Suzuki Flute School

FLUTE PART
VOLUME 4

by Toshio Takahashi

Suzuki Method International

Suzuki™ 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.

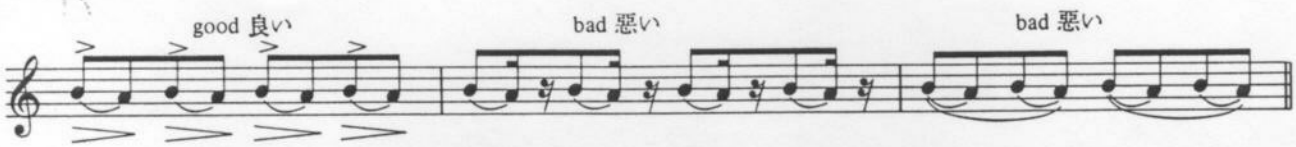
FOR THE TEACHER: In order to be an effective Suzuki teacher, a great deal of ongoing education is required. Your national Suzuki association provides this for its membership. Teachers are encouraged to become members of their national Suzuki associations and maintain a teacher training schedule, in order 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

アプツーク奏法の練習



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

1. Exercise for *p*

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

shape of lip opening

1．*p*の練習

両脣の力を抜き軽く横へひいて，わずかに下あごをおとす。

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

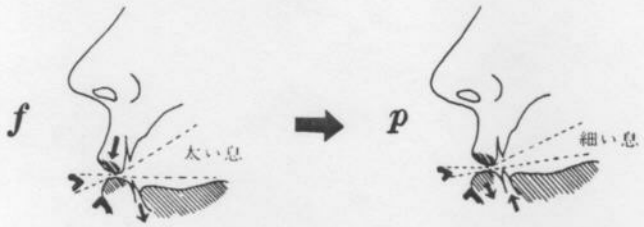
両脣の力を抜き軽く横へひいて，下脣裏粘膜に空気があたる範囲で，十分に下あごをおとす。

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

同じ脣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

両脣の穴をややせばめて横へ張り，下脣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

同じ脣の状態で下脣への息の圧力を働かせたまま，下あごを十分に落とす。

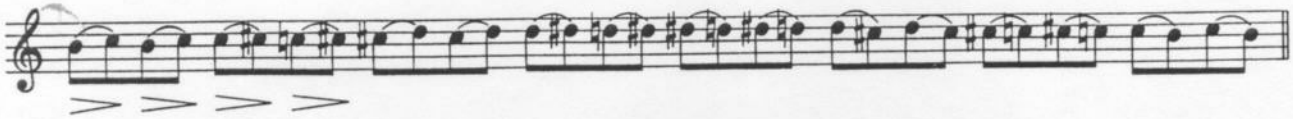
3. Exercise from *f* to *p*

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

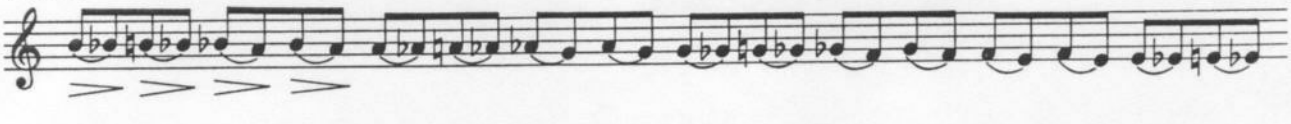
3．*f*から *p*への移行

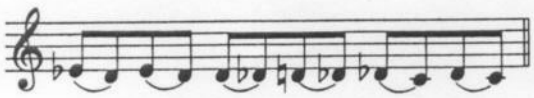
同じ脣の状態で下脣への息の圧力をしだいに強く働かせたまま，十分におとした下あごの位置からわずかにおとした状態への移行。

練習 1

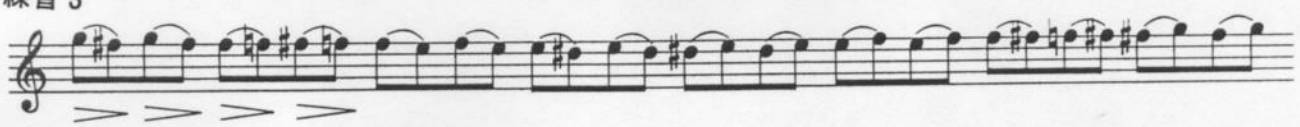


練習 2



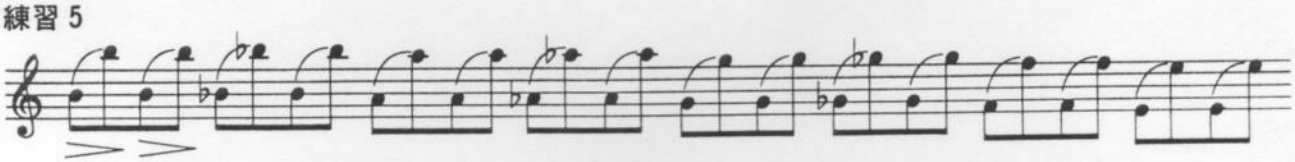


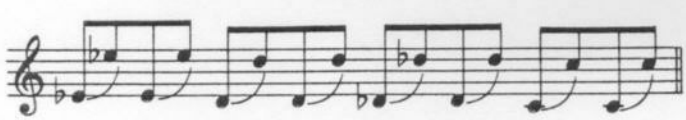
練習 3



練習 4

練習 5





Trill Exercises I

Preparatory Exercises

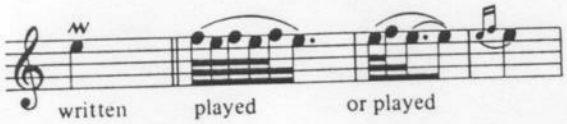
トリルの練習(1)

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。短かいトリラーはアクセントの一種と考えなさい。

Ex.



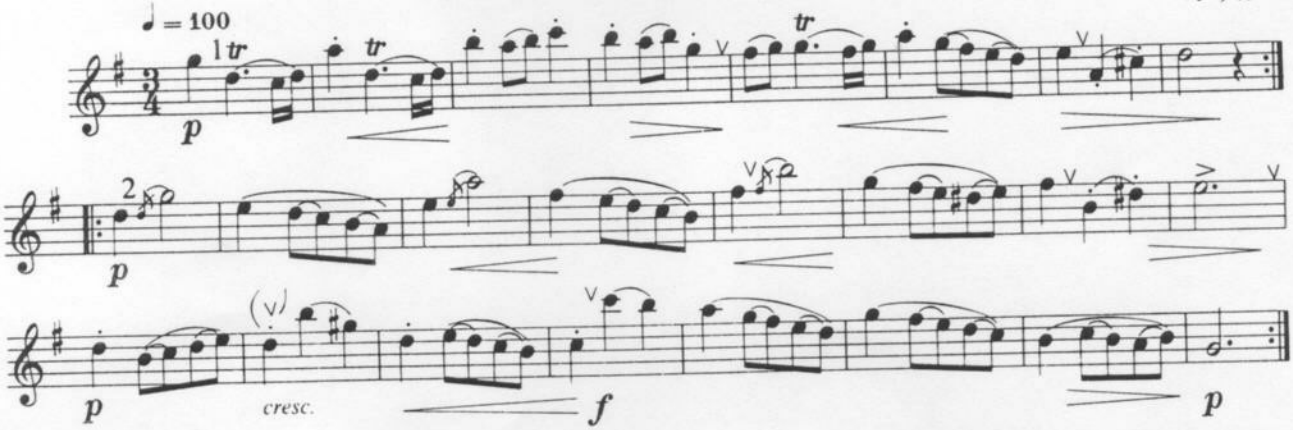
○あごをおとすこと。
○唇と息の圧力に注意。
○指をよく曲げること。
○よいアタックではじめる。
○2音をよく口内で共鳴させる。

- 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



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

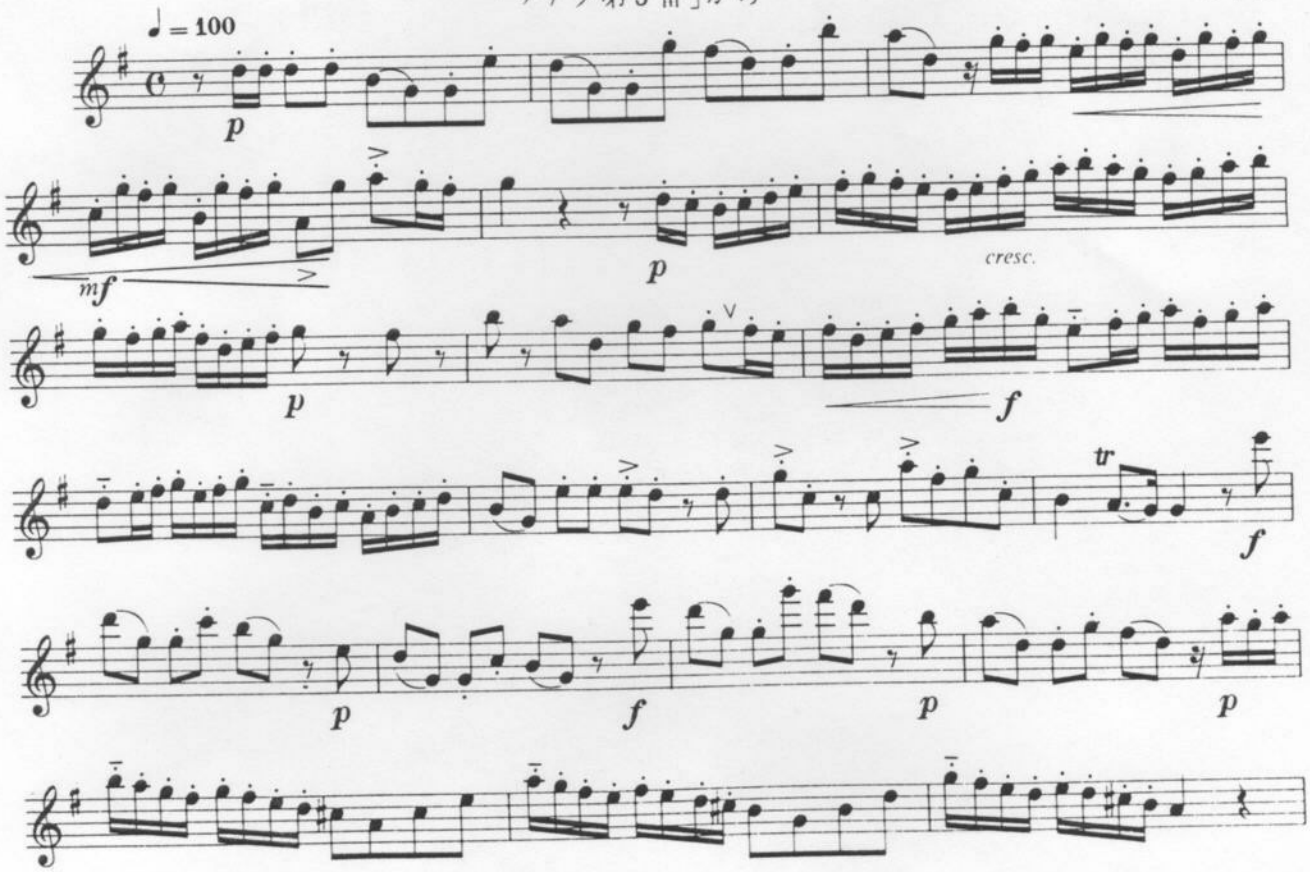
On The Beat

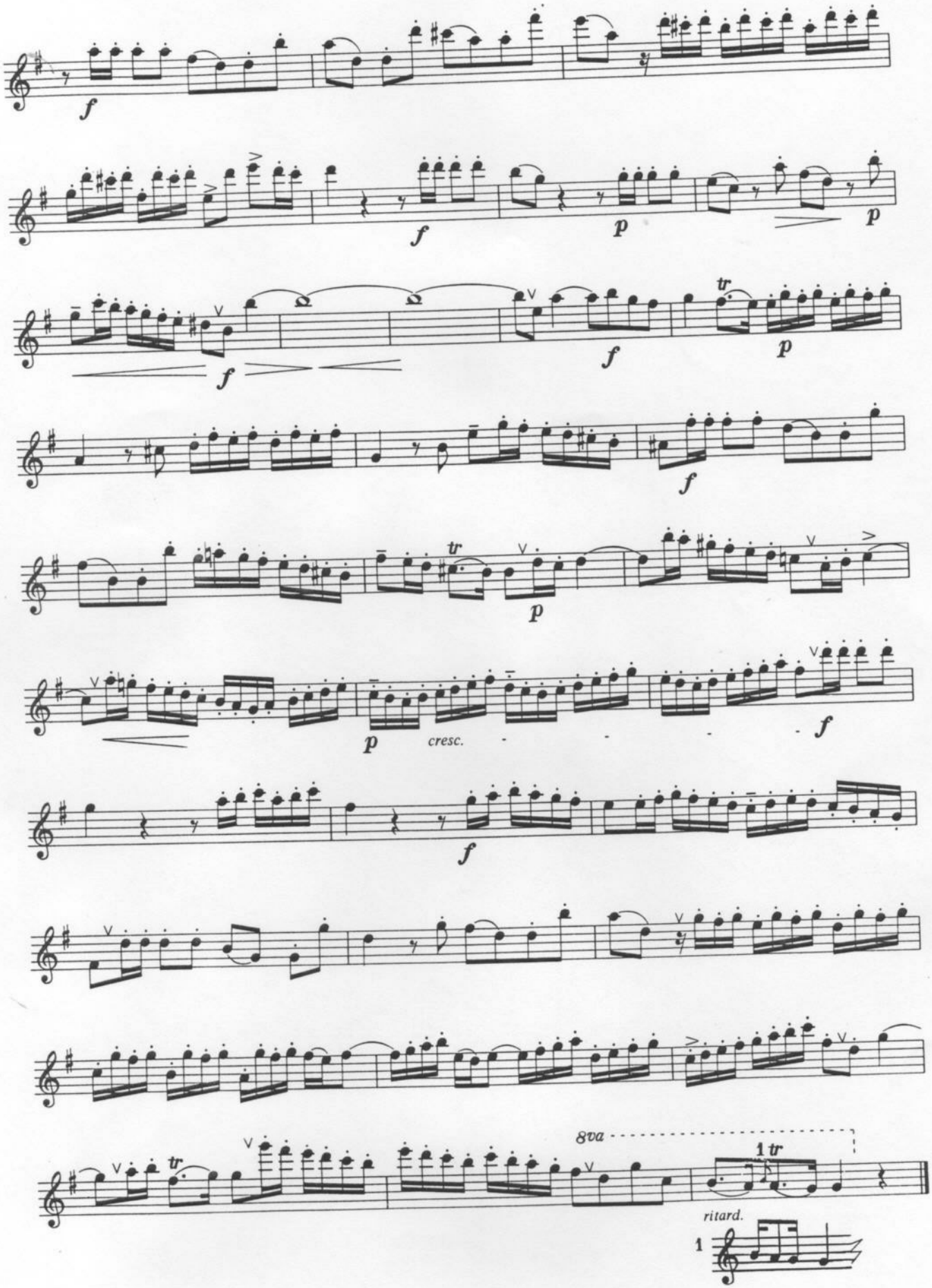
2. Grace Note Must Be Played
On The Beat

2

Allegro
from Sonata III
アレグロ
「ソナタ第3番」から

G.F. Handel
ヘンデル



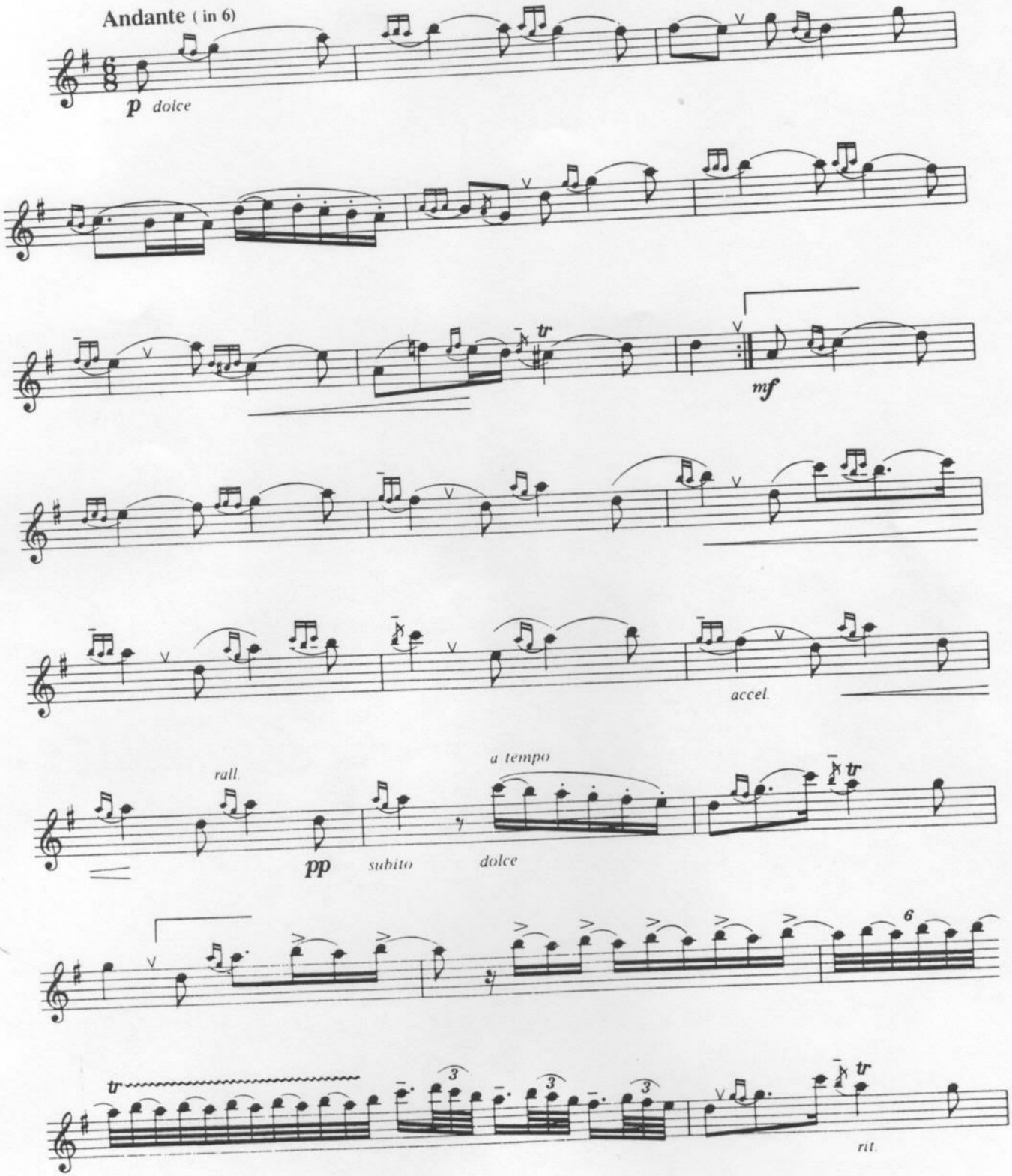

f
f
p
p
f
f
tr
p
f
tr
p
p
cresc.
f
f
8va
1 tr
ritard.
1

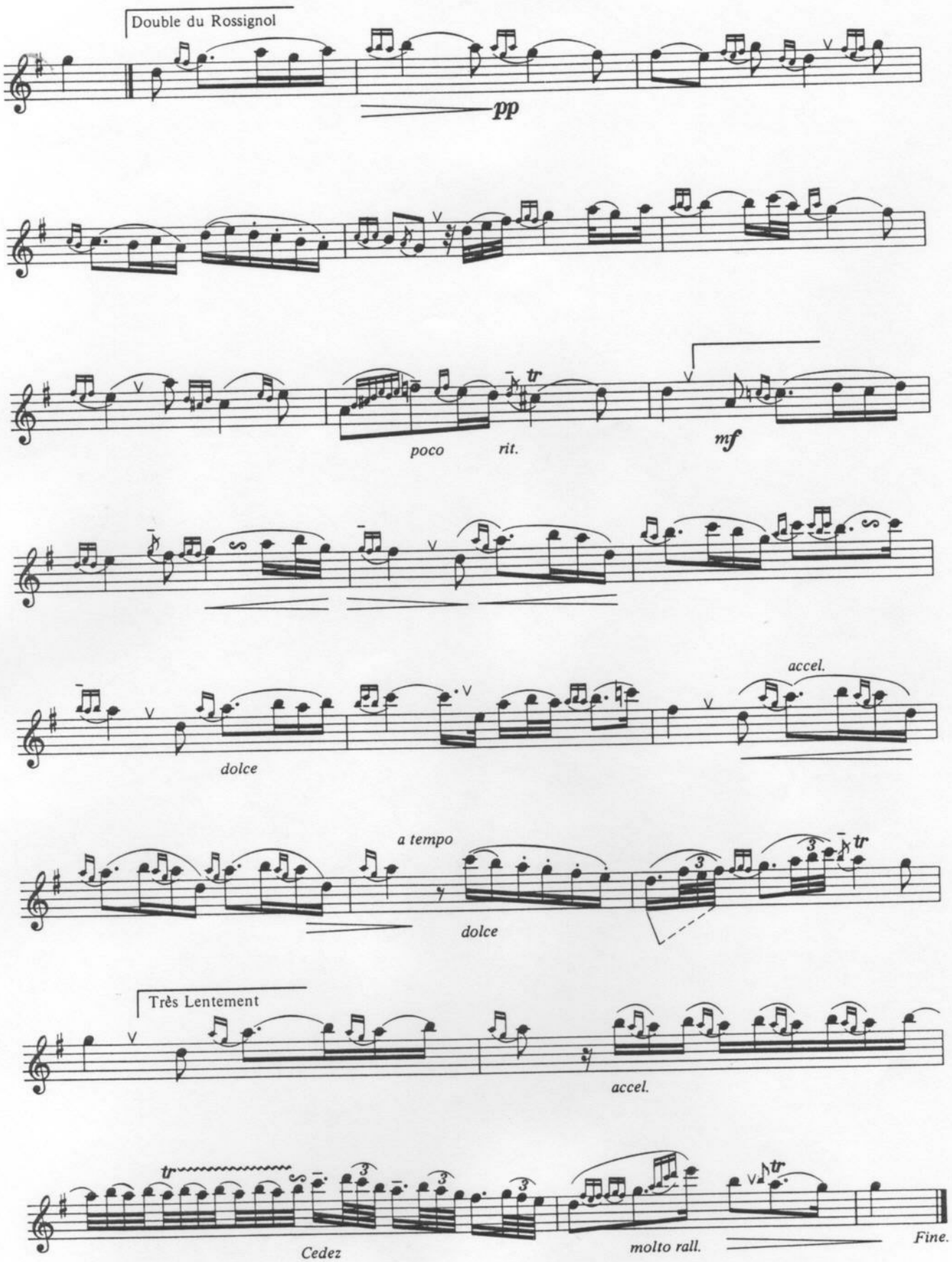
3

Le Rossignol en Amour

愛のうぐいす

F. Couperin
クープラン



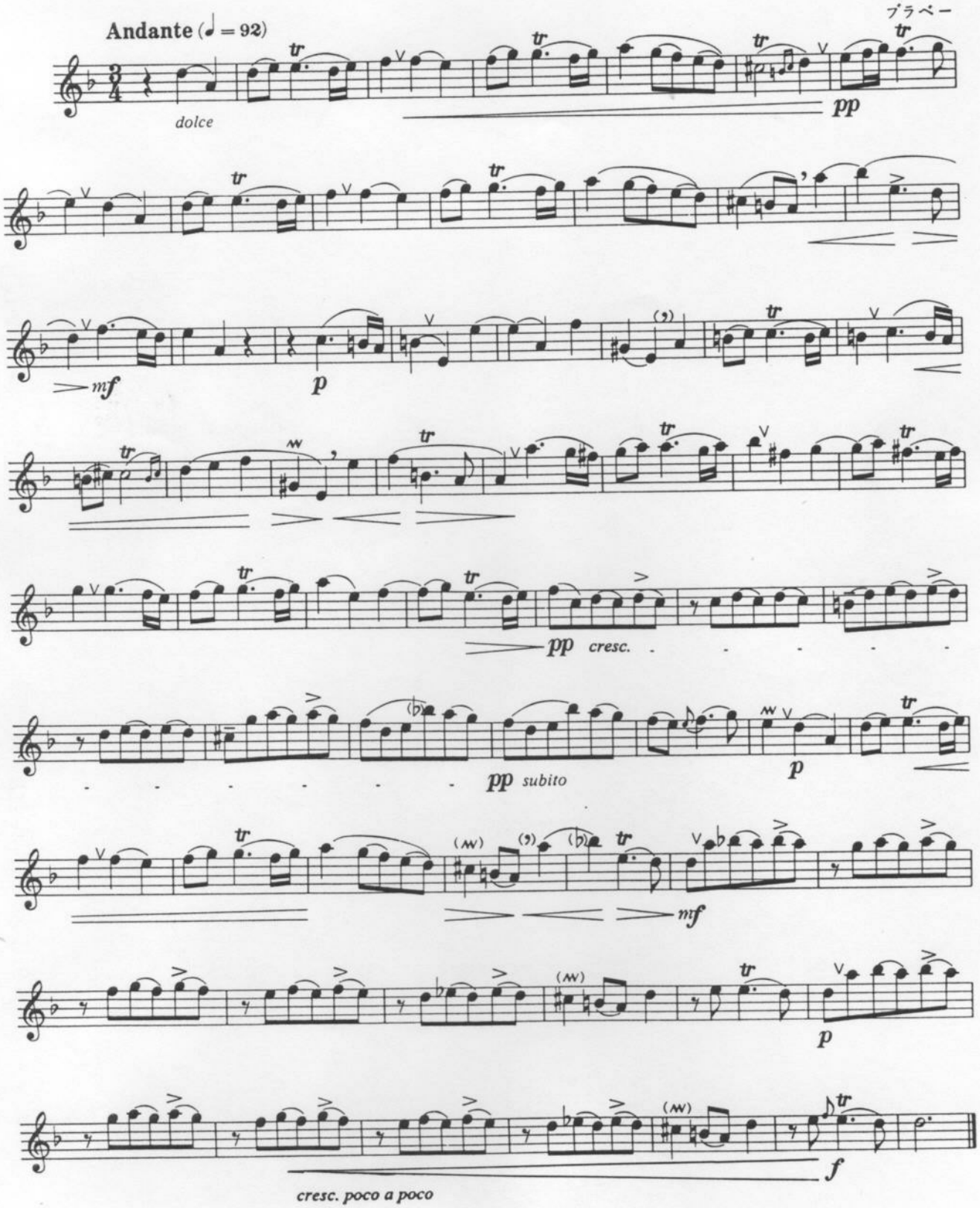

Double du Rossignol
pp
poco
rit.
tr
mf
dolce
accel.
a tempo
dolce
Très Lentement
accel.
tr
Cedez
molto rall.
tr
Fine.

4

Sonata II

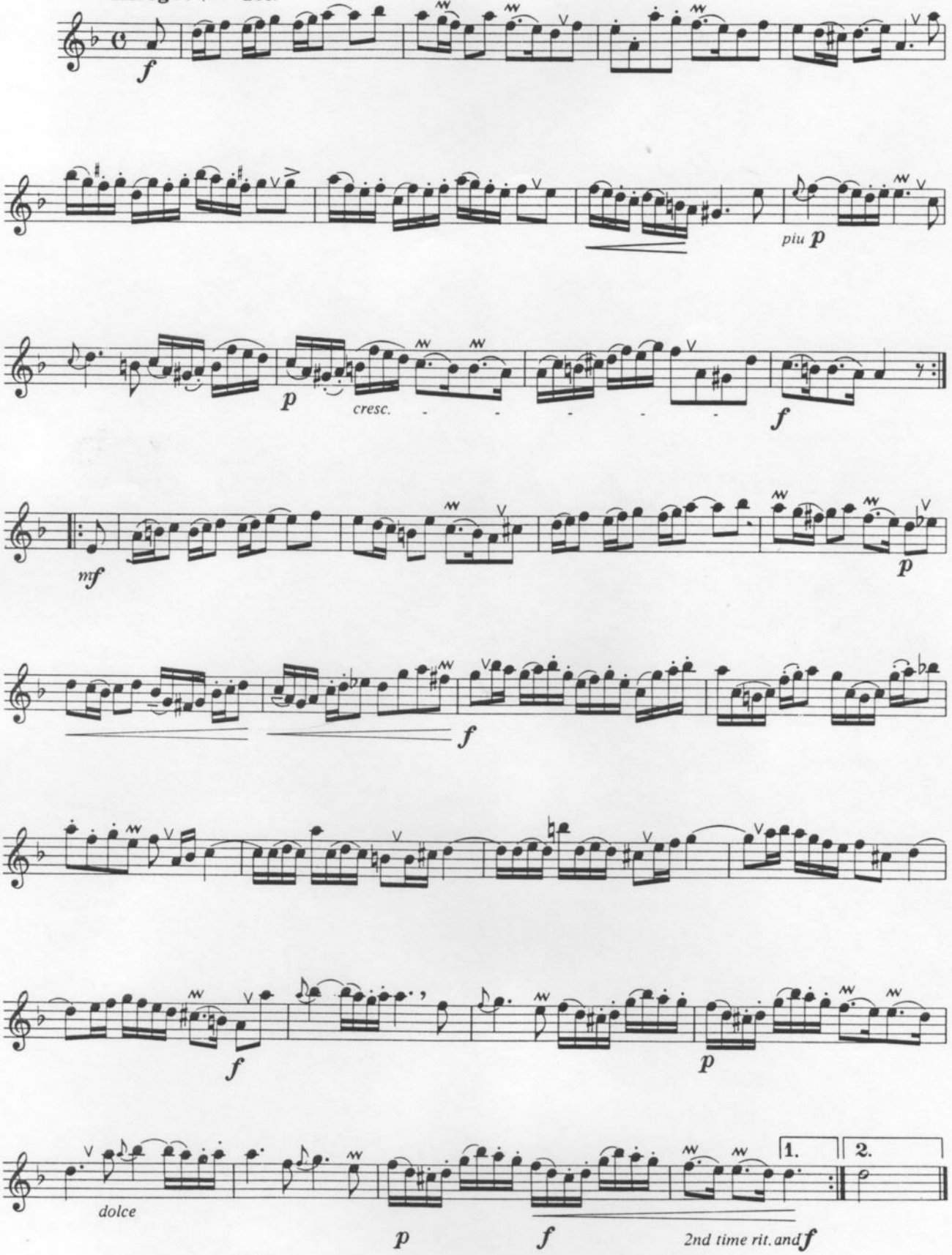
ソナタ第2番

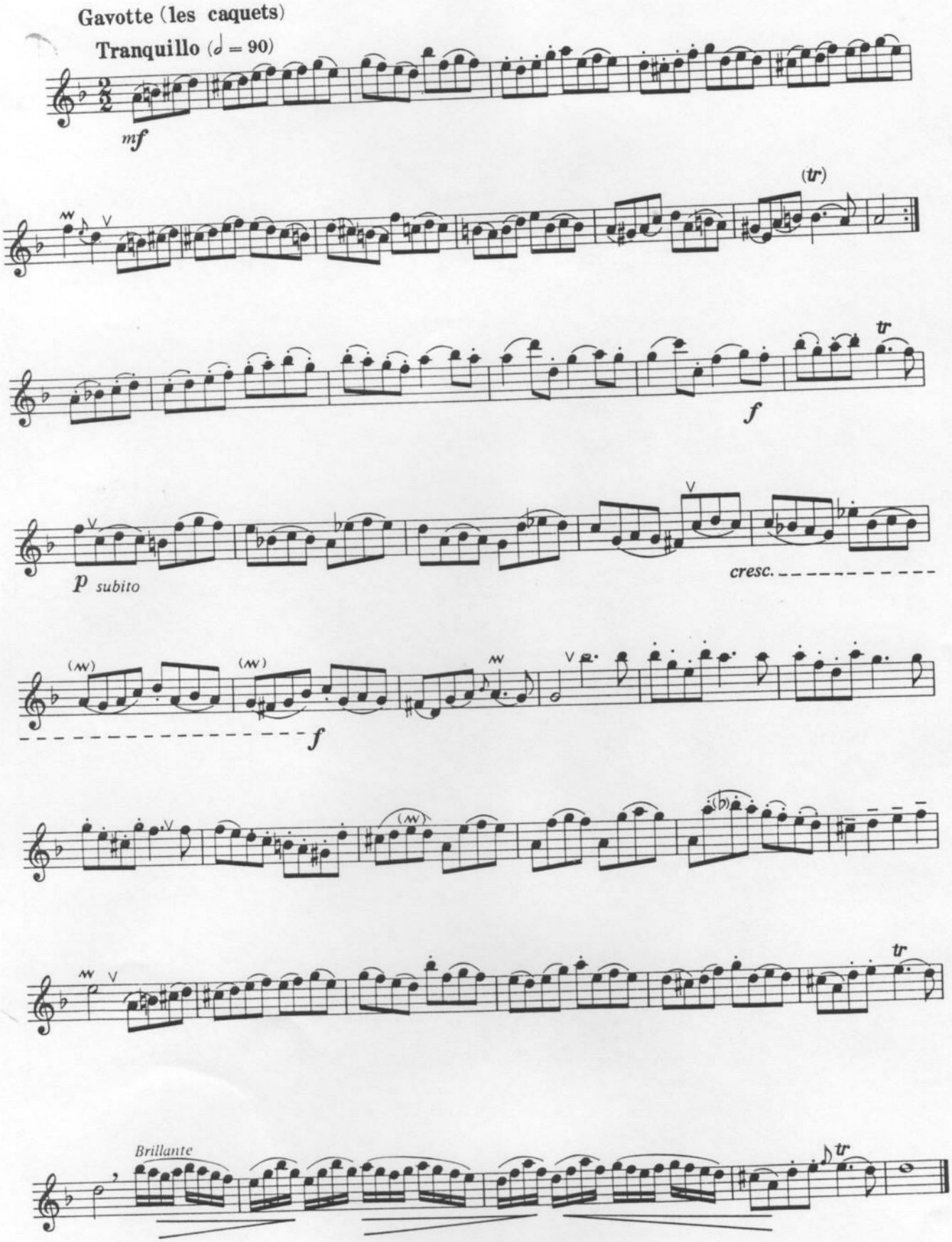
M. Blavet
ブラベー

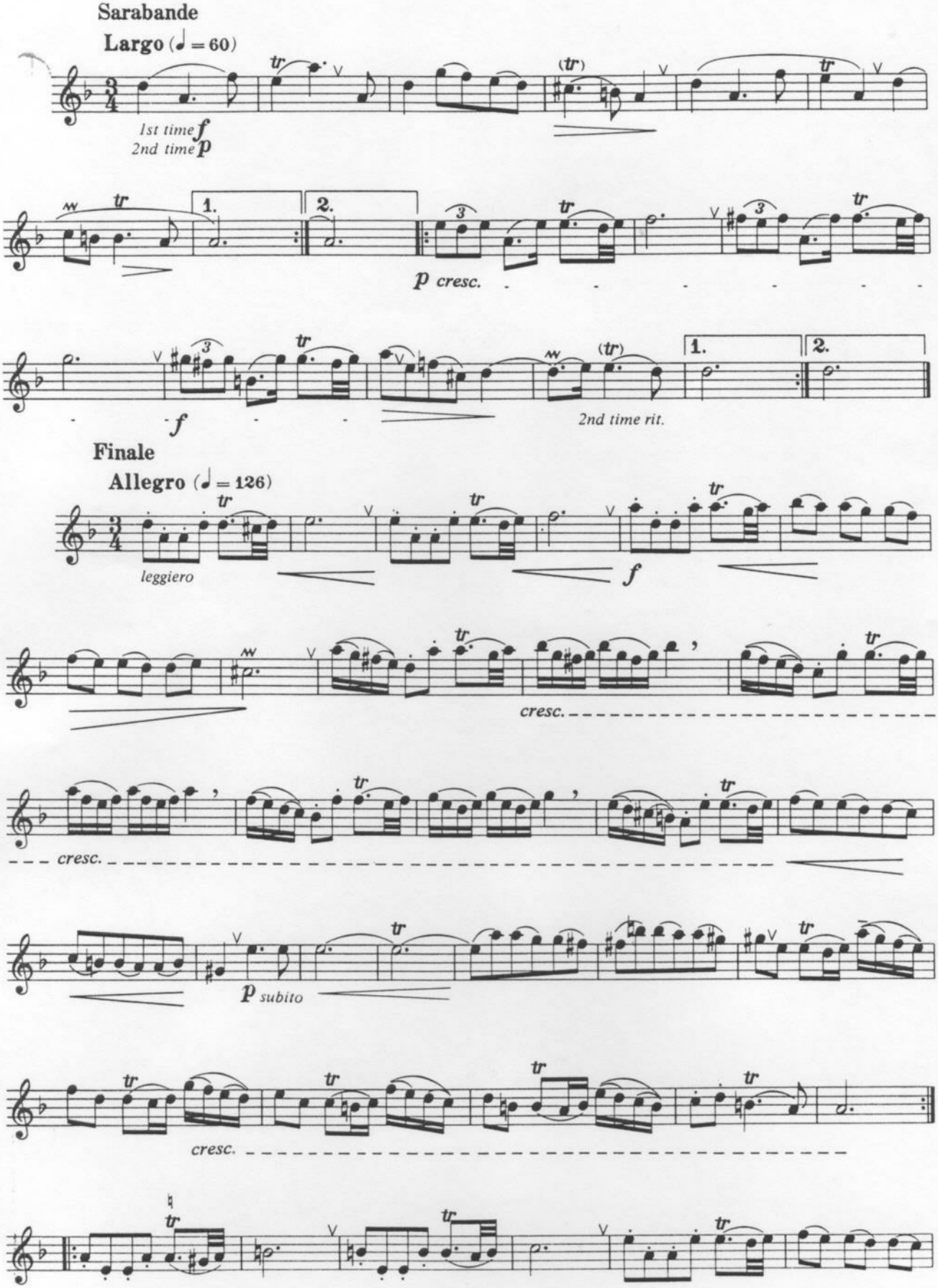


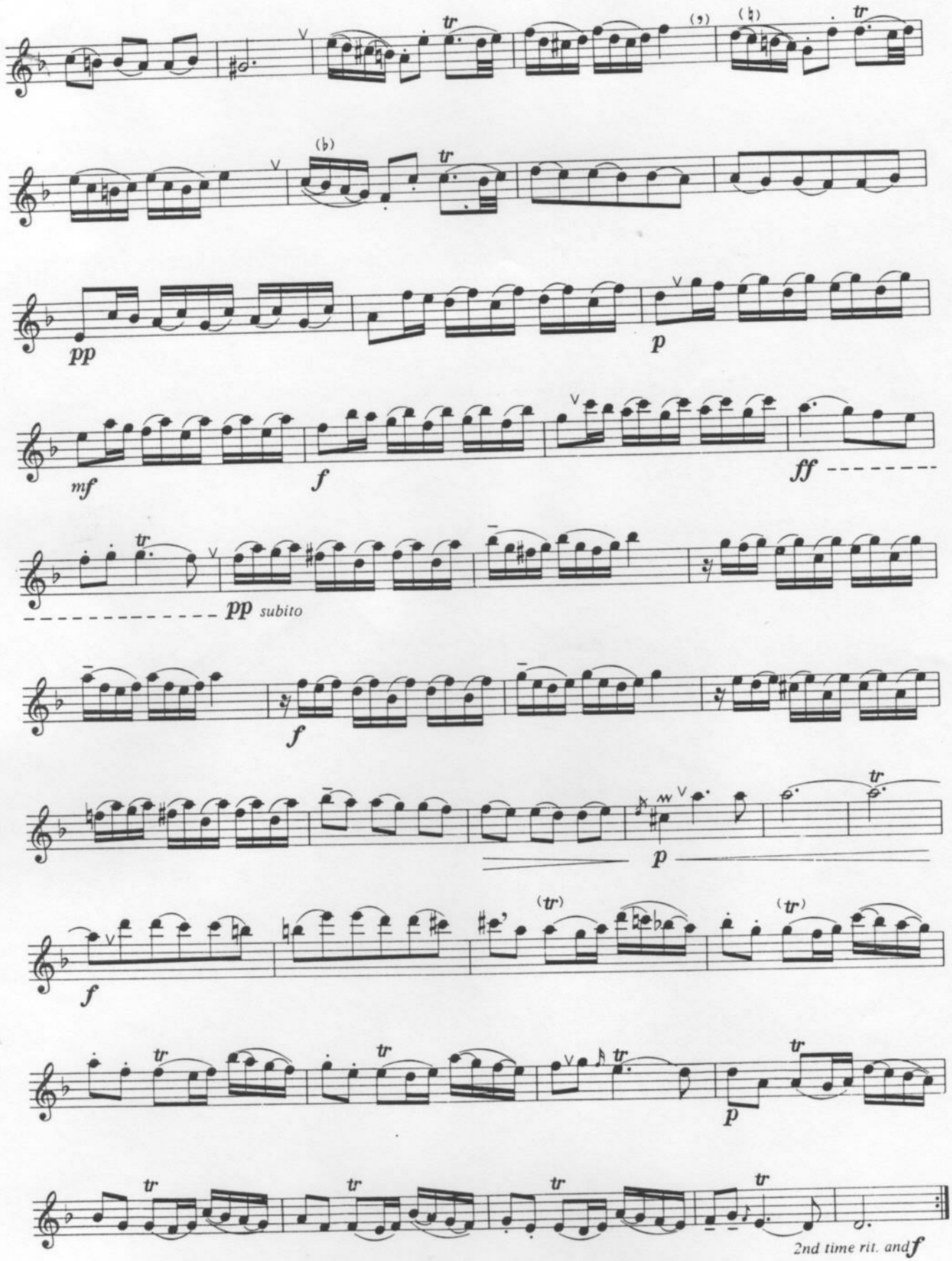
Allemande

Allegro (♩ = 120)




Gavotte (les caquets)
Tranquillo (𝅗𝅥 = 90)
mf
(tr)
tr
f
p subito
cresc.
f
tr
Brillante
tr


Sarabande
Largo (♩ = 60)
1st time f
2nd time p
1.
2.
p cresc.
f
2nd time rit.
Finale
Allegro (♩ = 126)
leggiero
f
cresc.
cresc.
p subito
cresc.


pp
p
mf
f
ff
pp subito
f
p
f
p
2nd time rit. and f