing pedagogical issues.

Flute performance incorporates complex physiological, technical, and artistic processes. Successful performance on this instrument requires proper control of the breathing apparatus, articulatory freedom, accurate intonation, finger technique, and well-developed musical thinking. Consequently, the formation of a professional flutist requires long-term and systematic pedagogical training.

One of the major problems observed in higher music education is the incorrect formation of the performance apparatus during the initial stages of learning. Such deficiencies later limit technical freedom, negatively affect sound quality, and create difficulties in performing complex repertoire. In particular, improper breath distribution, excessive muscular tension, and articulatory inaccuracies are among the most common methodological problems in flute performance.

Another important issue in contemporary music pedagogy is maintaining a balance between technical training and artistic interpretation. In some cases, excessive attention is paid to technical exercises, while musical imagery and expressive performance become secondary. As a result, technically prepared performers may emerge without sufficiently developed artistic thinking.

The purpose of this study is to identify the scientific and methodological problems encountered in teaching flute performance in higher music education and to develop effective pedagogical approaches for overcoming them.

METHODOLOGY

This study employed a comprehensive research methodology aimed at identifying scientific and methodological problems in flute performance education and developing effective pedagogical mechanisms for their resolution. The research was conducted through both theoretical and practical stages and included pedagogical observation, experimental instruction, comparative analysis, and diagnostic assessment methods.

The research participants consisted of students at different stages of study in flute classes at higher music education institutions. Throughout the study, students' technical preparedness, breathing apparatus condition, articulatory movements, intonational accuracy, and musical thinking were systematically observed. Observations were carried out during individual lessons, ensemble rehearsals, and stage performances.

At the initial stage of the study, a diagnostic analysis was conducted to identify the principal methodological shortcomings in students' performances. The observations revealed the following common problems:

- Improper breath distribution;
- Excessive tension in the shoulder and neck muscles;
- Compression of sound in the upper register;
- Inaccurate articulation;
- Loss of rhythmic stability in technical passages;
- Insufficient breath support in long phrases;
- Reduced performance freedom due to stage anxiety.

Subsequently, an experimental stage was organized. During this phase, a special system of methodological exercises aimed at developing students' performance abilities was designed and implemented. In developing the breathing apparatus, particular attention was given to diaphragmatic breathing techniques.

Students were instructed in exercises focused on natural and deep inhalation, economical distribution of air, and control of airflow. Breathing exercises were initially practiced without the instrument. Static and dynamic exercises were performed regularly to monitor and develop chest and diaphragm activity. In the subsequent stage, these exercises were integrated into flute performance.

Long-tone exercises constituted a fundamental part of the methodological system. Students sustained individual notes for extended periods under various dynamic conditions to develop breath stability. During these exercises, sound purity, vibrational stability, and balance between registers were carefully monitored. Particular emphasis was placed on maintaining sound quality in both pianissimo and forte dynamics.

To develop technical proficiency, scales, interval exercises, arpeggios, and etudes were utilized. The exercises progressed gradually from simple technical patterns to more complex combinations. Each exercise was performed using different tempi and articulation methods. Special attention was paid to ensuring that finger movements remained free and without excessive tension.

To improve intonational accuracy, tuners and digital audio software were employed. Students recorded their performances and analyzed them independently. This method helped them identify deficiencies in sound quality, intonation, and rhythmic stability.

Methodological approaches related to stage psychology were also incorporated. Students regularly performed before small audiences to develop skills in managing stage anxiety. Visualization techniques and breathing control methods were applied to foster psychological freedom.

RESULTS

The results of the study demonstrated that the primary problems encountered in teaching flute performance in higher music education are related to breathing technique, articulation, and the improper development of the performance apparatus. Observations revealed that excessive tension in the shoulder and neck muscles negatively affected sound quality in some students.

Regular work on diaphragmatic breathing significantly improved students' sound stability and phrasing quality. Long-tone exercises proved to be an effective means of developing breath control. Proper management of airflow while performing in the upper register contributed to improved intonational accuracy.

The gradual organization of technical exercises enhanced students' finger freedom. Beginning complex passages at slow tempos and gradually increasing speed proved highly effective in achieving technical fluency.

Articulation exercises resulted in noticeable improvements in the execution of staccato and legato techniques. In particular, the freedom of the tongue apparatus was identified as a crucial factor in achieving technical precision in fast-tempo works. Furthermore, the use of audio and video analysis methods enhanced students' ability to evaluate their own performances independently, thereby increasing the effectiveness of their self-directed learning.

DISCUSSION

Teaching flute performance requires not only technical expertise from the instructor but also knowledge of physiology and psychology. Since wind instrument performance is directly connected to the human respiratory system, incorrect methodological approaches may lead to excessive tension and professional fatigue among students.

The findings highlight the importance of an individual pedagogical approach. Because each student possesses unique physiological characteristics and performance apparatus features, tailoring exercise systems to individual needs yields more effective results.

Moreover, the application of innovative technologies has become increasingly significant in modern music education. The analysis of performances through audio and video recordings supports students' independent practice and self-improvement. Likewise, digital metronomes and multimedia software serve as effective tools for developing rhythmic stability and technical accuracy.

Today, the preparation of professional flutists who meet international performance standards requires not only technical training but also the development of artistic thinking and stage culture. A contemporary performer must be not only technically proficient but also capable of deeply interpreting musical imagery and conveying artistic expression.

CONCLUSION

Teaching flute performance in higher music education is a complex and multi-stage pedagogical process. The results of this study demonstrate that the comprehensive development of breathing technique, articulation, and technical freedom plays a crucial role in the formation of professional performance skills.

Furthermore, the use of individual pedagogical approaches, audio-video analysis methods, and modern innovative technologies contributes significantly to increasing the effectiveness of flute performance education.

Future research should focus on improving flute performance teaching methodologies based on international experience, expanding the implementation of digital pedagogical technologies, and conducting further studies aimed at developing young performers' stage activities.

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