

Program Overview



FLUTE ROOTS

I built Flute Roots after recognizing a gap that almost every music educator experiences but rarely names directly: flute is one of the hardest instruments to start a beginner on, and most band directors dread teaching it because the two weeks of flute pedagogy typically covered in a college woodwind methods course simply isn't enough.

College pedagogy training teaches future teachers what to teach, but rarely how to think about teaching it, how to diagnose why a specific student isn't progressing, and what to actually do about it in real time based on how the individual student learns.

To date, the program has been used by 100 musicians in the United States and Australia, and has also been adopted by university faculty as required pedagogy course curriculum, replacing a traditional textbook in at least one woodwind methods program.

Program Structure

Flute Roots consists of nine core video modules with 2-4 lessons in each module, plus a bonus session, delivered through:

- Self-paced video instruction, viewable and replayable as many times as needed
- Digital downloads including recommended method books and best-practice guides for teaching parents and students how to practice
- A private Facebook community for ongoing troubleshooting, where participants post photos and videos of their own students for direct feedback
- Six months of direct access to the KE Creative team for individualized troubleshooting on specific student cases

Session topics move sequentially from foundational mindset through advanced technique:

- Reframing what teacher "preparation" actually requires
- Selecting method books and equipment
- Testing and starting new students
- Teaching embouchure and breathing
- Managing parent expectations and practice habits
- Recognizing readiness to advance a student
- Introducing more advanced technique
- Refining tone production
- Troubleshooting persistent technical problems.

A bonus session, produced in partnership with a subject-matter expert, addresses flute pedagogy for students on the autism spectrum.

Production Model

When I designed Flute Roots, my first question was different from the one I ask for business-skills content like MTP, because the barrier here isn't emotional, it's diagnostic: most band directors and even college-trained teachers don't actually know why a beginner is struggling, so they default to generic advice that doesn't fix the specific problem in front of them.

I followed an ADDIE-style process throughout development: analyzing the specific gap in pedagogy training, designing session sequencing around diagnostic skill-building, developing content grounded in real footage rather than abstract description, and refining sessions based on community feedback after rollout. The Facebook community and six months of direct troubleshooting access function as a behavior-level evaluation mechanism, in Kirkpatrick Model terms. Instead of only asking whether teachers enjoyed the content, the structure lets me observe whether they can actually apply it correctly to their own real students and intervene if they can't.

I built the entire program around teaching diagnostic thinking rather than a single fixed method, because flute embouchure and tone production vary enormously from student to student based on individual physiology, and a one-size-fits-all script fails most learners.

That diagnosis shaped every instructional strategy I used. For foundational mindset content (Module 1), I used readiness-based reframing, challenging the assumption that personal playing ability is what makes someone prepared to teach, before introducing any technique.

For technique-heavy sessions (embouchure, breathing, tone production), I relied heavily on demonstration-based learning with comparative analysis: rather than describing a single correct embouchure, I show and analyze real footage and photos of multiple students with different embouchure shapes and physiologies, so learners build a diagnostic eye rather than memorizing one ideal model.

For practice and parent-engagement content, I used scenario-based scripting, giving teachers exact language to use in specific recurring conversations with parents and students.

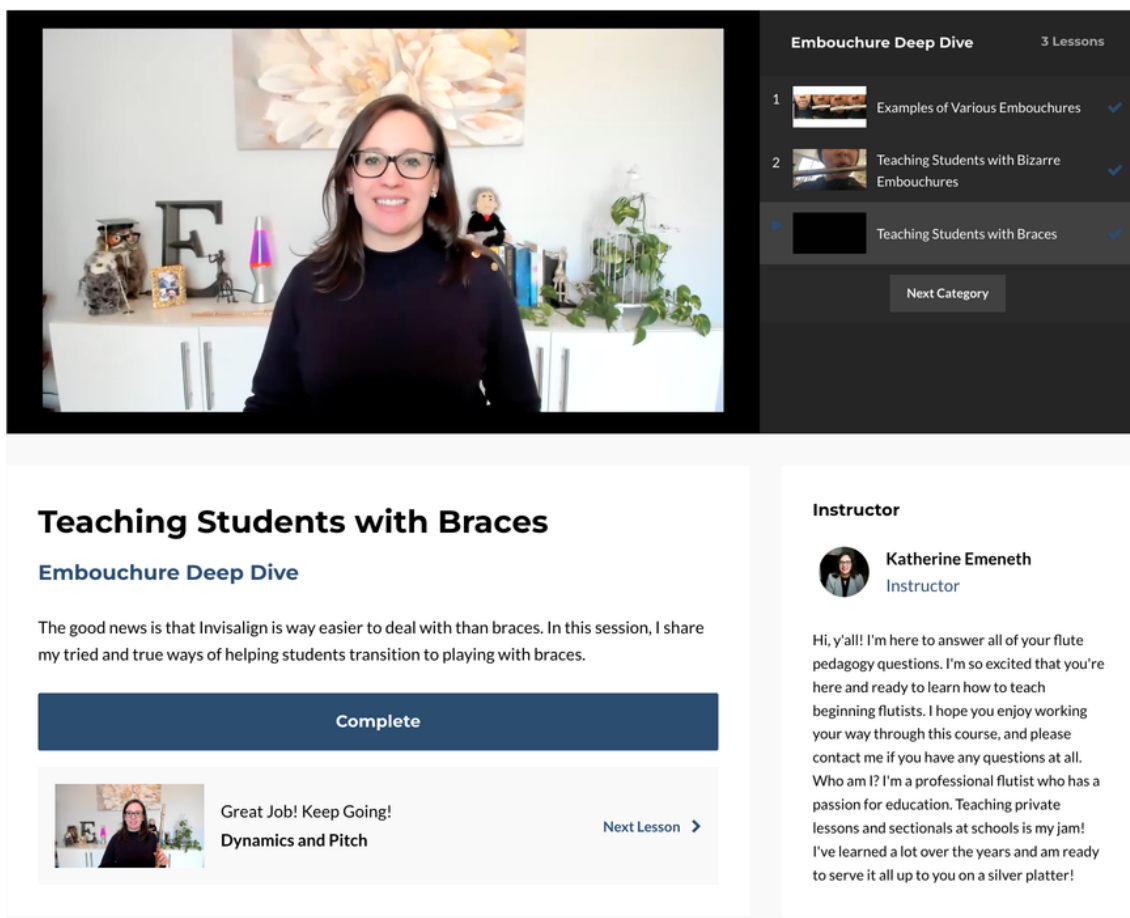
And for ongoing troubleshooting, I built in authentic, learner-submitted assessment: participants post real video and photos of their own students into the community for direct, case-specific feedback, which extends the diagnostic-thinking model beyond the video content itself and into real practice.

I personally designed, scripted, and recorded all nine core modules and their lessons, drawing on over a decade of in-the-field teaching experience across private studio, classroom, and clinician contexts.

The bonus session on autism-spectrum pedagogy was produced in collaboration with an outside subject-matter expert, Taylor Irelan, who brought specialized expertise I intentionally sought out rather than attempting to cover myself.

Software

- Kajabi (learning management system and course hosting)
- Canva (worksheets, guides, and visual design)
- Zoom (live coaching calls and screen-recorded lessons)
- Loom (supplemental screen-recorded tutorials)
- iMovie (to edit video and add title slides)
- AI tools for outline cleanup, summary writing, rough-draft scripting, and updating



Embouchure Deep Dive 3 Lessons

- 1 Examples of Various Embouchures ✓
- 2 Teaching Students with Bizarre Embouchures ✓
- 3 Teaching Students with Braces ✓

Next Category

Teaching Students with Braces

Embouchure Deep Dive

The good news is that Invisalign is way easier to deal with than braces. In this session, I share my tried and true ways of helping students transition to playing with braces.

Complete

Great Job! Keep Going!
Dynamics and Pitch

Next Lesson >

Instructor

Katherine Emeneth
Instructor

Hi, y'all! I'm here to answer all of your flute pedagogy questions. I'm so excited that you're here and ready to learn how to teach beginning flutists. I hope you enjoy working your way through this course, and please contact me if you have any questions at all. Who am I? I'm a professional flutist who has a passion for education. Teaching private lessons and sectionals at schools is my jam! I've learned a lot over the years and am ready to serve it all up to you on a silver platter!

What the module looks like in the LMS.

Sample 2: Module 7 Superb Sound

A three-lesson session from Flute Roots addressing how embouchure and lip shape affect tone production, using comparative analysis of real student footage to build a band director's or private teacher's diagnostic eye rather than teaching a single fixed embouchure model.

Audience

Band directors, private flute teachers, and college music education students who were taught a single "correct" embouchure model in their own training but lack the diagnostic skill to recognize and adapt to the wide physiological variation they actually encounter in beginning students.

Pedagogical Approach

This session diagnoses a specific gap in traditional pedagogy training: teachers are taught what correct embouchure looks like, but not how to recognize and respond to the physiological variation they actually see in the classroom.

The three lessons climb Bloom's Taxonomy in sequence, moving from analysis through evaluation to applied intervention, and the overall structure also reflects Gagné's Nine Steps of Instruction, particularly the progression from presenting content and modeling, to providing guidance, to eliciting independent application.

- **Lesson 1: Embouchure Deep Dive**

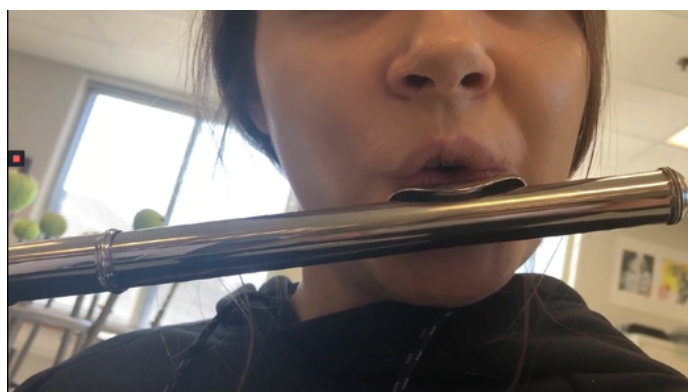
- Shows comparative video and audio of multiple students playing low, middle, and high notes, analyzing the physical elements that produce each student's natural embouchure, what is working well, what specific problems exist, and how those problems are being addressed.
 - Instructional design strategies: Comparative case-based learning (pattern-recognition training), operating at the analyze level of Bloom's Taxonomy. Multiple real examples are presented side by side so the learner builds a flexible mental model rather than a single fixed template. Pairing audio with video reinforces the link between physical cause and audible effect, a multimodal demonstration technique well-suited to physical skill instruction.



One student's embouchure and resulting tone, analyzed alongside others to build pattern recognition.

- **Lesson 2: Teaching Students with Bizarre Embouchures**

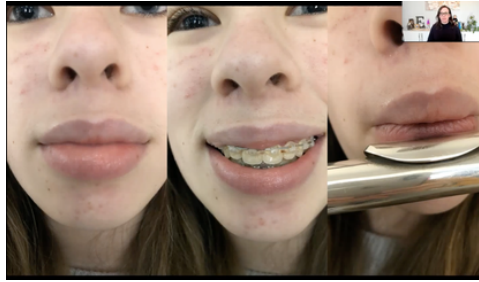
- Uses a single real case: a student using her top teeth instead of her top lip to direct airflow. It's shared as a narrative: how the problem was identified, what was attempted, why it didn't fully succeed, and how the decision to intervene was ultimately shaped by the student's own goals rather than technical correctness alone.
 - Instructional design strategies: Case-based reasoning through narrative, operating at the evaluate level of Bloom's Taxonomy, teaching decision-making under ambiguity rather than a clean rule. This lesson is grounded in Self-Determination Theory, an established educational psychology framework holding that learner motivation and autonomy must be respected for instruction to be effective; the lesson explicitly teaches educators to weigh a student's own goals before applying a standard technical correction, rather than assuming "correct technique" is always the right priority.



The student who learned to play using her top teeth rather than her top lip; the case discussed in Lesson 2.

- **Lesson 3: Teaching a Student with Braces**

- Explains the physiological impact of orthodontic braces on embouchure control, using photo and video dissection of multiple students' embouchures to identify recurring patterns from earlier lessons, then introduces two concrete physical interventions: a medical tape cushioning technique and a chopstick tactile exercise, modeled directly on the instructor's own flute.
 - Instructional design strategies: Worked-example instruction combined with deliberate cross-referencing to Lesson 1, operating at the apply and create levels of Bloom's Taxonomy and reinforcing transfer of learning. The chopstick exercise is a tactile/kinesthetic modeling technique, anchoring an abstract verbal instruction in concrete bodily sensation; a strategy particularly suited to motor-skill instruction.



A student's embouchure with braces, demonstrating the need for the chopstick and medical tape interventions described in Lesson 3.

Participant Outcomes

While I do not formally track completion metrics, participant feedback reflects both the confidence-building and diagnostic-skill goals this program is designed to support. One participant, who began the course as the pandemic shifted her teaching online, described it directly addressing her need to "give myself the confidence I needed to teach beginners virtually," adding that the content also "helped me refine the ways I teach flute fundamentals not only for beginners, but for reinforcement in my intermediate and advanced-level students."