

**ALL FLUTE TEACHING ARTICLES COLLECTED FROM FLUTENET**  
General flute teaching information for printing out; use double siding for 25 pages

**Pointers for new flute teachers:**

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**How much to charge?**

Charge only 1/3 to 1/2 of what your own flute teacher charges. For example, if your teacher charges \$45 an hour, you should ask for \$20/hr. or less as a fee while working under your mentor. If your teacher charges \$30 an hour, you should charge about \$12. Until the time comes when you receive teacher's certification, an A.R.C.T. (Royal Conservatory Associateship) or a Bachelor's degree in music, you cannot charge more than half of what a highly qualified teacher charges. After you have taught 5-10 years, you can gradually charge more. Please consult with your own teacher about acceptable prices for private lessons, and be sure and keep abreast of all the latest flute teaching news.

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**More pointers.....**

1. Make sure you are taking flute lessons yourself and using your own teacher as a mentor. You can't teach what you don't know. Please please don't create bad-habits in flute youngsters by showing them mis-learned concepts. Bad habits on flute and flute-myths are discussed at: <http://www.jennifercluff.com/habits.htm> and at <http://www.jennifercluff.com/myths.htm>
2. Take your own flute teaching issues to your own teacher and have "hands on" lessons on how to demonstrate flute playing for students. Examples: how to put the instrument together without bending the keys or rods, how to learn to blow on the headjoint only; how to read a fingering chart; how to teach a child how to read music etc. More "how tos" can be found at: <http://www.jennifercluff.com/articles.htm>
3. Get the student's parents involved. A student with no music playing in the house, no music stand, no idea of what "practicing" means, etc. can be frustrating to work with and can themselves become frustrated at their lessons. To avoid this involve the parents by suggesting good books for them to read about children learning instruments, by having them observe lessons in "how to practice", "how to use a music stand", "how to use a metronome" and all other key points. A good site for parents is: [www.practicespot.com](http://www.practicespot.com)
4. Buy lots of sheetmusic and method books for flute. A teacher who only has a limited supply of books can be flumoxed by students losing interest in lessons.( Example of

limited thinking: "I used Rubank, so it should be fine for all my students". This shows a limited knowledge of newer and more wonderful flute teaching books) Keep abreast of new flute teaching methods and new playalong CD sets for beginners/novices by reading up at them in flute magazines and online at places such as [www.justflutes.com](http://www.justflutes.com) (see Editor's Choice). When I started to expand my flute sheetmusic and book library I found that no matter what the student's interest level, it went WAY up when I could offer everything from jazzy tunes to celtic duets. Slowly but surely expand your library as you go. Look for sheetmusic and CD reviews in Pan Magazine (UK), Flutist Quarterly (US) and FLUTETALK magazine (US.) Lots of flute books and pieces are explored at: <http://www.jennifercluff.com/faverep.htm> and at <http://www.jennifercluff.com/cheap.htm> for those on a budget. Use your public library as a resource also to read over flute teaching manuals such as are found at <http://www.jennifercluff.com/reading.htm>

5. Share your flute CD collection; You can't learn to play with a beautiful tone if you're not exposed to a beautiful tone on a daily/weekly basis. If you're worried about losing a CD to a student, write down a borrowing list everytime something is lent out, or make "lenders copies" so that the original CD stays safe. Encourage your students to then buy their own CDs of flute players. Flute CDs and online listening can be found at: <http://www.jennifercluff.com/desert.htm> and at: <http://www.jennifercluff.com/listen.htm>
6. Always play-test a beginner's flute. Amazing amounts of frustration can be avoided if you immediately discover that their flute is not mechanically sound or that there's chewing gum stuck in the headjoint ;>), the cork is falling out, or the keys don't open and close properly. Send flute out for repairs to a reputable repair person.
7. Make lessons FUN!! Human beings can learn anything if it's fun and engaging. So keep lessons alternating between learning, working and FUN FUN FUN! More on this in the articles below.

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**Adult amateur wants to take on flute students:**

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**Letter to Flutenet:**

I've been perusing the files on flutenet and on Jen's site.....I declare, there is SO much material there, mostly thanks to Jen McCluff, but others, too. Anyway, I've found a lot of help to begin teaching flute; BUT...it would be nice to have it all in one place.

So would you wonderful folks who already give so much of your time and talent here be willing to compose a list of essential needs (music, equipment, books, ideas) for the flute teacher embarking on their career?

It goes without saying, I hope, that one should have an excellent and varied music education, as well as fairly advanced flute training. But it might be instructional to have a list of the absolute minimum flutey accomplishments/skill level for teaching, in the opinion of those who do teach and/or have taught.

I've been looking for something on the lines of "How To Teach The Flute", and haven't been able to discover anything. Anybody in flutenet land know of any books of this sort? I am planning to purchase The Physical Flute, of course. Any other recommendations?  
E.

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**ANSWERS:**

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Simon Hunt "Teaching the Flute". There is more wisdom for the novice teacher contained in the few pages of this very thin book than just about anywhere else. "Illustrated Flute Playing" by Robin Soldan is also a must.

Other than that you could do a lot worse than get a couple of books on general pedagogy, i.e. not specifically related to flute. Experience is a wonderful thing, carrying around a teaching tool box in your head, but study is a good substitute until that experience is gained and applied. You should

also remember that some people are natural pedagogues while others are not and no amount of study can change that. You can learn a tremendous amount and get a lot back from teaching, but if some months down the line you find it tiresome, tedious and stressful be brave enough to admit it might not be the right thing for you.

Good luck:-)

Dean Stallard [www.fluteped.org](http://www.fluteped.org)

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Jen replies:

Dear E,

I applaud your desire to find a single font of flute-beginner-teaching information. When I first started teaching, I read every book I could lay my hands on---so I know what it feels

like. =>) Mind you, my first teaching job, I had three days notice, and I was given 4 college flute performance majors. =>) So, at least I was being given the level of student I was most personally familiar with, having had that upper-level training myself for almost a decade.

But to teach beginners you need several things:

a) a master teacher over-seeing your work, to whom you can go each week (for your lesson) and pose the questions that have come up during YOUR week of teaching.

b) a facility for quick assimilation of ideas, and how to convey them to a myriad of learning types (visual, aural, tactile learners). This will be helped by doing YOUR homework and studying as many "how to teach" books as you can.

c) a basic set of good flute beginner books, so that you can move along at a rate that is engaging, and full of great music (great music makes any beginner more enchanted, in my opinion).

d) an understanding of human nature, how children learn, and how to refocus or let-free-for-stretching-fun-and-relaxing a child that is losing concentration. For example: Very small children may lose focus every minute.

There is no one book that I've found that explains all of this. A lot of it comes from experience.

The best music teaching book I've ever found (from the UK) is:

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**The Music Teacher's Companion- A Practical Guide by Paul Harris and Richard Crozier**  
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The most comprehensive book on teaching beginner flutists that I've found is:

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**The Flutist's Progress by Walfrid Kujala** (look for in library system)

There are also online sound samples (check google) of the original LP that came with "The Flutist's Progress" that go along with the book, and additionally, there is a good teaching document online in PDF that covers most of the basics with photos and fingering charts..

See Charles Delaney's Teaching Guide:

[http://www.connselmeru.com/content/pdf/Flute\\_AV4416small.pdf](http://www.connselmeru.com/content/pdf/Flute_AV4416small.pdf)

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The above titles are for the teacher to read---not for the student. They are written for education majors learning to play the flute, when they already have a musical background.

Trevor Wye also has a huge number of books worth looking into, and more reference books that I enjoyed are listed at:

<http://www.jennifercluff.com/reading.htm>

For a general list of flute beginner books see:

<http://musiced.about.com/od/beginnersguide/tp/flutebooks.htm>

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E. continues:

> So would you wonderful folks who already give so much of your time and talent here be willing to compose a list of essential needs (music, equipment, books, ideas) for the flute teacher embarking on their career?

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Jen replies:

See: Highschooler asked to take on beginners?

<http://www.jennifercluff.com/teach.htm>

Also see:

<http://www.jennifercluff.com/fluteequip.htm>

<http://www.jennifercluff.com/childflut.htm>

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> It goes without saying, I hope, that one should have an excellent and varied music education, as well as fairly advanced flute training. But it might be instructional to have a list of the absolute minimum flutey accomplishments/skill level for teaching, in the opinion of those who do teach and/or have taught.

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Jen replies:

I would suggest that you play at least at a grade 8 (Canadian music exams) level yourself, with no breathing or posture problems. Grade 8 is shown at:

<http://www.jennifercluff.com/chart.htm>

If you have less than a Royal Conservatory grade 8 capability, use your own private flute teacher to advise you at every turn. [Grade 9/10 RCM repertoire is listed here](#) if you'd like to judge your grade.

The pitfalls are:

Beginners/Novices who:

- are simply too small, and should be playing fife
- are not taught to stretch or loosen up before playing
- are not taught to breathe deeply and loosely
- stand awkwardly, poking their heads toward the flute, or finding the flute too heavy, gargoyle themselves into demented shapes
- damage their flutes by mishandling during assembly
- damage their flutes by swinging them around, laying them on beds, then sitting on them etc.
- put the flute together wrongly (making it harder to play)
- play too quietly by rolling the headjoint in and barely blowing
- use wrong fingerings for three octaves
- can't read simple music even after two years of lessons
- don't practice, but just come to lessons because they "have to"
- have no natural sense of rhythm
- have no sense of FUN
- have sloppy hand-position, where thumbs stick out at odd angles, and fingers slop over the keys
- thump the keys, raising fingers too high
- etc. etc.

If you can make a difference in just the above areas, you've really and truly helped make a difference. :>)

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> I've been looking for something on the lines of "How To Teach The Flute", and haven't been able to discover anything. Anybody in flutenet land know of any books of this sort? I am planning to purchase *The Physical Flute*, of course. Any other recommendations?

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*The Physical Flute* is a book for the intermediate to advanced flutist. It's a series of warmups, scales, exercises, and explanations on how to release the back, knees, arms and neck while playing for tone. It doesn't give any teaching info.

If I were recommending a method to a young teacher, I'd start with the cheapest first (for your students who have no money) ranging to the BEST method books.

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**Cheapest and most direct method of starting beginners:**

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**First lesson:**

Mary Byrne's FIRST LESSON "How to get a sound on the flute":

<http://www.jennifercluff.com/firstlesson.pdf>

Teach how to protect the flute and assemble safely, etc, and care tips at first two or three lessons.

Make sure you follow up and check that they continue to do this at each lesson.

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**Ongoing lessons:**

1. From the start, and from time to time, check the student's flute for repair needs (may be a rental flute, in which case rental company has to fix it) and advise them to take it for a clean-oil-adjust, writing down on accompanying note to repair-person which pads are leaking, where mechanism is loose or noisy, and checking it again when it comes back from repair to make sure it's in perfect working order.

2. Have beginners on a budget buy "A Tune a Day" (if they can afford more, get Trevor Wye's "Beginner Book of the Flute" volume I) and work through the book with them, pausing every few minutes to praise, praise, praise, and make fun things happen.

3. Gradually work away from the book, sensing without reading, posture, foot position, knees unlocked, back open and free, stomach moving in and out while breathing-----uninhibited sound creation, tone development, improvising, playing tunes by ear. Make sure you get frequent breaks from reading.

Very small children often need to sit while taking lessons (they balance better, and focus better), so use the standing up part as a break from sitting. Stretch, wiggle fingers, move arms in

circles---keep the child busy tapping rhythms, singing snatches of well-known songs etc. etc.

4. Be sure student has a music stand at home, and knows how to use it (you'd be surprised how many parents I've seen fudge on this, and the child is actually practicing cross-legged in front of the tv, or on the bed!!)

If they can't afford a music stand, a paper "bull-clip" can be put on the top of the music book, and hung over a small nail at eye-level on a bedroom wall.

5. Get the parent involved in helping with practice times at home, and filling the home with music.

Classical radio, or CDs from the library are all free. Flute CDs can be birthday or xmas presents. (Naxos: Nora Shulman's "Dance of the Blessed Spirits" is \$6 and a huge hit with most flutey kids.)

New beginner flute book that works if you play piano (don't have to play very well) and only the notes A, B, C, G is:

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The Really Easy Flute Book. Faber Music. Authors: Pearce, Gunning.

Another beginner book with B,A, G tunes that is for fife or flute:  
Liz Goodwin's "Fife Book" available at [www.fluteworld.com](http://www.fluteworld.com)

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Also read Patricia George's post on FLUTE list today (Sept.11/04 see below) about teaching "right hand on the barrel" for beginners. Her writing style is truncated, but she covers alot of ground in that one post.

More on "right hand on the barrel" in my flutenet files.

Works great for all beginners, no matter what age, and taking the footjoint off REALLY works for tiny children.

More books for beginners at:

[www.justflutes.com](http://www.justflutes.com) with thumbnail sketches of each book

Also see:

Articles for beginner flutists (and their teachers) at:

<http://www.jennifercluff.com/beginn.htm>

Hope this helps.

Jen :>)

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**Patrica George on RIGHT HAND ON BARREL Sept. 11/04**

Copied with author's permission:

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I start beginners by having them spit rice. Then once they are putting out a good air stream while spitting, I have them sit, close their eyes and then I bring the headjoint to their air stream. Everytime it works. Then we repeat the process until they can bring the headjoint to the air stream. Once the student can bring the headjoint to them (not them to the headjoint--we want good body alignment!), then we get a \$1.00 pinwheel (a kids toy) and practice blowing getting the pinwheel to spin fast and evenly. It is really fun and gosh it makes your tone wonderful. (I have been doing this the past week with all my university students....excellent results.)

Then we put the body on the headjoint. With the right hand on the barrel, and the left hand on the G, A and B keys, we begin. About 1/2 of the students will play in the lower octave first and the other 1/2 will play in the second octave. I take what I can get....lots of praise etc. We learn the songs and simple exercises that can be played with the notes G, A, B, and C. When they are playing, very soon they will (by accident) end up in the other octave (I love discovery in teaching) and that is when we talk about the two octaves. This would include angle of air, speed of air, placement of tongue, lips etc. depending on the student's age and maturity. A cute trick to get a student go from the first octave to the second octave is to have the student play the lower octave and then play again (same note) as they stand up....works every time.

This is when I teach the left hand G scale (for you all that were at my warmup class---this exercise is the one that I call "Run the G") ----GABC, and then at the harmonic of the same fingerings now producing a one octave G scale starting in the second octave going into the third. This allows the embouchure to evolve....rather than my saying, do this, do that. After having studied the photos in Roger Stevens' ARTISTIC FLUTE ( see Larry's web site at [www.larrykrantz.com](http://www.larrykrantz.com) for embouchure photos), you realize that there are many ways to build a successful embouchure---and this way of letting the student discover the best way for them to get into the third octave is a winner.

To repeat---Run the G----Finger G2A2B2C3,GABC with the last set producing DEF#G. Eventually do this up and down the scale...really fast. Always right hand on the barrel....why? It gets the flute into the flute chin. It gets the lip fat spread across the embouchure plate. It gets the flute triangle set up (end of flute forward, not back like marching band). It gets the keys pointing to the ceiling. It helps the left hand get into a good position. It keeps the left shoulder down. Etc.

Then I teach the three harmonics that you can produce with just the left hand notes. These would be G, Ab, A, Bb, B, C, and C#. I only do the first three partials (so the intervals are the fundamental, then an octave higher and then a perfect 5th higher). I also use movement when I teach this so help the student move the air forward. Right hand still on the barrel.

When we eventually put the right hand in its proper place (still no foot joint), then we add the harmonics on the lower notes too. I have the student place their right little finger on the tenon. When we put the footjoint on, there is no problem in keeping the pinkie on the D# key.

Playing in the second octave and on harmonics is such a winner. It helps develop the embouchure---most Americans speak with the lips in a very inactive way.....not at all like our French or Hispanic friends. I have my students check out the Spanish TV channel...without sound and look at how much more lip movement there is compared to the anchors on the nightly news on ABC, NBC or CBS. Since we don't use this movement in everyday speech, we have to develop these muscles by doing harmonics.

I hoped I answered your question about not sticking to the low register too long. If not, let me know where I need to go. Patricia George

## Flute Teaching Books for first time teachers

T writes:

> what are the best (sheetmusic and..)method books to start of with? What about for ntermediate students. I work at a high school and there is a wide range of abilities between most of the students. I only get a half-hour with each; what's the best way to do this.

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Dear T,

Firstly, there is a huge list of books with full descriptions given in an article on teaching the flute to beginners. See below and also starting on pg. 20 of this document.

Additionally, there is a full list of books for the teacher below also.

Finally, there is a list of repertoire and books to order from the library at my webpage under "Jen's Fave Repertoire" and 'Great flute-related reading list" see:

<http://www.jennifercluff.com/faverep.htm> and

<http://www.jennifercluff.com/reading.htm>

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Now to my current theories and fave books to use.

Given that you have a wide variety of students of all levels, and each only gets a half-hour (never long ENOUGH, right? :>) I would recommend that if they can afford it, each student have two books and a CD. One book for following a METHOD of learning everything they need to learn. and.....

One book for pure fun and beautiful music to play. And a CD that helps them play the fun stuff well by inspiring them, and helping them practice at home.

Here's a short list that may be useful, and there are more flute books for students on page 19 below.

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### BEST FLUTE METHOD BOOKS:

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#### BEGINNER:

Trevor Wye: Beginner Books for the Flute- Volume 1 & 2 with CD Publisher: Novello

For beginners on a budget: "A Tune a Day" for flute.

For self-teaching adults:

Howard Harrison: How to Play the Flute Publisher: Elm Tree Books; ISBN 0-241-10876-4

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#### NOVICE:

Karen Smithson: Playing the Flute Volumes 2-5 and book of piano accompaniments (find a local piano teacher to accompany you as you learn and play through all the tunes.)

[www.fluteworld.com](http://www.fluteworld.com) or [www.weisgarber.com](http://www.weisgarber.com)

Wagner Flute Method and Altes Flute Method (vol. 1 & 2) plus about 200 other books of etudes/studies/duets etc. all on one cd-rom: [www.cdsheetmusic.com](http://www.cdsheetmusic.com)

for Flute: "The Ultimate Sheetmusic for Flute- Methods, Ensembles and Studies". Publilshed by Theodore Presser.

Trevor Wye: Practice Book for the Flute - Volume One - TONE

Order book along with CD. (this volume is also contained in Omnibus edition below....)

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**INTERMEDIATE:**

Trevor Wye: Practice Books for the Flute Omnibus Edition, Books 1-5 Tone, Technique, Articulation, Intonation, Vibrato, Breathing, Scales. Publisher: Novello

If on a budget:

Indispensable Scales, Exercises and Etudes for the Developing Flutist by Dona Gilliam & Mizzy McCaskill  
Publisher: Mel Bay

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For those who wish to really develop through to the college performance level: **PRE-COLLEGE**

Robert Dick: Tone Development Through Extended Technique. MMB Music Inc.

Walfrid Kujala: The Flutist's Vade Mecum [of Scales, Arpeggios, Trills and Fingering Technique.]  
Publisher: Progress Press. Avail. at [www.fluteworld.com](http://www.fluteworld.com)

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**ADVANCED HIGH SCHOOL LEVEL:**

(seriously considering college music programs):

Vernon Hill: The Flute Player's Book with demo- CD [Everything you wanted to know about playing the flute.]  
<http://users.bigpond.com/vkhill/> or [www.fluteworld.com](http://www.fluteworld.com)

Trevor Wye: Complete Daily Exercises for the Flute - Essential Practice Material for all intermediate to advanced flutists. Publisher: Novello

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**ADVANCED LEVEL** (teacher may find these interesting):

Werner Richter: Conditioning Training (for flutists) Publisher: Zimmerman. Avail at: [www.fluteworld.com](http://www.fluteworld.com)

Peter Lukas Graf: Checkup avail. at [www.fluteworld.com](http://www.fluteworld.com)

For solo pieces, etudes, daily exercises and graded repertoire lists  
see: <http://www.jennifercluff.com/replists.htm>

For articles on "How to practice and how to use these books" see: free flute articles see:  
<http://www.jennifercluff.com/practice.htm>

And now for the fun part!!!!!!!!!!!!!!!!!!!!!! :>D

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## FUN FLUTE BOOKS/PIECES and CDs:

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### BEGINNERS/NOVICES:

Abracadabra Flute with CD by Pollock. ***THIS IS THE BEST BEGINNER FUN BOOK.*** The Cd of playalong demonstrate very good flute playing, and the accompaniments make even the simplest beginner pieces sound GREAT!! Piano accompaniment book is also available for live accompaniment.

Jessica Walsh: "Celtic Music for Flute with CD" (or "Ancient Airs and Dances" or "Medieval and Renaissance Music for Flute & Guitar".) See and hear MP3s at [www.fluteandguitar.com](http://www.fluteandguitar.com)  
Can order at [www.fluteworld.com](http://www.fluteworld.com) or from publisher at: 1-800-627-0823

Rubank: Voxman - Selected Flute Duets volume I (easy) CD: Larry Krantz Duet CD by same name at [www.larrykrantz.com](http://www.larrykrantz.com) This is not great flute playing, but it's rare to find a CD of novice level duets with left/right channel capabilities. Wish some more teachers would make these things.  
(both parts on right and left channel up to about pg. 35 of this book, and then no more.)

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### INTERMEDIATE:

**FUN: The Academy Collection for Flute ~ by Nicholas and Sien-Vallis-Davies. Book with CD of easy to intermediate arrangements of classical favourites. Pub: AMSCO**

36 Repertoire Pieces for Flute & Piano. Editor: Donald Peck. Publisher: Fischer.  
Pair the above title with the CD: "Dance of the Blessed Spirits" Naxos CD, flutist: Nora Shulman (\$6) where Shulman performs several of the pieces with flute and harp.

24 Short Concert Pieces, Southern Publishers. CD by Barbara Hopkins of first 15 of these pieces:  
<http://www.barbarahopkins.com/>

Rubank: Voxman - Selected Flute Duets Volume II (Medium-Advanced)

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### ADVANCED:

See Jen's Favourite Repertoire list (lots of books on it that have collections of pieces too.) at:  
<http://www.jennifercluff.com/faverep.htm>

Also see "fun playalong flute books" at: <http://www.jennifercluff.com/faverep.htm>

More and more books of flute music with CD are published each year.  
Check out [www.justflutes.com](http://www.justflutes.com) for the widest selection.

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### JAZZ & CELTIC FOR INTERMEDIATES:

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### JAZZY:

Here on Flutenet we also have recently suggested some jazzier books that might interest your more advanced students: 'Jazz Rock in the USA' with playalong CD/see sample at:  
[http://www.activemusician.com/market/items/HL\\_44003952.asp](http://www.activemusician.com/market/items/HL_44003952.asp)

Jack Gale's 12 Jazz Duets with playalong CD/see sample at:  
<http://windmusicplus.safeshopper.com/130/3162.htm?546>

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**CELTIC:**

"Legends" by James Galway & Phil Coulter: See: Ashokan Farewell, Natasha's Theme, Lament for the Wild Geese and Riverdance.

Winter's Crossing by Galway & Coulter (lots of great tunes if you playalong with CD, or teacher plays piano in lessons with you.)

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Good luck, and let us know which books you really liked (and which ones your students really liked.

Jennifer Cluff Flute "how to" articles:  
<http://www.jennifercluff.com/articles.htm>

### **High School Student asked to teach youngsters**

The following articles appear in this document:

- I. For a Highschool student taking on a 9 yr. old beginner flute for the very first time**
- II. Typical problems in flute students who've had inadequate instruction**
- III. Things for parents of young flute students to know:**

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I. For a Highschool student taking on a 9 yr. old beginner flute for the very first time:

\_\_\_\_\_

Q: How should I teach this youngster? What kind of things should I be sure and cover?

\_\_\_\_\_

A: Here are some ideas that shouldn't be missed:

- How to assemble and disassemble the flute by holding only the smooth parts of the tube and not bending the keys and rods

-How to know where to line up the headjoint and footjoint (put stickers on---if they fall off, clean with some alcohol to remove finger grease first)

- Where the fingers of the left hand go: put on stickers with names of

notes if you need to

- How to breathe so your belly button goes OUT, and your shoulders stay down and relaxed (belly-breathing)
- How to play with no footjoint and the right hand on the barrel (if the flute is too heavy for her.) The right palm faces away from you.
- How to tongue by saying "tu tu tu" while holding a long note.
- How to play many simple tunes using very few notes at first.
- How to keep a steady beat while clapping
- How to figure out songs you already know by ear; (simple songs/carols, school songs etc.) this will usually lead to the student wanting to learn more notes.
- How to read simple music
- How to play along with a CD (if her book of pieces is easy enough)
- How to set up a music stand at the right height
- How to sit or stand (little kids are often better at concentrating when they're sitting, but they need to keep their bodies TALL while they sit.)

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What can I "let slide" for the time being?

- Don't worry too much about hand position especially on a little person. Her G-finger hitting the edge of the keys might because of her size.
- Don't worry about great tone. Tone work comes later after a year or so of daily playing. The student will often improve their own tone after imitating you so play back and forth all the time with them.
- Do remind about breathing and posture every chance you get.
- Do put the emphasis on fun first!!! Kids this young (unless very serious and studious) only like things that seem fun and make them laugh and gives them tunes that attract their ears.
- Do get help from your own teacher with week-to-week questions you have.  
You can't teach what you don't know yourself.  
Good luck, Jennifer Cluff

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Aug. 03 Flutenet:

Some argument arose over whether highschool students SHOULD teach beginners.

The theory that most of us abide by, is that you should have a mentor flute teacher who's assisting you each week, at your own lesson, and teaching you HOW to teach. Here are some suggestions in that area, in order to avoid the common faults that arise in self-taught junior flutists:

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Dear Flutenetters, we've been discussing how to avoid the typical problems that flute students develop without proper teaching.

**Here's a list of flutey problems and how to avoid them:**

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**Re: Typical problems in flute students who've had inadequate instruction:**

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It might be educational for other flute-playing highschool readers to know what the common flaws are in youngsters who've never had private lessons on the flute before.

I previously decided NOT to write such a list, as it would lead to someone thinking they were qualified to teach by simply checking down a list of Do's and Don'ts, when most of us agree that it takes several training years to understand the typical problems of the flute student.

But since we all feel strongly about this topic (using your own teacher as an overseer or mentor to YOU when you first take on young flute students) this kind of list might be edifying.

Please feel free to keep adding to this list, as I'm sure to forget some of the common flaws:

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**II. Typical problems in flute students who've had inadequate instruction:**

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1. Problem:

Flute put together wrongly causing angular and uncomfortable arms and fingering positions, bent necks, distorted embouchures, and hand-arm strain. Difficulty with changing notes rapidly results especially when moving to fingerings where all fingers are up (flute wobbles and becomes unstable)

Solution: Teach to assemble correctly using stickers or nail-polish blobs as markings. Ask own teacher to explain the various set-ups that are common and how they relate to physique.

For more info. On this see: <http://www.jennifercluff.com/lineup.htm>

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2. Problem:

Flute keys leak and flute is difficult to play due to bent keys and rods from rough handling during assembly and disassembly. Low C and C# are most likely to be affected due to footjoint being difficult to hold touching smooth tube only.

Solution: Flute may need slight or extensive repairs. Teach to grasp only non-moving parts when assembling. Have your own teacher go over the method of putting flute together and care of tenons, joints, keys and pads.

Also see: <http://www.jennifercluff.com/care.htm>

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3. Problem:

Flute pads destroyed by overzealous polishing, lack of drying out after use, or use of "pad papers" or other home-made means of getting them to stop making "sticky noises".

Solution: Flute may need to be repadded before it can be played. Teach to avoid cleaning or pad abrasion, and how to avoid pad wear and tear by careful swabbing and regular visits to repair-shop at least every 1-2 years. See articles on flute care at above link (top of this page.)

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4. Problem:

Student's posture is very poor either putting all the weight on one foot while standing, leaning the torso over in any direction, poking out the hips, standing too straight (too tense), curving the neck downward, poking head forward etc. etc. etc.

Solution:

Have your teacher take you through the stages of proper flute posture (like a singer) and give you pointers and corrections on each area of the body so that you can explain using the best imagery for children/teenagers. Also see: <http://www.jennifercluff.com/posture.htm>

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5. Problem:

Tone production is weak and fuzzy. Embouchure is distorted, off-center, constantly changing.

Solution: Ask own teacher to show the steps of a developing embouchure and how to gradually assign exercises that build up both the discriminating ears of the young student, and also the fine, lip-area muscles. Embouchure development is also impossible if any of the above problems exist numbers 1 to 4 above.

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6. Problem:

Wrong fingerings/sloppy fingerings. Student does not look up fingerings on a fingering chart or doesn't own one. Most common fingering errors:

- INCORRECT: Fingering D2 or Eb2 (middle register) with left hand index finger left down.
- INCORRECT: Fingering high register notes using middle register fingerings and blowing very hard
- INCORRECT: Insisting on only one Bb fingering when there are three choices of Bb and various situations in which to use them.
- INCORRECT: Using middle-finger F# instead of ring-finger F#
- INCORRECT: Letting the Ab/G# pinky dangle below the Ab key and then having to hurriedly lift it up when an Ab suddenly appears in the music.
- INCORRECT: Leaving the right hand Eb/D# pinky key off unless there is a good reason to do so.
- INCORRECT: Having the footjoint put on at such a strange angle that reaching the right-hand pinky keys causes the whole hand to strain and pull out of position
- INCORRECT: Trying to force yourself play an open-hole inline flute when you're a complete beginner or a very small person/have very small hands.
- INCORRECT: Leaving the thumb on for high G and G# in the top

register.

- INCORRECT: Trying to trill using REAL fingerings when a good solid trill fingering exists (I've actually seen band-teachers teach REAL fingerings for C to D trills.)
- INCORRECT: Leaning the fingers on the rods and trying to move tips of the fingers only instead of whole finger moving from the palm-knuckles.

Correction:

Have your own teacher show you the correct hand position and common flaws and their corrections. Supply fingering and trill charts that are easy to read and have your young beginners learn to look up fingerings on them from the very first. Refer the student to the chart each time they ask you for a fingering to insure they continue to use it daily for their own research.

Downloadable fingering charts can be found at:

<http://www.jennifercluff.com/fingering.htm>

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7. Problem: Misuse of the Tongue.

Typical problems:

- No tonguing; student uses "hoo hoo hoo."
- Indistinct tongue strikes: Student uses: "thoo" "dwoo" or "rooo" or other indistinct syllable.
- Anchor tonguing: student leaves tip of tongue anchored behind lower lip, or behind lower teeth and attempts to tongue using middle of the tongue humped up like a camel
- Student breathes between every tongued note
- Student insists on playing double or triple tonguing (want to play at difficult band-levels) even though their tone production is very poor and notes sound fluffy and indistinct

Solution: Have your own teacher go over "how to teach tonguing" with you, and show you typical problems and solutions. When you teach children, start with longtones first, then add simple "Tu tu tu" strikes during a longtone, and finally, after two years or more, teach other syllables. But the child should use a simple, clear and well-defined "Tu" for quite some time before expanding into other more complex patterns.

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8. Problem: Flute student breathes too shallowly, runs out of breath too soon, has weak or diffuse tone.

Solution: Have your own teacher teach you breathing and how to insure good breathing in a younger student.

Also see: [http://www3.telus.net/Garry\\_McKevitt/breathe.htm](http://www3.telus.net/Garry_McKevitt/breathe.htm)

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9. Problem:

Student can't read music.

Solution: Have your own teacher go over how to teach simple-music-reading.

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10. Problem:

Student does not play with steady rhythm.

Solution: Have your own teacher go over how to teach simple rhythms in clapping, dancing, speaking syllables, pre-singing rhythms, and how to use a metronome, and other rhythmic exercises.

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This should be enough to get most people started on thinking about what it takes to become a student teacher. Other flute teachers please add more insights if you've the time and inclination. I'll add them to the list above.

Jen :->

Jennifer Cluff

Principal Flute; Vancouver Is. Symphony

Webpage: <http://www.jennifercluff.com/>

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Another thought; It might be practical to make a mental note of things to let parents know when their small child is first taking up the flute.

Here's a list I'm stream-typing (as is my nature) so other teachers feel free to add on or correct.

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### **III. Things for parents of young flute students to know:**

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1. Renting a good quality instrument is a good idea until you determine whether your child's interest will sustain. Repairs etc. should be the responsibility of the rental agent's.

2. Buying a flute (2nd hand good if you're on a budget) is best done under the supervision of a professional flute teacher to protect you from "lemons".

Also see: <http://www.jennifercluff.com/buying.htm>

3. Sheet music purchases, flute CDs, (and flute repair costs if applicable) should be factored into the budget of flute lessons. Put aside (or have the child earn through their own labour) at least \$20 per month for sheet music and avoid using photo copies as they undermine the sheet music availability from publishers in the future.

4. A music folder is relatively inexpensive and keeps sheet music in good condition in backpacks and lockers. A heavier cardboard one with reinforced corners is recommended (\$10 to \$16)

5. A basic metronome is usually required by the 2nd year of flute study. Yamaha makes one that's under \$30.

6. A wire or metal (foldup) music stand should be tall enough for the child to read the music with their chin at normal height. Be careful not to purchase too short a music stand, as children are now becoming quite tall very early on.

7. Having music playing in the home (during meals, chores or relaxing hours) is the BEST single thing you can do to develop your child's interest in music. If you use the radio (there are quite a few non-commercial stations esp. if you enjoy classical music) this facet of their education comes at no cost.

8. Having a parent interested enough in music to either play an instrument themselves, or buy tickets to live musical events is the second most important thing a parent can do to foster a family interest in music. Look for free or inexpensive concerts using local news media and local arts organizations if on a tight budget.

9. Practicing sessions are best in 20 minute segments. If they are scheduled, choose a time when the child is fresh (not too tired) and perky with interest. If the child is scheduling his/her own sessions, talk about which time of the day they are the most fresh---Mornings/After school/ After supper. For flute, you need to have at least 45 minutes to digest big meals before breathing can be freed from full-stomachs.

10. Lots of tips on practice-cheer-leading for parents at:  
[www.practicespot.com](http://www.practicespot.com)

11. Books and videos on the flute may be available at local library or through "interlibrary loan". Flute magazines for children can be found at: [www.flutewise.com](http://www.flutewise.com)

12. Professional flute teachers can be found by calling local Universities, Conservatories, music schools, or using flute teacher search engines such as found at: [www.harpsong.org](http://www.harpsong.org)  
Info. On finding a good flute teacher is at:  
<http://www.jennifercluff.com/finding.htm>

13. Under no circumstances use silver-cleaning products, soap or water on a flute.  
The proper way to have a flute cleaned is to take it into a reputable repair shop.  
If the flute is merely sticky from sticky fingers, remind your child to wash their hands and brush their teeth before practising, but any other corrosion, rust, sticking, binding etc. should be seen to by a technician.

Quickly evaporating Isopropyl alcohol (avail. in drugstores) can be used to sterilize a flute in once-only emergencies. Or one can run a tiny amount of alcohol through the headjoint. Otherwise not sharing the flute, and having clean hands and food-free mouths will make such worries as this unnecessary. Proper flute care is described at:  
<http://www.jennifercluff.com/care.htm>

14. Proper care and handling of the flute should be one of the first things the rental agent or new teacher will talk about. Pay attention and you'll save hundreds of dollars in unnecessary repairs over the years. There is also an article on flute care at the above link that you can copy and print out.  
Happy fluting. :>)

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Jennifer Cluff

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## HELPFUL INFORMATION FOR NEW FLUTE TEACHERS:

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D. wrote:

> I've read the thread re: how important is a good teacher, and as a newbie to the group who just took on her first flute student, I ask: "What makes a good teacher?"

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I can hopefully help you out with some small but practical advice about starting your teaching career. Just over 10 years ago I started teaching and was dashing about trying to find helpful information. I remember it well. :>) Here are a few helpful things I can share you.

1. The single most helpful reference books I found for figuring out all the different embouchures and lip shapes, and muscle-use of the face, head, neck, jaw, lungs etc. was Roger Mather's 3 volume set "The Art of Playing the Flute".

I got them from interlibrary loan at our local library. (to save money)

They are also at: [www.fluteworld.com](http://www.fluteworld.com)

The explanations are TRULY helpful for understanding the actual mechanics of applying all the myriad human shapes and forms to the flute tube itself.

The single most helpful book I found about teaching in general was: "The Inner Game of Tennis" by Timothy Gallwey. It's a MUST READ, honestly. :>)

2. The most noticeable feature of a person who plays well is their ease of posture and ease in \*playing\* the flute. Since most of us can't absorb or retain intellectual posture advice very well I think that the single BEST way of promoting good posture and playing ease is to play duets with all your students every lesson (last 5-10 minutes maybe?)

Subconsciously, they will start not only to imitate your assuredness of sound, but over time, they will somehow magically start to imitate your posture, balance, and holding ease. Use this imitative human quality intrinsically and you will save many hours of talking. :>)

3. The greatest gift you offer is your enthusiasm for the flute as a musical voice. The second thing you offer is a gateway into great flute music. So \*do\* go shopping for terrific material, get recommendations of "tried and true" sheet music and recordings, and make the hunt for new materials as often as you can afford to.

Then you will always have \*something\* cool for the student to look forward to and to move forward to, and your own enthusiasm will be constantly re-triggered.

4. The single worst mistake I've even seen made by a newby teacher is to put their young students on material that the new teacher has just themselves recently completed.

This advanced flute music is almost always over the student's head and will create tension and "trying too hard" in the student.

Find out what is easy for each student, let them revel in it for an instant or two, and then gradually increase the difficulty in barely noticeable increments. They should be able to gradually master each new challenge and not strain while faltering again and again. They should be able to be at ease and "proudly be themselves" at each new level before moving forward again like a river.

5. If you're sensitive, rather than bold, and you come across a personality type or personality conflict you've never seen before and it's freaking you out (this can happen because sometimes a being a private teacher is a bit like being a personal therapist), talk to older, more experienced teachers about their similar experiences. They can really help you get some perspective, and find some workable solutions appropriate for a teacher. And/or:

For some interesting reading on all the varieties of human personalities read:  
"The Wisdom of the Enneagram" by Richard Riso/Russ Hudson.

More than any other psychology-type book, I've found this book really puts human goals and human dramas into perspective, and allows me to step aside and let the student's personality unfold naturally, without rushing it, or being in conflict with it.

6. Variety is the key to "magical lessons". I try to segue from simple, easy music-making into a new areas of discovery in a very gentle way, often letting the older students have a great deal of input into the order of events, but also having "cool" things to introduce every few lessons that keep things fascinating.

With very young or with NEW students, obviously you don't need to introduce too many new things at once. As the student grows more focused, you can segue more frequently, keeping the lesson lively and full of discovery. They may never know what's coming next, and I find they tend to be quite responsible (!) when they get to choose what they'll do next, once they're familiar with all the possible lesson areas.

I'll often ask: What would you like to start with? Your piece? Your study? How about your scales? Do you want to get those out of the way? You hate them? Then let's do them together and we'll make harmonies out of them....\*that\* will make them beautiful.

Great! Good improvement! [Or: oops. We need to work on that....you know what works for me???....]

Now what do you want to do next? We have your duet.....etc.....and we have your other bit you were looking at? Did you enjoy that new CD? Do you want more help with that such and such.....? etc."

And it's always nice to finish on a energy-creating moment. (a great duet, or the student performing something they do very well.)

7. Finally: Praise something! Praise the littlest thing, if there's nothing else to praise: "Wow! You played every SINGLE F# in this piece!!!" 'Praise the incredibly obvious! (to you!) if there's nothing else. "Your blowing is SO consistent. You really have such smoothness in your slurs there!"

Human beings respond to praise by feeling hopeful and raising their chests with increased vigour.

That's what flute students need: Hope and healthy chests!! Hahahaha!!!

Hope this is the least bit helpful for your first year of teaching!!

Jen

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Links to free flute articles including best flute books "booklist":

<http://www.jennifercluff.com/reading.htm>

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## Some basic flute teaching books

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In Reply to: Re: Re: Method/practice books posted on James Galway Fluetchat group

If you're trying to help out a novice flute teacher by suggesting method books, I'd suggest she purchase the Karen Smithson series of Flute manuals called: "Playing the Flute" volumes I to III.

Vol. I is for absolute beginners

Vol. II is for novices just learning sharps and flats and scales.

Vol. III is for high-school level flutists taking lessons for the first time, and needing double-tonguing, accents, complex time signatures etc.

You'll find these books at: [www.weisgarber.com](http://www.weisgarber.com) and at [www.fluteworld.com](http://www.fluteworld.com)

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From the Flutenet discussion group that I'm on, here's an old post of mine that gives other titles that you might want to pass on to this new teacher: **Flute books for fun and playing with other instrumentalists:**

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Fun pieces for playing along with CD:

Pollock - Abradabra Flute Book with CD. (EXCELLENT!!)

For novice players (can read rhythms):

Jessica Walsh/ Allan Alexander ~ Celtic, Renaissance and World Music for Flute and Guitar.

Even if you don't have a guitarist to work with, you can play along with the wonderful CD that comes with each of these books. The music is unbeatably fabulous, easy-to-play, not to mention moving and yet simple-to-read. Gorgeous. See: [www.fluteandguitar.com](http://www.fluteandguitar.com) or call 1-800-627-0823 if your local music store doesn't know yet how to order these books.

If you are only buying one of the above flute and guitar books for playing along as a novice to intermediate flutist, the book called: 'Celtic Music for Flute' by Jessica Walsh has chord symbols instead of full guitar parts, and therefore might be more handy for those only intending to play along with the CD.

Many of the tunes work as fabulous duets with the CD being flute 2 and the live flutist being flute 1. All these duets are created using the titles, page numbers and instructions on my website. <http://www.jennifercluff.com/walsh.htm>

These duets are SO much fun!!

My students of all levels and ages are in LOVE with these tunes.

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More method book titles:

all the books you see can be found at: [www.fluteworld.com](http://www.fluteworld.com)

(Or just use the above link to locate the Fluteworld online catalogue, to get further information about the flute titles you're searching for, and then order the flute book(s) at your local music shop or from Fluteworld if mail-order more convenient.)

Your local music shop may ALSO have a few of these books already in stock.

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**EASY:**

For flute and piano (if you can find a friend, teacher or relative who plays piano):

Flute Favourites ~ Jean Pierre Rampal

Folk Songs for Flute ~ Sumbler [Published by: Mel Bay]

Very Easy Baroque Album (Vol. 1 or 11) ~ Trevor Wye

Very Easy Classical Album ~ Trevor Wye

Very Easy Romantic Album ~ Trevor Wye

Songs for Annie ~ James Galway (CD or LP by same title available.)

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**For more advanced beginners:**

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French Pieces for Flute and Piano ~ Pub: Mel Bay 95295

Charming, and shorter romantic works that really bring out the colours the flute can create. Includes Ravel's Pavane, Satie's Gymnopdie, and other well-loved works.

Album of Sonatinas ~ ed: Louis Moyse- Pub: Schirmer

Contains some melodious and progressive classical works for the novice; from Clementi and other keyboard/violin composers. Some very pretty.

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**For flute duets:**

Rubank ~ Selected Duets - Voxman Volume 1

Moyse, Louis: 40 Short Duets for Beginner Flutists, Schirmer

Moyse, Marcel: Album of 30 Duets for Two Flutes, Volumes 1 & 2: Pub: International

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For when you studying flute privately, a younger student-teacher might be interested to know about:

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**Easy technical books:**

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Karen Smithson ~ Playing the Flute Volumes 1 & 2

Endreson ~ Supplementary Studies for Flute

Vester: 125 Easy Classical Studies

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**Easy Solos for flute & piano:**

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Schirmer ~ 40 Easy Pieces for Beginners

Mizzy Mccaskill ~ Solo Pieces for the Beginning Flutist

See: <http://home.rica.net/gilliadj/solos.html>

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### **Moderate Solos for flute & piano:**

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Schirmer: First Solos for the Flute Player  
International: Album of 30 Classical Pieces or  
Amsco: Flute Solos

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### **Moderate intermediate technical books (age 13 to 15):**

Karen Smithson ~ Playing the Flute Vol. 3 & 4  
McCaskill ~ Indispensable Scales/Etudes (Mel Bay) as mentioned previously.

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Melodious and Progressive Studies - Cavally- (Pub: Southern) Vol. 1  
(The above book includes Etudes included by Kohler, Gariboldi and Andersen. All major and minor scales in the back of this book also.)  
Trevor Wye: Tone. Vol. I ; A Practice Book for the Flute

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### **More advanced books of flute solos (age 13 to 15):**

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Fischer: 36 Repertoire Pieces or  
Voxman: Concert and Contest Collection; Rubank

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For more up-to-date lists of new books coming out with CDs for beginners, novices and intermediates, get a subscription to PAN magazine from the British Flute Society. It reviews all the best new stuff that's coming out, and really helps teachers choose the top items from the newest publications. (I'll be updating my list above using the Pan review items!) There is also a fabulous resource online for reviewing new flute publications, books and sheetmusic, plus CD-sets. It's called EDITOR'S CHOICE and it's at [www.justflutes.com](http://www.justflutes.com) Check it out.

Hope this older list helps meanwhile.  
Jen Cluff

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### **More on using the KARENT SMITHSON BOOKS For first time flute-teachers**

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D. writes:

> Well, I am a fellow Rubank 'old dog', with a student in the Rubank Intermediate book. Being unfamiliar with the Smithson series, I need a little guidance on which of her books to jump into.

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Dear D.,

The flaw of the Rubank books, I find, is that they leap ahead so quickly that young students are often asked to play high register before their low and middle registers embouchures have developed at all. I just find, in general, that Rubank moves too fast for the less-gifted student, or the one who needs more time and more pieces to solidify abilities at their own level.

The Smithsonian books on the other hand are terrific for starting beginners in, and then move ahead very purposefully leaving the high register to be developed after the student is firmly grounded in the low and medium. Volume III just starts introducing high E3 and F3 etc. but leaves most of the works in the middle and low register.

However the \*manner\* in which the Smithsonian method moves forward allows the student to have learnt some very sophisticated musical ideas while still in high school. For a typical student, I would still use other books in addition (extra pieces, etudes, daily exercises, tone work, duets etc.) but the Smithsonian would be their fundamental method work book.

Here are the typical levels for each volume:

Volume I: Absolute beginner who knows nothing about reading music or making sound on the flute.

Vol. II: Novice who is quite rusty at reading music, never played scales.

Vol. III: High school band level player who can read music but can only play in "easy keys". Vol. III introduces many sharps, many flats, how to read more complex rhythms and time sigs.

Vol. IV and V are good for any player wishing to develop more advanced skills.

(see topics given for each volume below.)

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For first time purchasers, here is what I would advise:

- that a teacher who starts several beginners each year to buy all five volumes plus the piano accompaniment and move students through the whole series from the ages 11 to 15. Then, as you greet each new student, decide whether they're starting in Volume I, II or III.

- a teacher on a tight budget looking for junior recital pieces only, buy the piano accompaniment book only, and use the pieces (flute student reading from their own copy of the score) to move a junior student through these lovely flute and piano arrangements.

- The adult beginner (or re-beginner) buy volumes II through V. And learn each skill one at a time as presented in the books. If you feel you're fairly advanced, you would start with volume III. If you're only interested in flute and piano pieces buy the piano accompaniment book only.

\*\*\*\*\*

See list of topics covered below:

Volume I: Flute care - Making your first sound- reading music- tonguing and slurring- basics of rhythm and counting- three fingerings for Bb- Ties- Sharps & Flats - Dynamics.

Volume II: Eighth notes-Dotted Quarter/Eighth- E#, B# and Fb- Major scales (with sharps) and how to create them- Sixteenth notes.

Volume III: Major Scales with flats- Triplets - Cut time- Compound time (6/8, 9/8)- Intervals and arpeggios

Volume IV: - Staccato - Syncopation - Portato - Minor Scales - Appoggiaturas - Grace notes - Trills.

Volume V: 32nd & 64th notes - double dotted notes - 2 against 3 and 3 against 4 -  
Double and Triple Tonguing - Dim and Aug triads - 7th arpeggios - Mordents- Turns- Harmonics-  
Cadenzas - Modal/Pentatonic/Dim and Whole tone scales.

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Hope this overview helps.

Jen Cluff :>)

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Dear D.,

Addendum:

I've just been flipping through volumes III to V, searching out key repertoire that would give you a good idea of the difficulty levels for a flutist, and just have to rave about the pieces I'm reminded are in these volumes. Now, I'm just listing the classical ones, not the folk works, of which there are plenty, here. Some are excerpts, some are duets, and some are arranged to be played with piano accompaniment. What a great introduction to the "literature". :>)

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Volume III:

- Aria from "Pentacost Cantata" - Bach
- Cello Solo from Piano Concerto No. 2 by Brahms
- Soprano Aria "I know that my redeemer liveth" from Handel's Messiah
- Duet: Schumann's "Traumerei" (in 5 flats)
- Flute solo from "Symphonie Fantastique" - Berlioz
- Flute/Oboe duet from "L'Arlesienne No. 1" by Bizet (in 4 sharps)

All interval embouchure-flexibility exercises: 3rds, 4ths, 5ths to 7ths etc.  
Fingering chart for 3rd and 4th octaves (to altissimo D4)

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Volume IV:

- Study on Mozart's "Magic Flute" overture
  - Beethoven's "Fifth", opening mvmt. in a flute/piano arrangement
  - Duet based on Andante from Mendelssohn's "Italian" Symph. No. 4
  - Theme from Beethoven's 7th Symph. done as duet
  - Flute solo from Brahms' 4th Symph. (orch excerpt)
  - Duet of opening measures of Smetana's "The Moldau"
  - Duet of Bach's Magnificat in D major (in 3 sharps)
- etc. etc.

Complete trill chart from C0 to C4

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Volume V:

- Scherzo from Mendelssohn's Midsummer Night's Dream
- Excerpt of Voliere from Carnival of Animals- Saint Saens
- Duet of Mendelssohn's "Italian" Salterello

- Excerpt Rossini "La Gazza Ladra" Overture
- Excerpt Beethoven's "Leonore No. 3"
- Excerpt from Rim-Korsakov's "Scherherezade" . etc.

Chart of special fingerings for harmonics and tuning high register notes

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Note, the above list only covers *SOME* of what's in each book, but it *DOES* tell you the level of each book, if you know these famous classical pieces and their flute parts.

Cheers,  
Jen :>)

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S. writes:

> One of my students (6th grade, 11 years old, has had one year of lessons) is about to finish "Tune a Day," book 1. Usually at this point in a student's development, I would use Guenther's "First Book of Practical Studies" and a solo or duet book, but this student is moving a little more slowly and needs more time to learn notes, rhythms, etc., so I want to use another method book. I'd appreciate hearing from flute teachers who are familiar with "Tune a Day," book 2...or other methods you might recommend at this point.

---

Dear S.

Do you have the Presser CD sheet music "Methods and Studies"?

I really found the Altes method in volumes 1 & 2 on the CD sheet music by Presser to be well worth a second look (after almost 100 years!) The method in volume 1, by about page 15, uses *easy-to-achieve* middle-register notes, (B, A, G, C, D, E, F etc.) and presents a Theme & Variations, each playable with the teacher as a duet with metronome, and works up to scales and longer duets with mixed rhythms.

It's all very gradual, page by page each variation makes minor changes to the established quarter-note, 2/4 tunes to strengthen the concepts of various rests, tempi, and quarter notes, followed by dotted-quarters, eighths and finally simple scales with harmonies for the teacher to play along with.

Have you re-explored this stuff lately? I was pleasantly surprised when I did!! :>)

Altes really elongates the time spent on fundamentals without becoming boring.

And you can introduce both the metronome, and harmony playing, followed by scales and increased rhythmic complexity---all very slowly.

I'd supplement Altes with the simpler pieces (half-notes and quarter notes at first) from the Jessica Walsh books (*Celtic Music for Flute; Medieval and Renaissance Music for Flute*) in order to follow the method-study with lovely tunes that act as a "reward" after method-work.

The CD of flute and guitar music that comes with the Walsh books is also a reward in itself, since the student can listen to the CD at home and pick new tunes on their own, immediately applying the knowledge of rhythms that the Altes are working on, or teaching themselves to recognize new rhythmic patterns.

The kids I have doing both these books are really enthused and seem to understand the concept of slightly-delayed gratification. They can do their Celtic tunes if they finish their Altes assigned pages. :->) Jen

Walsh books at: [www.fluteandguitar.com](http://www.fluteandguitar.com)

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## Teaching "hand on the barrel" for small sized learners:

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R. writes:

- > B, A and G would be good with them holding the > barrel (Where exactly do you have them hold it?)
  - > On the keys? Since they're mostly playing intro > instruments, I guess it won't mess up the adjustment?)
- 

I agree with all those who start on the headjoint ONLY. Then, the next step can be left-hand only, with right hand on the barrel:

Right hand, palm forward, is brought up closer to the face, to grasp the barrel where the headjoint inserts into the middle section of the flute (over the maker's insignia). This is P. George's method for teaching flute to small children.

It's also a very good idea to take off the footjoint for children who are unable to balance the heavy, full-length flute. The footjoint can be added last, after they've mastered the left-hand notes.

With their right hand on the barrel, the children then place their left hand on the keys (stickers can help them find which keys to finger because of the one skipped key.)

Lots of tunes can be written out using just B-A-G. You can also introduce G#/Ab, C and C#/Db, since the flute is stabilized already by the right hand up high as it is. P. George also teaches overblowing to the second octave from this position to teach high and low blowing styles.

Then you can move on to teaching Bb fingered 'one and one', and then finally add F#, F, E etc. You must put the footjoint on to get the note "D" however. I'd definitely write tunes out and photocopy them to hand out in a situation like this.

- > What do you do if they're stuck in a situation in which they start with D and C in staff? If I get
  - > to choose my book, then I can work around that situation, but I've heard of systems in which the
  - > music curriculum is chosen by some sort of board and the teacher has no choice in the matter.
- 

D can be an okay note to start on if the footjoint \*is\* on the flute (and Eb as just mentioned by Grace who is finally gracing us with her basso-profundosity! Hi GRACE! :->) for the more co-ordinated child (LH index finger UP!) and C in staff is fine with hand-on-barrel.

Otherwise you'll have to use a combination of ALL of our advice! You'll work it out for sure! Maybe you'd graduate the kids up to the next group after keeping those together in groups who can one-hand it, and those

who can two-hand it. But have a look at Trevor Wye's "Flute Class" and send feedback if it's in your library, eh? Good luck.

Jen :>)

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### **RE: Starting adult beginner flute teaching**

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Some pointers for teachers starting adults on beginner flute:

1. Phone around and find out flute rental prices from various music shops and look for good student flutes (example: Top condition Yamaha 200 series closed-hole flutes with no "A" in the serial number). Develop a relationship with the most reputable music shop in town, as required. (teacher's discount etc.) For recommended flute brands see: <http://www.jennifercluff.com/buying.htm> and <http://www.jennifercluff.com/flutequip.htm>
  
2. Test the flutes to make sure they are not leaking, and that they play well and easily. If they are not in top-condition, insist they get a clean-oil-adjust and any necessary repairs before your students rent them.
  
3. Create a studio policy sheet that explains:
  - Contact info. of teacher (phone-email-etc.)
  - How lessons are paid for (in advance very important)
  - Cancellation policy (do they pay if they cancel? etc.)
  - List of flute-repair, sheet-music and rental phone numbers locally.
  - List of book titles you'd like them to purchase (you may want to order these books as soon as you get a confirmation from the student(s).
  - Any other information specific to your studio (like cat-allergy possibility etc.)
  - List of equipment they need to start: Music stand and what kind to get and how to check that it is tall enough; metronome/whether to get one right away and which brand is least expensive (Yamaha has a UFO-shaped, turquoise one that is under \$25).
  
4. You CAN offer a free first lesson if you think that will help get the students organized to begin lessons. Make it fairly short, lots of fun, and use the time to handout this information and answer questions. (If the student has had previous musical instruction and already plays piano, or used to, this can affect which book to start them in.)
  
5. First lesson, in which you may want to help them individually, you can use the "First Lesson" document by Mary Byrne at: <http://www.jennifercluff.com/firstlesson.pdf>

This can be printed out and they can take a copy home to review.

6. Also, at the first lesson:

You may wish to put stickers on their flutes to assure they align the headjoint to the body properly (for me, I advocate FAR side of embouchure hole lines up with center of keys unless lower lip is very thick, or dental formation makes this impractical.)

Clean a small spot on the tenon and headjoint with isopropyl alcohol and then apply cassette label stickers cut out with scissors to be small alignment strips.

This is also a good time to talk about how to not bend keys and rods during assembly and how to swab out, and put back in case.

Don't forget that for the physically unco-ordinated that sitting is at first easier than standing (less to think about, and concentration while sitting is often better at first) and that beginners can play with no foot-joint, and with right-hand-on-the-barrel for B, A and G. (a few other notes work too.)

The main thing about headjoint-only work, and footjoint-off work is that they can more easily focus on the feeling of the mouthpiece against their chin, and what their lips are doing.

7. Once their adult beginner books arrive, follow the book page by page, leaving lots of time for repetition, experimentation, and being light-hearted about mistakes or special needs. ( Books by McCaskill/Wye/Smithson all good). Take things slow and easy, and don't bother being nervous yourself. You'll soon see that you indeed know what to do with adult students---the biggest flaw is going too fast---so slow down and have fun!!! Learn to laugh at yourself and make fun happen!

If you're insecure about your knowledge, consult with your OWN teacher (maybe take lessons once a month yourself in order to brush up on the latest teaching info. from your own teacher.)

7. If students want jazz instead of classical there are some terrific jazz-based beginner-piece books listed in the syllabus for the UK exams printed by "Top Wind" in the UK. I would order this book now, so you can look ahead and see what levels of flutey-knowledge each grade of flute playing represents.

If they want folk-celtic-ethnic, start with Howard Harrison's small paperback "Play the Flute" and as they progress, point them toward the slower pieces in Jessica Walsh "Celtic Music for Flute" and "Medieval, Renaissance Music for Flute" books with CDs, as mentioned many times on this group:  
[www.fluteandguitar.com](http://www.fluteandguitar.com)

There is also a good Mel Bay Celtic duet book that's quite easy after about 15 lessons or so: "Favourite Celtic Melodies" by Sarah Watts.

If the adult students want Classical music primarily, also see Top Wind catalogue for suggestions as well as use the Karen Smithson method books (Volumes I and II). If you play piano at all, the Smithson book of 'Piano Accompaniments' is EXCELLENT for giving you about 100 pieces for flute/piano (Classical/Folk/Orchestral themes) starting from VERY easy, from which they can read the flute part. (Pieces in the piano book are in score form, but come from the method books.)

9. Duet team: In the future:

If they are close friends to begin with, or friendly, open and willing to play once a week as a duet-team on their own, a good solid classical duet book is Rubank's "Selected Duets" volume I, once they

have about 10 lessons under their belts.

10. From the second lesson on, discuss "How to set-up your practice space at home; how to find the time to practice; what to focus on while practising; how to get your kids to leave you alone; how to get inspired (how to find flute music on the radio/which CDs might interest them.); how to give the whole thing a good college try before giving up; How to stretch out before you start so the blood starts to flow; how to practice tonguing or rhythm while you're doing the dishes or walking the dog" ... or whatever.

Many people claim that these things ("How to practice; How to get INTO the music.") were left out of their music lessons, and we have to make sure they get this info. :>)  
Hope this helps, and keep asking..... Jen :>)

---

Dear C.

You might really like this new flute beginner book for your new adult students.

It's one of the Mizzy McCaskill books. I'd ordered on spec. just to see. I played through it yesterday, and got a real kick out of it. It's so totally ROCKIN' that I bet your jogging buddies, learning flute for the first time, can't possibly get bored or frustrated, in fact it had me laughing!!!

And there's nothing better than guaranteed laughs and goofy improvising when teaching fellow adults, plus a progressive book that even if YOU didn't have time to prepare for their lesson, you just turn the page, and voila the next bit of info. has already been carefully thought out by the author.

Love that in a teaching book. That means you can trust the book. Now, I've yet to try this on a child-beginner, but my mind says: "Adult beginner" all the way.  
Check it out:

The title is: Mel Bay - First Lessons- FLUTE by Mizzy McCaskill & Dona Gilliam  
MB99824BCD \$12.95 Can\$

The book, with photos, clear drawings and progressive lessons, comes with a CD that gives accompaniment for the first half of the book. The first half is just what you want as a lesson-book for teaching:

- starts with headjoint only
- starts with counting and saying "tu" at the same time on headjoint only
- allows improvisation and rhythmic creativity
- allows much repetition of each lesson by having extended versions that you can improvise over (covered headjoint/open hj/sliding finger into headjoint etc.)
- rhythms demonstrated on CD using 4/4, 3/4 2/4.
- flute tone and flute notes demo'd on CD in simple pieces using B, A, G.
- CD gives "Jazz feel" to even the classical pieces (Clair-de-Lune-o-jazz)
- clear pictures on how to assemble the flute and check the cork placement
- explanations on breathing that is short and practical etc.
- fingering chart on back page for quick reference.
- clear drawing of flute keys and fingering symbols each note's fingering as each note introduced.

-Guitar or piano chords for pieces without CD backup.

So I tried it and....BOOM: You put on the CD and there's this groovin' back-beatin' latin rhythm, and you and your student can play along. Even on headjoint only, the student can jump in and do their own version.

Call and response type music teaching.

Then... Once the flute is together and you've learned B and A, already you "jam" with the CD's rhythm section and can improvise. By the time you're doing B, A, G you've got way better rhythm from repeating the easy songs with CD, and a strong background in counting, music rhythm reading, musical terminology (how to D.C. how to use repeat signs etc.) and have several show-off tunes to perform using only a few notes.

Really really cool, I kid you not. I can just see teaching these two adult beginners of yours as a mini-class, and the three of you all improvising to the CD. :>D

The second half of this short book is a combination of slightly-latin tunes and pure joy fife music from Scotland, Ireland, Wales etc. Very celtic/ethnic. Not terribly classical, but leading there, obviously. No accompaniment is provided for the latter half of the book, but the tunes are just complex enough that they'd suit an adult. Obviously you could also introduce a simple duet book as well by the time a student is 2/3 of the way through this book.

But.....quite eclectic. I think you'd get a kick out of it....

Bookreview Hen... Jen :>)

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C. wrote:

I also think I may have picked up two students! My first stab at teaching and > I hardly slept last night for thinking about it. I'm taking a jogging course > for women, to learn to run and train safely for long distances and two of the women asked if I'd teach them flute. Adult beginners! Just what I wnt to do, and I didn't even go looking. So I thought to myself, "This is a sign," and "time to start teaching" At first I told them I'd refer them to others, but now, I love the idea. I do hope they are sincere. We'll see, but I think they are.

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**Teaching adults, teaching children:**

**Which learn fastest or is one better than the other?**

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S. asked: > Are there advantages or disadvantages to starting on the flute as an adult, as opposed to childhood? It would seem that an adult would have more of an incentive to start on the instrument, as opposed to a 10-year-old who thinks he/she wants to "do" band. But on the other hand, there are things that are harder for an adult, too, and adults so often are hung up about not being able to do things perfectly.

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Well S.

This is a really HUGE question, and maybe the real answer is: It's never too late to start.

If an adult says: "I always wished I could play the flute" (usually spoken to the flutists after a recital) I always want to say: "Go ahead and start....I just love that part from Julia Cameron's book "The Artist Way" where she says people always complain: 'But do you know how old I'll be when I can finally \_\_\_\_\_(play the flute decently)?!"

And Cameron answers: The same age as you'll be if you don't \_\_\_\_\_(learn to play)."

But just for the sake of conversation, I'll try and give some ideas about each category, child and adult, advantages and disadvantages. And I'm just musing, so feel free to correct me, those who have more knowledge:

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#### CHILD learning flute

##### ADVANTAGES:

- Children often have more unstructured time in a day to spend practising and fooling around with the flute; listening to music; exploring musical ideas.
- flexible muscles, joints and tendons
- extremely speedy learning capabilities; the learning curve can be VERY swift (age 11 to 17 especially)
- lungs are resilient, heart is strong, can focus alot of power into the flute without becoming tired
- parents and family usually supportive of time spent practising
- usually there are more music programmes/ensembles/bands/solo competitions/talent shows available for kids than for adults
- very similar to learning to swim or ride a bike---no matter how much later in life they take up the flute again, the body can remember quite a great deal about reading music/fingerings/blowing methods.
- can develop a cool one-on-one relationship with private teacher which can be the basis of a healthy child-adult/mentor experience (and possibly the only adult they may have this type of cool relationship with.)

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#### CHILD learning flute

##### DISADVANTAGES:

- in small children the weight and length of the flute can be tiring on small arms and necks
- very young children can't yet sustain large breaths for slow or complex music
- adolescents can quickly lose interest due peer-pressure or onslaught of competing hobbies/sports
- adolescent hormones and mood swings can interfere with steady improvement and therefore musical achievements
- child can be over-pressured by parents (wish-fulfillment deferred onto child) and then rebel by giving up flute all of a sudden
- child may have transportation problems if family is large, without vehicle, or disorganized about ferrying them around to flute events
- child may have to wait for sheet music, recordings, and/or good instrument for a very long time if family cannot afford these things.

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#### ADULT learning flute ADVANTAGES:

- can rearrange own schedule and pay for own lessons
- can reason with family and friends about time needed to practise
- can purchase own equipment including a good instrument
- can budget and save in order to purchase CDs, recording equipment, sheet music. Finding money for these things is usually quite easy for most.
- can understand concepts from reading about them, and get more out of self-teaching by using methods and texts
- can travel to special classes, festivals and musical events

- can usually afford to go to masterclasses and consult with top teachers or take notes at such events
- can investigate alternative methods for learning how to read music, how to understand theory and harmony etc. if there is a known learning disability
- can organize own ensembles for playing with others
- can decide how much time to give each hobby, and can reason out which hobby they'd like to focus on.
- can get into esoteric learning areas on own steam.
- adults have DECADES of music listening in their minds already, making musical concepts sometimes quick to absorb
- can develop a cool one-on-one relationship with private teacher which can be the basis of a healthy adult to adult learning experience. Opportunities to learn about whole new areas of musical interest are possible ex: Baroque flute--Native flute---Irish flute etc.

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**ADULT learning flute**

**DISADVANTAGES:**

- muscles, tendons and joints may be stiff and relaxation therapies or special postural therapies may be needed in order to practice comfortably
- adults learning is often hampered by their own demanding, perfectionistic ears; they often want to sound VERY good right away, and are easily discouraged and embarrassed when it takes too long
- many different chores and workloads cram the adult day---finding practise time can sometimes be close to impossible (unless they are single, have a light job, and no kids)
- family can interfere or complain about the adult's practise time and need for noise-privacy
- lungs may need to be taught more slowly how to work efficiently for sustained air control
- fingers and arms may need to learn how to become more dextrous, springy and resilient
- it can be tricky joining ensembles, as time-conflicts and scheduling may prove difficult

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 So;

As far as adults learning as flute as beginners, though, I've seen some miraculous things (like starting an instrument in the 20s and being fully proficient by the 40s) and some really tender and heart warming things (like starting in ones 50s, and being so happy about it that it becomes an adult's central hobby.)

The only time I saw an impossible adult beginner was a gal in her 70s who had no natural dexterity or sensitivity with her jaw and lips and couldn't get a sound even after 6 weeks on the flute's headjoint. However, it may have been her dental work, and not to do with her age. But anyway, I hope you can see now why this is such a huge question.

Look how much typing I did and I haven't even scratched the surface!! Opinions and corrections welcome. Jen :>)

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**Student advice to those who can already play but haven't taken lessons in a long while**  
**What to do UNTIL you start flute lessons**

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 You want to know what to do until you can take lessons again? Okay---but you'll have to sift through all the topics below, and find one that suits you.

What's most important is that you find a kind of music that you enjoy so that you can play everyday, so that your skill develops, so I'll start with that! :>)

1. Find some books of flute sheet music or some improvisational CDs (Jazz, folk, ethnic music etc.) that you really like. Keep hunting down interesting tunes and great flute pieces through various sources and by asking friends and colleagues for their favourites. If you're looking for something specific (ex: African nose flute transcriptions :>), ask on one of the internet discussion groups for specific suggestions.

The main thing is to play everyday, and you'll only do that if you're playing music you love. If you're eclectic and you like all kinds of musical styles, a good source of flute books (some with CDs) is Mel Bay publishing company. Have a look at their PDF catalogue at:  
<http://www.melbay.com/free/fluteoboeife.pdf>

If you're looking for great flute CDs to jam along with (by ear) ask people for their favourites in a given category (ie: Jazz, Folk, Ethnic etc.)

An example of a classical CD that I recently found fun to jam along with was a CD of Enrique Granados early orchestral suites of Spanish Dances: NAXOS cd: 8.555956

An example of Celtic flute music that comes with sheet music is "Celtic Music for Flute" by Jessica Walsh at [www.fluteandguitar.com](http://www.fluteandguitar.com) This is the single most popular series I've found for beginner students. :>)

Alot of jazz flutists really got a headstart by listening to Herbie Mann and Hubert Laws CDs. Choose your favourite genre and then hunt up some inspiring music to get you going when it's practice time.

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2. Take at least 3 or 4 lessons with a top-notch teacher in order to correct bad habits before they become engrained. This will put you yards ahead of where you'll be if you "wait until you can afford lessons".

Immediately sign up for 3 lessons, and start saving up now. Tape record the lessons, or take very good notes (tape recording is much easier; you can always borrow a tape recorder from a friend for this purpose.) Make an effort to pinpoint and irradicate bad habits or they will hold you back no matter how often you practice your flute.

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3. Find a partner to play music with or a local band or chamber group to join. Playing weekly with others will REALLY motivate you to improve. There is nothing better for getting thrilled about being part of live music.

If you can find a pianist, harpist, or guitarist there are SCADS of easy and intermediate sheet music available that will really rock your world.

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4. If you're interested in progressive PRACTICAL improvements in your flute playing, consider purchasing a flute method book that gives you step by step exercises. You'll need to develop great tone, good rhythm, good music reading skills, and fast and accurate fingers.

If you're on a budget, the least expensive is: Methods and Studies CD-rom from 'The Ultimate CD sheet music for flute'. [www.cdsheetmusic.com](http://www.cdsheetmusic.com)

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### **Beginner Level (Easy)**

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Print out the Altes method book you'll find on the CD-rom and use it as a refresher for rhythms and counting. Alternately, you may prefer the Wagner method on this CD-rom. The Wagner has many scales and scale-patterns. All items below with asterisks are printable on your home computer from this same flute CD-rom:

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### **Intermediate Level:**

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Kohler 20 Easy and Progressive Ex. op. 93\*

!!!!!!!!!!!!

This is terrific and a new discovery. Kohler has arranged 20 weekly assignments that include scales, thirds, articulations, and follows with a short Etude and a Duet in the same key to be played each week with the teacher. Amazing. Check it out.

!!!!!!!!!!!!

There are also lots of flute duets, on CD-rom sheet music\* (many to choose from), if you have a friend who plays flute, or use a tape-recorder to play duets by yourself.

### **Books of flute Etudes (purchased separately):**

Melodious and Progressive Studies; Robert Cavally

Kohler 15 Easy Etudes

Gariboldi 20 Studies\* op. 132

Gariboldi 30 Easy and Progressive Studies\*

Kohler Romantic Etudes\* (for the more advanced)

Andersen op. 33 Etudes\* ( " " )

[Note: asterisk\* = on Presser Cd-rom of 'Ultimate' sheet music]

### **Books of Classical flute Solos:**

36 Repertoire Pieces; Edited by Donald Peck

Concert and Contest Collection

Flute Music of the Baroque; Schirmer

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### **Advanced highschool-level**

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**Standard Etudes** including all the Andersens, Berbiguer 18 etudes, Altes 26\*, Bach, 24 Concert studies\*. A good collection for buying only one book is: Selected Studies by Rubank.

### **For advanced student Duets:**

Many to choose from, very high quality, from CD-rom sheet music\*:  
Kuhlau, Kohler, Mozart, Quantz, Telemann, Tulou etc.

Duets: Schirmer: Selected Duets for flute

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When you get more advanced try the following method books to assist self-study:

The Physical Flute by Fiona Wilkinson:

Teaches posture-ease, intonation, vowel-dynamics, leaping without embouchure distortion, high soft playing and all sorts of other things not covered in most other method books. This is a valuable resource for flutistic finesse!!!

The Flute Player's Book by Vernon Hill:

Teaches special techniques, releasing the sound effortlessly, tuning vertical chords, cleaning up articulation, tricks from the pro-level. Demo CD of all techniques included.

Very amazingly interesting book. Check it out. [www.fluteworld.com](http://www.fluteworld.com) sells both above titles.

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Feel free to ask for more specifics.

Jen Cluff :-)

For free articles on Fluteplaying:

Go to Jen Cluff's webpage:

<http://www.jennifercluff.com/articles.htm>

Tons of articles on getting great tone, how to practice, and fun play-alongs for flute students etc.

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### **QUANTZ'S BOOK ON FLUTE PLAYING**

Quotes and discussions about teaching and students:

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Excerpt from the Introduction to Quantz's  
"On Playing the Flute"

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"Someone who has the talent and the inclination for music must make every effort to secure a good master. It would take too long if I were to treat of masters in every branch of music. As an example, I will only take time to discuss the type of master required for the study of the flute. It is true that this instrument has become very common in the last thirty to forty years.

As was not the case when it first came into vogue, we no longer suffer from any lack of pieces through which a student may learn with but slight difficulty the skill necessary on the instrument to control his tongue, fingers, and embouchure.

In spite of this, there are still very few who know how to play it in accordance with its nature, and in its proper style. It seems as if the majority of flute players today have fingers and tongues, to be sure, but are deficient in brains, does it not?

It is absolutely necessary for anyone who wishes to learn the instrument adequately to have a good master, and I expressly demand it of anyone who wishes to make use of my method. But how many are there upon whom the title of master may be justly conferred?

Are not the majority, when closely observed, still students in their science? To be sure, there are some who play the instrument well, or at least passably; many, however, lack the ability to impart to others that which they know themselves.

It is possible that somebody who plays quite well knows little of how to teach. Someone else may teach better than he plays. And since a student is not able to judge whether a master instructs well or poorly, he is fortunate indeed if by chance he selects the best.

The attributes of a teacher who will train good students are difficult to define in detail, but an approximate idea may be gained from the following list of defects he must avoid.

A beginner will also do well to ask the advice of persons who are impartial, yet have insight into music.

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Flute masters to be wary of:

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The student must beware of a master who understands nothing of harmony and who is no more than an instrumentalist; who has not learned his science thoroughly, and according to correct principles;

- who has no clear notion of embouchure, fingering, breathing, and tonguing; who does not know how to play the (fastest) passage-work in the Allegro or the (ornaments and) embellishments of the Adagio distinctly and roundly;
- who does not have an agreeable and distinct execution, or a refined taste in general;
- who possesses no knowledge of the proportions of the notes needed for playing the flute with correct intonation.
- Who does not know how to observe tempo with the greatest strictness
- Who does not know how to play a plain "Air" coherently, and to introduce the appoggiaturas (and all other ornamentations) and trills at the proper places;
- Who in Adagio does not know how to add extempore graces to the plain Air as the plain Air with its harmonies requires
- And who is unable to sustain light and shadow through the alternation of Forte and Piano as well as through the graces.

The student must avoid a master who is not in a position to explain clearly and thoroughly everything that the student finds difficult to understand, and seeks to impart everything by ear, and through imitation, as we train birds.

Avoid as master who flatters the apprentice, and overlooks all defects or who does not have the patience to show the student the same thing frequently, and have him repeat it.

Avoid the master who does not know how to choose the pieces that are suited to the current capacity of the student, and how to play each piece in its style.

Avoid the master who seeks to delay the student, or who does not prefer honour to self-interest, hardship to comfort, and unselfish service to jealousy and envy; or who in general does not have the progress of music as his goal.

Masters with these defects cannot train good students. If, however, one is found whose students not only play truly and distinctly, but are also quite sure in tempo, you have substantial reasons to expect much of him.

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Great Masters for the Beginner:

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Whoever wishes to apply himself to music profitably will enjoy a considerable advantage if he falls into the hands of a good master at the very beginning. There are some who have the harmful delusion that at the outset it is unnecessary to have a good master in order to learn the fundamental principles.

For the sake of economy they often take whoever is cheapest, and often someone who himself knows nothing at all, so that one blind man leads another.

I advise the opposite course.

The best master should be secured at the very beginning, even if he must be paid two or three times as much as others. It will cost no more in the end, and both time and effort will be saved.

More can be accomplished in a year with a good master, than in ten years with a poor one.

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What the student needs do:

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Although, as has been shown here, much depends on a good master who can instruct his apprentices thoroughly, still more depends upon the students themselves.

There are frequent examples of good masters who have trained poor students, and, on the contrary, of poor masters who have trained good students.

It is well known that many excellent musicians have distinguished themselves who have had no other master than their natural ability, and the opportunity to hear much that is good.

These musicians have advanced further through their own industry, diligence, and constant inquiry than many who have been instructed by several masters.

Thus a special industry and attentiveness are also required of a student.

Anyone who lacks them should be advised not to occupy himself with music, at least if he proposes to make his fortune through it.

No success can be promised to anyone who loves idleness, slothfulness, or other such futile things more than music. Many who dedicate themselves to music deceive themselves in this regard. They shrink from the inevitable hardships.

They would like to become skillful, but they do not wish to exert the necessary effort. They imagine that music is all pleasure, that to learn it is child's play, that neither physical nor mental powers are needed, that neither knowledge nor experience appertains to it, and that everything depends entirely upon inclination and good natural ability.

It is true that innate ability and inclination are the primary foundations upon which solid understanding must be built. But thorough instruction, and, on the part of the student, much industry and reflection, are absolutely necessary to erect the entire structure.

If a novice has had the good fortune to find a good master at the outset, he must place all his confidence in him.

He must be tractable rather than obstinate; he must seek zealously and eagerly not only to carry out and copy what his master prescribes during the lesson, but also to repeat it frequently by himself with much diligence; and if he has not properly understood something, or has forgotten it, he must ask the master about it at the following lesson.

A novice must not allow himself to be vexed if he is frequently admonished about the same matter, but must rather take such admonitions as a sign of his own carelessness and of the zeal of his teacher, and hold that master the best who corrects him most frequently.

Hence the student may play close attention to his defects; for when he begins to recognize them, half the battle is won.

If it is necessary for the master to correct him all too often about the same matter, he may be safely assured that he will have little success in music; for there are countless things which no master will teach him, or CAN teach him, and which he must, as it were "lift" from others.

Indeed it is this licensed thievery that produces the greatest artists.

The student must not drop anything that has been the subject of much criticism before he can play it as the master demands.

He must not prescribe to the master what kind of pieces should be given to him; it is for the master to know best what can be of advantage to the student.

If, as I presuppose, he has had the good fortune to find a good master, he must seek to retain him as long as he has need of instruction.

There is nothing more injurious than for a student to betake himself for instruction to one master after another. Different kinds of execution and different ways of playing confuse the beginner, since he must, so to speak, constantly start over again.

There are many who like to boast of having studied with many great masters, but they will seldom be found to have profited much from it. Whoever runs from one master to another is satisfied with none, and has confidence in none; and no one wishes to accept the precepts of a person in whom he has no confidence.

Having placed the proper confidence in a good master, and allowed him sufficient time to manifest his knowledge, the student with a genuine desire to perfect himself will discover from time to time new benefits that he had been previously unable to perceive, which will stimulate him to further inquiry.

Inquiry of this sort must also be warmly recommended to the beginning musician.

Industry alone is not enough.

He may have good natural ability, good instruction, great industry and good opportunities to hear much of what is beautiful, yet never rise above mediocrity.

He may compose a great deal, and sing and play frequently, without increasing his knowledge and skill. For everything in music that is done without reflection and deliberation, and simply, as it were, as a pastime, is without profit.

Industry founded upon ardent love and insatiable enthusiasm for music must be united with constant and diligent inquiry, and mature reflection and examination.

In this respect a noble pride must prevent the beginner from being easily satisfied, and must inspire him to gradually perfect himself.

Anyone who only cares to devote himself to music haphazardly, as to a trade rather than an art, will remain a lifelong bungler.

\_\_\_\_\_end Quantz quote

**Notes:**

I feel sure that the Quantz quotes are aimed at the flute student who already has played for several years, and is hoping to become a professional musician. All the points that S. pointed out and agreed with have to do with older students, from ages 16 to perhaps late 20s. Quantz is discussing the issues of the intermediate and advanced student.

I feel sure of it.

For beginner advice, I too enjoy the Suzuki philosophy of making the learning of music part of your "mother tongue". But the ire and righteous argument that you're hearing from Quantz is the kind of frustration and "truthing" that comes when you've taught intermediate and advanced students who hope to continue on into the profession of music, and make a living from it.

I believe that the reason Quantz's words ring so true for those of us who are strictly music teachers, is that they deal with EXACTLY the issues we face when we have to explain "becoming a full-fledged musician" with our many students over many years.

Jen :>)

\_\_\_\_\_

The Ultimate explanation for queries on Quantz from nutters who feel he's judging students too harshly. One nutter criticized that Quantz was trying too hard to mould students in his own image, while some experienced teachers knew exactly what Quantz was talking about, as it applied to more intermediate students who didn't think they had to work at music to get a real job one day.

---

M wrote:

RE: Quantz's quote about flute teaching:

M: >if the goal is to create a student in the master's image, then the student will simply sound just like the master.

---

Dear M,

You bring up many topics that interest me to continue the discussion. I think that for the most part, your above statement is actually humanly impossible.

No two people, no matter how identical, are really and truly identical.

Not twins, not twins who both play the violin together for 20 years.

They can parrot each other, but there will always be a characteristic that allows you to tell them apart. And teaching twins to play identical violins, or flutes, is just not done. It would be a very rare party trick for a diabolical promoter. =>)

When a master has a student who's adoration and desire to emulate literally blocks out all independent thought in the student (and that is very very rare), the master would surely start to worry about the student's sanity, and direct him to take some time away from this constant parroting. Parroting is audible. It does not make good music. The essence is weak; it does not sound real or heartfelt, and is therefore bad art.

What happens instead, in real life, is that the student is drawn to a master, because the student hears something in the master's playing that the student is riveted by, and wants to OWN; to make his own.

The student may miss 30 other details of the master's playing, for the first year of study. The student may then become annoyed by 5 other details of the master's playing.

The student may only want 2 simple features of the master's playing, and may then run to another master, or say "that's enough training for me! I'm going out on my own."

What Quantz is warning about is the cocky student who, still insufficiently trained to earn any regular income from the music world, with technical music basics still missing from their musical education, goes out on his own, and says "That's enough for me. I took some lessons, and now I'm ready to make my living."

If the student is not a genius wunderkind with a sensible manager, the student will NOT make a living. They will audition for this or that gig, and be turned down because they can't make the required musical styles, sounds, or musical co-operations with other players.

Compare this to the world of visual art where the crazy individualist is doing a kind of wild art that no one has ever seen before, but it simply doesn't earn them a living.

Every now and then one artist doing wild art WILL have their moment in the sun, and even become a Jackson Pollock, but 999 out of a 1000 will not.

---

M. writes:

Today's fickle audience craves new, revolutionary music, and easily bores of the classics they've heard over and over. To be lucrative, a musician must be flexible, adaptable, spontaneous, creative, etc., and none of that arises from a goal to sound like someone else.

---

Jen postulates:

You are right that to earn a living the musician must be adaptable and creative etc. but they also make steady money from adapting instantly to a standard level of music-making that requires a great deal of detailed knowledge about just "HOW TO" sound exactly like someone else, or someone else's "genre".

A working musician may get a gig in a studio where they're recording 15 different pieces of music over 4 days. In the first one they want you to sound like Charlie Parker, the second, like Sonny Rollins, the third like Jaco Pastoris on bass, the fourth like Vivaldi's Four Seasons, the fifth, like the cheesy theme from the Love Boat.

The more you're able to sound like EVERYBODY else, the more pick-up work you get.

If you can only perform your own music, with your own methodology, and are limited to only doing your own independent thing, then you won't get pick-up studio work.

They'll say: The guy just couldn't come up to speed with the other musicians, couldn't get the "feel" fast enough; didn't blend; didn't have the technique....let's get that other guy, the guy who can do ANYTHING with his instrument!"

Compare this scenario again to visual art; the more different styles an artist can happily and productively imitate, the more children's books, Audubon catalogues, Illustrated guides to frog-spotting and general illustrative work they'll get.

Month to month work like this pays the bills, and allows time to work on your own creative projects, instead of some other non-artistic job.

Afterall:

If you only paint like Jackson Pollock, and cannot take basic illustrative work, you may have very lean times until someone catches onto how original and truly stimulating you are.

---

M writes:

>These are just some of my complaints regarding his trivialized statements about how one becomes a musician.

---

I'm sorry, but I simply don't see the "trivialized" stuff you refer to.

I've had a very lucky time with the creative people that life threw my way as teachers, when I trained as a young musician, and almost all of them seemed to be saying the same thing:

"Trust me...learn these time-honoured skills so that you'll always have work.....and work on your own groovy ideas all the rest of the time. You'll have time for both, and both areas will help each other flourish and stay creative." I think the part you may not yet see is that the basic skills of training a young musician is to make them totally ONE with their instrument.

If they can spend that much time absorbing all the music of their time, and discover all the ideas that came before in music, their own original material has a far greater chance of being a true, QUALITY item.

The world is already full of people who have too little training, who really think they have a gorgeous singing voice, or play an instrument well, who do not, and who refuse to train any further.

They are the ones living in the dream world. Famous quote (guess who...):

"Learn all there is to learn and THEN choose your own way."

---

M. writes:

<snip> "Those who deny freedom of others, deserve it not for themselves."

---

Jen writes:

I think that actually, the great masters hold the door to freedom open and say:

"Here is the door. Walk through, walk through."

\* \* \* \* \*

And on that lovely note, here are some lovely quotes on this topic from W. A. Mathieu's "The Listening Book" which I highly recommend (as well as "Teaching Genius" a biography of Dorothy Delay.)

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**From "The Listening Book"**

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Originality:

There are two roads to originality; fast and high. The fast road is for the young and spry. It appeals to the side of us that wants to produce something entirely new, previously unimagined---a tinfoil dress, a recital from a hot-air balloon. This kind of originality, more properly called novelty, can be valuable.

Indecipherable runes might lead us out of a maze. Bird talk can make listeners flap their wings, raising them up from their perches.

When I was in my twenties a bunch of us Chicago boys found a way of improvising music from scratch, using theatre games techniques. We made raucous, amazing music that went everywhere but up. It was fresh, aggressive, and fascinating.

Now, twenty-five years later, I have left that music behind, but I am glad it happened because, its ephemeral beauties aside, it taught me what music is NOT in an extremely precise way. So the fast road can be a good one even if it leads to places you abandon later.

The high road is, of course, slow going. On its journeyman stretches we learn to love our traditions. We learn how to be apprentices and to love apprenticeship. We learn to imitate, or better yet, to steal every musical thing we love and use it for a while as if it were our own.

We are struck by the similarities among humans. We are astonished to find the similarities greater than the differences.

Eventually we are led to a quiet cave where we discover all of humanity inside ourselves.

.....<snip>

(the rest of this quote is well worth reading too.....)

---

Quote #2 from "The Listening Book".

Disabusable notion:

That you have to learn other people's music before you learn your own:

Music does not belong to individuals so much as it belongs to cultures and to humanity. When you learn other people's music you ARE learning your own, and when you are discovering your own you are discovering everyone's.

The important thing is to learn music, yours and others', or anywhere in between. There is no official map through this territory. Learn what interests you, and your range of interest will increase.

---

End quotes W. A. Mathieu

Thanks for bringing up interesting points, M

Jen :>)

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### Teaching "Correct" hand position:

Dear assorted Nutz and boltz,

Here are some more personal observations about 'correct hand position.'

The excellent book I read recently entitled:

'The Clarinet - Excellence and Artistry' by Rosario Mazzeo

---made some very good points right in the opening chapters about the elimination of extraneous and useless fingering gestures. I'll paraphrase:

"The job of the teacher is often to subtract gestures that the student is unknowingly making, in order to allow the student to perform using the simplest and most economical gestures only."

"To this end, (Mazzeo says) I've often thought to suspend a dowel or other stop-bar above their fingers so that they realize they only have to raise their fingers a very small amount."

"So much of teaching is simply removing extraneous physical motion from a student who is unconscious of his making such gestures."

He goes on to discuss finger motions and makes these points:

"Think about it: The necessary control required of the fingers on a clarinet is simply t to either seal a tone-hole or to uncover a hole using the pad of the finger---OR, in the case of keys which are

opening and closing out-of-reach tone holes, the perceptual control required is to gauge the exact nano-second that the seated pad covers the tone hole (or uncovers it) completely.

The player must be totally aware not of the sensation of his finger touching the key---but instead ask himself, at what instant does the key's pad close the actual tone hole?"  
\_\_\_\_\_end parphrases

I found this a very zen-like description, in that it necessitates the comprehension of absolute control of a very small movement of each finger independently, with a very sensory-oriented feedback loop to the brain, in order to experience the actual split-second at which a finger's job is accomplished.

Now to turn to the flute specifically, and the question of open holed flutes "creating" "correct hand position": In my own experience as a player and teacher, the most "correct hand position" is the one that creates the fastest and most \*even\* strings of repeating notes (openings and closing of pads on tone holes.) The point at which a student of the flute develops this accuracy usually occurs when the amount of practicing they're doing has led them to speedy technical work, that MUST have the fingers very close to the keys, ready to repeat fast and accurate movements, and all \*without\* extraneous gestures (rising too high from the keys, or having to move laterally to reach a key.)

When a student is at this advanced stage in their development, I find that on their own, they inevitably begin to keep their fingers very close to the keys and in a perpetual striking-position, curved, and dropping or lifting from the knuckle of the hand (not individual finger joints.)

The thumbs find their own most comfortable position in balancing the flute (since all fingers are in perpetual motion, over all balance of the flute becomes a necessity) and, as long as no pads are leaking, the touch of the student becomes very light.

This lightness also occurs spontaneously due to the need to release keys very quickly. Heavy pounding of keys inhibits speed.

Prior to this more advanced stage, students frequently are told why and how to correctly place their hands, but since there is no "proof" that it is helping, they mentally drift off, and cease to remember to do it.

With novices, less-advanced students, and non-practicing highschool students you'll see them let their fingers drift farther away from each key, may hold the flute very clumsily, in fact, or may lean on rods, let their hands be diagonal to the key work, leave the RH pinky off altogether, put their right thumb in strange positions, dangle their LH pinky under the flute, and in many respects fail to play with "correct hand position".

Unfortunately, they simply have no reason to notice, and no reason to correct it. You mention and hint and show, but it doesn't stick until they WANT to improve.

It's not until they really start to practice seriously, and to reach certain technique goals that their hands themselves seem to FIND new positions that assist their new goals.

Almost all the young players I've seen at the advanced level of technical expertise, have naturally developed their own perfectly suitable hand position. Not all are identical, but they have the features that that Mazzeo points out. Even the few that I've seen that play closed hole flutes.

I guess then, that the generic argument for open-hole flutes is in fact that it FORCES the issue earlier, even when the student is NOT advanced.

Since the student CANNOT "get away" with poor key work without there being a loss of tone, then they notice the problem, and are forced to correct it, without a teacher's constant reminder of something they cannot yet see the point of: vis a vis; fast, even passage work.

But as far as some of the older arguments about open-holes, they've yet to be proven. One argument is that the sound emits quickly through the open-holes themselves, or is more colourful, or more carrying etc. I'm sorry but.....Hooey! The open-holed keys used most often, in fast passage work, are often STILL covered by the fingertips even when the pad itself is open.

Look in a mirror and see, if during a fast passage, whether your fingers actually uncover the open-hole in the center of a key. Next, try a very slow undulation, from F to G, with the finger covering the open hole and then with the finger lifting off the open hole. Can you hear any difference in the tone? I thought not.

Therefore, I maintain that the flute sounds the same whether the open-holes are plugged or not, and that the fingers themselves inhibit the air escaping through the holes.

BTW, as I may have previously mentioned: I play a plugged open-hole. The only hole I leave unplugged is F natural, since to sharpen F at ppp volume by pulling the finger off the hole is a very frequent need of mine in orchestra.

The only fingering I wish I could use more often would be a flatter C4 that has rims closed in addition to the original fingering. And I don't play extended technique repertoire with special fingerings much, but if I need to a week or more of playing "unplugged" is not a problem, providing the piece is interesting enough to merit such work!!! :-)

Just some thoughts, a little closer to the actual topic than my last post. (but sometimes I have to go around the world to go around the block! Jen :-)

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## Teaching Tone -LEVELS

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Dear groupers,

I've been thinking lately about the stages of teaching embouchure

changes and how they relate to tone development. I realize that in effect, the practising flute student teaches \*themselves\* the myriad and microscopic lip changes that are required for controlling tone...of course.

And...we all have different perceptions of our lip movements.

Having suffered TMJ, I now never discuss "jaw mvmts" for example, which you'll notice.

But read along and follow me in my flutey teaching goal here, would you?

Thanks.

In my own development, and that of the students that I've have become the most advanced, I've begun to see THREE basic levels of development:

1. Overmanipulation of embouchure to acquire tone
2. Reducing overmanipulation to gain fine control
3. Unnoticeable (but finely detailed) lip motions to maintain tone colour through all dynamics, attacks, and wide-interval leaps.

Let me know if you agree, or if you have insights/or details you'd like to add.

---

### **The Developing Embouchure:**

Three stages:

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#### **Stage 1:**

The flute student discovers or is taught that there can be three basic lip positions corresponding to the flute's three octaves.

Low:

Lip corners move back to pull the bottom lip more across the teeth. Upper lip aims downward more.

Medium: Lip corners return to neutral. Angle of airstream is raised.

High register: Lip corners move further forward. [Upper lip can be beaked outward to control sharpness.]

Overall, the movements of the embouchure may be large, visible, and perhaps too dramatic to create fine control over tone colours, but muscular tone and muscle memory is being built upon.

#### **Stage 2:**

The flute student may be over-manipulating, unnecessarily, and may now be able to refine the motions. The "over-manipulating the embouchure" stage, for a young player, is a natural stage, however now more embouchure muscles are toned, they can be brought into play by physically moving the lips less and less, and with greater detail.

They may now be taught to use the inner lip membrane increasingly as an aiming device a la Moyse's "Debutante Flutist" diagrams. Roger Mather also talks in his books about "creating a long air-reed with the inner lip membrane" for more accurate aim.

Students may find it helpful to imagine the two lips as seen from a

side-view:

Low register:

- () upper lip
- () lower lip

Middle register:

- () upper lip
- () lower lip

High register:

- () upper lip
- () lower lip

The lips can be described as moving diagonally (as opposed to jaw thrusting which I avoid).

For diagonal lip movement: The upper lip moves in and down, the lower lip moves up and out.

This is also utilizable for diminuendos and "feathering off" or for maintaining accurate pitch in the three registers.

With practice on exercises designed specifically for wide-leaps, diminuendo, crescendo, legato etc.(ex: See Fiona Wilkinson's "The Physical Flute" and other method teaching books like Thomas Nyfenger's "Music and the Flute", Roger Mather's "The Art of Playing the flute" and other books at:

<http://www.jennifercluff.com/reading.htm>

Lip motions can begin to become very small and almost unnoticeable. Some tone colours can be changed sometimes by merely "thinking" tone colours, and consciously moving the lips as little as necessary to hear the change.

Further corrections to pitch and dynamics are experimented with, so that flat lower register notes can be corrected by increasing airspeed and aiming higher from the "inner lips".

Sharp high notes can be corrected by not only aiming downward and dropping the jaw open, but by "beaking out" the membrane of the upper lip more, possibly raising the center of the upper lip to create a slight arch (esp. useful for high F# and E in quiet dynamics), and by experimenting with vertically closing slightly, or alternately opening, the jaw more to use a larger or smaller lip opening.

Thomas Nyfenger makes a great topic of this in his book. (About how our jaws are designed better for closing than for opening. Very funny when we get compared to crocodiles!)

At this stage: Air angling is reduced to a smaller span.

In general, the trend is toward a slightly more flexible and larger lip opening for forte playing and a maller aperture, but with resilience and minimum of lip-tightening, used for quiet playing.

Overall,at this stage, there are still ideas about possible changes to the lips that will aid the player's control over tone and dynamics.

### Stage 3:

At this stage a finer control can be had in large interval leaping by using what Thomas Nyfenger describes in his book: "Music and the Flute".

There is also a wealth of information in the book "Conditioning Training for the Flutist's Embouchure" by Werner Richter (avail. At [www.fluteworld.com](http://www.fluteworld.com) )

It is discovered that air-speed changes can be made much more subtly and with out unwanted tone-colour changes, by the vertical opening and closing of the lips themselves very slightly, and by vertically raising and lowering one or the other of the two lips according to octave.

Angling of the airstream becomes even more subtle, and unnoticeable.

### Examples:

To drop from very high to very low, smoothly, without colour change, open the jaw slightly, relaxing the lip aperture vertically a very small amount. The open aperture slows the airspeed, and the lower note speaks more quickly from the higher, than if you made an angle-change.

To leap to a high note, raise the lower lip very subtly vertically upward (instead of only diagonally forward, as may have been used at earlier stages.) This insures that the same tone colour is maintained, and the upper note is not sharp.

To make absolute legato note connections using difficult fast passage work, Nyfenger has interesting diagrams that show the discovery process for an "average" lip position that bisects the ups and downs of the notes in the passage, so that every note is "within range" of the lip position, instead of attempting to reposition the lips for every note.

### Now:

Does anyone else recognize any of the above stages?

(They fully relate to the student's learning to concurrently control of the airstream of course. :>)

But I hope to ascertain whether there are in fact three:

1. Overmanipulation of embouchure
2. Reducing overmanipulation.
3. Unnoticeable but detailed lip motions.

Let me know what you think of my catagories, here. Thanks. :>)

From: Jennifer Cluff

<http://www.jennifercluff.com/>

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