Traditionally, flute pedagogy is focused on skill building: finger technique, tone development, and note-reading. Rhythm is always taught as a part of note-reading, but many students experience a disconnect between their ability to read the rhythmic patterns and their ability to play the rhythms. Often it is only after a high level of technical skill is developed that the teacher will delve into concepts of style and musical expression. However, it is possible to include musical concepts such as phrasing, rubato, and dynamics, at all stages of the learning process. When the flute teacher functions as the initiator of an aesthetic experience, their student’s musicianship becomes as important as skill building.

The Dalcroze philosophy of music education offers a means to achieve a musical result with flute students. This document summarizes the five principles of the Dalcroze method and discusses each of the three applied branches: eurhythmics, solfege, and improvisation. The conclusion examines how the inclusion of the applied branches of the Dalcroze method into flute pedagogy can help the teacher effectively create opportunities for the student to develop good rhythm skills, musicality, and improvisation skills to help their students become strong musicians.