## INSTRUMENTS IN THE FLUTE FAMILY

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Image</th>
</tr>
</thead>
<tbody>
<tr>
<td>Piccolo</td>
<td>![Piccolo Image]</td>
</tr>
<tr>
<td>Flute</td>
<td>![Flute Image]</td>
</tr>
<tr>
<td>Alto Flute</td>
<td>![Alto Flute Image]</td>
</tr>
<tr>
<td>Bass Flute</td>
<td>![Bass Flute Image]</td>
</tr>
<tr>
<td>Contrabass Flute</td>
<td>![Contrabass Flute Image]</td>
</tr>
</tbody>
</table>
INSTRUMENTS IN THE FLUTE FAMILY

Piccolo
- Pitched in C
- Lowest note that can be played is a below the staff D
- Sounds one octave higher than written
- Used in most high school bands (both in varsity and non-varsity bands) and orchestras—wooden is preferable to plastic
- Used in most marching bands—plastic is preferable; try to avoid metal
- Used in a very advanced/mature-sounding top band in middle school
- Middle register responds to the 3rd octave of the flute
- Lower register responds to the 2nd octave of the flute

C Flute
- Pitched in C
- Most commonly used in public schools
- Only student-owned instrument (in terms of flutes)

Alto Flute
- Pitched in G
- Not written in alto clef, but sounds a 4th below and written in treble clef
- Has a curved headjoint for students that do not have long enough arms, but is most often played with a straight headjoint
- Could be used in a high school band, depending on the literature
- Most commonly used in high school orchestras and flute choirs
- Literature: Daphnes et Chloe Suite 2, Maurice Ravel
  Scheherazade, Rimsky-Korsakov
  The Planets, Gustav Holst

Bass Flute
- Pitched in C
- Written in treble clef
- Sounds one octave lower than a C flute
- Longer than an alto flute
- Has a curved headjoint only
- Could be used in a high school band, depending on the literature
- Large hand spread is necessary in both hands
- Must be able to lift and manage the instrument
- Footjoint does not go all the way in
**Contrabass Flute**
- Made of PVC Pipe; keys made of metal
- Is four times larger and wider than a C flute
- Pitched in C
- Written in treble clef
- Sounds two octaves lower than a C flute
- Large hand spread is necessary in both hands (touching your pinky your thumb is about the size of the tone holes)
- Student must sit on a stool to play, as this flute stands up and has a knee rest
- A very relaxed embouchure is vital
- Articulation is very challenging
- Rarely used, not even in a flute choir (mainly because the instrument is so hard to find)
- A pick-up can be used to amplify its sound because it is virtually inaudible

***Playing lower flutes will distort regular flute “chops” over time; apertures may become too large.***

**Flute Stands**
- Doubler stands should only be used for students playing more than one instrument.
- [www.fluteworld.com](http://www.fluteworld.com) sells doubler stands for flute and piccolo
- K&M makes stands that are collapsible and not very sturdy (because they are all plastic); $25
- Hercules makes stands with metal parts (and no plastic) which are sturdier; $32
CHARACTERISTICS WHEN RECRUITING AND SELECTING FLUTE PLAYERS

Physical Characteristics/Factors

- The length of tissue between the bottom of the nose and the bottom of the upper lip must be large enough to pull down and cover the top teeth. This will help students to aim their air down into the embouchure hole better for certain notes.
- Medium, but full lips are preferable—especially the lower lip.
- A very thin top lip makes it very challenging for students to play with a correct sound.
- Hands and fingers need to be large enough to cover the holes when there are no plugs in the keys.
- Avoid putting students on flute who have a tear drops or “Betty Boop” lips. A tear drop occurs when the lips come together at a point, resulting in air that splits. Students with teardrops should be steered towards another instrument.
- There are many outstanding flute players that play to the side, but unless you are experienced at teaching this type of flute embouchure, you should avoid placing students on flute if they have an extreme tear drop or “crooked embouchure” and must play to the side. It is very time consuming, and could be very frustrating at first for the student and teacher. Many times, it can take days…..or even weeks……to produce acceptable first flute sounds.
- Avoid placing students on flute who have an extreme overbite or underbite.
- If a student has a protruding tooth, have them close their lips and push where the headjoint will end up being placed. If that “sensation” is painful to the student, then they should be steered towards an instrument that goes into their mouth.
- The jaw must be flexible.
- Students with braces will most likely struggle in general, especially if they start in beginning class without braces. Encourage parents to inquire with their child’s dentist regarding the possibility of using Invisalign.

Non-Physical Characteristics/Factors

- There should be no gender bias when selecting flute players; however, you must consider the school climate/demographics when choosing a boy to play the flute. Keep in mind that some of the most famous flautists in the world are male (i.e. Sir James Galway, Jean-Pierre Rampal, Julius Baker, etc.) Therefore, if a boy expresses genuine interest in playing the flute, then move forward from that point.
- Be prepared to do whatever you have to in order to convince parents—especially fathers—that boys can play flute. You may need to do this without the student there; students should not be present during a discussion that may be getting uncomfortable.
- If you have boy flute players in your top ensemble, it is an excellent idea to have them demonstrate the flute at your recruiting concert(s)…..regardless of their chair.
PICCOLO

Factors involved for selecting piccolo players

- One piccolo player can be used in a middle school program--ONLY in the top band. Having a piccolo should not detract from the ensemble; you can always rewrite the part for the first flute player. There are a few exceptions when two piccolo players are necessary for a particular piece of music (*Marche Des Parachutistes Belges* by Pierre Leemans)
- Do not showcase the piccolo at a recruiting concert unless you explain that only one flute player in your entire program gets to play it (and usually that player is an eighth grader).
- Do not even mention or talk about using a piccolo in your band unless you think you have a student physically capable of playing it…..and are planning to program a piece of music in which utilizing a piccolo will be necessary.
- Do not sacrifice your flute section by having the top player play piccolo. The student playing piccolo must sound good, because once a piccolo is added to an ensemble sound, it is hard to hide. 😊 You must also have “remaining” top flute players in your section that also sound good and can handle the first part.
- Choose a student with a naturally small aperture and with thin lips. Students having fuller lips will have difficulty with flexibility and focusing their sound.

Auditions for Piccolo

- Wait a month or two after school starts before you even start mentioning the possibility of utilizing a piccolo in your ensemble.
- If at all possible, allow an 8th grader to play the piccolo over a 7th grader.
- Do not encourage or allow any flute player to have their parents go out and buy a piccolo. This is extremely presumptuous, unfair to other students and in general inappropriate. Do not allow yourself to be “strong-armed” into anything regarding the selection of a piccolo player.
- In most cases a school-owned piccolo will be used. With that said, make sure that it is good playing condition and have someone you trust test its playing condition. Wooden piccolos are preferable to plastic and metal piccolos for inside playing. Plastic piccolos are preferable to metal piccolos for marching band purposes.
- Find out how many students are interested in trying out for the piccolo.
- Consult with your private lesson teacher or colleague regarding what the audition should consist of.
- Give the piccolo to each student for one school night each so that they have equal time to play on it and practice. It is not fair to give a student the piccolo over the weekend.
- Have auditions the day after the last week night that a student had the piccolo at home.
- Hire someone from the outside to hear the audition. Try to select a band director or
private lesson flautist; even if someone on your staff is a flautist. This way, disgruntled parents will not be able to say that the auditions were in anyway unfair.

- Once the student is officially selected, do not encourage he/she to buy their own piccolo because there is no guarantee that they will play it as a 9th or 10th grader in high school. Now in knowing that there is no guarantee that they will be allowed or have the opportunity to play piccolo in high school, the student’s parents may still want to purchase a piccolo! This can only be a good thing, because the newly-purchased piccolo may be in better condition than your school-owned piccolo(s)!

- If the official student is really good and is probable to succeed, allow them to play piccolo at your Winter Concert (or right after the winter break).

**Warm-ups**

- Your piccolo player should warm-up half the time on their flute and half the time on the piccolo. This is so the student does not “lose” their flute chops……and because they may not end up playing the piccolo on all music being performed in the ensemble at any given performance during the school year.

- Your piccolo player must use a doubler stand—whether they are able to purchase one or you acquire one through your budget. You should never allow a piccolo to be “housed” on the music stand when not in use. 😊

- Avoid having your piccolo player go back and forth between flute and piccolo in your programmed music. Going back and forth between a multi-movement piece is ok, but not within movements.

- When utilizing a piccolo in your ensemble, be smart about what to play.

- Encourage and allow your piccolo player to use a violin clip-on tuner. With that said, the piccolo player should not be required to look at the director during warm-up exercises that are to be memorized by all other members of the ensemble.

- When looking at the tuner, do now allow the piccolo player to look down. This will result in he/she looking down and thus rolling in and covering too much of the embouchure hole. 😊 The music stand needs to be at the appropriate height.

**Tendencies**

- Students playing piccolo will tend to play more “pinched” because the aperture tends to be smaller.

- The pitch tendency on piccolo is to play sharp. When a student transfers from flute to piccolo, monitor carefully as they will tend to roll in and cover too much of the embouchure hole.

**Region-Band (Middle and High School)**

- Do not just “throw” someone on piccolo just to get another student into region-band.

- Do not force students into a bad audition situation just because they play piccolo. This experience may result in long-term negative affects for the student.

- You may want to suggest that your piccolo player bring ear plugs into the audition room(s).
BEGINNING FLUTE CLASSROOM AND ENSEMBLE SET-UP

Beginning Classroom Set-Up

1. Your beginning flute class should be taught in band hall!!

2. Configure your classroom based on how many students you have in the class.

3. Start off the semester by putting students in alphabetical order so you can learn their names faster. Once music stands and mirrors are utilized in class, hanging name tags can be used if you have not yet learned every student’s name.

   1. **Arched set-up**

      - If using your “ensemble set-up” for your class, have students sit in a “box”, so everyone gets the same amount of attention/eye contact from you.

      - Have students sit in every other chair (if all chairs have to remain in your set-up throughout the day).

      - The aisles between your rows must be large enough so that you will have quick and easy access to any student—both from the front and the back.

      - If you end up needing to use risers, make sure the backings are on them for safety reasons.

      - As much as possible, have students in “windows.”

      - You must be able to see everyone from the front. With that said, you are not always able to correct student’s posture, hand position, etc. from the front of the room. Thus, you need to be walking around the room often.

      - Eventually, it would be very beneficial to put your weaker players in the front row so that you can give them even more attention.
2. **Horseshoe set-up** – not recommended. Why? You have a limited range of vision.

3. **Arched with aisle**

4. **Straight line set-up**

5. **Straight line set-up with aisle**

6. **Circular set-up** – one teacher teaches from the inside and one from the periphery. Students face in towards middle.
7. Have beginners only sit on left of your band set-up. Flute players need to be on the same side of the ensemble as the French horn players because they are considered color instruments.

Full Ensemble Set-Up

1. Again, flute players need to be on the same side of the ensemble as the French horn players because they are considered color instruments. First chairs need to sit together so they can more easily balance and match in terms of balance, pitch, etc.

2. It would be a great idea to sit 7th and 8th graders alternately so the 7th graders can hear vibrato being used by an 8th grader on one or both sides of them. You will find that some of the 7th graders will start to learn vibrato through “osmosis.”
RECOMMENDED FLUTE BRANDS/MODELS

Beginner Flutes

**Yamaha**

Y 285 (old model number….has since been re-numbered to the YFL-281)

YFL-281 nickel/silver headjoint; inline G; open hole; $1145

The offset G version of this flute is the YFL-261; $1145

YFL-381H silver headjoint; inline G; open hole, “H” indicates a low B key on footjoint; gizmo key; $1244.99

The offset G version of this flute it the YFL-371H; gizmo key; $1244.99

**Andreas Eastman (made by Haynes) **comparable in price to the Yamaha 200 and 300 series**

EFL 240 sterling silver lip plate and riser (where the air strikes inside embouchure hole); plated body; $800-$1100

EFL 320-BOF sterling silver headjoint; also has a split E model; $1195

**tone quality is on the bright side

**Powell** “Sonare” not “rentable” because they are step-up flutes

SF 301 $859 (for beginners)

SF 501 $1319-1489 (considered step-up by some)

SF 601 $1919-2089 (considered step-up by some)

Step-up Flutes

**Yamaha**

YFL-584H professional flute, ring keys, inline G key, gizmo key; low B key; $2381.99

The offset G version of this flute it the YFL-574H; gizmo key; $2381.99
YFL-481H acceptable step-up flute for students who are not planning on playing past high school, but simply want a “better” flute; gizmo key; $1883.99

The offset G version of this flute it the YFL-471H; gizmo key; $1883.99

Amadeus Series (Eastman/Haynes)

EFL 220-BOF open hole, low B key; very similar in make and quality to the Yamaha 381; $895

AF 700 (equivalent to the old Yamaha 481) $2470

AF 800 sterling silver headjoint, body and mechanism; Haynes-designed headjoint; white gold springs; option of split E; high E facilitator; C# trill key; $2350 is list price---sales currently occurring around $2470

***many teachers feel this is a better quality flute than the Yamaha 584….and it is cheaper

Miyazawa

PA 102 Series hand-made sterling lip plate, riser and barrel, offset G, low B key, Broegger mechanisms, French style pointed tonearms (how the keys are positioned), “drawn” tone holes (rather than soldered); $2995

**many teachers like this flute, but it does not have enough silver in the instrument for the price

PA 202 Series includes everything the 102 Series has, sterling silver headjoint, Straubinger pads (patented design pads by David Straubinger); $4095

**an extra $200 will result in heavier walls and thickness of tubing
**Professional Flutes**

**Yamaha**
YFL-684 HCT  
inline G key; B foot joint; gizmo key; sterling silver; optional gold-plated lip plate; French style key rings; C# trill key (optional without); $3612.99

**Brannen Cooper**  
Broegger mechanisms (makes the keys move easier); Straubinger felts (they close better and are less likely to be affected by humidity); G disc (alternative to split E mechanism); E-flat roller; rose gold lip plate; extra C# trill key; can be ordered “a la carte”; $12,325-$51,320

**Powell**  
$5500-$24,000

**Haynes**  
$2950-$17,000

**Beginner Flute Brands to Avoid (only in my opinion 😊)**

| Armstrong** | Emerson/Alpha |
| Suziki | Sky |
| Gemeinhardt** | Xavier |
| Bundy | Olds |
| King | Hawk |
| Selmer | Reynolds |
| Simba (Sam’s Club) | Williams |
| First Act (Wal-Mart) | |
| Artley | |
| York | |
| Blessing | |
| Pearl | |
| Symphony | |
| Trevor James** | |
| Mikawa | |

**used approximately 10-15 years ago; maybe not the best flute brands now, but they are still “out there”**
FLUTE MAINTENANCE KIT - RECOMMENDED ITEMS

Jewel Flute Silk Swab
$6.99 @ wwbw.com
- Cleans both ends of the body and the foot joint
- Cleans inside on top of the body
- Cleans outside top of the body
- Cleans outside on bottom of the headjoint and inside on bottom of the headjoint.
- Put the thread of the swab through the opening of the cleaning rod; then, wrap the swab around the rod.
- Wash before first use to get rid of any excess dye. The moisture from the flute may get into the swab and sometimes the color may seep into the pads, resulting in pad replacement.

Cheesecloth Swab
$1.95 @ flute4u.com
- Cleans grease and oil from the fingers

Plastic Cleaning Rod
$3.75 @ wwbw.com
- Plastic or wooden preferred over medal
- All students playing “attic horns” should be encouraged to have one as well.
Bandana

$1.25 @ bandana.com

- Roadman will **not** supply
- Tie the bandana onto the case handle to make each specific case more identifiable.
- Cleans exterior marks from the flute

Polishing Cloth

$5.99 @ wwbw.com

- Cleans grit, grease, and oil off of the exterior of the flute
- Makes the flute shiny
- Should **not** be allowed to use in class – only at home
8x10 Plexiglass
Binswangerglass.com

- Roadman will not supply
- Prices vary depending on where mirrors are purchased.
- Mirrors purchased through Binswanger can be purchased in bulk and cut to a desired size. They will also be made of plexiglass.
- Purchasing mirrors at a home improvement store is also an option; however, mirrors will have to be individually cut by a band parent or yourself.
- No matter where mirrors are purchased, it is vital that they are made of plexiglass and not glass. Plexiglass ensures that students will not accidentally hurt themselves or shatter when dropped.
- To receive a better price, attempt to find other band directors who would be willing to place an order as well. Assuring the company that you will place annual orders may also result in a discount.
- Self-portrait mirrors from art supply stores are acceptable.
- Car clip-on mirrors are not recommended because they are too small and the hinges break easily.
- Makeup mirrors are not recommended because they are too small and oddly shaped.
- It would be best if there was a box for the mirrors in each separate class location. Students can then easily obtain a mirror out of the box before class and return the mirror after class.
FLUTE MAINTENANCE KIT - OPTIONAL
RECOMMENDED ITEMS

One of the following can be chosen depending on socio-economic environment, availability, or preference for aiding the placement of the right hand thumb.

Bo Pep Thumb Guide for Right Hand
$7.99 @ wwbw.com
- Used as a right hand thumb assist
- Placed somewhere between the right hand first and second fingers
- Prevents “hitchhiker thumb”
- Could scratch the flute with extended use (if removed often)
- May be left on the flute when inside the case

Solexa Thumbport
$19.95 @ flute4u.com
- Clamps onto the flute and guides the right thumb to be more functional in keeping the flute stable
- Cannot be left on when inside the case
- Pushes/braces up against rib of the flute, thus allowing it not to move

Prima Thumb Rest
$24.95 @ flute4u.com
- Used as a right hand thumb assist
- Placed somewhere under the right hand first finger
- Removes the downward pressure from your thumb joint
- Cannot be left on when inside the case
Dr. Scholl’s Mole Foam Padding
Pack of 3: $7.49 @ amazon.com
- Roadman will not supply
- A less expensive option for a right hand assist
- Can be cut into small pieces and given to each student
- When removed, sticky residue can be taken off by using Goo Gone

Dr. Scholl’s Corn Remover Ultra- Thin
Pack of 8: $22.20 @ amazon.com
- Roadman will not supply
- A less expensive option for a right hand assist
- Medicated disk needs to be removed in order for the right hand thumb to set comfortably and correctly
- When removed, sticky residue can be taken off by using Goo Gone

Pencil Grip
Pack of 15: $4.99 @ learninggearplus.com
- Roadman will not supply
- A less expensive option for a right hand assist
- Take scissors and cut a slit down the pencil grip—similar to a hotdog bun—in order for the thumb to rest comfortably and correctly
The following can be used depending on socio-economic environment, availability, or preference for aiding the placement of the left hand thumb.

**Bo Pep Finger Saddle for Left Hand**

$7.99 @ www.b.com

- Used as a left hand index finger assist
- Placed somewhere between the first two physical keys on the top of the flute
- Could scratch the flute with extended use (if removed often)
- May be left on the flute when inside the case

The following can be used depending on socio-economic environment, availability, or preference for aiding the placement of the left hand OR right hand thumb.

**BG France Non-Slip Flute Cushions**

$3.99 @ flute4u.com

- Can be placed in the same place as the Bo Pep Thumb Guide for Right Hand and/or the Bo Pep Left Hand Thumb Guide

**K&M Folding Flute Stand**

$20.50 @ flute4u.com

- Compact combination plastic/wooden
- Legs retract into the base for storage/transportation
- Great for quick instrument changes, but should not be allowed in the classroom for any other reason
K&M Folding Piccolo Stand

$21.95 @ flute4u.com

- Compact combination plastic/wooden
- Legs retract into the base for storage/transportation
- Great for quick instrument changes, but should not be allowed in the classroom for any other reason

---

One of the following can be used depending on socio-economic environment, availability, or preference when selecting a suitable metronome.

Qwik Time QT-5 Metronome

$9.99 @ wwbw.com

- This metronome does not have a subdivision function.
- Credit card-sized
- A-440 tuning tone,
- Low-battery indicator

Korg MA-1 Metronome

$19.99 @ wwbw.com

- Beat-Counting display makes it easier to practice rhythm and phrasing.
- Tap Tempo function makes it easier to quickly set the desired tempo.
- Beat display offers from 1 to 9 beats, plus 8 rhythm types to practice any style of music.
- Can tune any instrument using the 12-step (C4 – B4) chromatic reference pitch
- Adjustable calibration setting (410 – 480 Hz)
- Earphone jack with adjustable volume
- Memory backup function and auto power-off function
- Up to approximately 290 hours of continuous operation
One of the following music stands can be chosen depending on socio-economic environment, availability, or preference.

**Hamilton Folding Music Stand**
$10.90 @ musicarts.com
- Collapsible and easy to transport

**Selmer Music Stand with Bag**
$8.16 @ brookmays.com
- Collapsible and easy to transport

**Korg TM-40 Digital Tuner Metronome**
$29.95 @ musicarts.com
- Offers both a tuner and metronome, which function simultaneously or independently
- Contains 13 types of rhythms that cover 0-7 beats per measure as well as doublets, triplets, triplets with center beats omitted, quadruplets, and quadruplets with center beats omitted.
- Tempo is easily adjustable in a range of 40—208BPM.
FLUTE MAINTENANCE KIT - RECOMMENDED ITEMS FOR BAND DIRECTORS

Yamaha Powder Paper
$8.50 @ flute4u.com
- Removes excess liquid from under the keys
- A slight residue left on pads is the only drawback.

Yamaha Cleaning Paper
$6.95 @ flute4u.com
- Moisture in the pads may last for years depending on how often the flute is cleaned
- Helps with sticky pads and aids in moistening the pads

Zonda Pad Drying Paper
$1.99 @ flute4u.com
- Removes excess liquid from under the keys
- Soaks up moisture from pads
Yamaha Plastic Flute Key Plugs
$4.99 @ wwbw.com
- To be placed in the holes of the flute keys for either ALL STUDENTS… or for students who initially have trouble with covering the holes
- Plugs need to be progressively removed—beginning with index fingers and moving towards pinkies—with careful monitoring from the instructor.
- Have extra sets available for students playing on “attic horns.”

Yamaha Lip Plate Patch
Pack of 15: $8.45 @ flute4u.com
- Textured like medical tape so they will not slip
- When students become sweaty or build up too much saliva, they can utilize a plate patch to keep the embouchure from slipping.
<table>
<thead>
<tr>
<th>FLUTE METHOD BOOKS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Essential Elements 2000</td>
</tr>
<tr>
<td>Standard of Excellence</td>
</tr>
<tr>
<td>Best in Class</td>
</tr>
<tr>
<td>Accent on Achievement</td>
</tr>
</tbody>
</table>
## SUPPLEMENTAL FLUTE BOOKS

<table>
<thead>
<tr>
<th>Flute and Piccolo Note Speller by Weber</th>
<th>Has theory lessons and terms scattered throughout book</th>
<th><img src="image1.png" alt="Flute &amp; Piccolo Note Speller" /></th>
</tr>
</thead>
<tbody>
<tr>
<td>Elementary Method for Flute by Rubank</td>
<td>A more advanced book</td>
<td><img src="image2.png" alt="Rubank Elementary Method" /></td>
</tr>
<tr>
<td>Flute Fundamentals by Mary Karen Clardy (1993)</td>
<td>Very good book for developing flute players!</td>
<td><img src="image3.png" alt="Flute Fundamentals" /></td>
</tr>
<tr>
<td>Flute Etudes Book by Mary Karen Clardy</td>
<td>TMEA All-State Flute etudes are sometimes taken from this book. $20</td>
<td><img src="image4.png" alt="Flute Etudes Book" /></td>
</tr>
</tbody>
</table>
FLUTE—ADJUSTING THE CROWN

- Place the tuning/cleaning rod in the headjoint. If the line is not centered in the embouchure hole, you will need to adjust the cork in or out.

- The closed end of the head joint is only a tightening mechanism.

- Do not grab the headjoint by the lip plate, because it can easily dent.

- On some attic horns, the lip plate can become unsoldered and will need to be professionally repaired.

- When holding the headjoint vertically, if the line is above the exact center of the embouchure hole, then unscrew the crown and push it back in. When moving the cork down, it is more efficient to use one larger adjustment, rather than several smaller adjustments. Be careful not to overestimate how far down the cork needs to be moved in.

- When holding the headjoint vertically, if the line is below the exact center of the embouchure hole, turn the crown clockwise (as if screwing in a screw). Make sure the tip of the cleaning rod is in contact with the bottom/metal part of the cork; this is more easily done with the tuning/cleaning rod resting on a flat surface or student’s knee. Tighten the crown until the line is in the center of the embouchure hole.

- If you are unable to adjust the cork by using the crown, send the headjoint to the repair shop.

- Students should never be allowed to push the cork in with their tuning/cleaning rod (exception being advanced students).

- Do not allow students to aimlessly twist the cap during class! They will do this and not realize what they are doing!
General Information About All Woodwind Instrument Cases

- Most cases have distinguishing marks somewhere on the case. Identify these marks, and their relationship to the top and bottom of the case. Most cases have the handles placed on the bottom section of each case. Check to make sure.
- Place all cases on the floor in front of the student, or on a large table in the correct position. Flute cases are more easily opened from the top of a large table.
- Be sure the student understands where each part of the instrument belongs in the case. Give detailed information on removing the parts from the case. Make sure the student waits for each instruction before performing the task. Be sure the parts of the instruments are returned to the case in the reverse order they were removed.
- All instruments must be assembled in a specific order. Follow this procedure explicitly every time.
- Never leave a closed case unlatched. Most latches open from the bottom up, but this is not always the case. Sometimes buttons slide from side to side, etc. Check each opening mechanism carefully before presenting the information to your students.
- Cases should be protected at all times. Try to find a safe space in the classroom setup for each student’s case.

Identifying and Removing Parts Safely From Its Case

- Once the case information is understood, place the case on a flat surface. Never let the student place the case in his lap.
- Open the case from its correct position. Remember, most latches will lift up.
- Students must be taught to keep one hand on some part of the flute at all times.
- With the left hand, take the body out and lightly grasp the end with no keys (barrel). Turn the body so the barrel is facing towards the left, and the G#/A-flat (“teardrop”) key is away from the student’s body.
- With the right hand, take out the footjoint and hold without touching any keys. Turn the footjoint so that the “roller” keys face the student’s body.
- Put the flute together with slight, twisting motions. Discourage students from using their knees as leverage while assembling the body and the footjoint. If students have difficulty, have them wipe off the edges.
- To line up the flute, the rod of the footjoint must point to the center of the last circular key on the body. This may need to be adjusted for the size of the student’s right hand.
Hold the flute at the barrel with the left hand as it is gently resting on the left knee.
Pick up the headjoint with the right hand and attach to the barrel.
Make sure the headjoint is properly aligned with the rest of the flute so that the center of the embouchure hole is aligned to the circular keys of the body. After fully assembled, use the entire flute as you would when looking through a telescope.

SEND SEGMENTS OF THIS INFORMATION HOME TO PARENTS. CHOOSE THE INFORMATION YOU THINK WOULD BE HELPFUL FOR HOME PRACTICE AND INSTRUMENT CARE.

Look at the case in relation to the parts of the flute. Most cases are molded to the shape of a particular part. Be specific when making this point to your students.

Take your time, and repeat the information many times. Notice that all circular keys are toward the ceiling when placed correctly in the case. Damage will occur if the parts are placed incorrectly in the case.

The embouchure hole on the headjoint must be facing the ceiling when placed correctly in the case.

Take the instrument apart in the exact opposite manner keeping your hands on the pieces you are removing.

Instrument Maintenance

Students should have a white cotton cloth in their cases. It can be used to wipe moisture off keys after use. They can either tie the cloth to the handle—or wrap it around the cleaning rod inside the case. The latter will prevent the cleaning rod from scratching the part of the flute. No unnecessary objects may be placed in the case at any time. Only the parts of the flute should be allowed in the case.

The student should be given CLASS TIME to clean out his instrument, and store properly in the case. A textured cloth is great to remove grease or fingerprints from the flute. Students can also wipe both the tops and in between the keys with this cloth.

Students need to clean the dust and moisture out of their flutes by using either the cleaning rod, a small/thin paintbrush or a small soft bristle brush used to apply makeup. Thread the cotton cloth through the eye of the cleaning rod. Swab the body and footjoint from both ends. Do not force the cloth through either part.

If you choose to teach your students to swab out the headjoint, they must be careful and delicate when inserting the cleaning rod into the headjoint.

BE VERY SPECIFIC!!!!!!!!!!!!!!!!!!!!

Instrument/Body Ratio

Familiarize the student with the instrument/body ratio by using the entire assembled flute…and also without the headjoint.

Move the instrument up and down, side to side by using the elbows. All aspects of the brass instrument information hold true here. The body playing position
also holds true from previous information. We are merely getting used to the weight of the instrument; the position of the instrument; and the angle of the instrument without using correct hand position. The student should not squeeze the instrument as these exercises are practiced. Keep the palms of the hands soft.

- The three balance points of the flute are the chin, the left hand index finger (whose knuckle provides stability on the outside of the instrument) and the right hand thumb (which lifts and supports the flute).
- Familiarize the student in this manner for a few days before placing the fingers in their correct position.
PARTS OF THE FLUTE

- Crown (cork inside)
- Embouchure hole
- Headjoint
- Lip plate
- Barrel
- “teardrop” G#/Ab key
- Body
- 2nd trill key
- Lever B-flat key
- 1st trill key
- Footjoint
- Thumb Bb (round thumb)
- Low B roller*
- D#/Eb key
- D/#/Eb key
- High C facilitator (Gizmo key)*

* These parts will only be present on some intermediate and most professional flutes.
FLUTE HEADJOINT PLACEMENT
AND FIRST SOUND

- If your class is really large, the teacher may want to schedule a 10-15 minute slot with each student before or after school in order to place the headjoint. Whether done in class or individually, the teacher should be able to see the student’s face during this procedure. It is assumed that students are exhibiting correct “playing posture” at all times. If this procedure is done in class, the teacher must place each student’s headjoint for several days.

- Once the teacher has guided the student for as long as necessary, he may begin to place the headjoint on his own. The following steps will take place with careful monitoring from the teacher:

1. Students should pick up the headjoint with their fingertips. The fingertips are facing each other on the crown and at the other end of the headjoint--but not covering the opening. If the fingertips are facing the student, he may tend to roll in or press.

2. The headjoint should rest on the “ledge” or “crook” of the chin. There should be no pressure on the jaw. The headjoint should not be jammed against the face.

3. The students will always direct their air toward the center of the embouchure hole.

4. With the headjoint on the ledge or crook of the chin, the edge of the embouchure hole will touch where the red and fleshy part of the skin meet.

5. The center of the aperture should line up with the center of the embouchure hole.

6. The lower lip should cover 1/4-1/3 of the embouchure hole.

The flute should line up four ways:

1. Left to right
   ~The center of aperture should line up with the center of the embouchure hole. If it is off center, move the headjoint to the position of the student’s aperture. When the flute is in its correct playing position, a “pie wedge” is created between the body and the instrument. This will be demonstrated.

2. Front to back
   ~The headjoint should not be crooked. It should be parallel to the lips, but not parallel to the body. There needs to be enough contact so the headjoint will not “bounce around.”

3. Up and down
   ~The headjoint should not slant up and down. Always center the embouchure hole to the aperture. If the aperture is off center, then move the headjoint to the center of the student’s aperture.

4. In and out
   ~As stated above, the lower lip should cover 1/4-1/3 of the embouchure hole.

- The outside of the lip plate has to be touched by air to get a great sound.
This means there is more air going into the flute -- when it splits, students will get their most centered, focused and resonant sound.

After headjoint is placed and lined up, then students blow
- 1 2 Breathe | Sound (3 4)
- air 2 3 4 | stop 2 breathe (3 4)
  - remind students often to bring the corners forward -- just like drinking water out of a water fountain!

First Sound
1. With a natural face, have the student say the word "pooh". Look and see where their lips open naturally, as well as where the lips come apart first.
2. Blow a kiss and freeze it -- no pucker -- a soft kiss. Students should feel how their lips move away from their teeth during this process.
3. The aperture is the opening between the lips. Some apertures will be slightly off center. More control can be achieved if the opening is directly in the center of the mouth.
4. Start with lips touching, and then blow a hole in the center with a "p" sound.
5. Have students think "pooh" --and "p"--as the air moves past their lips. There should be no vocal sound produced.
6. In reality, sound is produced on the flute headjoint as the air moves in relation to the embouchure hole.
MAKING THE FIRST FLUTE HEADJOINT SOUND

- Initial sound production cannot be introduced until correct posture and breathing has been successfully taught. Include these two essential components as “part” of the first sound attempt(s).

- Relax position and ready position should already be taught and drilled prior to sound production. As sound production is occurring, playing position must be incorporated. Students need to understand that ready position means they are ready to play. Playing position means that they are set (physically) to play. Students should not be allowed to sit in relax position during class, except maybe during announcements, paperwork or things not pertaining to playing. If one word instructions are preferred, then use “ready” and “set.”

- Try to get every student to make a sound on the first day of sound production. If you will not be able to accomplish this, make a disclaimer before you start. The students who do not end up getting to make their first sound—one the first day—will be the first students you will start with on the second day! Students should not be surprised or frustrated if you do not get to them on this first day.

- On day one of sound production, make another disclaimer if you suspect that you will not get far enough along to allow any of the students to take home their “set-up”.

- At the end of each class, you must make the decision to allow just those who you assisted to take home their set-up……or not allow set-ups to go home until everyone has made sounds with your assistance (day one, day two, etc.).

- Once you allow and require set-ups to go home on a daily basis, students should be recording their practice time on whatever form of practice card you are using. Be realistic when designating _____ minutes to be spent on their set-up sounds during their home practice.

- Do not use a metronome when assisting students to make their first sounds. A metronome should not be added until the class is at the point of making group sounds.

- Remind students that lipstick, Chapstick, etc. cannot be worn during class. Students need to understand that their lip plates will not last long, and they will begin to see erosion, rust.

- When working one-on-one with students in your beginning class, it is important that the students are ready as soon as the teacher reaches them. While other students are waiting, they must either be paying attention to what you are doing…..or working on a music theory worksheet, etc.

- While going around the room, students should not be allowed to make sounds on their set-up—even if they have already been assisted. They should also not be allowed to improperly hold their set-up (i.e. putting a finger in the bottom of their headjoint……twirling or playing with the set-up in general……etc.)

- The instructor must place all headjoints for students. This may continue for 2-5 days (if not longer), depending on the size and overall ability level of your class.
• You should be directly in front of each individual student when assisting them, and not to the side. It would be most effective if students were standing and “finding their horizon.” **Music stands should be elevated to the proper height, and a mirror should be properly positioned on each stand.** You will learn to maneuver around each student’s equipment, etc. At this point, all cases should be directly under or to the side of their chairs.

• As you are working with each student, your goal is to assist each student in making a quality sound on or in the vicinity of the correct pitch (second space A flat or A). Do not get on to students who do not produce the exact pitch—especially if they are using brands flutes that may be inferior and/or not on your recommended list. When listening to each student, listen for:
  o quality of sound
  o consistency of sound
  o pitch

• Unless the flute is your primary instrument, you should not be modeling sounds on the set-up. As you assist each student, you will eventually find a “star student” who will become the model for future reference. Be sure to periodically use a keyboard or a metronome—with pitches—so as not to “lose sight” of the correct pitch (regardless of whether or not a model is used).

• Be aware of fragile and/or teary-eyed students. Move on to the next student in the interest of time, but make an effort to return to these students by the end of class. Do not let a student leave class feeling unsuccessful. If possible, offer a pass for struggling students to come in at lunch or before/after school.

• The set-up always goes to the student; not the student to the set-up.

• Before bringing the set-up to the student, check for:
  o proper alignment of the cork in the headjoint

• Train students not to move their faces or body when you are placing the set-up. It may take certain students multiple tries, and if they move after each attempt, they (and you!) basically have to start over each time.

• When students breathe, do not allow their corners to pull back at all. Furthermore, upper lips should not be pulling up, or back, but instead pointed/pulled down. If you feel comfortable doing so, you may need to assist the student by touching area between the bottom of the nose and the upper lip and help them. If you are uncomfortable, assist them with words and demonstration. Students can breathe through their mouth, but if this causes them to pull back their corners, ask them to keep their face still and breathe in through the nose.

• With the set-up, students should think the following:
  o No articulation, use “pooh”…..not “hooh”

• No articulation syllable should be used when making set-up sounds. The ultimate goal is for students to start their sounds with air. An articulation syllable will be assigned after all students are making characteristic and consistent sounds on the set-up, as well as the fully-assembled flute.

• Students need to direct their air down into the embouchure hole (think blowing into a bottle) in order to achieve the desired sound.

• Make sure the students understand that “a sound” may not happen the very first time. This is a trial and error process and may take multiple tries.
Once the set-up has been placed correctly and students are making the sound you want, they need to remember:
  - how it **looks** (by looking in the mirror)
  - how it **feels**

Allow and instruct them to take the set-up from your hand without moving their **body and embouchure**. Have them try to reproduce the sound on their own. Be prepared to further assist them if necessary. When the sound is correct, students need to remember how it **sounds**.

Train students to freeze their body, face and embouchure at the end of whatever type of sound is being made (whether it is air, a tone, etc.) The student should not move anything until the director calls the students to ready position. This aspect of playing should transfer to any—and everything students play in the future (i.e. after last notes of lines out of the book, last notes of songs, etc.)

Whether students are making individual or group sounds, they need to stop when they feel like they are running out of air. It should never be thought of as a contest to see who can hold their sounds the longest. That serves absolutely no benefit.

If a student feels dizzy or faint, allow them to bend over in their chair for a little while until they feel better.

If you hear fuzziness or airy sounds in the tone, the student’s aperture is likely too wide/big and the air is being aimed too far across. This is usually caused by students pulling their corners back, wrong directions of air, top lip is not down enough, or a wide aperture. Students need to constantly be told to bring their top lip down. After a student has been made aware that they are making a fuzzy or airy tone, the expectation should be stated for the student to return to class the next day without that issue.

Extraneous noises at ends of sounds are a result of students collapsing their embouchures and/or postures. Have students sing “la” or “dah”; then, apply that to the end of their sound.

It is your job, as the teacher, to diagnose any problems through this trial and error process. As you go around the room, it may be helpful to you to take written notes on students having problems. Jot down any catchphrases, analogies or specific things that you said to them that helped them in any way!

If you are struggling in your efforts to assist multiple students…..or are unsure about what you are doing in general, then hire an outside consultant or experienced private lesson teacher to come to your class and help. As this professional goes around the room to hear your students, you need to follow them……watch exactly what they are doing…..and take notes as well. No matter the scenario, reference these notes as you see fit in future classes.

After _____ days, students will eventually need to be able to place their set-up and make a sound without your assistance. The amount of time will vary year to year, taking into consideration the size of the class, the overall quality of their sounds, and how many times you have assisted the students.

8th Grade Only: Piccolo students should be relying on either their private lesson teacher or 1 on 1 sessions with a director outside of the section/ensemble rehearsals if they are having problems creating the proper characteristic sound.
Students need to constantly be reminded that characteristic and consistent set-up sounds are stepping stones to making sounds on the fully-assembled flute! Students who do not practice their set-up sounds at home are not only slowing the class down, but are not contributing to the daily progress and quality of the class.

**Much of this information is applicable to beginner interviews.**
CHARACTERISTICS OF A GOOD FLUTE SOUND

Resonant
Consistent
Relaxed
Full
Rich
Clear
Smooth
Focused
Vibrant
Centered
Buoyant
Open
Free
FLUTE HAND POSITION

- **RIGHT HAND POSITION**

1. Allow the flute to lie back against the left shoulder. The left hand makes a loose fist around the open area at the barrel of the flute.

2. Place the fingers first by touching the last three keys on the body of the flute with the index, middle and ring finger.

3. The fleshy finger pad (pudgy part of your finger) should touch the pads.

4. Shape the hand like a “C” (flat “C” or “U” on its side). The fleshy part should be in the center of the keys. Most flutes have circles on the keys. These circles can be used as guidelines for finger placement.

5. Put the little finger down next--on its side, not the fleshy part--and face towards the end of the E-flat key by using the outside of the little finger. The little finger should be curved like a question mark or a hook. When this is correct, then have students perform the “V” exercise.

6. Place the thumb. Have students gently pinch a table or music stand, and then relate that to the flute. The thumb is placed somewhere between the first and second finger, where it is most natural. The thumb needs to go on its side. The thumb and little finger are connected by tendons. If there is tension in one, there will be tension in the other. Raise the big knuckles up. They should be approximately level with the keys.

7. When the flute is lifted, move the arms from the elbows. The shoulders are not engaged, and the elbows remain in the natural position in relation to the shoulders.

8. The wrist is either straight or slightly arched, but never bent toward the body of the flute.

9. The part between the thumb and first finger should be soft and open. They should never touch.

10. The middle finger will have more height/bend to it because it is a longer finger, but it cannot hang over the edge. The fingers have a slight curve, but the tips of the fingers are flat.

11. The right hand goes towards the flute, and should be parallel to the flute.

12. The fingers of the right hand should float or hover over the keys at all times. Students should “push” down the keys only when appropriate for the fingerings. Be sure the palm of the hand is soft so no tension is felt or seen.

13. The thumb and first finger of the right hand should point in the same direction.

14. The right hand should never shift towards the lever B-flat key; rather, it should be shifted towards the E-flat key. The only time the right hand index finger will ever have contact with the lever B-flat key is when that fingering is actually being used.
• **LEFT HAND POSTION**
  1. With the flute in its upright position on the left knee and supported by the right hand already in its correct position, the left hand makes a light fist at the barrel while the fingers are being placed.
  2. Place the first finger on the second key- then skip one key and place the second and third fingers on the next two keys.
  3. The little finger is placed on the G#/A-flat key, and is curved and never leaves this “home position.”
  4. The thumb is between 12:00 and 1:00 on the “thumb B-flat” key. The thumb forms a “T” with the body of the flute.
  5. The palm is close to the body of the flute under the index finger. The index finger should touch the body of the flute and not look angular as the pad of the finger touches the key. The back of the left hand should be perpendicular to the flute. There is a slight “break” in its shape. This can be achieved by rocking the left hand towards your body.
  6. The fingers of the left hand should float or hover over the keys at all times. Students should “push” down the keys only when appropriate for the fingerings. Be sure the palm of the hand is soft so no tension is felt or seen.
  7. The big knuckle will go somewhere between the first and second physical keys.
  8. The fingers move from the big knuckles except for the index finger, which moves from the second joint.
  9. The tip of the thumb and the base of the thumb should be on the same side of the flute.

• *As students get older and more advanced, the focus for finger movement is shifted from the big knuckles to where the finger tendons are attached to the wrist.*

• *Be patient with progress towards absolute hand position. It is best to have “double jointed” students not play the flute.*

• *To teach independent finger motion, put the fingers on every key and lift each singly. Be sure all fingers move up and down, and not back and forth. The same part of the finger should touch the same place on the key every time.*

**Items That Will Help Hand Position**
- Dr. Scholl’s Mole Foam are easily obtained in grocery and drug stores. They are self-adhesive, can be cut to fit, and will not ruin the flute.
- Bo Peps are made for both the left and right hand. They simply serve as a guide for the thumbs.
- Dr. Scholl’s Gel Corn Pads (with Cushlin Gel) are also easily obtained in grocery and drug stores. They are placed directly underneath the first key.
- Thumb Port
- Prima
- Selexa
- Pencil Grips
**Additional Finger Exercises**

1. All fingers in each hand move together. Call out the hand you wish to move. The students move all of the fingers in that hand down to seat into the pads. The right hand thumb obviously does not ever move when the teacher asks for “RIGHT”, but the left hand thumb will press the B-flat key with the fingers of the left hand when the teacher asks for “LEFT”.

2. Next, we move the fingers one at a time beginning with the left hand. The thumb and first finger are already down in this exercise, and each additional finger in both hands will be numbered two through six from the headjoint to the footjoint. The fingers will move down or up depending on their starting position, as the number is called by the teacher. We do not use the little fingers when we first begin this exercise. Later, they will be numbered seven and eight.

3. Watch the fingers to see that they move smoothly, fall into the pads, stay in natural position and move up and down from the big knuckle only. The left hand first finger is not active at this time. The student should understand that the movement is aided by the soft tissue of the palm of the hand, rather than the bony texture of the top of the hand.

4. Next, we move the fingers in combinations: one, two….one, two three……one, two, three, four……one, two, three, four, five……one, two, three, four, five, six…….six, five, four, three, two, one……five, four, three, two, one……four, three, two, one……three, two, one……two, one……two, one…… Later in the development the thumb movement is added.

5. Using these exercises, the fingers move in all of the ways they move to play the flute: all together, one at a time, and in combinations.

6. The left hand little finger simply moves up and down on the G#/A-flat key, and should never lose contact with this key. The right hand little finger will be strengthened using the “V” exercise previously mentioned.
FLUTE EMBOUCHURE

- Students must be able to use air correctly before beginning to learn the flute embouchure.
- There should be no creases near the mouth or nose that are not naturally present.
- The corners of mouth should be soft, forward and away from the teeth, but moved toward the canine/vampire teeth.
- There should be a “circle of air” behind the lips.
- There should be a “pocket of air” between the lips and teeth.
- The eyes remain soft and do not change.
- The lower lip should be soft and fleshy.
- The corners should touch the lip plate.
- As much lower lip as possible should touch the lip plate.
- The wet part of the lips surround the air.
- Let the air blow the lips apart.

Lip and Teeth Formations To Avoid

- When the embouchure is formed, a teardrop occurs when the center of the top lip does not appear to be smooth from corner to corner. This is often referred to as a “bud” or as having “Betty Boop” lips. When the wet part of the top lip is smooth, the teardrop may disappear, making the wet part of the lip smooth from corner to corner. If the teardrop does not disappear, the student’s aperture will form off center. Be aware, however, that if a student plays off center, their lips will be tight on one side.
- When working with students with very full bottom lips, set the headjoint a bit higher, and gradually pull it down as the student progresses.
- When working with students with thin bottom lips, place the lip plate lower on the white flesh and have the student roll their bottom lip out to simulate a fuller look.
- Students with very thin top lips should not be recruited to play the flute. The top lip is critical to correct air direction and tone production.
- Students with crooked or crossed/overlapped front teeth should not be recruited to play the flute.

Strengthening the Embouchure

- Place a coffee stirrer/straw on the wet part of the lips and have the student “grip” the straw with the inside of their lips. This helps students understand the strength of their lips and the size of their aperture.
- For apertures that are too large, have students perform lip “pushups” with their straw. The top lip should aim the straw (air) down. Instruct students to make the wet part of their lips meet……press……relax…..press…relax…etc. Have students watch their faces in the mirror as they do ten exercises, and then rest.
Upper Cheek Inflation

Upper cheek inflation occurs when there is air allowed in the cheeks while the corners blow away from the teeth. While teaching this concept, you must carefully monitor students’ aperture sizes, as they may become too large. Students can simply think of “little puffs of air” or “little circles of air”. If you do not feel comfortable teaching this concept, pay an experienced flutist to help your students. Cheek inflation is a vital component of the “finished” flute embouchure and will help create the most resonant tone quality. This concept should be taught as soon as headjoint sounds are made, whether it is by you or a professional.
FLUTE EXERCISES FOR GROUP SOUNDS

Group exercises—whether on the headjoint (“short instrument” or “baby instrument”) or the fully-assembled flute—should be performed with the assumption that you have gone around the room as much as necessary before allowing students to make sounds on their own in this group setting.

You must make the decision as to when to allow short instruments to go home with your students.

The use of mirrors is imperative so students are consistent with everything they are doing.

Breathing should already be introduced by this point.

The metronome should already be introduced by this point.

For exercises 1-6, articulation has not been taught at this time; therefore, “pooh” starts are used and. The tongue should remain naturally at the bottom of the mouth.

Remind students to always be thinking pulse……as well as “start” and “stop” when appropriate.

When appropriate for a specific exercise, audiation of note names with actual pitches is highly recommended.

HEADJOINT EXERCISES

1. Drill “ready position” and “playing/set position” DAILY.
   a. Call students to “ready position”….then to “playing/set position”….and back to “ready position”, etc. For shorter/faster instructions, simply say “ready” and “set/playing.”
   b. Repeat this over and over and over.
   c. This teaches students how to set their short instruments.
   d. Students must look at mirrors! DO NOT make them look at you.

2. Allow students to make sounds on their own.
   a. Students must exhibit good posture.
   b. Students should be holding their short instrument correctly.
c. Students should be taking proper breaths.

d. Holding headjoint correctly

e. You, the instructor, need to monitor students, both visually and audibly. DO NOT bury your head in your stand.

For all exercises that use the metronome, students can lightly tap their right hand fingers on the headjoint for keeping track of the beats. Quarter note = 80 (with subdivisions) is a good tempo to perform all exercises at.

3. With a model playing (or you if flute is your primary instrument)

   a. All students should be looking at the model, who should be standing directly centered and in front of the class. The instructor should be walking around the classroom and monitoring students.

   b. There should never be an overlap of sound between the model and the class; always place a whole rest in between the model and the class.

   c. Teach students the “start….stop” drill (using audiation).

   d. The model and the entire class should breathe on beat 3 (when in 4/4/ time).

   e. Sound the subdivision on the metronome at ALL TIMES. Start this at the very beginning. If students are having trouble, help them with their foot tap by putting your foot on top of theirs.

   f. During rests and while the model is playing, you must talk to students about the necessity about staying completely set. This will more quickly help students to learn where exactly to place their short instrument. The students should look so still to the point they look like they are still playing!

   g. The only embouchure movement that is allowed is for students that are having difficulty making a sound…..and need to adjust something in order to achieve a sound.

4. Model, Student A, Model, Student B, Model, Student C, etc.

   a. Always place a whole rest in between the model and the student.

   b. After every few students play, have the entire class play as a group.

   c. The model should be walking around the room with the instructor, so that all students can more easily see the model’s embouchure, etc.

   d. Depending on the size of your class, it is your decision to have students stay in “playing/set position” the entire time…..or instead allow students to be in “playing/set position” after every __ students.

5. Have all students stand and play one sound; if they do not get a sound for any reason, they have to sit down. ☹️
a. The metronome is not used for this exercise.

b. Tell students that do not get sounds that they need to practice more at home!

c. Have some sort of incentive for those students who are still standing at the end of one or more rotations.

6. Entire class—without a model—playing whole note, whole rest, etc… with the metronome.
   a. Perform this type of exercise when you feel the class is ready
   b. Before students play, have them audiate using “start”………stop.”

7. Entire class playing two articulated and connected whole notes followed by a whole rest, repeat, etc. **At this point, articulation must have already been taught.**
   a. Again, students can audiate the “start……stop” drill.
   b. Students are thinking “tu.”

8. Entire class playing two articulated and connected half notes followed by a whole rest, repeat, etc.
   a. Again, students can audiate the “start……stop” drill.
   b. All students are thinking “tu.”

9. The instructor or model performs random—yet not complicated rhythms, and the entire class imitates (still with “pooh” … NO tongue).
   a. Perform these rhythms both with and without whole rests in between the model/instructor and the class.
   b. It would be a good idea to incorporate rhythms—from the beginning band method book used in your class—that have not yet been introduced.

**EVERY CLASS FOR A FEW MONTHS OR SO MUST BEGIN WITH SOME SORT OF HEADJOINT EXERCISE!!!**

**FULLY-ASSEMBLED FLUTE EXERCISES**

1. The first note students should play is 3rd space C#/Db.
• This note can be played before teaching actual hand position.

At this point, hand position should already be taught.

2. Slur diatonic notes from third-space C down to middle C.

• For the very first note (third space C), students need to pull their top lip down over their top teeth and aim their air lower into the embouchure hole.

• There are three apertures on flute. This particular exercise focuses on the lower register, and therefore a more oval and straight across aperture is necessary for proper tone quality and resonance.

3. Teach students to play what are considered the “special” notes on flute.

• C#/Db, C#, B#, A#/Bb

• For these notes (and later on an octave higher), students need to pull their top lip down over their top teeth and aim their air lower into the embouchure hole.

• The tendencies of these “special” notes is for the tone to be airy, and the pitch to be sharp.

• By shaping the top lip and aiming the air down, the pitch will be lowered and it will help create a more resonant sound.

• C#/Db is THE sharpest note on the flute -- especially with a poor embouchure.

• You must talk the students through this process. You should not be playing these notes or demonstrating for them, unless flute is your primary instrument.

4. Lip push-up exercises

• Perform this exercise with a coffee stirrer.
• The goal is for the upper lip to maneuver the stirrer up and down

• Regarding students who are playing with apertures which are too large: remind them about the size of the stirrer and relate that size to the size of their aperture.

5. Typical exercises you will see in most beginner method books

- Can be performed with or without articulation

- Changing notes; can be performed with or without articulation

- Progressive adding of more notes; can still be performed with or without articulation

- When you approach the first line in the book—which contains two or more back-to-back notes—these notes must obviously be articulated. Therefore, you must have already taught articulation with the proper syllable before these lines can be attempted.

- WHEN YOU TEACH ARTICULATION, YOU MUST FIRST INTRODUCE IT ON THE HEADJOINT!!!
FLUTE – TEACHING FINGERINGS AND USING FINGERING CHARTS

- It is your choice whether or not you use the fingering chart in your book with your students.

- When you begin learning new notes, learn only a few notes per day.
  - DO NOT overwhelm your students!!

- 3rd octave notes should not be attempted until you have taught flexibility (this should be by the end of the 1st semester through the beginning of the 2nd semester).

- Monitor unused fingers while students are playing.
  - NO FLY AWAY FINGERS!

- Controversial Bb
  - Expose students to all 3 Bb fingerings during the beginning year.
  - Find passages that utilize all fingerings (refer to your handout for examples).

- Make it your goal to teach new fingerings before you get to the new fingering (or even the note itself) in the method book.
  - This will make the students feel like they are smart, and that they are moving more quickly through the book.
Flute Fingering Chart

C  C# - Db  D

D# - Eb  E  F

F# - Gb  G  G# - Ab

A  A# - Bb  B  C#

Preferred
Primary
Chromatic

C  C# - Db  D

D# - Eb  E  F

F# - Gb  G  G# - Ab

A  A# - Bb  B  C#
FLUTE – GENERAL INFORMATION ON FINGERINGS

- The right hand D#/Eb key is down for almost all fingerings.
- When you play the first and second octave D, you must lift up the D#/Eb key.
- When you play G#/Ab, you must add the G#/Ab key to the previous G fingering.
- When teaching higher notes, have your students relate to what they already know from previously learned fingerings to the new fingering.

Use long thumb on the following notes:

The removal of the left hand first finger is the only difference between the following notes:

The only notes that do not require the right hand thumb whatsoever are the following:
FLUTE- THE THREE B-FLAT FINGERINGS

Thumb Bb:

Thumb Bb is used for the F, Bb, Eb, Ab, and Db scales.

Example 1:

Example 2:

Long Thumb 1 and 1 Bb (“1 and 1”):

Long thumb 1 and 1 is used for B and Gb(F#) scales. It is used from Bb to B(Cb) when the Bb follows a note that has the first finger of the RH down.

Example 1:

Example 2:

Example 3:
Lever Bb (A#):

Lever Bb is used in the chromatic scale. Chromatic sections in music will use this position. This is also called the A# lever.

Example 1:

Example 2:

Example 3:
FLUTE ARTICULATION

- Do not attempt to teach articulation until all students are producing characteristic and consistent sounds on the headjoint, as well as the entire flute.
- Introduce articulation using only the headjoint.
  - The tongue is down 98% and up 2% of the time.
  - The tongue moves up and down, not back and forth.
  - The purpose of the tongue is to release the air which causes the air to interact with the embouchure hole which creates the sound. The tongue's release of the air simply defines the beginning/start of the vibration/sound.
- Articulation is used to define the vibrations necessary to create musical rhythm, style and movement -- to contrast the use of slurring (which also creates similar musical entities).
- Use the syllable "too" or "toe" when articulating. This moves the tongue forward inside the mouth. *These syllables will be very appropriate with most beginning flute students.*
- The tongue should lie flat in the mouth and should not feel soft.
- Make sure the sides of the students' tongues are inactive and close to the top teeth rather than the bottom teeth.
- Use the syllable "toe" or "tah" with students that play with the sides of their tongue anchored against their top teeth.
- One taste bud of the student's tongue should be used.
- The articulation does not **stop** the sound.
- There should be no movement in the face, chin or throat. All that moves when the student articulates is the air and the tongue as it releases the air.
- Once the student can successfully use the tongue, use appropriate exercises.
- The tip of the tongue touches the tooth/gum line of the top teeth (more enamel than gum) and must return to the same spot with the same energy every time.
- An advanced style of articulation from the French school allows students to articulate between their lips. The syllable used with this style is "th" or "thee." *This concept is not recommended with beginning flute students.*

YOU WILL NOW BE SHOWN COMBINED EXERCISES THAT WILL HELP IMPROVE THE STUDENT'S TONE QUALITY IN ALL OF THE REGISTERS, INCREASE RANGE, CREATE EVEN ARTICULATION IN ALL REGISTERS, AND TEACH YOUNG STUDENTS HOW TO CONTROL THE ENTIRE INSTRUMENT DURING THE FIRST YEAR.
FLUTE ARTICULATION EXERCISES

- When starting articulation exercises, the use of mirrors is vital.
- Remind students that the tongue only interrupts the air – it never stops the air.
- Articulating with black notes as opposed to white notes, encourages students to move their tongues down quicker.
- Make sure from the very beginning, students sing and play in a connected/legato style.

Exercises to be taught in the following order:

1. Have students sing on “la” or “lu,” and then ultimately on the syllable “too” or “toe.” If students are unable to sing in a connected style, they should not progress to the next step.
2. Have students put their hand or index finger in front of their face and feel their air. Students should feel continuous air and not “puffs” of air.
3. Go around the room and have each student tongue air at your hand, so you can assess their ability to do it correctly.
4. Students should not see their aperture size changing as they articulate.
5. Using a mirror, students should articulate with or without their hand/index finger, making sure that their face, chin, throat and aperture are not moving.
6. When you feel students have mastered the previous exercises, allow them to articulate – using the syllable “too” or “toe” – on the headjoint and off the lip plate. They should still be able to see their vapor trail.
7. Allow students to articulate as fast as they can, articulate using the "ta-day" syllable.
8. Allow the students to start the sound and use the "ta-day" syllable.
9. Allow the students to start the sound and articulate by snapping your finger on command.
10. With the metronome, begin to incorporate easy follow-the-leader rhythms with you singing or modeling – and the students echoing on their headjoint. Whole rests may or may not be necessary between you and the students. As with your initial sound production exercises, students need to continue lightly tapping each beat on the end of the headjoint while they are playing. This ensures that students are thinking internal subdivision.
11. Before progressing to the fully-assembled flute, assign the following playing test on the headjoint:

- Attach the headjoint to the body of the flute and begin articulation. Students must be constantly reminded that they should be articulating in the same way as they were when just using the headjoint.
- Whether students are playing white notes or black notes, they must constantly be reminded that the tongue moves down quickly.
- When students can successfully sing note names on the same pitch, allow them to articulate multiple notes on the same pitch.
- When pulse and foot pat are learned, students articulate every time their foot touches the floor – and then when their foot touches the floor and as it comes up.
- Once the student is able to read music, call the articulation "rhythmic articulation". Students should be tonguing as the music moves across the page.
- Do not allow students to articulate back-to-back notes on different pitches until they are playing with absolute connected style on notes of the same pitch.
- When the tongue is moving correctly, you must decide when it is appropriate to have students begin coordinating finger movement with articulation.
- When students articulate back-to-back notes on different pitches, they cannot stop their air as they change fingerings.
- Teach *Mary Had a Little Lamb* in four segments by singing and then playing:
• After all students have successfully played each segment of *Mary Had a Little Lamb*, begin to string together the segments into the following finished product:

![Musical notation](image1)

![Musical notation](image2)

• Ultimately, students should be able to execute any or all of the following on a daily basis:
  o articulate as fast as they can
  o articulate using the "ta-day" syllable
  o articulate on command
  o articulate with foot pat and articulate rhythms

• When playing exercises out of the method book, you can return to previously-learned lines and add articulation. Do not feel like all lines must be executed again during class; assign students to perform all lines at home with articulation.
FLUTE-LEVELS OF ACHIEVEMENT FOR ARTICULATION

1.

2.
- Introduces skill of tonguing and finger change at the same time

3.

4.
- Introduces skill of tonguing and multiple finger changes within a measure

4 Teaching Techniques
1. Sing on note name and position
2. Air and position
3. Position only
4. PLAY 😊
WORKING OUT FLUTE BLIPS AND FINGER/TONGUE COORDINATION PROBLEMS

**Blips**
Blips can be defined as the uncoordinated movement of multiple fingers that should be moving at the same time—but are not. As with the teaching of all woodwind instruments, the most problematic fingers in both hands are the ring finger and the pinky. Most blips occur with the use of either or both of these fingers.

1. Use uneven rhythms with everything tongued.
2. Students can audiate the counting while they are positioning.
3. Students can audiate “long...short long....short long...short long,” while they are positioning.
Use uneven rhythms with everything slurred.

Students can audiate the counting while they are positioning.

Students can audiate “long…short long….short long…short long,” while they are positioning.
- Use uneven rhythms with everything tongued.

- Students can audiate the counting while they are positioning.
- Students can audiate “short long….short long…short long….short,” while they are positioning.
Use uneven rhythms with everything slurred.

Students can audiate the counting while they are positioning.

Students can audiate “short long….short long…short long….short,” while they are positioning.

These exercises can be very effective, but must be audiated and positioned at the same time.

Playing tests can be given over these exercises being applied to certain sections of music to promote the practicing of them.

Finger/Tongue Coordination Problems

There are two types of finger/tongue coordination problems that occur when passages are articulated:

1. students changing the to the next fingering before they articulate (most common)
2. students articulating before they change to the next fingering
   - Students can audiate the counting.
   - Students can audiate their note names.
   - Students can use their air and position through their flute in playing position (but off the lip plate, thus not producing sounds/vibrations).
FLUTE SET 2
Level 1
FLUTE SET 2
Level 2

\[ \text{Music notation image} \]
FLUTE SET 3

Level 1

Level 2
FLUTE SET 4

Level 1

Level 2
FLUTE SET 5
Level 1

Level 2
FLUTE SET 5
Level 3

Level 4
FLUTE SET 7

One Octave Chromatic Scale - Level 1

Chromatic Scale - Level 2

Chromatic Scale - Level 3
FLUTE SET 7
Chromatic Scale - Level 4
**FLUTE FLEXIBILITY**

- The embouchure must be flexible so your students can change registers easily, play with a consistent sound from top to bottom, and play with correct intonation in the upper register.
- Aperture shapes:
  - When playing in the low register, the aperture is oval or cigar shaped.
  - When playing in the middle register, the aperture is oval or cigar shaped but smaller.
  - When playing in the upper register, the aperture shape is smaller and round.
- Changing registers: The jaw and corners literally come forward. The aperture shape will resemble the shape when whistling. Use more top lip when playing in the lower register to aim the air down. When starting in the lower register, the air speed should be very fast and should move forward. In general, the air should come more forward the higher the student plays.
- Practice flexibility going from low to high before high to low.

**Flexibility Exercises**

- Using just the headjoint, have students cover the open end with their right hand. Play the low sound…then slide to the high sound. Play low sound…high sound…low sound.
- Meter this activity.
- Add the metronome to this activity when students have met your expectations.

```
\[ \text{MIDI: \text{Octave Slurs}} \]
```

When playing the octave at the end of each measure, students will need to use a lot of focused air because the change happens quickly. This is especially true in the last measure of the exercise. The descending notes must move quickly so the students will have enough air in reserve to execute the octave in each capsule.
- As students progress, another octave can be added to the end of each capsule.
- Octave Slurs—refer to Set 3/Octave Slurs
- Advanced students can use the harmonics in Set 5 to develop more flexibility and strength. This should be taught in small groups and is very dangerous when presented in a large class setting. Embouchures can easily become tight if careful monitoring is not observed.

**Creating a Resonant Upper Register**

- The corners and jaw come forward.
- The bottom lip may turn out or come forward in order to blow more across the embouchure hole.
There should be more air behind the lips. The cheeks inflate more and more as you ascend.

The teeth need to stay apart, because they tend to close.

Let the jaw be open—do not force it.

The tongue should stay forward and soft. It must not arch. If young students tend to play above center, their tongue may be pulled back into their throat or their embouchure may be too tight. These problems will result in students playing with shrill and harsh sounds.

The corners of the mouth and lips should remain soft.

**Creating a Resonant Lower Register**

- Students should never be allowed to pull their corners back into a smile. The lips should never be stretched against the canine/vampire teeth.
- The lower register will be very difficult to produce if the headjoint is placed too high on the lower lip.
- Shape with the top lip to project a more focused and resonant sound.
FLUTE SET 1
Octave Slurs - Level 1

Octave Slurs - Level 2

Octave Slurs - Level 3

Octave Slurs - Level 4
Harmonic slurs are notes that are "overblown" from the fundamental tone. This exercise is important for developing flexibility and strength in your embouchure.

Level 1

Level 2
FLUTE, CLARINET, AND ALTO SAXOPHONE
OCTAVE AND REGISTER EXERCISES

Set 1

Flute
Clarinet in B♭
Alto Sax.

Set 2

Fl.
B♭ Cl.
A. Sx.
FLUTE VIBRATO

- Do not introduce vibrato until students are producing consistent, resonant sounds.
- Breathing expectations should be met before introducing vibrato.
- Vibrato will be more easily taught if introduced on the headjoint rather than on the flute.
- Vibrato is usually introduced during the second semester. Teaching vibrato in general should NOT be optional during the second semester of the beginning year.
- The jaw and lips do not move when learning vibrato.
- The cheeks do move, because the air pressure is changing inside the student’s mouth.

**PHASE ONE**

The pulse should be super wide and exaggerated so it will not disappear as it becomes faster and narrower. If it starts narrow, it will disappear to virtually nothing. Do not shy away from absurdity.

1. Have the student bend over from the hips.
2. Say “ha” with his hand on his stomach so the pulse can be felt.
3. First pulses are unmetered and the student should slowly move to normal standing posture—approximately two inches at a time—as he progresses through this procedure.
4. After expectations thus far have been met, the pulses should become metered. The metronome should be set between 60 and 80.
5. The syllables used for a whole note in 4/4 time are “Ta-Ha-Ha-Ha” followed by four beats of rest. Repeat this procedure each time as the student moves into the next position.
6. Eventually, more active pulses can be introduced. These pulses do not require the bent posture and therefore must not be introduced until other expectations have been met.
7. Repeat the procedure with the flute attached to the headjoint beginning on treble clef third-line “B.”

**PHASE TWO**

1. Once PHASE ONE expectations have been met, have students transfer from pulses to throat “clicks.”
2. Have students say “eh” (the throat click)...almost like when a frustrated child says “Mom, eh” when angry.
3. Begin with quarter note clicks, and eventually use more active subdivisions. Fill in time with active air.
4. The movement should be wide and “through the sound.” The movement should be sharp and flat….and loud and soft…at the same time.
FLUTE CHRISTMAS TUNES

Jingle Bells

Good King Wenceslas