Notice before you start

Illustrated Fluteplaying e-book Taster edition

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Different browsers have different methods of saving. Most browsers make it reasonably obvious with a menu bar (for Edge you have to move your cursor to the bottom of he screen to get the menu bar to display) but sadly there are too many browsers to list here so if you don't know or can't guess you will have to google for the answer.

Aplogies. Nick Mellersh

Techie for Illustrated Fluteplaying

Book starts on next page.

ILLUSTRATED FLUTE PLAYING

Taster Edition

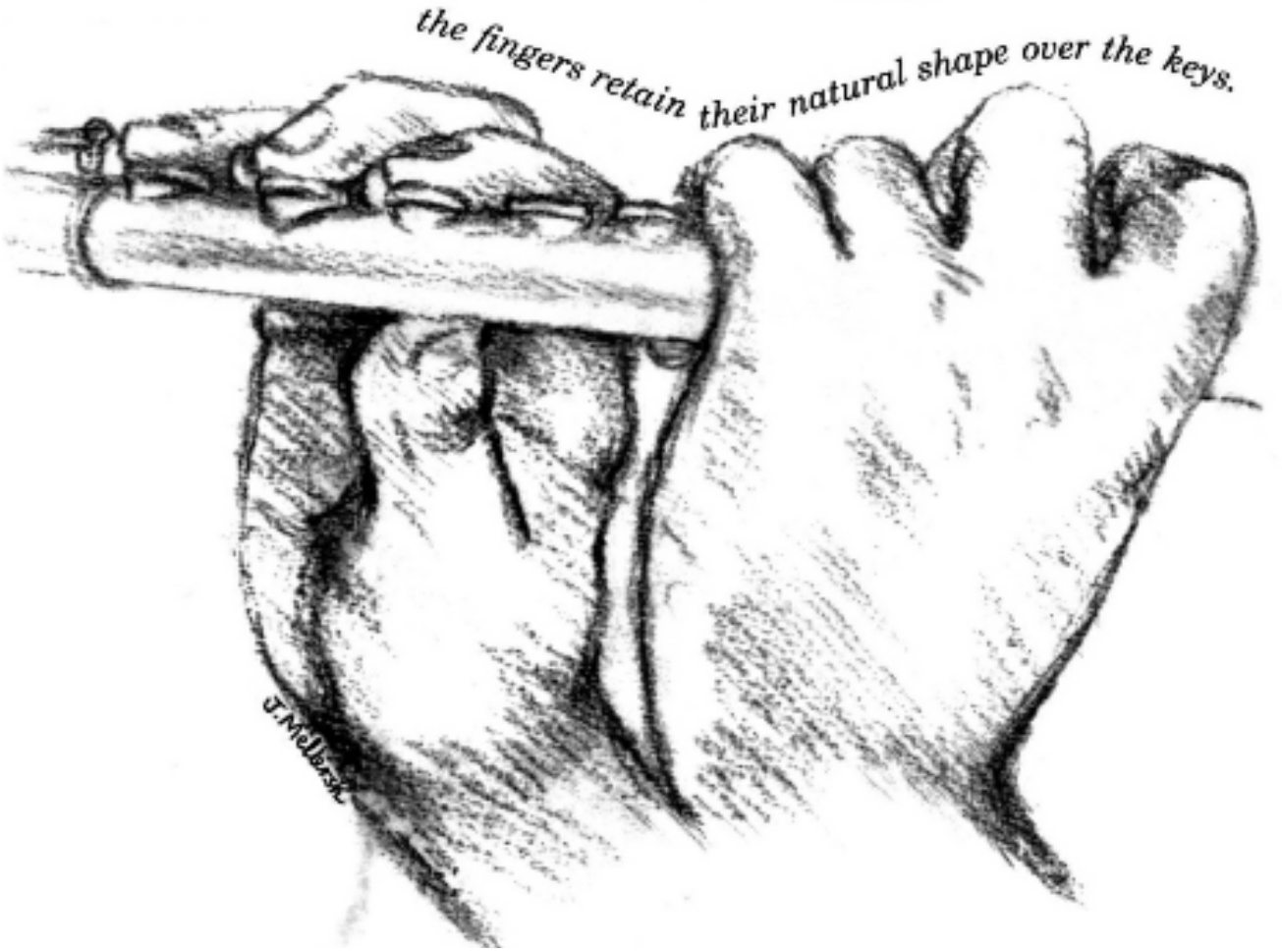
Robin SOLDAN & Jeanie MELLERSH

About this “Taster” edition

This taster edition of Illustrated Fluteplaying contains about one third of the pages of the book and should let you get the feel of the clear text, the accurate anatomical drawings and the humourous and memorable analogies that make it such a great book. Part 1 is the basics Part 2 advanced stuff.

Feel free to share the file with colleagues and friends.

Oh yes, and buy the complete ebook currently (July 2017) a £10 ($13) download. Click here.



Contents

Introduction

This book is intended for flute players of all ages and standards who want a clear guide to the basics of tone and technique, and who are keen to improve their sound. It can be used as a companion to good flute lessons and methods, helping to prevent those all-too-common bad habits of blowing, breathing and technique which are often very difficult to eradicate later on.

The most important message to any wind player, but perhaps particularly to flute players, is that 95% of the sound, resonance, expression, nuances and general technique come from the player - his or her entire body is used in truly successful playing. The flute itself is merely an additional aid to musicianship, with its own very distinct character, to be mastered in a particular way. Unless this fact is clearly appreciated, no amount of experimenting with more and more expensive flutes and headjoints will make the slightest difference to a player's sound. The subtle difference between instruments will begin to become apparent once all the physical controls of playing from the whole body are correct.

The text is copiously illustrated with detailed drawings, making each point in the simplest and clearest way. All basic topics are covered, including tone production, breathing, tonguing, posture, hand positions, vibrato, playing in tune, dynamics etc., and a section on "blowing problems" deals with some of the most frequent causes of poor tone quality. The drawings are designed so that young children can grasp

Use this book to help you play better

This book will help you make beautiful music with your flute. Playing the flute well means you have to control all of your body – your hands, your arms, your mouth muscles, your breathing, how you sit or stand. This book is dedicated to showing you how through clear text from one of Britain's most successful flute teachers and through brilliant illustrations by an artistic and tenacious illustrator who spent years researching the science and art of flute playing. This book is not a conventional flute tutor with fingering charts and tunes - you will need one of those if you are a beginner, but if your aim is to make beautiful music this book is the one you will come to love.

For the Beginner: If you are just starting the flute, this book starts from the beginning and ensures that you get things right from the start. There will be no painful eradication of bad habits as you progress. Starting correctly means you can move as far as you want to in as smooth a way as is possible.

For the improver: If you're stuck and want to improve your playing, the illustrations and text will let you discover the cause of any problems that hold you back and find a solution.

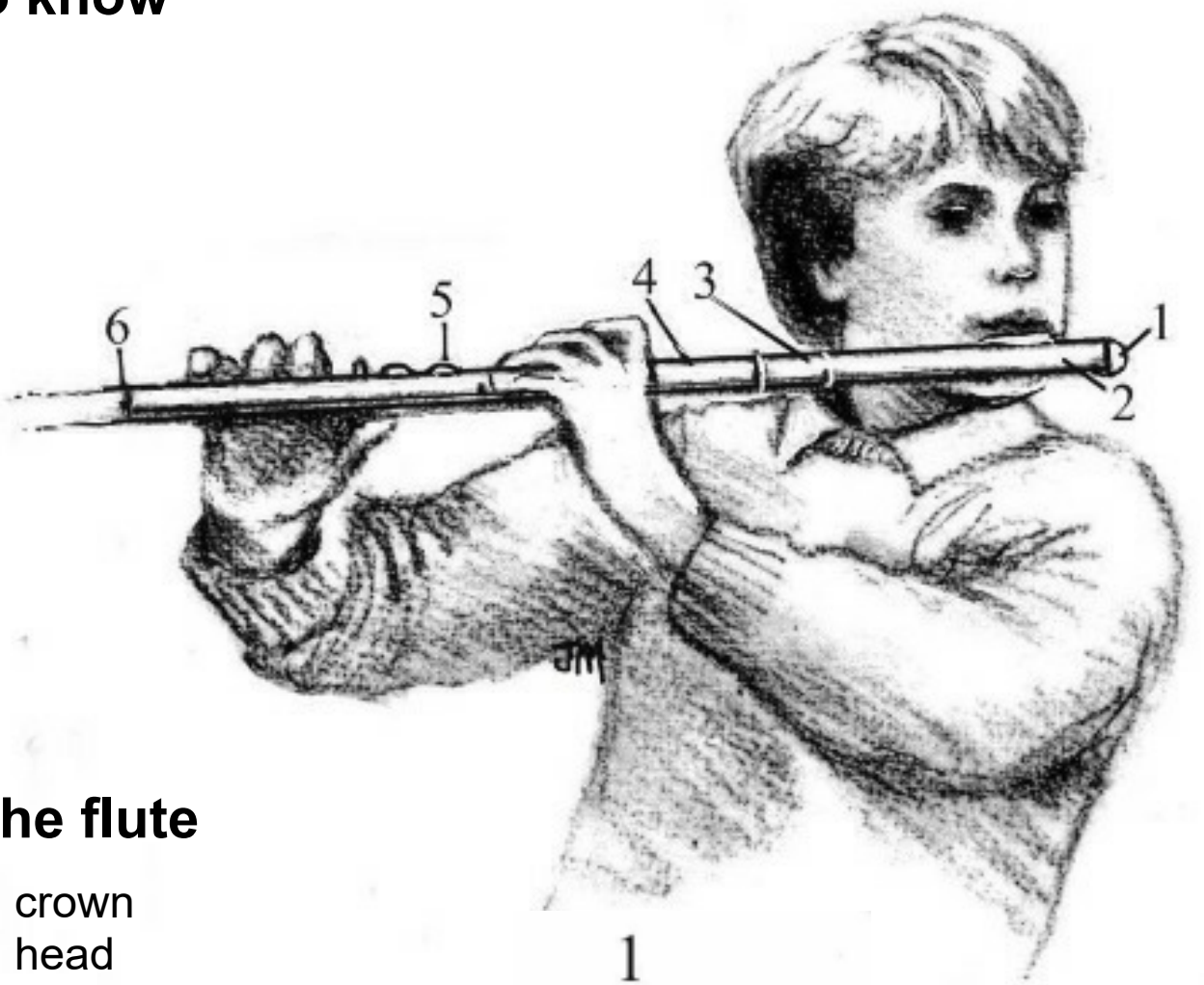
For the professional and serious player: The illustrations in Part I of the book give you a quick way to check basic technique. Part II of this book goes deeply into technical matters such as breathing, tonguing and vibrato. The illustrations and text will let you check your technique and understand how and where it could be improved. Atarah Ben Tovim, sometime president of the British Flute Society

describes the book as her “flute bible.” It could be yours too.

For the teacher: The teacher can go to the correct page in the book, show the pupil a picture and say “Look, this is the way!” There is a section, in Part II of the book, that analyses common faults and shows how to cure them. Teachers have always found this book incredibly helpful, and now pupils can be encouraged to get the e-book version and keep it on their phone or tablet. Teachers who tutor on a variety of instruments have always found this book a boon.

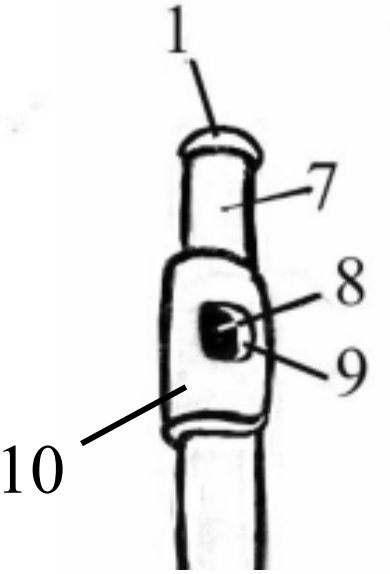
Getting Started

Before we start, here are some names you need to know

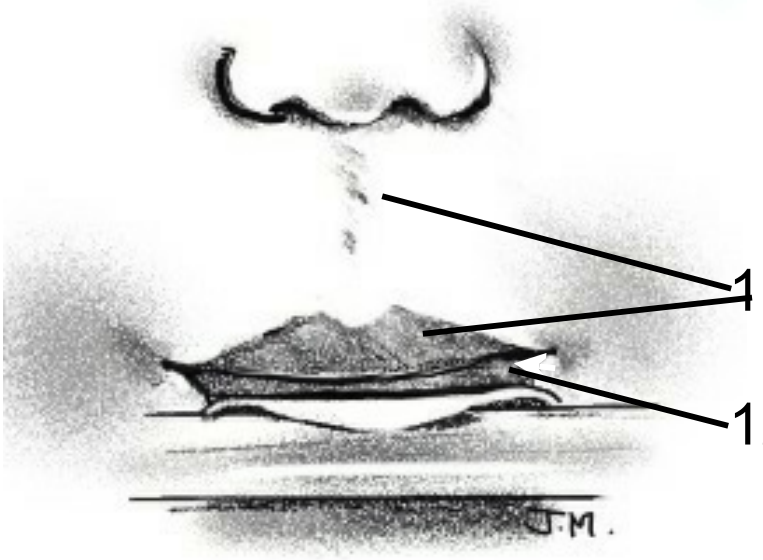


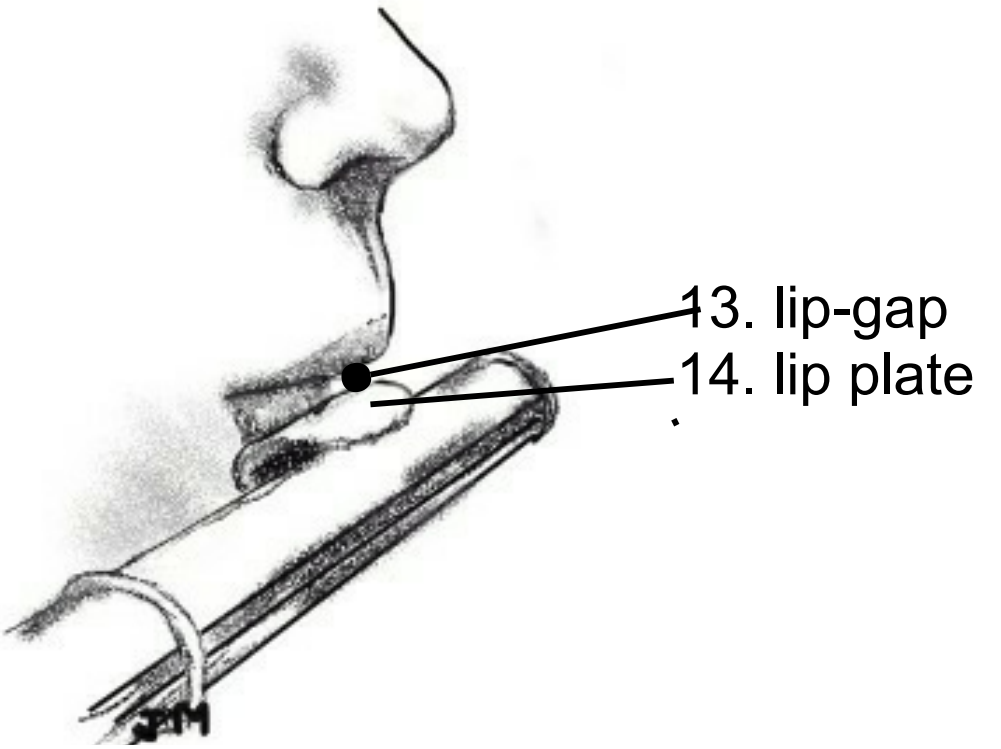
The flute

1. crown
2. head
3. barrel, tenon joint
4. body
5. tone hole
6. foot
7. headjoint
8. blowhole
9. blowing wall
10. Lip plate



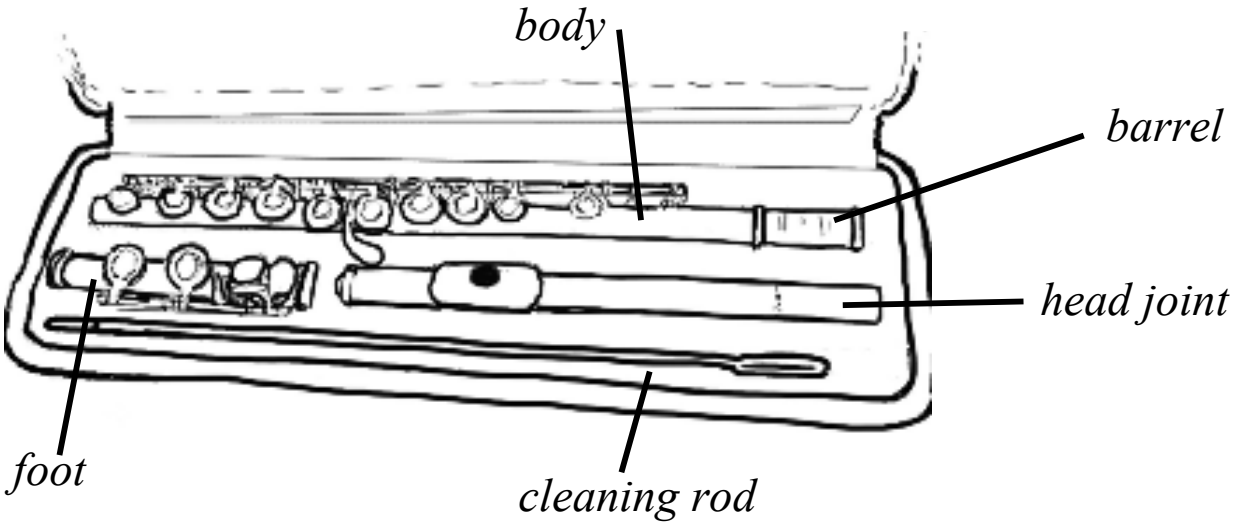
The embouchure (or shaping of the lip gap)





Over the page you will learn how to assemble the flute.

Assembling the flute



1. Putting the headjoint on

First make sure the surfaces of the joint are clean and free from grease — wipe any dirt or grease off with a cloth.

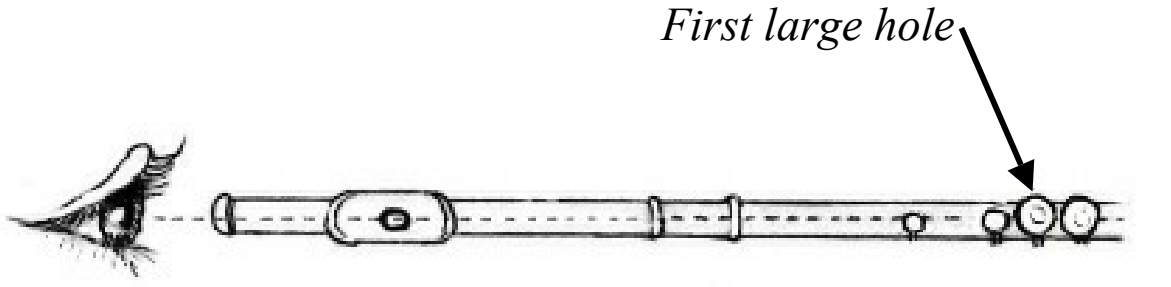
Grip the headjoint with your left hand and hold the body with your right hand round the barrel, not the keys. Use a twisting action, don't waggle or force it on.

Push it right home as far as it will go. (You may need to pull out slightly for tuning — this is explained later.)

Don’t grip the lip-plate — it could come off or bend out of shape.

2. Lining up the headjoint

Get into the habit of lining up every time you put the flute together, in exactly the same position to suit **you**; you can only find the perfect position for your best sound after some experience. So at first line up the middle of the blow-hole with the middle of the first **large** hole on top of the body — **not** with the small hole.



Assembling the flute

3. Putting the foot-joint on

Hold the body in the left hand, avoiding the keys, by the barrel, and twist the foot-joint on, holding it firmly round the long rod with thumb of the right hand.

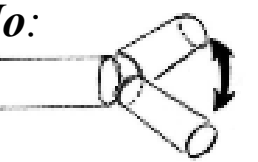
Line up the long rod on the foot with the middle of the last key in the body.

Remember to twist and push — never use a waggling movement, A close air-tight fit is essential — not only will a loose fit mean weak notes, but if the foot-joint works loose and drops off it could be badly damaged, needing expensive repairs.

Yes:

Long rod

No:



Cleaning the flute

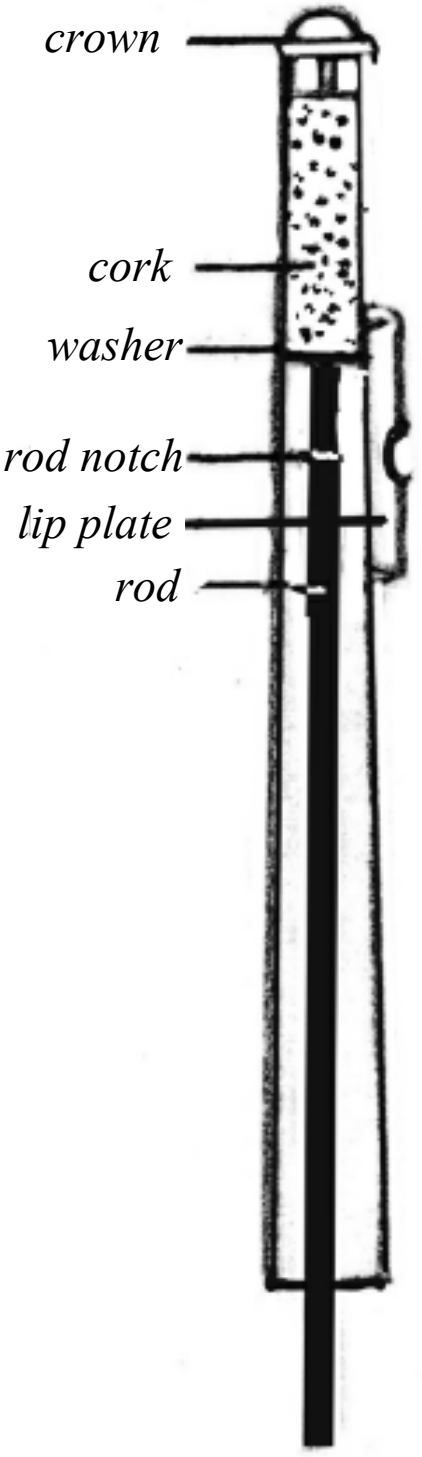
Keep the joints clean, and never grease the metal — grease attracts dust and dirt, which act as abrasives.

Keep the outside clean with a soft cloth, and occasionally polish with a cloth impregnated with silver polish, not with liquid polish that might clog up the mechanism.

Always dry the inside of the flute after use to prevent moisture from making the pads spongy or sticky. Use a cleaning-rod, not a mop (which has fibres that come off).

Thread a piece of silk or cotton material through the eye of the rod and pass it up the headjoint and through the separated sections of the flute before replacing the flute in its case.

Cleaning the flute (continued)



The cleaning-rod should have a notch at one end for checking the cork position — a wrong cork position affects tone and tuning quite drastically.

Place the rod inside the headjoint till it touches the cork — the notch should appear half-way along the blow-hole.

The cork is out of sight between the crown and the lip-plate. It has a metal washer attached at both ends.

Starting to blow

Lip work

There are three stages to this exercise. Sit facing your mirror:

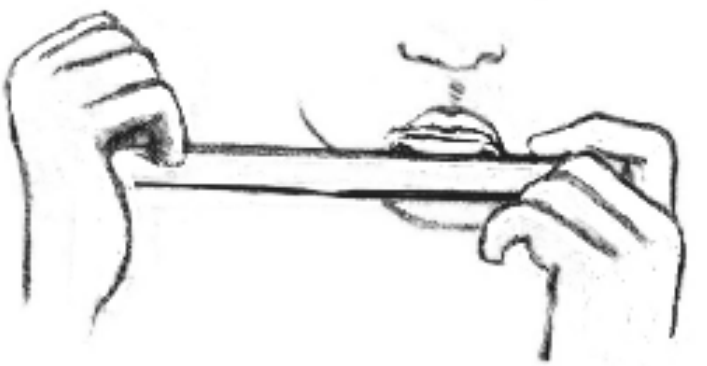
1. Finger is substituted for flute. Press index finger firmly against soft underside of bottom lip.

Keep finger STRAIGHT.

2. Feel that your bottom lip is straight along the length of your finger, drooping over it, quite floppy, and then very slightly stretch your bottom lip at each end, as in saying “EE”, firming it slightly.

Experiments with headjoint sounds

Practise blocking the end of the headjoint with your hand as you play a clear note, then play with the end open. You may feel a slight muscle change in your embouchure between the two notes.



Also try making high and low notes by sliding a finger in and out of the headjoint as you blow, and allowing your embouchure to get used to the ***tiny adjustments necessary on each note***.

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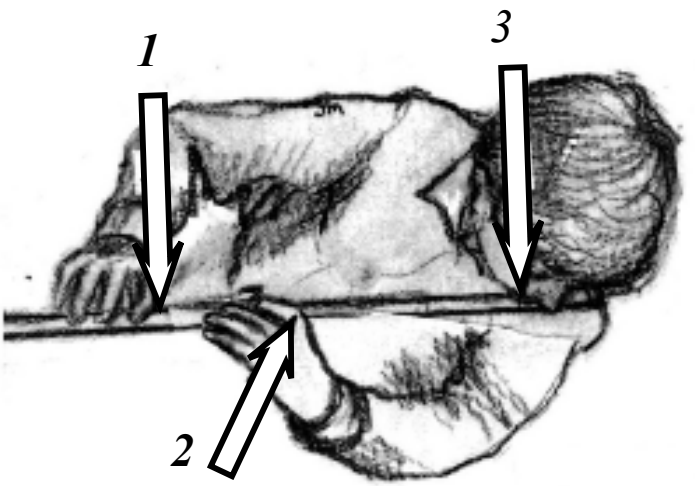
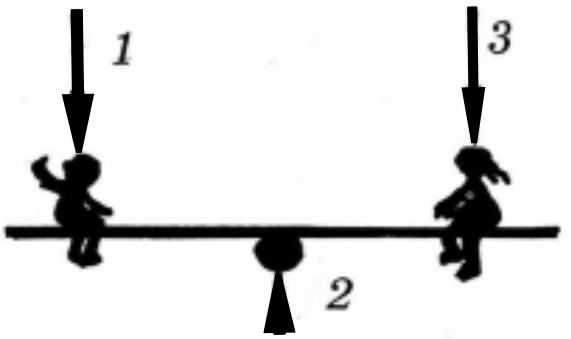
Holding the flute



The pressure points

To hold the flute at the correct angles, and to prevent it from wobbling about while playing (which would ruin any chance of controlling the sound), we need to use the three pressure points (shown in the picture by arrows).

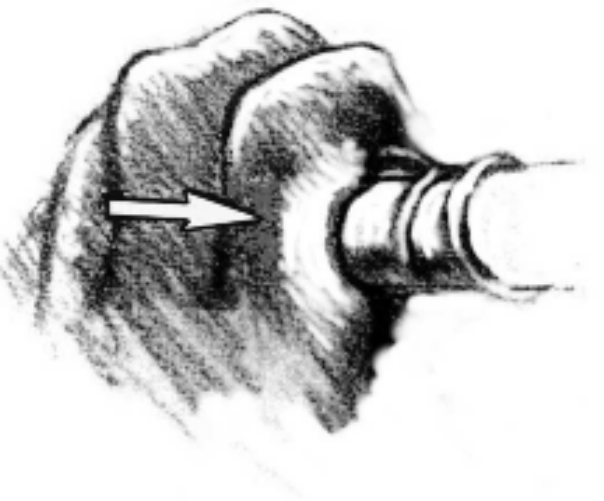
1. Right thumb
2. Left-hand index finger
3. Jaws and gums



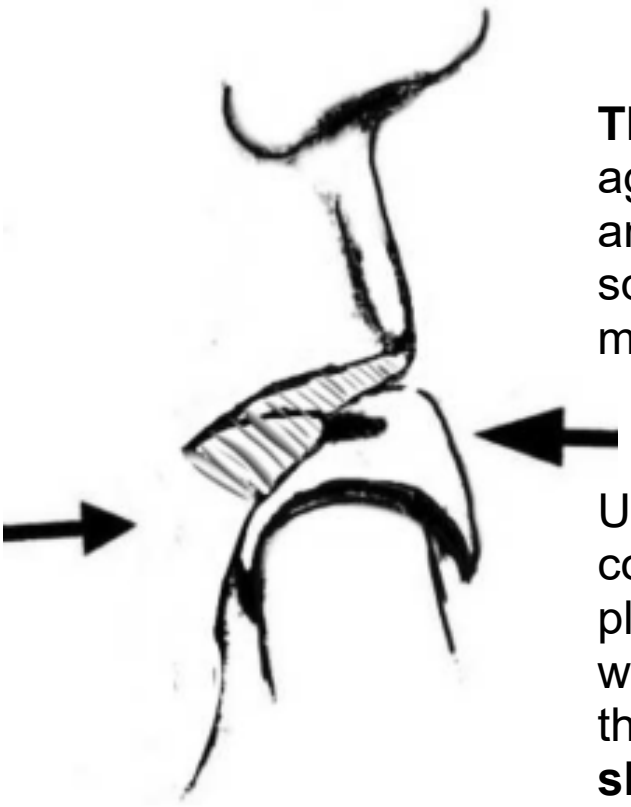
Think of the pressures like a see-saw

Push the flute **firmly** towards you with the fleshy part of the first joint of the l**eft index finger**:

You will find that your finger goes a bit red and gets flattened by the pressure.



The pressure points (continued)



The jaw keeps a forward pressure against the push of the index finger, and the flesh below your bottom lip squashes against your gums (which may ache a bit after playing).

Using these pressure points correctly allows you to move all the playing fingers easily and fluently without the flute feeling insecure - there should never be even the **slightest** unintentional wobble of the flute on your lips!

The balanced pressure of jaw against index finger makes it possible to control the delicate lip and jaw movements needed for fine tuning and focusing of the sound.

The pressure points (continued)

Furthermore, a strong pressure-hold will improve your sound - the flute will feel PART of you: when everything is going right, you'll get a real sense of being part of the sound, creating it with your whole body.

The right thumb is placed on the flute so that it can push away from your right shoulder, against the pressure of the **left index finger.**

After a lot of playing the thumb may get a bit sore as well, and the skin might become hardened.

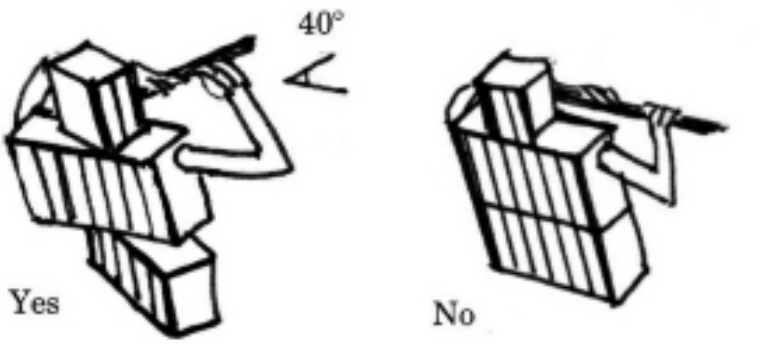
With some fingerings, you might feel that the flute is feeling insecure *unless* the pressure- points are being used for example when playing C-D-E-D-C-D-E-D.

Getting the angles right

The best, most focused sound is more easily obtained when all the holding angles are correct, so that there is no imbalance in the muscles of the embouchure, arms or body, and the blowing can be finely controlled without any strain.

1. Flute and body angle

The flute should be pushed away from the right shoulder, the head turned towards the left, with the torso slightly pivoted, again towards the left, at the waist.



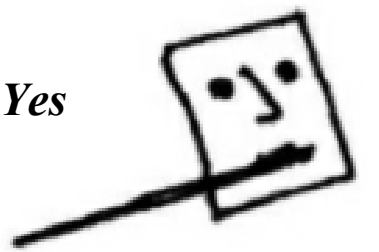
There is an angle of about 40° between the line of the shoulders and the line of the flute.

If the flute is held parallel to the shoulders, head held to the front, neck and shoulder aches will develop and tone will suffer because breathing is affected. (See page 51.)

Getting the angles right (continued)

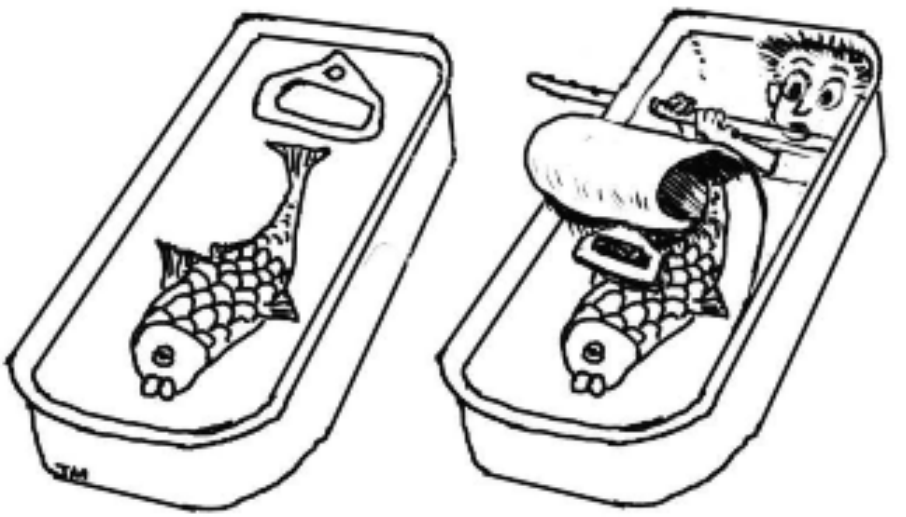
1. Flute and head angle

Most players hold the flute at an angle dipping slightly **downwards** rather than horizontal, parallel to the floor.



This dipping angle stops the arms from getting tired, and keeps the shoulders low and relaxed (best for good breathing).

With the flute up, horizontal, you may find your arms, neck and shoulders begin to ache. tensions develop, breathing is less effective so your tone suffers.



Don’t get trapped in the sardine tin!

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Posture

Posture — the position you play in, either standing or sitting — makes a vital difference to breathing, tone, and technique. The posture of the whole body is important, not just the position of the head and arms.

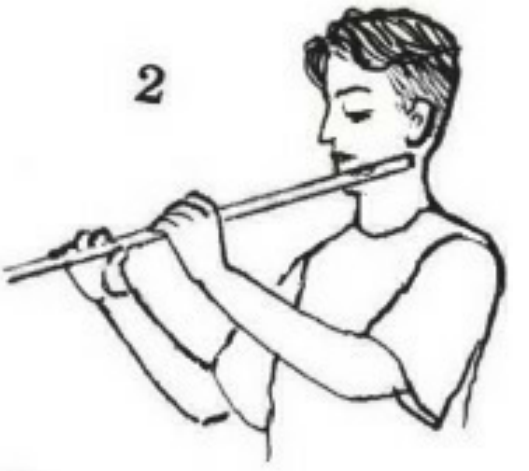
Good posture standing

The flute is designed to be played at an angle; for comfort and ease the instrument must be held well away from the right shoulder, the head turned towards the left, the trunk and legs adjusting to accommodate this position.

To practise holding the flute correctly, stand in a relaxed position.

(1) Imagine the flute is a recorder or clarinet, hold it pointing straight in front like a clarinettist, and bring the flute up to you (***don't go to IT)***.

(2) Put it further up, by your left ear.



(3) THEN turn your head to the flute, and pull the flute slightly towards your right arm, and TILT YOUR HEAD WITH THE FLUTE. It may help to lean back, putting your weight slightly more on the right leg than the left.

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Hand positions

After an engraving illustrating Hotteterre's Principes de la flûte traversière 1707 .

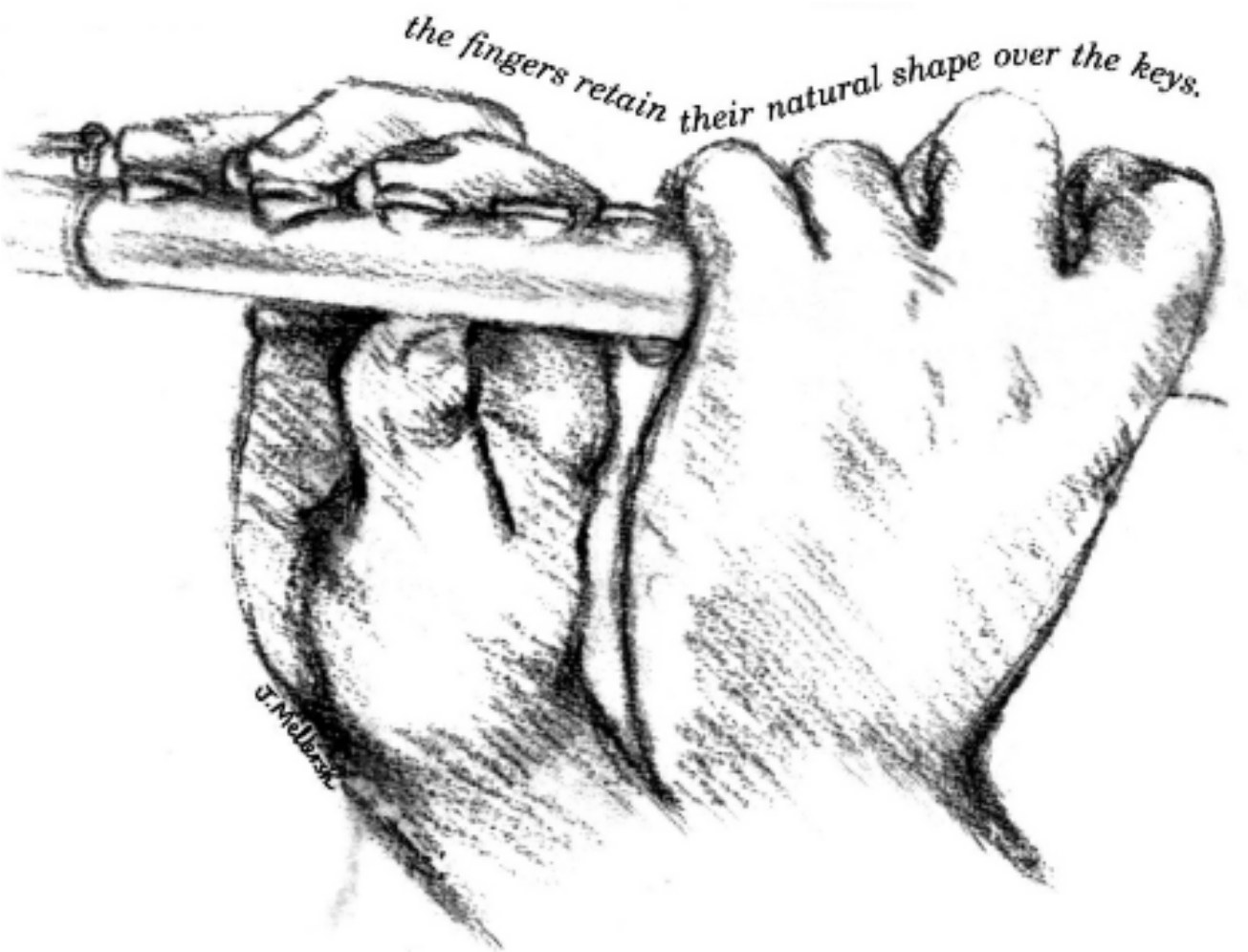
Some drawings to show hand positions from different angles

Notice that the hands are held below the flute.

This means that the wrists may be slightly bent at an angle to the arms (players vary in the amount of wrist bending; in this book we illustrate quite a steep angle.)

Some drawings to show hand positions from different angles (continued)

Good hand positions may seem a bit strange at first, but they will soon become natural, and allow for rapid and relaxed finger work.



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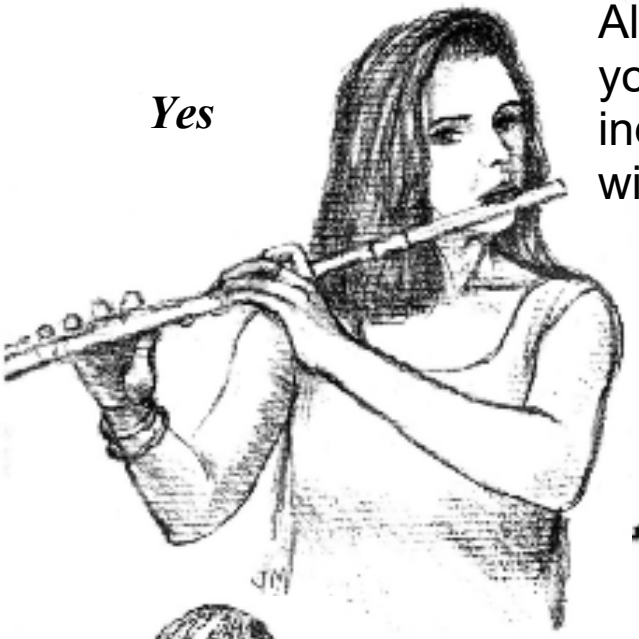
Shoulders and elbows

Yes



Always drop the shoulders when you play. Dropped shoulders usually indicate correct breathing and go with a good posture.

No

Shoulders raised, head craning forward, neck aches, and bad tuning results!

No

Raised shoulders are often the result of starting to play the flute very young (under 10), when the length and the weight of the instrument causes the child to rest the flute on the left shoulder. This can become a habit that causes a lot of problems later on. There are flutes with a curved headjoint, designed for very young flute players, which help to eliminate this problem. (See page 74.) Many young players now start on inexpensive plastic fifes which are short, light, and easy to learn to blow.

Yes

A relaxed shoulder position

Keep your elbows ***away*** from your body (to allow correct breathing and hand positions), but not too high or the angle of the flute on the mouth will alter and affect tone and tuning.

Elbows too high

Try not to be an **elbow waggler**. Keep your elbows **still** while you play. If you move your elbows up (especially the left one) as you go up the register; you create more tuning problems (see page 71(2)) and you are likely to play with a thinner tone at the top.

Elbows too close to body

Remaining contents of this section removed from the Taster edition.

Tonguing

Every time you blow a note on the flute (when you are learning to make a good sound), you should first take a good breath (as described on page 46, 47), and feel all the exhaling muscles pushing a strong air stream against the resistance created by the embouchure. Practise short repeated notes making a firm attack on each note, as in saying *"***Huh, huh, huh",** making a deliberately violent inward tummy movement for each note. This action (less violent usually) **is really 90% of the work involved in tonguing!** The tonguing movement described on page 37 is merely a final addition to this attack from the breath.

Think of the tongue action as a bit like a flag waving in the breeze…

…and *not* as a series of short bursts, as in morse code.

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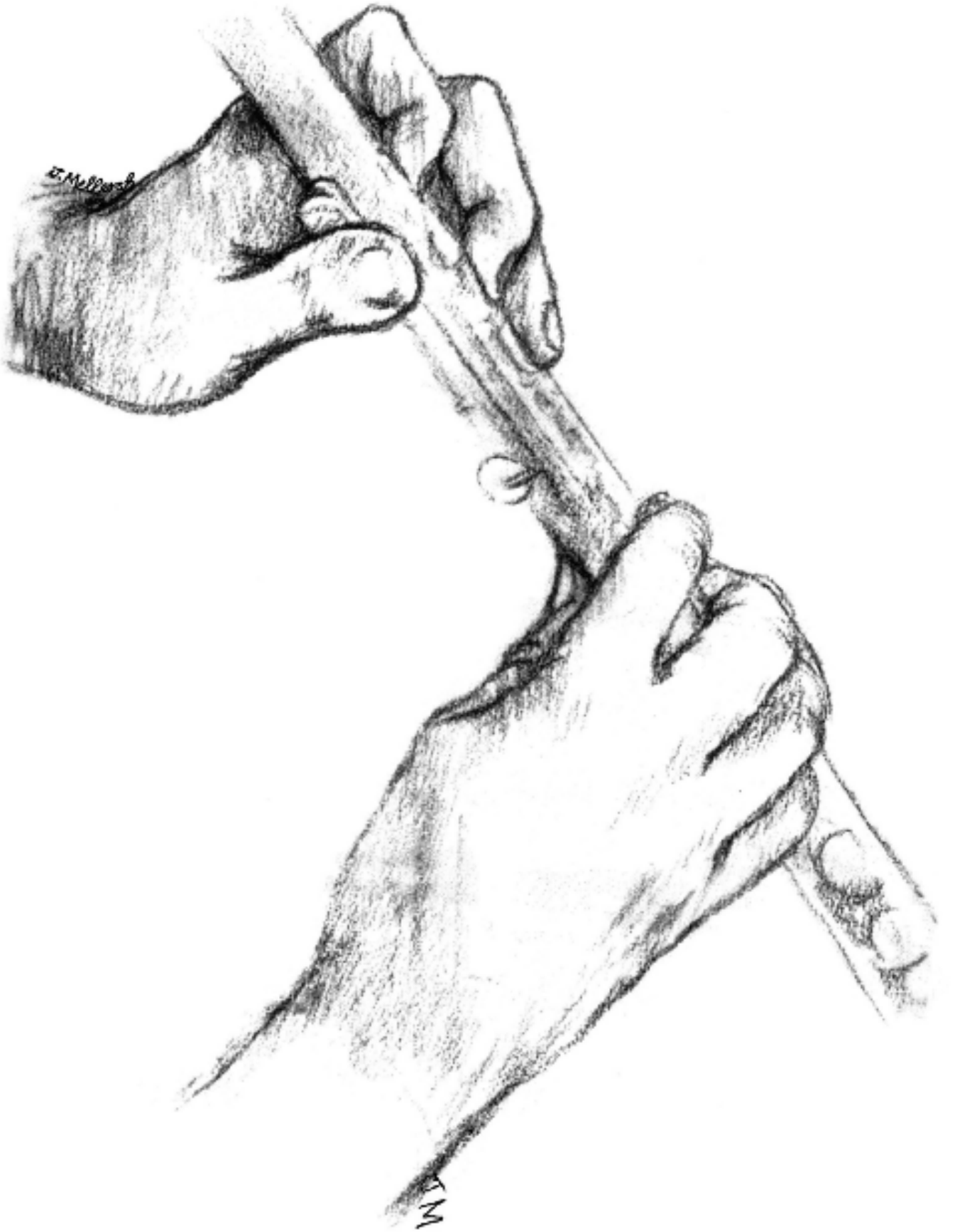
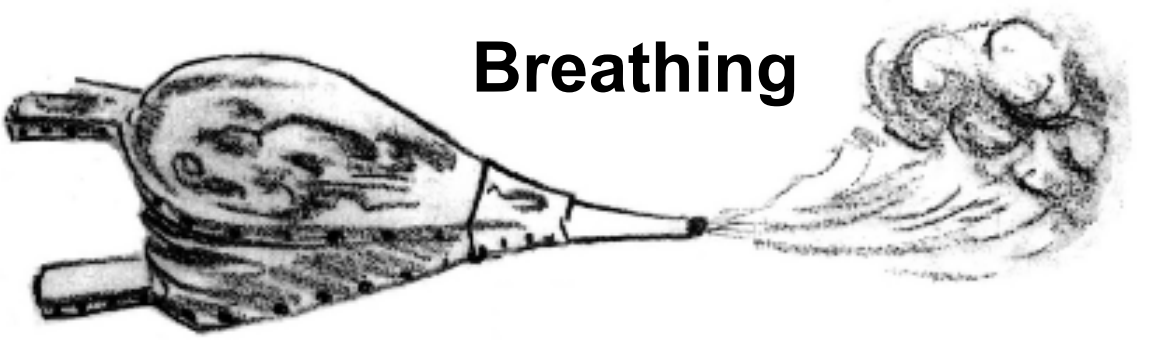


Part II

Breathing, dynamics and tuning, vibrato and blowing problems in greater detail.

Breathing



Breathing properly is the most important part of playing any wind instrument, and this is particularly so with the flute. Unlike its neighbours in the orchestra (the oboe, clarinet, and bassoon), the flute has no reed, nor has it a small aperture or mouthpiece to blow through. In reed instruments the very small opening between the reed and mouthpiece as in the clarinet, or between the double reeds in the oboe and bassoon, creates a built-in resistance. Players of this kind of instrument can sustain their playing for long periods, often having to get rid of unused “stale” air in their lungs before taking another breath. It would be difficult for a flute player to play for equally long periods in one breath because the instrument itself doesn’t provide much resistance at all; there is no reed to vibrate, only a fixed edge to blow against. A player has to control the flow of air and its strength and speed entirely with the muscles of his embouchure and breathing apparatus. Most beginners find themselves running out of breath after a few moments because they can’t yet control these muscles properly — the air comes rushing out all over the place. Very often they tend to blow too hard, and the lack of control makes them feel dizzy, and the sound produced (if any!) is weak, woolly and unfocused.

It is most important to understand that you never need to blow really hard to get the flute to "speak" either for very soft or very loud playing.

What happens when you blow a note is that the molecules of air already in the flute get "excited" by the turbulence caused by the activity of the air-jet and they bump into each other in a particular way so that the whole column of air in the instrument vibrates. Most of the air comes out of the blow hole, **hardly any of the air comes out of the tone holes or the foot end** (in fact, the amount is so small it can be ignored). Blowing the flute is not like blowing a pea-shooter: you don't blow *through* the instrument, you "drive" it by the fine control of the air-jet, which acts as the "motor". In an oboe the double reed is the motor; in a flute it is the air-jet.

A good player shows that it's not the **amount** of air you blow that makes a beautiful sound, but the **control** of the size, speed and direction of the air-jet. This control is closely linked to correct breathing.

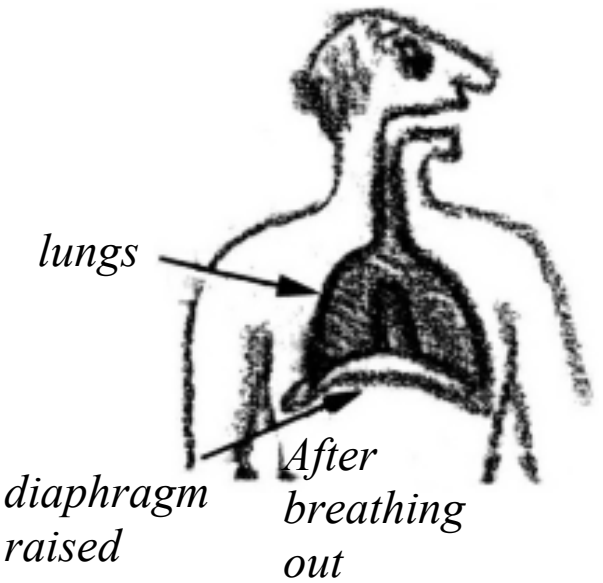
Most people only use a very small fraction of their total lung capacity for ordinary, everyday breathing — we breathe in a smooth, quiet, effortless way that obviously requires no conscious thought. When we need to burn more oxygen during some strenuous physical activity we instinctively use the appropriate muscles to inflate the lungs more fully, and this again is a natural, built-in process.

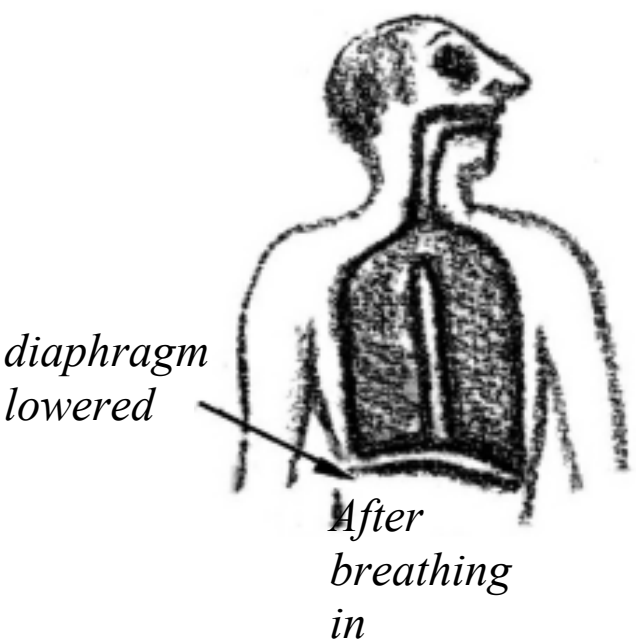
If you go for a quick run and then stand still, out of breath, consider what's happening: you pant heavily, mouth open, with a heaving chest and expanding tummy and lower back area, drawing as much air in as possible to adjust to the body's needs.

Flute-playing is not usually regarded as a strenuous physical activity, but correct blowing requires so much breath control that the **same areas of muscle that come to the rescue automatically after a run must be called on to support the air supply.**

At first this must be learned, and done in a conscious way. You may see a good player looking completely relaxed and playing with hardly any apparent effort, but he will nevertheless be using the whole range of breathing muscles (without thinking about them) to make the flute respond. Only after a while does this deeper breathing become as natural as everyday breathing, letting you switch to “automatic pilot” for breathing, to concentrate on the music.

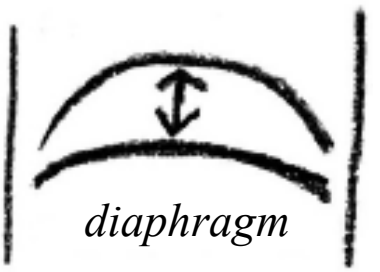
At first you must also concentrate on what is happening to each bit of your body as you breathe, to check that it’s doing the proper job with the whole body involved in breathing, not just the lungs.





This simplified diagram shows the most important parts of the body that control breathing:

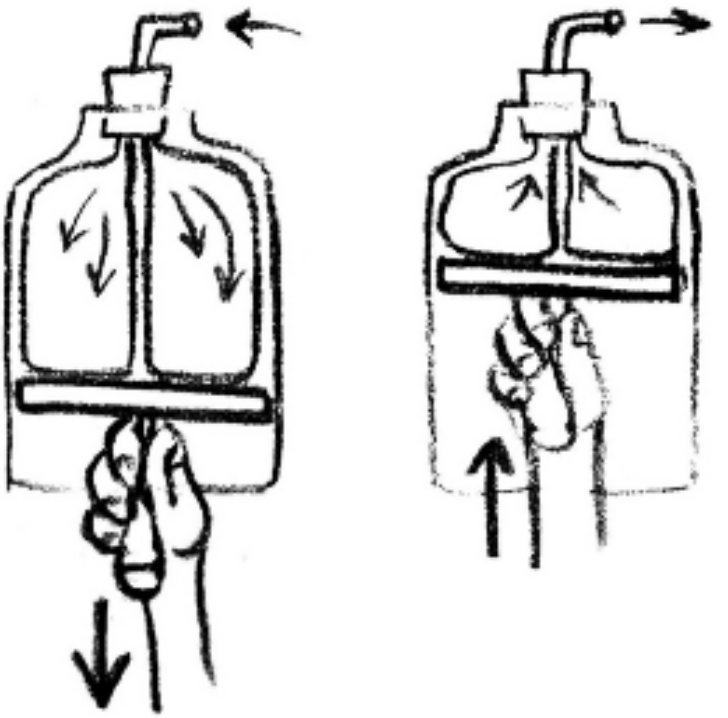
Notice the position of the **diaphragm**. The diaphragm is, roughly speaking, a muscular sheet separating the **thorax** (which contains the rib-cage and lungs) from the **abdomen** or belly. The thorax and abdomen are two sealed compartments; there is no connection between them, the diaphragm being the seal. In deep breathing the diaphragm can be moved down so that it acts like a piston or plunger inside the body.



When breathing **in** deeply, the downward movement of the diaphragm creates a partial vacuum in the thorax, which causes the lungs to expand, pulling air into them down the windpipe. The lungs are like balloons or rubber sponges that can be inflated fully (but which prefer to be deflated under their own elastic power).

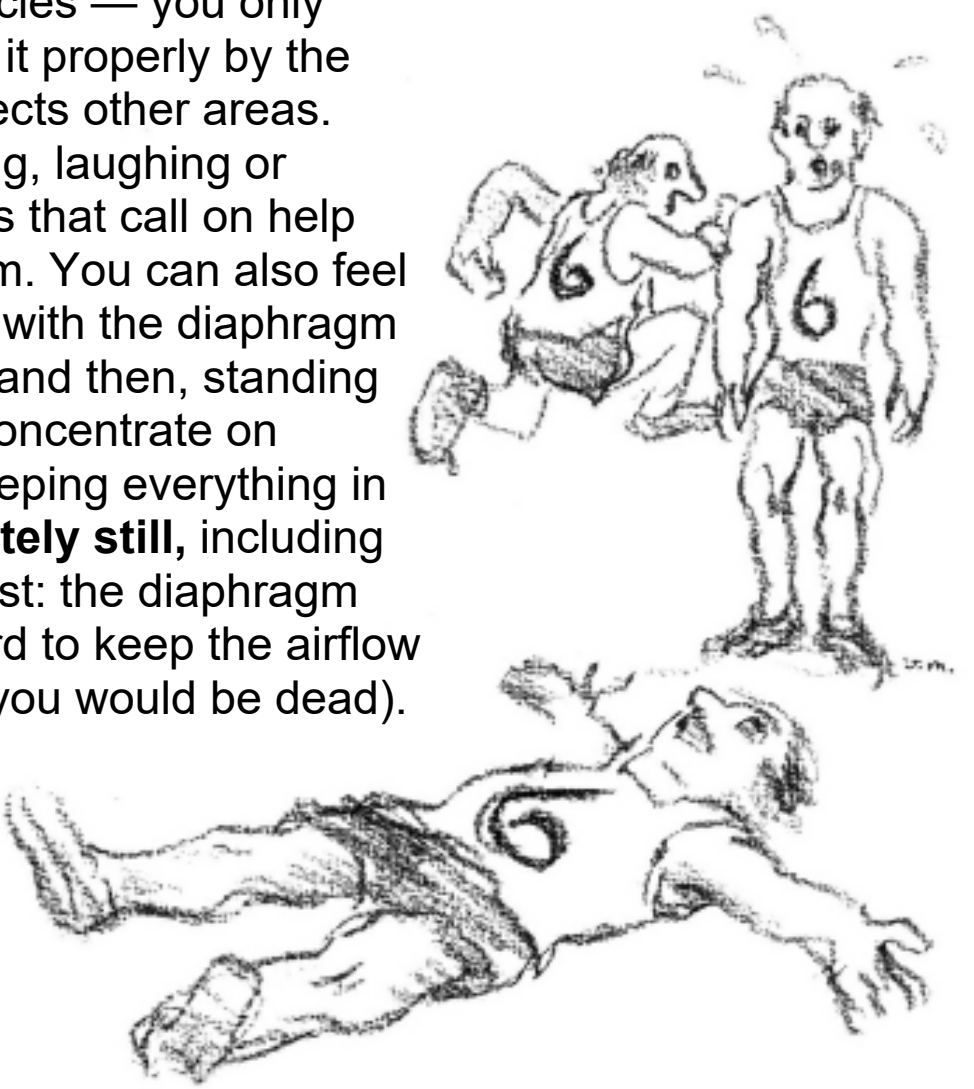
When breathing **out**, the diaphragm returns to its usual position, and there is no longer any vacuum in the cavity of the thorax, so the lungs deflate under their own elasticity, and air is expelled through the windpipe.

Plunger moves down as air is inhaled.



Plunger moves up as air is exhaled.

Although we also use many other muscles to control breathing, this plunger-like movement of the diaphragm is by far the most important factor. The trouble is, you can't see the diaphragm like you can see your belly or chest muscles — you only know you're using it properly by the way in which it affects other areas. Sneezing, coughing, laughing or crying are activities that call on help from the diaphragm. You can also feel yourself breathing with the diaphragm if you go for a run and then, standing still and straight, concentrate on breathing while keeping everything in your body **completely still,** including your belly and chest: the diaphragm will be working hard to keep the airflow going. (If it didn't, you would be dead).



You can also try lying down, holding the chest still, and watch your abdomen rise and fall with each breath. As the diaphragm descends for the intake of air it pushes the contents of the abdomen out of the way (things like the liver, stomach, gall bladder), and this causes the elasticated walls around your midriff to push outwards. When you breathe out, the upward movement of the diaphragm allows the abdomen to return to its previous position and the tummy-area moves inwards.

So it is important to let the abdominal muscles remain **relaxed** while you breathe in, to allow the diaphragm to push the abdomen contents out of the way. If you try to breathe in using the “tummy muscles” (the muscles used in sit-up exercises), you constrict the movement of the diaphragm and so prevent enough air from entering the lungs. Of course, the muscles round the tummy, midriff and back area are used to help support the expansion of your body as you breathe in, and the chest muscles and the muscles between the ribs are also important, but secondary to the main control, the action of the diaphragm, so abdomen muscles are supportive but not rock-hard.

More detail about the breathing process

Open

(as in yawning…

Breathing IN

To breathe in, breathe through the mouth, not the nose (unless you are advanced enough to practise “circular breathing”), keeping a relaxed, open throat, as in yawning, or in saying a silent “aahh”, but not as in gargling.

but <u>not</u> as in gargling)

There are really three stages to breathing in, each one following rapidly after the one before. Start the intake of air from the tummy area, and build it up from there.

Remaining contents of this section removed from the Taster edition.

Dynamics and tuning

Changing pitch and dynamics and playing in tune

When changing pitch between high and low notes or moving from soft to loud playing, very subtle movements of the lips and jaw are needed to make the best sound and stay in tune.

The movements are made with what this book calls the "Three Controls" (top lip, bottom lip and jaw. See page 15). We suggest that movements of the "Three Controls" should be used both for helping to change pitch (for example, jumping octaves) and for playing in tune at different dynamics. The remainder of this section analyses the small, sometimes minute, movements that should be made.

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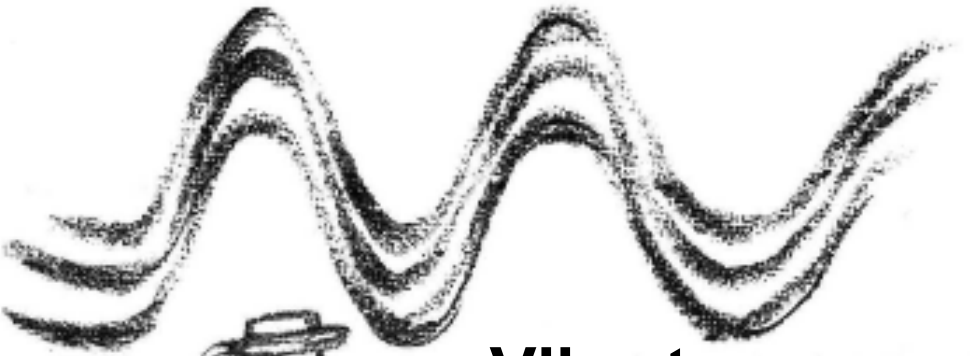
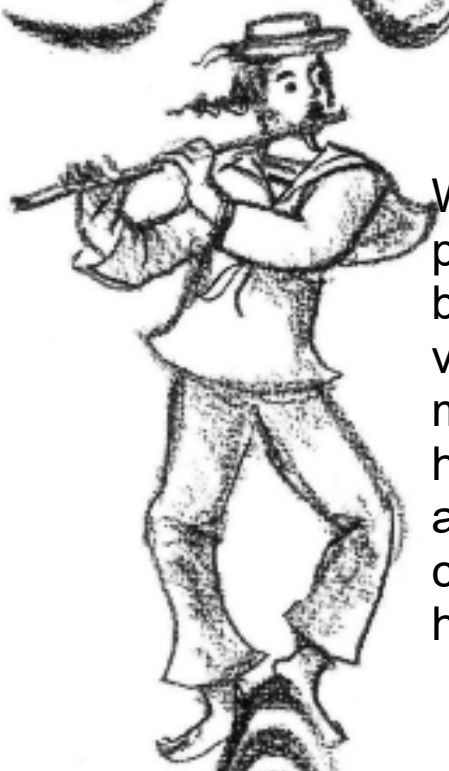
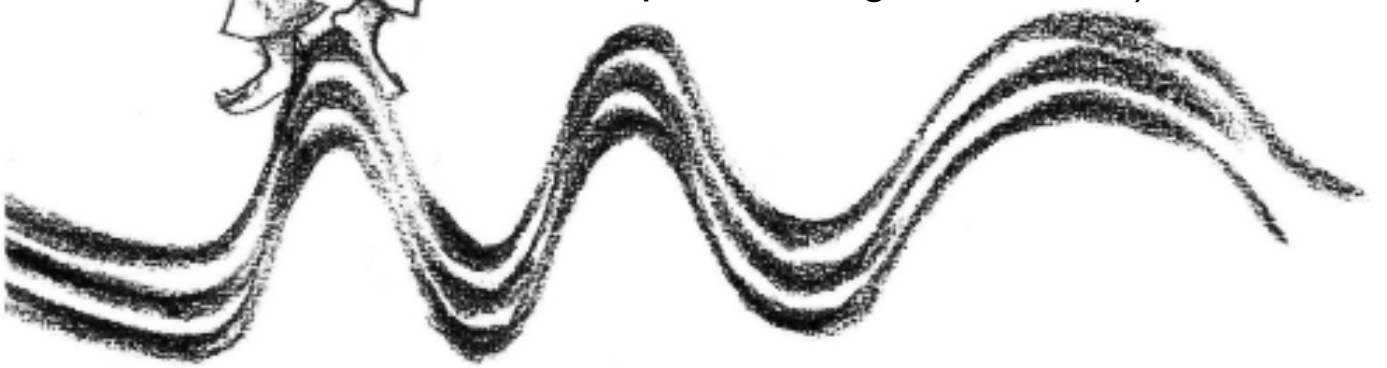




Vibrato

When the correct method of breathing for playing the flute has been learned and become natural, controlling a beautiful vibrato becomes comparatively easy to master. (It is also true that people who have difficulty in taking sufficient breaths in a short moment usually find their breath-control improves once they start learning how to produce a good vibrato.)



Vibrato is the wave-like **singing** or throbbing of sound around the central core of each note, heard in practically all contemporary string-playing and in most flute-playing (although music up to the beginning of the 19th Century seldom calls for vibrato of the kind described here).

Remaining contents of this section removed from the Taster edition.

Blowing problems

Almost all tone problems are connected in some way to faults in breathing, embouchure control, or posture, and only a few are caused entirely by some anatomical or physical irregularity in the muscles round the mouth, in the lips, teeth, or jaw. It is nearly always possible to improve one's sound, if the cause of the problem has been identified.

You can improve your sound when you have found the cause of your problem.

Don't sound like a magnified mosquito

Remaining contents of this section removed from the Taster edition.

Conclusion

We hope that you have found this book a useful companion to your flute playing, helping to give you a firm foundation for a good technique and an expressive sound — a sound that is uniquely **your** sound. All the hard work involved in regular and concentrated practise of tone exercises, scales, studies and so on will pay off in the end, provided you are fully aware of **how** and **why** the breathing, posture, fingers, vibrato etc. must be in complete control.

This book is both an introduction to these matters, and a guide which can be used for reference even at quite an advanced stage: flute players are always aiming to improve their sound, which is one of the most enjoyable (and often frustrating!) challenges of learning the instrument.

Index

This index lists page numbers that are shown on the top left of every page. These page numbers are the same in the e-book and the printed versions of the book. However, as the pages are smaller in the e-book, some pages are split into parts. These are numbered with a suffix one, two and so on thus 70(1), 70(2) and so on. This index leads you only to the main page number not the secondary pages so you may have to turn a few pages to find the correct passage.

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The authors - Robin Soldan & Jeanie Mellersh

Robin Soldan

Robin Soldan is one of Britain's leading flute teachers. After studying at the Guildhall School of Music in London, he worked as a flute teacher and performer for several education authorities in the UK. He is now a freelance player and teacher, travelling extensively to take master classes, give recitals and organize flute events. He has been the senior flute teacher at four specialist music courses including the Wells

Cathedral School and Peter Symonds College in Winchester, and he was the Head of Woodwind at Southampton University.
He organized the annual Flute Teachers' Course for many years on behalf of the British Flute Society, and he is the author of a number of other recent books on flute technique - Flute Fingers (PEM) and Fit Fluteplaying. His 60- strong flute orchestra "Flautissimo", as well as a number of other flute ensembles, have regularly appeared at the School Proms on TV and have collected many awards.

Jeanie Mellersh
Jeanie Mellersh studied at Liverpool College of Art where she was noted for her brilliant drawing and won a scholarship to study in Italy. Her talent for flute illustrations was discovered when James Galway was shown her sketchbook, and she went on to provide the instructional illustrations for his book "Flute".
In Illustrated Fluteplaying she has gone very much further. Together with her flute teacher Robin Soldan, she has succeeded in illustrating aspects of flute playing that have never before appeared in print.
Jeanie has recently illustrated two books for parents of special needs children, Stepping Out, and Small Steps Forward. Her illustrations, and other work, can be seen at *www.mellersh.org*

The authors can be contacted via the website at www.illustrated-fluteplaying.com

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"Illustrated Fluteplaying is fantastic and valuable book.…the new, easy to use e-book version make this already wonderful learning tool handy for the practice room and one’s gig bag. ”

Endorsements and reviews from print edition

James Galway
This book is wonderful. I think it is one of the most original and interesting books on the flute. It is very instructive and will be an invaluable aid to all fluteplayers.
This book by Robin Soldan and Jeanie Mellersh is a most original treatise on the use of the body in the art of playing the flute. Jeanie Mellersh's illustrations are informative and amusing with very good accompanying text. Robin Soldan has certainly employed all his wide experience and knowledge in producing a very accurate and readable book. I would say that this book would find a very important place in the library of every flutist, young, old, amateur or professional. It is a manual no one who is serious about the flute should be without, and a boon to teachers world-wide.

Atarah Ben Tovim
Since it was first published this book has always been my flute bible.

Robin De Smet, Music Business (UK)
The authors have a knack of getting to the heart of a problem and prescribing a remedy that is so obvious and simple that one wonders why on earth no one has thought of putting it that way before. Whether you are a beginner or a teacher this book will he sure to have something for you. It is a unique and valuable publication .... Heartily recommended.

Wally Horwood, Journal of the British Association of Symphonic Bands and Wind Ensembles (UK) Jeanie Mellersh's pencil drawings are superb in illustrating lip, finger, tongue and diaphragm positions together with all aspects involved in handling the flute. Clarity is such that this is surely the next best thing to a personal demonstration from an expert teacher ... An ideal companion whether working with a teacher or alone.

Mark Underwood, Times Educational Supplement (UK)
Seldom have I seen a more clearly, copiously and imaginatively illustrated book. As a flute player and teacher myself, I can scarcely think of a better companion book to regular tuition or a more welcome substitute in its absence. The publishers claim that it is for everyone who has a flute is hardly overstated.

William Dyer, Journal of the Finnish Flute Society (Finland)
... Marcel Moyse ... investigations and discoveries ... Frans Vester Catalogue ... Now another book has been published that stands, in originality, a comparison to the above works ... it is a book which is intended to explain to the beginner the physical side of playing the flute. There are over 350 illustrations, which almost without exception, clearly explain what they intend to do ... The text is simple, but not childish ...Too many flute methods simply present exercises and pieces, but this book teaches the beginner to think for himself ... So the beginner shows up for his first lessons. Under one arm is, of course, his flute, and under the other, his first flute school, a collection of little pieces, and

Illustrated Fluteplaying.

Trevor Wye, Pan - Journal of the British Flute Society (UK)
A wealth of good advice is contained here ... the book answers many of the basic questions in a practical and helpful way.

Lis Lewis, Pan 2006
This beautifully-produced book is an essential tool and companion for flute players (of all standards).

Dr Mary Jean Simpson, New Flute Review (USA)
A completely different approach, presenting solid information on basics and more advanced techniques with delightful artistically done illustrations. Covers everything from basic playing position to minute lip movements ... Lots of humour thrown in, making the book entertaining as well as informative. This 81-page text is an excellent teaching and learning aid.