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Methods of teaching flute playing: Synthesis of Ukrainian and European schools

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Abstract. The aim of the study was to investigate the methods of teaching flute playing through the unification of international schools. In the course of the study, a series of focus groups were held with 26 people, including experienced flutists, teachers of music schools and conservatories, and students of music faculties. The focus groups helped to find out which teaching methods are most effective and which aspects of Ukrainian and European schools can be successfully combined to achieve the best results in flute teaching. The study found that different breathing techniques, hand and finger positions, interpretation of musical works and development of musical ear are important for flute playing. The results of the study showed that the Ukrainian school emphasizes folk traditions and emotional expression, while the European school focuses on technical excellence and academic accuracy. The focus group participants agreed that a synthesis of these approaches could provide students with a more comprehensive music education, combining technical skills with a deep emotional understanding of music. Based on the data obtained, recommendations for teachers were developed that include a combination of techniques from both schools, which contributes to the harmonious development of students' musical abilities. The study points out the importance of an individual approach and the need to adapt techniques to the needs of each student, which is a key aspect of successful flute teaching. This approach allows taking into account the individual characteristics of each musician, contributing to their harmonious development and success in their musical career

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INTRODUCTION

The relevance of the study lies in the need to improve music education in the context of globalization and cultural exchange. Modern music education institutions face the challenge of combining national traditions with the best international practices, which is extremely important for the training of competitive musicians. Ukrainian music pedagogy has rich traditions, but often faces the need to integrate modern approaches used in European schools. At the same time, European flute schools are known for their technical excellence and systematic teaching methods, which makes them attractive for study and adaptation in the Ukrainian context. The combination of these two approaches can contribute to the creation of a unique methodology that will

be most effective for teaching flute playing. In addition, an essential aspect is the need for methods of individual approach to each student. In today's world, where standardization often prevails over individuality, it is relevant to find a balance between technical improvement and the development of a musician's personal qualities. The synthesis of Ukrainian emotional expressiveness and European technical precision will allow us to take into account the individual characteristics of each student, contributing to their harmonious development. This is especially crucial in the context of the growing competition on the international music scene, where musicians need to be not only technically proficient but also have a unique creative approach.



The study of flute teaching methods that combine Ukrainian and European schools is a critical area in music pedagogy. One of the leading researchers on this topic is C. Wang *et al.* (2022), who conducted a detailed analysis of the main approaches of both schools. J. Tran & L.M. Getz (2023) examined the historical development of the Ukrainian school of flute playing, paying attention to the influence of folk music and folklore on performance techniques and repertoire. They also investigated the teaching methods used in prominent Ukrainian music institutions, such as the Kyiv National Music Academy. G. Yuksel *et al.* (2022) and M. Yakovenko (2022) analysed the European School of Flute Playing through the prism of different national traditions, including German, French, and Italian. They studied the works of well-known European teachers such as Karl Joachim Andersen, Theobald Böhm and Jean-Pierre Rampal, who made a significant contribution to the development of flute technique and pedagogy. C. Rousseau *et al.* (2023) focused on analysing approaches to teaching breathing technique, articulation, and the development of musical expression used in European schools.

An important contribution to the study of the synthesis of Ukrainian and European schools was made by J. Kuroda & G. Koutaki (2022). They developed an integrative approach to learning that combines the best practices of both traditions. J. Lu (2023) emphasized the importance of an individual approach to each student, taking into account their musical preferences, level of training and psychophysiological characteristics. Other researchers who have made significant contributions in this area are L.K. Hicken & R.A. Duke (2023). They explored current trends in music pedagogy and analysed the possibilities of integrating the latest techniques into traditional approaches. They also considered the use of digital technologies, including video lessons and interactive curricula, to improve learning effectiveness.

The study by K. Sanborn (2021) focused on the practical implementation of the integrated methodology in the educational process. He has developed a series of teaching aids and exercises to help students master the technique of playing the flute, combining various folk melodies with classical European works. N. Eley *et al.* (2024) conducted a series of workshops to demonstrate the effectiveness of their methodology in practice, which received positive feedback from teachers and students. These studies are crucial for creating a comprehensive methodology for teaching flute that combines the rich traditions of Ukrainian and European schools. Their works help to improve the learning process, make it more effective and interesting for students, contributing to the development of highly professional musicians.

The aim of the study was to develop an effective methodology for teaching flute playing that combines the best traditions of Ukrainian and European schools, aimed at

improving students' skills and enriching their musical repertoire. The tasks were:

1. Analysis of theoretical aspects of the methods of Ukrainian and European schools of flute playing.
2. Conducting a series of focus groups to find out the effectiveness of flute teaching methods.
3. Identification of key recommendations for creating a future integrated teaching methodology.

MATERIALS AND METHODS

This study included several stages that provided a comprehensive approach to solving the tasks set in the methodology of teaching flute playing in Ukrainian and European schools. The study was conducted with the help of focus groups. Focus groups are an effective method for collecting in-depth information and qualitative data. Three focus groups were organized for the study, each consisting of 8-10 participants. The total number of participants was 26. Among the 26 focus group participants, 14 (54%) were women and 12 (46%) were men. The participants were divided into three main age groups, namely 18-25 years old 9 people (35%), 26-40 years old 10 people (38%), 41-60 years old 7 people (27%). There were 9 flute teachers from Ukraine. All participants had a higher musical education, many of them are winners of national and international competitions. The teachers were actively engaged in teaching and have their own methodological developments. Their experience ranged from 5 to 20 years of teaching flute at music schools, conservatories, and universities. There were 8 flute teachers from European countries. Their experience ranged from 7 to 25 years of teaching flute at music academies, universities, and conservatories in different European countries. The participants had experience with different pedagogical approaches, were proficient in modern teaching methods, and actively cooperate with international music communities. Many of them had participated in international projects and exchanges. The third group consisted of 9 people, students of music schools and conservatories, with a level of study ranging from intermediate to advanced flute playing. The students were of different ages (15-25 years old), who studied at music schools and conservatories in Ukraine and Europe. All of them had experience of participating in competitions and concerts, including achievements in the field of music. The main purpose of the focus group study was to identify and compare methodological approaches to teaching flute in Ukrainian and European schools. The study was conducted in accordance with the guidelines of the World Medical Association (2013), and all participants were informed about how the information they provided would be used. The preparation for the focus groups included several stages and methods that lasted for several months. During this time, participants were trained and used various forms of work. The main forms of work were open classes, lectures, technology, and other types of active work (Table 1).

Table 1. Characteristics of the forms of work

Name of the form of work	Description of activities
Open lessons	The participants directly observed the teaching methods in action. These lessons demonstrated different approaches to teaching flute, using examples of repertoire, performance techniques and pedagogical methods. The participants had the opportunity to participate in discussions, ask questions and receive answers from experienced teachers.
Lectures	They were aimed at theoretical training of the participants and included an overview of the history of the development of Ukrainian and European schools of flute teaching, analysis of various pedagogical approaches, and discussion of current trends in music education. The lectures were delivered both in the traditional format and with the use of multimedia presentations, which helped to better understand the material.
Leveraging technology	This included the use of lesson videos, online resources, music apps and performance analysis software. These enabled participants to receive feedback on their playing, analyse their mistakes and improve their skills. The use of technology also contributed to the interactivity of the learning process and engaged participants in active work.
Other active activities	This included masterclasses, seminars and workshops. Masterclasses were conducted by flute players and teachers who shared their experience and techniques. The seminars were aimed at discussing specific topics and problems in flute teaching, while the practical sessions allowed participants to consolidate their knowledge and skills.

Source: compiled by the author based on Z. Jing (2022) and J. Volckens *et al.* (2022)

After completing the training phase, the participants took part in focus groups where they answered questions, discussed their impressions of different methods, shared their own experiences and suggestions for improving flute teaching. Each focus group lasted approximately 1.5-2 hours and was held in the form of an open discussion. The moderator ensured that the structure of the discussion was followed, encouraged participants to actively participate, and asked additional questions and clarifications. Discussion notes were documented for further analysis. Both audio and video recordings were used, as well as the moderator's written notes. After the focus groups were completed, the results of the discussions were analysed, the main themes were identified and the key findings were summarized, which allowed for a comparative analysis of flute teaching methods in Ukrainian and European schools.

The study of the problem of flute teaching methods, namely the synthesis of the Ukrainian and European schools, was conducted in several stages:

1. Developing questions for discussion. The questions for the focus group should be open-ended and aimed at eliciting detailed information. Examples of questions:

- what are the main methods you use in teaching flute playing?
- what are the advantages and disadvantages of the Ukrainian/European methodology?
- what elements of one methodology can be integrated into another to improve learning outcomes?
- what challenges do you face when teaching students, and how do you overcome them?

2. Data analysis. After the focus group, all the notes were analysed to identify key themes, patterns, and insights. This analysis included data coding to organize the information.

3. Interpretation of the results. Based on the analysis of the focus group data, conclusions are drawn and recommendations are developed. In this case, it was determined

which elements of the Ukrainian and European methodologies are most effective and how they can be combined to improve the learning process.

4. Use of the results. The results obtained were used to develop a synthesized methodology for teaching flute playing, create new teaching materials, textbooks and methodological guidelines, and conduct trainings for teachers.

RESULTS

Teaching flute includes a number of approaches and methods aimed at developing students' technical, musical and artistic skills. Teaching this instrument requires high skill from the teacher and an understanding of the individual needs of each student. The main aspects of the methodology include technique, development of musical abilities, use of various teaching materials and integration of modern technologies. The basis of the methodology is the correct formulation of the playing technique. This includes:

- body and hand position, as it is relevant to teach students how to hold the instrument correctly, maintaining a relaxed and natural body position. Improper posture can lead to tension and even injury;
- proper breathing is critical to flute playing. Teachers teach diaphragmatic breathing techniques that allow for controlling airflow and ensuring sound stability;
- the correct position of the lips and muscles around the mouth determines the quality of the sound. Teachers work on developing the flexibility and strength of the lips, which is necessary to achieve a variety of tones and dynamics.

The development of musical abilities is an equally important aspect of the flute teaching methodology. Teachers pay great attention to the development of intonation and ear for music. This includes exercises in aural recognition of notes, intervals, and harmonies. Learning to read music from a sheet of music helps students to quickly learn new pieces and develop general musical literacy. Students also learn to understand and interpret musical works,

taking into account the stylistic features of different eras and composers. This includes working on phrasing, articulation and dynamics. As for the use of various teaching materials, which is a key component of the methodology, this includes technical exercises, repertoire, and the use of a number of methodological aids. Daily scales, arpeggios, and technical exercises help to develop finger dexterity and sound stability. Teachers select repertoire according to the level and interests of the students, including classical pieces, folk tunes, and contemporary music. The use of modern teaching aids and textbooks helps to systematize the learning process and ensure consistent learning.

The integration of modern technologies into the educational process opens up new opportunities for teachers and students. Teachers often use online resources for distance learning, which allows students to study at their own convenience. Video tutorials can also be useful for self-paced learning. The use of interactive programmes and learning applications helps to diversify classes and increase their effectiveness. Teachers recommend that

students record their performances for further analysis and self-correction. This helps to identify and correct technical and musical errors. Teaching the flute should be considered a complex and multifaceted process that includes technical training, development of musical abilities, use of various teaching materials and integration of modern technologies. Ukrainian and European schools of flute teaching have some common features. First and foremost, both schools pay great attention to technical exercises to develop motor skills and technical perfection. They include classical pieces in the learning process. Also, both schools use a systematic approach to teaching with individual attention to students and focus on proper breathing and breathing exercises. The training includes the history of music and flute art. They pay considerable attention to competitions and concert practice in the educational process. All teachers have extensive experience and a high level of professionalism. These are all things that unite the Ukrainian and European schools, but there are also distinctive features, as shown in Table 2.

Table 2. Comparison of flute teaching methods in Ukrainian and European schools

Aspect	Ukrainian school	European school
Technical exercises	Great attention to technique, exercises to develop motor skills	Emphasis on technical excellence, use of modern exercises
Repertoire	A combination of classical and folk music	Classical repertoire, including contemporary works and avant-garde
Teaching methods	Individual approach, pedagogical heritage of the national school	A systematic approach based on the pedagogical traditions of major European schools
Use of breath	Much attention is paid to proper breathing, the use of folk techniques	Emphasis on breathing exercises with a focus on European standards
Improvisation	An important part of learning, particularly in folk music	Depends on the school, some schools place a high value on
Historical awareness	Includes the history of Ukrainian music and flute art	Includes the history of European music and flute art
Teachers	Distinguished by individual methods, often graduates of national conservatoires	Teachers with extensive experience and international recognition
Competitions and performances	Local and national competitions, significant role of concert practice	International competitions and festivals, numerous concerts
Material base	Varies by region, often using national instruments	Modern tools and equipment, high level of material resources

Source: compiled by the author based on C. Spahn *et al.* (2021) and B. Şenay (2022)

Analysis of the responses showed that the most common methods are individual lessons (60%). Group lessons account for 20% of the total number of methods used. Master classes, which provide practical experience and direct interaction with experts, account for 15%. Video tutorials and interactive learning programmes are the least popular method, with a share of only 5%. These results indicate a preference for personal contact and an individualized approach to flute learning. This shows the importance of a personalized approach where the teacher can take into account the individual needs and level of the student. Group lessons and masterclasses also play a significant role in developing ensemble skills and interaction with other musicians. The use of video tutorials and interactive programmes,

although less popular, offers additional resources for self-study and improvement of playing technique (Fig. 1).

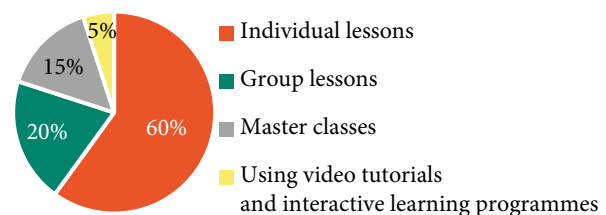


Figure 1. Answers to the question "What are the main methods you use in teaching flute?"
Source: compiled by the author

Based on the answers of the focus group participants to the following question, the analysis of the advantages and disadvantages of Ukrainian and European flute teaching methods revealed the following key points. The advantages of the Ukrainian methodology include deep insight into folk music and folklore, innovative approaches to teaching and an individual approach to students. This contributes to cultural enrichment and the development of creative thinking. However, the disadvantages are the limited number of

teaching materials, the lack of modern teaching aids, and insufficient integration with European standards. The European methodology, on the other hand, is characterized by a high level of technical training, a wide range of teaching materials and resources, and a systematic approach to learning. This ensures comprehensive development of technical skills. However, disadvantages include insufficient attention to national music and folklore, less emphasis on individual approach, and high cost of training and materials (Table 3).

Table 3. Answers to the question “What are the advantages and disadvantages of the Ukrainian/European methodology?”

Methods	Advantages	% ratio	Disadvantages	% ratio
Ukrainian methodology	Deep insight into folk music and folklore	40%	Limited number of training materials	50%
	Innovative approaches to teaching	35%	Lack of sufficient number of up-to-date methodological manuals	30%
	Individual approach to students	25%	Insufficient integration with European standards	20%
European school	High level of technical training	50%	Insufficient attention to national music and folklore	40%
	A wide range of training materials and resources	30%	Less emphasis on individual approach	30%
	A systematic approach to training	20%	High cost of training and materials	30%

Source: compiled by the author

According to the above information, combining the best elements of both methodologies can contribute to a more balanced and effective flute teaching system that takes into account both technical aspects and cultural characteristics. The introduction of European technical standards and methodological resources, together with the Ukrainian emphasis on folk music and individual approach, will ensure the comprehensive development of students. This will improve the quality of education while preserving national traditions and culture, which is important for creating musicians with a broad outlook. The study found that some elements of Ukrainian and European flute teaching methods can be integrated to improve learning outcomes (Fig. 2).

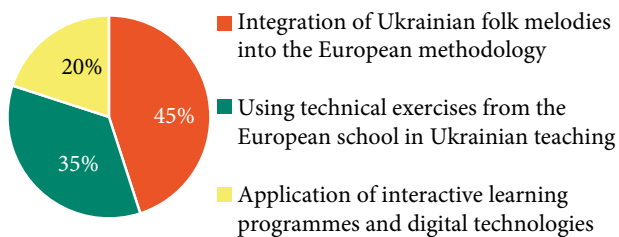


Figure 2. Answers to the question “What elements of one methodology can be integrated into another to improve learning outcomes?”

Source: compiled by the author

The integration of Ukrainian folk melodies into the European methodology has been found to contribute to the cultural enrichment of students by providing them

with the opportunity to explore the musical traditions of their country. It will also help students to develop a unique performance style that reflects their national roots and contribute to the promotion of Ukrainian music on the international stage. The use of technical exercises from the European school in Ukrainian teaching will increase the level of technical training of students. European technical exercises are known for their structured and systematic nature, which allows students to consistently improve their skills. The integration of these exercises into the Ukrainian methodology will help prepare students for participation in international competitions and festivals, where a high level of technical skill is mandatory. The use of interactive curricula and digital technologies will ensure a modern approach to learning, making it more effective and accessible. The use of online platforms, video tutorials and interactive programmes will allow students to study at their own pace and time, and provide access to additional learning materials. Digital technologies also open up opportunities for distance learning, which is particularly relevant in today’s environment. Therefore, the integration of these elements will create a more comprehensive and flexible system of flute teaching that will take into account both traditional and modern methods, contributing to the comprehensive development of musicians. This approach will not only preserve national traditions but also increase the competitiveness of students at the international level.

Teaching flute has its advantages and challenges. The main advantages include an individual approach (considering the characteristics of each student and creating

optimal conditions for their development), the use of modern technologies (learning becomes more accessible and interesting) and a variety of teaching materials (ensuring the comprehensive development of technical and musical skills). However, there are also significant challenges in any European country. There are difficulties with playing technique that require constant attention and correction from the teacher. The motivation of students can change, which requires the teacher to constantly search for new approaches to maintain interest. If there is an insufficient amount of modern materials and teaching aids, this can limit opportunities for development. When teaching students, teachers face a number of challenges that affect the effectiveness of the learning process. Their analysis is presented in Figure 3.

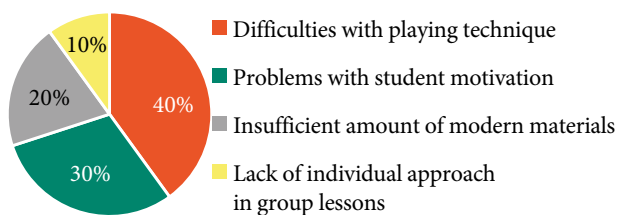


Figure 3. Answers to the question

“What challenges do you face when teaching students?”

Source: compiled by the author

One of the main problems is difficulties with playing technique. This includes problems with hand placement, breathing and the general execution of technical elements that require considerable time and effort to correct. Insufficient technical training can be an obstacle to achieving high results and participating in competitions. Another important issue was student motivation. A decline in interest in classes can be due to various factors, such as lack of progress, mismatch of learning materials with students' interests, or personal problems. Lack of motivation has a negative impact on the regularity and quality of classes, making it difficult to achieve goals. The lack of up-to-date materials is also a significant challenge. Many teachers note that existing textbooks and methods are outdated and do not meet modern requirements. This limits opportunities for innovative approaches and effective teaching, and reduces student engagement. A final challenge is the lack of individual attention in group classes. Group classes have their advantages, but they do not always allow for the individual needs of each student. This can lead to some students being left without the necessary attention and support, which hinders their development. Addressing these challenges requires a comprehensive approach, including improving technical training, increasing student motivation, updating teaching materials and ensuring that each student is given an individual approach.

Each participant has their own methods of solving the above difficulties, in particular, with regard to playing technique, most organise intensive individual lessons and special exercises. Among the study participants who face a

problem with motivation, they use more interesting repertoire and involvement in performances. Those who had insufficient modern materials were more likely to use online resources and organize collaboration with other specialists. The least common challenge among students was the lack of an individual approach in group lessons. A method to address this is to combine group lessons with individual consultations. The study allowed us to identify commonalities and differences in teaching approaches, as well as to identify possible areas for integrating the best practices of both schools in teaching flute. Since the focus groups were conducted to assess the effectiveness of teaching methods in Ukrainian and European higher education institutions and the main task was to identify the most effective elements of both systems, it is important to identify recommendations for their integration to improve the educational process. Based on the analysis of the data obtained, several key aspects affecting the quality of education should be highlighted. Ukrainian teachers prefer traditional teaching methods, including lectures and seminars. European methods are more focused on interactive methods such as group projects, discussions and problem-based learning. In Ukraine, summative assessment based on exams and tests prevails. In Europe, regular ongoing assessments are practised, which include projects, presentations and practical tasks. European educational institutions actively use modern technologies and online platforms to conduct classes and communicate with students. In Ukraine, such technologies are being introduced more slowly, but have great potential to improve the learning process.

Based on the findings, the following recommendations were identified for the integration of effective elements of Ukrainian and European methods. Teachers should combine traditional lectures with interactive methods, such as group projects and discussions, which will help students develop critical thinking and creativity. The introduction of regular ongoing assessments will allow students to receive feedback throughout the learning process, which will help them to adjust their knowledge and skills in a timely manner. Active implementation of online platforms for learning and communication with students, which will contribute to a more efficient organization of the learning process and provide access to additional learning materials. Regular trainings and seminars for teachers on the latest teaching methods and the use of modern technologies in the educational process. Integration of the best practices of Ukrainian and European teaching methods will help to improve the quality of education, develop critical thinking and professional skills of students. Implementation of these recommendations requires a comprehensive approach and active participation of all participants in the educational process.

The development of a synthesised methodology for teaching flute is also an important task that requires careful analysis and integration of the best practices of Ukrainian and European music education. This process involves several stages, from researching existing methods to creating

new teaching materials, textbooks and guidelines, as well as conducting trainings for teachers:

1. The first stage of the development of the synthesised methodology includes research and analysis of existing approaches to teaching flute playing. This involves studying literature, analysing curricula and methodological guidelines, and conducting interviews with experienced teachers. Particular attention is paid to identifying similarities and differences between Ukrainian and European schools of teaching. This stage also includes collecting and analysing data on student outcomes, which allows us to assess the effectiveness of different approaches.

2. The second stage is to create new teaching materials and textbooks that combine the best elements of both schools. This includes the development of specialised exercises to develop playing technique, the selection of repertoire that reflects the diversity of musical styles, and the development of methodological guidelines for teachers. Teaching materials should be adapted to different levels of students, from beginners to professionals. It is also essential to take into account current trends in music education and use the latest technologies to improve the learning process.

3. The third stage involves the creation of methodological guidelines for teachers, which describe in detail the main principles and approaches of the synthesised methodology. These guidelines should include specific advice on how to conduct lessons, use teaching materials and assess student performance. The guidelines should also consider the individual characteristics of students and ensure that approaches can be adapted to the needs of each student. It is also important to include recommendations for developing musical creativity and improvisation, which are an integral part of flute learning.

4. The fourth stage involves training for teachers to familiarise them with the new methodology and learn how to use it effectively in practice. The training should include both theoretical sessions and practical workshops where teachers can try out new approaches to working with students. It is also relevant to provide opportunities for teachers to share their experiences, allowing them to receive feedback and improve their skills.

Once a new methodology has been implemented, it is critical to continuously monitor and evaluate its effectiveness. This includes collecting data on student performance, conducting surveys and interviews with teachers, and analysing feedback from students and their parents. This data allows identifying the strengths and weaknesses of the methodology and making the necessary adjustments. Continuous monitoring also helps to maintain the high quality of the educational process and ensure that it meets modern requirements. One of the essential aspects of developing a synthesised methodology is the creation of new textbooks and teaching aids. These materials should contain both theoretical information and practical exercises to help students develop their flute skills. Textbooks should be structured in a way that ensures the gradual development of students' technique and musical thinking. It

is also important to include examples of music from different styles and eras, allowing students to be exposed to a diversity of musical cultures.

The development of learning materials also includes the use of modern technology. This can include creating interactive textbooks and online courses that allow students to learn the material on their own and receive feedback. The use of video tutorials and audio recordings also helps students to better understand the technical aspects of flute playing and improve their skills. It is also significant to provide access to learning materials via the Internet, allowing students to learn at any time. Training for teachers is an integral part of implementing a new methodology. The training should be aimed at introducing teachers to the basic principles of the synthesised methodology and teaching them how to use the new teaching materials effectively. Practical workshops where teachers can try out new approaches to working with students are particularly useful. It is also relevant to provide opportunities for teachers to share their experiences, allowing them to receive feedback and improve their skills.

The development of a synthesised methodology for teaching flute is a complex and multifaceted process that includes researching existing methods, creating new teaching materials and textbooks, developing methodological guidelines and conducting trainings for teachers. It is also important to constantly monitor and evaluate the effectiveness of the new methodology, which allows maintaining the high quality of the educational process and ensuring its compliance with modern requirements. The synthesised flute teaching methodology aims to combine the best elements of Ukrainian and European schools, ensuring the comprehensive development of students' musical skills and creative potential.

DISCUSSION

The results of the work show that the Ukrainian school of flute playing traditionally focuses on folk melodies, rich folklore heritage and individual approach to teaching. The activities of the representatives of this school are focused on the development of artistic thinking, emotional expression and interpretation of music. The European school, on the other hand, emphasizes the importance of technical excellence, academic approach and strict performance standards, and is characterized by a high level of discipline and methodology in teaching. The study showed that combining these two approaches can create a more balanced teaching methodology that takes into account both the technical and artistic aspects of flute playing. These findings are in line with the work of C.Y. Voon (2020) and C. Xu (2022), who found that a methodology combining elements of both schools would contribute to the development of both technical skill and musical expression of students.

This study compared Ukrainian and European methods of teaching flute in music schools. Students who studied using the mixed methodology showed higher results in both technical and artistic aspects of playing. The study

by Y. Torres Medina & E. Medina Abreu (2022) confirmed these findings, demonstrating that the synthesis of methods contributes to faster and better learning by students. In particular, experiments conducted in music schools in different cities showed that students who studied the synthesized method significantly improved their technical skills (speed of playing, accuracy of intonation, and clarity of performance) compared to those who studied the traditional method. In addition, these students showed greater expressiveness and emotion in their performance of music.

The results showed that cultural context also plays an important role in the process of learning to play the flute. The Ukrainian musical tradition is rich in folk melodies and songs that require a special approach to interpretation. The use of these elements in the learning process helps students develop a sense of style and understanding of musical works. The European School, with its academic approach, provides students with the necessary basis for mastering the technique of playing and performing complex musical works. These findings are consistent with the work of Y. Li (2023), N. Brochec & T. Tanaka (2023), who noted that the integration of various folk melodies into the learning process contributes to the development of students' musical ear and interpretive skills. Students studying using the synthesized methodology demonstrated a deeper understanding of musical works and the ability to interpret them.

The results indicate that pedagogical approaches also have a significant impact on learning outcomes. The Ukrainian school emphasises the importance of an individual approach to each student, taking into account their personal needs and abilities. The European school, on the other hand, uses a more structured approach with clearly defined learning stages and requirements for students. These findings are consistent with the research of C.E. Burns (2019), V. Trollinger *et al.* (2021), which showed that a combination of these approaches can achieve optimal results. The use of an individual approach together with a structured curriculum contributes to more effective learning by students and the development of their musical abilities. For example, the study found that students who were taught using the synthesized methodology had better results in competitions and exams than those who were taught using the traditional methodology.

The activities of teachers of the European school focus on the development of technical skills through systematic exercises and etudes. The Ukrainian school, on the other hand, focuses more on artistic performance and interpretation of musical works. This study has shown that a combination of these approaches allows students to develop both technical and artistic skills. These findings are in line with the work of D. Chin *et al.* (2021) and S. Winkler *et al.* (2024). They noted that the use of systematic exercises and etudes in combination with work on artistic performance of pieces contributes to the comprehensive development of students' musical abilities. In particular, students who studied according to the synthesized methodology demonstrated a high level of technical training and

the ability to perform musical pieces expressively. The results obtained regarding the importance of using multimedia materials, online resources, and software for teaching music are consistent with the work of R. Rust *et al.* (2022). Their findings showed that the use of interactive technologies in teaching flute playing increases student motivation and engagement in the learning process. The present study confirmed these findings, as students with access to modern educational technologies demonstrated better results in technical training and artistic performance. In particular, the use of interactive platforms and mobile applications allows students to receive real-time feedback, which helps them to correct mistakes and improve their playing technique more quickly. Online resources, such as video tutorials and interactive sheet music, provide students with the opportunity to learn new pieces on their own and gain additional knowledge outside traditional classes. In addition, performance recording and analysis software allows students to independently assess their success and progress, which contributes to a more conscious and focused approach to learning. In general, the use of multimedia materials and interactive technologies in music teaching not only increases the effectiveness of the learning process, but also makes it more interesting and engaging for students. This is confirmed by the research of C. Xu (2022), which shows the positive impact of the latest technologies on the quality of music education and the development of students' creative abilities.

The results of the study showed that the advantages of the synthesised methodology of teaching flute playing include both technical and artistic aspects of learning. The combination of systematic technical training with an emphasis on artistic performance allows students to achieve a high level of proficiency. In addition, the use of an individual approach together with a structured training programme contributes to more effective learning. This is consistent with the findings of researchers T. Kato *et al.* (2018) and K. Moriah (2023). They added that the integration of Ukrainian folk melodies into the learning process helps students develop a sense of style and understanding of musical works. The use of modern technology in teaching makes the learning process more interactive and engaging for students. All these aspects together create favourable conditions for the comprehensive development of students' musical abilities.

The introduction of the appropriate methodology into the educational process of music schools and conservatories can be a significant step forward in the training of highly skilled flutists capable of demonstrating both technical mastery and artistic expression in their playing. The same conclusion was also reached by T. Hadar *et al.* (2024), who came to the same conclusion. They noted that this would allow preserving and developing the cultural traditions of Ukraine, while integrating into the European music community and enriching it with new approaches and ideas.

Based on the study, it can be concluded that the synthesis of the Ukrainian and European schools of flute teaching

contributes to a more effective educational process. The combination of the technical excellence of the European school with the artistic approach of the Ukrainian school allows achieving higher results in teaching flute playing. The results of this study confirm the findings of other researchers Z. Jing (2022) and A. Karn *et al.* (2023) that the synthesis of methods contributes to the development of different skills of students. The use of an individual approach together with a structured curriculum allows for optimal results. In addition, the integration of Ukrainian folk melodies into the learning process contributes to the development of students' musical ear and interpretive skills. It is also worth paying attention to the individual characteristics of students and developing methods that take into account their needs and abilities. This will help to create a more effective and tailored curriculum for each student.

CONCLUSIONS

It has been found that success in learning to play the flute largely depends on the correct technique, which includes the precise formation of the body position, breathing, and embouchure. The integration of modern technologies is an important step towards modernizing the educational process. The analysis of Ukrainian and European flute techniques revealed significant differences and commonalities. The integration of the best elements of both Ukrainian and European education can significantly improve the effectiveness of the educational process, ensuring the comprehensive development of students and increasing their competitiveness in the international arena.

Based on the results of the study, it was found that the greatest challenges among the participants were difficulties

with playing technique. Integration of Ukrainian folk melodies into the European methodology and the use of technical exercises from the European school in Ukrainian teaching seemed to be the most effective approaches to improving learning outcomes. The lack of modern teaching materials remains an urgent problem. This requires updating teaching aids and developing individualized programmes. The development of an integrated teaching methodology was the next stage of the study. It included a comprehensive programme that combined technical exercises typical of European schools and the musical and emotional approach of the Ukrainian school.

The study has shown that the constant exchange of experience between teachers of Ukrainian and European schools can be an additional incentive for the development of innovative approaches to teaching flute playing. The results of the study confirmed the feasibility and effectiveness of integrating the best traditions of Ukrainian and European flute schools into a single methodology. This opens up new perspectives for music education and the development of students' performance skills, contributing to the preservation and enhancement of musical traditions and cultural heritage. The limitation of the study was its selective representativeness. Prospects for further research are the application of the proposed integrated methodology for teaching flute playing to students.

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CONFLICT OF INTEREST

None.

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Методика викладання гри на флейті: синтез української та європейської школи

Анотація. Метою дослідження було вивчення методик навчання гри на флейті шляхом об'єднання міжнародних шкіл. У ході дослідження було проведено серію фокус-груп за участю 26 осіб, серед яких були досвідчені флейтисти, викладачі музичних шкіл та консерваторій, а також студенти музичних факультетів. Фокус-групи допомогли з'ясувати, які методи викладання є найбільш ефективними та які аспекти української та європейської шкіл можуть бути успішно поєднані для досягнення найкращих результатів у навчанні гри на флейті. У ході дослідження виявлено, що для гри на флейті важливими є різні техніки дихання, позиція рук та пальців, інтерпретація музичних творів та розвиток музичного слуху. Результати дослідження показали, що українська школа акцентує увагу на народних традиціях та емоційній виразності, тоді як європейська школа орієнтована на технічну досконалість та академічну точність. Учасники фокус-груп погодилися, що синтез цих підходів може забезпечити учням більш всебічну музичну освіту, де технічні навички поєднуються з глибоким емоційним розумінням музики. На основі отриманих даних було розроблено рекомендації для викладачів, які включають поєднання технік обох шкіл, що сприяє гармонійному розвитку музичних здібностей учнів. У дослідженні підкреслено важливість індивідуального підходу та необхідність адаптації методик до потреб кожного учня, що є ключовим аспектом успішного навчання гри на флейті. Такий підхід дозволяє враховувати індивідуальні особливості кожного музиканта, сприяючи їхньому гармонійному розвитку та успіху в музичній кар'єрі

Ключові слова: педагогіка; інновації; техніка; адаптація; традиції