

# **NEW BULGARIAN UNIVERSITY**

## **AUTHOR'S ABSTRACT FOR DISSERTATION**

*Topic: Some Specifics of the Holistic Teaching of the Flute*

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## **Characteristics of the Dissertation**

The idea of this paper is to share my experience in teaching the flute in relation to the holistic projects on an institutional level in Brazil, namely in Manaus, as I am a lecturer at the Federal University of Amazonas (UFAM) in Manaus.

The choice of topic for this dissertation is directly linked to my desire to transform my observations of the holistic element in the art of music, spanning from the Antiquity, through the Baroque and all the way to our day and age, into the specific dimension of joint musical performance, interpretation and education of young performers.

## **INTRODUCTION**

### **Subject, Object, Goal and Tasks of the Research**

**Subject of this research** are some specifics of the holistic teaching of the flute and the role of the holistic approach in the flute musical performance.

**Object of this research** is the holistic element in the field of music, namely in the methods of teaching the flute, and the existence of holistic elements both historically and nowadays used in the educational systems in Latin America – Venezuela and Brazil.

## **Goal of this Dissertation**

The main goal of the research of this dissertation is to present the holistic method of teaching the flute, as well as its influence in the context of the means of expression in chamber instrumental musical performance.

The subject matter is presented from an argumentative angle using a historical approach, musical structural analyses, specifics of the chamber texture and problems in its artistic interpretation in a holistic aspect which will enrich the available literature with specific research contribution of the paper.

Following some general questions related to the holistic approach, I analyze the development of the music of wind instruments, namely the flute, from a historical aspect.

This sets a number of tasks that should track the emergence and historical development of wind instruments and the flute in particular, the processes of transformation in the philosophy and way of thinking of ancient scholars, the development processes of the means of expression, the chamber instrumental piece with flutes involved that were written throughout the ages, as well as the inventive and stylistic characteristics of the Baroque composer Telemann, the specifics of his musical language, his genre system of choice and a plethora of questions related to the organization of the music matter.

To achieve this, I discuss the following:

- The holistic approach to the art of music
- Specifying the chamber ensemble music performance from the perspective of the holistic idea

- An analysis of the musical structure – thematic invention, agogics, timbre, dynamics, tempo, articulations, interpretation, and the problems related to them
- The essence of the holistic project in Venezuela and Brazil

The need for a wider basis for research requires the use of not only the analytical and comparative analytical methods, but also the historical and deductive approaches which put the holistic processes of a different perspective and sequence into a wider context, and they are the subject to analysis and observation. Additionally, the research raises questions related to the psychology of perception, performance and semantics of the musical language, and, of course, of the specific stylistics.

**The tasks** I set are the following:

Taking into account the goal I have set, I describe the holistic method in teaching the flute, the historical roots of this approach's philosophy, and I make an analytical observation and comparison of the elements of musical dramaturgy.

Forming – an analysis of the musical form with an emphasis on the understanding and comparison of structural elements, typical of different instrumental excerpts as means of achieving a faithful and clear creative reading of the musical language.

Harmonic language – analyzing the harmonic relations as a key element of identifying the musical form, as well as questions related to the modal organization.

Melodics – in the instrumental I emphasize on intonation and rhythmicity. The Interaction between singing and instrumental elements in the musical line of the flute section.

I examine the life and works of one of the greatest names of the Baroque – Georg Phillip Telemann, his enlightenment and educational platform in the context of the holistic idea, and his view of inventive musical simplicity and accessibility of the art of music.

I present the holistic method in the musical educational projects in Brasil and Venezuela, which is related both to the individual teaching of young performers of different instruments, and to their participation in chamber and symphony groups, uniting the philosophical societal approach into a historical parallel to the factors of the holistic element discussed in the first three chapters.

The Dissertation consists of an Introduction, four main chapters, a Conclusion, Annexes, Publications and Bibliography.

### **1.1. The Holistic Element in a Historical Aspect**

Chapter One covers the historical development of humanity as a foundation for projecting the ideas of individuals about their surrounding environment – both physical and non-physical. It follows the relation between intonation and human expression as a stage of forming and developing the art of music. In this aspect, the importance of analyzing the relation between intonation and type of sound source is crucial for any music piece.

I look for the relation between the philosophical achievements of Ancient Greek scholars and their postulates in later historical eras both with regard to music as an element of the harmony of the universe, and to its expression through emotion and a musical instrument, as well as its educational characteristics. Throughout the centuries, the social function of music increases, especially during the Baroque, thanks to the abundance of genres and ensemble groups dedicated to secular activities, the musician and performer becomes all the more professionally-oriented, and new pieces emerge in the aesthetic

dimension of the doctrine of the affections, which is a leading paradigm for the period in question.

In adhering to the goal of the theoretical research, it is key to find the important element which, in summarizing the intonation, the instruments' timbre specifics and their emotional charge, expresses the author's invention. The artist's idea of perfect creative expression is directly linked to the holistic element in the art of music developed throughout the centuries.

## **1.2. The Holistic Approach and the Art of Music**

The holistic method in music means the usage of interdisciplinary practices in comprehending and teaching which encompass different epistemological perspectives corresponding in the building of a range of knowledge with specific content of musical expression<sup>1</sup>.

In this case, the holistic element not only concerns the overall content of music, but is also used in the dynamization of the process of achieving various results in comprehending and teaching musical subjects. The holistic method is either built or integrated into a pluralized system for achieving a constant result in pursuing the goals and tasks of professional development.

Regarding the flute, achieving quality sound corresponds to the holistic method and depends on good skills, the performer's discipline and physiological factors – such as posture, correct breathing and the position of the lips (embouchure) – in order to produce good sound with the instrument. Flute tone production involves various elements that are played at the same time and offer or even require a holistic method as *conditio sine qua non* (an indispensable condition) for achieving a harmonious tone.

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<sup>1</sup> Apostolova-Dimitrova, Marina, *Innovative Technologies and Approaches in the Teaching of Music in Comprehensive Schools*, Sofia University "St. Kliment Ohridski", Sofia, 2018, p. 147.



To produce correct flute timbre, we need harmony between the musician and the instrument. To achieve quality tones, we need good and constant concentration when playing, correct posture and lip positioning, accompanied by diaphragmatic and mixed breathing.

Thus, the holistic method is related to good flute sound production, and the latter is a combination of material and non-material requirements and actions – posture, breathing, airflow, emotion, concentration of the flutist and relationship with the instrument.

Applying the holistic approach in good flute sound production is related to ideas, functions and actions. The ideas are the notion of producing quality flute sound and tone, functionality involves the relation between the various components of good sound production, which, in turn, requires the performer to perfect their correct posture and breathing used in achieving beautiful flute tones.

### **1.3. Aspects of the Holistic Research Approach in the Musical Practice**

This section covers the meaning of the holistic element, which involves not only the overall content of the art of music, but is also used in the dynamization of the process of achieving multilateral results in comprehending and teaching musical subjects.

The section emphasizes that the holistic method is a pluralized system for achieving a constant result in pursuing the goals and tasks of professional development.

To consider it scholarly, the method should consist of goals, and object and specific techniques. In this case, its goal is the study of musical instruments, namely the flute, in the aspect of creating and then perceiving functional means that are effective in shaping the performer and, through holistic teaching, contribute to their place in society.

The holistic method is applicable with educational goals when teaching the flute both for developing the student, and for studying music as an educational tool for developing individual creativity in a multidimensional sense. This process also uncovers the polysemy of the modern human – rational, emotional and intuitive.

Thus, the essence of teaching the flute is meant to both teach and educate active listeners in a broader sense, as music expresses specific emotional aspects of human nature.

#### **1.4. Innovative Challenges in the Educational Practice of Teaching the Flute**

The flute tone has an affinity to the goals of the holistic method in shaping the personality of individuals from various age groups. In children, the flute contributes to their educational and emotional development. In adolescents, playing the flute contributes to the development of their sensitivity, and as far as adults are concerned, it is common knowledge that studying the flute brings satisfaction, has therapeutic purposes, is done for relaxation or introspection for the performer – this attracts a lot of people interested in music and the flute in particular.

It is worth it for a teacher to embrace the holistic method, as it aims at educating the modern individual into a new modern type of thinking, dominated by the emotional aspects and human intuition needed for the development and shaping of the individual personality.

The new challenges of teaching the flute are related to the changing paradigms which impose and in a certain sense require new aspects and a more human attitude from both students and teachers in order for them to realize the existence of a holistic perspective in life and in society, which the individual can use in seeking ways of more quality and justice in living and interacting.

The main challenge related to flute teaching lies in the change of the modern ontological and epistemological way of thinking that is based on positivism, rationalism, evolutionism and social activity. The goals of teaching the flute are related to the overall shaping of the individual – both in the relationship between the performer and the flute and in the personal awareness in the existential and social dimension.

Modern teaching of the flute sets new projections related to the change of mental paradigm as they do not correspond to the educational goals of the teaching of the flute. It is necessary for the process of teaching a given instruction and the notion of a completed modern construction are aimed at the shaping of the individual as a whole.

The holistic method aims to develop the cognitive, intellectual, emotional and intuitive capabilities of students in synchronicity with a dominating symmetry, so that the senses can correspond to the perception and the aesthetic creativity of modern cultures.

### **1.5. Some Specifics of the Holistic Teaching of the Flute in Latin America**

The modern teaching of the flute in Latin America, and in Brazil in particular, sets new projections related to the change of mental paradigms, with the latter not corresponding to the new educational purposes of the teaching of the flute. This change is based on a vertical and horizontal model built upon the modern construction of thought, with the vertical being the social environment and the horizontal being the shaping of the individual.

According to the holistic concept, humans are in a process of transformation – a process of positive growth and development. The new approach which studies the individual, the world, objects, education and instruction globally (completely) should be more thoroughly studied.

My study of some aspects of the holistic teaching of the flute in the Brazilian system is related to the need for changing the model. The idea is that

in order to achieve this change we need to take a different approach to the teaching of the flute – not a fragmented one, but as a single unit.

The holistic method can be a significant tool in changing the necessary qualitative transformation which the modern world faces, e.g. the excessive abundance of activities and the reality of information technology.

This approach is embraced in Brazil where many educational programs involve teaching young students different instruments as an alternative and as a new opportunity for development in a society of young people from all social backgrounds.

The observation of the process of teaching and interpreting pieces for the flute aims at understanding the holistic concept, explaining its approach which is applied in the educational practice of teaching the flute, learning about the fundamental practices from a holistic perspective and underlining some methods used in teaching a musical instrument.

The holistic approach in teaching is most appropriate for unifying the methodical varieties in musical education, it helps in interconnecting the educational processes, it perfects the individual through music, and it facilitates the overcoming of physical, psychological, social and cultural factors and differences.

Many music pedagogues in Latin America use the holistic approach and strive to make musical education all the more comprehensive by encompassing elements outside the realm of flute technique and repertoire and aiming at building interpretive and creative qualities both in the overall musical development of the students and in society.

The holistic education in Brazil has firm grounds in the education programs on an institutional level as a long-standing socio-political model which aims at the long-term development of generations that will change the social element in society.

## **2.1. The Holistic Element and Chamber Ensemble Musical Performance**

Chapter Two discusses the question of the educational side of the holistic method through music which is not limited to technique or sound, as the art of music expresses emotion, matter and non-matter created through sound. Thus, the creative performance allows for the development of emotions that are tightly linked to the means of expression and the techniques needed for good sound production.

It covers extensively the shaping of the individual as an instrumentalist and both their professional and emotional development as a performer, and the shaping of their creative individuality which educates society in its spiritual growth.

In this sense, the holistic education contributes to the creation of a certain type of instrumentalist and performer who will facilitate the creation of a new type of societal relationships based on positivity, relationship with nature and the constructive emotional spectrum.

The shaping of the natural and socio-cultural environment is the result of the process of free creation of the musician's creative individuality based on their intelligence, self-evaluation, emotions and instinct.

Joint musical performance is the basis for chamber music and it collects the creative exploration of instrumentalists who combine their knowledge and interpretative concept on one side, and the requirements for style of the respective time period in which the composer performed on the other.

Each separate section in a chamber piece is part of a thought and a feeling, encoded by the composer in their choice of instrument and timbre. It cannot be discussed as a separate entity that can be played independently of other sections, and neither can it be achieved with other means of creation or a different feeling involved. That is why the preparatory work of each instrumentalist on the

specific section is a complex individual process marked by the ensemble sound of the chamber piece.

The chapter analyzes the ensemble musical performance which differs from solo performances in that the overall plan and all details of the interpretation are fruits of the mental and creative imagination of several instrumentalists and it is realized through their joint efforts.

All musical means of expression – melody, harmony, rhythm, modal tonality, timbre, dynamics and tempo – provide a rich collection of emotional implications which should be correctly read and interpreted. The author's idea is the important factor that creates and shapes the creative aesthetic attitude, it educates both performers and audience.

## **2.2. Analysis of the Musical Structure – Thematic Invention, Agogics, Timbre, Dynamics, Tempo, Articulation and Interpretation. Problems Involved**

This section provides a comprehensive discussion of the musical means of expression – structure, melody, harmony, rhythm, modal tonality, timbre, dynamics, tempo, articulation, agogics and phrasing which provide a rich collection of emotional implications which, in turn, should be analyzed and is of great importance for the correcting reading and interpretation of the musical pieces. The author's idea is the important phenomenon that creates and shapes the creative aesthetic attitude, it educations both performers and audience.

Chamber musical performance requires an in-depth analysis of the musical form, the means of expression it contains, structural formations that lie at the basis of the piece in question and carry its imagery, and both the composer's and the given era's creative invention. That is why the precise shaping of all creative and technical problems related to the sheet music and reflecting on the performance with the help of the pedagogue who monitors,

controls and provokes a constant process of development and self-assessment in the musician is of great importance.

The breathing technique plays a particularly important role, but so does the relationship with the musical instrument. This would help turn the process of music production into a way of self-awareness in one's surroundings, in nature and in society. Incorporating the holistic methodology in researching the musical structure – form, thematic invention, agogics, timbre, dynamics, tempo, articulation and interpretation – the expansion of the educational environment, and the search of new approaches in providing personal freedom of choice both for student and for teacher would greatly facilitate the process of musician development. The advantage of a comprehensive shaping of the individual is an aspect of the holistic scholarly method, developed in educational platforms of various countries in Latin America which are a subject of discussion in Chapter Four of this dissertation.

The study of chamber music and the works and style characteristics of composers of various periods is as equally an important factor of the professional development of instrumentalists as is their individual education. Ensemble musical performance is the phenomenon that gives its participants the opportunity to engage in mutual, joint creation of a given musical piece, and experience and express it to the audience through individual and joint interpretation.

Achieving high professionalism is tightly linked to the spiritual development of young performers – a postulate deeply rooted in the holistic method of general teaching, educational and musical directives of systems in the countries of North America, South America and Europe.

### **3. Georg Philipp Telemann and the Holistic Idea**

#### **3.1. Telemann – Life and Creative Journey**

Georg Philipp Telemann was acknowledged by his contemporaries as the most significant German composer who had an impressive musical heritage in terms of quantity, as well as three autobiographies which are the main source of information about his life and creative journey.

Chapter Three introduces the reader to the ideas of simplicity in music, the element of enlightenment, creative expression in the language of music under the influence of the poetry and philosophy in the works of Georg Philipp Telemann – a genius of the Baroque and the Enlightenment.

Telemann's music is one of the heights of Baroque art. His instrumental music is the one that is most significant. It strikes the listener with its magnitude and grandeur, the richness of emotions and the composer's masterful use of polyphonic and monophonic technique.

The Baroque composer planned the affective content of each piece, or section or part of the latter, through specific melodic patterns, tonality, rhythm, metric signature, tempo and interval characteristic with an incredible focus of their inventive skills and expected that the audience's perceptions would be comparable to their own creative intentions and perceptions. (see "Doctrine of the affections" in Chapter One)

In par with the style characteristics of the given time period, all musical means of expression – melody, harmony, rhythm, modal tonality, timbre, dynamics and tempo – were constructed according to the main affections and their derivatives. Outlining composition techniques realized in specific musical forms based on the main affection idea was also of particular importance. All this was aimed at the perceptions and the education of the audience in the form of artistic impact of the specific piece of music. The author's suggestion was the important phenomenon which created and shaped the creative aesthetic attitude.



In this regard, the Baroque gave birth to a new type of composers who sought after the direct impact of their music in its spiritual expression to the audience and found the possibilities of rapidly changing reaction during the direct musical suggestion.

### **3.2. Telemann's Enlightenment Model and Stylistics of his Creative Invention**

Telemann's music was one of the heights of Baroque art. His instrumental music was most significant. It strikes the listener with its magnitude and grandeur, richness of emotion and the composer's masterful use of polyphonic and homophonic technique. In a way, he prepared the new age in music of the second half of the 18<sup>th</sup> century through the new logical attitude towards the musical form, the brightness of melodic lines, the usage of homophonic and harmonic style and his attitude towards the new type of orchestral sonority, and also combined the interaction between the polyphonic and homophonic texture. Traditional melodics, dances and the programmatic nature of the pieces were a signature feature of the composer's music.

His ideas of accessibility of music for everyone – both performers and listeners, and the educational aspect of music are directly related to the holistic aspirations of the Ancient Greek philosophers Aristotle, Pythagoras, Socrates and Aristoxenus who looked for the meaning of the existing emotional essence of music. Aristotle's thoughts on its imitative nature and its ability to create motion and energy, which were bearers of moral features appropriate for the development of societal relations in Ancient Greece, were in a way incorporated into Telemann's aesthetics, and Telemann believed that the musical education of professional and amateur performer groups should turn into an environment for a new type of societal relations.

### **3.3. Analysis of the Musical Structure – Thematic Invention, Agogics, Dynamics, Tempo, Articulation and Interpretation. Problems Involved**

In the context of the holistic method of teaching the flute, I analyze the first sonata of Telemann's cycle of Six canonic sonatas which form a cyclic piece incorporating the elegance of the Baroque melodic line and allowing for the ensemble expression through two violins or flutes. For the purposes of this paper, I discuss the flute chamber instrumental musical performance.

The canonic sonatas are developed into a three-part cycle, with their first parts being written in the typical old binary form tightly related to the suite form and some polyphonic structures of which it incorporates popular principles. Their second parts are slow, contrasted and ornamented, and the quick third parts have typical features of rondo shapes, thus underlining the connection with the suite type of structure and genre which are characteristic of the Baroque.

The cycle of Six canonic sonatas can be performed by two violins, two flutes, two recorders or a violin and a flute. The flute interpretation sets specific tasks for the performers. The main goal is imitating a violin duo characterized by precise articulation and intonation. That is why a given flute ensemble faces the problem of clear intoning, melodic soldering of the two sections, achieving the exact synchronicity, the same articulation, breathing coordination, joint aspiration for achieving a beautiful and harmonious tone, as well as aligning all baroque ornaments.

Performing the pieces by two flutes allows for a professional performance by the musicians who would show their qualities in regard to the ensemble, the dialogue in thematic elements, the phrasing, and the style interpretation directly related to the dynamic expression of the given period in history.

All this is an important prerequisite for the emotional expression of the Baroque's sensitivity and allows the flutists to feel, experience and express the

composer's idea which impacts the audience in an educational and emotional aspect. The pedagogue and mentor is at the basis of this experience, they direct and combine the educational goal with the holistic model.

#### **4.1. The Holistic Method of Teaching the Recorder in the City of Manaus, State of Amazonas, Brazil**

The main goal of this chapter is to present the principles of the Venezuelan "*El Sistema*" in the musical teaching of the recorder in the capital of the State of Amazonas – Manaus, so as to demonstrate that music is perceived as a tool for social engagement, teaching and education through the courses at the State Lyceum "Claudio Santoro".

The chapter presents the specific activities and social functions involved and discusses some of the similarities with the musical project of social welfare.

The "National System of Junior and Youth Orchestras and Choirs of Venezuela" alongside the "Simon Bolivar" Foundation, created and applied by the conductor, economist and public figure José Antonio Abreu, are at the basis of the holistic educational program (see 4.2.).

The holistic approach proposes and develops social and political functions through music in society as an answer to the structural problems of the modern world which poorly copes with violence in cities, vulnerable groups and social strata unable to adapt to society and overcome their differences. That is why state institutions are forced to develop programs for social and teaching and educational assistance.

#### **4.2. "El Sistema" – a Venezuelan Educational Program**

This Chapter consists of a short introduction to "*El Sistema*", which was created and applied for the first time in Venezuela, a country in South America,

and later transposed to other countries as a result of its effectiveness as a socio-political tool through the use of musical education of children and youth.

*"El Sistema"* assumes the teaching of musical instruments and working with symphony orchestras as a main model because this type of work requires discipline, joint experience of the musical pieces, as well as organization and devotion to specific interpretative ideas in the context of the whole. This way, it is difficult for the individual to withdraw, as the collective engages them in their joint activities through the pursuit of achieving tangible results and acknowledgment by family and society as a whole, which motivates all participants and has great influence on their self-confidence.

According to information from *Sánchez*<sup>2</sup> (2007) the effectiveness of *"El Sistema"* is due to its methodology, which is analogical to the teaching of foreign languages where students first learn to speak, and thus, in *"El Sistema"* children and youth receive a particular musical instrument for playing and performing ensemble musical pieces. Apart from this specific relationship between student and instrument, the instruction involves learning solfeggio, piano obbligato, harmony, counterpoint, history of music, aesthetics, organology and other theoretical subjects.

Abreu's *"El Sistema"* model involves a project-based and educational program for teaching music and studying musical instructions, which is aimed at the fight for a social solution to the problems of adolescents. Variations of *"El Sistema"* are used in Italy, the city of Los Angeles/USA, Brazil, Argentina, the Philippines, Mozambique, etc.

### **4.3. Western European Music in Amazonia**

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<sup>2</sup> *Sánchez, Freddy. El Sistema Nacional para las Orquestras Juveniles e Infantiles: la nueva educación musical de Venezuela. Revista da ABEM, Porto Alegre, n. 18, out. 2007, c. 63-69.*

This chapter follows with a discussion on the influence of the Western civilization in Amazonia and the teaching of music. The process of incorporating the way of thinking and acting of the West which is being implemented in Brazilian Amazonia is clearly being analyzed in various ways in the fields of politics, mining and trade, the education of professional and other segments of civilization endeavors in this region.

The exploration of Brazilian Amazonia began at the beginning of the 17th century when the Portuguese crown faced economic and political difficulties due to its dependence on England. In this delicate situation, the Portuguese court decided to explore the secluded region in Northern Brazil which had been practically unknown until that point, amidst the exploration of the Brazilian east coast.

Western European music has been present in Amazonia ever since the first Europeans set foot in the region because they also brought Catholic priests who bore the new cultural dimension of European countries. They were given the official mission of the Portuguese crown – to spread Christianity through the Catholic religious community.

#### **4.4. Short Biography of Claudio Santoro**

Claudio Santoro played a founding role for the ideas of the holistic musical education in Brazil. He was not only a talented musician, a good composer and public figure, but also a pillar in the fight against social and political problems of his country, with his main focus being the fight against social injustice.

Outlining Claudio Santoro's life in a short biographical aspect is a way of illustrating the given research of the relation between musical education and

human development which can instruct, educate and design a new type of societal relations that incorporate the dignity and honor of each individual.

Thus, the short biography of Claudio Santoro serves as a preamble with the goal of providing information on the holistic artistic and cultural project "*El Sistema*" – created, developed and completed in the 90s in the State of Amazonas as means of social politics for fighting social exclusion of children, youth and adults through the teaching of arts and music as means of social welfare.

#### **4.5. The Claudio Santoro Lyceum of Arts and Crafts**

The holistic educational project for teaching the arts in the State of Amazonas was launched in November 1997, with the goal of proposing the introduction, acquisition and creative performance of various types of artistic performances, such as music, literature, visual arts, theatre, ballet, popular dancing, etc., to children, youth and adults, initially in the capital of Manaus, and later in other regions of the vast territory (1,570,745,68 sq. km) which includes 62 municipalities.

Teaching the recorder and other musical instruments is applied by state schools in the State of Amazonas, particularly through the courses at the Claudio Santoro Lyceum, and that makes the musical teaching of the recorder an important element which, on the one hand, occupy the students' free time and, on the other, emerges them into the aesthetical pleasure of the world of music, which provides an opportunity for young people to detach from their social environments and motivates them to strive for improving their quality of life by serving their interests in being citizens in society.

Achieving creative results in regard to the chamber musical performance as well as to ensembles of a larger format is of crucial importance in the context of musical education, the holistic method and the implementation of various instructive and educational musical projects and programs in Brazil and its vast regions.

## **Conclusion**

The given dissertation is devoted to the holistic method in the flute musical performance and it discusses the historical emergence of musical expression, the philosophical platform for the meaning of the art of music in Ancient Greece, the creation and development of instruments, ensemble musical performance and the means of expression as an environment for developing and asserting the holistic idea on the one hand, and outlining the new method of the educational work in teaching the flute existing as a seed of enlightenment in theoretical research and in the works of the Baroque composer Telemann on the other, as means of outlining a whole modern instructional and educational system in the countries of Latin America, the USA and Europe.

As a result of the analyses and observations based on my professional experience made in accordance with the goals and tasks of this dissertation, the following main contributions can be derived:

1. A research of the holistic teaching of the recorder is done for the first time in the Bulgarian and Brazilian academic literature.
2. The model of forming and educating the young instrumentalist is discussed in a holistic aspect for the first time in Brazil and Bulgaria.
3. The processes of the emerging of the holistic idea are discussed in a historical aspect with a theoretical analytical approach – from Ancient

Greece to its modern projection implemented in "*El Sistema*" in Brazil and Venezuela.

4. The paper completed an observation of the ensemble music and the shaping of instrumentalists in the context of the holistic model.
5. The means of expression are discussed in an evidence-based aspect in the context of musical expression which is an element of the holistic model of teaching and educating.
6. The paper analyzes the holistic educational idea in the creative works of Georg Philipp Telemann which influenced his enlightenment and educational mission as a continuation and development of the holism of Ancient Greek philosophers.
7. The study of the practical application of the holistic method in Brazil's educational system, namely in the State of Amazonas, and in Venezuela, is of contributory nature.
8. The interview with Prof. PhD Roberio Braga, former secretary of culture and main figure in the development of musical institutional projects in the city of Manaus that put the holistic idea of multidimensional musical education to practice, is of contributory nature.



## **Annexes**

- 1.** Interview with PhD Roberio Braga on topics regarding social welfare projects through musical education in the city of Manaus, State of Amazonas, Brazil
- 2.** Gustavo Dudamel
- 3.** Glass Marcano – an article by Daniel Garcia Marco, *BBC World News*, 02.12. 2020 г.
- 4.** Telemann – Canonic Sonata № 1

## **Publications**

- 1.** „**Holistic Teaching of the Flute**“ – Publishing House „VEDA SLOVENA - ZHG“ in issue 4 of the magazine „Doktorantska akademija“ 2021.
- 2.** „**The Holistic Element in the Historical Aspect of the Art of Music**“ – Publishing House „VEDA SLOVENA - ZHG“ in issue 4 of the magazine „Doktorantska akademija“ 2021.

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