# Suzuki® Cello School

## CELLO PART
## VOLUME 1
### Revised Edition

Suzuki Method International

Solo para uso académico IMAMP

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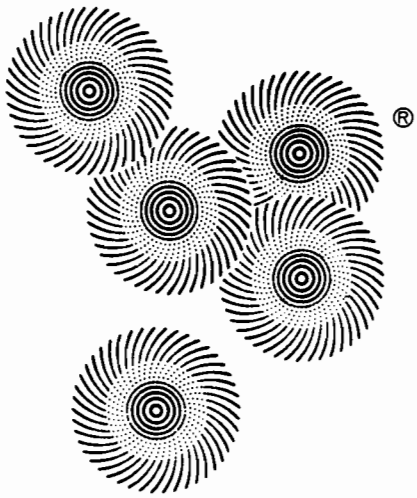
## VOLUME 1
### Revised Edition



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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

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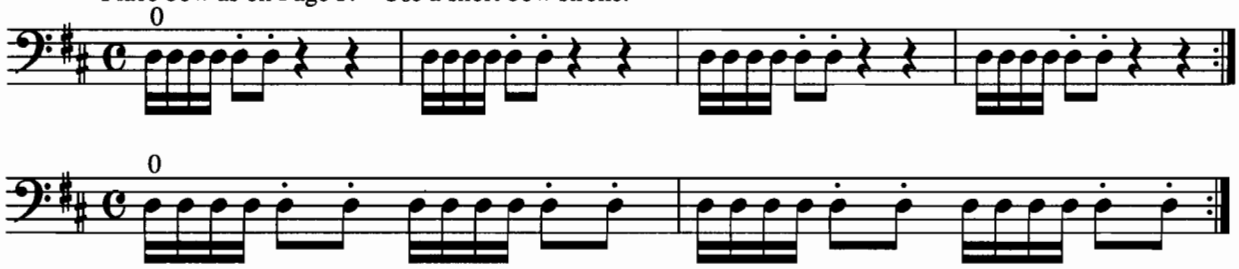
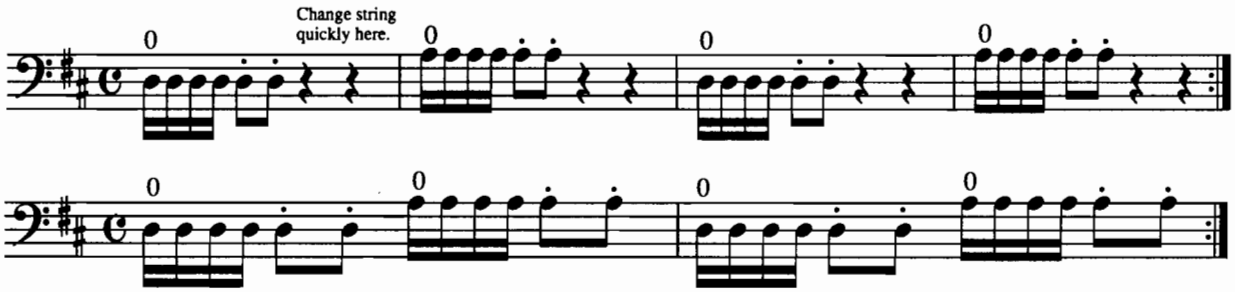
The D-string Posture is fundamental and should be completely mastered.

## Exercises for Proper D-String Posture

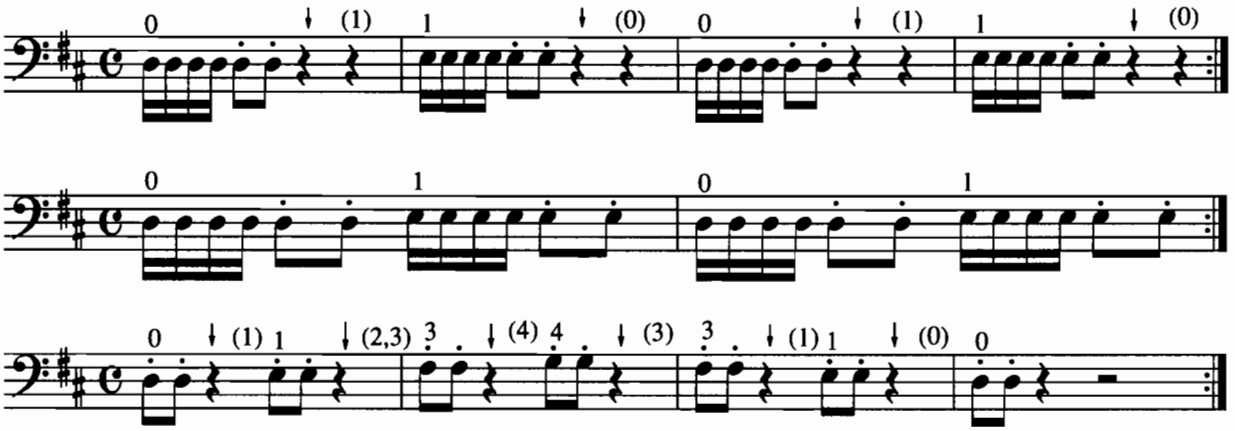
Place bow as on Page 5. Use a short bow stroke.



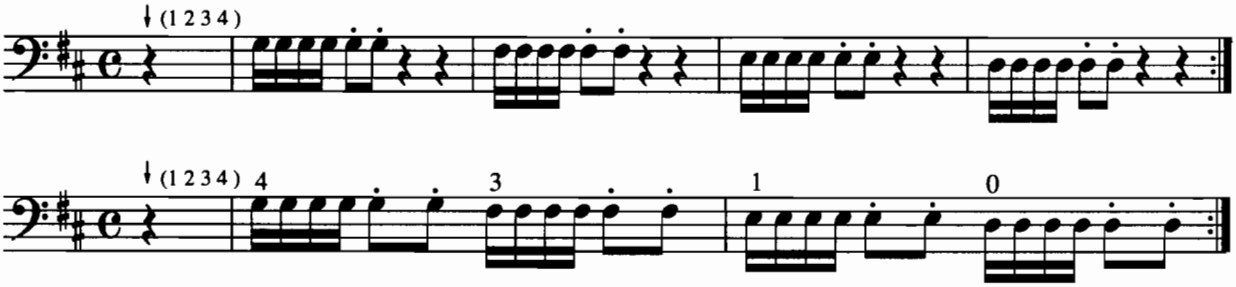

## Exercises for Changing Strings




## 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.

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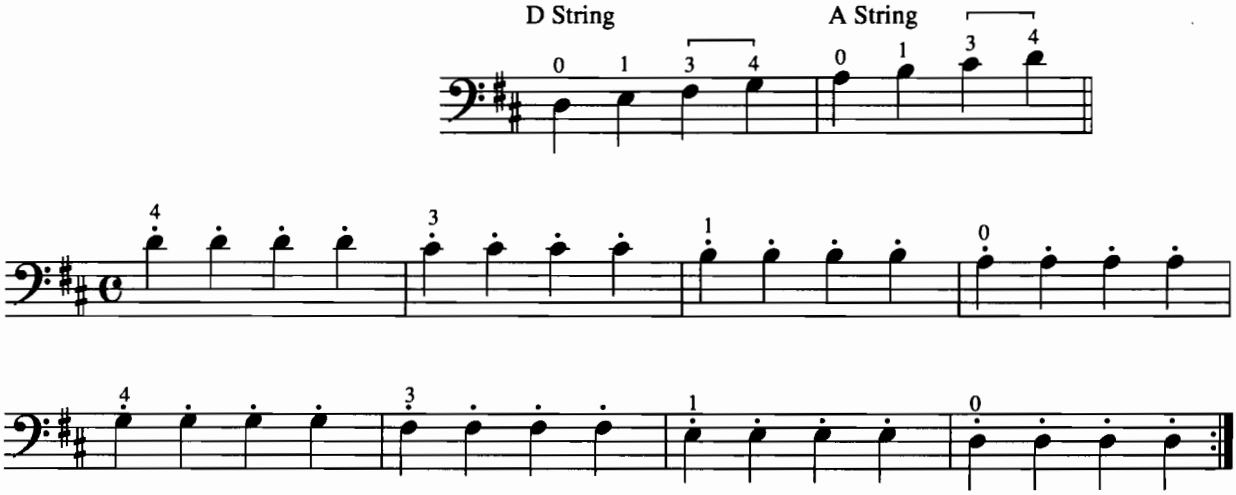
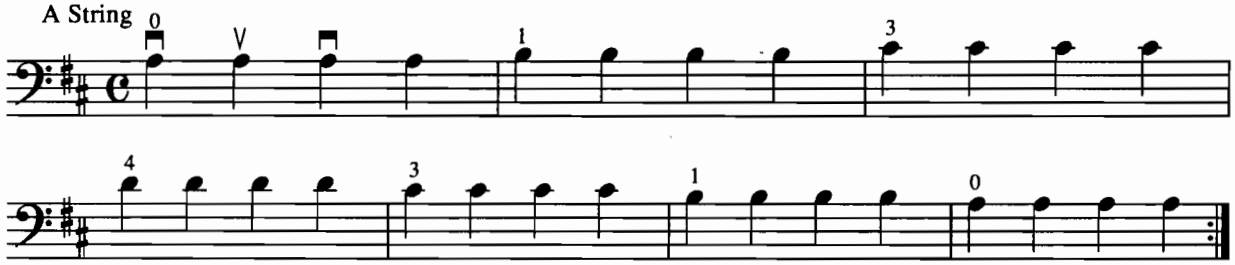
# The First Position

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

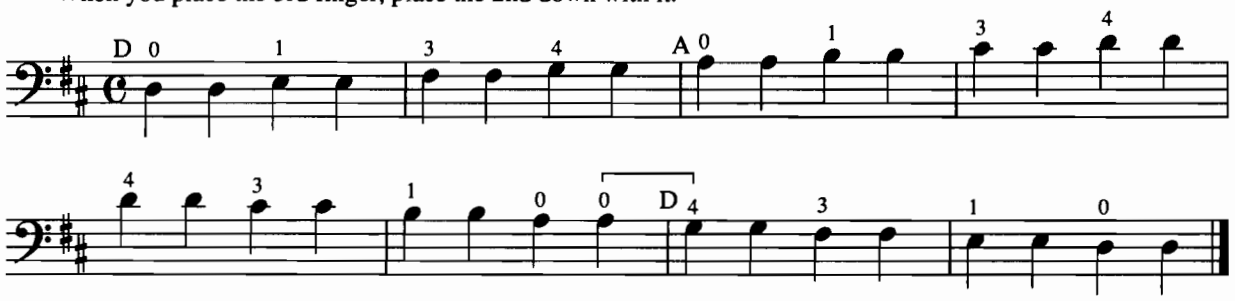



a) Play the 4th finger, keeping the 1st, 2nd and 3rd fingers down on the string.
While playing the 4th finger, think and prepare for the next position of your finger.
Repeat on the A string.
b) For half a year, at least, continue the practice of stopping the bow on the string after each note to get a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




# 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.




*Important Instructions for Practice:*
The fingering $\overline{0\ 4}$ 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.

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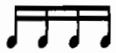
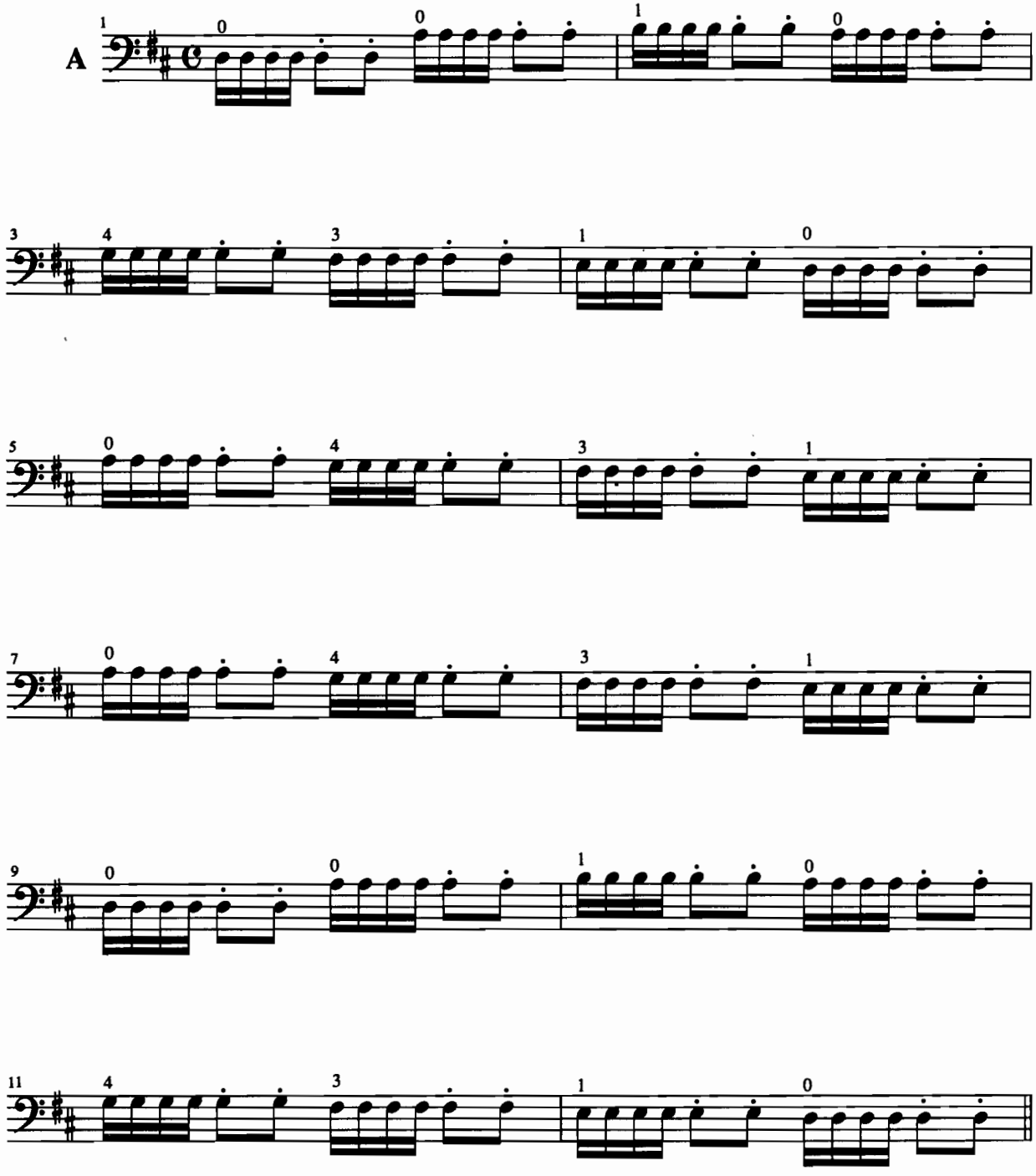
# 1 Twinkle, Twinkle, Little Star Variations

To play stop the bow without pressure after each note.

Bow  smoothly.

S. Suzuki

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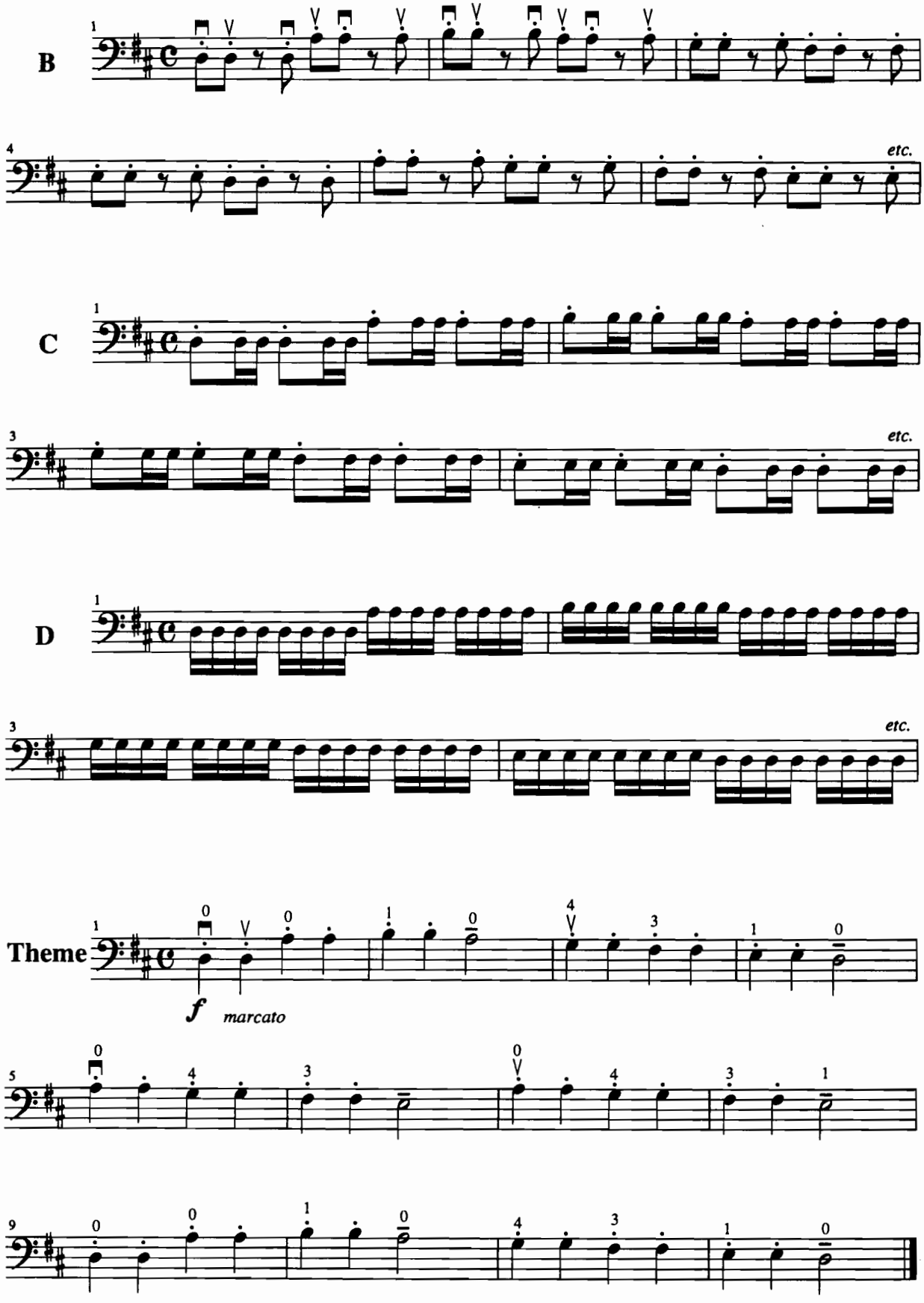


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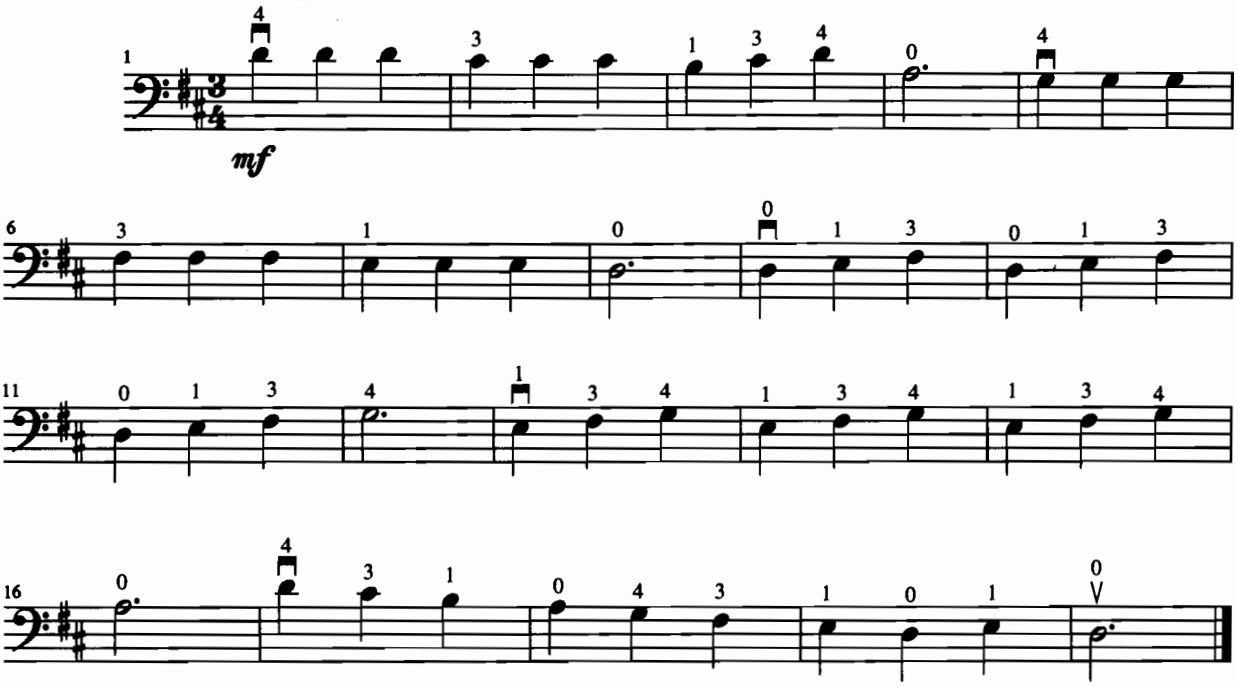
# 2 French Folk Song

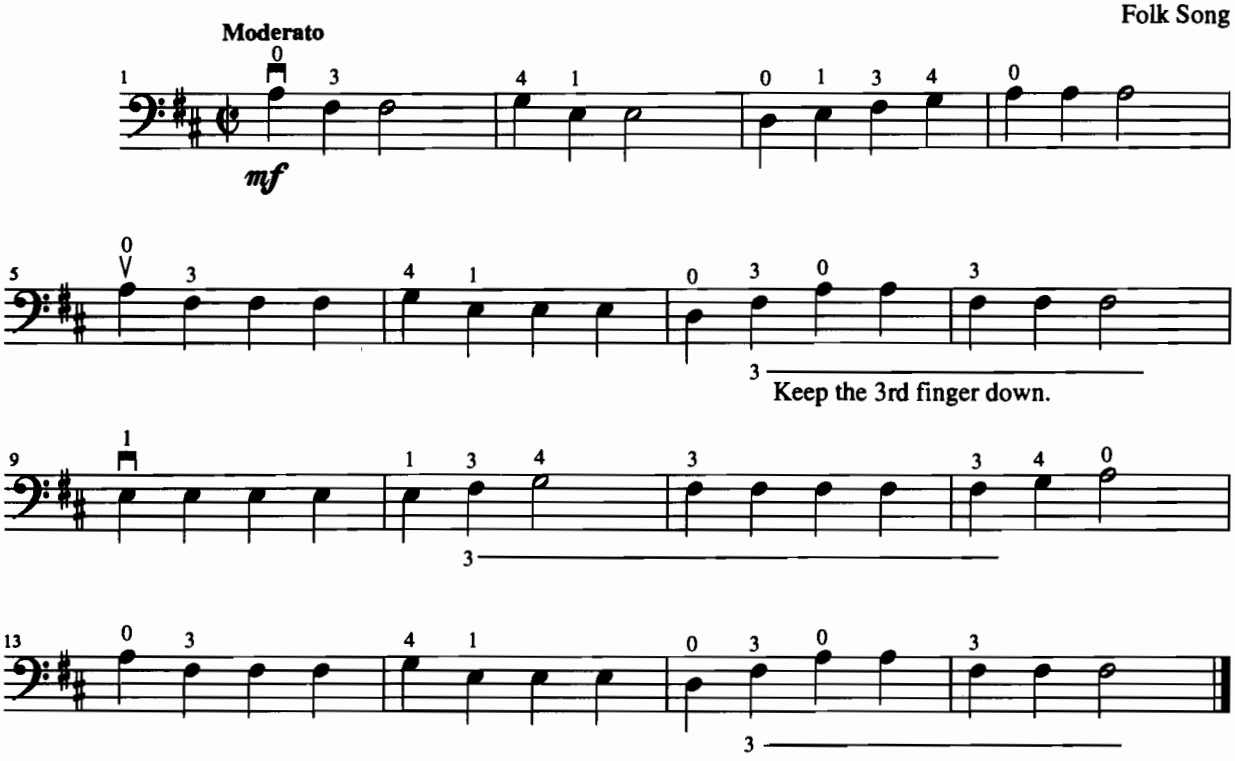
To develop the practice of tonalization

Folk Song




# 3 Lightly Row

Folk Song

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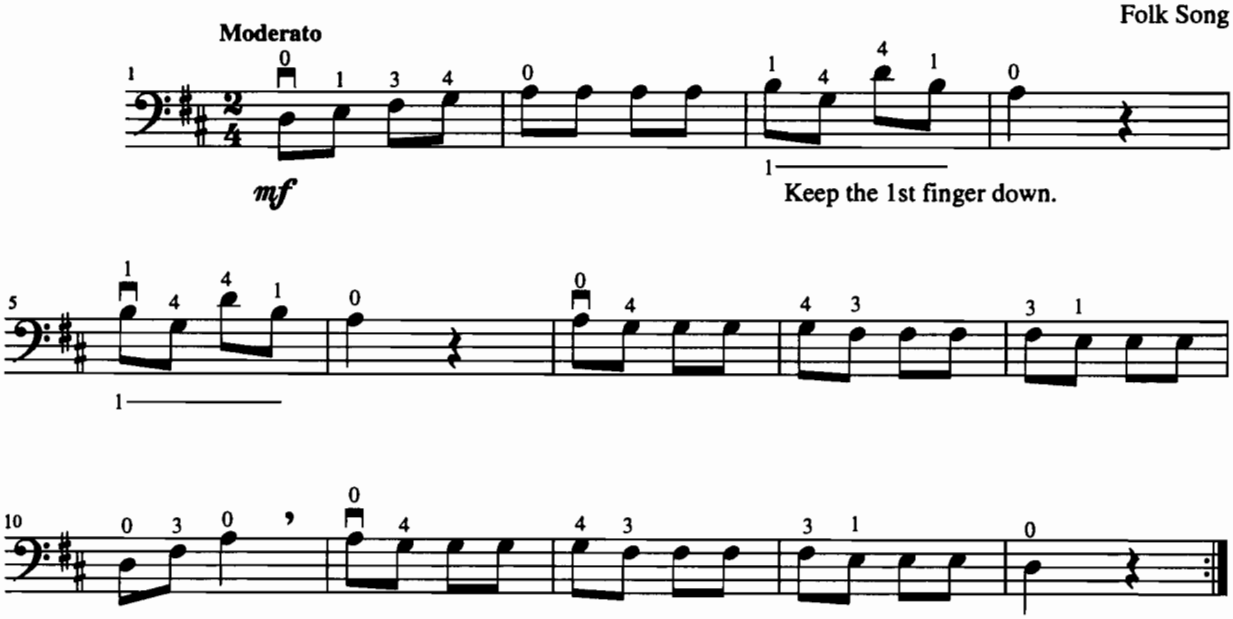
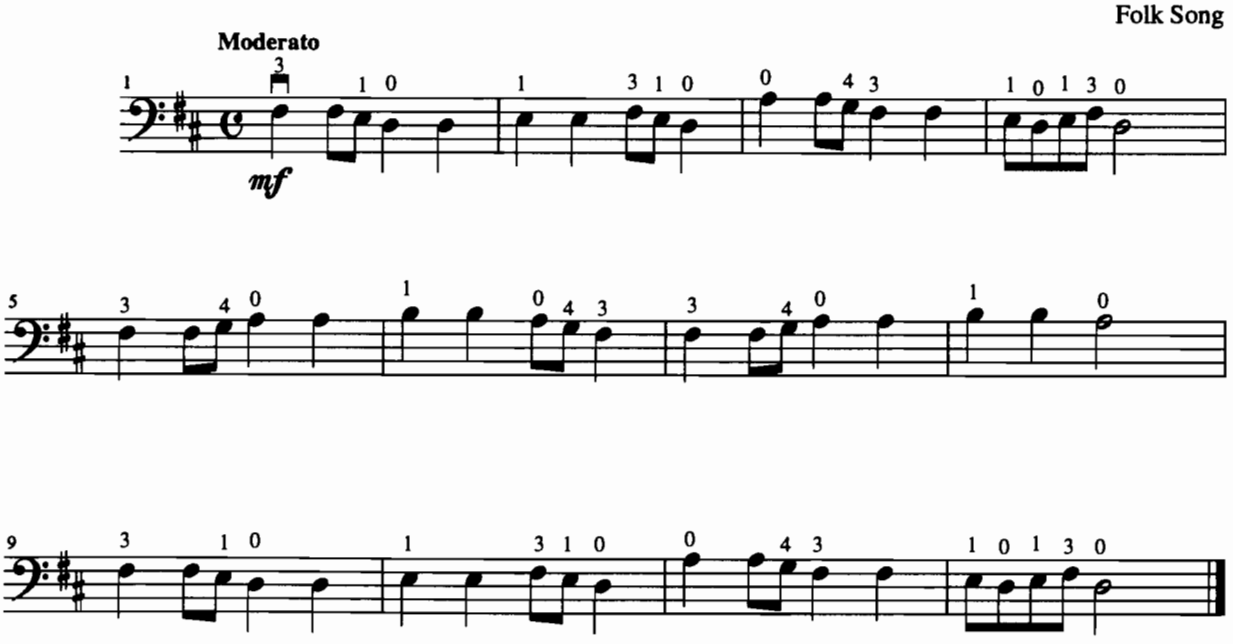
# 4 Song of the Wind

Folk Song




# 5 Go Tell Aunt Rhody

Folk Song

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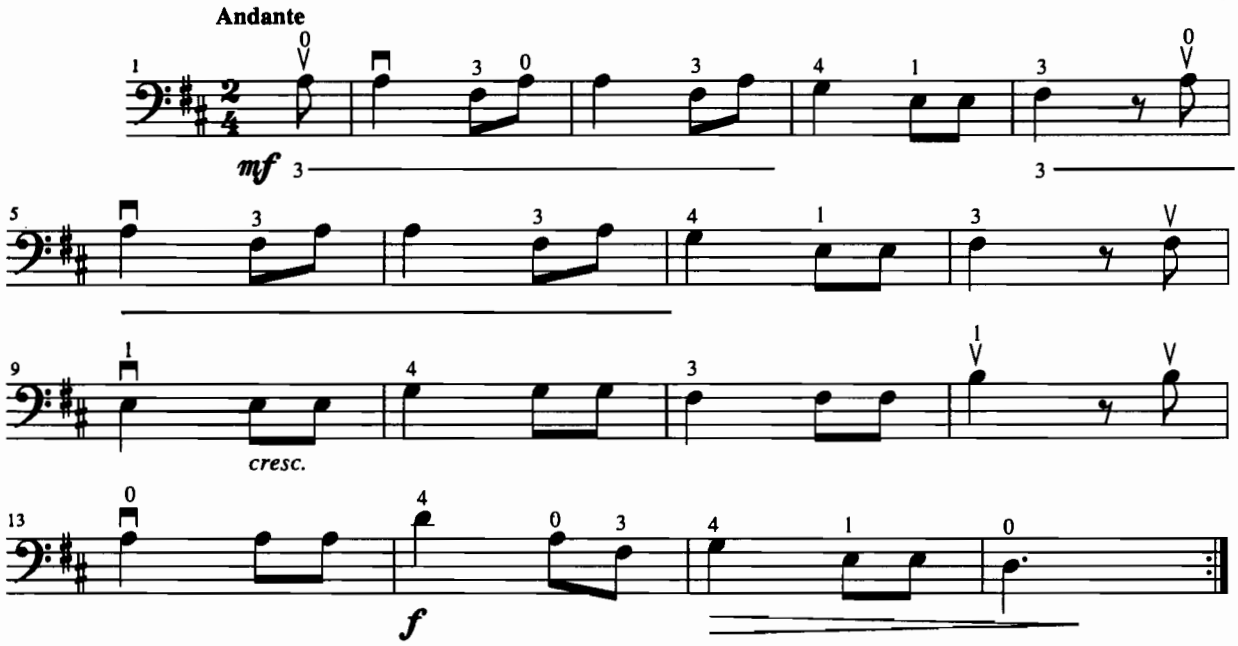
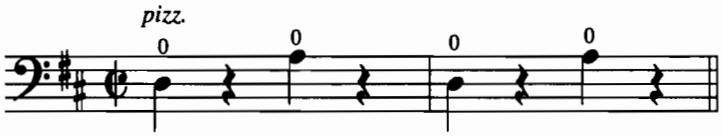
# 6 O Come, Little Children

Folk Song

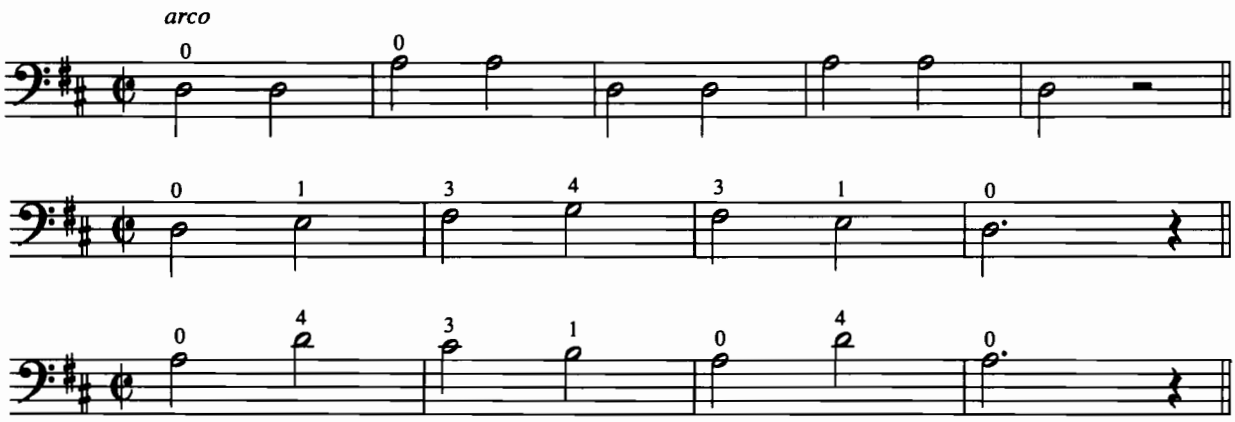



## Tonalization

This should be taught at each lesson.
Pluck the open string and listen to the sound of the vibrating string.




Play tones with the same resonance with the bow.




*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 ?

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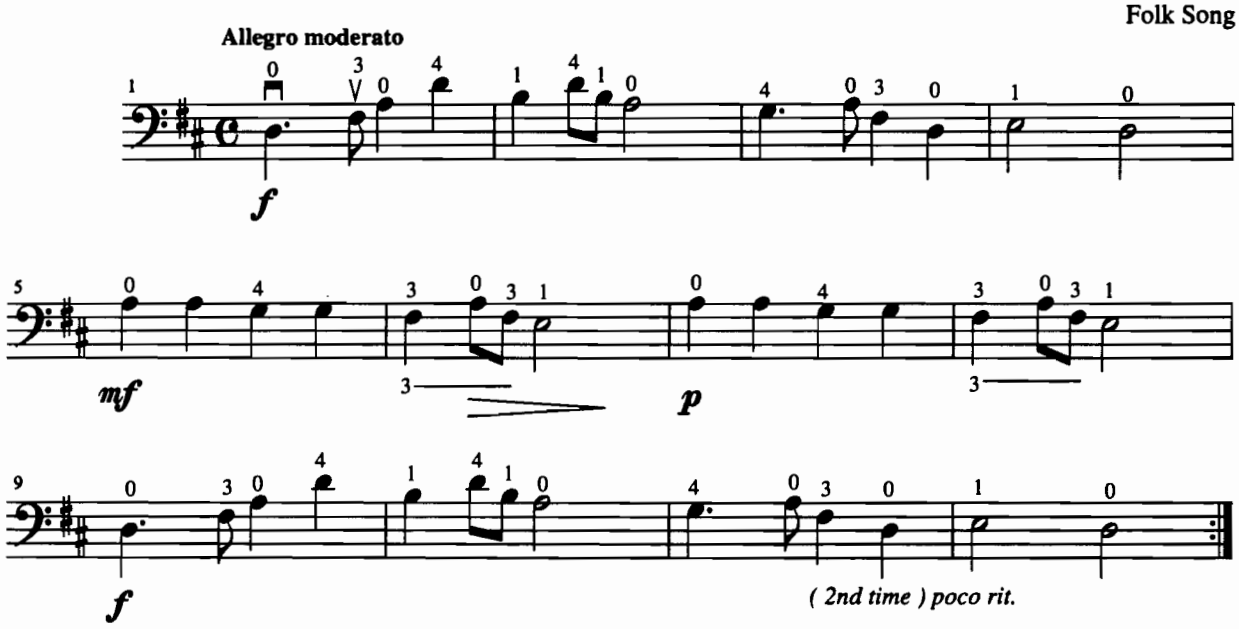
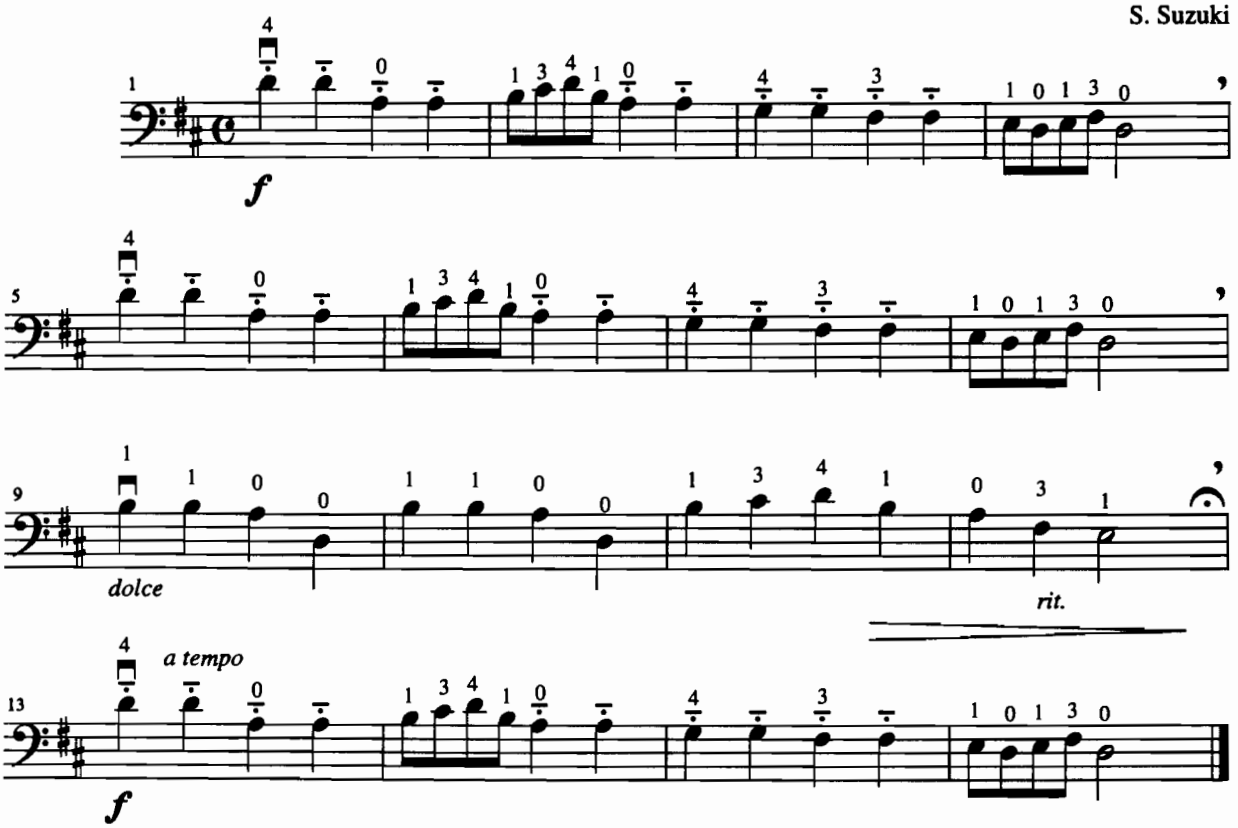
# 7 May Song

Folk Song




# 8 Allegro

S. Suzuki

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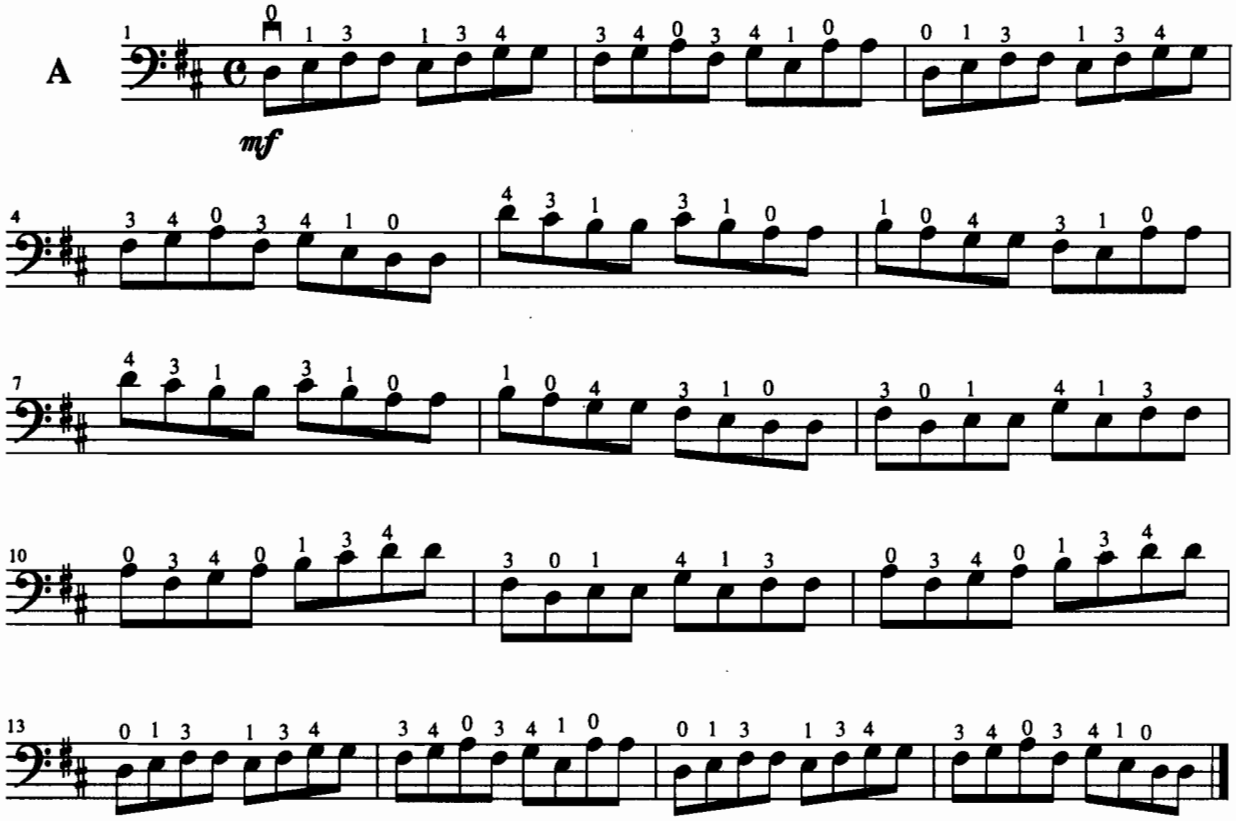
# 9 Perpetual Motion in D Major

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.

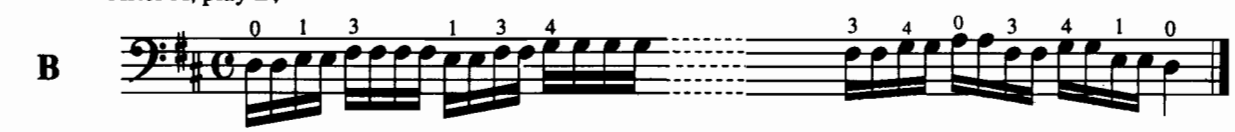
S. Suzuki

**Allegro**

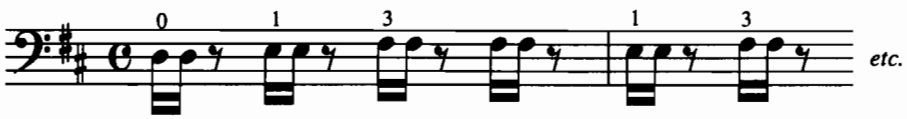



## Variation

After A, play B,




Procedure for practice:




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

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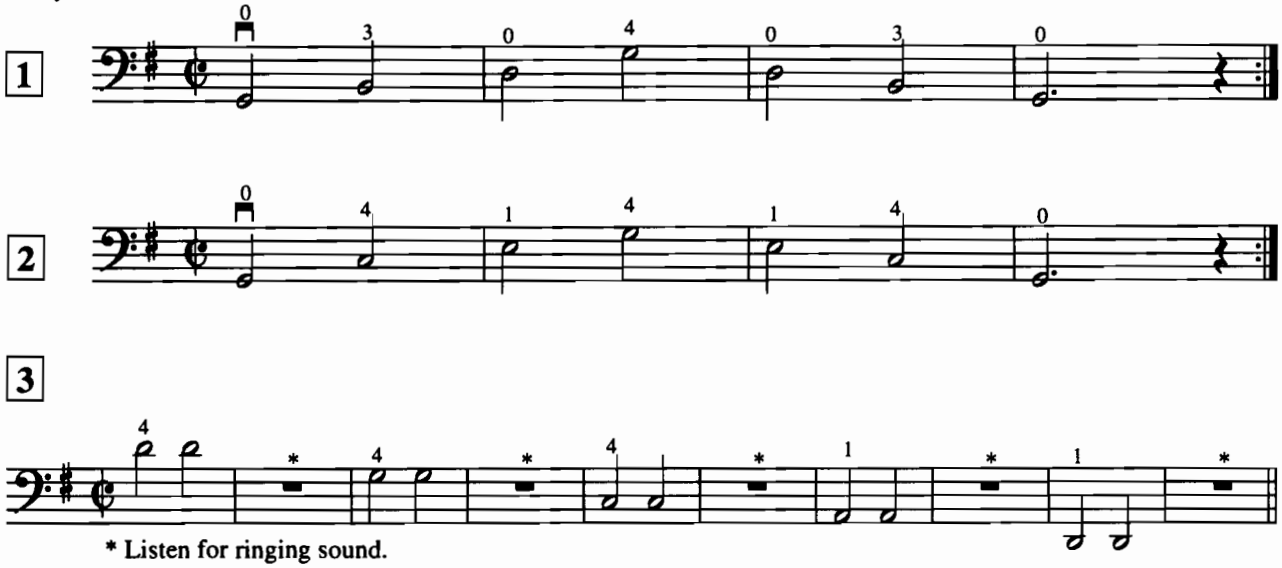
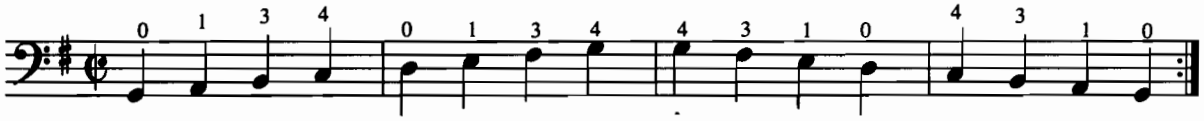
## Tonalization

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

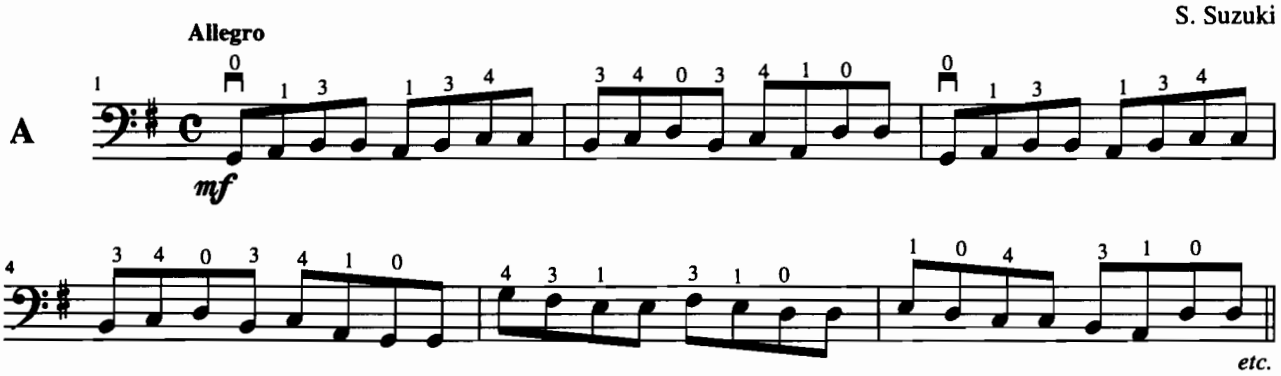



## G Major Scale



# Perpetual Motion in G Major

S. Suzuki




## Variation

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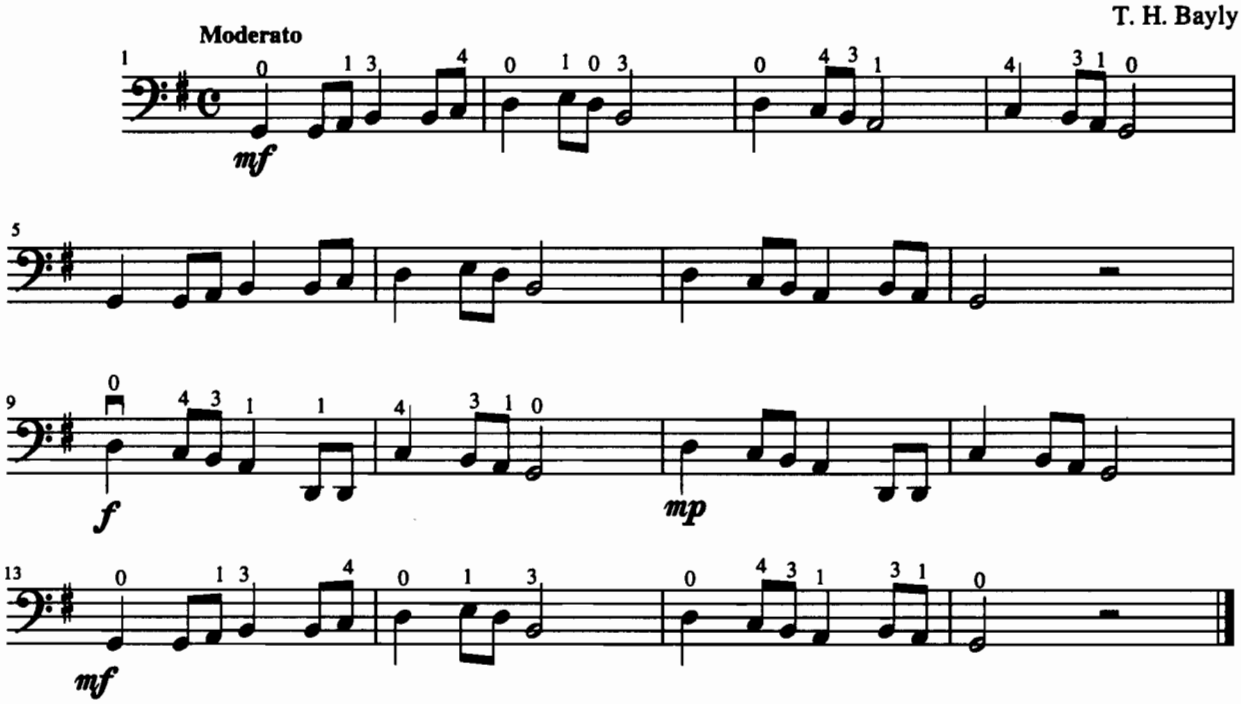
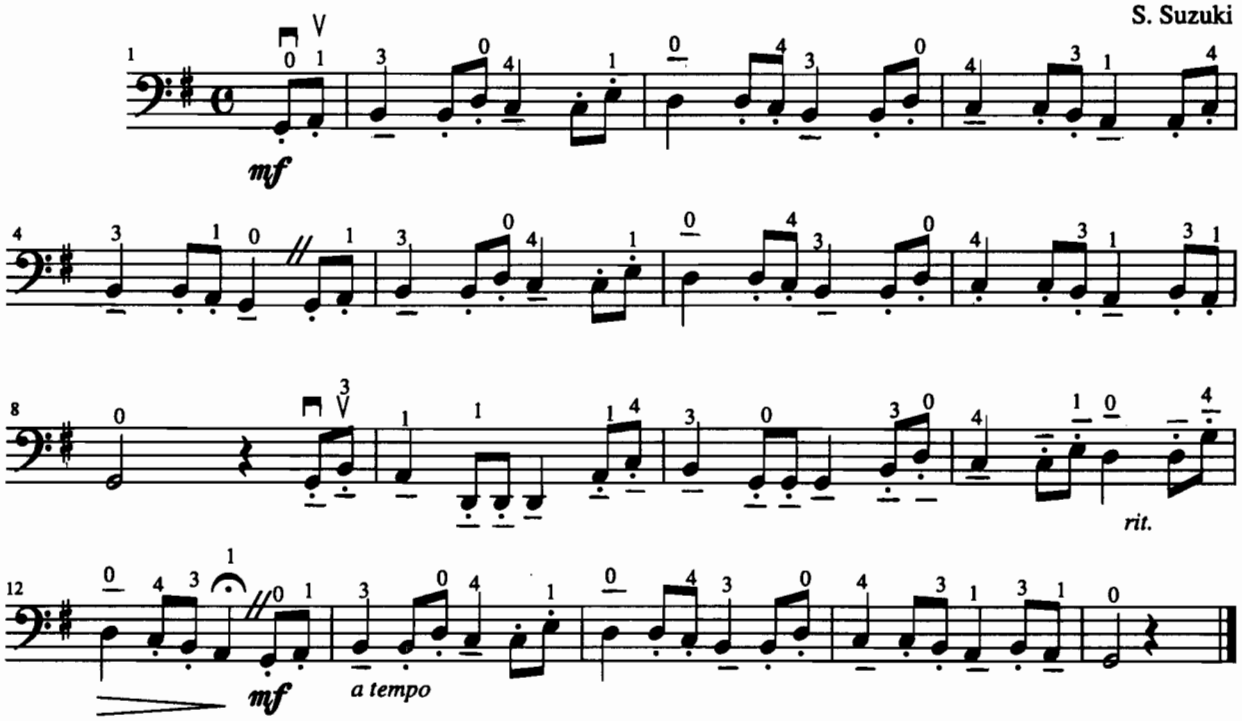
# 10 Long, Long Ago

T. H. Bayly




# 11 Allegretto

S. Suzuki

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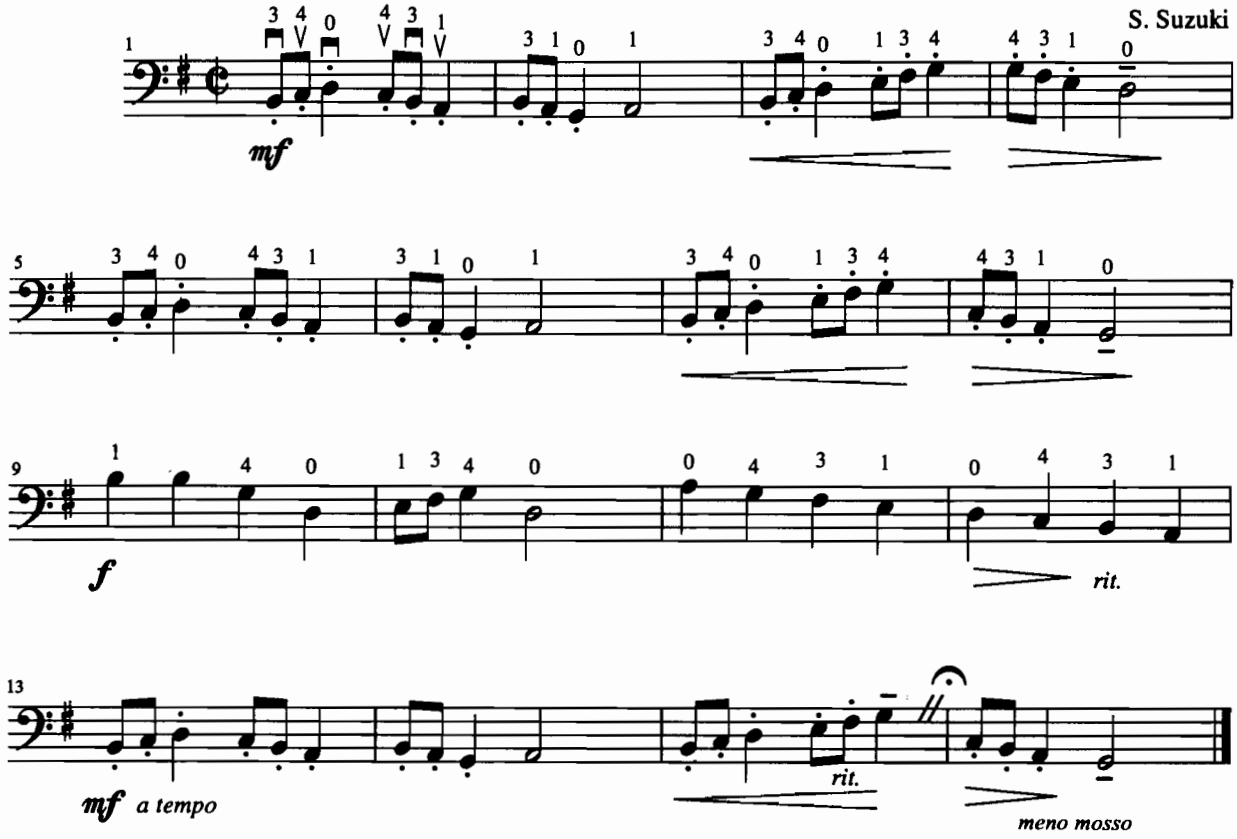
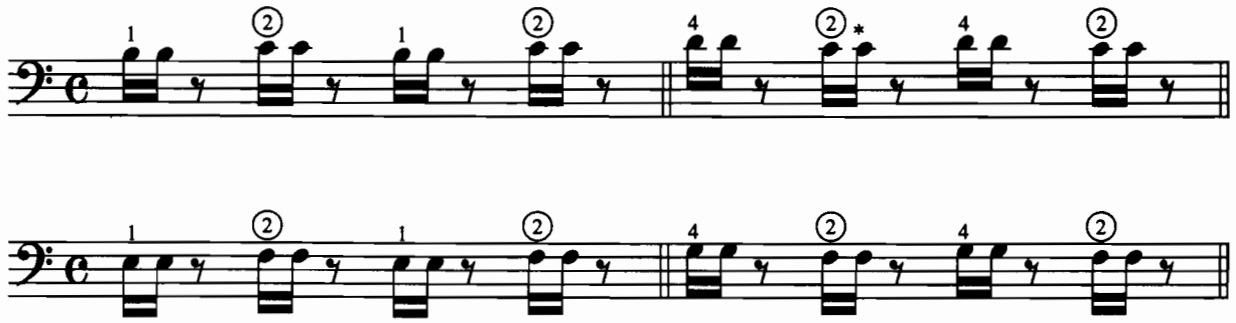
# 12 Andantino




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



* Lift third & fourth fingers together

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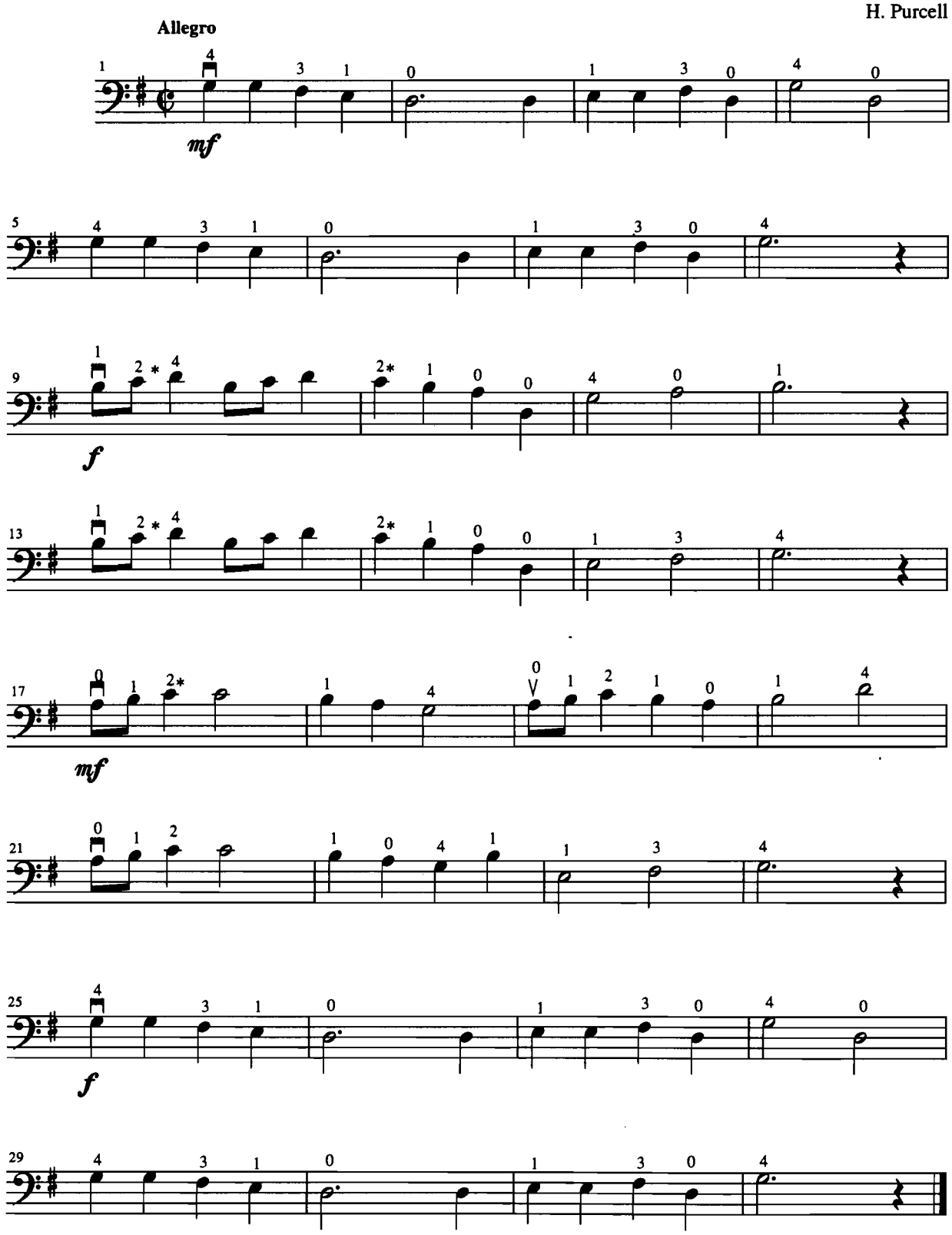
# 13 Rigadoon

H. Purcell




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

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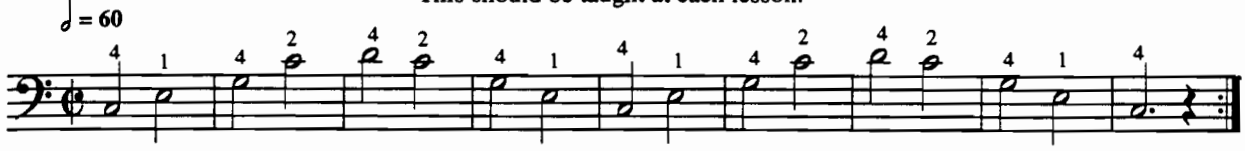
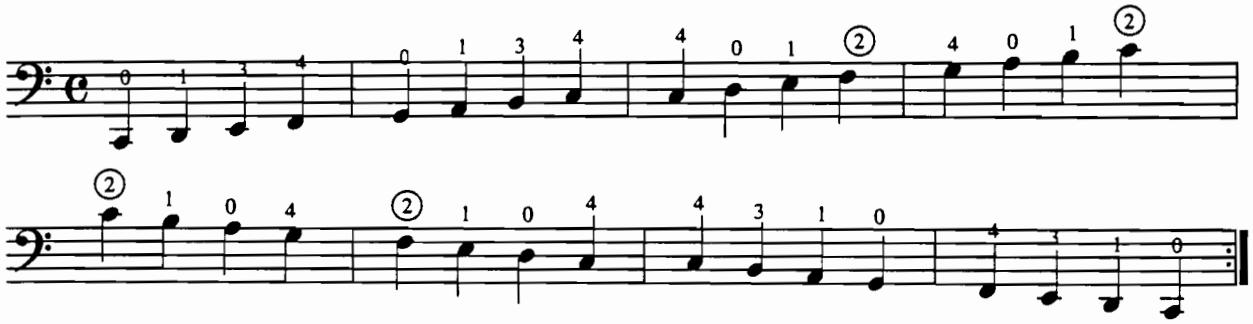
## Tonalization

This should be taught at each lesson.




## C Major Scale

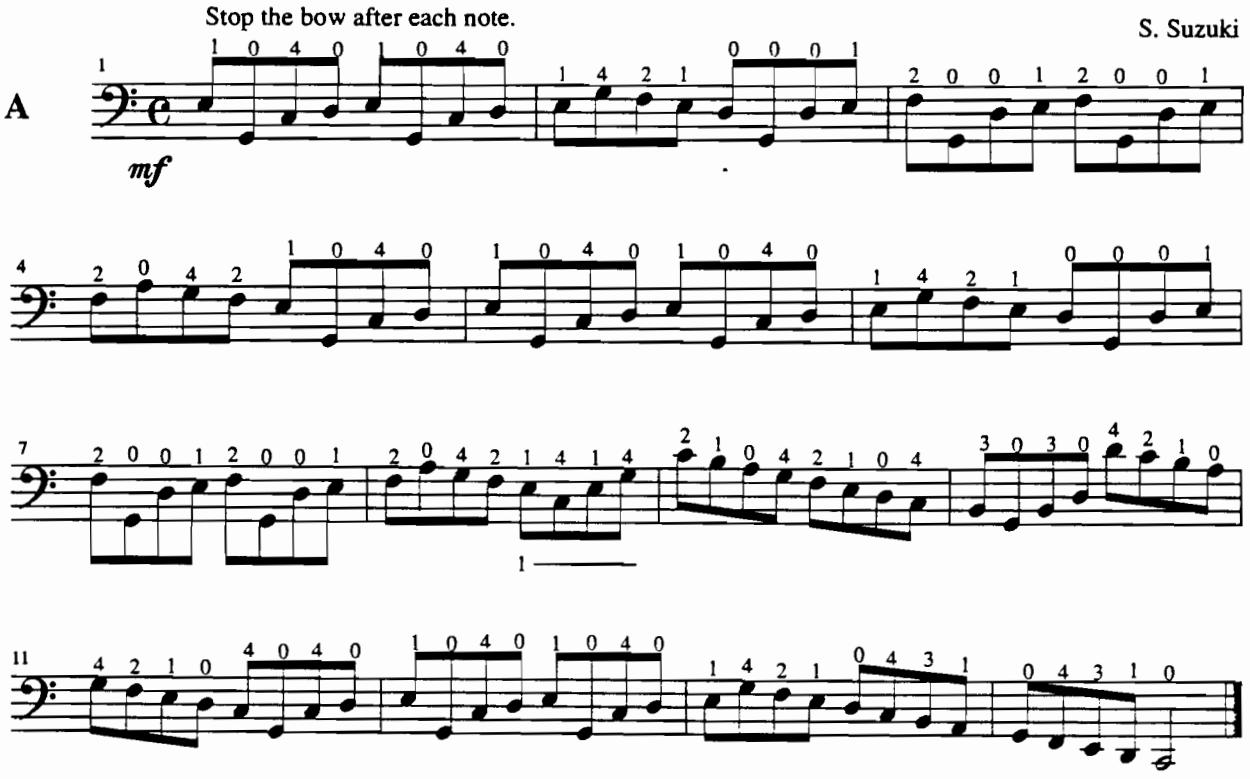
(Two Octaves)



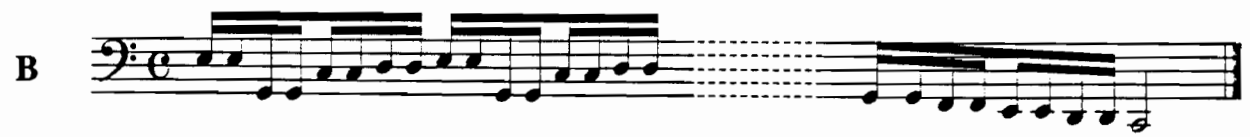
# 14 Etude

Stop the bow after each note.

S. Suzuki




## Variation

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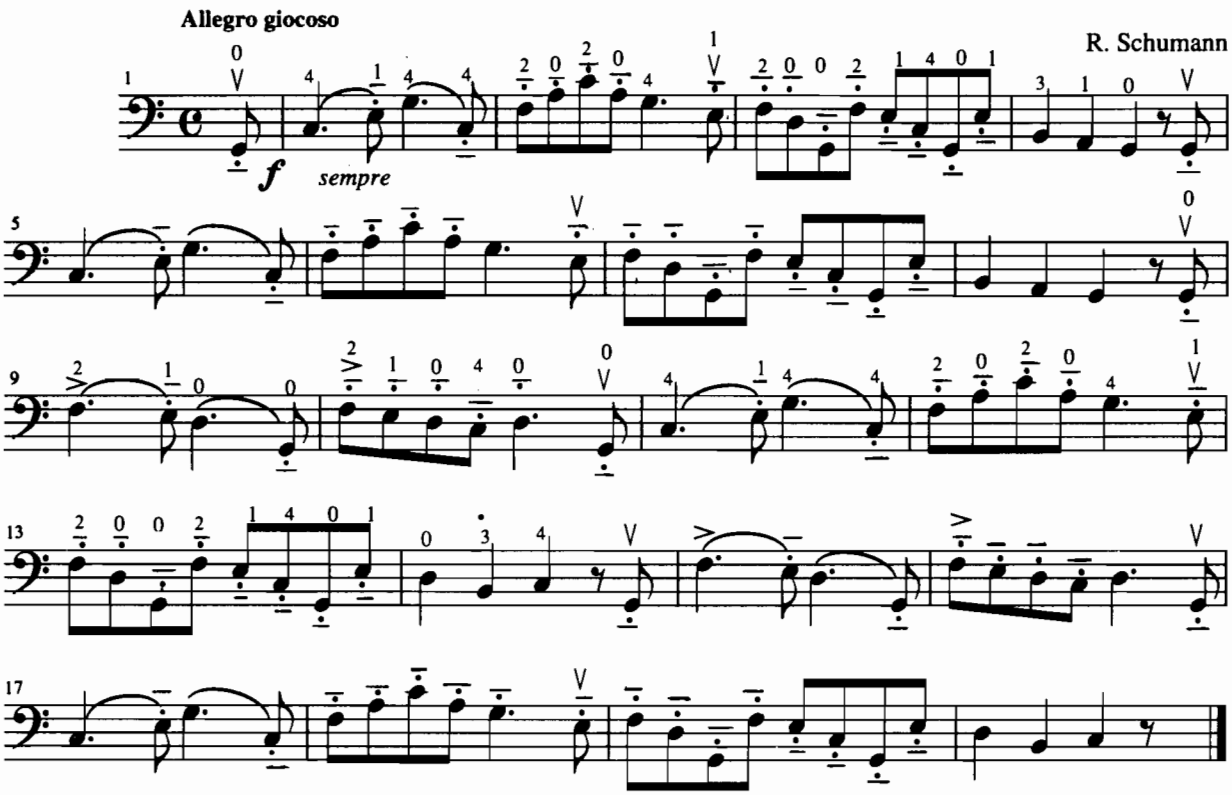
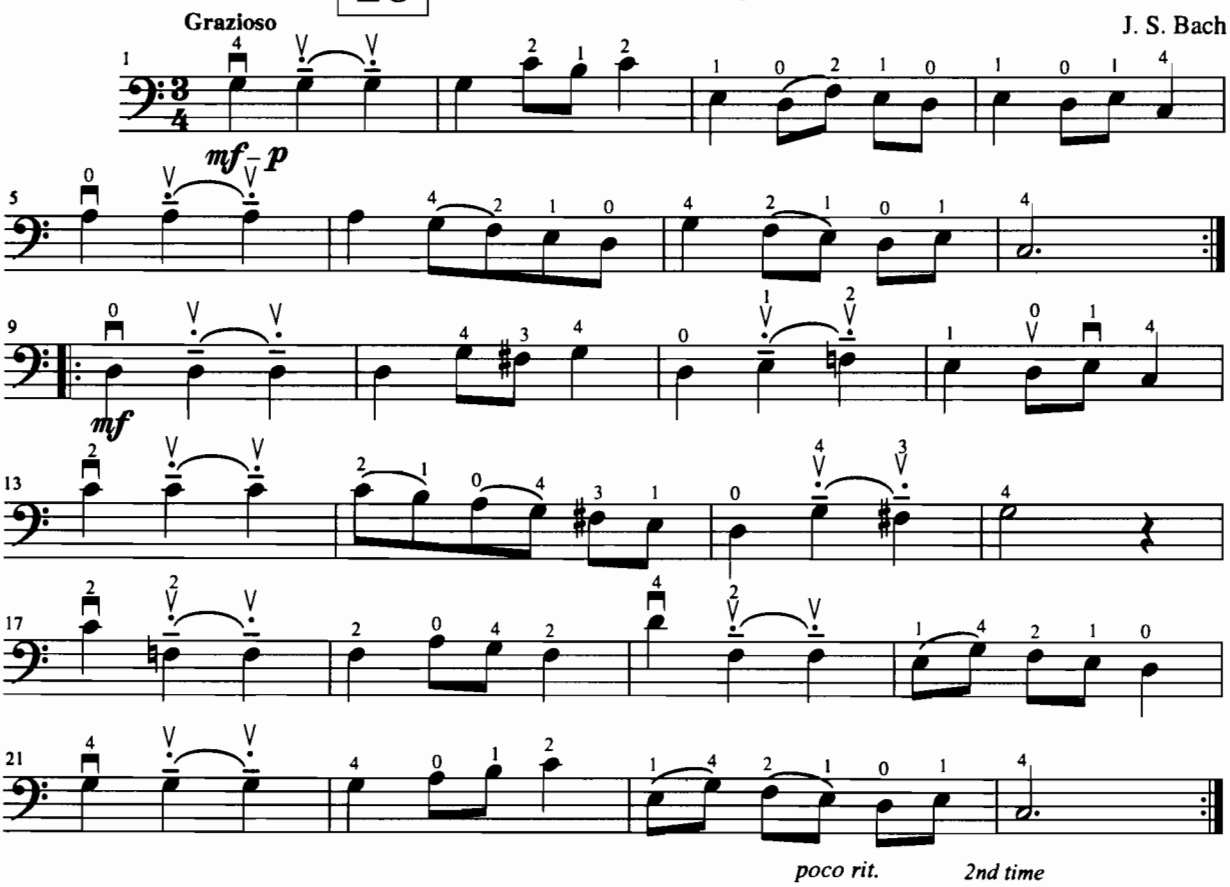
# 15 The Happy Farmer




# 16 Minuet in C

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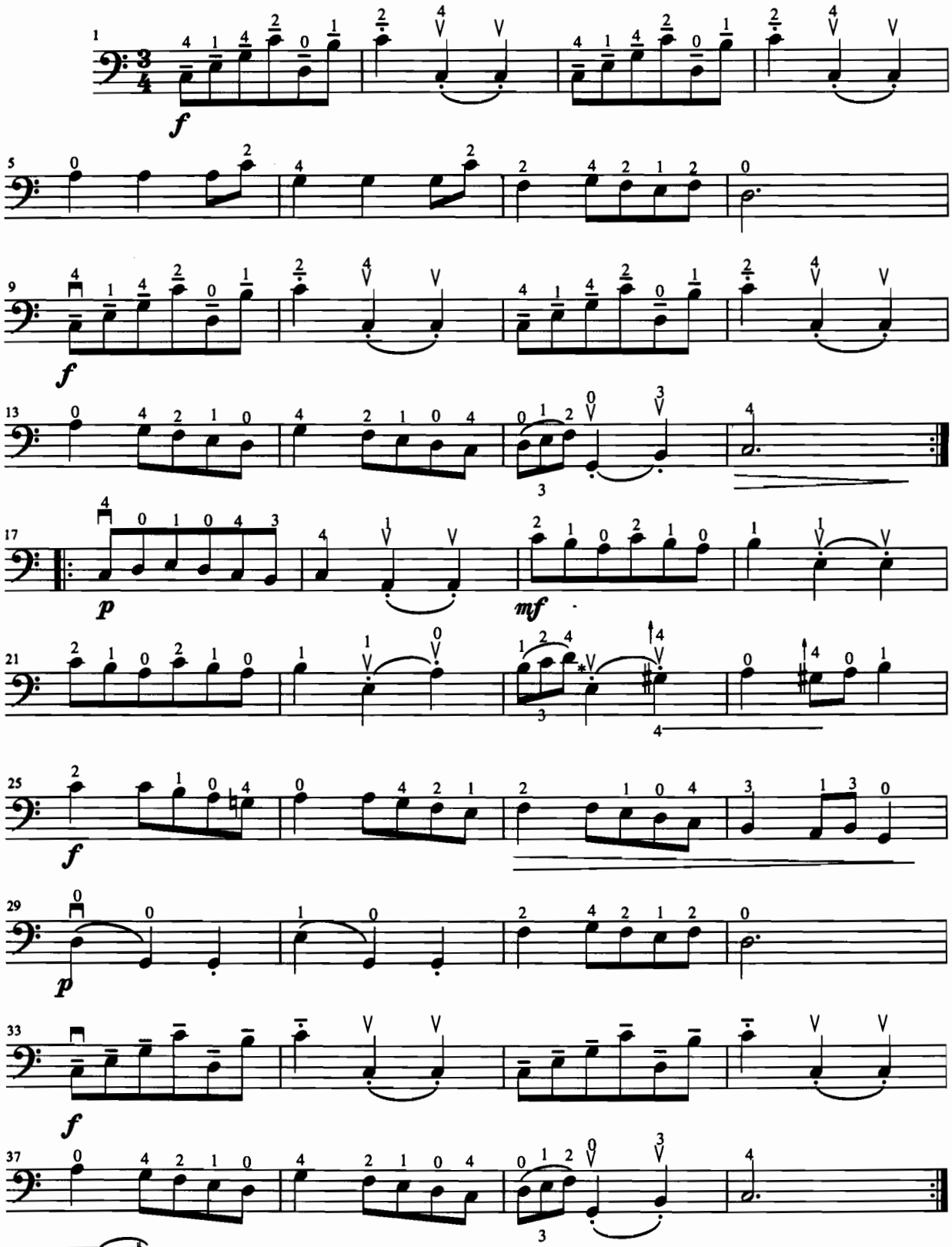
# 17 Minuet No. 2

J. S. Bach




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

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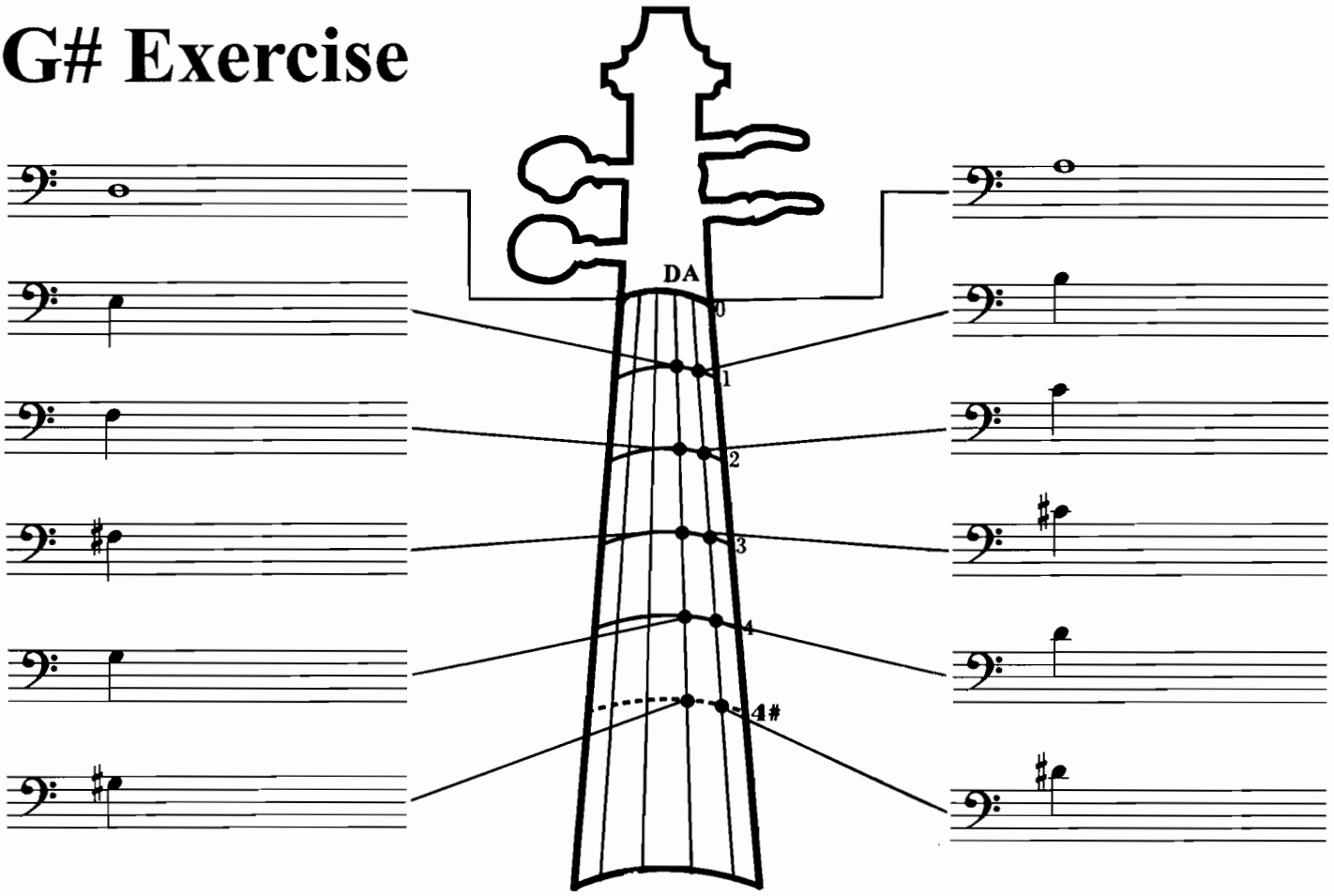
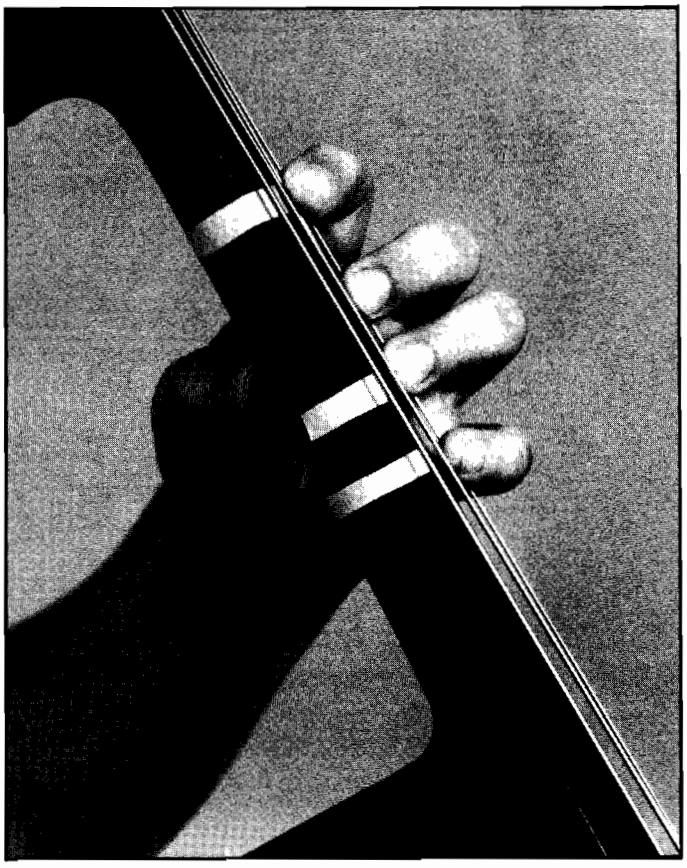
# G# Exercise




## Closed First Position



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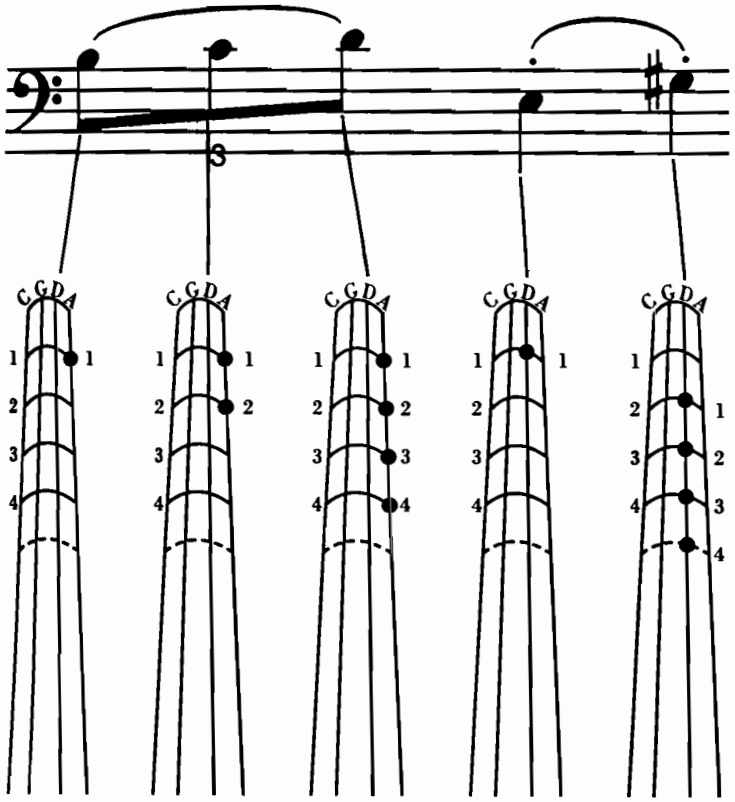
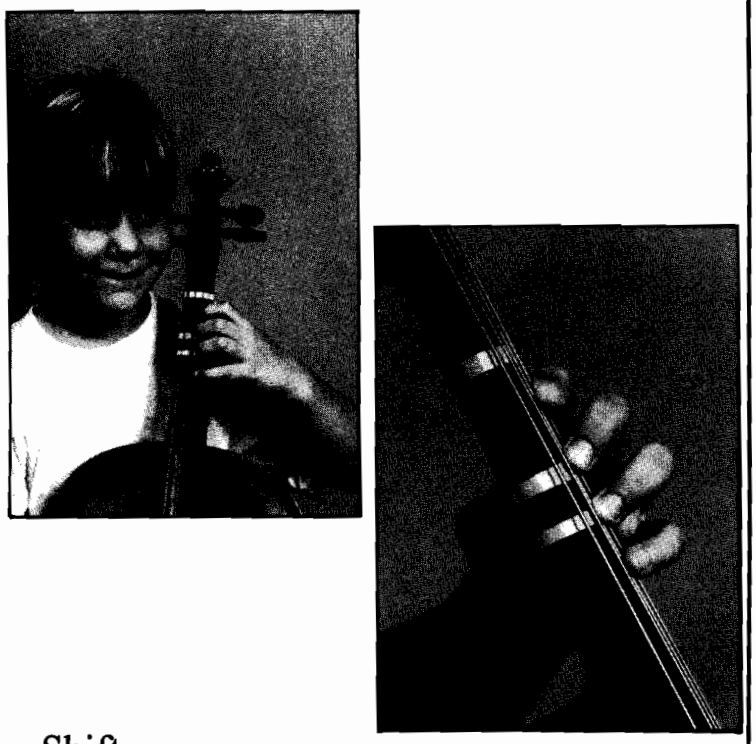
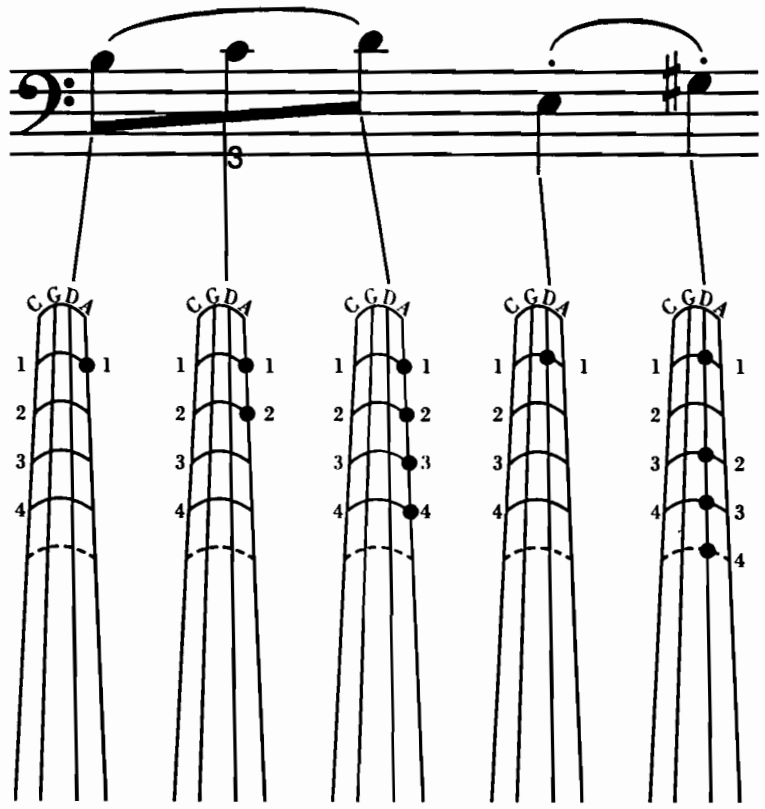


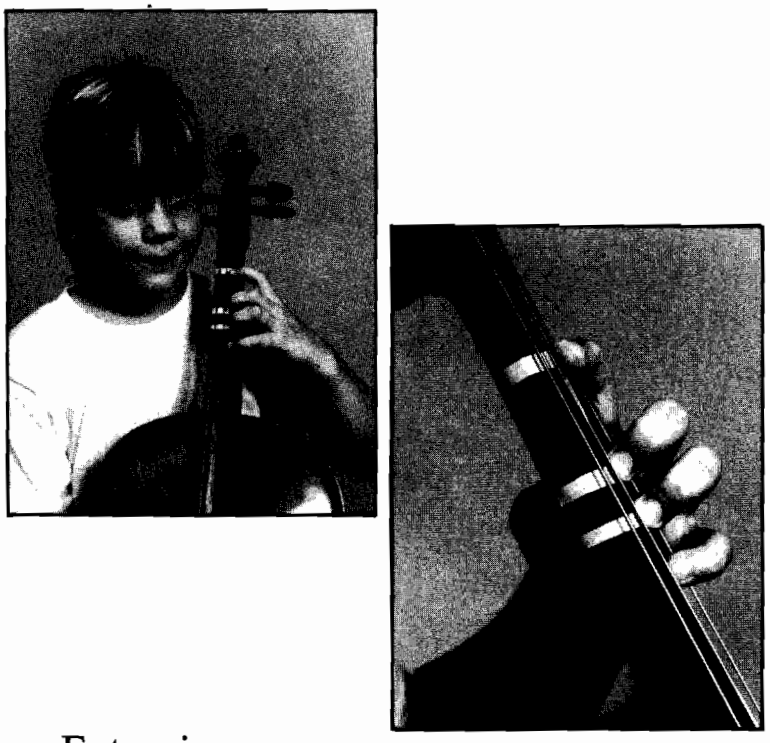



Shift

*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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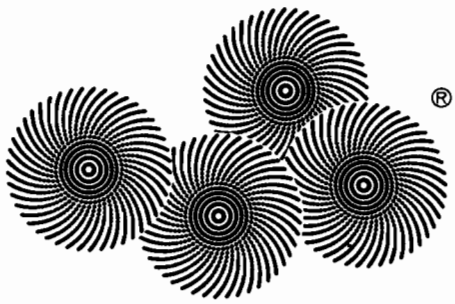

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SUMMY-BIRCHARD INC.
Distributed by
**WARNER BROS. PUBLICATIONS INC.**
15800 N.W 48th Avenue • Miami, Florida 33014
A Warner Music Group Company

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

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