

## INTEGRATION OF THEORETICAL KNOWLEDGE AND PERFORMANCE SKILLS IN THE PROCESS OF LEARNING TO PLAY IN A CHAMBER ENSEMBLE WITH THE PARTICIPATION OF WIND INSTRUMENTS

### *INTEGRAÇÃO DO CONHECIMENTO TEÓRICO E DAS COMPETÊNCIAS DE EXECUÇÃO NO PROCESSO DE APRENDIZAGEM DE TOCAR NUM CONJUNTO DE CÂMARA COM A PARTICIPAÇÃO DE INSTRUMENTOS DE SOPRO*

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#### **Abstract**

The article considers the current problem of integrating theoretical knowledge and performance skills in the process of teaching ensemble playing on wind instruments. Ensemble playing is defined as a complex type of musical activity that requires performers to have high technical mastery and thorough knowledge in the field of music theory, harmony, stylistics and analysis of musical forms. The authors analyze pedagogical approaches and methodological strategies that ensure an effective combination of theoretical and practical components in the process of musical and professional training of students of art educational institutions. Thanks to the use of general scientific and special research methods, in particular the analysis of scientific literature, pedagogical observation, modeling of educational situations and generalization of

#### **Resumo**

*O artigo analisa o problema atual da integração do conhecimento teórico e das habilidades de desempenho no processo de ensino da execução em conjunto de instrumentos de sopro. A execução em conjunto é definida como um tipo complexo de atividade musical que exige dos intérpretes um alto domínio técnico e um conhecimento profundo nas áreas de teoria musical, harmonia, estilística e análise de formas musicais. Os autores analisam abordagens pedagógicas e estratégias metodológicas que garantem uma combinação eficaz de componentes teóricos e práticos no processo de formação musical e profissional de alunos de instituições de ensino artístico. Graças ao uso de métodos científicos gerais e métodos de pesquisa especiais, em particular a análise da literatura científica, a observação pedagógica, a modelagem de situações*



pedagogical experience, the pedagogical conditions for the successful integration of knowledge and skills have been clarified and systematized. Specific methodological techniques have been proposed that contribute to the conscious interpretation of musical material and the formation of professional ensemble interaction of wind instruments performers.

**Keywords:** Ensemble Playing. Wind Instruments. Music Education. Integration of Knowledge. Performance Skills. Theoretical Training. Musical and Pedagogical Process. Teaching Methodology. Ensemble of Wind Instrument Performers. Professional Training. Chamber Ensemble. Emotional Communication.

*educacionais e a generalização da experiência pedagógica, as condições pedagógicas para a integração bem-sucedida de conhecimentos e habilidades foram esclarecidas e sistematizadas. Foram propostas técnicas metodológicas específicas que contribuem para a interpretação consciente do material musical e a formação da interação profissional em conjunto de intérpretes de instrumentos de sopro.*

**Palavras-chave:** *Interpretação em Conjunto. Instrumentos de Sopro. Educação Musical. Integração de Conhecimentos. Habilidades de Interpretação. Formação Teórica. Processo Musical e Pedagógico. Metodologia de Ensino. Conjunto de Intérpretes de Instrumentos de Sopro. Formação Profissional. Conjunto de Câmara. Comunicação Emocional.*

## 1 INTRODUCTION

In the contemporary music pedagogy, an important role is played by an integrative approach to learning, which involves an organic combination of theoretical knowledge with performance skills. This method is especially relevant for teaching ensemble playing on wind instruments, which requires a high level of coherence, clear rhythmic and intonation interaction between the ensemble members. Theoretical knowledge serves as the foundation on which the performing skills of wind musicians are based. Mastering the theory of music (harmony, polyphony, orchestration, analysis of musical forms) allows musicians to better understand the structure and content of the works they perform. During ensemble playing, the skills of reading from a letter, analyzing scores, and understanding the role of one's instrument in the overall sound of the ensemble become of particular importance.

Practical lessons in ensemble playing include not only improving the technique of playing instruments (sound production, breathing, articulation), but also systematic work on ensemble balance, coordination of parts, accuracy of introductions and endings of phrases. The use of the "interactive rehearsals" method, when theoretical analysis of musical works is combined with their direct performance, allows students to form a comprehensive vision of music and its features (DeLorenzo, 2019; Marra, 2019).

A particularly important role in such an educational process is played by the teacher, who acts not only as a teacher but also as a coordinator of ensemble interaction. He helps students develop their musical ear, sense of rhythm, and harmonious thinking, while emphasizing the need for self-control and mutual responsibility when performing music.

One may argue that a historical focus on national difference has occasionally resulted in East Central European art being even more provincialized. As a discipline and as a unit within universities, art history is very much a North American and Western European phenomenon, according to James Elkins' argument in his 2007 reader *Is Art History Global?* Non-Western art-history textbooks tend to be deeply nationalistic in motivation, which discredits and even denies the existence of art-historical research in other parts of the world, including East-Central Europe. In the face of this kind of historical amnesia, it is now even more crucial to highlight historical connections as well as disparities, using Piotrowski's "pluralistic, heterogeneous" approach.

The advantages of integrated teaching of ensemble playing on wind instruments are a deeper understanding by students of music as an art and as a system, the formation of collective interaction skills, and the education of high performing culture in students. Meanwhile, challenges that arise when implementing an integrative approach include the need to take into account the different levels of preparedness of students, sufficient material and technical resources, and constant updating of teaching methods in accordance with modern pedagogical trends.

## **2 LITERATURE REVIEW**

In English-language sources, the issue of integrating theory and performance practice in ensemble playing, particularly on wind instruments, is adequately presented in the works of Miller (2016), Edwards (2017), Cai and Mamedov (2020), Schiavio et al. (2020), Maxwell (2025), Paxton (2021), and Chris Terepin (2023), Keller (2023). According to Keller (Keller, 2023), group music production in particular offers a rich field for examining the dynamics of social interaction because it is a common and potent form of collective human expression. He suggests that simulating musical group synchrony necessitates a radical change in emphasis from looking at pairwise

relationships among group members to concentrating on group dynamics as a whole.

In Ukrainian musicology, works that highlight the integrative approach in professional training and the specifics of ensemble music making on wind instruments are represented by insignificant indexes. In this article, we rely on the work of Barchiy and Yamchuk (2018), which substantiates the importance of the integrative approach in the formation of modern educational strategies. The methodological principles of ensemble performance are thoroughly presented in the manual by O. Shumska and V. and T. Oleshko (2020), which outlines the basic principles of ensemble playing. In the work of Novska and Levytska (2021), ensemble music making is considered as a resource for the professional development of future teachers of musical art, which deepens the pedagogical aspect of the problem. The source base of the study is supplemented by the article by Kunderevich (2022), which analyzes the integrative approach in education through the prism of the formation of competencies and reflective skills. The combination of these works creates a scientific basis for analyzing the interaction of integrative methodology and ensemble practice in a musical and pedagogical context.

Thus, the relevance of the study lies in the need to improve the methodology of teaching ensemble playing on wind instruments through the integration of theoretical knowledge and performance skills, which ensures high quality musical interaction between ensemble members.

### **3 MATERIALS AND METHODS**

Ensemble playing on wind instruments is a complex and multifaceted type of musical activity that requires from the performer not only a high level of technical training, but also deep knowledge in the field of music theory, harmony, stylistics, musical form, etc. In modern art education, an important task is the integration of theoretical knowledge and practical performance skills, which ensures the holistic formation of a musician as a person capable of independent thinking, analysis and interpretation of a musical work (Bates, 2012). The purpose of the study is to analyze the features of the integration of theoretical knowledge and performance skills in the process of learning to play in an ensemble of wind instruments, to outline pedagogical approaches and methodological strategies that contribute to the effective combination of theory and

practice. The object of the study is the process of musical and professional training of students of art educational institutions. The subject of the study is the methodological conditions for the integration of theoretical knowledge and performance skills in the class of ensemble playing on wind instruments.

The method of pedagogical observation was used to study the practical activities of participants in the educational process in real learning conditions. Observation made it possible to determine the effectiveness of certain pedagogical techniques, methods and forms of organizing learning. The method of modeling educational situations was used to create and verify the effectiveness of various pedagogical situations. This method made it possible to reproduce and analyze typical and problematic situations in the learning process, as well as to develop ways to solve them in order to improve the quality of educational activities. The generalization method contributed to the formation of conclusions and practical recommendations that are important for further theoretical development and practical use of the research results. The method of systems analysis was used for a comprehensive study of pedagogical phenomena and processes, determining the relationships between individual elements of the pedagogical system, which contributed to a deeper understanding of the essence of pedagogical processes and their effective management.

Scientific novelty of the research lies in the fact that the article specifies and systematizes the pedagogical conditions for the effective integration of theoretical and performance training in the process of ensemble playing; methodological techniques are proposed that contribute to the conscious interpretation of musical text and the formation of professional performance interaction in a wind instrument ensemble.

#### **4 RESULTS AND DISCUSSION**

The integrative approach in music pedagogy involves an interdisciplinary combination of various types of educational activities aimed at the holistic development of the performer. Theoretical disciplines - solfeggio, harmony, analysis of musical forms, musical literature - provide an intellectual foundation that forms a conscious attitude to the performance of works. It is worth emphasizing that the concept of competence also covers the level of qualification. Kunderevich (2022) aptly notes that the development of

professional competencies requires a reflective ability for practical action. The transfer and transformation of knowledge in modern society occurs due to the continuous formation and formation of competencies. Understanding the integrative approach to education involves awareness of the broad social context of the goal that the community sets for the educational process, as well as outlining the range of professional, subject and worldview tasks that young people will solve in the future. The main goal of high-quality modern education, emphasizes Kunderevich, is not to accumulate information, but to understand it. Often, the educational system does not have time to harmonize its content with the current culture, but should strive to approach it in various creative forms. When learning is built as a process of creativity, the individual enriches his own experience and worldview in creative interaction, acting not as an object, but as a subject of the educational process. The concept of an integrative approach to education is to combine social, cognitive and moral skills that are formed during learning (Kunderevich, 2022).

In the context of this article, we consider it appropriate to clarify the terminology. For example, Barchiy and Yamchuk, in accordance with the use of the terms “integrativity”, “integration”, “integrative approach”, make the following explanation: “let us pay attention to the fact that they are currently used in pedagogical and psychological literature, in our opinion, too freely. Most often, these terms are science-morphic synonyms of the words “combination”, “unity”, “combination”, “sum” of phenomena and processes that take place in the same context. Such use of the main features of the term destroys the content of the concept and distracts attention from the following important issues. That is, the concept of integration in its methodological power is closely related to cybernetic approaches to the interaction of the whole and parts, and the process of integration itself is closely related to the rules and patterns of the mutual influence of systems and subsystems in diverse contexts” (Barchiy, & Yamchuk, 2018). That is, by “integration” we mean not a mechanical “combination” of elements, but a process of harmonizing the whole and parts, guided by the laws of systemic interaction. Therefore, the methodological power of the concept lies not in describing the coexistence of components, but in modeling the structures of connections, information flows and mechanisms of their coordination. Integration is about structure, regulation and emergent effects, not about formal unity or random combination.

Ensemble playing on wind instruments is a separate and extremely responsible

direction of performing arts. As noted by Novska and Levitska, ensemble music making has a positive effect on the mental abilities of applicants. Thinking, analytical mechanisms, and memory are activated due to the need to simultaneously process two or more sound streams, analyze the sound-intonation vertical, and memorize musical fragments without relying on muscle memory, based on purely auditory representations and musical analysis. Ensemble music making also has a significant impact on the development of attention. The ability to focus on individual sound lines and distribute arbitrary attention in a performing dialogue is a component of the personal and professional effectiveness of a future teacher of music (Novska, & Levyska, 2021).

The specificity of wind instruments □ their bright and characteristic timbres, wide dynamic range and flexible expressive capabilities □ determines special requirements for the performer in the context of ensemble music making. If in solo performance the wind player focuses primarily on technical perfection and individual sound parameters, then in the ensemble he must subordinate his part to the general musical space, achieving maximum harmony with other participants. Let us consider in more detail the basic components that must be taken into account when playing in a wind instrument ensemble (Koster, 2010; Nallbani, 2014; Gibbs, 2015).

One of the key aspects of ensemble music making is accurate intonation and timbre coordination. Wind instruments, especially in combined formations, have different sound characteristics, so to achieve unity, it is necessary to take into account the acoustic nature of each instrument. Auditory attentiveness and the ability to adapt to the collective sound are fundamental qualities that are developed during regular work in an ensemble. Intonational accuracy is an important strategic aspect of playing in a brass ensemble. Brass instruments are prone to microtonal fluctuations, especially in complex registers or when changing timbre. In such a context, auditory coordination between participants becomes crucial: even a slight deviation of one instrument can distort the harmonious sound of the entire ensemble. Performers must not only monitor their tuning, but also constantly adjust their intonation depending on the context □ harmonic function, position in a chord, role in the ensemble structure.

One of the main characteristics of a brass ensemble is balance and timbre coherence. Brass instruments have a powerful, piercing sound, so even in a small ensemble, careful dynamic control is needed to prevent the dominance of individual

voices. This is especially true in works with equal voice leadership or in scores where the main melody passes from one instrument to another.

The woodwind ensemble is distinguished by its special sensitivity to the nuances of musical sound, stylistic expressiveness, and chamber harmony. It traditionally includes flute, oboe, clarinet, bassoon and, sometimes, saxophone. Each of these instruments has a distinct timbre and different technical and articulatory properties, which determines the complexity, but also the depth of ensemble music making (Rager, 2013). Intonation accuracy in a woodwind ensemble is one of the most demanding aspects. Due to the natural features of the instruments, such as the instability of tuning depending on temperature, humidity or load, the performers must constantly listen to each other and adjust the pitch of the sound literally in every fragment. Special attention is required for intonation in unisons and octave doublings, as well as in harmonic chords, where the displacement of even one voice disrupts the transparency of the ensemble sound.

An equally important component of ensemble playing is rhythmic coherence. On wind instruments, a rhythmic deviation of even a few milliseconds can destroy the integrity of the texture and disrupt the perception of the musical image. That is why in ensemble activity, great attention is paid to the synchronization of breathing, attacks, phrase endings, as well as careful monitoring of the gesture or dynamics of the leading performer. Rhythmic coherence is one of the foundations of ensemble performance, both in brass and woodwind instruments. Woodwind instruments have high maneuverability, which opens up great opportunities for performing complex rhythms, syncopation, polyrhythms. However, this requires absolute coordination between the members of the ensemble. A clear understanding of the pulse, respiratory coherence and an "inner conductor" - that is, an intuitive prediction of musical movement - become the key to accurate and expressive performance.

Articulatory unity is another feature of ensemble performance by wind instruments. Since articulation directly affects the nature of the phrase, mood and relief of the musical expression, it is necessary to coordinate the technique of sound attack, the nature of legato, staccato or tenuto between all participants. Coordinated articulation ensures the integrity of the sound and is read by the listener as a single intonational and rhythmic flow. In a brass ensemble, articulatory unity occupies an important position. Given the variety of ways of attack and sound conduction in a trumpet, trombone or tuba,

it is extremely important to achieve a common articulatory approach. Coordination of strokes (*legato*, *staccato*, *marcato*), the nature of the attack (soft, hard, accented) forms an expressive phrasing logic that allows the ensemble to sound as a single whole. In an ensemble of woodwind instruments, articulatory clarity and unity also play a key role. All woodwind instruments have different mechanisms of sound production and articulation (double reed in oboe and bassoon, single reed in clarinet, labium in flute), so the synchronization of attacks, strokes and phrasing accents takes on special importance. In this context, it is pedagogically appropriate to model a single phrasing system, where each performer knows exactly the role of his part within the overall expression - whether it is leading the melody, counterpoint or harmonic support.

But there are researchers who advise treating general synchronization with caution and not taking it literally. For example, this opinion is [presented in the study of Chris Terpin. Evidence from early recordings, as this study shows, not only complicates our understanding of ensemble performance but also seriously undermines its conventional structural underpinnings. It makes the case that the experiential and contextual aspects of music have been lost due to the use of abstract models and the logic of division, which has strengthened fictitious standards like the synchronization imperative. This research emphasizes performance as the site of uniqueness and expressivity by redefining notation as an enabling tool instead of a fixed code. Experience, context, and reciprocity ultimately provide the best understanding of ensemble practice, suggesting a new paradigm of interpretation (Terepin, 2023).

In the list of fundamental components of ensemble music playing on wind instruments, one cannot ignore dynamic plasticity - the ability to form smooth dynamic transitions, nuance, and balance between voices. This becomes especially important in works with a polyphonic structure or when the ensemble performs complex textured music. Unlike combined ensembles, where different instrumental groups create contrasts of texture and timbre, in a brass ensemble, internal expressiveness is achieved mainly due to the variability of dynamics, rhythm, and intonational expressiveness. Tension and release, climaxes, and transparent episodes are realized through nuances of timbre, changes in strokes, and variability of dynamic leading. In a woodwind ensemble, an important feature of performance is timbre interaction. Woodwind instruments have a delicate, often chamber sound, so achieving timbre balance requires extreme attention to

dynamics, articulation, and intonational accuracy. For example, the light, bright sound of a flute must be balanced with the warm, denser sound of a clarinet or bassoon. This involves conscious work with sound color, changing the position of the embouchure, regulation and competent calculation of the force of the air flow and dynamic corrections in real time (Verrier, & Founrain, 2020).

Another determining factor is the mastery of stylistic nuances. Performing works from different eras and genres (Baroque, Classicism, Romanticism, Jazz, Contemporary Music) requires not only knowledge of general stylistic characteristics, but also the ability to interpret them using performance techniques - through strokes, tempo, phrasing, dynamics, agogics.

In the process of ensemble music making, the brass player acts not only as an individual performer, but also as a sound coordinator. His task is to be part of a single musical organism, actively listen to partners, and respond in a timely manner to changes in tempo, mood, and harmony. This requires a high level of musical thinking, flexibility of attention, and the ability to anticipate musical development. In brass ensemble music making, the role of the leading performer or coordination center is extremely important. Depending on the piece, this function can be performed by both the first trumpet and the trombone or French horn. The task of the ensemble leader is not only to set the tempo and dynamics, but also to actively "lead" the music, form phrases, and transmit signals of changes in mood and direction of development. Other performers must have a high level of ensemble reaction and be ready to instantly adapt to changes in sound.

The stylistic awareness of the performers deserves special attention. For example, the woodwind ensemble has a rich historical repertoire - from baroque trios to modern chamber music with elements of experimentation. Each era requires a specific approach: phrasing, dynamics, interpretation of agogics. Thus, the interpretation of a classical Mozart sonata requires a different articulation flexibility than the performance of a modern piece with elements of aleatoric or jazz intonations. This requires not only performing skills, but also a deep understanding of stylistic codes.

In the work of the ensemble, it is also important to cultivate a culture of listening - not only to focus on oneself, but also to constantly hear partners. In an ensemble of woodwind instruments, the ability to build a musical dialogue is necessary: the parts can alternate, can develop each other, and in some cases - can enter into a polemic. Such a

structure of musical material requires high performance mobility and communicativeness.

An analysis of the pedagogical practice of ensemble leaders in Rachel Maxwell's study showed that the concept of structured improvisation and tolerance for uncertainty in the educational process of musical performance is based on a combination of interpersonal openness, pedagogical flexibility and strategic thinking. The recognition of uncertainty and its articulation ("I don't know", "Let me think") (Maxwell, 2025) are not a sign of weakness, but a factor in the formation of trust, partnership and collective search for solutions. The rehearsal process in this context acquires the functions of a laboratory where musical training is integrated with the socio-emotional development of students. Particular attention in Maxwell's study is paid to selectivity and contextualization: an emphasis on key fragments, the rejection of full runs in favor of targeted checks, as well as the consideration of spatial-logistical and social factors (Maxwell, 2025). This strategy helped students develop the ability to make informed decisions in situations of uncertainty, and also emphasized that quality standards in performance are not discarded, but adapted to specific conditions. Paxton's (2021) study states that to create a successful model of musical communication, it is necessary to:

- take into account the multichannel and multilevel nature of communication;
- take into account not only the performers, but also the audience and internal communication between its participants;
- take into account the specifics of the genre and the role of recorded music in modern society;
- apply a holistic, ethnographically oriented analysis that includes verbal and non-verbal forms of communication, gestures, corporeality, entrainment, and system dynamics.

The author emphasizes that only such an approach is able to reveal the intentions of performers and show the mechanisms that shape the process of musical interpretation (Paxton, 2021).

Another important factor is the repertoire specificity. Both brass and woodwind ensembles often perform not only original works, but also numerous arrangements - from classical to modern jazz, funk or popular music. This requires performers to have stylistic flexibility, the ability to quickly adapt and knowledge of the features of different genres. Successful mastery of the repertoire is impossible without thorough music-theoretical

training: understanding of harmonic logic, form structure, principles of textural organization. Shumska et al. (2020) indicate that working on the repertoire has three stages: selection, interpretation, and direct performance. The authors consider the following important rules for working on the repertoire:

1. When compiling the program - no "random pieces"; responsibility and integrity, without variegation.
2. The obligatory principle of contrast: prolonged monotony dulls perception.
3. The dramaturgy of the concert: each piece is in its "own" place; not everything is suitable for the finale.
4. Attention to modern original music; the teacher forms the taste of the ensemble player, avoiding deliberately weak pieces.
5. One should not exclude complex styles: participants must master different eras and styles, enriching their own performing style (Shumska, Oleshko, & Oleshko, 2020).

Also, Shumska et al. point to the reliance on the following core principles: accessibility, interest, artistic value, short and long-term development prospects. The authors do not ignore the selection criteria:

- aesthetic (modern ideological and aesthetic significance);
- genre and style diversity;
- psychological (correspondence to the life and musical experience of the participants);
- musical and pedagogical (consistency with the curriculum, the presence of children's themes, the breadth of reflection of human life) (Shumska, Oleshko, & Oleshko, 2020).

Thus, the ensemble's repertoire policy is based on a step-by-step logic (selection - interpretation - performance), program integrity and contrast, thoughtful concert dramaturgy, a balance of the "golden fund" and modern original music, as well as selection criteria (aesthetic, genre-stylistic, psychological, musical-pedagogical) under the condition of realistic complexity. The "framework" set in this way not only forms the artistic taste and develops the stylistic competence of the participants, but also determines the framework for further work on the work (Nikolaievska et al., 2023).

One should also consider features of playing music in an ensemble of monotimbre

wind instruments. Special attention should be paid to music making in such a type of ensemble as a monotimbre ensemble. A monotimbre wind ensemble is a specific form of chamber performance, which includes two or more instruments of the same timbre: for example, two clarinets, three flutes, a horn quartet or a trombone ensemble. This type of ensemble has unique aesthetic characteristics and requires a special performing organization. The main challenges are achieving a variety of sound within a homogeneous instrumental composition, as well as flexible dynamic and textural cooperation between the participants (Nikolaievska et al., 2022). A monotimbre ensemble builds its artistic expressiveness on subtle shades of sound, agogy, articulation and dynamics. That is why the performers must achieve maximum coherence in sound, while simultaneously preserving the individuality of the musical thought of each voice.

One of the central features of such an ensemble is the creation of a polyphonic structure within a uniform timbre. The task is to ensure that each voice is expressive and functionally distinct, while not merging with the others to the point of losing intonation or textural identity. This requires exceptional focus on phrasing, flexibility of sound volume, and precision of rhythmic interaction.

Due to the homogeneity of the instrumental composition, a fusion of sound, comparable to the sonority of a choir, is particularly evident in a monotimbre ensemble. For example, in a clarinet trio or trombone ensemble, a special effect of "one voice" arises, when several instruments sound so harmoniously that they become as if one integral instrument with a rich palette. This fusion, however, requires meticulous work on intonation, timbre and articulation coherence.

Another important feature of a monotimbre ensemble is the transmission of a musical line within a single timbre palette. In other types of ensembles, the transmission of a melody from a flute to an oboe, for example, creates a natural contrast. In a monotimbre composition □ for example, in a horn ensemble □ such a transition is less noticeable, so the "responsibility" for the expressiveness of musical speech is transferred to dynamic and line shades. Musicians must constantly vary the means of expressiveness, emphasizing the relief of the phrase, changing the degree of attack of the sound, contrasting registers.

Dynamic plasticity plays an exceptionally important role in this type of ensemble. Due to the identical nature of the sound of the entire group, it is dynamics that allows

creating effects of distance, approach, tension or discharge. It is important that each participant has not only individual dynamic flexibility, but also be able to instantly correct the sound depending on the musical situation, focusing on the overall texture of the ensemble.

Also, the mono-timbral composition increases the requirements for the performance responsibility of each participant: in the absence of a contrasting timbre, no voice can “hide” in the overall sound. Each part is “brought to light” □ even the accompaniment must be clean, clear and musically meaningful. This encourages student performers to be more independent and analytically approach their own role in the ensemble.

Regarding the repertoire specificity of this type of ensemble, in modern music pedagogy monotimbral ensembles are used as training laboratories, allowing to work out intonation, rhythmic and stylistic aspects in detail. The repertoire of such groups includes both classical transcriptions and original works by contemporary composers, often with experimental means of expression (alternative articulation, extended techniques, intertextuality). This develops not only technical skills, but also creative thinking of musicians.

In general, monotimbre wind ensembles constitute a unique environment of performing self-discipline, sonic sensitivity, and deep ensemble empathy. Their work contributes to the formation of a holistic musical ear, an aesthetic sense of collective sound, and an understanding of the structure of a musical work not only from the perspective of "one's" part, but as a single system.

Regarding pedagogical approaches to integrating knowledge in working with a wind instrument ensemble, the above-mentioned components of ensemble music making on wind instruments, which determine the quality of performance, are not formed automatically - they are the result of purposeful pedagogical work, combining regular practice with in-depth analysis of the musical text. It is the integration of theoretical knowledge (harmony, form, stylistics, music theory) that allows wind players not only to navigate the score, but also to build a conscious, meaningful interpretation, which is the key to high-quality ensemble playing.

The integration of theoretical knowledge and performance skills in the process of acquiring ensemble music skills requires both the availability of an appropriate

educational repertoire or level of training of performers, and a holistic system of pedagogical interaction. The teacher, working with a brass ensemble, acts not only as a leader of the musical group, but as a guide to a holistic musical perception, where theory is not an abstract discipline, but directly shapes the quality of the performance result. In this context, effective pedagogical strategies play an important role, which are aimed at the practical assimilation and comprehension of theoretical knowledge in the process of ensemble work.

One of the main forms of such integration is analytical work on the work before the beginning of practical study. It is important not to immediately proceed to the instrumental processing of the score, but to analyze its structural features together with the students: to determine the form, to explore the harmonic plan, to characterize the texture and dynamic architectonics, to pay attention to intonation and rhythmic moments that may cause difficulties in coordination. Such an approach not only prepares the student for the technical processing of the material, but also forms an internal idea of the musical image, the logic of its development, the role of each voice in the overall sound.

The next important element is the systematic use of music-theoretical terminology during classes. The use of professional language allows students not only to better navigate the musical text, but also to gradually form their own musicological thinking. For example, instead of an intuitive explanation of a change in mood in the middle of a phrase, the teacher can emphasize a change in harmonic function or a modulation transition, which causes a dramatic effect. This not only increases performance awareness, but also prepares the student for future pedagogical activity.

Special attention should be paid to the modeling of ensemble situations based on theoretical tasks. This approach allows making the learning process dynamic and variable. For example, students are offered a task - to determine which phrase in the score performs the function of a cadential ending, or how the harmonic function changes within the phrase, and how this affects its dynamics. These tasks are performed in real sound - through improvisational exercises, changing accents, or re-performing the fragment taking into account the analyzed elements. In this way, the skills of auditory analysis, reflection, and ensemble interaction are formed.

Of particular importance is also the involvement of students in creating their own ensemble arrangements. This process combines a creative approach with a deep analysis

of texture and style. By adapting musical material to the composition of their ensemble, students have the opportunity to practically apply knowledge of harmony, orchestration, and polyphony. Work on arrangements also stimulates the development of musical communication skills, joint decision-making, and responsibility for the overall result.

Thus, effective teaching of ensemble playing on wind instruments involves not only practicing technique and coordination, but also active integration of knowledge that expands the student's musical worldview. Such pedagogical approaches create conditions for the formation of a performer-interpreter - not a passive performer of musical text, but a thinking musician, capable of deep understanding, creative interaction and meaningful interpretation of ensemble sound.

## 5 CONCLUSION

The integration of theoretical knowledge and performance skills in the process of learning ensemble playing on wind instruments is a key condition for the formation of a competent, creative and adaptive musician. This approach allows not only to improve the quality of ensemble performance, but also to educate a thinking performer capable of deep understanding of musical material and effective interaction in the team. The integration of theoretical knowledge and performance skills in learning ensemble playing on wind instruments should be understood not as a mechanical addition of disciplines, but as a process of harmonizing the whole and parts, guided by the laws of systemic interaction, in which notation appears not as a rigid code, but as an instrument of possibilities. In this perspective, professional competence encompasses both qualification and reflective ability for practical action, and theoretical knowledge of harmony, polyphony, form and orchestration is directly converted into stable performance skills - sound creation, performing breathing, articulation, dynamic balance, etc. The three-stage logic (as a continuation of the concept of O. Shumska, V. Oleshko and T. Oleshko) proves to be effective: “repertoire selection - analytical interpretation - performance”, where each theoretical solution is immediately verified in sound through interactive rehearsal, targeted auditory and rhythmic exercises and structured improvisation; at the same time, tolerance for uncertainty does not lower standards, but makes them context-sensitive.

The specificity of wind ensembles places increased demands on intonation

accuracy and timbre coordination, synchronization of breathing, attacks and completions of phrases, unification of articulation and dynamic plasticity, as well as on stylistic literacy, which translates historical and stylistic codes into specific technical and expressive means. Monotimbral ensembles - clarinet trios, horn quartets, trombone ensembles - serve as a "laboratory of precision", where in the absence of timbre contrasts, relief and contrast are created by nuance, phrasing and microregulation of the pitch, which sharpens the individual responsibility of each voice. At the same time, musical communication has a multi-channel character: interpretation is formed in the field of mutual feedback "performer ↔ performer", "ensemble ↔ audience" and the internal communication of the audience itself; Therefore, repertoire policy becomes a tool of integration - it ensures program integrity and contrast, thoughtful dramaturgy, a balance of the "golden fund" and contemporary music, selection according to aesthetic, genre-stylistic, psychological, and musical-pedagogical criteria, provided that it is realistically complex.

Effective methodological strategies include analytical work before and during rehearsal, consistent use of professional terminology, modeling ensemble situations with immediate sound verification, involving students in creating their own arrangements, and training entrainment as rhythmic-breathing-auditory connections of the collective. The expected results are a combination of cognitive achievements (analytical thinking, sense of style), psychomotor qualities (stability of sound formation, coordination, intonation and rhythmic accuracy) and socio-communicative skills (listening culture, flexible leadership/following, collective decision-making).

Organizational conditions for success include differentiation by level of preparedness, adequate facilities, updated methodologies, time planning for targeted testing and reflection, and support for stylistic flexibility; the assessment system logically continues the integration through transparent rubrics that combine theoretical indicators (form, harmony, style) with practical parameters (intonation, rhythm, articulation, balance, communication) and are aimed at formative feedback.

Prospects for further research are related to empirical verification of integrated courses for different wind ensemble compositions, measurement of entrainment indicators, development of methods for monotimbral ensembles, study of the influence of structured improvisation and tolerance for uncertainty, as well as taking into account

audience feedback in the learning model. As a result, integration appears as a systemically managed circle of “analysis → practice → rethinking”, which forms a thinking performer-interpreter and improves the quality of collective sound in real conditions of concert performance practice.

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### **Authors' Contribution**

All authors contributed equally to the development of this article.

### **Data availability**

All datasets relevant to this study's findings are fully available within the article.

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