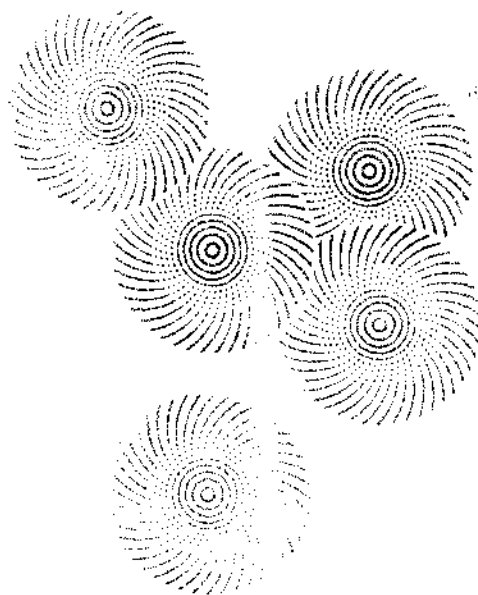


Suzuki Flute School

FLUTE PART VOLUME 2

by Toshio Takahashi



Suzuki Method International

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.

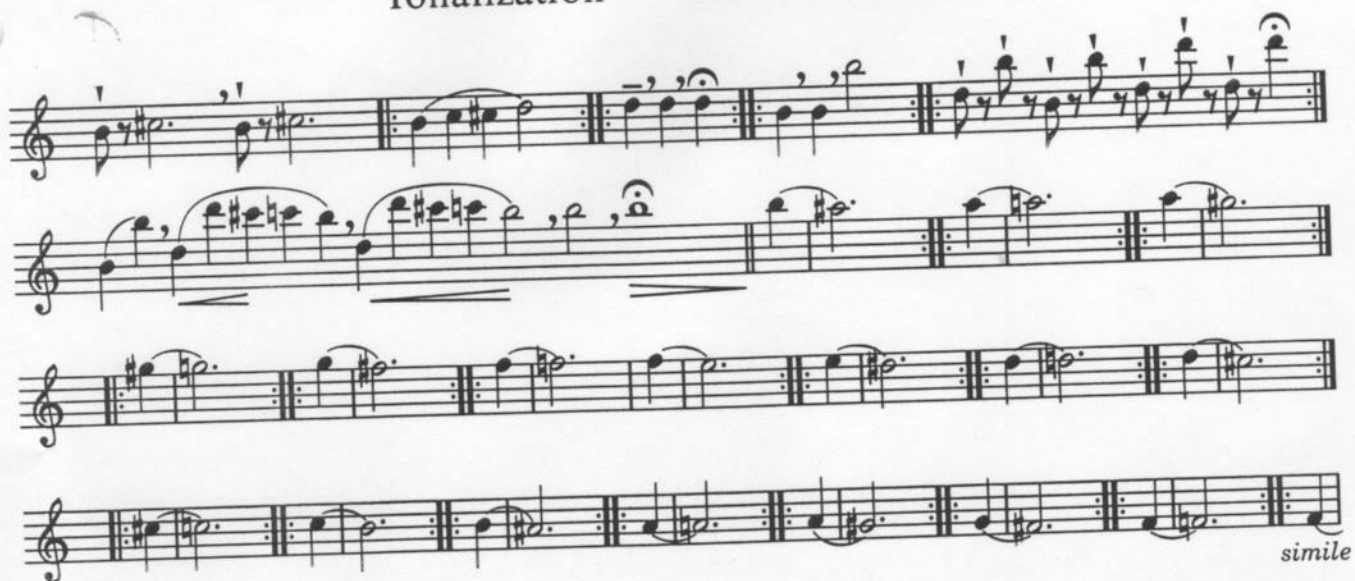
FOR THE PARENT: Credentials are essential for any teacher that you choose. We recommend you ask your teacher for his or her credentials, especially listing those relating to training in the Suzuki Method. The Suzuki Method experience should be a positive one, where there exists a wonderful, fostering 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, The Suzuki Association of the Americas, 1900 Folsom #101, Boulder Colorado 80302 or Summy-Birchard Inc., c/o Warner Bros. Publications Inc., 15800 N.W. 48th Avenue, Miami, Florida 33014.

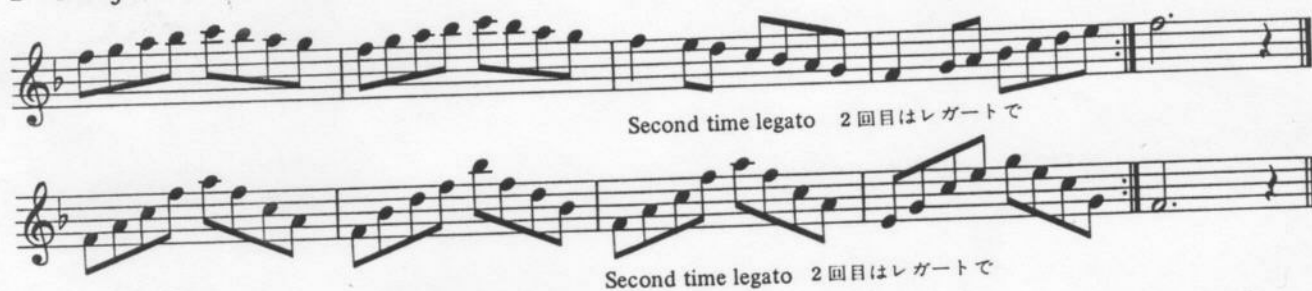
CONTENTS

1	Minuet, Chr. W. Gluck	5
2	Theme, L. van Beethoven	6
3	Minuet, J.S. Bach	6
4	March, J.S. Bach	7
5	Minuet, J.S. Bach	8
6	The Last Rose of Summer, Irish Air	9
7	Melancholic Fantasy, M.A. Reichert	9
8	Allegretto, P.A. Genin	10
9	Minuet, G.P. Telemann	12
10	Gavotte, J.S. Bach	14
11	Polonaise, J.S. Bach	15
12	On Wings of Song, F. Mendelssohn	16

Tonalization トナリゼイション



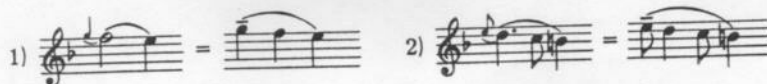
F Major Scale and Arpeggio Exercise へ長調のスケールとアルペジオの練習



1. Minuet メヌエット

Chr. W. Gluck
グルック

Lento dolcissimo ♩ = 76



B♭ Major Scale and Arpeggio Exercise 変ロ長調のスケールとアルペジオの練習



2. Theme 主 題

from Sonata for Piano and Flute

「ピアノとフルートのためのソナタ」から

L.v. Beethoven

ベートーベン

Allegretto molto ♩=104



G Minor Scale and Arpeggio Exercise ト短調のスケールとアルペジオの練習



3. Minuet メヌエット

J.S. Bach

バッハ

Allegretto ♩=108



Five staves of musical notation in B-flat major. The first staff has a *mf* marking. The second staff has a *mf* marking. The third staff has a *mf* marking. The fourth staff has a *p* marking. The fifth staff has a *p* marking.

Remember E $\flat$ fingering. ミのフラットの指使いをおぼえる。

D Major Scale and Arpeggio Exercise ニ長調のスケールとアルペジオの練習

Two staves of musical notation for D Major Scale and Arpeggio Exercise. The first staff has a *Second time legato 2 回めはレガートで* marking. The second staff has a *Second time legato 2 回めはレガートで* marking.

4. March マーチ

J.S. Bach
バッハ

Four staves of musical notation for J.S. Bach's March. The first staff has a *Marcato* $\text{♩} = 126$ marking. The second staff has a *p* marking. The third staff has a *p* marking. The fourth staff has a *p* marking and a *cresc.* marking.

B Minor Scale and Arpeggio Exercise ロ短調のスケールとアルペジオの練習

Second time legato 2 回めはレガートで Second time legato 2 回めはレガートで

Second time legato 2 回めはレガートで

5. Minuet メヌエット

J.S.Bach
バッハ

Allegretto ♩ = 108

mf *f* *mp* *f*

1) 2)

G Major Scale and Arpeggio Exercise ト長調のスケールとアルペジオの練習

6. The Last Rose of Summer 庭の千草

Irish Air

アイルランド民謡

Andantino ♩ = 63

musical score for 'The Last Rose of Summer' in G major, 3/4 time. The score consists of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Andantino' with a quarter note equal to 63 beats per minute. The first staff has a 'dolce' marking. The second staff continues the melody. The third staff has a 'mf' marking at the beginning and a 'rit.' marking followed by 'pp' and 'a tempo' towards the end. The fourth staff concludes the piece with a double bar line.

C Major Scale and Arpeggio Exercise ハ長調のスケールとアルペジオの練習

musical score for 'C Major Scale and Arpeggio Exercise' in C major, 2/4 time. The score consists of two staves. The first staff shows the C major scale ascending and descending. The second staff shows the C major arpeggio ascending and descending. Both staves have a 'Second time legato 2 回目はレガートで' marking below them.

7. Melancholic Fantasy 幻想曲

M.A.Reichert

ライハルト

Andantino moderato ♩ = 96

musical score for 'Melancholic Fantasy' in 6/8 time. The score consists of four staves. The first staff has a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo is marked 'Andantino moderato' with a quarter note equal to 96 beats per minute. The first staff has a 'p' marking. The second staff has a 'mf' marking. The third staff has a 'f' marking, followed by 'p' and 'pp' markings. The fourth staff has a 'mf' marking, followed by 'ff' and 'rall. p' markings, and ends with 'pp'. There are first and second endings marked with '1)' and '2)' respectively. A final first ending is shown at the bottom of the page.

Exercises in High Register 1

Tighten the corner of the lip opening just a little to make the opening narrower but still elliptical by loosening your jaw. Make air pressure behind the lower lip grow stronger and stronger. The center of the lip opening should be always free to vibrate air well.

中音と高音のくちびるの穴の比較
Lip opening comparison between middle and high register.

middle 中音

high 高音

中音より小さい楕円形で
両くちびるはやや緊張
Narrower elliptical lip
opening



くちびるから出る息の方向は、低音よりは下向、中音よりはやや下向。歌口の穴は下くちびるでふさぐ。

Lower lip should cover about 2/3 of embouchure hole. Narrower air jet goes a little more downward than in middle register.



f twō twō twō twō
ソの指使いでレを出す
Get high D by middle G fingering.

ブリジャルキイを使う
Use B $\flat$ key



F Major Scale and Arpeggio Exercise

へ長調のスケールとアルペジオの練習

Slowly and Exactly



2回目はレガートで
Second time legato.



8. Allegretto アレグレット

from "Carnival of Venice" 「ベニスの謝肉祭」から

P.A. Genin
ジュナン

Allegretto $\text{♩} = 152$





Variation
Allegretto



A Minor Scale and Arpeggio Exercise イ短調のスケールとアルペジオの練習



9. Minuet メヌエット

G.P. Telemann

テレマン

Moderato (♩ = 108)

f 1st time
p 2nd time

f *p*

f

p *mf*

p *cresc.*

Exercises in High Register 2 高音域の練習 2

1 *f* Use B $\flat$ key プリジアルキイを使う

Make a small elliptical lip opening on the lower lip.
Strong air pressure behind the lower lip is needed.

下くちびるの上に小さな丸い穴を作り、腹の底から強い空
気圧を下くちびるにぶつけ、その息を上くちびる裏粘膜に
反射させる。

2 *f*

Tighten the corner of the lip opening a little.
The center of the opening and jaw should always be free.

穴の両側の筋力はしめるが、穴の中央とあごはつねにゆる
めておく。

3 *f*

4 *f*

G Minor Scale and Arpeggio Exercise ト短調のスケールとアルペジオの練習

Second time legato 2回めはレガートで

Second time legato 2回めはレガートで

Second time legato 2回めはレガートで

10. Gavotte ガボット

J.S. Bach

バ ッ ハ

Allegretto ♩ = 108

The musical score for Gavotte by J.S. Bach is presented in ten staves of treble clef notation. The key signature is one flat (B-flat), and the time signature is common time (C). The tempo is marked Allegretto with a quarter note equal to 108 beats per minute. The score includes various dynamic markings: *p* (piano), *mf* (mezzo-forte), *mp* (mezzo-piano), and *f* (forte). The piece is characterized by its flowing, melodic lines, often featuring slurs and ties. The final staff concludes with the marking *poco rit.* (poco ritardando).

B Minor Scale and Arpeggio Exercise ロ短調のスケールとアルペジオの練習



11. Polonaise ポロネーズ

Moderato (♩ = 72)

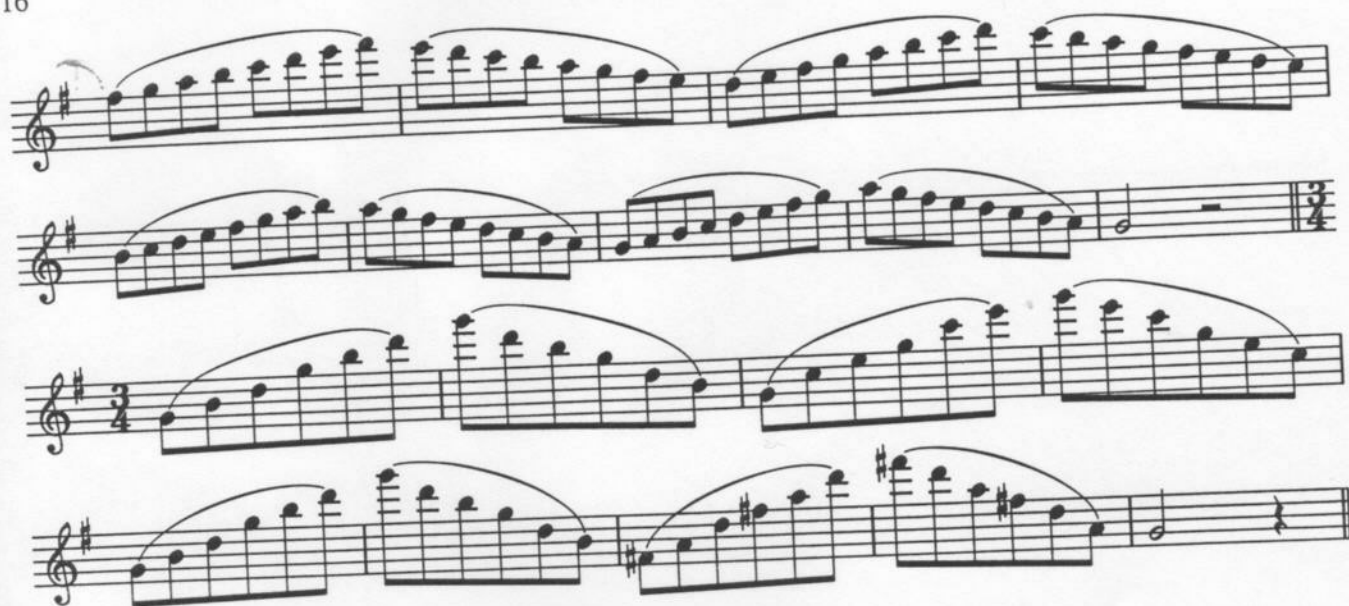
J.S.Bach

バ ッ ハ



G Major Scale and Arpeggio Exercise ト長調のスケールとアルペジオの練習





12. On Wings of Song 歌の翼に

F. Mendelssohn
メンデルスゾーン

Andante tranquillo ♩ = 132

