



Flute Colors: Extended Techniques for Flute, by Rogier de Pijper

Review by GPFS Member BJ Nicoletti

The “Flute Colors” World, Spend Some Time There! Flute Fair guest artist Gareth McLearnon also highly recommended Flute Colors: Extended Techniques for Flute, by Rogier de Pijper. The following is an overview and review of the method and Rogier’s associated materials. This reviewer has spent over a year with this method, so I speak from experience and the strong commitment to improving my own facility with and appreciation for modern techniques on the flute.



In short, the world of “Flute Colors” is a very content rich, practical, affordable bang-for-the-buck, multi-method resource for learning and practicing most modern techniques. By “multi-method,” I mean:

- a method book;
- a hands on, content rich annual magazine;
- a blog filled with interesting articles and interviews;
- a web environment with technique specific instructional videos and accompanying exercises;
- and, access to workshop series for a very reasonable price.

One also learns ways of teaching these techniques as well as ways to use these methods to improve your own playing of any genre. His approach is both rigorous and simple at once, giving you a sense of direction and incremental progress. His method and demeanor inspire confidence applying these techniques to your own musical translation of a piece. Noteworthy, throughout all his methods of delivery, he reduces the complexity yet challenges the learning.

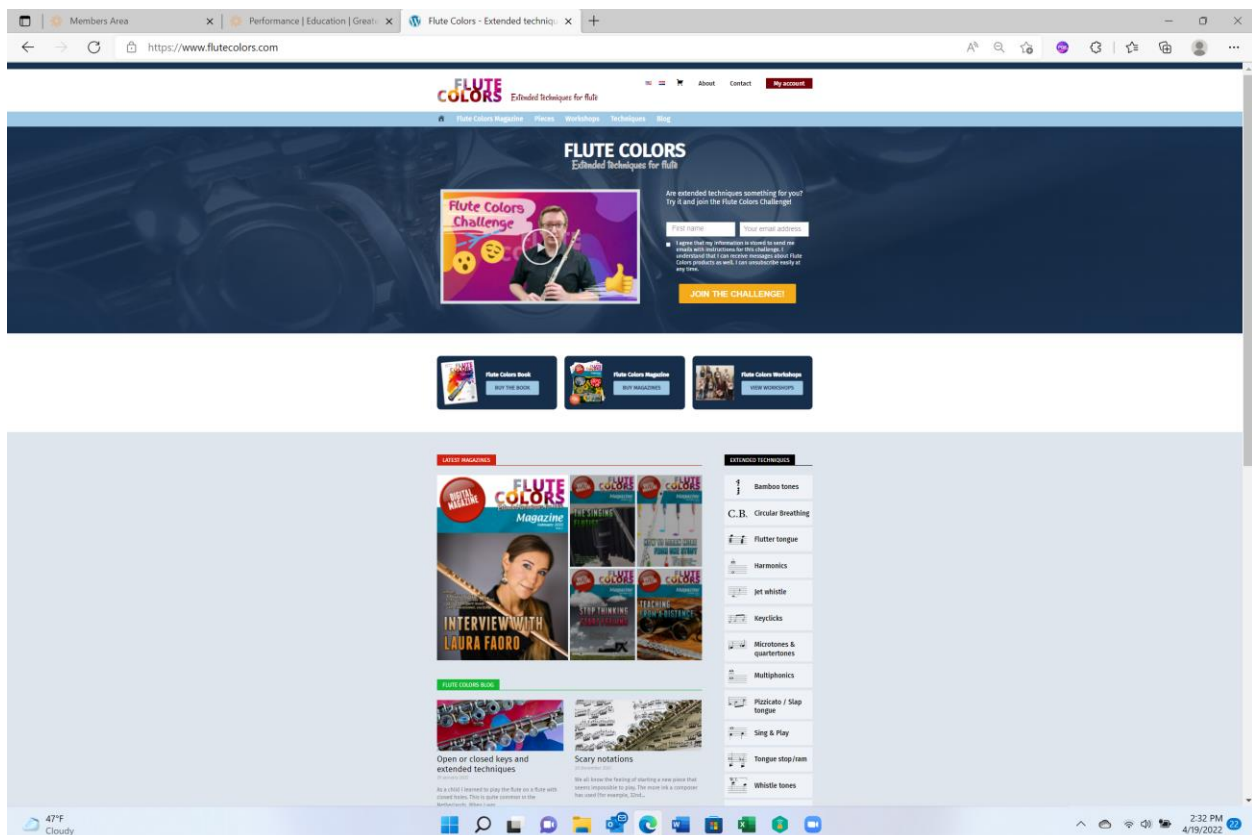
For each technique, the Flute Colors method book includes:

- a brief statement about what studying this technique is useful for (e.g., improving aural skills, improving tone production, and stimulating abdominal support);
- notation explanations;

- about ten exercises for each technique which range in difficulty progressively as well as maximize “angles of learning” so to speak. It is not cluttered with more information you might need.

I provide some examples of the exercises below. The first are examples from his chapter on “harmonics,” seemingly an appealing choice since many of us flutists are already familiar with this practice from our traditional study of the flute. The second are examples from his chapter on singing and playing, a technique which can feel more difficult to employ than some other modern techniques.

All his materials can be purchased at www.flutecolors.com. You may be able to purchase from some vendors in the USA, but a quick search at our familiar choices didn’t turn up the option. You could consider contacting them. Note – When purchasing through Rogier’s website, he gives you the bargain option of buying the “bundle” of the method book, a year of the magazine and the study guide. I did the latter and it was worth it because of all the content and how it eased me into his Flute Colors web-world.



Harmonic Exercise Examples

All his materials can be purchased at www.flutecolors.com.

Play the harmonics. Use vowels to get to the next note. 'aw' as in 'law' and 'i' as in 'ship'.

EXERCISE 1.2

EXERCISE 1.3

mutex

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EXERCISE 1.6

Try to get the intonation right in every second bar. The harmonic is too low, but for flexibility it is good to try to get the same intonation.

EXERCISE 1.7

Practise legato and staccato

EXERCISE 1.9

Exercise 1.9 consists of four staves of music. The first staff is in C major (one sharp). The second staff is in D major (two sharps). The third staff is in E major (three sharps). The fourth staff is in F major (no sharps or flats). Each staff contains a sequence of notes with stems pointing down, grouped into measures by vertical bar lines. Some notes are beamed together.

EXERCISE 1.10

Practise one sequence at a time:

1. Play the upper notes with regular fingerings.
2. Play the upper notes with the fingerings of the low notes.
3. Play the upper notes with regular fingerings.

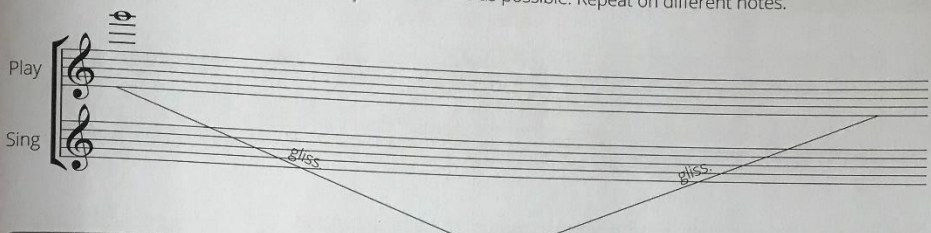
J. Brahms
from *Symphony no. 1*

Exercise 1.10 consists of three staves of music. The first staff is in D major (two sharps). The second and third staves are in E major (three sharps). Each staff contains a sequence of notes with stems pointing down, grouped into measures by vertical bar lines. The notes are often beamed together and include various accidentals.

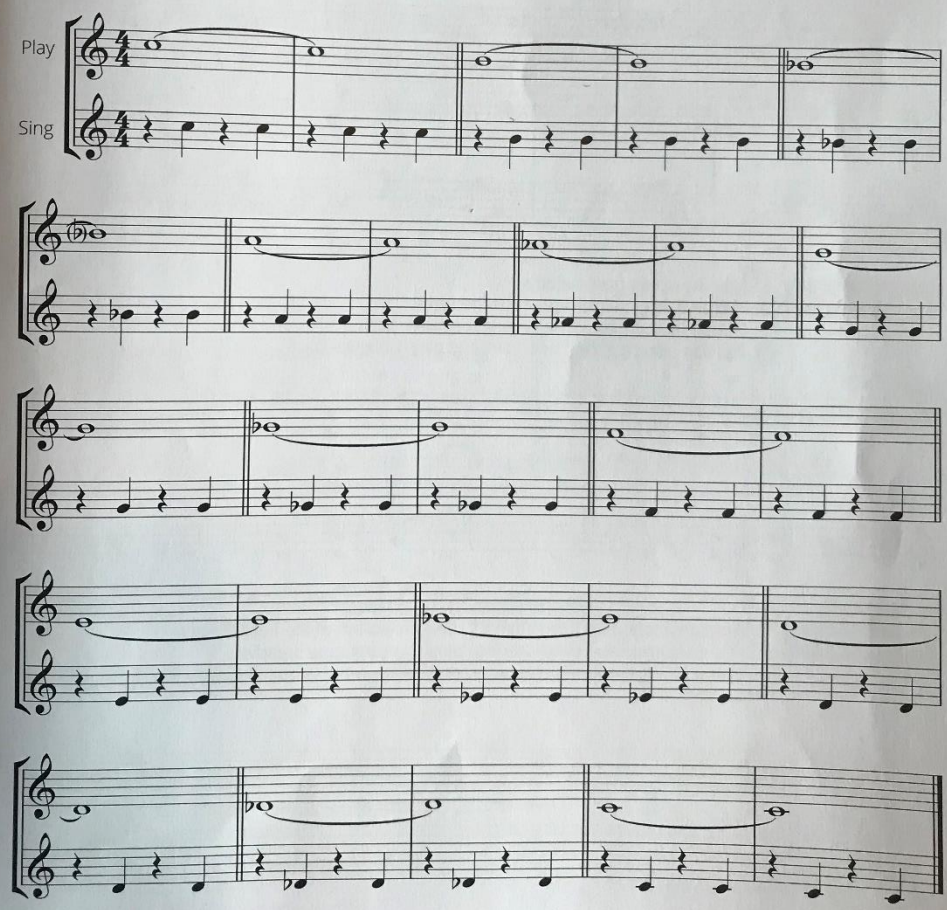
Sing and Play Exercise Examples

All his materials can be purchased at www.flutecolors.com.

EXERCISE 6.3 Listen to the difference tone.
Try to make the glissando as stable as possible. Repeat on different notes.



EXERCISE 6.4



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EXERCISE 6.8

1. Sing and play the low notes. Mind the intonation.
2. Play the high notes, sing the low notes.
3. Play the low notes, sing the high notes.

Play

Sing

EXERCISE 6.9

G. Mahler
from *Symphony no. 1*

Play

Sing

EXERCISE 6.10

Play as a round. Start with the flute.
When you are at '2' start singing at '1'.
Don't forget to continue playing!

G. Mahler
from *Symphony no. 1*

1.

2.

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