

THE FLUTE PEDAGOGY OF TOSHIO TAKAHASHI

by

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(Under the Direction of Mary Leglar and Angela Jones-Reus)

ABSTRACT

The purpose of this study was to provide insight into the pedagogical philosophy and teaching technique of Toshio Takahashi, well known teacher of flute in the Suzuki tradition. Also considered were the possible musical, pedagogical, and philosophical influences exerted on Takahashi by his own primary teachers, Shinichi Suzuki and Marcel Moyse.

The primary data source for the study was notes taken by the researcher as Takahashi's student and as an observer of Takahashi teaching others at various levels of expertise. As a means of confirming and extending the information contained in these notes, a researcher-developed questionnaire was sent by e-mail to Takahashi himself and to others who studied with him. Responses were returned via e-mail. Where appropriate, clarification of the questionnaire results was obtained by phone interview and/or web-based audio/video conferencing.

INDEX WORDS: Toshio Takahashi, Flute Pedagogy, Tonalization

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CHAPTER I

INTRODUCTION

Among Suzuki music educators, Toshio Takahashi is highly regarded as a master teacher of flute performance and pedagogy. A student of both Shinichi Suzuki and Marcel Moyse, he has been instrumental in the assimilation of the French school of flute playing and the Suzuki pedagogical philosophy, and he has played an important role in the dissemination of those assimilated techniques and values through a network of teachers and teacher trainers around the globe.

Takahashi is a member of the faculty at the Talent Education Research Institute (TERI), founded by Suzuki. At TERI, he is responsible for training student teachers and for teaching applied flute and a course in musical expression. He has been a frequent guest at international conferences, including conventions of the National Flute Association (USA), the Asia Suzuki Association, the Pan Pacific Suzuki Association, the European Suzuki Association, and the biennial meeting of the Suzuki Association of the Americas, among others. Flute teachers and students from throughout the world travel to Japan to study with Takahashi, who is often a featured master teacher at Suzuki Institutes in the United States, Canada, Europe, Australia, and Japan. From 1990 to 1998, he served as chair of the board of the International Suzuki Association.

Takahashi is the author of the *Suzuki Flute School*, consisting of eleven published volumes progressing from "Mary Had a Little Lamb" to the concerti of Wolfgang

Amadeus Mozart.¹ Suzuki flute teachers are also familiar with three unpublished volumes, which include solo works by Mathieu-Andre Reichert, Peter Josef von Lindpaintner, Georges Hue, Hisitada Otaka, and Jacques Ibert. Additional publications include a three-volume collection entitled *The Golden Age of the Flutists*² and the single-volume *Virtuoso Concert Pieces*.³ These collections include nineteenth century and early twentieth century flute solos edited by Takahashi.

Purpose and Need for the Study

The purpose of this document is to examine in detail Takahashi's approach to teaching, which includes strong emphasis on tone, clarity of articulation, and the use of imagery to teach interpretation, expression, phrasing, and form. Also considered are the possible musical, pedagogical, and philosophical influences exerted by his teachers, Shinichi Suzuki and Marcel Moyse.

Such an examination is needed to inform Takahashi's primary publication, *The Suzuki Flute School*, an eleven-volume progressively-sequenced compilation of literature that contains few instructions for the student or teacher. Although Suzuki teacher training is provided through a system of college programs, short-term summer institutes, and apprenticeships, there is no manual or text detailing the essentials of Takahashi's teaching.

¹ Toshio Takahashi, *Suzuki Flute School*, vol. 1-11 (Miami, FL: Summy-Birchard, Inc., 1971-1994).

² Toshio Takahashi, *The Golden Age of the Flutists*, 3 vols., (Tokyo: Zen-On Music Co., Ltd., 1979-2000).

³ Toshio Takahashi, *Virtuoso Concert Pieces*, (Tokyo: Zen-On Music Co., Ltd., 1993).

Research Questions

The document addresses the following questions.

1. What significant forces appear to have influenced Toshio Takahashi's pedagogical philosophy and technique?
2. What specific techniques does Takahashi use in teaching tone development, articulation, and finger technique?
3. What pedagogical approaches does Takahashi employ to increase comprehension of expression, interpretation, phrasing, and form?
4. What approach to practice does Takahashi recommend?

Delimitations

Sources of data were limited primarily to notes documenting the researcher's personal experience as a student of Takahashi and as an observer of Takahashi teaching others. Additional sources of information included a researcher-authored questionnaire administered to Takahashi and to a selection of his students addressing: 1) identification and discussion of significant musical, pedagogical and philosophical influences; 2) pedagogical exercises and materials used in the studio in addition to those included in publications.

Definitions

Tonalization: a term developed by Shinichi Suzuki derived from the singer's term for warming up the voice and developing the tone. Suzuki used

tonalization to refer to studies or exercises he developed for tone development.⁴

Takahashi adopted the term and included tonalization exercises in all the volumes of *The Suzuki Flute School*. Many of the tonalization exercises in *The Suzuki Flute School* volumes reflect the tone exercises developed by Marcel Moyse.

French Flute School: A style of playing known for its characteristic open sound and lightening-quick articulations. It is also marked by a flamboyant virtuosity of performance and interpretation.

Suzuki Philosophy: Also known as the "Mother Tongue Approach", based on the way children learn language. Shinichi Suzuki developed a method of teaching music based on his philosophy that every child learns his native language through imitation and that music can be learned in the same way.

Methodology Overview

The primary data sources for this document were notes taken by the researcher, including records of his own instructional sessions with Takahashi and notes made during extensive observations of Takahashi teaching at various instructional levels. Many of the concepts and images described in this study are derived from those lessons and observations.

To confirm and expand the information contained in the author's notes, a researcher-authored questionnaire was sent to Takahashi and to a representative sampling of his students via e-mail. Responses were also returned via e-mail. When appropriate, clarification was obtained by phone interview and/or web based audio/video conferencing technology. Data drawn from the questionnaire were analyzed and used as the bases for

⁴ Shinichi Suzuki, *Tonalization*, (Miami, FL: Summy-Birchard, Inc., 1955).

discussion and response to the research questions. The complete questionnaire appears in Appendix I of this document.

Organization of the Study

The document contains seven chapters. Chapter I, "Introduction," provides an overview of the document. Chapter II, "Review of Literature," reviews: 1) biographic information on Takahashi and the influential figures who contributed to the development of his teaching; 2) journal articles highlighting aspects of Takahashi's teaching; 3) Takahashi's own writings. Chapter III, "Methodology," reviews procedures followed in the study. Findings are detailed in Chapters IV-VI: IV summarizes Takahashi's approach to flute performance technique; V reports on his approach to teaching interpretation, and VI contains a summary of his suggestions for effective practicing. Chapter VII, "Conclusions," provides a critical analysis of the findings pertaining to the unique teaching style of Toshio Takahashi and makes recommendations for additional study of Takahashi's pedagogy.

Appendix I provides a complete list of interview questions submitted to Toshio Takahashi and students. Appendix II lists Toshio Takahashi's flute editions. Appendix III is a listing of the complete Suzuki Flute Repertoire. Appendix IV lists Takahashi's unpublished works and their contents.

CHAPTER II

REVIEW OF LITERATURE

Literature pertinent to this study is not as copious as might be expected, given the stature of Takahashi in the flute world. Several scholars have provided biographical information on Takahashi and his relationship with his teachers, Marcel Moyse and Shinichi Suzuki. Aside from his own writings, seven journal articles were found that specifically addressed Takahashi's teaching technique. For the purpose of this study, information is divided into two categories, biography and pedagogy.

Biography

Three sources supply the bulk of information on the life of Takahashi and those who influenced the development of his career. In the Summer 1979 issue of the *American Suzuki Journal*, a brief article by Katherine White included a biographical sketch of Takahashi, outlining his performing career and his study with Shinichi Suzuki and with Marcel Moyse. In 1988, Ruth Kasckow expanded the information through an interview with Toshio Takahashi at the National Flute Association Convention in Los Angeles, California. In that interview, Takahashi revealed particulars regarding his becoming a flutist, his study with Shinichi Suzuki, his study and relationship with Marcel Moyse, and the development of the *Suzuki Flute School*.⁵ Stephanie Rea's 1999 document, *The Suzuki Flute Method: A History and Description*, also provided

⁵ Ruth Kasckow, "An Interview with Toshio Takahashi," *American Suzuki Journal* 18, no. 3 (Fall 1990):21.

biographical information about Suzuki and Takahashi. While it includes a review of the sequenced Suzuki Flute repertoire,⁶ it gives only surface treatment of Takahashi's pedagogical technique. These writings, encapsulated below, provide insight into Takahashi's life, musicianship, and pedagogical philosophy.

Takahashi's Early Development

Toshio Takahashi was born in Tokyo, February 23, 1938. He was the first of five children born to Hideo and Kazuko Takahashi. During his adolescence he was more interested in painting and literature than in music. He decided that he wanted to be a novelist and he wrote many novels during his teenage years.⁷

Takahashi's interest in writing and languages continued after high school. He enrolled at the Tokyo College of Foreign Languages where he earned an interpreter certificate in English. During this time he worked as a tour guide and interpreter for the Imperial Hotel in Tokyo. He also became interested in music.⁸

As nineteen-year-old Takahashi passed by a music store one day he heard a sound that intrigued him. He stopped into the store to listen and was moved to tears. This was the first time Takahashi had heard a flute and he had to ask the store clerk what it was that he had heard. He learned it was a public radio broadcast of Marcel Moyse playing Franz Doppler's *Hungarian Pastoral Fantasy*. Takahashi asked the clerk to show him a

⁶ Stephanie Jeanne Rea, "The Suzuki Flute Method: A History and Description" (DM doc., The Florida State University, 1999).

⁷ Stephanie Jeanne Rea, "The Suzuki Flute Method: A History and Description" (DM doc., The Florida State University, 1999), 28; Ruth Kasckow, "An Interview with Toshio Takahashi," *American Suzuki Journal* 18, no. 3 (Fall 1990): 21.

⁸ Rea, 28; Kasckow, 21.

flute since he was unfamiliar with the instrument. Upon seeing the flute, Takahashi decided he would become a flutist. He determined it would take about six months to save enough money to purchase his own instrument, so he asked the store manager to hold one flute for him. He went back each night to see if his flute was still there. After six months, he had saved enough to buy the least expensive silver-plated brass flute in the store.⁹

Takahashi knew nothing about playing the flute, but he had learned to read music in the Japanese public school system. Since he could not find a flute teacher, he taught himself using a fingering chart and his ear. Being a very enthusiastic student, Takahashi would practice in his spare time and up to twelve hours a day on holidays. He was always mindful to try to emulate the sound that had inspired him in the music store. After a year without a teacher, Takahashi could play the piece that had first drawn him to music and the flute—Doppler's *Hungarian Pastoral Fantasy*.¹⁰

Takahashi met some music students from the Tokyo University of Art and began playing chamber music with them. They called themselves *Ensemble Sonore*. The group consisted of flute plus string quartet, double bass and piano. They performed concerts all over Japan from 1960-1963.¹¹ The ensemble was earning money from performances, but for Takahashi it didn't seem right. He felt that music was something sacred and that he shouldn't use music to make money. So, Takahashi took a night job as a private detective while performing and practicing during the day. However, working too many hours began to make Takahashi ill.¹²

⁹ Kasckow, 21.

¹⁰ Kasckow, 21.

¹¹ Kasckow, 21.

¹² Kasckow, 21-22; Rea, 29-30.

Giving up his private detective work, Takahashi moved to Matsumoto in 1963. He continued performing, though he had doubts about his ability. Since there was no flute teacher in Matsumoto at the time, Takahashi turned to the violin teacher, Shinichi Suzuki, who had already established his music school there. Suzuki had achieved international acclaim for his approach to teaching violin by this time.¹³

Takahashi asked Suzuki to teach him music. Suzuki was surprised and initially turned Takahashi away because he played the flute— an instrument with which Suzuki had no experience. Ultimately Takahashi persuaded Suzuki to teach him about musical expression and interpretation.

From 1963-66 Takahashi studied musical interpretation, intonation, articulation, phrasing, embellishment, and form with Suzuki. For those three years Takahashi had a weekly two-hour lesson with Suzuki, while Takahashi's wife accompanied at the piano.¹⁴ Suzuki eventually suggested to Takahashi that he seek out the source of his inspiration— Marcel Moyse. This came as a surprise to Takahashi who had never considered the possibility that Moyse might still be living. So, in 1966 Takahashi traveled to the United States to locate Marcel Moyse.¹⁵

Travel to the United States was a financial struggle for Takahashi in the beginning. In Japan, if he needed extra money he could teach English because there was always an interest in learning the language. However, there was not such a demand in the United States.

¹³ Rea, 30; Kasckow, 22.

¹⁴ Rea, 30; Kasckow, 22.

¹⁵ Rea, 30; Kasckow, 22.

He went first to Los Angeles and played in churches and at parties free of charge in order to meet people. With some luck and through various engagements, he met two people who helped him advance his personal and musical life. One woman offered to let him stay in a house she owned if he would be a caretaker of the house and yard. After two or three months of living in Los Angeles, a man offered to manage him and he began playing concerts to earn money.¹⁶

While performing in Philadelphia, Takahashi arranged a flute lesson with William Kincaid. Through Kincaid, Takahashi learned Moyse was living in Vermont. Takahashi called Moyse and told him his story of coming from Japan to the United States to study with him. Though Takahashi had no letter of introduction or recommendation, Moyse agreed to accept him as a student.¹⁷

Takahashi remained in the United States for three years studying with Moyse. He earned money for expenses through performing and from a recording he made of traditional Japanese music with Koto.¹⁸

Moyse and the French Influence

Prior to emigrating to the United States, Moyse had been professor of flute at the Paris Conservatory from 1930 until 1942. From Moyse, Takahashi absorbed the technique and repertoire of the French school of flute playing which emphasizes production of a vibrant, expressive sound and clarity of articulation as well as a degree of

¹⁶ Kasckow, 22.

¹⁷ Kasckow, 22-23.

¹⁸ *The Romance of Japan*, Toshio Takahashi, flute; Shinichi Yuize, koto, sangen and voice; Yasuko Yuize, koto and bass koto solo; Prestige PR 7505 LP.

flamboyant virtuosity.¹⁹ That technique and repertoire continues to be the core of Takahashi's pedagogy.

Moyses had also been solo flutist at the l'Opera Comique and was tremendously influenced by the singers and repertoire he heard there. His *Tone Development Through Interpretation* is a collection of melodies including many arias to be transposed into various keys and played at varied dynamic levels. Takahashi is a masterful teacher of this repertoire. His music expression class (which is taught not only to flutists, but to all students at the Talent Education Research Institute) develops the ideas suggested in *Tone Development Through Interpretation*.

When Takahashi returned to Matsumoto in 1968, Shinichi Suzuki appointed him to teach at the Talent Education Institute, as it was then called, and asked him to develop the *Suzuki Flute School*. It took two years of revisions and testing repertoire with students before the first volume was published.²⁰ Takahashi made the recording for the first volume himself. Beyond the first volume much of the repertoire Takahashi selected for the *Suzuki Flute School* came from the pieces he studied with Marcel Moyse and/or pieces that Moyse had recorded. The original recordings of Moyse for volumes three and four were eventually replaced by newer recordings by one of Takahashi's students because of the poor recording quality of the older ones.²¹

Takahashi continued performing while teaching and developing additional volumes for the *Suzuki Flute School*. Teaching became his first priority when he became

¹⁹ Trevor Wye, *Marcel Moyse, An Extraordinary Man: A Musical Biography* (Cedar Falls, Iowa: Winzer Press, 1993), 108.

²⁰ Kasckow, 23.

²¹ Rea, 32.

head teacher trainer at the Talent Education Institute in the early 1980s. This responsibility meant not only directing the flute department, but also supervising teacher training classes for all instruments at the school. This included Tone Development Class, Music Expression Class, and conducting the string orchestra.²²

Suzuki's Philosophical Influence on Takahashi

Throughout the 1980s and 1990s Takahashi made revisions to the *Suzuki Flute School* volumes trying different repertoire and revising the sequencing of repertoire. However, his approach to playing and teaching music has remained consistent. His pedagogical approach is adopted from Shinichi Suzuki and based on what Suzuki called the "Mother Tongue Method."²³

Important elements of the Suzuki approach or philosophy include an understanding that every child has the ability to learn and an emphasis on listening to music as part of the creation of a rich, nurturing musical environment for the student.

In *Ability Development from Age Zero*, Suzuki explores the process through which every child learns his native language and asserts that music can and *should* be learned in the same way. Furthermore, Suzuki says that talent is not inborn, and that talent and ability are one and the same.²⁴ It is the responsibility of the parent and teacher to provide the best possible example for the student.²⁵

²² Kasckow, 23.

²³ Shinichi Suzuki, *Ability Development from Age Zero*, English Translation by Mary Louise Nagata (Athens, Ohio: Ability Development Associates, 1981), 5.

²⁴ Suzuki, *Ability Development from Age Zero*, 1.

²⁵ Suzuki, *Ability Development from Age Zero*, 26.

Suzuki's influence on Takahashi as a teacher is evident in Takahashi's good humor, gentle manner and absolute respect for all students. In addition, examination of Takahashi's writings show that he is an articulate advocate of Suzuki's teachings. Takahashi writes that the Suzuki philosophy is summarized in three quotations:

“*Man is the child of the environment*” is the starting point of the Suzuki Method. When parents teach their children how to talk, there is no bullying or forcing. Parents talk to their children out of love, and children acquire the skill to talk and think, they learn to love as well. “*Sound breathes life; without form it lives*” is an expression emphasizing the importance of tonalization which Dr. Suzuki first advocated in the world of string instruments. Like vocalization for singers, this is a vital element in Suzuki Method instruction. In vocal music, the trainer learns the art of helping students sing with the highest degree of reverberation in the oral cavity without losing, however, the personality of their vocal tone. If one seeks tone that “breathes with life” on the basis of a proper image, one spontaneously develops tonality that is not forced, and personality can also develop there. It would be good for us to endeavor to be instructors who, instead of being trapped by a fixed mold, can teach natural tonalization that is suitable for each child. When living in a good environment, learning tone that breathes with life from a superior instructor, and coming into contact with the souls of Bach and Mozart through that tone and that technique, children's souls too will develop richly. They will become well-balanced adults both intellectually and emotionally cultivated. When the world is filled with such people, Pablo Casals' prophecy that music will save the world will come true. That is the ultimate meaning of “*Where love is deep, much can be accomplished.*”²⁶

²⁶ Toshio Takahashi, “Message From the Chairman of the Board,” *International Suzuki Journal* 4, no. 1 (Spring 1993): 5

Suzuki's mentoring had a profound effect on Takahashi. Foreign students visiting Matsumoto report being escorted personally by Takahashi to visit Suzuki's Museum (his former home and studio) and his burial site as a show of respect for his teacher and the founder of Talent Education.

Toshio Takahashi resides in Matsumoto, Japan with his wife who teaches Suzuki Piano. He continues to teach at the Talent Education Institute where he is responsible for Applied Flute Instruction, Tone Development Class, Music Expression Class, String Orchestra, and Teacher Training. He continues a regular practice routine of tone studies, etudes, scales, and repertoire, two to three hours a day.²⁷

Pedagogy

In addition to his own writings, a small number of journal articles and columns provide glimpses into Takahashi's teaching. Recurrent themes include the techniques he uses to develop good tone, the influences of both Suzuki and Moyse on his pedagogical philosophy, and his systematic approach to teaching all aspects of music. The articles and columns span a period from 1979 to 1993 and are found in the *American Suzuki Journal*, and *The Instrumentalist*.

In the Summer 1979 *American Suzuki Journal*, a brief article by Katherine White describes the "revised edition" of the *Takahashi Flute School* as being of great value because of the fine characteristics of its content and organization. She notes that the music is organized by levels, the pieces are well-chosen, and the students find them appealing. The article includes highlights of Takahashi's study with Suzuki and Moyse and observes that Takahashi's methods of tone production have developed from a

²⁷ Rea, 33.

thorough analysis of Moyse's technique. She describes Takahashi as an enthusiastic teacher with high expectations of his students. White reports that lessons are always organized with time spent proportionally: tonalization and sonority (25%), fingering and articulation (25%), and musical expression (50%).²⁸

The March 1980 issue of the *Instrumentalist* announced the development of a flute program by Toshio Takahashi using Suzuki techniques.²⁹ Author Ann Marie Price, reviewing a flute workshop Takahashi had conducted to promote his new method noted useful techniques for public school teachers: 1) teach students to play the instrument before learning to read notation; 2) insist on listening to good examples of recorded music; 3) encourage memorization of repertoire; 4) provide individual instruction; 5) give opportunities for solo performance.

Writing in the May 1980 issue of the *Instrumentalist*, Aber and Lundstrom cover lesson organization, the purpose of group lessons, preparatory exercises, approaching new pieces, and some practice hints. Duly noted is that Takahashi has selected and sequenced progressive repertoire so that techniques and concepts learned in each piece lead logically to the next. While the student is polishing one piece, and developing a second piece, preparatory exercises are introduced to facilitate the learning of the next piece. Group lessons are provided for several purposes: the less advanced students are motivated by and learn from the more advanced students; group learning provides a friendly environment for developing ensemble and performance skills. Five of Takahashi's preparatory exercises for tone production are described in detail: exhalation,

²⁸ Katherine White, "Suzuki and Moyse Influence Takahashi Flute School Values," *American Suzuki Journal* 7, no. 2 (Summer 1979): 12.

²⁹ Ann Marie Price, "Suzuki for Wind Instruments," *The Instrumentalist* 34 (March 1980): 39-40.

horse-face, horse-flutter, whistling, rice-spitting. The article concludes with Takahashi's recommended procedure for learning new pieces: listen to recordings until you can hear the music in your mind; play softly with a metronome, working for rhythmic accuracy; Add dynamic changes while still working with the metronome; and finally, play without the metronome and add rubato tempos.³⁰

The popular rice-spitting technique is reviewed by Donna Rose, who notes its usefulness in teaching low, middle, and high registers by teaching students to spit near, farther, and across the room. Rose points out that much of what Takahashi teaches is not really new, but that he presents old ideas "gleaned from his teachers" in new ways. Rice-spitting is one example. Takahashi models his flute playing after Marcel Moyse; rice-spitting is a new way of teaching a traditional French style articulation. Takahashi stresses the importance of listening to recordings; imitation is a direct outgrowth of the "mother tongue" philosophy of Suzuki. Children learn their native language through listening and imitation. They can learn music in the same way. Another important aspect of the Suzuki-Takahashi method is maintaining a positive approach. Praise your students for what they do well. You will get a concentrated effort never before attained.³¹

The philosophical foundation of tonalization was explored by Rebecca Paluzzi in an article, "Tone, Tone Tone," in the Fall 1987 *American Suzuki Journal*: "The tonalization studies are our vehicle for developing a living, singing tone. Rather than being exercises, they are in fact microcosms of great music, to be explored and developed

³⁰ Margery V. Aber and Franca Lundstrom, "Toshio Takahashi-Flute Teacher," *The Instrumentalist* 21, no. 2 (May 1980): 85.

³¹ Donna Rose, "Spitting Seeds: Flute Tips Takahashi Style," *The Instrumentalist* 37, (October 1982): 32.

in miniature...The power of Mischa Elman's tone to move Dr. Suzuki catapulted him into a life-long quest to discover "what is art?" The expressive singing of Marcel Moyse's tone drew Toshio Takahashi off a crowded Tokyo sidewalk and, ultimately, into a compelling career in music. These men have experienced the powerful call of one soul to another through musical tone. It is little surprise, therefore, that both spend such a large percentage of their teaching time tirelessly helping others to develop the ability of communicating to man through music."³²

In The Flute Column of the *American Suzuki Journal* Summer 1987 issue, Pandora Bryce reaffirmed once more that the focus of the Suzuki approach is tone.³³ Based on her observation of Suzuki Institutes and her study in Japan, she notes that the tonalization portion of a student's lesson is almost always longer than the repertoire section. "Mr. Takahashi's tone development ideas really do help students develop a big, rich tone, and an embouchure that allows continued development over the years. Because the setup of the lips is so natural, students will end up with a flexible, relaxed embouchure, lots of power, plus the ability to play very softly and with various tone colours." In a later 1992 column in the *American Suzuki Journal*, she emphasizes the point in more detail, explaining that Takahashi described a good lip position as only half way to developing a fine tone; the other half would be found in the oral cavity. He stresses that the means for opening the oral cavity are raising the soft palate, opening the throat, and lowering the

³² Rebecca Paluzzi, "Tone, Tone, Tone," *American Suzuki Journal* 15, no. 5 (Fall 1987): 13.

³³ Pandora Bryce, "The Flute Column," *American Suzuki Journal* 17, no. 4 (Summer 1989): 7.

tongue. She points out that these ideas are familiar to singers, which is not surprising since Takahashi gets much of his inspiration from singers.³⁴

Takahashi himself was responsible for a regular column as chairman of the board of the International Suzuki Association, the ISA. The early columns report the business of the ISA. Items include Mr. Takahashi's unanimous election to the position of chairman of the board, Suzuki's designation of the ISA as the sole entity with rights to use his name and trademark, and the ISA's intention to establish a means to guarantee the quality of instruction delivered by Suzuki-trained instructors throughout the world and the details of that plan. In later columns, Takahashi expresses the tenets of the Suzuki philosophy, which he has clearly adopted as his own. The most significant of those articles are in the spring 1993 and fall 1993 installments in which he elaborates on three of Suzuki's often repeated quotations: "Man is a child of the environment," "Sound breathes life; without form it lives," and "Where love is deep, much can be accomplished."³⁵

In an article entitled "Bell Tone and Vibrato" written for the July 1992 *News* of the International Suzuki Association, Mr. Takahashi described tone in terms of "proper attack, followed by beautiful color, and a lingering reverberation."³⁶ This is the description he uses in lessons and in masterclasses. He often employs a temple bell for demonstration purposes. He rings the bell and suggests examining the sound of the attack, the natural vibrato, and the lingering reverberation as the sound decays. A

³⁴ Pandora Bryce, "Master Class with Mr. Takahashi at East Tennessee Suzuki Flute Institute International," *American Suzuki Journal* 21, no. 1 (1992): 58-9.

³⁵ Toshio Takahashi, "Message From the Chairman of the Board," *International Suzuki Journal* 4, no. 1 (Spring 1993): 5; Toshio Takahashi, "Message From the Chairman of the Board," *International Suzuki Journal* 4, no. 2 (Fall 1993): 9.

³⁶ Toshio Takahashi, "Bell Tone and Vibrato," *International Suzuki Association ISA News*, 6 (July 1992): 3.

reworking of that article is included in the National Flute Association's *The Flutist's Handbook: A Pedagogy Anthology*. Retitled "The Creation of Cosmic Sound," it is an expression of Takahashi's philosophy of tone production.³⁷

³⁷ Toshio Takahashi, "The Creation of Cosmic Sound," *The Flutists Handbook: A Pedagogy Anthology*, (Santa Clarita, California: The National Flute Association, 1998).

CHAPTER III

METHODOLOGY

The primary data sources for this document were notes taken by the researcher, including records of his own instructional sessions with Takahashi and notes made during extensive observations of Takahashi teaching students at various instructional levels. Many of the concepts and images described in this study are derived from those lessons and observations.

To confirm and expand the information contained in the author's notes, a researcher-authored questionnaire was sent to Takahashi and to a representative sampling of his students via e-mail. Responses were also returned via e-mail. When appropriate, clarification was obtained by phone interview and/or web based audio/video conferencing technology. Data were drawn from the questionnaire for analysis and used as the basis for discussion and response to the research questions. The complete questionnaire can be found in Appendix I of this document.

There were 13 respondents, including seven Americans, two Canadians, one Briton, one Australian, one Netherlander, and one Finn. Among the respondents were four graduates of the Talent Education Research Institute, five Suzuki Flute Teacher Trainers, three university professors, and two orchestral flutists. All of the respondents have studied with Takahashi at various locations around the world, including long and short term institutes in Taejon, Korea; Johnson City, Tennessee; Chicago, Illinois; Colorado; England; Ireland; Finland; Adelaide, Brisbane, and Sydney, Australia; Berlin, Germany; and of course Matsumoto, Japan.

CHAPTER IV

FINDINGS: PERFORMANCE TECHNIQUE

The researcher's notes, supported by questionnaire data, confirm that Takahashi begins every lesson with tone study and maintains a focus on the production of a beautiful sound throughout the duration of the lesson. The following outline of technical principles as Takahashi teaches them is based on the researcher's notes and questionnaire responses.

Tone Development

Warm-ups

The first skill taught to every Suzuki student is the bow. Not only is the bow a matter of performance etiquette, but it also defines the beginning and ending of a lesson. Additionally, as in the Japanese tradition, it is a show of mutual respect between student and teacher.

For free breathing, Takahashi teaches several warm-up exercises. This simple one is commonly referred to as the "exhalation" exercise, because its purpose is to encourage awareness of the controlled exhalation necessary for wind playing. Standing with feet apart, the student joins hands one over the other, bend forward exhaling through the mouth. Then he or she stands tall with arms widespread, opening the chest, and inhales through the nose.³⁸

³⁸ Toshio Takahashi, Individual Lesson, Talent Education Research Institute, Matsumoto, Japan, 5/15/2008.

Second, with fingers interlocked the student leans back and to the left while raising the right upper arm. The left arm remains low and to the side. He or she then repeats this to the right while lifting the left upper arm. The right arm remains low and to the side. When the exercise is done properly, one can feel the stretching of the intercostal muscles.³⁹ A variation of this exercise that Takahashi used with small children in a 1990 master class was to swing an imaginary baseball bat as if *ōn deck,ō* warming up, preparing to step into the *ōbatterø box.ō*⁴⁰

To prepare the embouchure Takahashi teaches a stretching exercise called *ōhorseface.ō* "The lips are kept closed while the jaw is lowered, thereby stretching the upper lip. He tells students we need to have a long face as a horse has a long face. Or it is as if we are chewing oats like the horse does. Another image is that you took too big a bite of pizza and now you must chew really big before you can swallow."⁴¹

For relaxation of the embouchure Takahashi teaches students to flutter lips, making the sound that horses make.⁴² Lips must be together and relaxed while a generous volume of air is pushed through. This is a common relaxation exercise used by many brass players.

To teach flexibility in directing the airstream, Takahashi says: *ōBlow your bangs, then gradually slide your jaw and lower lip back so the air stream comes down.ō*⁴³ This

³⁹ Toshio Takahashi, Individual Lesson, Talent Education Research Institute, Matsumoto, Japan, 5/15/2008.

⁴⁰ Toshio Takahashi, Master Class, East Tennessee Suzuki Flute Institute, 7/11/90.

⁴¹ Toshio Takahashi, Repertoire Class, East Tennessee Suzuki Flute Institute, 7/10/95.

⁴² Toshio Takahashi, Repertoire Class, East Tennessee Suzuki Flute Institute, 7/10/95.

⁴³ Toshio Takahashi, Repertoire Class, East Tennessee Suzuki Flute Institute, 7/10/95.

allows the flutist to find the direction the air stream needs to travel in order to strike the opposite wall of the tone hole and produce a sound.

Takahashi uses whistling to aim the air in the right direction and to create a sense of tension in the lips. Whistling directs air at the back of the lips rather than at the flute. He describes the lips as double reeds and says we should be blowing across both reeds not just one. He adds articulation to the whistling and calls it "whistling."⁴⁴

Tonalization

Tonalization exercises may also be referred to as *Pre-Sonorité*. This is because for *The Suzuki Flute School* Takahashi has distilled the essence of Moyse's *De la Sonorité* into a core group of exercises and added some of his own to precede a more complete undertaking of the flutist's flagship tone study book.⁴⁵ Although some of his tonalizations correlated with the repertoire appear in each of his *Suzuki Flute School* volumes, many remain unpublished. Every lesson with Takahashi begins with tonalization.

⁴⁴ Toshio Takahashi, Repertoire Class, East Tennessee Suzuki Flute Institute, 7/10/95.

⁴⁵ Marcel Moyse, *de la Sonorite* (Paris, France: Alphonse LeDuc & Cie, 1934).

is pressing a key, making the flute difficult to balance. Furthermore, the acoustics of the instrument make it difficult to play C# in tune with a clear sound. So, the point of the first tonalization is to use the B as a model and to make the C# match it.⁴⁶

In the second tonalization the C# is set into a chromatic line from B to D and the goal is to match the color and intonation of all the pitches. From the very beginning Takahashi addresses these issues of tone production, which many tutors would avoid as too advanced for beginning players.

The three middle register Dø's of the third tonalization with breaths between them are as much about the preparation as about the sound. The flutist is to prepare the sound box inside the mouth. This makes a richer, fuller sound.

For changing register, in the fourth tonalization Takahashi uses Bô a note easy to produce with good quality and stable pitchô low, low, high. To change register, the air speed must change and so must the direction of the air. To move into the middle register, the air speed must increase and the direction of the air must rise. Therefore it is expedient to describe this change to a young student as blowing near and then far. Blowing far requires a faster air speed and a higher trajectory. The higher trajectory will be accomplished by moving the lower lip forward.

The fifth tonalization is an exercise in changing registers. The flutist must increase air speed and raise the air direction for the upper notes, and decrease air speed and lower the direction of the air for the lower notes.

In the sixth tonalization the goal is to arrive at B from above. First, slurring from low B, the flutist must build air pressure until the low register sound grows into the upper

⁴⁶ Toshio Takahashi, *Suzuki Flute School*, Vol. 1 (Tokyo, Japan: Zen-On Music Company, Ltd., 1971): 18

register. Then from middle register D air pressure is built again until the sound grows into the upper register (this register change does also require a change of fingering). Finally the flutist descends chromatically to B, which is the model sound that he or she has aimed for. Color and life must be maintained on the repeated sustained Bø to follow.

The series of semitones in the seventh and eighth tonalizations challenges the flutist to carry the sound that has been achieved on B throughout the range of the flute. The goal is homogeneity of sound. While the earlier exercises are Takahashi's own, these chromatic exercises are clearly taken from Marcel Moyse's *De la Sonorité*.⁴⁷

The *piano* tonalizations mirror the *forte* tonalizations. They begin with a high register attack. Takahashi teaches a lip attack, and his insistence on perfecting the technique is legendary. (See the subsequent section on dynamics for details of how he teaches this *piano* technique.) Once the high register lip attack is achieved, the purpose of the individual exercises parallels the *forte* tonalizations.

⁴⁷ Marcel Moyse, *de la Sonorité* (Paris, France: Alphonse LeDuc & Cie, 1934): 6.

Pre Sonorité: Tonalization Exercises

Toshio Takahashi

Figure 2. *Piano Tonalization*

In *de la Sonorité*, Marcel Moyse developed a section of low register tone studies that methodically progresses through all possible intervallic relationships within an octave.⁴⁸ He applied varying dynamics to further develop flexibility and control of the embouchure. For *Pre-Sonorité*, Takahashi developed (or extracted) a simple semitone pattern. The descending crescendo is counter to the typical phrase shape. It compels the flutist to develop flexibility in phrasing and dynamic variety as well as suppleness and intensity of sound in the low register.

Figure 3. *Low Register Tonalization*

⁴⁸ Marcel Moyse, *de la Sonorité* (Paris, France: Alphonse LeDuc & Cie, 1934): 10.

Marcel Moyse developed a series of exercises for attack and slurring of notes which became Takahashi's tonalization or *Pre-sonorité* exercises below.

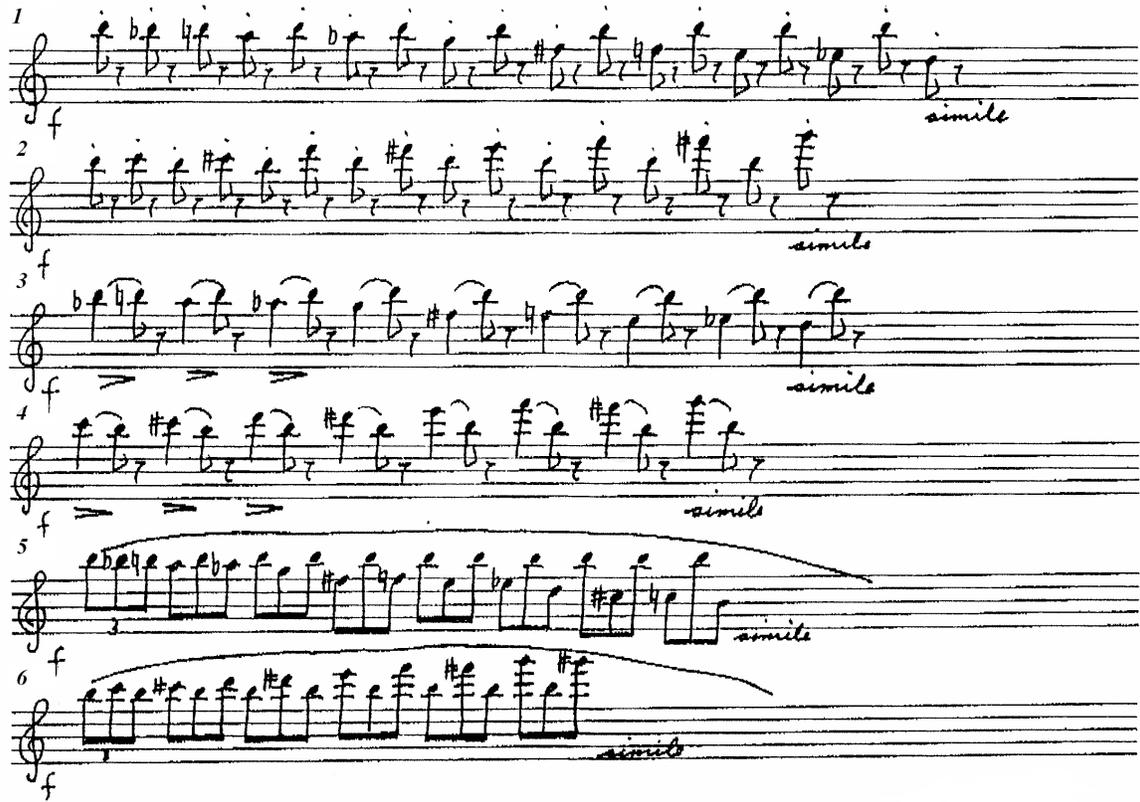


Figure 4. Pre-Sonorité: Attack and Slurring Tonalization in *forte*

In Moyse's volume the exercise is transposed to begin on every possible note on the flute, though he does acknowledge that the exercises are tiring and that the flutist should not spend more than twenty minutes per day on them.⁴⁹ Takahashi, who intends his exercises for the flutist who is perhaps not quite ready for the Moyse work, suggests practicing his *Pre-Sonorité* exercises in *forte* and *piano*.

⁴⁹ Marcel Moyse, *de la Sonorite* (Paris, France: Alphonse LeDuc & Cie, 1934): 15-22.



Figure 5. Pre-Sonorité: Attack and Slurring Tonalization in *piano*

In *de la Sonorité* Moyses wrote a section on developing fullness of tone. The exercise is a crescendo from *pp* to *ff*. Again Moyses acknowledges how fatiguing the exercise can be and recommends practicing only the pitches forming one of the four augmented triads in a practice session. Takahashi's *Pre-Sonorité* exercise includes a crescendo *and* decrescendo; it begins on the model B and then focuses attention on the notes that are most problematic for the flutist. The C can be unstable in pitch--either sharp or flat. The C# can also be either sharp or flat and is perhaps the most difficult to control in terms of pitch and quality. E can be flat in the low and middle registers, sharp in the high register, of thin quality in all registers, and has a tendency to crack. On many

flutes F# is also a thin sounding note and may be flat in the low and middle register and sharp in the high register. While G# tends to have a good quality in the low and middle registers, it may tend sharp in the high register. The point of Takahashi's exercise is to maintain even quality and pitch while varying the dynamic on these challenging notes.

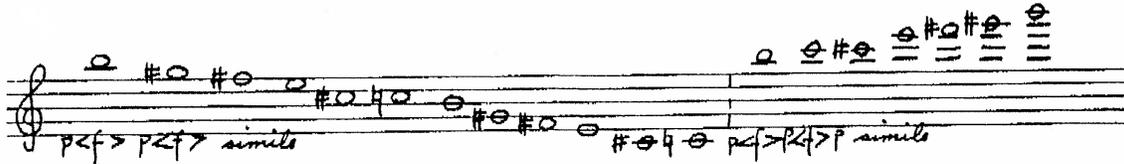


Figure 6. *Pre-Sonorité*: Fullness of Tone

Embouchure

Takahashi emphasizes the importance of a free embouchure by referring to “floating both lips. He enjoys playing with the English language and showing his sense of humor, telling students that they should not be flutists but “floatists.” With the flute in place on his lip, he says: “This is the preparation. Open your throat cavity.” One can observe him literally become taller as he stretches upward and opens his mouth wide to inhale.⁵⁰

Takahashi sometimes refers to the frame from which the embouchure is suspended. The frame refers to the musculature beyond the lips, above and below the embouchure. “Flute dimples” may be observed on either side of the nose and either side

⁵⁰ Toshio Takahashi, Individual Lesson, Talent Education Research Institute, Matsumoto, Japan, 5/15/2008.

of the chin below the corners of the mouth forming the frame from which the embouchure is suspended.

An upside-down triangle is formed by two muscles on either side of the nose, just above the corners of the mouth, and a third at the center of the upper lip. Control of the upper lip is what adds warmth and color to the sound.⁵¹

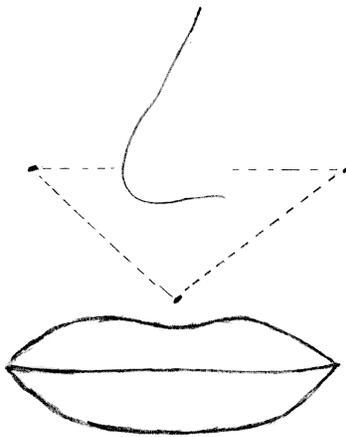


Figure 7. The Upside-Down Triangle

Takahashi sometimes uses the description of a rebellious smile to clarify the connection between embouchure and tone. A lovely smile makes ugly tone, but a rebellious (ugly) smile makes lovely tone. The lovely smile has dimples at the corners of the mouth. The rebellious smile has dimples on either side of the nose above the mouth and on either side of the chin below the mouth.⁵²

⁵¹ Toshio Takahashi, Tone and Technique Class, East Tennessee Suzuki Flute Institute, 7/14/92.

⁵² Toshio Takahashi, Repertoire Class, East Tennessee Suzuki Flute Institute, 6/18/96.

To accommodate small children, string instruments come in various reduced sizes. This is not so for flutes. The accommodation we do have is the curved head joint. However, it is still a full sized flute with a full sized bore. Takahashi reminds students of this fact. He compares the flute tube to the fingerboard of the violin and the oral cavity to the sound box. "Make a full size sound box. The upper [the hard palate] cannot change. We must change the lower," by dropping the jaw and keeping the tongue down. "The airstream is a river. Make it wide and deep. The lips are the strings."⁵³

Another image Takahashi uses to suggest dropping the jaw and lowering the tongue is the pelican. When inhaling, students should create space in the oral cavity, just as the pelican makes a space for carrying fish. Takahashi also says, "Breathe from your gills." When he demonstrates this inhalation, one can actually observe expansion in his neck.

Takahashi often refers to a "singing tone" and many times sings along while the student plays. He frequently demonstrates musical ideas by singing and may ask the student to sing as well. He compares flute tone production to vocal tone production and says the lower register is like chest voice emanating from the "throat and mouth chamber," while the higher register is like head voice coming from the "throat and nose chamber." He sometimes sings a very open "AH" in his low register while gesturing that it projects from his chest and then sings the same vowel sound an octave higher, gesturing that it projects from the top of his head to show how we can use our bodies to make a singing tone.

⁵³ Toshio Takahashi, Master Class, East Tennessee Suzuki Flute Institute, 7/3/95.

Flutists, according to Takahashi, have two businesses (meaning responsibilities): to maintain (1) a singing lip and (2) a singing air column.⁵⁴

Tone Color

Holding the flute at the barrel with the right hand, Takahashi demonstrates slurring middle register C to C#. "Play with a warm, rich sound" not a cold solid sound. Empathize "put your heart in your tone." He demonstrates a long tone, first with the flute, then with his singing voice. He demonstrates a straight dead tone with no color, warmth, or expression. He then demonstrates the same pitch with color, warmth, and expression. He does not use the term vibrato, though the sound clearly has a waver that most would describe as such.⁵⁵

As the student plays for Takahashi, he encourages him to "converse with Mozart." "Play with a warm sound." "We are warm-blooded human beings" not cold-blooded like the snake.⁵⁶

On another occasion Takahashi made this point another way. He told a group of students that in tonalization "line is most important. The alarm says LUNCH. A beautiful sound says "music." He made a point of shouting LUNCH with no warmth, color, or expression and then singing "music" with warmth and expression.⁵⁷

⁵⁴ Toshio Takahashi, Master Class, East Tennessee Suzuki Flute Institute, 7/5/95.

⁵⁵ Toshio Takahashi, Individual Lesson, Talent Education Research Institute, Matsumoto, Japan, 5/15/2008.

⁵⁶ Toshio Takahashi, Individual Lesson, Talent Education Research Institute, Matsumoto, Japan, 5/15/2008.

⁵⁷ Toshio Takahashi, Repertoire Class, East Tennessee Suzuki Flute Institute, 7/10/95.

He told a class that in Japanese calligraphy one practices making a straight line many times but with a slight curve at the beginning. This straight line should not be used for musical tone. "A musical straight line is warm, round and has movement."⁵⁸ He warns, "Don't let vibrato control the tone."⁵⁹

Takahashi demonstrates without the flute, blowing the air pressure needed to produce the sound in all three registers. The change in air pressure is audible. The high register has the strongest air pressure, the middle register has medium air pressure, and the low register has least air pressure.⁶⁰

According to Takahashi, there are three kinds of tone. Tone Color has clear attack, elegant color, reverberant echo. Tone Color is missing something; it has no attack or has no echo. Tone Color is just sound. "Music needs *color*."⁶¹ To illustrate, he uses a fish image. The tone color fish must have 1) clear attack, 2) rich color, and 3) pretty echo. If any one element is lacking (attack, color, echo) the fish smells bad.

⁵⁸ Toshio Takahashi, Group Class, East Tennessee Suzuki Flute Institute, 7/4/95.

⁵⁹ Toshio Takahashi, Master Class, East Tennessee Suzuki Flute Institute, 7/14/92.

⁶⁰ Toshio Takahashi, Individual Lesson, Talent Education Research Institute, Matsumoto, Japan, 5/15/2008.

⁶¹ Toshio Takahashi, Tone and Technique Class, East Tennessee Suzuki Flute Institute, 7/13/92.

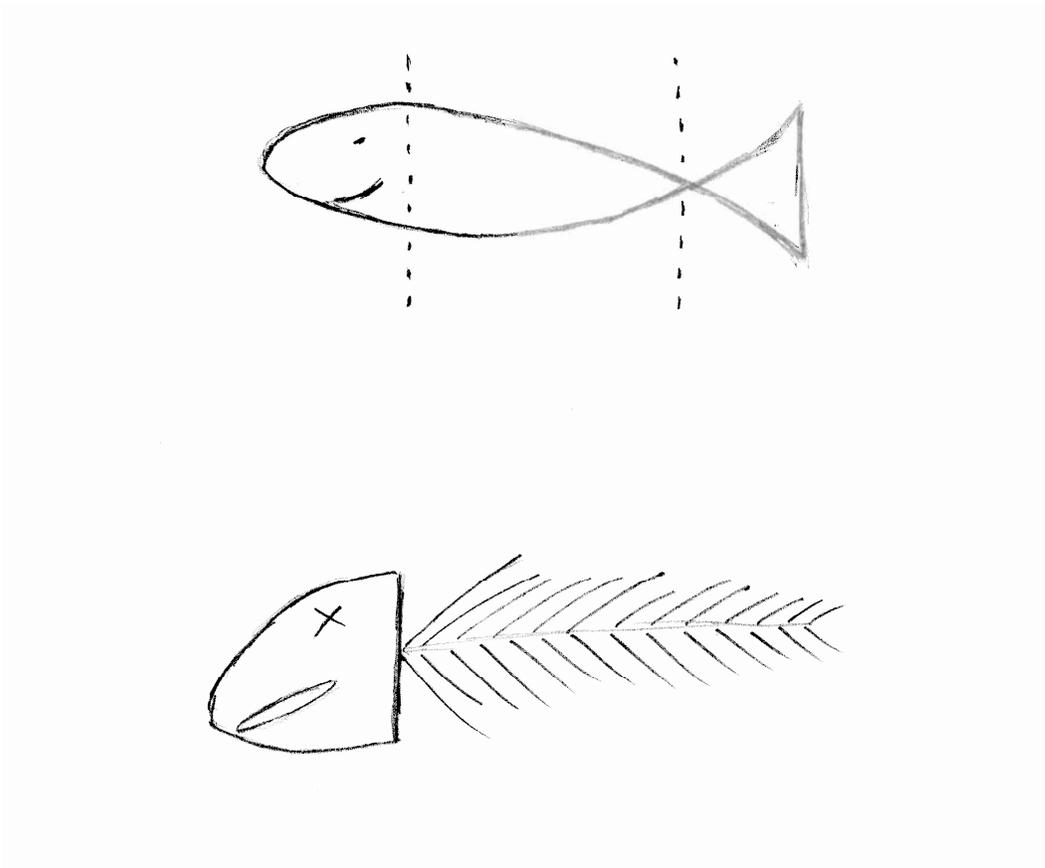


Figure 8. The Tone Color Fish

A staccato note must still retain all three elements. But it is more vertical, so it is represented by a tropical fish⁶ like an angel fish.

Dynamics

There are few dynamic markings in the first two volumes of the *Suzuki Flute School*. Takahashi encourages the development of a ringing *mezzo forte* to *forte* tone in the low register first. He then moves on to the middle register and the high register. Because it requires a well developed embouchure and equally well supported air stream,

the introduction of *piano* technique is reserved until after a beautiful singing sound is established.

In playing *forte*, Takahashi says that one should use the whole lip and make more friction noise. The flute sound will carry, but the noise will not. The jaw should be dropped and the air widened.⁶² In playing *piano*, only the tip of the lip should be used, without making noise. The jaw is raised and the air concentrated.

For *piano* technique Takahashi also often refers to playing on the tip of the lip or playing web tone. He is referring to playing on a small fold of the inner membrane of each lip. Occasionally he will refer to these as small lips inside the lips. To make the connection that these small inner lips are webs he will hold up one hand and with the other he will pinch the flesh between his thumb and forefinger saying, "We used to be fish," a sly reference to Darwin's Theory of Evolution.

To find the web or inner lip, he directs the student to take a moderately full breath. The student then forms the embouchure, pushes the lips forward and presses gently together before beginning to blow. The air is allowed to assist the inner membranes in moving forward. Playing on web tone expands the possibilities for subtlety of dynamic contrast and tone color.

The eye is another image Takahashi sometimes uses to represent the embouchure. This is a square-shaped eye formed by the two muscles on either side of the nose above the corners of the mouth and the two below the corners of the mouth on either side of the chin. The aperture should form an elliptical pupil. A larger pupil is needed for *forte*

⁶² Toshio Takahashi, Master Class, East Tennessee Suzuki Flute Institute, 7/7/95.

playing and a smaller pupil for *piano* playing. A poorly formed òflute eyeö will appear elliptical in shape, with a flat pupil.⁶³

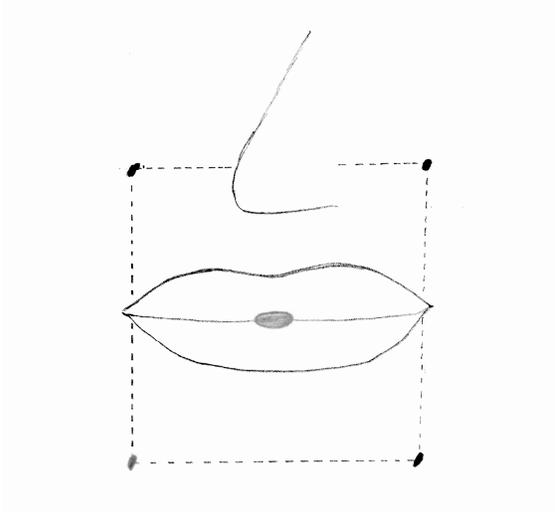


Figure 9. Properly Formed Flute Eye

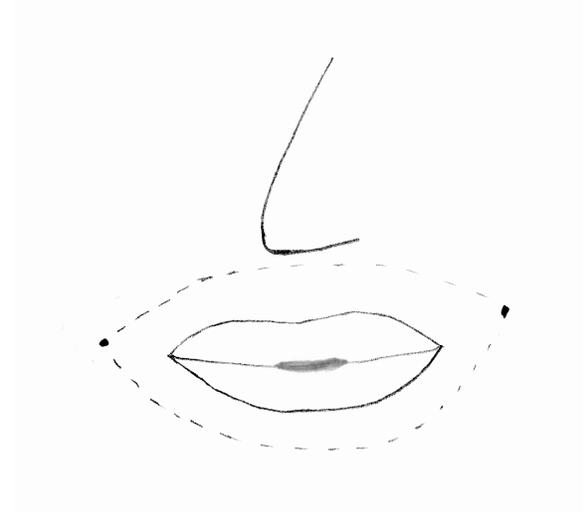


Figure 10. Poorly Formed Flute Eye

The general formation of the embouchure should remain constant. Only the size of the aperture should change with changes in dynamics. If the embouchure changes, Takahashi says, òYou changed your eye. You must be a monster.ö⁶⁴

⁶³ Toshio Takahashi, Master Class, East Tennessee Suzuki Flute Institute, 7/5/95.

⁶⁴ Toshio Takahashi, Master Class, East Tennessee Suzuki Flute Institute, 7/5/95.

The Reservoir and the Dam

When inhaling, the lower lip is the dam. The outside air is the reservoir.⁶⁵

Open one gate for *piano*.

Open two gates for *mezzo piano*.

Open three gates for *mezzo forte*.

Open four gates for *forte*.

Intonation

Takahashi points out three kinds of intonation:

1. In *expressive intonation* a soloist may push a leading tone higher. For example, Takahashi demonstrates his alternate fingering for the C# in the opening scale of Mozart's D Major Concerto and in the ascending scale of Gluck's Minuet and Dance of the Blessed Spirits. For some an alternate C# may seem unnecessary, since C# has such a tendency toward sharpness already. But part of the expressive nature of the sound is in the color that comes from the high D fingering adding the second and third fingers of the right hand.

2. In *equal temperament* all half steps are equally spaced, as on the keyboard. Only fifths and octaves are truly in tune. This tuning allows keyboard instruments to play in all keys.

3. In *just intonation* an attempt is made to adjust all intervals to sound pure.⁶⁶ Of the three tunings, flutes are built nearest to equal temperament, so playing in harmony

⁶⁵ Toshio Takahashi, Teacher Training Class, East Tennessee Suzuki Flute Institute, 6/20/96.

⁶⁶ Toshio Takahashi, Master Class, East Tennessee Suzuki Flute Institute, 7/10/95.

requires flutists to correct and adjust pitches. In preparation for the Cimarosa Concerto for Two Flutes in *Suzuki Flute Volumes 5 and 6*, Takahashi includes scale and arpeggio exercises indicating which pitches need adjustment in order to play the harmonic intervals well in tune.⁶⁷ One flutist sustains the tonic while the other plays the scale, slowly lowering the third, sixth and seventh degrees. Then the two flutists switch roles.

Scale and Arpeggio Exercises for Duet



Figure 11. Tuning Against a Stationary Tonic

When progress has been made playing those intervals in tune, scales in thirds and arpeggiated exercises follow. These preparatory exercises help the players to hear placement of pitches in tune.

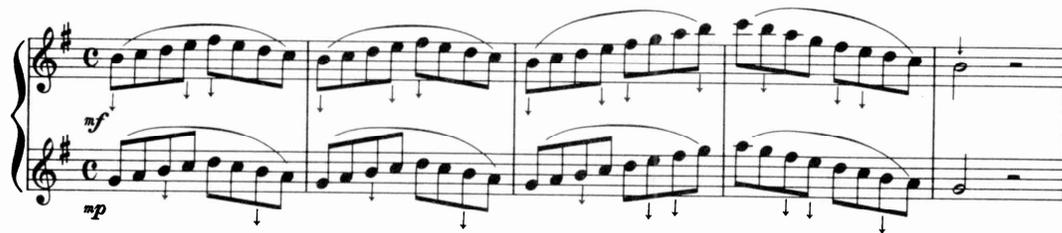


Figure 12. Tuning Scales in Thirds

⁶⁷ Toshio Takahashi, *Suzuki Flute School*, Vol. 5 (Tokyo, Japan: Zen-On Music Company, Ltd., 1976): 10; Toshio Takahashi, *Suzuki Flute School*, Vol. 6 (Tokyo, Japan: Zen-On Music Company, Ltd., 1976): 4.

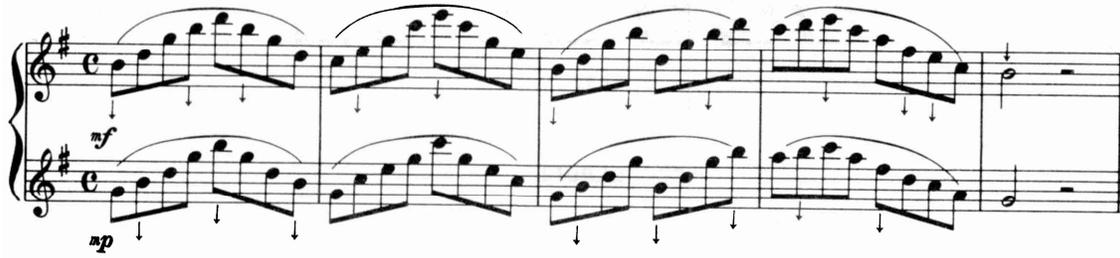


Figure 13. Tuning Broken Chords

Summary of Survey Responses Related to Tone Production

The survey questions related to tone production generated a great number of responses and a detailed discussion of Takahashi's teaching. It was clear from the responses that for many respondents this was the area that Takahashi has made a significant focus in lessons and classes. The responses confirm that each lesson with Takahashi begins with tonalization. Many respondents mentioned his attention to air pressure and tone color. And there were many examples of his use of imagery and humor. It is also notable how many respondents commented on his language regarding expression in the sound rather than teaching vibrato as a technique. Selected comments from survey responses are included below. Each unique response begins with an asterisk.

The actual question being answered appears in bold print.

How would Takahashi describe the fundamental principles of tone production? How does he teach these? What images, exercises, materials does he use?

General Comments on Tone Production

** Every lesson began with the tonalization exercises, which are based in part on the exercises in De la Sonorité (Moyse). [In passing, as a teacher, I notice how often students – and even very advanced flutists – have weaknesses of tone and intonation not only on C#2, but on D2, and sometimes C2 and B as well. I think the tonalization exercises are really excellent for developing colour on these notes.]*

He also extensively uses the image of the fish – clear focused start (the pointy head of the fish), full body (the round sound, or even “sashimi”, the best part of the fish), and tapered tail. He also uses humour extensively along with his imagery, and took care to present an image that would be relevant to the student. For example, he mentioned to me that in North America, the fish might not be such a good image, since many North American children don’t like to eat fish. [I pointed out that more children in North America would associate the whole fish with pet fish – or even goldfish crackers – than with the idea of eating a fish that would come complete with its head and tail... many children eat fish principally in the form of fillets (which would not be associated with his fish shape), or even English-style, battered fish fillets... he thought that was an interesting point.]

** When he was describing it to me, he talked a lot about analogies to sound production on the violin. For example, he referred to the “invisible air string” between and behind the lips... the throat and mouth as the sound box, the air as the bow, and even the flute as the neck and the blowing edge as the bridge of the violin. He said one should “let the edge of the hole catch the air string vibration – don’t force.”*

** He used the image of a tire also for describing the air pressure inside the body. For the low register, it is analogous to driving in the city – you need low air pressure. For the middle to high register, it is like driving on the highway – you need medium pressure in your tires. For the high octave it is like driving on the Autobahn – maximum air pressure is required in the tire (the tire being the inside of your body). He had me practice inflating to various levels, and kind of bounce on my toes as though I were a rubber balloon or tire.*

The absence of “whole-body” sound (observed in a lesson with another flutist) was diagnosed as “flat-tire driving.” He also reiterated the emphasis on producing the sound by thinking of the air string “behind the lips” – I feel this as a thin cushion of air behind the lips so the lips are not tight against the teeth. He said to focus attention “always inside, not between the lips.”

** Tone has the beginning (attack, “life”), the body (colour) and the ending (echo, inspiration). “Tone has a living soul.”*

** He always gives endless examples and explanations and continues with this until you are successful. Always done with great humour.*

** He talks a lot about using the whole body to play the flute. He describes it as a “whole bouncing body” and compares the body to a tire filled up with air. He uses a lot of images to convey the idea of the open throat allowing the tone to resonate. One is comparing the throat to the sound box of the violin. Another is the image of a concert hall - the back of the throat is like the back of the hall, creating the resonance. One that the kids thought was funny was when he described the open throat as being in “throwing-up position.” He often talked about tone production as a co-function between air pressure*

and embouchure. He used a lot of exercises from Moyse's de la Sonorite and his own adaptations of those exercises.

Describe Takahashi's ideal flute embouchure.

How does Takahashi teach this? What images, exercises, materials does he use?

Responses Related to Embouchure

** Muscles around mouth – a frame. The lip opening varies according to dynamic and register, but the frame remains the same. Includes muscles up to either side of the nose, and below lower lip.*

Flexibility of jaw – used in different registers and dynamics. Beginner's "chewing" or "horse face" exercise is the basis for this. Jaw is relaxed and down for forte, up and forward for piano. Low register – jaw is relaxed, but not too low; middle register – jaw is lower; high register, jaw is lowest.

Angle of air – always slightly down, but less down for low register, more down for higher. Down for forte, more up for p (maintaining pitch). Angle of air also used for expressive intonation and harmonic intonation.

Air pressure inside: forte save 20%, spend 80%. Piano save 80%, spend 20%.

Embouchure shape – wide and very flat (little space between lips) for low register; Less wide, more elliptical for middle register; round and small for high register.

Forte and piano – forte=thick cotton thread; piano=silk thread (finer, stronger)

** Lower lip slides back a little as air is released. Inner surfaces of lips touch each other. Lips away from teeth, especially upper lip.*

** The perfect embouchure is a cynical smile.*

** He did not talk to me about what the lips looked like...only about how they might feel, and most of all, how the tone should sound. He did say in a teacher class at the 2004 conference that the sound box (throat chamber) is the most important, not the lips! In the same session he referred to the "Mona Lisa smile"...a subtle almost smile that reflects a proper flute embouchure.*

** This is hard to describe without pictures or demonstration. He taught students to build a frame around the lips – one should feel anchored at four points, two above and two below the lips. Within that frame the lips should be supple and flexible and should not be pulled back against the teeth.*

What is Takahashi's approach to teaching vibrato?

Does Takahashi teach vibrato as a technique? As expression? How? What images, exercises, materials does Takahashi use?

Responses Related to Vibrato

- * Tone must be alive, come from the whole body, not be masked with 'artificial' vibrato but enhanced with a very natural vibrato that comes from the tone resonance.*
- * He doesn't teach it [vibrato]. He believes it will occur as the flutist's tone becomes resonant.*
- * That [vibrato] is the expression of one's soul. He does not teach it.*
- * He asked one teacher who I observed in lesson, not to play with vibrato during the tonalization exercises. He said vibrato is a function of expression – if you are not playing something expressive, vibrato is not required. He said that vibrato could develop through the 5th and 6th tonalization exercises, where more expressiveness would be natural.*
- * He used the image of a bell – that vibrato is a natural part of sound, and that the first tone that sounds after you strike a bell is pure, with no vibrato. Vibrato develops as the tone continues to ring. This is the basic image for natural vibrato (as he explained it to me).*
- * He uses vibrato as an expressive technique. He encourages students to develop it as a natural singing part of a natural tone.*
- * He believes that if a flutist plays with the right air pressure, the sound will naturally vibrate.*
- * Mr. T believes that students should be hearing a good vibrato on both the recordings and in their lessons as demonstrated by their teachers, this should be enough to cause the student to develop a vibrato by imitation. Only if this approach does not work, does he introduce a more methodical approach to teaching vibrato at different speeds/amplitudes.*
- * He does use vibrato and talk about it, but does not use exercises to teach it. He describes a bad tone with an 'artificial' vibrato as sounding like "engine trouble" when your car won't start.*
- * In my experience, doesn't teach it as a technique. He said to me "I never teach vibrato." However, I believe he would comment and deal with an inappropriate vibrato which might develop. I think vibrato is expected to develop naturally through listening to recommended performers, and through listening to singers such as Callas favoured by Takahashi. His images of fish swimming (dotted quarter notes in Bizet Minuet) are probably an image for an emerging sense of the expressive use of vibrato. I have heard him comment on a certain well-known performer "I don't like his vibrato" (which is more or less continuous).*

** He uses arias, recordings, conversation about vibrato=intensity. Vibrato should be unique to each individual. We never worked on any vibrato exercises.*

** In my experience, he generally approached vibrato in the context of a piece that was being studied.*

Describe the relationship between tone color and embouchure in Takahashi's teaching.

How does Takahashi teach this? What images, exercises, materials does Takahashi use?

Responses Related to Tone Color

** Tone colours are a huge part of his interpretation toolkit. The tone colour comes from adjusting the embouchure and the inner resonance shape of the mouth and throat.*

** Top lip is tone colour lip, i.e it needs to be flexible, and kept free from the teeth.*

** He used the image of different kinds of instruments as one way of describing different tone colours. The sound of the clarinet, oboe, violin, and piccolo were related to different registers of the flute. He said that each register had its own colour – that all registers should not be played with the same colour.*

** He uses demonstration, colour imagery, e.g. the image of 'Impressionist' colours for pianissimo. Embouchure for forte and piano is highly defined, and then the spectrum in between is where other colors occur.*

Describe the relationship between dynamics and embouchure in Takahashi's teaching.

How does Takahashi teach this? What images, exercises, materials does Takahashi use?

Responses Related to Dynamics

** I like his images of "playing to the earth for forte" and "playing to the heavens for piano." Also "spend air" for forte and "save air" for piano.*

** The breadth of your lips should be the same in all dynamics. In forte the air jet should be wider than in piano*

** Dynamics are a whole body endeavor. Forte = whole body, Piano = upper body. For fortes, think of dispersing the air jet, not just using more air. For pianos, think of projecting high soft notes out through the top of your head.*

Articulation

As a proponent of the French Flute School, Toshio Takahashi teaches the forward articulation, which is practiced by many great artists—perhaps beginning with the French and passed on to others. This technique requires that the tongue extend through the teeth and touch the lips. It does seem foreign to American teachers who have been taught to articulate behind the teeth. However, this forward articulation when mastered can produce a quick and clear response, particularly in the low register and across a wide dynamic range.

Single Tonguing

As a vehicle for teaching a relatively complex technique to young children, Takahashi developed the idea of “spitting rice.” While having fun spitting rice, the student is learning the mechanics of articulation and embouchure formation. The teacher demonstrates first and then the student imitates. In the Suzuki approach, when very young students are taught, a parent is also taught (or the parent is taught before the student) so that the parent can practice with the child at home to ensure steady progress. Using uncooked short-grain rice, the student 1) takes a breath, 2) while holding the breath, extends the tip of the tongue between the lips, 3) places one grain of rice on the tip of the tongue, 4) spits!

The rice should not go inside the mouth. We are not eating it. It’s not cooked! The actual spit is the tongue withdrawing into the mouth, releasing the air that has been held back.

Of particular concern is the sound produced. Listen for the release of air as the tongue withdraws into the oral cavity and the rice is propelled. A sustained stream of air should follow.

As with all technical skills required of musicians, repetition is most important. The creative teacher will find ways to motivate practice. Use a trash can for target practice. Have a competition to see who can spit farthest. Practice spitting rhythm patterns and simple songs without the rice.

After much repetition, the spitting can be transferred to the flute head joint. It is very important to find the proper placement of the head joint on the lip and to maintain the same embouchure shape and air pressure with the head joint in position as when spitting rice. The tone hole of the headjoint must be aligned with the aperture in the lips. (In some cases the aperture will not form in the center of the lips. In these cases, it is best to align the tone hole with the off-center aperture.)

Asking the student to close his/her eyes and spit long air, the teacher moves the head joint slowly into place on the student's lip while looking for the location that produces a full sound. With the head joint placed so that the lip covers just the back edge of the tone hole and the air stream is aligned properly, the student is asked to spit again. After sufficient repetition and when the sound is clear, the teacher asks the student to remember the feeling of the head joint placement on the lip. Now it will be the student's challenge to place the head joint him/herself and repeat the articulation.

Again the creative teacher will find many ways to vary practice for the student's interest and motivation. The head joint can be played high and low, stopped and

unstopped. The number of repetitions can be pre-determined or decided by drawing cards, rolling dice, spinning spinners, or any number of games.

According to Takahashi, there are three kinds of attack: *allegro*, *moderato*, and *andante*. “Change of musical character requires change of attack.”⁶⁸ Takahashi simply refers to the attack in terms of the style of the music being played. An *allegro* attack is sharp and clear. An *andante* attack is softer and rounder. The character of the attack can be varied by changing the placement of the tongue on the lip and the firmness of the embouchure.

Double Tonguing

“When double tonguing, don’t pay attention to your tongue, use lip control.”⁶⁹ Takahashi approaches double tonguing as a problem of tone production rather than a problem of articulation. He says if you play a trill on a piano both notes come out clearly. This isn’t always true on the flute. The objective is to get both notes of the trill to come out clearly on the flute. The following is a summary of his directions for producing a clear trill: Make eight notes in one beat. Practice this exercise using actual scale fingerings – not trill fingerings. After the trills become clear, try double tonguing the trill. Begin with TKT. Then TKTK. Extend to TKTKT. You can keep making it longer, but it must always be quick.⁷⁰

⁶⁸ Toshio Takahashi, Tone and Technique Class, East Tennessee Suzuki Flute Institute, 7/13/92.

⁶⁹ Toshio Takahashi, Tone and Technique Class, East Tennessee Suzuki Flute Institute, 6/21/96.

⁷⁰ Toshio Takahashi, Individual Lesson, Talent Education Research Institute, Matsumoto, Japan, 6/29/2010.



Figure 14. Trill and Double Tongue Exercise

Teaching the final variation of P. A. Genin's Carnival of Venice, Takahashi suggested practicing double tonguing *piano*. He said "the tone is made by the lip web and air. The tongue cuts the air like a knife."⁷¹ He had the student practice the following exercise while focusing on keeping the air stream continuous:

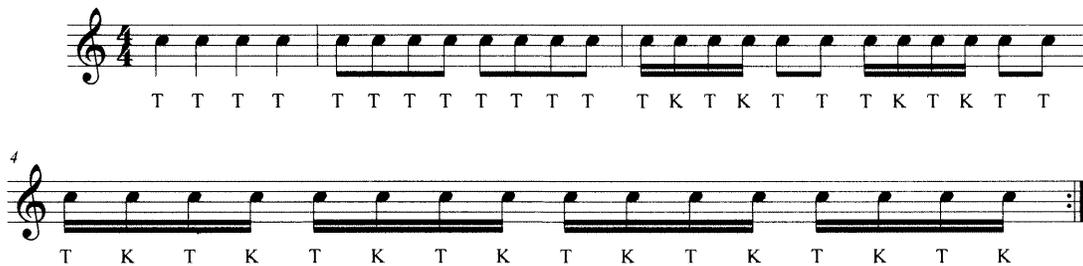


Figure 15. Articulation Exercise

He also suggested practicing the variation as groups of 32nd notes with eighth rests between, not too loud on the top note and never TK slowly.⁷² Takahashi didn't actually write out the exercise and the following excerpt is only provided for clarity. The entire variation should be practiced in this manner.

⁷¹ Toshio Takahashi, Master Class, East Tennessee Suzuki Flute Institute, 7/3/95.

⁷² Toshio Takahashi, Master Class, East Tennessee Suzuki Flute Institute, 6/18/96.

The image displays a musical score for an articulation exercise titled "Carnival of Venice". The score is written on eight staves, each beginning with a measure number (1 through 8) in the left margin. The music is in a single melodic line, using a treble clef and a key signature of one flat (B-flat). The time signature is 12/8. The exercise consists of a series of rhythmic patterns, primarily eighth and sixteenth notes, with frequent rests. The patterns are repeated across the staves, with some variations in the final measure of each staff. The eighth staff concludes with a double bar line and a repeat sign.

Figure 16. *Carnival of Venice* Articulation Exercise

Var. V

Meno

p

cres. *cen.* *do*

f *p*

cres. *cen.* *do*

ff *sans presser*

Figure 17. Final Variation from P.A. Genin, *Carnival of Venice*.

Summary of Survey Responses Related to Articulation

The survey questions related to articulation again generated a great number of responses and a detailed discussion of Takahashi's teaching. Several respondents mentioned rice spitting as a vehicle for teaching the forward articulation of the French Flute School. The image of the ōtone fishō was mentioned many times because the head of the fish is analogous to the articulation. The idea that the character of the music dictates the character of the attack was also noted. And Takahashi's approach to double tonguing through his trill exercise was raised. Selected comments from survey responses are included below. Each unique response begins with an asterisk. The actual question being answered appears in bold print.

How does Takahashi describe the fundamental principles of articulation? How does Takahashi teach these? What images, exercises, materials does Takahashi use?

Responses Related to Articulation

** He uses the French style of articulation, in which the tongue comes out between the teeth and pulls in quickly to start the sound.*

** Tongue is forward, touches inside of upper lip, or on occasion is visible between the lips. The impetus from abdominal muscles for the air stream is just as important as use of tongue.*

** Tongue should be between the lips and clear on each note. The "tone fish" has a head, body, and tail. Each note is a swimming, entirely developed note. The articulation being poor is like chopping the head off the fish.*

** The image for articulation is bouncy, bubbly air, and a pop to the tongue. Students learn this even before they receive a flute by spitting rice.*

** He taught forward tonguing. He described the vowel sound as more of "oh" than the "uu" which is often taught. He explained that thinking of "tu" makes the jaw too tight. He described the breath in as the sound "way" and the sound out as "t-fwoh."*

He described different attacks for different styles, for ex. adagio versus allegro. The adagio attack is more rounded, while the allegro attack is more instant, sharp (in terms of clarity, of course, not pitch) and instant.

He used an exercise, first slurring chromatically from B in the middle of the staff to the bottom of the range, then legato tonguing, then gradually shortening the notes. From there, the next exercise was eighth notes followed by eighth rests, alternating B with the notes descending chromatically. He described a good attack as being like the clean cut of a knife.

** Allegro attack, moderato attack, andante attack.*

** Initially, the student is taught to articulate in the “French” style, spitting rice and articulating on the lips. There are three parts to a tone: attack, tone body and decay / echo.*

** For instance in staccato the lips are more important than the tongue because of tone colour.*

** Much use of exercises and playing passages in pieces without tongue. Once lively tone is accomplished, add the tongue back in without changing the use of the air. Importance of low note attack. Keep it short and strong, with abdominal support.*

** The fish! The fish nose is the articulation, the fish body is the tone body and the tail is the decay/echo. Just as a child would draw a simple fish. This is his concept of what we would call the “bell tone.” If a student does not have enough tone body, he will draw the part of the fish he has heard. (Often this is just the fish nose!)*

How does Takahashi teach multiple articulations (double/triple tonguing)? What images, exercises, materials does Takahashi use?

Responses Relating to Multiple Articulations

** Image: a bouncing ball – the “T” is when the ball hits the floor, the “K” is when it touches the hand as you send it back down to bounce off the floor.*

** He taught the importance of the air resonating through multiple articulations, and without the flute, demonstrated the sound of just tonguing, compared to tonguing with good air support and open throat.*

** As a reflex: fast tk, tkt, tktk, tkkt starting on c2; double tonguing needs more lip control.*

Finger Technique

Balancing the Flute

Takahashi instructs the class to “balance your flute.” He demonstrates by lifting the flute in front of him balanced on his left forefinger and thumb, his right thumb and little finger. “All other fingers are free” like cobra snakes,” he says.⁷³ If you can float your flute and float your lips you can say “I am a floatist.”⁷⁴

Trills

“Practice trills before scales.” Trill exercises are an extension of and included in Takahashi’s *Pre-Sonorité* exercises. “Releasing speed is as important as pressing speed.”⁷⁵ This is to say that lifting the fingers quickly is as critical to a fast technique as pressing the keys down. Practicing trills allows the flutist to focus on the movement (both up and down) of one finger at a time while maintaining a consistent sound before moving on to the more complex task of scale work. Takahashi advises practicing trills using the scale fingering rather than using trill keys or simpler trill fingerings.⁷⁶ This is more difficult of course, but using the trill fingering won’t improve one’s scales.

⁷³ Toshio Takahashi, Repertoire Class, East Tennessee Suzuki Flute Institute, 7/10/95.

⁷⁴ Toshio Takahashi, Repertoire Class, East Tennessee Suzuki Flute Institute, 6/18/96.

⁷⁵ Toshio Takahashi, Tone and Technique Class, East Tennessee Suzuki Flute Institute, 7/2/95.

⁷⁶ Toshio Takahashi, Individual Lesson, Talent Education Research Institute, Matsumoto, Japan, 6/29/2010.

Takahashi also suggests practicing both half step and whole step trills slowly for color, gradually speeding up and widening the interval as the tempo increases. Then, melodic half steps should be narrower and harmonic half steps should be wider.⁷⁷

Scales and Arpeggios

Scales and arpeggios are taught as an extension of tonalization— always emphasizing quality of sound and always treating the scale as a musical phrase. Takahashi explains the importance of practicing scales as a matter of logic. The long tone is a horizontal tone. The scale is an oblique tone. A one octave major scale has eight different pitches and is therefore eight times more difficult than the “horizontal” tone. A one octave chromatic scale has twelve different pitches, so it is twelve times more difficult than the “horizontal” tone.

Arpeggios are taught as harmony. Even in the first volume of the *Suzuki Flute School* the first scale and arpeggio exercise is presented in G major as a preparatory study for the second and third Bach Minuets.⁷⁸ The arpeggio exercise progresses from tonic through subdominant, tonic, dominant, and back to tonic. Takahashi recommends this kind of exercise until students are ready to engage in a thorough study of the Taffanel & Gaubert *Daily Exercises*.

⁷⁷ Toshio Takahashi, Tone and Technique Class, East Tennessee Suzuki Flute Institute, 6/21/96.

⁷⁸ Toshio Takahashi, *Suzuki Flute School*, vol.1 (Miami, FL: Summy-Birchard, Inc., 1971): 18.

G Major Scale Exercises ト長調の音階練習



G Major Arpeggio Exercises ト長調のアルペジオ練習



Figure 18. Scale and Arpeggio Exercises as Presented in *Suzuki Flute School*, Vol. 1⁷⁹

Summary of Survey Responses Related to Finger Technique

The survey questions related to finger technique began with holding or balancing the flute. Takahashi rarely gives specific instructions on õhand position.õ However, he often refers to balancing the flute. Many comments refer to various images for balancing or floating the flute. Also, comments regarding the qualities of finger movement as expressed by Takahashi are included. Observations regarding the progression from the scale and arpeggio exercises in the *Suzuki Flute School* volumes to Taffanel & Gaubert *Daily Exercises* follow. Selected comments from survey responses are included below. Each unique response begins with an asterisk. The actual question being answered appears in bold print.

Describe Takahashi’s ideal hand positions for flute playing (left and right).

How does Takahashi teach these? What images, exercises, materials does Takahashi use?

Describe Takahashi’s balance or holding of the flute.

How does Takahashi teach this? What images, exercises, materials does Takahashi use?

⁷⁹ Toshio Takahashi, *Suzuki Flute School*, vol. 1(Miami, FL: Summy-Birchard, Inc., (1971) 18.

Responses Related to Balancing the Flute

- * *I think in North America we have become much more specific about this (hand positions) than Takahashi is. I don't remember precise instructions about this from him, other than basics e.g. keys parallel to floor.*
- * *“Three point balance.” Left hand at base of index finger joint>right thumb>right pinky*
- * *Mr. Takahashi likes to balance the flute by initially holding it with two hands under the flute – the image that comes to mind for me is like presenting a gift. This way the flutist can find the correct placement on the lips without worrying about the fingers and the gravity of putting the fingers down on the keys. Once the proper placement and resonance is found, then the shift is made to hand position with fingers.*
- * *Flute keys pointing to the ceiling; French school alignment (headjoint turned slightly in). Posture – to keep body straight in a natural way, weight balanced on both feet, feel floor through the feet. Arms relaxed, shoulders relaxed.*
- * *Balanced between the two feet. Right foot slightly behind left, full use of the body to achieve dynamic contrast.*
- * *He speaks a lot about "floating" the flute and balance.*
- * *Stand like a chimney, reach the upper body up, heavy lower body down, bend knees lightly, feet shoulder length apart (sumo wrestler).*
- * *“Float the flute up” – hold flute in both hands, arms hanging down in front of body, then slowly float flute up to position, keeping shoulders relaxed.*
- * *The flute should balance gently on the chin and not push in too much.*
- * *Mr. T wants the lip plate to not be pressing against the chin/lip too strongly.*
- * *“Float the flute up” “We are floatists, not flutists.”*
- * *Flute shelf under the C key, free fingers, C shape of right hand with thumb under the F key used for balance rather than as a lever.*
- * *RH Thumb directly underneath the first finger, RH pinky free. LH supporting the flute with a “shelf” holding up the flute at the junction of the first finger and palm.*
- * *Warm up exercise on C# - hold the flute from beneath with the right hand and with the left hand play from C to C# (the Cs are quicker, like grace notes) in order to feel what it is like to play with little to no pressure from the flute on the chin.*

What are Takahashi's fundamental principles of finger technique?

How does Takahashi teach these? What images, exercises, materials does Takahashi use?

How does Takahashi teach trills? What images, exercises, materials does Takahashi use?

How does Takahashi teach scales/arpeggios? What images, exercises, materials does Takahashi use?

Responses Related to Finger Technique

* *“Practice quickly, slowly” You can practice very slowly and build technique as long as each fingering change is as quick and as well coordinated as it needs to be. This gives you a chance to plan ahead for the next fingering change. “Practice slowly, quickly” is not intuitive for most children but it really works!*

* *Quick movement of fingers, both down, and especially UP
Smooth movement of fingers for legato.*

* *Fast, close, easy agility is key.*

* *Moving very little above the keys. He uses trill ex. to warm up each finger.*

* *Mr. T, like Dr. Suzuki believed that the best way to learn and refine finger technique was within the repertoire, and not with the use of isolation etudes.*

* *Lifting the fingers fast is more important than putting them down.*

* *Scales, arpeggios from the very beginning, T & G for more advanced students, arpeggio sequences.*

* *Focus on the complete closing of the key that is moving. Listen for the full, beautiful tone on the fingering of the ‘closed’ note in the trill.*

* *As tone – equal tone on two notes of trill. Exercise on handwritten tonalisation exercises (which he calls “condensed tone and technique”) – semitone trills working from mid B downwards. Every pattern to have full clear tone on both notes. “It’s a tone exercise, not a technical exercise”*

* *Widen the interval as a violinist would so with finger position. Flutists should do with the air stream. He quotes that 2 notes must play at the same time so twice the air speed is required. 1/2 step trill exercise from slow to fast listening for both notes to sound balanced as the speed is increased. Expects all trills to sparkle and be very fast and even.*

* *Compare to trills played by a pianist, which are two equal notes. When playing the flute, one needs enough air for two notes. Also, the technical facility of a flutist should*

match that of the pianist alternating between two fingers. One should also be aware of the interval between the two notes of the trill - be sure a M2 is a wide enough interval.

** Lots and lots of repetition. For arpeggios, attention to the harmonic structure.*

** Used as preparation for the piece to be played (the main key of the piece). Musical interpretation of scales – use Taffanel/Gaubert rhythm of one quarter-note followed by 6 eighth-notes. Full singing tone on quarter notes, eighth-notes with direction towards the next tonic. Use, as in Book 2, or Taffanel/Gaubert pattern, moving upwards and downwards, to cover more of the flute register than just 2 octave scale.*

Arpeggios – he teaches, as in Book 1 & 2, not just the tonic, but also dominant and subdominant. Musical interpretation. Eg in $\frac{3}{4}$, lean on first 3 notes and lighten for next 3, give strong feeling of triple beat and musical flow.

** Scales and arpeggios before each piece. Arpeggio sequences as tone, technique and musicality development*

** He does use scale and arpeggio exercises. Some seem to be derived from Taffanel and Gaubert. Mr. T. does write out pages of exercises for his lessons and classes. He asks for expressive playing of scales and arpeggios. A basic principle is to "sing through the scale and cresc. as it goes up naturally" unless the composer asks for a special effect like a dim. as a scale ascends. (Faure Fantasie is an example of dim. as passages go up. also Book 2 On Wings.)*

** For younger students, you can see suggested exercises in the Suzuki flute books. For more advanced students, he used exercises from Taffanel and Gaubert. He always emphasized the musicality of scale and technical exercises, in tone production, phrasing, breathing, etc.*

** Scales are introduced with each piece, formally beginning at the Minuets in Book One, although C Major is introduced between the Twinkle variations and Honeybee, and a F Major Pentachord is introduced before Cuckoo. Mr. T has students always play the scale and arpeggiated chord progression before each piece.*

CHAPTER V

FINDINGS: EXPRESSION AND INTERPRETATION

From the first note of *Mary Had a Little Lamb*, Takahashi is utterly concerned with the expressive and interpretive aspects of the music beyond the pure technical matters. He will sometimes overlook simple mistakes if he perceives the student is capable of correcting them and the technique doesn't get in the way of the musical point he wishes to address. This chapter discusses Takahashi's Expressive and Interpretive Model and his recommended three step approach to learning to interpret a new piece. The chapter closes with actual comments from the survey.

Takahashi's Expressive and Interpretive Model

Takahashi's model for expression and interpretation is the singing of the great bel canto artists. He often refers to singers such as Maria Callas or Enrico Caruso as examples. He also draws on the repertoire of Moyse's *Tone Development Through Interpretation*, which relies heavily on the bel canto composers Rossini, Bellini, and Donizetti, as well as middle-period Verdi (*Trovatore*, *Traviata*, *Rigoletto*). It also includes excerpts from late 19th-century French opera (Massenet, D elibes, Bizet). In addition, it contains several instrumental works that have vocal models, including those by Bizet, Saint-Sa ens, Mozart, and Chopin.⁸⁰

⁸⁰ John Bailey, "Teaching Moyse's 'Tone Development' Using Operatic Recordings", Moyse Society Newsletter, Volume 13, p. 6.

Takahashi takes great pleasure in teaching the melodies from Moyse's *Tone Development* book. Below is outlined a three step process recommended by Takahashi for learning these pieces. However, he typically begins by playing a recording of the piece performed by an artist whom he holds in high regard. He then distributes copies of the piece. If the piece is an aria, he includes the text in translation so that the students can appreciate the underlying emotional intent of the composer before beginning to play the music. At TERI in Matsumoto, all the students, (piano, violin, viola, cello, flute) meet together once a week for Music Expression class taught by Takahashi in this format.

Takahashi prescribes three steps for learning a new piece. First, play the piece with the metronome maintaining *piano* dynamic throughout. Second, after all notes and rhythms are mastered, and while still playing with the metronome, add dynamics, accents and ornaments. Third, remove the metronome and add *rubato*, *ritardandos*, *accelerandos*. Learning a piece through this methodical approach allows the musician to establish the underlying framework for the piece before dealing with the nuance.

If there are no dynamic markings, the basic dynamics follow shape of the melody: as the melody rises, one plays louder; as the melody descends, one plays softer.⁸¹ To make the most of dynamics, Takahashi advises, "Before a *subito piano*, make a slight crescendo. Before a *subito forte*, make a slight decrescendo."⁸²

As Takahashi often observes, *forte* is your voice – We play. *Piano* (extending into silence) is God's voice – we pray. That is, there are two kinds of notes in music: playing and praying. The term *praying* is used instead of *resting*. Resting

⁸¹ Toshio Takahashi, Repertoire Class, East Tennessee Suzuki Flute Institute, 7/10/95.

⁸² Toshio Takahashi, Master Class, East Tennessee Suzuki Flute Institute, 7/2/95.

implies inactivity, while praying implies activity. The rest is an active part of the music. With this play on words, Takahashi is not only making a memorable interpretive point but also acknowledging the difficulty many Japanese have with pronunciation of the letters æ and ɔ in the English language, while his own diction is quite deliberate and clear.⁸³

A good example of playing and praying is in *The Moon over the Ruined Castle*. While the tempo is slow, the quarter rests must remain active in order to maintain the tension in the phrases.

13 **The Moon over the Ruined Castle** 荒城の月
R. Taki 滝 廉太郎

Andante ♩ = 60

Figure 19. Praying Note Exemplified in *The Moon over the Ruined Castle*

A young boy (approximately six years old) plays a Bach Minuet with equal weight on each beat. Takahashi praises him for feeling the beat very well and invites him to walk the beat while playing. Then Takahashi invites him to play flying tone. “Do you know flying tone?” Takahashi plays repeated middle register D, emphasizing the first of

⁸³ Toshio Takahashi, Group Class, East Tennessee Suzuki Flute Institute, 7/4/95.

every three beats. Then Takahashi gestures for the boy to imitate. “This is flying tone.” Playing the repeated notes he flaps his elbows on the accented strong beats. He gestures for the boy to imitate. “Now play the Minuet with flying tone.” On the strong beat of each measure Takahashi lifts the boy and carries him as the boy plays. He only allows the boy to touch down on the strong beat of each measure. The boy is literally flying as he plays with flying tone. He is flying from strong beat to strong beat. Takahashi says, “We should be flute pilots.”⁸⁴ He identifies three kinds of flying: *allegro* is swallow flying, *moderato* is dove flying, and *andante* is swan flying.

Three-quarter time is really in one beat per measure. The German folk song *Cuckoo*, with a meter signature of $\frac{3}{4}$, can be felt in four, which allows the player to feel the swing. One should breathe when the swing is at the high point.⁸⁵

Takahashi often refers to down measures and up measures in the way that we typically refer to down beats and up beats. He means by this that not every down beat is equal and that every measure should not be equally weighted. He sometimes calls them down downbeats and up downbeats.

Takahashi is very meticulous about working out the details of performance practice. His concept of ornamentation appears to be aligned with the traditions handed down from his teachers Suzuki and Moyse as well as other great performers like Casals and Kreisler. It is unlikely that every detail of his rules of interpretation can be spelled out here, but a few general observations can be made.

⁸⁴ Toshio Takahashi, Repertoire Class, East Tennessee Suzuki Flute Institute, 7/10/95.

⁸⁵ Toshio Takahashi, Repertoire Class, East Tennessee Suzuki Flute Institute, 7/10/95.

In Blavet and Bach (and by extension other baroque music as well) Takahashi says that ornamental trills begin on the upper note with two exceptions: 1) when the upper note of the trill has *already* immediately preceded the ornamented note or 2) when the interval formed by the ornamented note and the preceding note is dissonant.⁸⁶ When beginning the trill on the upper note it is generally treated as an appoggiatura—think the upper note a little bit.⁸⁷ If the ornamented note is immediately preceded by its upper neighbor, do not apply the appoggiatura. This is redundant. Usually, the appoggiatura is harmonically dissonant. However, if the melodic interval is already dissonant it should be preserved, and the appoggiatura is unnecessary.

Takahashi does expect students to distinguish between trills and mordents in any style and even in the most rapid passages. A mordent may indicate only one alternation between pitches, but a trill means more than one alternation even if it is on a sixteenth note.

Phrasing and Form

Because Takahashi's flute students memorize their repertoire right from the beginning, concepts of phrasing and form are naturally included as part of that process. Though the parts may not be labeled until later, each student learns that *Mary Had a Little Lamb* is in the form of a parallel period. A young student is not required to give a harmonic analysis, but s/he will understand that the first phrase leaves the piece sounding incomplete and that the second phrase begins the same as the first, concluding with a

⁸⁶ Toshio Takahashi, Master Class, East Tennessee Suzuki Flute Institute, 7/7/95.

⁸⁷ Toshio Takahashi, Master Class, East Tennessee Suzuki Flute Institute, 7/7/95.

more final ending. This kind of informal musical understanding leads students to knowledge of the basic building blocks that will help them to see and hear the organization of larger forms.

Common Formal Structures

The simple song *Fireflies* is in abba form. The student quickly learns that when s/he can play the *ōbreadō* (a) and the *ōpeanut butterō* (b) it is easy to assemble the entire song by making an extra thick sandwich. *Twinkle, Twinkle Little Star, Go Tell Aunt Rhody*, and many other songs will follow the same form.

2 **Fireflies** ほたる

Children's Song
日本古謡

Figure 20. abba Form Demonstrated in *Fireflies*

A form that recurs frequently in the early volumes of the *Suzuki Flute School* is aaba. Takahashi refers to this as *PSDC*—Presentation, Succession, Development, Conclusion.

4 Cuckoo かつこう

Folk Song
ドイツ民謡

p *S*

D

C
p

Figure 21. PSDC Shown in *Cuckoo*

12 Lullaby 子守歌

F. Schubert
シューベルト

p Langsam *S*

mp

D
mf *poco rit.*

C
mp a tempo

Figure 22. PSDC in *Lullaby*

13 The Moon over the Ruined Castle 荒城の月

R. Taki
滝 廉太郎

The musical score is written on three staves in treble clef with a common time signature. The tempo is marked 'Andante' with a metronome marking of 60. The first staff begins with a dynamic marking of *mp* and includes a section labeled 'P' (piano) and another labeled 'S' (sotto voce). The second staff includes a section labeled 'D' (diminuendo) with a dynamic marking of *mf*. The third staff begins with a dynamic marking of *p* and includes a section labeled 'C' (crescendo). The score features various musical notations including slurs, ties, and dynamic markings.

Figure 23. PSDC in *The Moon over the Ruined Castle*

For students who have developed a wide dynamic range, Takahashi assigns a formula for performance. *P* $\hat{=} p$; *S* $\hat{=} mp$; *D* $\hat{=} mf$ *cresc.*; *C* $\hat{=} pp$. In some folk songs the **b** and concluding **a** sections are repeated. In such cases, alternate dynamics may be planned to bring variety into the final phrases. For students who have developed sufficient breath control, Takahashi also suggests an idea he calls Hop, Skip, Jump. That is to connect the **b** and concluding **a** without a break, particularly in the case of a repeat. In such a case the *ōjumpō* might be employed only on the repeat. This adds variety to an otherwise simple form.

Hop $\hat{=} a$,

Skip $\hat{=} a$,

Jump $\hat{=} b$ connected to **a** without a breath (or find a discreetly appropriate place to breathe within the concluding **a**).

5. The Last Rose of Summer 庭の千草

Irish Air
アイルランド民謡

P Andantino ♩ = 63

dolce

S

*take breath
1st time only*

D

mf *rit.* *pp*

C

Figure 24. *The Last Rose of Summer*

It is often observed that many minuets are included in the *Suzuki Flute School*. There are several good reasons for this—some pedagogical, some practical. Among the characteristics that make minuets accessible to beginning students are their relatively limited range, the fact that they do not vary in tempo, and their simplicity of style. Young students also need the opportunity to play repertoire in triple meter. Practical considerations include the large number of minuets in the public domain, which eliminates copyright concerns or any need to acquire permission for use in publishing a pedagogical compilation.

The many minuets included represent examples of both simple binary and rounded binary forms. Depending on the advancement of the student, labels likely will not be used. However, the student will recognize that the piece is in two large parts which

are repeated. If it is a rounded binary form, the common thematic material will be identified. While a complete harmonic analysis is not required, it will be noted that the A section ends in a different key from where it began and that the B section ends where the A section began. Typical phrase structures are two plus two plus four measures.

14 Minuet メヌエット

J.S. Bach
バ ッ ハ

Allegretto

Figure 25. The First Minuet in the *Suzuki Flute School*

Summary of Survey Responses Related to Expression and Interpretation

The survey questions related to expression and interpretation generated numerous responses. The responses made it clear that for Takahashi singing is an important means of conveying his ideas. The responses also confirm that singers are his expressive models. Many respondents discussed Takahashi’s methodical approach to teaching the opera arias in the *Moyse Tone Development Through Interpretation*. Actual comments from survey responses are included below. Each unique response begins with an asterisk. The actual question being answered appears in bold print.

How does Takahashi teach interpretation?

Responses Related to Interpretation

- * *He refers to aria and singing throughout training. Uses singing in the lesson. Uses Tone through interpretation daily.*
- * *Through singing and listening to singers/other fine musicians.*
- * *Through singing. “Tone Development through Interpretation”*
- * *He sings along while you play.*
- * *Singing, demonstration, gesturing, repetition, storytelling, more singing, small chunks with exaggerated phrase shaping.*
- * *Through singing and listening to singers.*
- * *Following the sort of principle of “Tone Development through Interpretation” – one is to listen to fine recordings and fine performances, and learn musical expression through studying with master musicians. I played Danse de la Chevre for him while in Matsumoto, and he told me to take the tempi directly as the piece was played by Rene le Roy in recording – that was the model (inference – the only really acceptable way to play it).*

He has a very detailed and consistent system for analyzing phrasing, rhythmic motives, and even the emotional quality or meaning of different intervals. It would take a long time to mention all of the ideas he shared, even just with me in two weeks, but one other example is that you need to know the meaning of a tempo marking, not just the speed or pace that is indicated.

When working in his tone development class in Matsumoto, the students (of all instruments) would follow three basic steps, after listening to an excerpt: play through the whole thing softly, like the pencil outline of a picture. Then play again, adding basic dynamics but no rubato, like adding colours. Finally, play with full expression, vibrato, and rubato – full shading, details, etc.

- * *He is a master using the Tone Development through Interpretation book of M. Moyse. He uses recordings with the excerpts also. Often of Maria Callas.*
- * *He teaches interpretation by using imagery, and by listening and imitation. Often he recommends listening to a certain recording of a work for the musical ideas.*
- * *Listen + study opera singers.*

** Through singing. Singing should be the model for your playing. I attended his “Opera class” in Matsumoto where we listened to old master singers; Mr. T. told about the act and scene and then we played the aria together.*

Examples: “Double dot expresses dramatics, one dot elegance”

Allegro – like a swallow flying, Moderato – pigeon, dove, Andante – swan

Mozart’s appoggiaturas: full of love and affection...

** While I was in Japan, Mr. Takahashi was responsible for teaching the Expression Class – which was split into two halves: 1. half technical descriptions from Dr. Suzuki’s book; 2. the whole class playing out of Tone Development Through Interpretation. When using Moyse’s book, he asked us to first play the whole piece piano with the metronome – no dynamic changes. Then add dynamics but keep the metronome. Lastly, we added in the rubato, accel, etc.*

** He talks about creating a musical line, and about momentum and relaxation.*

** One factor is feeling the “measure time” - that is not only feeling the strong/weak beats as within measures, but feeling how each measure fits into the larger phrase. The downbeat of a measure can be “down - down” if it is the first beat of the first measure, for example, or “down-up” if it is the second measure. Also, it’s always important to know how the flute part fits in with the larger context of the piece - for example whether you are playing an appoggiatura or a harmonic tone.*

** Down/up beats, bars and phrases.*

** Timing of intervals is important.*

Summary of Survey Responses Related to Phrasing and Form

In response to the questions related to phrasing and form, Takahashi’s idea of strong measure / weak measure came up several times. The *Presentation, Succession, Development, Conclusion* concept was also frequently raised. Selected comments from survey responses are included below. Each unique response begins with an asterisk. The actual question being answered appears in bold print.

**How does Takahashi describe the fundamental principles of phrasing?
How does Takahashi teach these? What images, exercises, materials does Takahashi use?**

Responses Related to Phrasing

- * *He talks about creating a musical line, and about momentum and relaxation.*
- * *He refers to aria and singing throughout training. Uses singing in the lesson. Uses Tone through interpretation daily. Favorite 1-2-3 kind of phrasing/breathing searches for it in all repertoire.*
- * *He has many ways of describing the basics of phrasing, including “music is always in 2 or 3, never in 4”... “4-measure time, not 4-beat time”... “macrometer, not micrometer” (all referring to the larger phrase, rather than playing from beat to beat). He also referred to “momentum bars” and “inertia bars” to emphasize two-bar divisions rather than bar by bar, with a strong beat at the beginning of every single bar. This system of analyzing phrasing does result in quite a sophisticated version of the very simple pieces in book 1.*
- * *One factor is feeling the “measure time” - that is not only feeling the strong/weak beats as within measures, but feeling how each measure fits into the larger phrase. The downbeat of a measure can be “down - down” if it is the first beat of the first measure, for example, or “down-up” if it is the second measure. Another concept is PSDC - presentation, succession, development and conclusion. A lot of the pieces in Suzuki book 1 follow this pattern. The first phrase is the presentation, the second phrase repeats (or is similar) and is an echo, the third phrase develops and grows, and the final phrase concludes, and usually is quieter. Also, it’s always important to know how the flute part fits in with the larger context of the piece - for example whether you are playing an appoggiatura or a harmonic tone.*
- * *He often shows momentum and relaxation by drawing arcs in the air, or by moving his hand away from himself for momentum, and in towards himself for relaxation.*
- * *He teaches it largely by imitation – by singing, or playing. (He explained to me as a teacher that odd-numbered bars were “momentum bars” and even-numbered bars, “inertia bars”, but that is not how one would transmit it to a child.)*
- * *Orchestral excerpts, opera excerpts*
- * *Through singing. “Tone Development through Interpretation”*
- * *He sings along while you play.*

CHAPTER VI

FINDINGS: THE ART OF PRACTICING

Warm ups remain essentially the same for student and teacher. Exhalation, stretching, horseface, and horseflutter help to free the chest and embouchure for playing. Blowing bangs, whistling, and spitting (either with or without rice) help to form the embouchure, to get air moving with sufficient speed and pressure, and to place the tongue.

Student Practice

According to Takahashi, daily practice should begin with physical warm-up and, in the Suzuki tradition, should include tonalization. The scale and arpeggio exercise is usually in the key of the piece being studied. There may be additional preparatory exercises leading to the new repertoire that is being studied.

A hallmark of Suzuki instruction is repetition and review. Takahashi encourages the review of known repertoire for the refinement of newly acquired techniques and concepts. A very clear example is the introduction of the "Polonaise" from Bach's B Minor Orchestral Suite in Volume 2 of the *Suzuki Flute School*. The student's first encounter with the "Polonaise" in Volume 2, while it does not include the more technically challenging variation, does allow the student to become familiar with the theme, ornaments, dotted rhythms, and articulations present in the composition. When the

Polonaise returns in Volume 6 with the variation, the student encounters the technical challenge and as well as the counterpoint lesson it presents.

Teacher Practice

In a class for teachers in June of 1996, Takahashi recommended a general daily practice routine. He suggested following the warm-up exercises with tonalization in *piano* and then moving on to tonalization in *forte*. Trills should be practiced before scales, and this should be followed with the chromatic scale and whole tone scales. When these have been mastered, the Taffanel-Gaubert *Daily Exercises* are appropriate. All the Taffanel-Gaubert exercises are to be treated as sonority studies.⁸⁸ When all exercises have been completed, the teacher should practice etudes and then new and familiar solo repertoire.

Summary of Survey Responses Related to Practicing

Many responses regarding daily practice restated Takahashi's emphasis on beginning with tonalization and including review work in the routine. Selected comments from survey responses are included below. Each unique response begins with an asterisk. The actual question being answered appears in bold print.

Does Takahashi recommend a daily practice routine?

Responses Related to Practicing

* *Practice starts with tonalization, moves into technique and etudes, then new repertoire and polished repertoire.*

⁸⁸ Toshio Takahashi, Tone and Technique Class, East Tennessee Suzuki Flute Institute, 6/18/96.

**Yes, start physical warm up, tonalization in all registers before repertoire.*

**Mr. T prescribes a practice routine based on what the particular student is working on at the moment- this generally includes some focus on tone/dynamic production and isolating technical/interpretive passages on a specific assigned piece or pieces. (Although the adult student is expected to have taken care of all technical issues before performing for Mr. T- so that he can concentrate on interpretation.)*

**Yes, a routine of physical exercises, tonalization, his own and of Moyse, technical studies (Taffanel & Gaubert), dynamics, difficult passages in the Suzuki repertoire.*

CHAPTER VII

CONCLUSIONS

Takahashi's Contribution to Pedagogy

Toshio Takahashi has blended the teachings of Shinichi Suzuki and Marcel Moyse as well as elements of the bel canto singing style to formulate a unique pedagogy. Important aspects of Takahashi's teaching include development of a beautiful sound and clarity of articulation. In his teaching he makes generous use of imagery and humor to convey elements of technique, interpretation, expression, phrasing and form. Takahashi has painstakingly broken many complex concepts into easily digestible units for the benefit of the students he teaches. He has worked tirelessly to preserve a tradition that he reveres, to honor the teachers whom he esteems, and above all to pass on the music which we all so enjoy.

Summary of Concluding Comments from Survey Respondents

In conclusion, respondents to the survey were asked to elaborate on any additional information or insights they might have that would help to define the character or significance of Toshio Takahashi's teaching. Actual comments from survey responses are included below. Each unique response begins with an asterisk. The actual question being answered appears in bold print.

Do you have additional information or insights that help to define the character or significance of Toshio Takahashi's teaching? Please elaborate.

Responses Related to the character and significance of Takahashi's teaching

** Takahashi took the playing traditions of Moyses – the greatest flutist and teacher of his generation – and combined them with the Suzuki philosophy and as he puts it, bel canto opera. The bel canto part is his interpretation from hearing recordings; he does not use vocal-type exercises, plus he isn't a trained singer. The result is Suzuki-style small steps that lead to highly expressive playing in the French style, plus from what I can see, Suzuki flute teachers apply his techniques to current performance practices and to stylistic choices that fit with other flute 'schools' and they work there too. He has been a significant contributor to creating a flute pedagogy that can be used with young children and yet also carry through to the highest level of playing.*

** Mr. Takahashi has done what Dr. Suzuki did with the violin. He has brought music education to children and families with the tool he had at hand: the flute. He is a serious student of French school flute playing and is constantly changing and developing his own views on best technical and musical practice. He is a true life-long learner. He has worked and traveled tirelessly to bring Suzuki flute teaching and high level, emotive playing to flute teachers and students around the world.*

** On the plane coming here, I read "The Little Book" a novel in which the main character, a man living in California in 1988, miraculously finds himself in Vienna in 1897. Although not what I would consider a great book, it has influenced my reaction to my lessons with Mr. Takahashi. He is completely immersed in a Romantic-era mentality and even though one could argue that much has happened in music and in life since the late 19th century, and there are many artistic paths in which to interpret music, it is an amazing experience to study with a person literally untouched by those new ideas. Studying with him is a little like time-travel. He is passionate, generous and insightful and it is wonderful to receive information from the source. Lessons have lasted anywhere from 90 minutes to five hours (with a lunch break, thank goodness). He is determined to pass along to me what he considers the legacy of the bel-canto operatic tradition, from which he developed the concepts and curriculum for the Suzuki School of Flute playing. He is kind, but absolutely honest in his critique and incredibly detailed in his analysis. It has been an incredible opportunity, not only to study with him, but to have the time to practice, think, eat and enjoy.*

** There is no doubt that Mr. Takahashi is a Master Teacher. I felt that whatever he asked me to do breathed new life into the pieces I played for him – and I was completely blown away by the new interpretation of those easy beginner pieces that he led me to. Aside from my own experience, I don't know of anyone – including people who have worked with some of the most revered teachers in America and elsewhere, and who are working professional musicians at all levels – who has studied with him, and has come away without a profound respect for his skill as a teacher, and also the desire to work with him again, on their own personal playing as well as their teaching. The passion and respect he has for music and music-making, the respect he shows to students, his commitment to passing on the tradition of the French school of teaching as he learned it from Moyses, and the legacy of the great interpreters (Casals, Caruso, Kreisler, etc) – all of these are*

profoundly inspiring to a great many people who have had the chance to experience them.

** I would say that he feels a large part of his mission in teaching is to carry on and preserve the French School of flute playing for another generation. Perhaps part of this comes from the reverence for tradition that is felt by many people in Japan.*

Another aspect of his teaching which I feel is important is the way that music theory is taught in the service of the music. He taught a class once a week for students of all instruments. In that class he would discuss matters of form, analysis, harmony, etc., but with a much closer connection to music interpretation than I have observed in any other theory classes.

Mr. Takahashi had very high standards for his students, but at the same time, after the first few lessons I did not feel intimidated by him. I found the lessons very empowering in that he always gave me the sense that he believed I was capable of doing whatever he was asking of me. During my time studying with him in Japan, I was able to take aspects of my playing that I had gradually unconsciously resigned myself to thinking of as my weak points in the past and improve them greatly.

** Everything matters and one technique cannot be separated from another. As a Suzuki method teacher the music is always the vehicle through which Mr. Takahashi teaches all techniques. Tone begins from lesson one. Without good tone no student can develop. Refining the embouchure for flexibility and versatility is something he is continually striving to improve with all his students be they young or old.*

** Mr. Takahashi is one of the most thoughtful teachers I have ever worked with- he has a very methodical approach to teaching articulation, technique and dynamics. I feel that his thought in arranging a sequential repertoire is so complete that there is simply no other flute method that is so effective and enjoyable for the student. Especially in first teaching the student how to articulate and play the headjoint and first few pieces. I've yet to find any method that actually satisfactorily addresses how to teach these first lessons. I've found that I appreciate his imagery and metaphor as an adult teacher much more than I did as a child- many of his metaphors are quite complex, and many of his concepts have been simplified and made more child-friendly by his students who are teacher trainers, so I often use their images as well as those of Mr. T.*

Mr. T serves as a bridge to the past and the golden age of the French school of flute playing. His emphasis on tone, and the methodical development of tone, like that of Dr. Suzuki, has led to a new generation of flute professionals around the world (it has now been 30+ years since his first visit to the US) who have beautiful strong tone, great articulation and wonderful memorization skills!

Recommendation for Further Study

This document presents significant themes in Takahashi's teaching based on many hours of study and observation, a survey of his students, and questions submitted to Takahashi himself. Another worthy project would be collaboration among Takahashi's students on a performance guide to repertoire as taught by Takahashi. A number of Takahashi students have kept detailed notes of his teaching important flute repertoire such as the Mozart and Ibert Concerti, not to mention nineteenth century works such as Doppler's *Hungarian Pastorale Fantasy*, Boehm's *Swiss Air Variations* and the *Grand Polonaise*, Genin's *Carnival of Venice Variations* and the *Air Napolitain*, and many others. Keeping in mind that Takahashi is a direct link to Marcel Moyse and that he has to a great extent been shielded from other influences, this could prove a precious resource.

Closing

This document has attempted to fill a void where there has been a lack of literature detailing the significance of Toshio Takahashi's work. This is only a beginning, however. There is much work left for others to do. And it is important to remember that Takahashi is not only a teacher of children or of those who teach children. Some of the responses to the final survey question bear witness to this. When a busy musician takes time out of his or her schedule to fly half way around the world to spend several weeks or months taking flute lessons and then has thoughtful things to say about the experience we can conclude there is a significant force behind the movement. Those who have experienced Takahashi's teaching recognize that while it may be rooted in another time,

true musicianship is ageless and it is that musicianship that makes the experience worthwhile.

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APPENDICES

Appendix I

The Flute Pedagogy of Toshio Takahashi

Questionnaire

Please feel free to attach additional pages for longer responses.

1. Your Name _____

How long have you known Toshio Takahashi?

Were you or are you a student of Mr. Takahashi?

Did you or do you study with Mr. Takahashi individually or in masterclasses? at Suzuki institutes? at Talent Education Research Institute?

For how long did you or have you studied with Mr. Takahashi?

2. Who would Toshio Takahashi identify as his most significant musical influences?

How did these musicians influence him?

3. Who would Toshio Takahashi identify as his most significant pedagogical influences?

How did these teachers influence him?

4. Who would Toshio Takahashi identify as his most significant philosophical influences?

How did these persons influence him?

5. Who are Takahashi's models for tone production?

6. How would Takahashi describe the fundamental principles of tone production?

How does he teach these? What images, exercises, materials does he use?

7. Describe Takahashi's ideal flute embouchure.

How does Takahashi teach this? What images, exercises, materials does he use?

8. What is Takahashi's approach to teaching vibrato?

Does Takahashi teach vibrato as a technique? As expression? How? What images, exercises, materials does Takahashi use?

9. Describe the relationship between tone color and embouchure in Takahashi's teaching.

How does Takahashi teach this? What images, exercises, materials does Takahashi use?

10. Describe the relationship between dynamics and embouchure in Takahashi's teaching.

How does Takahashi teach this? What images, exercises, materials does Takahashi use?

11. Describe Takahashi's ideal flute playing position.

How does Takahashi teach this? What images, exercises, materials does Takahashi use?

12. Describe Takahashi's ideal hand positions for flute playing (left and right).

How does Takahashi teach these? What images, exercises, materials does Takahashi use?

13. Describe Takahashi's balance or holding of the flute.

How does Takahashi teach this? What images, exercises, materials does Takahashi use?

14. What are Takahashi's fundamental principles of finger technique?

How does Takahashi teach these? What images, exercises, materials does Takahashi use?

15. How does Takahashi teach trills? What images, exercises, materials does Takahashi use?

16. How does Takahashi teach scales/arpeggios? What images, exercises, materials does Takahashi use?

17. How does Takahashi describe the fundamental principles of articulation?

How does Takahashi teach these? What images, exercises, materials does Takahashi use?

18. How does Takahashi teach multiple articulations (double/triple tonguing)? What images, exercises, materials does Takahashi use?

19. How does Takahashi describe the fundamental principles of breathing, blowing and breath control?

How does Takahashi teach these? What images, exercises, materials does Takahashi use?

20. How does Takahashi describe the fundamental principles of phrasing?

How does Takahashi teach these? What images, exercises, materials does Takahashi use?

21. Describe the role of imagery in Takahashi's teaching.

22. Does Takahashi recommend a daily practice routine?

23. How does Takahashi teach interpretation?

24. What is the purpose of repertoire review/revision in practice?

25. Does Takahashi recommend particular etudes?

26. Does Takahashi recommend particular daily exercises?

27. Do you have additional information or insights that help to define the character or significance of Toshio Takahashi's teaching? Please elaborate.

Appendix II

Editions by Toshio Takahashi

The Golden Age of the Flutists

Volume 1

Grand Solo No. 13	Tulou
Fantaisie Melancholique	Reichert
Fantaisie Sur Le Freyschutz	Taffanel
Tarantelle	Reichert
Fantaisie Sur Un Air De Schubert	Boehm
Grand Solo No. 3	Tulou

Volume 2

Tremolo Air Varie	Lindpaintner
Grand Solo No. 5	Tulou
Air Varie De La Molinara	Boehm
Grand Polonaise	Boehm
Variations on Last Rose of Summer	Kuhlau

Volume 3

Concertino	Chaminade
Souvenir de Gand	Seghers
Grand Fantaisie de Concert sur ðOberonö	Demersseman
Grand Air Varie ðLe Tremoloö	Demersseman
ðNamounaö Ballet en 2 actes, solo de flute	Lalo

Virtuoso Concert Pieces

By the Brook	Paul Wetzger
Swiss Air Variations	Theobald Boehm
Hungarian Pastoral Fantasy	Franz Doppler
Air Napolitain <i>Fantaisie and Variations</i>	Pierre Genin
Souvenir de Gand <i>Fantaisie pour Flute</i>	Francois Seghers

Appendix III

The Complete Suzuki Flute Repertoire

The Suzuki Flute School

Volume 1

Mary Had a Little Lamb	Folk Song
Fireflies	Children's Song
Kagome, Kagome	Children's Song
Cuckoo	Folk Song
Lightly Row	Folk Song
Twinkle, Twinkle Little Star Variations	Suzuki / Takahashi
Go, Tell Aunt Rhody	Folk Song
Amaryllis	J. Ghys
Allegro	Suzuki
The Honeybee	Folk Song
Long, Long Ago	Bayly
Lullaby	Schubert
The Moon Over the Ruined Castle	Taki
Minuet	Bach
Minuet	Bach
Minuet	Bach
Bourrée	Händel

Volume 2

Minuet	Gluck
Minuet in G Minor	Bach
March	Bach
Minuet in B Minor	Bach
Last Rose of Summer	Irish Air
Theme from Sonata for Piano and Flute	Beethoven
Theme from Melancholic Fantasy	Reichert
Allegretto	Genin
Minuet from Suite in A Minor	Telemann
Gavotte	Bach
Polonaise	Bach
On Wings of Song	Mendelssohn

Volume 3

Humoresque	Dvorák
Orphée et Eurydice	Gluck
Serenade	Drigo
Scherzino	Andersen
Serenade	Woodall

Serenade à Pierette Szulc - Hennebains
Minuet *from L'Arlesienne* Bizet

Volume 4

Menuetto from Sonata IV Bach
Siciliano from Sonata II Bach
Minuet from Sonata III Handel
Allegro from Sonata III Handel
Sonata II Blavet
Andante; Allemande; Gavotte; Sarabande; Finale

Volume 5

Suite in B Minor Bach
Rondeau; Sarabande; Bourrée I; Bourrée II
Concerto for Two Flutes Cimarosa
II Largo; III Rondo
Allegretto Genin
Variations on a Swiss Air Boehm

Volume 6

Concerto for Two Flutes Cimarosa
I Allegro
Suite in B Minor Bach
Polonaise; Badinerie; Overture

Volume 7

Carnival of Venice (variations) Genin
By the Brook Wetzger
Hungarian Pastorale Fantasie, Op. 26 Doppler

Volume 8

Concerto in G Quantz
Allegro; Arioso mesto; Allegro - Vivace
Fantasie Fauré

Volume 9

Concerto in D major Mozart
Allegro aperto; Andante ma non troppo; Allegro

Volume 10

Grand Solo No. 3 Tulou
Concertino Chaminade

Volume 11

Concerto in G major Mozart
Allegro maestoso; Adagio non troppo; Rondo

Appendix IV

Unpublished Editions by Toshio Takahashi

The Suzuki Flute School

Volume 12 (unpublished)

Tremolo Air Varié (on a theme by Beethoven)	Lindpainter
Fantasie Mélancolique (variations)	Reichert
Fantasie	Hue

Volume 13 (unpublished)

Concerto	Otaka
<i>Allegro con spirito; Lento; Molto vivace</i>	

Volume 14 (unpublished)

Concerto	Ibert
<i>Allegro; Andante; Allegro scherzando</i>	