

appreciated until problems arise in later life. Young musicians face more pressure than ever as standards rise and competition increases. They will never achieve their full potential without a fit body — hence the name Flute-Fit for our collaboration. However, we are concerned about all musicians.

Understanding basic functional anatomy and keeping oneself in good shape is surprisingly easy with a little time and effort and the right help. It is also very interesting and rewarding as the benefits become clear. For young musicians this should be an integral part of their education. Once they experience the improvements to their performance (which can be dramatic), they appreciate the value of the work and are able to carry this investment into their professional lives. We are prioritising the young and their educators to help foster a revolution in attitude. Music schools and colleges need to consider the physical fitness of their students as fundamental; this should be part of the remit, not an option. There is now a growth in awareness of the need for dealing with the physical; note the articles by distinguished contributors to this journal, and the flourishing ‘well-being’ section at BFS conventions.

Musicians wishing to explore this field need to find a movement practitioner who teaches the discipline that appeals to them. They must have an enquiring mind and be willing to learn, and be open to re-evaluating their playing practices and teaching methods. For there to be a fruitful collaboration the

movement expert must be well informed in their area, must be interested and curious to learn about the unique demands put upon the musician by their chosen instrument and be willing to listen to, and learn from, the musician. Crucially there must be a meeting of minds.

Good posture is fundamental to good playing posture

This is our basic model:

- Look at the individual in terms of: posture, limb proportions, muscle strength and weakness, degree of inflexibility, flexibility, or even hypermobility, body awareness and proprioception
- Eliminate and/or treat any existing issues and dysfunctional strategies
- Teach the person to recognise their ideal standing and sitting posture, explaining the anatomy with the help of Stanley the Skeleton
- Help the musician to find their ideal playing posture
- Fine-tune and hone for performance

It becomes very clear how working with the body affects function, comfort and, excitingly from the musician’s point of view, sound quality, technical ease and confidence.

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Having back or shoulder pain?

Playing occasionally with a left hand flute can relief such discomfort. The body is turned in the opposite direction and muscles come in balance again!

Want more fun in teaching?

Teaching with a left hand flute means you face your student. Any mistake is seen and corrected immediately. And teaching is much more fun this way!

Or are you a left hander?

Finally, you can play your flute with the posture and in the way you feel most comfortable - no more compromises!