Suzuki®

Flute School

Volume 2

Revised Edition

by Toshio Takahashi

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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-term programs and long-term programs. You are also encouraged to join the International Suzuki Association.

FOR THE PARENT: Credentials are essential for any teacher you choose. We recommend you ask your teacher for his or her credentials, especially 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; The Suzuki Association of the Americas, P.O. Box 17310, Boulder, Colorado 80308; or Summy-Birchard Inc., c/o Warner Bros. Publications, 15800 N.W. 48th Avenue, Miami, Florida 33014, for current Associations' addresses.

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G Minor Scale and Arpeggio Exercise ト短調のスケールとアルペジョの練習

2. Minuet メヌエット

J.S.Bach
バッハ

D Major Scale and Arpeggio Exercise ニ長調のスケールとアルペジョの練習

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3. March　マーチ

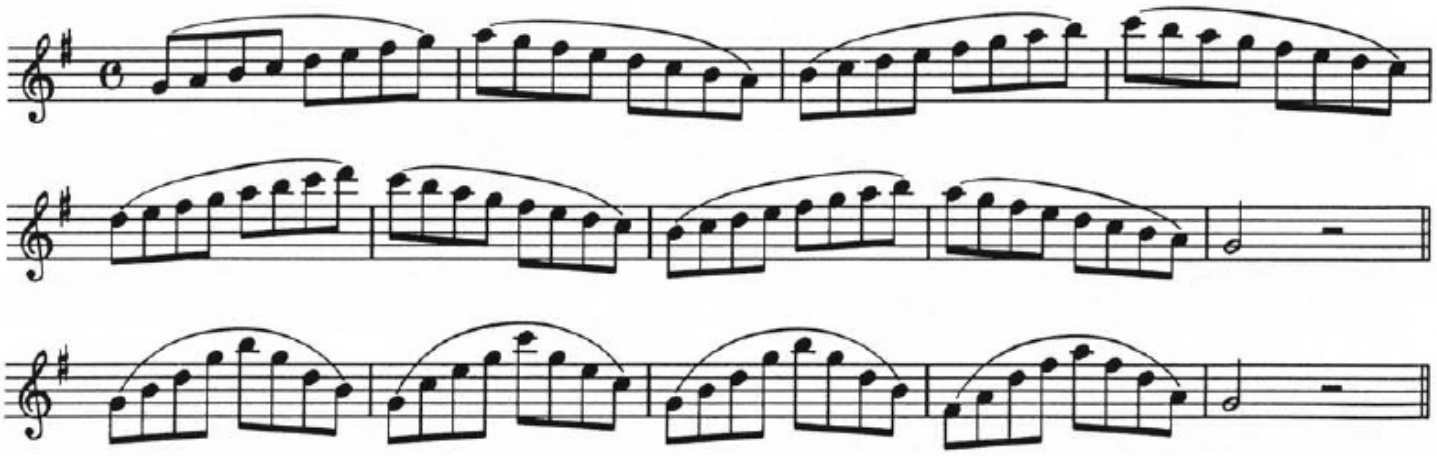
J.S.Bach
バッハ

B Minor Scale and Arpeggio Exercise　ロ短調のスケールとアルペジョの練習

4. Minuet　メヌエット

J.S.Bach
バッハ

G Major Scale and Arpeggio Exercise　ト長調のスケールとアルペジョの練習



5. The Last Rose of Summer　庭の千草

Irish Air
アイルランド民謡

B♭ Major Scale and Arpeggio Exercise　変ロ長調のスケールとアルペジョの練習

Second time legato 2回めはレガートで

Second time legato 2回めはレガートで

6. Theme 主　　題

from Sonata for Piano and Flute 「ピアノとフルートのためのソナタ」から

L.v.Beethoven
ベートーベン

Allegretto molto ♩=104

C Major Scale and Arpeggio Exercise ハ長調のスケールとアルペジョの練習

7. Melancholic Fantasy 幻　想　曲

M.A.Reichert
ライハルト

Andantino moderato ♪=96

Exercises in High Register 1

Tighten the corner of the lip opening just a little to make the opening narrower but still elliptical by loosening your jaw. Make air pressure behind the lower lip grow stronger and stronger. The center of the lip opening should be always free to vibrate air well.

高音域の練習 1

口腔内での空気の圧力をますます高くする。十分な空気圧を感じてからその強い息を下くちびる裏粘膜にぶつけ，その息を上くちびる裏粘膜に反射させる。くちびるの穴を中音よりややせばめる。しかし丸い穴で振動させるために，あごはまだかるく下方にゆるめておくこと。

中音と高音のくちびるの穴の比較
Lip opening comparison between middle and high register.

middle 中音 → high 高音

中音より小さい楕円形で両くちびるはやや緊張
Narrower elliptical lip opening

くちびるから出る息の方向は，低音よりは下向，中音よりはやや下向。歌口の穴は下くちびるでまふさぐ。

Lower lip should cover about 2/3 of embouchure hole. Narrower air jet goes a little more downward than in middle register.

ソの指使いでレを出す
Get high D by middle G fingering.

ブリジアルキイを使う
Use B♭ key

F Major Scale and Arpeggio Exercise　へ長調のスケールとアルペジョの練習

2回目はレガートで
Second time legato.

8. Allegretto　アレグレット

from "Carnival of Venice"　「ベニスの謝肉祭」から

P.A.Genin
ジュナン

Variation
Allegretto

A Minor Scale and Arpeggio Exercise　イ短調のスケールとアルペジョの練習

9. Minuet　メヌエット

G.P.Telemann
テレマン

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10. Gavotte ガボット

J.S.Bach
バッハ

B Minor Scale and Arpeggio Exercise　ロ短調のスケールとアルペジョの練習

11. Polonaise　ポロネーズ

J.S.Bach

G Major Scale and Arpeggio Exercise　ト長調のスケールとアルペジョの練習