



Suzuki[®]

Cello School

Cello Part
Volume 3
Revised Edition

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INTRODUCTION

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

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

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

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The Four Main Points for Study

1. Have the children listen daily to the records of the music they are studying. This listening helps them to make rapid progress.
2. Tonalization is included in each lesson and is a part of the daily practice at home.
3. Have the children play the second, third, and fourth position with accurate changes and intonation.
4. In Vol. III attention should be paid to ends of phrases.

Tonalization

Each lesson begins with tonalization. Tonalization is stressed in order to improve and refine the tone. During the lesson use both bowing alternatives (down $\square$ and up $\vee$) for beginning each exercise.

$\text{♩} = 30$

1.

2.

Harmonic Tonalization

1 Berceuse

Moderato

F. Schubert

3rd Position Tonalization

Moon Over The Ruined Castle

R. Taki

Andante

mp *3rd pos.*

mp *3rd pos.*

f *3rd pos.*

p *3rd pos.* *pp*

At first, practice in 1st position; later, practice in 3rd position.

D Minor Scale Patterns

Natural

Harmonic

2nd pos. *2nd pos.*

Melodic

(2) *(b)*

2 Gavotte

J. B. Lully

Allegretto

mf con grazioso

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

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

10 2 0 2 1 2 1 4 2 0 4 2 1 0 4 2 1 0 1 0

15 1 2 1 2 4 2 0 4 2 1 0 1 2 4 2 1 0 1 0 1 2

20 *tr* 1 2 0 V 1 2 4 0 1 3 1 4 3 3 x 1 0 4 2 4 2 1 0 4 2 1 0 2 1 0

rit. *piu mosso* [3rd pos.]

25 0 1 0 1 2 4 0 1 3 1 4 3 1 3 x 1 0 4 2 4 2 1 0 4 2 1 0 2 1 0 0 1 0 2 1 0

[3rd pos.]

30 0 1 0 2 1 0 3 4 1 3 2 4 1 0 1 0 1 0 2 1 0 0 1 0 2 1 0

3rd pos. *rit.* *a tempo*

35 4 2 4 2 1 0 1 2 4 2 1 2 1 0 1 1 0 4 2 4 0

40 2 1 0 V 4 V 1 2 0 4 0 // 4 4 0 2 1 2 0 2 1 2 7

45 1 4 2 0 4 0 1 // 1 V 2 1 0 4 2 1 0 1 0 1 2 1 2 4

50 2 0 // 0 4 2 4 0 2 1 0 1 2 4 2 1 0 1 0 1 2 tr 0 V f

rit.

Backward Extension

4 2 1 4 2 x 1 4 2 1 4 2 x 1 4

4 2 1 2 4 2 x 1 x 2 4

Forward Extension

Open hand between 1st and 2nd fingers by moving thumb, 2nd, 3rd and 4th fingers one half-step away from the 1st finger. Keep the same shape in the moving fingers.

1 3 4 1 x 2 3 1 3 4 1 x 2 3 1

1 2 4 2 1 x 2 4 x 2 x 1



3 Minuet

Moderato e grazioso

L. Boccherini

1 *mp* 2nd pos. *mf*

5 *p* *mf*

8b *mf* *p*

12 *mp* 2nd pos. *mf*

17 *p* *mf* 20a 20b *Fine*

21 *Trio* *p* *mf* (4 2 1 3) (4 2 1)

25 *mf* (1 4 2 1)

29 *mf*

33 *pp* *p*

37 *mf* *f*

41 *f* *D.C.al Fine*

4th Position Tonalization

✓ Moon Over The Ruined Castle

R. Taki

1 *mp* 4th pos.

5 *mp* 4th pos.

9 4th pos.

13 *p* 4th pos. *pp*

4 Scherzo

C. Webster

Presto

p

4th pos.

fz

4th pos.

p

fz

4th pos.

cresc.

4th pos.

f

rit. e dim.

Meno mosso

33 *mf* (4 2) 2nd pos.

42 2nd pos. [4] 2nd pos. 4th pos. *poco rit.* *a tempo*

51 [4] 2nd pos. 4th pos.

Tempo I

60 *rit. e dim.* *p*

65 4th pos.

69 4th pos. (2 1) *fz*

73 4th pos. (2 1) *fz* *p*

77 *cresc.*

81 4th pos. *f*

* Place only the 4th finger lightly on the A or D string to sound the harmonics.

Half position Exercise

D string

Repeat each exercise on the A string.

5 Minuet in G

L. van Beethoven

Allegretto

p con grazia

2nd pos.

4th pos.

4th pos.

2nd pos.

4th pos.

3rd pos.

4th pos.

mf espressivo

5th pos.

f

4th pos.

3rd pos.

2nd pos.

p

Fine

Trio
18

mf *più mosso* — 2nd pos. —

22 — half pos. —

26 *f* — 2nd pos. — *p* — 2nd pos. — *cresc.*

30 *mf* — 4th pos. — *dim.* *sostenuto* *D.C. al Fine*

At first change position slowly and accurately, then practice with increasing speed.

— 2nd pos. —

* 4 3 1 4 2 1 0

— 4th pos. —

0 4 3 1 4 2 1

— 4th pos. —

Melodic C Minor Scale

0 1 2 4 0 1 3 4

4 2 x 1 0 4 2 1 0

4 0 1 x 2 4 1 3 4

— 4th pos. —

4 2 x 1 4 2 x 1 0 4

— 4th pos. —

Natural C Minor Scale

Four staves of the Natural C Minor Scale in bass clef. The first staff shows the scale from C4 to C5 with fingerings: 0, 1, 2, 4, 0, 1, x, 2, 4. The second staff continues from C5 to C6 with fingerings: 4, 0, 1, x, 2, 4, 1, x, 2, 4, and a bracket indicating the 4th position. The third staff continues from C6 to C7 with fingerings: 4, 2, x, 1, 4, 2, x, 1, 0, 4, and a bracket indicating the 4th position. The fourth staff continues from C7 to C8 with fingerings: 4, 2, x, 1, 0, 4, 2, 1, 0.

6 Gavotte in C Minor

Andante

J.S. Bach

Three staves of the Gavotte in C Minor by J.S. Bach. The first staff starts with a dynamic of *p* and includes a bracket for the 2nd position. The second staff includes dynamics of *p*, *mf*, and *p*, with a bracket for the 2nd position. The third staff includes dynamics of *mf* and *p*, with a bracket for the 2nd position. Fingerings are indicated throughout the piece.

13 4 2 1 0 1 2 1 0 3 4 3 1 2 1 2 0 4 // 1 x 2 4 1

2nd pos. *mf*

17 2 4 2 x 1 4 2 V V 1 V x 2 4 2 4 x 1 x 2 1 x 2 4 1

4th pos.

21 2 4 2 x 1 4 2 V V x 1 x 2 1 3 V 4 2 x 1 4 0 1 x 2

4th pos. *mf* 2nd pos. *p*

25 4 2 1 0 1 2 1 0 3 4 3 1 2 1 0 4 0 4 3 1 0 4 0 1 2

2nd pos. *mf* *p*

29 4 2 1 0 1 2 1 0 3 4 3 1 2 1 V 2 0 4 // 4 V

2nd pos. *mf* *mf*

33 3 4 V 1 0 4 2 x 1 0 4 0 4 3 1 0 4 V

f (4 2 4 2) 1 *mf*

37 3 4 V 0 V 1 0 2 1 V 1 2 // 4 0 1 2

p 2nd pos. *p*

41 4 2 x 1 0 1 x 2 1 0 3 4 3 1 2 1 0 4 0 4 3 1 0 4 0 1 x 2

2nd pos. *mf* *p*

45 4 2 x 1 0 1 x 2 1 0 3 4 3 1 2 1 V x 2 0 4

2nd pos. *mf* poco rit.

7 Minuet No. 3

J. S. Bach

Allegretto

mf con grazia

mp

2a volta (2 1 2)

f 2nd pos. *p*

p 2nd pos.

f 2nd pos. *p*

p 2nd pos.

f 2nd pos. *p*

2nd pos.

Detailed description: This is a musical score for a Minuet No. 3 by J.S. Bach, in bass clef and 3/4 time. The tempo is marked 'Allegretto'. The score consists of nine staves of music. Fingerings are indicated by numbers 1-4 above notes. Dynamics include *mf* (mezzo-forte), *mp* (mezzo-piano), *f* (forte), and *p* (piano). The phrase 'con grazia' is written below the first staff. There are repeat signs (//) and first/second endings (2a volta, 2nd pos.). Some notes have 'x' above them, possibly indicating a breath mark or a specific articulation. The key signature has one sharp (F#), and the piece ends with a double bar line and a repeat sign.

49 *mp dolce* (3 1 3 3 3) 3 0) (1 2 4 2 2 x 1 2 3 2 2 x 1)

55 2nd pos. *dolce mp* (3 1 3 3 3) 1 3 0)

60 4th pos. 3rd pos.

65 *rin f* 2nd pos. *mf* 2nd pos.

70 *p* (3 3 1 3 3 4 3 4) 2nd pos. 3 3)

76 *mf* *molto rit.* *pp*

81 *Tempo I* *mp con grazia*

86 *mp*

91 *calando* *rit.* *p*

Poco lento e grazioso

poco lento e grazioso

1 *p* *leggiere* *2nd pos.*

5 *2nd pos.* *rit.* (4 | 4)

9 *mf* (1) *3rd pos.* (2 1 4 2 1)

13 *mf* (1) *3rd pos.* *f* (2 1 2 4) *2nd pos.* *rit.*

17 *p* *a tempo* *2nd pos.*

21 *2nd pos.* *3rd pos.* *rit. e dim.*

25 *f* *a tempo* *2nd pos.*

29 *f* (3 4 3) *3rd pos.* *poco rit.*

33 *f* *a tempo* *3rd pos.* *2nd pos.* *4th pos.* *2nd pos.* *5th pos.* *poco rit.*

37 *f* *a tempo* 3rd pos. 2nd pos. 4th pos. 3rd pos. 7th pos. *largamente* *rit.*

41 *p* *a tempo* 2nd pos.

45 2nd pos. 3rd pos. *rit. e dim.* *pp*

49 3rd pos. (2 1 4 2 1) *mf* *a tempo*

53 (1) 3rd pos. (2 1 2 4) 2nd pos. *rit. e dim.* *pp*

Preliminary practice 1

Use a very short bow stroke. Keep the bow on the string during the rest.

A B

Preliminary practice 2

Stop bow and prepare.
1st finger glides to harmonic A.

A C B D

Do not release 1st finger. Slide 3d finger to E and then release.

4th pos. 7th pos.

41 *f* 2nd pos. *pp* *sotto voce* 2nd pos.

47 2nd pos. *cresc.* 3rd pos. *f*

52 *f* 2nd pos. *pp* *sotto voce* 2nd pos.

58 2nd pos. *cresc.* 3rd pos.

63 *f* 3rd pos.

68 3rd pos. *pp* 2nd pos. 2nd pos.

72 *cresc.* 2nd pos. *f* *D.C. al Fine*

Detailed description: This page contains seven staves of musical notation for a bass line. The notation includes various musical symbols such as notes, rests, and accidentals. Fingerings are indicated by numbers 1-4 above notes. Dynamics include *f* (forte), *pp* (pianissimo), and *cresc.* (crescendo). Articulations like *sotto voce* and *tr* (trill) are present. Position changes are marked as '2nd pos.' and '3rd pos.'. The piece concludes with 'D.C. al Fine'.

10 Allegro Moderato

J. S. Bach

Allegro moderato $\text{♩} = 88$

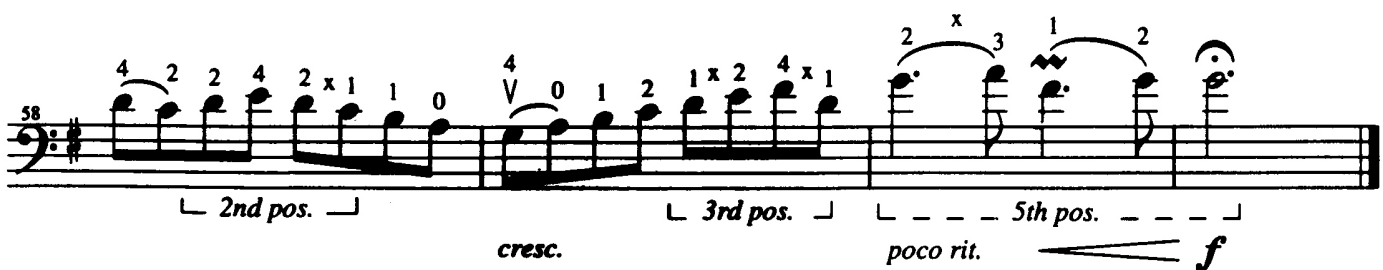
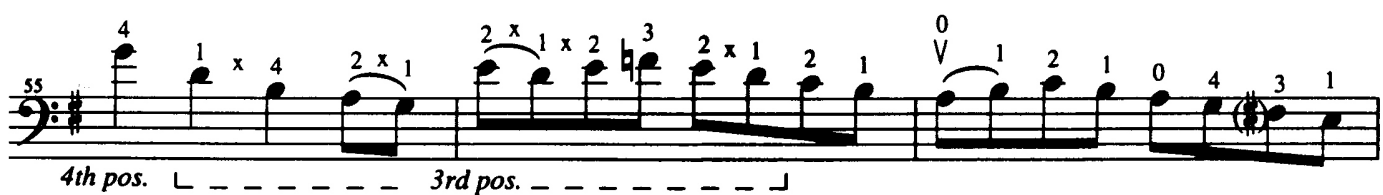
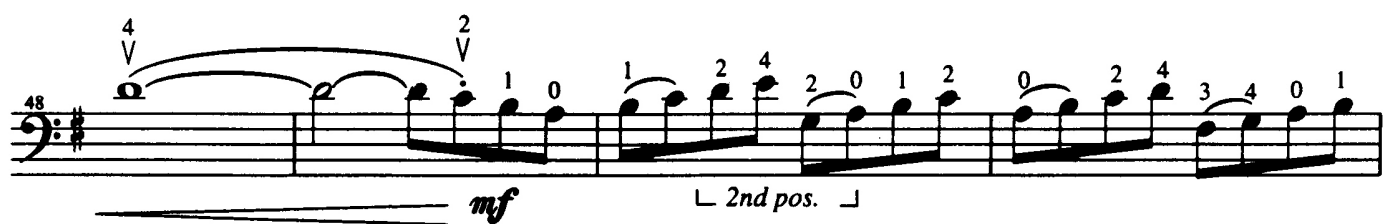
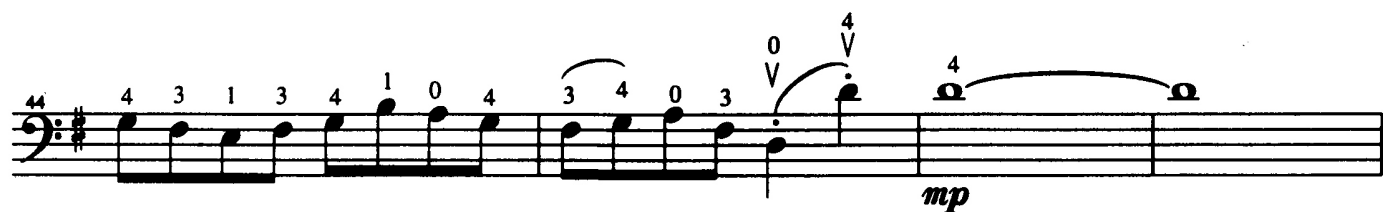
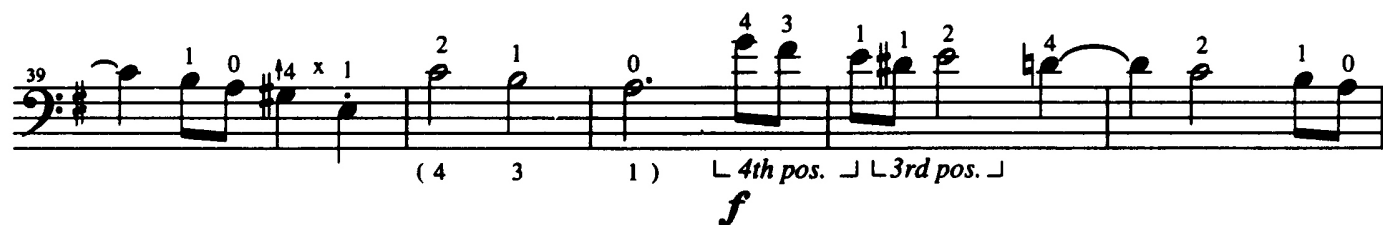
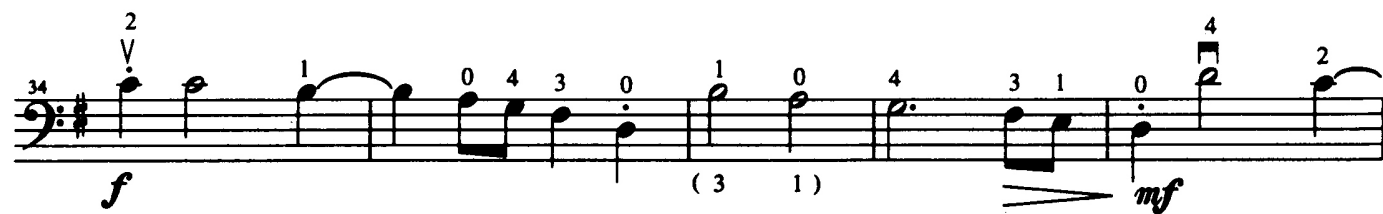
Musical score for J. S. Bach's "Allegro Moderato" in G major, BWV 1000. The score is for a single melodic line in bass clef with a key signature of one sharp (F#). It consists of 35 measures. The tempo is marked "Allegro moderato" with a quarter note equal to 88 beats per minute. The score includes various musical notations such as slurs, ties, and dynamic markings (*mf*, *f*). Fingering numbers (0-4) are provided for many notes. Position changes are indicated by brackets and labels like "2nd pos.", "4th pos.", and "3rd pos.".

Measures 1-10: *mf*, includes a 7-measure rest. Fingering: 1, 4, 3, 0, 4, 0, 3, 1, 0.

Measures 11-20: Includes slurs and ties. Fingering: 4, 3, 4, 0, 1, 4, 3, 1, 3, 4, 0, 4, 3, 0, 1, 3, 4, 0, 1, 2, 2, 4, 2 x 1, 1, 0, 4, 3.

Measures 21-30: Includes slurs and ties. Fingering: 4, 2 x 1, 1, 0, 4, 3, 1, 0, 1, 3, 4, 0, 3, 4, 0, 3, 4, 1, 0, 4, 3.

Measures 31-35: Includes slurs and ties. Fingering: 0, 1, 3, 4, 4, 0, 1, 3, 3, 1, 2, 4, 1, 2, 0, 1 x 4, 2 x 1, 4, 0, 4, 2, 1 x 4, 2 x 1, 2, 4, 2 x 1.



Position Etudes

3rd Position

A String

D String

* Practice the same on the G and C strings.

4th Position

A String

D String

5th Position

A String

Practice the same on the other strings.



Figure of the 4th position

Major and Minor Scales

D Major

D Melodic Minor

G Major

G Melodic Minor

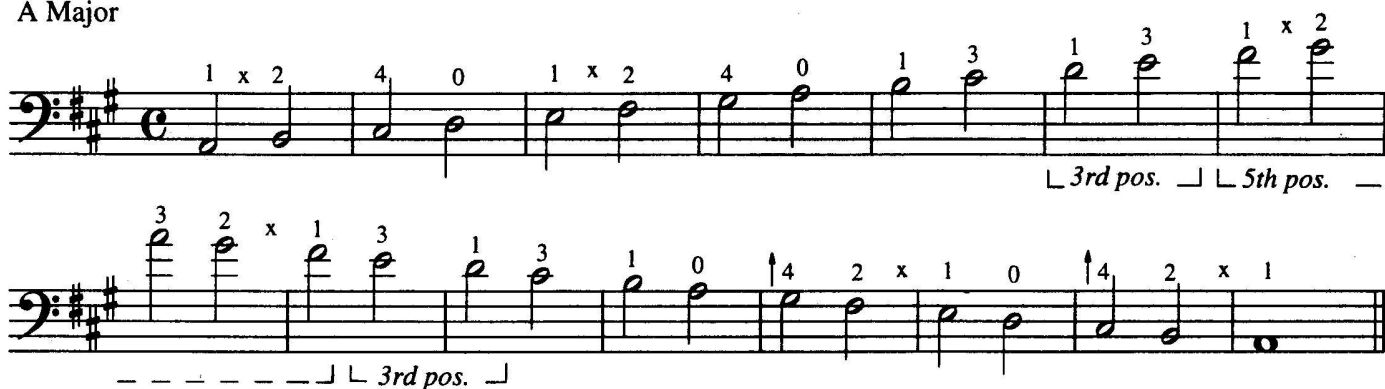
C Major



C Melodic Minor



A Major



A Melodic Minor



Trill Drills

Each group should be clear and even

Seven staves of trill drills in bass clef, 6/8 time. Each staff contains two measures of music. The first measure of each staff has a trill starting on a specific note, with fingerings 1-2, 1-4, 2-4, 4-3, 4-1, 3-1, and 1-0 indicated above the notes. The second measure of each staff continues the trill pattern with different fingerings and accidentals. The drills progress through various keys and intervals.

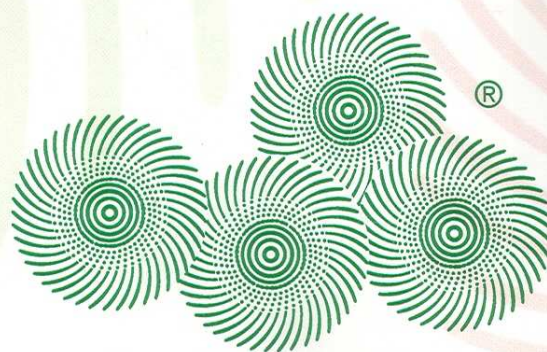
Repeat drill using variants

Three staves of trill drill variants in bass clef, 6/8 time. Each staff is labeled a), b), and c). Each staff contains two measures of music. The first measure of each staff has a trill starting on a specific note, with fingerings 1-2 indicated above the notes. The second measure of each staff continues the trill pattern. The variants show different trill patterns and fingerings.

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