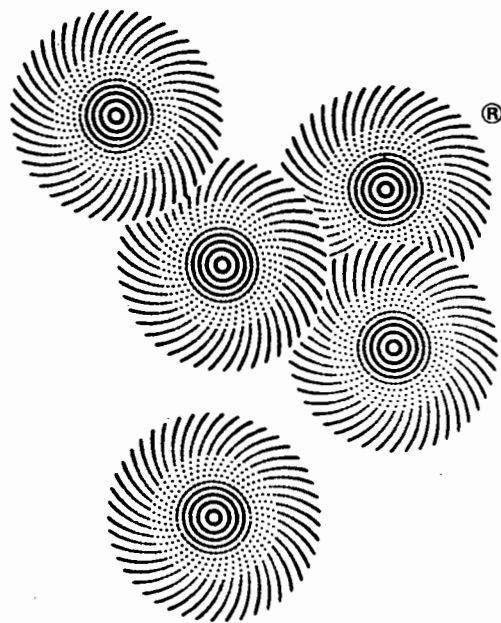


Suzuki[®] Cello School

CELLO PART VOLUME 7



Suzuki Method International

Suzuki[®] Cello School

CELLO PART VOLUME 7

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The following recommended pieces may be used to supplement Book 7 according to the wish of the teacher:

Tarentella, *Squire*

Song of the Birds, *Casals*

Sonatina, *Beethoven*

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INTRODUCTION

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

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

FOR THE PARENT: Credentials are essential for any teacher that you choose. We recommend you ask your teacher for his or her credentials, especially listing those relating to training in the Suzuki Method. The Suzuki Method experience should be a positive one, where there exists a wonderful, fostering relationship between child, parent and teacher. So choosing the right teacher is of the utmost importance.

In order to obtain more information about the Suzuki Method, please contact your country's Suzuki Association, the International Suzuki Association at 3-10-15 Fukashi, Matsumoto City 390, Japan, The Suzuki Association of the Americas, 1900 Folsom #101, Boulder, Colorado 80302 or Summy-Birchard Inc., c/o Warner Bros. Publications Inc., 15800 N.W. 48th Avenue, Miami, Florida 33014, for current Associations' address.

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.

1

Two Movements from the Sonata in G Minor

H. Eccles

Largo

The musical score is written for guitar in G minor (one flat) and 13/8 time. It consists of two movements. The first movement begins with a *mf* dynamic and a *cresc.* marking. The second movement starts with a *f* dynamic and includes a *p* dynamic section. The score includes various musical notations such as fingering (1-4), slurs, accents, and dynamic markings (*mf*, *f*, *p*, *rit.*). The piece concludes with a *rit.* marking.

Allegro con spirito

This musical score is for a bass guitar piece, marked "Allegro con spirito". It consists of ten staves of music, numbered 1 through 40. The key signature has one flat (B-flat), and the time signature is 4/4. The piece begins with a forte (*f*) dynamic and ends with a fortissimo (*ff*) dynamic. The notation includes various fingerings (numbers 1-4), vibrato marks (V), and dynamic markings such as *p*, *cresc.*, *mf*, *f*, and *sf*. There are also two first and second endings at measures 15-16. The score is densely written with sixteenth and thirty-second notes, often beamed together. Some notes are marked with an asterisk (*), indicating optional notes.

* Optional notes

Study of Positions

(Play in other Major and Minor Keys)

Major

1 2 4 1 2 4 1 1 1 1 1 1

1 2 4 1 2 4 1 1 1 1 1 1

1 1 1 1 1 1 1 1 1 1 1 1 *sim.*

1 1 1 1 1 1 1 1 1 1 1 1

Harmonic Minor

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

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

etc.

Melodic Minor

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

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

etc.

Variations

1. 1 1 1 *etc.*

2. 1 1 *etc.*

3. 1 V □ V □ V □ V *etc.*

4. 1 V □ V □ V □ V *etc.*

5. 1 V □ V □ V □ V *etc.*

Staccato Study for Popper: Gavotte

1 2 4 V V 1 3 4 V V 1 2 4 V V

1 2 4 V V 1 2 4 V V *etc.* — as the Study of Positions

III

2

Grave

A. Corelli

(♩ = 56)

The musical score is written on a single treble clef staff in G minor (one flat) and common time (C). It consists of 16 measures. The tempo is marked 'Grave' and the metronome marking is (♩ = 56). The piece begins with a forte (*f*) dynamic. The first measure has a fingering of 1. The second measure has a fingering of 1. The third measure has a fingering of 1. The fourth measure has a fingering of 1. The fifth measure has a fingering of 1. The sixth measure has a fingering of 2. The seventh measure has a fingering of 1. The eighth measure has a fingering of 2. The ninth measure has a fingering of 4. The tenth measure has a fingering of 3. The eleventh measure has a fingering of 2. The twelfth measure has a fingering of 1. The thirteenth measure has a fingering of 3. The fourteenth measure has a fingering of 1. The fifteenth measure has a fingering of 2. The sixteenth measure has a fingering of 3. The score includes various dynamics: *f* (measures 1-3), *mp* (measures 4-6), *pp* (measures 10-12), *pp* (measure 13), *cresc.* (measure 14), *f* (measure 15), and *poco rall.* (measures 16-17). The score also includes numerous fingering numbers (1-4) and bowing indications (I, II) for the first and second bows. The piece ends with a fermata over the final note.

Bourrées I and II

From the Third Suite
for Unaccompanied Violoncello

J.S. Bach

Bourrée I

5

13

17

21

25

Fine

Bourrée II

Musical staff 1: Bass clef, key signature of two flats, starting with a repeat sign. Fingerings: V, 1, 2, 1, 1, 0, 4. A double bar line with "II" below it is at the end of the staff.

Musical staff 2: Bass clef, key signature of two flats, starting with measure 32. Fingerings: 3, 4, 2, 2, 0, 1, 2, 1, 2, 3, 2, 4. A double bar line with "II" below it is at the end of the staff.

Musical staff 3: Bass clef, key signature of two flats, starting with a repeat sign. Fingerings: V, 1, 2, 2, 3, 4, 1, 2, 4.

Musical staff 4: Bass clef, key signature of two flats, starting with measure 40. Fingerings: V, 1, 3, 4.

Musical staff 5: Bass clef, key signature of two flats, starting with measure 43. Fingerings: 2, 4, 1, 4, 1, 0, 0, V, 1, 2, 4, 2, 1.

Musical staff 6: Bass clef, key signature of two flats, starting with measure 46. Fingerings: 4, 2, 3, 1, 3, 1, 1, 3, 4, 4, 4.

Musical staff 7: Bass clef, key signature of two flats, starting with measure 49. Fingerings: 3, 1, 4, 1, 2, 4, 3, 1, 4, 4, 2, 1. Ends with a double bar line and "D.C. (Bourrée I)".

4

Gavotte in D Major

D. Popper

Lively (♩ = 84)

The main musical score consists of seven staves of music in bass clef, D major, and common time. It includes various musical notations such as slurs, accents, and dynamic markings. The dynamics range from *p* (piano) to *ff* (fortissimo). Measure numbers 5, 10, 14, 18, 23, and 28 are indicated at the start of their respective staves. Fingerings (1-3) and bowing directions (V) are clearly marked throughout the piece.

* Bowing variant:

A bowing variant for the final measure (measure 30) of the piece. It shows an alternative fingering and bowing pattern for the notes in the final measure, starting with a *p* (piano) dynamic. The variant includes fingerings 2, 3, and 1, and a final double bar line with a repeat sign.

33 *mf*

36

39 *p*

43 *ff*

49

54 *mp*

59 *mp*

63 *p* *lunga* *ff*

68 *p* *saltato* *pizz.* *fine*

Mosso (♩ = 126)

73 *arco* *ff*

76 *p*

79 *ff* II

82 V

85 *p* V

88 *ff*

91 3

94

98 *rit.* *D.C. al fine*

Sarabande

From the First Suite
for Unaccompanied Violoncello

J.S. Bach

The musical score is written for a single cello in G major (one sharp) and 3/4 time. It consists of five staves of music. The first staff begins with a 'V' marking above the first measure. The second staff starts at measure 5 and includes fingering numbers 4, 4, 1, 0, 1. The third staff starts at measure 8 and includes fingering numbers 2, 1, 2. The fourth staff starts at measure 11 and includes a 'V' marking above the first measure of the second half. The fifth staff starts at measure 14 and includes a fingering number 2. The piece concludes with a double bar line and repeat dots.

6

Courante

From the First Suite
for Unaccompanied Violoncello

J.S. Bach

Measures 1-3 of the Courante. Measure 1 starts with a 'V' marking. Measure 3 contains fingering numbers 1 and 4. Measure 4 contains fingering numbers 0 and 1.

Measures 4-6 of the Courante. Measure 6 contains fingering numbers 1 and 4.

Measures 7-9 of the Courante.

Measures 10-12 of the Courante.

Measures 13-15 of the Courante.

Measures 16-18 of the Courante. Measure 16 contains a fingering number 3. Measure 17 contains fingering numbers 2 and 3. Measure 18 ends with a repeat sign.

Musical staff 1: Bass clef, key signature of one sharp (F#). Measure 18 starts with a repeat sign. The staff contains a sequence of eighth notes with slurs. Fingerings are indicated above the notes: 2, 1, 2, 3.

Musical staff 2: Bass clef, key signature of one sharp (F#). Measure 22. The staff contains a sequence of eighth notes with slurs. Fingerings are indicated above the notes: 2, 4, 1, 4, 1, 0, 1, 2, 3.

Musical staff 3: Bass clef, key signature of one sharp (F#). Measure 25. The staff contains a sequence of eighth notes with slurs. Fingerings are indicated above the notes: 0, 1.

Musical staff 4: Bass clef, key signature of one sharp (F#). Measure 28. The staff contains a sequence of eighth notes with slurs. A fingering of (b) is indicated above a note.

Musical staff 5: Bass clef, key signature of one sharp (F#). Measure 31. The staff contains a sequence of eighth notes with slurs. A fingering of 3 is indicated above a note.

Musical staff 6: Bass clef, key signature of one sharp (F#). Measure 34. The staff contains a sequence of eighth notes with slurs. A fingering of (b) is indicated above a note.

Musical staff 7: Bass clef, key signature of one sharp (F#). Measure 37. The staff contains a sequence of eighth notes with slurs. A fingering of (b) is indicated above a note.

Musical staff 8: Bass clef, key signature of one sharp (F#). Measure 40. The staff contains a sequence of eighth notes with slurs. Fingerings are indicated above the notes: 1, 4, 3, 4, 1.

Universal Same-String Scale Fingering

The image displays a musical score for a piece titled "Universal Same-String Scale Fingering". It consists of seven staves of music, each representing a different key signature. The notation includes treble clefs, 4/4 time signatures, and various musical symbols such as notes, rests, and slurs. Fingering is indicated by numbers 1, 2, and 3 above the notes. A 'V' symbol is used to denote a breath mark or a specific fingering technique. The key signatures are: Staff 1: C major; Staff 2: G major; Staff 3: D major; Staff 4: A major; Staff 5: E major; Staff 6: B major; Staff 7: F# major. The music is written in a style that emphasizes the fingering patterns across different keys.

Allegro Appassionato

C. Saint Saëns

Allegro

f

9

15

21

sf

27

32

dim.

p

ff

38

mp

mf

43

ff

mp

48

dim.

107 *cresc.*

113 *dim.* *ff* *mp*

119 *mf*

125 *ff* *mp*

131 *dim.* *p*

139 *cresc.* *p*

146 *f*

152

158

165

171

176

181

186

192

198

204

209



Shinichi Suzuki

Suzuki Cello method

Principles of Study and Guidance

Four Essential Points for Teachers and Parents

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

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

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

Education for musical sensitivity

Every day, children should listen to the recordings of the music they are currently studying. This listening helps them make rapid progress. It is the most important factor in the development of musical ability. Those children who have not had enough listening will lack musical sensitivity.

Tonalization for beautiful tone

Just as vocalization is studied in vocal music, so I have introduced tonalization into cello study as a new method of education. It has proved to be most effective. Tonalization should always be included at each lesson and should be a part of the daily practice at home.

Group lessons

The adoption of a new kind of group lesson in which more advanced and younger students play together is extremely effective. The students progress remarkably while enjoying the lessons. I recommend that group lessons be held once a week or at least twice a month.

Private lessons to develop ability

A child should not proceed to a new piece simply because he has learned the fingering and bowing of the present one. His ability must be cultivated further as he plays his piece. I would say to the child, "Now that you know the notes, we can start very important work to develop your ability," and then I would proceed to improve his tone movements, and musical sensitivity.

The following point is also important. When the child can perform piece A satisfactorily and is given a new piece, B, he should not drop A but should practice both A and B at the same time. Continuously reviewing pieces that he knows as new pieces are added will develop his ability to a higher degree.

Mothers and children should always observe the private lessons of other children. Lessons should vary in length according to the needs of the child. Sometimes a child may have a short lesson, stop and watch another child, and then return for more instruction.

Shinichi Suzuki

Chorale

J.S. Bach

The first system of the chorale is written in a grand staff. The treble clef staff contains a melody of eighth and sixteenth notes, often beamed together. The bass clef staff provides a harmonic accompaniment with chords and moving lines. The key signature is one sharp (F#) and the time signature is common time (C). The system concludes with a double bar line and repeat dots.

The second system continues the musical notation from the first system. It maintains the same grand staff format, key signature, and time signature. The melodic and harmonic lines are further developed, with various rhythmic patterns and phrasing. The system ends with a double bar line and repeat dots.

Alternate Part B

The first staff of the alternate part B is written in a single treble clef staff. It begins with a 'v' (accents) above the first few notes. The key signature is one sharp (F#) and the time signature is common time (C). The notation includes various note values and rests, with some notes marked with accents.

The second staff of the alternate part B continues the single treble clef notation. It features a melodic line with various note values and rests, including some notes with accents. The key signature and time signature remain consistent with the first staff.

Chorale

J.S. Bach

Part A

Two staves of musical notation in treble clef, G major, common time. The first staff begins with a 'v' above the first note. Both staves end with a repeat sign. The music consists of a series of eighth and sixteenth notes, with some notes beamed together.

Part B

Two staves of musical notation in bass clef, G major, common time. The first staff begins with a 'v' above the first note. Both staves end with a repeat sign. The music features a mix of eighth and sixteenth notes, with some notes beamed together.

Part C

Two staves of musical notation in bass clef, G major, common time. The first staff begins with a 'v' above the first note. Both staves end with a repeat sign. The music consists of eighth and sixteenth notes, with some notes beamed together.

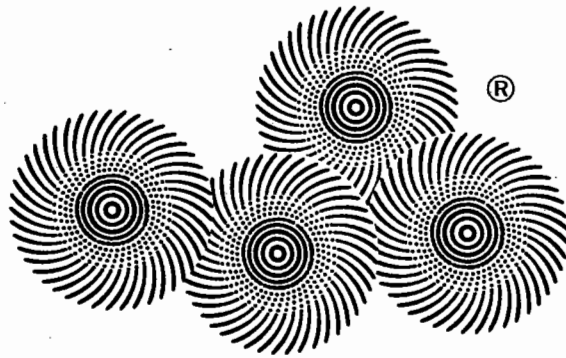
Part D

Two staves of musical notation in bass clef, G major, common time. The first staff begins with a 'v' above the first note. Both staves end with a repeat sign. The music consists of eighth and sixteenth notes, with some notes beamed together.

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