

Suzuki[®]

CELLO SCHOOL

Volume 3
Cello Part
Revised Edition





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Cello Part
Revised Edition

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INTRODUCTION

FOR THE STUDENT: This material is part of the worldwide Suzuki Method® of teaching. The companion recording should be used along with this publication. A piano accompaniment book is also available for this material.

FOR THE TEACHER: In order to be an effective Suzuki teacher, ongoing education is encouraged. Each regional Suzuki association provides teacher development for its membership via conferences, institutes, short-term and long-term programs. In order to remain current, you are encouraged to become a member of your regional Suzuki association, and if not already included, 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 foster a positive relationship among the teacher, parent and child. Choosing the right teacher is of the utmost importance.

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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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* Piano accompaniments begin on track 11.

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 $\blacksquare$ and up $\blacktriangledown$) for beginning each exercise.

$\text{♩} = 30$

1.

2.

Harmonic Tonalization

1 Berceuse

Moderato

F. Schubert

p [4 2 1 2 4]

mf [4]

p [3 3 0 1 3 4 3 1 3 4 1 4] *pp* 3 3 3 3 0 0 0 0

3rd Position Tonalization

Moon Over The Ruined Castle

R. Taki

Andante

mp *3rd pos.*

mp *3rd pos.*

f *3rd pos.*

p *pp*

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

D Minor Scale Patterns

Natural

Harmonic

Melodic

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

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

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

— 3rd pos. — — — — — *rit.* *a tempo*

35 4 2 4 2 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 12 tr 0 V

rit. *f*

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 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 *f* 4th pos.

13 *p* 4th pos. *pp*

4 Scherzo

C. Webster

Presto $\frac{2}{4}$

p

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

9 1 3 4 3 1 0

4th pos.

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

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

17 3 0 2 0 3 0 1 3 4 1 4 1 4 0

p

21 2 1 0 2 1 4 0 4 3 1 3 0

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

cresc. 4th pos.

29 4 3 1 4 3 1 0 4 3 0 4

f *rit. e dim.*

Meno mosso

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

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

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

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. —

* — 4th pos. —

— 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

The image shows four staves of the Natural C Minor Scale in bass clef. The first staff shows the ascending scale with fingerings: 0, 1, 2, 4, 0, 1, x, 2, 4. The second staff shows the descending scale with fingerings: 4, 0, 1, x, 2, 4, 1, x, 2, 4. The third staff shows the ascending scale with fingerings: 4, 2, x, 1, 4, 2, x, 1, 0, 4. The fourth staff shows the descending scale with fingerings: 4, 2, x, 1, 0, 4, 2, 1, 0. The scale is divided into two sections, each marked "4th pos." with a bracket.

6 Gavotte in C Minor

Andante

J.S. Bach

The image shows three staves of the Gavotte in C Minor by J.S. Bach. The first staff starts with a dynamic of *p* and ends with *mf*. The second staff starts with *p* and ends with *p*. The third staff starts with *mf* and ends with *p*. The piece is marked "Andante" and "J.S. Bach". The music features complex fingerings and positions, with "2nd pos." indicated by brackets. The piece is in C minor, indicated by the key signature of two flats.

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

4th pos. *mf* *p*

21 2 4 2 x 1 4 2 V 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

Musical score for Minuet No. 3 by J.S. Bach, Bass Clef, 3/4 time. The score includes fingerings, dynamics, and articulation.

Measures 1-5: *mf* con grazia. Fingerings: 1, 4, 4, 0, 1, 2, 4, 4, V, V, 0, 2, 4, 0, 1, 2, 4, V, V, 2, 4, 2, 1, 0.

Measures 6-10: *mp*. Fingerings: 6, 1, 2, 1, 0, 4, 3, 4, 0, 1, 4, 1, 0.

Measures 11-16: *2a volta* (2 1 2). Fingerings: 11, 0, 1, 0, 4, 3, 4.

Measures 17-21: *f* 2nd pos. Fingerings: 4, x, 1, x, 2, 4, 1, 2, 2, 0, 1, 4, 2, 0, 1, 2, 4, 3, 1, 0, 0, 1, 3, 4, 0, 1.

Measures 22-26: *p* 2nd pos. Fingerings: 2, 1, 0, 1, 0, 1, 2.

Measures 27-32: *f* 2nd pos. Fingerings: 2, x, 1, 1, 0, 4, 3, 4, 0, 0, 1, 3, 4, 0, 1, 2, 1, 0, 1, 4, 2, 1, 2.

Measures 33-37: *f* 2nd pos. Fingerings: 4, 1, x, 2.

Measures 38-43: *p* 2nd pos. Fingerings: 1, 2, 2, 2, 1, 2, 4, 2, 1, 2, 2, x, 1, 1.

Measures 44-48: *p* 2nd pos. Fingerings: 0, 4, 3, 4, 0, 0, 1, 3, 4, 0, 1, 2, 1, 0, 1, 4, 4, 3, 3.

49 *mp dolce*

(3 1 3 3 3) 3 0) (1 2 4 2 2 x 1 2 3 2 2 x 1)

3rd pos. 2nd pos.

55 *dolce mp*

(3 1 3 3 3) 1 3 0)

2nd pos.

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*

8 Humoresque

A. Dvořák

Poco lento e grazioso

p *leggero*

2nd pos.

rit.

mf

3rd pos.

f

2nd pos.

rit.

p *a tempo*

2nd pos.

3rd pos.

rit. e dim.

f *a tempo*

2nd pos.

f

3rd pos.

poco rit.

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

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.

9 La Cinquantaine

(Air in the olden style)

G. Marie (1852-1928)

Andantino

pp dolce 3rd pos. 3rd pos.

4th pos. *p* 3rd pos.

3rd pos. 4th pos. *mf*

tr 4th pos. 4th pos. 4th pos. 3rd pos. *poco rit. a tempo*

4th pos. 3rd pos. 4th pos. *poco rit. a tempo* *p* 2nd pos.

cresc. 2nd pos. *f* 2nd pos. 2nd pos.

pp 3rd pos. 3rd pos. 3rd pos. 3rd pos.

mf allargando 2a volta *tr* *Fine*

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

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

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

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 dynamic markings. Fingerings are indicated by numbers 1-4 above notes. Articulations like accents and slurs are used throughout. The piece begins at measure 41 with a forte (*f*) dynamic and a second position (2nd pos.) marking. It transitions to piano-piano (*pp*) and *sotto voce* at measure 45. Measure 47 introduces a crescendo (*cresc.*) and a third position (3rd pos.) marking, followed by a forte (*f*) dynamic. Measure 52 returns to forte (*f*) and 2nd pos., then to *pp* and 2nd pos. with *sotto voce* at measure 56. Measure 58 features a crescendo (*cresc.*) and 3rd pos. Measure 63 starts with forte (*f*) and 3rd pos. Measure 68 begins with 3rd pos., then piano-piano (*pp*), 2nd pos., and 2nd pos. Measure 72 starts with a crescendo (*cresc.*), 2nd pos., forte (*f*), and concludes with *D.C. al Fine*.

10 Allegro Moderato

J. S. Bach

Allegro moderato $\text{♩} = 88$

11 15 19 23 27 31

mf *f* *f*

2nd pos. 2nd pos. 3rd pos. 4th pos. 2nd pos.

(2 4 1 1 x 4 2 x 1 1 x 4 2 x 1)

34 *f* *mf*

39 *f* 4th pos. 3rd pos.

44 *mp*

48 *mf* 2nd pos.

52 2nd pos.

55 4th pos. 3rd pos.

58 2nd pos. 3rd pos. 5th pos. *cresc.* *poco rit.* *f*

Position Etudes

3rd Position

A String

1 1 3 4 3 1 1 1 3 4 3 1 1

1 1 3 4 4 3 1 1 1 4 4 3 4 3 1 1

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

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

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

D String

1 1 3 b4 3 1 1 1 3 b4 3 1 1

1 1 3 b4 4 3 1 1 1 b4 4 3 b4 3 1 1

1 1 x 2 b3 2 x 1 1 1 x 2 b3 2 x 1 1

1 1 x 2 b3 3 2 x 1 1 1 x b3 2 3 2 x 1 1 1 x

2 (4) 4 4 2 x 1 1 1 x 4 4 2 4 2 x 1 1

* 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

Ascending: 1 x 2 4 0 1 x 2 4 0 1 3 4 0 1 3

Descending: 4 3 1 0 4 3 1 0 4 2 x 1 0 4 2 x 1

D Melodic Minor

Ascending: 1 3 4 0 1 x 2 4 0 1 2 4 0 1 3

Descending: 4 (b) 2 x (b) 1 0 4 2 1 0 4 2 1 0 4 3 1

G Major

Ascending: 0 1 3 4 0 1 3 4 0 1 2 4 1 3

Descending: 4 3 1 4 2 1 0 4 3 1 0 4 3 1 0

4th pos. —

G Melodic Minor

Ascending: 0 1 2 4 0 1 3 4 0 1 x 2 4 1 3

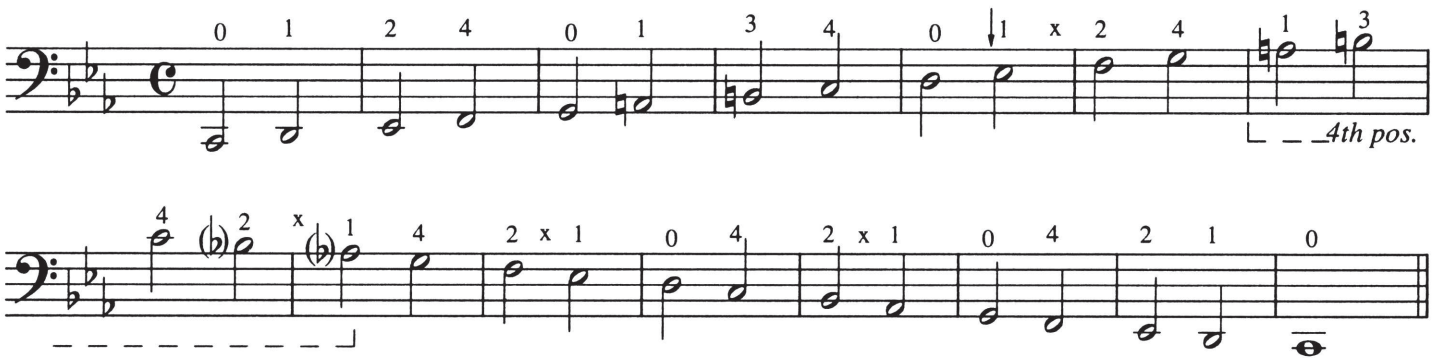
Descending: 4 (b) 2 x (b) 1 4 2 x 1 0 4 2 x 1 0 4 2 1 0

4th pos. —

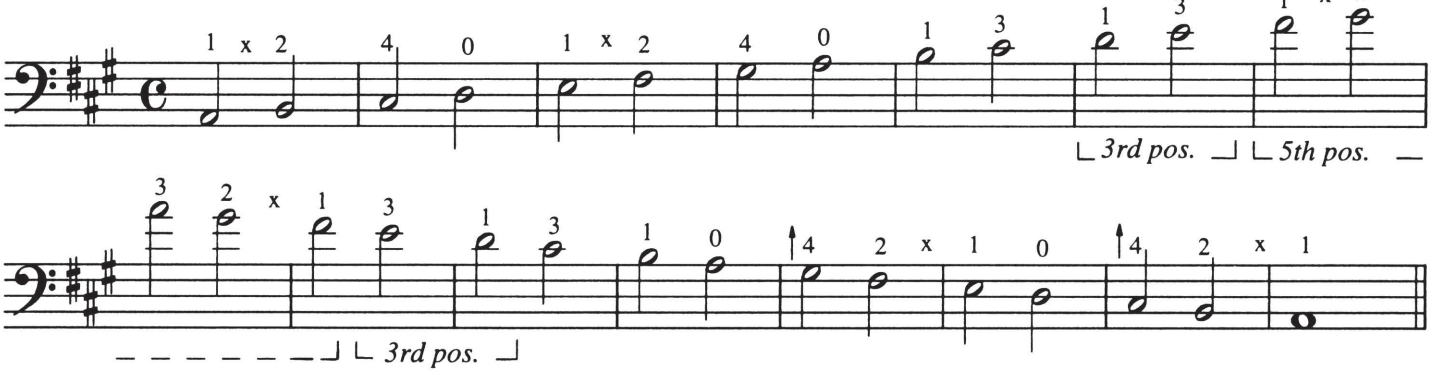
C Major



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 eighth-note trills. Fingerings are indicated by numbers 1-4 above the notes. Key signatures vary: C major, D major, E major, F major, G major, A major, and B major.

Repeat drill using variants

Three staves (a, b, c) showing trill drill variants in bass clef, 6/8 time. Each staff shows four measures of eighth-note trills with a dotted quarter rest. Variant (a) has a single eighth note, (b) has a beamed eighth note, and (c) has a beamed eighth note with a sixteenth note. Each measure is followed by a dotted quarter rest. The sequence ends with "etc."

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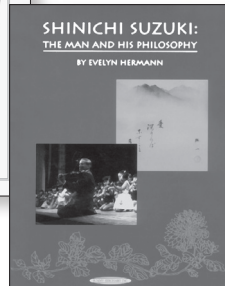
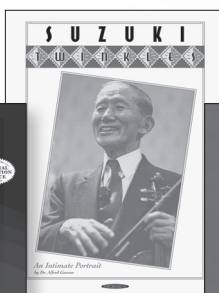
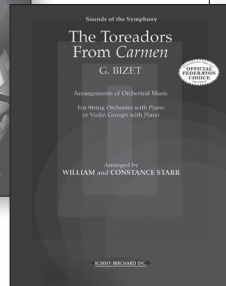
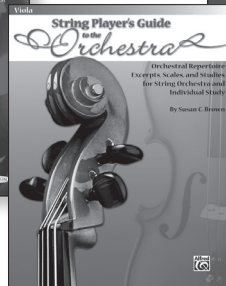
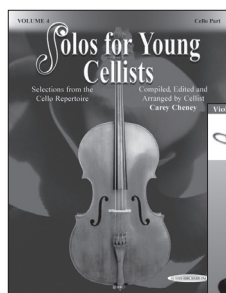
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