

Suzuki[®]

Bass School Volume 1 Bass Part Revised Edition

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FOREWORD

This volume of *Suzuki Bass School* is the product of years of research conducted by various double bass teachers of the Suzuki Association of the Americas.

In the past few decades, a significant number of teachers of young bassists have chosen to initiate left-hand instruction at the neck block. Many other teachers prefer the more traditional method of beginning instruction at the first position. This revised version of *Suzuki Bass School*, Volume 1, is designed to accommodate both approaches.

The optional repertoire marked A-F is presented for those who wish to begin the left-hand pedagogy at the neck block. For those who prefer the traditional approach and for those who have completed the optional unit, instruction should begin or continue with the “Twinkle Variations” in first position.

—The Bass Committee of the Suzuki Association of the Americas

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-term programs and long-term programs. You are also encouraged to join the International Suzuki Association.

FOR THE PARENT: Credentials are essential for any teacher you choose. We recommend you ask your teacher for his or her credentials, especially 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, P.O. Box 17310, Boulder, Colorado 80308; or Summy-Birchard Inc., c/o Warner Bros. Publications, 15800 N.W. 48th Avenue, Miami, Florida 33014, for current Associations' addresses.

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A

Twinkle, Twinkle, Little Star Variations

Moderato

S. Suzuki

A

4th Pos.

4, 1, 0, 1, 0, 4, 1

7, 1, 0, 4, 1, 0, 1

10, 4, 1, 0, 4, 1, 0

B

V, V, V

4, V, V, V

etc.

B

Lightly Row

Moderato

Folk Song

1 4 0 1 0 1 4 0 1

4th Pos.
mf

5 V 4 0 1 0 4 1 4

9 1 4 0 3 0 1

13 4 0 1 0 4 1 4

C

Go Tell Aunt Rhody

Moderato

Folk Song

4 1 0 1 4 1 0 1 0 4 1 0 1 4 0

4th Pos.
mf

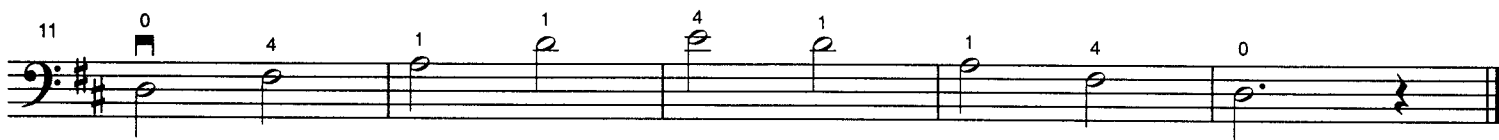
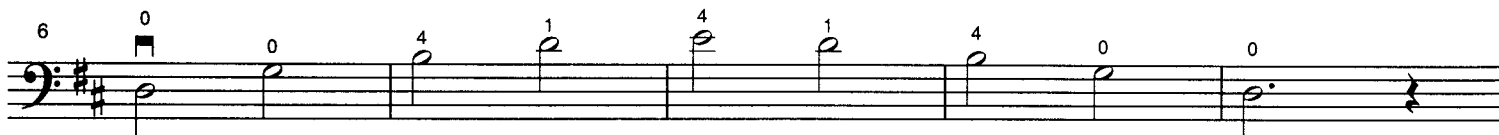
5 4 0 1 4 1 0 4 0 1 4 1

f *p*

9 4 1 0 1 4 1 0 1 0 4 1 0 1 4 0

f

Tonalization

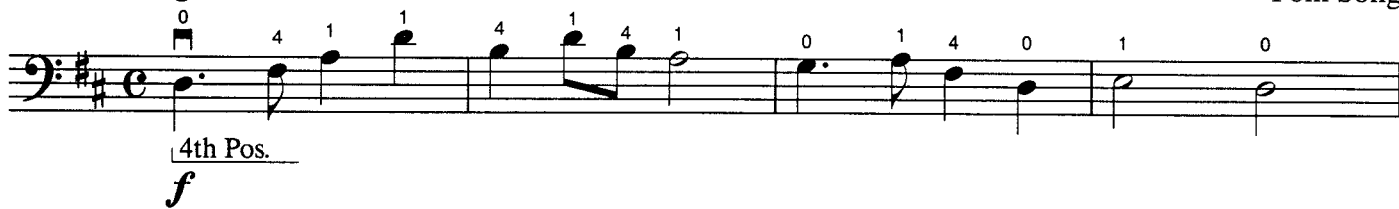


D

May Song

Allegro moderato

Folk Song



E

Song of the Wind

Moderato

Folk Song

0 1 4 0 1 4 0 1

4th Pos.
mf

4 1 4 0 1 4 1 4 1 0

4 1 0 4 1

1 0 4 1 0

F

O Come, Little Children

Andante

Folk Song

4th Pos.
mf

5

9

cresc.

13

f

1

Twinkle, Twinkle, Little Star Variations

Moderato

S. Suzuki

A

1st Pos.

B

1st Pos.

etc.

C

etc.

D

etc.

E

etc.

Theme

Moderato

Folk Song

0 V 1 4 1 0 4 1 0
1st Pos.
mf

5 1 0 4 1 1 0 4 1
mp

9 0 V 1 4 1 0 4 1 0
mf

2

Lightly Row

Moderato

Folk Song

Musical score for 'Lightly Row' in bass clef, key of D major (two sharps), and common time. The score consists of four staves of music. The first staff starts with a '1st Pos.' marking and a dynamic of *mf*. Fingerings are indicated by numbers 1, 4, 0, 1, 0, 1, 4, 0, 1 above the notes. A 'V' marking is present above the first note of the second staff. The piece concludes with a double bar line.

3

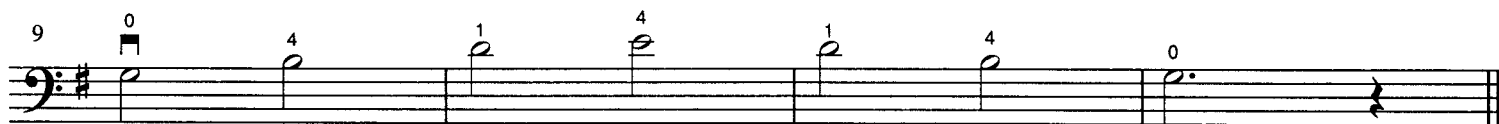
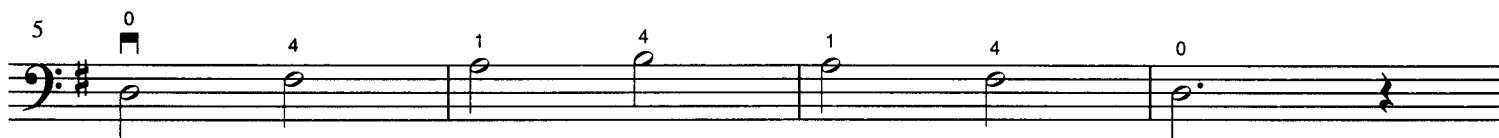
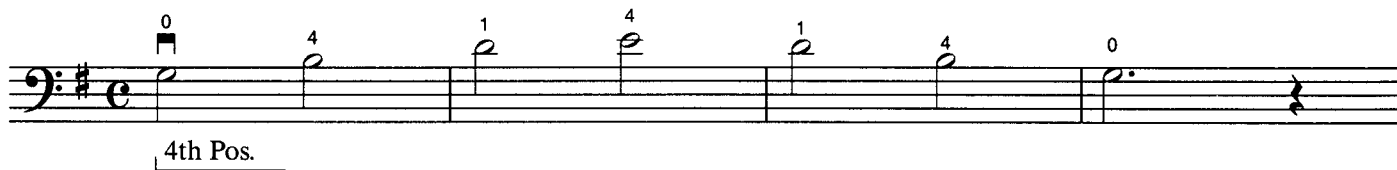
Go Tell Aunt Rhody

Moderato

Folk Song

Musical score for 'Go Tell Aunt Rhody' in bass clef, key of D major (two sharps), and common time. The score consists of three staves of music. The first staff starts with a '1st Pos.' marking and a dynamic of *mf*. Fingerings are indicated by numbers 4, 1, 0, 1, 4, 1, 0, 1, 0, 4, 1, 0, 1, 4, 0 above the notes. Dynamics of *f* and *p* are marked below the second and third staves respectively. The piece concludes with a double bar line.

Tonalization



4

Chatter With the Angels



5

Song of the Wind

Moderato

Folk Song

0 1 4 0 1

1st Pos. 4th Pos.

mf

4 1 0 1 4 1

1st Pos.

4 1 0 4 1

1 0 4 1 0

6

May Song

Allegro moderato

Folk Song

1 0 4 1 1 4 1 4 1 0 1 4 0 1 0

1st Pos. 4th Pos. 1st Pos.

f

5 1 0 4 1 4 1 1 0 4 1 4 1

mf *p*

9 0 4 1 1 4 1 0 1 4 0 1 0

4th Pos. 1st Pos. *poco ritard. second time only*

f

7

French Folk Song

Moderato

Folk Song

4 4 1 2 4 4

3rd Pos. 2 1/2 Pos. 3rd Pos.

mf

5 1 4 1 0

1st Pos.

0 1 4 0 1 4 0 1 4 0

p

1 4 0 1 4 0 1 4 1 4

3rd Pos.

mf

4 2 4 1 0 4 1 0 1 0

1st Pos.

f

8

O Come, Little Children

Andante

Folk Song

1st Pos.
mf

Detailed description: This is the first staff of music, in bass clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It contains eight measures. The notes are: G2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter), and F#2 (quarter). Fingering numbers 1, 4, 1, 4, 1, 0, 1, and 4 are placed above the notes. There are two breath marks (V) above the first and eighth notes. A bracket under the first measure is labeled '1st Pos.' and the dynamic marking *mf* is below it.

Detailed description: This is the second staff of music, continuing from the first. It contains eight measures. The notes are: G2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter), and F#2 (quarter). Fingering numbers 5, 4, 1, 4, 1, 0, 1, and 4 are placed above the notes. There are two breath marks (V) above the eighth and ninth notes.

cresc.

Detailed description: This is the third staff of music, continuing from the second. It contains eight measures. The notes are: G2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter), and F#2 (quarter). Fingering numbers 1, 0, 4, 4, 1, 4, 4, and 4 are placed above the notes. There are two breath marks (V) above the eighth and ninth notes. The dynamic marking *cresc.* is below the staff.

3rd Pos. 2 1/2 Pos. 1st Pos.
f

Detailed description: This is the fourth and final staff of music, continuing from the third. It contains eight measures. The notes are: G2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter), and F#2 (quarter). Fingering numbers 1, 4, 4, 1, 2, 1, 0, and 0 are placed above the notes. There are two breath marks (V) above the eighth and ninth notes. Brackets under the first, second, and third measures are labeled '3rd Pos.', '2 1/2 Pos.', and '1st Pos.' respectively. The dynamic marking *f* is below the staff.

Bowing preparation for Lament

Moderato

1st Pos.
mf

5 *f* *p*

9 *f*

Detailed description: The score is in bass clef with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Moderato'. The first staff starts with a dynamic of *mf* and includes a '1st Pos.' marking. The second staff begins with a dynamic of *f* and ends with *p*. The third staff begins with a dynamic of *f*. Fingerings are indicated by numbers 0, 1, 2, 4 above the notes. The music consists of eighth and quarter notes, some with slurs and accents.

Preparation for uneven bowing

A

1st Pos.

B

C

Detailed description: This section contains three exercises labeled A, B, and C, all in bass clef and 3/4 time. Exercise A is in 1st position and features a sequence of notes with fingerings 0, 1, 2, 0, 1 and bowing directions indicated by 'V' (upbow) and 'v' (downbow) symbols. Exercise B follows a similar pattern with fingerings 0, 1, 2, 0, 1. Exercise C includes slurs over pairs of notes and fingerings 0, 1, 2, 0, 1. All exercises conclude with a final note marked with a fermata.

9

Lament

Moderato

Bohemian Folk Song

Musical notation for measures 1-5. The piece is in 3/4 time. Measure 1 has a whole rest. Measures 2-5 contain a melodic line with fingerings 1, 0, 2, 1, 0 and a dynamic marking of *mf*. A box labeled "1st Pos." is placed under the first measure of the melodic line.

Musical notation for measures 6-8. The melodic line continues with fingerings 1, 0, 2, 1, 0, 1, 2.

Musical notation for measures 9-13. The melodic line continues with fingerings 1, 0, 2, 1, 0, 2, 1, 0. Dynamic markings include *p* at the start, *cresc.* with a dashed line, and *p* at the end.

Musical notation for measures 14-18. The melodic line continues with fingerings 1, 0, 2, 1, 0, 1, 2. Dynamic markings include *f* at the start, *dim.* with a dashed line, *p*, and *rit.*

10

Perpetual Motion

Allegro

S. Suzuki

0 1 4 1 4 0

1st Pos.

4

3rd Pos. 2 1/2 Pos. 1st Pos.

7

3rd Pos. 2 1/2 Pos. 1st Pos.

10

3rd Pos. 2 1/2 Pos. 1st Pos. 3rd Pos.

13

0 1

1st Pos.

Preparation for Variation

etc.

Variation

etc.

11

Allegretto

S. Suzuki

0 1 4 1 0 4 1 0 4 1 0 4 1 0
1st Pos.

4 4 1 0 4 1 4 1 0 4 1 0 4 1

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

10 4 0 4 1 0 4 1 1 1 0 4 1 0
rit. a tempo

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

Variation

V V V V etc.

12

Allegro

S. Suzuki

4 4 1 2 4 4 1 0 4

f

3rd Pos. 2 1/2 Pos. 1st Pos.

5 4 4 1 2 4 4 1 0 4

f

9 4 1 0 4 1 0 4 2 4 4 1 4 1

dolce 3rd Pos. 1st Pos. *ritard.*

13 4 4 1 2 4 4 1 0 4

a tempo
f

13

The Little Fiddle

Allegro

German Folk Song

0 1 4 1 2 1 4 0 1 4 1 1 4 1

mf 1st Pos. 3rd Pos. 2 1/2 Pos. 1st Pos. 3rd Pos. 2 1/2 Pos. 3rd Pos.

5 4 4 1 4 1 4 1 4 1 2 4 0

2 1/2 Pos. 3rd Pos. 2 1/2 Pos. 3rd Pos.

9 4 4 2 4 4 4 4 4 4 2 4

2nd Pos. 1st Pos. 3rd Pos. 1st Pos. *p* 2nd Pos.

13 1 4 1 1 4 1 1 4 1 1 4 1

mf 3rd Pos. 2 1/2 Pos. 3rd Pos.