

Suzuki[®]

FLUTE SCHOOL

Volume 5
Flute Part
by Toshio Takahashi

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INTRODUCTION

FOR THE STUDENT: This material is part of the worldwide Suzuki Method® of teaching. The companion recording should be used along with this publication. In addition, there are piano accompaniment books that go along with this material.

FOR THE TEACHER: In order to be an effective Suzuki teacher, ongoing education is encouraged. Each regional Suzuki association provides teacher development for its membership via conferences, institutes, short-term and long-term programs. In order to remain current, you are encouraged to become a member of your regional Suzuki association, and, if not already included, the International Suzuki Association.

FOR THE PARENT: Credentials are essential for any Suzuki teacher you choose. We recommend you ask your teacher for his or her credentials, especially those related to training in the Suzuki Method®. The Suzuki Method® experience should foster a positive relationship among the teacher, parent and child. Choosing the right teacher is of utmost importance.

To obtain more information about the Suzuki Association in your region, please contact:

International Suzuki Association
www.internationalsuzuki.org

Attack Exercises in lower register 低音のアタック

hwo - - -

mf 2回目はスピットィングで
repeat by spitting.

hwo - - -

mf repeat by spitting.

mf hwo - - - repeat by spitting.

- Relax both lips except in the center where muscles should be slightly tensed horizontally while keeping the jaw a little drooping in a downward relaxed position.
- Attack with moderate air pressure behind the lower lip, reverberating well in the mouth.

- 両唇の力を抜いて軽く横へ張り、下あごを軽くおとす。
- 弱めの息で、下唇裏粘膜をアタックし、口内でよく共鳴させる。

Attack Exercises in middle and high register 中・高音のアタック

hwo - - -

mf 2回目はスピットィングで
repeat by spitting.

hwo - - -

mf repeat by spitting.

hwo - - -

mf repeat by spitting.

hwo - - - hwo - - -

mf repeat by spitting. repeat by spitting.



- Keep the suitable horizontal tension in the center of lips, and also suitable air pressure behind the lower lips.
- Carefully attack, always reverberating well in the cavernous mouth and throat.
- Keep the jaw thrusting downward.

- 適当な唇の張力と空気圧を保つこと。
- あごを常におとす。
- 口喉内でよく共鳴させる。

Articulation Exercises アーティキュレーション



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

最初の音にアクセントをつけ、最後の2つの音をシングル舌突きで、はっきり分けて発音しなさい。

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

最初の音にはっきりアクセントをつけて、3つの音をゆったりとつなげ、最後の音符をはっきり分けて発音しなさい。

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.

3つの音からはっきりさせるために最初の音を短かく切ってアクセントをつけ、4つの音がまったく等しくなるように、3つの音をはっきりつなげなさい。

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

最初の音にアクセントをつけ、2番目の音を短かくせずに、小さくしなさい。小さくすることはふぞろいにならずに軽さを表現する。



Solemn step, grave movement, 16th notes should be detached from dotted eighth notes, and played broadly, not lightly.

荘重な歩み、軽ろやかでなく重々しい動き、音符をきり離して重々しく。

Appoggiatura 前打音



- First, play the appoggiatura (♪) short on the beat.
- Second, play it longer, observing the musical effect.
- The long appoggiatura (involving 16th note) is best for musical expressiveness. It comes on the beat with the accent.
- The short one is for light, rhythmical expression.
- The length of the appoggiatura is not so important as whether it is accented or not, and it comes on or before the beat.

- 下拍に合わせて、まずみじかめにひいてみる。
- 次に、長めにひくと音楽的に効果があるかどうか吟味する。(バスと不協和な音符について前打音は不可)
- 問題なのは前打音の長短よりも、アクセントの有無、拍の合わせ方である。
- 基本的には長前打音(16分音符以上)は表情豊かな音楽的な表現に適している。下拍に合い、アクセントを有する。
- 短前打音は軽快な表現に適し、アクセントをもたない。

Trills トリル

Basically start all trills on the higher note and on the beat.
(See vol. 4)

すべてのトリラーは原則として下拍に合わせて、2度上の音からはじめること。(第4巻参照)

1. Suite in B minor 組曲 短調から
2. Rondeau ロンド

J.S. BACH

バッハ

Allegretto (♩ = 76)

mf *grazioso*

p *pp* *mf*

mp *mf*

mp

cresc. *mf*

p *pp* *mf*

poco rit.

3. Allegretto アレグレット

B. Godard
B. ゴダール

Allegretto ♩ = 108

- Smooth scale movement with beauty and brightness.
- Good movement from a main note of the melody to next main note.
- Good color with fullness in lower register.

レガートをできるだけ美しく。
メロディーの中心音から中心音への動きに注意。
低音域のカラーに注意。