

Top Twelve Teaching Tips

1. Flute Lips: Correcting Embouchure Issues and Teaching Lip Flexibility
 - "Lip Ups" using ee-oooh as you ascend from low to high
2. Inspiring Phrasing, Musicality and Confidence in the Shy Student
 - Guide students to create a vision, picture, and/or story that goes with the music. For more detail, have them add words that correspond with the music.
3. Rhythm Busters
 - Internalize a pattern, use physical movement. Clapping, tapping, dancing, walking, breathe in patterns, use voice to say words/sentences, conduct.
4. Hands On: Teaching Correct Hand Position Including the Transition to Open Hole Flute
 - The top tip was to use a "crutch" of some sort - examples included a large-ish thread spool, a stuffed baby sock, or a small play ball – to teach the right hand a healthy curved position in the palm and develop a muscle memory for that position.
5. Technical Mastery: Ways to Approach Difficult Passages and Runs
 - Practice slowly with all the same note values and never play it wrong. In other words, if a run was in 16th notes, practice giving each note in the run the same note value, such as making each note a half note or quarter note, rather than the fast 16th notes.
6. No Pretzels Please – Addressing Posture Issues
 - Major posture problems develop from overcrowding during band practice. Since most band directors are brass players, their sense of spacing of the chairs is often the same for flutes as it is for the trumpet players. Good communication between the private teacher and director are essential. The group suggested detailing the tone, intonation and many other benefits that result from great posture, and then explain:
 - *Each student should face the director, but their chair and lower bodies should be angled at 45 degrees to the right.
 - *This in turn necessitates that each student would need their own stand.
7. Elephant Breaths – No Mice Allowed
 - Place finger tips from each hand on the solar plexus so that they touch each other. When you inhale the fingers should move apart. Also have finger tips

and thumb all together, all gently curved. Bring hands in front of you and touch finger tips together. Slowly allow fingers to release downward in such a way that the fingers move away from each other, This is meant to represent the movement of the lower ribs as they expand.

8. Braces Ahoy!

- Relax, focus and blow forward.

9. Sight Reading

- Use unfamiliar music from multiple sources, be secure with strong fundamentals, immerse yourself in continuous sight reading, practice while using the "chunking" concept of staying in "real time", concentrate on one inch chunks of music at a time, do not look back or forward

10. Multiple Tonguing: Addressing the Mechanical and Air Flow Issues

- All must be geared to maximizing the air flow around the tongue: neutral (not opened!) throat, soft consonants (whether D/G or T/K), forward vowel shape for the tongue (short-i, short-e, or short-a), and more well-blown air than seems reasonable.

11. Teaching Tone Color

- Use imagery (specific pictures) or colors (Dull - browns, purples. Bright - reds, yellows) to gain a concept of the type of sound you want. Bright - more physical, more air pressure. Dull - less physical, open throat

12. Vibrato Production and Use

- Use breath attacks with metronome, listen to other instruments, including voice, to imitate their vibrato, control vibrato at different speeds including no vibrato at all.