Suzuki Flute School™

FLUTE PART
VOLUME 11

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, or Summy-Birchard Inc., c/o Warner Bros. Publications Inc., 265 Secaucus Road, Secaucus, New Jersey 07096, for current Associations' addresses.

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Exercises 5

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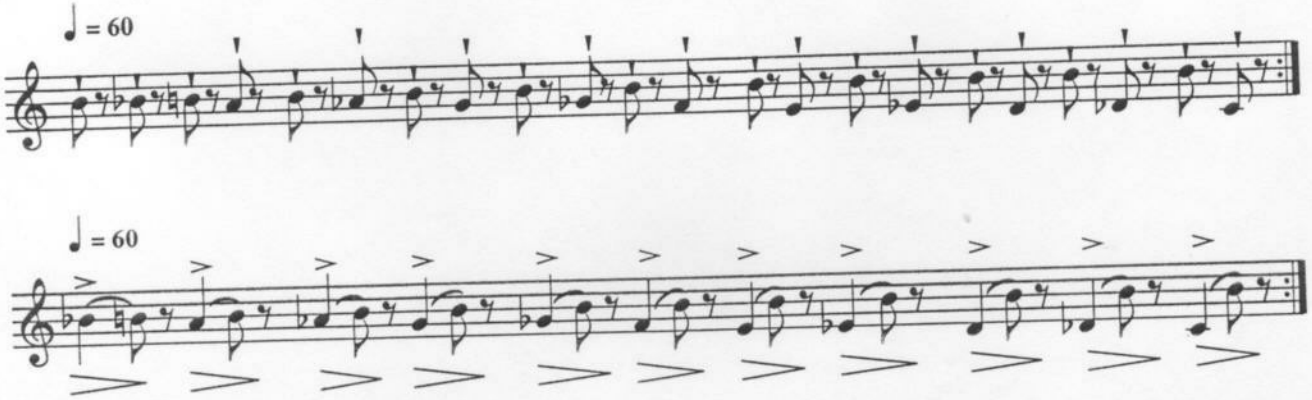
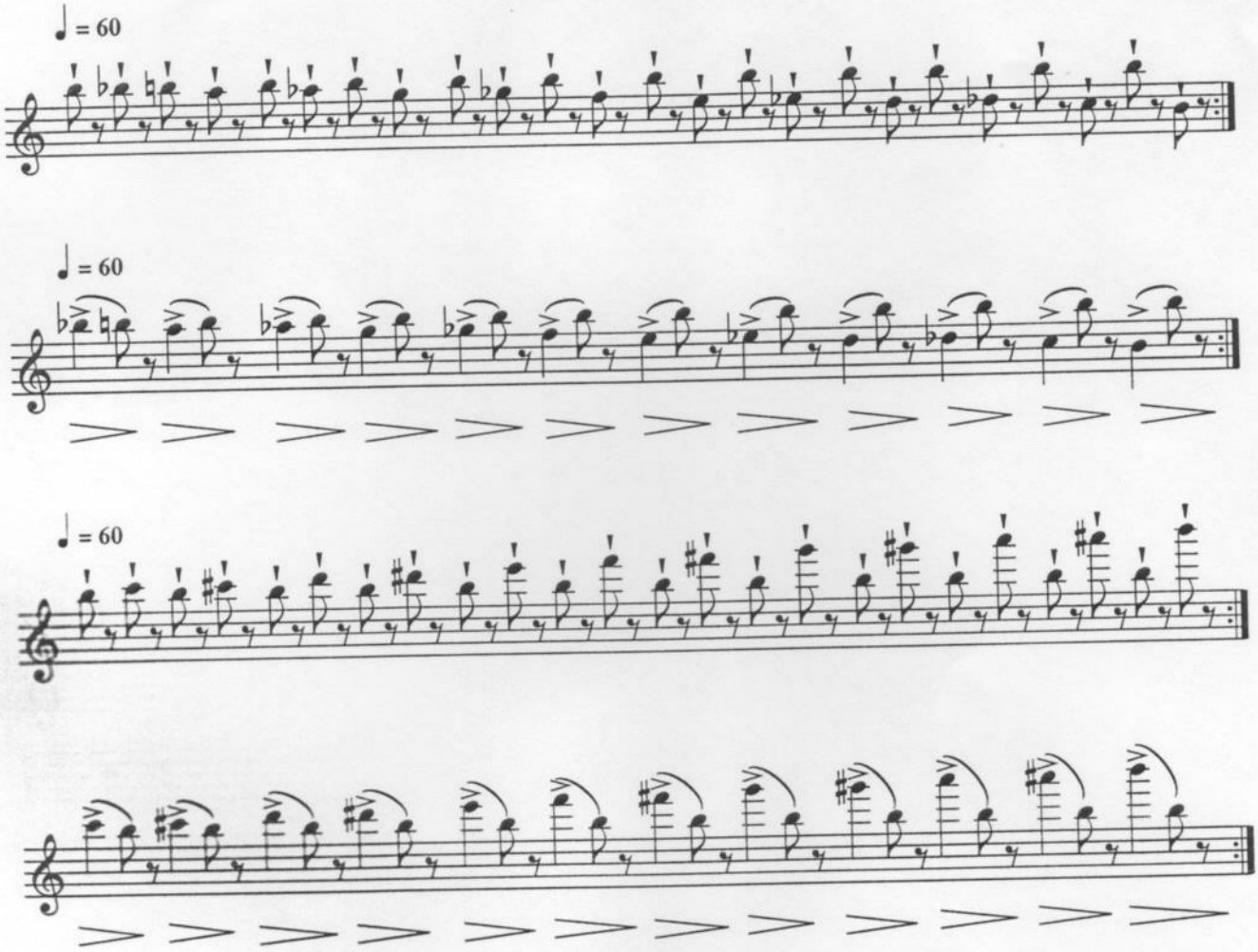
Attack Exercises in lower register



° 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

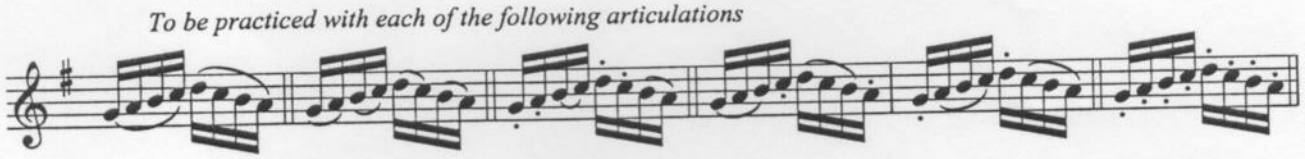
Accent the 1st note of the four, clearly articulating the last 2 detached with a single tongue movement.

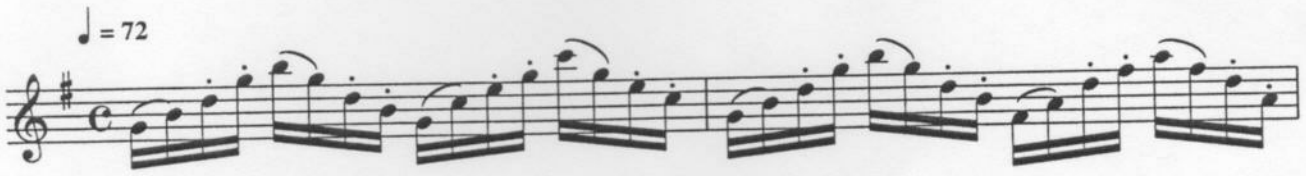
Clearly accent the 1st note, broadening the 3 slurred notes, but articulating the last.

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.

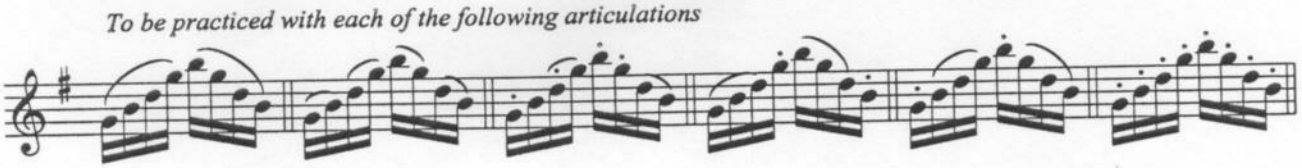
Accent the 1st of the 2 slurred notes and diminish the second but do not let it go; diminishing gives lightness without inequality.

To be practiced with each of the following articulations



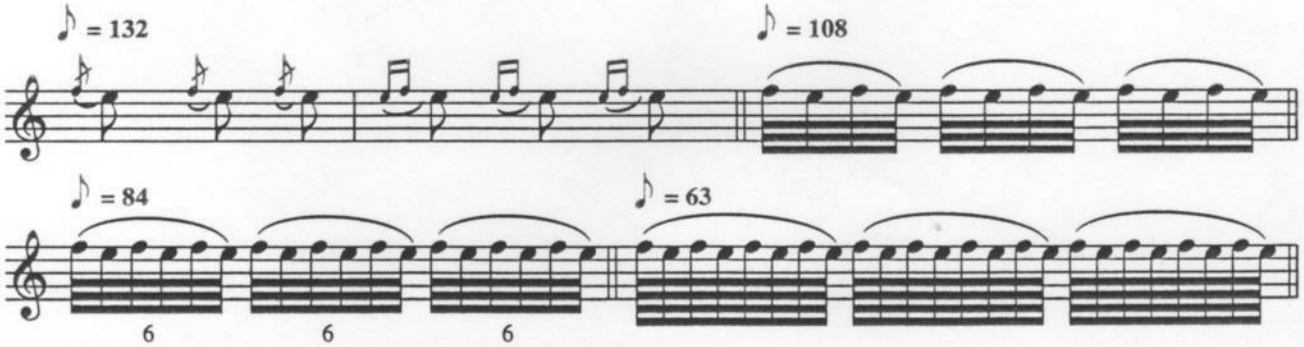


To be practiced with each of the following articulations



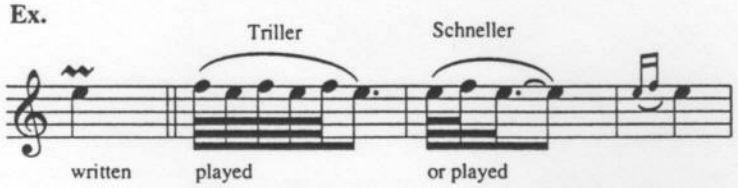
Trill Exercises

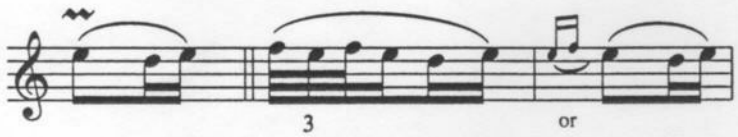
Preparatory Exercises

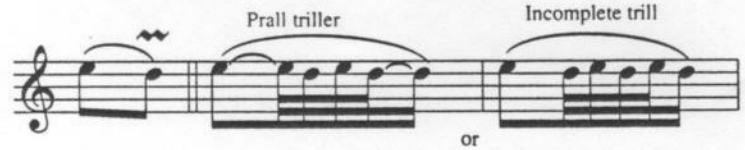


° Basically start all trills on the higher note and on the beat. Long trill is a kind of fingering vibrato, and short trill is a kind of accent.

Ex.







° Thrust your jaw downward.

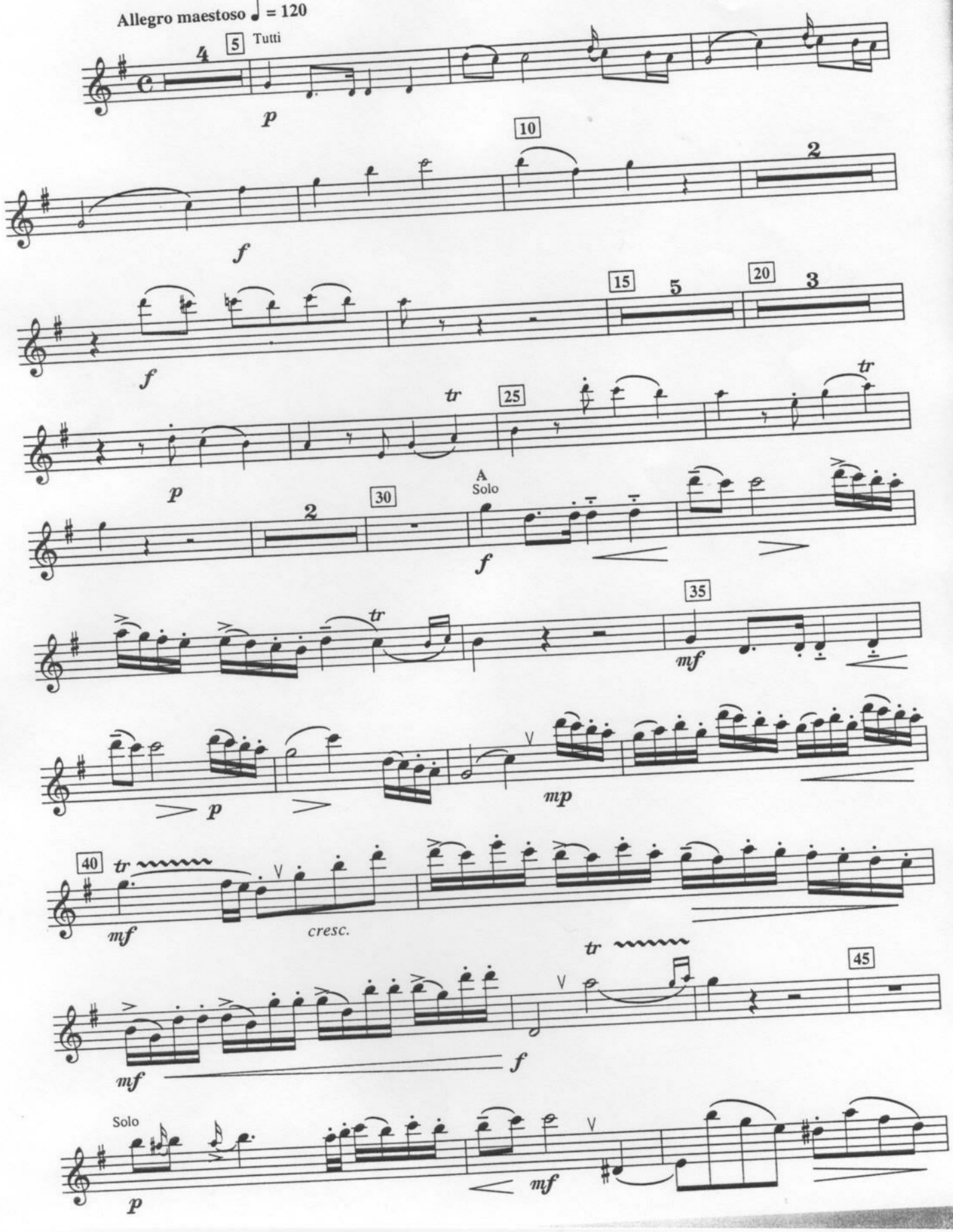
° Take care of the lip condition and air pressure.

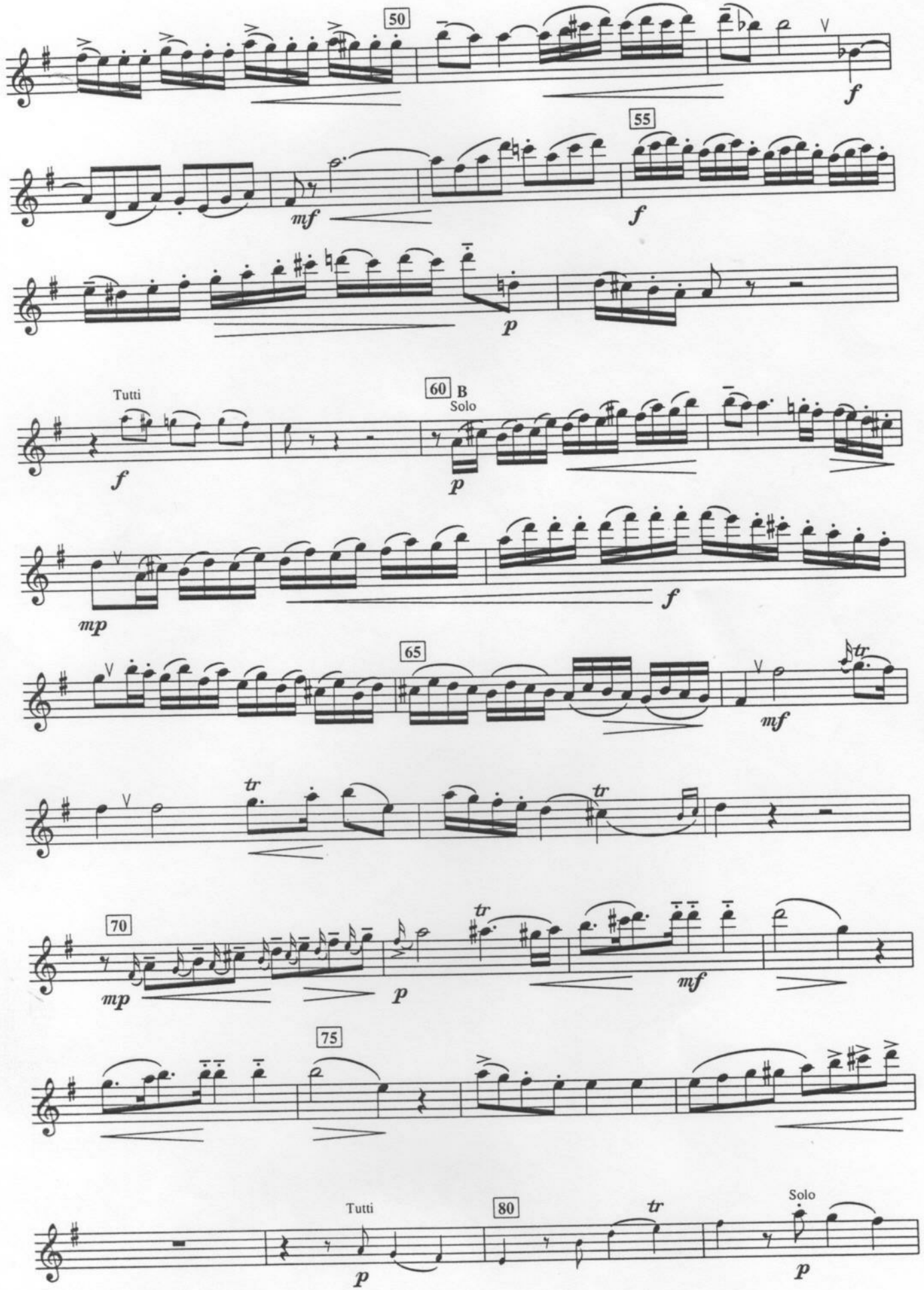
° Fingers should be well arched.

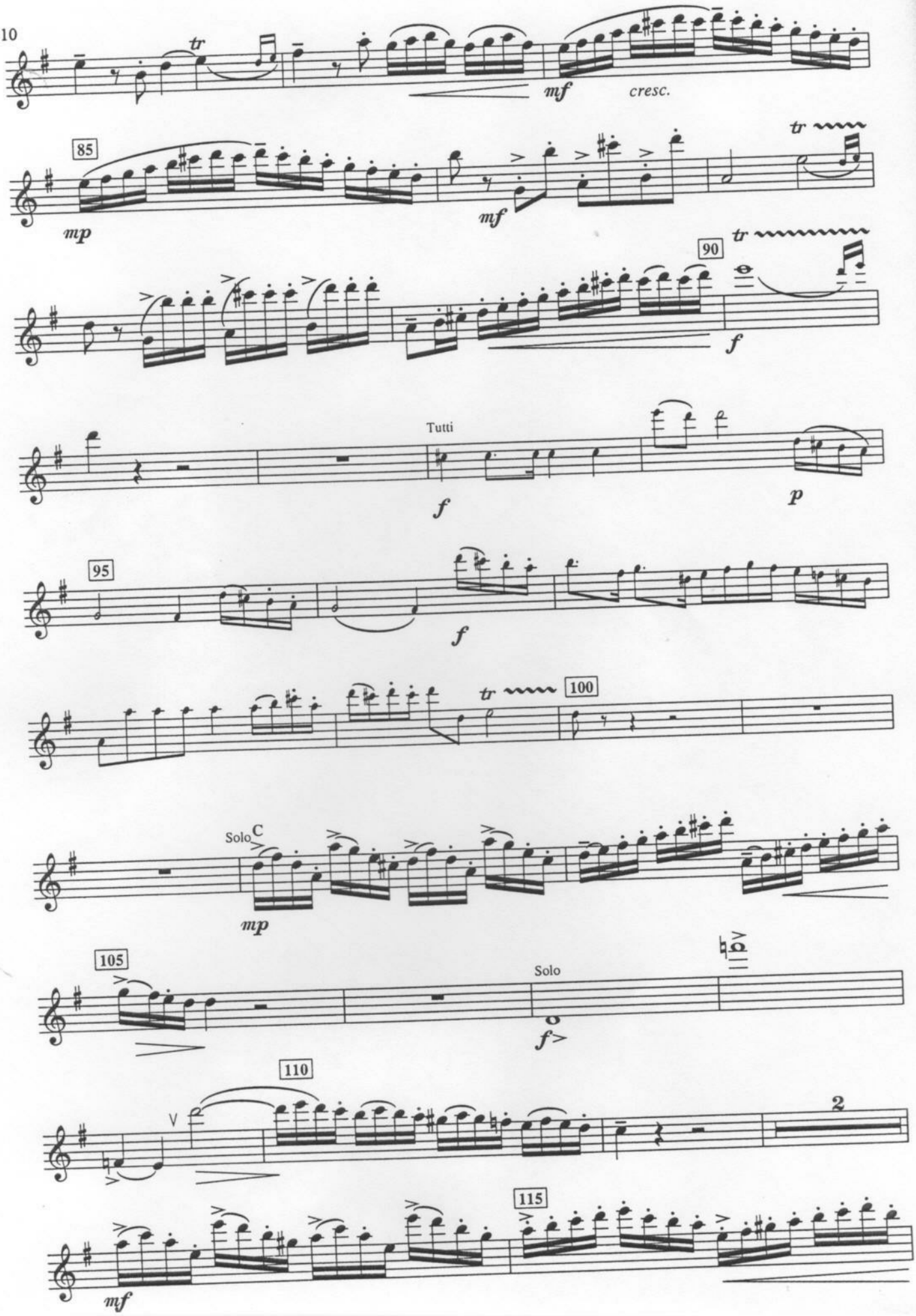
° Start with good attack, reverberating well in the mouth and throat.

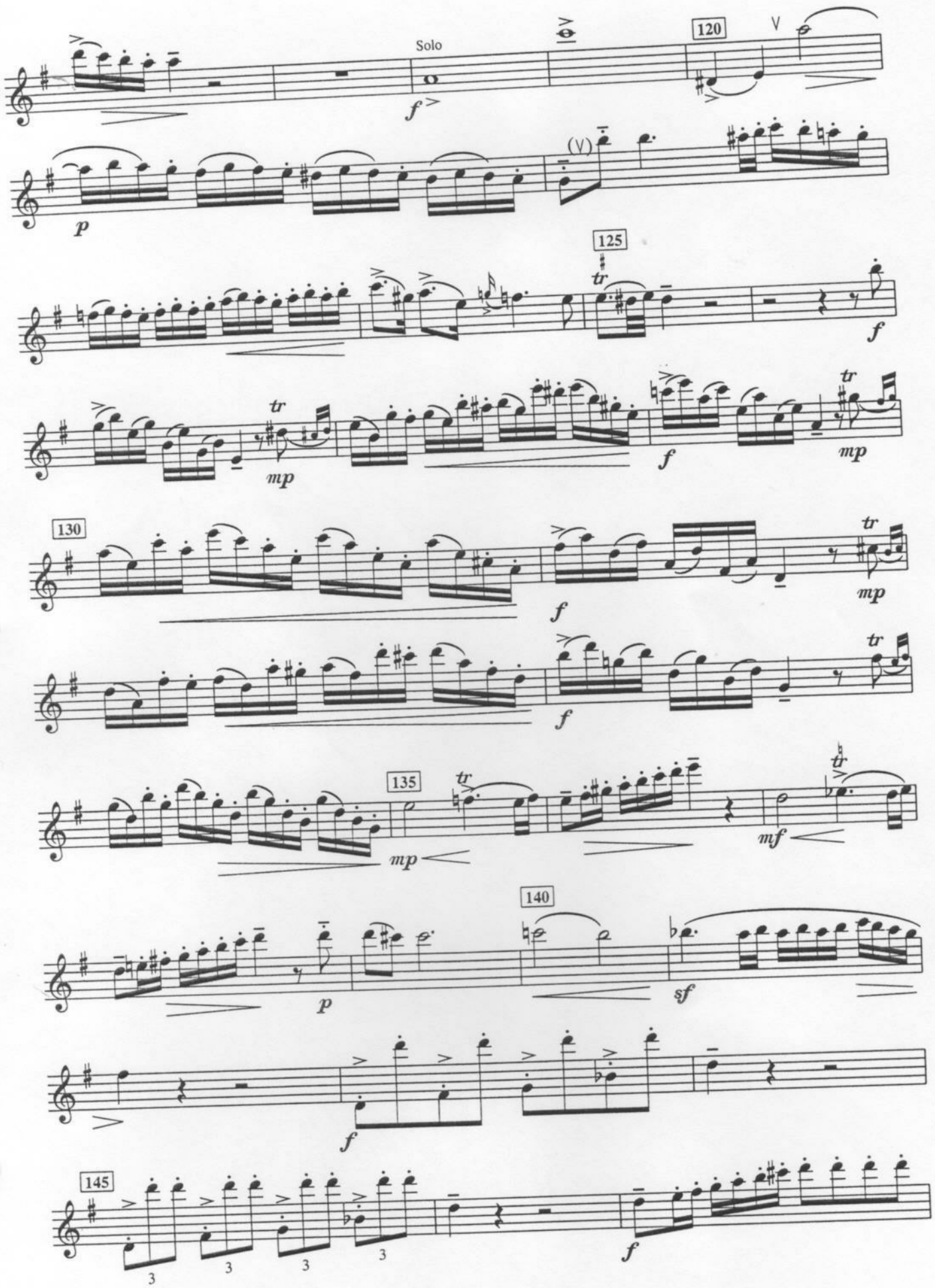
1 Concerto in G Major

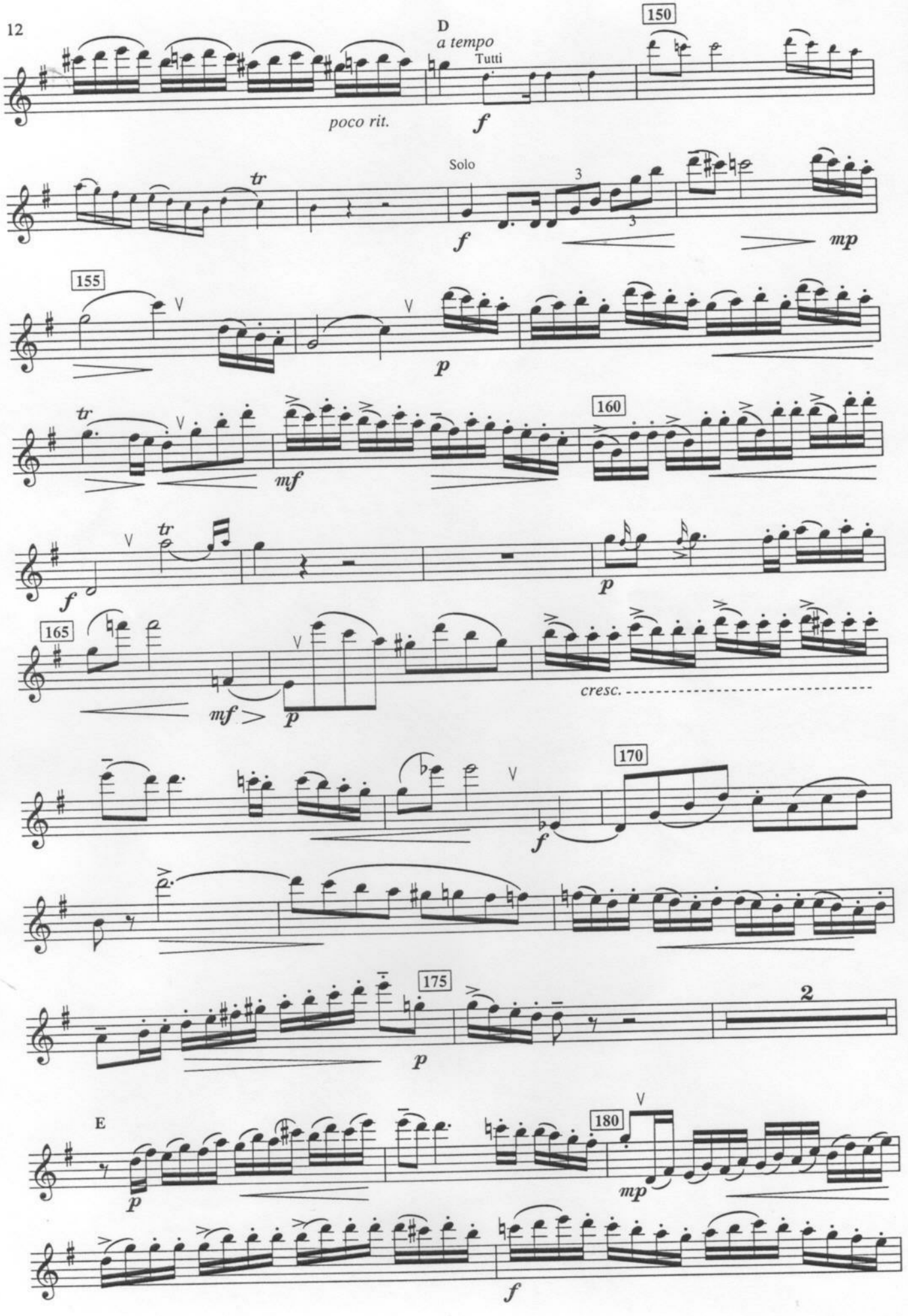
W.A. Mozart
KV313
Revised by T.Takahashi

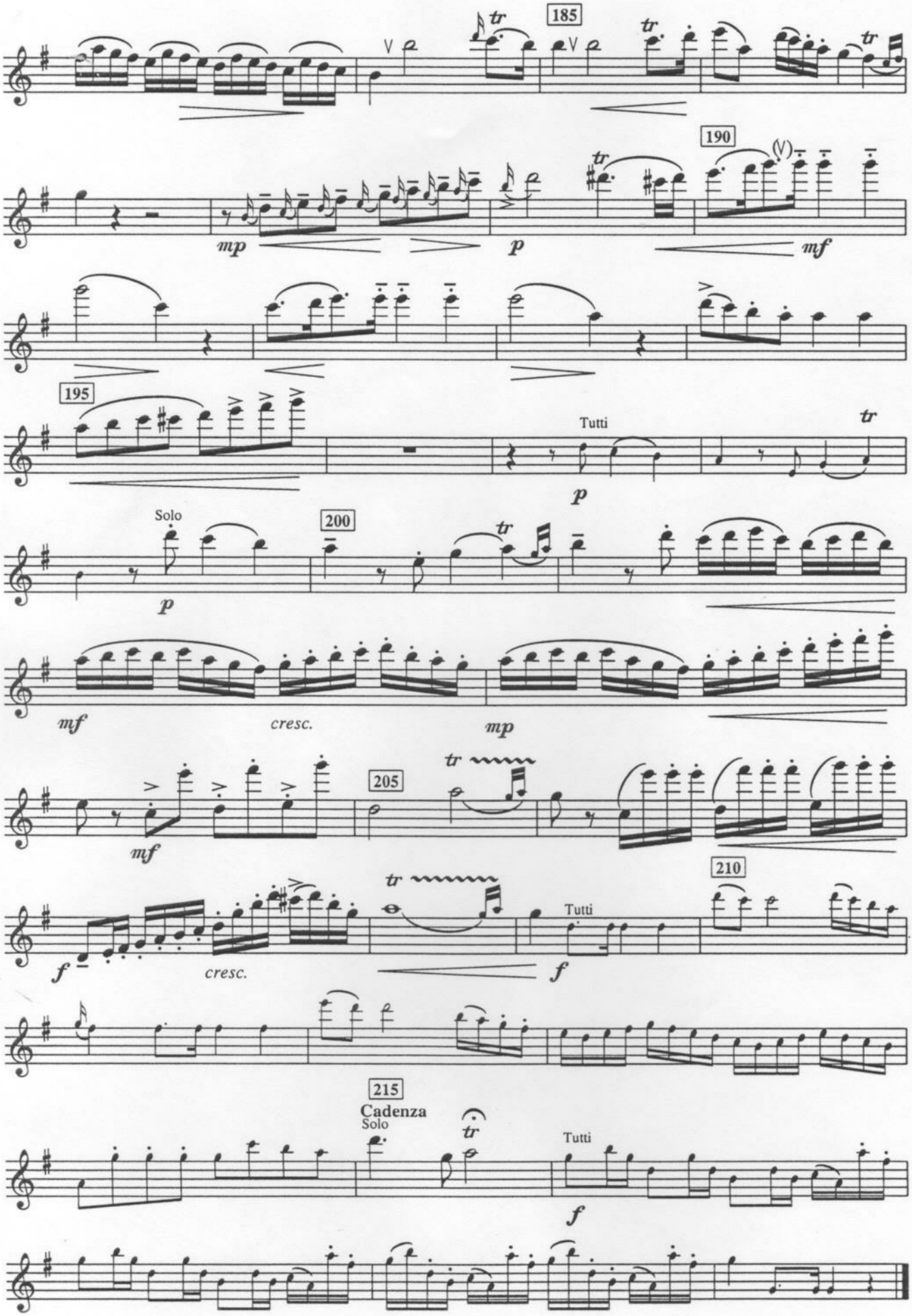


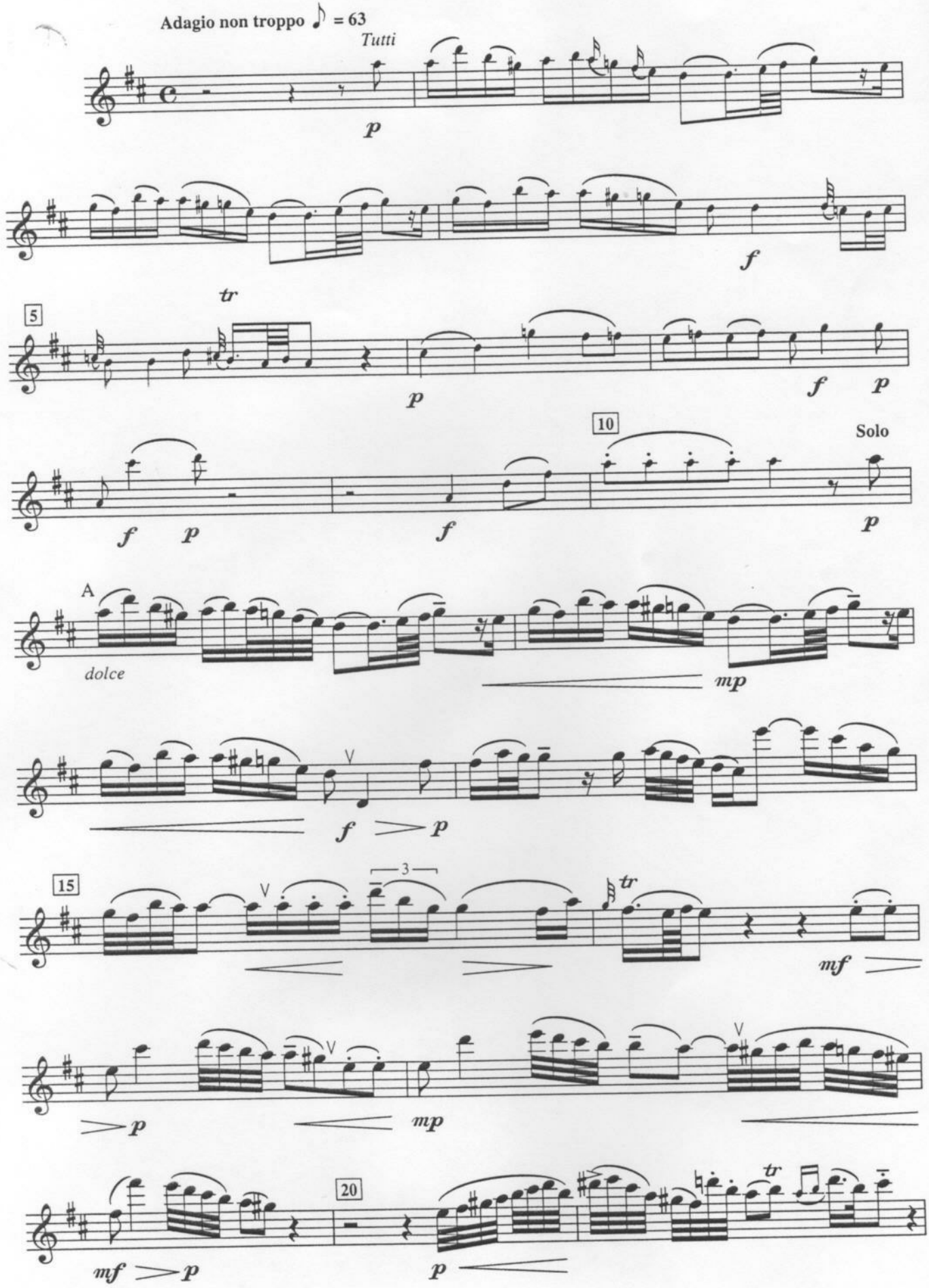

50
f
55
mf
f
p
Tutti
60
B
Solo
f
p
mp
f
65
tr
mf
tr
tr
70
mp
p
tr
mf
75
Tutti
80
tr
Solo
p
p

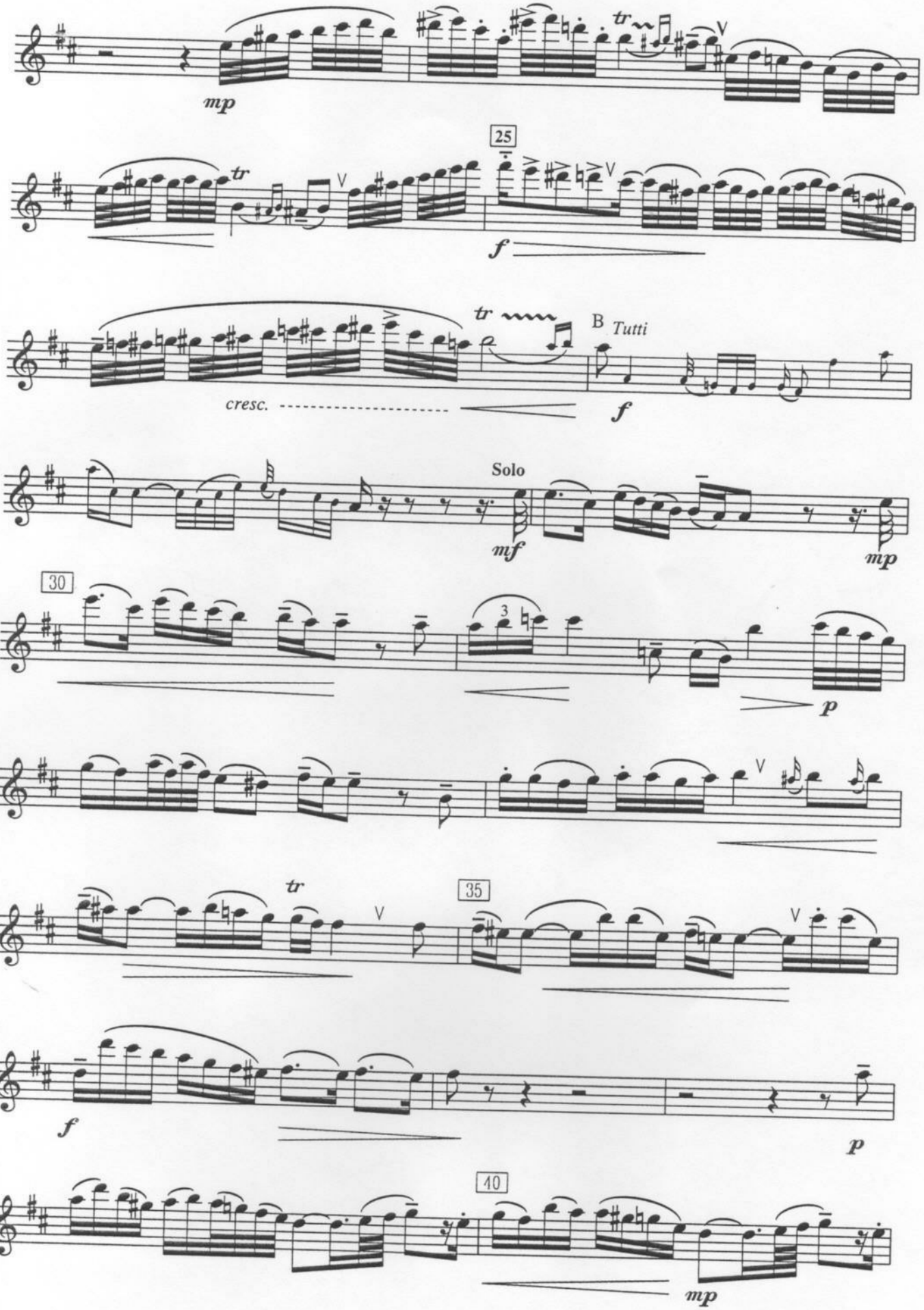

tr
mf
cresc.
85
mp
mf
tr
90
tr
f
Tutti
f
p
95
f
tr
100
Solo
C
mp
105
Solo
f
110
V
2
115
mf

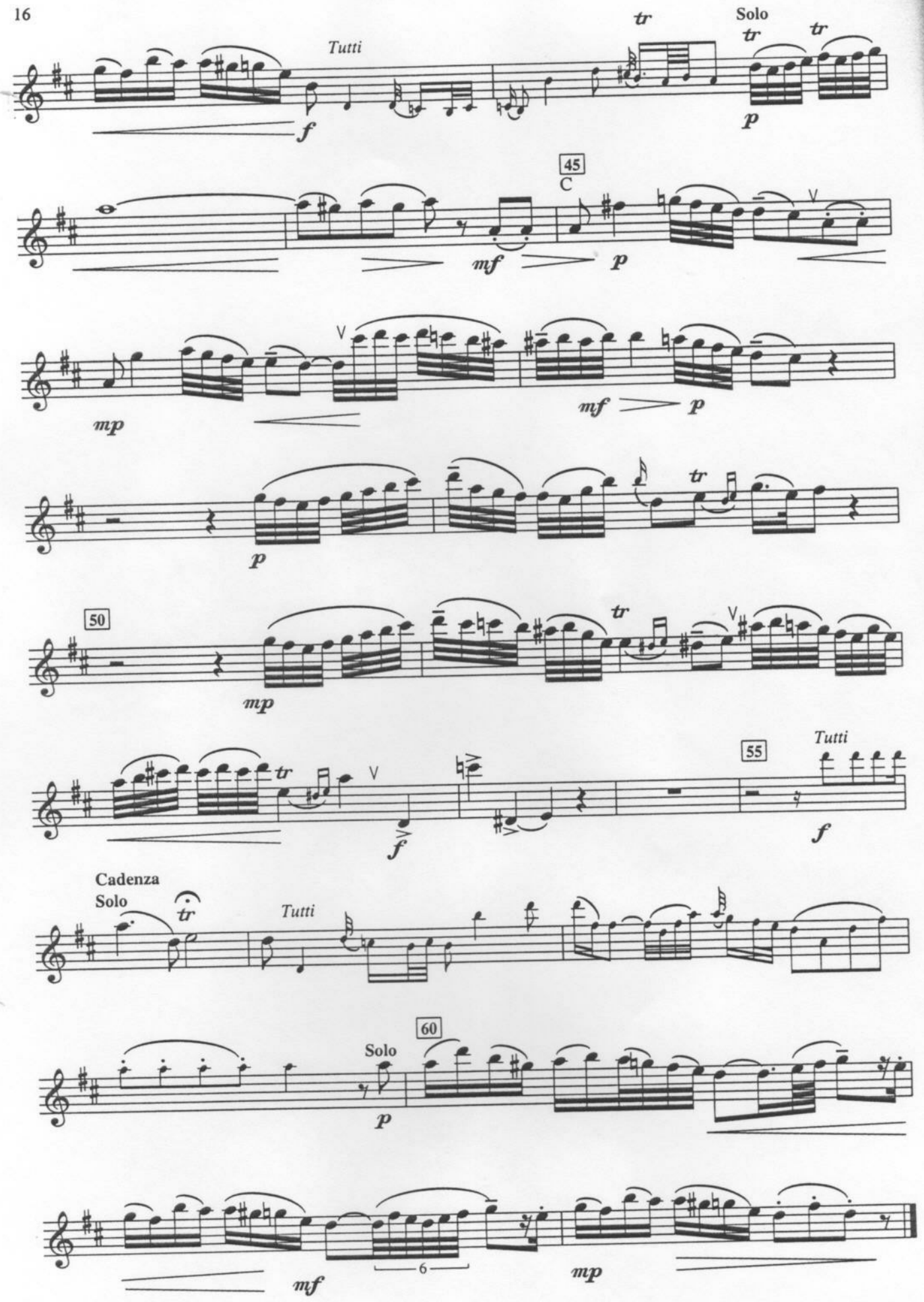

Solo
120
125
130
135
140
145


D
a tempo
Tutti
150
poco rit.
f
Solo
tr
3
3
f
mp
155
p
tr
160
mf
f
tr
p
165
mf
p
cresc.
170
f
175
p
2
E
180
mp
p
f


185
190
mp
p
mf
195
Tutti
p
Solo
p
200
mf
cresc.
mp
205
mf
f
cresc.
Tutti
f
210
215
Cadenza
Solo
Tutti
f

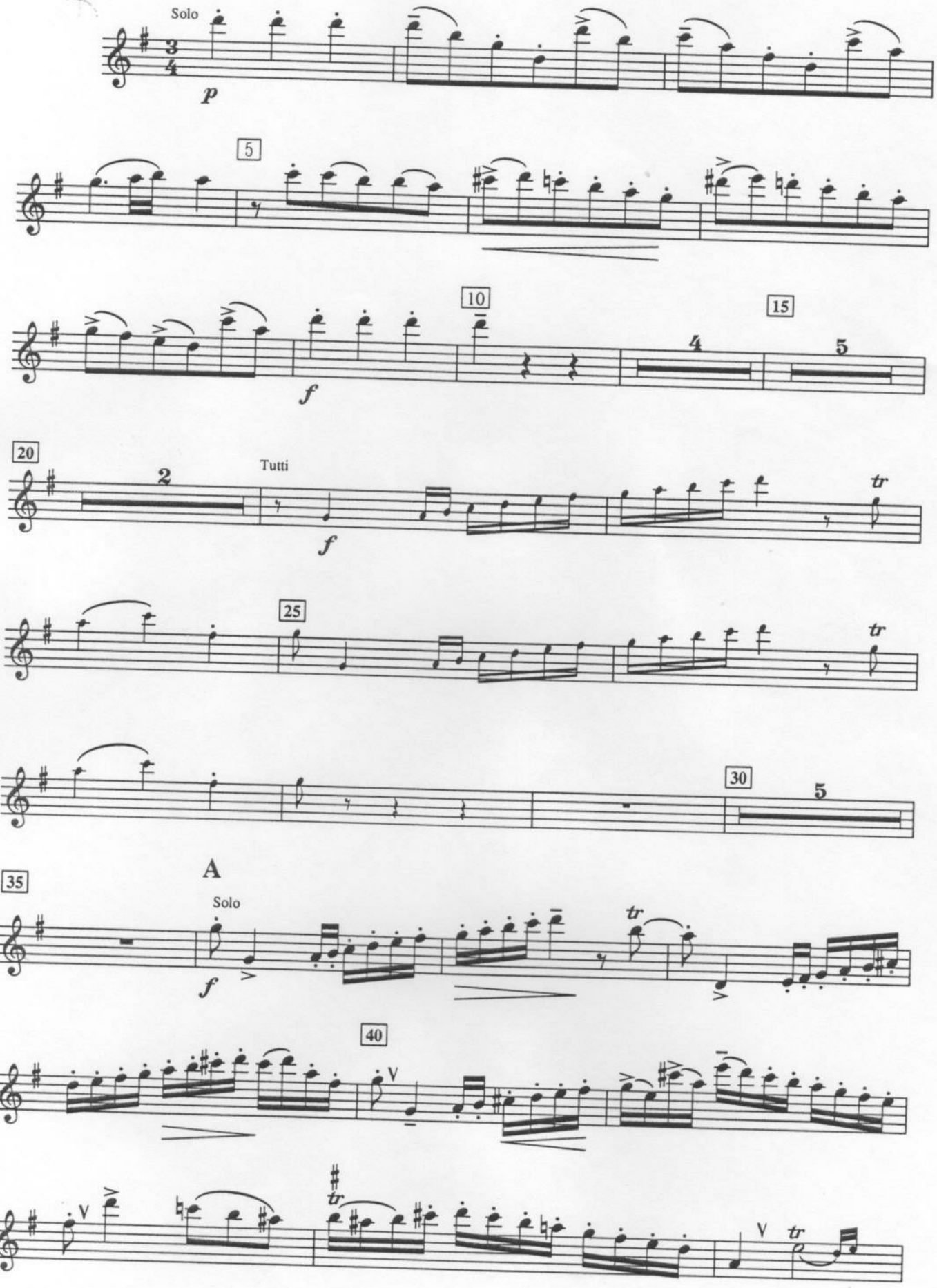

Adagio non troppo ♪ = 63
Tutti
p
tr
f
5
p
f
p
10
Solo
f
p
f
p
A
dolce
mp
f
p
15
3
tr
mf
p
mp
mf
p
20
tr
p

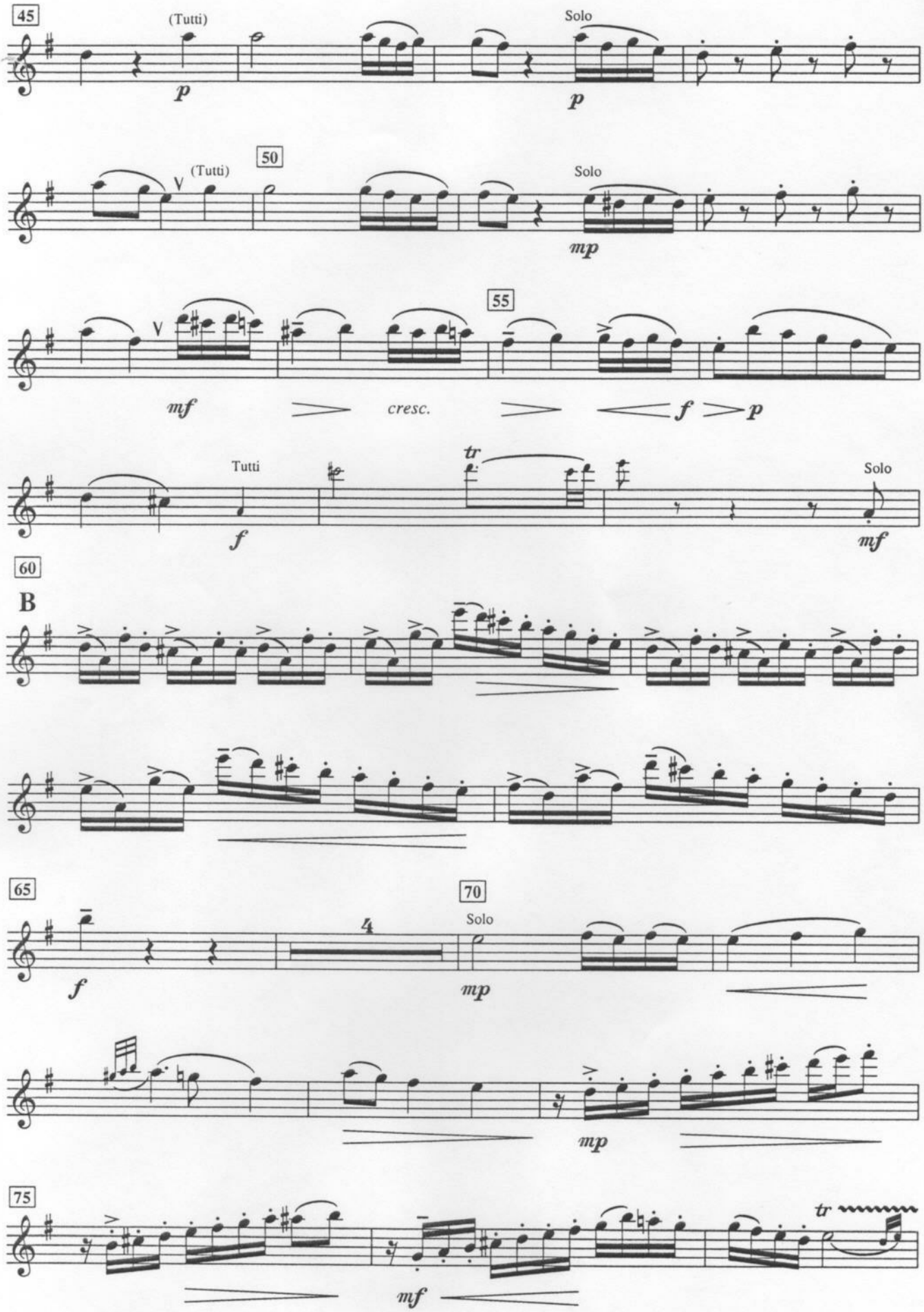

mp
tr
25
f
tr
B Tutti
cresc.
f
Solo
mf
mp
30
3
p
35
tr
f
p
40
mp

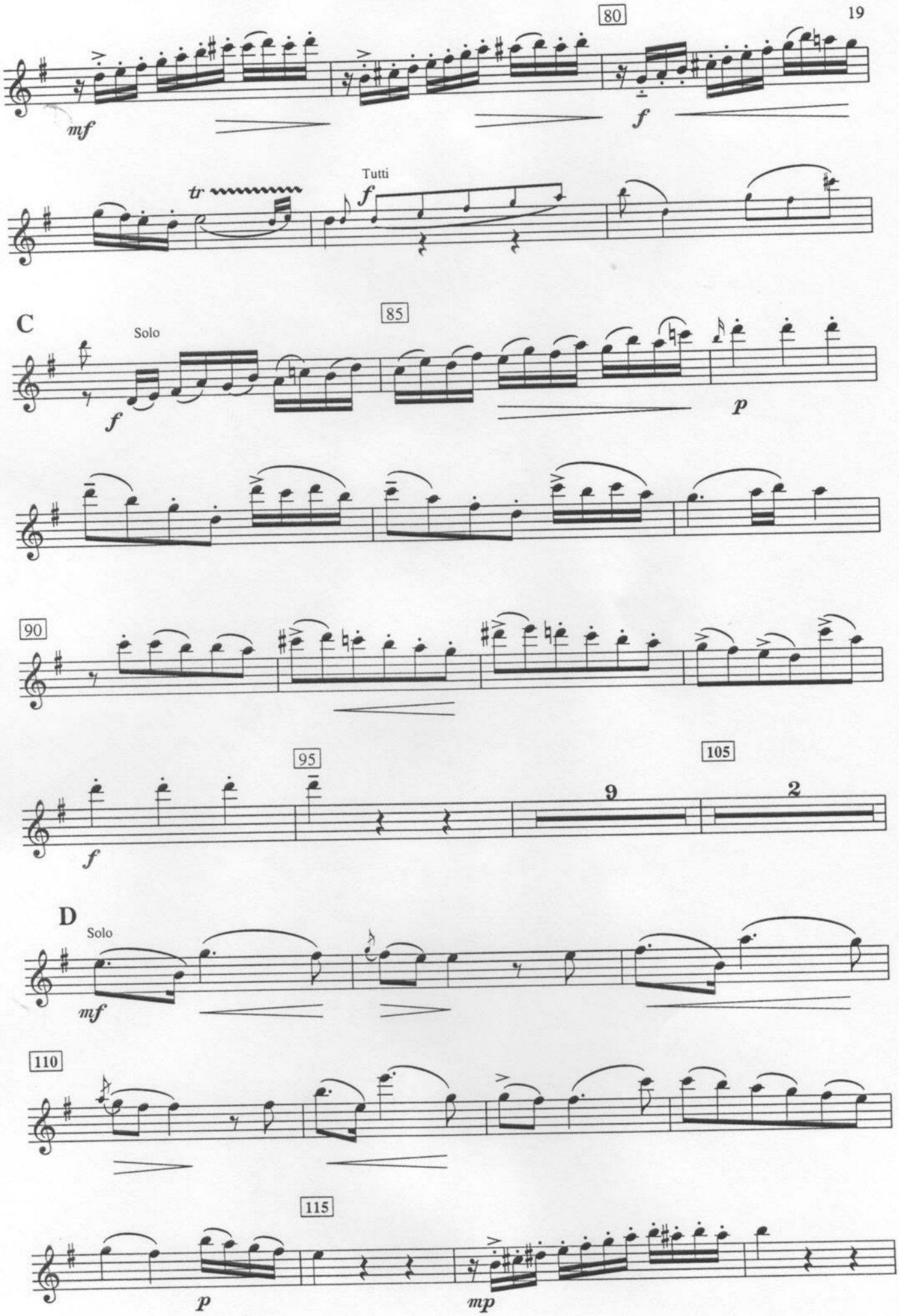

Tutti
Solo
45
C
mp
mf
p
50
55
Tutti
Cadenza
Solo
60
6

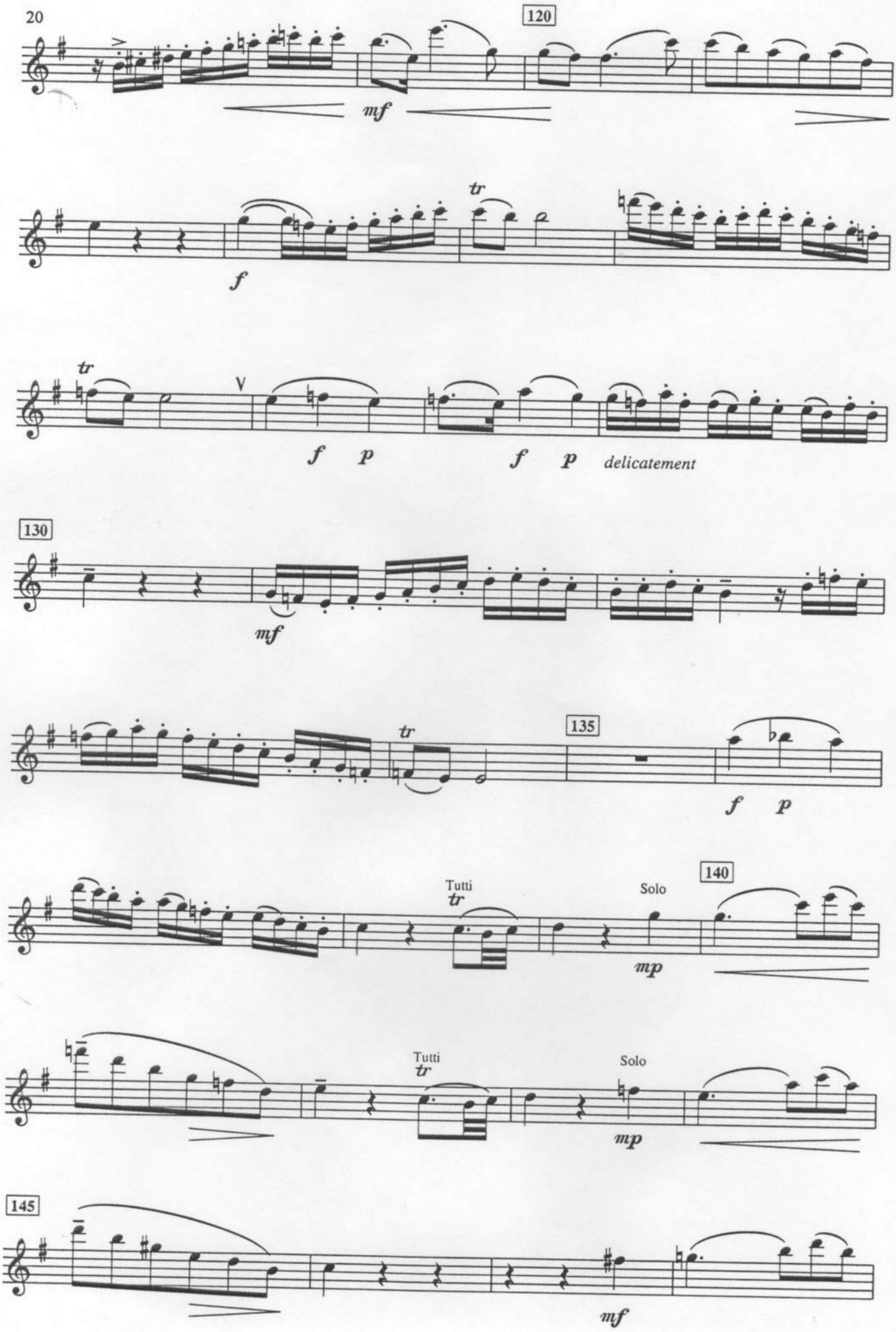
RONDO

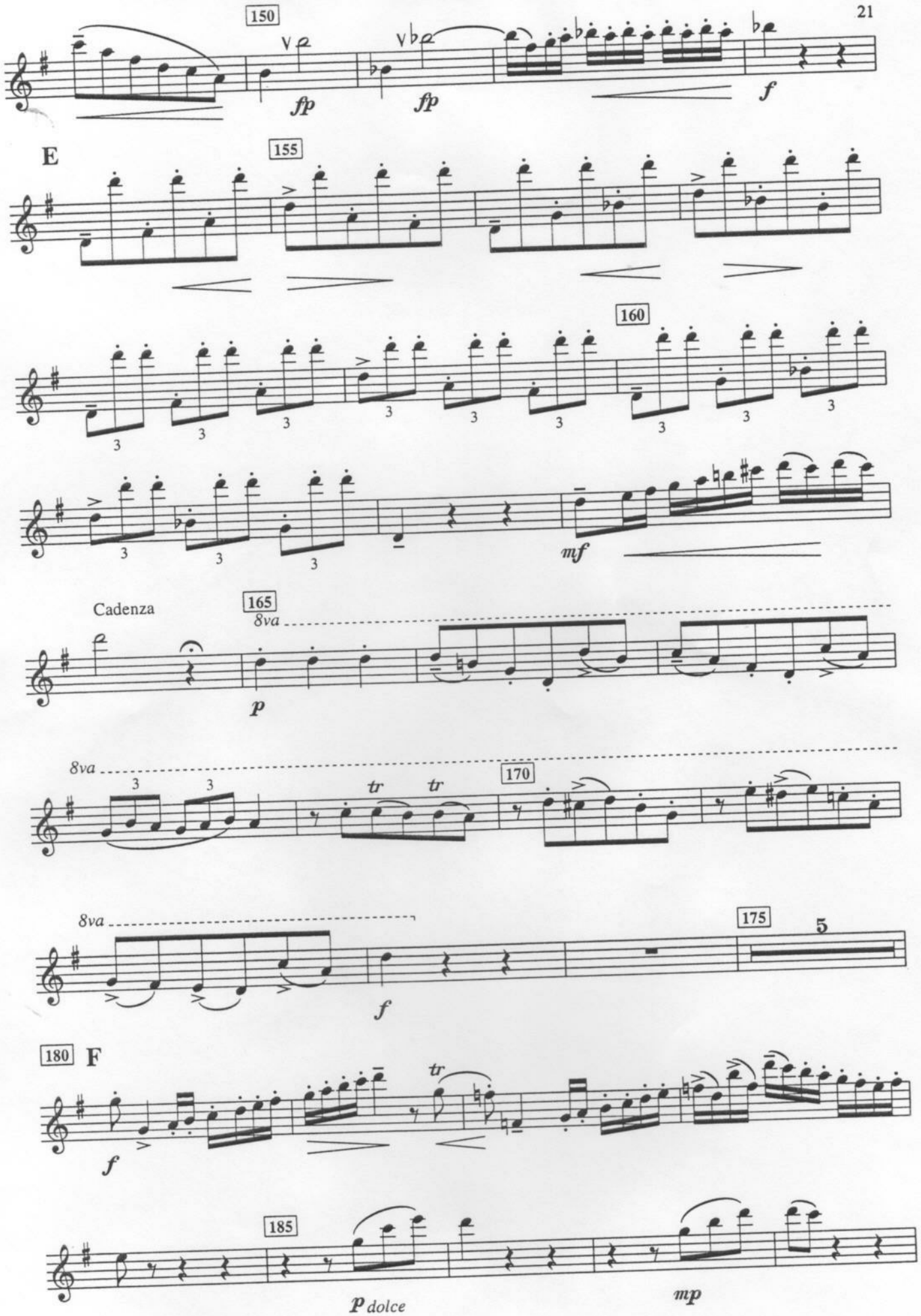
Tempo di Minuetto ♩ = 126

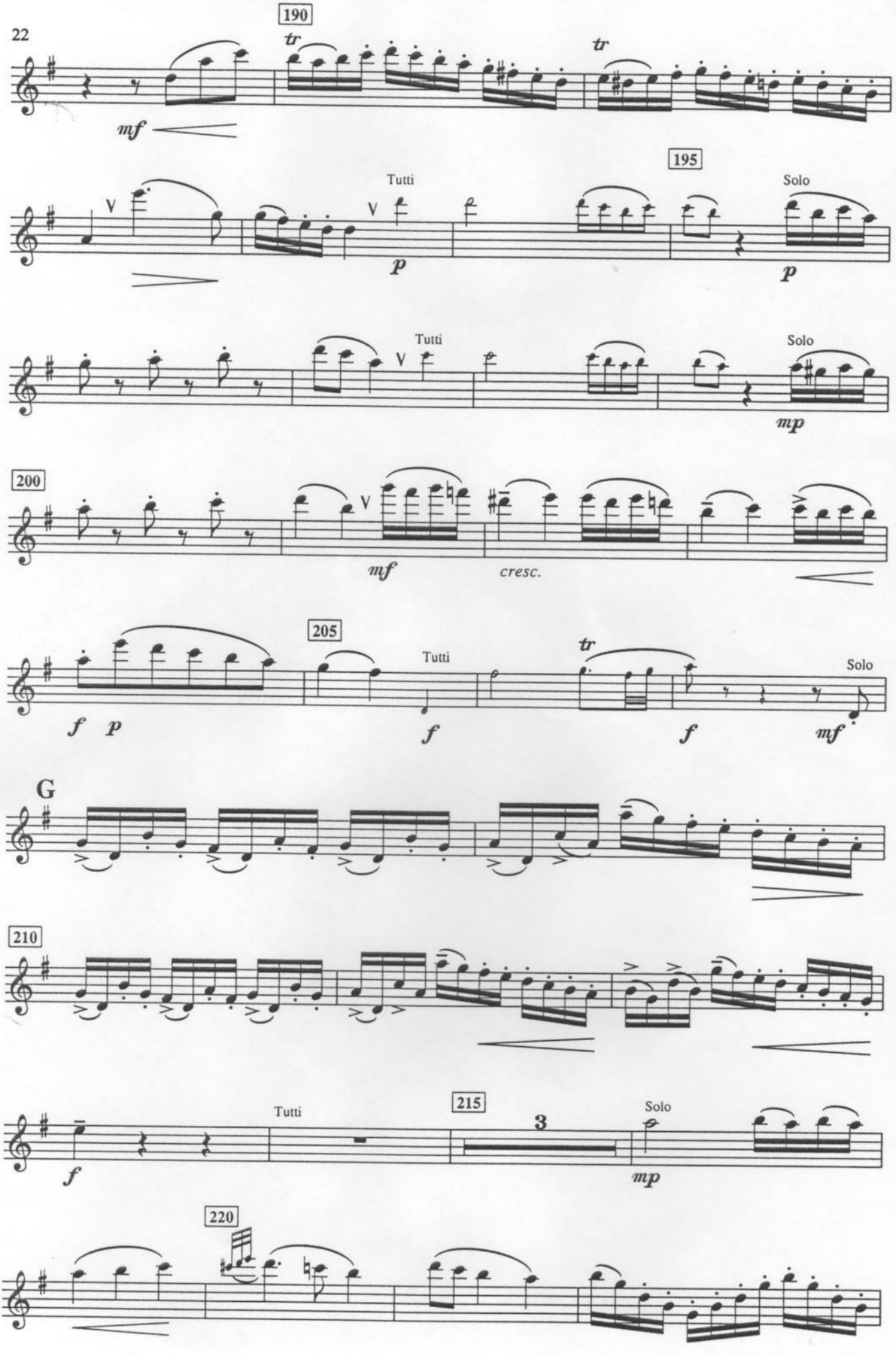


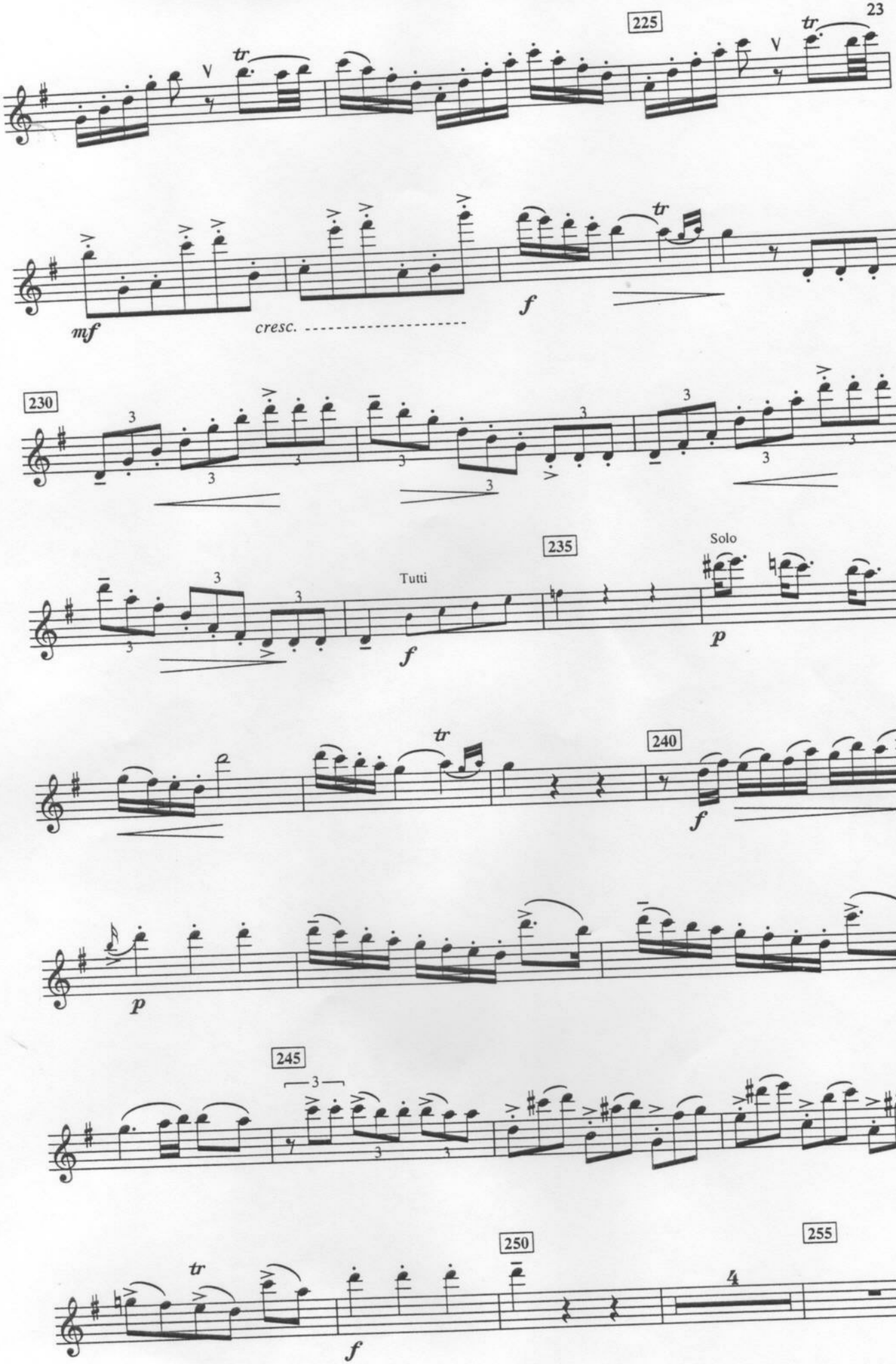

45
(Tutti)
p
Solo
p
50
(Tutti)
Solo
mp
55
mf
cresc.
f
p
Tutti
f
tr
Solo
mf
60
B
65
f
4
70
Solo
mp
mp
75
mf
tr

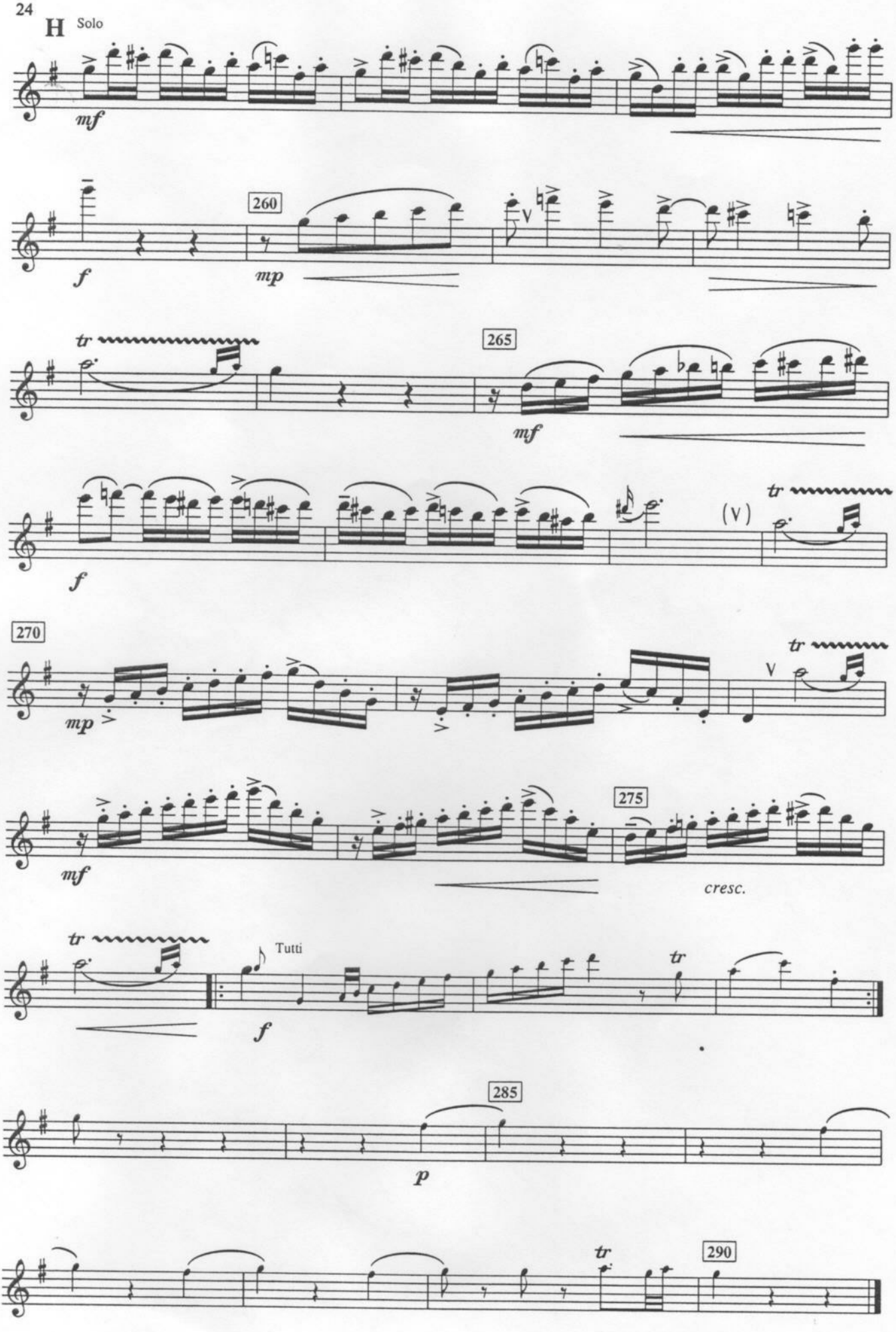

80
mf
f
tr
Tutti
f
C
Solo
85
f
p
90
95
f
9
105
2
D
Solo
mf
110
115
p
mp


120
mf
tr
f
tr
f p
f p
delicatement
130
mf
135
tr
f p
Tutti
tr
Solo
140
mp
Tutti
tr
Solo
mp
145
mf


150
fp
fp
f
E
155
160
3
mf
Cadenza
165
8va
p
8va
170
tr
tr
8va
175
5
f
180
F
tr
f
185
p dolce
mp


190
tr
tr
mf
195
Tutti
Solo
p
p
Tutti
Solo
mp
200
mf
cresc.
205
Tutti
tr
Solo
f
p
f
f
mf
G
210
Tutti
215
3
Solo
f
mp
220


225
tr
mf
cresc.
f
230
235
Tutti
Solo
240
245
250
255
4


H Solo
mf
260
f
mp
tr
265
mf
f
(V)
tr
270
mp
V
tr
mf
275
cresc.
tr
Tutti
f
tr
285
p
tr
290