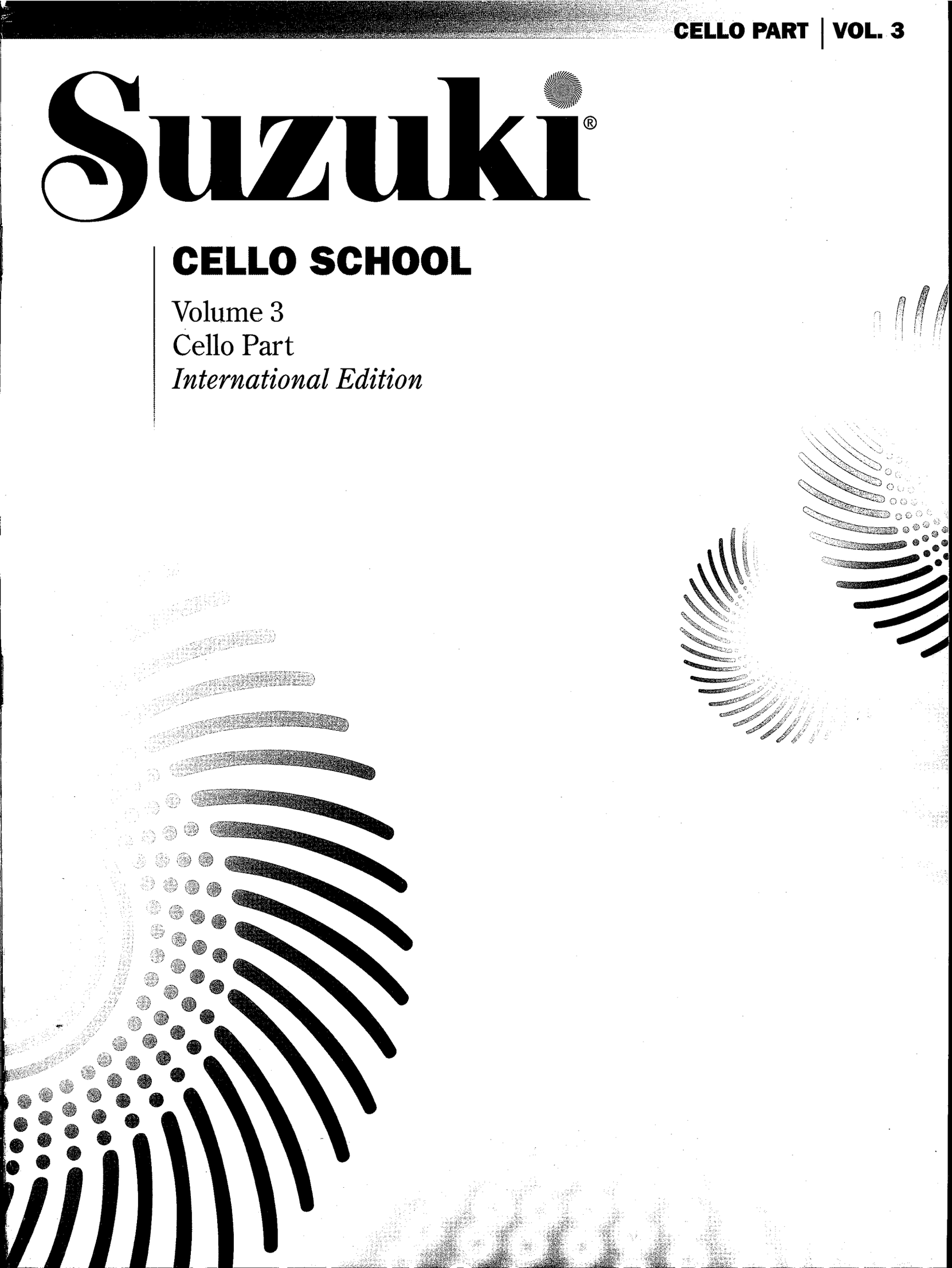
Suzuki®

CELLO SCHOOL

Volume 3
Cello Part
International Edition



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Volume 3
Cello Part
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AMPV: 1.01

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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.

To obtain more information about the Suzuki Association in your region, please contact:

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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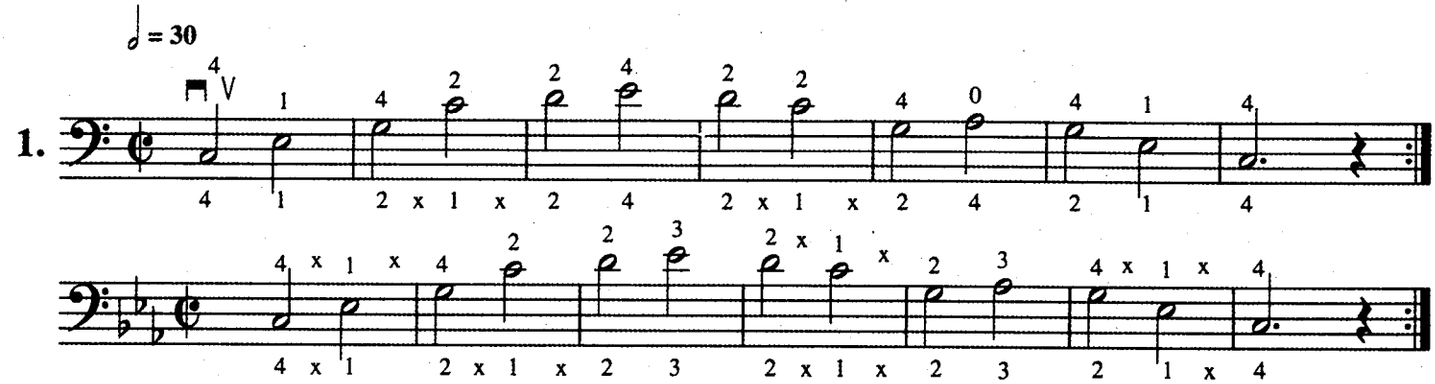
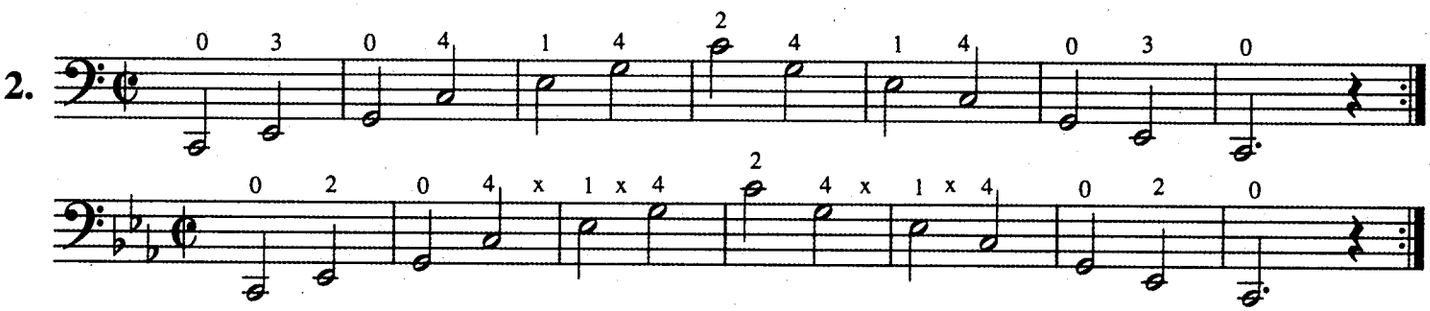
The Four Main Points for Study

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.

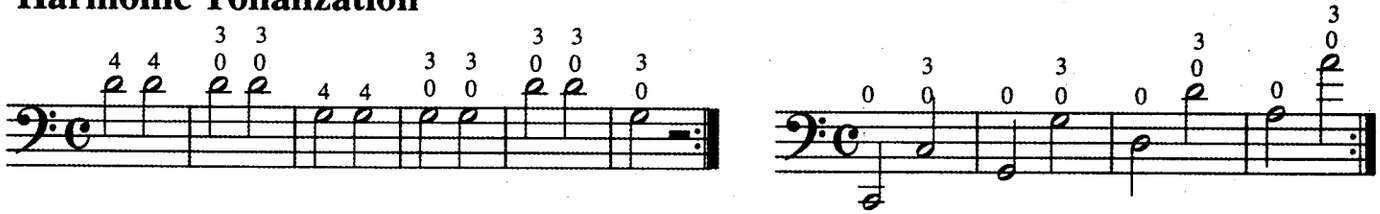
Tonalization

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



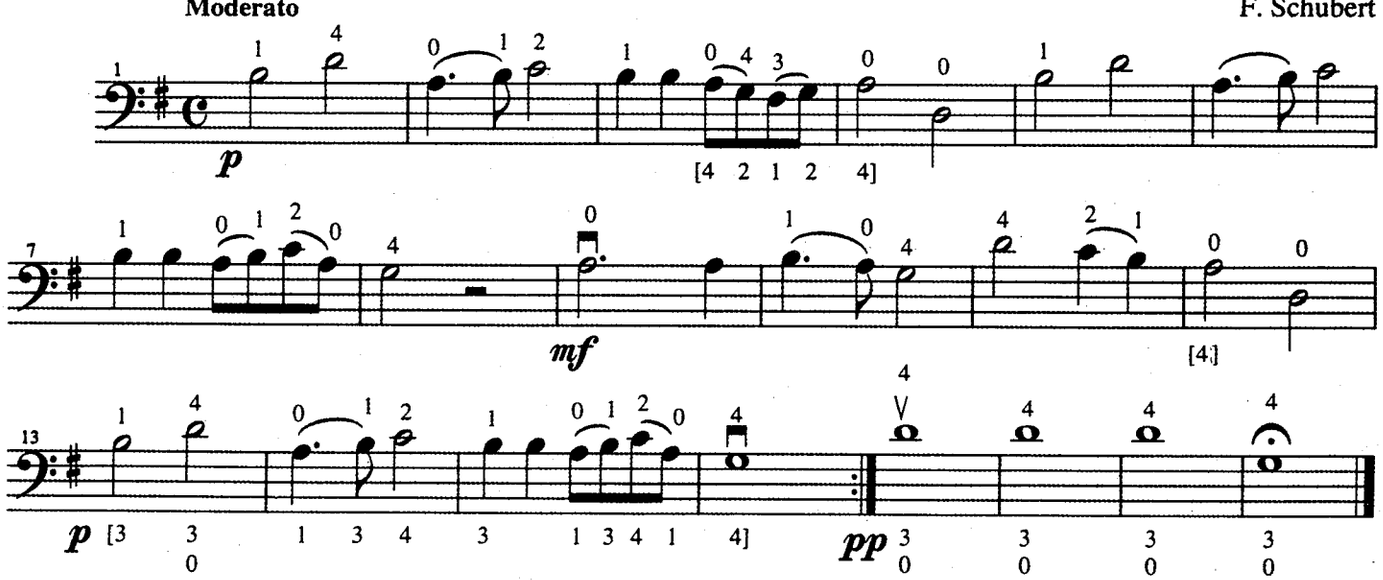


Harmonic Tonalization



1 Berceuse

Moderato — F. Schubert

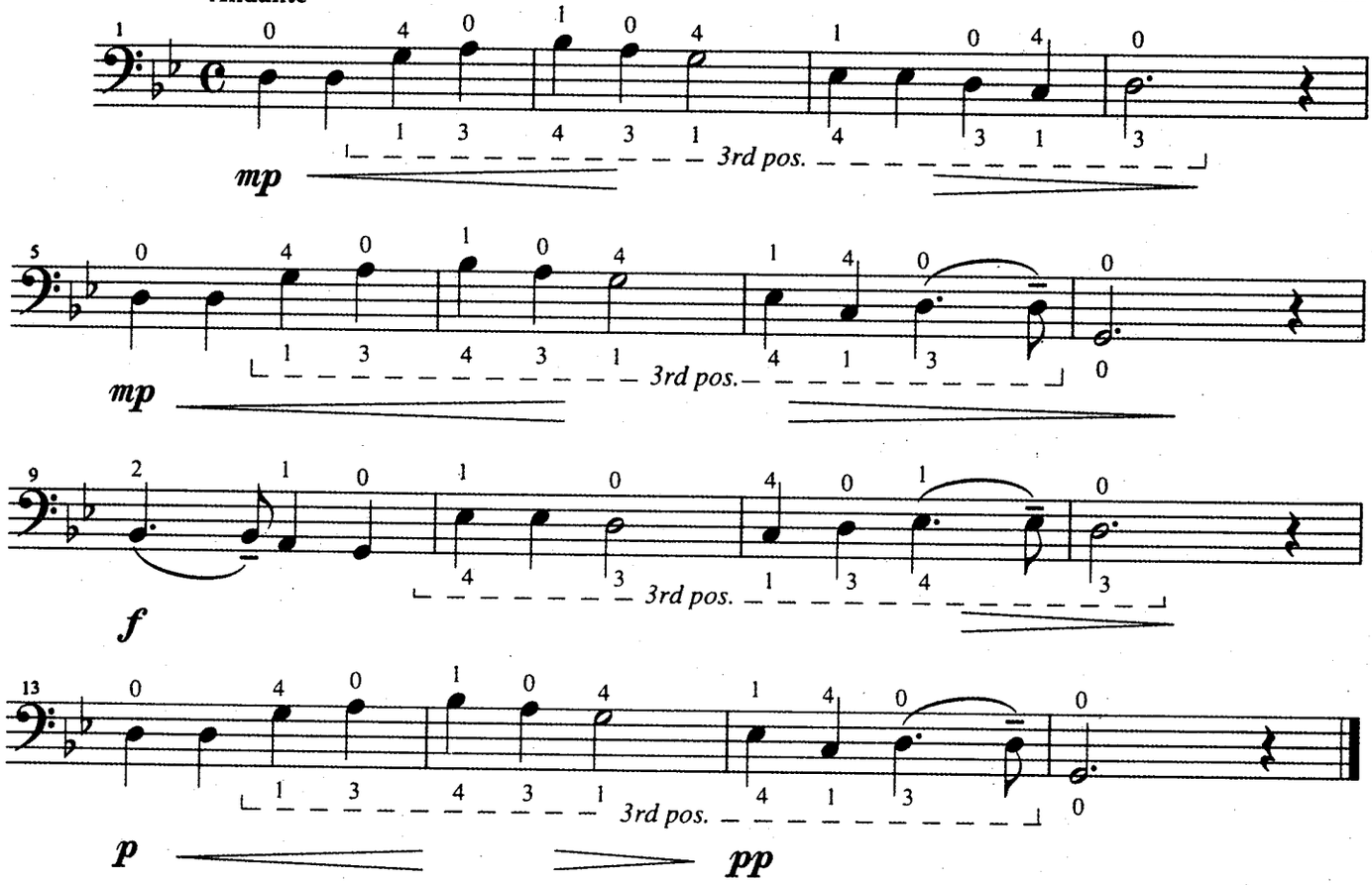


3rd Position Tonalization

Moon Over The Ruined Castle

Andante

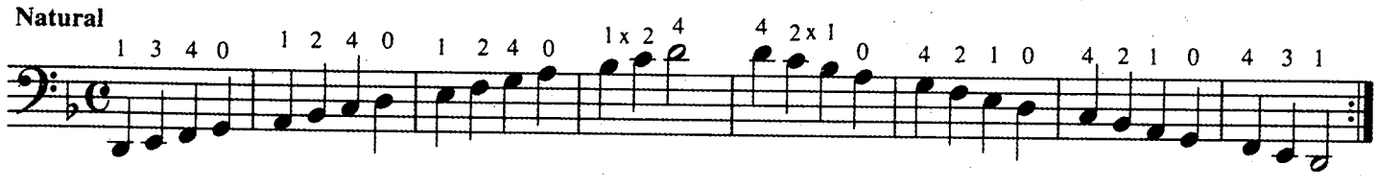
R. Taki



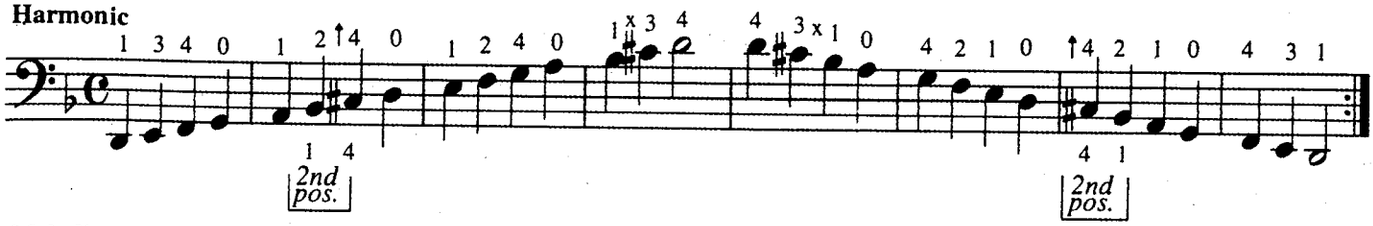
At first, practice in 1st position; later, practice in 3rd position.

D Minor Scale Patterns

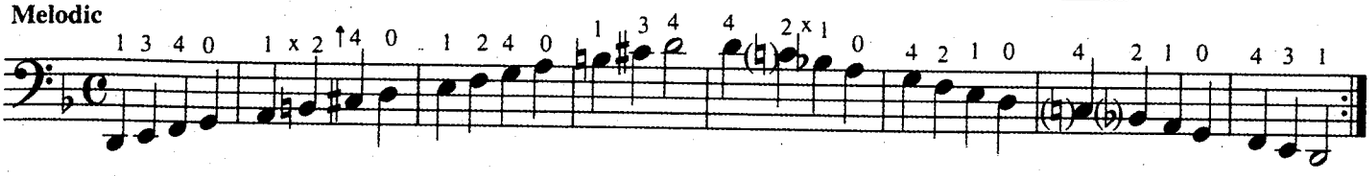
Natural



Harmonic

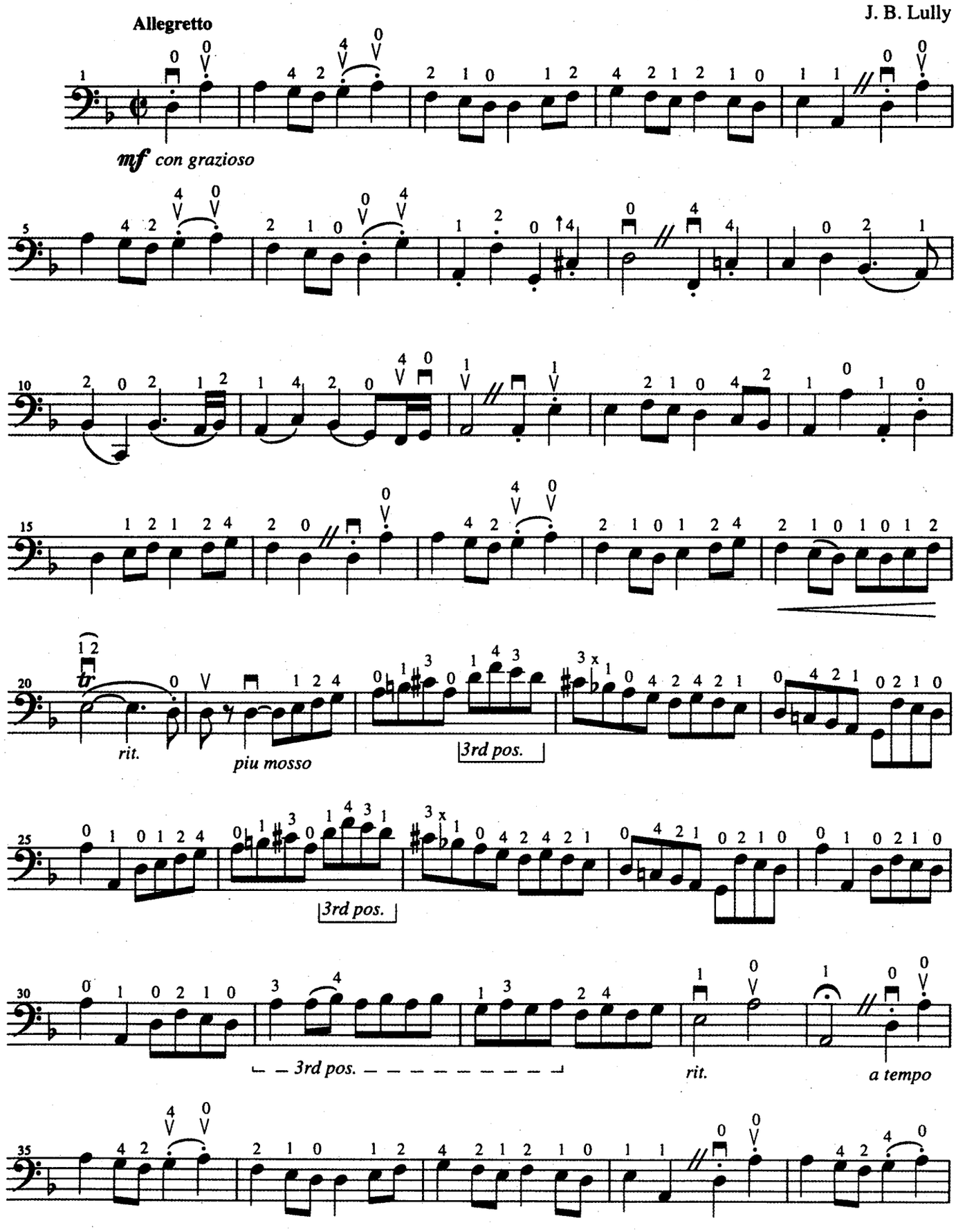


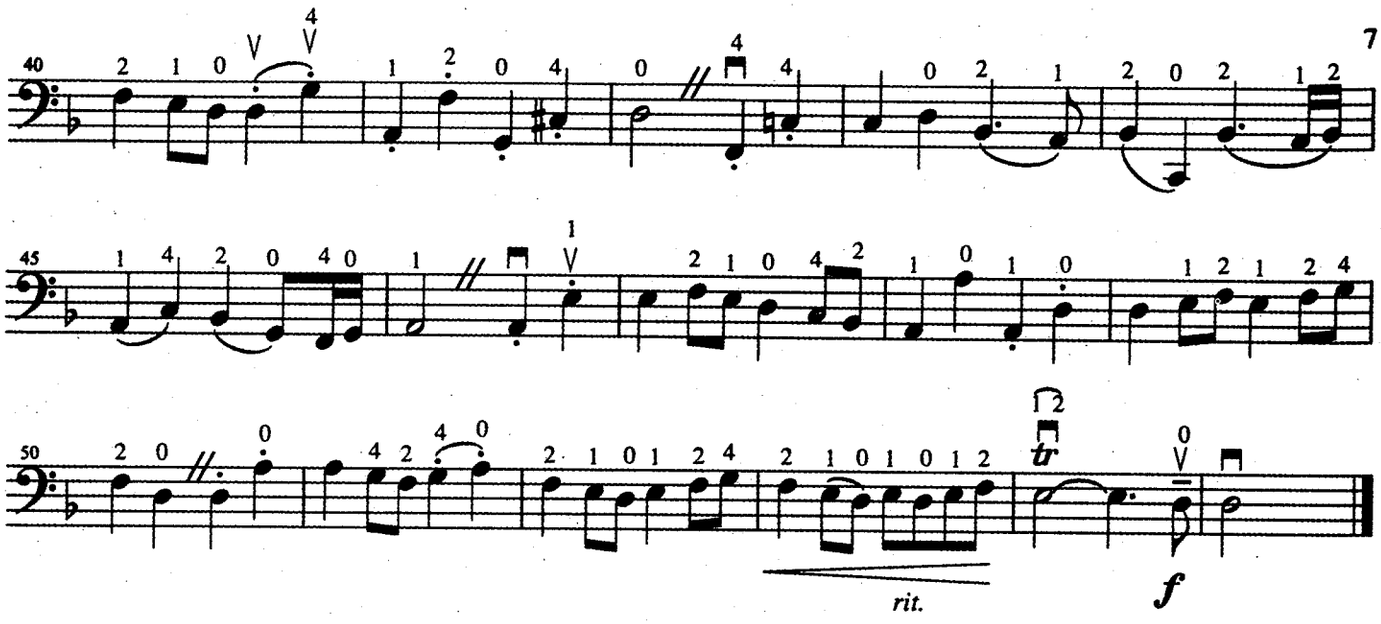
Melodic



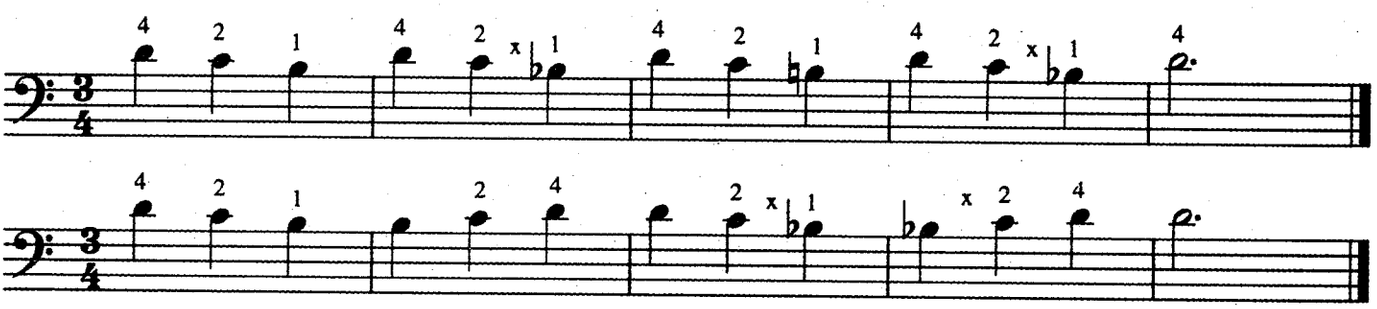
2 Gavotte

J. B. Lully



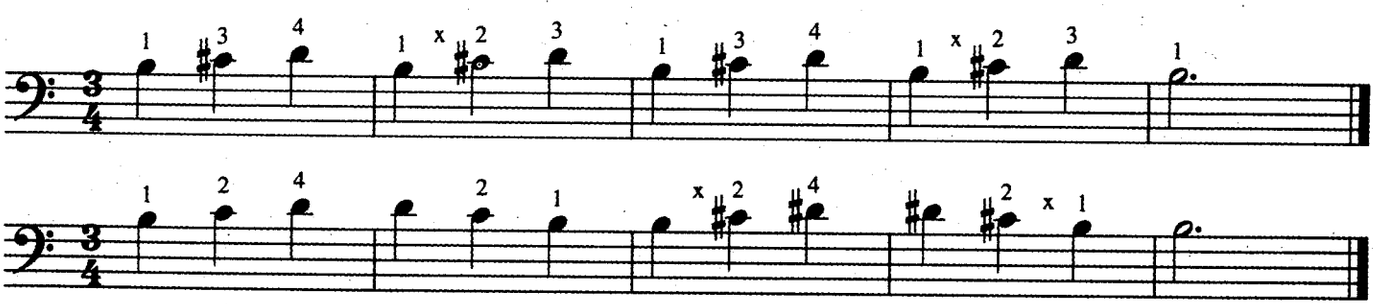


Backward Extension

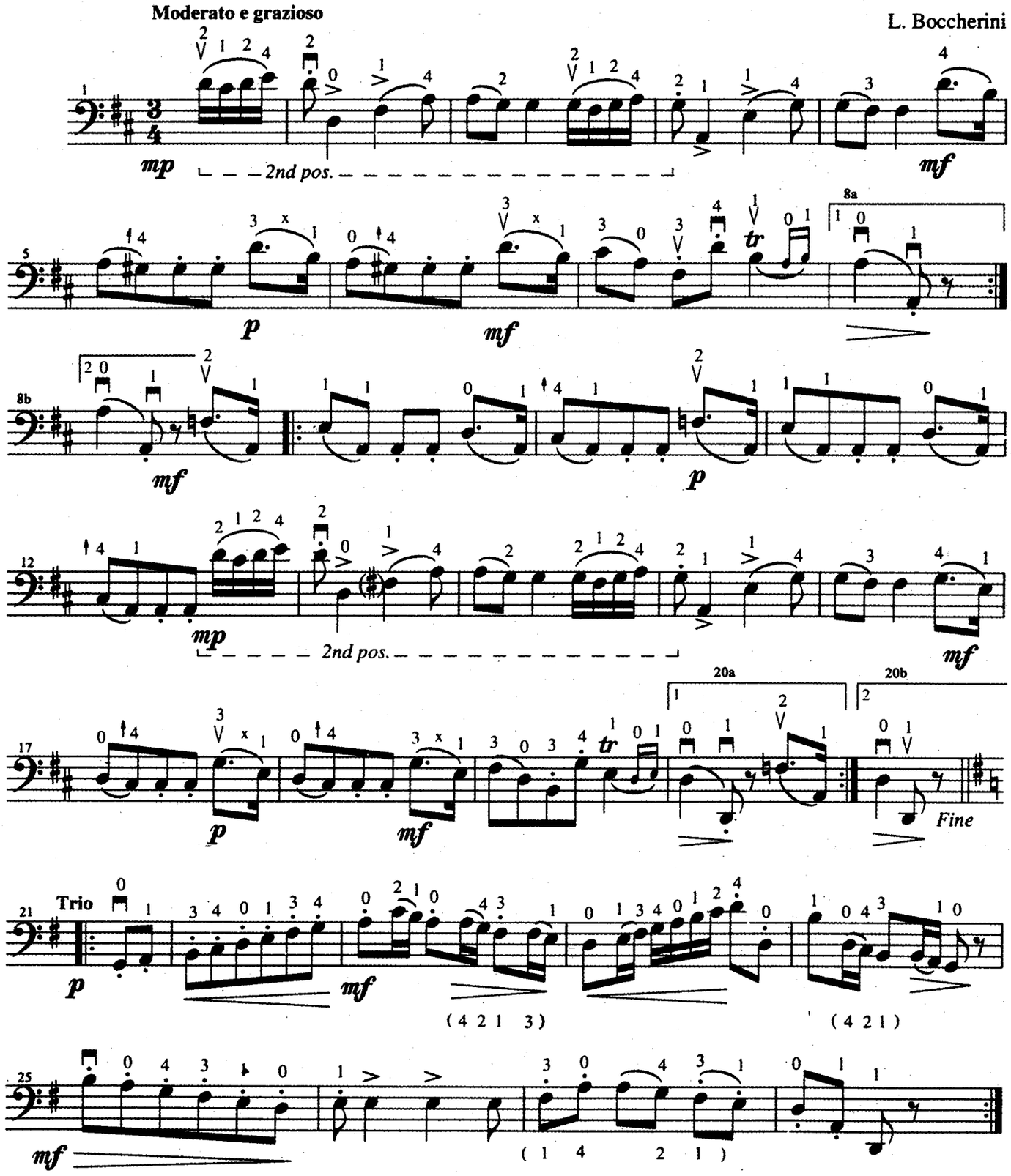


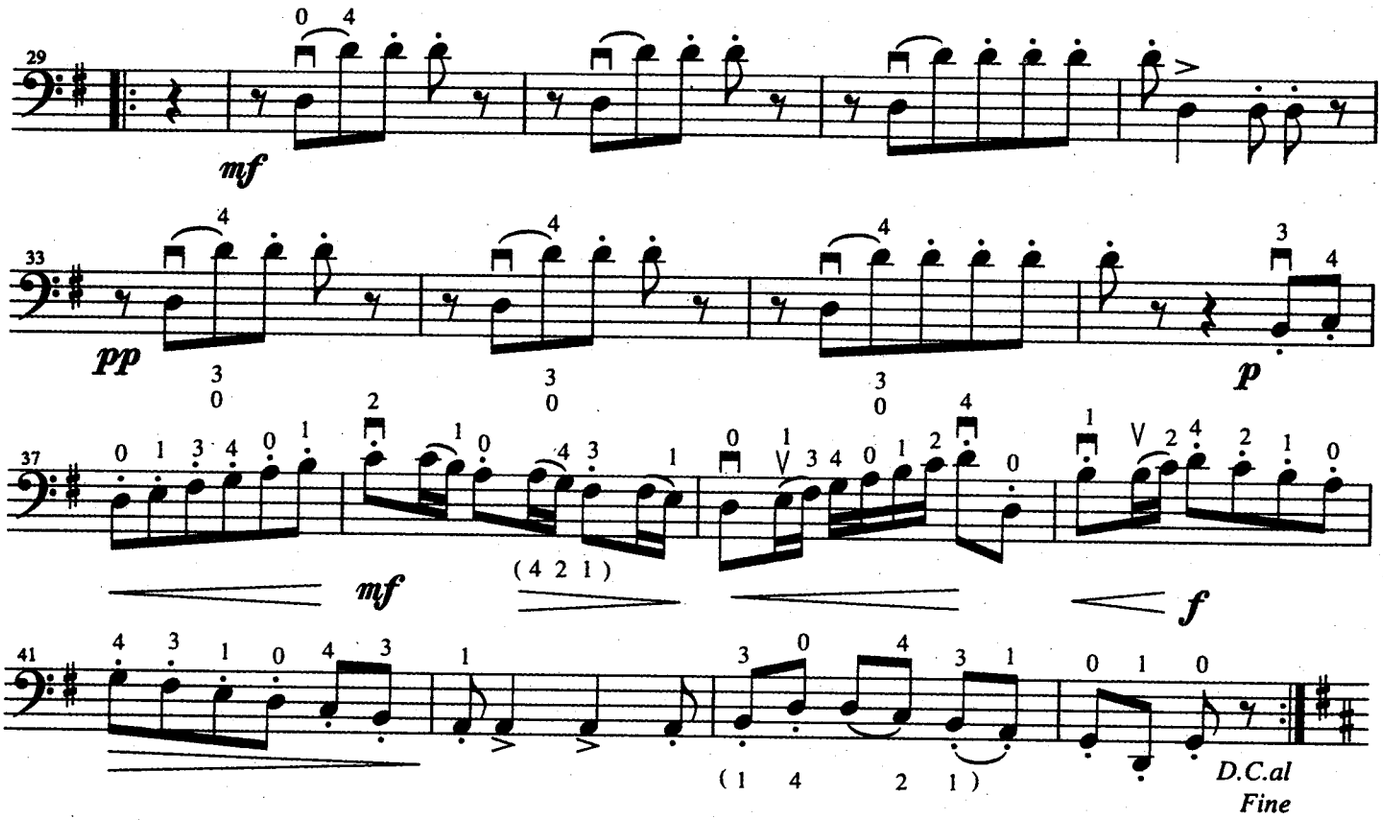
Forward Extension

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

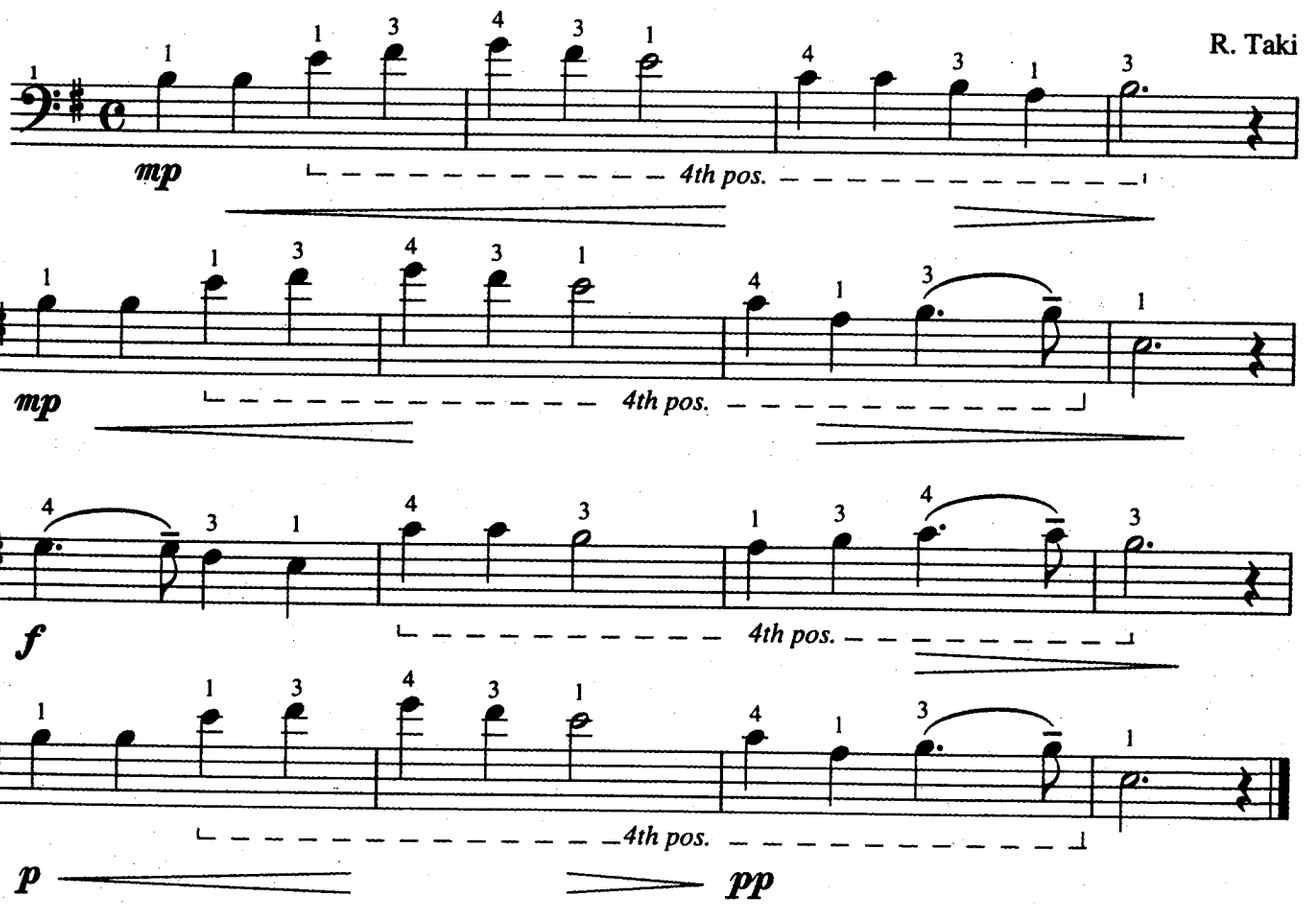

Moderato e grazioso
L. Boccherini
mp
2nd pos.
mf
p
mf
mf
p
mp
2nd pos.
mf
20a
20b
p
mf
tr
Fine
Trio
p
mf
(4 2 1 3)
(4 2 1)
mf
(1 4 2 1)



4th Position Tonalization

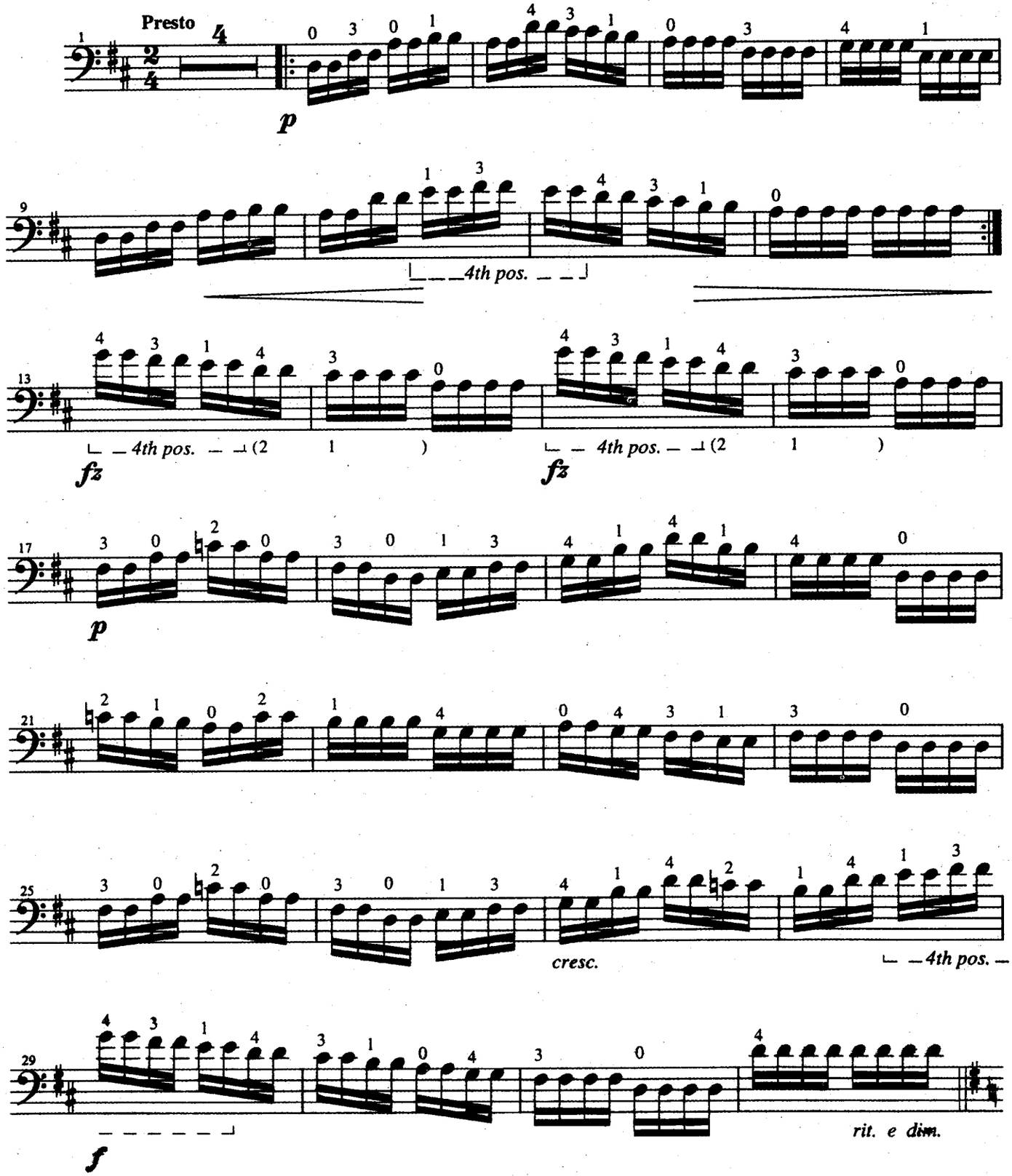
Moon Over The Ruined Castle

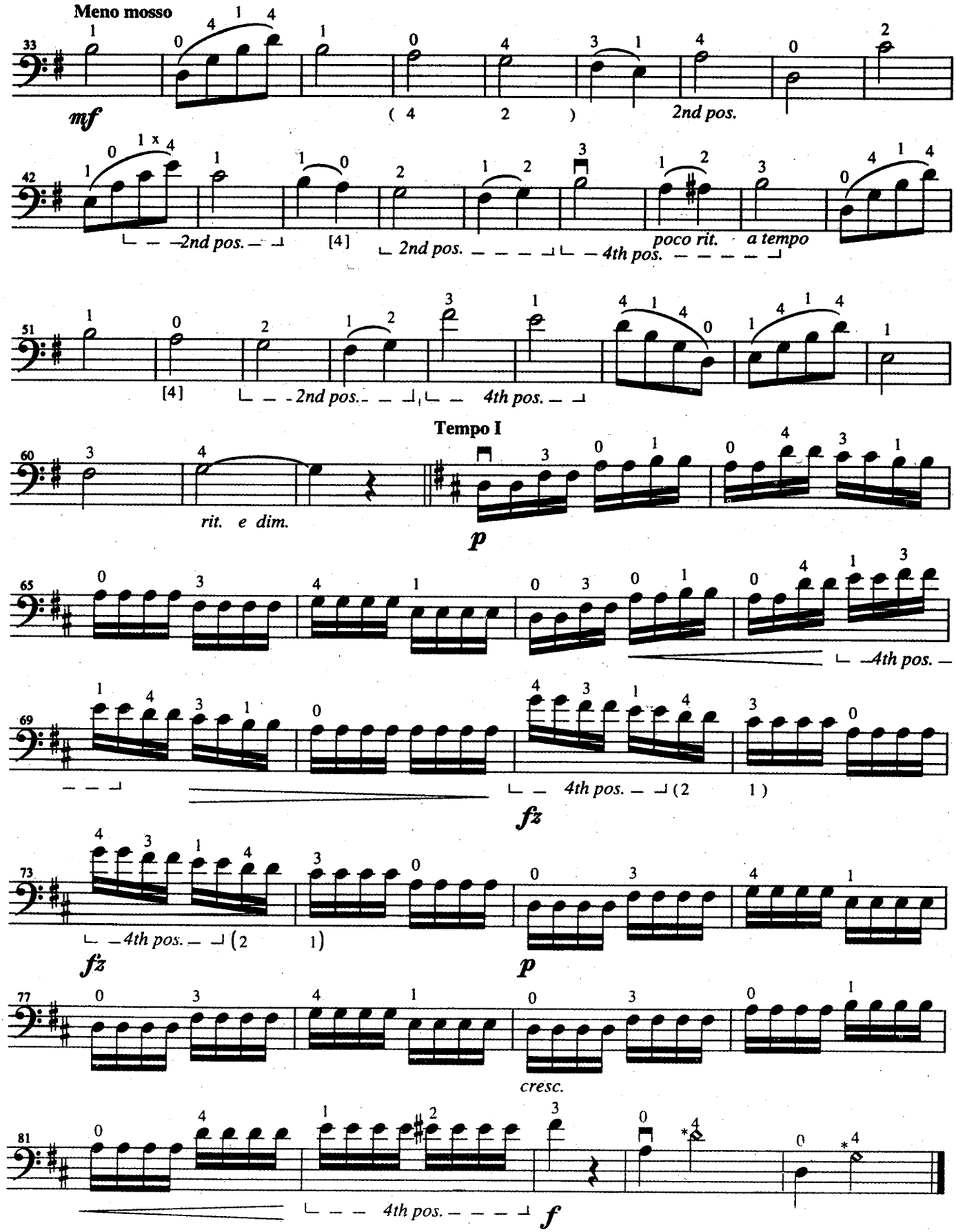
R. Taki



4 Scherzo

C. Webster

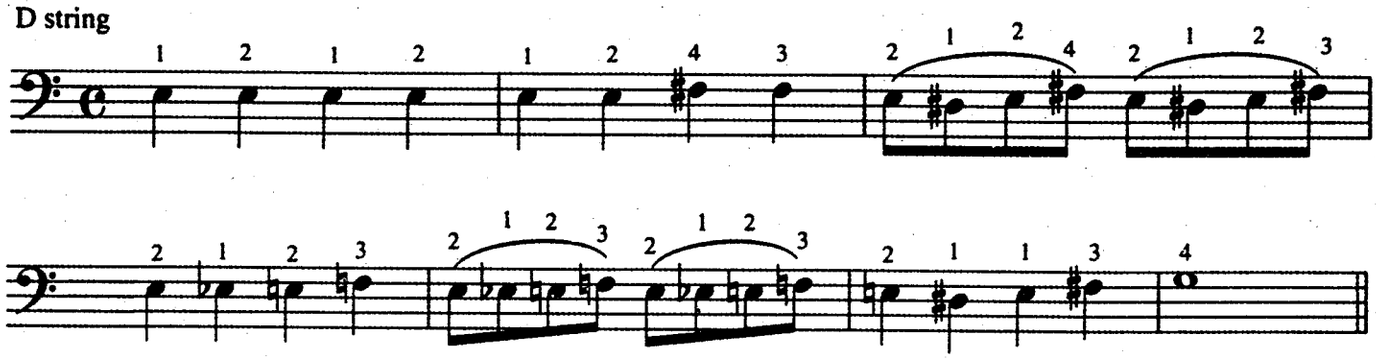




* Place only the 4th finger lightly on the A or D string to sound the harmonics.

Half position Exercise

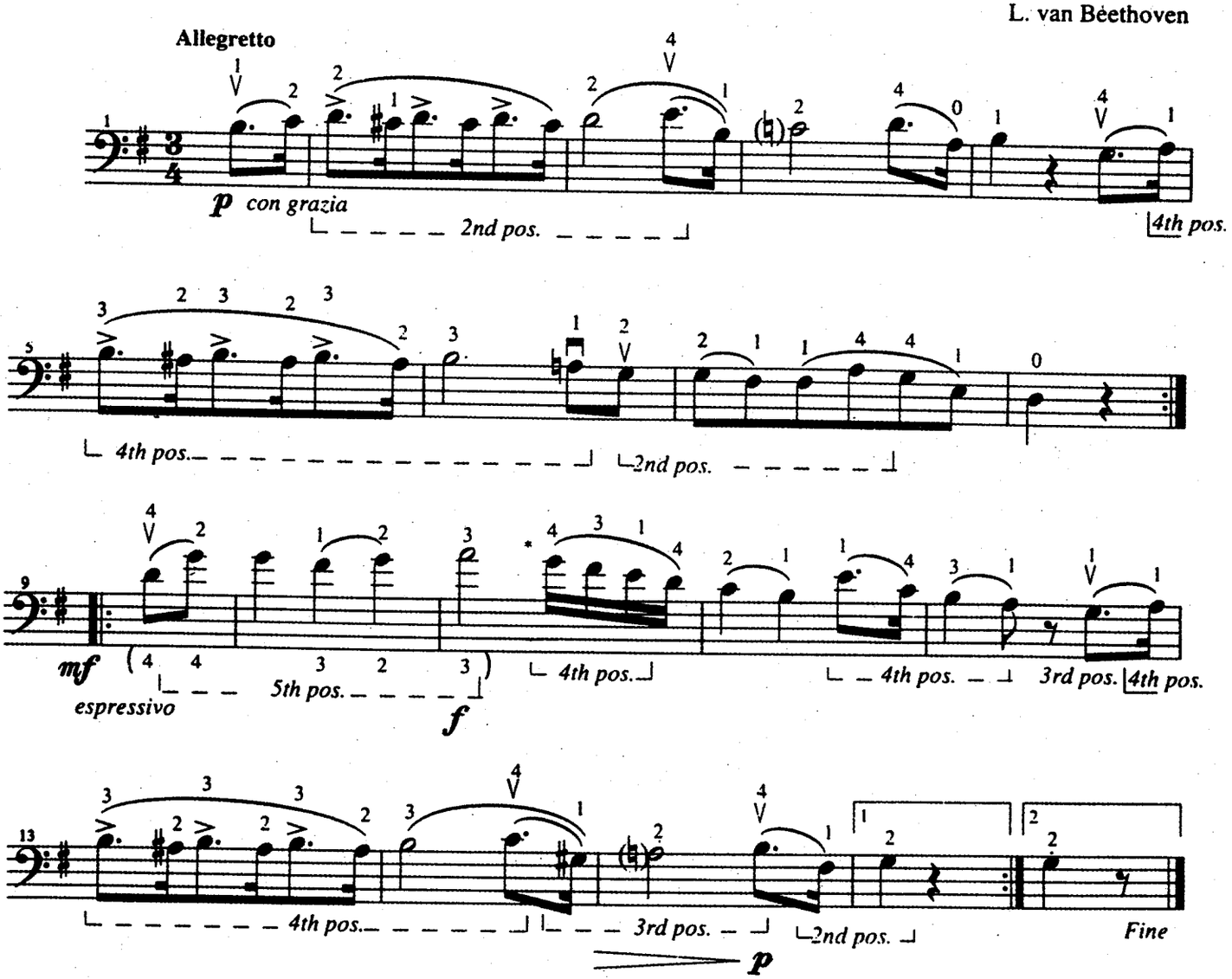
D string

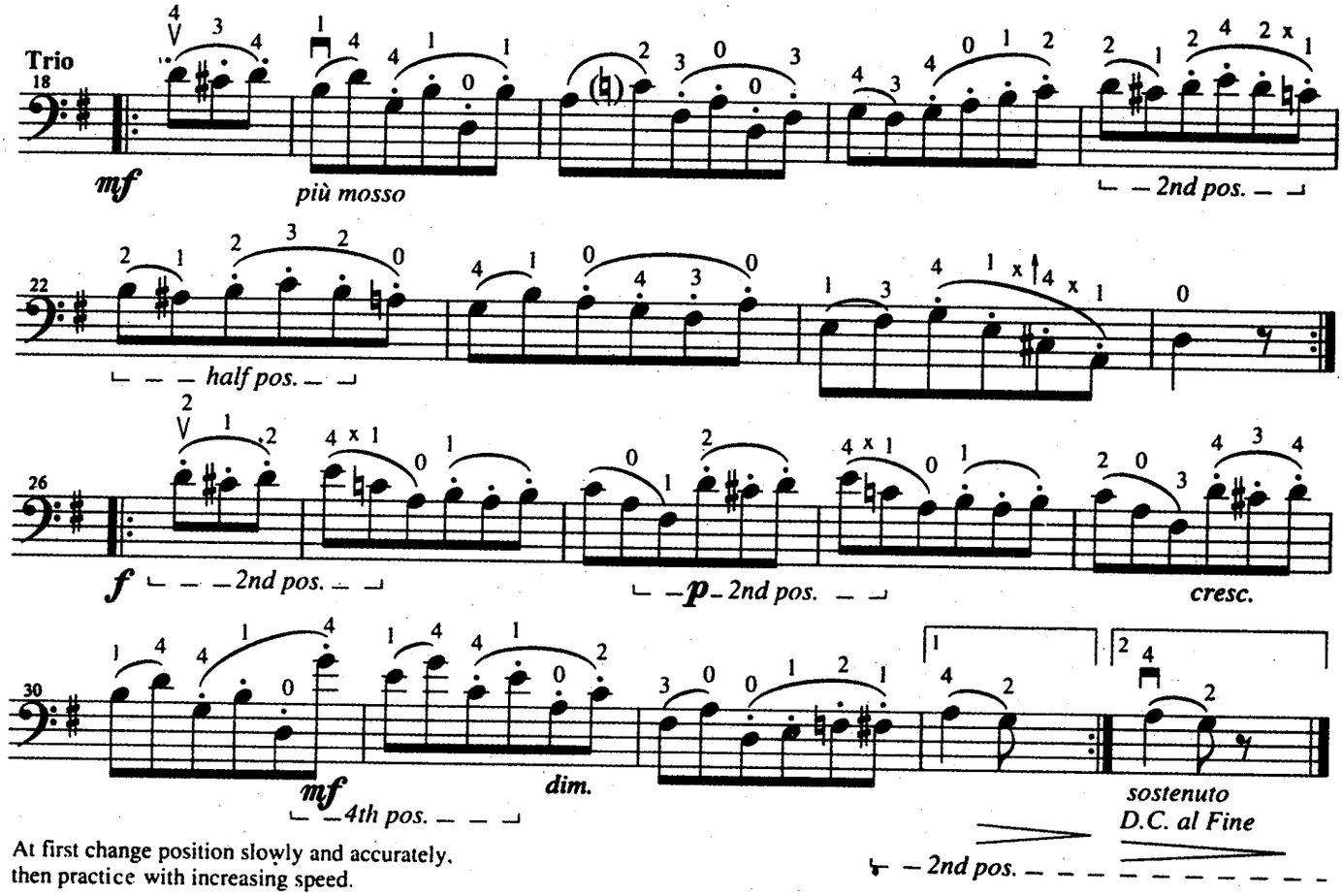


Repeat each exercise on the A string.

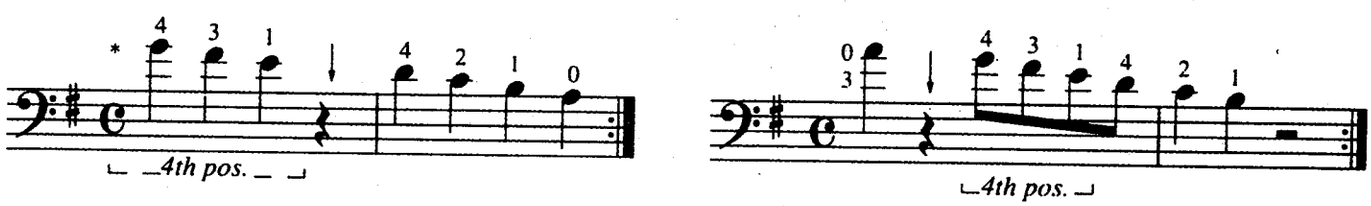
5 Minuet in G

L. van Beethoven

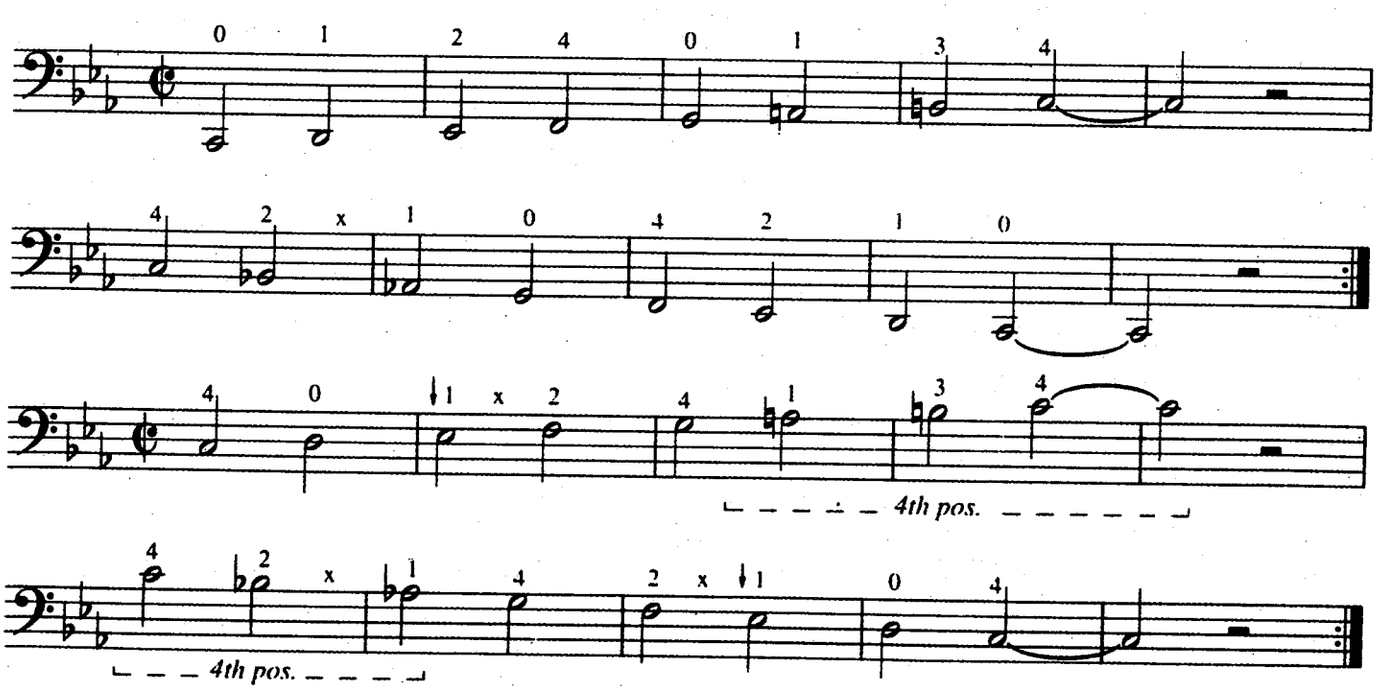




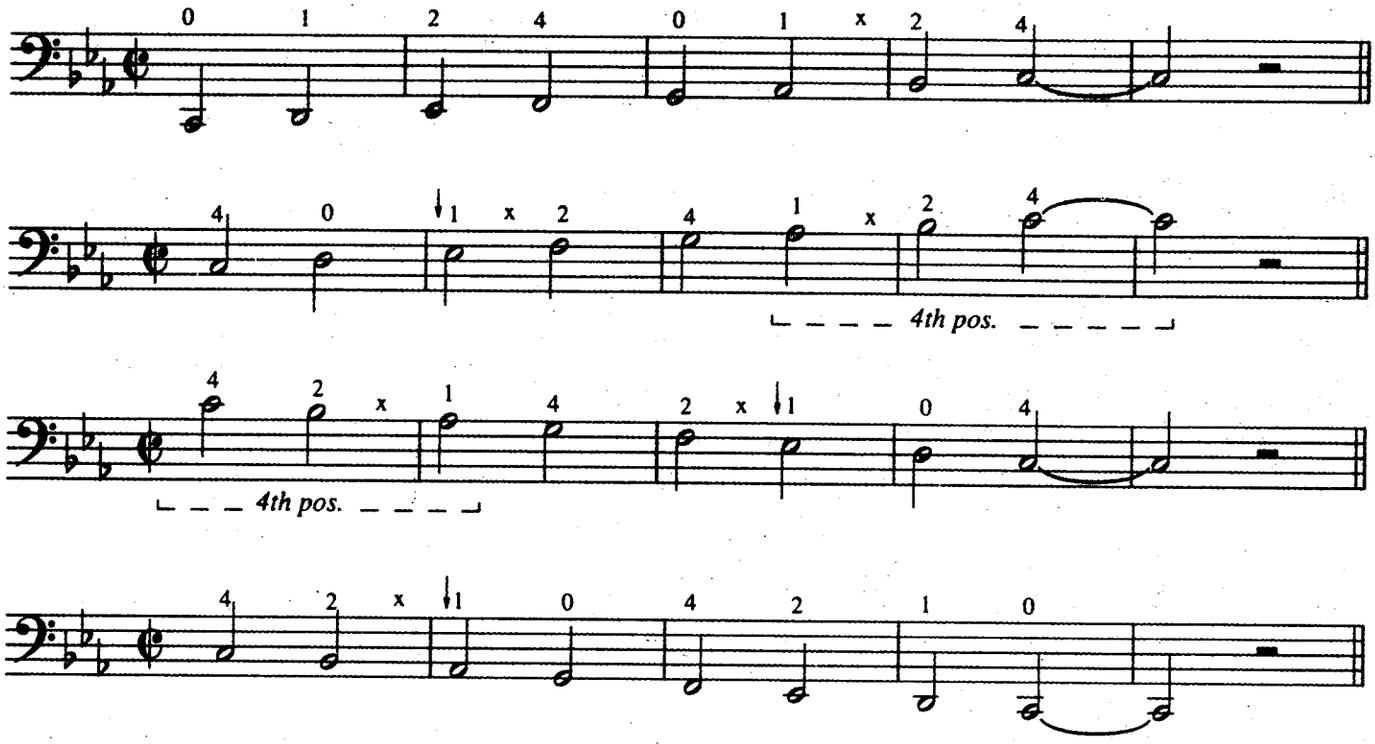
At first change position slowly and accurately, then practice with increasing speed.



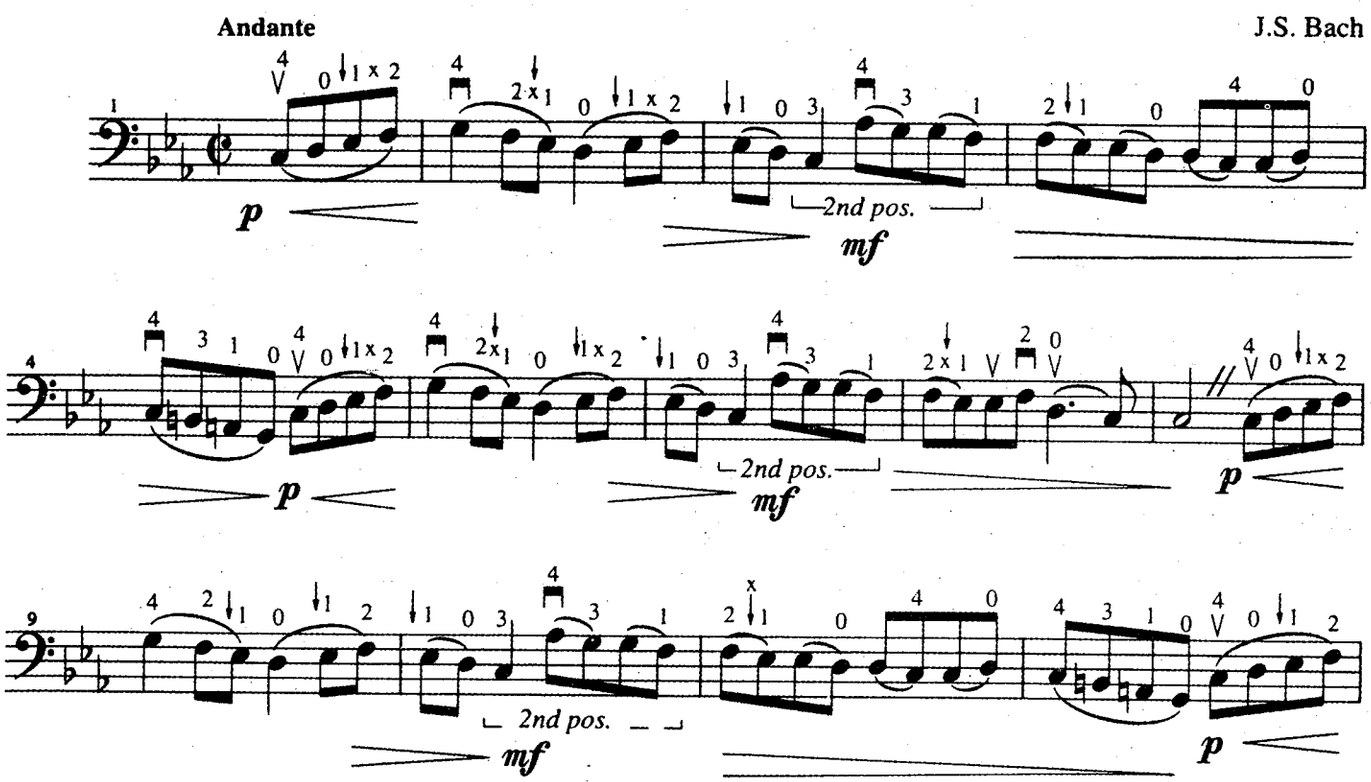
Melodic C Minor Scale

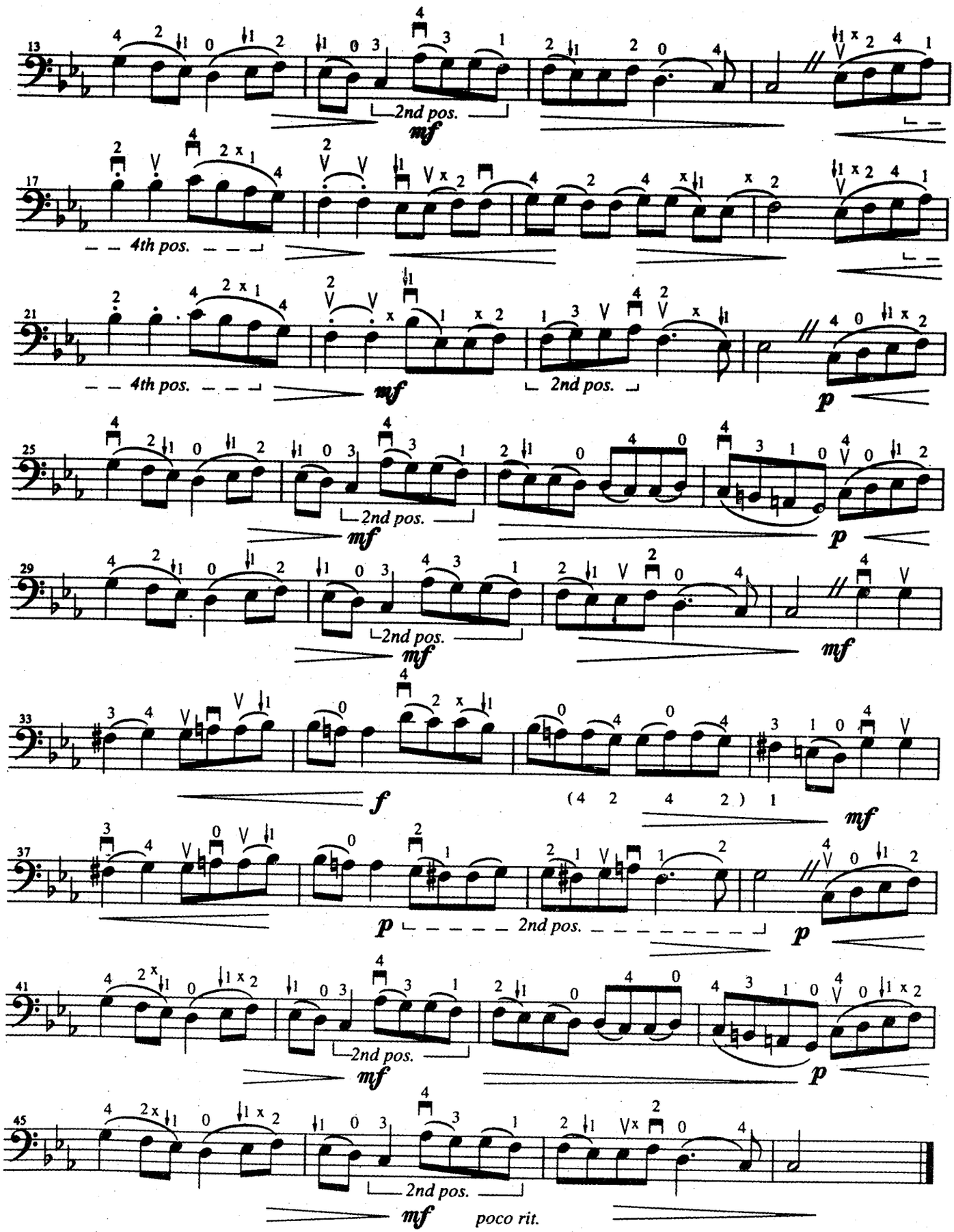


Natural C Minor Scale



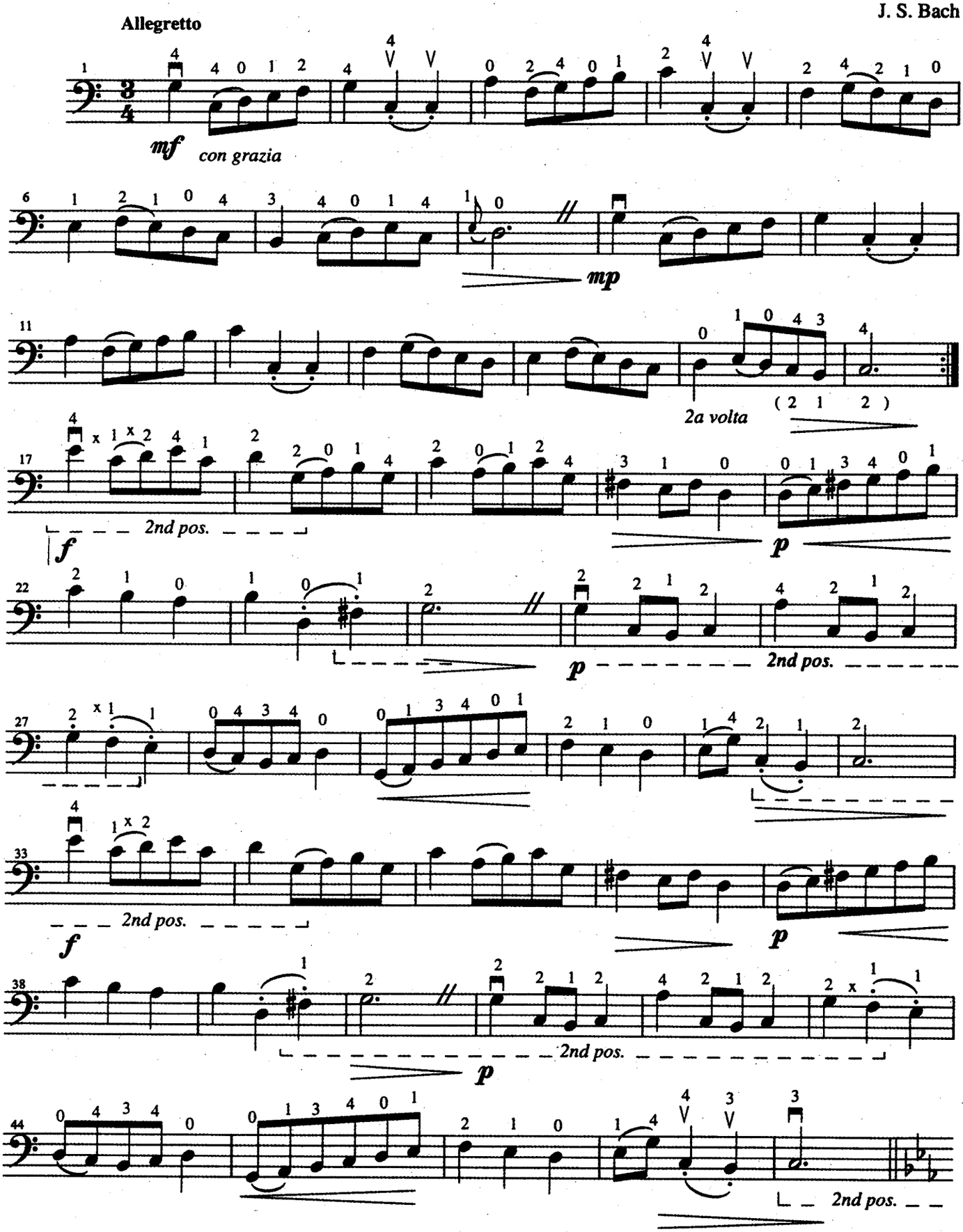
6 Gavotte in C Minor

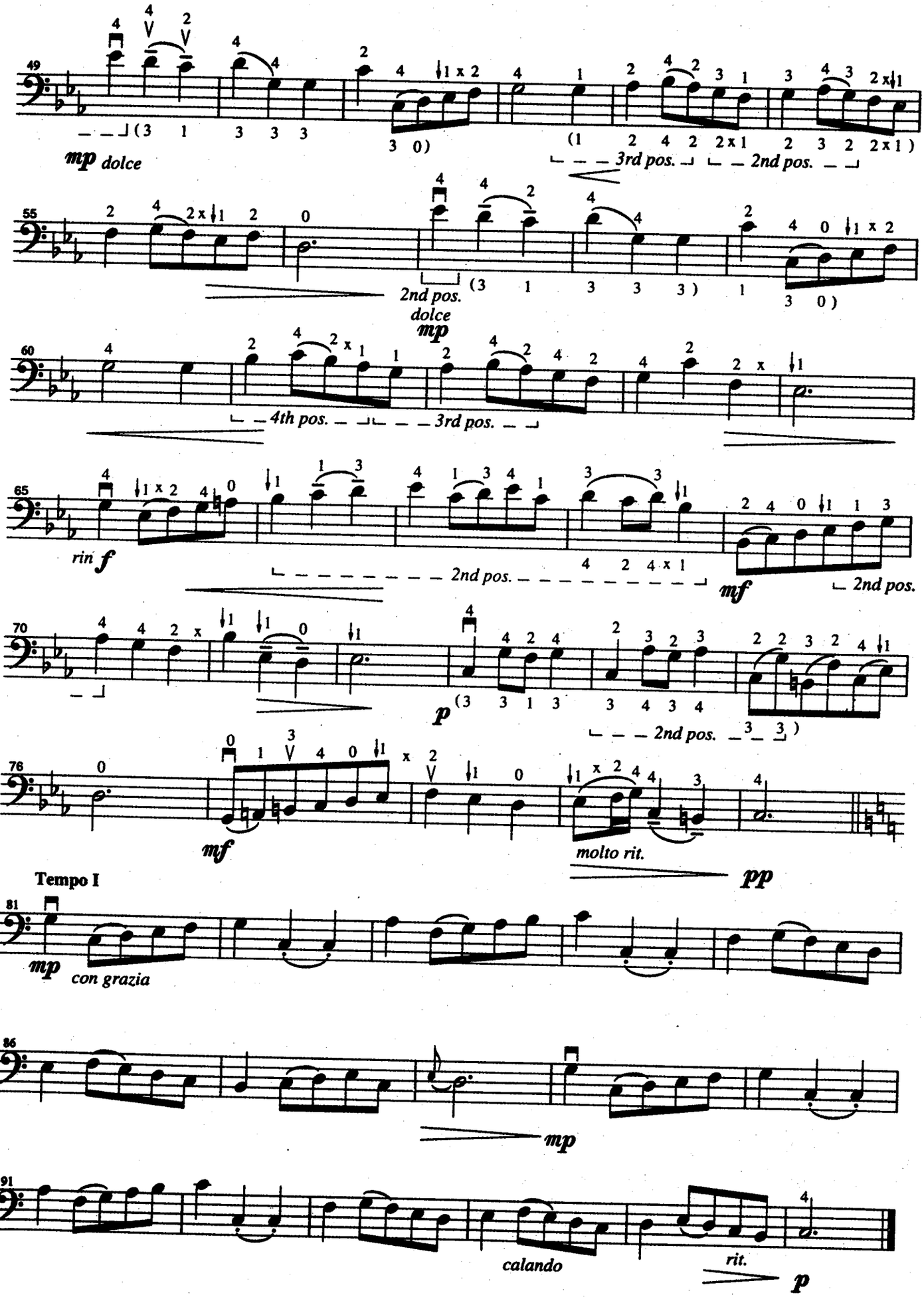



13
2nd pos.
mf
17
4th pos.
21
4th pos.
mf
2nd pos.
p
25
2nd pos.
mf
p
29
2nd pos.
mf
mf
33
f
(4 2 4 2) 1
mf
37
p
2nd pos.
p
41
2nd pos.
mf
p
45
2nd pos.
mf
poco rit.

7 Minuet No. 3

J. S. Bach

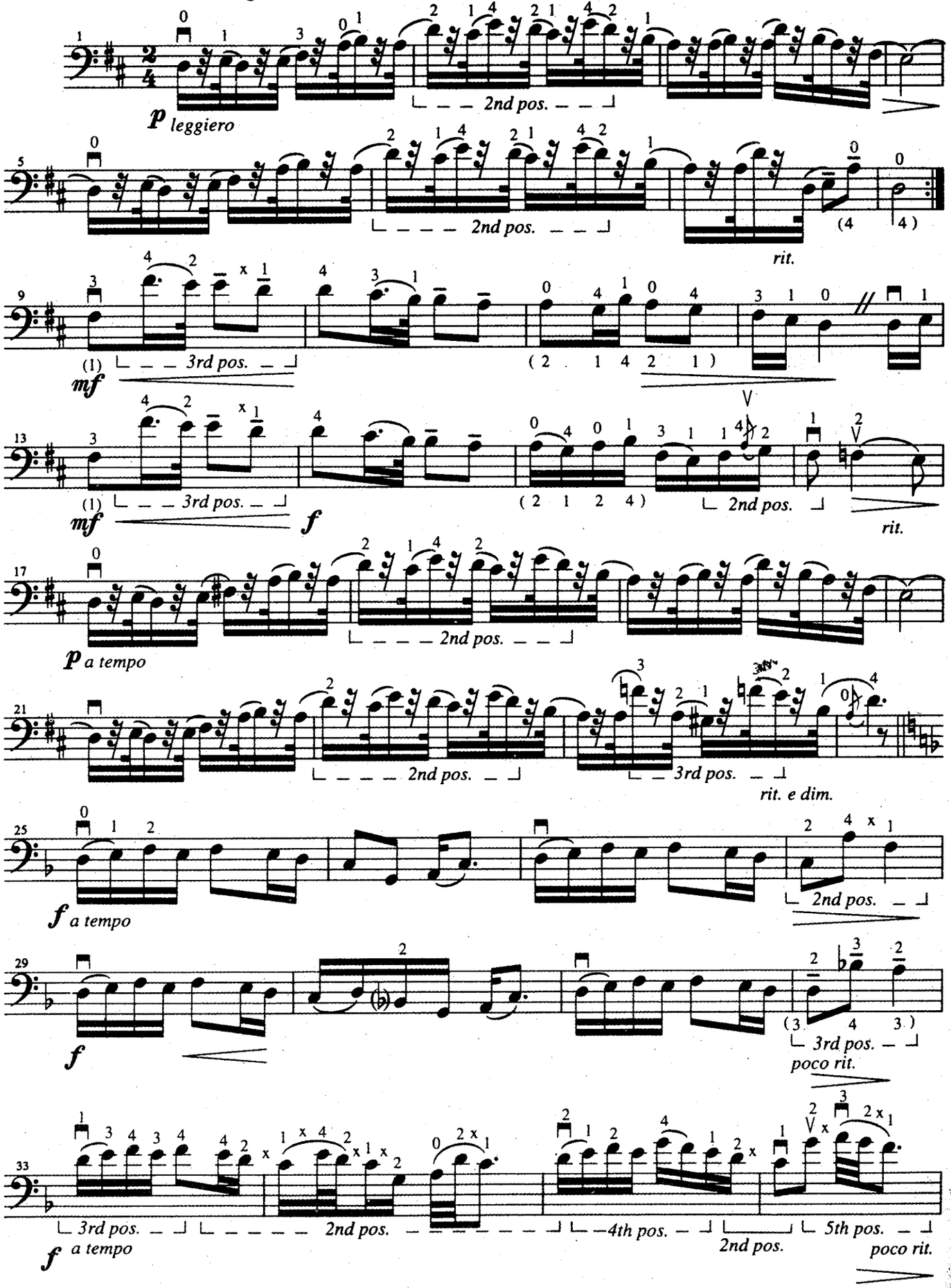


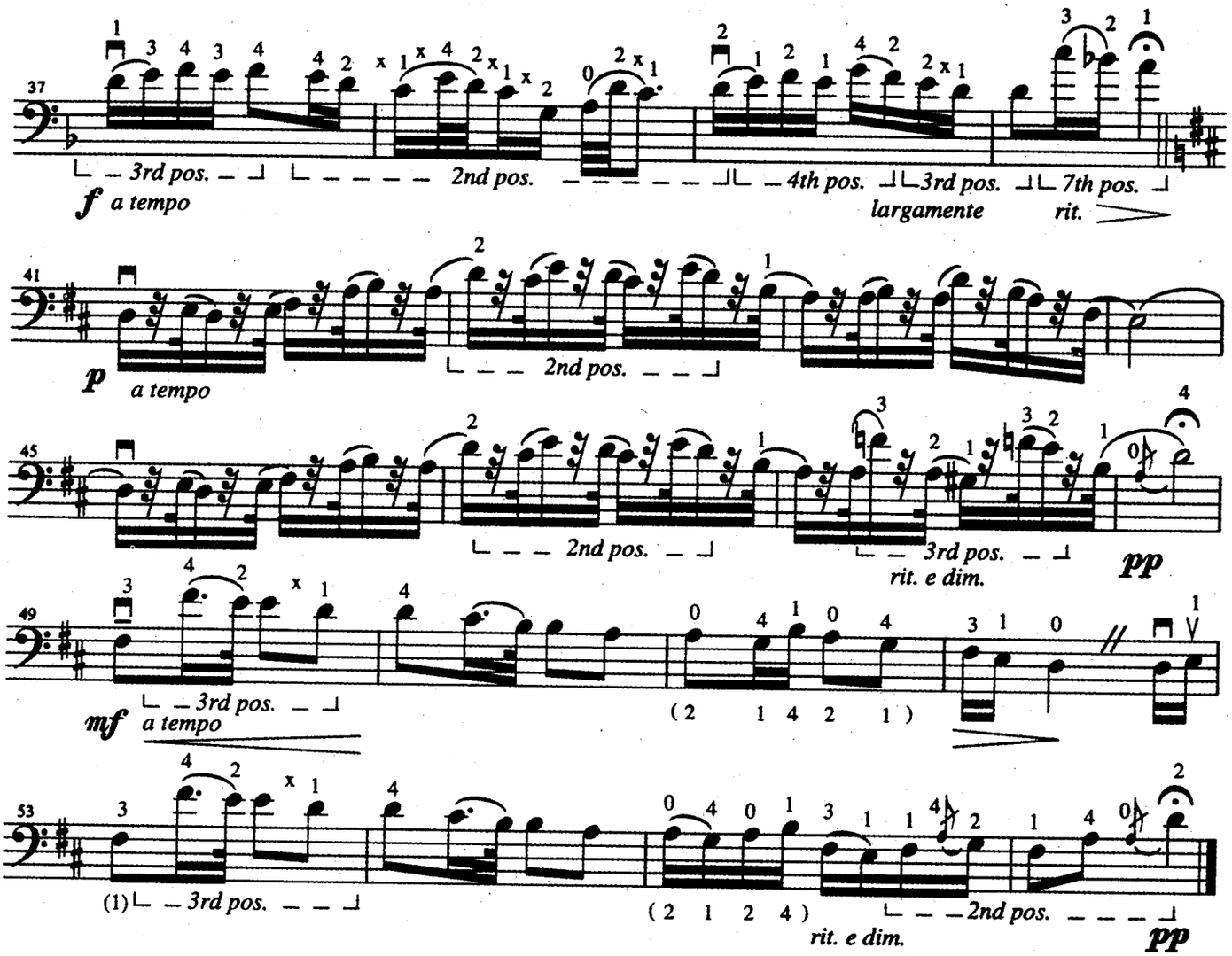

mp dolce
3rd pos.
2nd pos.
2nd pos.
dolce
mp
4th pos.
3rd pos.
rin f
2nd pos.
mf
2nd pos.
p
2nd pos.
mf
molto rit.
pp
Tempo I
mp con grazia
mp
calando
rit.
p

8 Humoresque

A. Dvořák

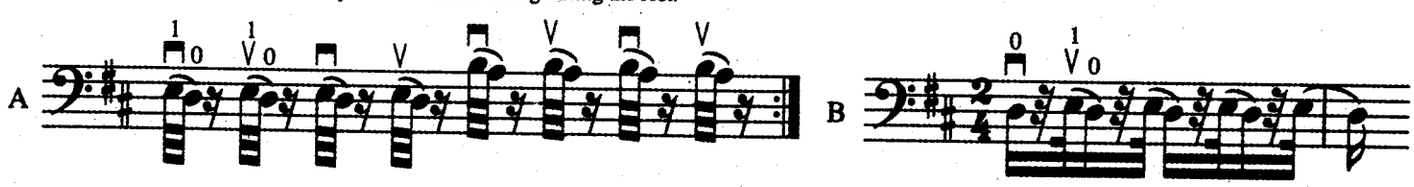
Poco lento e grazioso





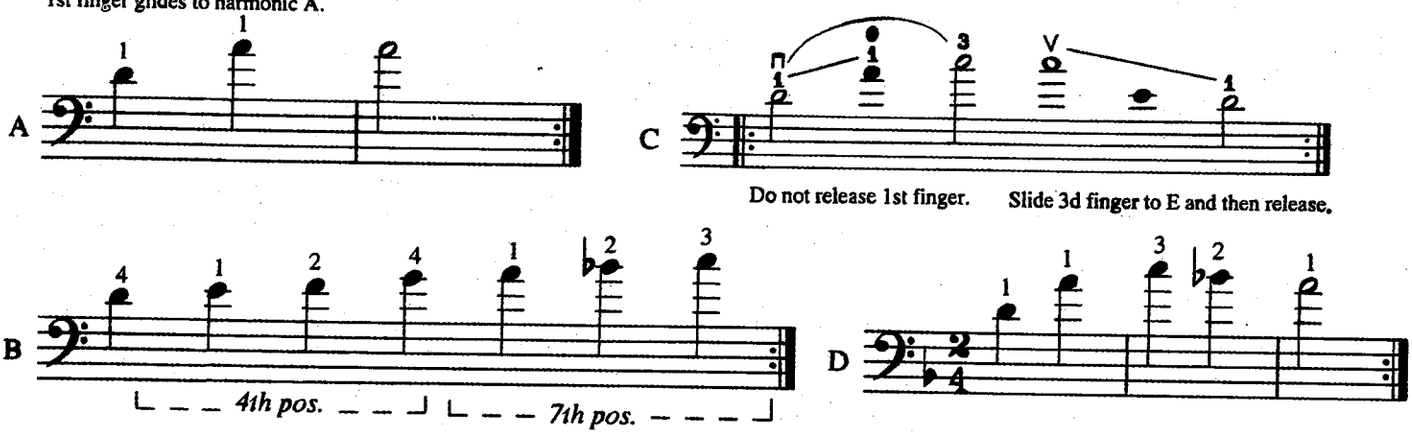
Preliminary practice 1

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



Preliminary practice 2

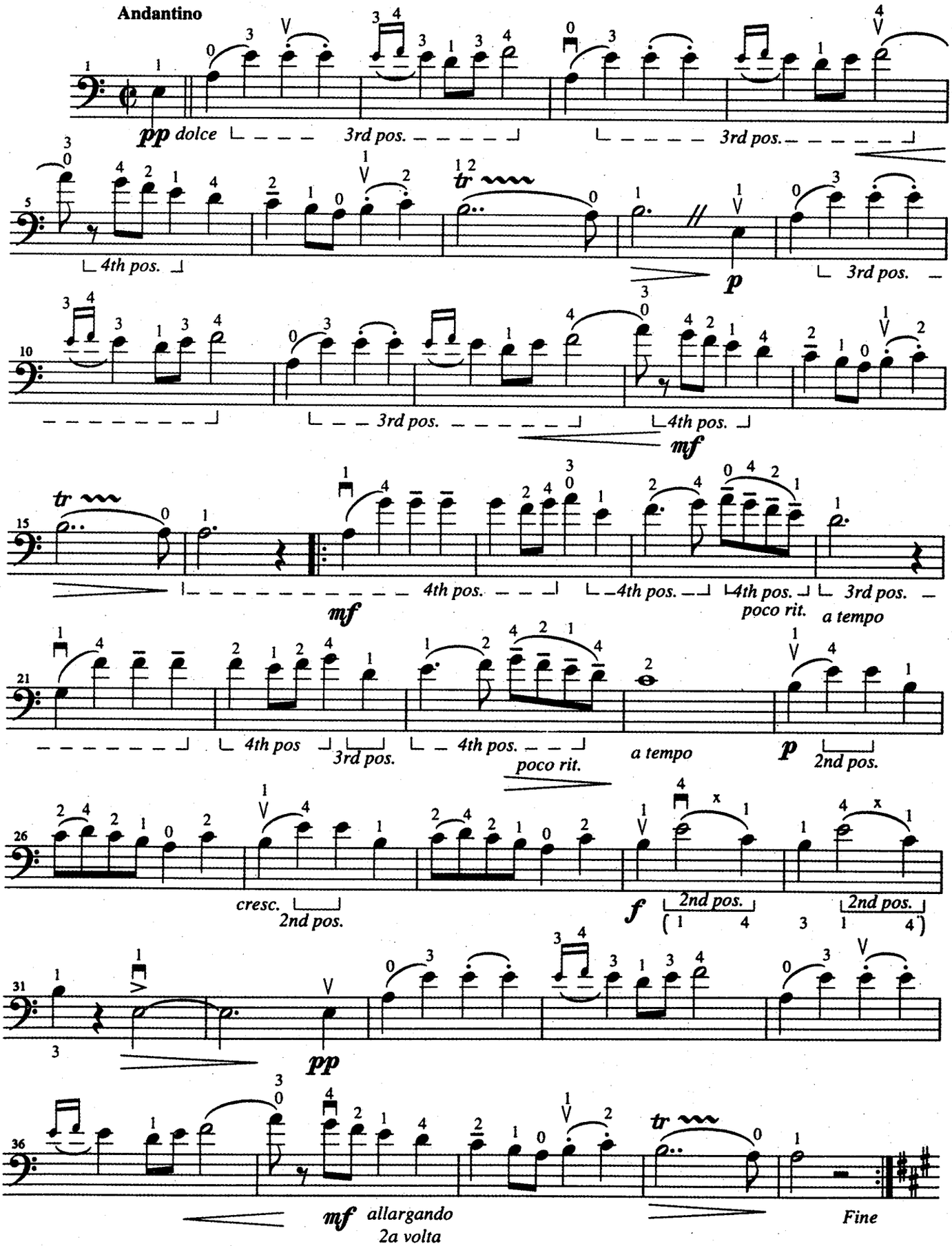
Stop bow and prepare.
1st finger glides to harmonic A.

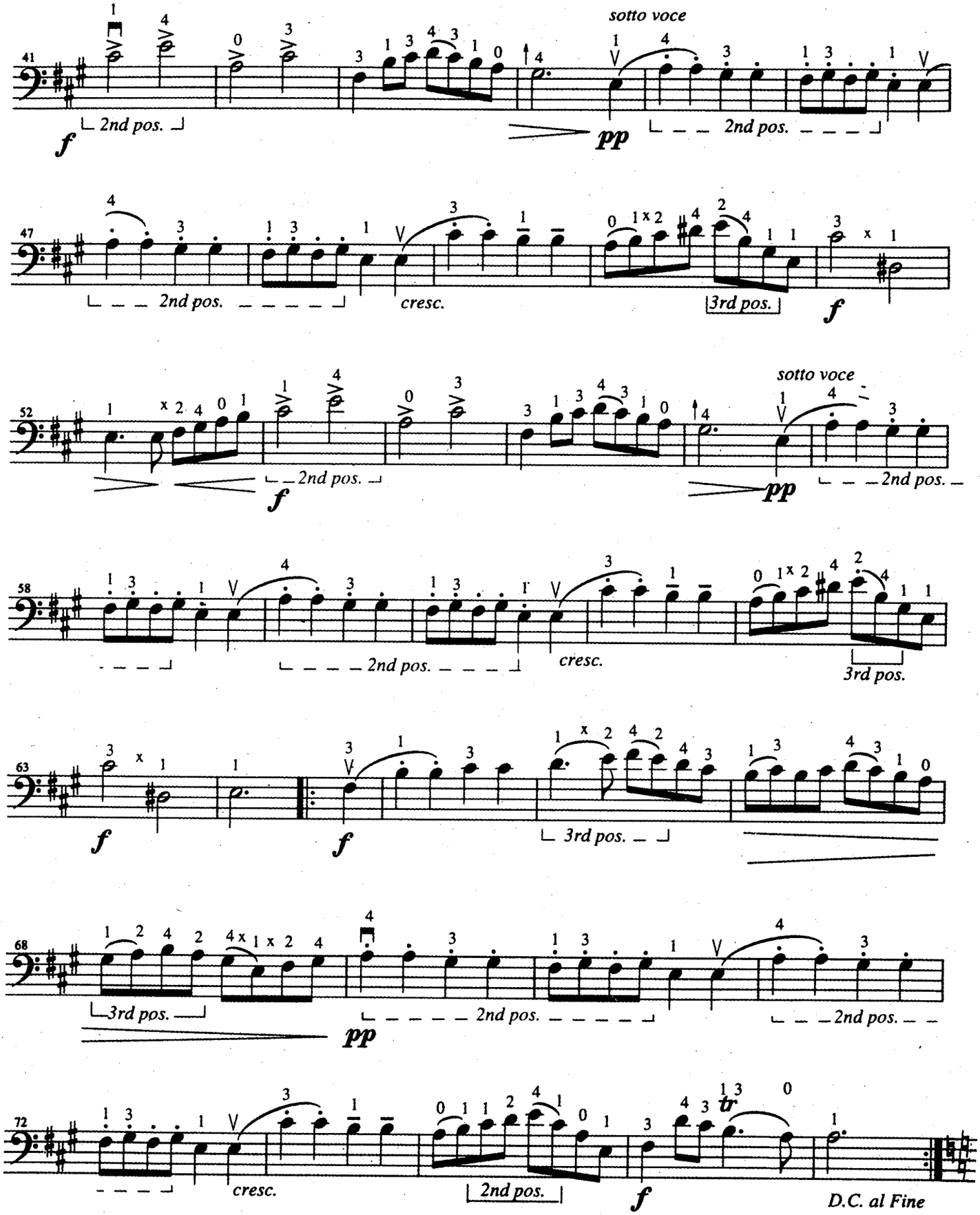


9 La Cinquantaine

(Air in the olden style)

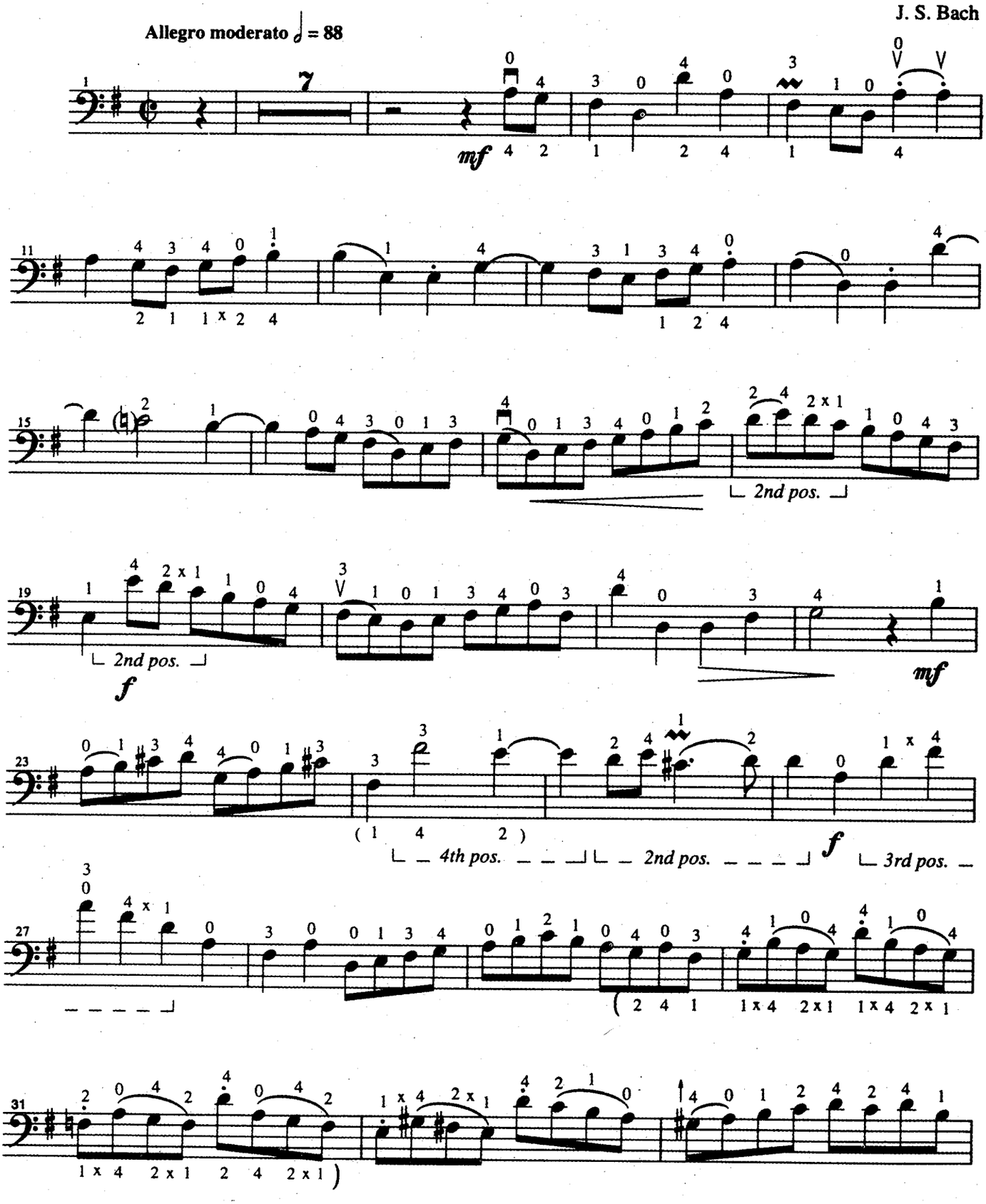
G. Marie (1852-1928)

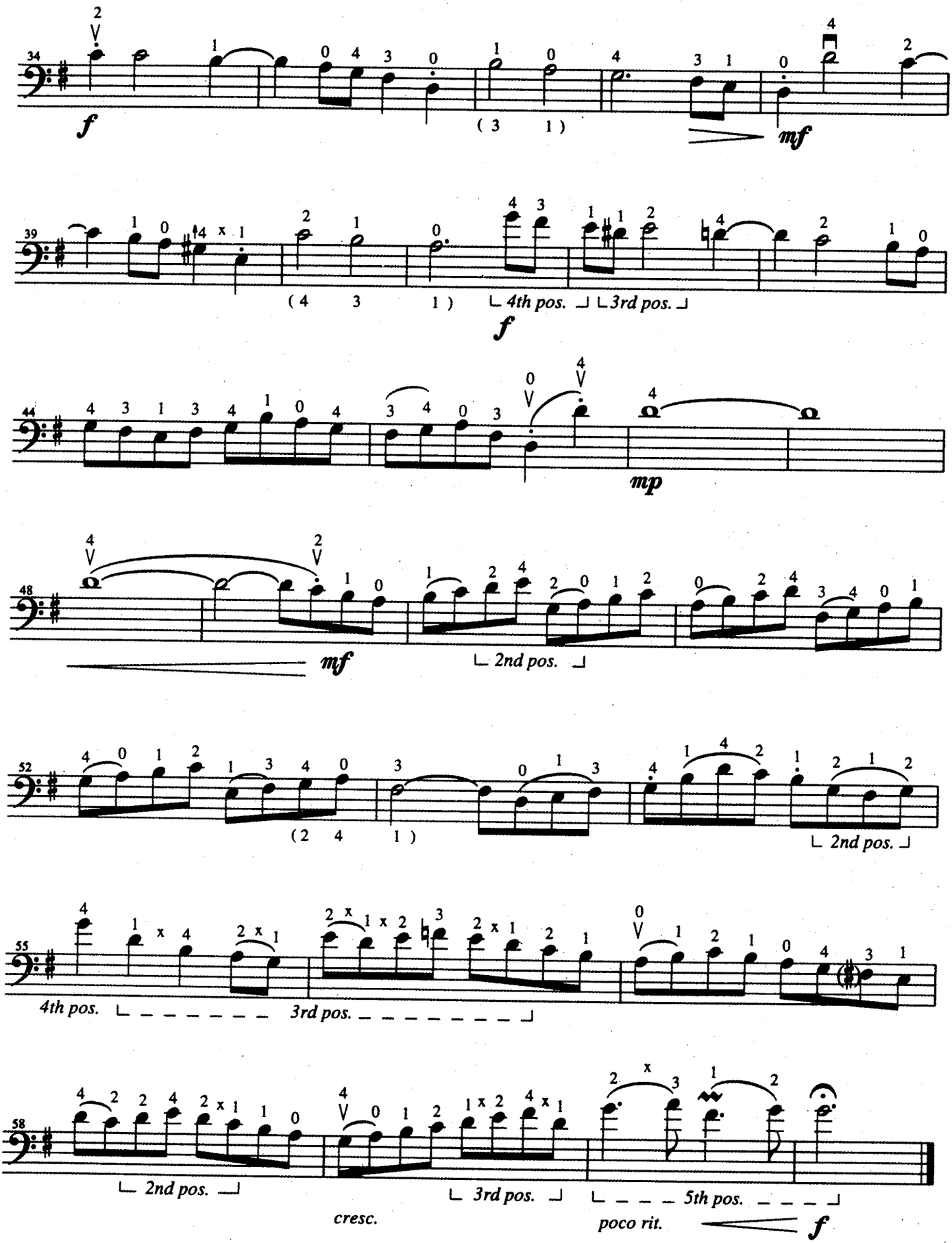



41
sotto voice
f
2nd pos.
pp
2nd pos.
47
2nd pos.
cresc.
3rd pos.
f
52
sotto voice
f
2nd pos.
pp
2nd pos.
58
2nd pos.
cresc.
3rd pos.
63
f
f
3rd pos.
68
3rd pos.
pp
2nd pos.
2nd pos.
72
cresc.
2nd pos.
f
tr
D.C. al Fine

10 Allegro Moderato

J. S. Bach

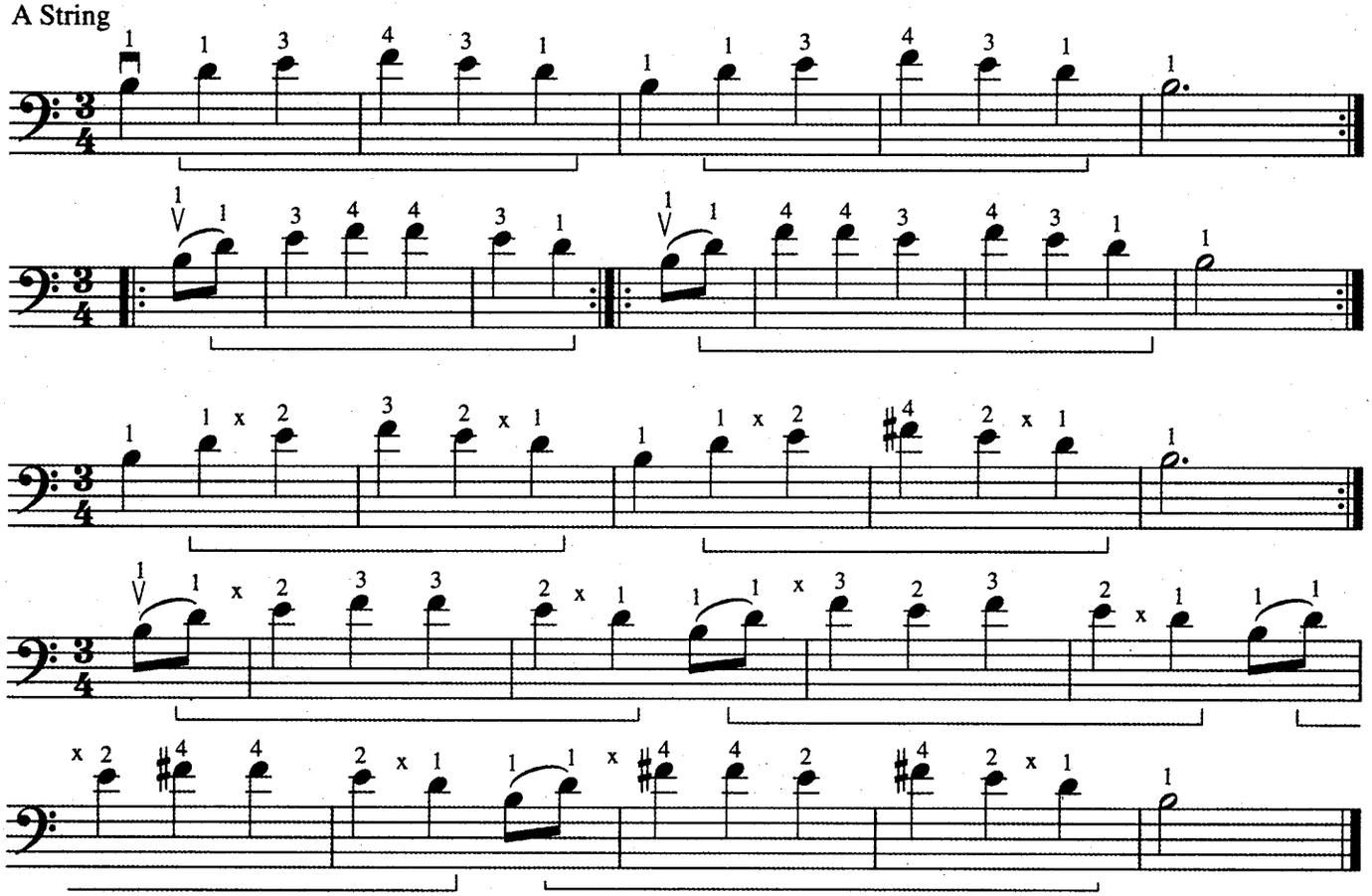



34
f
(3 1)
mf
39
(4 3 1)
4th pos.
3rd pos.
f
44
mp
48
mf
2nd pos.
52
(2 4 1)
2nd pos.
55
4th pos.
3rd pos.
58
2nd pos.
3rd pos.
5th pos.
cresc.
poco rit.
f

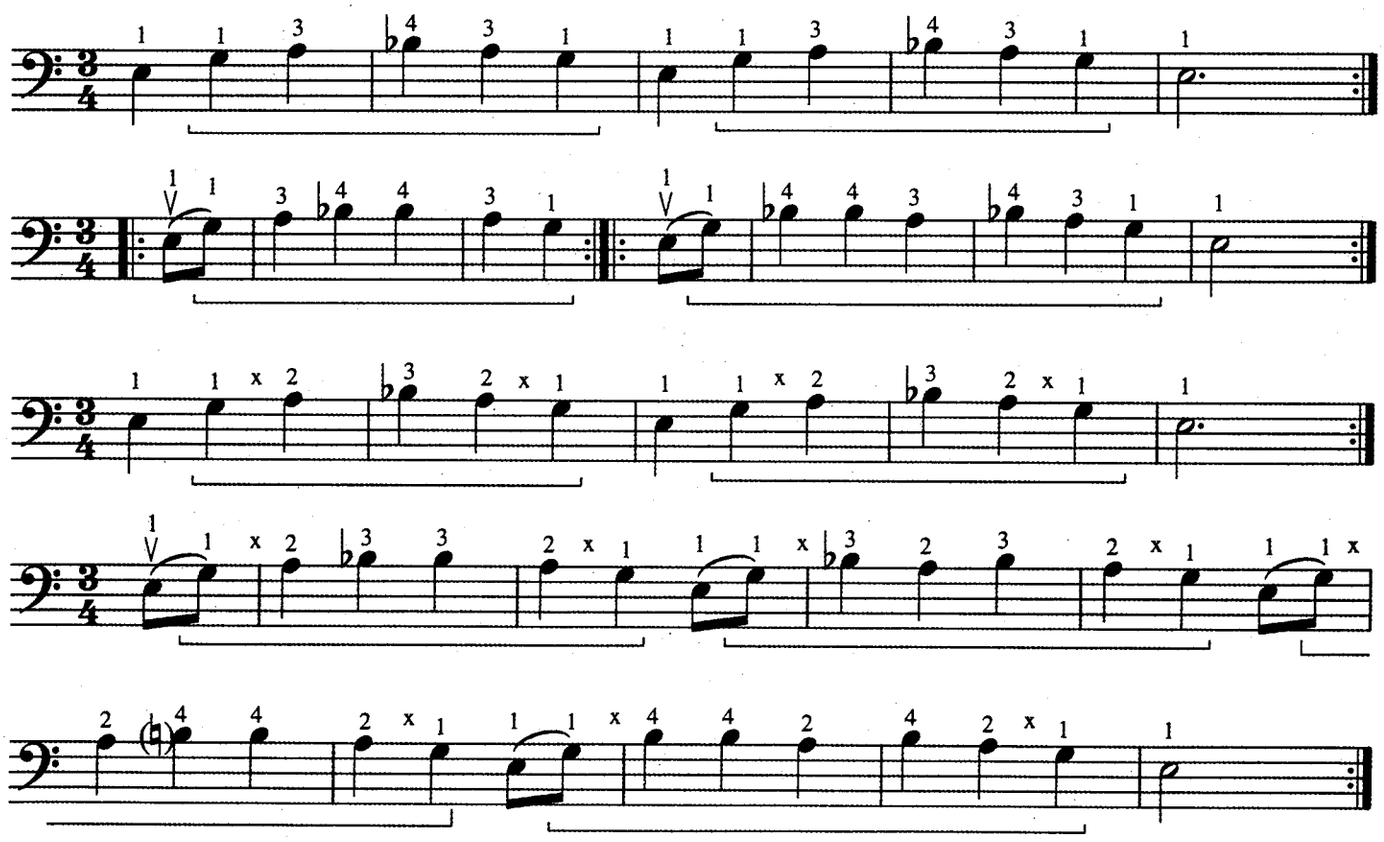
Position Etudes

3rd Position

A String



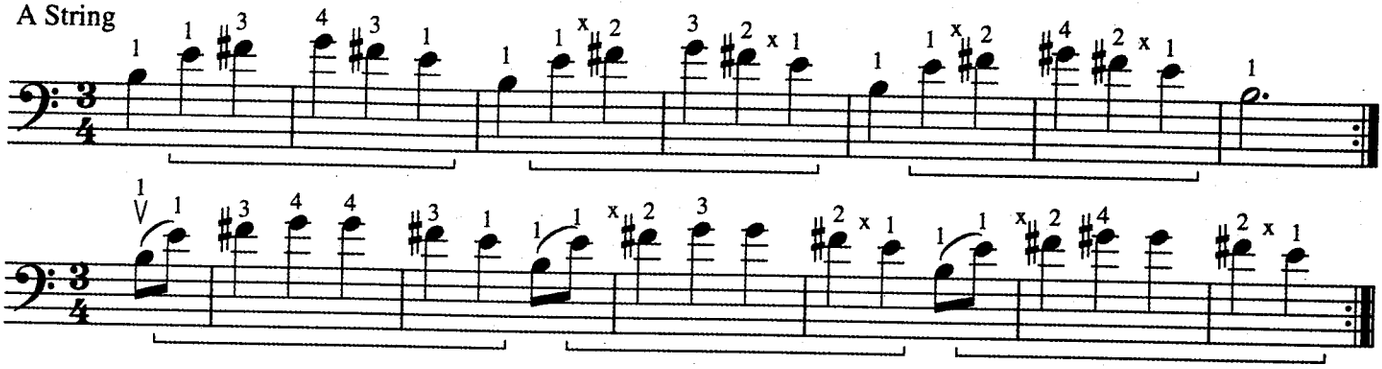
D String



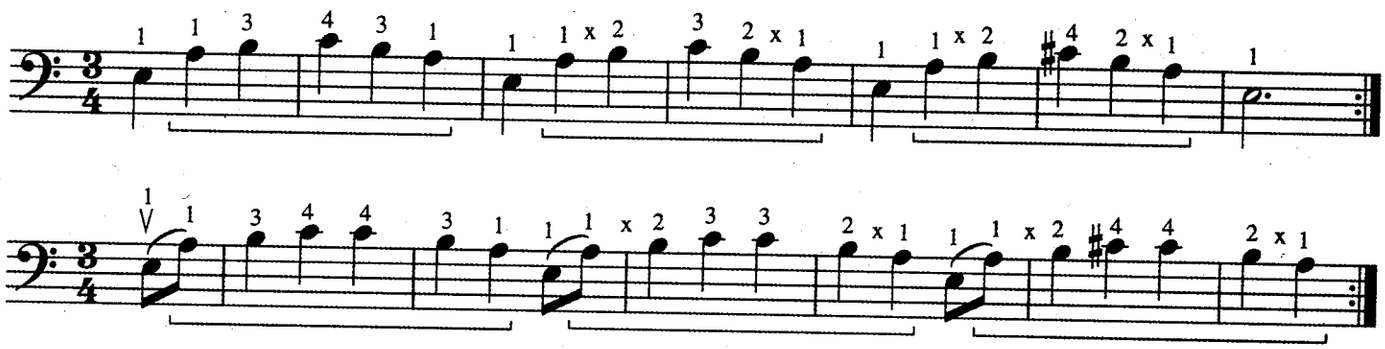
* Practice the same on the G and C strings.

4th Position

A String

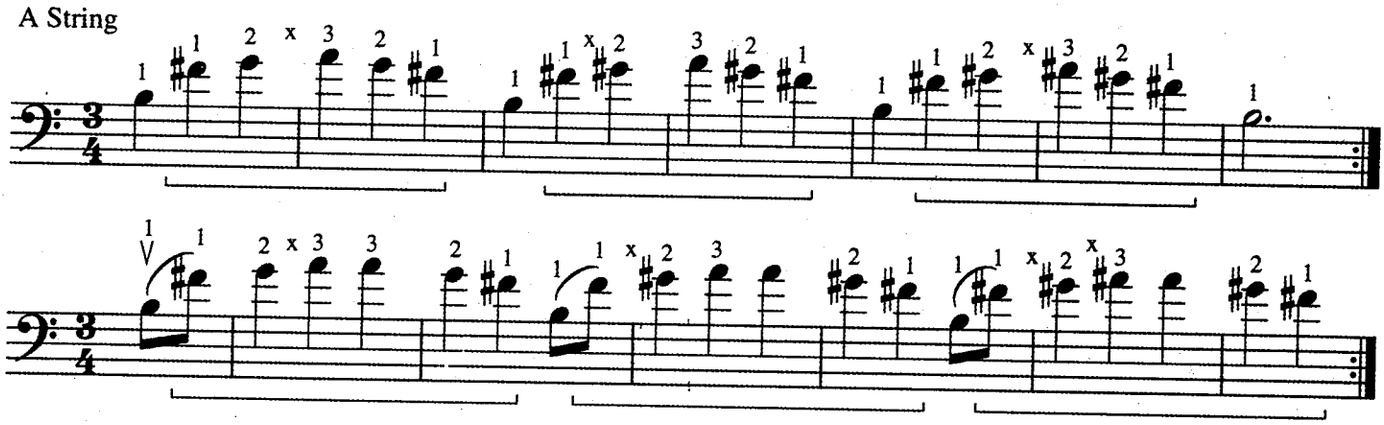


D String



5th Position

A String

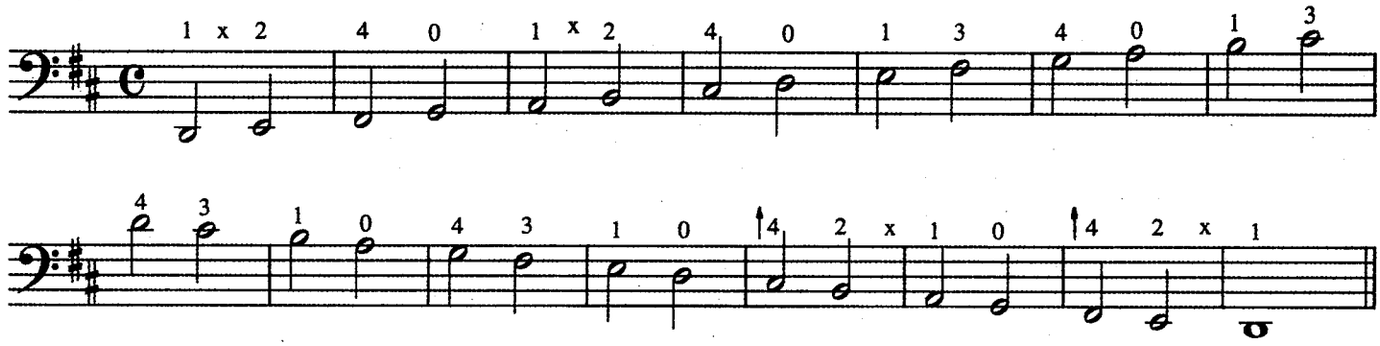


Practice the same on the other strings.

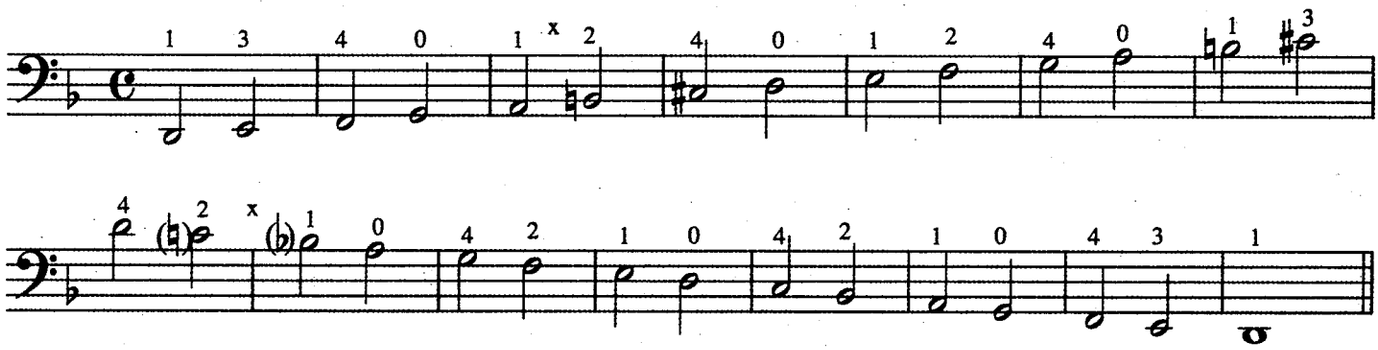
Figure of the 4th position

Major and Minor Scales

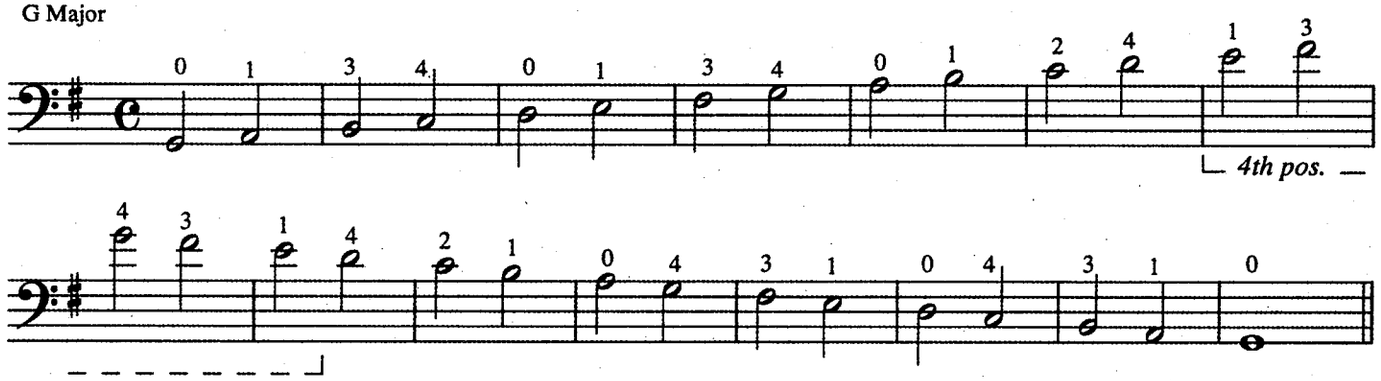
D Major



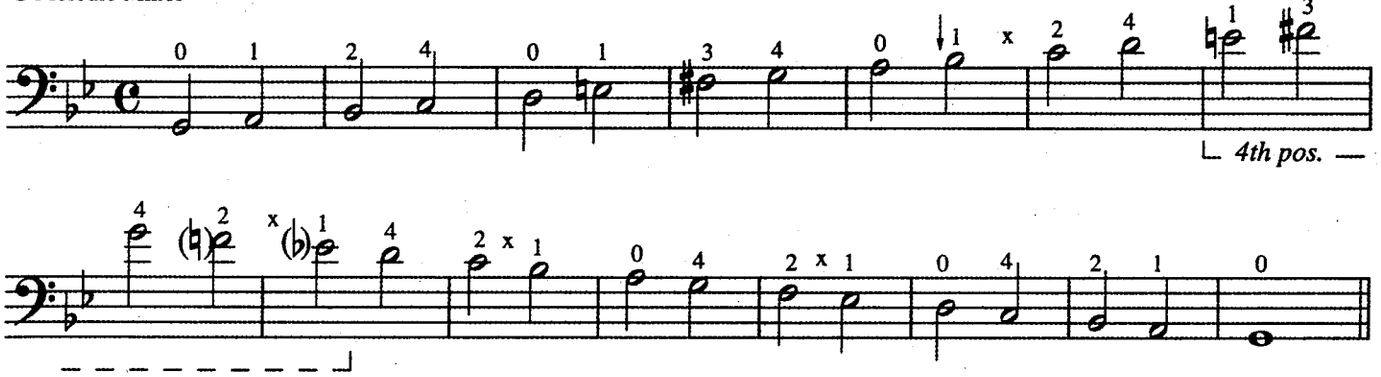
D Melodic Minor



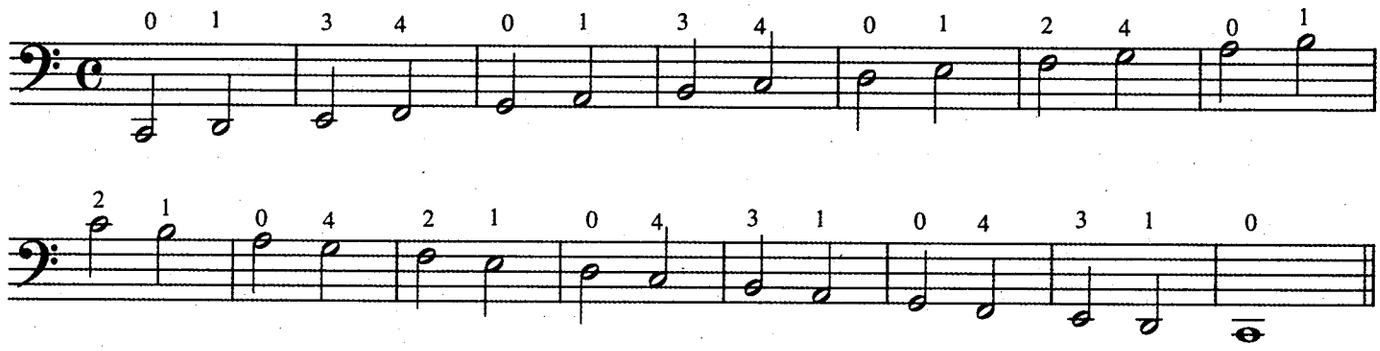
G Major



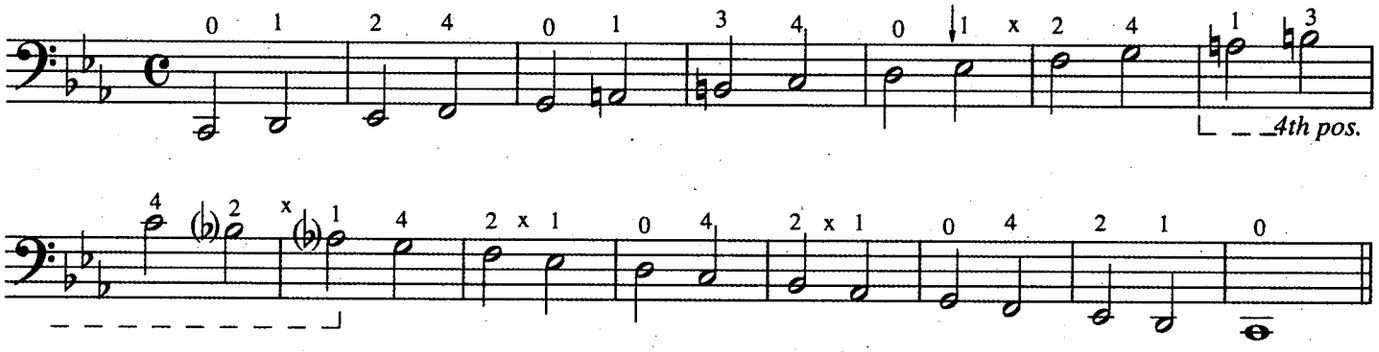
G Melodic Minor



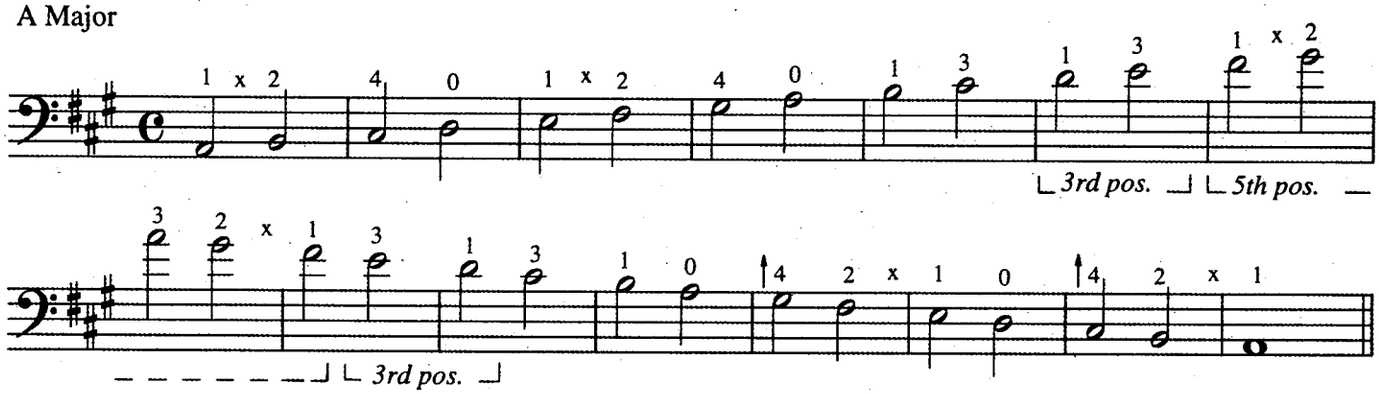
C Major



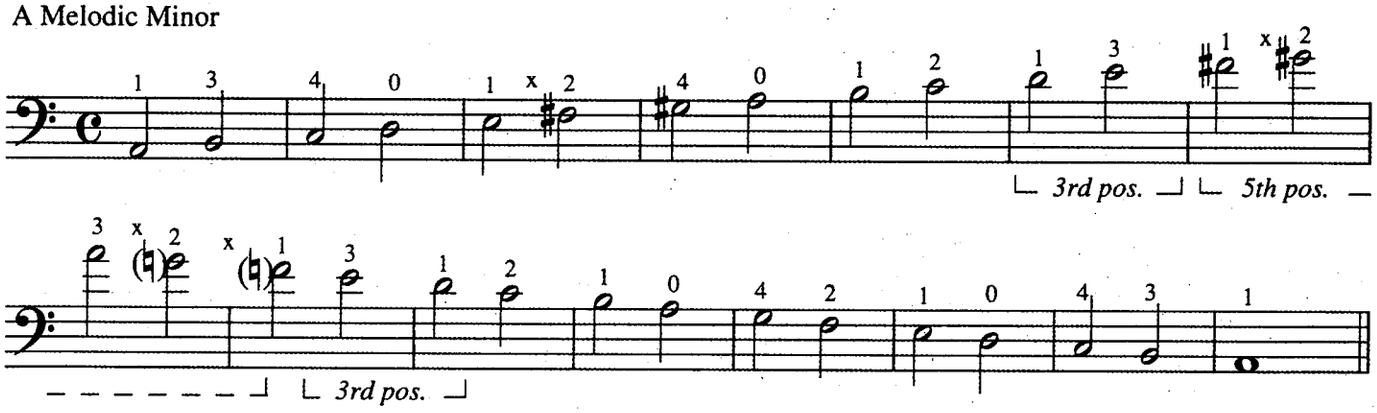
C Melodic Minor



A Major

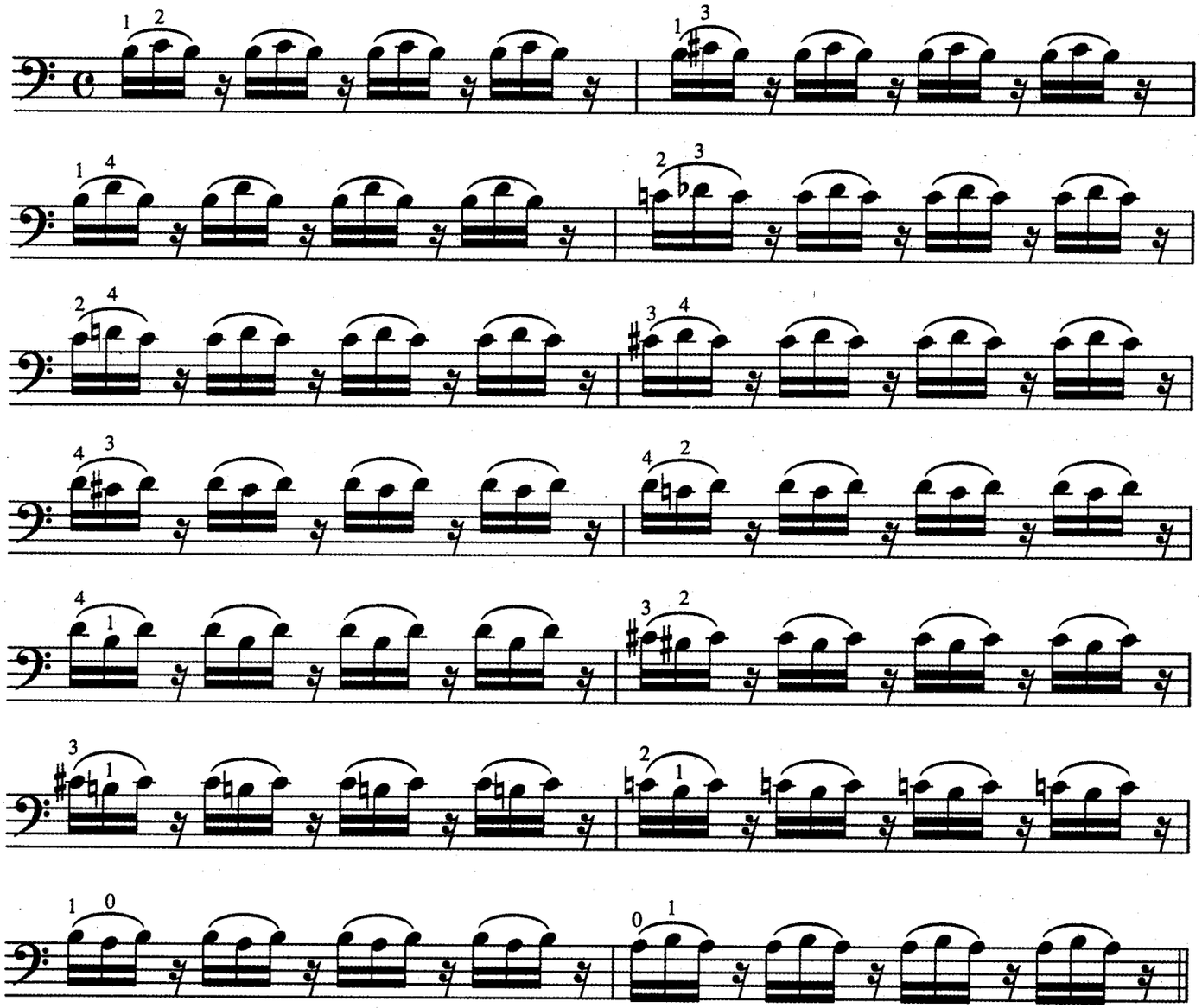


A Melodic Minor

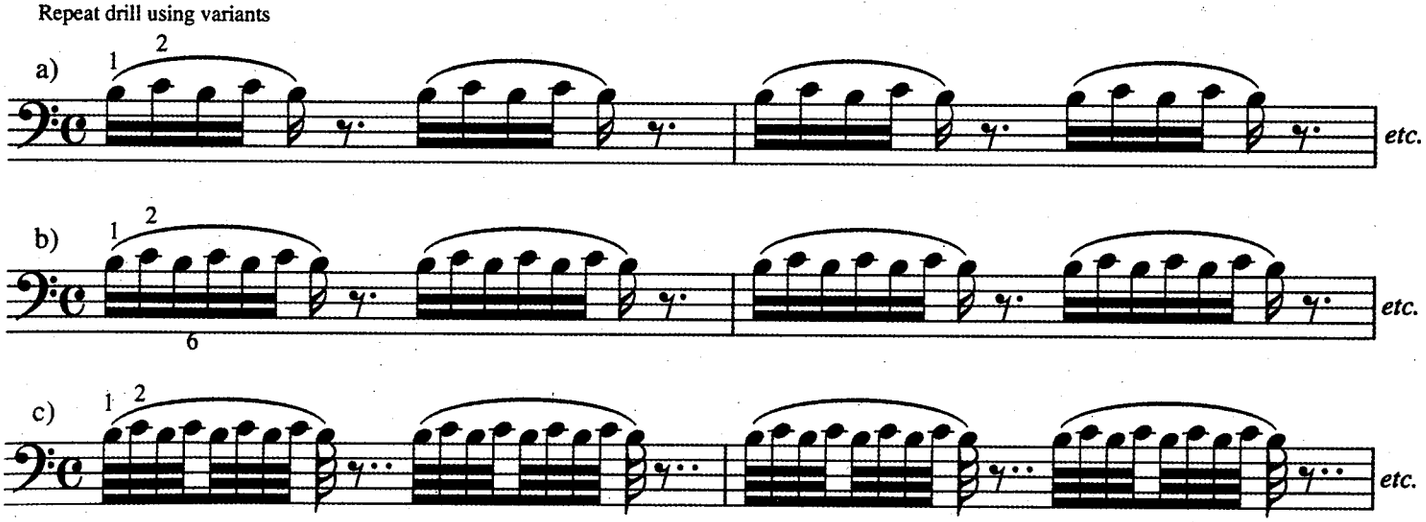


Trill Drills

Each group should be clear and even



Repeat drill using variants



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.

"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

"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.

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.

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

smartmusic.com/suzuki
Practice and record using the latest accompaniments and receive immediate feedback!
Use Code: SUZUKIVC3

Nurtured by Love (Rev. Ed.)
Written by Shinichi Suzuki, this book offers an in-depth introduction to his philosophy.
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