Chapter 33

Pedagogies for Teaching Flute

**Supplemental Materials: Supplemental Tables**

**Table 1: Breathing Warm Up**

\*This exercise could be done as listed, with one of the breathing toys above, and/or turned into a creative story (e.g. blowing out candles on a birthday cake, etc.). Teachers should keep a steady beat that is comfortable enough for students to execute the entire exercise successfully.

|  |  |
| --- | --- |
| In 8 | Out 8 |
| In 6 | Out 8 |
| In 4 | Out 8 |
| In 2 | Out 8 |
| In 1 | Out for as long as possible |

**Table 2: List of Recommended Flutists**

* Ian Anderson
* Julius Baker
* Jeanne Baxtresser
* Sharon Bezaly
* Katherine Bryan
* Jasmine Choi
* Gareth Davies
* Robert Dick
* James Galway
* Severino Gazzelloni
* Lindsey Goodman
* Bobbi Humphrey
* Yusef Lateef
* Hubert Laws
* Gina Luciani
* Allison Loggins-Hull
* Herbie Mann
* Lorna McGhee
* Matt Molloy
* Emmanuel Pahud
* Daniel Pardo
* Greg Pattillo
* Jean-Pierre Rampal
* Alexa Still
* Mimi Stillman
* Frank Wess

**Table 3: Vowel Chart**

|  |  |
| --- | --- |
| Long Vowel Sounds | Short Vowel Sounds |
| ā late | ă apple |
| ē eat | ĕ elephant |
| ī might | ĭ insect |
| ō open | ŏ octopus |
| ū mute | ŭ umbrella |

**Table 4: Ideas for Initial Headjoint Work**

\*Headjoint sounds can include low (closed headjoint with palm of right hand), high (open headjoint), scoop up, fall down, sirens, and more (gradually placing right hand pointer finger in and out of the headjoint) all at varying lengths.

1. Echo Rhythms
   1. With a metronome
   2. With a loop/backing tracks (survey the students to learn their interests and to incorporate their preferred music styles)
      1. Mix and match tonality and meter
         1. Introduce students to major, minor, and modal accompaniment from diverse genres
         2. Introduce students to rhythms in simple and compound meters
   3. When students are listening to the rhythm, they can keep a steady beat through body percussion (student-created)
   4. Student leads and teacher follows (improvisation)
2. Chutes and Ladders (gradually going up/gradually going down)
3. Sirens (gradually going up and down repeatedly)
4. Roller Coasters (shaping a string/drawings, creating a path of things that fly, conducting with arms moving up and down)
5. High/Low Opposites (birds vs. cows)
   1. Students can get creative and pretend they are birds with shorter/higher headjoint sounds and cows with longer/lower headjoint sounds.
6. Storytelling (using the different headjoint sounds that are available [gradually up/gradually down, high open/low cover, high/middle/low) in addition to long/short, loud/soft, etc. - using a set of guidelines)
   1. Improvisation/Composing to an existing story
   2. Improvisation/Composing a story created by the student
   3. Soundpainting (cues by the teacher/conductor)
      1. Establish visual cues (sign language) to lead students to create something as a group. Cues can include signs for short, long, high, low, loud, soft, slow, fast, etc.
7. Flashcard Rhythms
   1. Iconic notation
      1. Can use shapes (long shapes vs. short shapes), familiar words, etc.
   2. Standard notation
8. Poison Rhythm Pattern Game
   1. Teacher establishes a rhythm that is considered the “poison” pattern. Students echo back every pattern presented but the established poison rhythm pattern. Teachers can encourage students to freeze or mime the poison rhythm pattern when it is presented.
   2. Only echo back the poison rhythm pattern (mime through everything else)
9. Poison Pitch Pattern Game
   1. Teacher establishes a pitch pattern that is considered the “poison” pattern. Students echo back every pattern presented but the established poison pitch pattern. Teachers can encourage students to freeze or mime the poison pitch pattern when it is presented.
   2. Only echo back the poison pitch pattern (mime through everything else)
10. Model, Record (video), Listen/Watch, and Provide Feedback
    1. Model everything, record all of the above games and exercises, listen/watch them together with the student, ask questions to guide the student in self-evaluation, provide feedback

**Table 5: Helpful Flute Accessories and Adaptations**

* + - Inline versus Offset G
      * The offset G is more accommodating to the natural hand shape and position which is less likely to cause pain or discomfort.
    - Key Extensions
      * A tool which allows flutists to reconfigure keys to more comfortable positions to avert or relieve painful hand problems.
    - Swan Neck Headjoint
      * This headjoint is meant to help make flute playing more relaxed, including less stress on the right shoulder, the neck, and the left shoulder.
    - Vertical Headjoint
      * This headjoint is supported by the right thumb, using a large thumb rest, and the left hand, using a left hand support.
    - Curved Headjoint
      * This headjoint makes it possible for smaller players to hold the flute without having to distort their posture or hand position.
    - One Handed (flute lab)
      * Full range chromatic instrument that can be designed as left hand or right hand playable. The instrument is usually stabilized with a ground support while one hand operates the mechanism.
    - Pneumo Pro
      * Device that facilitates the correct and consistent placement of the air column.
    - Flute Tutor
      * Tool to stop the habit of rolling the flute in and covering too much of the embouchure hole.
    - Flute Lip Plate Patch
      * Helps grip the flute to the chin and prevents lips from slipping during practice and performance. Also helps to prevent skin-to-metal contact in case of allergic reactions.
    - Thumbport
      * Helps to place the right thumb in an efficient spot and also provides additional support.
    - Bo-Pep
      * Helps to place the left pointer finger and right thumb in an efficient spot and also provides additional support.
    - Foam Pencil Grip and/or Stickers
      * Helps provide a kinesthetic sensation for proper placement of fingers.
    - Nuvo and Guo Instruments
      * Pre-band instruments that are lighter and smaller than regular flutes.

**Table 6: Ideas for Three Note Games B, A, and G (explore in both octaves)**

1. Echo Rhythms (using one note, then two notes, then three - using basic rhythms that were already explored on the headjoint)
   1. With a metronome
   2. With a loop/backing tracks (survey the students to learn their interests and to incorporate their favorite musical styles)
      * Mix and match tonality and meter
        + Introduce students to major, minor, and modal accompaniment from diverse genres
        + Introduce students to rhythms in simple and compound meters
   3. When students are listening to the rhythm, they can keep a steady beat through some type of body percussion (student created)
   4. Echo sing everything before playing it (helps develop a better sense of pitch)
   5. Student leads and teacher follows (improv)
2. Staircase (going up and down a three step ladder - visual)
3. Storytelling (using the three different notes with a set of guidelines)
   1. Improvisation/Composing to an existing story
   2. Improvisation/Composing a story created by the student
   3. Soundpainting (cues by the teacher/conductor)
      * Establish visual cues (sign language) to lead students to create something as a group. Cues can include signs for short, long, high, low, loud, soft, slow, fast, etc.
4. Flashcard Rhythms
   1. Iconic notation
      * Can use shapes (long shapes vs. short shapes), colors, familiar words, etc.
   2. Standard notation
   3. Compose by arranging the flashcard rhythms in a different order (one note per measure)
5. Poison Rhythm Pattern Game
   1. Teacher establishes a rhythm that is considered the “poison” pattern. Students echo back on one note every pattern presented but the established poison rhythm pattern. Teachers can encourage students to freeze or mime the poison rhythm pattern when it is presented.
   2. Only echo back the poison rhythm pattern (mime through everything else)
6. Poison Pitch Pattern Game
   1. Teacher establishes a pitch pattern that is considered the “poison” pattern. Students echo back every pattern presented but the established poison pitch pattern. Teachers can encourage students to freeze or mime the poison pitch pattern when it is presented.
   2. Only echo back the poison pitch pattern (mime through everything else)
7. Decoding Pitches
   1. Students echo tonal patterns modeled by the teacher, first using solfege patterns and then on instruments (i.e., teacher sings, students play on instruments).
8. Exploring Three Note Songs
   1. Students can sing familiar three note songs using the pitches B, A, and G to figure out how to play them on the flute (decoding familiar music).
   2. Compose by arranging the flashcard pitches in a different order (one pitch per flashcard)
      * Explore iconic notation with flashcard length
      * Color code adhesives on the keys to represent iconic or standard notation
9. Call and Response (Question/Answer)
   1. Teacher plays and student responds
   2. Student plays and teacher responds
      * Try to include some part of the the call or “question” in the response or “answer”
10. Model, Record (video), Listen/Watch, and Provide Feedback
    1. Model everything, record all of the above games and exercises, listen/watch them together with the student, ask questions to guide the student in self-evaluation, provide feedback