

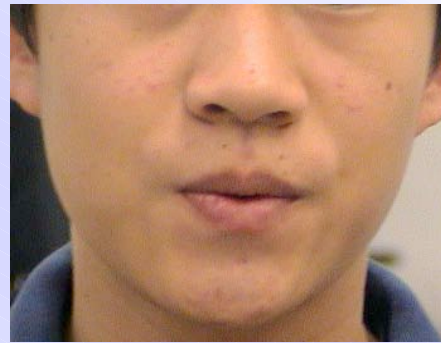
Embouchure Formation

Have the student achieve the proper embouchure formation by saying a silent “WHEE”. This should pull the corners of the lips outward and flatten the lower lip.

Immediately ask the student to add a “TOO” following the “WHEE”. This “WHEE-TOO” formation should set the embouchure and give the feeling of starting the first tone.



WHEE



TOO

Remove the head joint from the case or instrument and have the student hold it with both hands with the open end pointing to the right. Have them place the embouchure plate in the natural indentation of the chin with the lower edge of the embouchure hole on the lower edge of the lower lip.



Incorrect angle



Correct angle

Center the embouchure hole in the center of the lips. Check by touching the embouchure hole with the tip of the tongue. Have the student to roll the head joint forward until they feel the lower lip covering 1/4 to 1/3 of the embouchure hole. Make sure the embouchure plate is always parallel to the lips.

Producing a Tone

A beautiful tone on the flute is produced by directing a steady and well-supported stream of air through a small opening between the lips. Addressing proper air support in the initial stages of tone production is imperative.



Have the student take a full breath, filling the bottom of the lungs so that the waist expands. Then fill the top of the lungs without raising the shoulders. Of course it is not really possible to fill parts of your lungs in stages, but this explanation gives the student the proper mental imagery to help them understand how to expand their lungs to maximum capacity.

Directing the Air stream

Using only the head joint, have the student start blowing a focused air stream by whispering “doo”. The upper and lower teeth should be spaced slightly apart. The air stream should move at a constant rate but the students should feel as if they are holding back some of their breath. Adjust air direction until the tone centers in clarity and pitch.

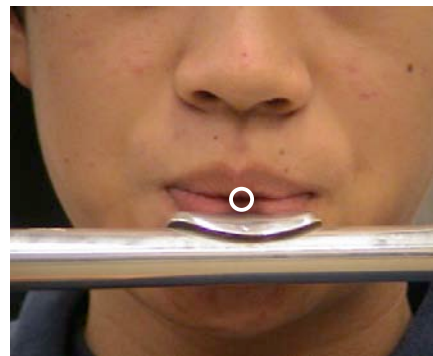


Demonstrate where the student should aim their air stream by using a straw to indicate the sweet spot located on the back wall inside of the embouchure hole.

Instruct the student to direct their air into the hole, not across the top of it. The more directly the air goes into the hole, the more likely they will achieve a pure and centered tone. If they have problems directing the air downward,

have them say the word “pooh”. This will place their bottom lip in a pout position and bring the top lip slightly forward. With the instrument in playing position, tell them to blow toward their left elbow.

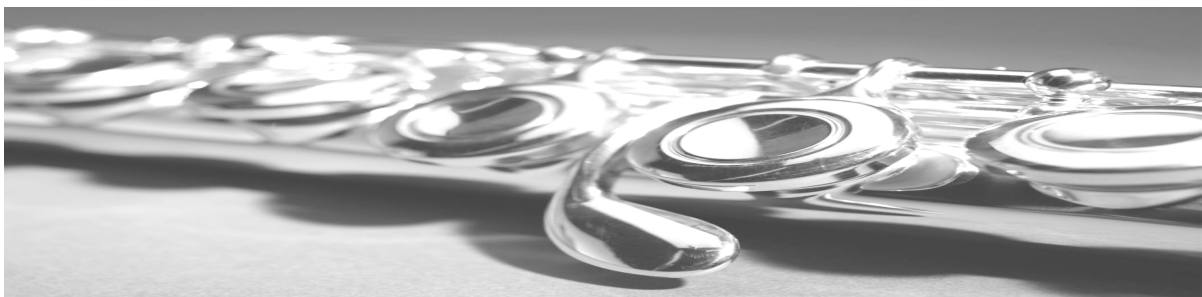
As they feel the air pass through the opening in their lips tell them to imagine they are holding a BB firmly in the center of their lips. This helps firm the corners of the mouth and focuses the aperture.



Make sure the students practice in front of a mirror often when they are learning to form their embouchure.

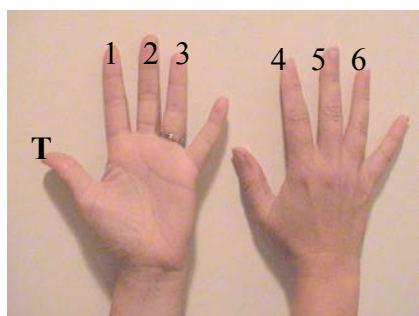
Tone Production Troubleshooting

Problem with Tone	Probable Cause	Remedy
No tone, rushing air	Air is going across, not into the tone hole	Check alignment and placement of embouchure hole and angle of air stream
Some sound, much air	Air is rushing over as well as into the hole and out the sides of lips. "Whee" embouchure is not being maintained	Reform "Whee-Too" embouchure. Check angle of air stream and embouchure hole placement on lips.
"Whoof" sound	No tongue is being used to push air out.	Start air with tongue on roof of mouth behind teeth saying "too" or "doo"
"Thu" sound	Tongue going between the teeth and sometimes lips	Start air with tongue on roof of mouth behind teeth saying "too" or "doo"
High pitched whistle	Blowing too hard. Head joint rolled in too far, causing hole to be too covered.	Blow less and more directly into hole. Roll head joint out slightly.
Flat sound pitch	Head joint rolled in too far; hole covered too much.	Roll out head joint slightly.

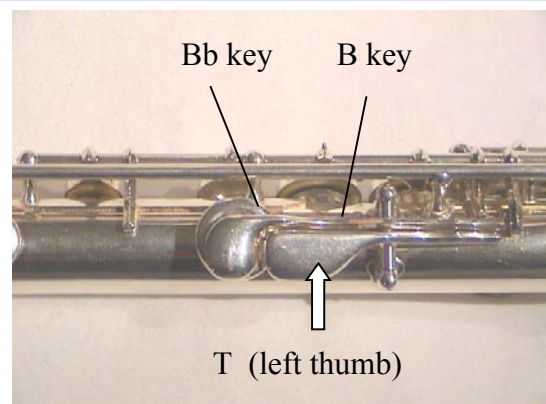


Holding the Flute

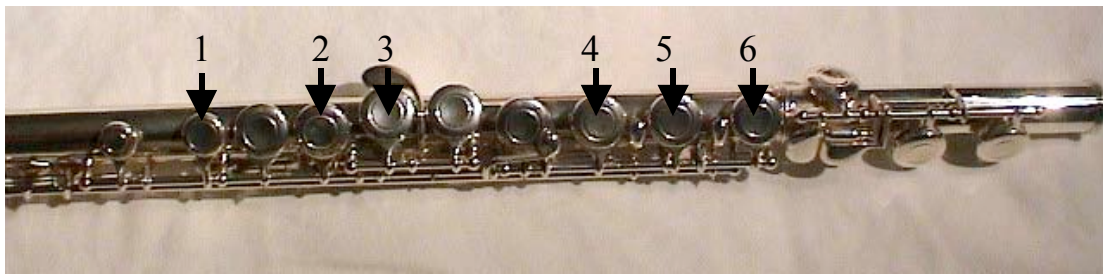
Finger placement



Numbering system for fingerings



Underside of middle joint showing thumb keys.



Place the left thumb on the B key on the underside of the middle joint. Keeping the wrist straight, arch the fingers naturally and rest the fingertips on the center of the keys.



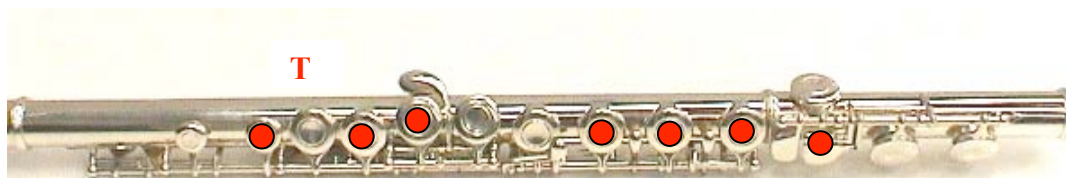
Place the base of the first finger of the left hand against the body of the flute between the first two keys. Curve left wrist under the flute for balance and support. The palm should face down to the end of the flute.



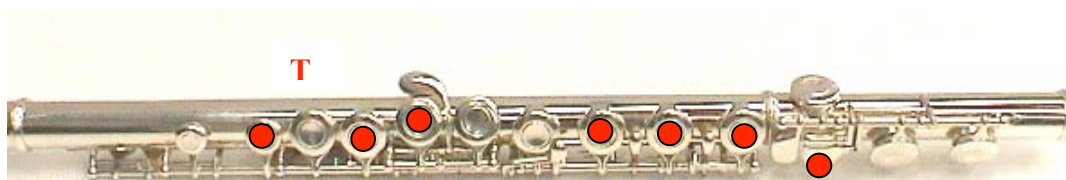
B key (instruments with a b foot)



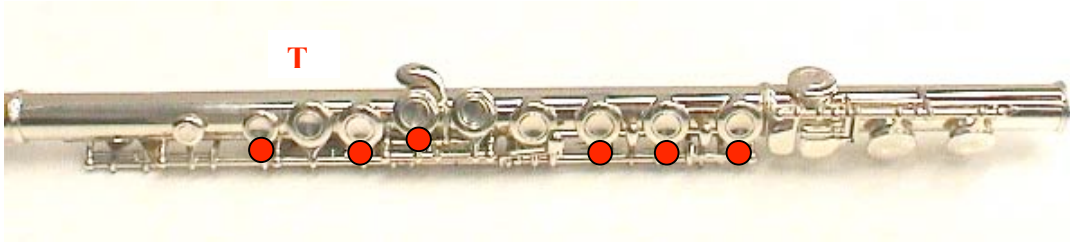
Pitch	Basic Fingering	Pitch Tendency
First octave	T 1 2 3 4 5 6 B	OK
B₄	Alternate Fingerings	



Pitch	Basic Fingering	Pitch Tendency
First octave	T 1 2 3 4 5 6 C	OK
C₄	Alternate Fingerings	



Pitch	Basic Fingering	Pitch Tendency
First octave	T 1 2 3 4 5 6 C#	OK
C#₄ Db₄	Alternate Fingerings	



Pitch	Basic Fingering	Pitch Tendency
First octave	T 1 2 3 4 5 6	OK
D₄	Alternate Fingerings	



Pitch	Basic Fingering	Pitch Tendency
First octave	T 1 2 3 4 5 6_{Eb}	OK
D#₄ Eb₄	Alternate Fingerings	



Pitch	Basic Fingering	Pitch Tendency
First octave	T 1 2 3 4 5 - Eb	OK
E₄	Alternate Fingerings	



Pitch	Basic Fingering	Pitch Tendency
First octave	T 1 2 3 4 - - Eb	OK
F₄	Alternate Fingerings	



Pitch	Basic Fingering	Pitch Tendency
First octave	T 1 2 3 - - 6 Eb	OK
F#₄ Gb₄	Alternate Fingerings	



Pitch	Basic Fingering	Pitch Tendency
First octave	T 1 2 3 - - - Eb	OK
G₄	Alternate Fingerings	



Pitch	Basic Fingering	Pitch Tendency
First octave	T 1 2 3 ^{G#} - - - Eb	OK
G#₄ Ab₄	Alternate Fingerings	



Pitch	Basic Fingering	Pitch Tendency
First octave	T 1 2 - - - - Eb	OK
A₄	Alternate Fingerings	
	T 1 2 - ^{G#} 4 - - Eb	Brighter sound. More overtones



Pitch	Basic Fingering	Pitch Tendency
First octave	T 1 - - 4 - - Eb	OK
A#₄ Bb₄	Alternate Fingerings	
	^{Bb} T 1 2 - - - - Eb	
	T 1 - - Bb - - Eb	Trill fingering



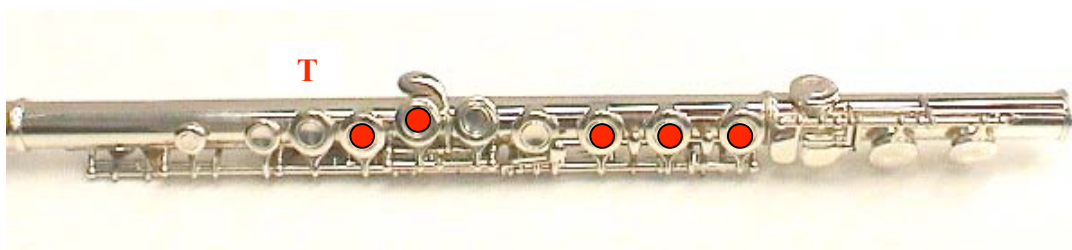
Pitch	Basic Fingering	Pitch Tendency
First octave	T 1 - - - - - Eb	
B₄	Alternate Fingerings	



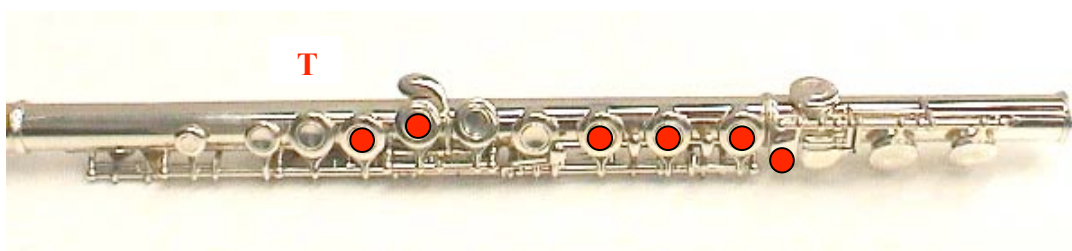
Pitch	Basic Fingering	Pitch Tendency
Second octave	1 - - - - - Eb	Slightly sharp
C₅	Alternate Fingerings	



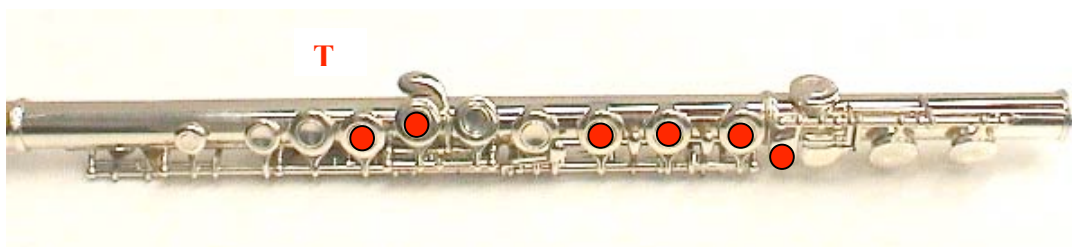
Pitch	Basic Fingering	Pitch Tendency
Second octave	- - - - - - Eb	very sharp
C#₅ Db₅	Alternate Fingerings	
	- 2 3 4 5 6 C	More colorful; flat.
	- - - 4 5 6 C	Lowers pitch



Pitch	Basic Fingering	Pitch Tendency
Second octave	T - 2 3 4 5 6	Slightly flat
D₅	Alternate Fingerings	



Pitch	Basic Fingering	Pitch Tendency
Second octave	T - 2 3 4 5 6 Eb	Slightly flat
D#₅ Eb₅	Alternate Fingerings	



Pitch	Basic Fingering	Pitch Tendency
Second octave	T 1 2 3 4 5 - Eb	Slightly flat
E₅	Alternate Fingerings	
	T 1 2 3 4 5 D# - Eb	Prevents cracking

T



Pitch	Basic Fingering	Pitch Tendency
Second octave	T 1 2 3 4 - - Eb	Slightly flat
F₅	Alternate Fingerings	

T



Pitch	Basic Fingering	Pitch Tendency
Second octave	T 1 2 3 - - 6 Eb	Slightly flat
F#₅ Gb₅	Alternate Fingerings	
	T 1 2 3 - 5 - Eb	Slur from E

T



Pitch	Basic Fingering	Pitch Tendency
Second octave	T 1 2 3 - - - Eb	
G₅	Alternate Fingerings	



Pitch	Basic Fingering	Pitch Tendency
Second octave	T 1 2 3 ^{G#} - - - E_b	
G#₅ A_{b5}	Alternate Fingerings	
	T 1 2 3 ^{G#} 4 5 6 E_b	Great for pp



Pitch	Basic Fingering	Pitch Tendency
Second octave	T 1 2 - - - - E_b	
A₅	Alternate Fingerings	
	T 1 2 - ^{G#} 4 - - E_b	Great for ff



Pitch	Basic Fingering	Pitch Tendency
Second octave	T 1 - - 4 - - E_b	
A#₅ B_{b5}	Alternate Fingerings	
	B_b 1 - - - - - E_b	
	T 1 - - B_b - - - E_b	Trill fingering



Pitch	Basic Fingering	Pitch Tendency
Second octave	T 1 - - - - - Eb	
B₅	Alternate Fingerings	
	T 1 - 3 4 5 - Eb	Good for pp



Pitch	Basic Fingering	Pitch Tendency
Third octave	1 - - - - - Eb	Slightly sharp
C₆	Alternate Fingerings	



Pitch	Basic Fingering	Pitch Tendency
Third octave	- - - - - - Eb	Moderately sharp
C#₆ Db₆	Alternate Fingerings	
	- - - 4 5 6	lowers pitch

T



Pitch	Basic Fingering	Pitch Tendency
Third octave	T - 2 3 - - - Eb	Slightly flat
D₆	Alternate Fingerings	
	T - 2 3^{G#} 4 - - Eb	Very sharp; good for pp

T



Pitch	Basic Fingering	Pitch Tendency
Third octave	T 1 2 3^{G#} 4 5 6 Eb	very sharp
D#₆ Eb₆	Alternate Fingerings	
	T - 2 3 - - D# - Eb	Slur from D; trill
	T 1 2 3^{G#} 4 5 6 Eb C#	Slightly flat; good for ff

T



Pitch	Basic Fingering	Pitch Tendency
Third octave	T 1 2 - 4 5 - Eb	Slightly sharp
E₆	Alternate Fingerings	
	T 1 2 - 4 5 -	Lowers pitch



Pitch	Basic Fingering	Pitch Tendency
Third octave	T 1 - 3 4 - - Eb	Slightly flat
F₆	Alternate Fingerings	
	T 1 - 3 4 - 6 Eb	Lowers pitch



Pitch	Basic Fingering	Pitch Tendency
Third octave	T 1 - 3 - - 6 Eb	Slightly flat
F#₆ Gb₆	Alternate Fingerings	
	T 1 - 3 - 5 - Eb	Lowers pitch



Pitch	Basic Fingering	Pitch Tendency
Third octave	1 2 3 - - - Eb	
G₆	Alternate Fingerings	



Pitch	Basic Fingering	Pitch Tendency
Third octave	- 2 3 ^{G#} - - - E _b	
G#₆ A_{b6}	Alternate Fingerings	
	- 2 3 ^{G#} - 5 6 E _b	flatter; good for ff



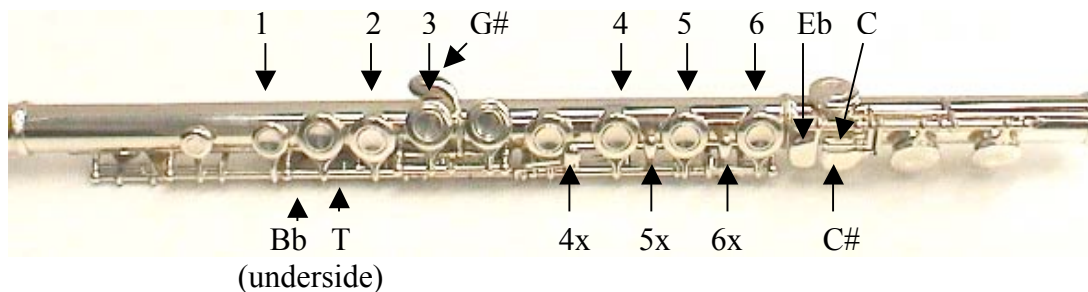
Pitch	Basic Fingering	Pitch Tendency
Third octave	T - 2 - 4 - - E _b	
A₆	Alternate Fingerings	
	T - 2 - 4 - 6 C _#	slur to F or F#



Pitch	Basic Fingering	Pitch Tendency
Third octave	T - - - 4 D - -	
A#₆ B_{b6}	Alternate Fingerings	

TRILL FINGERINGS FOR THE FIRST OCTAVE

Note 1	Note 2	Left Hand					Right Hand						
C	D	T	1	2	3		4	5	6		C#	C	
C#	D	T	1	2	3		4	5	6		C#		
D	E♭	T	1	2	3		4	5	6	E♭			
D	E	T	1	2	3		4	5	6				
D#	E	T	1	2	3		4	5	6	E♭			
E♭	F	T	1	2	3		4	5	6	E♭			
E	F	T	1	2	3		4	5		E♭			
E	F#	T	1	2	3		4	5		E♭			
F	G♭	T	1	2	3		4		6	E♭			
F	G	T	1	2	3		4			E♭			
F#	G	T	1	2	3				6	E♭			
F#	G#	T	1	2	3	G#			6	E♭			
G	A♭	T	1	2	3	G#				E♭			
G	A	T	1	2	3					E♭			
G#	A	T	1	2	3	G#				E♭			
G#	A#	B♭	1	2	3	G#				E♭			
		B♭	1	2	3	G#				E♭			
A	B♭	T	1	2			4			E♭			
		B♭	1	2						E♭			
A	B	T	1	2						E♭			
A#	B	T	1				4			E♭			
		T	1				4x			E♭			
B♭	C	T	1				4			E♭			
		B♭	1							E♭			
B	C	T	1							E♭			
		T	1							E♭			



TRILL FINGERINGS FOR THE SECOND OCTAVE

Note 1	Note 2	Left Hand					Right Hand					
C	Db		1							Eb		
C	D		1					5x		Eb		
C#	D							5x		Eb		
C#	D#								6x	Eb		
D	Eb	T		2	3		4	5	6	Eb		
D	E	T		2	3		4	5	6			
D#	E	T		2	3		4	5	6	Eb		
Eb	F	T	1	2	3		4	5	6	Eb		
E	F	T	1	2	3		4	5		Eb		
E	F#	T	1	2	3		4	5		Eb		
F	Gb	T	1	2	3		4		6	Eb		
F	G	T	1	2	3		4			Eb		
F#	G	T	1	2	3				6	Eb		
F#	G#	T	1	2	3	G#			6	Eb		
G	Ab	T	1	2	3	G#				Eb		
G	A	T	1	2	3					Eb		
G#	A	T	1	2	3	G#				Eb		
G#	A#	B	1	2	3	G#				Eb		
		b	1	2	3	G#				Eb		
A	Bb	T	1	2			4			Eb		
		B	1	2						Eb		
		b	1	2						Eb		
A	B	T	1	2						Eb		
A#	B	T	1				4			Eb		
		T	1				4x			Eb		
Bb	C	T	1				4			Eb		
		B	1							Eb		
		b	1							Eb		
B	C	T	1							Eb		
B	C#	T	1					5x		Eb		

TRILL FINGERINGS FOR THE THIRD OCTAVE

Note 1	Note 2	Left Hand					Right Hand						
C	Db		1								Eb		
C	D		1						6x	Eb			
C#	D							5x		Eb			
C#	D#							5x	6x	Eb			
D	Eb	T		2	3				6x	Eb			
D	E	T		2	3					Eb			
D#	E	T	1	2	3	G#	4	5	6	Eb			
Eb	F	T	1	2	3	G#	4	5	6	Eb			
E	F	T	1	2			4	5		Eb			
E	F#	T	1	2			4	5		Eb			
F	Gb	T	1		3		4		6	Eb			
F	G	T	1		3				6	Eb			
F#	G	T	1	2	3				6	Eb			
F#	G#	T	1	2	3	G#			6	Eb			
G	Ab		1	2	3			5x		Eb			
G	A		1	2	3	G#		5x	6x	Eb			
G#	A			2	3	G#		5x		Eb			
G#	A#			2	3	G#		5x	6x	Eb			
A	Bb	T		2			4			Eb			
A	B	T	1	2	3		4		6				
A#	B	T	1		3		4	5x	6x				
Bb	C	B b	1	2	3			5	6x 6	Eb			
B	C	T	1		3				6x				
C	C#		1	2	3	G#							