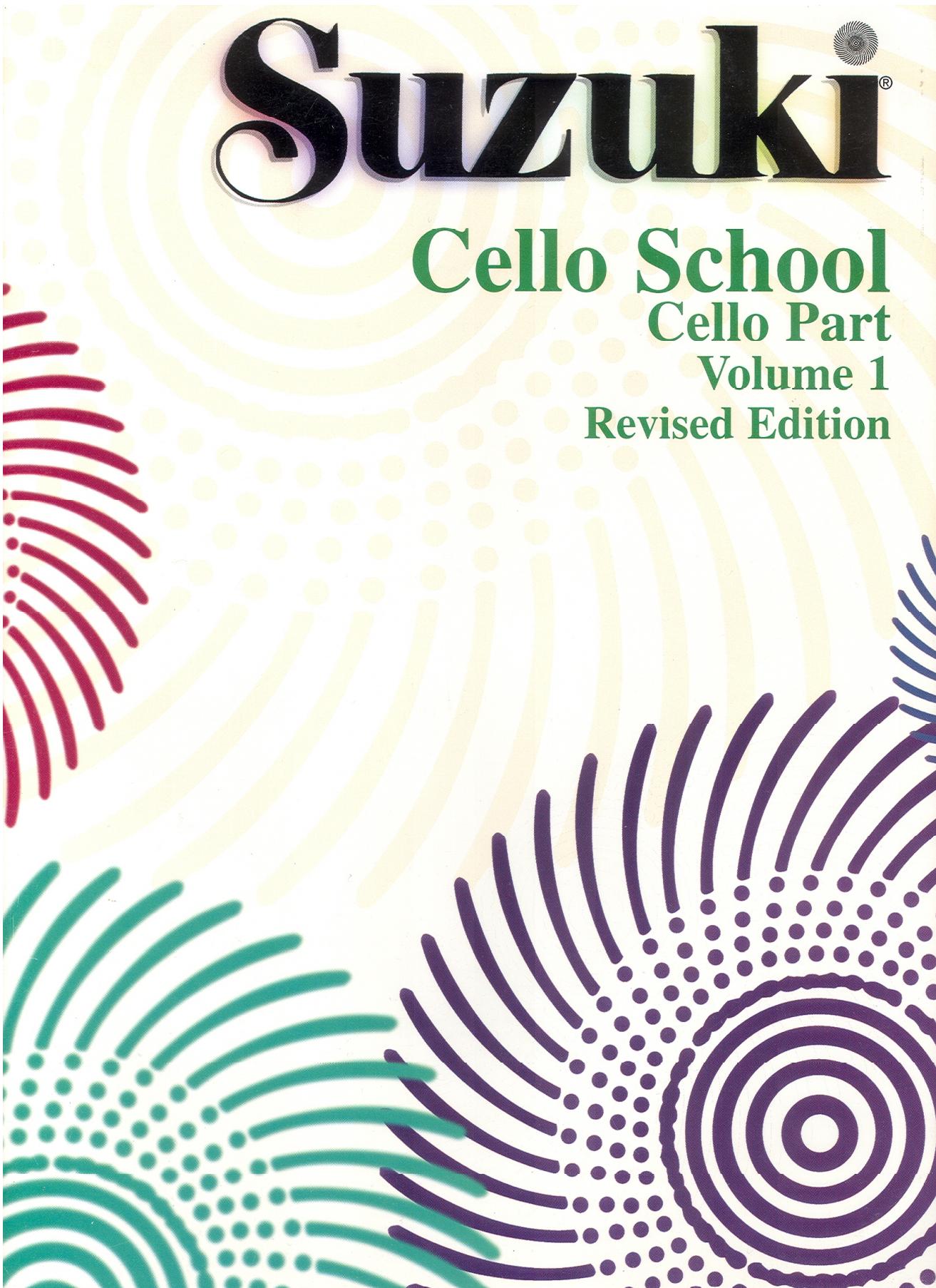


Suzuki®

Cello School Cello Part Volume 1 Revised Edition



Suzuki®

Cello School

Cello Part

Volume 1

Revised Edition

© 1982, 1991 Dr. Shinichi Suzuki
Sole publisher for the entire world except Japan:
Summy-Birchard Inc.
exclusively distributed by
Warner Bros. Publications
15800 N.W. 48th Avenue, Miami, Florida 33014
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ISBN 0-87487-479-3

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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.

CONTENTS

1	Twinkle, Twinkle, Little Star Variations, Shinichi Suzuki	8	Perpetual Motion in G Major, Shinichi Suzuki.	15
2	French Folk Song, Folk Song.	10	Long, Long Ago, T.H. Bayly	16
3	Lightly Row, Folk Song .	10	Allegretto, Shinichi Suzuki .	16
4	Song of the Wind, Folk Song .	11	Andantino, Shinichi Suzuki.	17
5	Go Tell Aunt Rhody, Folk Song.	11	Rigadoon, H. Purcell .	18
6	O Come, Little Children, Folk Song .	12	Etude, Shinichi Suzuki.	19
7	May Song, Folk Song .	13	The Happy Farmer, R. Schumann.	20
8	Allegro, Shinichi Suzuki .	13	Minuet in C, J.S. Bach	20
9	Perpetual Motion in D Major, Shinichi Suzuki.	14	Minuet No. 2, J.S. Bach .	21
10				
11				
12				
13				
14				
15				
16				
17				



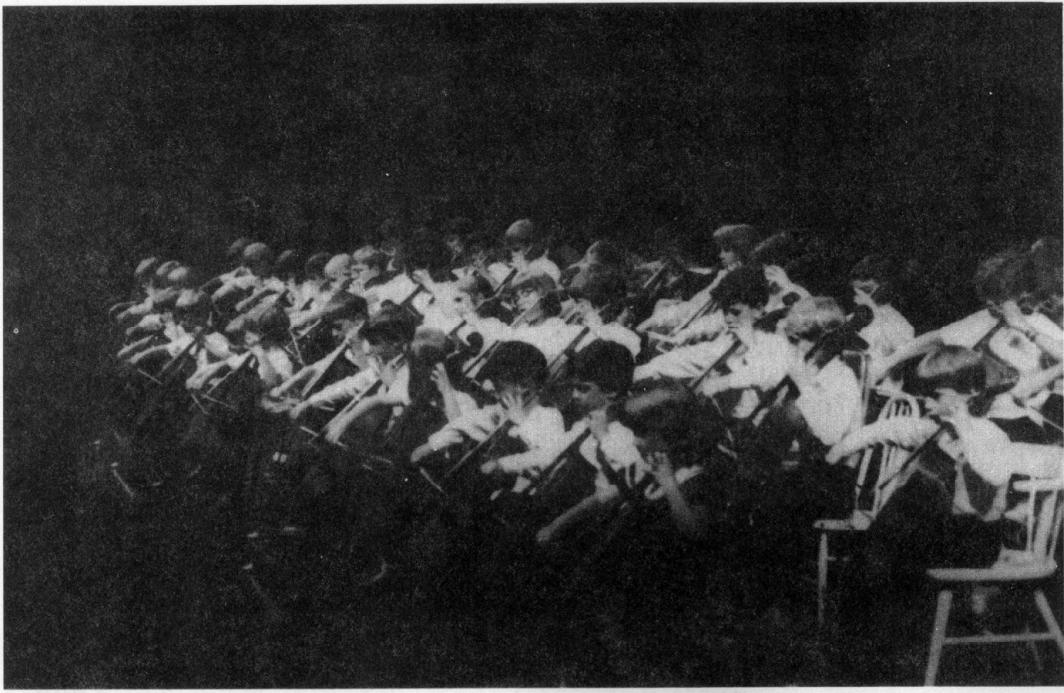
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Maestro Pablo Casals



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We recommend that
three reasons
should be a
consideration



Music Department

学習と指導の目標

指導上の 4 つの要点

1. 子どもに、できるだけ毎日レコードを聞かせることによって音楽的感覚を向上させる。それは同時によりはやい進歩をうながす。
2. トナリゼイション、つまり美しい音の指導を、教室や家庭においてかならず行なわれなければならない。
3. 不断の注意によって、正しい音程、正しい姿勢、正しい弓の持ち方ができるように。
4. 親も先生も、子どもが家庭でたのしくしっかり練習するように努力する。

以上の 4 つのポイントを徹底して行なうことによって、どの子どもも音楽的才能がよく育つことを、私は 30 年にわたる教育の経験からはっきりと確信するようになりました。

音楽の才能は生まれつきのものではなく、育てられるものなのです。それはちょうど、日本の子どもがだれでも日本語を話し、世界中の子どもが、みなそれぞれの母国語をじょうずに話しているのと同じように、音楽もその育て方にしたがって、どの子どもにも育てられる能力であり、聞けばよく育ちます。

どうぞ子どものしあわせのために、この 4 つのポイントが、家庭や教室において十分成功するように指導を行なってください。

Four Essential Points for Teachers and Parents

1. Children should listen to the reference recordings every day at home to develop musical sensitivity. Rapid progress depends on this listening.
2. Tonalization, or the production of a beautiful tone, should be stressed in the lesson and at home.
3. Constant attention should be given to accurate intonation, correct posture, and the proper bow hold.
4. Parents and teachers should strive to motivate children so they will enjoy practicing correctly at home.

Through the experience I have gained in teaching young children for over thirty years, I am thoroughly convinced that musical ability can be fully cultivated in all children if the above four points are faithfully observed.

Musical ability is not an inborn talent but an ability that can be developed. All children who are properly trained can develop musical ability just as all children develop the ability to speak their mother tongue. For the happiness of children, I hope these four essential points will be carefully observed and put to continual use in the home and in the studio.

Shinichi Suzuki

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

Exercises for Proper D-String Posture

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 image shows three staves of music. The top staff is labeled "D String" and "A String". It features two groups of four notes each. The first group on the D string has fingerings 0, 1, 3, 4 over the notes. The second group on the A string has fingerings 0, 1, 3, 4 over the notes. The middle staff starts with a C-clef and a key signature of one sharp. It has a sequence of eighth notes with fingerings 4, 3, 1, 0. The bottom staff also starts with a C-clef and a key signature of one sharp. It has a sequence of eighth notes with fingerings 4, 3, 1, 0.

- 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.

The image shows two staves of music for the A string. The top staff is labeled "A String" and has fingerings 0, V, 1, 3 over the notes. The bottom staff has fingerings 4, 3, 1, 0 over the notes.

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 image shows two staves of music for the D major scale. The top staff starts with a C-clef and a key signature of one sharp. It has fingerings D 0, 1, 3, 4, A 0, 1, 3, 4 over the notes. The bottom staff continues the scale with fingerings 4, 3, 1, 0, D 4, 3, 1, 0 over the notes.

Important Instructions for Practice:

The fingering $\overline{0} \overline{4}$ 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








B 1

C 1

D 1

Theme 1

 5

 9

2 French Folk Song

To develop the practice of tonalization

Moderate

Folk Song

The image shows four staves of musical notation for a mandolin or banjo. The first staff begins with a dynamic of *mf*. Fingerings are indicated above the notes: 1, 4, 3, 1, 3, 4, 0, 4. The second staff starts with a dynamic of *f*. Fingerings are: 3, 1, 0, 0, 1, 3, 0, 1, 3. The third staff starts with a dynamic of *p*. Fingerings are: 0, 1, 3, 4, 1, 3, 4, 1, 3, 4. The fourth staff ends with a dynamic of *v*. Fingerings are: 0, 4, 3, 1, 0, 4, 3, 1, 0.

3 Lightly Row

Moderato

Folk Song

Moderato

mf

1 0 3 4 1 0 1 3 4 0

3 0 3 4 1 0 3 0 3

Keep the 3rd finger down.

9 1 1 3 4 3 3 4 0

13 0 3 4 1 0 3 0 3

3 ——————

4 Song of the Wind

Folk Song

Moderato



Keep the 1st finger down.



5 Go Tell Aunt Rhody

Folk Song

Moderato



6 O Come, Little Children

Folk Song

Andante

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

Andante moderato

(2nd time) poco rit.

8 Allegro

S. Suzuki

S. Suzuki

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

1 0 1 3 1 3 4 3 4 0 3 4 1 0 0 1 3 1 3 4 0 1 3 1 3 4

4 3 4 0 3 4 1 0 4 3 1 3 1 0 1 0 4 3 1 0 1 0 4 3 1 0

7 4 3 1 3 1 0 1 0 4 3 1 0 3 0 1 4 1 3 3 0 1 4 1 3

10 0 3 4 0 1 3 4 3 0 1 4 1 3 0 3 4 0 1 3 4 0 3 4 0 1 3 4

13 0 1 3 1 3 4 3 4 0 3 4 1 0 0 1 3 1 3 4 3 4 0 3 4 1 0

Variation

After A, play B,

B

0 1 3 1 3 4 3 4 0 3 4 1 0

Procedure for practice:

0 1 3 1 3 4 3 4 0 3 4 1 0 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

Allegro

S. Suzuki

A

mf

etc.

Variation

B

etc.

10 Long, Long Ago

T. H. Bayly

Moderato

1 0 1 3 4 0 1 0 3 0 4 3 1 4 3 1 0

5

9 0 4 3 1 1 4 3 1 0 f mp

13 0 1 3 4 0 1 3 0 4 3 1 3 1 0 mf

11 Allegretto

S. Suzuki

1 0 1 3 0 4 1 0 4 3 0 4 3 1 4

4 3 1 0 // 1 3 0 4 1 0 4 3 0 4 3 1 3 1

8 0 3 1 1 1 4 3 0 3 0 4 1 0 4 rit.

12 0 4 3 1 // 0 1 3 0 4 1 0 4 3 0 4 3 1 3 1 0 mf a tempo

12 Andantino

S. Suzuki

The music is in 2/4 time, treble clef, and key signature of one sharp. The first four staves begin with a dynamic of *mf*. The fifth staff begins with a dynamic of *f* and includes a ritardando (rit.) and a tempo change (*meno mosso*). Fingerings are indicated above the notes: 1, 3, 4, 0; 4, 3, 1; 3, 1, 0, 1; 3, 4, 0; 1, 3, 4; 4, 3, 1, 0; 3, 4, 0; 4, 3, 1; 0; 1, 3, 4, 0; 0, 4, 3, 1; 0, 4, 3, 1.

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

The music is in 2/4 time, treble clef, and key signature of one sharp. The first staff shows a sequence of eighth-note pairs with fingerings: 1, (2), 1, (2), 4, (2)*, 4, (2). The second staff shows a similar sequence: 1, (2), 1, (2), 4, (2), 4, (2).

* Lift third & fourth fingers together

13 Rigadoon

H. Purcell

Allegro

The sheet music consists of ten staves of bassoon part. The key signature is two sharps (G major). The time signature is common time. Fingerings are indicated above the notes. Measure numbers 1 through 29 are shown at the beginning of each staff. Dynamics include *mf* and *f*.

* 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

The image shows a page of cello sheet music by Robert Schumann. The title 'R. SCHUMANN' is at the top right. The music is arranged in six staves, each with a bass clef. Fingerings are indicated above the notes, and dynamics like 'f' and 'sempre' are used. Measure numbers 0, 5, 9, 13, and 17 are marked on the left. The notation includes various note heads and stems, with some notes grouped by vertical lines.

16 Minuet in C

Grazioso

J. S. Bach

J. S. Bach

Grazioso

mf - p

(2nd time) poco rit.

17 Minuet No. 2

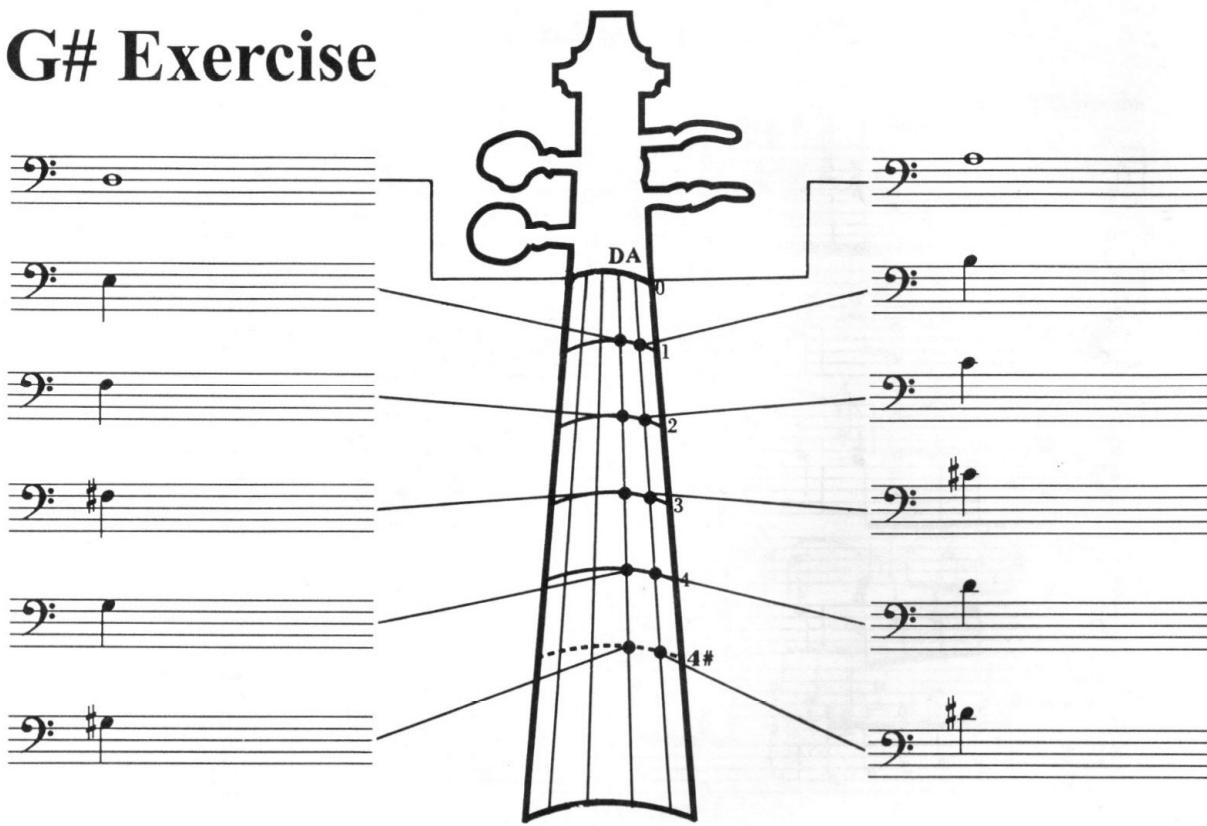
J. S. Bach

The sheet music consists of 12 staves of bassoon tablature. Each staff begins with a clef (Bass F), a key signature (no sharps or flats), and a tempo marking (eighth note = 120). Fingerings are indicated above the notes, and dynamics (f, p, mf) are placed below the staff. The music is divided into measures by vertical bar lines.

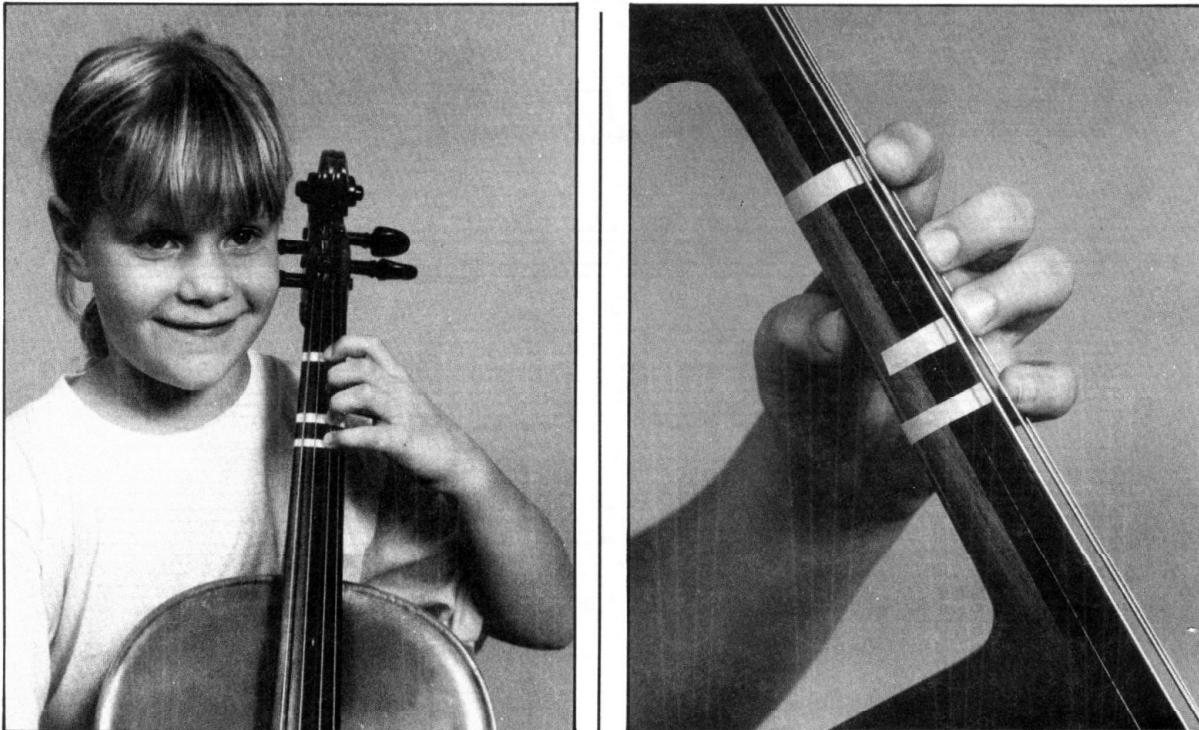
- Measure 1:** Bass F, A, G, E, D, C, B, A, G, F, E, D, C.
- Measure 5:** Bass F, E, D, C, B, A, G, F, E, D, C, B.
- Measure 9:** Bass F, A, G, E, D, C, B, A, G, F, E, D, C.
- Measure 13:** Bass F, E, D, C, B, A, G, F, E, D, C, B, A.
- Measure 17:** Bass F, E, D, C, B, A, G, F, E, D, C, B, A.
- Measure 21:** Bass F, E, D, C, B, A, G, F, E, D, C, B, A.
- Measure 25:** Bass F, E, D, C, B, A, G, F, E, D, C, B, A.
- Measure 29:** Bass F, E, D, C, B, A, G, F, E, D, C, B, A.
- Measure 33:** Bass F, E, D, C, B, A, G, F, E, D, C, B, A.
- Measure 37:** Bass F, E, D, C, B, A, G, F, E, D, C, B, A.

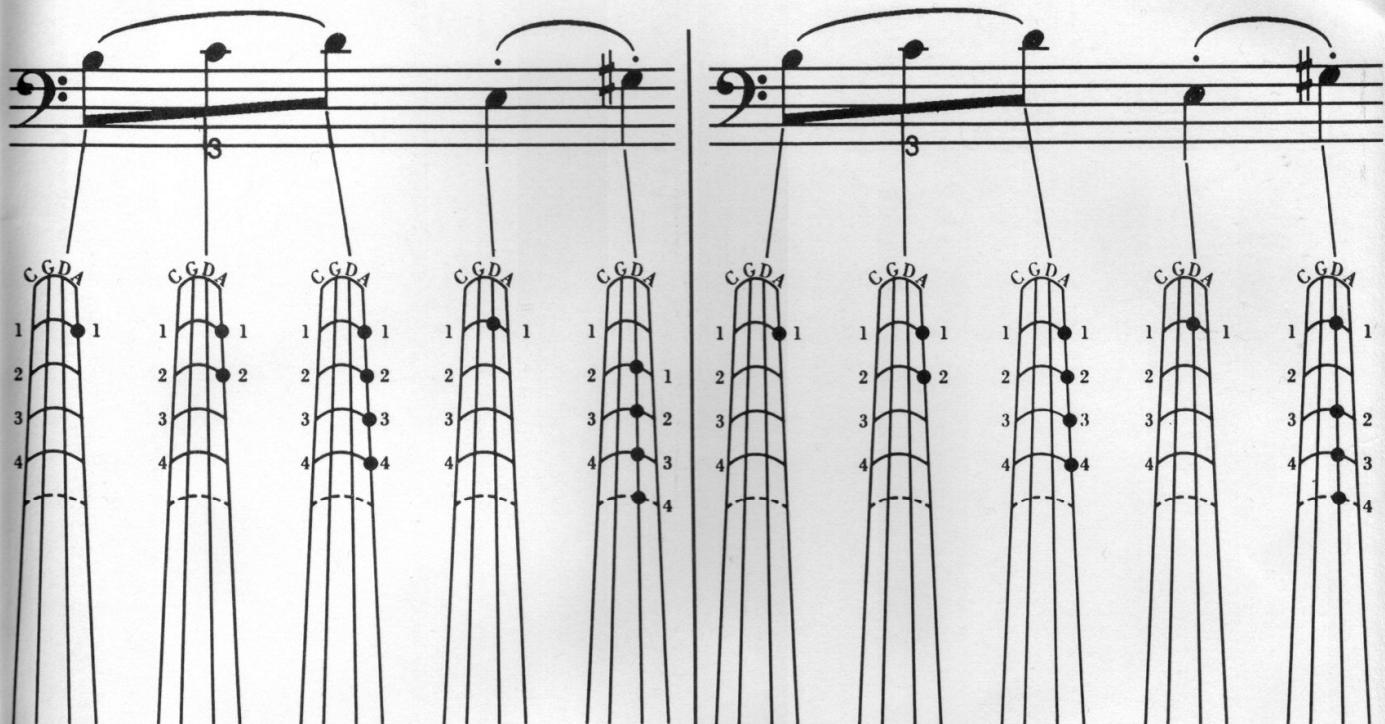
* Before playing this piece see diagrams and pictures on pages 22 & 23.

G# Exercise



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.



ISBN 0-87487-479-3



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SUZUKI METHOD INTERNATIONAL



SUMMY-BIRCHARD INC.
Distributed by
WARNER BROS. PUBLICATIONS
Warner Music Group
An AOL Time Warner Company
15800 NW 48th Avenue • Miami, Florida 33104

\$6.95
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