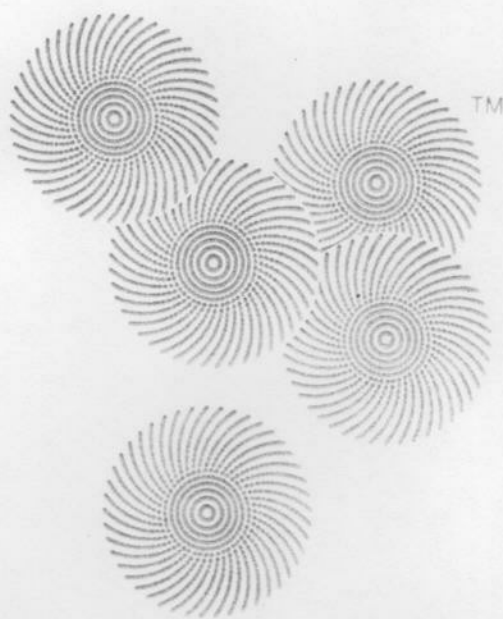


# Suzuki<sup>TM</sup> Flute School

**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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## 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.



*To be practiced with each of the following articulations*



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# 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.

or In case of slow tempo

# 1 Concerto in G Major

W.A. Mozart  
KV313

Revised by T.Takahashi

Allegro maestoso  $\text{♩} = 120$

4 5 Tutti *p*

*f* 10 2

*f* 15 5 20 3

*p* *tr* 25 *tr*

*f* 30 2 *A Solo* *f*

*tr* 35 *mf*

*p* *mp*

40 *tr* *mf* *cresc.*

*tr* 45 *f*

*Solo* *p* *mf*

50 *f* *V*

55 *mf* *f*

*p*

Tutti *f* 60 B Solo *p*

*mp* *f*

65 *mf* *tr.*

*tr.*

70 *mp* *p* *mf*

75

Tutti *p* 80 *tr* Solo *p*



10

This musical score consists of ten staves of music in G major. The first staff begins with a 'Solo' instruction and a dynamic marking of *f*. It features a melodic line with a trill at measure 120. The second staff starts with a piano (*p*) dynamic and contains a continuous sixteenth-note pattern. The third staff includes a trill (*tr*) and a dynamic of *f*. The fourth staff has a dynamic of *mp* and includes a trill. The fifth staff, starting at measure 130, features a dynamic of *f* and a trill. The sixth staff continues with a dynamic of *f* and a trill. The seventh staff, starting at measure 135, has a dynamic of *mp* and a trill. The eighth staff, starting at measure 140, begins with a piano (*p*) dynamic and ends with a fortissimo (*sf*) dynamic. The ninth staff features a dynamic of *f* and includes accents (>) over several notes. The tenth staff, starting at measure 145, has a dynamic of *f* and includes triplets (3) over several notes.

150

*poco rit.* *f*

*D*  
*a tempo*  
*Tutti*

*Solo*

*f* *mp*

3

155

*p*

V

160

*mf*

*tr*

*f* *p*

*tr*

165

*mf* *p*

*cresc.*.....

170

*f*

*b*

V

*p*

175

*p*

2

*E*

180

*p* *mp*

V

*f*

Musical staff 1: Treble clef, key signature of one sharp (F#). Measure 185 is boxed. The staff contains a series of eighth-note runs with trills (tr) and accents (v). Dynamics include *p* and *mf*.

Musical staff 2: Treble clef, key signature of one sharp (F#). Measure 190 is boxed. The staff contains eighth-note runs with trills (tr) and accents (v). Dynamics include *mp*, *p*, and *mf*.

Musical staff 3: Treble clef, key signature of one sharp (F#). The staff contains eighth-note runs with trills (tr) and accents (v). Dynamics include *p* and *mf*.

Musical staff 4: Treble clef, key signature of one sharp (F#). Measure 195 is boxed. The staff contains eighth-note runs with trills (tr) and accents (v). Dynamics include *p*. The word "Tutti" is written above the staff.

Musical staff 5: Treble clef, key signature of one sharp (F#). Measure 200 is boxed. The staff contains eighth-note runs with trills (tr) and accents (v). Dynamics include *p*. The word "Solo" is written above the staff.

Musical staff 6: Treble clef, key signature of one sharp (F#). The staff contains eighth-note runs with trills (tr) and accents (v). Dynamics include *mf*, *cresc.*, and *mp*.

Musical staff 7: Treble clef, key signature of one sharp (F#). Measure 205 is boxed. The staff contains eighth-note runs with trills (tr) and accents (v). Dynamics include *mf*.

Musical staff 8: Treble clef, key signature of one sharp (F#). Measure 210 is boxed. The staff contains eighth-note runs with trills (tr) and accents (v). Dynamics include *f*, *cresc.*, and *f*. The word "Tutti" is written above the staff.

Musical staff 9: Treble clef, key signature of one sharp (F#). The staff contains eighth-note runs with trills (tr) and accents (v). Dynamics include *f*.

Musical staff 10: Treble clef, key signature of one sharp (F#). Measure 215 is boxed. The staff contains eighth-note runs with trills (tr) and accents (v). Dynamics include *f*. The words "Cadenza Solo" are written above the staff.

Musical staff 11: Treble clef, key signature of one sharp (F#). The staff contains eighth-note runs with trills (tr) and accents (v). Dynamics include *f*.

Adagio non troppo ♩ = 63

Tutti

*p*

*f*

5 *tr* *p* *f* *p*

10 *f* *p* *f* *p* Solo

A *dolce* *mp*

*f* *>* *p*

15 *mf* *tr*

*>* *p* *mp*

20 *mf* *>* *p* *p* *tr*

*mp*

25

*f*

*cresc.* ----- *f*

*B Tutti*

*Solo*

*mf* *mp*

30

*p*

35

*f* *p*

40

*mp*

Detailed description: This page of a musical score contains ten staves of music in treble clef. The key signature has two sharps (F# and C#). The music is characterized by rapid sixteenth-note passages, often with slurs and accents. Performance markings include dynamics such as *mp* (mezzo-piano), *f* (forte), *cresc.* (crescendo), *mf* (mezzo-forte), and *p* (piano). Articulations like *tr* (trills) and *v* (accents) are used throughout. Performance directions include *B Tutti* (beginning tutti) and *Solo*. Measure numbers 25, 30, 35, and 40 are indicated in boxes. The score concludes with a final *mp* dynamic marking.

*Tutti* *f* *tr* *Solo* *tr* *tr* *p*

*mf* *p* **45** *C* *V*

*mp* *mf* *p* *V*

*p* *tr*

**50** *mp* *tr* *V*

**55** *Tutti* *f*

*Cadenza* *Solo* *tr* *Tutti*

**60** *Solo* *p*

*mf* *6* *mp*

# RONDO

Tempo di Minuetto ♩ = 126

Solo

*p*

5

10

15

4

5

20

Tutti

*f*

25

30

5

35

A

Solo

*f*

40

*tr*

*v*

*tr*

*v*

*tr*



45 (Tutti) *p* Solo *p*

50 (Tutti) Solo *mp*

55 *mf* *cresc.* *f* *p*

Tutti *f* *tr* Solo *mf*

60 **B**

65 70 Solo *f* *mp*

*mp*

75 *mf* *tr*

80

C

85

90

95

105

D

Solo

110

115

120

*mf*

*f* *tr*

*tr* *f* *p* *f* *p* *delicatement*

130

*mf*

*f* *tr* *p*

*Tutti* *tr* *Solo* *mp*

*Tutti* *tr* *Solo* *mp*

145

*mf*

150 *fp* *fp* *f*

E

155

160

*mf*

Cadenza

165 *p* 8va

8va 170 *tr* *tr*

8va 175 5 *f*

180 F

*f* *tr*

185 *P dolce* *mp*

190

*mf* *tr* *tr*

195

*p* *Tutti* *Solo* *p*

*mp* *Tutti* *Solo*

200

*mf* *cresc.*

205

*f* *p* *Tutti* *f* *f* *Solo* *mf* *tr*

G

210

215

*f* *Tutti* *3* *Solo* *mp*

220

225 <sup>23</sup> *tr* *V*

*mf* *cresc.* ..... *f* *tr*

230

235 *Tutti* *f* *Solo* *p*

240 *f* *tr*

*p*

245

250 255 *f* *tr* *4*

H Solo

*mf*

260 *f* *mp*

265 *mf*

*f*

270 *mp*

275 *mf* *cresc.*

*tr* *Tutti* *f*

285 *p*

290 *tr*