EĞİTİM yayınevi

Flüt ve Flüt Pedagojisi
Flute & Flute Pedagogy



Editörler / Editors
Doç. Dr. Begüm Aytemur
Dr. Evrim Onay

FLÜT VE FLÜT PEDAGOJİSİ

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EDİTÖRLER / EDITORS
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Editörler / Editors: Doç. Dr. Begüm Aytemur, Dr. Evrim Onay

Genel Yayın Yönetmeni: Yusuf Ziya Aydoğan (yza@egitimyayinevi.com)
Genel Yayın Koordinatörü: Yusuf Yavuz (yusufyavuz@egitimyayinevi.com)
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sevkiyat@egitimyayinevi.com

Kitabevi Şubesi: Eğitim Kitabevi, Şükran mah. Rampalı 121, Meram, Konya, Türkiye
+90 332 499 90 00
bilgi@egitimkitabevi.com

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ÖNSÖZ

Flüt, eski çağlardan beri hemen her toplumda olan ve sıklıkla kullanılan çalgılardan biridir. Yapılan arkeolojik çalışmalar sonucunda dünyanın en eski çalgılarından birisi olduğu bilinmektedir. Çok geniş bir coğrafyada, farklı çeşitleri, farklı müzik türlerine özgü çalma biçimleriyle; Avrupa, Çin, Asur, Sümer, Mısır, Mezopotamya ve Hint uygarlığı gibi farklı müzik kültüründe önemli bir yere sahip olan flütün, 1800'lü yıllardan başlayarak günümüze ulaşana kadar yapım malzemesinden, teknik imkanlarına kadar pek çok değişim ve gelişim yaşadığı bilinmektedir. Günümüzde de bu gelişim ihtiyaca göre farklı çözümler sunmak için hem teknik olanaklar bakımından hem de flüt eğitimi alanında devam etmektedir.

Zaman içinde her döneme göre çeşitli form ve çalma stilleriyle karşımıza çıkan flüt, kıvrak ve gösterişli melodileri kolay seslendiren yapısı, ses sınırı, farklı tınılara sahip ses özelliği ve çalan kişinin ruh durumunu doğrudan karşıya aktaran ruhani bir araç olması sebebiyle gerek sanatsal gerekse pedagojik açıdan çeşitli araştırmalara konu olmaktadır. Türkiye'de mesleki eğitim alanında güzel sanatlar liseleri, konservatuvarlar, güzel sanatlar fakülteleri müzik bölümleri ve eğitim fakültelerinin müzik öğretmenliği anabilim dallarında verilen flüt eğitimi, aynı zamanda özengen müzik eğitimi alanında da geniş bir kitleye ulaşmaktadır.

Sadece ülkemizde değil tüm dünyada böylesine geniş bir kitleye ve eğitim alanına sahip olan flüt üzerine farklı ve çeşitli araştırmaların yapılıyor olması da son derece olağandır. Bu nedenle kitabımızda flüt ve flüt eğitimini farklı açılardan ele alan her çalışmaya yer verilmiştir.

Bu kitapta, ülkemiz flüt sanatı ve flüt eğitimine farklı açılardan katkı sağlayan birbirinden değerli öğretim elemanları ve araştırmacıların çalışmaları 10 bölüm halinde Türkçe ve İngilizce olarak yer almaktadır. Kitabın konu ve içerik çeşitliliği ile sadece bu alanda araştırma yapan bilim insanlarına değil, flüt ve flüt eğitimine ilgi duyan tüm okurlara da hitap etmesini amaçlamaktayız.

Kitabımıza emeği geçen tüm bölüm yazarlarımıza teşekkürlerimizi sunar, flüt eğitimi alanında önemli ve faydalı bir kaynak olmasını temenni ederiz.

Doç. Dr. Begüm AYTEMUR
Dr. Evrim ONAY

PREFACE

The flute is one of the popular instruments that has been known and played by almost every society since ancient times. According to the archeological studies it is also one of the oldest instruments in the world.The flute has an important place for different musical cultures such as Europe, China, Assyria, Sumer, Egypt, Mesopotamia and India with its different types and diversity of playing styles.

Starting from the construction and the materials, many technical improvements has been done since 1800's on the flute instrument. Today, this development continues both in terms of technical possibilities and in the field of flute education in order to offer different solutions according to the conditions and needs.

The flute has been the main topic for various researches both with its artistic and pedagogic aspects, concerning its technical capacity of producing different timbres, playing difficult and fast passages and due to its ability of reflecting the soul of its player. As all over the world, flute education is given in different institutions for professional music education, as well as reaching a wide society of amateur music education in Turkey.

It is quite normal that different and various researches are made on flute not only in our country but also all over the world. As a result of this, our book includes every study made on flute and flute pedagogy from different perspectives.

In this book, the researches of the flute educators who contributed to the flute art and flute pedagogy in our country from different institutions are given as 10 chapters written both in Turkish and English. With the diversity of the content of the book, we aim to contribute not only to researchers but also to people who are interested in flute and flute education.

We would like to thank all the chapter authors of this book wishing and hoping to be a main resource of the flute education literature.

Ass. Prof. Dr. Begüm AYTEMUR
Dr. Evrim ONAY

THE IMPORTANCE OF DIFFERENT STRATEGIES, THE EFFECTS OF SPEED AND NUMBER OF REPETITIONS IN FLUT PRACTISING

Sezin ALICI[1]

INTRODUCTION

Scientists try not leave anything to chance in the field of music as in every field, and they do many researches to explain the success of master musicians, based on scientific methodology, how virtuosos mastered or how musicians we call geniuses achieve their success. The most common method used by experienced educators of artists in the traditional teaching style based on master-apprentice relationship is to convey the strategies they have gained through their experiences to their students. These strategies might be different for different schools and musical instruments. Although the instruments, techniques and methods may be varied, the goal is to have a good and successful performance after a long work. So what do we do when we spend long hours with our instruments to improve our performance? What can we do and how can we be more efficient in our studies and exercises? The study pieces and etudes are important, but how we practice them is also important. In fact, we can say that how we practice is more important than what we study.

We can divide the process of practicing a new piece into three sections: sight reading (first reading), consolidation (practice) and performance (concert or exam). When we look closely at what is needed in each stage, the strategies we use for practicing, the speed and number of repetitions in the practice, the effects of attention and concentration on performance all turns out to be of a great importance. In this study, the fundemental elements of a process of practicing at each stage are examined with examples, and this examination is aimed to guide the flute educators, flute students and the candidates of musical artists in their practice experiences.

Scientists, in the musical researches, as in every field, are constantly making new research to solve the secrets of success, how master musicians become masters, how virtuosos reach such a good level, or how musicians we call genius achieve this success. The fundemental purpose of those who receive music education is to improve themselves as musicians, and therefore they may not be aware of the results of scientific research in different disciplines. In fact, in traditional learning method

1 Associate Professor, Bursa Uludag University, ORCID: 0000-0002-4288-2836,sezinalici@uludag.edu.tr

based on the master-apprentice relationship, the most commonly used method is trial and error, which is based on the experience of the master. Teachers teach and convey to their students what they believe to be correct, based on their own experience. As a result of many years of observation and practice, students learn what to do and how to do it by experience. So what do we do when we spend long hours with our instruments, resulting in better performance? How we study the etudes, exercises and pieces is very important. We can even say that how we work is more important than the piece that we work on.

> "The words "behavior" and "behavior potential" are encountered in the definition of learning. According to Alıcı (2019), learning is defined as a change that occurs not in behavior, but in potential behaviors. Because in some cases, the effect of learning can only appear later when appropriate conditions are met, instead of being observed immediately at the behavior level. For example, a student may raise a finger to a question asked by the teacher, but may not be able to answer the question because he gets excited when he is in front of the board. In order to talk about learning, it is necessary to find the appropriate method and observe the result in the explicit behavior of the organism." (Alıcı, 2011:8; Okan, 2021: 5)
>
> "A complete behavioral organization is required in all types of instrument training. Playing an instrument is a behavior pattern that requires combinations of psycho-motor, cognitive and affective behaviors, and the adequate realization of these behavior patterns is possible with a planned and programmed education process." (Akbulut, 2013: 59; Pirgon, 2013: 42; Üstün, 2019: 593)

According to Pirgon (2013:41) and Üstün (2019: 592), a study that is not done regularly and continuously may be less efficient in increasing the level of students. Disorganized practice can only serve to remember forgotten behaviors. As a result, it delays reaching the targets set in the instrument and causes a waste of time. Losing time, on the other hand, will reduce the student's interest and motivation towards his instrument, and his success in the instrument course may also be negatively affected, resulting in a vicious circle that becomes increasingly difficult for both the student and the teacher.

The flute which is among the woodwind family is an instrument taught in Conservatories, music departments of education faculties, fine arts high schools, music departments of fine arts faculties and many private music schools in our country. The aim of the flute education given in these institutions is to transfer the necessary technical skills to the student and to gain musical skills like reading, performing and interpreting the flute repertoire. While learning to play the flute, basic steps such as breathing, posture, tone, tongue technique should be acquired with the right methods and exercises. The purpose is to develop both technical and

musical expressive power. A certain level is reached with technical studies and the education process continues by interpreting pieces and etudes in accordance with the level. No matter what the level we are at, there will always be passages that will challenge us, and musical phrases that are difficult to play technically and musically.

Özmenteş (2013) divides the process of practicing an instrument into three classes: management of practice time (planning practice session), cognitive strategies (mental studies such as analysing the score) and metacognitive strategies (study planning, monitoring and evaluation). In a study in which Özmenteş (2012) examined the relationship between the effectiveness of practice and daily working time, it was found that the success of students who work 3 hours or more is better than those who work less. She also argues that mental work can be performed through repetitions in the mind when physical work is not possible.

Individual study of flute playing consists of tones, scales, technical exercises, etudes and music pieces. Although technical exercises, scale and tone studies are clearly stated in the methods, different strategies can be applied in individual studies while practising the pieces. In this research, rather than general technical studies with the flute, after sight reading a piece or etude, the working strategies we use for mastering the performance of the piece are discussed. Then, let's take a closer look at the phases of flute studies and what needs to be considered in each phase. When we have a piece that we haven't performed before, we can divide the practising periods into 3 phases until we perform it in concert: sight reading, practising by using certain strategies, and performance.

Sight-Reading

Sight reading is defined as the act of reading and playing a piece of music to be performed for the first time. Reading and performing a musical score for the first time without any preparation means sight reading in music (Çimen, 1997; Okan, 2021).

In order to develop and progress in music, it is necessary to read and analyze the notes of a musical work and to perform them very comfortably. One should be able to easily read and recognize the notes, and perform the music. Reading, comprehension and performing skills are highly effective on sight-reading (Özer, 2010; Okan, 2021).

In the sight-reading process, the student should first analyze the piece, look at the measure value and tempo, and if there is, they should have the skill to be working without looking at their hands, and by positioning their finger numbers correctly (Tufan, 2000; cited by Türkmen, 2008; Okan, 2021) Sight reading is important not only for reading and solving the notes of the piece or etude, but also for determining the working strategies to be used during the actual practising period. In other words, sight reading is like the foundation of the building to be built.

A musical piece contains the information of the period in which the composer wrote it. Each period may have its own specific interpretation styles. In addition,

the period of the piece may include some new techniques in relation to the technical possibilities of the instrument. For example, in the pieces of the 20th century, there are many new techniques for the flute that did not exist in the Baroque and Classical periods. While many techniques such as Flutter tonguing, sing and play, harmonics, glissando, key clicks, air sounds, whistle sounds are absent in the works of Bach or Mozart, they appear in the works of modern composers such as Berio, Dutilleux and Takemitsu. Vivaldi's sonatas or concertos have a dynamic structure between P and F, while Varese's Density has a wide dynamic range such as PPPP and FFFF. In classical flute concertos such as Mozart, Stamitz, Haydn, the sections are called Allegro, Andante, Largo, Presto and the tempos consist of simple measures such as 4/4, 3/4 or 2/4, while as in Jolivet's Chant de Linos, 2/ 4 5/8 9/8 5/4 etc. many simple and compound measures can be collected in the same piece. Or, in the flute pieces of composers such as Faure, Taffanel and Gaubert, the musical colors and tones of the age can be defined by new expressions, and new musical terms can appear their style. In addition to this, the piece should be recognized not only technically but also as of its musical age and composer. The nuance and vibrato to be used in the music of Bach or Teleman will undoubtedly not be the same as in the music of Debussy. In the music of the 20th century, the timbre colors in the flute were greatly diversified by using modern techniques. "Color changes in tone provide composers and performers with a wide variety of methods such as air speed, temperature, coldness, blowing point, lip position, tongue position and mouthpiece angle" (Önertürk, 2015: 4).

The sight reading phase, which we call the first reading, is the part where we analyze the notes of the piece, its form, style, technical passages in it, musical sentences, dynamics, articulations and all technical or musical elements in it. At this stage, passages, sentences, scales, arpeggios, etc. that challenge us are identified and the next stage, the self-regulated learning process, the process of studying the work or etude in detail and consolidating the correct playing begins.

> "To solve a musical piece means to combine the elements of the piece. After sight reading, playing a piece is the beginning, not the end, of practising. That is, it is not the time that comes after playinging a piece, but the process of sight reading and than playing a piece, and learning takes place in this process. Practising it after playing the piece ccan be considered as a rest for the mind" (Alıcı, 2014: 558)

Practising / Consolidation

The process of an instrumental practicing is, of course, a process that varies with the purpose and the skill level of the person. Many factors such as being professional, amateur, young age, advanced age, beginner level, advanced level can change the working time and content. The important thing here is to use the working time effectively and correctly.

Self-study, individual learning, which is called the self-regulated learning process in educational sciences, is a long and complex process consisting of many strategies as content. Individuals' desire to organize their own learning behavior when they feel their learning needs, created the concept of self-regulated learning. Self-regulated learning can be expressed as any strategy and technique used for self-learning. As the individual progresses on the path of learning, he develops his personal working methods and motivates himself cognitively (Üredi & Üredi, 2005 cited by Çiltaş, 2011:1; Okan, 2021: 7)

One of the most important aspects of the instrumental education is the process of practicing that instrument. This process includes how much the individual practices the instrument, how he practices, his practice strategies and habits (Akgül, 2007; Erdem, 2013; Karabulut, 2009 cited by Özmenteş, 2008: 161; Okan, 2021: 15).

> "Hallam (1997) describes practice as a metacognitive activity. She suggests that in addition to developing technique, interpretation, memory and performance skills, students need to think about how they habitually practise." (Zhukov, 2012; 3)

In practising a new piece, the first thing we do is the sight reading, then identify the difficult passages, determine the strategies we can apply for these passages, and of course, if we are going to work by dividing the music into parts, we should identify the correct parts. Each piece of music can be divide into smaller sections or parts. How can this be applied during the study? Three main approaches have emerged in recent research. One strategy is to play the entire piece several times, without stopping for special treatment of the pieces. A second strategy is to concentrate only on parts of the music before trying to master the whole piece. Going through each piece several times before moving on to the next is a hallmark of this approach. The third strategy combines both the wholistic and fragmentation approaches. For example, one can play along the music and stop on the way to work on larger pieces (Hallam, 1997b; Miklaszewski, 1989); alternatively, one can start by playing the whole to learn enough about the piece to select it and relate it to larger episodes (Chaffin & Imreh, 1997; Nielsen, 1997, 1999b; Williamon & Valentine, 2002; Williamon at al., 2002: 93).

Barry (1992) and Pace (1992) identified several effective practice strategies such as metronome, mental practice, rhythm-keeping with applause, and slow work with structural analysis of the piece. The most common working strategy is division and repetition. However, advanced musicians tend to gradually expand the length of the passages they have mastered, working in longer passages (Jorgensen, 2004; Miklaszewski, 1989; Zhukov, 2012). According to the level of the performer, the length of the passages to be repeated may shorten or lengthen, in other words, the working passages of the piece to be performed can be divided into parts according to the level.

Lehman and Gruber (2006; 461) describe practise as a "systematic activity with predictable stages and activities" (Zhukov, 2009)

> "In learning a new piece four stages of practising were identified by Chaffin, Imreh, and Crawford (2002): the 'big picture' overview of the work; technical practice that includes overcoming problems, achieving automation and memorisation; polishing the piece up for a performance; and finally maintenance of the piece. To implement these four stages in individual practice teachers could, for example, include in lessons activities such as listening to a recording/ or teacher performance of the work prior to learning to identify the basic character and locate the difficulties; drilling, repetitions and slow practice to overcome technical problems; considering articulation and dynamics in developing the interpretation and playing the piece through in preparation for a performance" (Zhokov, 2009: 3).

Ericsson, Krampe, and Tesch-Römer (1993), rejecting the belief that only a sufficient amount of work will lead to maximum performance, argue that the best method of work is what is called "deliberate practise", which is teacher-supervised, given clear instructions, and diagnoses errors and provides informative feedback. (Ericsson, Krampe, & Tesch-Römer, 1993: 368; Zhukov, 2009: 5). According to Chaffin and Imreh, deliberate practice is a practice in which the player can develop new techniques and strategies to master his instrument. Identifying and analyzing these strategies improves our understanding of effective work (Chaffin & Imreh 2001: 40).

> "The most important skill that can be taught by an instrumental music teacher is how to practise. McPherson and Davidson (2002) stressed that it is the role of the teachers to show students "how to practice, to set manageable and appropriate goals for their progression, and to monitor the successor otherwise of the practice strategies" (p. 154). Rosenshine, Froehlich and Fakhouri (2002), suggested that "practice at home is facilitated if the teacher gives specific instructions about what needs to be worked on, how to do it, and what the result should sound like" (Zhukov, 2009: 5)
>
> "Ericsson (1997) suggests that the most effective learning occurs when a task is well defined, of an appropriate difficulty level for the particular individual, when teacher feedback is informative, and when opportunities for repetition and correction of errors are provided. Effective practice includes a number of learning strategies, such as practising at a slow tempo, gradually increasing the speed, using the metronome, silent practice (away from the instrument) clapping rhythm, identifying trouble spots and analysing the music" (Barry, 1992) cited by (Zhukov 2009,6)

For some musicians, practising flute means playing the music from start to finish over and over, for others it is to start slowly with the metronome and increase the tempo day by day, and still for others it is to stop at difficult passages and make rhythmic variations, and diversifying the articulations. In fact, the way to play the piece correctly and in the most beautiful way is related to how all such strategies are applied. If we go through the examples, let's take the introductory passage in A. Vivaldi's Gardellino. (See Picture 1) Here it is necessary to play the notes La and Re repeatedly and and with an accelerating speed. How can a student play this perfectly? He may try to play as he does over and over, while his fingers may make many mistakes. These errors are unintentionally reinforced each time they are repeated and can reappear with each performance. However, if the basic La Re transition in this passage is repeated 50 times 100 times, 150 times if necessary, very slowly, it will be played comfortably and naturally, like a simple scale. This work can take days, not in a single session. Playing fast after playing correctly and without mistakes is a process that only comes with time. With lots of repetitions, a passage of any difficulty can be played quickly and perfectly.
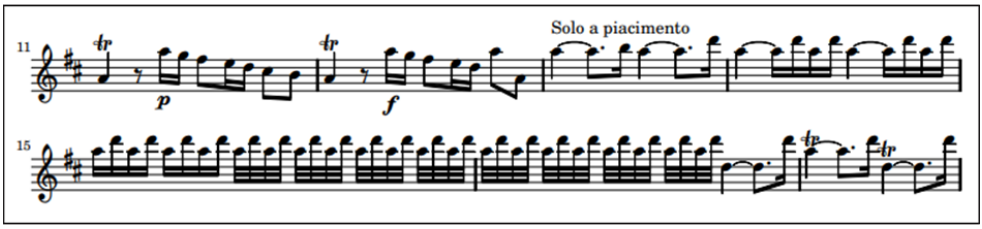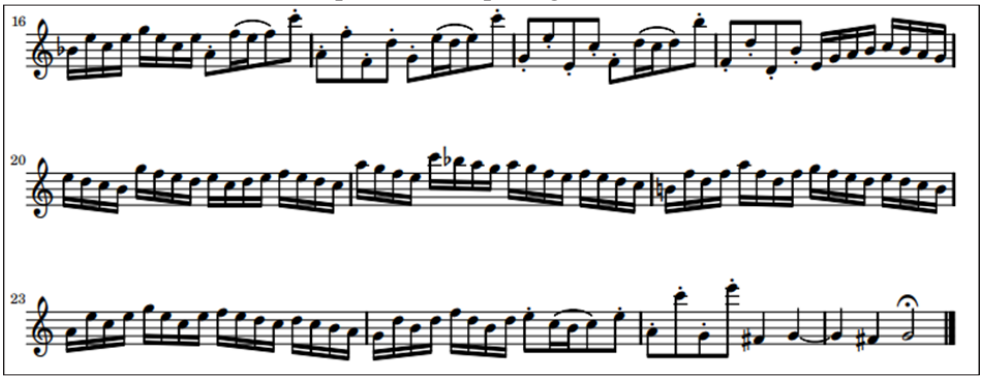


Figure 1. Vivaldi Op. 10 No.3 "Il Gardellino" RV428 1. Allegro Measure 11-17
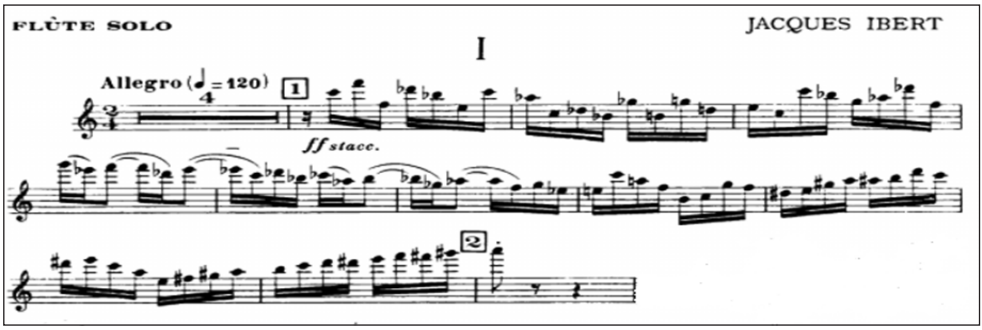
As another example, J.S. Bach BWV1033 No.4 Sonata for flute in C major, part 1 consider the last passage of the Andante. (See Picture 2) After a quiet andante section, there is a presto section and a 3-line passage at the end of the section. Although it is not the same difficulty for every level, a student who plays this piece for the first time tries to vocalize this passage in a balanced, fluent and correct manner. So how should one practise this passage?



Picture 2. J.S. Bach BWV1033 No.4 Do Major Flute Sonata Andante-Presto Measure 16-26

Should he try to play a passage that should be at presto speed again close to presto speed or should he play slowly? How useful can it be to play fast a passage that can't be played slowly? If one of the strategies to use while studying this passage is to work at a slow tempo, another strategy frequently used in such passages may be to play with rhythmic variations. Playing with rhythmic variations means playing the passage over and over in each variation, which means repeating it a lot in practice, which is another important strategy.

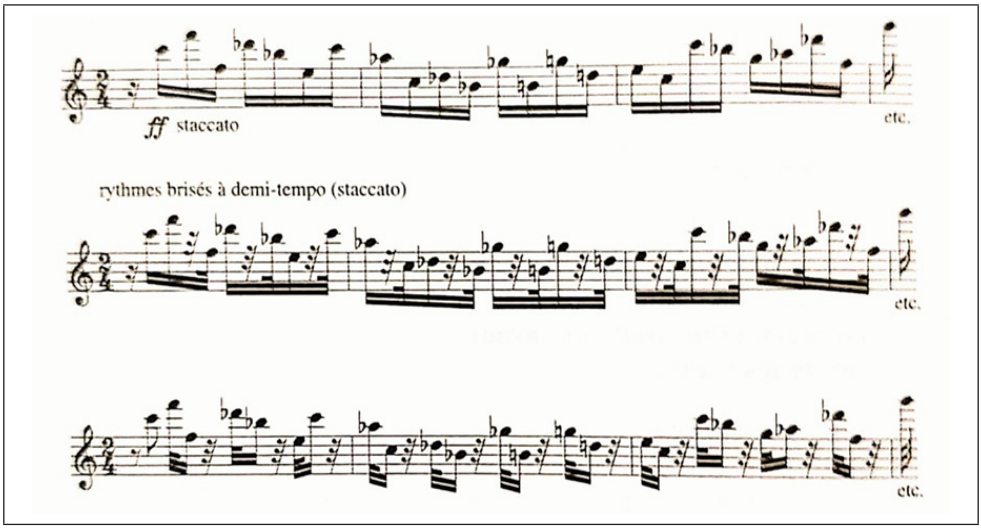
Viewed from another study, the J. Ibert flute concerto. (See Picture 3) In a fast passage here, the sequential sounds are more complex in terms of tonality and due to intervals, not as a sequence, as in Bach's work. This presents difficulties in terms of intonation. Is it possible to play this piece at its speed right away? Working slowly will ensure both playing the right notes and controlling the intonation by listening.



Picture 3. Ibert Flute Concerto Allegro Measure 1-12

Practicing a piece means is essentially repeating certain figures over and over. Whatever we practice, we learn by repetition. Of course, this activity has a purpose: to learn. It is necessary to be patient in this regard, because we cannot expect an immidiate improvement. As Geoffrey Gilbert said, "Remember, you are working for next year, not next week" (Floyd, The Gilbert Legacy; 123 cited by Ekebalkan: 2007).

Repeating the same passage over and over is a process that requires concentration to be able to play correctly and without errors. Making rhythmic variations for some passages allows both to repeat that passage and to keep attention and concentration under control thanks to rhythmic variation. As in this example made in the opening sentence of the Ibert flute concerto. (See Picture 4)



Picture 4. J. Ibert Flute Conrerto -Allegro, Measure 5-7

"Hallam (1997a) defines musical practice as a multi-faceted activity. She suggests that an important dimension of learning to practice concerns how well a student is able to develop technical skills, music interpretation, ability to play from memory and to overcome performance stress. These technical, cognitive and performance skills cannot be acquired by repetition alone. Therefore, it is important that teachers continue to offer practical advice on how to practise differently at various stages of learning." (Zhukov, 2009: 3)

Byo (2004) divided the working strategies on the work into steps as follows:

1. "Choose a *work place* (a section of music that makes you hesitate or stop, or just doesn't sound right). Professional musicians do it. Why shouldn't you?"
2. "Slow down! Find a mistake-free tempo. You'll probably have to slow down more than you think."
3. "Set the metronome. The metronome is the *truth machine*."
4. "Play the work place two times in a row mistake free. The optimal number of times depends on the nature of the challenge, but twice in a row is a great place to start."
5. "Play the work place expressively two times in a row mis take free. Including the expressive elements is a new level of difficulty. The goal is to play or sing beautifully always, not just as the audition nears."
6. "Inch forward. Increase difficulty in small steps. While you might feel like leaping forward, remember that it takes a concerted effort to change your thinking.You are teaching your mind and body. Don't be in a hurry. Give it a chance!"
7. "Leap back. Sometimes you have to decrease the level of difficulty to jump-start correct repetition."
8. "Put the work place back into the music. This can be a new level of difficulty."

9. "Record the final successful tempo. Document the tempo fortomorrow. Practicing on consecutive days is always a good idea." (Byo 2004: 36)

Speed in Practising

The most important factor to be considered when sight reading a new piece and starting to play it is the speed of practising. Just like a baby's slow first steps, we musicians need to read slowly in the process of learning something new. Walking is an unconscious behavior for us as adults, but the first steps even for walking require great attention and concentration.

> "The only way to play a piece perfectly at first is to lower the tempo as much as possible and play it slowly enough to allow the brain to move before the fingers. Mistakes occur because the brain can't keep up with the fingers and the fingers don't have time to correct mistakes from previous habits" (Ekebalkan, 2007: 2).

Verda Erman, one of our famous pianist who passed away in 2014, was asked in an interview, what kind of methods do you use while practicing a piece**?** She answered the question as follows:

> "…While practising on a new piece, I try to understand the architecture and structure of the piece by reading it without the piano. Then I start reading slowly on the piano. I work separately on the parts that seem most difficult to me with my different technical methods, but it is very important to think about and emphasize the musical aspect of the piece…"(Erman 2013 akt. Alıcı, 2014)

> "An entire piece of work should be diveded into small parts and practised from a slow tempo to an ever-increasing pace, with different rhythms and various articulations. The technical passages that we encounter in many fast tempo flute works have to be played fluently and rapidly, and students can sometimes play them fast, but when asked to play them slowly, it is seen that the fingers do not work equally for each note value. Such passages cannot be played accurately at their true tempo unless they are played slowly and evenly. We must be able to play a technically difficult passage flawlessly at any tempo" (Ekebalkan, 2007: 3)

Williamon stated that 3 basic strategies were identified as a result of research on working speed in music studies as follows:

> "Research has shown that there are three primary strategies used when a practitioner encounters a composition that he or she is unable to play immediately at the required tempo. The first, starting slowly and then gradually increasing tempo, is the most frequently recommended (see Barry, 1992). Interestingly, however slower performances may contain more errors

than those that are faster (Drake & Palmer, 2000). This is not necessairly an argument against the strategy, as the piece will no doubt grow more familiar and contain fewer errors as practise progresses. A more important objection, though is that strarting out using arm, finger or mouth movements that are far from the physical and muscular demands of the final movements can cause the initial learning not only to be a waste of time, but also counterproductive in developing the "correct" muscular responses. The reason for this is that qualitatively different movements activate different muscles (Winold et al., 1994). Another strategy is to alternate, if possible, between a slow tempo and faster performance tempo more quickly, since it entails regular tests of once abiltiy to play at that tempo. A third strategy is to practice at the performance tempo from start to finish." (Williamon, 2004)

"Kraehenbuehl (1988) also argues that slow practice helps students clean up difficult parts of their pieces. Sitton (1992) and Pace (1992) state that practicing slowly enables students to maintain the same tempo for the entire length of the practice section without breaking down. Minahan (1986) suggests that practicing slowly encourages students to become more aware of details on the score and helps memorization take place much more easily. According to Voorhies (1988), slow practice helps performers remain in control of what they are thinking and practicing. Pearce (2002) also contends that slow practicing allows time for students to think and be consciously aware of what is happening at the moment and of what is coming up next" (Hanberry, 2004: 33)

How to Increase Speed while practising?

Mostly, the biggest problem faced by students when they start to practice a piece is that if the piece has a fast movement, they act hastily and accelerate the thempo early in the process of practising the piece. If some technical difficulties are not adequately resolved and there are not enough correct repetitions, playing fast will have a negative impact on performance. That's why speed control is important in practising.

The metronome is the tool that will help us to progress step by step from the start to the targeted final speed during the study. Using the metronome as a practice aid to help students maintain beat continuity is another common practice strategy. The ability to perform at a certain tempo throughout a piece of music is a desirable skill for all musicians. From the first lesson, students are educated on the importance of a steady hit. However, not all students can sense a steady internal pulse and therefore have trouble maintaining a steady pace. (Hanberry, 2004: 28)

Not only the pieces and technical difficulties, but the pace of some exercises must be suitable for the purpose of the practising. Take, for example, the Marcel

Moyse "De La Sonarite" exercise that every flutist does for sound and tone practice. As Galway said, this exercise is an exercise that should be played extremely slowly. If it's played too fast, you won't have time to listen and arrange the notes and you won't train your lips to get beautiful tones, says Galway (1992: 137).

There are many reasons in the literature for the importance of working slowly. Byo (2004) argues that it facilitates correct learning when paired with correct repetition. In the article Teaching Problem Solving at Work, Byo suggests that it is an important step towards successful study that students slow down the tempo long enough that they can play the most difficult part of the piece without errors. In other words, the important thing in determining the practising speed should be the speed at which we can play the piece correctly and best, the speed at which we start working and exercising (Hanberry, 2004: 32).

If we start practising at the right speed, increasing the speed will be easier than we thought. The speed we chose with the metronome should always be the speed at which we play accurately and comfortably. Students say that they chose to work with a metronome to work on rhythm problems, check rhythms, maintain a steady beat, or support counting out loud. The metronome can also be used to document daily progress in study. While practising with the metronome, students can take note of the tempo they achieved during that study session and know in advance the tempo they will start the next day instead of an uncertain tempo, and in this way, they can speed up the tempo step by step (Hanberry, 2004: 29).

Self-Regulation, Motivation to Practise and Mental Practising

According to Çiltaş (2011: 3), self-regulated learning is all kinds of processes, tactics and strategies that a person uses in order to get to know himself and learn by himself.

In flute education, as in all other instruments, how the person spends times outside of practicing will affect the development of the instrument playing. Our individual work needs to be regular, continuous, careful and planned. This is where motivation and self-regulated learning factor comes into play. According to Üstün (2019) mental practising, when applied in a certain order, lead to the development of mental memory; the development of mental memory will lead to the cognitive, psychomotor and perceptual development processes, and the development of these processes will lead to the development of motivation of the students towards their instruments. By ensuring the motivation of the students, developing their attitudes towards their instruments, and determining the right style of performing, and supporting all of these by mental processes, we can increase the level of flute education (Üstün, 2019: 383).

Another practice strategy is mental rehearsal, a "cognitive or imaginary rehearsal of a physical skill without overt muscular movement." Research has shown that everyone has the capacity to mentally rehearse, and musicians can improve their skills such as the analysis of music and ear training, the style and period of music

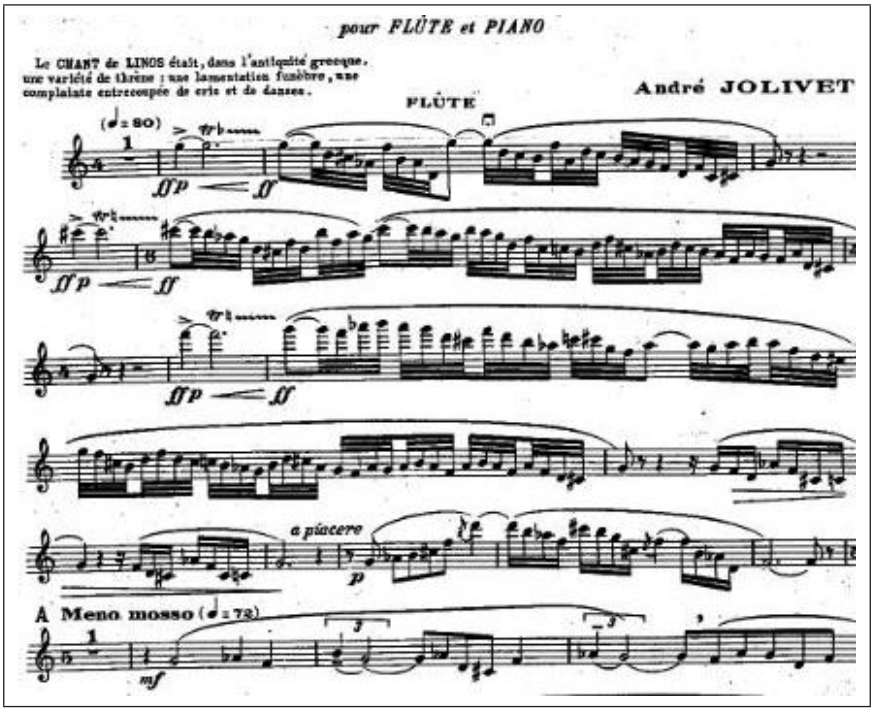
and its playing characteristics, and memorization of music with mental rehearsal (Connolly & Williamon, 2004, p. 224).

Studies have shown that mental repetition is an effective learning tool. Ross (1985) and Coffman (1990) argue that it is appropriate and beneficial to combine physical and mental practice for music learning. (Rosenthal et al., 1988; Pace, 1992). For example, it can be used to improve learning and memory, improve the effectiveness of work, master technical difficulties and intensify tone production (Gabrielsson, 1999; cited in Zhukov, 2009:7).

A study by Hallam (1997b) argues the benefits of metacognition when practising. The term 'metacognition' implies a self-awareness of not only technical and musical elements of performance, but also of issues related to the learning itself, such as concentration, planning, monitoring and evaluation. (Zhukov, 2009: 8)

> "It is said that pianists like Rubinstein and Horowitz, who do not like to practice their instruments for hours, actively use mental work. In addition, he states that many successful names in branches such as neurological and psychological studies, sports and art that are realized through physical experience use mental work effectively. In a study on the subject, it was observed that the same changes occurred in the brains of the subjects who worked on an imaginary piano for 2 hours, with the subjects who did the same amount of work on a real piano" (Kageyama, 2012 as cited in Özmenteş, 2013: 441).

Take, for example, Jolivet's Chant de Linos. (See Picture 5) This piece, which is constantly changing in the number of weighings and measures, can be studied mentally by reading notes. Or, the new music writing language and new playing techniques in modern works such as Saariaho L'aconism de l'aile (See Picture 6) can also be studied independently of the instrument. Any kind of work with the score without flute is a preliminary stage of the work we will do after we have the flute in our hands.



Picture 5. Andre Jolivet Chant de Linos 20 measures

According to Hallam, a metacognitive approach to work should be demonstrated by teachers during the lesson by developing a monitoring process, for example, by giving an overview of the work, identifying challenges, providing appropriate strategies, segmenting all work, setting goals, and evaluating progress (Hallam, 1997 cited by Zhukov, 2009: 8).

> "The ability for students to identify and solve their own problems at work is a valuable skill many teachers advocate. According to Pace (1999b), teachers should provide the most appropriate opportunities for students to develop and increase their problem-solving techniques while working at home. Expert pedagogues have provided information and suggestions on this subject in research journals and other sources"(Hanberry, 2004: 24)

Invariably, these pedagogues present similar means ofsolving problems in the practice room: locating the most difficult passages of the piece (Mauro &Beard, 2001; Pace, 1992), isolating and refining difficult passages (Pedrick, 1998), breaking the problem down into its smallest part or parts, defining specifically where the difficulty is, and then working on that segment (Minahan, 1986), and askingquestions such as "Are there any notes that I don't know very well?" "Are there notes that are in a difficult range for me?" and "Are there any rhythms that require special attention?" (Kenny, 1998: 22). Breth (2001) advocates asking questions such as "What did I hear?"

> "Why did it happen?" and "How can I solve it?" Mauro and Beard (2001) also propose asking self-evaluative questions throughout practice sessions. (Hanberry, 2004: 25)

Byo (2004) defines the study process as the "part to be studied" or the measure that the student "hesitates, stops, or does not sound good". These are the parts where the student will need more practice, exercise time, effort and correct repetitions. Byo then demonstrates the process a student must go through when solving repetitive problems in their work. He must find a tempo that will allow him to play the difficult part without error and insert that tempo into his metronome. He should then play the piece twice in a row without making any mistakes, gradually incorporate phraseological elements if he has omitted, and work on gradually increasing the tempo. He then puts the studied part back into the context of the piece and plays the sentence containing it two times in a row without errors. This, of course, is the type of successful practice that teachers find ideal.

Number of Repetitions in Practising

The most important secret of success is repeating (playing correctly) a piece many times. In fact, as with other motor skills such as riding a bike and driving a car, we can play our instrument better as we play more and more for many years. But when it comes to a new piece that we are practising, we also need to repeat it correctly and accurately in order to play it well. I think it is useful to emphasize the importance of concentration and attention in work by underlining the words correct and error-free here, because superficial, mistake-filled repetition is not the repetition that leads us to successful performance, on the contrary, the mistakes made are stored in the brain and may appear again during the performance.

Galway, one of the great flutists of our time, underlines that difficult passages must be played over and over to make sure that the notes you hear and your fingers are coordinated, regardless of the study, practice, piece (Galway, 1992: 135).

Ericsson (1997) argues that the most effective learning method takes place when the task is well defined in the individual work to be done, and says that this will be possible with plenty of repetitive work to correct mistakes when teacher feedback is informative.

Another most obvious study strategy is to repeat a difficult passage many times until mastery is achieved (Tannhauser, 1999). This approach was first proposed by Gruson (1988), who suggested that the basic work strategy is to split a longer piece into shorter pieces, and concluded that fragmentation is the best way to work. Other studies have developed this concept, arguing that advanced musicians, after mastering individual passages, tend to reintroduce them into the context of the original piece by incorporating them into longer segments (Howard, 1982 cited by Zhukov, 2009:7).

Teaching students how to use these strategies to help them study effectively is the important part of music curriculum and education (Barry & McArthur, 1994

cited by Hanberry, 2004: 4).Teaching them to identify a problem, then to use a certain technique to fix those problems and to have them evaluate their own work, is the primary task of educators to teach them how to learn on their own and become independent musicians.

Playing the piano or any other instrument requires repeated and improved motor skills; Practising the instrument is also an important part of motor skill acquisition (Anderson, 1981; Singer, 1980). Research on the acquisition and development of motor skills, and studies in other fields such as music is a topic that has become widespread. Research has shown that success in performing a motor skill is best achieved with a block rehearsal program or multiple repetitions of the same movement (Lee & Magill, 1983; Shea & Morgan, 1979 cited by Hanberry, 2004: 35).

> "Shea, Lai, Black, and Park (2000) stated that when learning a motor skill, working out more frequently for shorter periods seems to be more beneficial than working out longer and less frequently.Based on this research, according to Turner (1998), designing lesson plans that include frequent use of the block approach will increase students' initial skill acquisition in their daily learning, while teaching courses with different approaches will cause skills to be retained for a longer period of time" (Hanberry, 2004: 36).

Discussion and Conclusion

When all researches are examined, it is seen that instrument learning and all the work done in this learning process consist of a process in which the brain and mind are actively used. The process of self-regulated learning is divided into two processes, as cognitive and metacognitive processes. From a cognitive point of view, it has been concluded that, as in all learning, any work done with the flute should be reinforced and consolidated with slow and careful repetitions. It has been concluded that playing an instrument is a psycho-motor behavior as well as a mental one, and for this reason, regular and continuous practice will be mastered over many years, as with all repeated motor skills. In addition to our technical competence, the importance of applying our technical and musical studies in the right order, in the right way and with the right timing has been emphasized in all researches for the perfect and faultless performance of a piece, study, big or small musical piece that we play with our instrument. It has been seen in the results of the research that this process of studying a piece consists of first examining the work, recognizing it, sight reading it, identifying difficult passages, dividing these parts into parts, using the necessary working strategies on these parts. Although the study strategies are very diverse, it has been concluded that the most effective and beneficial strategies such as playing slowly, repeating a lot, increasing the speed gradually, divide into small parts, practising from the piece to the whole, mental work on the piece are the important ones and these strategies increase success. In addition, the importance

of teachers giving clear instructions to their students on how to work, following the results of the study and giving feedback in the education process was also emphasized. In flute education, as in other instruments, if it is thought that after a 1 or 2 hour lesson with the teacher a week, the students work on their own for a week, wasting this week by practicing with the wrong methods will bring a great loss of time and motivation. Therefore, working strategies and awareness on this issue are important for the training of students and successful musicians.

Suggestions

1. New research can be done to determine how much awareness flute students have about the processes of self-regulated learning, what to do and how to do things during instrumental practices. As a result, methods and tactics can be presented to them so that they can work more consciously.
2. Teachers usually tell their students only that they have to study or practice a certain piece until the next lesson. However, it should be the responsibility of the teacher to guide the students in a more detailed manner about how they should go about it, and this will actually be a step that will positively affect the entire education process. New research can be done on the awareness of teachers about these processes.
3. It is known that teachers of music education, especially teachers in conservatories, follow methods based on their experiences. Even if these are true, in today's information age, the research, findings and results of scientific research on music education often do not reach the teachers in the conservatory. Multidisciplinary studies and seminars can be organized on this subject so that different research and application fields can meet one another.

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