Suzuki® Cello School

CELLO PART
VOLUME 7

Suzuki Method International

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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.

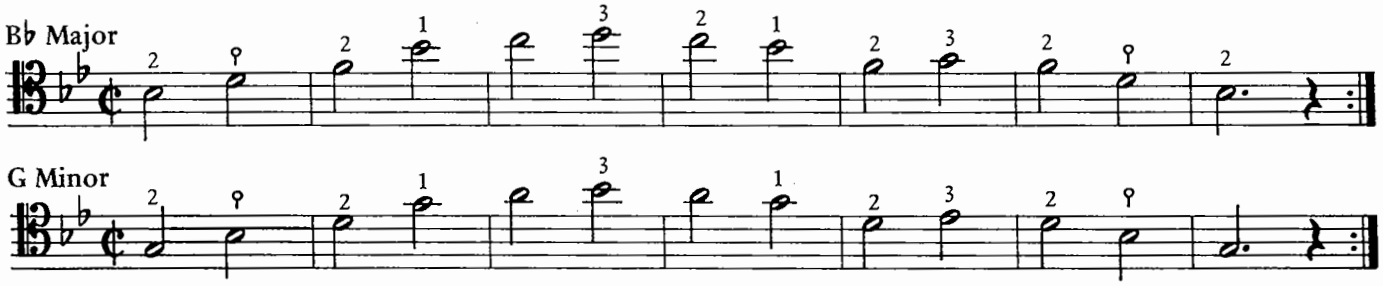
FOR THE TEACHER: In order to be an effective Suzuki teacher, a great deal of ongoing education is required. Your national Suzuki association provides this for its membership. Teachers are encouraged to become members of their national Suzuki associations and maintain a teacher training schedule, in order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

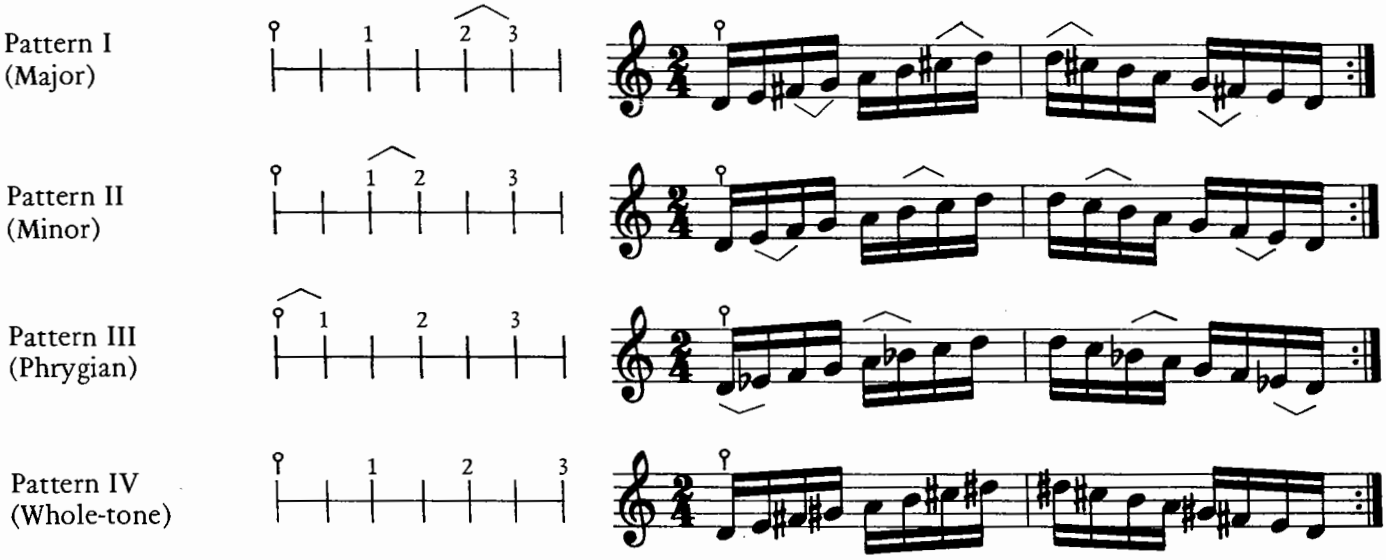
Under the guidance of Dr. Suzuki since 1978, the editing of the Suzuki Cello School is a continuing cooperative effort of the Cello Committees from Talent Education Japan, the European Suzuki Association and the Suzuki Association of the Americas.

Tonalization

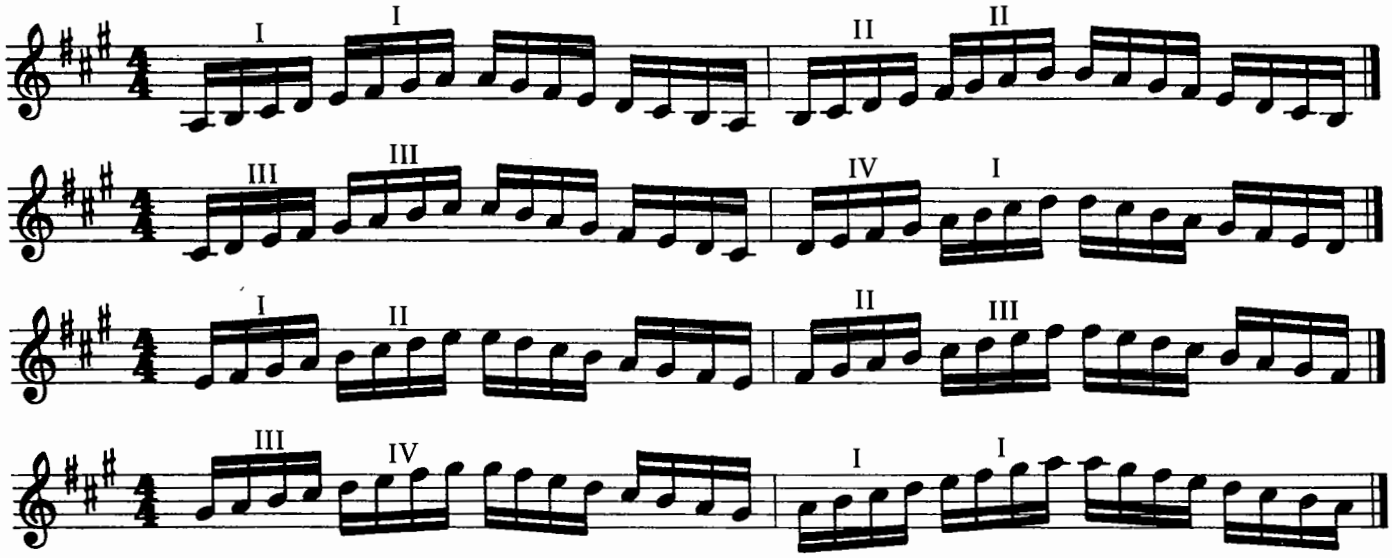


THUMB POSITION PATTERNS

Play the four patterns below in sequence, slurring 4 or 8 notes per bow, and smoothly connecting the notes. ⌒ indicates a half-step.



In the A Major Scale study, start each measure with the thumb on the D String. Roman numerals above the staff indicate Patterns used for each group. Slur 4 or 8 notes.

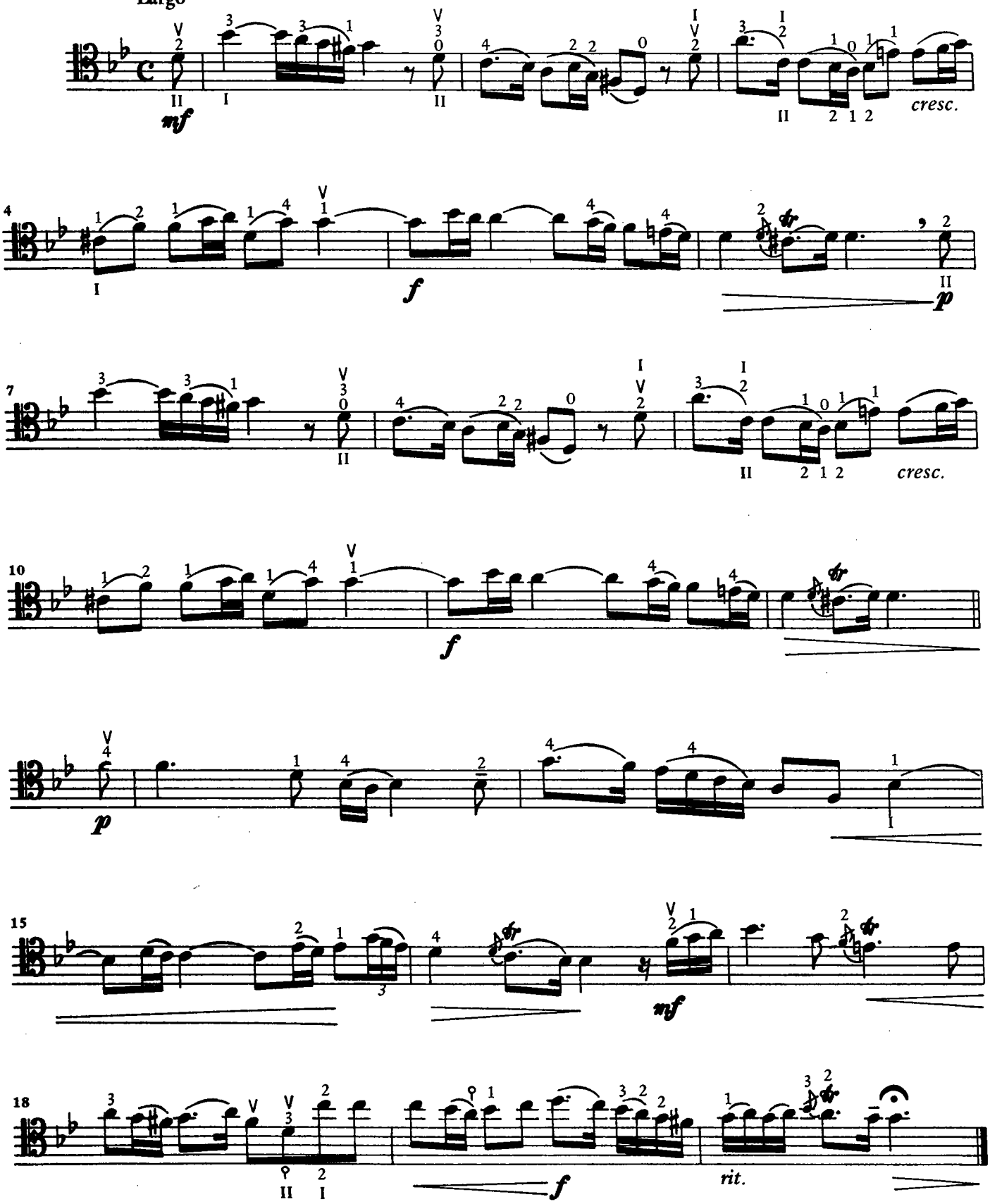


1

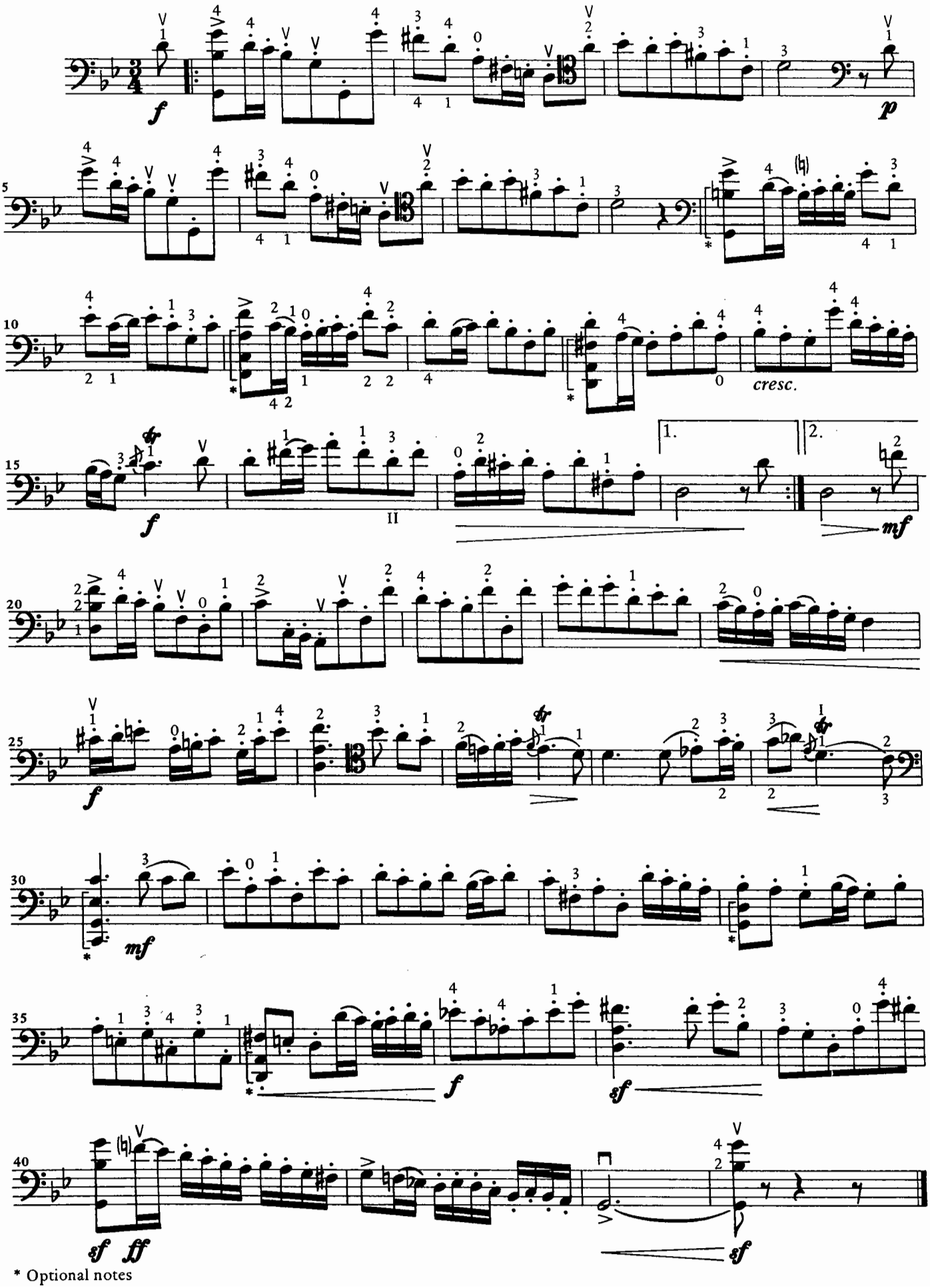
Two Movements from the Sonata in G Minor

H. Eccles

Largo



Allegro con spirito

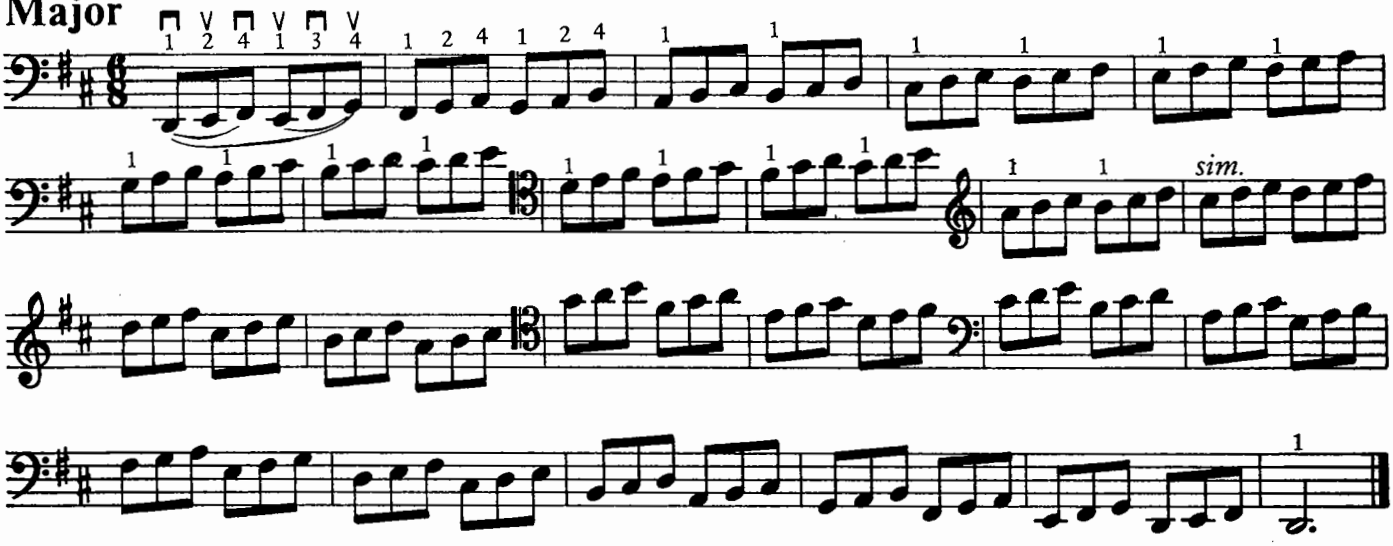


* Optional notes

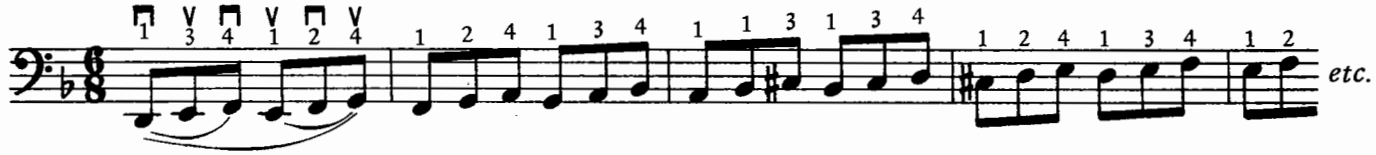
Study of Positions

(Play in other Major and Minor Keys)

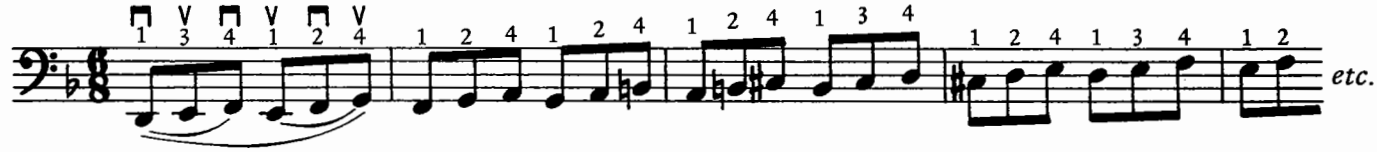
Major



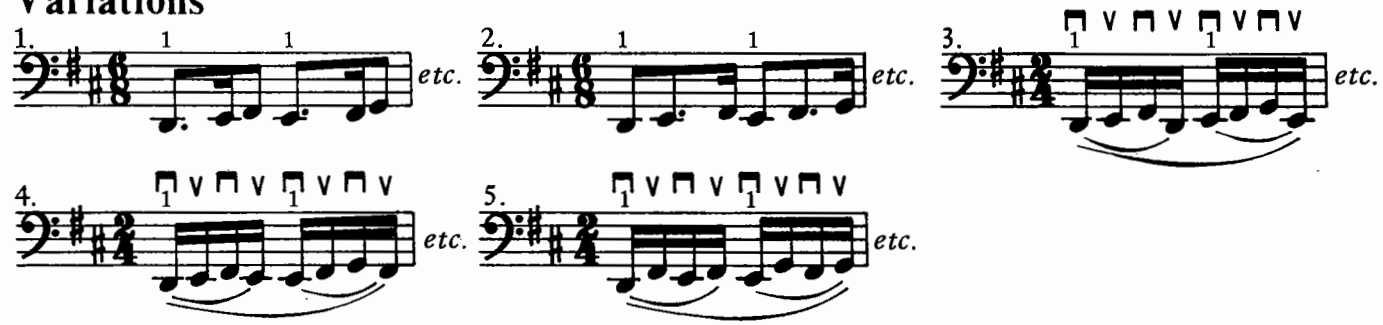
Harmonic Minor



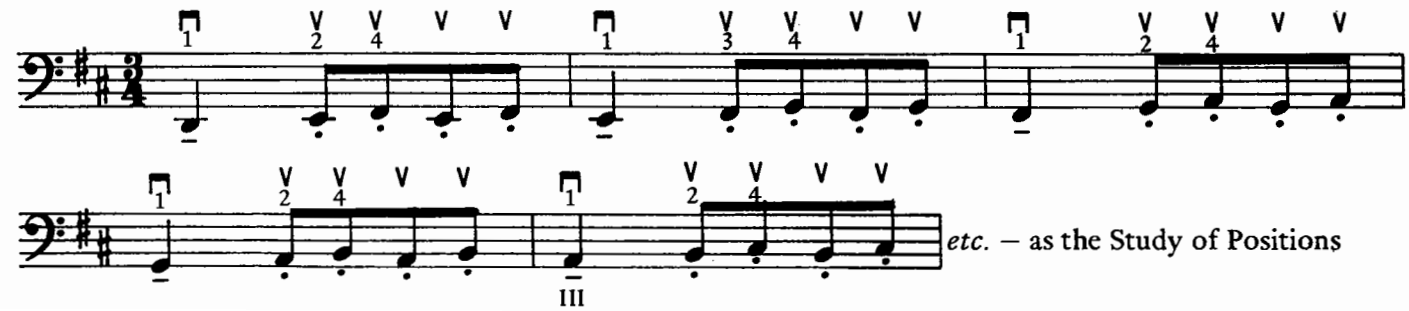
Melodic Minor



Variations



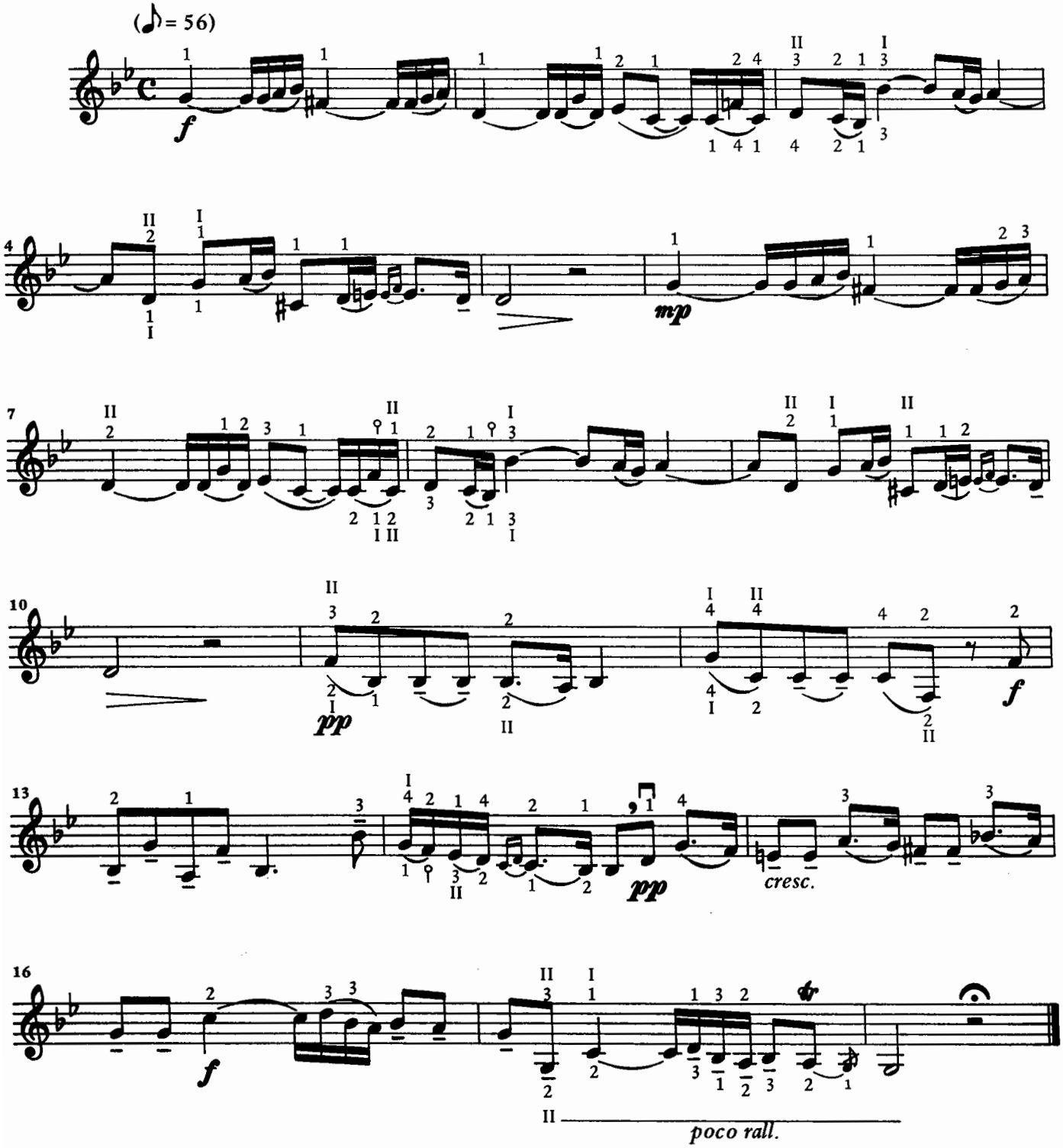
Staccato Study for Popper: Gavotte



2

Grave

A. Corelli



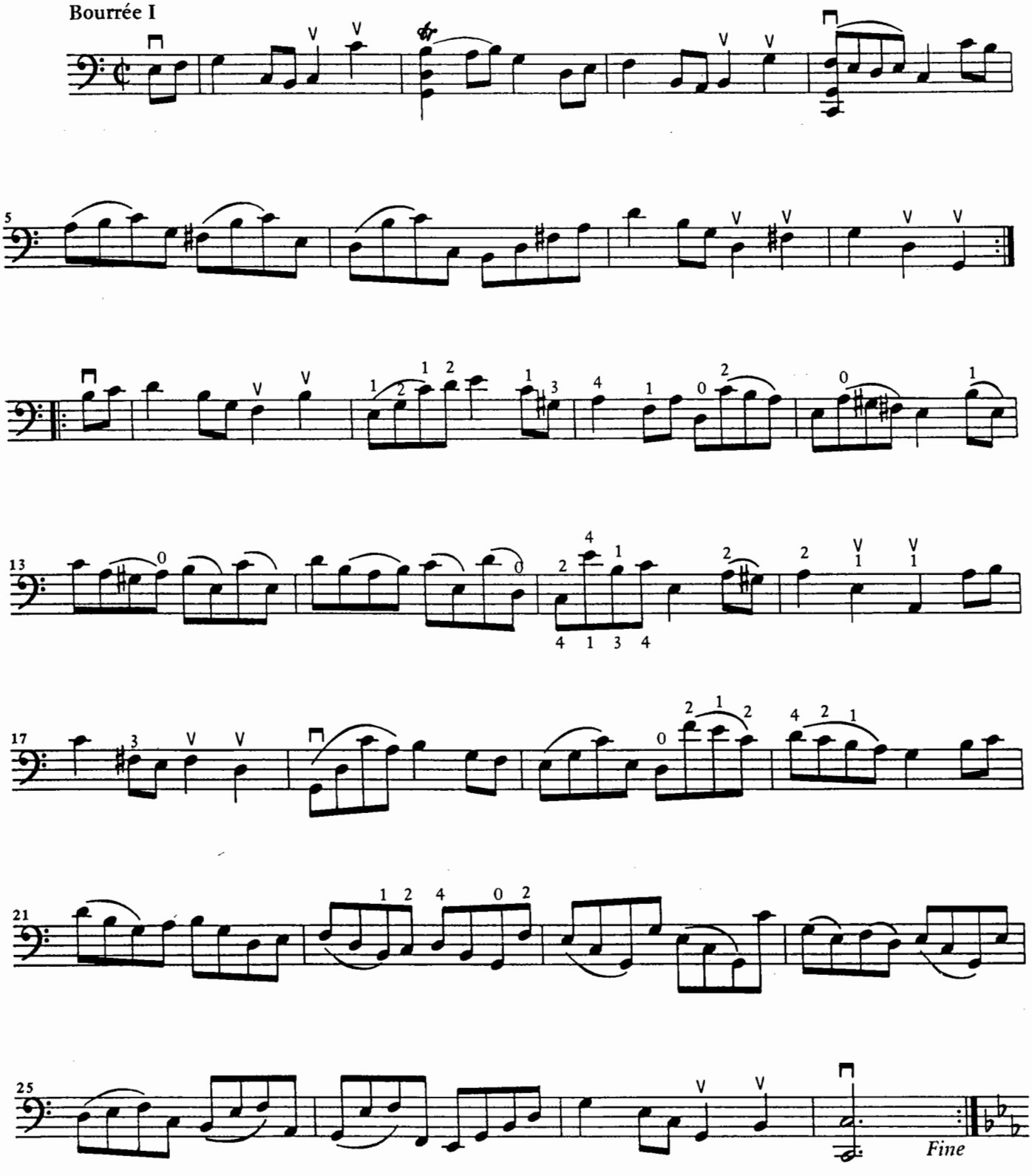
3

Bourrées I and II

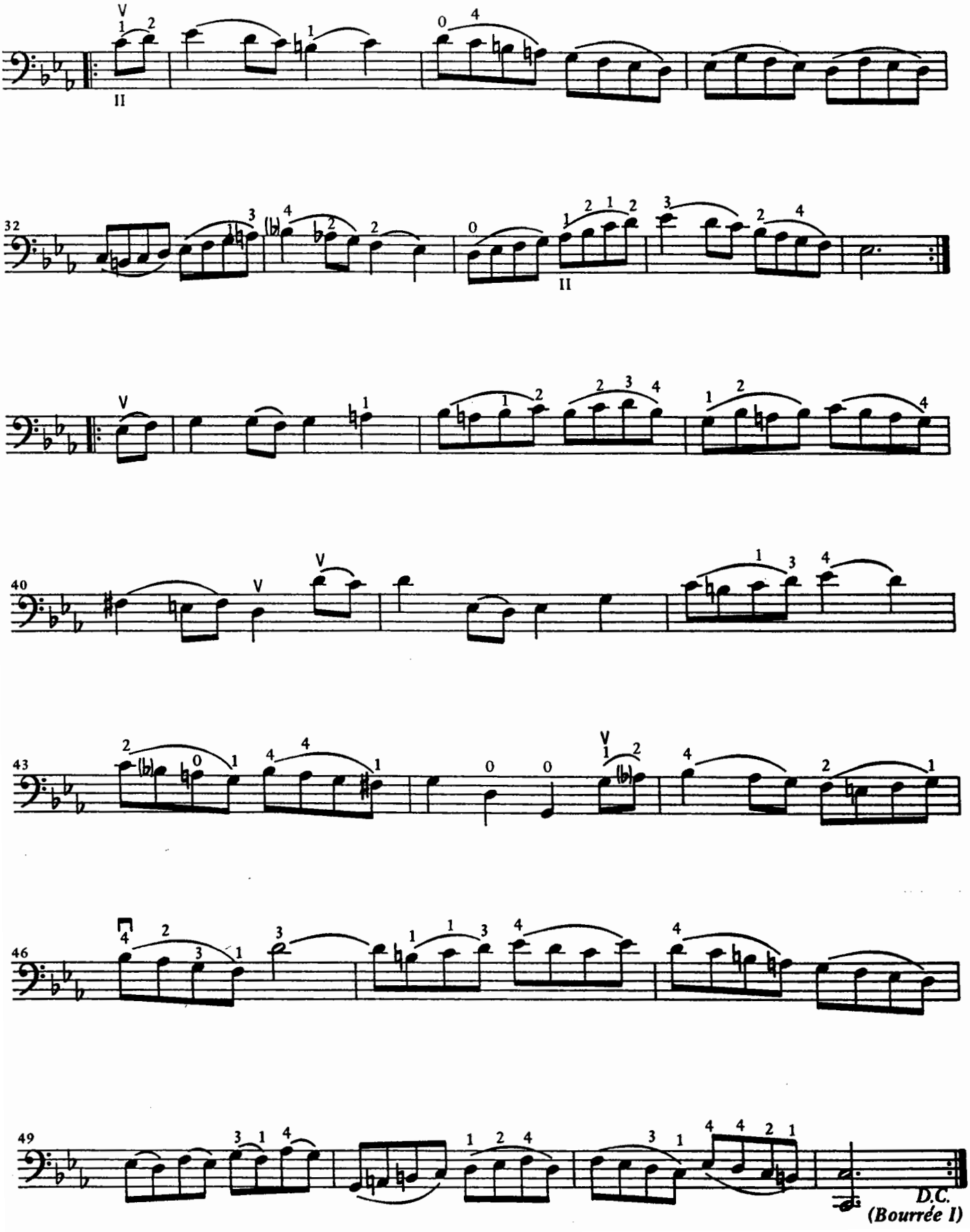
From the Third Suite for Unaccompanied Violoncello

J.S. Bach

Bourrée I



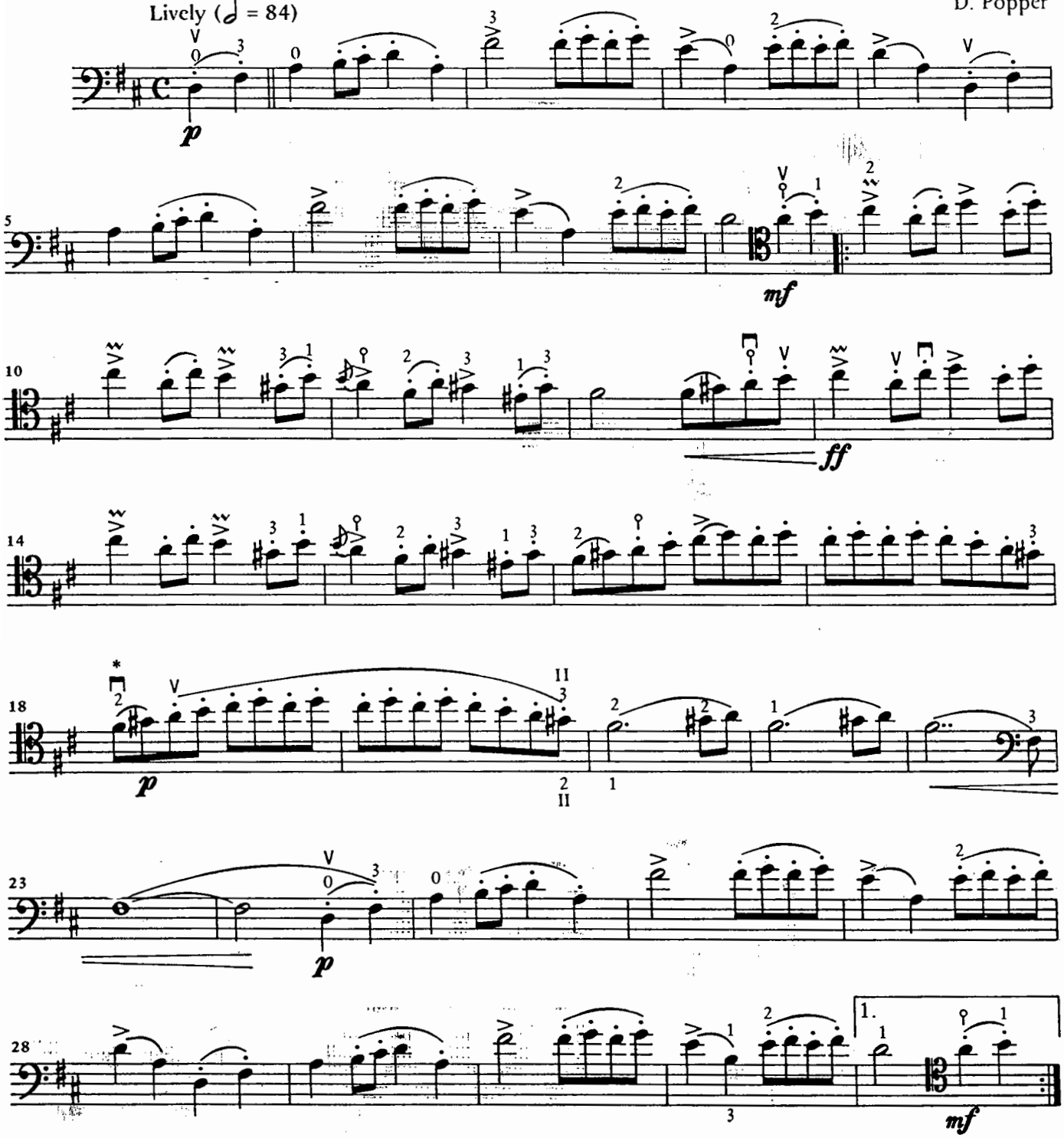
Bourrée II



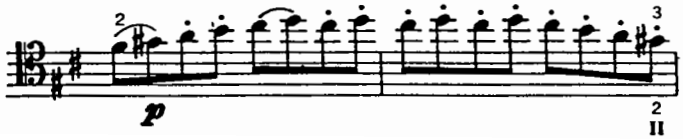
4

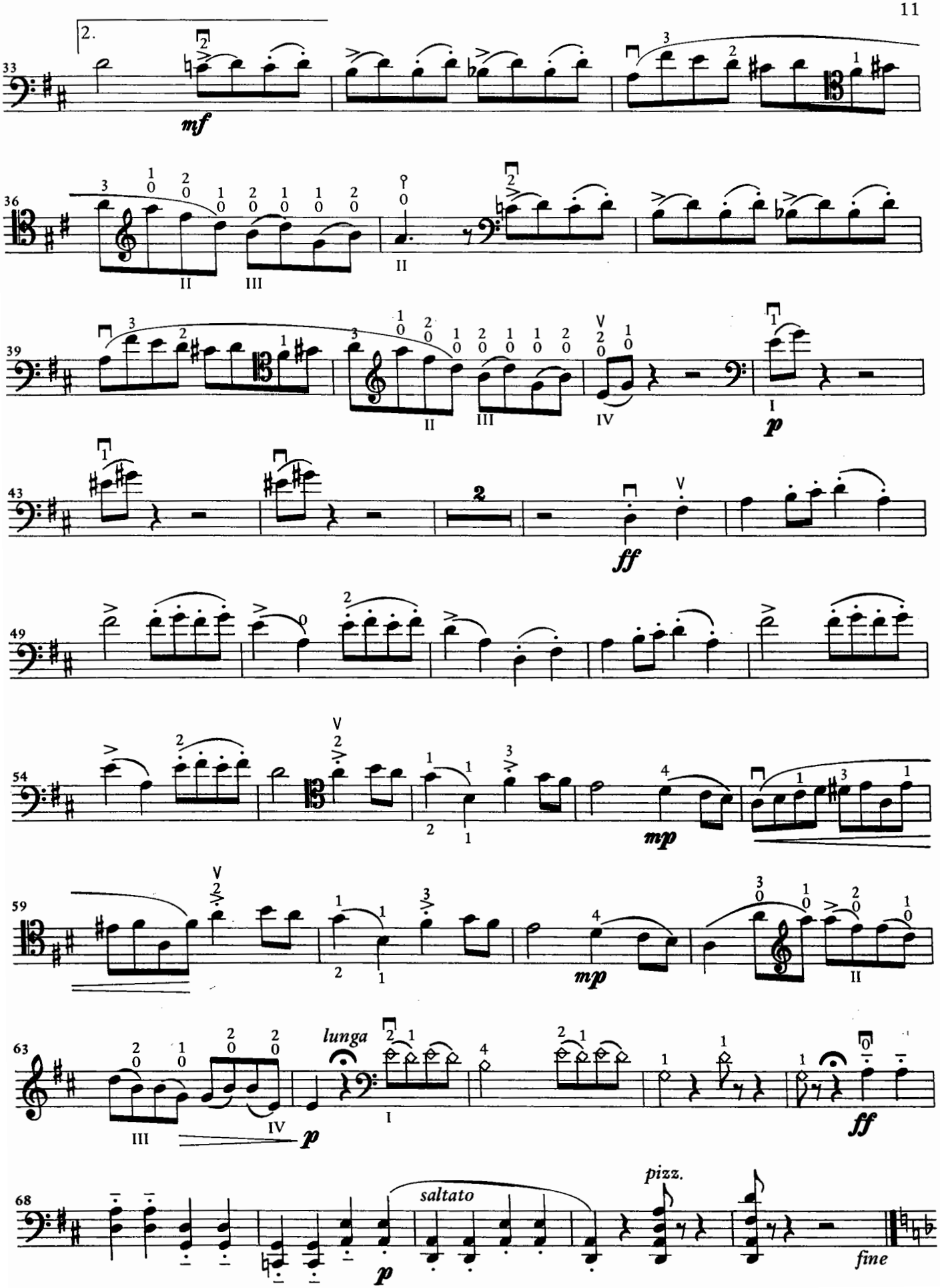
Gavotte in D Major

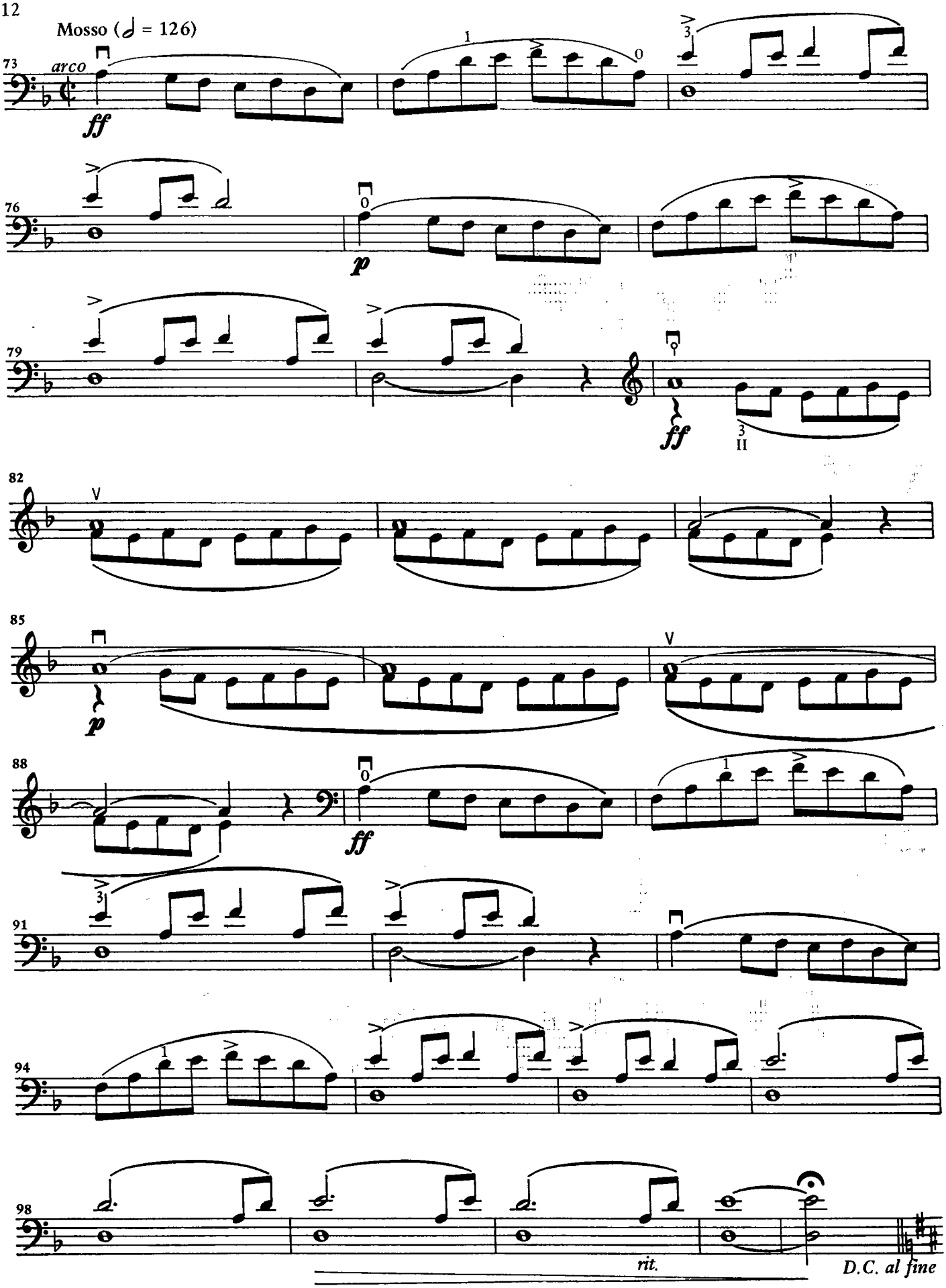
D. Popper



* Bowing variant:




2.
mf
p
ff
mp
lunga
saltato
pizz.
fine

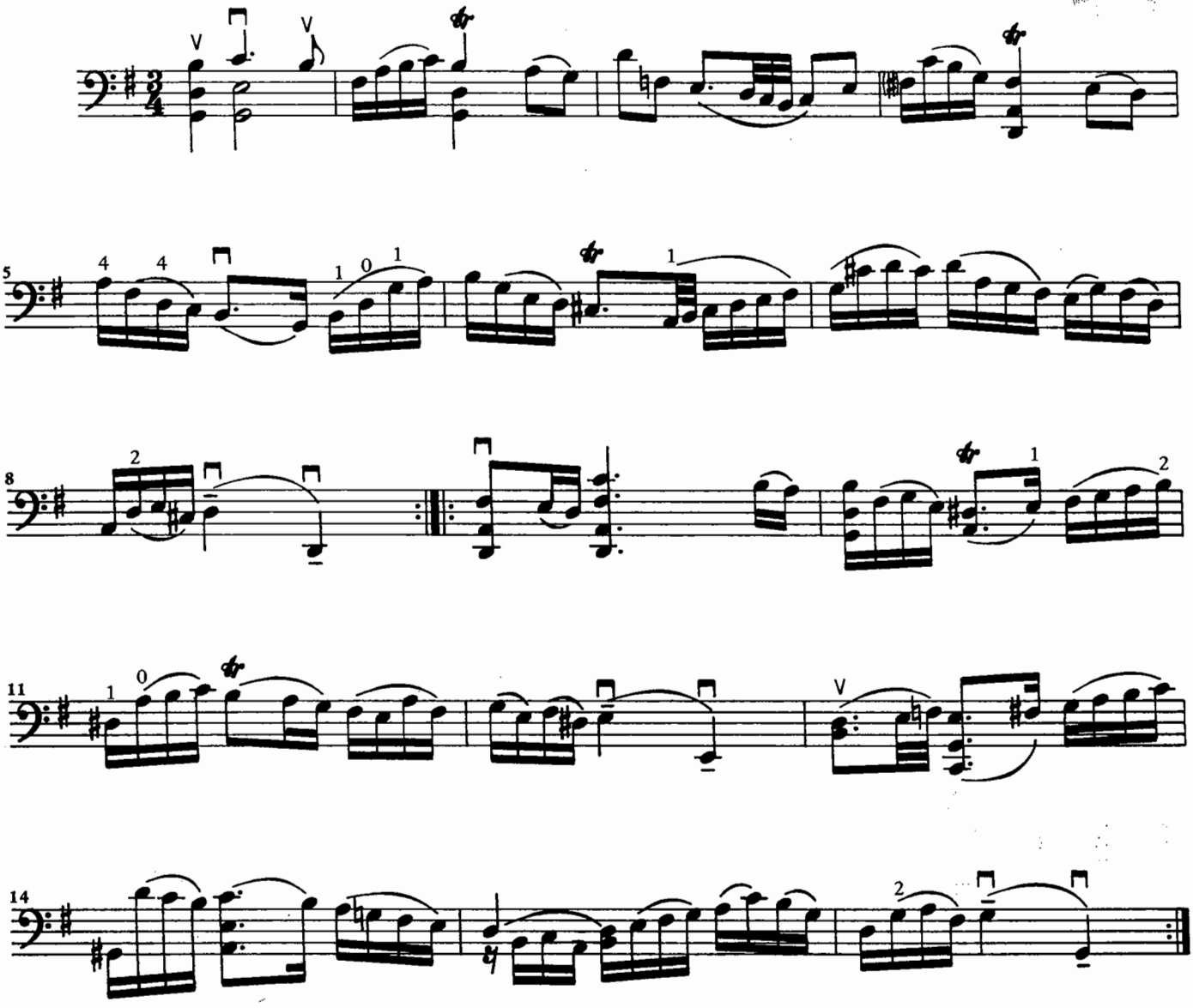

Mosso (𝅗𝅥 = 126)
arco
ff
p
ff
II
p
ff
rit.
D.C. al fine

5

Sarabande

From the First Suite
for Unaccompanied Violoncello

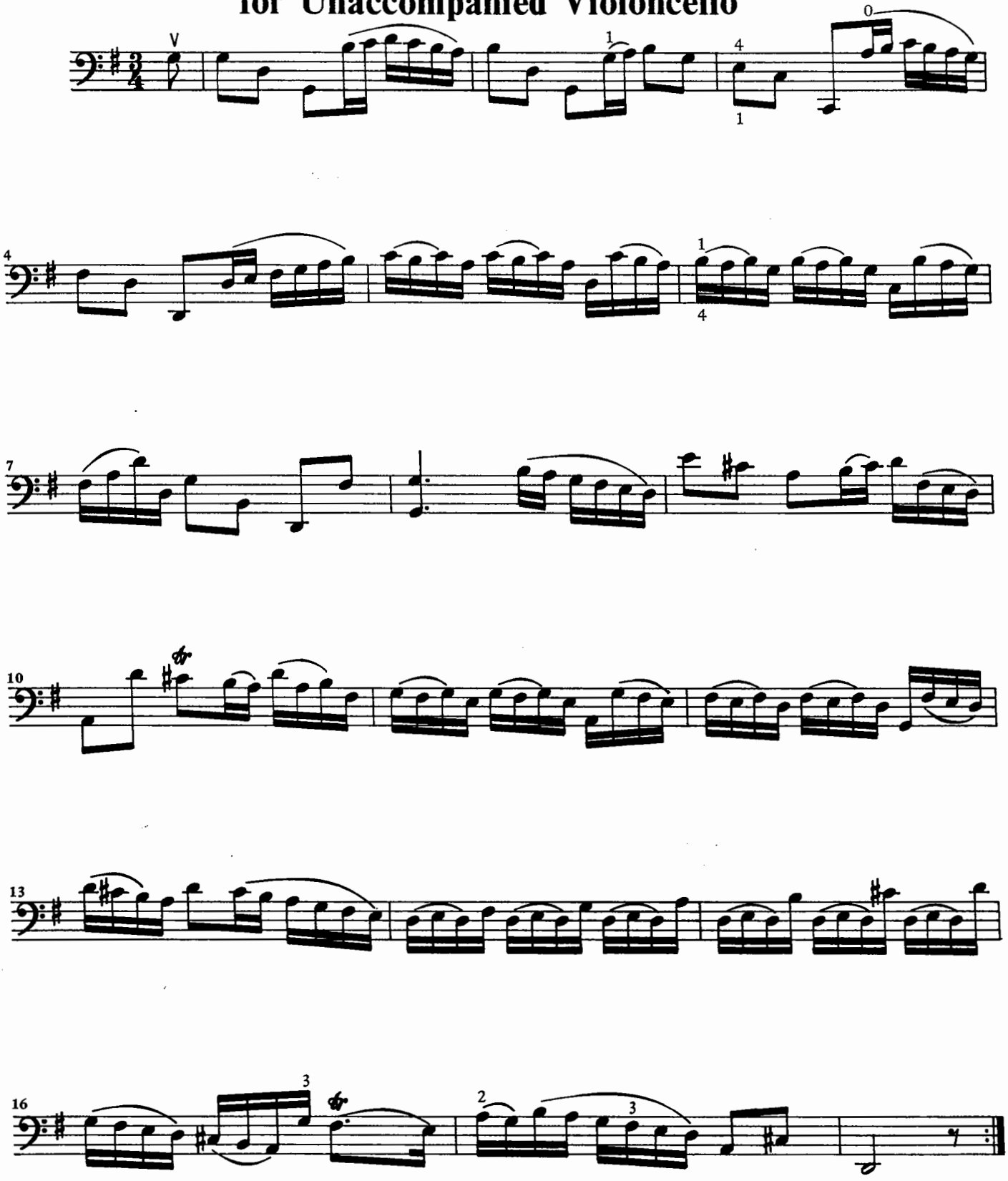
J.S. Bach

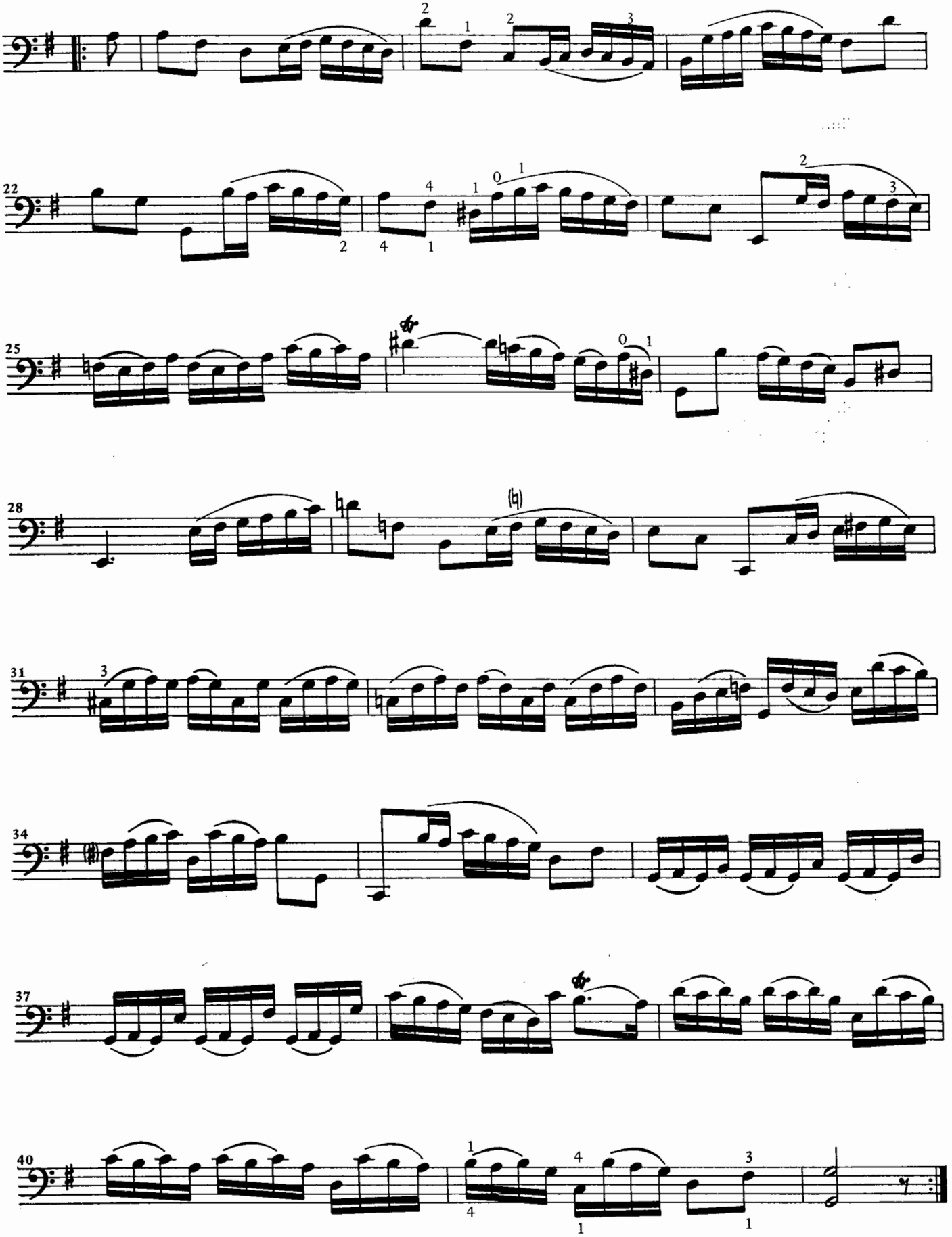


6

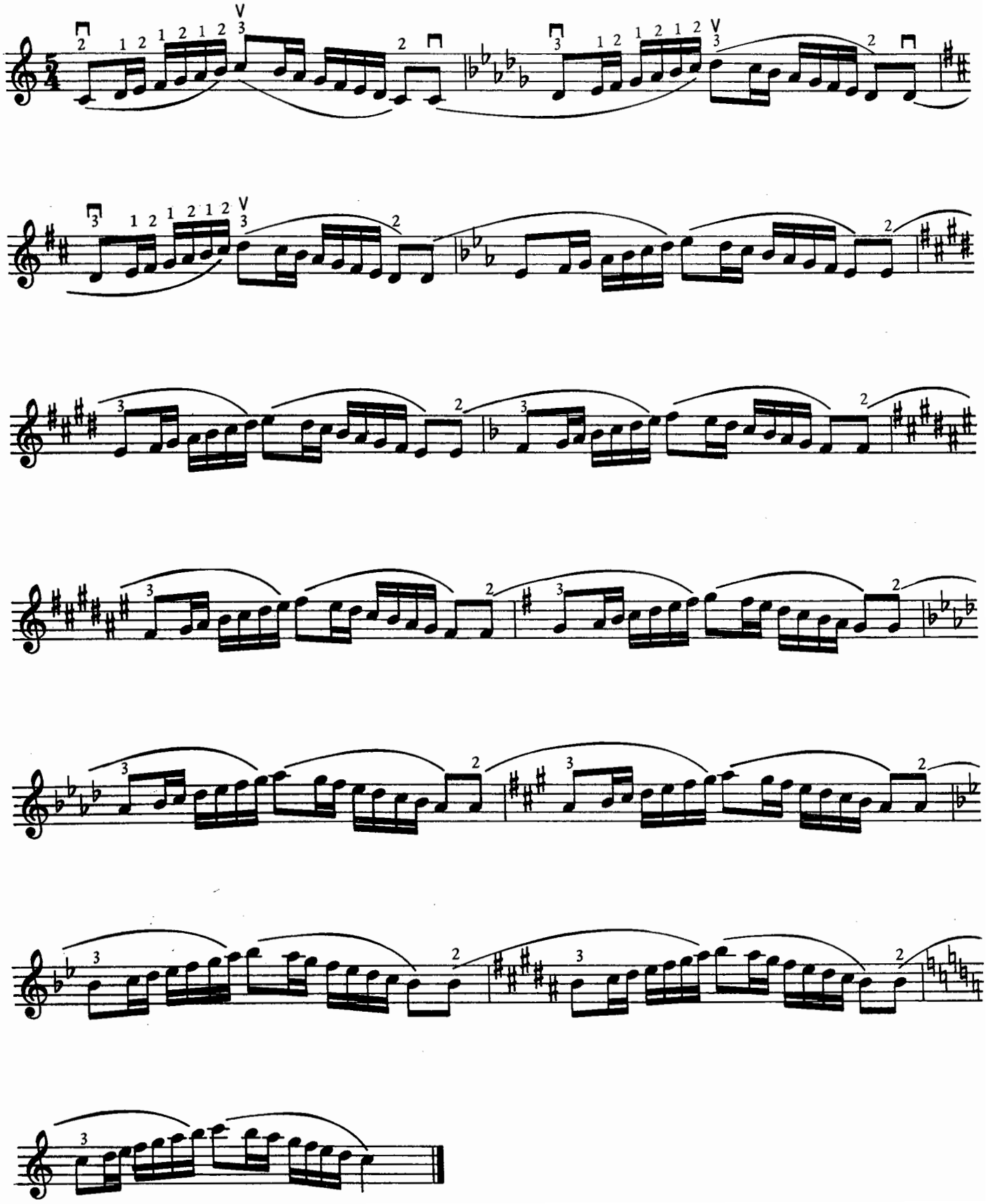
Courante
From the First Suite
for Unaccompanied Violoncello

J.S. Bach





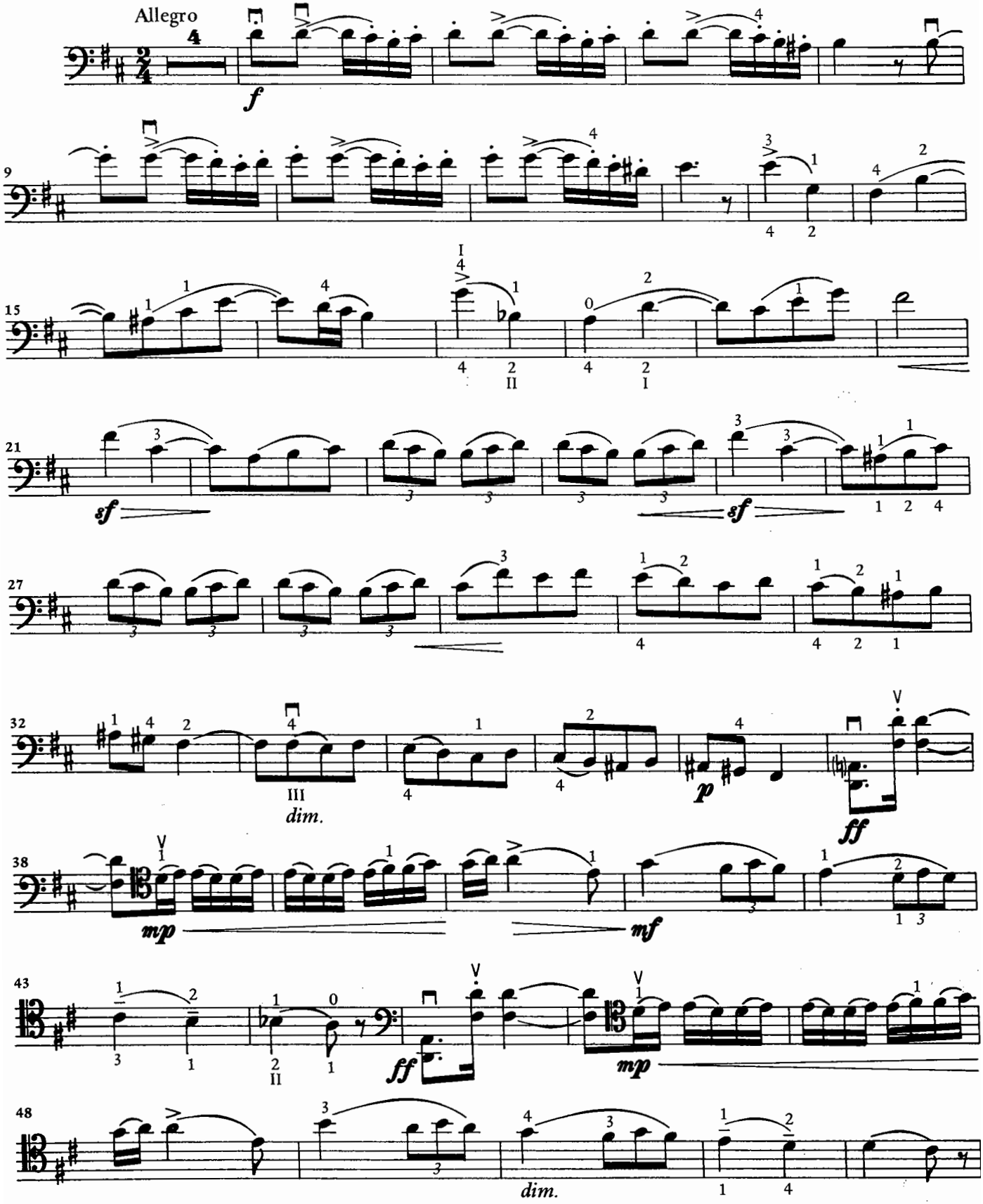
Universal Same-String Scale Fingering

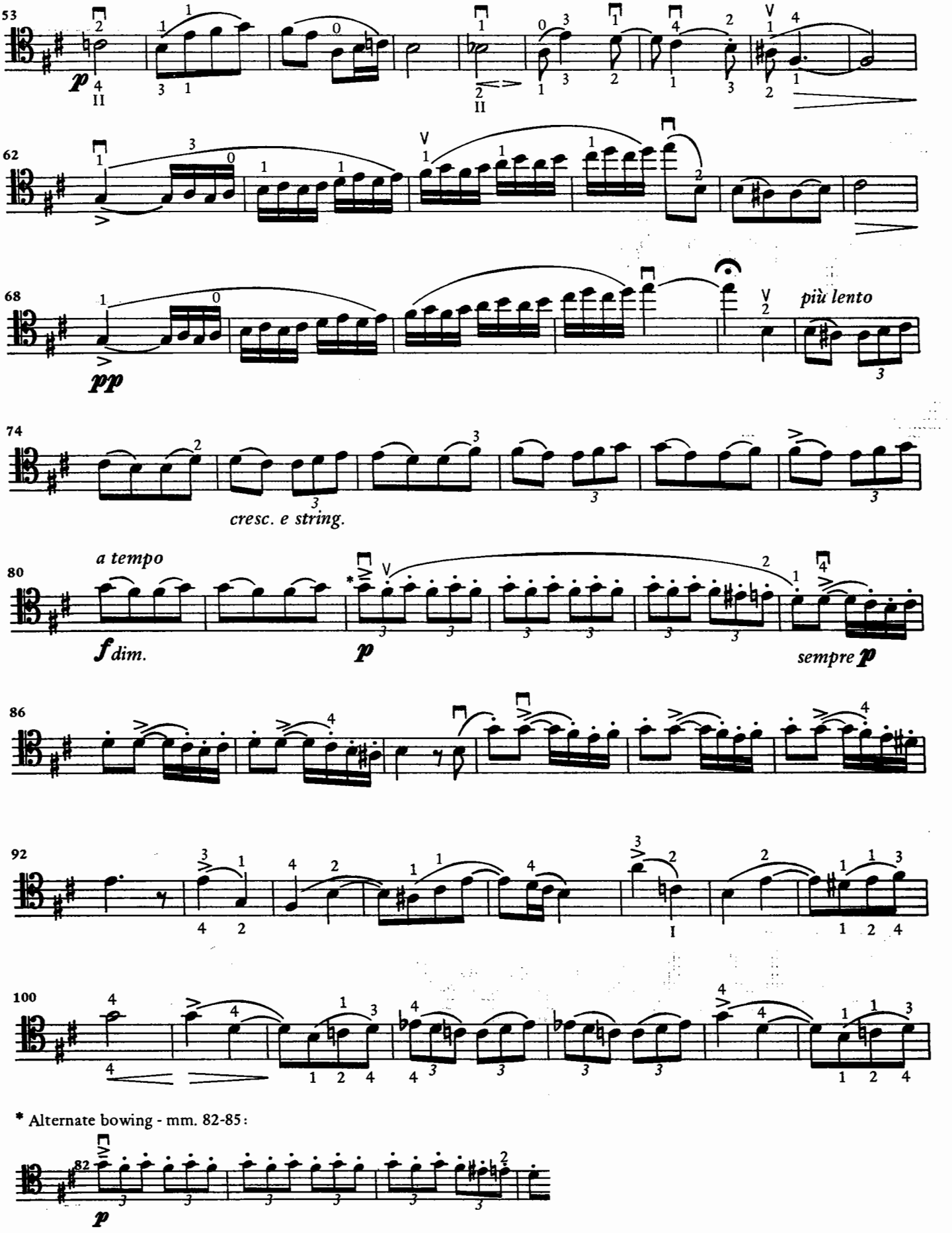


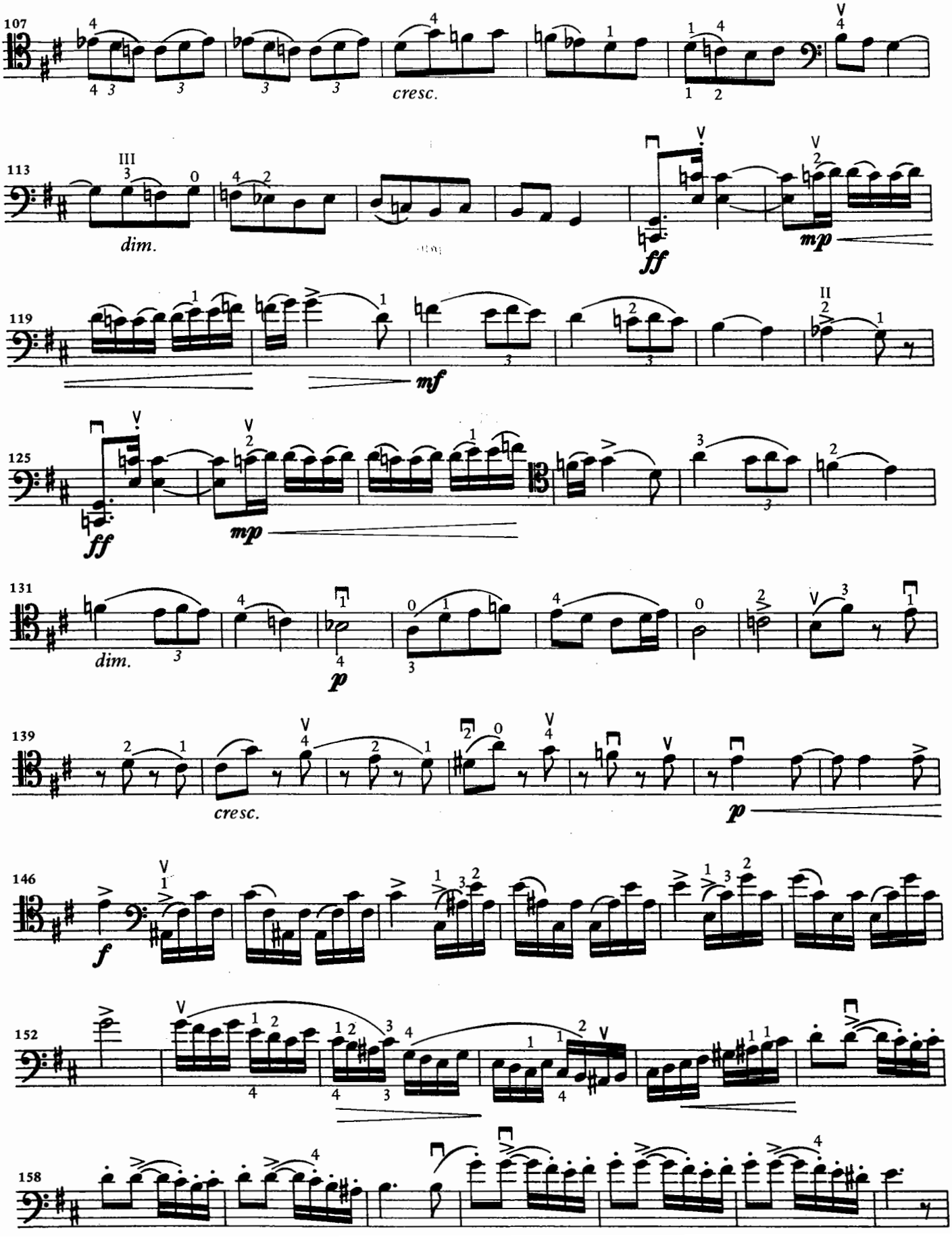
7

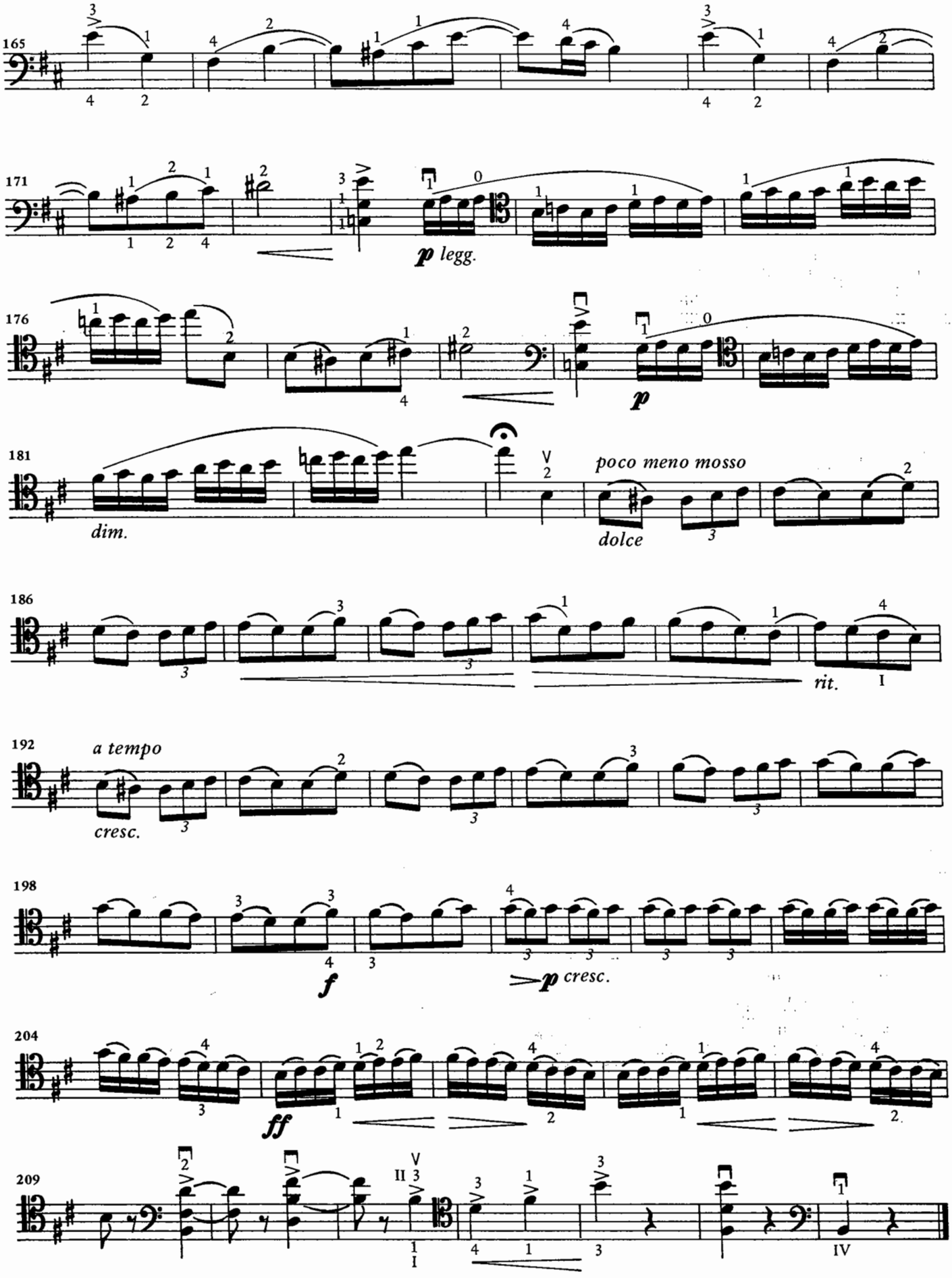
Allegro Appassionato

C. Saint Saëns




53
62
68
più lento
74
cresc. e string.
80
a tempo
f dim.
p
sempre p
86
92
100
* Alternate bowing - mm. 82-85:
82
p


107
cresc.
113
dim.
ff
mp
119
mf
125
ff
mp
131
dim.
p
139
cresc.
p
146
f
152
158


165
171
p legg.
176
p
181
dim.
poco meno mosso
dolce
186
rit.
192
a tempo
cresc.
198
f
p cresc.
204
ff
209

Arthur D. Montzka

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.

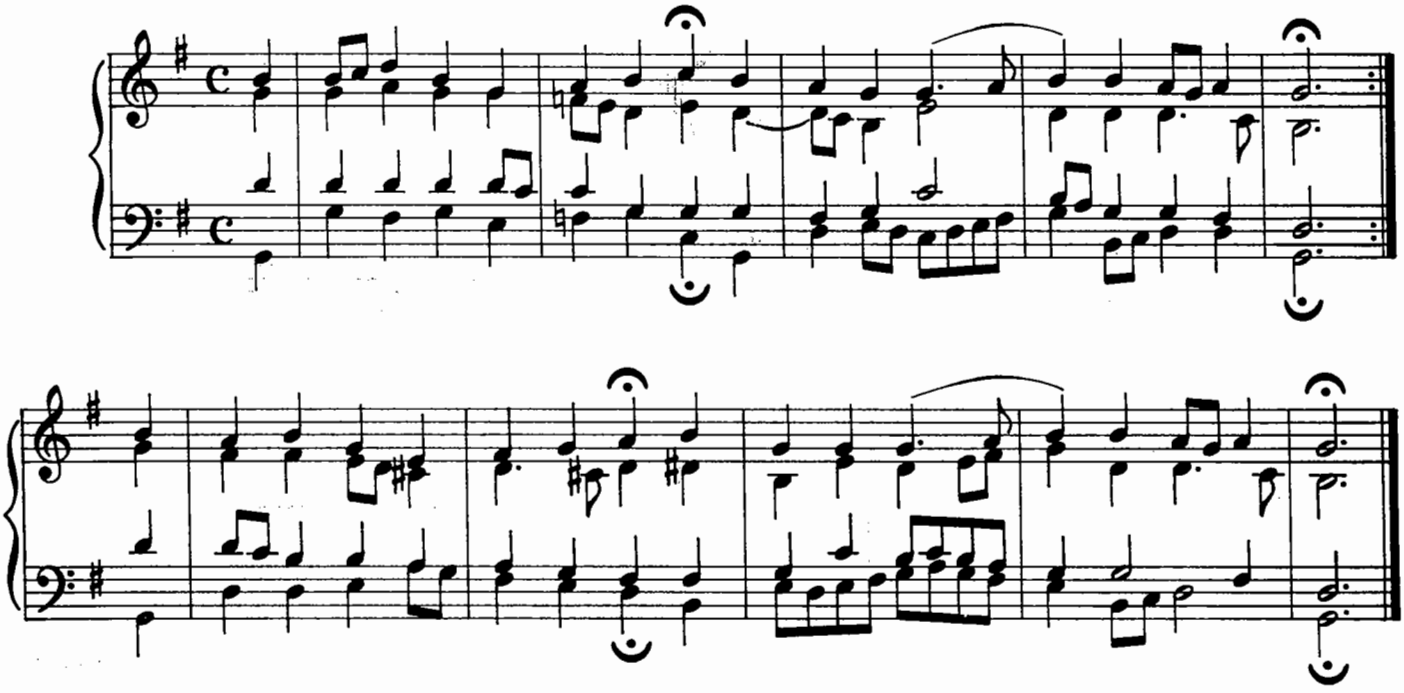
The following point is also important. When the child can perform piece A satisfactorily and is given a new piece, B, he should not drop A but should practice both A and B at the same time. Continuously reviewing pieces that he knows as new pieces are added will develop his ability to a higher degree.

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.

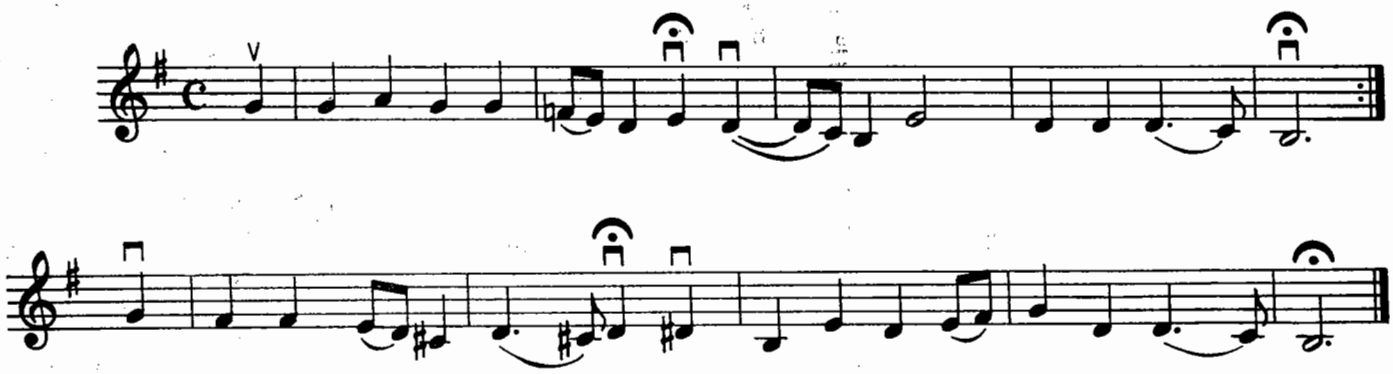
Shinichi Suzuki

Chorale

J.S. Bach



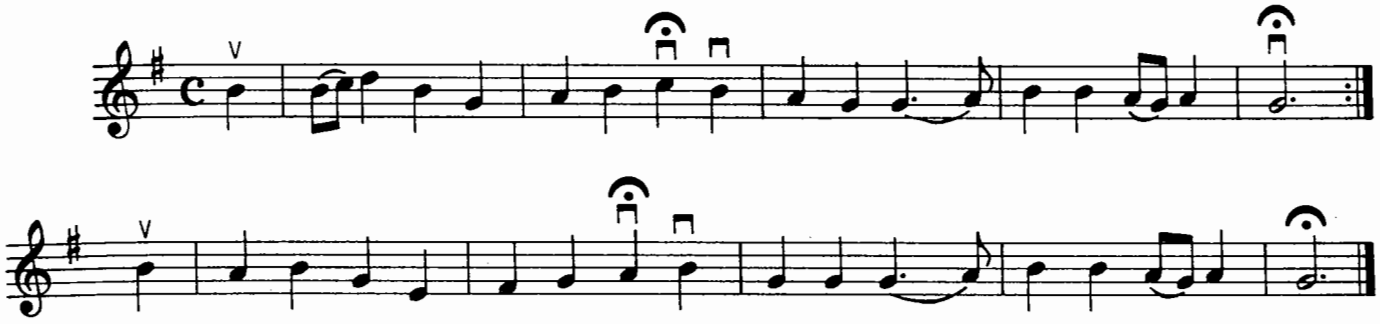
Alternate Part B



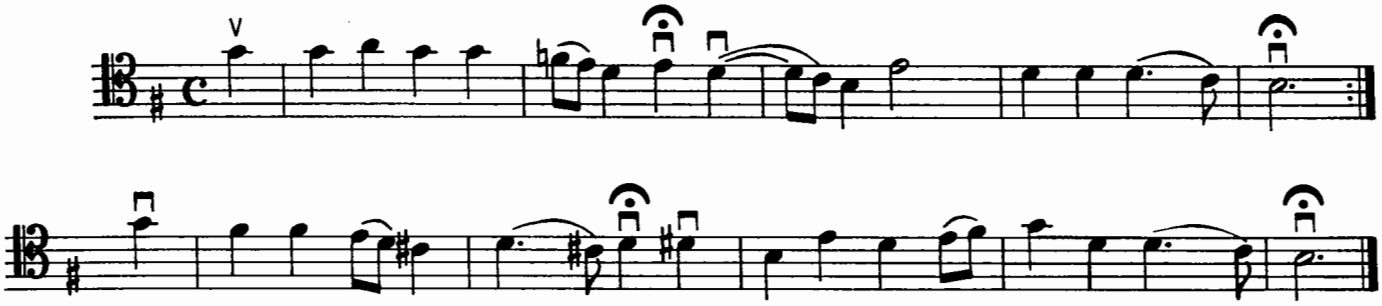
Chorale

J.S. Bach

Part A



Part B



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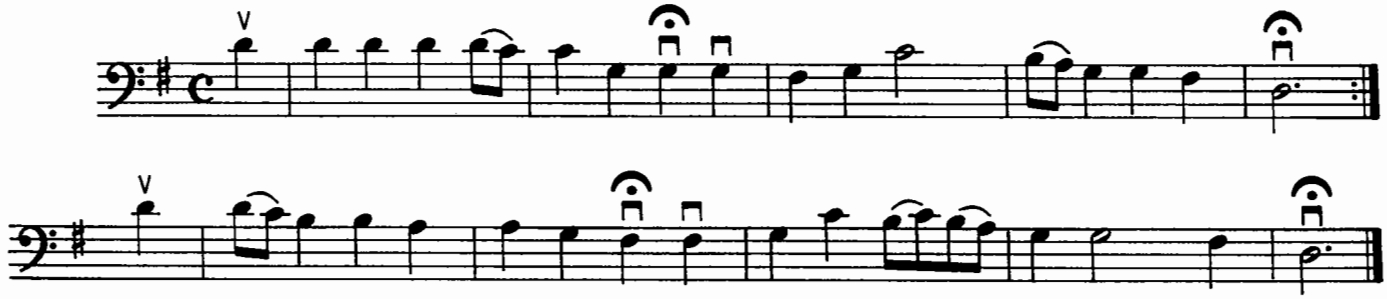

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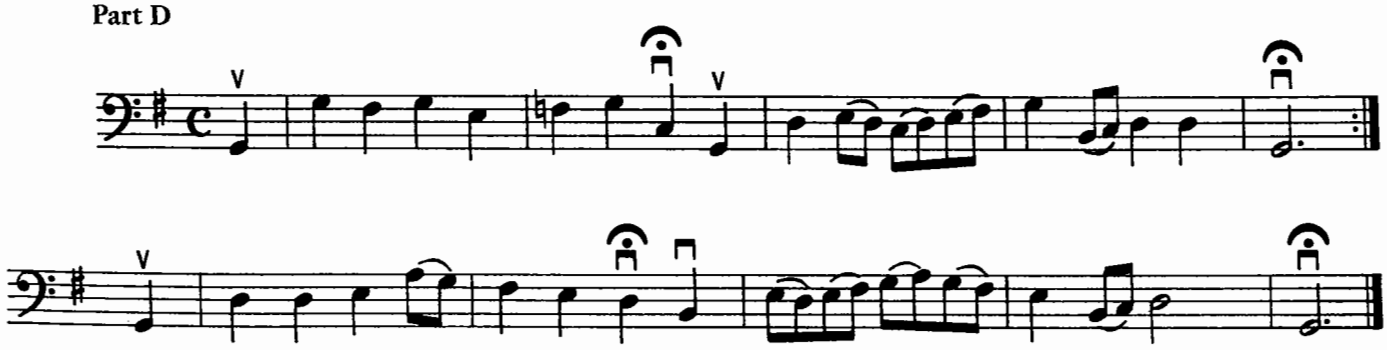

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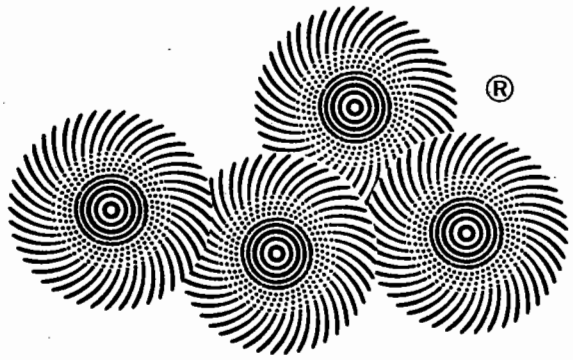

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