

# Suzuki Flute School<sup>TM</sup>

**FLUTE PART**

**VOLUME 4**

by Toshio Takahashi



**Suzuki Method International**

# Suzuki<sup>TM</sup> Flute School

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## INTRODUCTION

**FOR THE STUDENT:** This material is part of the worldwide Suzuki Method of teaching. Companion recordings should be used with these publications. In addition, there are piano accompaniment books that go along with this material.

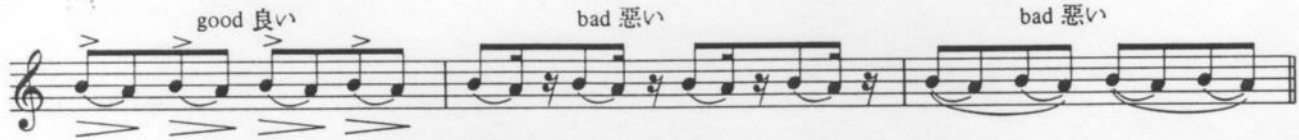
**FOR THE TEACHER:** In order to be an effective Suzuki teacher, a great deal of ongoing education is required. Your national Suzuki association provides this for its membership. Teachers are encouraged to become members of their national Suzuki associations and maintain a teacher training schedule, in order to remain current, via institutes, short and long term programs. You are also encouraged to join the International Suzuki Association.

**FOR THE PARENT:** Credentials are essential for any teacher that you choose. We recommend you ask your teacher for his or her credentials, especially listing those relating to training in the Suzuki Method. The Suzuki Method experience should be a positive one, where there exists a wonderful, fostering relationship between child, parent and teacher. So choosing the right teacher is of the utmost importance.

In order to obtain more information about the Suzuki Method, please contact your country's Suzuki Association, the International Suzuki Association at 3-10-15 Fukashi, Matsumoto City 390, Japan, or Summy-Birchard Inc., c/o Warner Bros. Publications Inc., 265 Secaucus Road, Secaucus, New Jersey 07096, for current Associations' addresses.

## Slurring Exercises

## アブツーク奏法の練習



Accent the 1st of the 2 slurred notes and diminish the 2nd but do not let it go.

最初の音にアクセントをつけ、2番目の音を短かくせずに小さくしなさい。

## How to practice in low register


## 低音域における練習法

### 1. Exercise for *p*

Relax the lips, and keep slight horizontal tension in the center of lips, letting the jaw droop just a little.

### 1. *p*の練習

両唇の力を抜き軽く横へひいて、わずかに下あごをおとす。

shape of lip opening  穴の形

### 2. Exercise for *f*

In the same lip condition, thrust lower jaw downwards, feeling a bigger column of air behind the lower lip.

### 2. *f*の練習

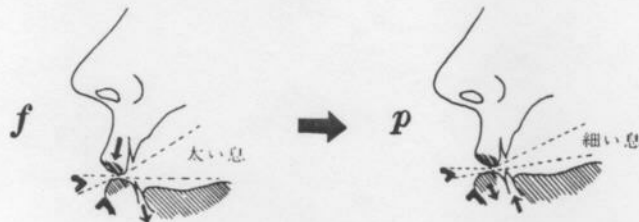
両唇の力を抜き軽く横へひいて、下唇裏粘膜に空気があたる範囲で、十分に下あごをおとす。

### 3. Exercise from *f* to *p*

In the same lip condition, change the position of the jaw.

### 3. *f*から*p*への移行

同じ唇の形で十分に下あごをおとした状態から、わずかにおとした状態への移行。



## How to practice in middle register

## 中音域における練習法

### 1. Exercise for *p*

Make the lip opening a little narrower and keep a little more horizontal tension in the center of lips, thrusting jaw downward just a little.

### 1. *p*の練習

両唇の穴をややせばめて横へ張り、下唇への息の圧力を加えて、わずかに下あごをおとす。

### 2. Exercise for *f*

In the same lip condition, thrust lower jaw downwards, feeling suitable air pressure behind lower lip.

### 2. *f*の練習

同じ唇の状態の下唇への息の圧力を働かせたまま、下あごを十分に落とす。

### 3. Exercise from *f* to *p*

In the same lip condition, change the position of the jaw.

### 3. *f*から*p*への移行

同じ唇の状態の下唇への息の圧力をしだいに強く働かせたまま、十分におとした下あごの位置からわずかにおとした状態への移行。

練習 1

Musical notation for Exercise 1, first staff. It features a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes with various accidentals. Below the staff, there are four accent marks (>) under the first four notes.

練習 2

Musical notation for Exercise 2, first staff. It features a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes with various accidentals. Below the staff, there are four accent marks (>) under the first four notes.

Musical notation for Exercise 2, second staff. It features a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes with various accidentals.

練習 3

Musical notation for Exercise 3, first staff. It features a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes with various accidentals. Below the staff, there are four accent marks (>) under the first four notes.

Musical notation for Exercise 3, second staff. It features a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes with various accidentals.

練習 4

Musical notation for Exercise 4, first staff. It features a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes with various accidentals. Below the staff, there are two accent marks (>) under the first two notes.

練習 5

Musical notation for Exercise 5, first staff. It features a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes with various accidentals. Below the staff, there are two accent marks (>) under the first two notes.

Musical notation for Exercise 5, second staff. It features a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes with various accidentals.

# Trill Exercises I

## Preparatory Exercises

### トリルの練習(1)

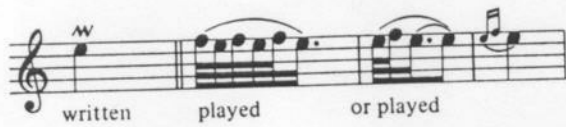
準備練習



Basically start all trills on the higher note and on the beat.  
Long trill is a kind of fingering vibrato, and short trill is a kind of accent.

すべてのトリラーは原則として下拍に合わせて2度上の音からはじめること。長いトリラーは指でつけるビブラートだと思いなさい。短いトリラーはアクセントの一種と考えなさい。

Ex.



- あごをおとすこと。
- 唇と息の圧力に注意。
- 指をよく曲げること。
- よいアタックではじめる。
- 2音をよく口内で共鳴させる。

- Thrust your jaw downward.
- Take care of the lip condition and air pressure.
- Fingers should be well arched.
- Start with good attack, vibrating well in the mouth and throat.

1

# Minuet from Sonata III

メヌエット

「ソナタ第3番」から

G.F. Handel  
ヘンデル

$\text{♩} = 100$

1. 1st Time No Trill  
2nd Time Trill Ex.

2

2. Grace Note Must Be Played  
On The Beat

On The Beat

# Allegro from Sonata III

アレグロ

「ソナタ第3番」から

G.F. Handel  
ヘンデル

$\text{♩} = 100$

*f*

*f* *p* *p*

*f* *p*

*f*

*p* *tr* *p*

*f*

*p* *cresc.* *f*

*f*

*8va*

*1 tr*

*ritard.*

*1*

Detailed description: This musical score consists of ten staves of music in treble clef with a key signature of one sharp (F#). The first staff begins with a dynamic marking of *f*. The second staff contains dynamic markings of *f*, *p*, and *p*. The third staff features *f* and *p*, with a trill (*tr*) above the final measure. The fourth staff has a dynamic marking of *f*. The fifth staff includes *p*, a trill (*tr*), and *p*. The sixth staff shows *p*, *cresc.*, and *f*. The seventh staff is marked *f*. The eighth staff is marked *f*. The ninth staff includes a dynamic marking of *f*, a trill (*tr*), and a dynamic marking of *p*. The tenth staff begins with a dynamic marking of *p*, followed by a trill (*tr*), and then a dynamic marking of *f*. The final measure of the tenth staff is marked *ritard.* and contains a trill (*1 tr*). A dashed line labeled *8va* spans the final two measures of the tenth staff. Below the tenth staff, there is a separate musical fragment consisting of a single measure with a trill (*1*) and a dynamic marking of *ritard.*



3

# Le Rossignol en Amour

愛のうぐいす

F. Couperin  
クーペラン

Andante (in 6)

*p dolce*

*mf*

*accel.*

*rall.*

*pp subito dolce*

*a tempo*

6

*tr*

3

3

3

*tr*

*rit.*

Double du Rossignol

*pp*

*poco rit. mf*

*dolce accel.*

*a tempo dolce*

*Très Lentement accel.*

*tr Cedez molto rall. Fine.*

# Sonata II

## ソナタ第2番

M. Blavet  
ブラベール

Andante (♩ = 92)

*dolce*

*pp*

*mf*

*p*

*pp cresc.*

*pp subito*

*p*

*mf*

*p*

*cresc. poco a poco*

*f*

Allemande  
Allegro (♩ = 120)

*f*

*piu p*

*p* *cresc.* *f*

*mf* *p*

*f*

*f* *p*

*dolce* *p* *f* *2nd time rit. and f*

1. 2.

Gavotte (les caquets)

Tranquillo (♩ = 90)

The musical score consists of eight staves of music in a single system. The key signature has one flat (B-flat), and the time signature is 2/2. The tempo is marked 'Tranquillo' with a quarter note equal to 90 beats per minute. The score begins with a dynamic marking of *mf*. The first staff contains the initial melody with a *mf* dynamic. The second staff includes a trill (*tr*) and a *mf* dynamic. The third staff features a *f* dynamic and a trill (*tr*). The fourth staff starts with a *p subito* dynamic and includes a *cresc.* marking with a dashed line. The fifth staff has a *f* dynamic and includes a *mf* dynamic. The sixth staff includes a *f* dynamic and a *tr* marking. The seventh staff includes a *tr* marking. The eighth staff is marked *Brillante* and includes a *tr* marking. The score is written in a single system with a treble clef and a key signature of one flat.

Sarabande

Largo (♩ = 60)

1st time *f*  
2nd time *p*

*p cresc.*

*f* 2nd time rit.

Finale

Allegro (♩ = 126)

leggiero *f*

cresc.

cresc.

*p subito*

cresc.

*p*

tr

(b)

v

tr

(b)

tr

pp

p

mf

f

ff

tr

v

pp subito

f

p

(tr)

(tr)

tr

v

tr

p

tr

tr

tr

tr

2nd time rit. and **f**