

SuzukiTM Flute School

FLUTE PART

VOLUME 9

by Toshio Takahashi



Suzuki Method International

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Sole publisher for the entire world except Japan:
Summy Birchard Inc.
exclusively distributed by
Warner Bros. Publications Inc.
265 Secaucus Road
Secaucus, New Jersey, 07096-2037
All Rights Reserved Printed in U.S.A.

ISBN 0-87487-693-1
1 3 5 7 9 8 6 4 2

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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

♩ = 60



♩ = 60



- ° 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

♩ = 60



♩ = 60



♩ = 60



- ° 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.

$\text{♩} = 72$ *Reprise a' l'octave*



To be practised with each of the following articulation:



$\text{♩} = 72$ *Reprise a' l'octave*



To be practised with each of the following articulations



Trill Exercises

5

Preparatory Exercises

♩ = 132

♩ = 108

♩ = 84

♩ = 63

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.

Triller Schneller

written played or played

3

or

or

tr

tr

Triller

tr

or In case of slow tempo

Schneller

Prall triller Incomplete trill

or

- ° 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

Allegro aperto $\text{♩} = 120$

30 Tutti *tr* Solo *tr* *mf*

A 35 *p*

40 *mp* *mp* *p*

45 *mf* *f*

50 B *tr* *p leggiero* *mp* *tr* *mp*

55 *mf* *mf* *cantabile* *p*

60 *tr* *p* *mp* *cantabile*

mf *p* *mp*

65 *cresc* *mf*

70 *p* *mp* *mf*

f *fp* *p* *mf* *cresc.*

75 *f* *p*

80 *fp* *fmp*

85 *cresc.* *mf* *mp*

90 *fp* *mf* *fp*

mf *fp* *f* *f*

95 *cresc* *ff*

Trills (*tr*) are indicated in measures 72, 75, 88, 90, and 94. A fermata is present in measure 94. A double bar line with repeat dots appears in measure 94. A dynamic marking *fmp* is used in measure 81. A *cresc.* marking is used in measure 86. A *ff* marking is used in measure 95. A *D* marking is present in measure 95.

105 **Tutti** 7 8 **Solo** *tr* *p* *leggiere* *mp*

tr 110 *mf* *tr* *mf*

cantabile 115 *f* *p* *pp* *cresc.*

poco a poco *mp* *cresc.*

120 *f* *p* 125

tr *p* *mp*

130 *mf* *mp*

135 *mf*

f

140

Detailed description: This is a musical score for a single melodic line, likely for a violin or flute, spanning measures 105 to 140. The key signature is one sharp (F#). The score is divided into sections: measures 105-110 are marked 'Tutti' and 'Solo', with dynamics ranging from piano (p) to mezzo-piano (mp). Measures 110-115 are marked 'cantabile' and 'f', with dynamics ranging from piano (p) to pianissimo (pp). Measures 115-120 are marked 'poco a poco' and 'mp', with dynamics ranging from mezzo-piano (mp) to crescendo (cresc.). Measures 120-125 are marked 'f' and 'p', with dynamics ranging from forte (f) to piano (p). Measures 125-130 are marked 'tr' and 'p', with dynamics ranging from piano (p) to mezzo-piano (mp). Measures 130-135 are marked 'mf' and 'mp', with dynamics ranging from mezzo-forte (mf) to mezzo-piano (mp). Measures 135-140 are marked 'f' and '140', with dynamics ranging from forte (f) to the end of the section.

145 *mf* *p* *mp* *f* *tr* *f* *cresc.* *fp* *f* *pp* *fmp* *cresc. — — —* *mf* *fp* *mf* *fp* *f* *mf* *tr* *ff* *tr* *G* *3* *175*

150 155 160 165 170

V *p* *mp* *mf* *f* *tr* *f* *cresc.* *fp* *f* *pp* *fmp* *cresc. — — —* *mf* *fp* *mf* *fp* *f* *mf* *tr* *ff* *tr* *G* *3* *175*

Cadenza (Donjon)

Allegro

Allegro

p

f

Recit. Lento

p

f

Allegro

Recitative

p

f vivo

pp

broadly and sonorously

pp vivo e leggero

mp

mf crescendo

f

ff

f

9

Andante ma non troppo ♩ = 108

Andante ma non troppo ♩ = 100

10 A

mf dolce

20

p *mp*

3 3

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for a single melodic line. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody starts on G4, moves to A4, then B4, and continues with eighth and sixteenth notes. There are three measures with a "V" marking above them, indicating a vibrato or breath mark. A "cresc." (crescendo) marking is placed below the staff. A box containing the number "25" is placed above the staff. The melody ends with a trill (tr) on G4. The score is presented on a single staff.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written on a single staff with a treble clef. It begins with a key signature of one sharp (F#) and a common time signature. The tempo is marked "Allegretto". The score consists of two systems. The first system contains measures 1 through 12, ending with a repeat sign. The second system contains measures 13 through 20, ending with a final double bar line. The dynamics are marked *p* (piano) at the beginning and *mp* (mezzo-piano) at measure 13. Trills are indicated by "tr" above notes in measures 1, 3, 5, 7, 9, 11, 13, 15, 17, 19, and 20. A box containing the number "30" is placed above measure 13. The melody is written on a single staff, and the bass line is indicated by a single line at the bottom of the page.

The first system of the musical score for 'The Rose Tree' is written on a single staff in treble clef with a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. A slur covers the next three notes: a quarter note G4, a quarter note F#4, and a quarter note E4. This is followed by a quarter note D4, a quarter note C4, and a quarter note B3. A trill (tr) is marked over a quarter note G4. The system concludes with a quarter note F#4, a quarter note E4, and a quarter note D4. A box containing the number '35' is positioned above the staff. The dynamic marking *mf* (mezzo-forte) is placed below the staff.

Musical score for the end of the piece, measures 39-40. The key signature has one sharp (F#). Measure 39 contains a series of eighth and sixteenth notes with various ornaments like trills and grace notes. Measure 40 is a whole note chord. A box labeled "B 40" is at the end.

The first system of the musical score is written on a single staff with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Andante'. The music begins with a half note G4, followed by a half note A4, and then a half note B4. A fermata is placed over the B4 note. After the fermata, there is a quarter rest, followed by a quarter note C5, and then a quarter note D5. A fermata is placed over the D5 note. The tempo then changes to 'poco rit.' (poco ritardando). The music continues with a quarter note E5, followed by a quarter note F#5, and then a quarter note G5. A fermata is placed over the G5 note. The tempo then changes to 'a tempo'. The music continues with a quarter note A5, followed by a quarter note B5, and then a quarter note C6. A fermata is placed over the C6 note. The system ends with a double bar line and a repeat sign.

mp

60

cresc. - - - -

(tr)

65

p

70

mp

75

mf

Cadenza

tr

D

7

4

Allegro ♩ = 126

2/4

p

tr

5

tr

10

11

Tutti

25

tr

Solo

p

30

4

p

Tutti

p

tr

40

tr

45

f

50

f

55

Solo

mf

B

60

tr

p

65

tr

cresc. — — — — — *mf*

70

tr

f

p

75

tr

p

80

mp

85

mf *cresc.* — — — — — *f*

90

f

tr

p

mp

C

95

100

p

105

mp *cresc.*

110

f

115

tr *tr* *tr*

piu f *p*

120

f *p*

125

tr *tr*

130

p

135

D *15*

151

Solo *Tutti*

p

155

155 *Tutti* 160 *Solo* *tr*

165 *Solo* *f* *tr* *E*

170 *p*

175 *mp*

180 *mf* *p* *tr* *mp*

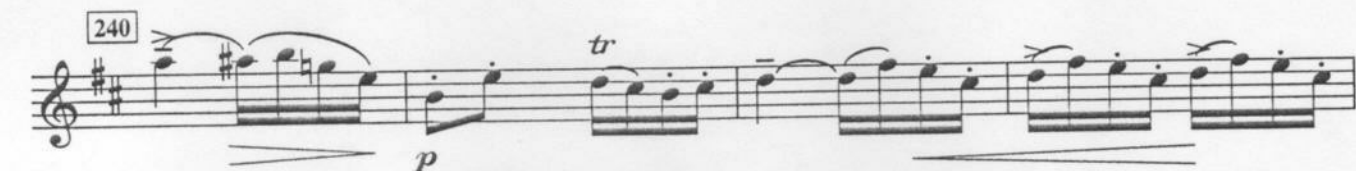
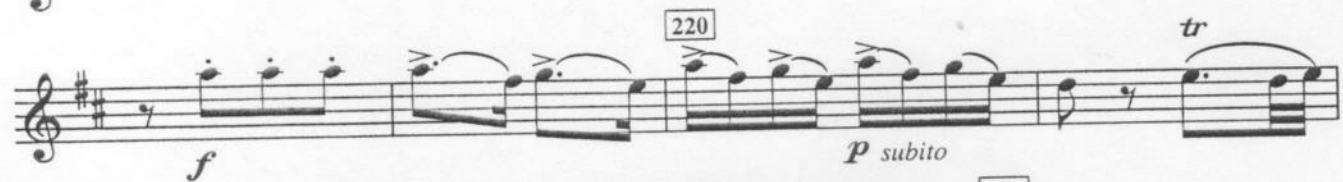
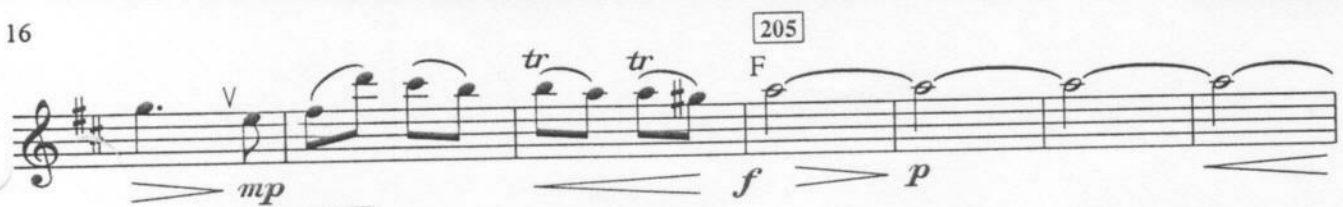
185 *mf*

190 *mf*

195 *f*

200 *f* *piu f*

Detailed description: The musical score is written on a single staff in treble clef with a key signature of two sharps (F# and C#). It begins at measure 155 with a 'Tutti' marking. Measures 155-159 feature a melodic line with eighth and sixteenth notes, some beamed together. Measure 160 is marked 'Solo' and includes a trill ('tr') on a dotted quarter note. Measure 165 is also marked 'Solo' and features a forte ('f') dynamic. The score continues with various dynamics including piano ('p'), mezzo-piano ('mp'), mezzo-forte ('mf'), and fortissimo ('f'). There are several trills and slurs throughout. The piece concludes at measure 200 with a 'piu f' (further fortissimo) marking.



Cadenza (Donjon)

250



musical score for a single melodic line in treble clef, key of D major. The score consists of ten staves of music. It features various musical notations including eighth and sixteenth notes, rests, trills (*tr*), slurs, and dynamic markings (*p*, *pp*, *f*, *mp*, *mf*). Performance instructions like *slower* and *cresc.* are included. Measure numbers 250, 255, 260, 270, and 275 are boxed. The piece concludes with a final cadence.