

# Suzuki<sup>®</sup>

## Flute School

Volume 1

Flute Part

by Toshio Takahashi



# Suzuki®

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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 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, The Suzuki Association of the Americas, 1900 Folsom, #101, Boulder, Colorado 80302 or Summy-Birchard Inc., c/o Warner Bros. Publications Inc., 15800 N.W. 48th Avenue, Miami, Florida 33014, for current Associations' addresses.



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## Suzuki Method

### New and Effective Education in Music

Through the experience I have gained by conducting experiments in teaching young children for over thirty years, I have come to the definite conclusion that musical ability is not an inborn talent but an ability which can be developed. Any child, properly trained, can develop musical ability just as all children in the world have developed their ability to speak their mother tongue. Children learned the nuances of their mother tongue through repeated listening, and the same process should be followed in the development of an ear for music. Every day children should listen to the recordings of the music which they are studying or about to study. This listening helps them to make rapid progress. The children will begin to try their best to play as well as the performer on the recording. By this method the child will grow into an adult with fine musical sense. It is the most important training of musical ability.

### Tonalization

The word "tonalization" is a new word coined three years ago to apply to violin training as an equivalent to vocalization in vocal training. Tonalization has produced wonderful results in violin education. It should be equally effective in flute and all instrumental education.

Tonalization is the instruction given the pupil, as he learns each new piece of music, to help him produce a beautiful tone and to use meaningful musical expression. We must train the pupil to develop a musical ear that is able to recognize a beautiful tone. He must then be taught how to reproduce the beautiful tone and fine musical expression of the flute artists of the past and present.

## 鈴木メソッド

### 新しい教育法(1)

どの子どもにも優れた音楽的センスを育てる教育法  
(才能の教育法)

どのベビーでも、音程のひどくはずれたレコードを毎日聞かせて育てれば、子どもはそれをほとんど身につけ、音痴の人間に育ってしまいます。ちょうど、方言のある地方の子どもが、みなその方言で話すのと同じことです。

音楽的なセンスや能力も、生まれつきのものではなく、生まれて後の環境、すなわち、育て方によって進歩していくものであるということが明らかになりました。私は過去30年にわたる数多くの経験から、このことを知るとともに実証してきたのです。

音楽センス豊かな人間に育てるために、先生も親も、毎日何回でもレコードを聞かせ練習する教育に着眼し指導することが、いかに子どもたちが早く育っていくものであるかを、知っていただきたいと思います。家庭において、毎日レコードを聞かせる回数の多いほど、進歩の速度が早いことも事実です。そうすることによって、子どもたちは、ひけるようになった曲をますますよく聞いて、レコードに負けないうらい立派にひこうと努力することでしょう。

この指導方法によって子どもたちに、すばらしい音楽的感覚が養われるのです。これがもっとも重要な私の教育法です。

### 新しい教育法(2)

トナリゼーション  
Tonalizationについて

この言葉は、3年ほど前に生まれた新しい言葉です。声楽の教育における発声法(Vocalization)と同じ意味で、器楽においてもこの教育法を新しくはじめたわけです。声楽において発声法が指導されなかったとしたら、どのようなひどいことになるでしょうか。これは器楽の場合も同じことです。

美しい音を、立派な表現を！ とつねにレッスンの曲とともに指導し学習させるのがトナリゼーションです。

### Important Points in Teaching

1. "What is the best way to make a pupil enjoy learning and practicing?" This is the principal problem for the teacher and parents, that of motivating the child properly so that he will enjoy practicing correctly at home. They should discuss this matter together, considering and examining each case in order to help the child enjoy the lessons and practice. They should be sensitive to the state of mind of the child. Forcing the child every day, saying, "Practice, practice, practice", is the worst method of education and only makes the child hate practicing.

2. In addition to daily practice at home, the pupil should listen to the recording of the piece he is learning, every day and as often as possible. This should be habitual. Progress will be very rapid. Six days a week of practice and listening at home will be more decisive in determining the child's rate of advancement than one or two lessons a week.

3. The pupil should always play without music at the lessons. This is the most important factor in improving the pupil's memory. It also speeds up the pupil's progress.

Instruction in music reading should be given according to the pupil's age and capability. It is very important for the pupil to learn to read music well, but if the child is forced to read music at the very outset of his study, and always practices with music, he will, in performance, feel quite uneasy playing from memory and therefore will not be able to show his full ability.

In acquiring a skill, ability grows through daily habit. In learning his mother tongue, the child begins to read only after he is able to speak. The same approach should be followed in music.

これはバイオリンの教育においては、たいへんに大きな効果が生まれています。

フルートにおいても同じことだと思います。この教育法こそ、美しい音への耳を育て、美しい音を出す奏法を追求し、フルートの大家たちのあの美しい音やその表現の立派さをねらって育てる教育法です。

### 指導の要点

#### 1. たのしくおけいこする心を育てる

「たのしく、よくおけいこする心」を育てるにはどうしたらよいか。これは先生と親にとって一番大きい課題です。それによって、子どもが正しく家庭でおけいこすることができるかどうかということになるからです。両者とも、いろいろな場合を考え検討し、さらに子どもの心を十分に感じなければいけません。「おけいこしなさい」という毎日の要求は、もっともよくない教育法で、やがておけいこをいやがる子どもにしてしまっているにきまっています。

#### 2. レコードを聞かせる

家庭において毎日学習曲のレコードを聞かせ、よく学習する習慣をつけることを守らせると上達が早くなります。週1回あるいは2回のレッスンよりも、家庭における6日間の学習の多寡によって、能力の育ちや上達の速度が決定されていきます。

#### 3. 読譜の能力

レッスンはいつも暗譜で行なわれます。この方法は、子どもの記憶力を高め、同時に進歩を早めるからです。

読譜の学習は年令と能力の育ちによって指導が行なわれます。読譜能力は重要ですが、しかしいつも譜を見て育ったものは、楽譜がないと不安を感じ、能力が十分発揮できなくなっていきます。それは、毎日の習慣のとおり能力は育っていくからです。

母国語の言葉の教育では、話すことから始まりやがて文字を読む能力を育てていきます。それと同様に、暗譜でひく能力をつくり、それから読譜能力を育てます。ただしそれは、暗譜で演奏するために読譜能力を

Music reading should be taught only after the child's musical sensitivity, playing skill, and memory have been sufficiently trained. Even after they have acquired the ability to read music, however, the children as a rule play from memory at all lessons.

4. When a pupil gets to the stage where he can play a piece without a mistake in notes or fingering, the time is ripe for cultivating his musicianship. I would say to the child, "Now you are ready. We can start very important work to develop your ability", and then I would proceed to teach beautiful tone, fine phrasing, and musical sensitivity. The quality of the pupil's performance depends greatly on the teacher's constant attention to these important musical points.

The following point is very important. When the child can perform piece A satisfactorily and is given a new piece, B, he should not drop A but practice both A and B at the same time. This procedure should continue as new pieces are added. He should always be reviewing pieces that he knows well in order to develop his ability to a higher degree.

5. Mothers and children should always watch private lessons of other children. This is an added motivation. When the child hears music played well by other children, he will want to be able to play as well, and so his desire to practice will increase.

Lessons should vary in length according to the need of the child. The attention span of the child should be taken into account. If the small child is able to concentrate only for a short time, it is better to shorten the lesson time until he is more adaptable. At one time the lesson may be only five minutes, at another, thirty minutes.

Shinichi Suzuki

育てるのであることを忘れてはいけません。

#### 4. 能力を育てる教育法

学習している曲をまちがいがなくひけるようになったとき、すなわち、能力を育てるための準備ができたときです。私はそのとき“さあ、準備ができたね、それではこれからりっぱな能力を育てるレッスンにはいりましょう”といて、いっそう美しい音、立派な表現などのレッスンにはいります。指導の上での先生のこの仕上げの指導能力の優劣が、生徒の育ちの優劣となっていきます。

もうひとつ大事なことは、たとえばAの曲がよくできてきたら、新しいBの曲を加え、AとBをともに学習させていきます。この方法は新しい曲がはいったときいつでも行なわれます。このようにして能力をより高く伸ばしていきます。

#### 5. 個人レッスンによる育て方

親も子どもも、他の子どもたちのレッスンを観察しなければいけません。よい刺激になり、子どもはそれによって、もっとじょうずにもっと多く練習しようとします。

レッスンの時間は子どもの集中力の長さを考慮にいられて必要に応じて変えられます。小さい子どもほど短かくなり、場合によっては5分のときもあれば、30分のときもあります。