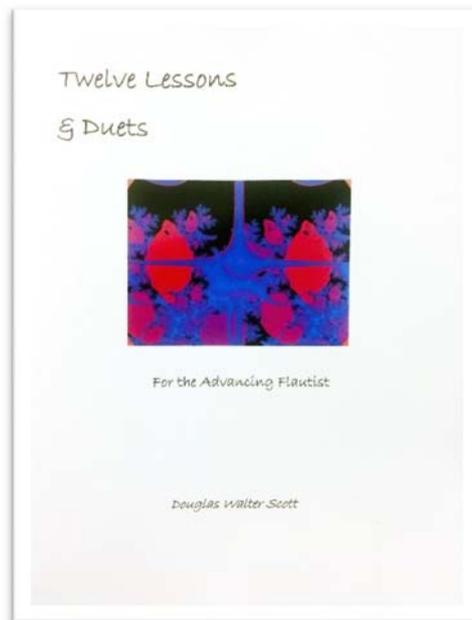


"Twelve lessons and duets for the advancing flautist"



"Twelve lessons and duets for the advancing flautist" covers the intermediate range of flute playing, from after the initial methods to the intermediate level (approximately ABRSM Grade 6).

http://www.amazon.com/Twelve-Lessons-Duets-Advancing-Flautist/dp/0901651338/ref=sr_1_1?ie=UTF8&qid=1343122904&sr=8-1&keywords=twelve+lessons+and+duets+for+the+advancing+flautist

The lessons are designed in theme in variation format, with two or more variations per theme designed to highlight specific musical concepts and flute playing techniques that students need to master at this level. The format is useful at this level because it allows the student to see how complex music is made up of relatively simple elements and to separate the problem of sight reading from the technical problems of flute playing. An important difficulty to overcome practicing is often building up the capacity for simple repetition, and playing exercises in variation can make this a little less of a mental strain.

<http://youtu.be/3izeEp3JKwc>

The duets are selected from a wide range of style periods (1521 to 2011) and are broadly contrapuntal, emphasizing musical content and depth over raw technical difficulty. There are two reasons for this: On the one hand, "stile antico" counterpoint represents the height of the

classical art with no needless frippery to detract from bathing in pure musical concepts... On the other hand it is a purely pragmatic approach which allows the student to play interesting and mentally engaging yet not overly technically demanding pieces which allows technique to develop a natural pace. It is also good to firmly establish the capacity for counting at this level, and ironically it is somewhat easier to do this on the flute with relatively dense interweaving rhythms (which shows the subdivisions of the beats explicitly) rather than simple melodies (where the subdivisions have to be kept in mind as an abstraction).

<http://youtu.be/4zbnNch6Sgk>

The book was conceived partly as a reaction to Moyse' 25 Études mélodique (Var) and 24 Petites études mélodique (Var) (1928) and follows the same pattern of little melodic studies with variations, but with an updated approach more suited to a slightly younger or lower level beginner. It is also more focused on teaching musical concepts rather than purely flute technique. This, I believe, is more in keeping with the needs of the modern student, who may learn the flute completely separately from any other musical training. That doesn't mean that the book is not suitable for students with prior training, as only the pacing would be slightly different for such.

http://youtu.be/R2ZE6VN_ZG0

The music is flanked by some general theory and technique sections including a fingering chart, a section on phrasing and some posture exercises. One section of special interest is the section on phrasing which espouses my own "logico-deductive" approach. This is one of those things in life that might appear really complex and imposing on the page but in practice is simple enough for even young children to grasp and apply (just as music itself is).

I use this book for all my students now and have found that it can be slotted pretty soon after the beginner stage (but is also useful for more advanced players as sight reading). My method is to start the student with "Learn as You Play the Flute" by Peter Wastall up until the end of the first section, after the first set of recital pieces. While the student is learning the recital pieces I teach them the remaining chromatic notes and accompanying scales. Then I introduce "Twelve Lessons", relegating "Learn as you Play" to additional sight reading material status. Once "Learn as You Play" is exhausted I introduce the Rubank "Advanced Method 1" and use it with "Twelve Lessons". This works really well for me and appears relatively painless even for students with no prior musical experience.