

Flute — Workbook

This workbook turns the course into a daily practice system. It gives you setup and care checklists, a long-tone and tuning log, embouchure and air drills, a fingering map, a scale tracker, and a repertoire tracker so you can see your tone and technique improving week by week. Work through one section per module, doing every drill on the instrument and filling in the logs as you go. By the end you will have a documented routine, a record of your tone and intonation, and a list of scales and melodies you can play cleanly across the registers.

Setting Up and Producing Your First Tone

Confirm safe assembly, produce a clear head-joint tone, and lock in the swabbing and care habits that protect the pads.

Worksheet: Instrument Inventory

Fill this in once when you get your flute, and revisit it if you change instruments or have it serviced. It records the facts you will be asked for at lessons, rentals, and repairs.

Make and model (e.g. Yamaha YFL-222, Jupiter JFL-700)

Foot joint type (C foot ending on low C, or B foot reaching low B)

Key style (offset G or inline G; open-hole or closed-hole/plateau)

Head joint plating (nickel silver, silver-plated, solid silver lip plate)

Date last serviced by a technician and any sticky or leaking pads noted

Case and cleaning rod present? (yes or no)

Exercise: The Head-Joint Tone Builder

Build your first clear tone on the head joint alone before worrying about the full flute. Do this for five minutes at the start of practice for the first two weeks. A clear head-joint tone is the foundation everything else rests on.

- Rest the lip plate on your chin with the closed end to your right, roll the embouchure hole open, and blow a focused pooh stream across the far edge. How many seconds until the tone clicks in clearly rather than hissing?
- Cover about a quarter to a third of the hole with your lower lip. Roll the head joint slightly in and out: where does the tone become fullest and most ringing?
- Once you find a clear tone, stop and describe in words exactly how your lips and air felt, so you can reproduce that sensation next time.

Checklist: Safe Assembly Checklist

- Held each section by the barrel or metal, never by the keys or rods
- Twisted the head joint into the body gently, not shoved
- Aligned the embouchure hole center with the first body key (or just slightly in)
- Aligned the foot-joint rod with the center of the last body key
- Applied a thin smear of cork grease if a tenon was tight, rather than forcing it

Checklist: After-Playing Care Checklist

- Threaded a soft cloth through the cleaning rod and covered the metal tip fully
- Swabbed all three sections dry inside
- Wiped chin oils and fingerprints off the lip plate and body
- Rinsed mouth or avoided food before playing so pads stay clean
- Laid each section in its case slot, never stored assembled where it can be crushed

Embouchure and Tone Production

Shape a flexible embouchure, breathe low and support the air, and steer the air to color and tune the tone.

Exercise: The Aperture and Airstream Drill

Train a small, centered aperture and a focused airstream away from the flute, then on it. Do ten repetitions before every session. Use a finger or a paper strip to feel and see the airstream.

- Say m to bring the lips forward and together, then blow a thin stream and feel for the small central aperture, about the size of a grain of rice. Are the corners gently firm, or pulled back into a smile?

• Hold a finger an inch in front of your lips. Is the airstream cool, fast, and narrow, or warm and spread out? Adjust until it is narrow and focused.

• Paper test: pin a small strip of paper to a wall with your airstream alone. Does it stay still and pinned (focused air) or flutter and scatter (unfocused air)?

Exercise: Long-Tone and Breath-Support Builder

Long tones are the single most effective tone-building exercise in the flute tradition. Spend five minutes a day on them and log your longest held note in the practice tracker. Keep the volume and pitch perfectly steady.

- Breathe in low so the belly and lower ribs expand and the shoulders stay still, then hiss a long, even sss for ten counts with steady pressure.

• Play a comfortable middle note, such as B, and hold it as long as you can with no waver in volume or pitch. Time it. Can you extend from a few seconds toward fifteen or twenty over the weeks?

• Play four long tones in a row on different notes, planning a full low breath before each, and notice whether the tone fades at the end (a sign support is dropping).

Worksheet: Air-Steering and Pitch Log

Pitch on the flute lives in the air. Use a tuner and this log to learn how rolling and jaw movement change pitch and tone, so you can keep dynamics in tune. Fill it in over several sessions.

Note tested and tuner reading at your neutral embouchure (sharp, flat, in tune)

Effect of rolling out / jaw forward on pitch and tone (e.g. sharper and brighter)

Effect of rolling in / jaw back on pitch and tone (e.g. flatter and darker)

The embouchure feel where the tone was fullest and the tuner read in tune

When you crescendoed, did the pitch go sharp? How did you steer the air to fix it?

When you got softer, did the pitch sag flat? How did you compensate?

Checklist: Healthy Tone Checklist

- Aperture small and centered, lips forward as if saying pooh, no wide smile
- Airstream cool, fast, and narrow, felt on a finger in front of the lips
- Belly and lower ribs expand on the inhale; shoulders stay down and still
- Air released in a steady, supported stream so long tones do not waver
- Throat stays open and relaxed, never squeezed to reach a note
- Breaths planned at phrase ends so the tone never runs out mid-line

Holding the Flute, Fingering, and Reading

Balance the flute on the three points, place the hands, finger the starter notes, and read them on the staff.

Exercise: The Three-Point Balance Test

Confirm the flute is balanced on the three contact points and not gripped by the fingers, before you worry about technique. Do this in front of a mirror. Repeat daily for the first two weeks.

- Set the three points: flute on the side of the left index base pushing in, right thumb under the body pushing out, lip plate against the lower lip. With these set, can you lift all the other fingers off the keys and have the flute stay put?

- Check in the mirror: is the flute roughly parallel to the floor with the head facing forward, or is your head craned and the flute drooping?

- Do your hands or fingers ache after a few minutes? If so, you are gripping; return to the three points and let them carry the flute while the fingers only hover and tap.

Worksheet: Starter-Note Fingering Map

Fill in which fingers go down for each starter note, then check it against a printed chart and a tuner.

Completing this from memory cements the map that all your reading and playing depends on.

Middle B: which fingers are down?

Middle A: which fingers are down?

Middle G: which fingers are down?

Middle C and D: which thumb and right-hand keys are involved?

Which low-register notes reuse the same shapes with the right hand added?

Printed fingering chart you are using (method book, WFG flute chart, etc.)

Exercise: Three-Note Connection Drill

Build smooth, quiet finger changes on the first three notes. Keep the air flowing the whole time and the fingers low and close to the keys. Spend five minutes a day on this.

- Play middle B for four steady counts, then without stopping the air add the second finger to move to A, then the third finger to reach G. Is each change clean, with no gap or squeak?
- Move B, A, G and back up again slowly and evenly, keeping the fingers low and close so the changes are quick and quiet.
- Check each note against a tuner or a piano. Are B, A, and G all landing on the correct pitch?

Worksheet: Note-Reading Self-Quiz

Test that you can turn a written note into a fingering without hesitation. Write the answer for each, then verify on the flute. Repeat with new notes until it is instant.

Note on the middle line of the staff (B): which fingering?

Note in the second space from the bottom (A): which fingering?

Note on the second line from the bottom (G): which fingering?

Treble-clef line and space mnemonics you are using

One ledger-line note above or below the staff you have started to learn

Octaves, Scales, and Articulation

Cross the three registers with the air, build your first scales, and articulate cleanly with the tongue.

Exercise: Octave-Slur Drill with the Air

Train octave crossing using only the air and embouchure, never changing the fingering. Keep the throat open. Spend five minutes a day on this; it is what makes fast octave jumps in real music possible.

- Play low G with warm, relaxed air and a slightly open aperture. Keeping the exact same fingering, speed and focus the air and aim it slightly higher to pop up to middle G. Did it jump cleanly?
- Slur slowly back and forth between low and middle G using only air speed and embouchure. Is your throat staying open, or are you squeezing it to reach the high note?
- Harmonic test: finger one low note and, without moving a finger, coax it up to its octave and then its twelfth purely by changing air speed and embouchure.

Exercise: B-flat, F, and D Major Scale Practice

Build all three one-octave scales as your daily warm-up. Start slow with one supported note at a time, then add the metronome. Log your comfortable tempo and key signatures in the scale tracker template.

- Play B-flat major slowly, one supported note per step, ascending and descending: B-flat, C, D, E-flat, F, G, A, B-flat. Watch the two flats, B-flat and E-flat.
- Play F major (one flat, B-flat) and then D major (two sharps, F-sharp and C-sharp) with the same even, listening-focused approach. Which fingerings need the most attention?
- Set a metronome to 60 beats per minute and play each scale one note per beat, speeding up only when

every note is even and in tune.

Exercise: Articulation Drill: Too, Doo, and Slurs

Train clean attacks by keeping the air flowing and letting the tongue only start the note. Practice each articulation on a single note first, then in your tunes. Log finished pieces in the repertoire tracker.

- Start the air on a steady middle B, then begin with a gentle too. Tongue a row of separated notes, too too too, keeping the air going underneath. Are the attacks clear, not breathy or explosive?

- Switch to a softer doo for legato, then to short too notes with a clear stop of air for staccato. Can you hear and feel the difference?

- Play a slur over B, A, G: tongue only the first note and let the air carry through while only the fingers change.

Checklist: Performance-Ready Checklist for a Tune

- Flute tuned and checked against a tuner before playing
- Tone clear and full across every register used in the piece
- Octave changes made with the air, smooth and immediate
- Every note in tune, confirmed against a tuner or a piano
- Articulation matches the markings: legato, staccato, and slurs as written
- Steady pulse maintained with a metronome, no rushing or stumbling
- Played the full piece three times in a row with no mistakes and recorded yourself once

Your Action Plan

1. Complete the instrument inventory and learn safe assembly, handling the flute only by the metal
2. Spend the first two weeks building a clear head-joint tone for five minutes each session, then swab and wipe after every session to protect the pads
3. Drill the small centered aperture and a focused airstream with the finger and paper tests daily
4. Practice long tones every day, extending the held note with steady volume and pitch, and use a tuner to keep pitch in tune through crescendos and decrescendos
5. Establish the three-point hold and a relaxed hand position, checked daily in a mirror for two weeks
6. Learn G, A, and B as fixed anchors, then add notes a few at a time with the fingering chart on your stand
7. Practice octave slurs using only the air so the throat stays open and the jump is immediate
8. Build the B-flat, F, and D major scales daily, raising the metronome tempo only when even and in tune
9. Drill too, doo, and slur articulation, keeping the air flowing so attacks are clean
10. Learn one beginner melody at a time, log it in the repertoire tracker, and record yourself to review tone and rhythm

