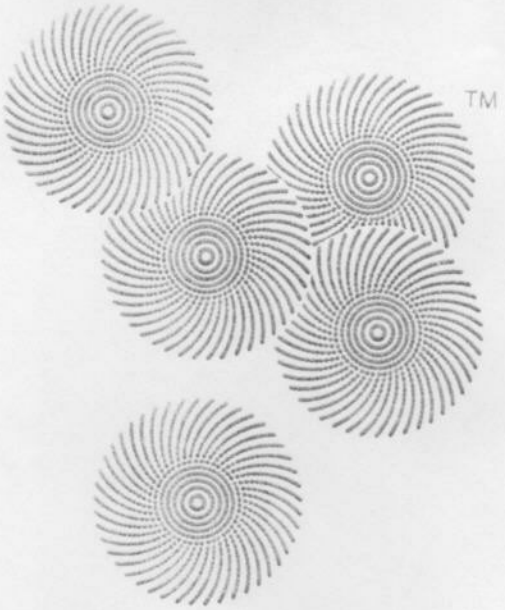
Suzuki Flute School

FLUTE PART
VOLUME 9

by Toshio Takahashi



Suzuki Method International

Suzuki™ Flute School

FLUTE PART
VOLUME 9

by Toshio Takahashi

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INTRODUCTION

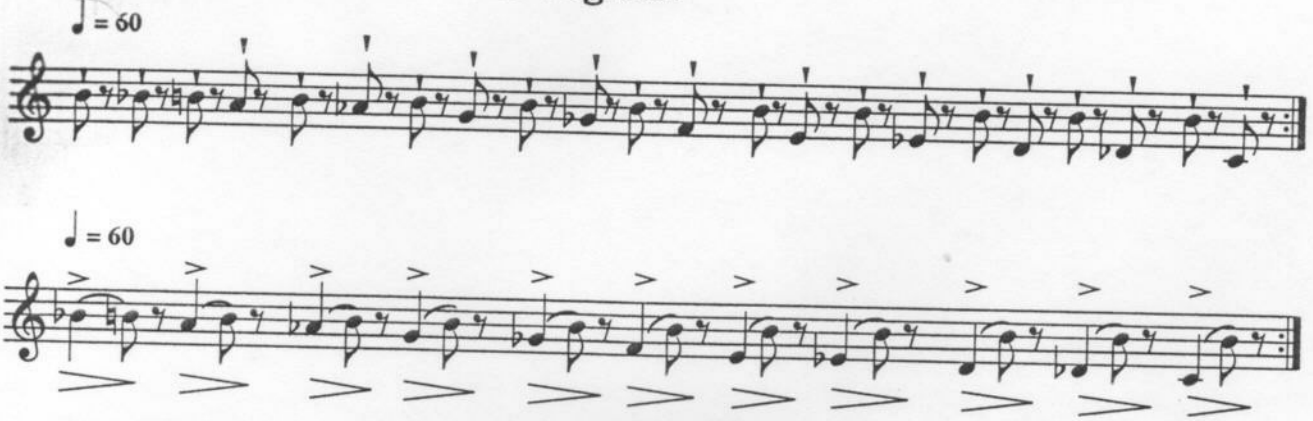
FOR THE STUDENT: This material is part of the worldwide Suzuki Method of teaching. Companion recordings should be used with these publications. In addition, there are piano accompaniment books that go along with this material.

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.

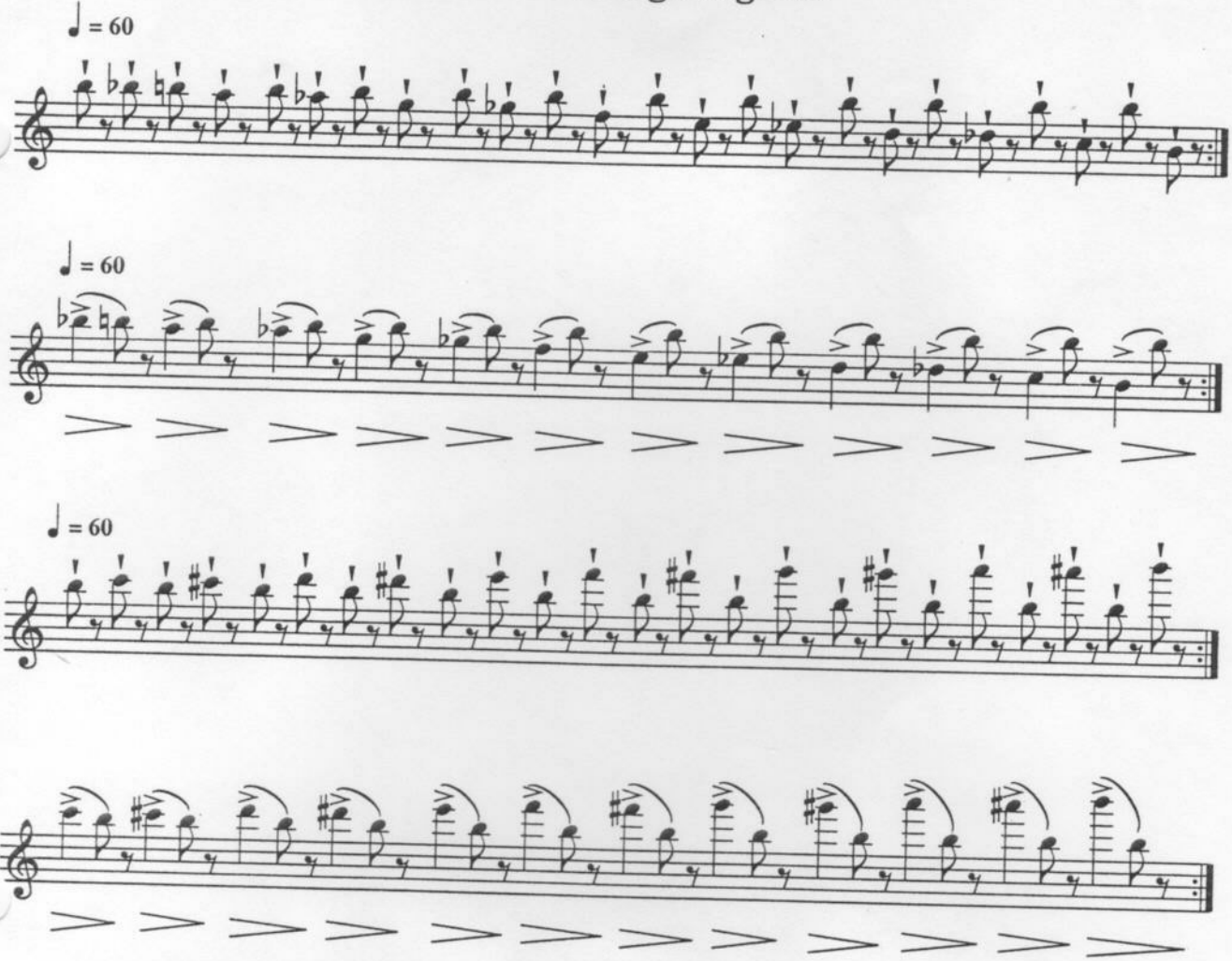
In order to obtain more information about the Suzuki Method, please contact your country's Suzuki Association, the International Suzuki Association at 3-10-15 Fukashi, Matsumoto City 390, Japan, or Summy-Birchard Inc., c/o Warner Bros. Publications Inc., 265 Secaucus Road, Secaucus, New Jersey 07096,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

Attack Exercises in lower register



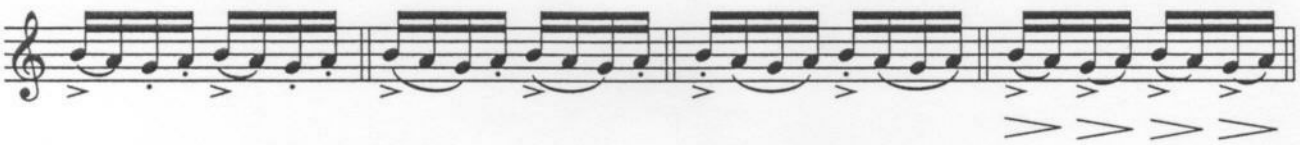
° Relax the lips except in the center where muscles should be slightly tensed horizontally while keeping the jaw a little in a relaxed position.
° Attack with the short air friction noise, with low air pressure behind the lower lip, vibrating well in the mouth.

Attack Exercises in middle and high register



° Attack with the same short air friction noise, with more air pressure behind the lower lip, vibrating well in the mouth.

Articulation Exercises



Accent the 1st note of the four, clearly articulating the last 2 detached with a single tongue movement.

Clearly accent the 1st note, broadening the 3 slurred notes, but articulating the last.

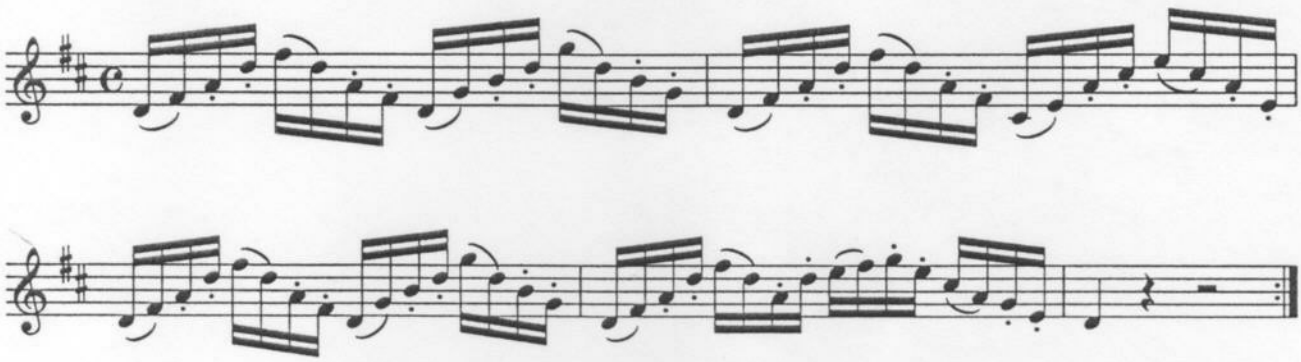
Accent the 1st note, make it distinctly clear from the 3 slurred notes by making it short and clearly lengthen the 3 slurred notes so as to keep the 4 notes quite equal.

Accent the 1st of the 2 slurred notes and diminish the second but do not let it go; diminishing gives lightness without inequality.

♩ = 72 *Reprise a' l'octave*

To be practised with each of the following articulation:

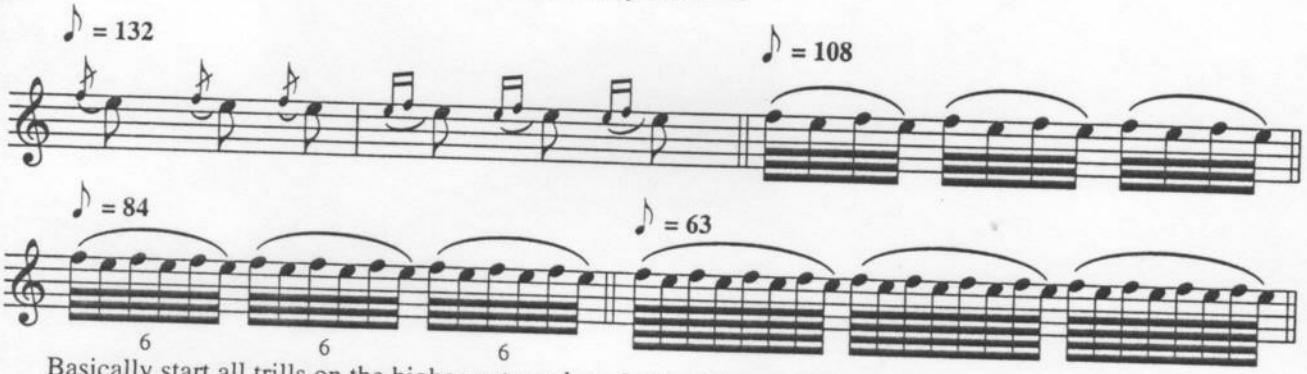
♩ = 72 *Reprise a' l'octave*



To be practised with each of the following articulations

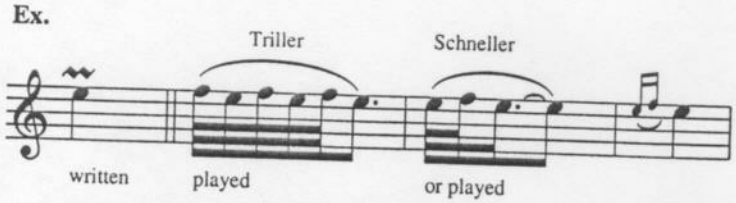
Trill Exercises

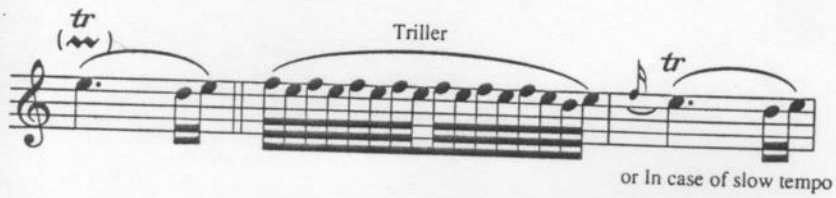
Preparatory Exercises



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.

Ex.

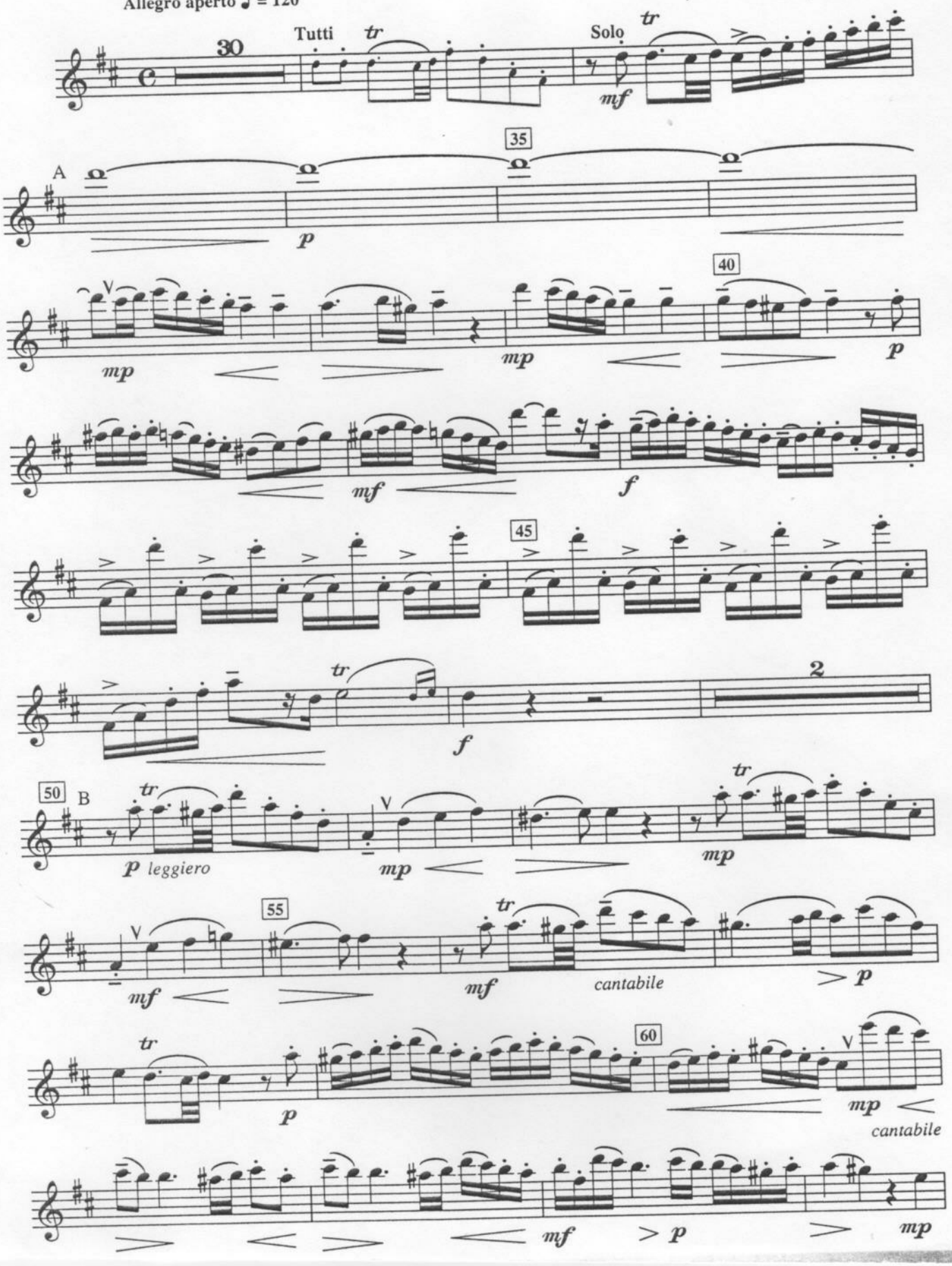


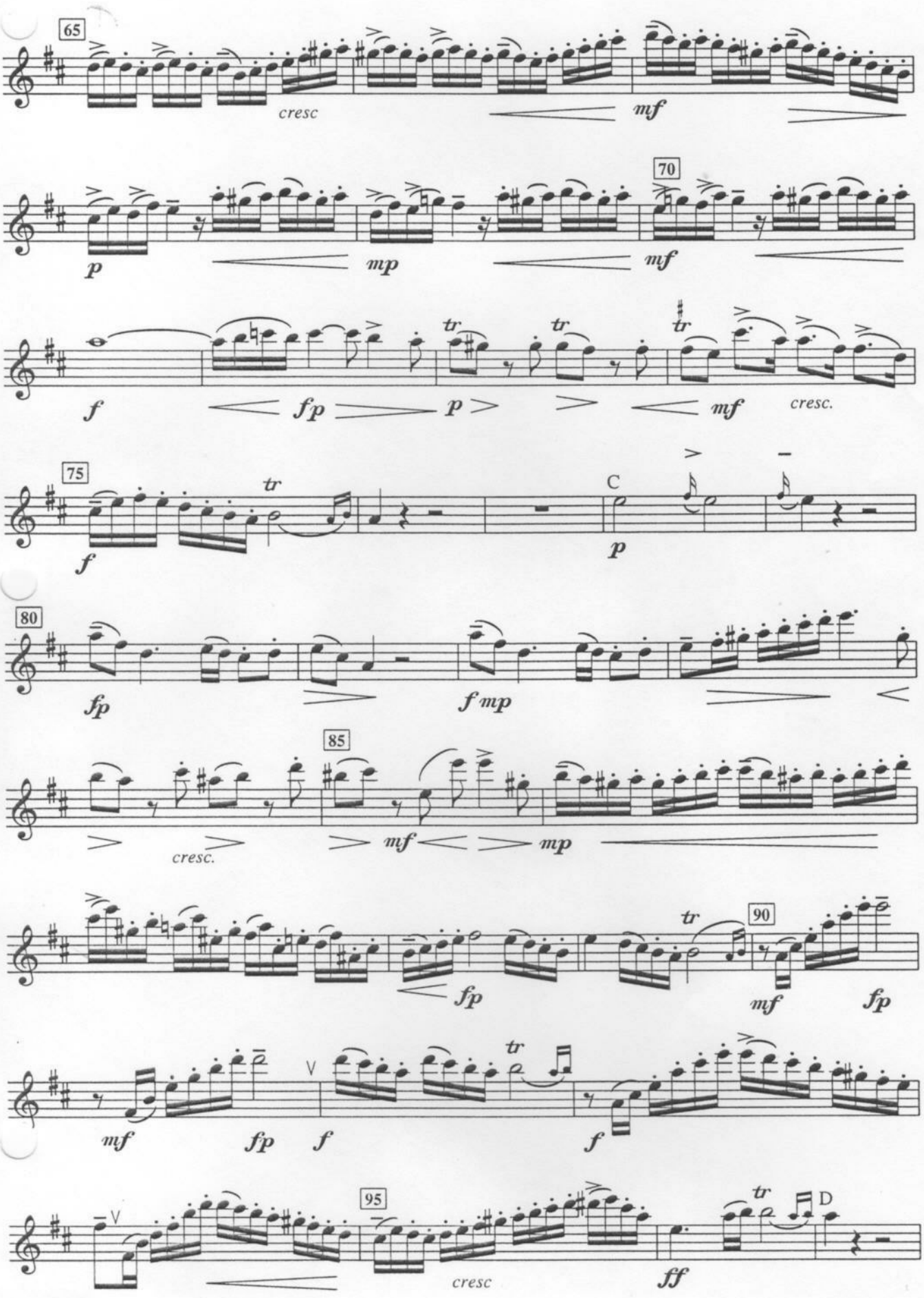


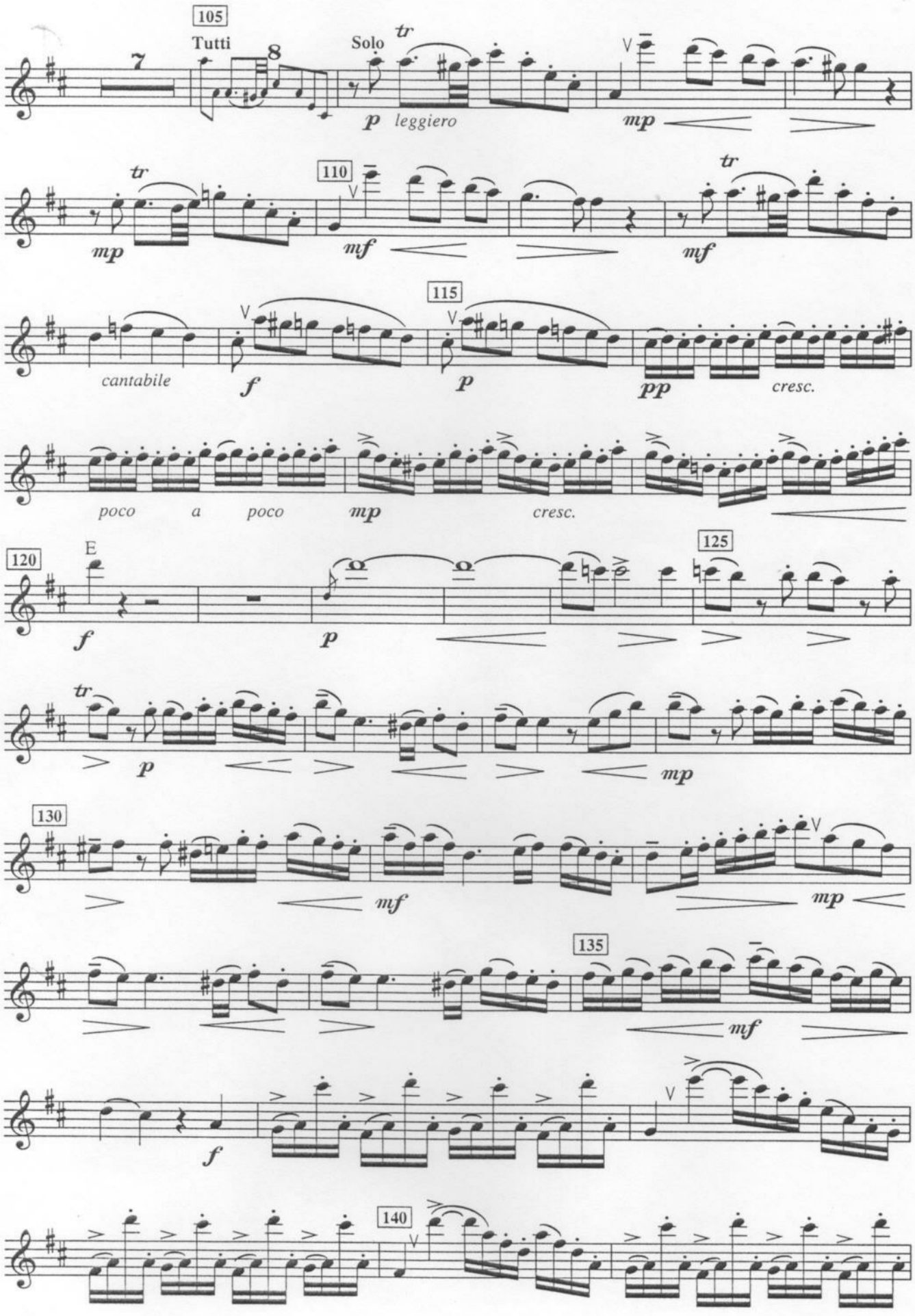
- Thrust your jaw downward.
- Take care of the lip condition and air pressure.
- Fingers should be well arched.
- Start with good attack, reverberating well in the mouth and throat.

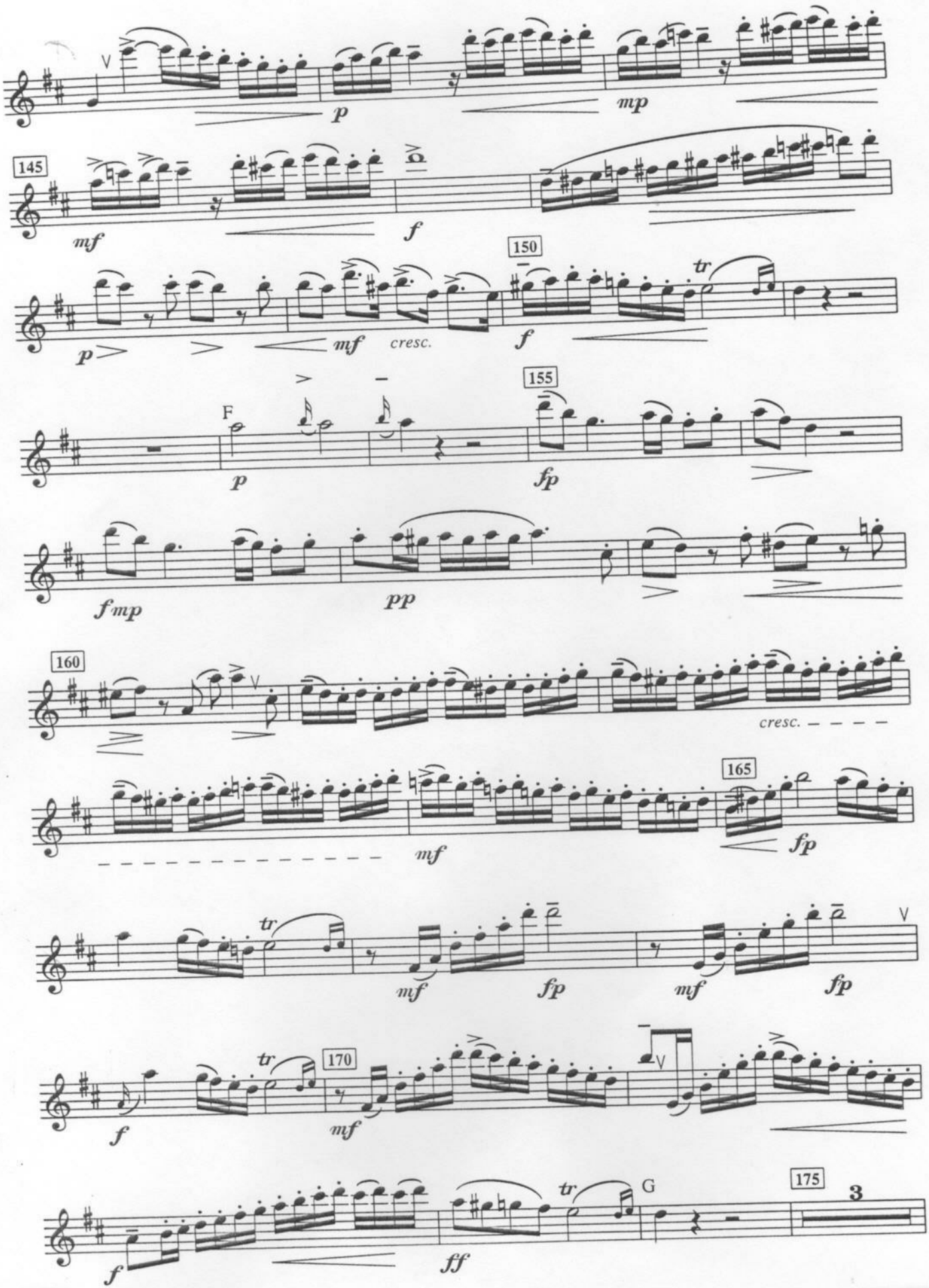
1 Concerto in D Major

W.A.Mozart
KV314
Revised by T.Takahashi

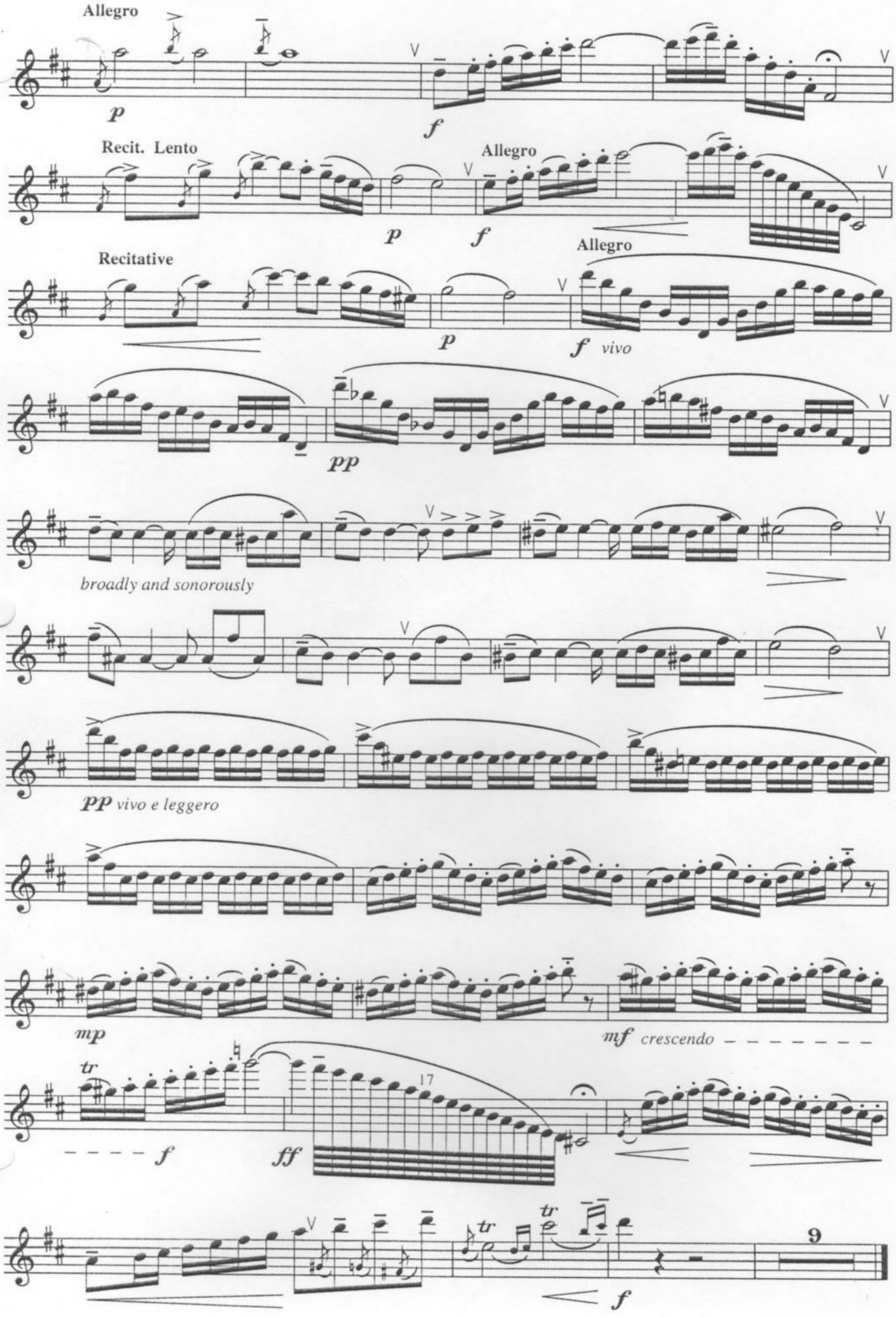


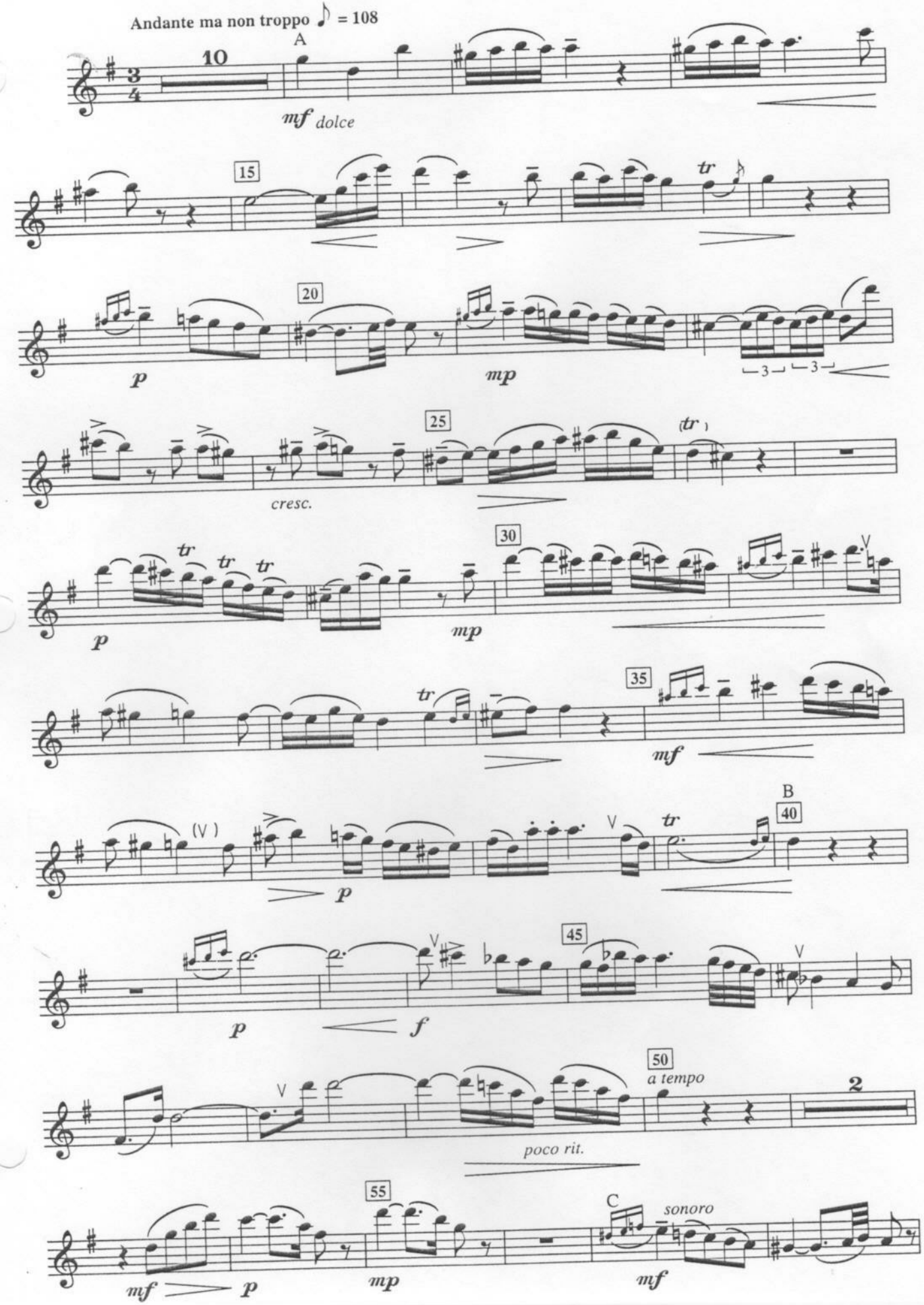

65
cresc
mf
70
p
mp
mf
f
fp
p
tr
tr
tr
mf
cresc.
75
tr
f
C
p
80
fp
f mp
85
cresc.
mf
mp
tr
90
fp
mf
fp
mf
fp
f
tr
f
95
cresc
ff
tr
D

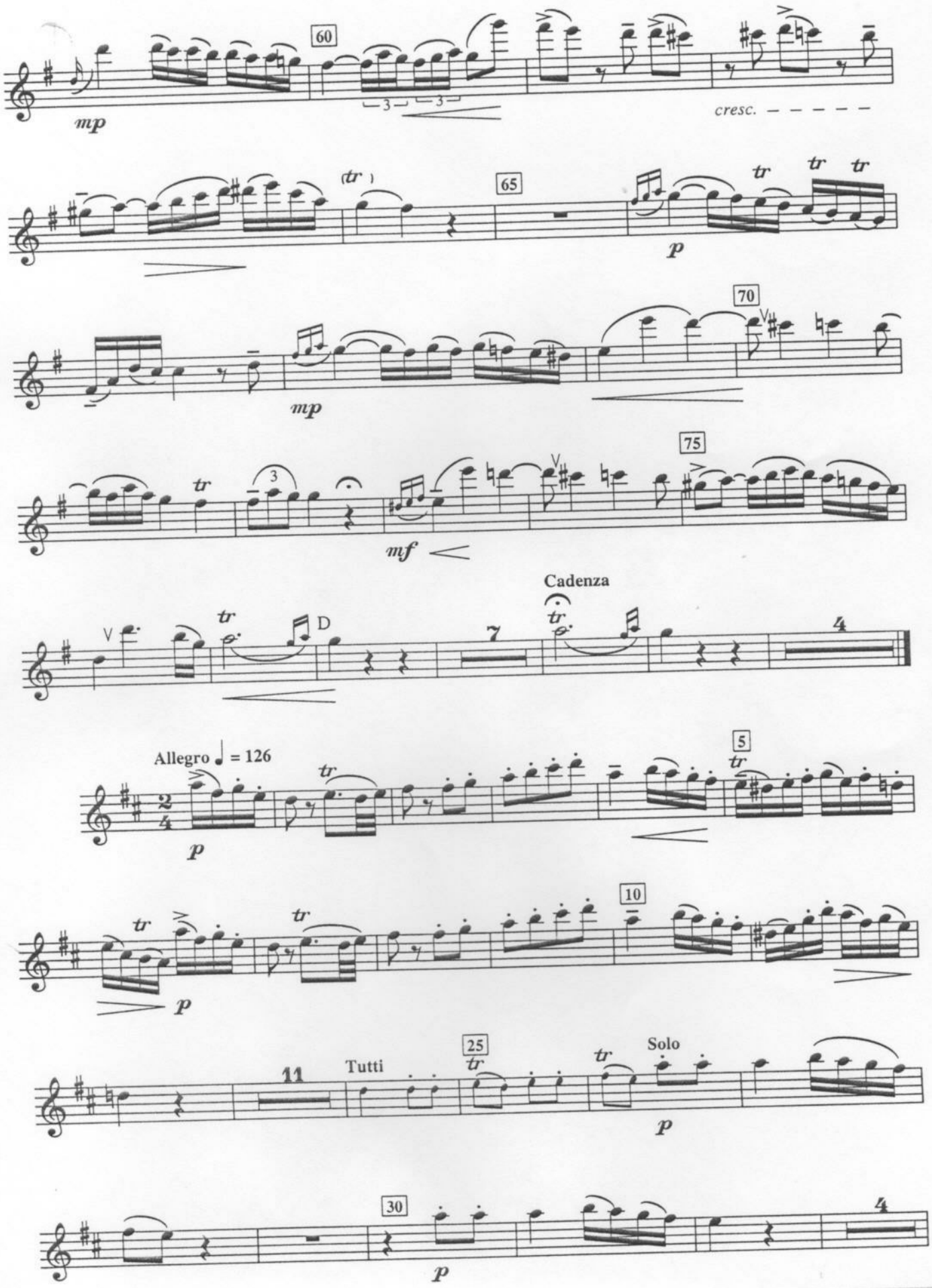

105
Tutti
7
8
Solo
tr
p leggiero
mp
110
tr
mp
mf
tr
mf
115
cantabile
f
p
pp
cresc.
poco a poco
mp
cresc.
120
E
f
p
125
tr
p
mp
130
mf
mp
135
mf
f
140

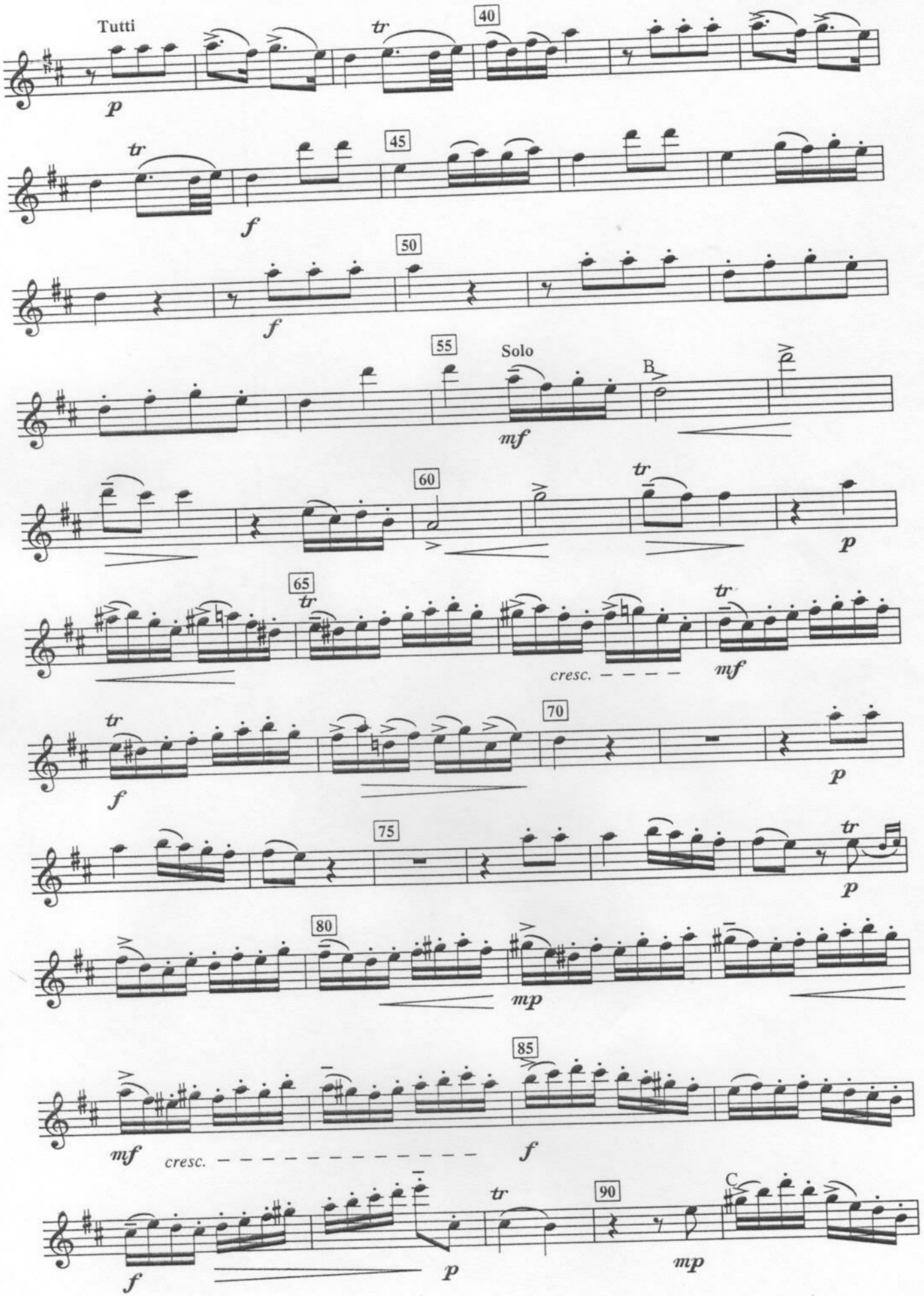

p
mp
145
mf
f
150
tr
p
mf
cresc.
f
155
F
p
fp
fmp
pp
160
cresc.
165
mf
fp
tr
mf
fp
mf
fp
tr
170
f
mf
tr
G
175
3
f
ff

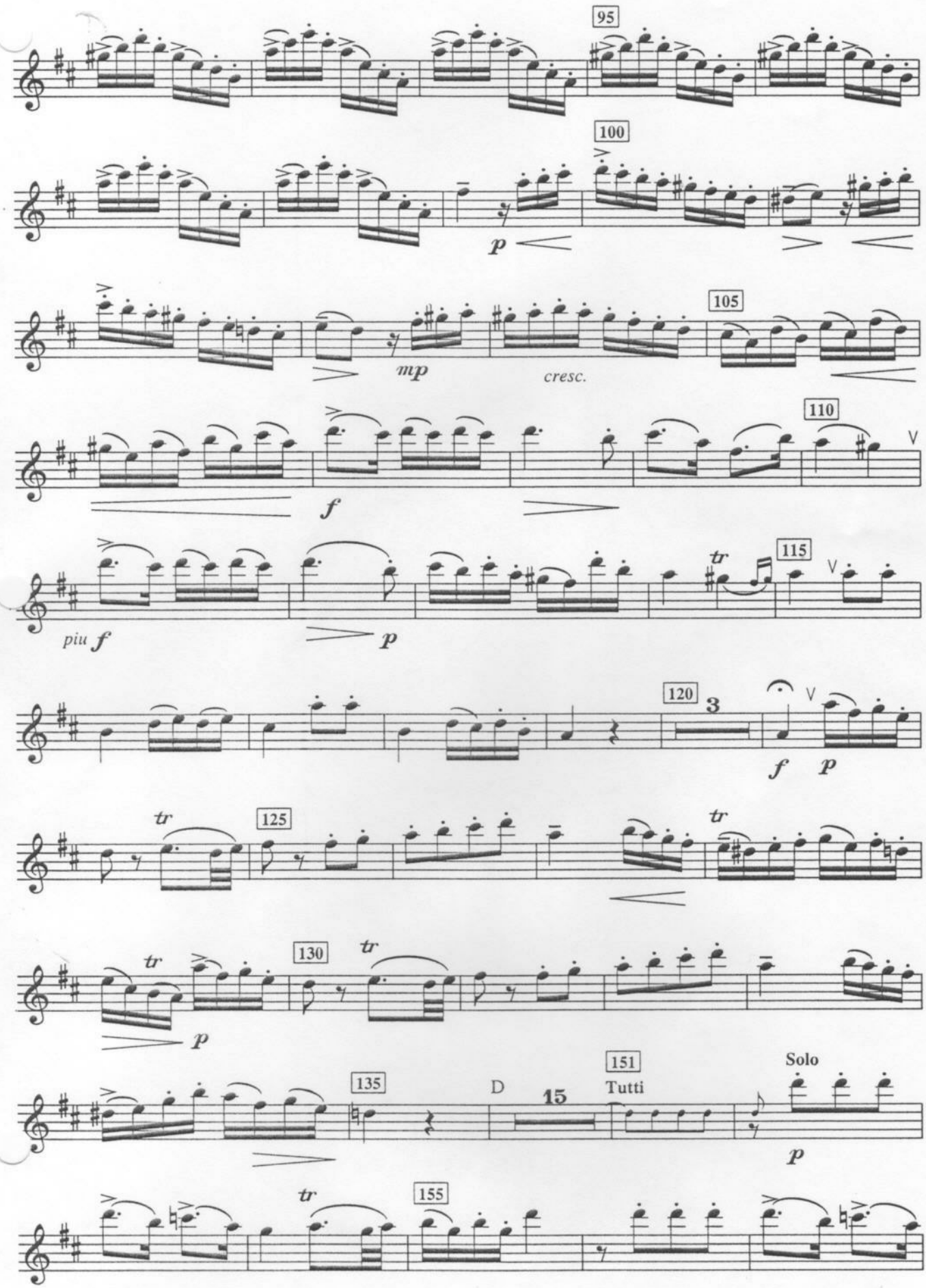
Cadenza (Donjon)

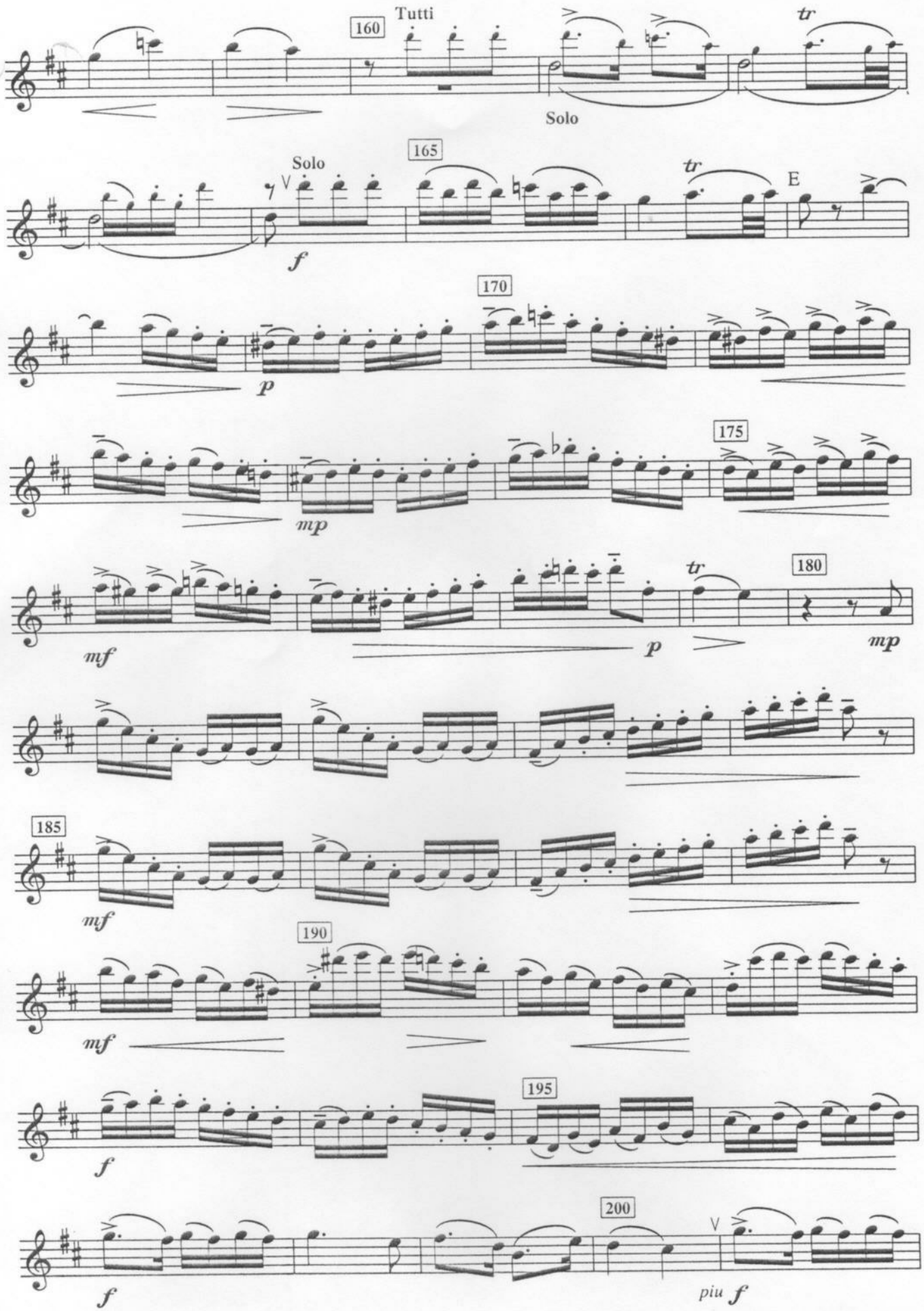


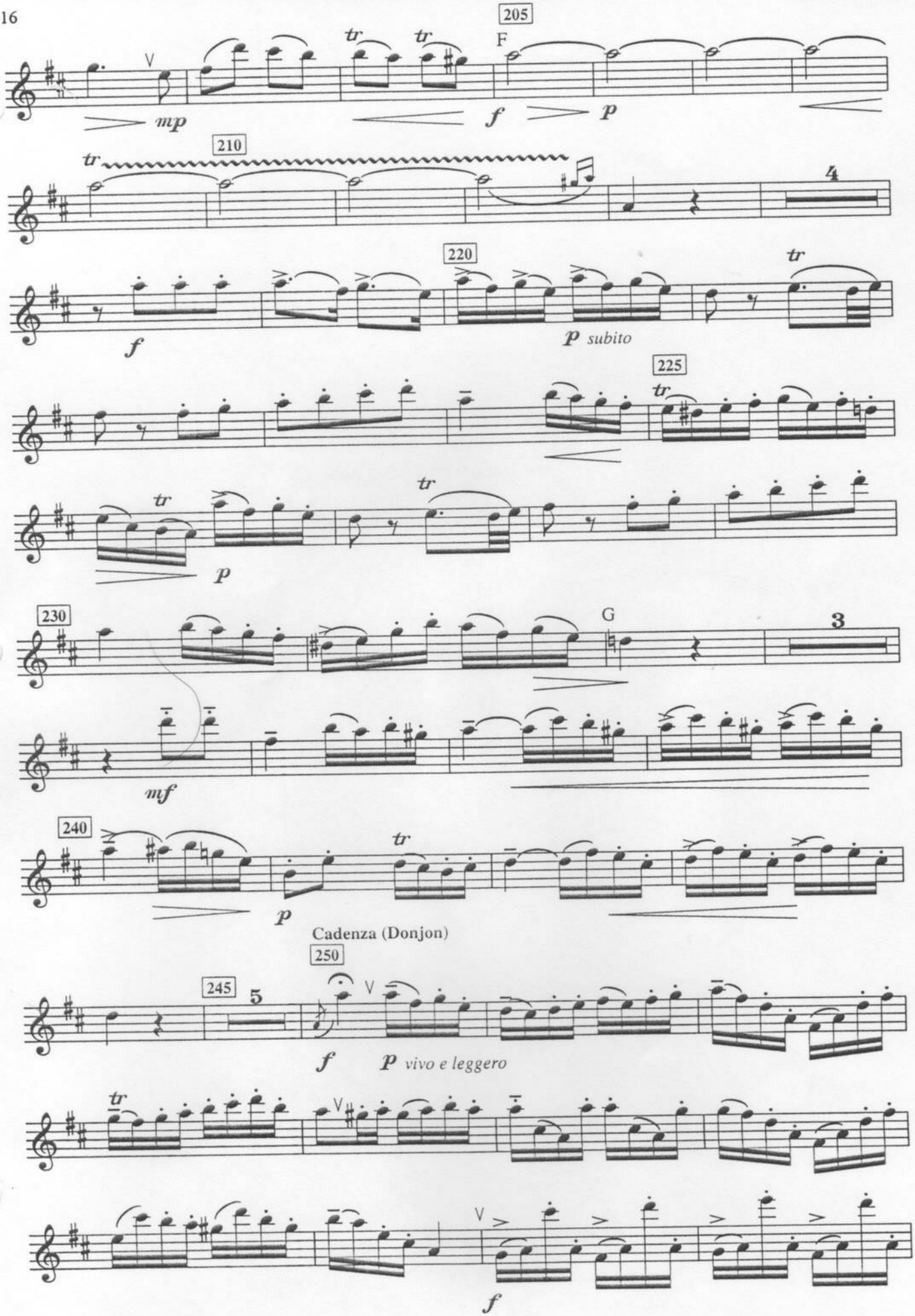

Andante ma non troppo ♪ = 108
A
10
mf dolce
15
tr
20
p
mp
3
3
25
cresc.
(tr)
30
tr
tr
tr
p
mp
35
tr
mf
B
40
(V)
p
V
tr
45
p
f
V
50
a tempo
2
poco rit.
55
mf
p
mp
C
sonoro
mf

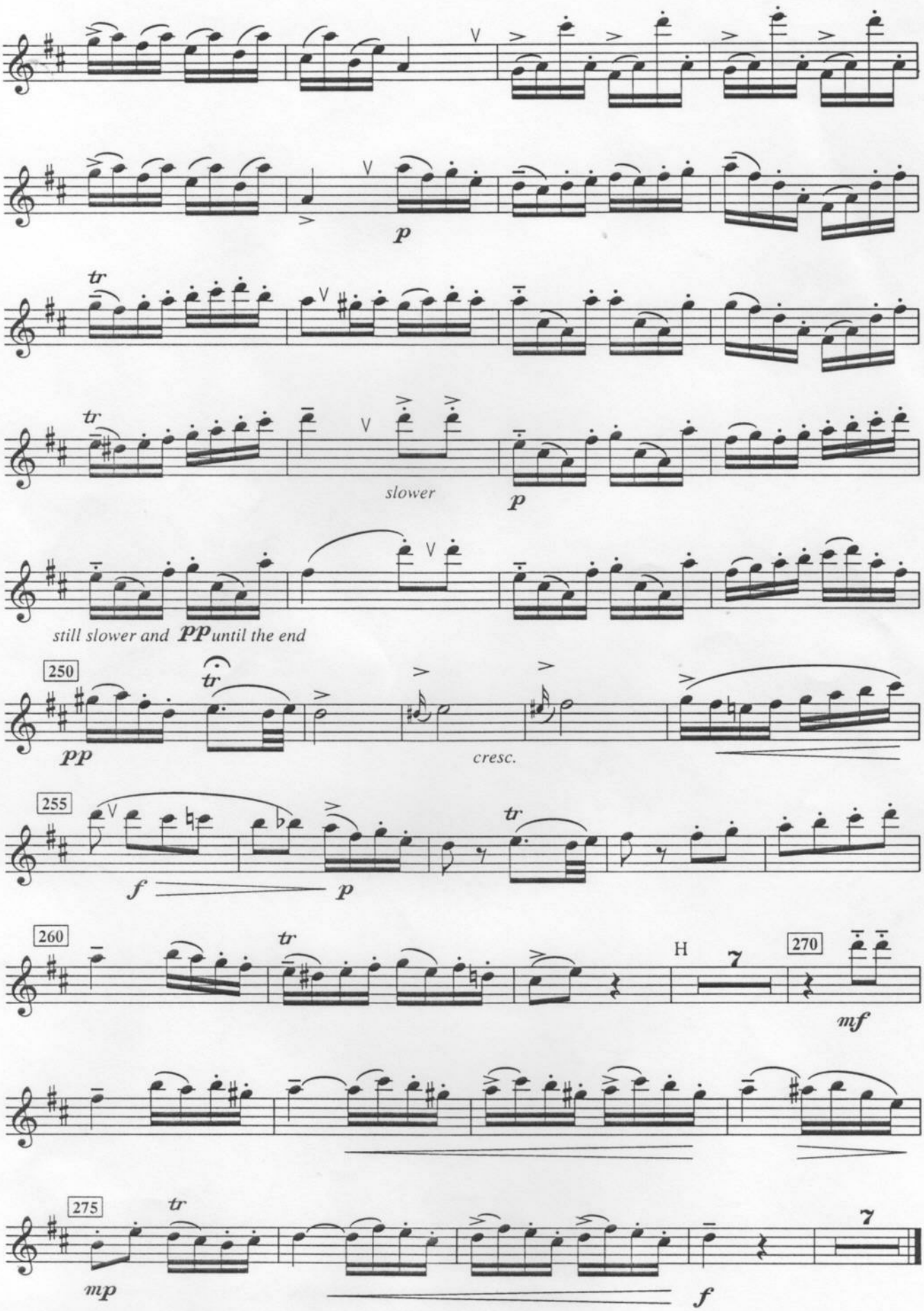

60
mp
cresc.
65
p
70
mp
75
mf
Cadenza
D
Allegro ♩ = 126
5
p
10
p
Tutti
25
Solo
p
30
p


Tutti
40
45
50
55
Solo
B
60
65
70
75
80
85
90
C
cresc.
cresc.


95
100
p
105
mp
cresc.
110
f
piu f
p
115
120
3
f
p
125
130
p
135
D
15
151
Tutti
Solo
p
155


160
Tutti
tr
Solo
Solo
165
tr
E
f
170
p
175
mp
mf
tr
p
180
mp
185
mf
190
mf
195
f
200
f
piu f


205
F
mp
f
p
210
4
220
f
p subito
tr
225
p
230
G
3
mf
240
p
Cadenza (Donjon)
250
245
5
f
p vivo e leggero
f


p
tr
slower
p
still slower and pp until the end
250
tr
pp
cresc.
255
f
p
tr
260
tr
H
7
270
mf
275
tr
mp
7
f