Suzuki®

FLUTE SCHOOL

Volume 6
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.

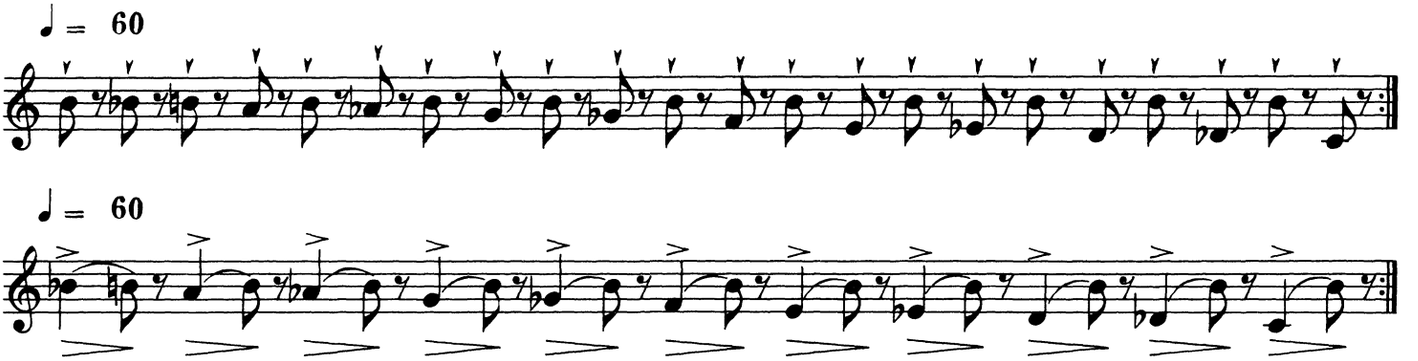
FOR THE TEACHER: In order to be an effective Suzuki teacher, ongoing education is encouraged. Each regional Suzuki association provides teacher development for its membership via conferences, institutes, short-term and long-term programs. In order to remain current, you are encouraged to become a member 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:

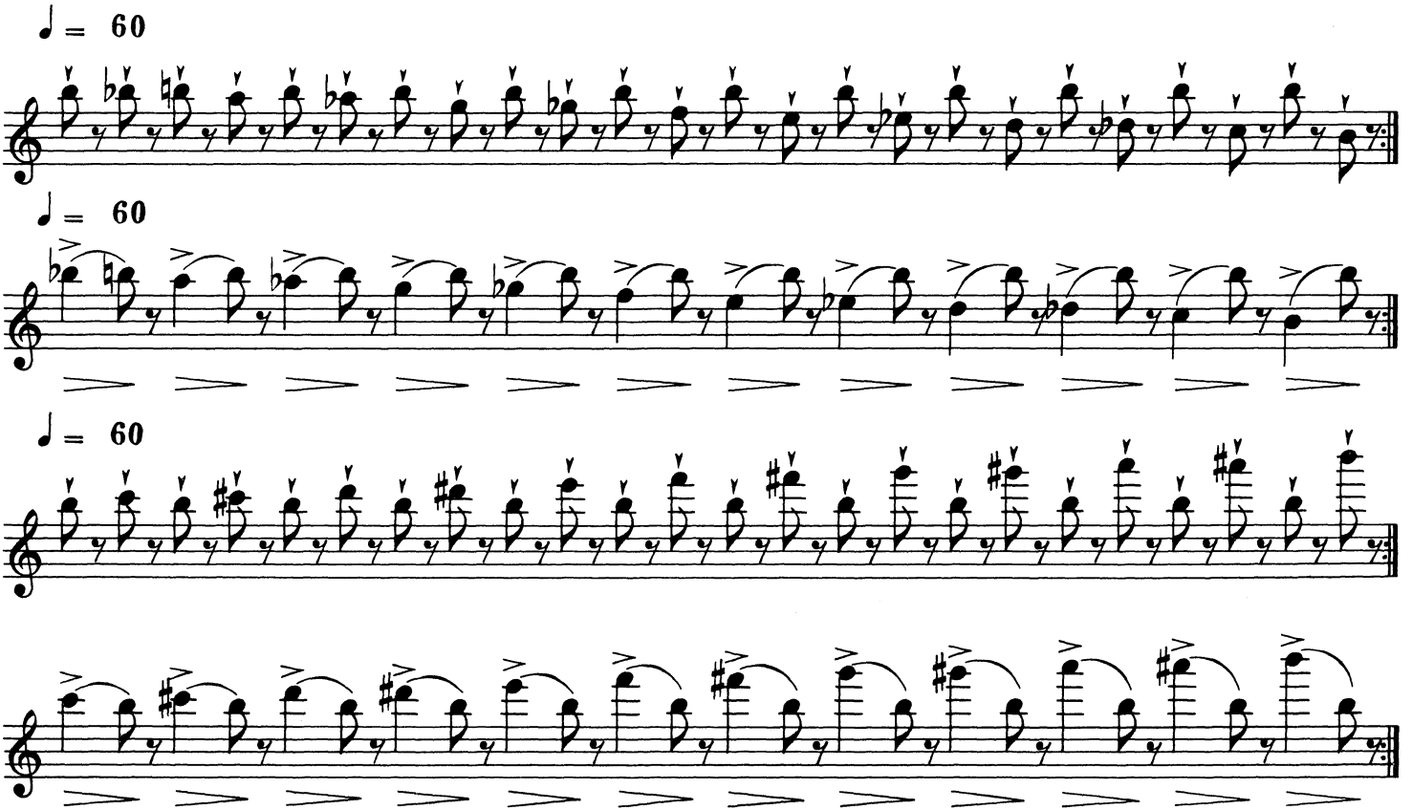
International Suzuki Association
www.internationalsuzuki.org

Attack Exercises in lower register



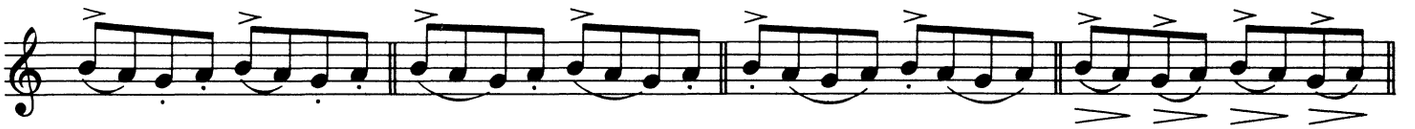
- Relax the lips except in the center where muscles should be slightly tensed horizontally while keeping the jaw a little in a relaxed position.
- Attack with the short air friction noise, with low air pressure behind the lower lip, vibrating well in the mouth.

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



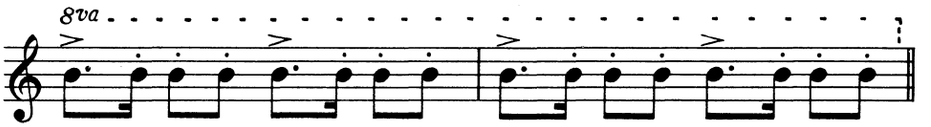
Accent the 1st note of the four, clearly articulating the last 2 detached with a single tongue movement.

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.

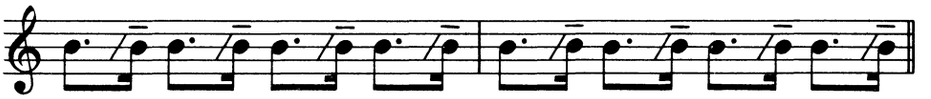
Accent the 1st of the 2 slurred notes and diminish the second but do not let it go; diminishing gives lightness without inequality.

Two Kinds of Dotted Notes



for Polonaise

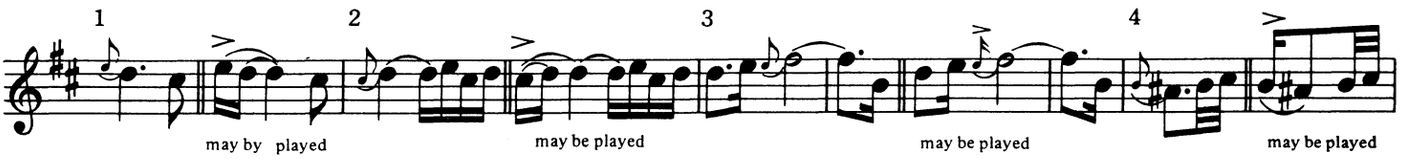
Light rhythmical character



for Grave

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

Appoggiatura



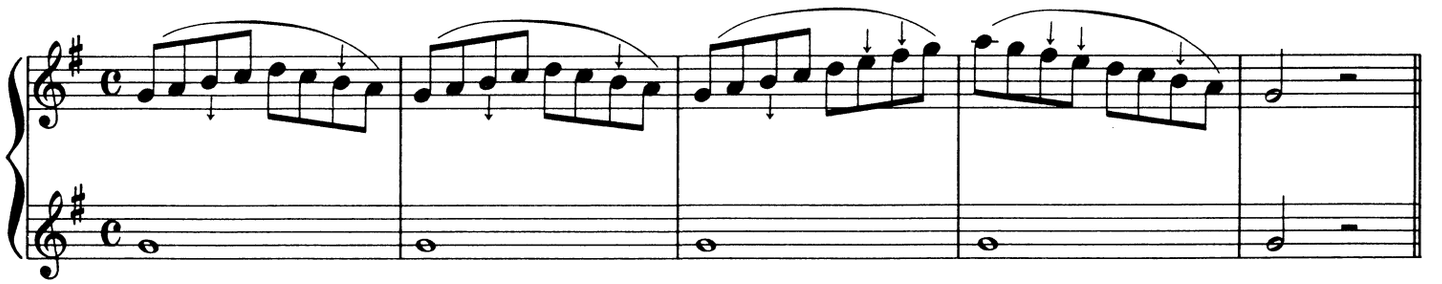
- First, play the Appoggiatura (♪) short on the beat.
- Second, play it longer, observing the musical effect.
- The long appoggiatura (involving 16th note) is best for musical expressiveness. It comes on the beat with the accent.
- The short one is light, rhythmical expression.
- The length of the appoggiatura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

Trills

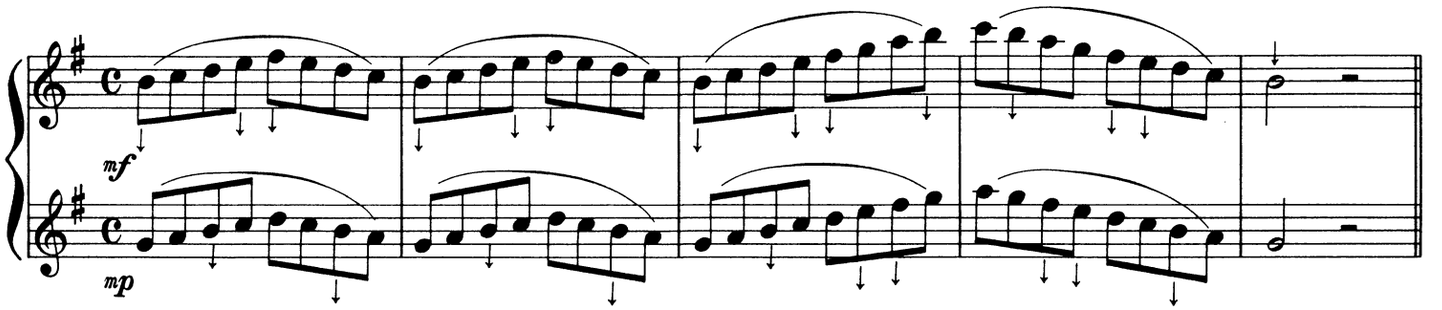
Basically start all trills on the higher note and on the beat.

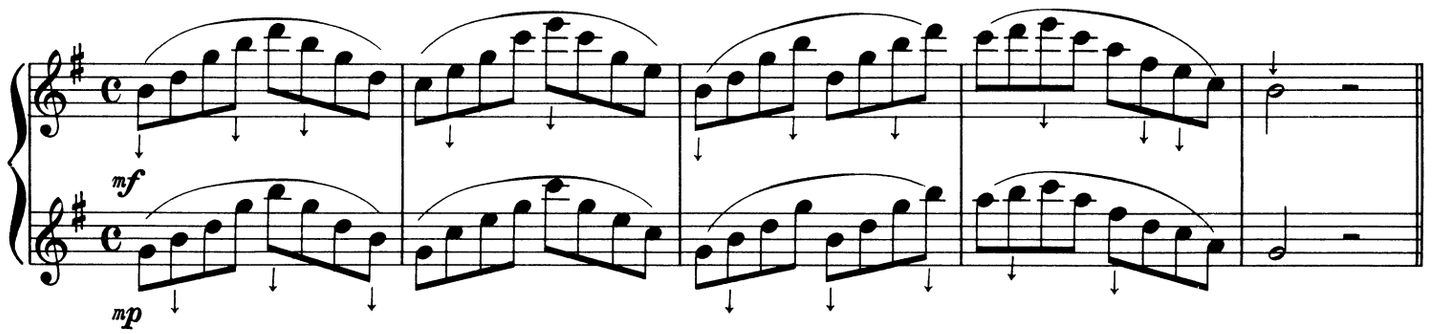
(See vol. 4)

Scale and Arpeggio Exercises for Duet



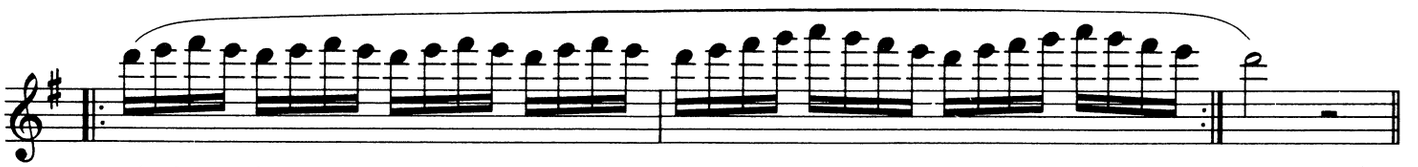
○ When playing in harmony, flatten E, B♮ & F♯(all Sharp Notes)





(Note) When playing in harmony, narrow the 3rd, 6th & 7th in the major scale.

Hard Fingering Exercises



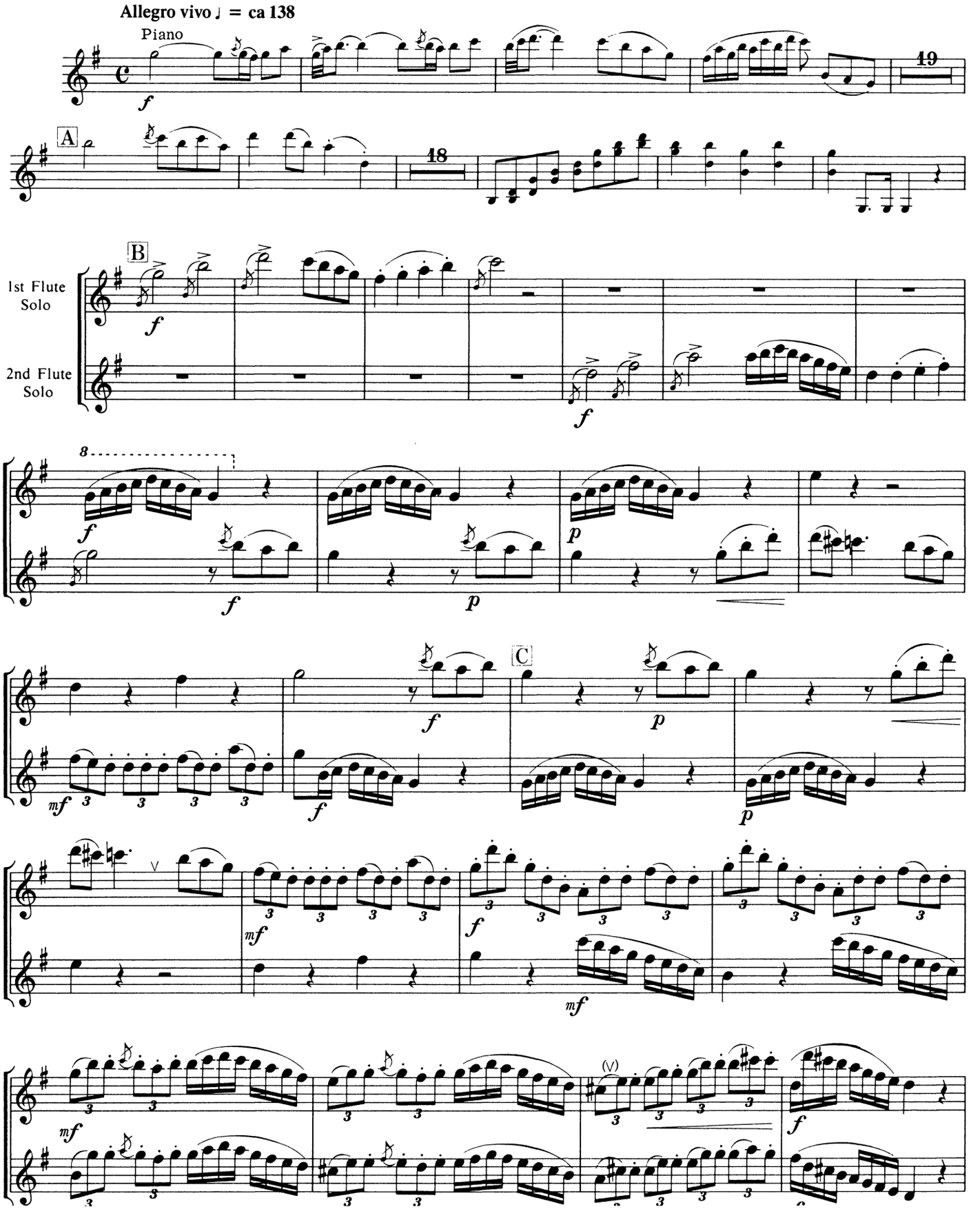
slowly – quickly

1

Concerto For Two Flutes

1st Movement

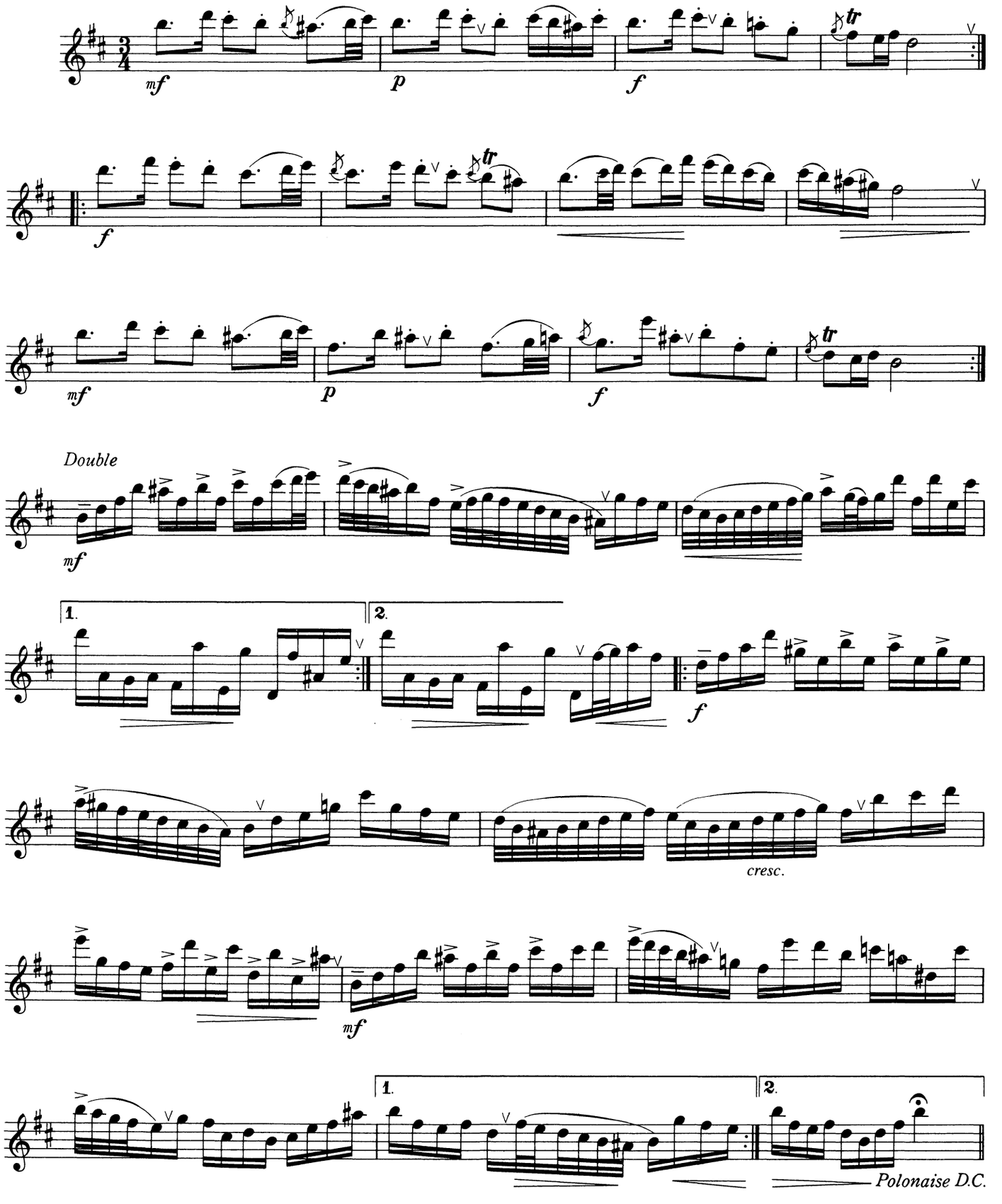
D. Cimarosa



2

Suite No. 2 in B minor

1. Polonaise

J. S. BACH

Moderato (♩ = 76)