

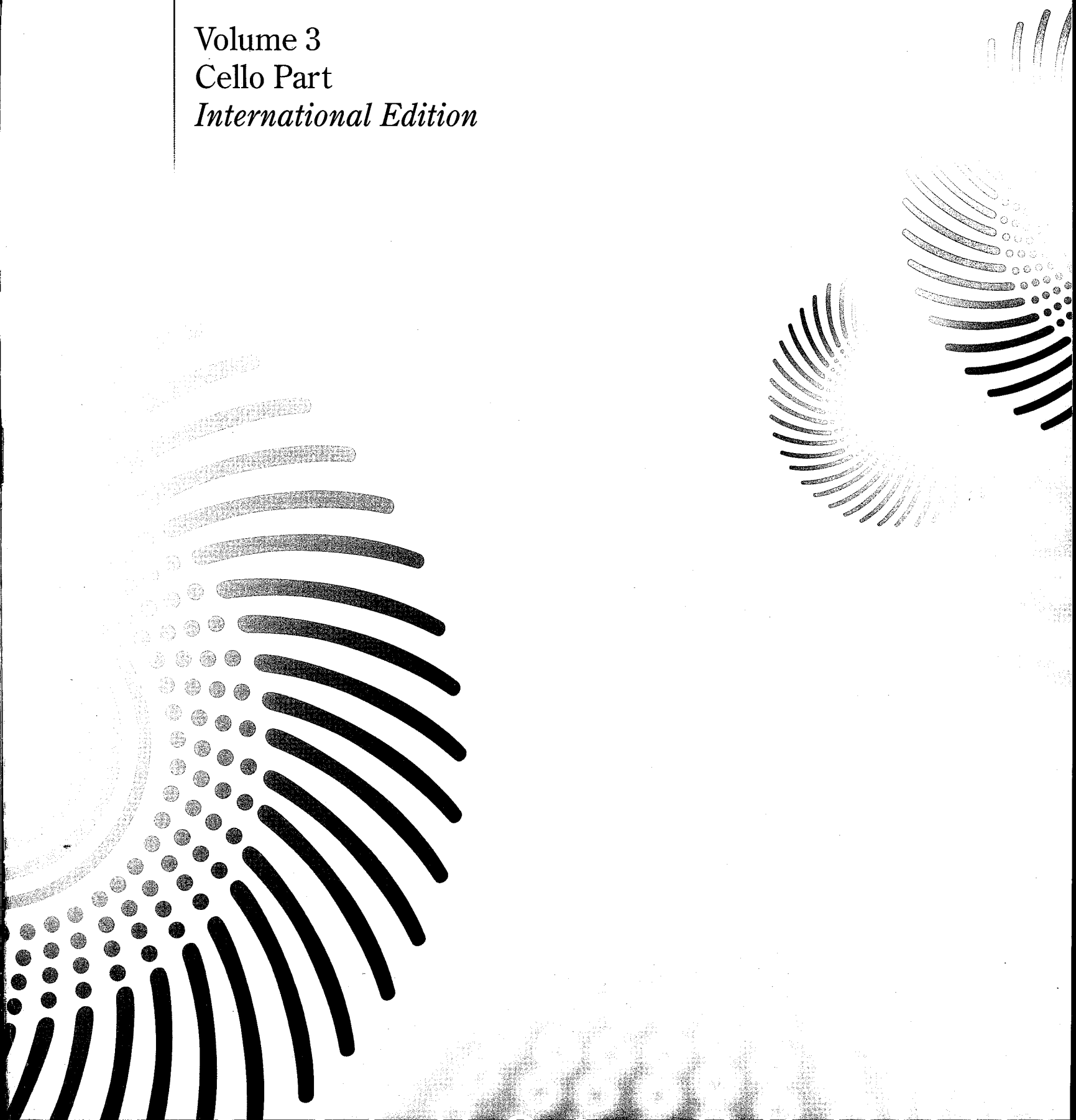
Suzuki[®]

CELLO SCHOOL

Volume 3

Cello Part

International Edition



Suzuki®

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Cello Part
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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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International Suzuki Association
www.internationalsuzuki.org

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

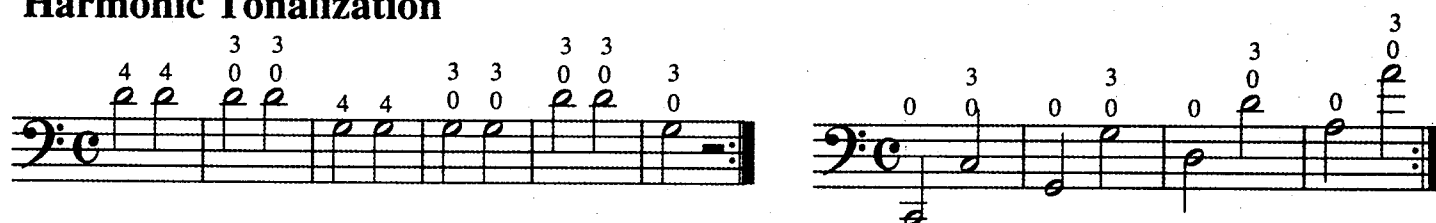
Each lesson begins with tonalization. Tonalization is stressed in order to improve and refine the tone. During the lesson use both bowing alternatives (down \sqcap and up ∇) for beginning each exercise.

$\text{♩} = 30$

1. 

2. 

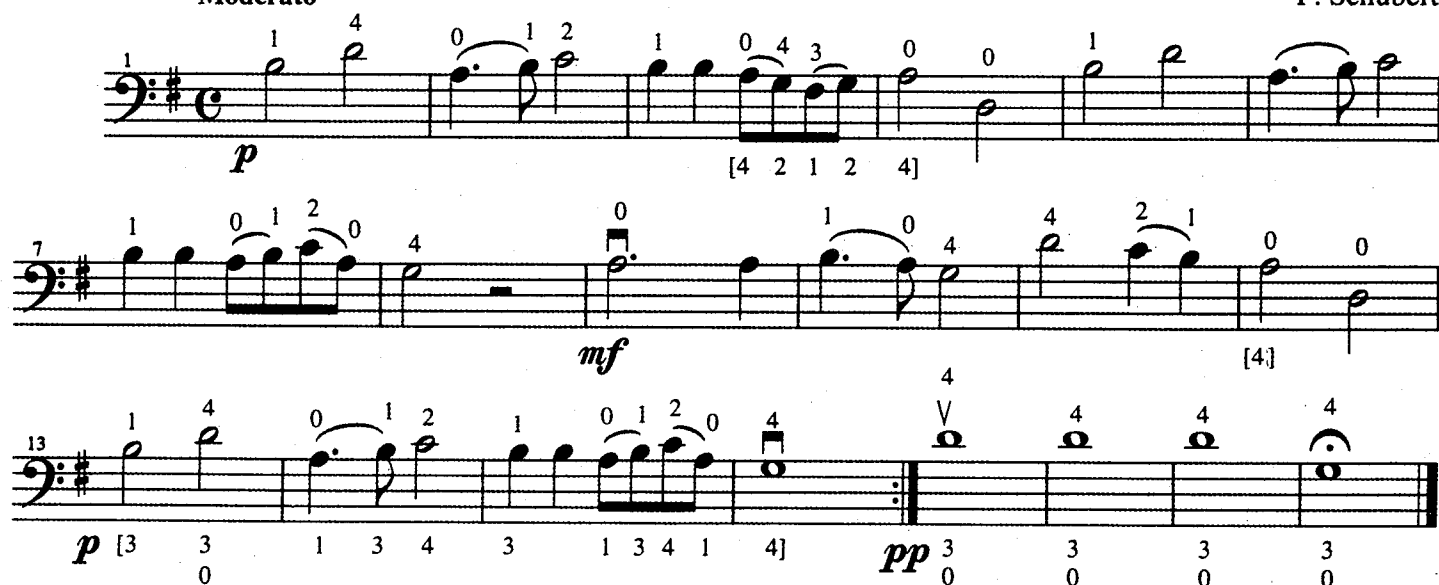
Harmonic Tonalization



1 Berceuse

Moderato

F. Schubert



3rd Position Tonalization

Moon Over The Ruined Castle

R. Taki

Andante

The musical score for "Moon Over The Ruined Castle" is written in 3rd position on a bass clef staff. It consists of four staves of music, each with a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked "Andante". The dynamics are marked as *mp* (mezzo-piano) for the first two staves, *f* (forte) for the third, and *p* (piano) to *pp* (pianissimo) for the fourth. The score includes fingerings (1-4) and a "3rd pos." label indicating the position. The first staff starts with a measure number of 1, the second with 5, the third with 9, and the fourth with 13. The music features a mix of eighth and sixteenth notes, with some measures containing slurs and ties.

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

D Minor Scale Patterns

Natural

The Natural D Minor Scale Pattern is shown on a bass clef staff. It consists of two lines of music, each with a key signature of one flat (B-flat) and a common time signature (C). The first line contains the notes D, E, F, G, A, B-flat, C, and D. The second line contains the notes D, E, F, G, A, B-flat, C, and D. The fingerings are indicated by numbers 1 through 4. The pattern is repeated twice, with the second repetition starting at measure 13.

Harmonic

The Harmonic D Minor Scale Pattern is shown on a bass clef staff. It consists of two lines of music, each with a key signature of one flat (B-flat) and a common time signature (C). The first line contains the notes D, E, F, G, A, B-flat, C, and D. The second line contains the notes D, E, F, G, A, B-flat, C, and D. The fingerings are indicated by numbers 1 through 4. The pattern is repeated twice, with the second repetition starting at measure 13. The notes are marked with a "2nd pos." label.

Melodic

The Melodic D Minor Scale Pattern is shown on a bass clef staff. It consists of two lines of music, each with a key signature of one flat (B-flat) and a common time signature (C). The first line contains the notes D, E, F, G, A, B-flat, C, and D. The second line contains the notes D, E, F, G, A, B-flat, C, and D. The fingerings are indicated by numbers 1 through 4. The pattern is repeated twice, with the second repetition starting at measure 13. The notes are marked with a "2nd pos." label.

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 1 0 1 2 0 1 4 0 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 0 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 0 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 V 1 0 V //

3rd pos. - - - - - *rit.* *a tempo*

35 4 2 4 2 1 0 1 2 4 2 1 2 1 0 1 1 0 V 4 2 4 0

40 2 1 0 V 4 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 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

The musical score is written for a single melodic line in bass clef, 3/4 time, and the key of D major (two sharps). It consists of seven staves of music.

- Staff 1:** Measures 1-4. Dynamics: *mp* (measures 1-3), *mf* (measure 4). Includes fingering (1, 2, 3, 4) and a breath mark.
- Staff 2:** Measures 5-8. Dynamics: *p* (measures 5-6), *mf* (measures 7-8). Includes fingering and a trill (tr) in measure 8.
- Staff 3:** Measures 9-12. Dynamics: *mf* (measures 9-10), *p* (measures 11-12). Includes fingering and a breath mark.
- Staff 4:** Measures 13-16. Dynamics: *mp* (measures 13-14), *mf* (measures 15-16). Includes fingering and a breath mark.
- Staff 5:** Measures 17-20. Dynamics: *p* (measures 17-18), *mf* (measures 19-20). Includes fingering, a trill (tr) in measure 19, and a breath mark.
- Staff 6:** Measures 21-24. Labeled "Trio". Dynamics: *p* (measures 21-22), *mf* (measures 23-24). Includes fingering and breath marks.
- Staff 7:** Measures 25-28. Dynamics: *mf* (measures 25-28). Includes fingering and breath marks.

The score includes various musical notations such as slurs, ties, and breath marks. Fingering numbers (1-4) are provided for many notes. Dynamic markings (*mp*, *mf*, *p*) indicate changes in volume. The piece concludes with a "Fine" marking at the end of the final staff.

29 *mf*

33 *pp* *p*

37 *mf* *f*

41 *f*

(4 2 1)

(1 4 2 1)

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* *pp*

4 Scherzo

C. Webster

Presto **4**

p

9

4th pos.

13

4th pos. (2 1)

fz

17

p

21

25

cresc.

4th pos.

29

f

rit. e dim.

Meno mosso

33 *mf* 1 0 4 1 4 1 0 4 3 1 4 0 2

(4 2) 2nd pos.

42 1 0 1 x 4 1 1 0 2 1 2 3 1 2 3 0 4 1 4

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

51 1 0 2 1 2 3 1 4 1 4 0 1 4 1 4 1

[4] 2nd pos. 4th pos.

Tempo I

60 3 4 rit. e dim. *p* 3 0 1 0 4 3 1

65 0 3 4 1 0 3 0 1 0 4 1 3

4th pos.

69 1 4 3 1 0 4 3 1 4 3 0

4th pos. (2 1) *fz*

73 4 3 1 4 3 0 0 3 4 1

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

77 0 3 4 1 0 3 0 1

cresc.

81 0 4 1 2 3 0 * 4 0 * 4

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.*

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

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

Four staves of the Natural C Minor Scale in bass clef. The first staff shows the scale from C2 to C3 with fingerings: 0, 1, 2, 4, 0, 1, x, 2, 4. The second staff shows the scale from C3 to C4 with fingerings: 4, 0, 1, x, 2, 4, 1, x, 2, 4, and a bracket indicating the 4th position. The third staff shows the scale from C4 to C5 with fingerings: 4, 2, x, 1, 4, 2, x, 1, 0, 4, and a bracket indicating the 4th position. The fourth staff shows the scale from C5 to C6 with fingerings: 4, 2, x, 1, 0, 4, 2, 1, 0.

6 Gavotte in C Minor

Andante

J.S. Bach

Three staves of the Gavotte in C Minor by J.S. Bach. The first staff starts with a *p* dynamic and includes fingerings like 4, 0, 1, x, 2, 4, 2, x, 1, 0, 3, 4, 3, 1, 2, 1, 0, 4, 0. It includes a bracket for the 2nd position and a *mf* dynamic. The second staff continues with fingerings like 4, 3, 1, 0, 4, 0, 1, x, 2, 4, 2, x, 1, 0, 1, x, 2, 1, 0, 3, 4, 3, 1, 2, x, 1, 2, 0, 4, 0, 4, 3, 1, 0, 4, 0, 1, 2, and includes a bracket for the 2nd position and a *p* dynamic. The third staff continues with fingerings like 4, 2, 1, 0, 1, 2, 1, 0, 3, 4, 3, 1, 2, x, 1, 0, 4, 0, 4, 3, 1, 0, 4, 0, 1, 2, and includes a bracket for the 2nd position and a *p* dynamic.

7 Minuet No. 3

J. S. Bach

Allegretto

Fingering

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

mf con grazia

6 1 2 1 0 4 3 4 0 1 4 1 0 //

mp

11 0 1 0 4 3 4

2a volta (2 1 2)

17 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

2nd pos. *f* *p*

22 2 1 0 1 0 1 2 //

p 2nd pos.

27 2 x 1 1 0 4 3 4 0 0 1 3 4 0 1 2 1 0 1 4 2 1 2

33 4 1 x 2

2nd pos. *f* *p*

38 1 2 2 1 2 4 2 1 2 2 x 1 1

2nd pos. *p*

44 0 4 3 4 0 0 1 3 4 0 1 2 1 0 1 4 V V 3 3

2nd pos.

49 *mp dolce*

55 *2nd pos. dolce mp*

60 *4th pos. 3rd pos.*

65 *rin f*

70 *p*

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. *pp* *rit. e dim.*

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

53 (1) 3rd pos. (2 1 2 4) 2nd pos. *pp* *rit. e dim.*

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 Do not release 1st finger. Slide 3d finger to E and then release.

B D

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. 3rd pos.

3rd pos. 4th pos. *mf*

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

mf allargando 2a volta *Fine*

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

Staff 41-46: Bass clef, key of D major. Measures 41-46. Measure 41 starts with a forte (*f*) dynamic and a bracket labeled "2nd pos.". Measures 42-46 show a gradual decrease in volume, reaching a pianissimo (*pp*) dynamic by measure 46, which is also marked "2nd pos." and "sotto voce". Fingering numbers (1-4) are present above the notes.

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

Staff 47-51: Bass clef, key of D major. Measures 47-51. Measure 47 starts with a bracket labeled "2nd pos.". Measures 48-50 show a crescendo (*cresc.*) leading to a 3rd position bracket in measure 50. Measure 51 ends with a forte (*f*) dynamic. Fingering numbers (1-4) are present above the notes.

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

Staff 52-57: Bass clef, key of D major. Measures 52-57. Measure 52 starts with a bracket labeled "2nd pos." and a forte (*f*) dynamic. Measures 53-56 show a gradual decrease in volume, reaching a pianissimo (*pp*) dynamic by measure 57, which is also marked "2nd pos." and "sotto voce". Fingering numbers (1-4) are present above the notes.

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

Staff 58-62: Bass clef, key of D major. Measures 58-62. Measure 58 starts with a bracket labeled "2nd pos.". Measures 59-61 show a crescendo (*cresc.*) leading to a 3rd position bracket in measure 61. Measure 62 ends with a 3rd position bracket. Fingering numbers (1-4) are present above the notes.

63 *f* 3rd pos.

Staff 63-67: Bass clef, key of D major. Measures 63-67. Measure 63 starts with a forte (*f*) dynamic and a 3rd position bracket. Measures 64-67 continue with the 3rd position bracket. Fingering numbers (1-4) are present above the notes.

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

Staff 68-71: Bass clef, key of D major. Measures 68-71. Measure 68 starts with a bracket labeled "3rd pos." and a pianissimo (*pp*) dynamic. Measures 69-71 show a gradual increase in volume, reaching a 2nd position bracket in measure 70, which is also marked "2nd pos.". Fingering numbers (1-4) are present above the notes.

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

Staff 72-76: Bass clef, key of D major. Measures 72-76. Measure 72 starts with a bracket labeled "2nd pos." and a crescendo (*cresc.*) dynamic. Measures 73-75 continue with the 2nd position bracket. Measure 76 ends with a forte (*f*) dynamic and the instruction "D.C. al Fine". Fingering numbers (1-4) are present above the notes.

10 Allegro Moderato

J. S. Bach

Allegro moderato $\text{♩} = 88$

1 *mf* 4 2 1 2 4 1 4

11 2 1 1 x 2 4 1 2 4

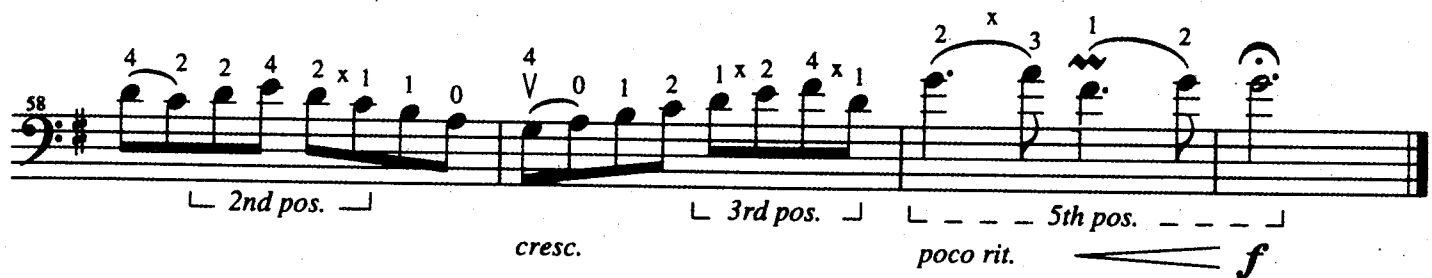
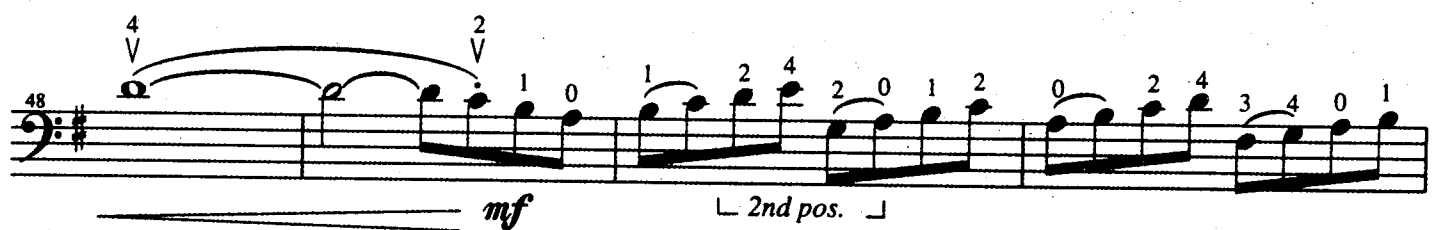
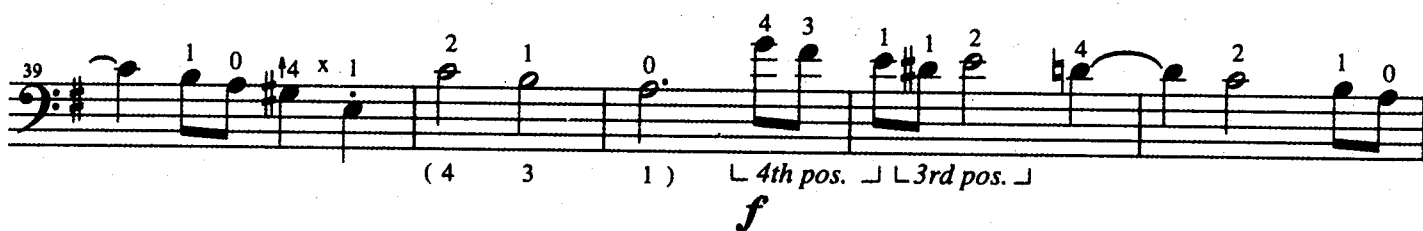
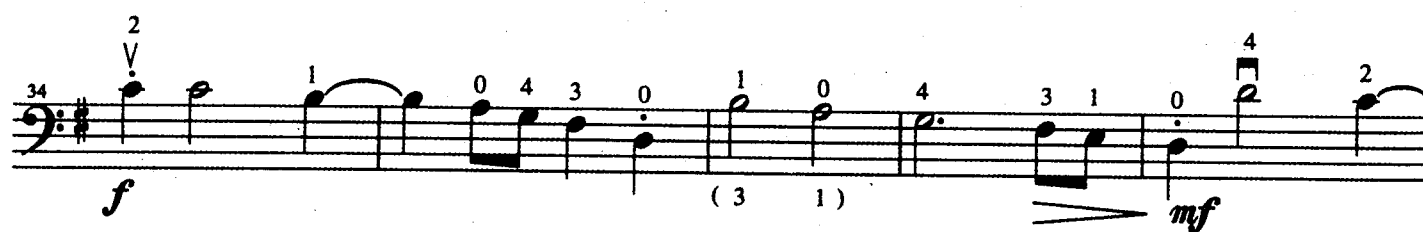
15 2 4 2 x 1 1 0 4 3 0 1 3 4 0 1 2 2 4 2 x 1 1 0 4 3

19 2nd pos. *f* 3 1 0 1 3 4 0 3 4 0 3 4 1

23 (1 4 2) 4th pos. 2nd pos. *f* 3rd pos.

27 3 0 4 x 1 0 3 0 0 1 3 4 0 1 2 1 0 4 0 3 4 1 0 4 4 1 0 4

31 1 x 4 2 x 1 2 4 2 x 1 1 x 4 2 x 1 4 2 1 0 4 0 1 2 4 2 4 1



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 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 4 3 1 1 1 3 4 3 1 1

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

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

* 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

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

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

C Melodic Minor

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

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

4th pos.

A Major

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

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

3rd pos. 5th pos.

A Melodic Minor

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

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

3rd pos. 5th pos.

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 trills with various fingerings and accidentals:

- Staff 1: Measure 1 (F4, G4, A4, B4, A4, G4, F4) with fingerings 1, 2; Measure 2 (F#4, G#4, A4, B4, A4, G4, F4) with fingerings 1, 3.
- Staff 2: Measure 1 (F4, G4, A4, B4, A4, G4, F4) with fingerings 1, 4; Measure 2 (F4, G4, A4, B4, A4, G4, F4) with fingerings 2, 3.
- Staff 3: Measure 1 (F4, G4, A4, B4, A4, G4, F4) with fingerings 2, 4; Measure 2 (F#4, G#4, A4, B4, A4, G4, F4) with fingerings 3, 4.
- Staff 4: Measure 1 (F4, G4, A4, B4, A4, G4, F4) with fingerings 4, 3; Measure 2 (F4, G4, A4, B4, A4, G4, F4) with fingerings 4, 2.
- Staff 5: Measure 1 (F4, G4, A4, B4, A4, G4, F4) with fingerings 4, 1; Measure 2 (F#4, G#4, A4, B4, A4, G4, F4) with fingerings 3, 2.
- Staff 6: Measure 1 (F#4, G#4, A4, B4, A4, G4, F4) with fingerings 3, 1; Measure 2 (F4, G4, A4, B4, A4, G4, F4) with fingerings 2, 1.
- Staff 7: Measure 1 (F4, G4, A4, B4, A4, G4, F4) with fingerings 1, 0; Measure 2 (F4, G4, A4, B4, A4, G4, F4) with fingerings 0, 1.

Repeat drill using variants

Three staves of trill drill variants labeled a), b), and c). Each staff shows a sequence of trills with specific fingerings and accents:

- a) Bass clef, 6/8 time. Trills: (F4, G4, A4, B4, A4, G4, F4) with fingerings 1, 2; (F4, G4, A4, B4, A4, G4, F4) with fingerings 1, 2; (F4, G4, A4, B4, A4, G4, F4) with fingerings 1, 2; (F4, G4, A4, B4, A4, G4, F4) with fingerings 1, 2. Each trill is accented. The sequence ends with "etc."
- b) Bass clef, 6/8 time. Trills: (F4, G4, A4, B4, A4, G4, F4) with fingerings 1, 2; (F4, G4, A4, B4, A4, G4, F4) with fingerings 1, 2; (F4, G4, A4, B4, A4, G4, F4) with fingerings 1, 2; (F4, G4, A4, B4, A4, G4, F4) with fingerings 1, 2. Each trill is accented. The sequence ends with "etc."
- c) Bass clef, 6/8 time. Trills: (F4, G4, A4, B4, A4, G4, F4) with fingerings 1, 2; (F4, G4, A4, B4, A4, G4, F4) with fingerings 1, 2; (F4, G4, A4, B4, A4, G4, F4) with fingerings 1, 2; (F4, G4, A4, B4, A4, G4, F4) with fingerings 1, 2. Each trill is accented. The sequence ends with "etc."

The Suzuki Method™

ABOUT THE PHILOSOPHY

Introduced by the Japanese violin pedagogue and philosopher Shinichi Suzuki (1898–1998), the Suzuki Method stems from his belief that musical ability is not innate—it is a skill that every child can develop with careful nurturing and training. Suzuki observed that young children learn to speak their native language through listening, imitation, and repetition, and they can master a musical instrument by following this same approach. Using what Suzuki termed “The Mother Tongue Method,” children absorb musical language by listening to music even before beginning instruction. Then, developing good posture, tone, and intonation, they learn to read music once they have reached a certain skill level.

*“Where love is deep,
much can be accomplished.”*

—Shinichi Suzuki

ABOUT THE METHOD

The Suzuki Method involves the student, the trained Suzuki teacher, and the parent. Parents work with teachers to create a fun, nurturing environment for learning by attending lessons with their child, serving as “home teachers,” and playing music at home. Over time, children develop positive character traits, such as self-esteem, self-discipline, concentration, and determination, as well as a lasting enjoyment of music.

“What I intend is not education for creating prodigies, but rather, a mode of cultivating the abilities of children by means of the violin.”

—Shinichi Suzuki

An Influential Pedagogy for All Music Education

Shinichi Suzuki championed music for the unique contributions it can offer children and the world as a whole. His success in teaching young children to play music to an unprecedented level revolutionized string pedagogy and had a sweeping, lasting impact on music education. Active worldwide, the Suzuki Method includes instruction within the string, wind, brass, keyboard, vocal, and early childhood families of music.

RESOURCES



internationalsuzuki.org

The International Suzuki Association coordinates the work of the Suzuki Method worldwide.



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To view and purchase the extensive library of Suzuki texts, music books, and recordings, visit the Alfred Music website.



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Practice and record using the latest accompaniments and receive immediate feedback!

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