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Flute Art in the Light of the Historical Significance of Methodological Schools and Directions in Music Education: The Past and Present

Andriy Karpyak¹

Abstract

Professional activity of the flutist encompasses a sizeable repertoire, in terms of its volume and time span, comprising works for the flute solo, as well as with ensemble and orchestra. It presupposes the available deep artistic knowledge, orientation in the subjects of teaching this profession, history and theory of music, harmony, acoustics, psychology, etc. By defining basic priorities in the formation of the performing mastery of the flutist, this article focuses on the progressive provisions of psychophysiological methods. It monitors the historical path and the evolution of this branch via the examination of major publications, professional theses that defined the facets of the entire eras of this direction of instrumental art.

Nowadays the results of psychophysiological research in the field of music pedagogy give us a great opportunity to improve practising methods and realize the misunderstandings in the interpretation of concepts, differentiating their meaning and role in the work of a musician. They also combine the properties of content (reason) and expressiveness (consequence) of performing art into a single complex of creative artistic flutist activity. Under anatomical and physiological circumstances the musician's performing technique, such as fixation of body posture elements and the passivity of hearing, achieving free, natural movements, mainly stereotypical reaction-response to image-stimulus and struggle with variability of technical means acquires an active research character. A contradictory condition for the emergence of reflexes in psychotechnics and search for sound freedom, which previously played an ascertaining role, call for reconsideration under these new conditions. The focus is shifted towards the development of artistic thinking of professional musicians, the acquisition of knowledge and the ability to relate vivid associative impressions with intonational phenomena and processes, as well as the formation of the performing apparatus and mastering the art of interpretation.

Keywords: Instrumental teaching schools, Flute performance, Flute pedagogy, Professional flute literature.

¹ Prof. Dr., Head of the Chair of Wind and Percussion Instruments at Lviv National Music Academy after M. Lysenko; E-mail: 1974gego1974@gmail.com

Introduction

High performing skills always define a deeply meaningful performance. This truth, being self-evident, nevertheless, assumes its rightful status in flute pedagogy and concert practice of flute performers against considerable odds. The notion of content value in this area for one reason or another is often replaced by notional terms that are related to the expressiveness of performing written music. Professional researches of specialists are directed to the principles of studying the laws and components of "grammar", "spelling", "punctuation" of the flutist's musical language and the acoustic features of the instrument. At the same time, studies presenting anomalous details of the acoustic nature of the flute do not raise the question of the methods of adaptation of the flute player's apparatus to its specificity in "live" performance. While paying excessive attention to the unanimous formations of the player's breathing, embouchure, vibrato, art of phrasing, finding out the number of necessary phonemes of articulation, development of positional techniques, etc., professionals are dallying to offer other ways to transfer their skills to different styles, compositions and different forms. These require an exceptional flexibility of the performer's technical sphere, their adaptation to free expression and the adequate response of the schematically constructed performer's apparatus of the flutist. "Lexical", "syntactic", "morphological", "orthoepic", "dialectical", "hermeneutic", historical and meaningful aspects that influence understanding of the essence of a musical concept, and therefore the complex specifics of expressiveness, up till now remain beyond the interests of methodologists, educators and performers. In the flutist environment the lack of interest in the content is compensated by borrowing and imitating vocal, string and piano techniques, by virtuosity, massiveness, or general uniqueness of sound or expressive artistry. This leads to the grafting of alien, according to the acoustic nature of the flute, techniques and laws of the violin intonation, to the loss of flute's unique timbre in order to achieve the "piano" equality of registers. Here also belong the abuse of the inflexible approach towards the body posture, the reliance on visual memory in different from "manual" musical specialties where there is no accessibility of observation of the constituents of the performer's fingering and other movements (Belyaeva-Ekzemliarskaya, 1974: pp. 303 -329).

The tendency of the flute educators to rely on vocal schools, contributing to the awareness of the functions of the vocal apparatus when playing the flute, used to lead to neglecting its specificity and diverting attention from the artistic essence of the performance. Therefore, when trying to inflict the stereotypical flute phonemes with vocal articulation status, it is worth referring to B.Asafiev's very apt remark that words may not need intonation to maintain their meaning. Instrumental music, however, should always focus on intonation as a necessary component of its meaningfulness (bearing in mind in this case the difference between the use of phonemes in vocal and flute spheres) (Asafiev, 1963: P. 225).

The above mentioned details of mastering the flute techniques both in the past and nowadays require a careful analysis, explanation and immersion in scientific treatises and history to understand the essence of the problem and adequately address it in the current realities of the profession.

Methodology and professional literature

The results of psychophysiological research in the field of music pedagogy are issuing from the active development and achievements that music education has undergone and gained over many centuries, during a significant historical period. Today they provide opportunities to improve practising methods, to understand mistakes and differences in the work of professionals, to raise the flutist's performing arts to a new level of professionalism, which, in turn, will promote successful competition of wind instruments performance with other leading music-making spheres.

The mechanical method that prevailed in music pedagogy of the eighteenth century directed the performer's main focus to the development of technique. The musician deliberately distracted himself from artistic tasks and focused on mastering separate movements in special exercise systems. Anatomical and physiological method that replaced the mechanical one in the second half of the eighteenth to nineteenth centuries (accumulated in the works of F. Rameau, F. E. Bach, J. Quantz, P. Rode, R. Kreutzer, M. Clementi, F. Kalkbrenner, K. Czerny, etc.), was directed primarily at the search for physiologically natural human movements from the standpoint of mechanics and anatomy. Considerable attention was paid to finding the feelings that would relate to free and natural movements. Such lessons turned into an end in itself. Reliance on correctly performed movements brought consciousness to controlling only one action, the hearing feedback became passive and unable to realize what was intended (in flute performance, this method resulted in a rigid fixation of a certain type of breathing, embouchure, finger position, etc.).

In the twentieth century, psychotechnical method of musical pedagogy prompted the prediction and realization of sound results and conceptualization of sound (covered in both the works and statements of F. Steinhausen, F. Buzoni, K. Martinsen, S. Prokofiev, J. Hoffman, G. Kogan, G. Neuhan, V. Tsybin, N. Platonov, D. Galway, L. Dmitriev). The resulting sound is achieved by a wide range of means, and the goal of the player is not a free performance, but a quality performance. However, the spontaneity of the structure of the acoustic concept, its fixation, the high stereotypical action of the performer's apparatus, the struggle with the variability of technical and expressive means and the fluctuations in the search for sound goals lead to an underestimation of the "culture" of movement. Psychotechnics ignore the role of consciousness in the construction of performing techniques. The foundations of the performance process are connected with the superstructure and quantitative growth of conditioned-motor reflexes (according to I. Pavlov) (Platonov, 1966: P. 11-68).

Psychophysiological analysis of the structure of human motive action, conducted in step with the confirmation of the theory of P. Anokhin's functional system and the physiology of N. A. Bernstein's activity, whose provisions were adapted to the features of instrumental music pedagogy by O. Shulpyakov, allowed to speak about its transition to the next stage of development in the 1970s. New shades in relation to the performing movements are already evident in the works of musicians of the first half of the twentieth century. - S. Rakhmaninov, L. Auer, B. Yavorsky, later - S. Rubinstein, N. Volkov and others.

In contrast to the adopted by the psychotechnical arc of reflexes, the structure of the functional system included such missing in the theory of reflexes links as afferent synthesis, decision making, leading behavior, prediction of the results of the action, the evaluation of the result due to the backward afferent. N. A. Bernstein has convincingly proved that the control of the motor apparatus of the person is impossible without constant input into the central nervous system of signals about the state of the existing muscles. Great importance is attached to the artistic concept which presupposes the awareness of the kinetic act and prediction of the results of the action. The concept or the result prediction is considered by N. A. Bernstein as an invariant that determines the program of implementation and coordination of action. It has become clear that the new method is to integrate the principles of anatomical-physiological and psychotechnical schools. Nevertheless, nowadays, in flute pedagogy, there is still an imperfect understanding, a simplified attitude to the learning process, in which psychotechnical, anatomical and physiological methods do not create unity, do not rise to the level of a new phenomenon, but are used separately. This is indicated by N. Volkov ("... the teacher chooses between either auditory or motive method, varies them, putting one to the fore depending on the tasks of artistic development of the musician" (Volkov, 2008: P. 12.) and V. Apatsky ("Some educators divide their lessons into technical and artistic ones. The former are devoted to the study of instructional material, the latter to the practice of music proper"

(Apatsky, 2002: p. 145). It is necessary to talk about a whole new level of consciousness of the performer or teacher, at which the work of the mind is not hindered at any stage or level of work, but combines both methods in an integrated auditory-motor system.

The auditory method ignores conscious actions in the development of motive skills, recognizing movement as a **deliberate** process of achieving an already completed auditory purpose. The motive method cultivates and controls the **expediency** of natural movements, losing the ultimate goal. Psychophysiological approach in music pedagogy requires an attitude to movements as **appropriate** actions, taking into account artistic tasks, the state of the performer's aptitude, their readiness for the instantaneous introduction of the selected option in the context of the composition. And, if necessary, such an approach entails partial or significant modification of the reception under the influence of constant development, the formation of artistic image in the mind of the musician in the process of work. At first glance, the performer is able to subordinate a complex multi-step process to his will on the basis of consistent and methodical development of sound curiosity, which is constantly fueled, supplemented, complicated by the expansion of musical and artistic worldview. It is also enriched by a performer's interest in the minutest intonation, its analysis (a multi-variable arsenal of means is created), they consider any technical movement as a figurative-articulating element, and get easily adapted to specific needs through generalization and reduction to a flexible system of performance techniques.

Psychophysiological aspects of music pedagogy occupy a certain place in a number of works and professional views of S. Rachmaninov, B. Yavorsky, L. Auer (Auer, 1965: 272 c.; Yavorsky, 1987: 368c.; Yavorsky, 1972: 711c.) A new stage of awareness of the method in the field of performance is outlined in the works of O. Shulpyakov (Shulpyakov, 1986: 126 c.; Shulpyakov, 1976: C. 113-120; Shulpyakov, 1973: 104 c.; Shulpyakov, 1983: C. 187–221.) Particularly relevant to the musical intonation, the articulation of the content constitute the core of B. Asafiev's studies, fragments of I. Braudo's work, A. Sokol's dissertation (Sokol, 1996:208 c.; Braudo, 1973: 197 c.; Asafiev, 1963: 378c.) In foreign editions of flute literature the issues of content were consciously or stochastically covered in the works and statements of A. Jaunet, J. Galway, P.-Y. Artaud, M. Debost, P. Harper, E. Putnik, E. Pahud, M. Stillman and others (Debost, 2002: 282 p.; Putnik, 1970: 87p.; Jaunet, 1991: 140s.; Harper, 2008: 14—23 s.; Stillman, 2007: P.18-22.)

One of the first works, whose author broke the usual principles of writing methodological manuals and focused on the meaningful component of the performing arts on a wind instrument, was *Method of teaching playing on wind instruments* by A. Fedotov (Fedotov, 1975: 160 p.) Despite the traditional title and applied content of the study, it features a real courage in the construction and placement of methodological and theoretical material. Recently published *Theory and Practice of the Art of Playing Wind Instruments* by N. Volkov focuses on the physiological aspect of the psychophysiology of the performing process in the field of the wind instrument arts. These and many other works that are different in purpose and research objects, but united by content interest, prove to be of particular benefit to the modern flutist (Volkov, 2008: 398 p.)

Discussion

Flute performance is one of the oldest types of music making. Having evolved over the centuries of recognition and difficult periods of its history, it continues to amaze modern flute connoisseurs with unique expressive capabilities. Under the competitive pressure for the preservation and expansion of an educated listening audience, the combination of orchestral, ensemble and solo practices presents new and more complex tasks for the flute performers. Committed to mastering a variety of techniques for performing works written over the last four hundred years, performers must both

satisfy the requirements of contemporary authors and respond to the needs of avid listeners, who become increasingly insightful into the patterns of styles and individual manners of older masters. Therefore, flutists should not limit themselves to performing issues only, but to acquiring a wide range of knowledge in the related arts, history and theory of music. Considering the artistic aspects inevitably leads to modification and significant changes in the technique of performance, its individualization and overcoming the common dogmas that accumulate in this field.

Acknowledged flute masters in different epochs have been actively involved in the formation of new goals in pedagogy, of the issues of concert practice of instrumentalists, raising the artistic role of an artist to a new height. In the eighteenth century, the introduction of the anatomical and physiological method in teaching music professions was facilitated by the treatises by J. Hotteterre, J. B. Boismortier, J. J. Quantz, and J. G. Tromlitz. Centralization of music education and the adoption of system requirements for the education of professional performers in the nineteenth century left a bright trace in the writings of the first professors of Paris Conservatory A. Hugo, J. G. Wunderlich, J. - L. Tulou, H. Altès. Taking into account the achievements of the psychotechnical methodological school of the twentieth century the works of J. Galway, G. Sheck, N. Platonov, V. Tsybin are worth mentioning (Hotteterre, 1958: 48 s.; Quantz, 1988: 424 s.; Altès, 1985, 87 p.; Galway, 1988; 256 s.; Scheck, 1975: 263 s.; Platonov, 1966: P. 11-68.)

An analysis of older and new treatises of the flutists, their influence on the modern development of education in this field reveals, along with the indisputable merits of the performers, a number of beliefs and tendencies that tended to neglect the achievements, useful findings or tips of less influential or famous researchers. The flaws and prejudices include the scanty references to the experience of only a few specialists, or the orientation of a number of flute techniques not to their own traditions but to more sophisticated singing schools as exemplified in the works by J. Quantz, J. Tromlitz, A. F. Furstenau, to violin treatises in flute works by H. Altès, Ph. Gaubert, P. C. Taffanel. In the 19-20th centuries, turning to the piano, violin or vocal techniques led to the intentions of adapting the flute techniques to the peculiarities of sound and technique on other musical instruments or vocal technique. Such authors relied primarily on the successful creativity of prominent artists or the popularity of particular performing spheres. Due to the bright advertising, the imitation of the experience of famous performers and their works provoked an instant reaction within the circle of interested specialists, who, nonetheless, could not always use and adapt the offered methodical tips to the needs of flute performance. Among these are the use of phonemic articulation sequences, division into certain types of performer's breathing, narrowing of performer's apparatus to "manual technique", the struggle for timbre and dynamic homogeneity of registers, over-reliance on visual memory, and practicing studies. For example, having received education from the prominent predecessors and teachers A. Hennebains, Ph. Gaubert and P. C. Taffanel, M. Moysé (1889-1984), the legendary flute teacher of the twentieth century, was interested in the technique and sound of instruments of P. Casals (cello), D. Enescu, F. Kreisler (violin), E. Caruso's voice (tenor). The greatest influence on his own style of performance, according to J. Galway (born 1939), who studied under J. Francis, G. Gilbert, G. Crunelle, he felt after listening to the concerts of singer M. Callas and violinist J. Heifetz.

Taking into consideration the results of modern acoustic studies, the gradual increase in awareness of the objective advantages of the principles of psychophysiological methodological school, we are convinced of the intrinsic value of the views of methodologists, who remained committed to the search of their own ways of mastering the performing skills for flutists. They have been borrowing from those methods their indisputable benefit based on long-term successful approbation. The ideas for the development of flute intonation, the careful nurturing of the sonic, timbral, and virtuoso benefits of the instrument, which are found in the treatises of Sh. Delus, G. Buffarden, F. Devien,

A. Vanderhagen, D. Gann, are extremely modern and relevant. Among these are the introduction of the methodological work on long durations, the systems of perfecting overtones, quarter tones and tremolo, the technique *messa di voce* or *son file* in particular. The initiative of individualizing the issues of the performer's apparatus is worth acknowledging as well as the detailed study of the acoustic properties of the flute in the works of B. T. Berbiguier, W. Barge, M. Schwedler, G. Sheck, N. Platonova and M. Debost. They focus on flexible embouchure, open labium, swift and silent inhalation technique, on the elimination of the typology of performer's breathing and abuse of phonemic schemes, on the integration of vibrato technique, the benefits of zone intonation. Besides, they also advocate the emphasis on the intonational and mode-centered approach, the idea of authentic performance, the legitimacy of the use of auxiliary fingering, lever adjustment of the tuning, as well as artistic method (Scheck, 1975: 263 s.; Debost M, 2002: 282 p.; Platonov, 1966: P. 11-68.)

In the twentieth century, a dangerous colouring in flute pedagogy acquired the terms "formation of the performer's apparatus" and "change of the formation of the performer's apparatus", bearing the idea of the purely technological tuning of the the flutist physique. Idealizing the personality of the pedagogue, the arbitrary canons of the so-called performer's apparatus, opened the way to the teacher's abuses and instilling into the students, without exception, not even the stereotypical but local manner of performance, transforming pupils and students into successful or unsuccessful reflections, or so-called clones of the pedagogue. A much more "humane" way of forming, rather than training, the performance apparatus is the active development of auditory ideas, artistic outlook and the search and development of the widest scale of articulation means by individual ways of mastering the correct sound realization towards embodying a musical concept.

The art of mastering the flutist's performing skill is not so much in the ability to produce and distinguish different types of sound features, but rather in the ability to grasp their figurative intent in a certain artistic context and find a successful solution to the individualized articulation of a certain musical episode. This art does not entail achieving the task of ensuring the quality of the intonation purity, but in the desire to be insightful, to articulate with a sensuous acuteness of the tune, to saturate the intonation harmonious to the emotional tension, to produce vibrato appropriate to the musical content. It is less about mastering the series of phoneme varieties to display certain types of attack or timbre but rather about free music making of the most varied palette of pronunciation inside the phrase, motivated by the desire towards a more expressive, insightful performance. It does not lie in the too-early-disclosed secrets of monumental sound inflicted on a still immature, and, therefore, fixed breathing technique, unable (through further change of concepts) to be filled with real sound dramaturgy in the future. On the contrary, it consists in the gradual steps to the dynamic peaks, which will saturate the smallest shades of changes of sound dynamics with the necessary artistic sensuality. It also presupposes the ability to manage independent and orderly rhythm, to apply and enhance the ability of previously learned rhythmic freedom to learn from the simplest patterns, and to diversify the process every time. An experienced, wise educator will not overload the student with mechanical training of abstract technological techniques or instill into his or her own vision the organization of sound material, but will always nurture and rejoice in the manifestation of the slightest sprouts of sound curiosity, in every way will promote and direct a student's development in the right direction. "The training should be based on the development of musical and acoustic thinking, of the way of reflection, the ability to move with the performance, - considered B. Yavorsky. - It is these very qualities that should grow, develop, and the growth of artistic skill is the result of such development. Technical excellence will come later, another method of learning will only result in a frantic giggle and atrophy of the musical comprehension forever." The

performer protested against the "beautiful sound", of the same quality for all cases ("the most luxurious quality is worthless if it is not in its place") (Finkelberg, 1979: pp. 14, 16. 337).

Summary and Conclusions

The division of the process of development of music pedagogy into certain stages is generally manifested by a certain convention. It is impossible to believe in the fact that prominent instrumentalists of the seventeenth and eighteenth centuries in their professional activity, regardless of their own beliefs, were exclusively guided by a mechanical method. There is no doubt in the observance of the principles of this ancient method by some modern educators, again, under the cover of well-established abstract theories. Time and epoch, the development of science and the arts direct, but do not fully define the musical and artistic worldview and auditory representations of the person responsible for the formation of a creative personality and their professional approach. So the treatise by J. Quantz (1752) still remains a progressive phenomenon in the history of music, because the focus of the study of this German musician is to expand the musical and artistic outlook of his readers, so the task of the work is the development of sound quest of the musician - a defining feature for the psychophysiological method. It is no coincidence that, as some believe, the name "The Intentio to Teach the Transverse Flute" was chosen for a work in which only a separate part is devoted directly to the clarification of narrow professional issues. Obviously, J. J. Quantz believed that the contemporary flutist must be much more informed about art and music. (Quantz, 1988: 424 s.)

The development of scientific thought and professional art in the field of flute performance of the twentieth to twenty first centuries is confidently heading towards the next progressive pedagogical directions for the education of instrumentalists, programmed by the general evolution of musical art, closely related to the development of a wide variety of human activities. The analysis of the diversity of concepts and thoughts of the professional flute and related theoretical and artistic-aesthetic literature does not only reveal the peculiarities of performing manner of the players of the baroque, classical, romantic or modern age or acquaints them with the preferences, ideas of this or that era. It also tells us about the history and reasons for creating a repertoire, about personality formation of famous performers. It brings to light their collaboration with composers, the processes of developing and changing the design of instruments, etc. Consequently, the understanding of the patterns of processes in contemporary flute art takes place, which is partially covered, in such works as A. Powell's fundamental treatises titled *Flute*, A. Adorján and L. Meierott's *Flute Encyclopedia*, and P. I. Artaud's textbooks. A number of works follows the trend forming a new language of the flutist, which is already well-known today by the young generation of performers, such as A. Griminelli, E. Pahud, M. Piccinini, R. Trevisani, D. Buryakov, and others (Artaud, 1991: 96 s.; Lexikon der Flöte, 2009: 912 s.; Powell, 2002: 347 p.) This contributes to the enrichment of the artistic thesaurus of a flutist by expanding the range of concepts, images, operations, semantic relationships that dominate their professional experience, based on the development of music-associative thinking, teaching, recitals and orchestral practice.

"The psychophysiological period in the development of music and performing arts will inevitably exhaust itself over time," N. Volkov said. - This will happen if the findings of theoretical studies are the basis of practical work of most educators. Higher levels of performing skills will also require new ideas and perspectives. Today we can foresee the next period of development of instrumentalism. It will constitute an advancement of musical and artistic creativity..." (Volkov, 2008: P. 13.)

The need for detailed acquaintance with scholarly and methodological material, treatises of outstanding masters and theorists of flute art of the past and present put forward significant goals

for a contemporary flutist. Here also belong a critical analysis of the results of research and performing practice, and the relevance and consonance of the specialists' views with the latest directions and methods in the field of musical-instrumental pedagogy. Relying on a significant and varied content and purpose of professional material, in turn, opens the way to artistically adequate and professional practice of a musician and perfection of their mastery.

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