

Why This Book, and How to Use It

I have always enjoyed the challenge of teaching: students come wanting to improve, and it's my job to figure out how to get them where they want to go. I've found over the years that many students have similar aspects of their playing that need strengthening. I began to wonder how I could address these issues in a fun way. So I set out to write a series of duos focusing on common problems that I see in my students across all levels. Whether it is connecting two notes under a slur in different registers, intonation on strange intervals, or eighth notes as upbeats vs. eighth notes on the beat, my intention was to write exercises that would be fun and would help strengthen some of the common issues we frequently encounter as flutists and musicians. I also wanted to write something students could use to play along with their friends and teachers. Rather than just creating solo etudes, the DUO ETUDES were born.

The duets are designed to be played in the students' lessons, with the teacher playing the opposite part. The two parts are written at equal levels so the student can eventually learn both parts. I have recorded both parts for all the etudes, and these are available to download as mp3's or to play along with, from www.presser.com/114-42267. Throughout the week, students can practice with the recording, then with their teacher in the lesson. While the recordings are unwavering in tempo, an astute teacher will adjust to the student, so students will have to learn to listen differently when playing with the recording than they will when playing with their teacher.

Each etude has a brief introduction with tips specific to mastering the "problem" in that exercise. Students and teachers should feel free to use tempo markings as a guide, not necessarily a goal.

Acting on Inspiration

I once sat in on a masterclass watching composer Iman Habibi teaching middle and high schoolers about composition. He told them to listen to the world around them and, simply by observing, write down some musical ideas. The simplicity of his guidance was earth-shattering. He went on to tell them that what they wrote down didn't have to be extraordinary or even brilliant, but it had to be a start, and then, once started, they could manipulate, mold, digest, edit, or completely scratch their ideas. They didn't need to be famous or connected to something bigger — they didn't even need to be adults to be composers. And in so guiding them, he opened up the world of composition.

Isolated in my studio in 2020 during the COVID pandemic, wondering how to keep my private students engaged and inspired, I thought of Habibi and decided to try writing something engaging for my students that would not only help teach them, but encourage them to keep practicing even though they were home alone.

This was not my first foray into this complex world of writing music. I have three other compositions: two written to my husband for his 30th and 40th birthdays, and *The Monster Flute Method Book* for beginners. We joke that I am a once-a-decade composer. However, in the stillness of my performance schedule, at the height of a pandemic, I thought of Dr. Habibi, I thought of my students, and I thought, "why not?"

— Anna Meyer
April 2022

*Dedicated to my mom,
who was my first teacher and duo partner,
and who taught me invaluable lessons
about partnership in music and in life.*

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Practice moving quickly from one key into the next as we run around the circle of fifths.
Take quick, short breaths between the eighth notes.

Running in Circles Warm-up

ANNA MEYER

♩ = As fast as you dare

mf sempre, with a full-bodied sound

mf sempre, with a full-bodied sound

5

10

14

18

This etude is designed for practicing the difference between an eighth note on the upbeat and an eighth note on the downbeat. Once you have mastered the rhythms with the accents, practice this etude without the accents making sure to stay on the correct part of the beat!

Pick-ups and Downs

ANNA MEYER

Moderato (♩ = c. 100), but a clear ♩ pulse is better than speed

The musical score is written for piano in 2/4 time with a key signature of three sharps (F#, C#, G#). It consists of five systems of two staves each. The first system starts with a dynamic marking of *mf* and includes accents (>) on the eighth notes. The second system starts at measure 8 and includes a *simile* marking. The third system starts at measure 17. The fourth system starts at measure 24. The fifth system starts at measure 32. The piece concludes with a final note in the right hand and a whole note in the left hand.