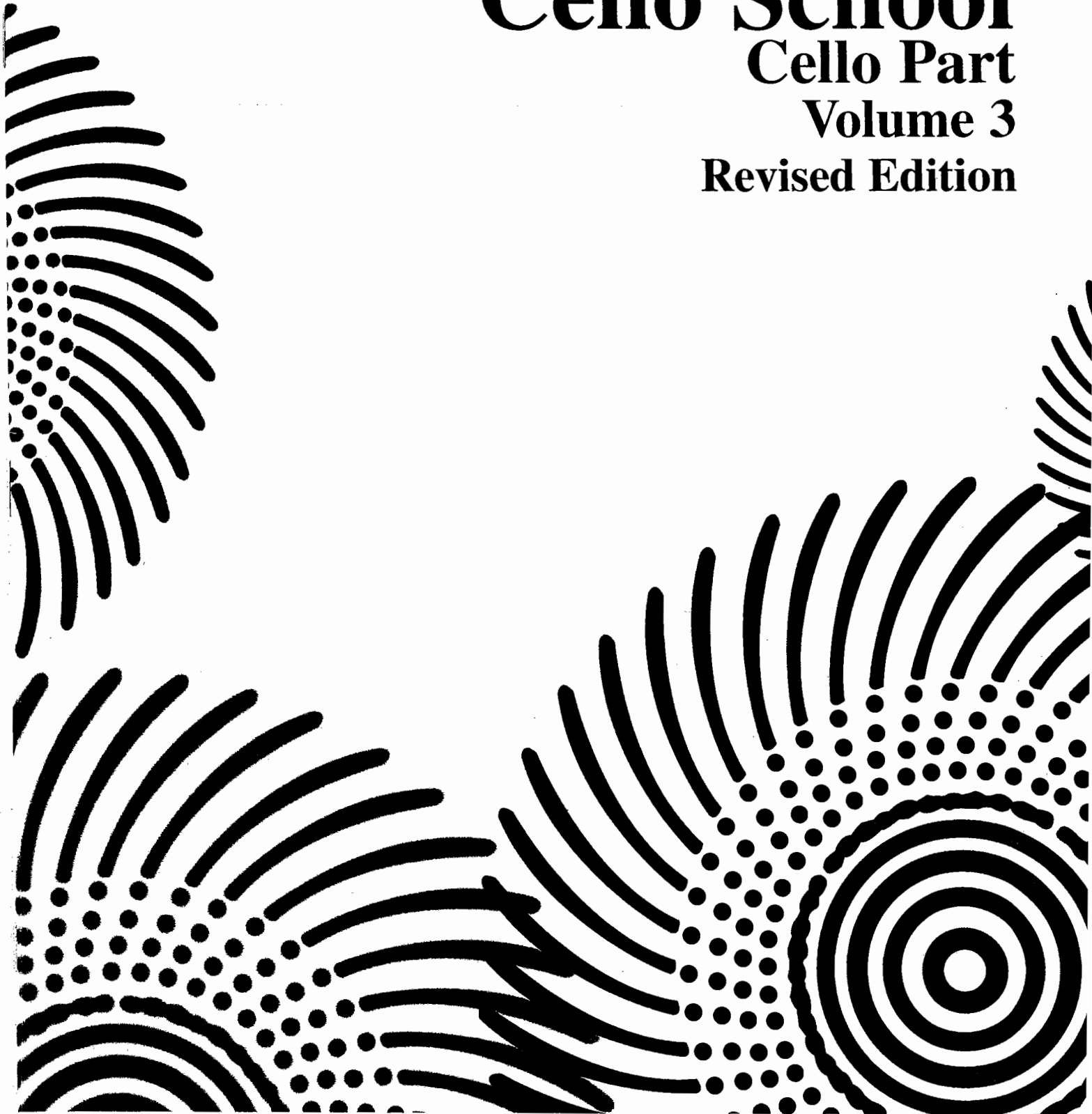


Suzuki[®]

Cello School **Cello Part** **Volume 3** **Revised Edition**



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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

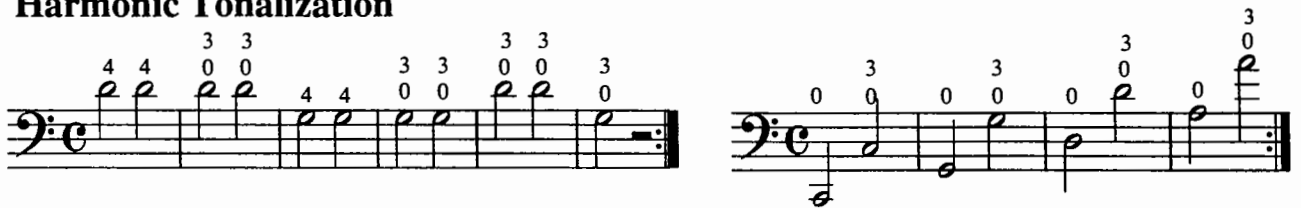
Each lesson begins with tonalization. Tonalization is stressed in order to improve and refine the tone. During the lesson use both bowing alternatives (down \square and up \vee) for beginning each exercise.

$\text{♩} = 30$

1. 

2. 

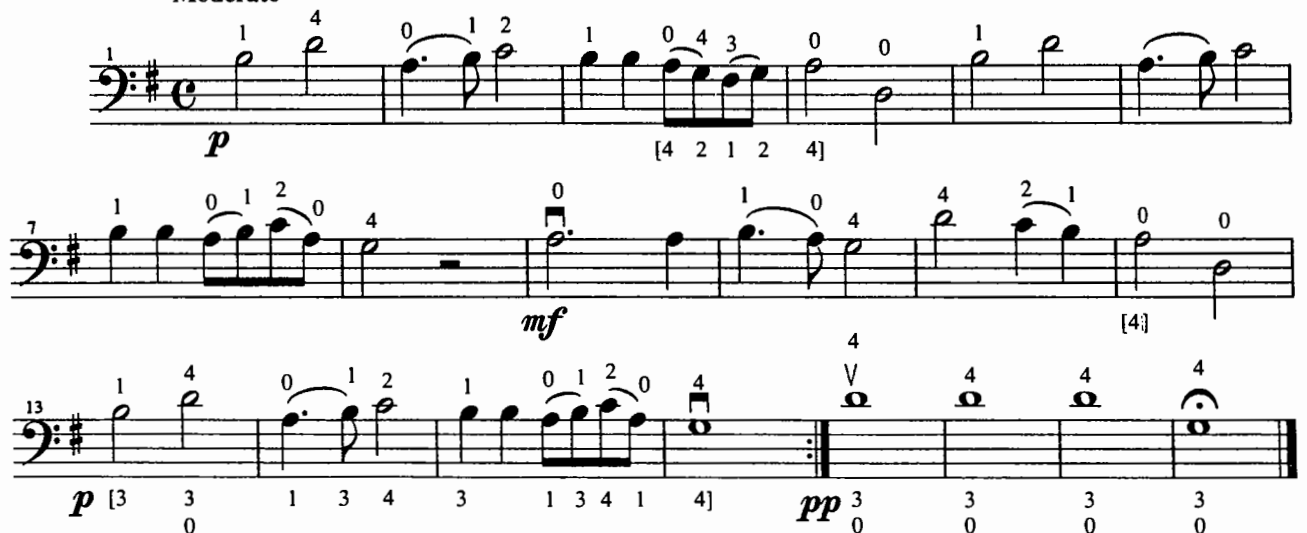
Harmonic Tonalization



1 Berceuse

Moderato

F. Schubert



3rd Position Tonalization

Moon Over The Ruined Castle

R. Taki

Andante

1 0 4 0 1 0 4 1 0 4 0

mp 3rd pos.

5 0 4 0 1 0 4 1 4 0 0

mp 3rd pos.

9 2 1 0 1 0 4 0 1 0

f 3rd pos.

13 0 4 0 1 0 4 1 4 0 0

p *pp* 3rd pos.

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

D Minor Scale Patterns

Natural

1 3 4 0 1 2 4 0 1 2 4 0 1x 2 4 4 2x1 0 4 2 1 0 4 2 1 0 4 3 1

Harmonic

1 3 4 0 1 2 4 0 1 2 4 0 1x 3 4 4 3x1 0 4 2 1 0 4 2 1 0 4 3 1

1 4 2nd pos. 4 1 2nd pos.

Melodic

1 3 4 0 1x 2 4 0 1 2 4 0 1 3 4 4 2x1 0 4 2 1 0 4 2 1 0 4 3 1

(a) (b)

2 Gavotte

J. B. Lully

Allegretto

mf con grazioso

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

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

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

40 2 1 0 V 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 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 1 2

rit. *f*

Backward Extension

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

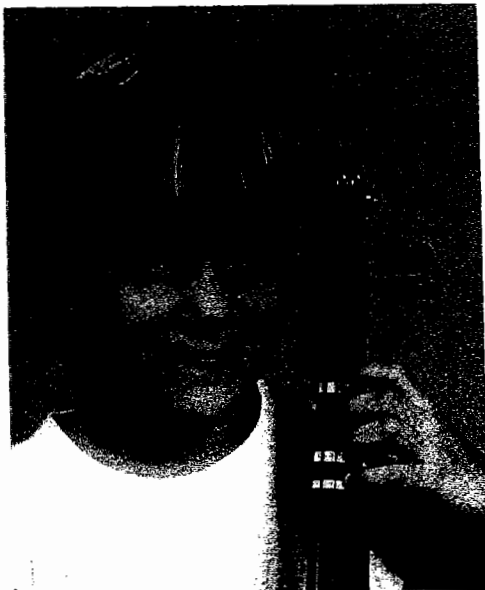
4 2 1 2 4 2 x b 1 b x 2 4

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)

4th Position Tonalization

Moon Over The Ruined Castle

R. Taki

4 Scherzo

C. Webster

Presto

p

4th pos.

fz

4th pos. (2 1)

p

p

cresc.

4th pos.

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

Trio
18

mf *più mosso* *2nd pos.*

half pos.

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

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

4th pos.

4th pos.

Natural C Minor Scale

6 Gavotte in C Minor

Andante

J.S. Bach

13 4 2 1 0 1 2 1 0 3 4 3 1 2 1 2 0 4 // V x 2 4 1
2nd pos. mf

17 2 V 4 2 x 1 4 2 V V 1 V x 2 4 2 4 x 1 x 2 V x 2 4 1
4th pos. mf

21 2 4 2 x 1 4 2 V V x 1 x 2 1 3 V 4 V 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 // V
2nd pos. mf mf

33 3 4 V 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 // V 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 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.

2nd pos.

Detailed description of the musical score: The score is for a Minuet No. 3 in G major, BWV 1007, by Johann Sebastian Bach. It is written for the bass clef in 3/4 time. The tempo is marked 'Allegretto'. The piece consists of 48 measures. The score is divided into nine staves. The first staff (measures 1-5) begins with a dynamic of *mf* and the instruction 'con grazia'. It features a series of eighth and sixteenth notes with various fingering numbers (1, 2, 3, 4, 0) and two trills (V). The second staff (measures 6-10) continues the melodic line, ending with a double bar line and a repeat sign. The third staff (measures 11-16) includes a trill and a sequence of notes with fingering. The fourth staff (measures 17-21) features a trill and a sequence of notes with fingering, ending with a trill and the instruction '2a volta (2 1 2)'. The fifth staff (measures 22-26) includes a trill and a sequence of notes with fingering, ending with a trill and the instruction '2nd pos.'. The sixth staff (measures 27-32) includes a trill and a sequence of notes with fingering, ending with a trill and the instruction '2nd pos.'. The seventh staff (measures 33-37) includes a trill and a sequence of notes with fingering, ending with a trill and the instruction '2nd pos.'. The eighth staff (measures 38-43) includes a trill and a sequence of notes with fingering, ending with a trill and the instruction '2nd pos.'. The ninth staff (measures 44-48) includes a trill and a sequence of notes with fingering, ending with a trill and the instruction '2nd pos.'. Dynamics range from *f* to *mp*. The piece concludes with a final cadence.

49 *mp dolce*
3 1 3 3 3 3 0) (1 2 4 2 2x1 2 3 2 2x1)
3rd pos. 2nd pos.

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

60 4th pos. 3rd pos.

65 *rin f* *mf*
2nd pos. 4 2 4 x 1 2nd pos.

70 *p*
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.

3

mf

3rd pos.

mf

f

2nd pos.

p *a tempo*

2nd pos.

3rd pos.

rit. e dim.

f *a tempo*

2nd pos.

f

3rd pos.

poco rit.

33

3rd pos.

2nd pos.

4th pos.

2nd pos.

5th pos.

f *a tempo*

poco rit.

9 La Cinquantaine

(Air in the olden style)

G. Marie (1852-1928)

Andantino

pp dolce 3rd pos. 3rd pos.

4th pos. *p* 3rd pos.

10 3rd pos. 4th pos. *mf*

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

21 4th pos. 3rd pos. 4th pos. *poco rit.* *a tempo* *p* 2nd pos.

26 *cresc.* 2nd pos. *f* 2nd pos. 2nd pos. (1 4 3 1 4)

31 *pp*

36 *mf allargando* 2a volta *tr* *Fine*

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

Musical staff 41-46: Bass clef, key signature of two sharps (F# and C#). Measure 41 starts with a forte (f) dynamic and a bracketed section labeled "2nd pos.". The music features a sequence of notes with fingerings 1, 4, 3, 3, 1, 3, 4, 3, 1, 0, 4. A breath mark (V) is placed above the first note of measure 45. The dynamic shifts to pianissimo (pp) and a bracketed section labeled "2nd pos." spans measures 45 and 46. The notes in measure 45 have fingerings 1, 4, 3, 1, 3, 1, and a breath mark (V) above the final note.

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

Musical staff 47-51: Bass clef, key signature of two sharps. Measure 47 starts with a bracketed section labeled "2nd pos.". The music features a sequence of notes with fingerings 4, 3, 1, 3, 1, V, 3, 1, 0, 1x2, 4, 2, 4, 1, 1, 3, x, 1. A breath mark (V) is placed above the first note of measure 49. The dynamic is marked *cresc.* and a bracketed section labeled "3rd pos." spans measures 50 and 51. The staff ends with a forte (f) dynamic.

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

Musical staff 52-57: Bass clef, key signature of two sharps. Measure 52 starts with a forte (f) dynamic and a bracketed section labeled "2nd pos.". The music features a sequence of notes with fingerings 1, x, 2, 4, 0, 1, V, 4, 3, 1, 3, 4, 3, 1, 0, 4. A breath mark (V) is placed above the first note of measure 54. The dynamic shifts to *sotto voce* and then *pp*. A bracketed section labeled "2nd pos." spans measures 55 and 56. The staff ends with a forte (f) dynamic.

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

Musical staff 58-62: Bass clef, key signature of two sharps. Measure 58 starts with a bracketed section labeled "2nd pos.". The music features a sequence of notes with fingerings 1, 3, 1, V, 4, 3, 1, 3, 1, V, 3, 1, 0, 1x2, 4, 2, 4, 1, 1. A breath mark (V) is placed above the first note of measure 60. The dynamic is marked *cresc.* and a bracketed section labeled "3rd pos." spans measures 61 and 62.

63 *f* 3rd pos.

Musical staff 63-67: Bass clef, key signature of two sharps. Measure 63 starts with a forte (f) dynamic and a bracketed section labeled "3rd pos.". The music features a sequence of notes with fingerings 3, x, 1, 1, V, 3, 1, 3, 1, x, 2, 4, 2, 4, 3, 1, 3, 4, 3, 1, 0. A breath mark (V) is placed above the first note of measure 65. The staff ends with a forte (f) dynamic.

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

Musical staff 68-71: Bass clef, key signature of two sharps. Measure 68 starts with a bracketed section labeled "3rd pos.". The music features a sequence of notes with fingerings 1, 2, 4, 2, 4x, 1, x, 2, 4, 4, 3, 1, 3, 1, V, 4, 3. A breath mark (V) is placed above the first note of measure 70. The dynamic is marked *pp*. A bracketed section labeled "2nd pos." spans measures 69 and 70, and another bracketed section labeled "2nd pos." spans measure 71.

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

Musical staff 72-76: Bass clef, key signature of two sharps. Measure 72 starts with a bracketed section labeled "2nd pos.". The music features a sequence of notes with fingerings 1, 3, 1, V, 3, 1, 0, 1, 1, 2, 4, 1, 0, 1, 3, 4, 3, tr, 0, 1. A breath mark (V) is placed above the first note of measure 73. The dynamic is marked *cresc.* and a bracketed section labeled "2nd pos." spans measures 74 and 75. The staff ends with a forte (f) dynamic and the instruction "D.C. al Fine".

10 Allegro Moderato

J. S. Bach

Allegro moderato $\text{♩} = 88$

The musical score is written for bass clef in G major (one sharp). It consists of eight staves of music. The tempo is marked 'Allegro moderato' with a quarter note equal to 88 beats per minute. The dynamics range from *mf* (mezzo-forte) to *f* (forte). The score includes various fingering numbers (0-4) and techniques such as trills, slurs, and double stops. Position markings include '2nd pos.', '4th pos.', and '3rd pos.'. The piece concludes with a final cadence.

7

mf

11

15

19

23

27

31

2nd pos.

2nd pos.

4th pos.

2nd pos.

3rd pos.

f

mf

f

34 *f* *mf*

39 *f*

44 *mp*

48 *mf*

52 *mf*

55 *mf*

58 *cresc.* *poco rit.* *f*

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

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

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

D Melodic Minor

1 3 4 0 1 x 2 4 0 1 2 4 0 1 # 3

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

G Major

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

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

4th pos. —

G Melodic Minor

0 1 2 4 0 1 # 3 4 0 1 x 2 4 1 # 3

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

4th pos. —

C Major

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

C Melodic Minor

0 1 2 4 0 1 3 4 0 ↓ 1 x 2 4 1 3

A Major

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

A Melodic Minor

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

Trill Drills

Each group should be clear and even

Repeat drill using variants

a)

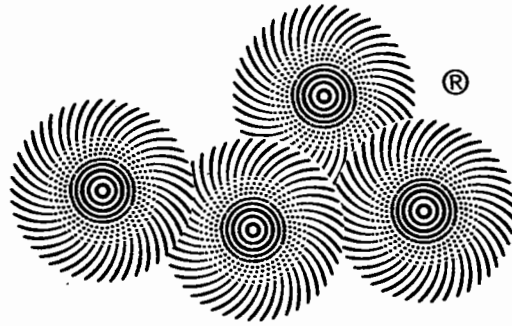
b)

c)

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