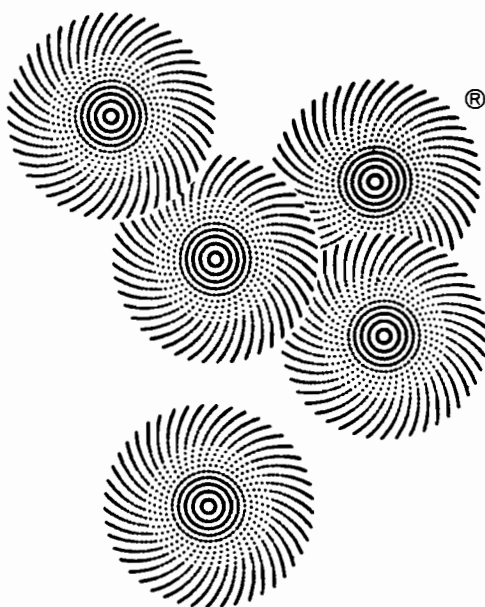


# Suzuki<sup>®</sup> Cello School

**CELLO PART**

**VOLUME 1**

**Revised Edition**



**Suzuki Method International**

# Suzuki<sup>®</sup> Cello School

**CELLO PART**

**VOLUME 1**

**Revised Edition**



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Sole publisher for entire world except Japan:

Summy-Birchard Inc.

exclusively distributed by

Warner Bros. Publications Inc.

15800 N. W 48th Avenue

Miami, Florida 33014

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ISBN 0-87487-479-3

7 9 11 10 8 6

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## INTRODUCTION

***FOR THE STUDENT:*** This material is part of the worldwide Suzuki Method of teaching. Companion recordings should be used with these publications. In addition, there are piano accompaniment books that go along with this material.

***FOR THE TEACHER:*** In order to be an effective Suzuki teacher, a great deal of ongoing education is required. Your national Suzuki association provides this for its membership. Teachers are encouraged to become members of their national Suzuki associations and maintain a teacher training schedule, in order to remain current, via institutes, short and long term programs. You are also encouraged to join the International Suzuki Association.

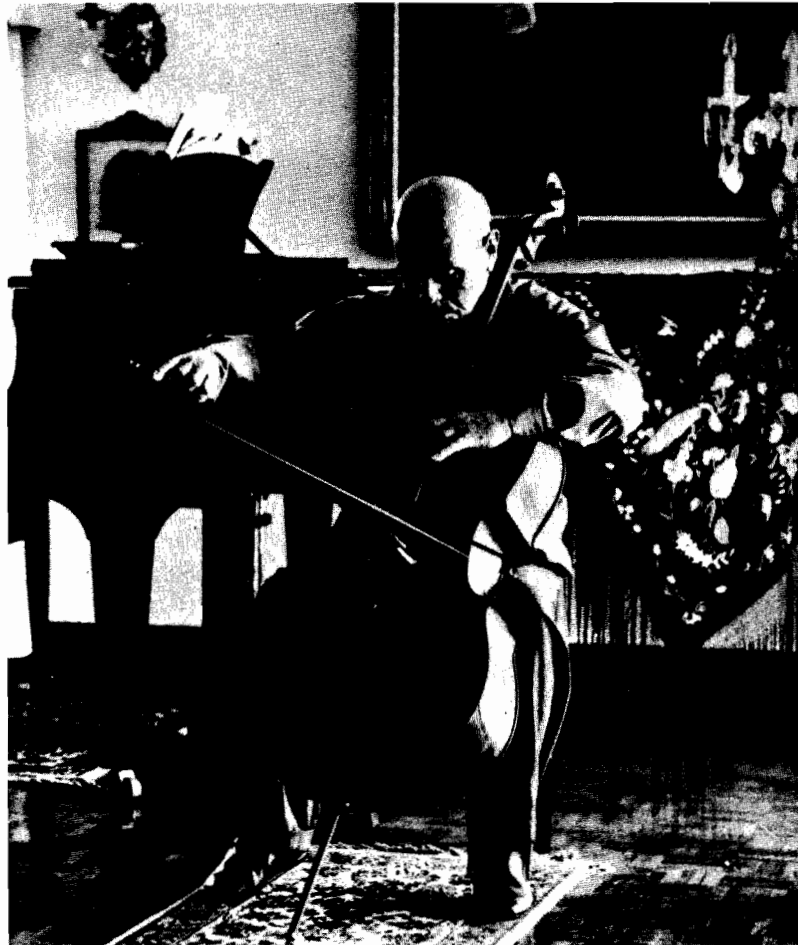
***FOR THE PARENT:*** Credentials are essential for any teacher that you choose. We recommend you ask your teacher for his or her credentials, especially listing those relating to training in the Suzuki Method. The Suzuki Method experience should be a positive one, where there exists a wonderful, fostering relationship between child, parent and teacher. So choosing the right teacher is of the utmost importance.

In order to obtain more information about the Suzuki Method, please contact your country's Suzuki Association, the International Suzuki Association at 3-10-15 Fukashi, Matsumoto City 390, Japan, The Suzuki Association of the Americas, 1900 Folsom, #101, Boulder, Colorado 80302, or Summy-Birchard Inc., c/o Warner Bros. Publications, 15800 N.W. 48th Avenue, Miami, FL 33014, for current Associations' addresses.

Under the guidance of Dr. Suzuki since 1978, the editing of the Suzuki Cello School is a continuing cooperative effort of the Cello Committees from Talent Education Japan, the European Suzuki Association and the Suzuki Association of the Americas.

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Maestro Pablo Casals

The D-string Posture is fundamental and should be completely mastered.

### Exercises for Proper D-String Posture

Place bow as on Page 5. Use a short bow stroke.

### Exercises for Changing Strings

### Exercises for Quick Placement of Fingers

Place fingers 1,2,3,4 quickly and accurately during the rests.

When playing the 4th finger, keep all four fingers down on the string.

## The First Position

The purpose of the following exercises is to play the notes accurately.  
Press the string with the tip of finger.

The first exercise consists of two staves of music in the bass clef, with a key signature of one sharp (F#). The first staff is divided into two sections: the first section is labeled 'D String' and the second 'A String'. The D String section shows a sequence of notes: D (0), E (1), F# (3), and G (4). The A String section shows a sequence: A (0), B (1), C# (3), and D (4). The second staff continues the exercise with descending scales. The first line shows a descending scale on the D string: G (4), F# (3), E (2), D (1), C# (0), B (4), A (3), G (2), F# (1), E (0), D (4), C# (3), B (2), A (1), G (0). The second line shows a descending scale on the A string: D (4), C# (3), B (2), A (1), G (0), F# (4), E (3), D (2), C# (1), B (0), A (4), G (3), F# (2), E (1), D (0).

- Play the 4th finger, keeping the 1st, 2nd and 3rd fingers down on the string.  
While playing the 4th finger, think and prepare for the next position of your finger.  
Repeat on the A string.
- For half a year, at least, continue the practice of stopping the bow on the string after each note to get a clear sound.

The second exercise consists of two staves of music in the bass clef, with a key signature of one sharp (F#). The first staff is labeled 'A String' and shows a sequence of notes: A (0), B (1), C# (2), D (3), E (4), F# (3), G (2), A (1), B (0), C# (3), D (4), E (3), F# (2), G (1), A (0). The second staff continues the exercise with descending scales: E (4), D (3), C# (2), B (1), A (0), G (4), F# (3), E (2), D (1), C# (0), B (4), A (3), G (2), F# (1), E (0).

## D Major Scale


While playing the upper half of the scale, the 1st and the 3rd fingers should remain on the string.  
When you place the 3rd finger, place the 2nd down with it.

The D Major Scale exercise consists of two staves of music in the bass clef, with a key signature of two sharps (F# and C#). The first staff shows the ascending scale: D (0), E (1), F# (3), G (4), A (0), B (1), C# (3), D (4). The second staff shows the descending scale: D (4), C# (3), B (2), A (1), G (0), F# (0), E (4), D (3), C# (2), B (1), A (0).

### Important Instructions for Practice:

The fingering 0 4 requires very careful practice. Stop the bow after you play open A, and be sure to place the first, second, third, and fourth fingers in the proper position on the D string before you continue to play.

# 1 Twinkle, Twinkle, Little Star Variations

To play  stop the bow without pressure after each note.

Bow  smoothly.

S. Suzuki

A



1 0 0 1 0

3 4 3 1 0

5 0 4 3 1

7 0 4 3 1

9 0 0 1 0

11 4 3 1 0

**B**

1

4

etc.

**C**

1

3

etc.

**D**

1

3

etc.

**Theme**

1

*f marcato*

5

9



## 2 French Folk Song

To develop the practice of tonalization

Moderato

Folk Song

1 *mf*

6

11

16

## 3 Lightly Row

Moderato

Folk Song

1 *mf*

5

9

13

3  
Keep the 3rd finger down.

# 4 Song of the Wind

Folk Song

**Moderato**

*mf*

Keep the 1st finger down.

# 5 Go Tell Aunt Rhody

Folk Song

**Moderato**

*mf*

# 6 O Come, Little Children

Folk Song

*Andante*

*mf* 3 ————— 3

*cresc.*

*f*

## Tonalization

This should be taught at each lesson.

Pluck the open string and listen to the sound of the vibrating string.

*pizz.*

Play tones with the same resonance with the bow.

*arco*

*Questions teachers and parents must ask every day :*

Are the pupils listening to the reference record at home every day ?

Has the tone improved ?

Is the intonation correct ?

Has the proper playing posture been acquired ?

Is the bow being held correctly ?

# 7 May Song

Folk Song

**Allegro moderato**

*f*

*mf* *p*

*f* (2nd time) *poco rit.*

# 8 Allegro

S. Suzuki

*f*

*dolce* *rit.*

*a tempo* *f*

# 9 Perpetual Motion in D Major

Play this piece at the middle of the bow using a very short stroke.  
 Stop the bow after each note.  
 Play slowly at first and then gradually speed up the tempo.

S. Suzuki

**Allegro**

**A**

*mf*

## Variation

After A, play B,

**B**

Procedure for practice:

*etc.*

Transpose all previous pieces to the key of G Major in preparation for "Long, Long Ago."

## Tonalization

This should be taught at each lesson. Pupils should always strive for a more beautiful and resonant tone.

1

2

3

\* Listen for ringing sound.

## G Major Scale

## Perpetual Motion in G Major

S. Suzuki

**Allegro**

A

*mf*

*etc.*

## Variation

B

*etc.*

# 10 Long, Long Ago

T. H. Bayly

**Moderato**

1 *mf*

5

9 *f* *mp*

13 *mf*

# 11 Allegretto

S. Suzuki

1 *mf*

4

8 *rit.*

12 *mf* *a tempo*

# 12 Andantino

S. Suzuki

*mf*

*f*

*mf a tempo*

*rit.*

*meno mosso*

## Second-Finger Training (Preparatory Exercise for "Rigadoon")

\* Lift third & fourth fingers together



# 13 Rigadoon

H. Purcell

Allegro

The musical score for '13 Rigadoon' is written in bass clef with a key signature of one sharp (F#) and a common time signature. The piece is marked 'Allegro'. The score consists of eight staves of music, each with a measure number at the beginning. Fingerings are indicated by numbers 1-4 above the notes. Dynamics include *mf* (mezzo-forte) and *f* (forte). Some notes are marked with an asterisk (\*), indicating specific fingerings or techniques. A 'V' symbol is present above a note in the 17th measure.

Staff 1 (Measures 1-4): *mf*. Fingerings: 1, 4, 3, 1, 0, 1, 3, 0, 4, 0.

Staff 2 (Measures 5-8): Fingerings: 4, 3, 1, 0, 1, 3, 0, 4.

Staff 3 (Measures 9-12): *f*. Fingerings: 1, 2\*, 4, 2\*, 1, 0, 0, 4, 0, 1.

Staff 4 (Measures 13-16): Fingerings: 1, 2\*, 4, 2\*, 1, 0, 0, 1, 3, 4.

Staff 5 (Measures 17-20): *mf*. Fingerings: 0, 1, 2\*, 1, 4, 0, 1, 2, 1, 0, 1, 4.

Staff 6 (Measures 21-24): Fingerings: 0, 1, 2, 1, 0, 4, 1, 1, 3, 4.

Staff 7 (Measures 25-28): *f*. Fingerings: 4, 3, 1, 0, 1, 3, 0, 4, 0.

Staff 8 (Measures 29-32): Fingerings: 4, 3, 1, 0, 1, 3, 0, 4.

\* See P. 17, second finger training, for preparatory exercise using 2nd finger.

## Tonalization

This should be taught at each lesson.

$\text{♩} = 60$

## C Major Scale

(Two Octaves)

## 14 Etude

Stop the bow after each note.

S. Suzuki

**A**

*mf*

## Variation

**B**

# 15 The Happy Farmer

**Allegro giocoso**

R. Schumann

1 *f* *sempre*

5

9

13

17

# 16 Minuet in C

**Grazioso**

J. S. Bach

1 *mf-p*

5 *mf*

9

13

17

21

*poco rit.* *2nd time*

# 17 Minuet No. 2

J. S. Bach

1 *f*

5

9 *f*

13

17 *p* *mf*

21


25 *f*

29 *p*

33 *f*

37

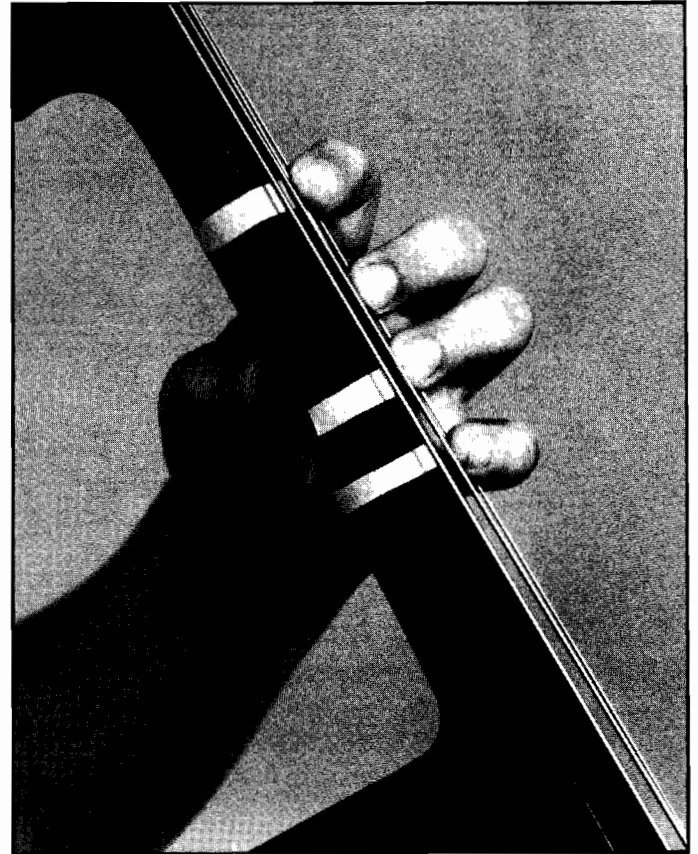
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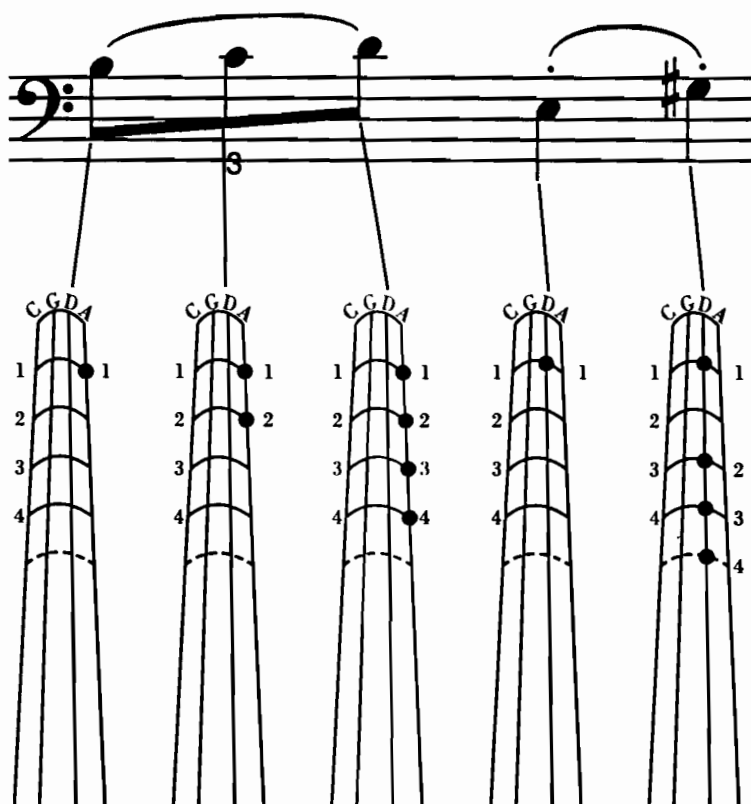
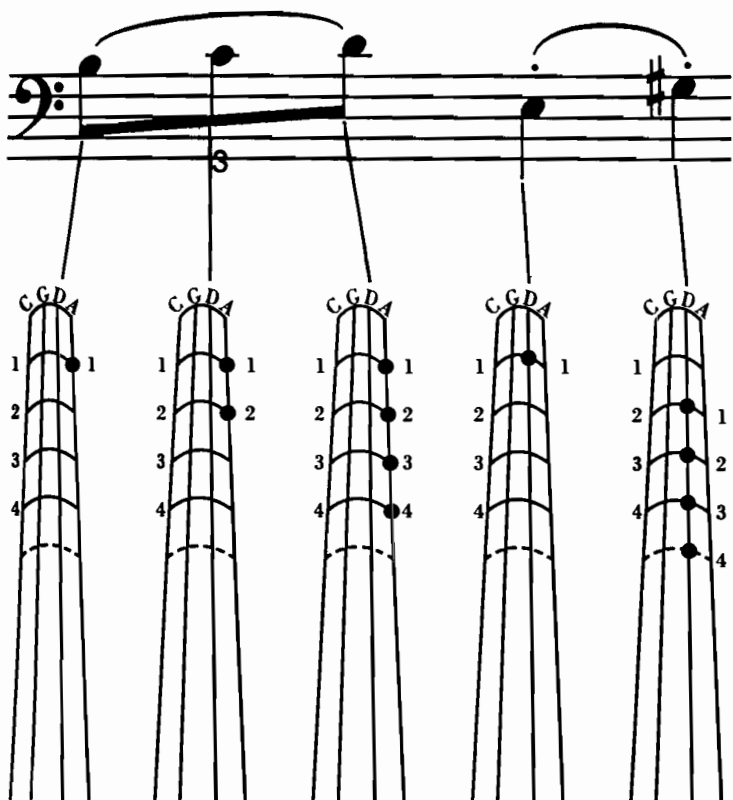
\*  Before playing this piece see diagrams and pictures on pages 22 & 23.

# G# Exercise

The diagram illustrates the G# exercise on a cello neck. The neck is shown with four strings and fingerings 0, 1, 2, 3, 4, and 4# marked on the first string. Lines connect these fingerings to corresponding notes on a six-staff bass clef system. The notes are: G (0), A (1), B (2), C# (3), D (4), and E (4#). The G# exercise is written in the bass clef across six staves, with the notes G, A, B, C#, D, and E. The G# is indicated by a sharp sign on the C line.

Closed First Position





Shift

*Explanation*

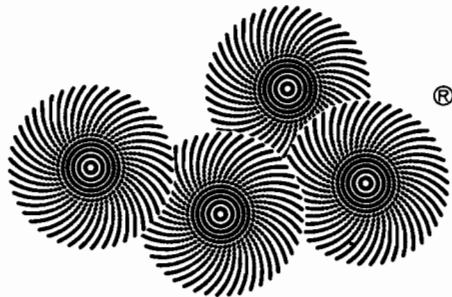
Move all fingers and thumb one-half step higher. (Keep thumb under 2).



Extension

*Explanation*

Move 2, 3, 4 and thumb one-half step higher. (Keep thumb under 2). Bring elbow forward for extension.



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15800 N.W. 48th Avenue • Miami, Florida 33014  
A Warner Music Group Company



\$6.95  
in U.S.A.  
**ISBN 0-87487-479-3**