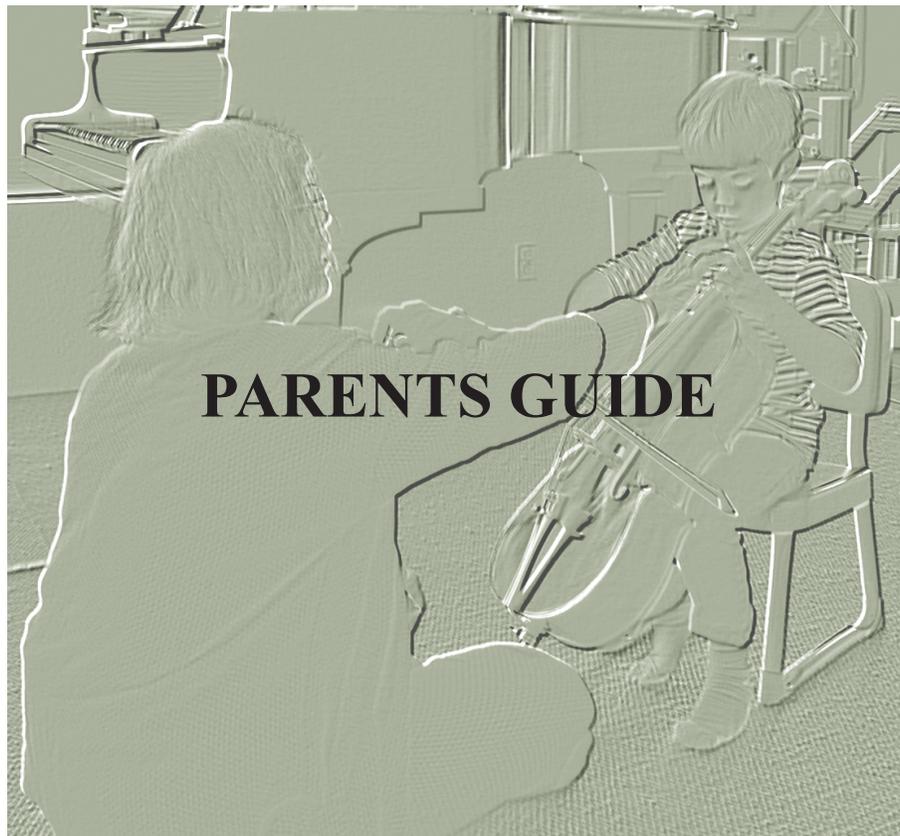


# **STEPS TO TWINKLE**

**And**

# **TWINKLE STEPS**



**Compiled by Anne Lategan-Hobbs  
and  
Tanya Lesinsky Carey**

**June 1992  
Revised June 2003 by Tanya L. Carey**

## **Acknowledgements**

Anne Lategan-Hobbs started the process with the first explanations to the Steps to Twinkle as part of her Master's Degree pedagogy project at Western Illinois University. Alice Ann O'Neil along with Heather Harris added some useful additions some years later. Trina Carey Hodgson produced graphics. Gerald V. Carey formatted the document and made it beautiful. Thank you to all.

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# STEPS TO TWINKLE

## PARENTS GUIDE

Compiled by Anne Lategan-Hobbs  
And Tanya Lesinsky Carey

### Introduction

The pre-Twinkle phase of Suzuki training is the period in which the child learns the fundamental skills of playing, basic ear training, self-awareness, and a positive attitude towards learning. These pre-Twinkle steps are essential and remain a part of the review process forever. Each step needs to be mastered before going on to the next one. This will leave the child with a feeling of accomplishment and self-worth. Even though these steps may seem slow at the beginning, they lead to a more rapid advancement later. The pre-Twinkle phase sets the student up for *Twinkle* and all the pieces to follow thereafter.

# **THE SUZUKI METHOD**

## **The Mother Tongue Concept**

Dr. Suzuki has based the Suzuki Method on the Mother Tongue method of learning. Children can learn music in the same way they learn to speak their language:

- \* Just like every child has the ability to learn his/her own language, so too does he/she have the ability to learn an instrument.
- \* Musical ability is not inborn but developed.
- \* Beginning the learning process during the very early years when the child is learning his/her mother tongue is beneficial. The child has a strong ability to imitate the sounds he/she hears, and has a strong desire to learn.
- \* The human being is a product of his environment. Make music part of the child's environment, just like language is part of his/her environment.
- \* Repetition is important for learning.
- \* Positive attitude of parents and teacher is crucial to the learning experience.
- \* Positive reinforcement is needed to build self-esteem.
- \* Daily practice is recommended.
- \* Cooperation (team work), not competition, is the motivation.
- \* Through the process of learning an instrument, we aim to develop the child's abilities that will give him/her a feeling of self-worth.

## **Step by Step Learning**

The learning steps, and especially the pre-Twinkle steps, are so essential that they remain forever a part of the review process with infinite continuing variation and refinement. Each small step along the way is important to understand and execute before the next is undertaken. By mastering each step with a total sense of success, the child finds happiness in his/her new found abilities, thus building his/her sense of self-worth and enthusiasm for learning. The beginning steps might seem slow but it leads to a more rapid advancement later since less remedial work is required. Most importantly is that each child progresses at his/her own pace.

## **Repetition**

Children love repetition. Repetition results in technical and musical security, and this gives the child a feeling of satisfaction and self-worth. As part of the repetition/review process, use the hundreds charts..

## **Listening**

Listening daily to Suzuki pieces will cut your practice time in half. The recorded pieces are a model for beautiful tone and style of playing. When a piece is listened to many times, the melody enters the subconscious, and makes it easier for the child to play the piece thereafter.

Listen while dressing, eating, as bed-time music, in the car, and on threshold volume when doing homework or reading stories.

# THE CELLO LESSON

## Materials Needed

- Cello and bow (discuss cello size with teacher).
- Correct sized stool or chair
- End pin security. A rug or belt or purchased device that hooks on the leg of the stool.
- Rosin for the bow.
- Cassette tape or video tape for taping lessons.
- A CD for repetition listing. An endless cassette tape (2, 3 minutes) can be used too.
- Suzuki Book 1 CD or tape.
- Colored index cards.
- A notebook for lesson notes.
- A bag to carry things in to the lesson.
- Fun stickers.

## Studio Lesson

### 1. **How the program works**

- Term length is two 15 week sessions.
- Payment to be submitted at the beginning of the term.
- Half-hour individual lesson per week.
- One group class lesson per week. First lessons are in groups until the bow is received.
- A studio concert once a month.
- If a lesson time needs to be changed, a 24 hour notice needs to be given. A missed lesson without warning is a lost lesson.
- Please do not be alarmed when the lesson time is shared with the parent. This will occur when the child is not ready to partake in the lesson or has a short attention span on a certain day. By being the observer, the child still absorbs the content of the lesson.

### 2. **Mood of the Lesson**

- Team work between parent, teacher and child; the teacher teaches, the parent observes and participates when asked to. There can only be one teacher at a time.
- One teaching point focus in the lesson.
- Positive reinforcement.
- Prepare by arriving early enough to observe and get a “ready-to-learn” attitude. Sugar before a lesson is not a good idea. A snack after school is a good idea. A drink of water is helpful.

## Home Lesson

- Daily practice fosters natural progress.
- Practice time must be a special time of the day.
- Practice time is based on the length of the attention span of the child.
- Good musical environment includes lots of listening as a natural, happy, habitual part of family life.
- Home teacher must explain, and teach the assignment given by the teacher.
- Cooperation and team work between parent and child.
  - Praise first, then isolate trouble spots.
  - Focus on only one point during the practice session.
  - Be creative to motivate your child.
  - Positive attitude.

### **Ideas for Home Practice.**

Prepare the child for play time with the cello.

“When the buzzer rings.” “when you’re finished X.” “In 5 minutes”

Use paper fish to write activities on. Pick them up with a fishing line and magnet.

Use a bingo card to write activities on. Center square is free choice.

Use a spinner for repetitions or activity selection.

Throw dice for number of times.

Use a jar for review items. Pick out a certain number each day.

Use a take-apart toy for repetitions. Each repetition takes apart or puts together.

Use a bean or macaroni or pennies etc. as counters for repetitions.

Use a wire rainbow with beads for counting repetitions.

How about 500 pennies for the 500 bow hold repetitions?

Repeat things the number of times of the cellist’s age.

Video tape the lesson to follow at home.

Do things in a predictable set order.

Do things in a random order but visibly finite.

End the practice BEFORE concentration lags.

Smile a lot.

Enjoy yourself. Be easy but focused.

Keep a spirit of fun, adventure and discovery.

Turn it into a game.

Wear costumes.

Use imagery words. Put it in a story. Sing it. Be amazed. Be silly.

Use puppets to comment and direct practice.

You practice the lesson in front of your child.

You ask the child to teach you while you obviously make errors.

Several short sessions may be better than one larger one.

Your time together is focused time. No planning dinner!

Show delight in effort and accomplishment.

Rejoice in sound.

Catch something going well and compliment it!

Stand up and take a stretch.

**BREATHE!**

# ***The Key-Stone of the Suzuki Method***

**Shinichi Suzuki**

First of all I would like to ask you to use the practice method which I describe below. This is the primarily important point for developing children's abilities through the Suzuki Method. If your children or students at home using this method every day, they will never fail to become wonderfully talented people.

## **This Is The Way Abilities Are Developed**

When a student becomes able to play certain piece or music very well after studying with his or her teacher in the class, and practicing at home for some time as well as listening to the recorded tape or the piece again and again, you should let the student play with the tape and practice over and over again with it. After that, then you may allow the student to proceed to the next piece. Then he or she, of course, continues practicing the same piece, which he has already learned together with the recorded tape at home as well.

Working for perfection on the previous piece is the most important point for cultivating abilities. New home work for the piece should be secondary. When the student becomes able to play three pieces in this manner, he or she has to practice these three with the tape or in solo again and again in order to acquire the ability of producing a more beautiful tone. What I said previously should be habitual practice for children.

Repeated practice of the previous pieces which he or she has completely mastered creates a new ability for the process of learning. If you use this sort of practice method at home from the beginning your students or children will surely develop the ability to play well and will begin to progress at a marvelous speed later on.

Children always enjoy practicing the pieces which they can perform with ease. Gradually you should make the period of the review practice longer and longer. You might as well divide the daily practice into two parts. One part is for the review practice and the other for the new-material practice. Finally every child will come to enjoy at least two hours of work at home through this method and will surely grow as a fine person with high abilities.

Every Suzuki child practices two hours at least every day. If there are students who practice only twenty minutes or thirty a day they are not worthy of being called "Suzuki Children". Short time practices never develop children's abilities.

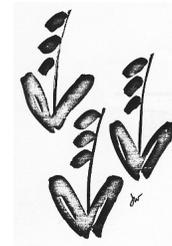
It is needless to say that the Suzuki Method is the way of teaching the mother tongue where every child can be highly developed without failure. Let us consider how a baby acquires his own mother tongue.

At first he speaks just a few words repeatedly every day, and then he gains more words little by little, day by day through the repetition. This shows that a baby is gradually acquiring higher abilities by repeating what he has learned and mastered.

The average child never fails to master his mother tongue. Every one in the world has a good command of his own language. Suppose a child was too interested in learning only new words, neglecting to use the words he had learned before, what would be the results? He would not only fail to acquire his own mother tongue, but also would develop certain learning disabilities.

If a student continues at home to practice only the piece which he is learning in the class with his teacher and neglect the review practice, then he is not using the Suzuki Method. In reality that person is going in the opposite direction.

Reprinted by the Educational Division of Ability Development



**Dr. Shinichi Suzuki**

# Resources

## PEDAGOGY READING LIST

Tanya Carey 9/94

*Nurtured by Love.* Shinichi Suzuki. Warner Brothers. 1968

*Ability Development from Age Zero.* Shinichi Suzuki. Warner Bros. 1981/

*To Learn with Love.* Connie and Wlm. Starr. Kingston Ellis Press (Warner Bros.) 1983.  
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*P.E.T. Parent Effectiveness Training* Thomas Gordon New American Library NY1970

*Everybody Wins.* 393 non-competitive games for young children. Jeffrey Sobel Walker & Co. NY1983

*How to Talk So Kids Will Listen & Listen So Kids Will Talk.* Adele Faber and Elaine Mazlish  
Avon Books 1980 NY

*Encouraging Children to Learn.* Don Dinkmeyer & Rudolf Dreikurs. Hawthorn Books Inc. NY1963

*Imagine That. A Child's Guide to Yoga.* Kenneth K. Cohen/Joan Hyme. Santa Barbara Books, Santa Barbara, CA1983

*Basic Applications of Adlerian Psychology.* Edith A. Dewey CMTI Press, Coral Springs, Florida  
Alfred Adler Institute 159 N. Dearborn St. Chicago, IL 60601 312-346-3458

*Positive Personality Profiles.* Robert Rohm. Personality. 1998, Insights, Inc. PO Box 28592 Atlanta, GA 30358-0592

*Personality Plus.* Florence Littauer, 1992, Pub. Fleming H. Revell, a division of Baker Book House Co. PO Box 6287, Grand Rapids, Michigan 49516-6287

Suzuki Association of the Americas. POp Box 17310 Boulder, CO 80308. Phone 303 444 0948. Fax 303.444 0984. e-mail infor@suzukiassociation.org. Web-site: www.suzukiassociation.org. This organization has several items of interest. Parents as Partners Video. First Class Tips for Suzuki Parents. *Nurtured by Love: The Life and Work of Shinichi Suzuki*, a video.

Wilson, Charlene Russel. 11140SW Garrett. Tuabatin, OR 97062. Ph: t0e 691-1196. A book of teaching songs for Book 1. Especially useful for 3 year olds.

### Videotapes

Benjamin. Nova Series. About babies acquiring coummication and language. 1975.

# STEPS TO TWINKLE

Tanya Lesinsky Carey

## Focus and Body

1. Listening
2. “Please help me. I want to learn.” “Thank you for helping me. I like to learn.”
3. Focus: Eyes (count to 10 or 20)
4. Bow without cello
5. Singing
6. Cello Fitness Exercises
7. Finger Exercises (free arm movement from the back muscles)
  - Touching fingers to thumb in various combination • Number fingers • Popcorn
  - Water flick (finger over thumb) • Marbles (thumb over finger) • Witches Curse (fling) • Snap
8. Cello Hand-Shake
9. Focus: Sit for length of Twinkle(s) in good cello position with eye focus  
Arms are easy, not stiff, hands on knees, fingers free, shoulders down.
10. Basic Rhythms: • Knocking • Tapping • Saying • Bowing on arm • Shaking hands • Palm to palm
11. Finding a heart beat (pulse) to music.
12. Bow hand, cello hand. (Swedish Cello Song)

## Preparing the Bow

13. Bow Hold: a) Make a bunny rabbit with the right hand. Wiggle ears, check chin, wiggle nose, soft.  
b) Lay bow in upturned hand, place thumb  
c) order is, 2 3–thumb–1 4,
14. Dowel stick bow: “Up like a rocket, down like the rain, back and forth like a choo-choo train, round and round like a great big sun, land on your head with a nice bent thumb.”
  - Circles/Rapid Transit
  - 1000 times a perfect bow hold
  - Lift fingers in various combinations
  - Hold bow hold until count of 10 & 20
  - Walk and maintain bow hold
  - Fishing Line
  - Touch dowel-stick tape to finger
  - Bow rhythms on arm
  - Bow rhythms on finger or in air
  - Alphabet or numerals with tip of bow.
15. Bow (dowel stick) rest position to right of chair on floor

## The Cello

16. Instrument in and out of case and carrying the cello
17. Cello rest position (to left of chair, bridge out, endpin forward)
18. Cello parts song
19. Bow with cello
20. Cello rest position, seated.
  - a) Hands crossed at wrists over fingerboard test for free “bird wings OR
  - b) Hands on knees, weight on palms, free “bird wings”
21. “I Love My Cello” Eye focus, sound, strum, cello/body position, breast stroke circles.
22. Pizzicato with right hand: AAAA going down to DDDD going down to GGGG going down to CCCC  
or the “Ants Song”: Ants Digging in the dirt, Digging under Ground, all the way to China.

## The Left Hand

23. Knuckle knocks (left hand). High and low on the fingerboard for left arm position and “blob of hand”.
24. Ski jump left hand
25. Left hand tunnels (C to A string) • Jumping Jacks • Spider • Left-Hand Pizzicato

## The Bow

26. Bow presentation (#14, #16 with bow) Bow Parts Song “Don’t Touch Hair”, Rosin Song, Loosen the Bow...
27. Bow lifts and touches string at tape. Note balance, no clutching. “Helicopters”
28. Grasshopper. Frog/Middle/Point. Teacher/Parent; two hands; one hand.
29. Strong tip of bow. (Arm weight into string) Also in vertical position.
30. Rock and roll with the bow for free arm and angle of bow to string (2 hands then 1)
31. Open string rhythms: one string with Twinkle tape (play every other group) “Ready, Go”  
Then two strings the same way. String crossing is very important. Bow rolls to new string.

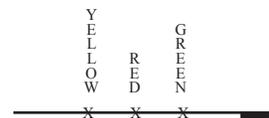
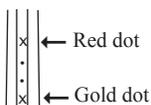
## Putting It All Together

32. Harmonics on third finger in first rhythm. Harmonics on first finger in first rhythm.
33. Ringing fourth finger on D string
34. • Third finger (lift fourth) • Pull back for first finger. • Lift second and third fingers. • Open D String
35. Bow bounces and dribbles

**Helpful Hints:** • STOP • PREPARE • PLAY • STOP (check position and sound)  
• Practice in partners (one bows, the other fingers)  
• Develop awareness of peripheral vision. Look at bow or string, not left hand.  
• Beautiful sound like the ringing tone of the pizzicato string is the model  
• Rest arm(s) on Balloon(s)

# TWINKLE STEPS

by Tanya L. Carey



## Preparation

- Number the fingers (1, 2, 3, 4)
- Play Running/Running/Stop/Stop on D, A, then D & A (good tone, stopped bow, bow angle, string crossing, and body balance)
- Pizzicato and/or bow left hand notes on descending scale with ringing 4th finger.

## SING WORDS

1. Feet

## ACTION

Feet and body in position

## WATCH FOR

Balanced and free

2. Seat

Cello in playing position

Back tall, Head free on spine,  
Lean forward from hips

3. Bow

Helper hands bow to player  
Bow hold established, Bow on D string

Lift, Touch, Lift, Touch  
Weight on string. Check “bird wing”

4. Hand

Fingers curved (hovering) over strings,  
Fourth finger over dot.

Line up 4th finger/elbow  
Free “bird wing”

5. Look

Establish eye focus on string  
or bow contact point

Head does not fall  
Body does not twist

## A SECTION (Bread)

6. RRSS | Ready Play



Running, Running, Stop, Stop  
↖green to red↗ ↖green to yellow↗  
on D string on next pulse

“Go” and “Stop” bows within tapes  
Running is less bow. Stop is tape to tape.  
Stop sounds like pizzicato string.

7. Roll to A | Ready Play



Running, Running, Stop, Stop  
on A string on next pulse

Bow angle OK, Weight on string,  
Reach out for A string bow angle

8. Cling on 1 | Ready play (or 1 on B)

RRSS on B

First finger contact on back side  
Thumb under 2nd finger. Elbow forward

9. Lift & Hover (or Touch) | Ready Play

RRSS on A

as in #4

10. 4 is G | Roll the bow | Ready Play

Arm settles into clinging fingers on D,  
Blob hand or place fingers 2 3-4 1 RRSS

Bird wing, 4th finger may need help  
Fourth finger is on gold dot

11. F# 3 | Ready Play

Lift 4th finger to play F#, RRSS

Hand shape

12. Pull back 1 | Lift 2 3 | Ready Play

1st finger pulls back to red dot  
Fingers 2 & 3 lift for E. RRSS

as in #8

13. Lift and Hover | Ready Play

All fingers hover over string  
RRSS on open D

as in #4

## B SECTION (Peanut Butter and Jelly)

14. Tunnel fingers | Roll to A | Ready Play

Prepare 4 fingers on D string  
Roll bow to A String. RRSS on A string

as in #7

15. 4 is G | Roll the bow

Finger weight settles into 4. RRSS on D

as in #10

16. F# 3 | Ready Play

Lift 4th finger to play F#. RRSS

Hand shape

17. Pull back 1 | Lift 2 3 | Ready Play

First finger pulls back to red dot  
Fingers 2 & 3 lift for E. RRSS

As in #8

18. Tunnel fingers | Roll to A | Ready Play

as in #14

19. 4 is G | Roll the bow | Ready Play

as in #15

20. F# 3 | Ready Play

as in #16

21. 1 on E | Ready Play

as in #17

## A SECTION (Bread) Next are 2 pulse directions. Use after 4 pulse directions are familiar.

22. Open D | Ready Play (4 pulse) D string play (2 pulse)

23. Open A

24. One on B

25. Open A

26. 4 is G

27. F# 3

28. 1 on E

29. Open D

**STEPS TO TWINKLE**  
**PARENTS GUIDE**  
**Part One**  
**FOCUS AND BODY**

1. **Listening**

Activity Listen daily to the *Twinkle* and Book 1 tape.

Purpose Model for beautiful tone and style of playing.  
It enters melody into subconscious for ease of learning to play it.  
It motivates the student.

Hints Can be part of special listening time and background music.

2. **“Please Help Me, I Like to Learn”**

Activity Words said by student as he/she takes his/her bow at the start of the lesson.

Purpose It achieves commitment that the student is ready to be a part of the lesson.  
Time for focusing and establishing trust.

**“Thank You for Helping Me, I Like to Learn”**

Activity Words said as student takes his/her bow at the end of the lesson.

Purpose Shows appreciation and respect for the lesson time.

3. **Focus: EYES**

Activity Look into eyes with smile. Work up to a count of 20.

Purpose Quiet eyes that don't move indicate a quiet mind, ready to learn.

4. **Bow Without Cello**

Activity The student bows facing the teacher at the beginning and end of the lesson.

Purpose It develops the student's body balance preparing him/her to bow with the cello.  
Time for focusing.

## 5. **Singing**

Activity *Twinkle, Hot Cross Buns, Mary Had a Little Lamb*, words to Book 1 pieces.

Purpose “If you can sing it, you can play it.”  
Before a piece can be expressed on the outside, it has to first be on the inside.

Refer Sheet for words to Suzuki pieces.

## 6. **Cello Fitness Exercises**

Activity Exercises done in a seated position to Book 1 pieces on tape.

Purpose They aid the development of balance and strength in the body structure aiming for a solid yet flexible trunk.  
They are a relaxing device.  
They develop rhythmic pulse.

Refer Fitness frolics sheet.

Hint The physical action changes in the B section of each piece.  
Climbing activities, swinging on a swing, and bicycle riding build muscles and balance needed in cello playing.

## 7.A. **Touching Fingers to Thumb in Various Combinations**

Activity Different finger-to-thumb combinations are given by the teacher and are then repeated by the student or vice versa. The finger number should be named. Use rounded shapes, please, like an “O”.

Purpose It develops focus, hand shape, coordination and flexible independent fingers.

Hint Cello finger numbers start with 1 for the index finger. Then 2, 3, 4. The thumb is called by its name.

## 7. B Five Finger Exercises

### A. Popcorn

Activity Bring arm and hand up to the ear. Listen for the quiet popping sound made when thumb and fingers touch each other.

Purpose It develops finger strength and hand shape.

### B. Thumb over finger

Activity Same action used to flick water.  
Thumb covers each finger nail in turn as arm pulses outwards and the finger springs out from behind the thumb.

Purpose Finger flexibility.  
It develops small and large muscle integration (from back muscles to finger tips).

### C. Finger over thumb

Activity Each finger in turn covers the thumb nail. The thumb springs out from behind the fingers. Same action used to play marbles.

### D. Witches spell

Activity Finger and thumb tips together. Arms are near body. A pulse sends the arm outwards and the fingers are then spread apart. Eye Contact, a smile, and a strong “Ha” sound while contracting abdominal muscles accompany the gesture.

Purpose It develops body support from back muscles. Integration of small and larger muscles.

### E. Snap

Activity Snapping the fingers.

Hint This activity is a challenge for children under age 5.

### Thoughts about Body Use

The cello Body is a Sports Body.

The balance is like it feels to ride a bicycle

Think of the body like a star. Energy is in the center radiating up from head/body, out from outstretched arms, and down from hips legs and feet. Wrap the energy around the cello and let it pour into the sound.

## 7.C Koosh Ball Throw

Activity The right side of the thrower is to the catcher. Swing arm left and right across the body and release in underhand throw. The ball flies in an arc or rainbow shape.

Purpose This models exactly the motion and path takes in bowling.

## 8. Cello Hand Shake

Activity “Like a coat hanging on a coat hanger.”  
The child’s fingers hang onto the parents or teachers’ hands, palms down. The student’s hands and arms are moved back and forth, up and down, and sideways by the teacher.

Purpose It gives the student the feeling of heavy tension-free fingers and arms.

Hint Look for heavy loose arms from shoulders, strong clinging fingers (no squeezing), relaxed thumb and flexible joints.  
Prepare your own body before working with your child—make sure that your posture is well set up.  
This can also be done with the hands/arms hanging from a dowel stick.

## 9. Focus: Sit in Cello Position

Activity Sitting in this position for the length of Twinkle. Spine should be straight and leaning slightly forward. Arms are easy, hands relaxed on knees, fingers free and shoulders down.

Purpose It develops eye focus and sets up a balanced cello position ready to hold the cello.

Hint Place a favorite toy in front of the child to focus on.

Hint Sitting on an exercise ball promotes proper balance. The chair or stool choice is important.

## 10. Rhythmic Games

Activity Imitating a given rhythm by knocking, tapping or saying it.  
The following are words for patterning the *Twinkle* rhythms:

Running Running Stop Stop

Happy, I’m Happy. Yo Ko (um) Ta

Run Pony, Run Pony

Strawberry Popsicle

Wish I Had a Motorcycle

Purpose It familiarizes the students with the rhythms so that they have them internalized ready to play them on the cello.

Hints Find your own words to fit the rhythms.  
Place the right hand/arm on the bent left arm at the elbow. Slide the right hand/arm toward the wrist and back in imitation of the bowing motion for each rhythm. Use the correct speed and distribution.

11. **Rhythmic Pulse—”Heart Beat”**

Activity Finding a heart beat (pulse) to the piece of music and then beating the pulse with your hands or body. Begin with *Twinkle* and work your way through the Suzuki literature. Any music can be used.

Purpose It sets up a strong foundation in feeling the beat or pulse. Beat is different from rhythms.

12. **Bow Hand, Cello Hand**

Activity The *Swedish Cello Song* is used to teach the child that the right hand is the bow hand and the left hand is the cello hand.

Refer To *Swedish Cello Song*.

Hint Draw a picture of a cello on the left hand. Draw a picture of a bow on the right hand. Use the child’s favorite color.

**Beginning Reading Skills Start With Singing  
and Rhythmic Movement**

**STEPS TO TWINKLE**  
**PARENTS GUIDE**  
**Part Two**  
**PREPARING THE BOW**

13. **Bunny Rabbit**

Activity Form a bunny face with the bow hand: A soft bent thumb is placed underneath the 2nd and 3rd fingers first joint. The flexible thumb then becomes the chin; the flexible 2nd and 3rd fingers joints form the wiggling nose; and the 1st and 4th fingers form the wiggling ears. The base knuckle joints are flexible when gently squeezed: “soft bunny”. The bunny can “hop” to keep the loose but firm feeling.

Purpose Shaping the right hand and getting it ready to hold the bow.

14. **The Dowel Stick Bow**

The Dowel Stick Bow is used to prepare the bow hand before moving onto the cello bow. After 500 perfect bow holds (one picture) the cello is given. After 1000 perfect bow holds, the bow is given. Repetition builds the automatic response to insure an easy transition to the bow. This is practice in creative repetition. The following are the Dowell Stick Bow games:

**A. Rocket song**  
Activity Up Like a Rocket  
Down Like the Rain  
Back and Forth Like a Choo Choo Train  
Round and Round Like a Great Big Sun  
(Round and Round Like a Great Big Drum)  
Up on your head curly fingers and thumb  
\*Ensure that the bow remains vertical.

Purpose It develops bow control, facility and bow hold.  
It encourages the support of the back muscles.

**B. Circles**  
Activity Drawing horizontal circles in the air with the bow tip vertical.

**C. Rapid Transit Train**  
Activity Move the bow quickly back and forth keeping the bow tip vertical. Keep the bow tip and hand perpendicular to the floor.

**D. 1000 perfect bow holds**  
Refer Mystery Picture chart.

Hint

It is very important to check each bow hold.

Curved Thumb What a nice **chin!** Inside tip of thumb in contact with the bow bump (not in the slot).

Round inside of hand. “What a nice **cave** for Pooh Bear!

Spaces between fingers. “What nice **windows** Pooh Bear’s cave has!

Little finger side of hand up. “What a **big** picture **window** he has!

Flexible base knuckle joints. “How **soft** your hand (bunny) is!

If the bow hold has slipped, DON’T CORRECT. ”Fly away bunny.” While you hold the dowel stick or bow will produce a NEW FIRST TIME:

Middle fingers (nose), thumb (chin), 1 and 4 (ears)

Activity

**E. Finger lifts**

Holding the bow vertically, alternate lifting individual fingers or groups of fingers off the bow. The thumb does a “knee bend” with the 1<sup>st</sup> knuckle touching the hair as the arm moves the hand. The bow stays in one place—no twisting.

Purpose

It insures a flexible balanced bow hold.

**F. Bow hold until the count of 10 and 20** helps muscular memory.

**G. Walk and maintain bow hold** helps small muscles to maintain even though large muscles are being used.

**H. Fishing Line.** The bow hand/arm rests palm up on the knee. The stick points to the right side. 1) The fish bites at the bait. The stick goes up and down with the thumb activating the motion. 2) The fish tries to get away. First finger pulls stick tip in while little finger is straight. Then little finger pulls stick tip out while 1<sup>st</sup> finger gets straighter. Thumb moves but is passive.

Hints

Develop the fishing motion by moving the tip of the bow with the other hand (or parent’s hand) in the desired motion.

Tie a string with a weight on the end of the bow. If the weight is a magnet, use paper fish with a metal piece (paper clip) attached to “go fishing” for Steps to Twinkle which are written or drawn on the fish.

**I. Touch Dowel-Stick tape to left hand index finger.** Move in an up and down motion. Shoulder releases and is down. For eye-hand coordination and to prepare bow distribution with a whole arm.

**J. Bow Rhythms on left hand index finger.** For the tactile learner, this helps feel the bow distribution.

**K. Bow Rhythms in Air.** Keep the bow vertical. Attach something to the point of the “bow” to keep the eyes focused. Pencil toppers, clip on barettes, clip on animals, even candy with a hole can be used. Try moving the bow up and down through a ring formed by two hands. Don’t touch the sides.

**L. Alphabet Letter and Numbers.** Imagine a black board or white board. Draw an alphabet letter or number in the air. Someone else guesses what it is. Then they have a turn. The point is to make the bow the extension of the arm and gain control of the tip of the bow from the imagination. For young children who don't know the alphabet, use shapes. Have them trace the shapes on a vertical surface, then in the air.

**M. Balloon Game.** Try to keep a balloon bouncing in the air while tapping it from underneath with a vertical bow tip.

## 15. **Bow (Dowel Stick) Rest Position**

Activity The bow rests on the floor to the right of the chair. Place, don't drop. Rest the bow on the knee in a flag pole on a building position. The arm and hand do not touch the leg, only the frog end of the bow. The weight of the arm is supported by thumb and fingers.

General Hints Creative repetition is the goal of this section. We are trying to give the muscles enough opportunities so that the shape and motion is remembered. Like the finger exercises in item 7, the origin of the motion is the back and body.

### **BOW HOLDS CAN BE DONE**

In every room in the house  
In every corner  
Shown to each person in a room  
On each stair step  
Holding anything—a soft stuffed carrot, a spoon, a toy  
Lying down  
Standing on one leg  
How many in a minute with a timer.

**STEPS TO TWINKLE**  
**PARENTS GUIDE**  
**Part Three**  
**THE CELLO**

**16. Instrument in and out of Case and Carrying**

Activity It is important that the student learn to manage the unpacking and packing of the cello by himself. When unpacking the cello, the bow should be removed first. When packing the cello away, the bow should be placed in last.

Hint Before packing the cello away, ensure that the end pin has been pushed back into the cello. The scroll needs to be placed inside the case first.

When carrying the cello upright, hold with the bridge side toward the body. Hold the cello in front when going down the stairs. Carry the cello with the fingerboard behind the hip otherwise.

**17. Cello Rest Position (on the Floor)**

Activity The cello should be placed to the left of the chair, bridge out, end pin forward.

Hint Place the cello on the floor as quietly and gently as possible. Use the left hand to support the neck and the right hand to hold the rib's edge.

**18. Cello Part Song**

Activity The *Cello Part Song* teaches us the individual parts of the cello. The teacher sings "Where is the scroll?" The student answers pointing to the part, "Here is the scroll." Each time a new part is sung, we move up one scale degree.

Purpose It develops the scale structure familiarity, pitch and rhythm, as well as identifying the cello parts. Note higher in pitch is "up to the bridge" and lower pitches are "down to the scroll".

**19. Bow with Cello**

Activity The student is now ready to hold the bow and cello while taking a bow. The cello stands alongside the student with the left hand holding the neck of the cello, near the crook. Hold the bow neatly in the right hand. Stand with the weight on the right foot. Move the left foot to the right.

## 20. Cello Rest Position (Seated)

Activity Shoulders should be loose and relaxed, spine straight and leaning slightly forward towards the cello. The hands can be in two positions:

**a. Bird wings**

Hands are crossed at the wrist over the fingerboard and the arms are positioned like bird wings. We use this concept to encourage the children to develop heavy bird wing arms. Look for loose shoulders and buoyant arms.

**b. Hands on knees**, weight on palms, bird wings.

## 21. The Ants' Song

Activity This is a pizzicato song. The bow hand is used to pluck the strings. The thumb is set on the side of the fingerboard, a few inches up from the end. The index finger then plucks the strings sideways towards the hand using the whole arm. The following are two sets of words for the song:

“Ants, ants, ants digging in the (A string)  
Dirt, dirt, dirt digging under (D string)  
Ground, ground, ground all the way to (G string)  
China, China, China (C string).”

“A, A, A going down to  
D, D, D going down to  
G, G, G going down to  
C, C, C.”

Purpose It teaches the names of the strings and establishes the concept of a clear ringing sound that has a beginning, middle and end.

## 22. I Love My Cello Song

Activity The student holds the cello in rest position with hands resting across the four strings alongside each other and sings the song. When strumming, the palm should turn outward in a continuous motion.

Purpose It develops eye focus, ringing sounds, cello hand strums, and breast stroke circles encouraging free motion of the arms with full body support.

Refer *I Love My Cello Song* sheet. For variety do “Birds on the cello.”

# HOLDING THE CELLO



# SETTING UP THE LEFT HAND/ARM



Knuckle Knock  
on Hand



Knuckle Knock  
on Cello



Ski Jump  
"Throwing the Sound"



Arm Weight  
Hand Shape with Car



Holding the  
String Down



Placing the  
Arm/Hand



Feeling the String  
come into the Fingers



Plucking  
Rhythms



Lifting 4th Finger



Pull Back 1st Finger



Lift 2 & 3



Lift and Hover

**STEPS TO TWINKLE**  
**PARENTS GUIDE**  
**Part Four**  
**THE LEFT HAND**

23. **Knuckle Knocks**

Activity A loose fist does a knocking action all the way up and down the fingerboard, moving in the line with the strings.

Purpose It sets up the left arm position and “blob” of the hand. It teaches the hand and arm to move anywhere along the fingerboard with ease.

24. **Ski Jumps**

Activity All four left hand fingers ride along the inside part of the strings, and in a smooth continuous motion, pluck a clear ringing pizzicato tone as the hand flies off at the end of the fingerboard. The wrist/arm angled so that the player can see a happy face sticker or wrist watch as he moves.

Purpose It teaches the concept of ringing sounds, it encourages easy movements along the whole length of the fingerboard and continued body support as the hand flies off the fingerboard.

Hint Before ski jumps, rest the finger/arm on a toy car or skate board (plastic and open top). Thumb rests easily on or behind the car. The arm slides the car up and down the fingerboard. The weight of the arm moves the hand/fingers. The angle of the forearm is also established with the top of the hand facing the eyes at all times.

25. **Left Hand Games**

Activity **A. Left hand tunnels**  
Place four fingers on the C string, pluck the A, D and G strings with the right hand  
Place four fingers on the G string, pluck the A and D strings with the right hand  
Place four fingers on the D string, pluck the A string with the right hand.  
Strings should ring with a clear sound. Check for clinging fingers.

Purpose Setting up the left hand position: Balanced clinging fingers, arch in the hand, and soft thumb.

## **B. Jumping Jacks**

Activity Jumping Jacks are like knuckles knocks but the knocking action is done from an arched position with the finger tips. After placing all four fingers on a string, lift them and drop them onto a string continuously. Keep the fingers in one position as you jump them up and down. Check for a loose thumb joint, arch in the hand, body support, and a thumping sound.

Hint The parent can gently touch the underneath part of the forearm and pull out a little to encourage the curve of the fingers.

## **C. Spider**

Activity Walking finger motion across all four strings in a “spider walking way.” Fingers should be slightly spread.

Purpose Maintaining the same hand shape while the fingers flexibly move across the strings.

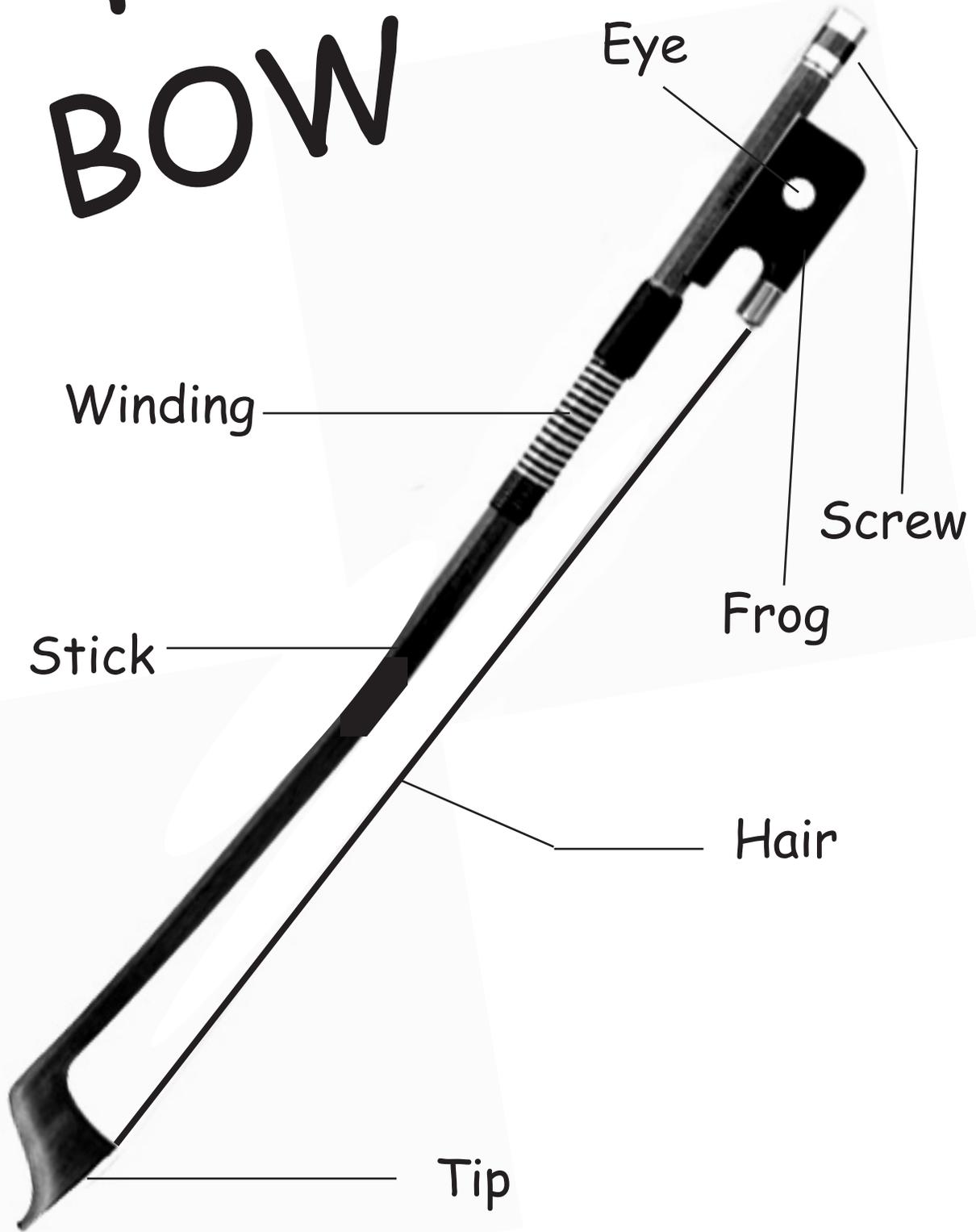
## **D. Left hand pizzicato**

Activity Plucking each string with each left hand finger in turn. The finger plucks towards the hand. The sound should ring clear. Check for a soft thumb.

Purpose It develops tension-free finger strength and flexibility.

Purpose These games position the arm, hand and fingers in a balanced way. The object is to have the arm weight balanced on the fingers. No squeezing with the thumb. The arm/hand/fingers “stand” on the strings as the body stands on the feet and toes.

# The BOW



**STEPS TO TWINKLE**  
**PARENTS GUIDE**  
**Part Five**  
**THE BOW**

**26. Bow Presentation**

After 1000 beautiful bow holds, the bow is now introduced. Place middle fingers (2, 3), thumb, and outer fingers (1,4). Repeat Dowel Stick Bow exercises using the cello bow: Rocket Song, Circles, Walk with bow, Finger lifts/Thumb knee bends, Fishing Line, Bow part song, Loosen the Bow when you put it away, Tighten the Bow when you want to play (turning with the pulse of the slogan), “Tighty righty, Loosey lefty”, and Rosin, Rosin On My Bow.

The bow always comes out of the case first and is placed in the case last, so that the cello can protect it from breaking. Never place a bow on a chair. Never use a bow as a bat.

Remember the bow rest position on the knee (#15)

Hints Sometimes the hand needs an aid for placement. A pencil grip can be used to enlarge and soften the holding area. Rubber bands or stretchy pony tail hair fasteners are also useful to keep the index finger in place. A piece of sticky felt, moleskin (foot product), or corn pad (foot product) can be placed on the stick or frog for the little finger. For hands needing fourth finger support, the little finger can be placed on the outside of the stick.

**27. Helicopters**

Activity The bow is lifted and placed on the string at the starting tape. As the bow touches the strings, check that the shoulder releases the arm weight into the string. The elbow must follow the hand down onto the strings. Check that the hand balances the bow and that there is no clutching and no bouncing

**28. Grasshopper**

Activity The bow is placed on a string at the frog.  
The bow is lifted and placed on the string at the middle.  
The bow is lifted and placed on the string at the tip.  
Check for heavy elbow, T for Tone, shoulders down, strong bow contact on the string, and no bow bounces.

Purpose To learn to release heavy balanced arm weight into the string at any point along the bow (tracking of the arm).

Hint Students should use two hands on the bow and then one hand.

## 29. **Strong Bow Tip**

Activity With a good bow hold, place the bow in a vertical position on your leg. The teacher will then tap the tip of the bow with the tip of his/her bow and test for a strong, springy bow tip.

Purpose It develops a balanced heavy bow hand. This principle makes strong tone.

### Advanced **Aikido Bow.**

Two cellists stand facing each other. Standing with the partner bow pointing at the ceiling (vertical), the leader firmly hits the hair of the tip of the bow with the hair of his/her bow. The bow of the partner cellist should spring back to a vertical position. This indicates a strong, balanced, flexible bow hold.

Standing, the bows (or dowel stick and bow) of two cellists are touching at the tip of the hair. Using the fishing line motion in the hand the cellists feel the spring in the tip of the bows as above.

Standing, with the bows connected as above, the leader moves his arm, up and down, back and forth, and in circles encouraging a larger and larger range of motion. The other cellist is to move in a mirroring motion with the leader, keeping the springy feeling in the tip of the bow at all times.

Note the bow of the follower is always vertical.

Note the bow should be able to go past the mid-line of the cellist without twisting the body or moving from the vertical position.

This is effective done with the eyes closed when the motion is understood.

This exercise demonstrates the feeling that should be in the tip of the bow at all times while drawing the bow across the strings. The back muscles must be engaged to do this successfully. Standing insures that.

## 30. **Rock and Roll**

Activity With the bow positioned on the bridge at the starting tape, rock and roll across all four strings feeling the pattern of the bow crossing at a perfect right angle to the strings. The hair will be equally on either side of the bridge. Keep a T for Tone. The arm moves out for A and back and in for C.

Move the bow to the mid-point between the bridge and the fingerboard and do the same thing. Keep a T for Tone.

Later this can be done at different points in the bow.

Purpose Tracking of the arm.

Hint Do it with two hands first, then with one.

Advanced. Let the bow move in a free fashion quickly back and forth across 4, 3, or 2 strings.

## 31. Open String Rhythms

Activity Play *Twinkle* rhythms on the cello, first on the D string. When that is mastered play on the A string. When that is mastered play one group on the D string, cross quickly to the A string and wait with the weight on the new string and play again. Repeat.

Begin at the balance point of the bow at the double stop bow balance and make the motion as in tossing the koosh ball. The shoulder joint and elbow are free. No pressing please. The wrist is firm.

The bow moves from the first tape to the second tape in running, running. The bow moves quicker from the first tape to the third tape in stop, stop. The sound is strong in the middle and likely to be crunchy at the beginning and end of the note.

**“My turn, Your turn”** is essential practice. First without the CD and then with the CD. The partner says “My turn, ready play” rhythmically during the first running, running, stop, stop. (RRSS). On the next RRSS the partner helps the arm play RRSS. Say “Your turn, ready play” during the next rhythm group. The next rhythm group the cellist plays RRSS. Repeat the sequence. During the words, the arm is resting on the string, balanced, without tension.

When the cellist is ready to be independent. The stop practice still continues. Say “rea-dy play” rhythmically during alternate RRSS when the bow is resting on the strings (not moving).

Say “roll to A (or D)” when the bow is resting on the string during the changing the string.

This is to be done for the duration of the variation. Over time all the rhythms will be presented in this fashion. Eventually all the variations will be played one by one. First D string, then A string, and finally two strings.

Purpose Producing articulate, clear ringing sounds with the heavy, balanced bow arm. Learning to go and stop the bow. Managing bow distribution.

Hints Sing the rhythms as you play them. The motion is like scrubbing a table with a sponge. The arm feels as though it is resting on a large balloon between the body and the elbow. This can be used to experience the feeling. Then take the balloon away and have the same feeling.

For variety for when there is more experienced: Twinkle A section can be D string, Twinkle B section can be A string, Twinkle A section can be crossing strings for all variations

**STEPS TO TWINKLE**  
**PARENTS GUIDE**  
**Part Six**  
**PUTTING IT ALL TOGETHER**

32. **Harmonics**

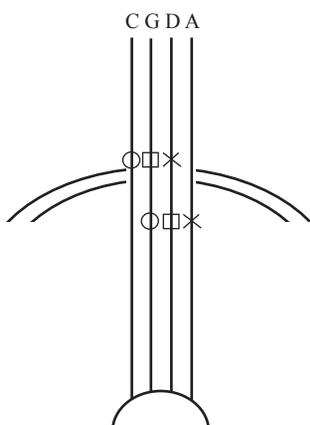
**Step One: Harmonics on the Third Finger**

Activity Place the thumb in the crook of the neck.  
Place the curved third finger lightly on the red dot on the A string. (The dot which divides the string into half.)  
With a heavy bow arm, bow the harmonic note using any twinkle rhythm.  
Listen to the quality of the ringing, bell-like sound.  
Play on all strings, keeping the shape of the hand/fingers the same.  
The hand/arm does not touch the cello.  
“Like a bird sitting on a branch.” “Fly to the next string.”

**Step Two: Harmonics on the First Finger**

Activity Lightly place the curved first finger on the green dot on the A string. (The dot which divides the string into thirds)  
With a heavy bow arm, bow the harmonic note using any twinkle rhythm.  
Listen to the quality of the sound—bell-like and ringing.  
Play on all strings, keeping the shape of the hand/fingers the same.  
The hand/arm does not touch the cello.  
“Like a bird sitting on a branch.” “Fly to the next string.”

Purpose It establishes the tonal concept of a harmonic note which has a definable sound character, clear and ringing like a bell.  
It ensures a tension-free left hand and encourages exploration of the instrument.  
It is the beginning of tuning and ear training.



## Step Three: Harmonics for Tuning and Ear-Training.

Activity Harmonics with the clear ringing quality of sound are used to tune the cello in the following way:

### Tuning A and D strings:

A string - 3rd finger on A harmonic (red dot)

D string - 1st finger on A harmonic (green dot)

### Tuning G string:

D string - 3rd finger on D harmonic (red dot)

G string - 1st finger on D harmonic (green dot)

### Tuning C string:

G string - 3rd finger on G harmonic (red dot)

C string - 1st finger on G harmonic (green dot)

### Hints

Stop between each group to prepare and check hand position.

Listen to the sound.

Practice in duet form (student and helper - one bows, one fingers).

Develop awareness of peripheral vision.

You can tune to a pitch source matching pitches from a piano or pitch pipe. Be careful not to confuse the various octaves in establishing the pitches. Cello A is the one below middle C on the piano and an octave below most pitch pipes.

You can tune in unison harmonics. Sometimes this is less accurate on a small cello with a fledgling tone. However it is a necessary step in ear-training.

You can tune by listening for the quality of fifths of the open strings.

*Tuning with the pegs: Face the cello strings toward you. Pluck strings with the left thumb while tuning the A and D with right arm. Pluck strings with Right thumb while tuning C and G strings. Pegs are either machine or friction. Machine pegs turn on a screw mechanism, often visible at the end of the peg. It is easy to use when it is working. It needs professional repair when it is not working. Friction pegs are cone shaped and need to be twisted into the hole. The string must be wound evenly on the peg so that the tension pulls the string to the inside of the peg box.*

### More Tuning Hints

- “Is it same or different?”
- The untrained ear will hear a timbre difference first. Timbre is tone color. Pitch is frequency of vibration. An A=440 frequency sounds different on a piano, cello, voice or other instrument or even on different strings. Once this idea is clear, ask pitch questions again. “Same or different.”
- Adjust the tuner to match the pitch. Ask “Better or worse.” Later ask if it is higher or lower.
- More tension raises pitch. Less tension lower pitch. “Tighty righty” “Losey lefty”
- At first listening to match A and D harmonics is enough for the new listener. Later add the other pairs. Build listening skills and mechanical skills until the cellist is responsible for his/her own tuning.

## **Placement of the Left Hand on the Fingerboard**

### **33. Step One: Ringing Fourth Finger**

- With the player's right hand depress the A or D string against the fingerboard just below the yellow dot. (The partner uses the right hand)
- Set all four fingers on the string in ski-jump position, placing the fourth one on the yellow dot. (The yellow dot divides the string into 4ths and matches the lower pitched open string.) Ski-jump position is with the fingers at 1 o'clock (not 3 o'clock).
- Pull outwards with the left arm, clinging to the string. Balance the weight of the arm on the 4<sup>th</sup> finger side of the hand. The arm/hand is still in "wrist-watch" position.
- Release the string to come up into the left hand fingers.
- Feel how the string cushions into the finger tips and the fingers cling onto the string.
- Pluck the note (partner uses left hand) and listen for the ringing sound. Young hands may have a dull sound with plucking. The bow will produce a clearer sound.
- You can match the fourth finger with the corresponding harmonic.
- 4<sup>th</sup> finger and elbow line up at right angles to the string.
- A pencil laid across the string should point at the palm side base knuckle joints. ("Drive the car into the garage")
- Do not be concerned with the thumb at this point. The object is to have the weight of the arm stand on the finger tips.

### **34. Step Two: Third Finger**

Activity Lift the fourth finger.  
Bow a rhythm—third finger.

### **Step Three: First Finger**

Activity Pull back first finger.  
Lift second and third fingers.  
Bow a rhythm—first finger.

### **Step Four: Open String**

Activity Arm lifts fingers off the strings  
Bow a rhythm—open string.

Hints Things to Look For  
We are setting up an A frame: Elbow and fourth finger line up.  
Arched, Fan-shaped fingers. (Pronate so that the top of the hand can be seen by the player as in drinking a can of soda or looking at a wrist-watch)  
Clinging fingers on the inside of the string pulling gently outward.  
Arch in the hand so that a pencil can park on the knuckles.  
Soft thumb on the side of the neck  
Base knuckle joints above the fingerboard/string.  
Shoulder released toward bridge..  
Bird wings.  
Body (back support).

## 35. **Bow Bounces and Dribbles**

Activity As you move the hand and arm outwards in a continuous motion (like throwing the ball), **bounce** the bow on the elastic strings using a flexible wrist and fingers.

**Dribble** is a ricochet action on the string using the upper part of the bow with a loose wrist and fingers. Try to get as many bounces as possible to the tip. Does the bow stop bouncing or only has a few bounces? Adjust the tracking of the arm.

Purpose It teaches the arm to travel the path of the bow (tracking of the arm). It prepares the arm for legato bowing.

### **Some Thoughts**

I started piano when I was 4 and cello at 4 ½. My mother, who was not a musician, practiced with me. My mother motivated me to play things many times by saying “I love that! It is so beautiful! Will you play it again for me?” I never caught on to her purpose of repetition. I thought that repetition was sharing music. My memory is about how much joy it gave me to do something my mother took such pleasure in. I think it shaped my thinking about performance being an occasion to offer a gift to another. Thank you, mother, for your life-time gift to me.

How does your child learn? Tactile or kinesthetically? Aurally? Visually? By demonstration? I observe many children cannot take verbal directions when they are hearing music in their heads and observing the sound that they are playing. I believe that is an acquired skill.

How does your child organize? From the whole to the parts? From the parts to the whole?

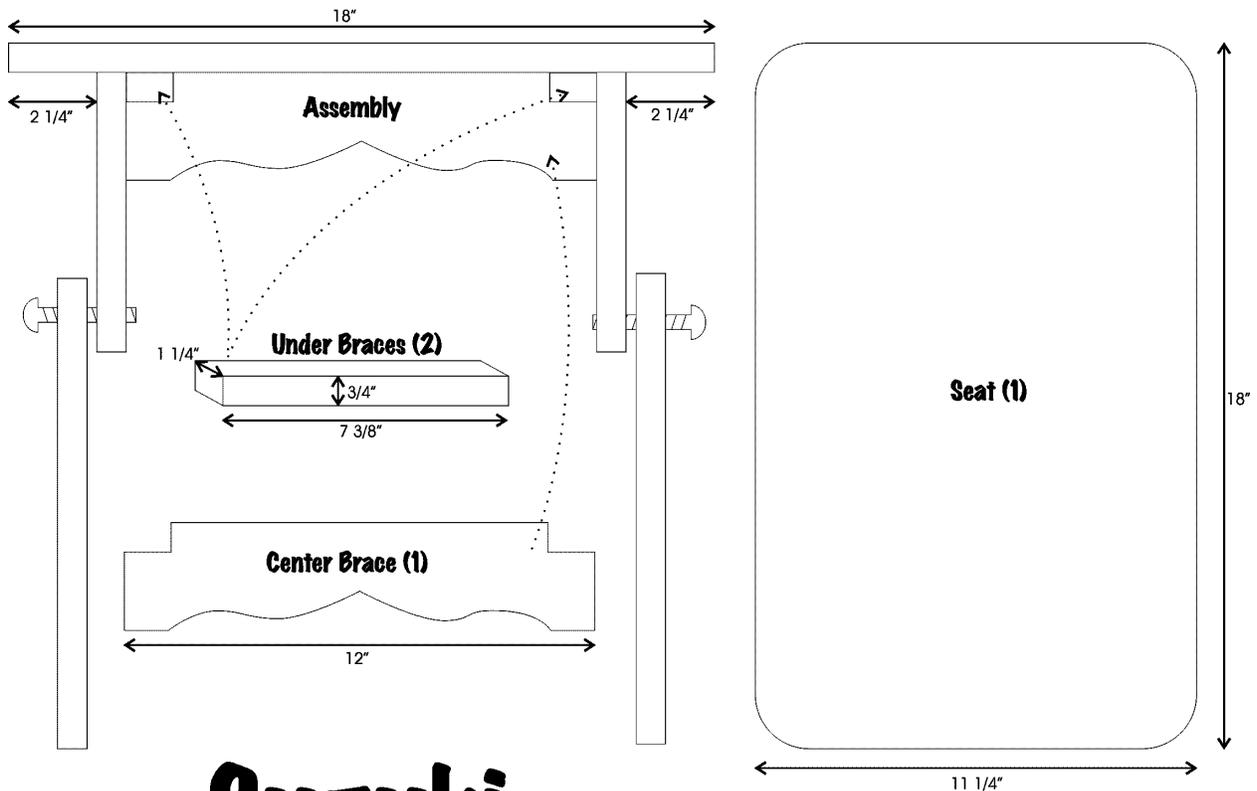
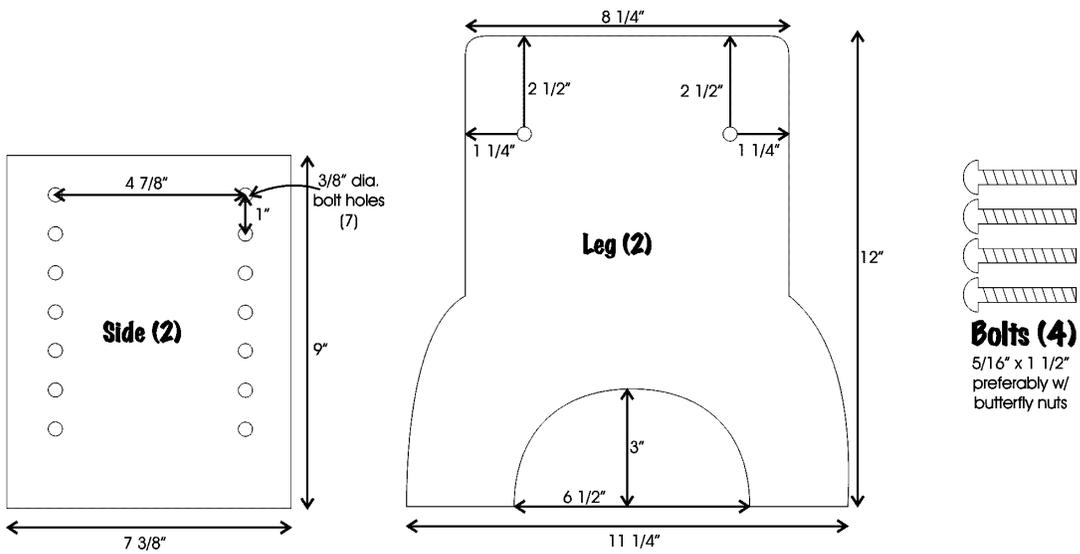
What does your child prefer? Likes to take initiative? Likes company? Likes structure from you? Likes to structure themselves? Likes explanations? Likes surprises?

It is important to identify learning skills.

# GETTING READY

SONGS, MOVEMENT, AND MORE





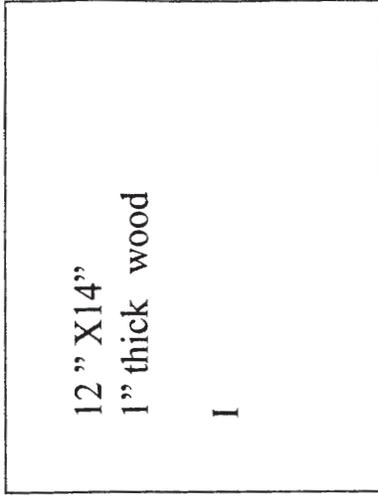
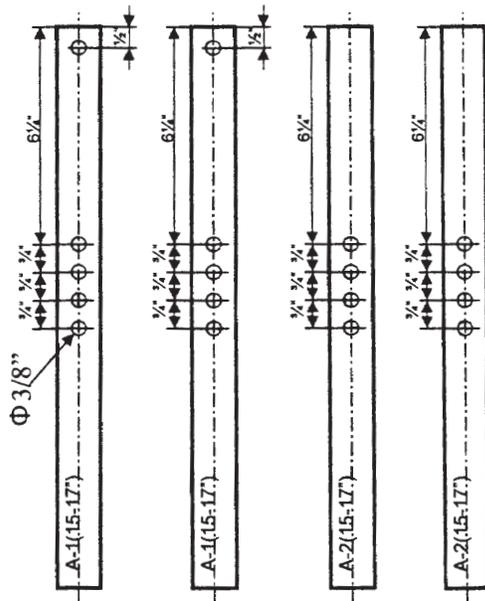
# Suzuki Cello Chair

**Stock: 3/4" White pine or poplar**  
 (Keep as light weight as possible)  
**Max. Height 18"**  
**Lowest Height 13"**

# Adjustable height Cello chair

10/22/2000

Cut 1"x2"x8' wood as below.

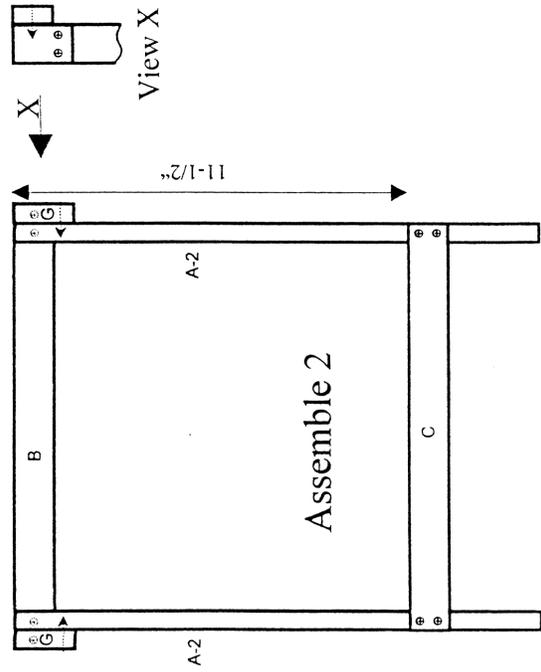
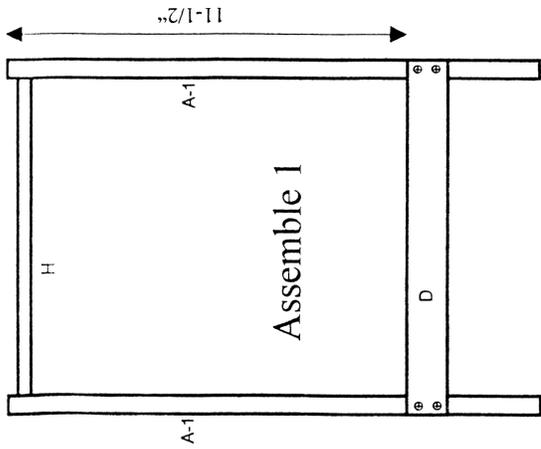
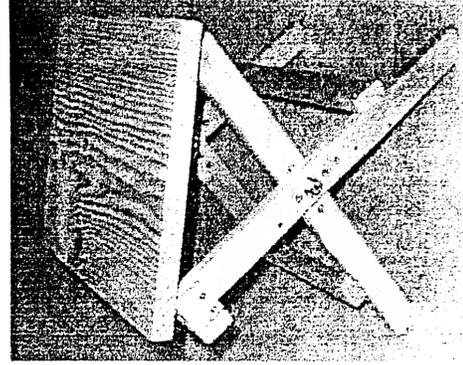
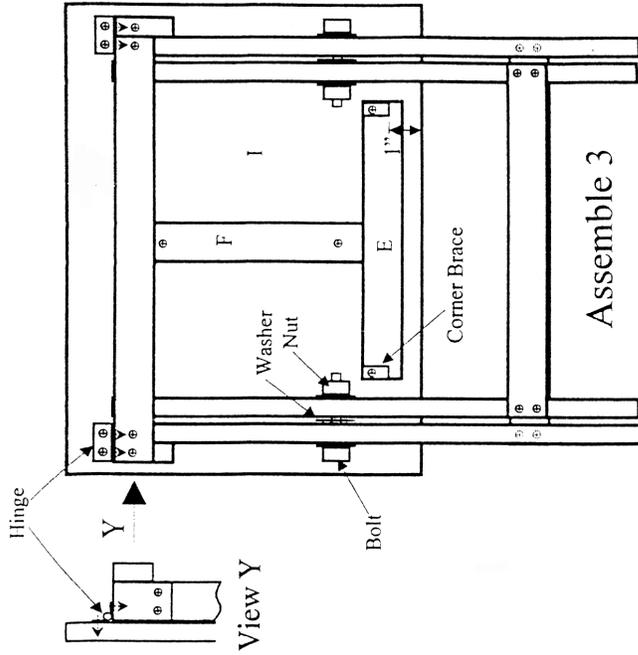


- 2-Bolt 3/8" x 2-1/2"
- 6-Washer 3/8"
- 4-Nut 3/8"
- 2-L shape Corner Brace 1"
- 2-Hinge 1"
- Wood Screw #6x1-1/4"

Designed by Masaaki Kubota  
 Question? Email to  
 Kubotam@attglobal.net

Round  $\Phi 3/8"$  wood length 11"





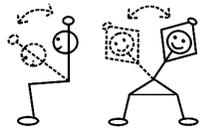
# Fitness Frolics for Cello Players

by Tanya Carey and Robert Wear

Illustrated by Trina Carey Hodgson

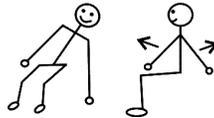
## Twinkle A

Hoop  
(forward and sideways)



## Twinkle B

Side Rock  
Arm Swings



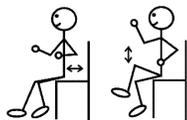
## Twinkle C

Pat on the Back  
(alternate across shoulders  
and parallel arms to shoulders)



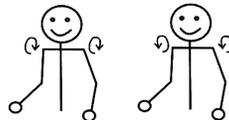
## Twinkle D

Chair Wiggle  
March in Place



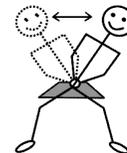
## Twinkle Theme

Shoulder Rolls  
(forward simultaneously  
and backward)



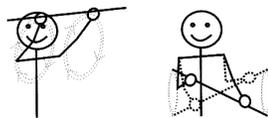
## French Folk Song

Rock Side to Side  
(arms behind back)



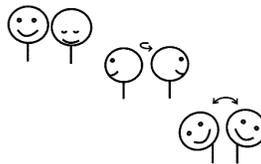
## Lightly Row

Ferris Wheel  
Figure 8 (bicycle stroke)  
(With Dowell Stick or Bow)



## Song of the Wind

Yes, No, Maybe



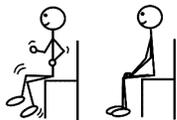
## Aunt Rhody

Strum Strings



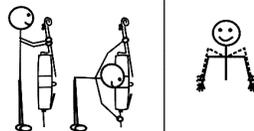
## O Come, Little...

Run in Place  
Sit in Cello Position



## May Song

End Pin Touch  
Shoulder Shrug



## Allegro

March with cello  
around room



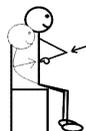
## Perpetual Motion

Singles: Your choice  
Doubles: Sit in  
cello rest position



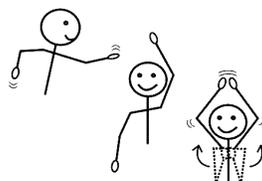
## Long Long Ago

Slump Ups  
Belly Button Push Backs



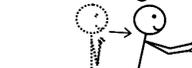
## Andantino

Swim  
(forward, back, breast)



## Rigadoon

Back through Fingers



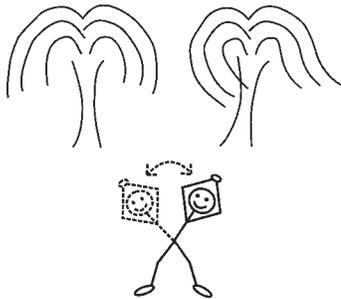
Finger Taps, Finger Flicks,  
Thumb Flicks, Witches Spell



# Other Fitness Activities

## Willow Tree

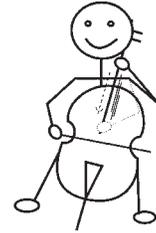
Free to sway in the wind  
(free hips)



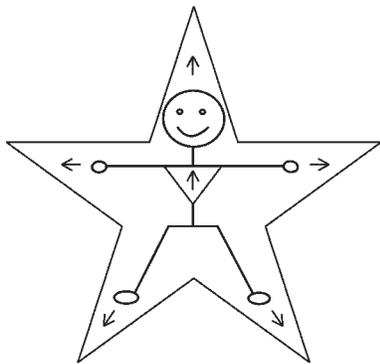
## Light Bird Wings



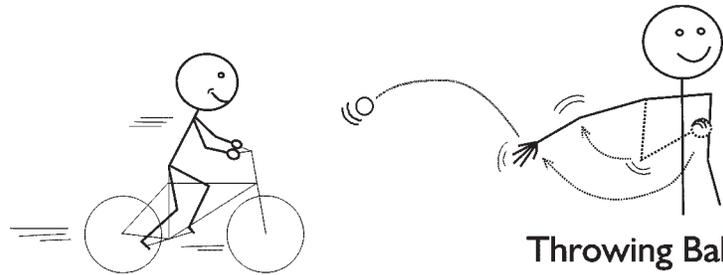
## Ski Jumps



Balloons Support Arms

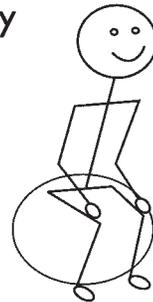


Lengthen and Widen  
(from center out)



Balance and Flexibility

Throwing Ball  
for Bow Stroke



Sitting on Exercise Ball  
to Play Cello

Notes:

It takes 500 beautiful bow-holds to color the

# Mystery Picture!

Can You Do it?

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
1	b	b	b	b	b	b	b	b	b	b	b	b	b	b	b	b	b	b	b	b
2	b	b	b	b	b	y	y	b	b	b	b	b	b	b	b	b	b	b	b	b
3	b	b	b	b	b	b	y	y	y	b	b	b	b	b	b	b	b	b	b	b
4	b	b	b	b	b	b	b	y	y	y	b	b	b	y	y	y	b	b	b	b
5	b	b	b	b	b	b	b	y	p	y	b	b	b	y	p	y	y	b	b	b
6	b	b	b	b	b	b	b	b	p	y	b	b	b	y	p	b	y	b	b	b
7	b	b	b	b	b	b	b	b	p	y	b	b	y	y	y	b	y	b	b	b
8	b	b	b	b	b	b	b	b	y	y	y	y	y	y	y	b	b	b	b	b
9	b	b	b	b	b	b	b	b	y	b	y	y	b	y	b	b	b	b	b	b
10	b	b	b	b	b	b	b	b	y	y	y	y	y	y	b	b	b	b	b	b
11	b	b	b	b	b	b	b	b	y	y	p	p	p	y	b	b	b	b	b	b
12	g	g	g	b	b	b	g	g	g	y	y	p	y	b	g	g	b	b	b	b
13	g	g	g	b	g	g	g	g	y	y	g	g	y	y	g	g	g	g	g	b
14	g	g	g	g	g	g	g	y	y	y	y	y	g	g	y	g	g	g	g	g
15	g	g	g	g	g	g	y	y	y	y	y	y	g	g	y	g	g	g	g	g
16	g	g	g	g	g	y	y	y	y	o	o	o	g	y	y	g	g	g	g	g
17	g	g	g	g	y	y	y	y	y	o	o	o	y	g	y	g	g	g	g	g
18	g	g	g	g	y	y	y	y	y	y	o	y	g	y	g	g	g	g	g	g
19	g	g	g	y	y	y	y	o	o	y	y	o	y	g	y	y	g	g	g	g
20	g	y	g	y	y	y	y	o	o	o	o	y	y	y	y	g	g	g	g	g
21	g	y	y	y	y	y	o	o	o	o	y	y	y	y	y	g	g	g	g	g
22	y	y	y	y	y	o	o	o	y	y	y	y	y	y	y	y	g	g	g	g
23	g	y	y	y	y	o	o	y	y	y	y	y	y	y	y	y	y	g	g	g
24	g	y	y	y	o	o	y	y	y	y	y	y	y	y	g	y	y	g	g	g
25	g	g	g	g	o	g	g	g	g	g	g	g	g	g	g	g	g	g	g	g

Color Key: g = Green    b = Blue    p = Pink    y = Yellow    o = Orange



It takes 500 beautiful bow-holds to color the

# Mystery Picture!

Can You Do it?

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
1	b	b	b	b	b	b	b	b	b	b	b	b	b	b	b	b	b	b	b	b
2	b	b	b	b	b	y	y	b	b	b	b	b	b	b	b	b	b	b	b	b
3	b	b	b	b	b	b	y	y	y <sup>b</sup>	b	b	b	b	b	b	b	b	b	b	b
4	b	b	b	b	b	b	y	y	y <sup>b</sup>	b	b	b	y	y	y	b	b	b	b	b
5	b	b	b	b	b	b	y	p	y	b	b	b	y	p	y	y <sup>b</sup>	b	b	b	b
6	b	b	b	b	b	b	b	p	y	b	b	b	y	p	b	y	b	b	b	b
7	b	b	b	b	b	b	b	p	y	b	b	y	y	y	b	y	b	b	b	b
8	b	b	b	b	b	b	b	y	y	y	y	y	y	y	b	b	b	b	b	b
9	b	b	b	b	b	b	b	y	b	y	y	b	y	b	b	b	b	b	b	b
10	b	b	b	b	b	b	b	y	y	y	y	y	y	b	b	b	b	b	b	b
11	b	b	b	b	b	b	b	b <sup>y</sup>	y	p	p	p	y <sup>b</sup>	b	b	b	b	b	b	b
12	g	g	g <sup>b</sup>	b	b	b	g	g	g	y	y	p	y	b	g	g	b	b	b	b
13	g	g	g	b	g	g	g	g	y	y	g	g	y	y	g	g	g	g	b	b
14	g	g	g	g	g	g	g	y	y	y	y	y	g	g	y	g	g	g	g	g
15	g	g	g	g	g	g	y	y	y	y	y	y	g	g	y	g	g	g	g	g
16	g	g	g	g	g	y	y	y	y	o	o	o	g	y	y	g	g	g	g	g
17	g	g	g	g	y	y	y	y	y	o	o	o	y	g	y	g	g	g	g	g
18	g	g	g	g	y	y	y	y	y	y	o	y	g	y	g	g	g	g	g	g
19	g	g	g	y	y	y	y	o	o <sup>y</sup>	y	y	o	y	g	y	y <sup>g</sup>	g	g	g	g
20	g	y <sup>g</sup>	g	y	y	y	y	o	o	o	o	y	y	y	y	g	g	g	g	g
21	g	y	y	y	y	y	o	o	o <sup>o</sup>	y	y	y	y	y	y	g	g	g	g	g
22	y	y	y	y	y	o	o	o	y	y	y	y	y	y	y	y	g	g	g	g
23	g	y	y	y	y	o	o	y	y	y	y	y	y	y	y	y <sup>g</sup>	g	g	g	g
24	g	g <sup>y</sup>	y	y	o	o	y	y	y	y	y	y	y	y	g	y	y	g	g	g
25	g	g	g	g	o <sup>g</sup>	g	g	g	g	g	g	g	g	g	g	g	g	g	g	g

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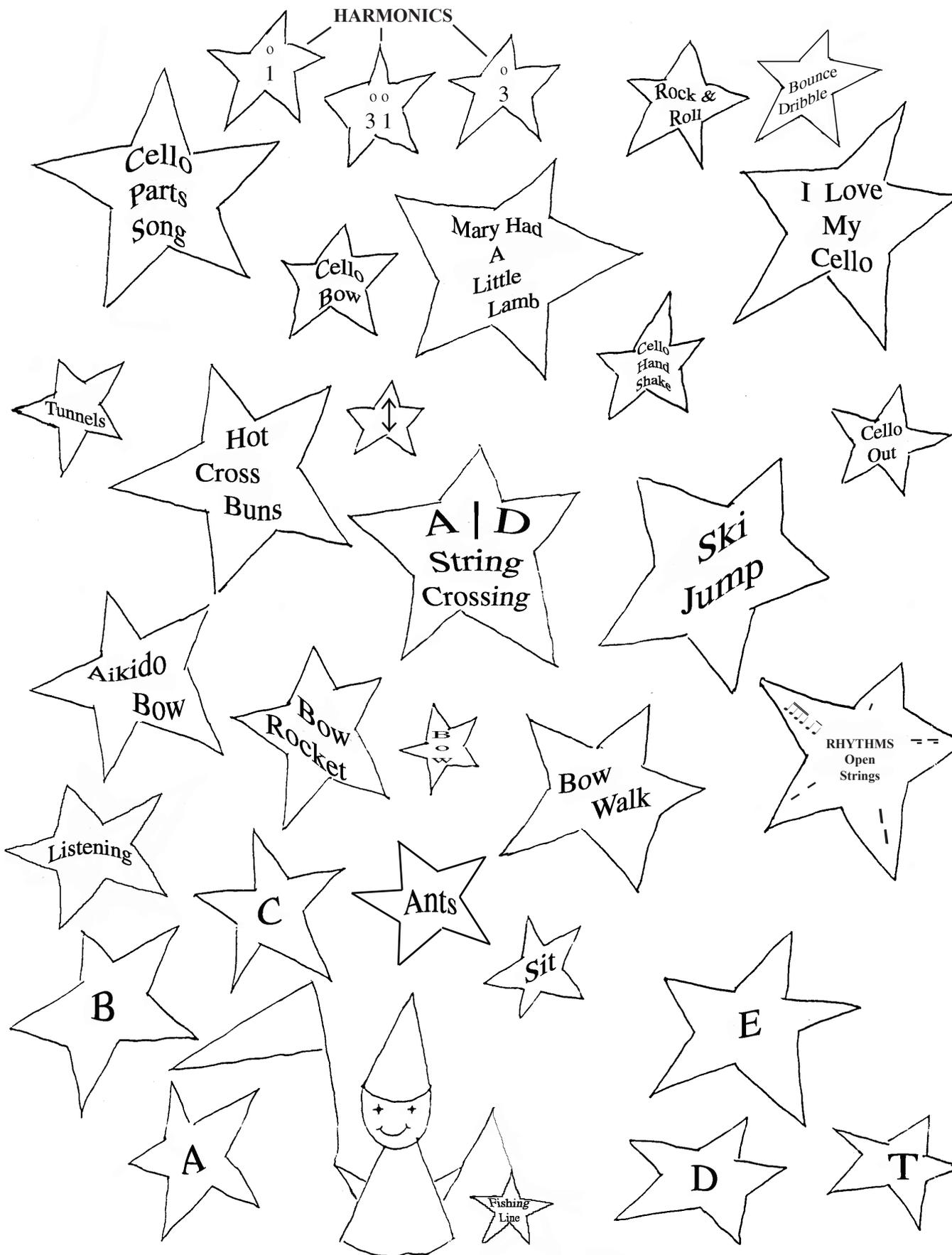


# My Cello Accomplishments

Listening	
Singing Pieces	
Cello Handshake	
Bow Hold Finger Lifts Thumb "Knee Bend" Strong Tip Aikido Bow Fishing Line	
Ski jumps	
Left Hand 4, 3, 1, 0	
Pizzicato Sound	
Helicopters ,Grasshoppers	
Rock and Roll	
Harmonics on 3	
Harmonics on 1	
Harmonics Together	
Bounces and Dribbles	
Balanced Position	
Twinkle bowing Open D	
Twinkle bowing Open A	
Twinkle bowing D and A	
Twinkle Bread	
Twinkle Peanut Butter And Jelly	
Running, Running Stop Stop	
Happy, I'm Happy	
Run Pony	
Wish I had a...	
Theme	
Sound	



# My Cello Accomplishments

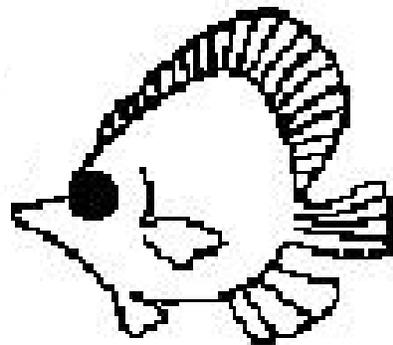
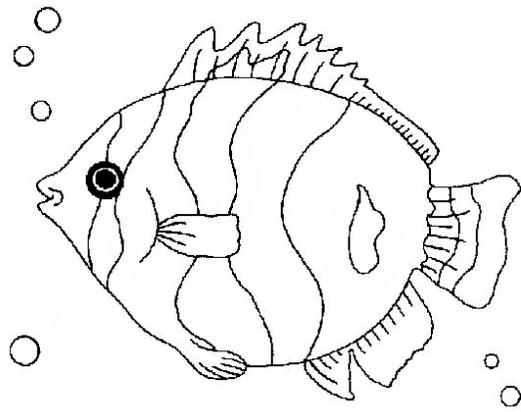
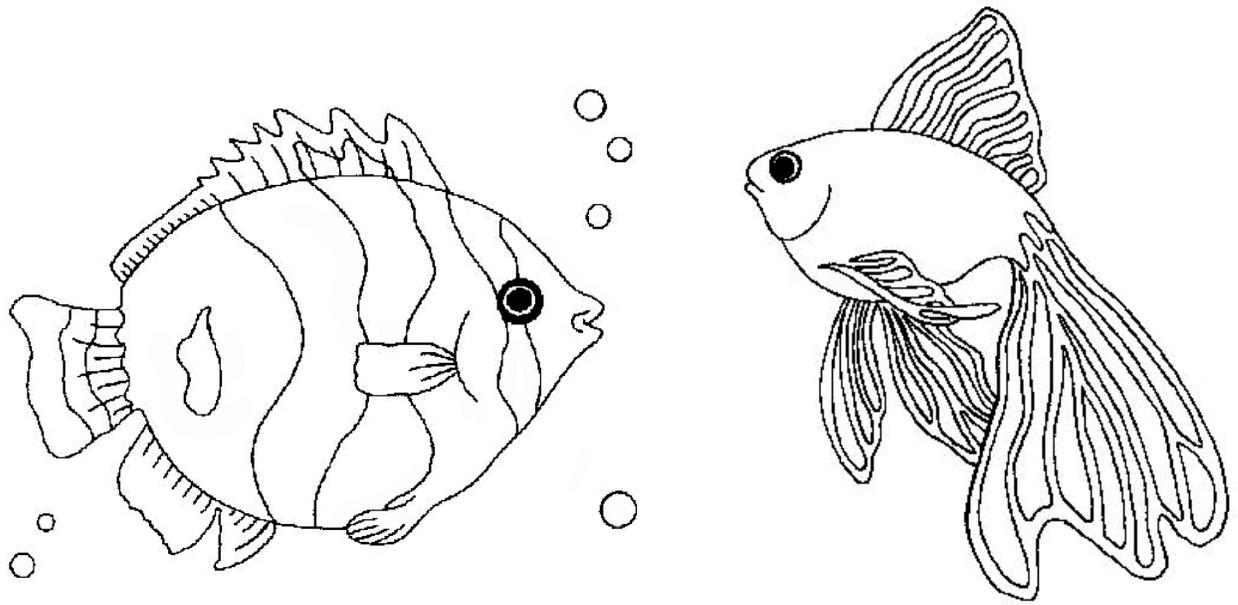






On the reverse side of this page  
are images of the Pre-Twinkle activities.

Cut them out and put on cards  
to choose during cello practice time.



## Fish

The fish on the reverse side can be copied, cut out, colored, and used for the fishing game.

Put the activities on the opposite side.

Attach a metal paper clip or other metal piece so that the magnet hook on the string tied to the bow can pick the fish up.



# Hot Cross Buns

Musical score for 'Hot Cross Buns' in 2/4 time, key of D major. The score consists of three staves: a single bass staff at the top, and a grand staff (treble and bass) below. The bass staff begins with a triplet of eighth notes. The grand staff features a piano accompaniment with chords in the right hand and a bass line in the left hand. An 'INTRO' bracket spans the final two measures of the piece.

# Mary Had A Little Lamb

Musical score for 'Mary Had A Little Lamb' in common time, key of D major. The score consists of three staves: a single bass staff at the top, and a grand staff (treble and bass) below. The bass staff begins with a fermata over the first measure. The grand staff features a piano accompaniment with chords in the right hand and a bass line in the left hand. A dynamic marking 'V' is present above the second measure of the bass staff. A note: *\*For large groups play R. hand 8va higher and double all octaves.*

Musical score for 'Mary Had A Little Lamb' in common time, key of D major. This system continues the piece with three staves: a single bass staff at the top, and a grand staff (treble and bass) below. The bass staff begins with a fermata over the first measure. The grand staff features a piano accompaniment with chords in the right hand and a bass line in the left hand. An 'INTRO' bracket spans the final two measures of the piece.

# Swedish Cello Song

Courtesy of Anders Gron

Vamp: Slap legs alternately--Bow hand, Cello hand



Wave Bow Hand

Hi my cel - lo come and sit between my knees.



Move Bow Arm

Hi my bow come and play up - on the strings.



Wiggle Fingers,  
Arms Above Head

Hi arm and fin - gers come and play with me,



Move Bow Arm and  
ello arm in position,  
fingers moving

So we can play a pret - ty mel - o - dy.

*Vamp before singing*



2x, 3x



3x

Hej min fi - ol vill du sit - ta un - der ha - kan  
 Hej min cello vill du vara med och spe - la  
 Hej min stråke vill du dan - sa fram på strängen

Hej mina hän - der och alla fingrar små

com 8 va 66

Kom ska vi spela en glad melodi!

# Ants

Student plucks open strings on repeated words.  
Watch for good cello position. Eyes on the strings while playing.



Ants, Ants, Ants, dig - ging in the Dirt, Dirt, Dirt. Way down un - der  
A, A, A, go - ing down to D, D, D, go - ing down to  
Amtrak, Amtrak, Amtrak, en - gine is a Diesel, Diesel, Diesel. Drives on stan - dard



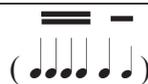
Ground, Ground, Ground, All the way to China, China, China.  
G, G, G, go - ing down to C, C, C.  
Gauge, Gauge, Gauge. Fol - lowed by Ca - boose, Caboose, Caboose.

# Rosin Song

Rosin, Rosin on my bow If I ro-sin ve-ry slow(ly)Then my hair will be all white And my sound will be just right



**I'm a Little Monkey**



**Marilyn O'Boyle**

I'm a little monkey(G-4)  
Climbing way down low to(E-1)  
I'm a little monkey(D-0)  
Climbing way up high to(F#-3)

Climbing down the ladder(F#3)  
Eat my pink banana(D-0)  
Climbing up the ladder(E-1)  
Pick my pink banana (G-1)

**Marilyn O'Boyle**

**See The Pretty Flowers**

See the pret-ty flow-ers (A-0)

Blooming in the gar-den (B-1)

# Birds

Hug your cello.

Cross hands. Fingers cling  
to A and C strings.

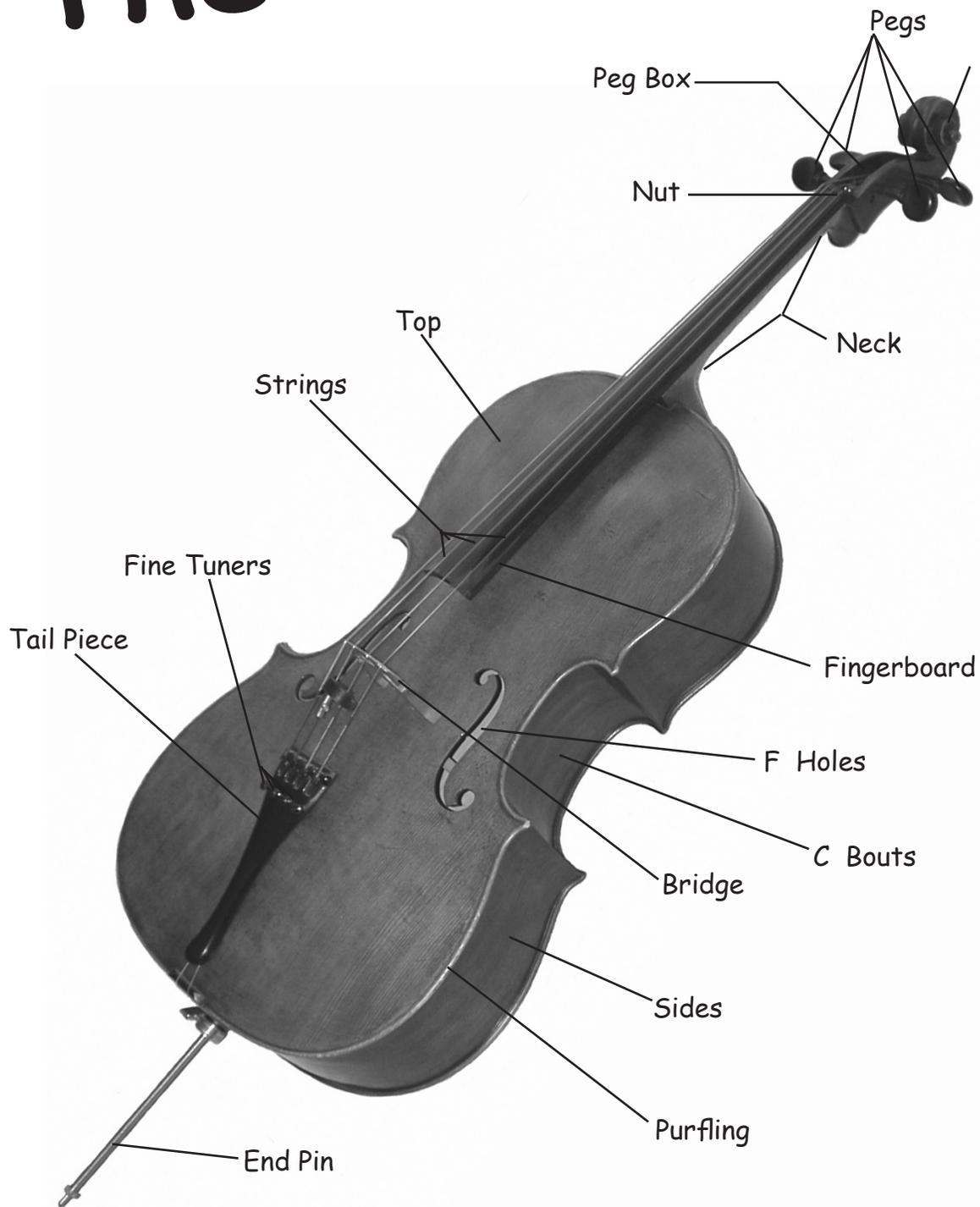
Elbows flap like bird wings.

**Birds on the cello**  
**Sitting all day**  
**Along came the wind**  
**and the birds—fly—away—**

thanks to  
John Dunham

Strum strings  
like breast stroke!

# The Cello

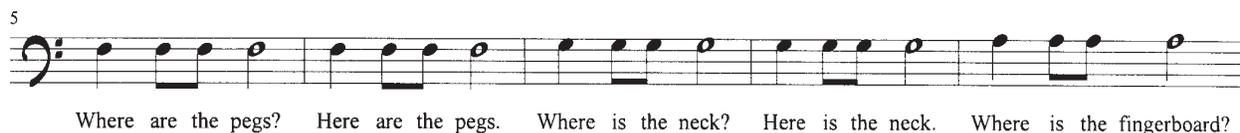


## Parts Song



Where is the scroll? Here is the scroll. Where is the peg box? Here is the peg box.

5



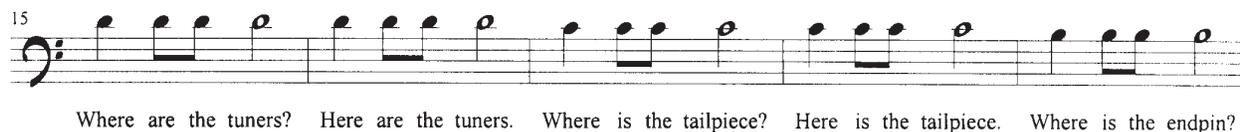
Where are the pegs? Here are the pegs. Where is the neck? Here is the neck. Where is the fingerboard?

10



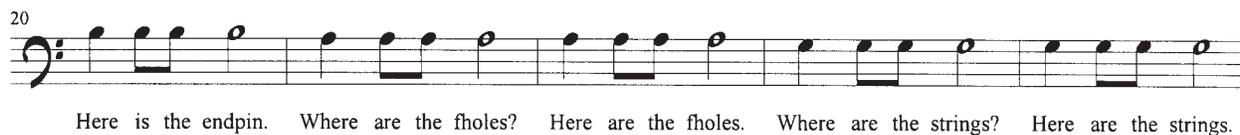
Here is the fingerboard. Where is the nut? Here is the nut. Where is the bridge? Here is the bridge.

15



Where are the tuners? Here are the tuners. Where is the tailpiece? Here is the tailpiece. Where is the endpin?

20



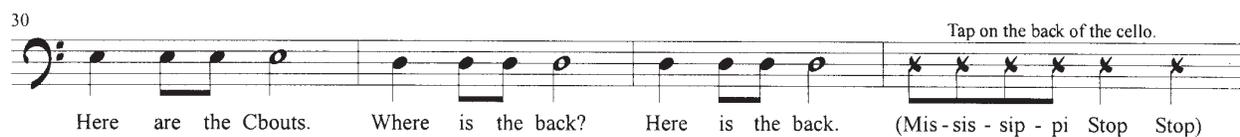
Here is the endpin. Where are the fholes? Here are the fholes. Where are the strings? Here are the strings.

25



Up to the Bridge and Down to the Scroll Where is the top? Here is the top. Where are the Cbouts?

30



Here are the Cbouts. Where is the back? Here is the back. (Mis - sis - sip - pi Stop Stop)

Tap on the back of the cello.

# The Cello Song

Yvonne M. Tait  
Anna Mae Sharp  
©1980

I love my cel - lo ver - y much I play it eve - ry day. I

love to watch my spin - ning strings as my arms fly a - way.

The musical score is written in G major (one sharp) and common time. It consists of two systems. Each system has a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line is in a bass clef, and the piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are: "I love my cel - lo ver - y much I play it eve - ry day. I love to watch my spin - ning strings as my arms fly a - way." The piano accompaniment features a steady bass line with chords and some melodic movement in the right hand.

# Twinkle-Bell Canon

Arr. Rodney Farrar

The musical score is written for four bass staves in D major (two sharps) and common time (C). It is arranged in three systems, each containing four staves. The first system begins with a canon structure where the top staff has a melody of quarter notes and the other three staves have accompaniment. The second system continues this pattern. The third system concludes the piece with a double bar line and repeat signs, indicating the end of the arrangement.

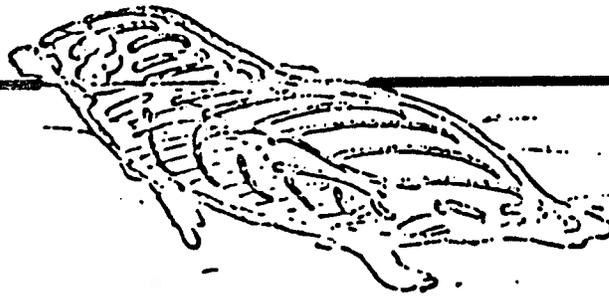
水蜘蛛 ㄉㄤ  
Water spider class

1



河馬 ㄉㄤ  
Hippopotamus class

2



金魚 ㄉㄤ  
Goldfish class

3



4 Tuna class 鮪 ㄉㄤ



Suzuki's bowing Chart

October 1977

# WORDS TO SONGS

## Twinkle

Twinkle, twinkle little star;  
How I wonder what you are.  
Up above the world so high  
Like a diamond in the sky

Twinkle, twinkle, little star!  
How I wonder what you are.

When the blazing sun is gone,  
When he nothing shines upon,  
Then you show your little light,  
Twinkle, twinkle, all the night.

When the traveler in the dark,  
Thanks you for your tiny spark.  
He could not see which way to go,  
If you did not twinkle so.

In the dark blue sky you keep,  
And often through my curtains peep.  
For you never shut your eye,  
'Til the sun is in the sky.

As your bright and tiny spark  
Lights the traveler in the dark—  
Though I know not what you are  
Twinkle, twinkle, little star.

Jane Taylor 1759-1829

Twinkle, twinkle, little bat!  
How I wonder what you're at!  
Up above the world you fly,  
Like a tea-tray in the sky.

Twinkle, twinkle, little bat!  
How I wonder what you're at!

Lewis Carroll

## Begin the Lesson Song (Twinkle)

Cello Lesson Time is now  
Let us start it with a bow

When the Lesson has begun  
We will have some cello fun

Cello Lesson Time is now  
Let us start it with a bow

Trina Carey Hodgson

## French Folk Song

D	Star	Head
C#	Sun	Ear
B	Moon	Shoulders
A	Clouds	Hug
G	Sky	Hip
F#	Trees	Knee
E	Plants	Ankle
D	Ground	Floor

Jolly and gay is the funny old clown,  
Merriest fellow that comes to our town.  
Everyone laughing wherever he goes,  
Tumbling about in his comical clothes  
When I am old enough, I'll be a clown.

## Lightly Row

Lighty row, lightly row,  
O'er the shining waves we go.  
Smoothly gliding, smoothly gliding  
On the silent tide.

Let the wind and water be  
Mingles with our melody;  
Singing, floating, singing, floating.  
In our tiny little boat.

## End the Lesson Song (Song of the Wind)

Lesson time is over now let's end it with a bow.  
Will you show me how?

"Thank you for my lesson," is what I say as I  
bow so low.

I say, "You are welcome," and I bow to let you  
know.

Trina Carey Hodgson

### **The Fox and The Goose (Song of the Wind)**

Fox, you stole our goose last night,  
You picked the fattest one,  
Picked the fattest one,  
Now the hunter's gone to get you  
With his horse and gun-gun-gun,  
Now the hunter's gone to get you  
With his horse and gun.

Fox, you're running, clipper, clopper,  
Think you'll get away?  
Think you'll get away?  
Bang-bang-bang the gun will sing,  
An awful price to pay-pay-pay.  
Bang-bang-bang the gun will sing,  
An awful price to pay.

So, dear fox, when fortune knocks  
And plump, round geese you spy,  
Let them go—it's best, you know.  
Fill up on field mouse pie-pie-pie.  
Let them go—it's best, you know.  
Fill up on Field mouse pie.

### **Fuchs Du Has Die Gans Gestohlen**

Fuchs, du hast die Gans gestohlen.  
Gib sie wieder her,  
Gib sie wieder her,  
Sonst wird dich der Jager holen  
Mit dem Schiessgewahr, -wehr, -wehr  
Sonst wird dich der Jager holen  
Mit dem Schiessgewehr.

Eine grosse lange Flinte  
Schiessst auf dich den Schrot.  
Schiessst auf dich den Schrot.  
Das dich farbt die rote Tinte,  
Und dann bist du tot, tot, tot,  
Dass dich farbt die rote Tinte.  
Und dann bist du tot.  
Liebes Fuchslein, lass dir raten,  
Sei doch mur kein Dieb  
Sei doch mur kein Dieb.  
Nimm, du brachst nigh Gansebraten.  
Mit der Maus vorlieb, —lieb, —lieb.  
Nimm, due brauchst nicht Gansebraten.  
Mit der Maus vorlieb.

### **Another Version**

Standing at the open window  
Listen to the wind.  
Softly bows the wind.  
A the wind blows  
G the wind blows  
Hear the wind blow down

### **Go Tell Aunt Rhody (Lullaby)**

Go tell Aunt Rhody  
Go tell Aunt Rhody  
Go tell Aunt Rhody  
The old gray goose is dead.

The one she's been saving,  
The one she's been saving,  
The one she's been saving,  
To make a feather bed.

She died in the millpond,  
She died in the millpond,  
She died in the millpond,  
Standing on her head.

The goslings are crying  
The goslings are crying  
The goslings are crying  
'Cause their mamy's dead

### **Another version**

The melody used by Dr. Suzuki is actually a lullaby  
with music by Jean-Jacques  
Rousseau and words by Issac Watts. Underlined  
words are sung to two notes of the melody

Hush, my babe, lie still and sing and slum – ber,  
Holy angels guard thy bed;  
Heav' nly blessings without number,  
Gently falling on thy head.  
Hush, my babe, lie still and slumber,  
Holy angels guard thy bed.

### **Aunt Rhody Goes to Cairo**

Let's go to Cairo, ride a camel,  
Float down the Nile, climb a pyramid.  
We'll find a mummy wrapped  
in miles of cloth  
Maybe he'll even be King Tut.  
(Da Capo)

## Children's Song

O come, little children  
O come, one and all!  
O come to the cradle in Bethlehem's stall,  
Come, look in the manger,  
There sleeps on the hay  
An Infant so lovely in light bright as day.

O see where he's lying,  
The heavenly Boy!  
Here Joseph and Mary behold him with joy;  
The shepherds have come  
And are kneeling in prayer,  
While songs of the angels that float over the air.

O bow with the shepherds  
On low-bended knee.  
With hearts full of thanks for the Gift which you see.  
Come, lift up your voices,  
The Child to adore!  
Sing joy to the world, love and peace evermore.

### Another version

Up-bow on the A is the way to begin.  
Up-bow now again helps your teacher to grin.  
Up-down on each phrase is the right way to bow.  
Up-down now again is the way it should go.

## May Song

Spring has come, the birds are here.  
Listen to their singing.  
Black and yellow, red and blue,  
Sing their happy songs for you.  
Spring is come; the birds are here.  
Listen to their singing.

## Get Ready Song

(May Song)

Check your feet and check your tall back,  
Now you check your bow hold.

Put your bow upon the string now,  
Set your fingers ready to play,

Introduction, eyes on your bow,  
Now you're ready to start.

Trina Carey Hodgson

## Allegro

### A section

Head , Head  
Ears, Ears  
Shoulders, Shoulders  
Nose, Nose  
Wrist, Wrist  
Knees, Knees  
Ankles, Ankles  
Toes.

### B section

Fingers, wrist and two elbows,  
Two eyes, mouth, and hair that grows,

## Bow Hold Song

(Allegro)

Thumb on thumb bump,  
Hugger Fingers over  
First lays down and  
Pinky gives a tap.

Check my bow hold,  
Do I have a bent thumb, (doorbell)  
With curved fingers,  
And a Hot Dog hole?

Trina Carey Hodgson

### **Allegro**

David's swinging,  
Margo's playing hopscotch,  
Nancy's skipping  
John is sick in bed.

Father's weeding,  
Mother's reading  
Grandma's making gingerbread.

### **Perpetual Motion**

Make your own words.

### **Andantino**

Make your own words.

### **Allegretto**

Make your own words.

### **Etude**

Henrietta Popoletta  
Had a special friend to play called  
Willemiina Windowcleaner.  
She had brought along her football.  
Henrietta Popoletta  
Picked it up and threw it back to  
Wilhemena Windowcleaner  
And it crashed right through the window

Mother came right down the stairs  
And called to Father  
Father came right down the stairs  
And quickly picked up  
Henrietta Popoletta  
Picked her up and hugged her hard  
And sent her off to bed.

### **Another version for up bow phrases**

1, 2, 3, and turn around  
C arpeggio 2 to 3  
G arpeggio 4 to 4  
1, 2, 3, and turn around  
and going all the way to C

## **Supplementary Folk Songs**

### **Hot Cross Buns**

Hot, Cross buns,  
Hot, Cross buns,  
One a penny, two a penny  
Hot cross buns.

### **Mary Had A Little Lamb**

Mary had a little lamb, little lamb,  
Little lamb  
Mary had a little lamb, its fleece was  
White as snow.  
Everywhere that Mary went, Mary went,  
Mary went,  
Everywhere that Mary went, the lamb was  
Sure to go.

### **Row Row Your Boat**

Start on open D

Row, row , row your boat  
Gently down the stream  
Merrily, merrily, merrily, merrily  
Life is but a dream.

### **Happy Birthday To You**

Start on open D in the key of G

### **Rain Rain Go Away**

|     |    □   |  
C     A   CC   A  
Rain Rain go away

□   □   □   |  
C C   A D   C C A  
Come again another day



