Suzuki®

Cello School

Cello Part

Volume 3

Revised Edition

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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.

CONTENTS

1 **Berceuse,** *F. Schubert* 4

Third Position Tonalization - Moon Over the Ruined Castle,

R. Taki 5

2 **Gavotte,** *J. B. Lully* 6

3 **Minuet,** *L. Boccherini* 8

Fourth Position Tonalization - Moon Over the Ruined Castle,

R. Taki 9

4 **Scherzo,** *C. Webster* 10

5 **Minuet in G,** *L. van Beethoven* 12

6 **Gavotte in C Minor,** *J. S. Bach* 14

7 **Minuet No. 3,** *J. S. Bach* 16

8 **Humoresque,** *A. Dvořák* 18

9 **La Cinquantaine,** *G. Marie* 20

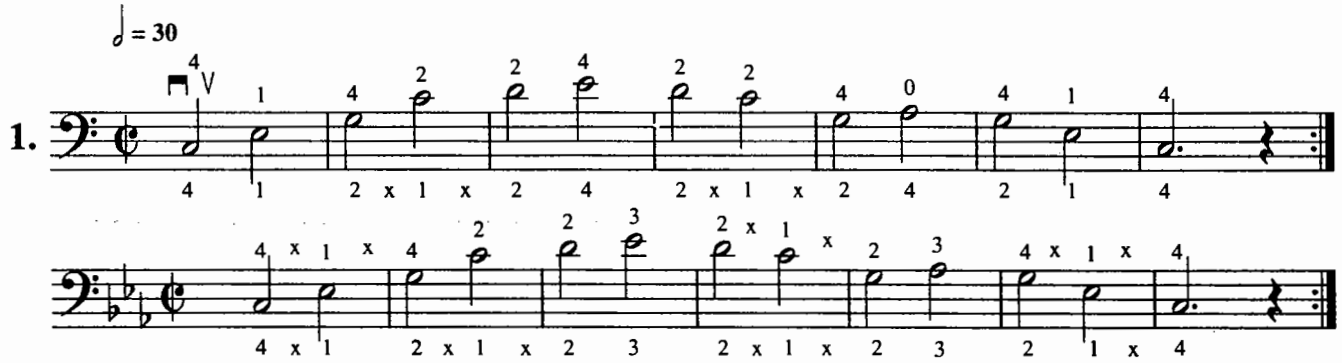
10 **Allegro Moderato,** *J. S. Bach* 22

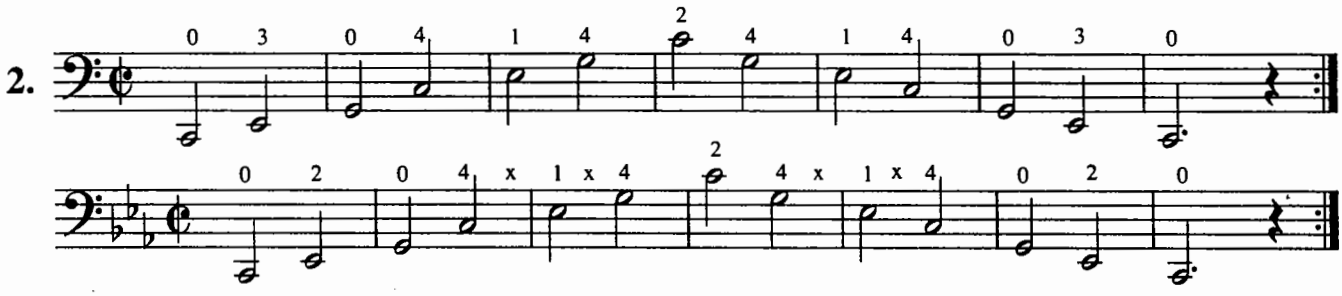
The Four Main Points for Study

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.

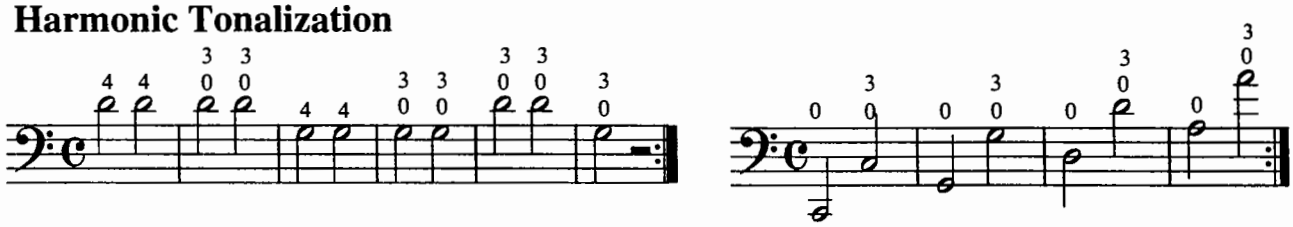
Tonalization

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





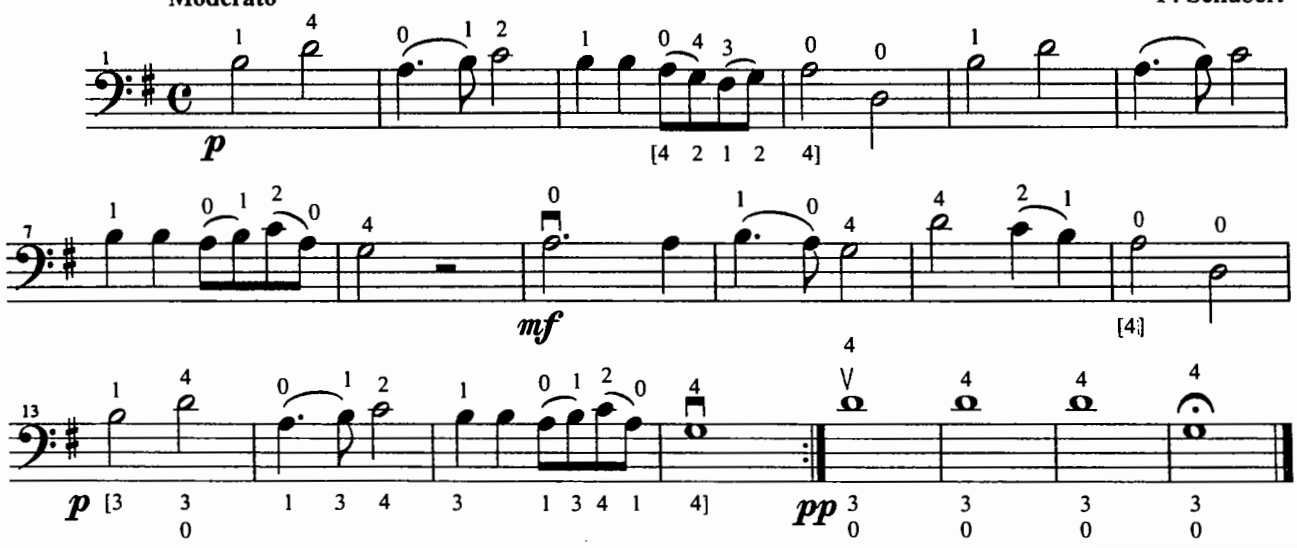
Harmonic Tonalization



1 Berceuse

Moderato

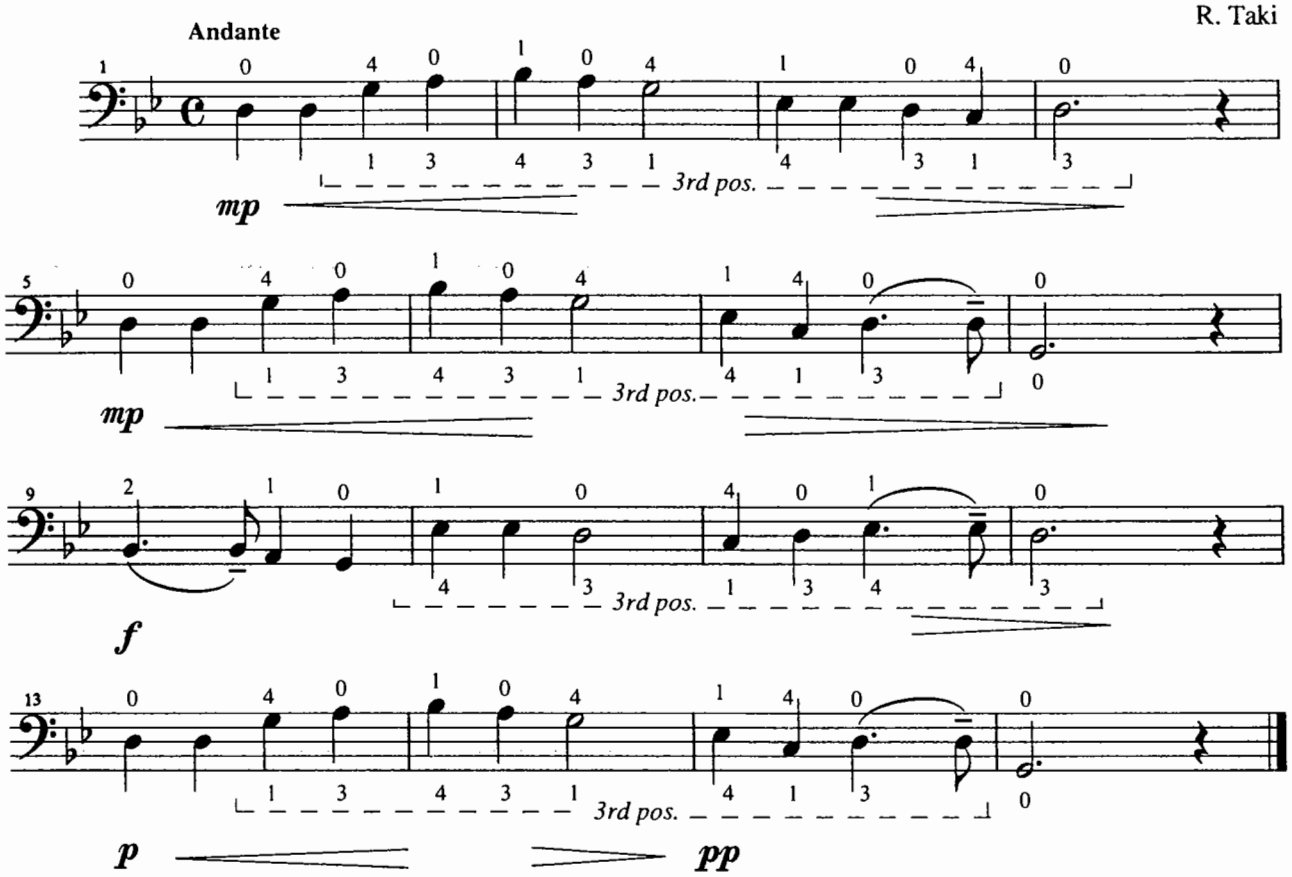
F. Schubert



3rd Position Tonalization

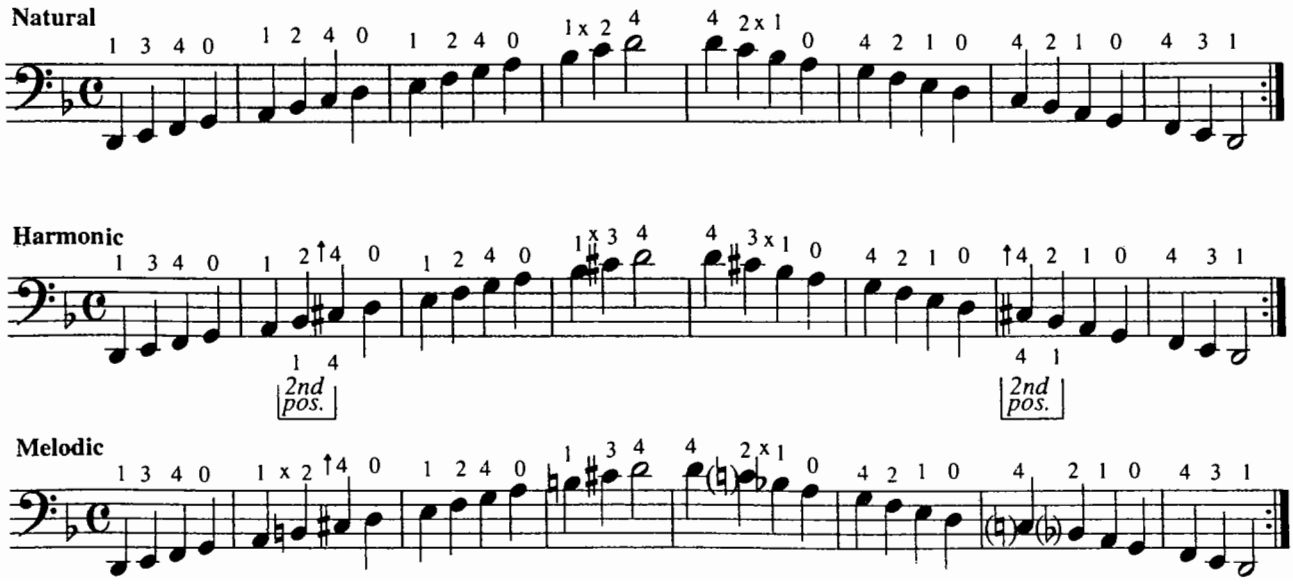
Moon Over The Ruined Castle

R. Taki



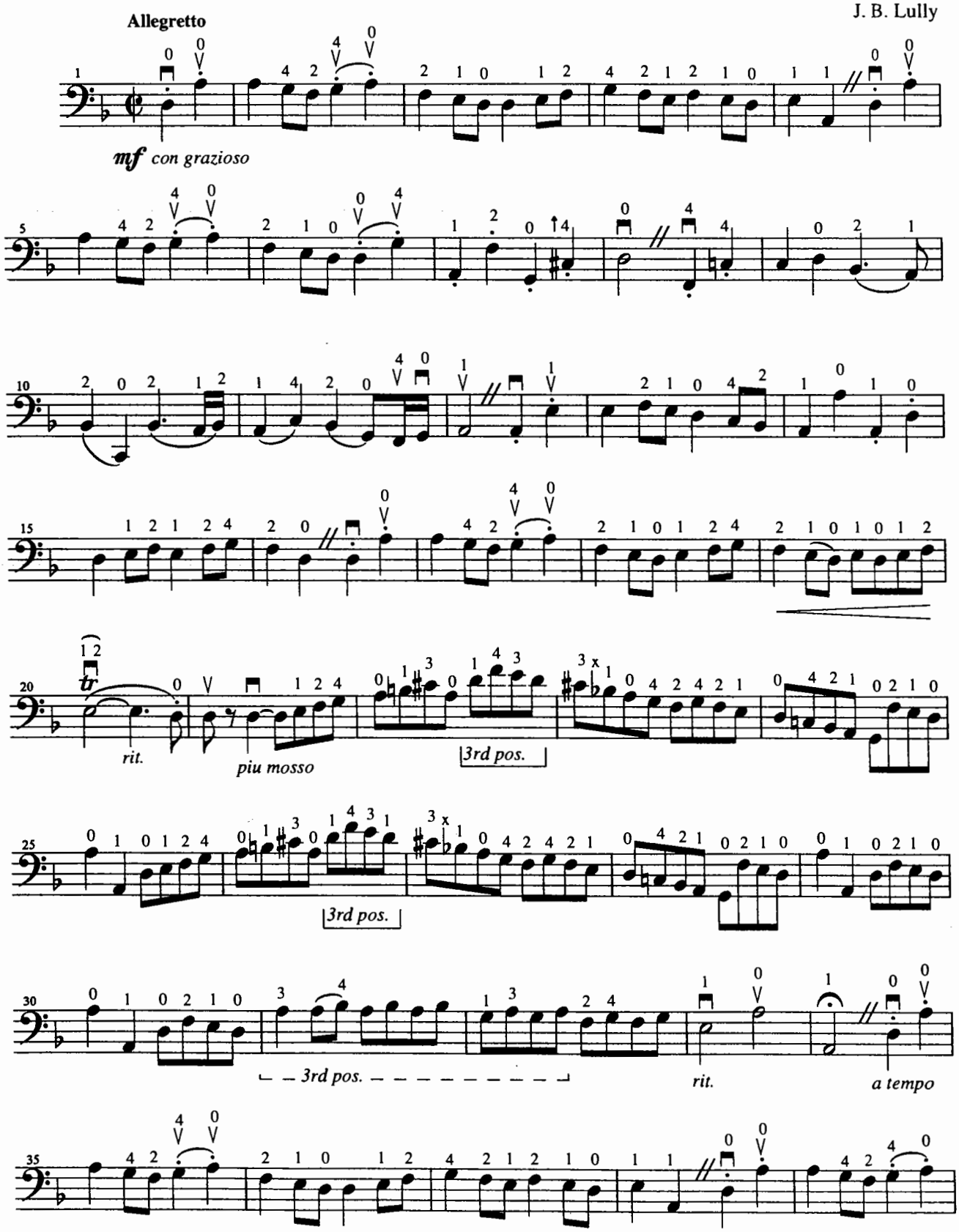
At first, practice in 1st position; later, practice in 3rd position.

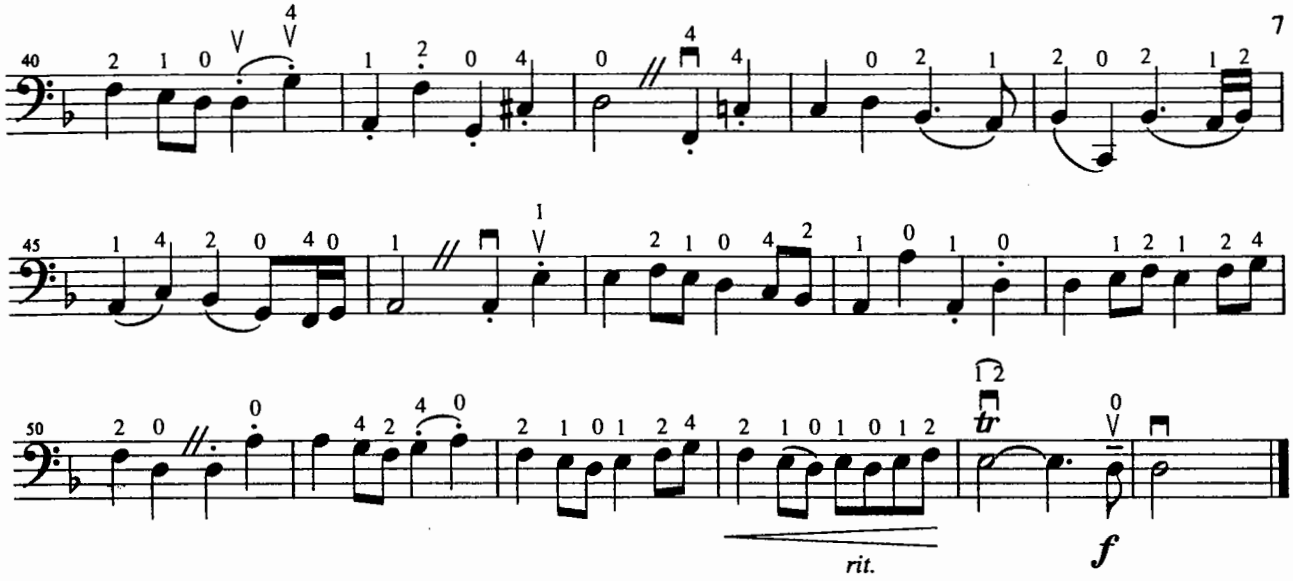
D Minor Scale Patterns



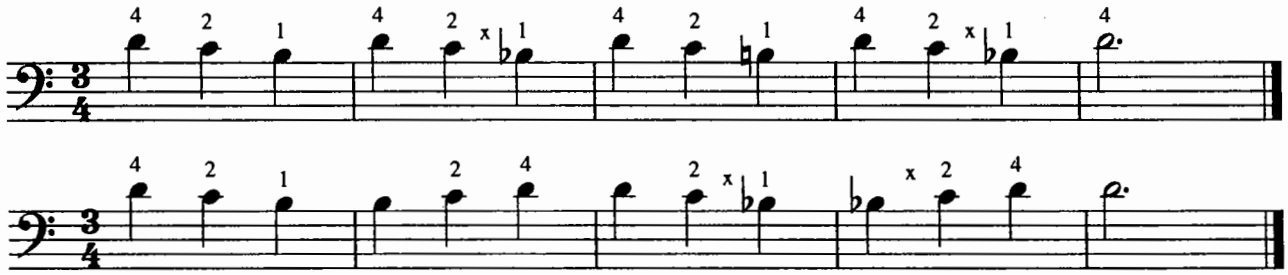
2 Gavotte

J. B. Lully



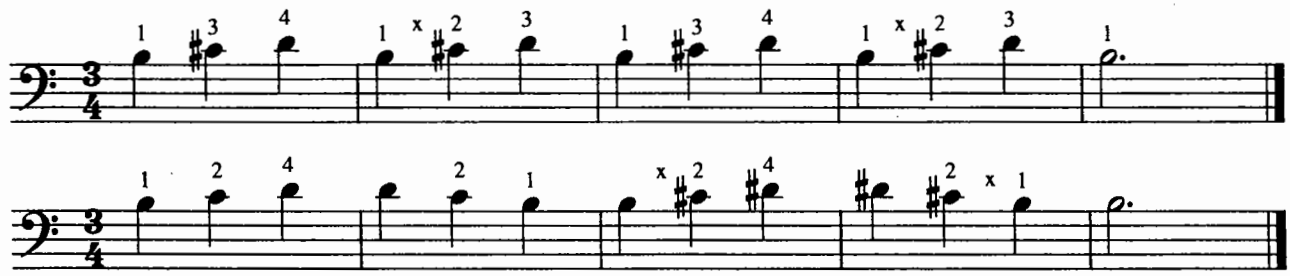


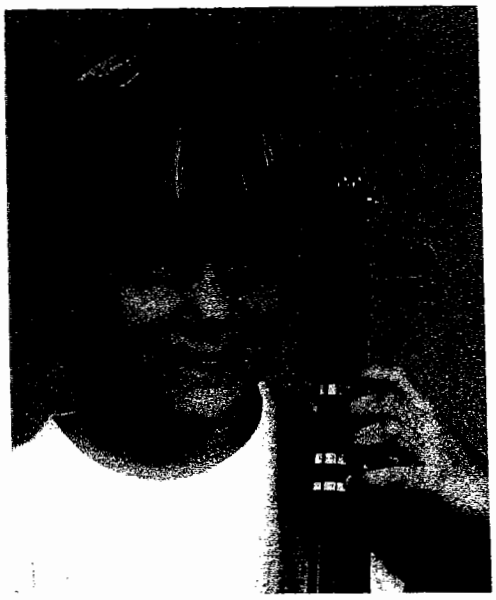
Backward Extension



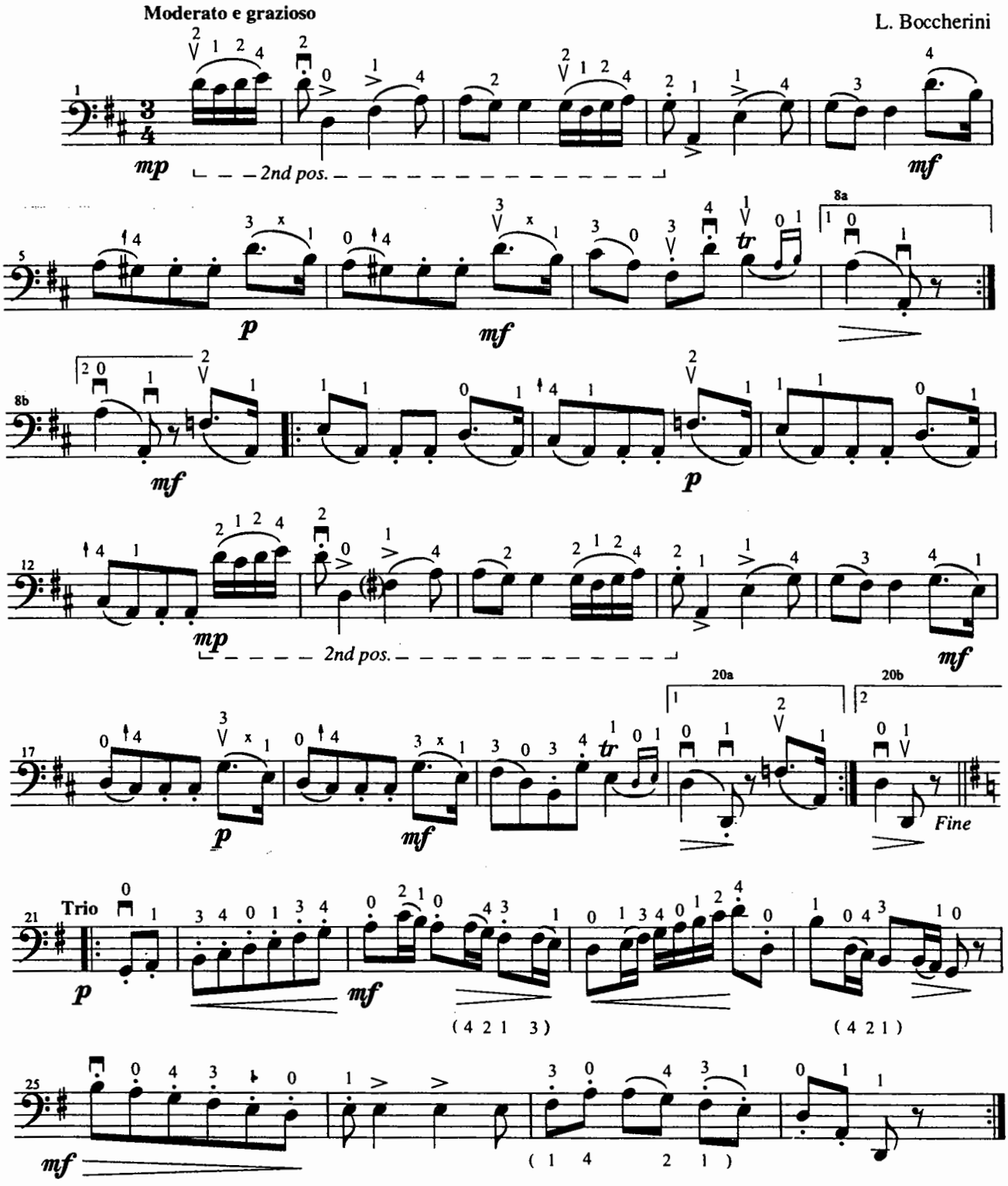
Forward Extension

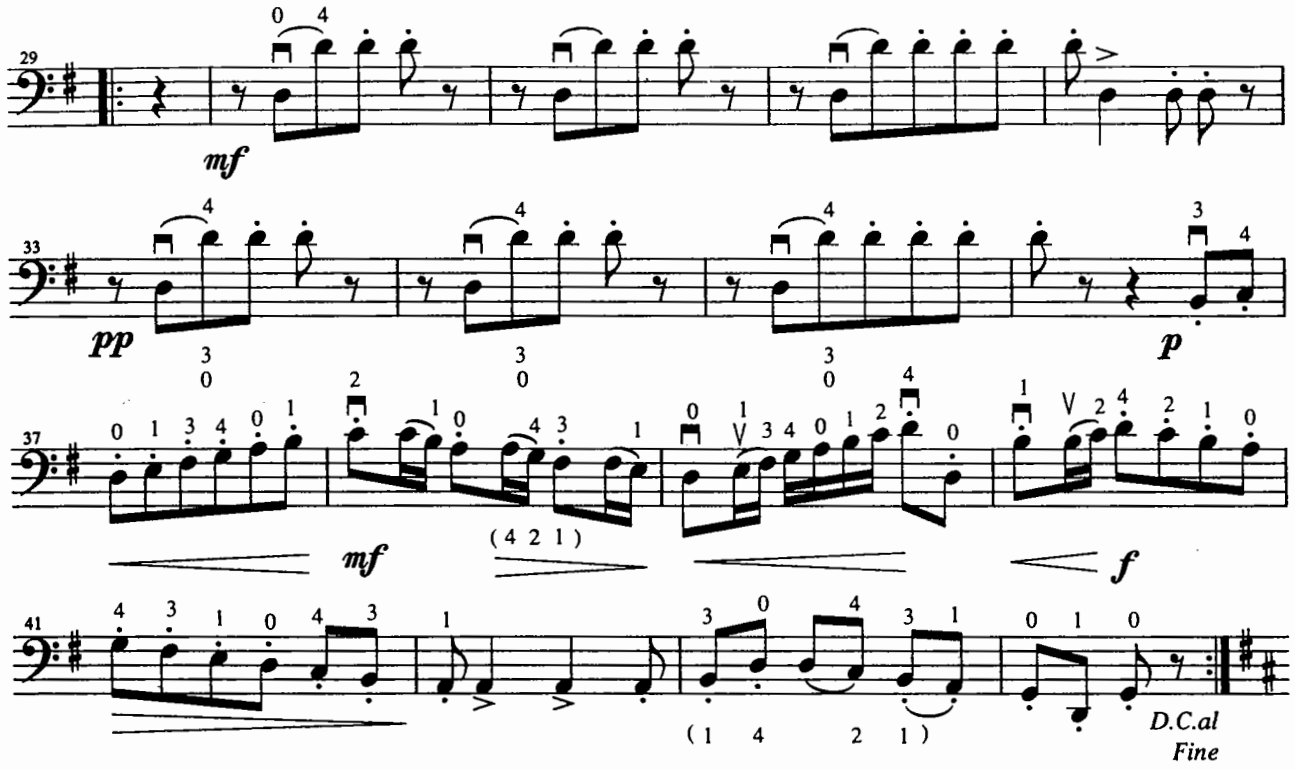
Open hand between 1st and 2nd fingers by moving thumb, 2nd, 3rd and 4th fingers one half-step away from the 1st finger. Keep the same shape in the moving fingers.





3 Minuet

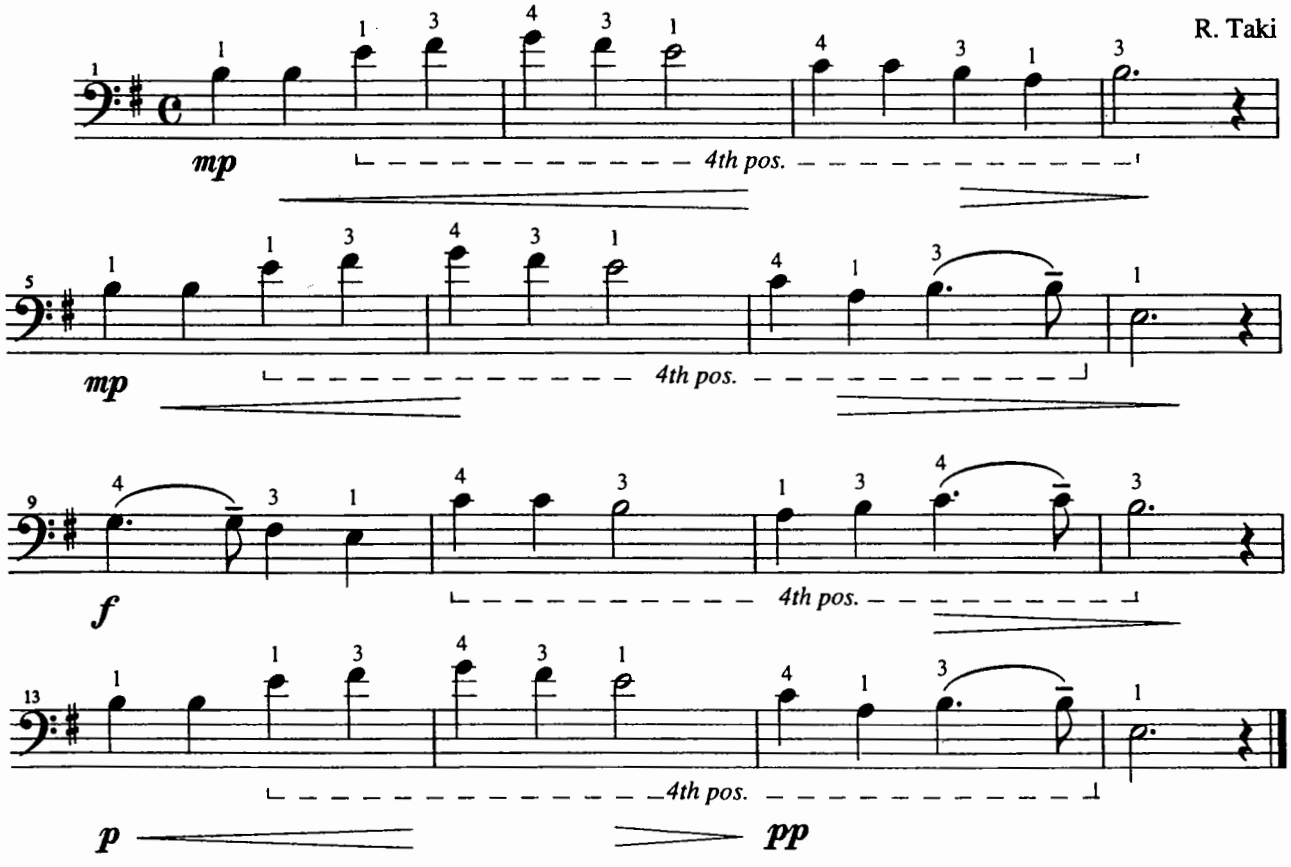

Moderato e grazioso
L. Boccherini
mp
2nd pos.
mf
p
mf
8a
8b
mf
p
mp
2nd pos.
mf
20a
20b
Fine
Trio
p
mf
(4 2 1 3)
(4 2 1)
mf
(1 4 2 1)



4th Position Tonalization

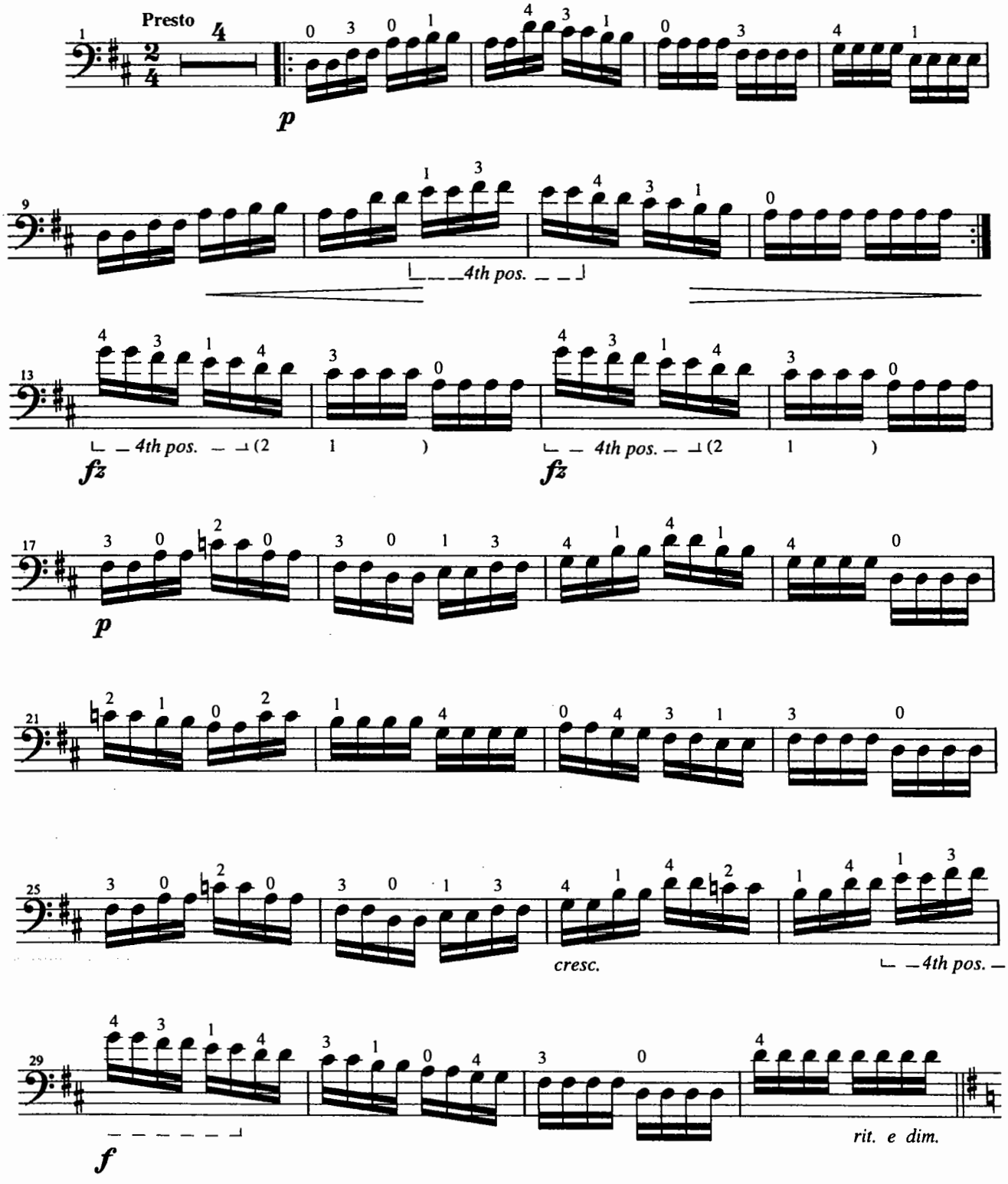
Moon Over The Ruined Castle

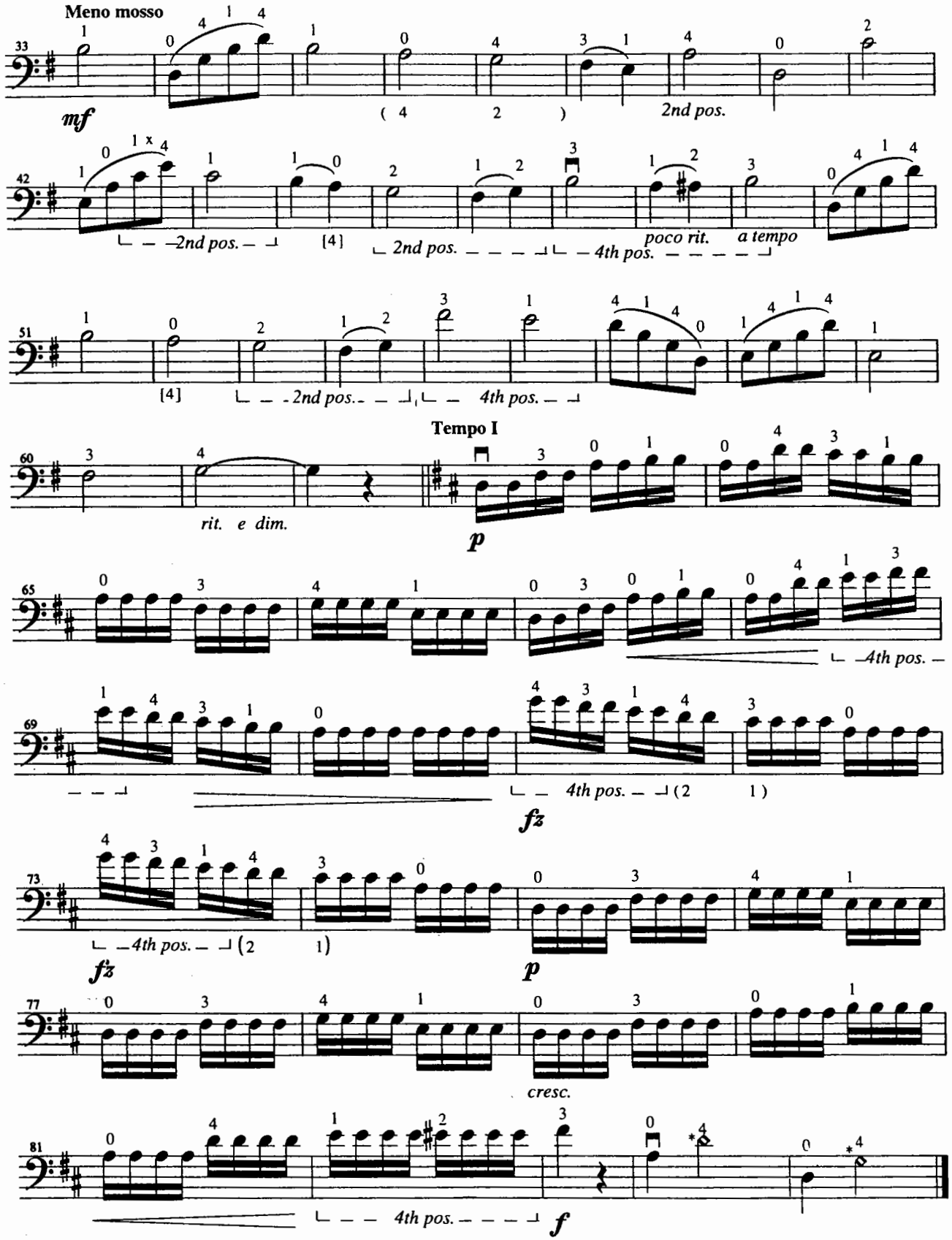
R. Taki



4 Scherzo

C. Webster

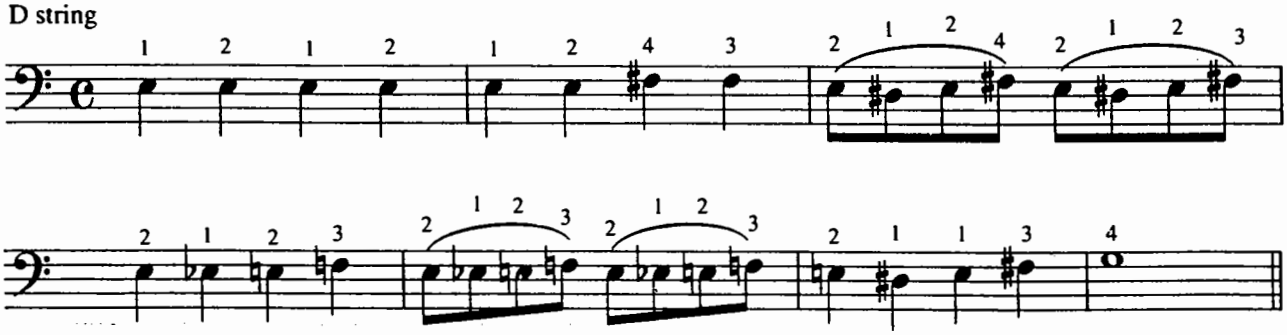




* Place only the 4th finger lightly on the A or D string to sound the harmonics.

Half position Exercise

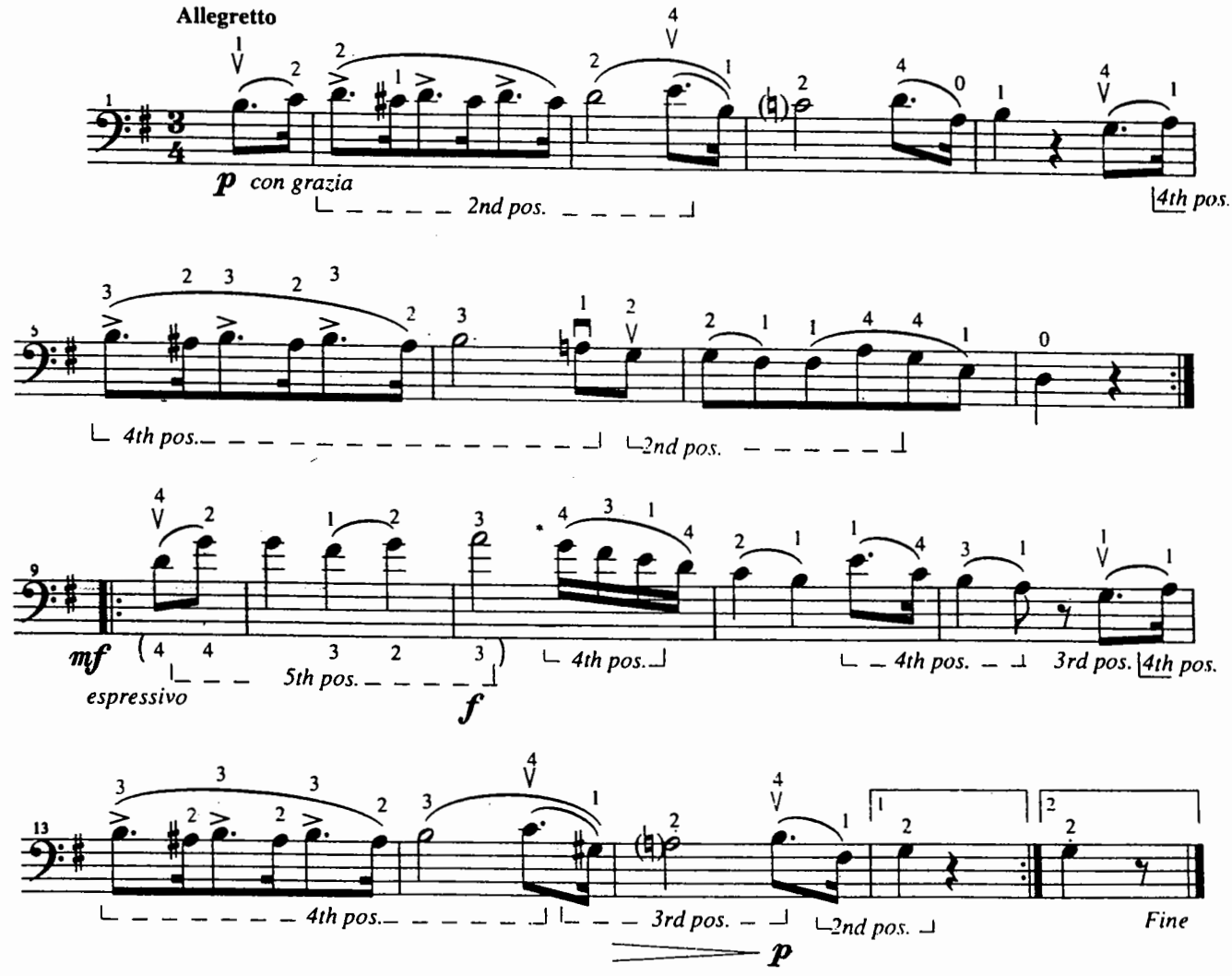
D string

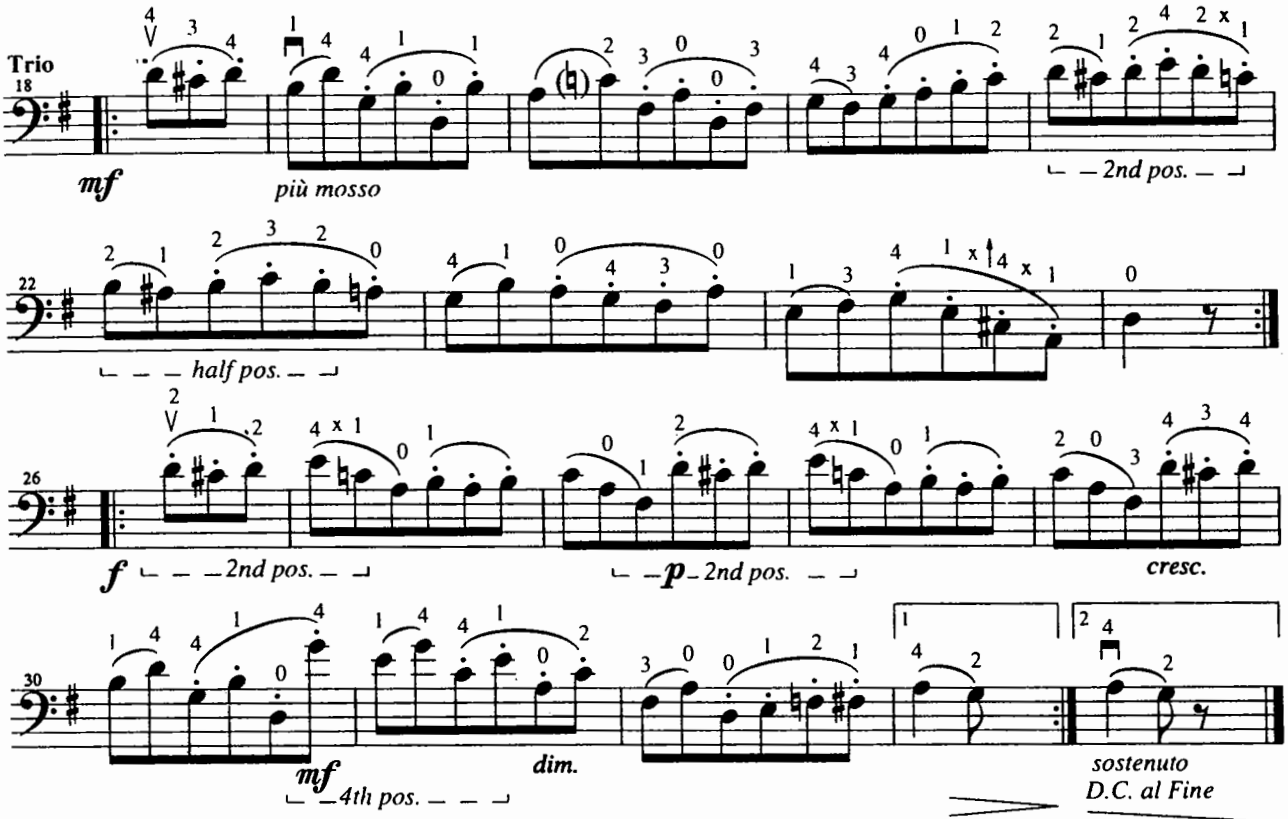


Repeat each exercise on the A string.

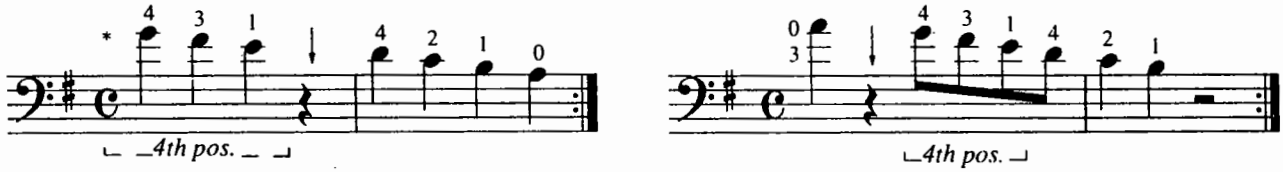
5 Minuet in G

L. van Beethoven

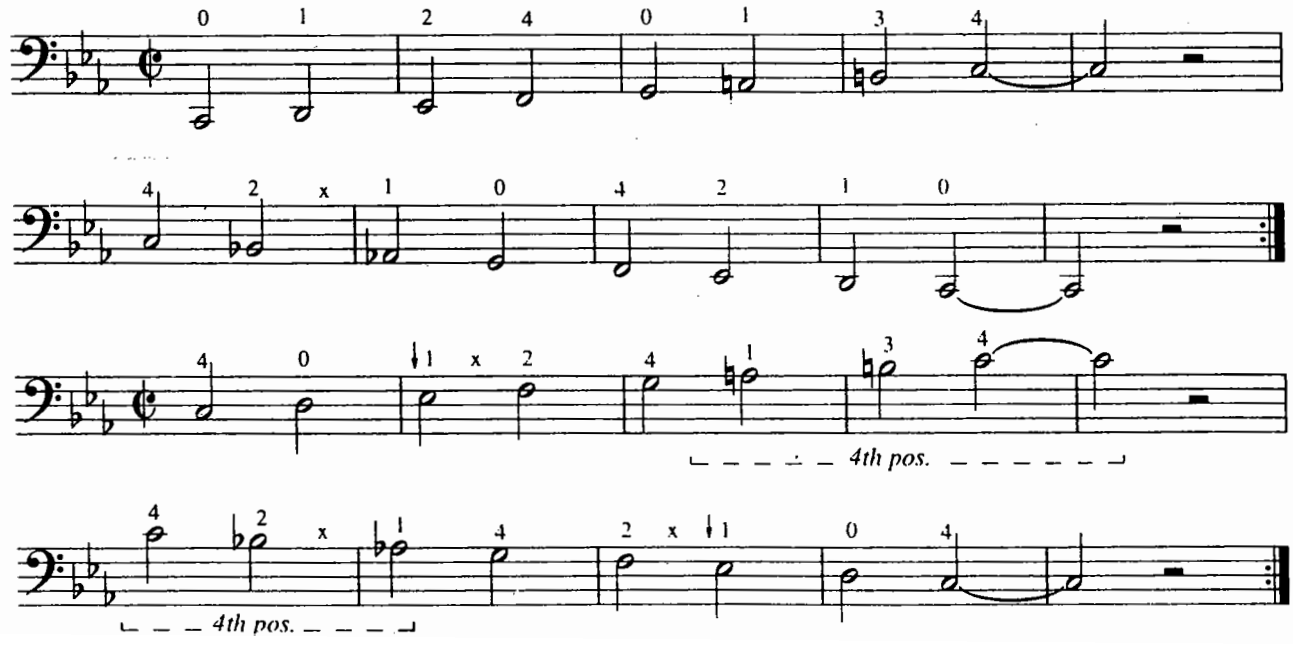




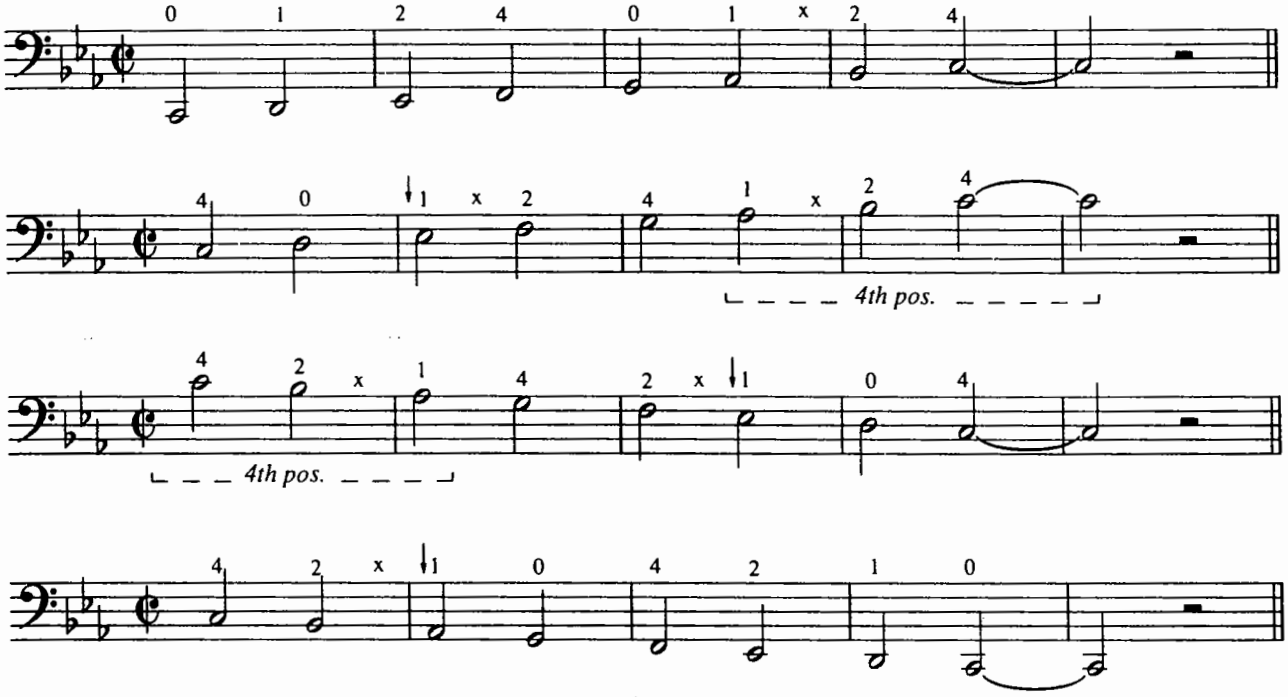
At first change position slowly and accurately, then practice with increasing speed.



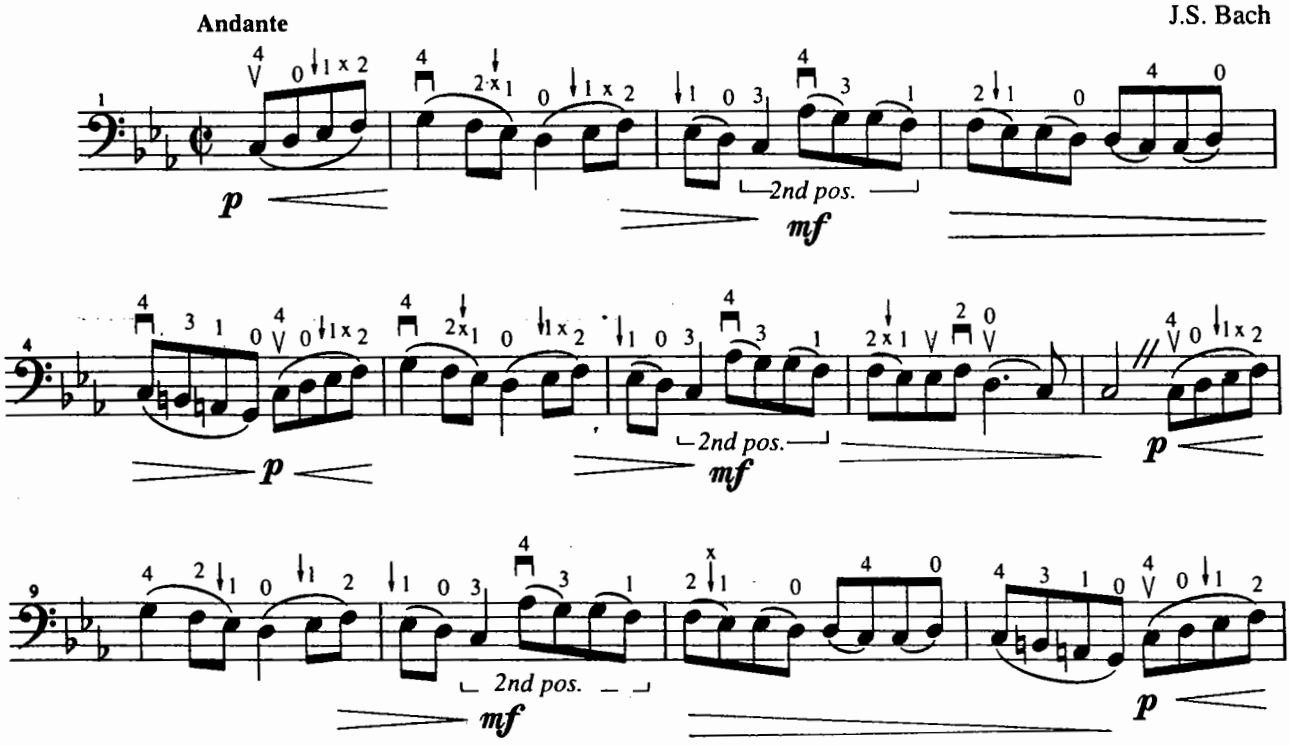
Melodic C Minor Scale

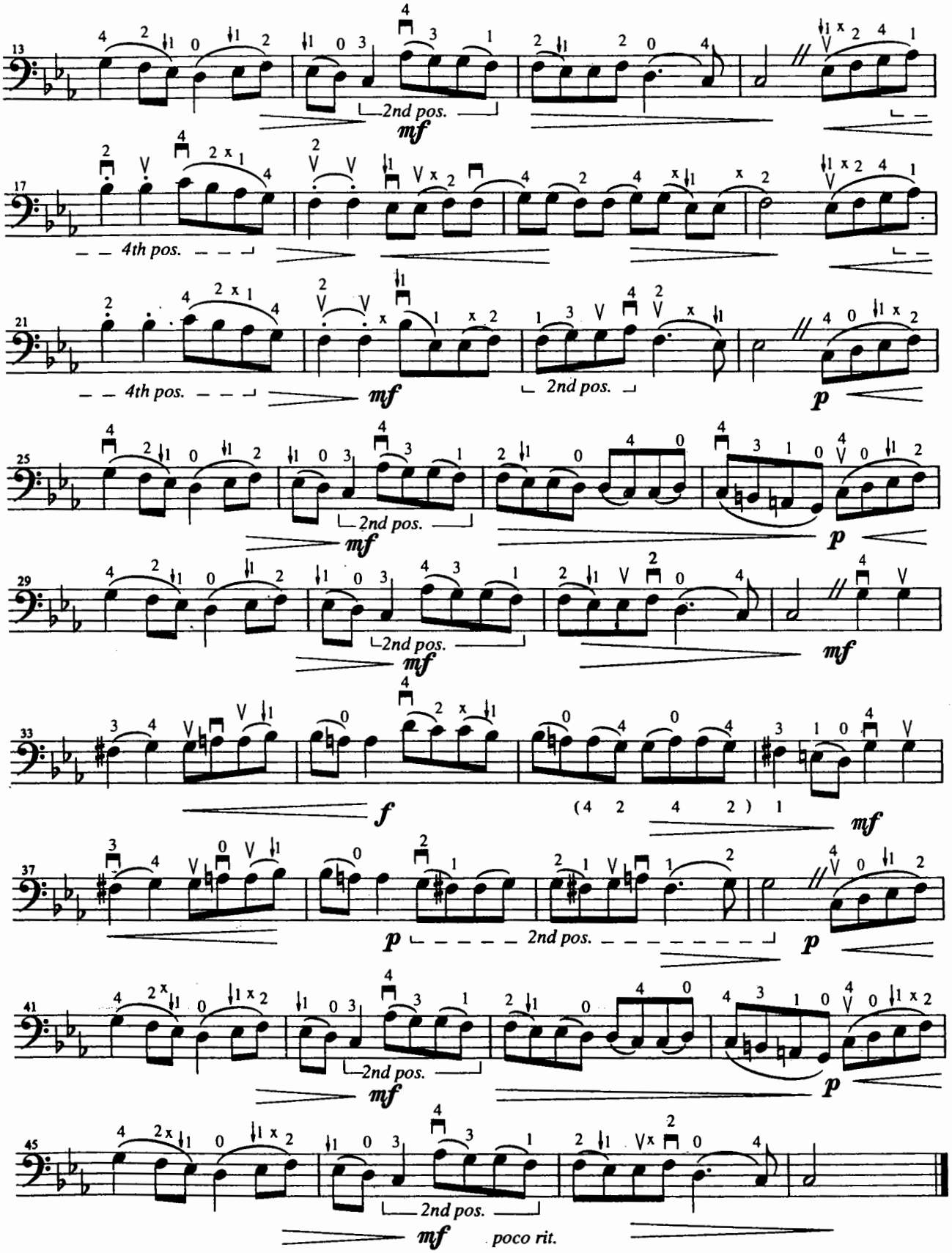


Natural C Minor Scale



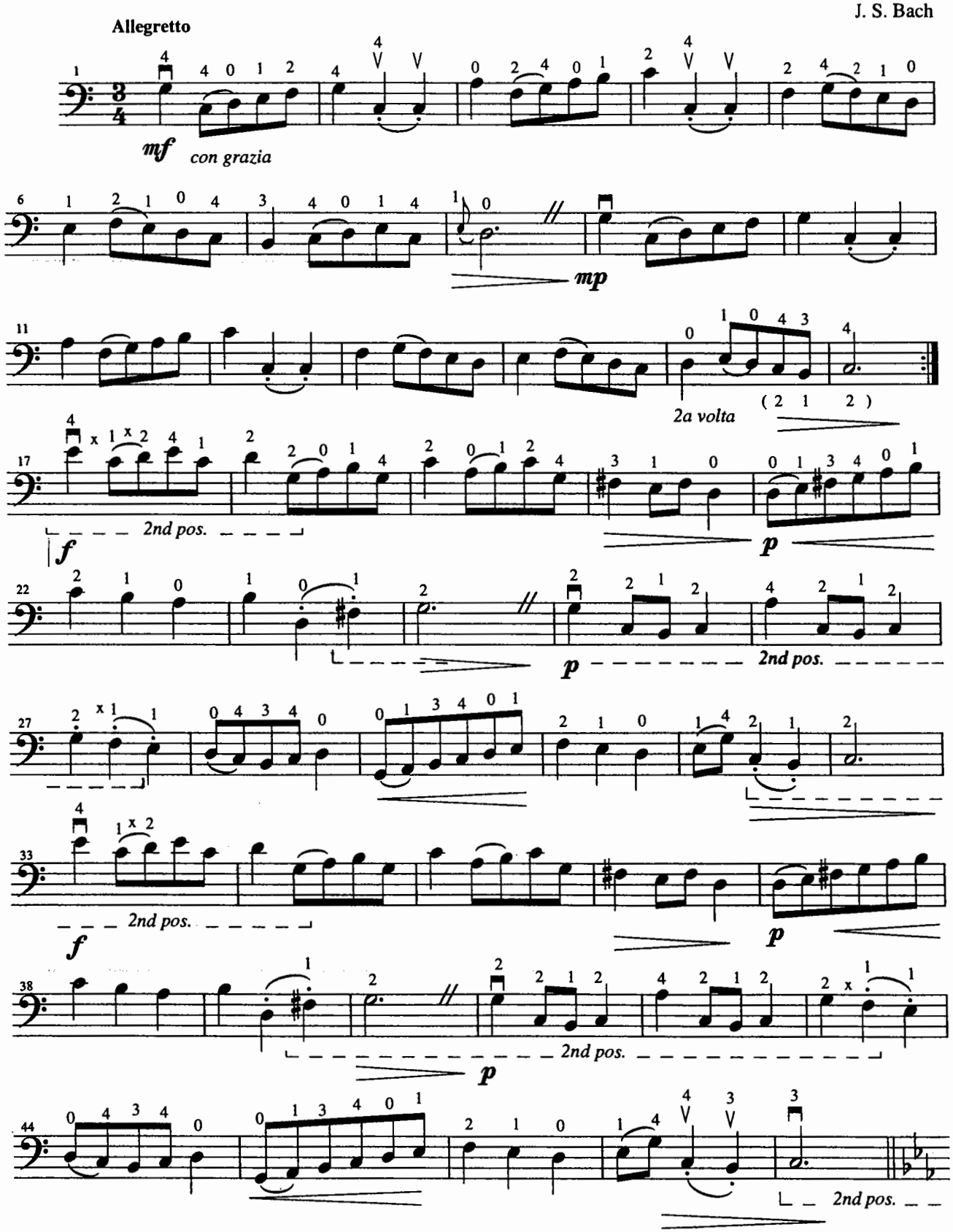
6 Gavotte in C Minor

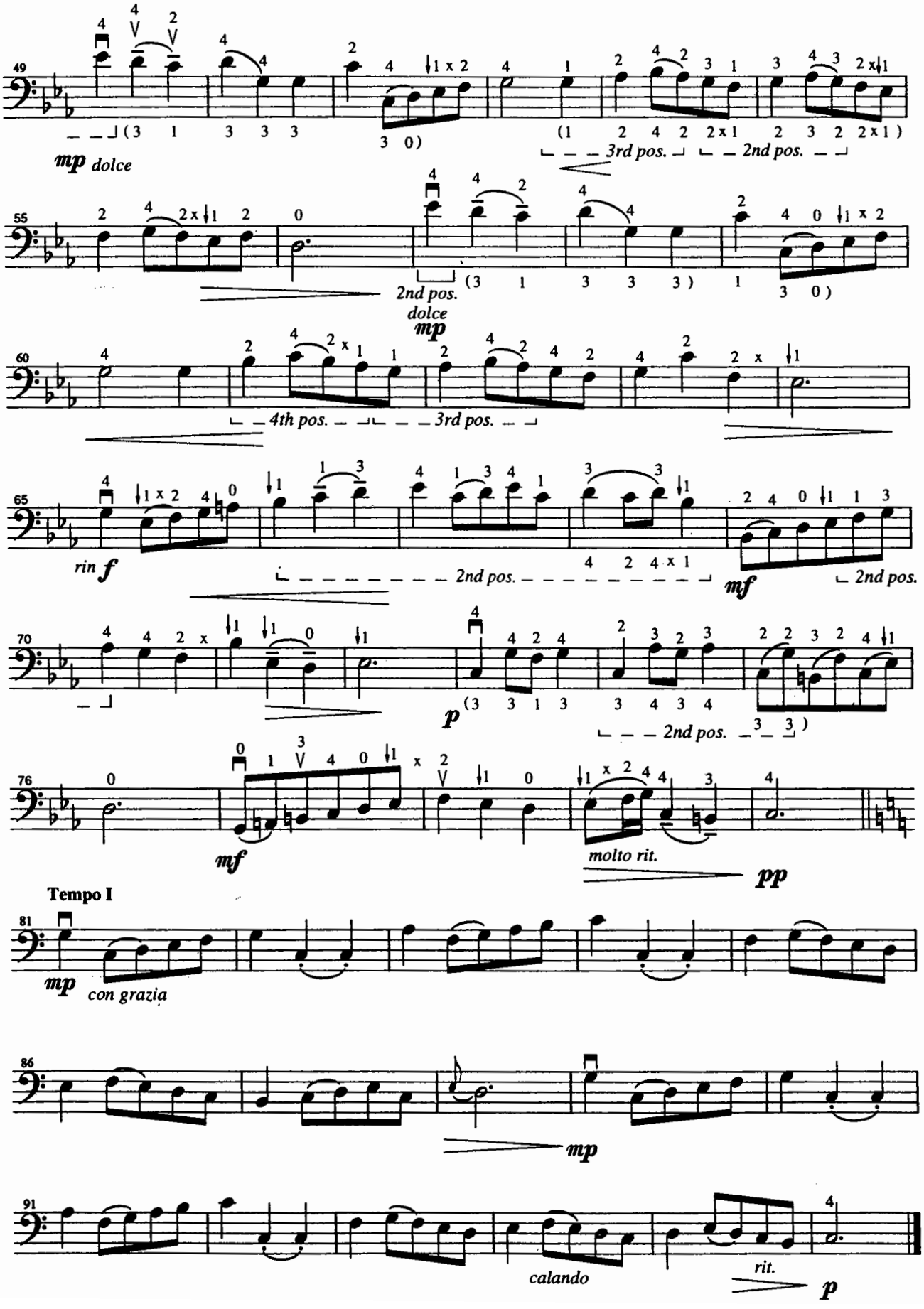



13
2nd pos.
mf
17
4th pos.
21
4th pos.
mf
2nd pos.
p
25
2nd pos.
mf
p
29
2nd pos.
mf
mf
33
f
(4 2 4 2) 1
mf
37
p
2nd pos.
p
41
2nd pos.
mf
p
45
2nd pos.
mf
poco rit.

7 Minuet No. 3

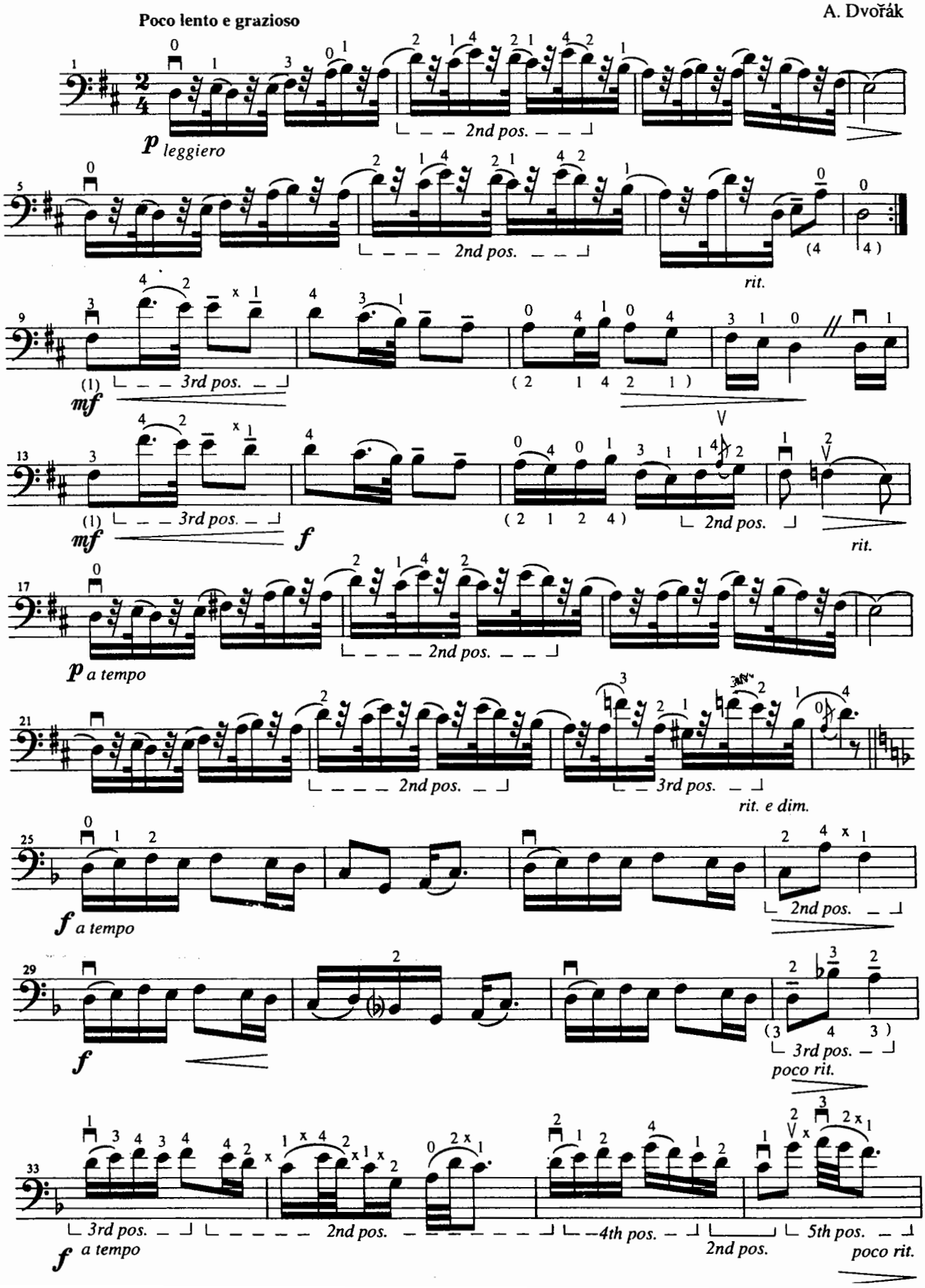
J. S. Bach

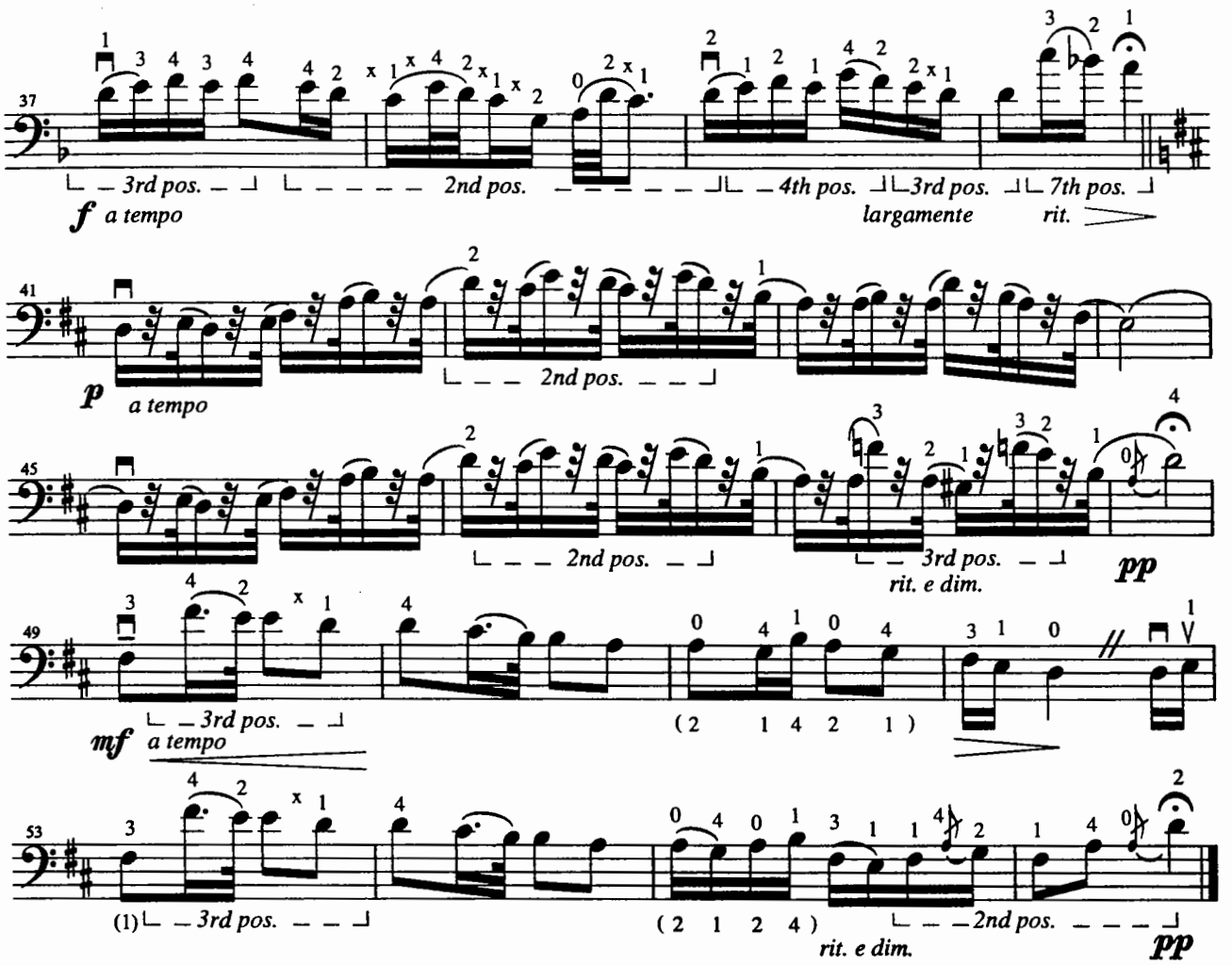



mp dolce
3rd pos.
2nd pos.
2nd pos.
dolce
mp
4th pos.
3rd pos.
rin f
2nd pos.
mf
2nd pos.
p
2nd pos.
mf
molto rit.
pp
Tempo I
mp
con grazia
mp
calando
rit.
p

8 Humoresque

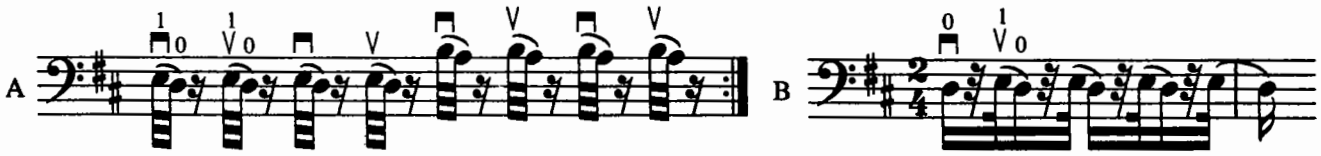
A. Dvořák





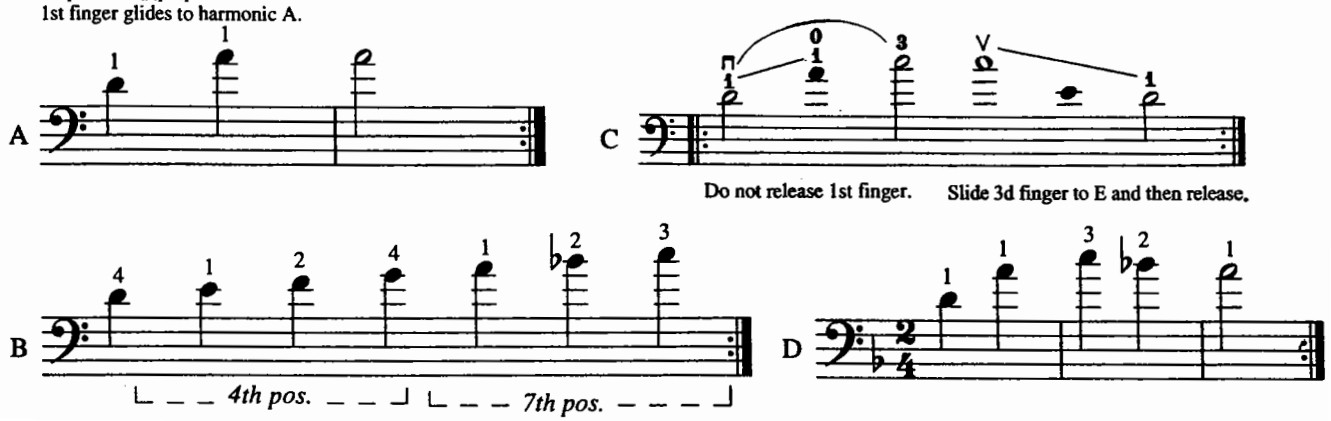
Preliminary practice 1

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



Preliminary practice 2

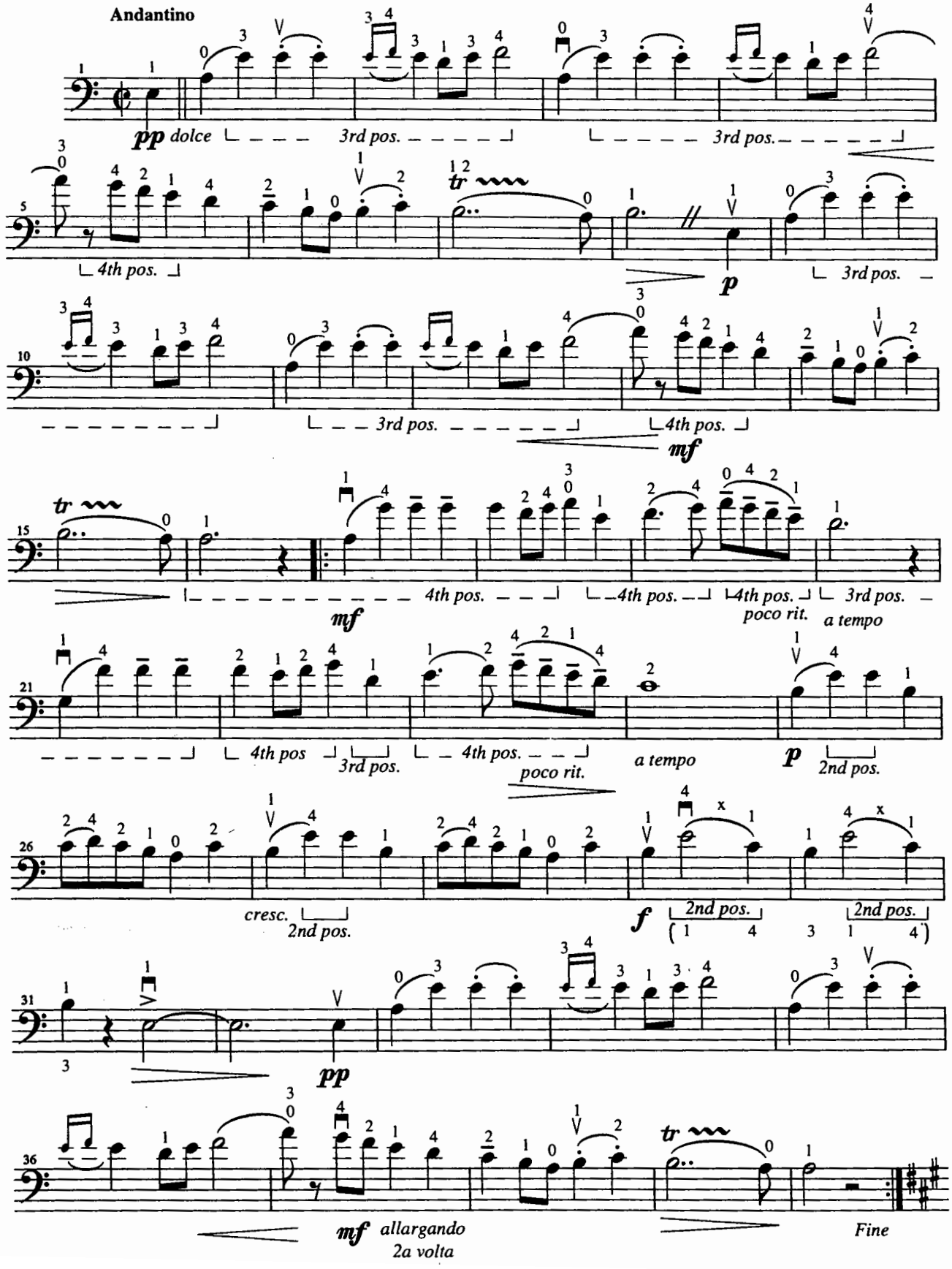
Stop bow and prepare.
1st finger glides to harmonic A.

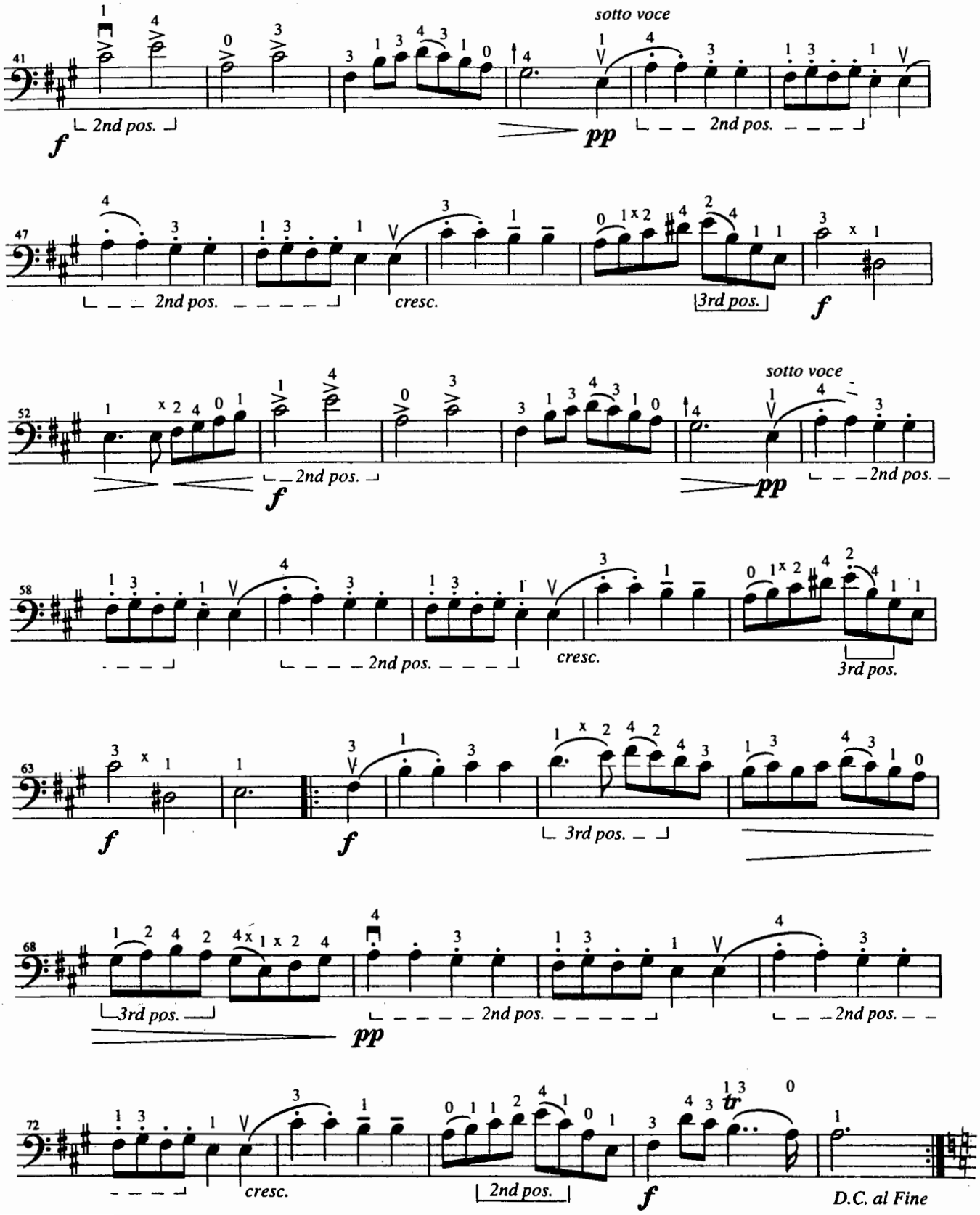


9 La Cinquantaine

(Air in the olden style)

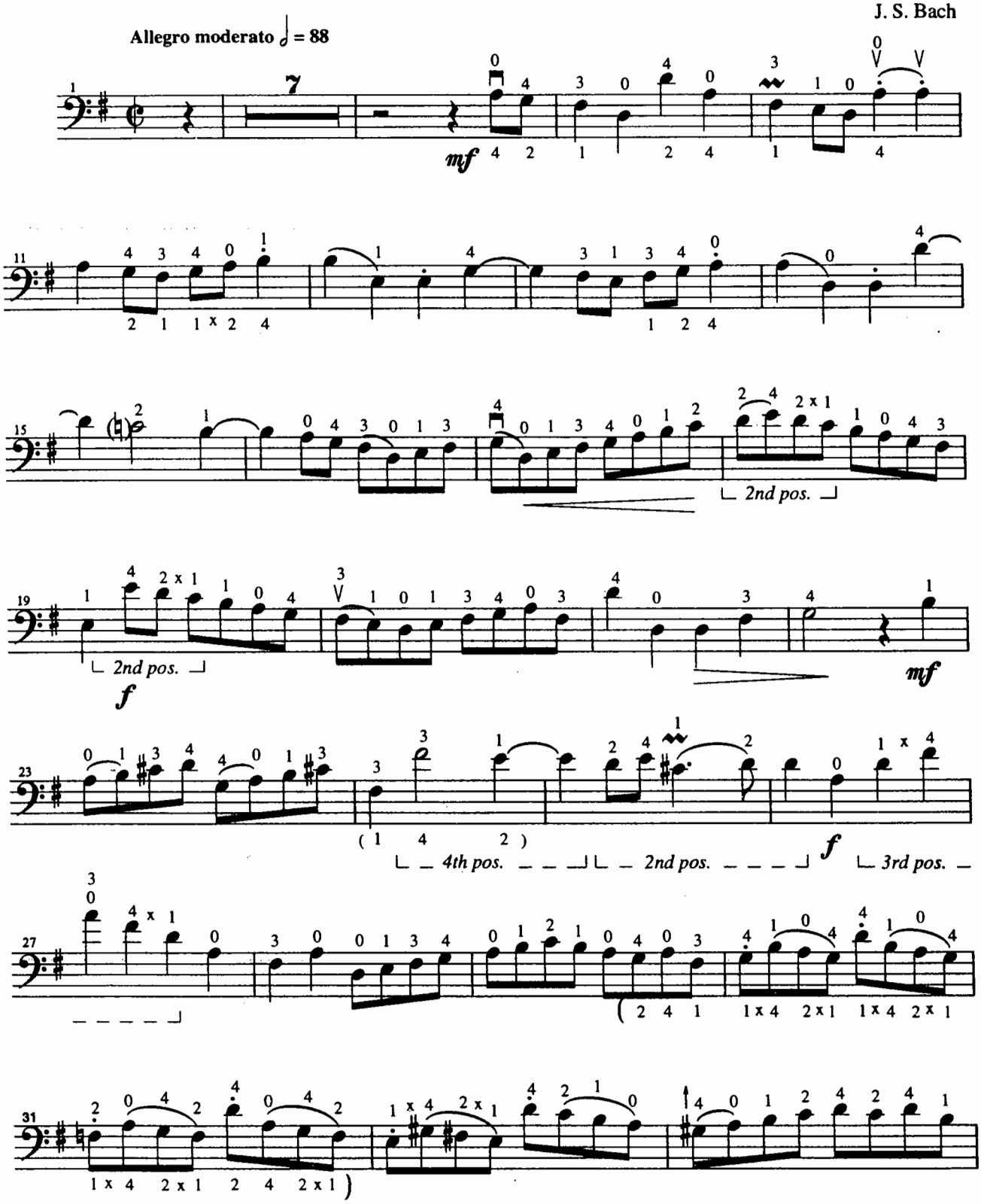
G. Marie (1852-1928)

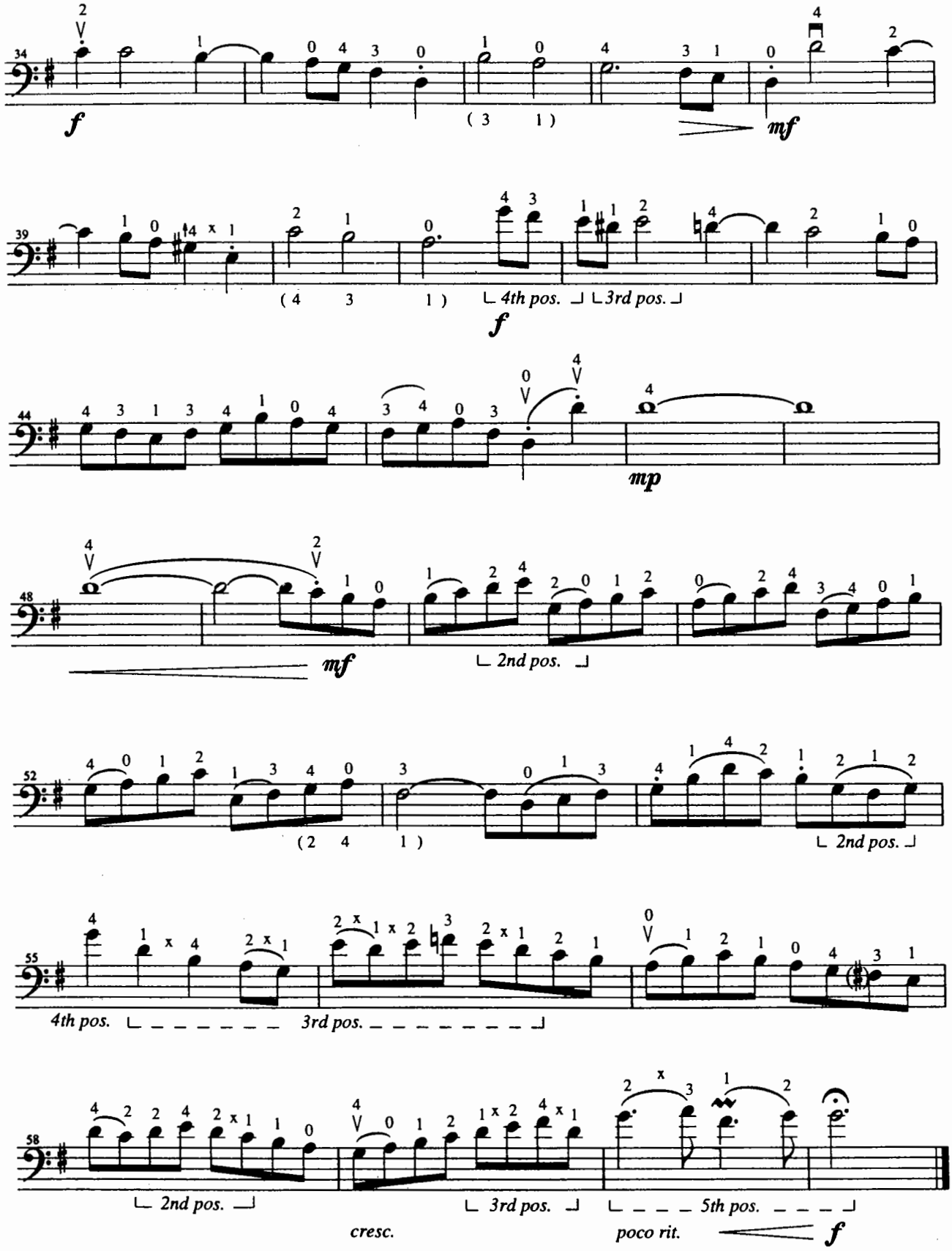



41
sotto voce
f
2nd pos.
pp
2nd pos.
47
2nd pos.
cresc.
3rd pos.
f
52
sotto voce
2nd pos.
f
pp
2nd pos.
58
2nd pos.
cresc.
3rd pos.
63
f
f
3rd pos.
68
3rd pos.
pp
2nd pos.
2nd pos.
72
cresc.
2nd pos.
f
D.C. al Fine

10 Allegro Moderato

J. S. Bach

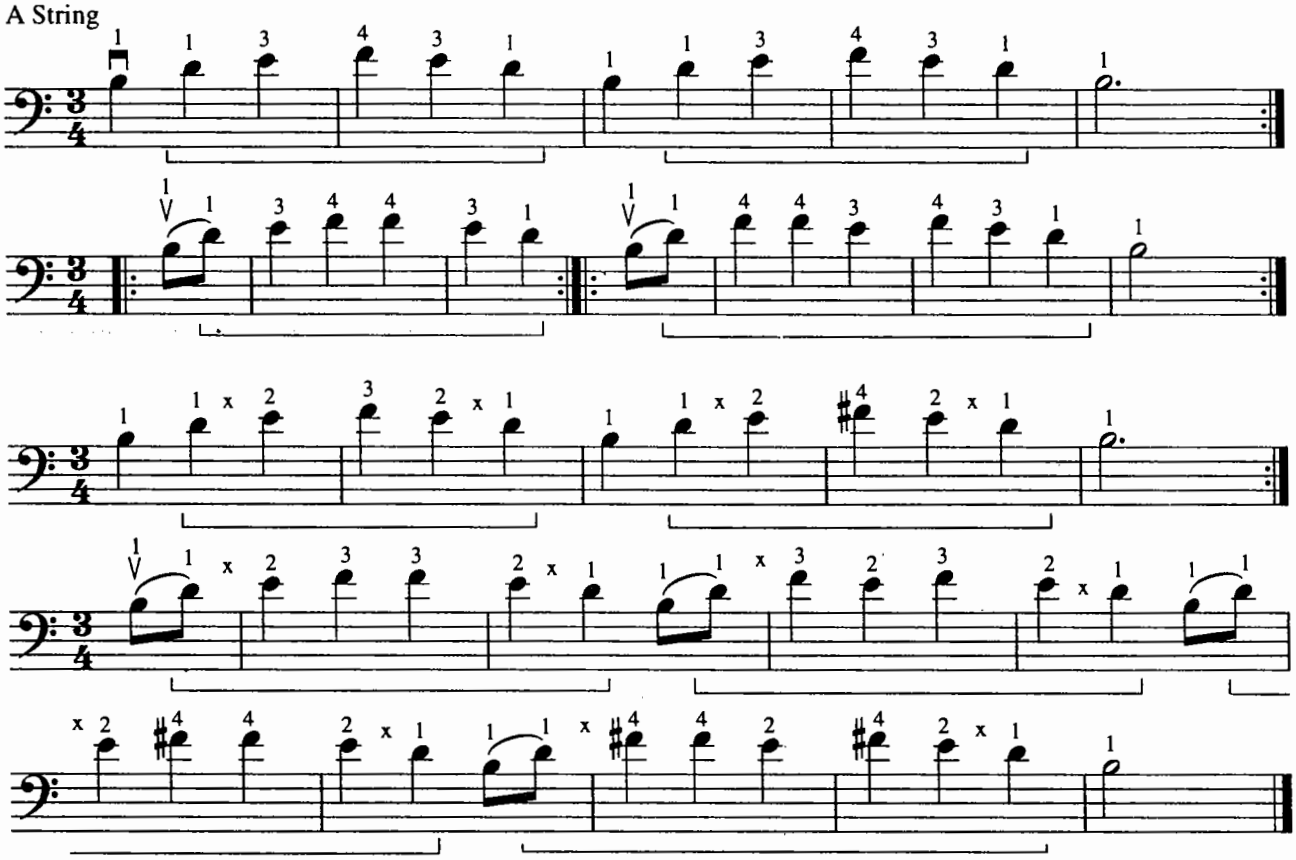



34
f
(3 1)
mf
39
(4 3 1)
4th pos.
3rd pos.
f
44
mp
48
mf
2nd pos.
52
(2 4 1)
2nd pos.
55
4th pos.
3rd pos.
58
2nd pos.
3rd pos.
5th pos.
cresc.
poco rit.
f

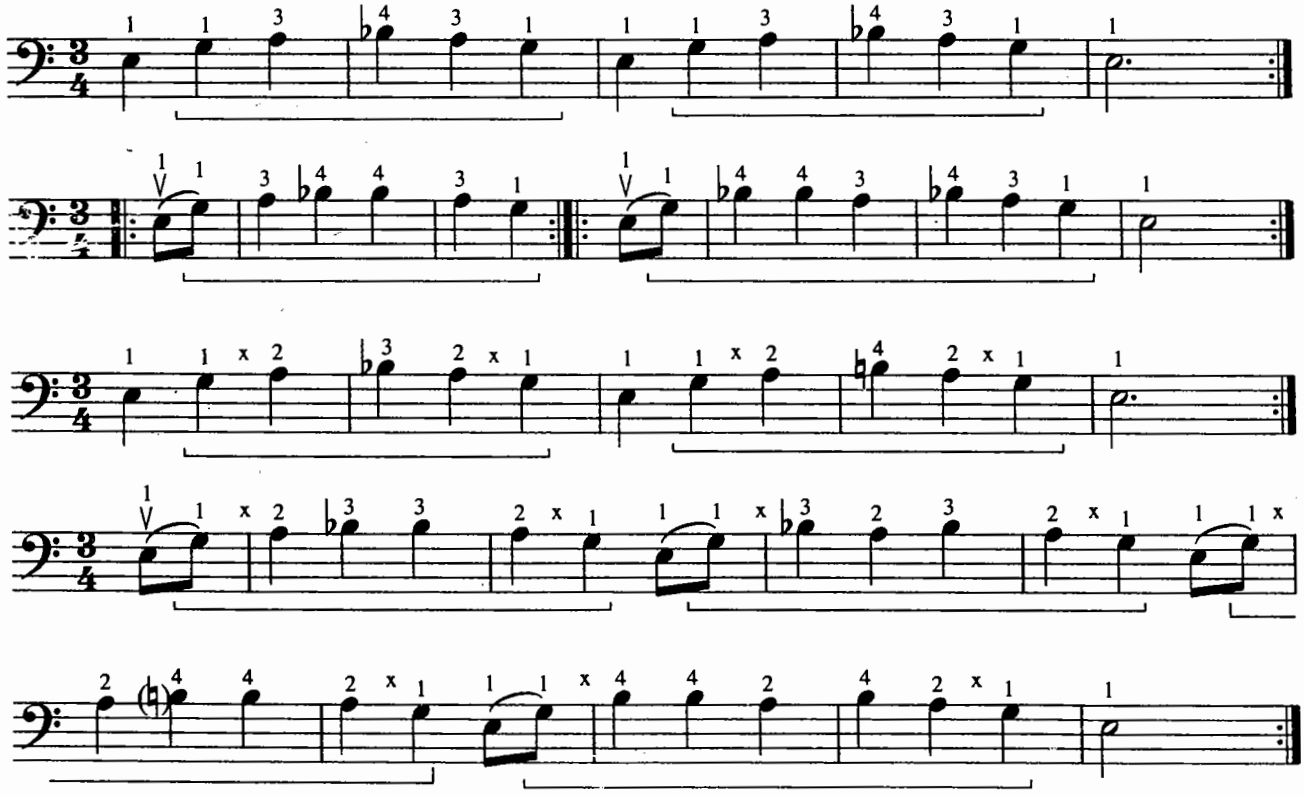
Position Etudes

3rd Position

A String



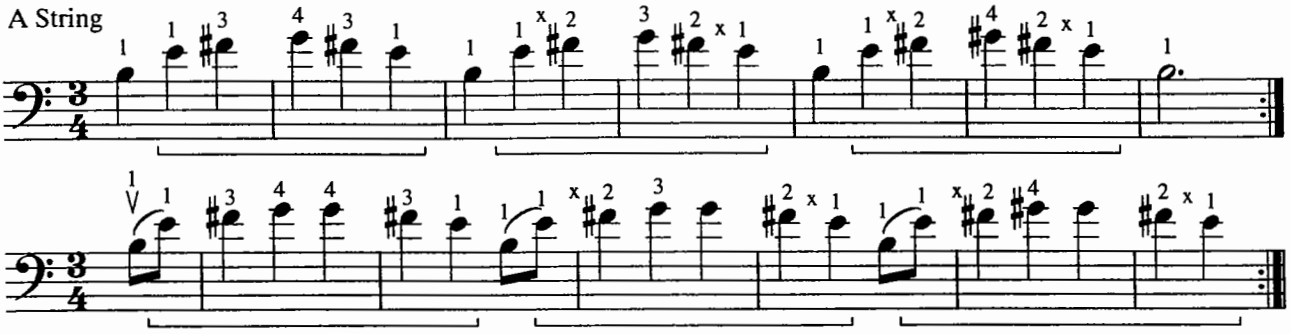
D String



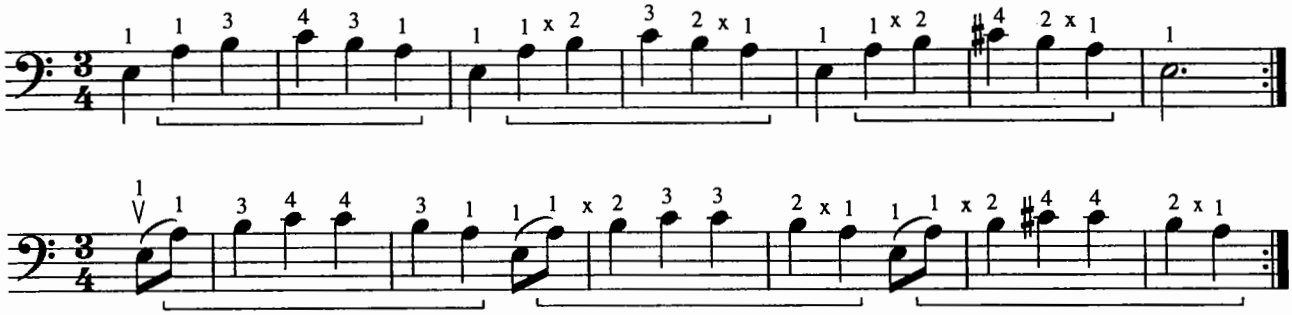
* Practice the same on the G and C strings.

4th Position

A String

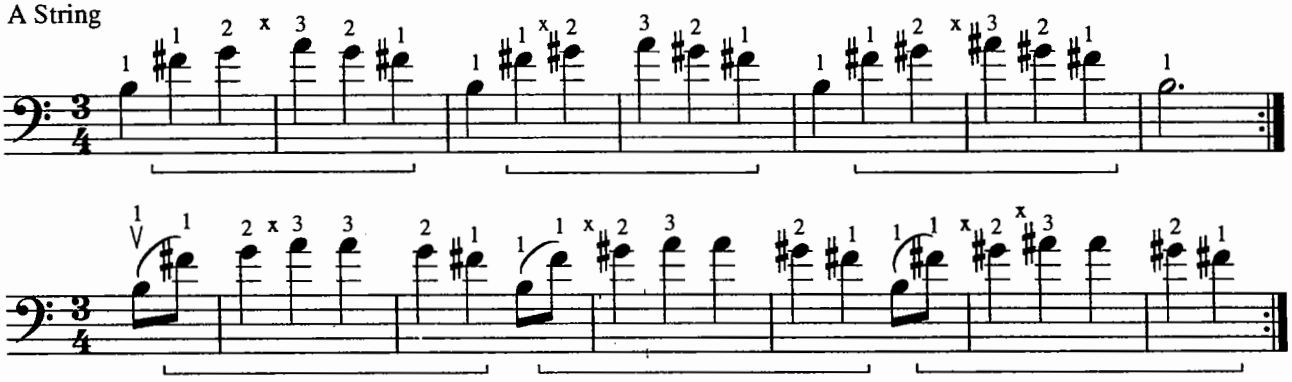


D String



5th Position

A String

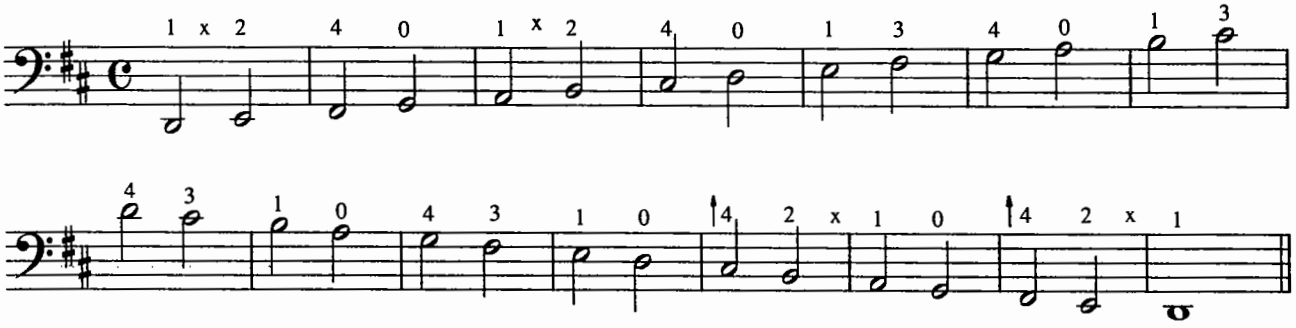


Practice the same on the other strings.

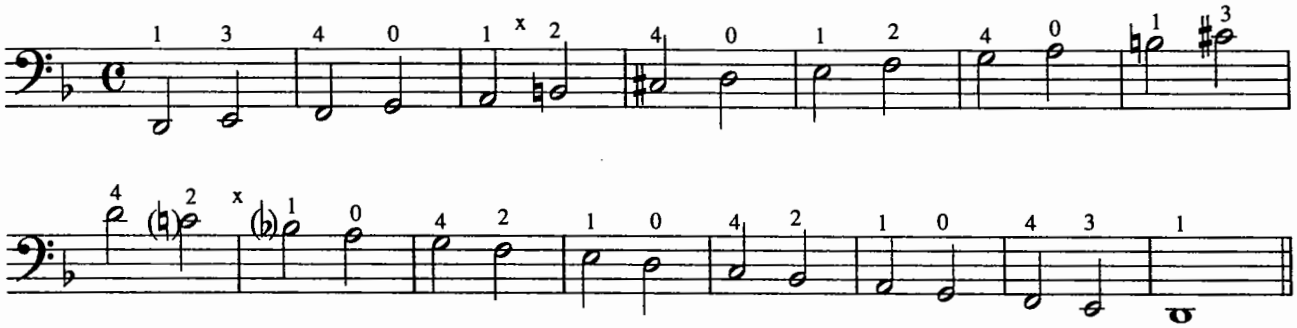
Figure of the 4th position

Major and Minor Scales

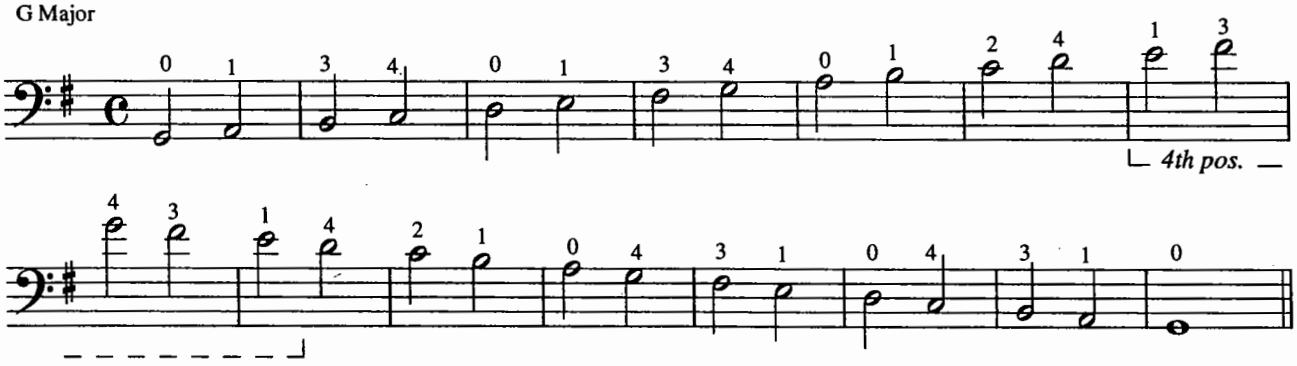
D Major



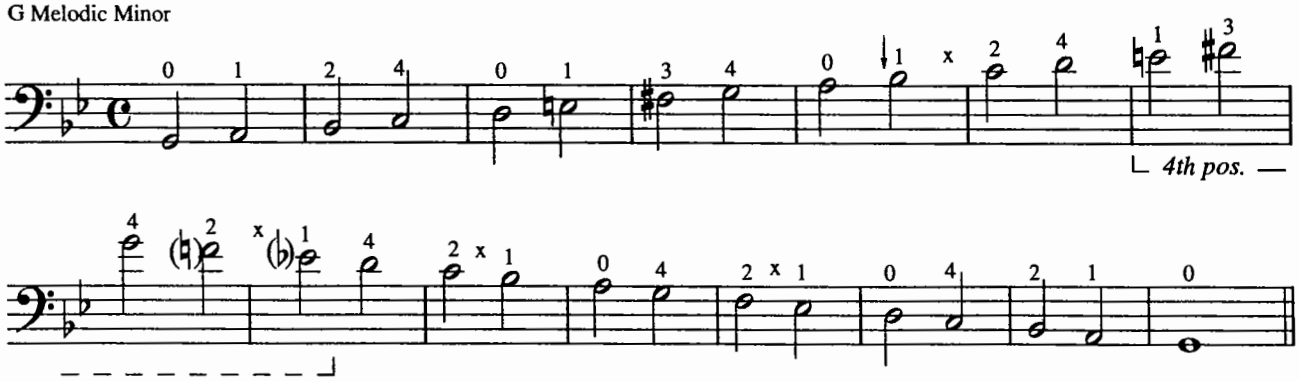
D Melodic Minor



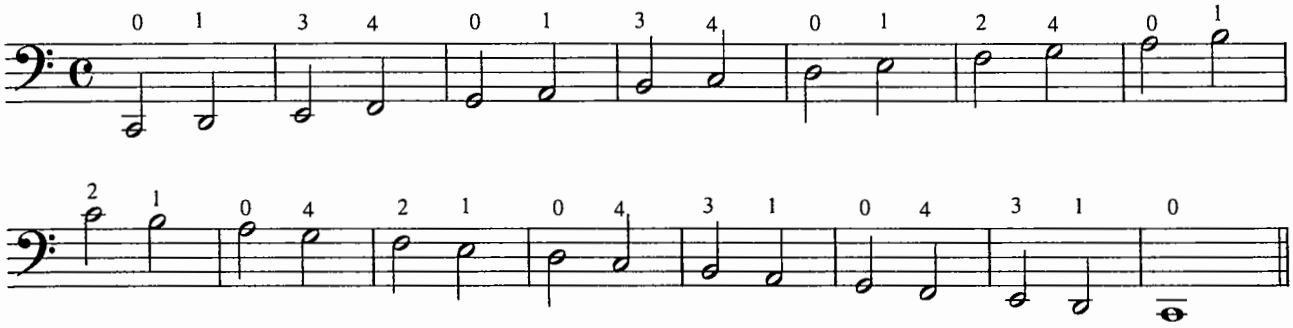
G Major



G Melodic Minor



C Major



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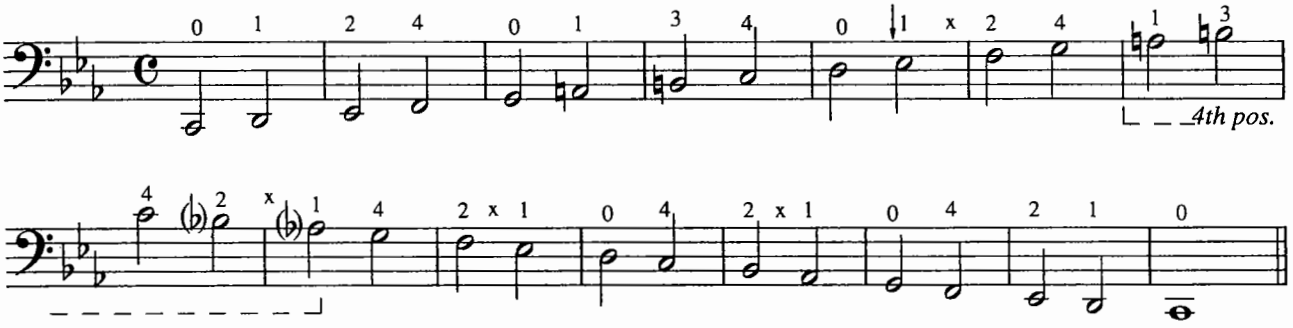
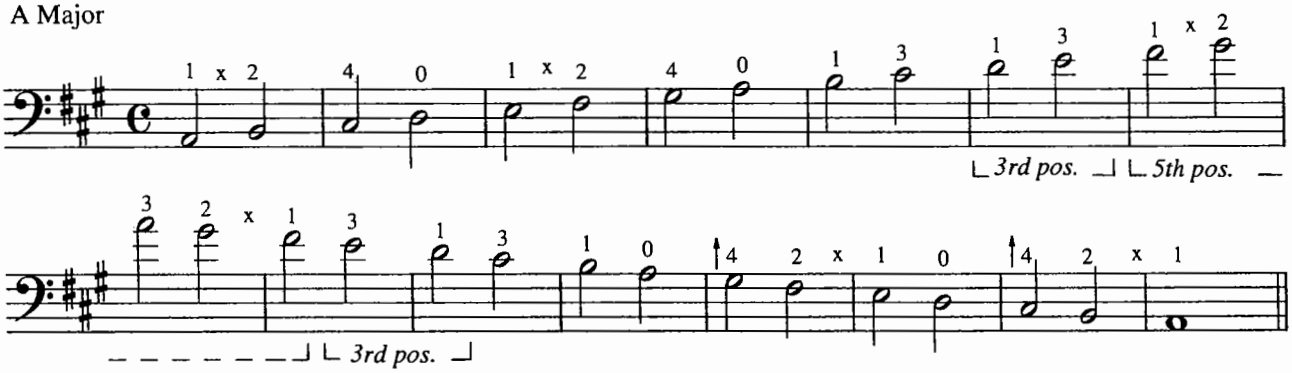


A Major



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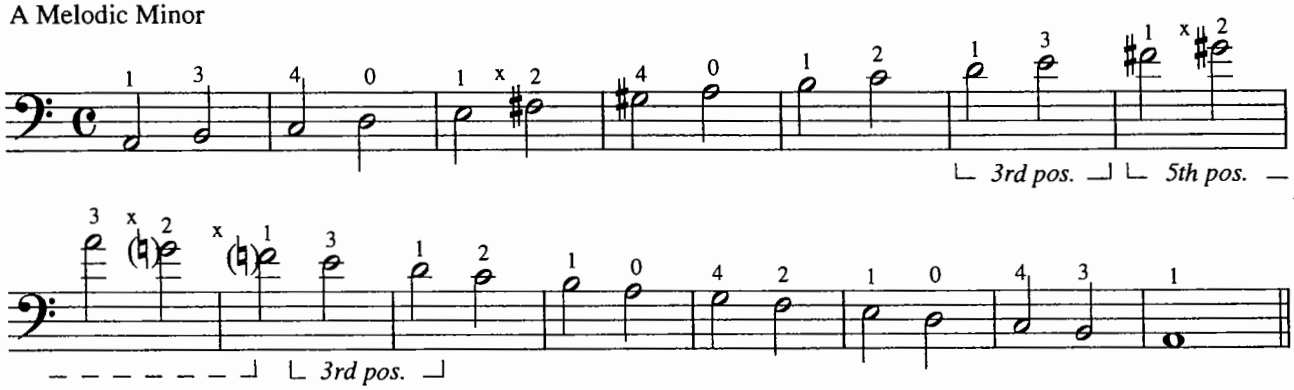
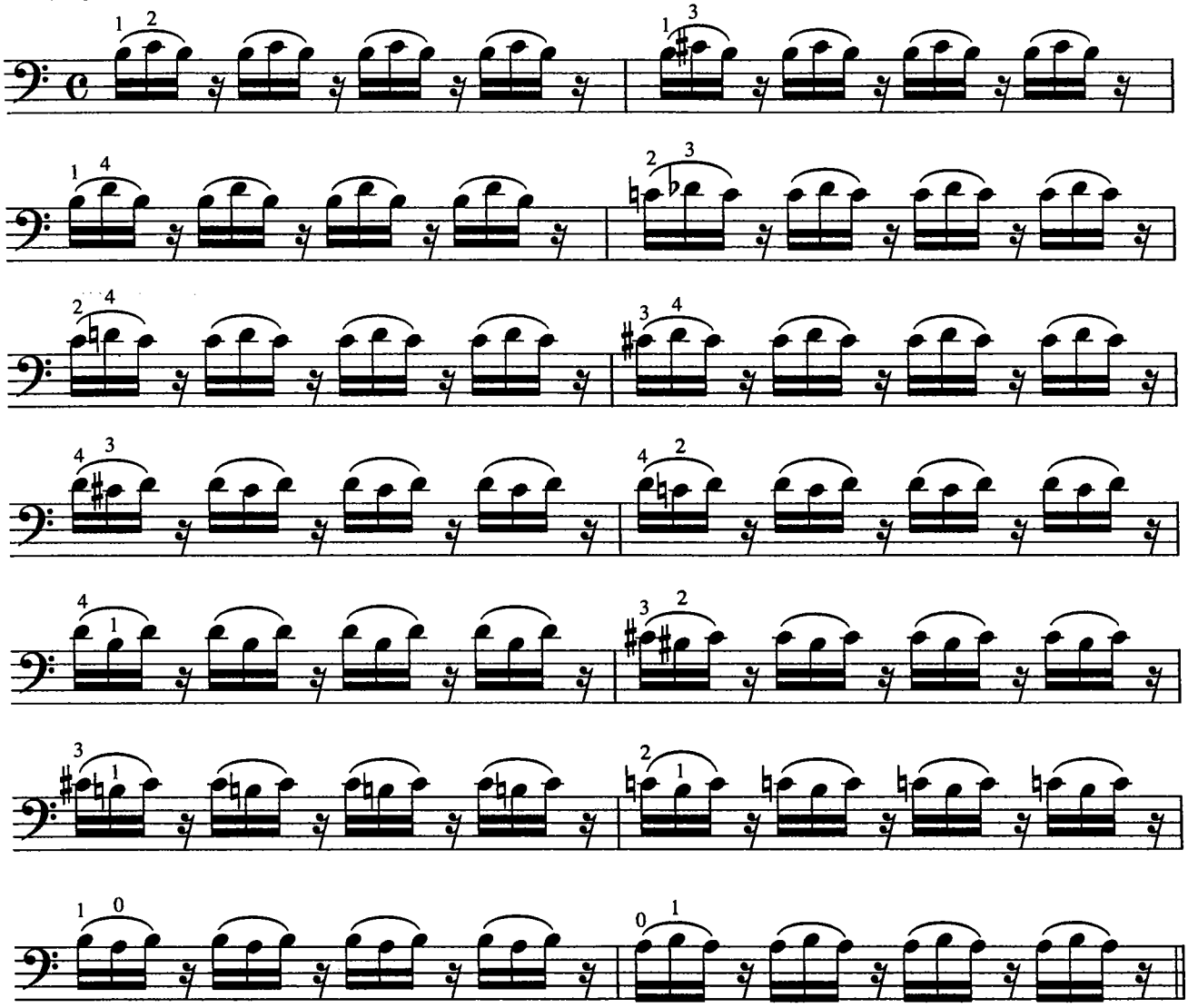
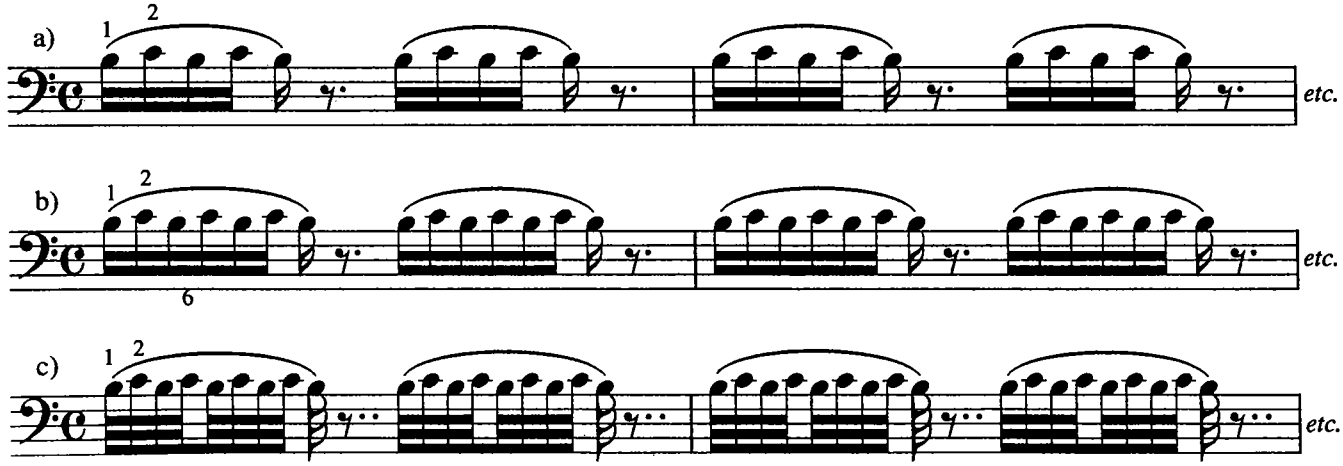


Trill Drills

Each group should be clear and even



Repeat drill using variants



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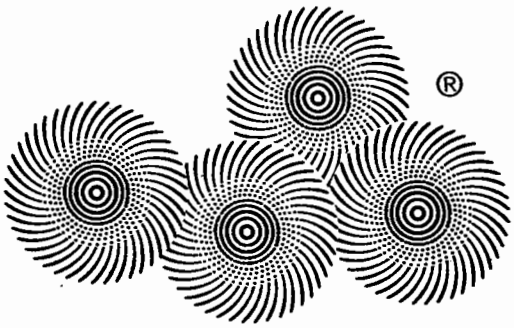

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