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## Adventures in Flute Playing: A Literature Survey and Anticipated Beginning Flute Method

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Adventures in Flute Playing: A Literature Survey and Anticipated Beginning Flute Method

Sammy Holloman

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to the College of Creative Arts  
at West Virginia University

in partial fulfillment of the requirements for the degree of

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## ABSTRACT

### Adventures in Flute Playing: A Literature Survey and Anticipated Beginning Flute Method

Sammy Holloman

This Literature Survey will investigate 10 method books used by beginning flute students, aged 6-13, in the United States. In this survey, books will be analyzed to identify which musical concepts are covered and their overall methodical approach. Comprehensive graphs are offered in the Appendix to provide readers brief contextual information on the books analyzed.

The results from this survey have influenced the creation of my beginning flute method, *Adventures in Flute Playing*, which incorporates exercises that are less commonly found in the method books being used today. *Adventures in Flute Playing* will consist of a series of online videos with a guidebook of supplemental exercises available for purchase via hard copy or PDF digital download. The *Adventures in Flute Playing* guidebook will be available for purchase for flute teachers, parents, and music vendors. QR Codes are placed throughout the guidebook to provide users easy access to video demonstrations and practice videos. The intended audience for *Adventures in Flute Playing* is beginning grade school and middle school students; however, beginners of all levels could find this method helpful.

For my amazingly supportive partner, Max, and my dear friends Emily and Craig. I could not have successfully completed this degree without your love and encouragement.

For the amazing music educators who have who have taught, inspired, and helped shape me into the educator I have become: Alice Lemle, Carrie Chalfin, Jenny Kane, Ray Novak, Justin Rhoades, Kyleen Maroon, Charles Latshaw, Mark Mauldin, Gerry MacDougal, Rob Luce, Diane McCloskey, Brandy Hudelson, Brad Osborn, Daniel Velasco, Matt Heap, and of course, Nina Assimakpolous.

For my past, present, and future students. May your love of learning never fade.

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## INTRODUCTION

In gathering research to create my beginning flute method, *Adventures in Flute Playing*, I have conducted a survey of approximately 60 resources, including but not limited to method books for individual study, band method books, collections of pieces, and etude books, to identify missing elements I believe are essential in early flute studies that help build a strong, foundational tone. These elements include starting with the head joint alone, providing guided exploration to change the vowel shape, and sharing frequent reminders on how to engage the different abdominal muscles for a strong and present sound. From this survey, I formally reviewed 10 beginning flute method books intended to be used in private study that has an audience of 6-13 year old beginning flute students. The guidelines for reviewing these resources can be found in the Research Methodology section of this document.

In reviewing various resources available for beginning flute players, I found a majority of resources focus on the technical facility, or dexterity exercises, that focus on moving fingers quickly through melodies, and do not incorporate direction through written text or exercises related to playing on the head joint, breathing, or tone. Starting with the head joint alone is an excellent way for beginner flute players to navigate forming their embouchure and using their airstream to produce a consistent sound. Of the sixty resources examined, six books offered written exercises for playing on the head joint alone: *AMA Flute 2000*<sup>1</sup>, *Blocki Flute Method Book One*<sup>2</sup>, *Essential Elements 2000 Comprehensive Band Method Flute Edition*<sup>3</sup>, *Flute 101:*

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<sup>1</sup> Robert Winn, *AMA Flute 2000* (Germany: AMA-Musikverlag, 1998), 11.

<sup>2</sup> Kathy Blocki, *Blocki Flute Method Book 1*, 4th ed. (USA: Blocki Flute Method LLC, 2014), 5-7, 9-10.

<sup>3</sup> Tim Lautzenheiser et al., *Essential Elements 2000 Comprehensive Band Method, Flute Book 1* (Milwaukee, WI: Hal Leonard Corporation, 2004), 2.

*Mastering the Basics*<sup>4</sup>, *My Flute Book 1*<sup>5</sup>, and *The Young Flute Player Book One*.<sup>6</sup> Of these six resources, three contained exercises for students to play melodies on the head joint: *Blocki Flute Method Book One*, *Flute 101: Mastering the Basics*, and *My Flute Book 1*.

Working with the head joint alone can help students navigate forming an embouchure, directing the airstream, and discovering how the airspeed and breath pressure can influence their sound without having tension in the shoulders, arms, fingers, or mouth. In my teaching experience, if a thorough understanding of how to consistently produce a good sound has been demonstrated on the head joint, students are often more successful in working with the flute fully assembled than those who do not spend ample time with the head joint alone. As the airstream does not exclusively enter the flute in order to make a traditional sound and the instrument does not provide back-pressure (such as the oboe, clarinet, saxophone, etc.), many beginning flute students struggle with making initial sounds on the instrument. Since beginning band often starts during 4th-6th grade in the United States public school system, many flute students in this country begin their flute studies between the ages of 9-12. Students of this age range often have smaller body frames, which can lead to issues with balance and posture. If students are engaged, making music, and having fun, there should be no rush in putting the flute together. As a result, my beginning flute method includes 16 exercises for the head joint alone including various melodies, breathing exercises, and compositional opportunities.

Both *Blocki Flute Method Book One* and *Flute 101: Mastering the Basics* were written by well-respected flute pedagogues. Their introduction to playing with the head joint alone includes both rhythms and melodies. Since the length of the head joint cannot be changed, pitches are

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<sup>4</sup> Patricia George and Phyllis Avidan Louke, *Flute 101: Mastering the Basics* (King of Prussia, PA: Theodore Presser Company, 2010), 5-6.

<sup>5</sup> Anne Fontenay, *My Flute Book 1* (Toptryk Grafisk ApS, Denmark: Anne Fontenay, 2020), 16-19.

<sup>6</sup> Karen North, *The Young Flute Player Book 1* (Sydney, Australia: Allegro Publishing, 2021), 14.



created by using a combination of leaving the end of the head joint uncovered and inserting the left-hand pointer finger in the head joint to the first and second knuckles, producing the notes; A<sub>4</sub>, G<sub>4</sub>, and F<sub>4</sub>. The relationship between these pitches is important because they could be referenced using the solfege syllables mi, re, and do while using moveable do in the key of F, or using scale degrees 3, 2, and 1 in a major key. Since many method books include numerous exercises and melodies using a combination of this scale relationship (Wye has 37 exercises with this combination), it is possible to incorporate more opportunities, and maintain interest, while playing on the head joint alone.

Fontenay takes a different approach to having students play melodies on the head joint. Rather than providing students with notated melodies, the author provides graphic icons and encourages students to improvise their own melodies from what they see.<sup>7</sup> This approach allows students to discover an even wider array of sounds the head joint can make and creates the opportunity for extensive time to be spent on the head joint before boredom ensues.

Appendices A, B, and C highlight the flute topics, notated exercises, and music theory topics included in each of the books reviewed. Many method books guide students to making their first sounds with the syllables tu, te, or doo. (See Appendix A for a full list of Topics Covered in Method Books Reviewed.) A lot of emphasis is placed on the tongue starting the note; limited guidance is placed on the onset of the air and the abdominal engagement needed for a note to sound. It is important to note that the tongue only provides a consonant front to a note, but in order to sustain a pitch on the flute, engagement from the torso must occur for the air to enter the instrument. The results of this study indicate that the discussion of vowel shapes or tongue placement after a note is sounding was not present in the books reviewed.

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<sup>7</sup> Fontenay (2020), 18.

Through this study, I found many books begin with having students play with the flute fully assembled, which may pose challenges to some early learners. This could be related to the authors of these books assuming a student will work directly with a teacher who can help circumvent these struggles. My concern with this assumption is that not every beginning flute student has access to a teacher with this knowledge. The inclusion of instructional videos in *Adventures of Flute Playing* will help students without access to a private instructor better understand flute concepts not discussed in written method books. These videos will serve to provide additional context on how to play and practice various notated exercises without the nuanced guidance of a private teacher.

My beginning flute method, *Adventures in Flute Playing*, aims to build an understanding of the relationship between the oral cavity and abdominal muscles and the effect these muscle groups have on our sound. The video tutorials begin with demonstrations on finding and forming an embouchure. Examples of exploring different air speeds and breath pressure as well as changing the direction of the air stream are provided with guided questions to encourage building a student's biofeedback. Throughout the guidebook, students are provided 11 head joint melodies, 3 breathing exercises for the head joint alone, and opportunities to compose melodies on the head joint. All of the notated exercises in the guidebook are recorded for students to listen to and practice along with.

After the flute is assembled, students are guided to use a variety of vowel shapes while playing simple melodies to explore different tone colors on the flute. Each vowel shape is demonstrated in the video tutorials, as well as a discussion on how different vowel shapes can change the color of our sound. Students are guided to reflect on their playing and are encouraged to build a strong biofeedback through a series of direct questions relating to abdominal

engagement, tongue position, and breathing. The video tutorials and written guidebook of notated exercises can be used independently, though it is recommended students use both resources together. Students and teachers are encouraged to view the video tutorials at their own pace and return to a video as many times as they see fit.

## RESEARCH METHODOLOGY

While a wide variety of resources were examined for this research project, this literature survey focuses solely on beginning flute books with an intended audience of 6-13 year old students in private study. For the purpose of this literature survey, a beginning flute method book is defined as a pedagogical text publication designed for individual use, or use with a private teacher, that contains a variety of sequenced exercises and repertoire, and must include at least one page of pedagogical information in prose form. Pedagogical information may include but is not limited to: instrument alignment, hand position, breathing, embouchure, posture, instrument care and maintenance, and notational reading guidelines. Resources not included in this survey include: derivative works from the first book analyzed in a series, graded repertoire, etude books,

scale books, books devoted to the development of a singular technique, beginning band or other group class books, and books advertised as “supplemental material” to beginning books.

Following this criteria, I have analyzed ten books that vary in pedagogical approaches, book format and design, and exercise materials. (See Appendices A, B, C, D, and E.) Eight of the books reviewed can be found on the National Flute Association (NFA) *Selected Flute Repertoire and Studies* online database for Level A (beginning) flute materials.<sup>8</sup> In an effort to analyze different approaches to teaching similar concepts, I have also included Ned Bennet’s *Absolute Beginners Flute* and Trevor Wye’s *A Beginner’s Book for the Flute Part One*, despite their exclusion from the NFA’s database, for both books work in a slower pace and use a smaller register range from what I have found throughout the study.

The following books listed on the NFA’s database for Level A Method Books that were not included in this literature survey are: Trevor Wye’s *Flute Class*, Liz Goodwind’s *The Fife Book*, and William Eisenhauer’s *Learn to Play Flute Duets*. Wye’s book was not included because it is aimed to be used in group instruction rather than individual instruction. Goodwind’s book is aimed at starting young musicians on the fife for the first 10 weeks with this book before graduating to the silver flute, and therefore, was not fully applicable to this study. Eisenhauer’s book was not included due to the focus being on flute duets and not individual playing.<sup>9</sup>

Using the NFA’s *Selected Flute Repertoire and Studies* online database, I have surveyed the materials that fit in the category Level A. The NFA’s Guide to Levels for Pedagogy Publication can be seen in table 1. It should be noted that while all method books surveyed in

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<sup>8</sup> “Selected Flute Repertoire and Studies Updated July 2023,” Google Sheets, 2023, <https://docs.google.com/spreadsheets/d/1Ahga3HPhKIDyE7YI5L8oEswbfVJQgV1JgAG8WQxWQYQ/edit#gid=35299229&fvid=723588746>.

<sup>9</sup> It should be noted that currently the NFA database has Eisenhauer’s book mislabeled as “Learn to Play the Flute, Book 1” which may cause possible confusion for anyone cross referencing the database.

this study meet the criteria for “Level A”, many continue to progress through concepts that are considered Levels B and C, such as a wider key range or introduction to different meters.

Table 1. *National Flute Association Level A Guidelines.*

Level	Pitch and Key Range	Rhythm and Meter	Articulations	Musical Symbols	Pedagogical Focus
A	G1- A2 Occasionally extended to D1 – D3. Major and minor key signatures using up to 1# (occasionally 2#) & 2b. Limited use of accidentals beyond key signature. Possible use of accidentals within composition to establish key en lieu of key signature.	Basic rhythms using whole, dotted half, half, quarter, eighths in 2/4, 3/4, and 4/4. No syncopation, dotted rhythms, or partial beat pick-ups. Restricted use of 2/2 and cut time. Cut time may be treated as 4/4 .	Basic single tonguing techniques. Simple slurred, legato, and staccato articulations.	Treble clef pitch notation; accidentals; symbols for repeat, D.C., D.S, and dynamics.	Basics of position and posture, tone production, fingering, articulation, and notation reading (where applicable). Rudiments of playing softer and louder (p and f). Performance of short phrases and successful handling of predominantly conjunct melodies with occasional leaps of up to one octave.

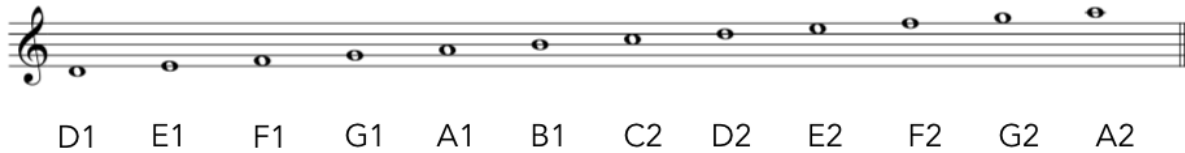
Source: “Selected Flute Repertoire and Studies Updated July 2023,” Google Sheets, 2023, <https://docs.google.com/spreadsheets/d/1Ahga3HPhKIDyE7Y15L8oEswbfVJQgV1JgAG8WQxWQYQ/edit#gid=35299229&fvid=723588746>.

When discussing the range of the method books being analyzed, all notes will be referred to using the American Standard Pitch Notation (ASPN) with C<sub>4</sub> (middle C) being low C on the flute, as seen below in example 1.



Example 1. ASPN labels have been applied to notes in the treble clef staff. This system will be used to reference a method books' instrumental range throughout this survey.

It should be noted; however, the NFA does not follow this system. Their classification refers directly to the octave the flute is playing in. For instance, G<sub>1</sub> refers to the first line G in the treble clef staff. This can be seen below in example 2.



Example 2. Numbers have been applied to notes in the treble clef staff using the numerical system created by the NFA.

The overall research goals for this study and literature review are to identify the following:

1. Does the author offer written exercises for the head joint alone?
2. Does the author discuss abdominal engagement?
3. Are the beginning exercises focused on sound production or finger technique?
4. As the book evolves, does the book seem to be more focused on sound production or technical facility?
5. Does the author provide guidance on tongue position or lip placement?
6. What is the instrumental range of the book, and what is the overall pacing and approach to expanding the range?

The concepts listed above were used as evaluation guidelines for each of the 10 books analyzed in this literature survey. While the guidelines listed above were used as the main focus of this study, additional considerations may be discussed such as the voice of the book (teacher

centered vs. student centered), visual engagement, practice advice, and other possible features. Throughout the literature survey, you will encounter a variety of pedagogical approaches to teaching the flute. This survey illustrates many approaches to teaching beginning flute while also noting which fundamentals of flute playing are not included in beginning flute method books. The survey is presented in alphabetical order based on the title of each method book. A summarized comparison of this survey can be found in Appendices A, B, C, D, and E.

## SURVEY OF LITERATURE

### ***Absolute Beginners Flute: The Complete Picture Guide To Playing the Flute, Ned Bennett***

#### **General Overview:**

Bennett opens with 11 pages of written information and pictures for the student to review before playing. These pages include detailed information with practice suggestions, flute assembly, flute care and maintenance, breathing, forming an embouchure, and how to hold the instrument. Pictures are included in this section to assist in demonstrating these concepts. Exercises for breathing without the flute and working on the head joint alone are provided in written text. There are no notational exercises for playing with the head joint alone. In regard to

breathing, Bennett encourages students to breathe through a drinking straw and “force the air out quickly.”<sup>10</sup> Bennett continues to bring awareness to the abdominal muscle engagement this movement requires by stating, “As you breathe in and out, you must breathe from the diaphragm.”<sup>11</sup> There are no notated exercises to practice breathing while playing the flute.

The first notated exercise is introduced on page 15 and opens on G<sub>4</sub> with the pattern of a whole note followed by a whole rest repeating eight times. This exercise is clearly focused on sound production, aiming to help students consistently play a G<sub>4</sub>. The same rhythm is repeated on A<sub>4</sub> before introducing the student to B<sub>4</sub>.<sup>12</sup> After the student learns a variety of notes, the book appears to have a balanced combination of exercises that focus on sound production and technical facility. Sound focused exercises include a series of notes, each with a fermata, and notes with longer rhythmic values that slur up and down, allowing the student time to focus on the air and embouchure rather than moving their fingers.<sup>13</sup>

After exercises have been introduced, additional written information is presented at the top of each page and is placed between pictures and written melodic exercises. Students are guided to start a note using the syllable “tu”. The author includes information on how to form the embouchure in the middle register by guiding students to “tighten” their embouchure to play D<sub>5</sub>.<sup>14</sup>

Bennett offers guided questions during the beginning exercises and encourages the student to return to the head joint alone if they experience difficulty playing their first note with the flute fully assembled. There is a CD track for students to play along with and listen to, and

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<sup>10</sup>Ned Bennett, *Absolute Beginners Flute* (New York, NY: Music Sales Corporation, 2011), 9.

<sup>11</sup> Ibid.

<sup>12</sup> Bennet (2011), 14-17.

<sup>13</sup> Bennett (2011), 29.

<sup>14</sup> Bennett (2011), 25.



there are many guided listening tips placed throughout the book. New notes are added at a slow pace, and the overall instrumental range used is F<sub>4</sub>-G<sub>5</sub>.

A focal point of this book includes guided listening and emphasizes the use of the accompanying CD. The CD is used to assist in demonstrating an ideal flute sound, to help with intonation, to provide play-along practice tracks, and to provide backing tracks for some of the provided melodies.

Fingerings are provided using a flute diagram with shaded-in keys and are placed next to new note introductions. A pull-out comprehensive fingering chart is provided and uses filled-in dots for the fingerings. The fingering chart covers B<sub>3</sub>-D<sub>7</sub>. Notes are introduced in the following order: G<sub>4</sub>, A<sub>4</sub>, B<sub>4</sub>, C<sub>5</sub>, F<sub>4</sub>, Bb<sub>4</sub>, D<sub>5</sub>, E<sub>5</sub>, F#<sub>5</sub>.

#### **Recommendation for Use:**

I believe this resource would work well for a student who does not have a private instructor, as a majority of the book works slowly through text explanation and photo demonstrations on how to assemble the instrument, form an embouchure, hold the instrument, and make a first sound. While these guides are important references for when a student is practicing outside of lessons, the formatting and language appears to be geared towards a student who is not using a private teacher. This book would need to be used by a student who enjoys reading, or does not mind reading a large amount of text, prior to putting the instrument together. Because of the amount of text and the language used, I believe a middle school aged student or older would be a more suitable age-range for this book. The pacing of this book is ideal for a brand new beginner, as the title suggests. This book is shorter in nature (See Appendix E), and would likely help a student through their first month or two of study.

## ***AMA Flute 2000*, Robert Winn**

### **General Overview:**

Winn begins *AMA 2000* with pictures and a written explanation for how to make a sound with the head joint alone. The student is then encouraged to explore different pitches on the head joint by sliding their finger in the end of the head joint and covering the end of the head joint with the palm of their hand. Students are encouraged to clap different rhythms and then play the clapped rhythms on the head joint with high and low pitches; these exercises are followed by blank measures which encourage the student to compose their own rhythms and melodies for the head joint<sup>15</sup>.

After students view diagrams on how to assemble and hold their flute, A<sub>4</sub> is introduced as a half note, followed by a half rest. This pattern is then repeated on G<sub>4</sub>. A handful of exercises involving A<sub>4</sub> and G<sub>4</sub> are provided before B<sub>4</sub> and Bb<sub>4</sub> are introduced. Melodies utilizing these four notes may be played alone, as a duet with the teacher, or with the accompanimental CD.<sup>16</sup>

The method book continues to work through various short melodies in different keys, as it slowly expands the students' range in both directions, introducing F<sub>4</sub>, C<sub>5</sub>, and E<sub>4</sub> respectively. New notes are always introduced at the top of the page with a fingering diagram. Other diagrams included throughout the book are used to explain articulation and tongue position (using the syllables "ta" and "tu"), as well as breathing exercises and diagrams.<sup>17</sup> The breathing exercises are all without the flute and do not directly bridge the gap of breathing with the flute, but they do bring awareness to the abdomen.

Students are introduced to a slur after learning the notes G<sub>4</sub> and A<sub>4</sub>. The first few exercises in the book focus on slurring the notes. This approach could help avoid any possible tongue

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<sup>15</sup> Robert Winn, *AMA Flute 2000* (Germany: AMA-Musikverlag, 1998), 6-11.

<sup>16</sup> Winn (1998), 14.

<sup>17</sup> Winn (1998), 15-24.

confusion by putting primary focus on the airstream. Once the tongue is added, Winn works to include pictures that help readers visualize their tongue placement.<sup>18</sup>

The melodies and exercises provided include dynamics, varying articulations, and work through a variety of key signatures. Duets are included to help students learn phrasing and intonation while playing with a teacher. Colored photos, cartoon illustrations, and written “tips” are placed throughout the book to guide students to play with proper posture, hand position, and other physical aspects to flute playing. An accompanying CD provides students play-along and accompanimental tracks. Exercises that focus solely on tone production are placed throughout the book. These exercises include notes held for longer values, such as half notes or whole notes, that slur up and down, and resolve on notes with a fermata.<sup>19</sup> This kind of exercise allows the student time to focus on their embouchure and airstream without having to worry about their moving fingers or tongue.

Fingerings are provided using a flute diagram with filled in dots and are placed next to new note introductions. A comprehensive fingering chart is provided at the back of the book and includes C<sub>4</sub>-G<sub>5</sub>. Notes are introduced in the following order: A<sub>4</sub>, G<sub>4</sub>, B<sub>4</sub>, B<sub>b4</sub>, F<sub>4</sub>, C<sub>5</sub>, E<sub>4</sub>, D<sub>5</sub>, F<sub>#4</sub>, E<sub>5</sub>, F<sub>5</sub>, G<sub>5</sub>, A<sub>5</sub>, B<sub>5</sub>, C<sub>6</sub>, F<sub>#5</sub>, B<sub>b5</sub>, D<sub>4</sub>, C<sub>4</sub>, C<sub>#4</sub>, C<sub>#5</sub>, E<sub>b5</sub>, E<sub>b4</sub>, G<sub>#5</sub>, G<sub>#4</sub>, and D<sub>6</sub>. The introduction of enharmonic spellings is not included in this list to avoid redundancy.

### **Recommendation for Use:**

This resource appears to be geared towards grade school aged flutists, as the photos used for demonstrative purposes are of students in this age range. With the amount of duets in this book, I would recommend a student to use this book with a teacher; however, it could be used without a private tutor as the accompanimental CD would provide students an opportunity to

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<sup>18</sup> Winn (1998), 19.

<sup>19</sup> Winn (1998), 40.

play the duets without another person. The introduction of information is presented clearly, and while there are tips and written information spread throughout the book, I do not believe the information provided is overwhelming from either a visual and cognitive aspect. I believe the pacing of this book is most ideal for a beginner or someone in their first few months of study.

### ***A Beginner's Book for the Flute: Part One, Trevor Wye***

#### **General Overview:**

Wye's Method Book opens with a diagram of the flute and offers written advice on how to make a sound with the head joint alone. Notated exercises for students to play on the head joint alone are not included. Wye encourages students to, "Try not to lose too much air," when learning to make a sound on the head joint.<sup>20</sup> Pictures, diagrams, and explanations for flute assembly, hand position, and breathing are provided, as well as some tips on what *not* to do while playing the flute. General practice tips such as practicing every day, at the same time each day, are also listed.<sup>21</sup>

Students are first introduced to varying rhythms and meters on B<sub>4</sub>, working through 4/4, 3/4, and 2/4 with quarter notes, half notes, and whole notes respectively. Students are soon introduced to their "first three notes, B, A, and G" all within the first octave (B<sub>4</sub>, A<sub>4</sub>, and G<sub>4</sub>) and are encouraged to use the syllable "te" to start each note.<sup>22</sup> Wye introduces C<sub>5</sub> in the 37<sup>th</sup> exercise, which provides students plenty of time to focus on tone production and gain comfort with holding and balancing the flute.<sup>23</sup>

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<sup>20</sup> Trevor Wye, *Beginner's Book for the Flute Part One* (London: Novello, 2003), 2.

<sup>21</sup> Wye (2003), 5.

<sup>22</sup> Wye (2003), 8.

<sup>23</sup> Wye (2003), 12.

Students are given reminders to check posture and hand position throughout the book. Additional suggestions include various practice tips and advice on finger height. Approximately halfway through the book, tone development exercises are added, and students are encouraged to experiment with their air speed.<sup>24</sup> These exercises include notes with fermatas that are followed by measures that have quarter notes and half notes slurred together, descending in stepwise motion. Each measure has a repeat sign and students are encouraged to experiment with their oral cavity to find their best sound. Guided instructions such as decreasing the size of the aperture hole and “moving the jaw backwards and forwards slightly” are offered for the student to try while playing these tone building exercises.<sup>25</sup>

The placement of these exercises allows the student time to play plenty of familiar tunes for enjoyment and feel comfortable with the instrument before asking students to consider slightly more advanced concepts. Wye brings direct awareness to the lips and jaw to guide the students in their oral cavity exploration. The manipulation and exploration of these two areas in the oral cavity will result in a change in tongue position and vowel shape, thus helping the student produce a variety of tone colors. Suggestions for this kind of exploration is included with exercises labeled “Tone Exercises”.

Focusing on a smaller range, working with D<sub>4</sub>-G<sub>5</sub>, Wye focuses on short melodies that can be played as solos or duets with a teacher or piano accompaniment. These melodies are simple in nature, slowly introduce new musical concepts, and allow students time to focus on building a strong, foundational tone. Wye uses tone exercises that offer the exploration of the oral cavity, and often encourages students to find their best tone before playing a melody, but overall, the concept of exploring tone colors is not a primary focus in this book. This is likely

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<sup>24</sup> Wye (2003), 19-20.

<sup>25</sup> Wye (2003), 19.

directly related to the publication of Wye's *Practice Book One: Tone*. Although the *Beginner's Book One* does not state *Practice Book One: Tone* should be used in conjunction with each other, if students wanted to further explore building their tone and learning new tone colors, they would learn this information from the supplemental material already published.

A comprehensive fingering chart is not provided in this book. However, fingerings are presented with the introduction of new notes through shaded dots. Notes are introduced in the following order: B<sub>4</sub>, A<sub>4</sub>, G<sub>4</sub>, C<sub>5</sub>, G<sub>4</sub><sup>#</sup>, F<sub>4</sub>, E<sub>4</sub>, B<sub>4</sub><sup>b</sup>, F<sub>4</sub><sup>#</sup>, E<sub>4</sub><sup>b</sup>, D<sub>4</sub>, C<sub>5</sub><sup>#</sup>, D<sub>5</sub>, E<sub>5</sub>, F<sub>5</sub>, E<sub>5</sub><sup>b</sup>, F<sub>5</sub><sup>#</sup>, G<sub>5</sub>. The introduction of enharmonic spellings is not included in this list to avoid redundancy.

### **Recommendation for Use:**

Wye specifically states this book could be used without a private tutor, but he strongly advises against this option.<sup>26</sup> The book appears to be geared towards grade school aged students as the diagrams in the beginning of the book are of a school-aged child demonstrating holding the flute and forming an embouchure. Based on the overall format, notational size, and language used throughout the notated exercises, I believe this book would also work well for a beginning middle school student. Illustrations and short historical references are placed throughout the book, which could interest students who would enjoy having additional background knowledge of their instrument. I believe the pacing of this book is most ideal for a beginner or someone in their first few months of study.

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<sup>26</sup> Wye (2003), 1.

## ***Blocki Flute Method Book One, Kathy Blocki***

### **General Overview:**

Blocki opens her method book with pictures of a young child playing the flute, as well as a close-up picture of someone using her own device, the Pneumo Pro, to help readers understand how to form an embouchure and direct their airstream.<sup>27</sup> This device is a plastic head joint that is connected to a series of different colored fans in the front and fits directly into the body of the flute. When using the Pneumo Pro, students can physically see the fans moving, providing a visual representation of their air stream's speed and diameter.

A brief introduction to reading in the treble clef staff is introduced as well as a matching game that reviews these theory topics. Students are then given six rhythms to play on the head joint alone, or with their teacher as a duet, two written melodies for the head joint alone that are composed on a partial staff (*Mary Had a Little Lamb* and *Swinging High*), a composition prompt for the head joint alone, and two warm-ups to use on the head joint alone.<sup>28</sup> All exercises with the head joint involve either playing the head joint open or sliding the right-hand pointer finger through the end to produce a high, middle, and low pitch. The warm-ups focus on students aiming to play both a low and high pitch on the head joint while it is completely uncovered. Students are guided to use the Pneumo Pro to help them play high notes, and there is a picture showing the embouchure needed, as well as guided instructions on how to move the embouchure for the higher pitch. Blocki encourages students to use a small lip opening and reach the lips forward for higher pitches.<sup>29</sup> Blocki does not directly address tonguing in her book and leaves this pedagogical topic to be explained further by the student's teacher.

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<sup>27</sup> Blocki (2014), 2.

<sup>28</sup> Blocki (2014), 5-10.

<sup>29</sup> Blocki (2014), 10.

Students are introduced to B<sub>4</sub>, A<sub>4</sub>, and G<sub>4</sub> at the same time. The very first exercise with the whole flute assembled is a combination of quarter notes and half notes on B<sub>4</sub>. The following exercises introduce A<sub>4</sub> and G<sub>4</sub> and have the student play multiple notes within four-measures. Blocki then uses the same three notes for 13 other melodies and exercises, allowing students time to build familiarity with the flute and making a sound. Throughout these beginning exercises, students are asked to jump octaves in a handful of exercises, most notably in the exercise *Mary's Octave Antics*.<sup>30</sup> The introduction of octaves early-on is likely to encourage students to learn how to adjust their embouchure and air speed for the different registers. Blocki focuses a lot on students using the Pneumo Pro to help find the correct embouchure placement for octave jumps. This device is approximately thirty dollars and would need to be purchased separately from her book.

Throughout the book, Blocki slowly introduces new notes that expand the student's range in both directions by introducing C<sub>5</sub> and then 15 exercises later, introducing F<sub>4</sub>. The introduction of new notes in this manner allows students to play a variety of melodies while building comfortability with the instrument and allowing time for students to build muscle memory.

Blocki's book includes several composition exercises that allow opportunities for exploration as well as music theory exercises to help build retention with musical concepts. Duets are placed throughout the book for the student to play with their teacher. Concepts are scaffolded throughout, and students are given ample time to understand, process, and repeat musical concepts before being introduced to new ideas. While it could be argued that the melodies and etudes placed throughout the book can be used for tone exercises, there are no exercises specifically labeled as such.

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<sup>30</sup> Blocki (2014), 15.



Fingerings are provided using shaded dots and are placed next to new note introductions. A comprehensive fingering chart is provided at the back of the book and includes Eb<sub>6</sub>-E<sub>4</sub>. Notes are introduced in the following order: B<sub>4</sub>, A<sub>4</sub>, G<sub>4</sub>, B<sub>5</sub>, A<sub>5</sub>, G<sub>5</sub>, C<sub>5</sub>, C<sub>6</sub>, F<sub>4</sub>, Bb<sub>4</sub>, D<sub>5</sub>, E<sub>4</sub>, E<sub>5</sub>, Eb<sub>5</sub>, F<sub>5</sub>, G<sub>5</sub>, A<sub>5</sub>, F#<sub>5</sub>, F#<sub>4</sub>, Bb<sub>5</sub>, Ab<sub>5</sub>, Ab<sub>4</sub>, B<sub>5</sub>, D<sub>6</sub>, C#<sub>5</sub>, C#<sub>6</sub>. The introduction of enharmonic spellings is not included in this list to avoid redundancy.

### **Recommendation for Use:**

This book would be an excellent resource for a grade school beginner who is working directly with a teacher. The large notation and font size can assist in making reading music more manageable, and the inclusion of cartoon illustrations create visual engagement for students. This book is a bit longer than other method books (See Appendix E), and includes a large variety of exercises for flutists to play, making it an ideal book for students in their first year of study. Because some pedagogical concepts are not discussed in Blocki's book, it would be best for a student to use this resource with a teacher who can help further explain pedagogical topics, such as articulation.

### ***Flute 101: Mastering the Basics*, Phyllis Avidan Louke and Patricia George**

#### **General Overview:**

Louke and George's book opens with a note to the student suggesting working with an experienced teacher to help with holding and balancing the flute, forming an embouchure, and making a first sound.<sup>31</sup> I believe the reason these steps are left out of the book are due to the intricate nature and small adjustments needed for each individual in learning how to play the flute. Generic practice tips are provided at the beginning such as: speaking the note names five

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<sup>31</sup> George and Louke (2010), 2.

times in a row, then speaking the note names in rhythm, then adding the fingerings, and finally, playing the song or passage five times.<sup>32</sup>

The notated exercises begin with notated rhythmic exercises to be played on the head joint alone. Students are encouraged to start each note as if spitting a grain of rice off of their tongue.<sup>33</sup> After the rhythms, *Mary Had a Little Lamb* and *Hot Cross Buns* are introduced using a numbering system. There are 13 exercises for the head joint alone including rhythmic exercises, two melodic exercises, and duets to be played with a teacher. These exercises experiment with sliding the right hand pointer finger through the end of the head joint, covering the head joint with the palm of the hand, or playing the head joint uncovered.<sup>34</sup>

*Flute 101* is broken up into lessons that are typically a page of melodies or exercises that introduce a new idea. The main lessons are then followed by Lesson (number) A and sometimes Lesson (number) B, which is filled with review material in the form of duets, rhythmic exercises, scale exercises, and other supplemental concepts. The extensive use of duets in this book help students learn more intricate concepts, such as intonation and phrasing, more quickly than by playing solo exercises. The duets are always placed as the second half of a lesson, allowing the student time to learn and process information on their own, then apply and build on those skills in a new harmonic structure. Each lesson has suggestions and guidelines placed in small boxes at the top of the page for the student to think about prior to working through the lesson. The book utilizes small font sizes and there is limited use of negative space in between exercises, as there is an abundance of information placed on a single page.

Lesson 1 focuses on the notes B<sub>4</sub>, A<sub>4</sub>, and G<sub>4</sub>. B<sub>4</sub> and A<sub>4</sub> are introduced with the same rhythm; a combination of quarter notes, half notes, whole notes, and rests. Students are guided to

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<sup>32</sup> George and Louke (2010), 3.

<sup>33</sup> George and Louke (2010), 5.

<sup>34</sup> George and Louke (2010), 5-6.

hold the barrel of the flute for this lesson to help with balance, start each note as if they are spitting rice, and use the same stream of air they would use to blow out birthday candles.<sup>35</sup> Before G<sub>4</sub> is introduced, students play an exercise that combines both B<sub>4</sub> and A<sub>4</sub> together with similar rhythmic combinations they have previously played. Once G<sub>4</sub> is introduced, students have three solo exercises with this note combination followed by six duets in Lesson 1A. After C<sub>4</sub> is introduced in Lesson 2, students are quickly given exercises that work through octave jumps in the four notes they have learned. As students begin working in the 2<sup>nd</sup> octave of the flute, B<sub>5</sub>, A<sub>5</sub>, G<sub>5</sub>, and C<sub>6</sub>, the authors suggest using “tu” to start each note and to purse the lips as if saying “Winnie-the-Pooh”.<sup>36</sup>

The following lessons introduce the notes E<sub>4</sub>, E<sub>5</sub>, F<sub>4</sub>, and F<sub>5</sub> simultaneously. Throughout the rest of the book, students continue to expand their range through the addition of learning new notes and the melodies or exercises provided always include the first and second octave of the flute. The entire range of this book is C<sub>4</sub>-G<sub>6</sub>, a more expansive range than most materials reviewed in this study. (See Appendix A.) Exercises for tone building are placed throughout the book, such as scale exercises that ascend in stepwise motion, using longer valued rhythms to allow time for the student to focus on their airstream and embouchure.<sup>37</sup>

The book ends with a *Teacher’s Guide* that explains how to teach the concepts covered in this method book.<sup>38</sup> This guide has information for why the authors make specific suggestions (ie. Holding the barrel of the flute in Lessons 1-3A) and how to approach teaching concepts like articulation. On producing a beautiful tone, George states,

Part of the secret of developing a beautiful sound has to do with making the oral cavity large (drop or hang the jaw) and directing a

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<sup>35</sup> George and Louke (2010), 7.

<sup>36</sup> George and Louke (2010), 11.

<sup>37</sup> George and Louke (2010), 33.

<sup>38</sup> George and Louke (2010), 75-80.

consistent air stream high on the embouchure hole wall. In order to direct the air stream high on the wall, the student must develop the embouchure. Having the lips in the “Pooh” position is a winner.<sup>39</sup>

There is no further discussion on tongue placement (vowel shape) or abdominal engagement.

Fingerings are provided using shaded dots and are placed next to new note introductions. A comprehensive fingering chart is provided at the front of the book and includes C<sub>4</sub>-G<sub>6</sub>. Notes are introduced in the following order: B<sub>4</sub>, A<sub>4</sub>, G<sub>4</sub>, C<sub>5</sub>, G<sub>5</sub>, A<sub>5</sub>, B<sub>5</sub>, C<sub>6</sub>, F<sub>4</sub>, F<sub>5</sub>, E<sub>4</sub>, E<sub>5</sub>, Bb<sub>4</sub>, Bb<sub>5</sub>, D<sub>5</sub>, Eb<sub>5</sub>, F#<sub>4</sub>, F#<sub>5</sub>, C#<sub>5</sub>, C#<sub>6</sub>, Ab<sub>4</sub>, Ab<sub>5</sub>, Bb<sub>4</sub>, Bb<sub>5</sub>, Eb<sub>4</sub>, D<sub>4</sub>, D<sub>6</sub>, Eb<sub>6</sub>, E<sub>6</sub>, F<sub>6</sub>, C<sub>4</sub>, C#<sub>4</sub>, F#<sub>6</sub>, G<sub>6</sub>. The introduction of enharmonic spellings is not included in this list to avoid redundancy.

### **Recommendation for Use:**

As the authors state, this resource would need to be used with a private teacher to help teach fundamental concepts such as forming an embouchure, assembling the flute, and balancing the flute. Due to the small notational and text font size, this book is likely best suited for students who are not easily overwhelmed by a lack of white space on a page. The authors include a lot of written advice on each page which could keep an eager student interested and engaged while working through exercises. This book would be an excellent resource for both a grade school or middle school student in their first year(s) of study. The overall format of the book provides opportunities for the teacher and student to play a duet in every lesson creating a fun, inclusive, and diverse atmosphere for every lesson.

### ***My Flute Book 1, Anne Fontenay***

#### **General Overview:**

Fontenay’s book is centered around play and is geared towards students who are 4-8 years old. As the ideal audience for this book is younger than most beginning band (or ensemble)

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<sup>39</sup> George and Louke (2010), 77.

students, the book moves slowly, does not use musical notation, and only focuses on five notes (F<sub>4</sub>, G<sub>4</sub>, A<sub>4</sub>, B<sub>4</sub>, and Bb<sub>4</sub>). Throughout the book, students are provided with guided composition and improvisation exercises.<sup>40</sup>

Fontenay opens with an *Introduction for the teacher* encouraging teachers to focus on one or two concepts each lesson, to work slowly for student comprehension, and reminds teachers to use the book towards their students' needs by adding exercises, changing exercises, or changing the order of the exercises as needed.<sup>41</sup> After the teacher's introduction, there is a note to the student encouraging them to play the flute every day. General practice advice like practicing with an adult, starting and ending practice with the fun parts, and playing small concerts for friends or stuffed animals is also included in the note to the student.<sup>42</sup>

Through a series of pages, students are provided guidelines on important concepts like flute care and storage, flute assembly, hand position and the three points of balance, and posture. These pages have small pictures and diagrams, and when students are learning where their fingers are placed on the flute, they are encouraged to color-code the flute keys with their respective fingers on the diagram.<sup>43</sup>

Exercises for the body and breathing exercises without the flute are outlined for students to try, and students are encouraged to warm up their body before playing the flute each day.<sup>44</sup> Fontenay notes how our abdominal muscles control how quickly the air leaves the body, and students are encouraged to blow bubbles, use a windmill, or blow paper balls through straws to understand how to engage the abdominal muscles.<sup>45</sup> There are also breathing exercises for

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<sup>40</sup> Fontenay (2020), 18-19.

<sup>41</sup> Fontenay (2020), 5.

<sup>42</sup> Fontenay (2020), 6.

<sup>43</sup> Fontenay (2020), 9.

<sup>44</sup> Fontenay (2020), 11-13.

<sup>45</sup> Fontenay (2020), 12.

students to do before playing their flute each day. Students are guided to breathe through their nose for four beats and exhale through their mouth while standing in different positions.<sup>46</sup>

On page 14, students are introduced to the head joint and are guided on making their first sound. The following page teaches tonguing by stating, “Every time you make a new note you have to start the notes with the tongue and the air stream. That is called tonguing.”<sup>47</sup> Students are provided pictures and are asked to make their own melodies on the head joint to represent the illustrations provided: a ghost, a train, and a Native American. The following page, *Figure Melodies*, is filled with different graphic icons as inspiration for students to create their own head joint melodies.<sup>48</sup>

Rather than using musical notation, students learn rhythms through a graphic notation. A rectangle is a “long note” and is to be played twice as long as a square, which is a “short note”.<sup>49</sup> The boxes then have the note names placed inside them. Lower pitched notes are placed lower on the page and higher pitched notes are placed higher on the page. This visualization tactic is an excellent way to introduce students to eventually reading notes on a staff.

Throughout the book, one to two melodies are placed on a page using the notation system as described above. There are often lyrics underneath the melodies to help students with rhythm. Students are asked to transcribe previously learned melodies using new notes that have been introduced, are provided guided composition exercises, and are asked to complete matching games to help identify musical ideas and patterns. While the pacing of the book is slower than most beginning flute books, the variety of exercises keep students engaged and promotes a thorough understanding of musical concepts.

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<sup>46</sup> Fontenay (2020), 13.

<sup>47</sup> Fontenay (2020), 15.

<sup>48</sup> Fontenay (2020), 16-19.

<sup>49</sup> Fontenay (2020), 20.

Fontenay does an excellent job introducing and isolating new concepts throughout her book. Since her target audience is younger than most beginning flute students in the United States, who typically start playing the flute in beginning band between fourth and sixth grade, the introduction of graphic notation teaches students how to read musical melodies without overwhelming the student. Foregoing standard musical notation allows students to focus on playing the flute more so than reading music. The incorporation of body and breathing exercises help students connect the relationship between their body and their flute sound. Fontenay's explanation of how the tongue and the air work together to start the sound on the flute builds an understanding of how these regions of the body interact and impact our flute playing.

Fontenay's book is highly student-centered. By implementing exercises to draw, color, and create melodies from pictures, the aspect of learning through play and other mediums of art keep students engaged, excited, and provide a memorable experience in learning new concepts. These exercises are nicely balanced amongst exercises that solely focus on playing the flute and create diversity in lessons and practice. While one could argue the melodies and rhythm exercises placed throughout Fontenay's book could be used as tone building exercises, there are no exercises that are labeled as such.

Fingerings are provided using shaded dots and are placed next to new note introductions. A comprehensive fingering chart is provided at the back of the book and includes F<sub>4</sub>-B<sub>6</sub>. Notes are introduced in the following order: B<sub>4</sub>, A<sub>4</sub>, G<sub>4</sub>, F<sub>4</sub>, Bb<sub>4</sub>.

**Recommendation for Use:**

This book is an excellent resource for young children, aged 4-8, who have an active teacher and parent helping them in their flute journey. The introductory section of the book could be used to be read by, or with, the parent or teacher as a picture story, helping to create

engagement and understanding on how to handle the flute without being near the instrument. The use of graphic notation makes reading melodies easy for students without overwhelming the child in reading a music staff. The inclusion of graphics and illustrations, and the large use of white space on the page is balanced nicely to help promote student engagement without having too much information that could be viewed as overwhelming. Because of the intended audience for this book, it would not be advisable to use this book without an instructor.

*Playing the Flute!...Basics for a Lifetime of Musical Enjoyment, Volume 1*, Karen Suzanne Smithson

#### **General Overview:**

Smithson's book is separated into five sections with each section focusing on a specific topic. The first section begins with 17 pages of introductory text that explain the basics of flute assembly, making a sound on the head joint, reading music, and playing your first notes.

Smithson mentions ways to *not* handle the flute, such as not grabbing the lip plate, squeezing the keys, or using silver polish on the instrument.<sup>50</sup> Students are encouraged to begin by first making a sound on the head joint. They are guided through five paragraphs of text in doing so and are encouraged to blow across the head joint as if they were blowing across a pop bottle. Smithson recommends students use a coffee stir stick to help them find the size of their aperture hole when forming an embouchure and to begin the tone using a "T" sound.<sup>51</sup>

Throughout the first section, there are small excerpts of exercises placed in between paragraphs of text. These exercises include slurring between the first notes introduced, B<sub>4</sub>, A<sub>4</sub>, and G<sub>4</sub>. The student is then introduced to F<sub>4</sub> and E<sub>4</sub> before moving to the second octave with the

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<sup>50</sup> Karen Suzanne Smithson, *Playing the Flute! Basics for a Lifetime of Musical Enjoyment* (Vancouver, B.C.: Elliot Weisgarber Associates, Ltd., 1999), 3-5.

<sup>51</sup> Smithson (1999), 4.



same five notes previously learned. No melodies are presented in this opening section, and all of the exercises are slurred.<sup>52</sup>

The second section of the book begins on page 18 and provides melodies for students and their teacher to play. The first song students play is a duet with their teacher; the student plays an A<sub>4</sub> whole note four times while the teacher plays a melody with grace notes and complex rhythms. This concept is then repeated with several exercises; the student will play a repeating whole note underneath the teacher's melody.<sup>53</sup> The use of duets in this instance could be viewed as teacher-centered and possibly isolating for the student, as the parts are not easily interchangeable and the student does not have an opportunity to play the leading melody. Short melodies utilizing half notes are placed in between the duets with the teacher. The first main melody, or etude, in this method book is introduced on page 27. Students are asked to play a melody from Robert Schumann; the melody opens on E<sub>5</sub> and works through moving quarter notes and half notes through the range of C<sub>5</sub>-A<sub>5</sub>.

The third section of Smithson's book introduces sharps and flats and all notes are introduced with their enharmonic spelling at the same time. This section has less written text than the previous two sections, and a majority of the notated exercises are duets for the student and teacher. Similar to the second section, the student's part and the teacher's part are not easily interchangeable. The student part is placed as the second staff for a majority of the duets.

Sections Four and Five introduce the student to the tie and "more notes" that are both sharp and flat. Section Four is filled with duets for the student and teacher to play together, similarly to the previous sections. Section Five has a combination of solos for the student, duets

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<sup>52</sup> Smithson (1999), 6-12.

<sup>53</sup> Smithson (1999), 18-20.

for the student and teacher, and daily exercises such as long tones and a chromatic scale. Section Five also introduces dynamics.

The book ends with a “Teacher’s Guide” and a “Section by Section Guide”. The “Section by Section Guide” is written to the teacher, further explaining how to utilize this book for students and to read about the author’s personal experience in teaching the flute. There is no comprehensive fingering chart in this book, but fingerings are placed next to note introductions using shaded dots. Notes are introduced in the following order: B<sub>4</sub>, A<sub>4</sub>, G<sub>4</sub>, F<sub>4</sub>, E<sub>4</sub>, E<sub>5</sub>, F<sub>5</sub>, G<sub>5</sub>, A<sub>5</sub>, B<sub>5</sub>, D<sub>4</sub>, C<sub>4</sub>, C<sub>5</sub>, D<sub>5</sub>, C<sub>6</sub>, Bb<sub>5</sub>, F#<sub>4</sub>, F#<sub>5</sub>, C#<sub>5</sub>, C#<sub>6</sub>, G#<sub>4</sub>, G#<sub>5</sub>, D#<sub>4</sub>, D#<sub>5</sub>, C#<sub>4</sub>. The introduction of enharmonic spellings is not included in this list to avoid redundancy.

### **Recommendation for Use:**

This book should be used by a student who thoroughly enjoys reading, as there is a lot of written text to read through. Because the first four sections focus heavily on duets, this book would need to be used with a teacher to help maintain student engagement.

### ***Suzuki Flute School Volume 1, Toshio Takahashi***

#### **General Overview:**

*Suzuki Flute School Volume 1* opens with a note to the student, teacher, and parent stating the Suzuki method is centered around a, “wonderful, fostering relationship between child, parent, and teacher.”<sup>54</sup> Before students are given information on how to make a sound on the head joint or assemble the flute, information on the Suzuki method, such as focusing on listening first is explained.<sup>55</sup> Teachers may use this book to teach beginners without Suzuki training. However, it

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<sup>54</sup> Toshio Takahashi, *Suzuki Flute School*, Revised, vol. 1 (USA: Suzuki, 1999), 3.

<sup>55</sup> Ibid.

is important to understand the fundamental approach of the Suzuki method while using this book to help create a more well-rounded experience for the student.

After introductory information on the Suzuki method is introduced, Takahashi opens with written information on posture, breathing and breath control, whistling, embouchure, assembling the flute, and balancing the flute.<sup>56</sup> For each of these topics, students are taken through numerical steps to learn each concept. In regard to breathing, Takahashi guides the student through breathing deeply and encourages the abdomen to stay “expanded” through the exhale.<sup>57</sup> Takahashi recommends students find their embouchure by using the head joint alone. Students are guided to form their embouchure by pronouncing “hwō”, which will bring the lips slightly together and forward.<sup>58</sup> Exercises for the head joint alone are not provided.

The remaining portion of the book is composed of folk melodies, tone building exercises, and articulation exercises. As the Suzuki method emphasizes students first learning by ear, notes are not introduced one at a time as seen in the other method books included in this survey. As a result, this book is really meant to be a resource for teachers and parents. The first melodies provided utilize the notes F<sub>4</sub>-C<sub>5</sub>. The middle register is introduced by the sixth melody, in which students learn *Twinkle Twinkle Little Star* variations working through C<sub>5</sub>-A<sub>5</sub>. Overall, the book stays within a smaller range, D<sub>4</sub>-C<sub>6</sub>, and as students continue to work through the book, the melodies become much more detailed regarding dynamics, articulation, breathing, and other musical nuances. Tone building and articulation exercises are included and labeled as “Preparatory Exercises” and “Tonalization”.

A comprehensive fingering chart that utilizes shaded dots is provided at the back of the book and includes C<sub>4</sub>-C<sub>7</sub>. The overall range of this book is quite manageable for a young flute

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<sup>56</sup> Takahashi (1999), 9-10.

<sup>57</sup> Takahashi (1999), 9.

<sup>58</sup> Ibid.

player. While the first few melodies focus on the lower range, the book never expands past C<sub>6</sub>, allowing the flutist plenty of time to gain comfort and understanding in playing through the low and middle register of the flute.

### **Recommendation for Use:**

This book would be an excellent resource for a student in their first year of study who is working with a private teacher. The book has information on flute assembly, using the head joint, and other beginning topics. There is no introduction to note reading, as students are expected to first learn melodies by ear. If a teacher without Suzuki training were to use this book in lessons, and did not plan to teach a student by ear, additional resources would be needed to teach basic music reading concepts. The melodies in this book are very detailed regarding articulation and dynamics, and allow opportunities to spend a lot of time teaching musicality concepts in a single melody. I believe both grade school and middle school aged students who are self-motivated and eager to practice would find this book suitable for study.

### ***The Flute Student, Douglas Steensland and Fred Weber***

#### **General Overview:**

Steensland and Weber's method book is stated to be a method for individual instruction. The authors state the "'Student Instrumental Course' is the first and only complete course for individual instruction of all band instruments."<sup>59</sup> Also noted is how the organization and progression of this book is "correlated to the band oriented sequence."<sup>60</sup>

The book opens with a fingering chart and pictures to demonstrate hand position and embouchure. The pictures provided are quite dark and grainy. The embouchure photograph

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<sup>59</sup> Fred Weber and Douglas Steensland, *Student Instrumental Course, Flute Student, Level One* (Belwin-Mills Publishing Corp., 1969), 1.

<sup>60</sup> Ibid.

demonstrates a smiling embouchure, and the hand position demonstrated shows the left hand thumb placed on the bottom wall of the flute, fully visible to the viewer.<sup>61</sup> Written instructions for forming the embouchure informs the student to smile and tighten the corners of their mouth<sup>62</sup>. When discussing the hand position, students are guided to place their right-hand thumb under the F key with the flute resting on the side of the thumb<sup>63</sup>.

Before playing with the flute fully assembled, students are encouraged to play with the head joint alone. The authors instruct students to cover the end of the head joint with their palm and to play the head joint both covered and uncovered for five seconds before moving to the fully assembled flute.<sup>64</sup> There are no musically notated exercises for the head joint alone. Once the flute is assembled, B<sub>4</sub> is introduced with a whole note, followed by a whole rest, and is repeated four times. This is followed by A<sub>4</sub> in the same pattern. Students are then asked to play a combination of B<sub>4</sub> and A<sub>4</sub> whole notes before being introduced to G<sub>4</sub> and C<sub>5</sub>.<sup>65</sup>

Lesson 2 of this book focuses on the four notes introduced previously; exercises and melodies with this note combination contain quarter notes, half notes, whole notes, and rests. 20 melodies and exercises are played before Bb<sub>4</sub> is introduced, which is quickly preceded by the introduction of both F<sub>4</sub> and F<sub>5</sub> simultaneously, as well as E<sub>5</sub> and D<sub>5</sub>. Once F<sub>5</sub>, E<sub>5</sub>, and D<sub>5</sub> are introduced, a majority of the melodies focus on the notes above Bb<sub>4</sub> and rarely return to the lower register of the flute.

Fill-in-the-blank fingering charts and music theory activities are located near the bottom of various pages throughout the book. Reminders of accidentals and the explanation of key

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<sup>61</sup> Weber and Steensland (1969), 3.

<sup>62</sup> Ibid.

<sup>63</sup> Ibid.

<sup>64</sup> Ibid.

<sup>65</sup> Weber and Steensland (1969), 4.

signatures are placed throughout the page, including between the staves.<sup>66</sup> Several melodies are placed on a single page with reminders or introductions to musical concepts in small font leaving limited white space on the page. While none of the exercises are labeled as tone building exercises, it could be argued that the scale exercises utilizing fermatas for each note while moving in stepwise motion could be used to focus on the student's tone.<sup>67</sup>

Fingerings are provided using shaded dots and are placed next to new note introductions. A comprehensive fingering chart is provided in the beginning of the book and includes C<sub>4</sub>-G<sub>6</sub>. Notes are introduced in the following order: B<sub>4</sub>, A<sub>4</sub>, G<sub>4</sub>, C<sub>5</sub>, Bb<sub>4</sub>, F<sub>5</sub>, E<sub>5</sub>, D<sub>5</sub>, G<sub>5</sub>, A<sub>5</sub>, Eb<sub>5</sub>, Bb<sub>5</sub>, B<sub>5</sub>, C<sub>6</sub>, Ab<sub>5</sub>, D<sub>6</sub>, F#<sub>5</sub>, C#<sub>5</sub>, Eb<sub>4</sub>, E<sub>6</sub>, F<sub>6</sub>. The introduction of enharmonic spellings is not included in this list to avoid redundancy.

### **Recommendations for Use:**

Since this book series is formatted to mirror the band sequence often used in the public school in the United States, this book would likely work best for a grade school or middle school beginner. The overall format of the book will likely feel familiar to students who are also in band, and the use of popular folk melodies can help maintain interest. The book utilizes a smaller font size and places several suggestions throughout the page and in between staves, so this book would be suitable for students who are not easily overwhelmed by limited white space on a page.

### ***The Young Flute Player Book 1, Karen North***

#### **General Overview:**

North's book opens with a *Foreword* to the teacher and student outlining the book's offerings, such as: large and easy to read notation, short explanations of musical terms, cartoon

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<sup>66</sup> Weber and Steensland (1969), 9.

<sup>67</sup> Weber and Steensland (1969), 25.

illustrations, games, guided composition exercises, enjoyable melodies, free recordings posted on YouTube, and much more.<sup>68</sup> There is also an introduction to the teacher that provides general guidelines on how to use the book effectively in lessons.<sup>69</sup> There is a practice chart that is included at the end of the book. The practice chart is time-focused and utilizes small boxes for the student to fill out.<sup>70</sup>

Once the material for playing begins, the book is broken down into units. Unit 1 is for the head joint alone and contains four exercises that are rhythmic based with no variation in pitch. North does not offer guidance or explanations on forming an embouchure, likely taking the same approach as George and Louke, and leaving this highly individualized concept to be introduced by a teacher. Students are provided a “Remember” box at the bottom of the unit to focus on the following concepts: stream of air, the embouchure, and to “Tongue the start of each note with the syllable suggested by your teacher (“doo”, “too”...)”.<sup>71</sup>

Unit 2 focuses on the flute being fully assembled. (A guide to assembling the flute is placed in the back of the book with colored pictures and text explanations.<sup>72</sup>) Information regarding posture is placed at the top of the page with character illustrations. The three points of balance and how to hold the flute are not addressed.<sup>73</sup> The notes B<sub>4</sub> and A<sub>4</sub> are introduced simultaneously through three exercises that incorporate half notes, quarter notes, and whole notes.

Unit 3 introduces G<sub>4</sub> and C<sub>5</sub>. This unit has expanded from one page into two pages; the first page uses exercises and melodies involving B<sub>4</sub>, A<sub>4</sub>, and G<sub>4</sub>, and page two introduces

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<sup>68</sup> North (2021), 3.

<sup>69</sup> North (2021), 7.

<sup>70</sup> North (2021), 64-68.

<sup>71</sup> North (2021), 14.

<sup>72</sup> North (2021), 59-60.

<sup>73</sup> North (2021), 15.

exercises and melodies with C<sub>5</sub>. There is a box labeled “Breathing” that briefly discusses how breaths can be planned out based on lyrics and natural pauses in music.<sup>74</sup>

As the book progresses, the student’s range is continually expanded in both registers of the flute. There are theory and music reading comprehension exercises placed throughout the various units, as well as breathing games that ask students how long they can play a note for, or how many notes they can play in one breath. These exercises have a designated space for students to write their answer in for “This Week” and for “Next Week”, encouraging students to return to these exercises and notice improvement. Tone exercises are placed throughout the book beginning in Unit 7.<sup>75</sup> Students are guided to play with their best sound on the whole notes: G<sub>4</sub>, A<sub>4</sub>, Bb<sub>4</sub>, B<sub>4</sub>, C<sub>5</sub>, and D<sub>5</sub>, breathing after each note. In these exercises, emphasis is placed on breath management and use of air.<sup>76</sup>

The overall range of this book is from E<sub>4</sub>-A<sub>5</sub>. C<sub>6</sub> is introduced in the C Major arpeggio exercise at the end of the book, but it does not appear in the Units 1-23 or the Additional and Festive Studies.<sup>77</sup> Each unit has a new concept emphasized for the student to focus on, such as a new note, meter, articulation, etc. Concepts are introduced in an easy way for students to learn and build on skills previously learned.

One highly positive aspect of this book is the easy access to free recordings for students to listen and play along with on YouTube.<sup>78</sup> The Young Flute Player’s YouTube channel is broken down into playlists arranged by each book in the series. In the Book 1 playlist, a variety

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<sup>74</sup> North (2021), 16-17.

<sup>75</sup> North (2021), 23.

<sup>76</sup> Ibid.

<sup>77</sup> North (2021), 55.

<sup>78</sup> Karen North, “The Young Flute Player Book 1 Karen North,” YouTube, August 22, 2022, <https://youtube.com/playlist?list=PL-3CBIO-ABK2eT35nogdpXkh-ji7Jq77x&si=6uHm8OgULmyj6to8>.



of the recordings are duets. Students are provided a link to the Book 1 playlist or can search for the playlist directly on YouTube; QR codes are not provided.

The *Introduction for the Teacher* states piano accompaniments can be found on the YouTube channel. All of the piano accompaniments in the Book 1 playlist have the solo part being played over top of the accompaniment. The inclusion of accessibility to free recordings for reference and practice purposes is a wonderful addition to this, or any, method book.

An easy-to-read fingering chart is placed at the beginning of the book; the notes are placed on a staff on the right side of the page, and to the left is a diagram of the whole flute with the decompressed keys shaded in black and includes C<sub>4</sub>-C<sub>7</sub>.<sup>79</sup> Students are shown enharmonic spellings and octave equivalents for all fingerings. Notes are introduced in the following order: B<sub>4</sub>, A<sub>4</sub>, G<sub>4</sub>, C<sub>5</sub>, Bb<sub>4</sub>, F<sub>4</sub>, D<sub>5</sub>, E<sub>4</sub>, E<sub>5</sub>, F<sub>5</sub>, G<sub>5</sub>, A<sub>5</sub>, F#<sub>4</sub>, F#<sub>5</sub>. The introduction of enharmonic spellings is not included in this list to avoid redundancy.

### **Recommendation for Use:**

I find this book to be engaging, appropriately scaffolded, and rich with resources useful for practice. While this book is geared towards younger grade school aged students, such as the inclusion of large notation and cartoon illustrations, I believe a middle school beginner will also benefit from using this book. Because this book does not cover beginning fundamentals, like forming an embouchure, it would be best to use this book with a teacher. Comprehension checks and activities that encourage self-assessment provide an additional layer to a students' learning, and the extensive use of folk melodies help maintain student interest. The additional media elements provide accessibility and were included with the 21st century student in mind.

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<sup>79</sup> North (2021), 8-13.

## IMPETUS FOR FURTHER RESEARCH

From this study, I have concluded there is a lack of resources for beginning students that teach fundamental flute concepts through body awareness. While a student cannot physically make a traditional sound on the flute without engaging their abdominal muscles, many method books do not directly address the influence the abdominal muscles have on creating a beautiful, full flute sound. This lack of awareness can lead junior high, high school, and even college students to play with a thin and airy tone, to play out of tune, to struggle with switching between registers of the instrument, and more.

As flutists progress in their education, musical concepts like tone color are often later introduced. While tone color is not covered in the books reviewed in this study, it is a fundamental aspect to flute playing that could be taught in early studies through the discussion and exploration of the oral cavity and different vowel shapes. If one of the main goals for flute playing is to have a beautiful, traditional tone, we should offer young beginners opportunities to learn and explore these concepts early in their studies so they are fully ingrained in a student's playing.

The results of this study have inspired me to create a beginning flute method that provides a new approach to teaching beginning flute through a series of video tutorials and a supplemental guidebook of notated exercises. In *Adventures in Flute Playing*, students are guided and encouraged to explore the engagement of their abdominal muscles, tongue position, and embouchure as they play, as well as the effect slight changes in these muscle groups can have on their sound. Spending more time on the head joint alone, using simple melodies that stay within one octave, and guiding students to play the same melody in a variety of ways can help build strong biofeedback in young musicians. This pedagogical approach will help young

students develop a beautiful, colorful tone without overcomplicating the process and confusing the muscles.

*Adventures in Flute Playing* includes 11 melodies for the head joint alone, 2 composition opportunities for the head joint alone, and 3 breathing exercises on the head joint alone to ensure students have plenty of time to gain familiarity in making a consistent sound before assembling the whole flute. To build the understanding and relationship between the abdominal muscles and air stream, students are guided to begin their first sounds with “belly pulses”, which is later followed by slurring notes. This approach encourages students to produce a strong, steady stream of air while playing and helps avoid any possible muscle confusion and tension in the mouth.

In the second half of *Adventures in Flute Playing*, students are guided to explore different vowel shapes and tone colors. Readers are encouraged to play exercises and songs in several ways, and to experiment and discover how slight changes to the lips and tongue can impact the sound. Lastly, the tongue is added to belly pulses. This scaffolding was crafted to provide students the opportunity to explore and understand the tongue’s capabilities without force.

Abdominal pulse and vowel shape exploration exercises are layered throughout the book to help build the student’s awareness on the impact these muscles have on our playing and the quality of our sound. Retention exercises are placed throughout to ensure students continue to focus on the basics, such as hand position and posture. The goals of *Adventures in Flute Playing* are for students to build a relationship between the abdominal wall (air) and oral cavity, to know how to produce a variety of tone colors on the flute, and to have fun while learning the flute.

## Appendix A

### Topics Covered in Method Books Reviewed

	Absolute Beginner's Flute	AMA Flute 2000	A Beginner's Book for the Flute Part One	Blocki Flute Method Book 1	Flute 101: Mastering the Basics	My Flute Book 1	Playing the Flute!... Basics for a Lifetime of Musical Enjoyment Vol. 1	Suzuki Flute School Volume 1	The Flute Student	The Young Flute Player Book 1	Anticipated Publication: Adventures in Flute Playing
Instrument Assembly	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>			<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Balance/Hand Position	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Left Hand Only		<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>		<input checked="" type="checkbox"/>
Embouchure	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>		<input checked="" type="checkbox"/>		<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>		<input checked="" type="checkbox"/>
Body Alignment/ Posture	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>			<input checked="" type="checkbox"/>		<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Breath Support	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>		<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Explanation of Utilizing Abdominal Muscles	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>				<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>			
Tone	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>		<input checked="" type="checkbox"/>		<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>

	Absolute Beginner's Flute	AMA Flute 2000	A Beginner's Book for the Flute Part One	Blocki Flute Method Book 1	Flute 101: Mastering the Basics	My Flute Book 1	Playing the Flute!... Basics for a Lifetime of Musical Enjoyment Vol. 1	Suzuki Flute School Volume 1	The Flute Student	The Young Flute Player Book 1	Anticipated Publication: Adventures in Flute Playing
Lowest Note-Highest Note	F <sub>4</sub> -G <sub>5</sub>	D <sub>4</sub> -D <sub>6</sub>	D <sub>4</sub> -G <sub>5</sub>	E <sub>4</sub> -D <sub>6</sub>	C <sub>4</sub> -C <sub>6</sub>	F <sub>4</sub> -Bb <sub>4</sub>	C <sub>4</sub> -C <sub>6</sub>	D <sub>4</sub> -C <sub>6</sub>	Eb <sub>4</sub> -F <sub>6</sub>	E <sub>4</sub> -A <sub>5</sub>	D <sub>4</sub> -C <sub>6</sub>
Progression of Note Introduction	G <sub>4</sub> , A <sub>4</sub> , B <sub>4</sub> , C <sub>5</sub> , F <sub>4</sub> , Bb <sub>4</sub> , D <sub>5</sub> , E <sub>5</sub> , F# <sub>5</sub>	A <sub>4</sub> , G <sub>4</sub> , B <sub>4</sub> , Bb <sub>4</sub> , F <sub>4</sub> , C <sub>5</sub> , E <sub>4</sub> , D <sub>5</sub> , F# <sub>4</sub> , E <sub>5</sub> , F <sub>5</sub> , G <sub>5</sub> , A <sub>5</sub> , B <sub>5</sub> , C <sub>6</sub> , F# <sub>5</sub> , Bb <sub>5</sub> , D <sub>4</sub> , C <sub>4</sub> , C# <sub>4</sub> , C# <sub>5</sub> , Eb <sub>5</sub> , Eb <sub>4</sub> , G# <sub>5</sub> , G# <sub>4</sub> , and D <sub>6</sub>	B <sub>4</sub> , A <sub>4</sub> , G <sub>4</sub> , C <sub>5</sub> , G# <sub>4</sub> , F <sub>4</sub> , E <sub>4</sub> , Bb <sub>4</sub> , F# <sub>4</sub> , Eb <sub>4</sub> , D <sub>4</sub> , C# <sub>5</sub> , D <sub>5</sub> , E <sub>5</sub> , F <sub>5</sub> , Eb <sub>5</sub> , F# <sub>5</sub> , G <sub>5</sub>	B <sub>4</sub> , A <sub>4</sub> , G <sub>4</sub> , B <sub>5</sub> , A <sub>5</sub> , G <sub>5</sub> , C <sub>5</sub> , C <sub>6</sub> , F <sub>4</sub> , Bb <sub>4</sub> , D <sub>5</sub> , E <sub>4</sub> , E <sub>5</sub> , Eb <sub>5</sub> , F <sub>5</sub> , G <sub>5</sub> , A <sub>5</sub> , F# <sub>5</sub> , F# <sub>4</sub> , Bb <sub>5</sub> , Ab <sub>5</sub> , Ab <sub>4</sub> , B <sub>5</sub> , D <sub>6</sub> , C# <sub>5</sub> , C# <sub>6</sub>	B <sub>4</sub> , A <sub>4</sub> , G <sub>4</sub> , C <sub>5</sub> , G <sub>5</sub> , A <sub>5</sub> , B <sub>5</sub> , C <sub>6</sub> , F <sub>4</sub> , F <sub>5</sub> , E <sub>4</sub> , E <sub>5</sub> , Bb <sub>4</sub> , Bb <sub>5</sub> , D <sub>5</sub> , Eb <sub>5</sub> , F# <sub>4</sub> , F# <sub>5</sub> , C# <sub>5</sub> , C# <sub>6</sub> , Ab <sub>4</sub> , Ab <sub>5</sub> , Bb <sub>4</sub> , Bb <sub>5</sub> , Eb <sub>4</sub> , D <sub>4</sub> , D <sub>6</sub> , Eb <sub>6</sub> , E <sub>6</sub> , F <sub>6</sub> , C <sub>4</sub> , C# <sub>4</sub> , F# <sub>6</sub> , G <sub>6</sub>	B <sub>4</sub> , A <sub>4</sub> , G <sub>4</sub> , F <sub>4</sub> , Bb <sub>4</sub>	B <sub>4</sub> , A <sub>4</sub> , G <sub>4</sub> , F <sub>4</sub> , E <sub>4</sub> , E <sub>5</sub> , F <sub>5</sub> , G <sub>5</sub> , A <sub>5</sub> , B <sub>5</sub> , D <sub>4</sub> , C <sub>4</sub> , C <sub>5</sub> , D <sub>5</sub> , C <sub>6</sub> , Bb <sub>5</sub> , F# <sub>4</sub> , F# <sub>5</sub> , C# <sub>5</sub> , C# <sub>6</sub> , G# <sub>4</sub> , G# <sub>5</sub> , D# <sub>4</sub> , D# <sub>5</sub> , C# <sub>4</sub>	Notes are not introduced; only melodies are provided.	B <sub>4</sub> , A <sub>4</sub> , G <sub>4</sub> , C <sub>5</sub> , Bb <sub>4</sub> , F <sub>5</sub> , E <sub>5</sub> , D <sub>5</sub> , G <sub>5</sub> , A <sub>5</sub> , Eb <sub>5</sub> , Bb <sub>5</sub> , B <sub>5</sub> , C <sub>6</sub> , Ab <sub>5</sub> , D <sub>6</sub> , F# <sub>5</sub> , C# <sub>5</sub> , Eb <sub>4</sub> , E <sub>6</sub> , F <sub>6</sub>	B <sub>4</sub> , A <sub>4</sub> , G <sub>4</sub> , C <sub>5</sub> , Bb <sub>4</sub> , F <sub>4</sub> , D <sub>5</sub> , E <sub>4</sub> , E <sub>5</sub> , F <sub>5</sub> , G <sub>5</sub> , A <sub>5</sub> , F# <sub>4</sub> , F# <sub>5</sub>	B <sub>4</sub> , A <sub>4</sub> , G <sub>4</sub> , F <sub>4</sub> , Bb <sub>4</sub> , C <sub>5</sub> , F# <sub>4</sub> , E <sub>4</sub> , D <sub>4</sub> , Ab <sub>4</sub> , Eb <sub>4</sub> , C# <sub>5</sub> , D <sub>5</sub> , Eb <sub>5</sub> , E <sub>5</sub> , F <sub>5</sub> , F# <sub>5</sub> , G <sub>5</sub> , Ab <sub>5</sub> , A <sub>5</sub> , Bb <sub>5</sub> , B <sub>5</sub> , C <sub>6</sub>
Bb Fingerings	Long Bb; Thumb Bb is referred to as an alternate fingering	Long Bb and Thumb Bb; both fingerings are encouraged	Long Bb	Long Bb	Long Bb	Thumb	Long Bb and Thumb; both fingerings are encouraged	Long Bb	Long Bb and Thumb; both fingerings are encouraged	Thumb; Long Bb is referenced as an alternate fingering	Thumb and Long Bb; both fingerings are encouraged
Registers	Low and Middle	Low, Middle, High	Low and Middle	Low, Middle, High	Low, Middle, High	Low	Low and Middle	Low and Middle	Low, Middle, High	Low, Middle, High	Low and Middle
Explanation of Oral Cavity	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>		<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>		<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>

	Absolute Beginner's Flute	AMA Flute 2000	A Beginner's Book for the Flute Part One	Blocki Flute Method Book 1	Flute 101: Mastering the Basics	My Flute Book 1	Playing the Flute!... Basics for a Lifetime of Musical Enjoyment Vol. 1	Suzuki Flute School Volume 1	The Flute Student	The Young Flute Player Book 1	Anticipated Publication: Adventures in Flute Playing
Suggestions for Starting a Note	"tu"	"tu"	"te"	Utilizes Pneumo Pro	spitting rice, "too", "Pooh"	"Poo"	"T"	"hwō", "thwō"	"too", "dew"	"doo"	Belly pulses, spitting rice w/ a belly pulse
Articulation (in Order of Introduction)	Tonguing, Slur, Staccato	Slur, Tonguing, Staccato, Accent, Legato	Tonguing, Slur, Staccato, Accent	Tonguing, Slur, Staccato, Accent	Tonguing, Slur	Tonguing	Slur, Tonguing	Staccato, Tonguing, Legato, Slur	Tonguing, Slur, Staccato, Accent	Tonguing, Slur, Staccato, Mezzo Staccato	Belly Pulse, Slur, Tonguing, Legato, Staccato
Elements of Musical Expression	Dynamics	Dynamics, Phrasing, Breath marks	Dynamics, Breath marks, Phrasing		Not listed with exercises, but a musicality guide is provided in the back.		Breath Marks, Dynamics	Dynamics, Phrasing, Breath Marks	Breath marks, Dynamics	Breath marks, Dynamics, Phrasing	Breath marks, Dynamics, Phrasing, Tone color

## Appendix B

### Notated Exercises Included in Method Books Surveyed

	Absolute Beginner's Flute	AMA Flute 2000	A Beginner's Book for the Flute Part One	Blocki Flute Method Book 1	Flute 101: Mastering the Basics	My Flute Book 1	Playing the Flute!... Basics for a Lifetime of Musical Enjoyment Vol. 1	Suzuki Flute School Volume 1	The Flute Student	The Young Flute Player Book 1	Anticipated Publication: Adventures in Flute Playing
Head Joint Alone Exercises		6 rhythms, 4 high/low ex., 4 composition ex.		6 rhythms, 2 melodies, 8 high/low ex., 1 composition ex.	7 rhythms, 2 melodies, 3 high/low ex., 1 duet ex.	9 figure melodies, 4 rhythms				4 rhythms	11 melodies, 3 breathing ex., 2 composition ex.
Breathing Exercises with the Flute										<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Scales	F, G	C, F, Bb, Eb, G, D, A, a, d, e	5 Note Scale Ex. w/ Arpeggios: F, d, e, E, D, A, f#, G, g, a, Bb, b, C, f	5 Note Scale Patterns: Ab, Eb, Bb, F, C, G, D, A, E	Scales, Scales in 3rds, Arpeggios: C, F, Bb, Eb, Ab, G, D, A, E  C Chromatic		C Chromatic	Scale and Arpeggio: G	Scales, Scales in 3rds, Arpeggios: C, F, Bb, Eb, G, D  Eb Chromatic	Scales and Arpeggios: G, e, F, d, C, a	Scales and Arpeggios: F, Bb, Eb, G, D, A, C
Finger Facility Exercises	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Tone Building Exercises	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>		<input checked="" type="checkbox"/>		<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>

	Absolute Beginner's Flute	AMA Flute 2000	A Beginner's Book for the Flute Part One	Blocki Flute Method Book 1	Flute 101: Mastering the Basics	My Flute Book 1	Playing the Flute!... Basics for a Lifetime of Musical Enjoyment Vol. 1	Suzuki Flute School Volume 1	The Flute Student	The Young Flute Player Book 1	Anticipated Publication: Adventures in Flute Playing
Tone Color Exercises											<input checked="" type="checkbox"/>
Articulation Exercises	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Melodies/ Etudes	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Duets		<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>		<input checked="" type="checkbox"/>			<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Comprehension Checks (Fill in the Blank, Identify, Label, etc.)		<input checked="" type="checkbox"/>		<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>		<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Composition Exercises		<input checked="" type="checkbox"/>		<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>				<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>



## Appendix C

### Music Theory Elements Included in Method Books Reviewed

	Absolute Beginner's Flute	AMA Flute 2000	A Beginner's Book for the Flute Part One	Blocki Flute Method Book 1	Flute 101: Mastering the Basics	My Flute Book 1	Playing the Flute!... Basics for a Lifetime of Musical Enjoyment Vol. 1	Suzuki Flute School Volume 1	The Flute Student	The Young Flute Player Book 1	Anticipated Publication: Adventures in Flute Playing
Introduction to Treble Clef/Note Reading	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>		<input checked="" type="checkbox"/>		<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Meter	Simple and Compound	Simple and Compound	Simple	Simple	Simple and Compound	Simple	Simple	Simple	Simple and Compound	Simple and Compound	Simple
Musical Terms with Definitions	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>		<input checked="" type="checkbox"/>		<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Key Signatures	C, F, G, Bb	C, F, G, D, d, e, Bb, a, g, Eb	C, a, F, G, e, E, D, A, f#, g, Bb, b, f	D, G, C, F, Bb, Eb	C, F, Bb, G, D, Eb, A, E, Ab		C	C and G	C, F, Bb, Eb, Ab, g, D	C, F, G	C, F, Bb, Eb, G, D

## Appendix D

### Visual Elements of Method Books Reviewed

	Absolute Beginner's Flute	AMA Flute 2000	A Beginner's Book for the Flute Part One	Blocki Flute Method Book 1	Flute 101: Mastering the Basics	My Flute Book 1	Playing the Flute!... Basics for a Lifetime of Musical Enjoyment Vol. 1	Suzuki Flute School Volume 1	The Flute Student	The Young Flute Player Book 1	Anticipated Publication: Adventures in Flute Playing
Color vs. B&W	B&W	B&W with Colored Photos	B&W	B&W	B&W	Color	B&W	B&W	B&W	B&W	Color
Graphics	Photos	Photos, Cartoon Illustrations, Charts/Graphs	Cartoon Illustrations	Photos, Cartoon Illustrations	Photos	Cartoon Illustrations	Illustrations	Cartoon Illustrations	Photos	Cartoon Illustrations; Colored photos are placed in the back for instrument assembly and care/maintenance	Cartoon Illustrations
Text Font Size	Medium	Large	Medium	Large	Small	Medium	Medium	Small	Medium	Medium	Large
Text Style	Serif	Sans	Serif and Sans	Serif	Serif	Serif	Serif	Serif	Serif	Serif	Sans
Staff/Note Size	Medium	Medium	Medium	Large	Medium	Graph Notation: Medium	Large	Medium	Medium	Large	Large
White Space	Limited	Balanced	Balanced	Balanced	Very Limited	A Lot of White Space	Very Limited	Balanced	Very Limited	Balanced	Balanced

## Appendix E

### Technical Elements of Method Books Reviewed

	Absolute Beginner's Flute	AMA Flute 2000	A Beginner's Book for the Flute Part One	Blocki Flute Method Book 1	Flute 101: Mastering the Basics	My Flute Book 1	Playing the Flute!... Basics for a Lifetime of Musical Enjoyment Vol. 1	Suzuki Flute School Volume 1	The Flute Student	The Young Flute Player Book 1	Anticipated Publication: Adventures in Flute Playing
Formatting	Portrait	Portrait	Portrait	Portrait	Portrait	Landscape	Portrait	Portrait	Portrait	Portrait	Portrait
Page Size	A4	A4	A4	Letter	A4	A4	Letter	A4	A4	A4	A4
Binding	Saddle Stitch	Saddle Stitch	Saddle Stitch	Spiral	Spiral	Spiral	Saddle Stitch	Saddle Stitch	Saddle Stitch	Saddle Stitch	Spiral
Number of Pages	40	86	54	82	80	53	101	23	40	68	TBD
Age of Intended Audience	Assumed age group: 6th grade + beginners	Assumed age group: 4th-7th grade beginners	Assumed age group: 4th- 7th grade beginners	Assumed age group: 4th-7th grade beginners	Assumed age group: 4th-7th grade beginners	Stated age group: 4-8 year old beginners	Assumed age group: middle school + beginners	Assumed age group: 4th-7th grade students in their first or second year of study	Stated age group: Elementary ; 4th-6th grade beginners	Stated age group: 6 year old + beginners	4th-7th grade + beginners
Fingering Chart	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>		<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Table of Contents	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>				<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>		<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Introduction Letter	Student	Teacher and Parent			Student	Teacher and Student	Teacher and Student	Student, Teacher, and Parent	Student and Teacher	Teacher	Teacher and Student

	Absolute Beginner's Flute	AMA Flute 2000	A Beginner's Book for the Flute Part One	Blocki Flute Method Book 1	Flute 101: Mastering the Basics	My Flute Book 1	Playing the Flute!... Basics for a Lifetime of Musical Enjoyment Vol. 1	Suzuki Flute School Volume 1	The Flute Student	The Young Flute Player Book 1	Anticipated Publication: Adventures in Flute Playing
Glossary			<input checked="" type="checkbox"/>							<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Appendix											<input checked="" type="checkbox"/>
Practice Journal		<input checked="" type="checkbox"/>								<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Practice Suggestions	<input checked="" type="checkbox"/>		<input checked="" type="checkbox"/>		<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>			<input checked="" type="checkbox"/>
Teacher's Guide				Available as a separate purchase	<input checked="" type="checkbox"/>		<input checked="" type="checkbox"/>			Available as a separate purchase.	Videos for students also serve as a guide for teachers.
Media Elements	Hard Copy + CD or downloadable backing tracks	Hard Copy + CD	Hard Copy + CD	Hard Copy + Accomp. Tracks on YouTube, Spotify, Pandora, and Amazon Prime	Hard Copy Only	Hard Copy + PDF Digital Download	Hard Copy Only	Hard Copy Only	Hard Copy + Ebook Available	Hard Copy, PDF Digital Download, YouTube Recordings	Hard Copy, PDF Digital Download, Online Tutorial Videos and Practice Recordings

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