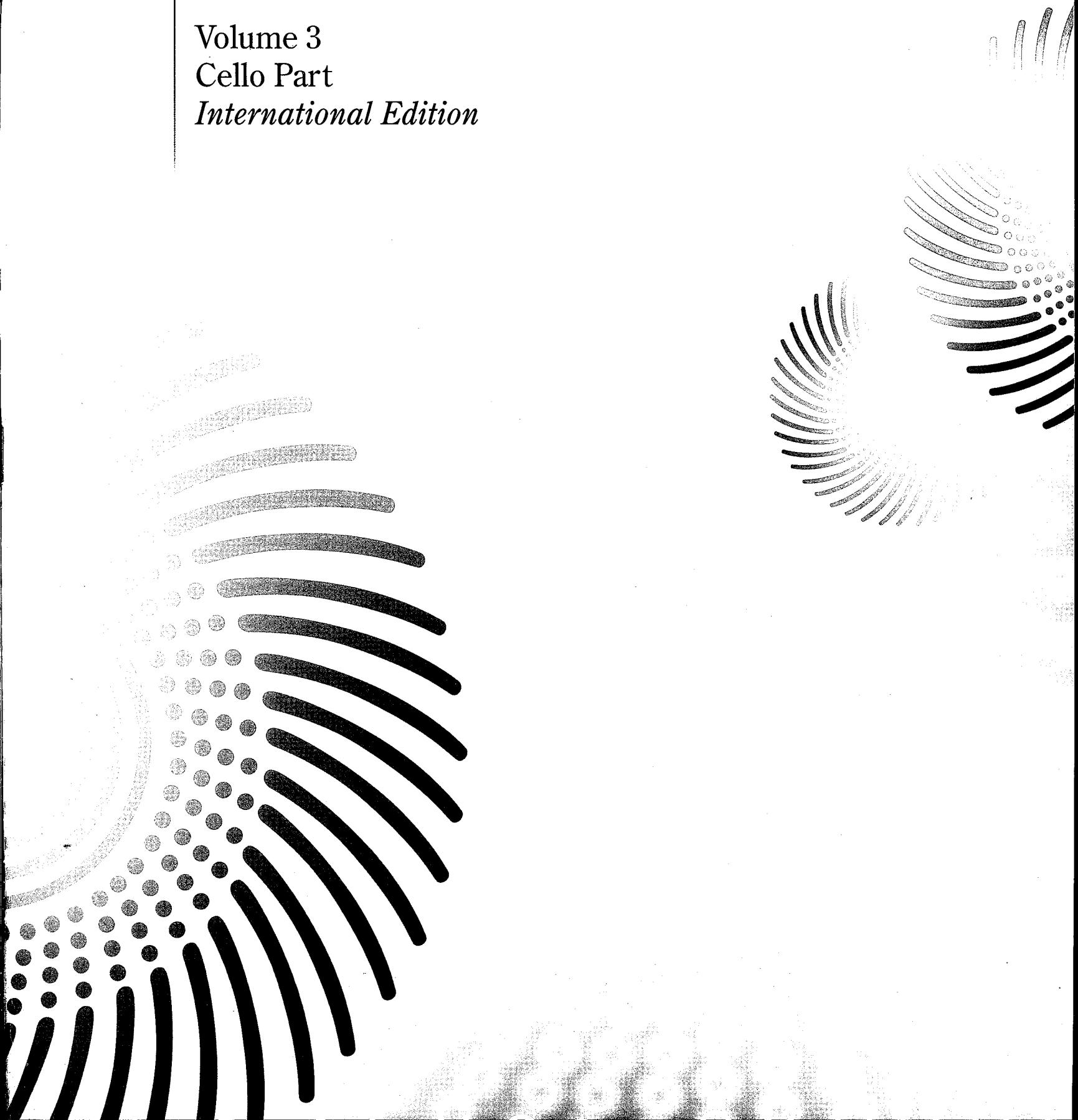


Suzuki®

CELLO SCHOOL

Volume 3
Cello Part
International Edition



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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  and up ) for beginning each exercise.

 = 30

1.                          

2.                    

Harmonic Tonalization

1 Berceuse

Moderato

F. Schubert

3rd Position Tonalization

Moon Over The Ruined Castle

Andante

R. Taki

Andante

1 0 4 0 1 0 4 1 0 4 0
C | 1 3 4 3 1 4 3 1 3 0
mp *3rd pos.*

5 0 4 0 1 0 4 1 4 0 0
C | 1 3 4 3 1 4 1 3 0
mp *3rd pos.*

9 2 1 0 1 0 4 0 1 0
C | 4 3 1 3 4 3 1 3 0
f *3rd pos.*

13 0 4 0 1 0 4 1 4 0 0
C | 1 3 4 3 1 4 1 3 0
p *pp* *3rd pos.*

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

D Minor Scale Patterns

Natural

Natural

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

Harmonic

A musical staff in bass clef and common time. The melody consists of eighth and sixteenth notes. Fingerings are shown above the notes: 1 3 4 0, 1 2 4, 0, 1 2 4, 0, 1 2 3 4, 4, 3 x 1, 0, 4 2 1 0, 1 4 2, 1 0, 4 3 1. Positions are indicated below the staff: 1 4, 2nd pos., 4 1, 2nd pos.

Melodic

2 Gavotte

J. B. Lully

Allegretto

mf con grazioso

mf con grazioso

10

15

20

rit.

piu mosso

3rd pos.

25

30

35

3rd pos.

rit.

a tempo

40

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

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

Bass clef, 3/4 time.

4 2 1 4 2 x 1 4 2 1 4 2 x 1 4
4 2 1 2 4 2 x 1 2 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.

Bass clef, 3/4 time.

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

2

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849

850

851

852

853

854

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861

862

863

864

865

866

867

86

mf

pp

mf

f

D.C.al
Fine

4th Position Tonalization

Moon Over The Ruined Castle

R. Taki

mp

mp

f

p

4th pos.

4th pos.

4th pos.

4th pos.

4 Scherzo

C. Webster

Presto 4

0 3 0 1 4 3 1 0 3 4 1

p

1 3 4 3 1 0

4th pos.

13 4 3 1 4 3 0 4 3 1 4 3 0

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

fz **fz**

17 3 0 2 0 3 0 1 3 4 1 4 1 4 0

p

21 2 1 0 2 1 4 0 4 3 1 3 0

25 3 0 2 0 3 0 1 3 4 1 4 2 1 4 1 3

cresc. *4th pos.*

29 4 3 1 4 3 1 0 4 3 0 4

rit. e dim.

Meno mosso

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

42 1 0 1 x 4 1 0 2 1 2 3 1 2 3 0 4 1 4
2nd pos. [4] *2nd pos.* *poco rit.* *a tempo* *4th pos.*

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

65 0 3 4 1 0 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) **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

p con grazia

2nd pos. 4th pos.

4th pos. 2nd pos.

5th pos. 4th pos. 3rd pos. 4th pos.

mf *espressivo* *f*

13 4th pos. 3rd pos. 2nd pos. *p* Fine

Trio 18

mf *più mosso*

half pos.

f *2nd pos.*

p *2nd pos.*

cresc.

dim.

mf *4th pos.*

sostenuto
D.C. al Fine

2nd pos.

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

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.

Natural C Minor Scale

6 Gavotte in C Minor

Andante

J.S. Bach

Sheet music for bassoon, page 13, measures 13-45. The music is in common time and includes fingerings and dynamics. Measures 13-16 show a melodic line with fingerings 4, 2, 0, 1, 2, 1, 0, 3; dynamic *mf*; and a bracket labeled "2nd pos.". Measures 17-20 show fingerings 2, 4, 2 x 1, 4, 2, V, 1, V x 2, 4; dynamic *mf*; and a bracket labeled "4th pos.". Measures 21-24 show fingerings 2, 4, 2 x 1, 4, 2, V, 1, x 2, 1, 3, V, 4, 2, V, x, 1, x, 2; dynamic *mf*; and a bracket labeled "2nd pos.". Measures 25-28 show fingerings 4, 2, 1, 0, 1, 2, 1, 0, 3, 1, 2, 1, 0, 4, 0, 4, 3, 1, 0, 4, 0, 1, 2; dynamic *p*; and a bracket labeled "2nd pos.". Measures 29-32 show fingerings 4, 2, 1, 0, 1, 2, 1, 0, 3, 4, 3, 1, 2, 1, V, 2, 0, 4; dynamic *mf*; and a bracket labeled "2nd pos.". Measures 33-36 show fingerings 3, 4, V, 1, 0, 2, 1, 0, 4, 3, 1, 0, 4, 3, 1, 0, 4, V; dynamic *f*; and a bracket labeled "(4 2 4 2) 1". Measures 37-40 show fingerings 3, 4, V, 0, V, 1, 0, 2, 1, 0, 4, 1, 2, 1, V, 2, 1, 2, 4, 0, 1, 2; dynamic *p*; and a bracket labeled "2nd pos.". Measures 41-44 show fingerings 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; dynamic *mf*; and a bracket labeled "2nd pos.". Measures 45-48 show fingerings 4, 2 x 1, 0, 1 x 2, 1, 0, 3, 4, 3, 1, 2, 1, V x 2, 0, 4; dynamic *poco rit.*; and a bracket labeled "2nd pos."

7 Minuet No. 3

J. S. Bach

Allegretto

mf con grazia

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

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

11 0 1 0 4 3 4 (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 2a volta

22 2 1 0 1 0 1 2 // 2 1 2 4 2 1 2 p

27 2 x 1 1 0 4 3 4 0 0 1 3 4 0 1 2 1 0 1 4 2 1 2 2nd pos.

33 4 1 x 2 2nd pos. // 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. L

49

mp dolce

dolce mp

rin f

p

mf

pp

Tempo I

mp con grazia

molto rit.

calando

rit.

p

8 Humoresque

A. Dvořák

Poco lento e grazioso

p leggiero

rit.

mf

V

rit.

p a tempo

rit. e dim.

f a tempo

2nd pos.

3rd pos.

poco rit.

f a tempo

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. — *rit. e dim. pp*

49

mf a tempo

— 3rd pos. — (2 1 4 2 1) // — 1

53

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

Preliminary practice 1

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

The image shows two measures of a musical score for bassoon. Measure A (measures 1-2) starts with a forte dynamic (F) and consists of eighth-note pairs. Measure B (measures 3-4) starts with a piano dynamic (P) and consists of sixteenth-note pairs. The bassoon part is written on a single staff with a bass clef and a key signature of one sharp.

Preliminary practice 2

Stop now and prepare

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

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

9 La Cinquantaine

(Air in the olden style)

G. Marie (1852-1928)

Andantino

pp dolce

3rd pos.

4th pos.

3rd pos.

tr ~

10 3rd pos.

4th pos.

mf

15 4th pos.

4th pos.

4th pos.

poco rit. a tempo

21 4th pos.

3rd pos.

a tempo

p 2nd pos.

26 2nd pos.

cresc. 2nd pos.

f 2nd pos.

31 2nd pos.

pp

36 mf allargando 2a volta

Fine

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

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

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

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

63 *f* *f* *3rd pos.* *3rd pos.*

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

72 *cresc.* *2nd pos.* *f* *D.C. al Fine*
3rd pos. *2nd pos.* *tr* *0*

10 Allegro Moderato

J. S. Bach

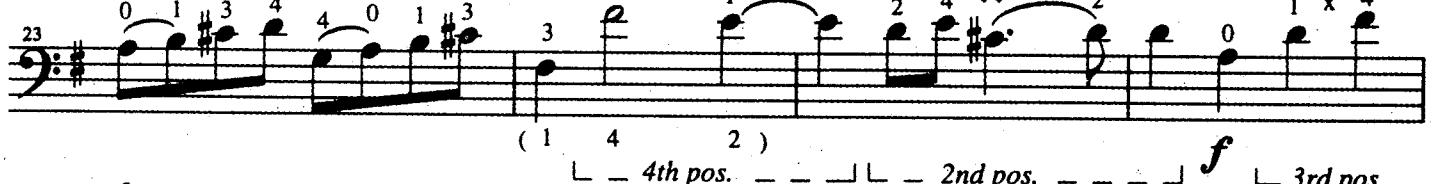
Allegro moderato $\text{d} = 88$

1 

11 

15 

19 

23 

27 

31 

34 *f*

39 *f*
 (4 3 1) L 4th pos. L 3rd pos. L

44 *mp*

48 *mf* L 2nd pos. L

52 L 2nd pos. L

55 4th pos. L 3rd pos. L

58 L 2nd pos. L cresc. L 3rd pos. L L 5th pos. L poco rit. *f*

Handwritten fingerings and positions are indicated above the notes throughout the piece.

Position Etudes

3rd Position

A String

Bass clef, common time. The music is divided into measures by vertical bar lines and grouped into measures by horizontal brackets.

D String

Bass clef, common time. The music is divided into measures by vertical bar lines and grouped into measures by horizontal brackets.

* Practice the same on the G and C strings.

4th Position

A String

D String

5th Position

A String

D 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 2

4 (1) 2 x (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 0 1 2

— 4th pos. —

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

G Melodic Minor

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

— 4th pos. —

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

C Major

Fretboard diagram for C Major scale on bass clef staff. Frets are numbered 0, 1, 3, 4, 0, 1, 3, 4, 0, 1, 2, 4, 0, 1.

Fretboard diagram for C Major scale on bass clef staff with note heads. Frets are numbered 2, 1, 0, 4, 2, 1, 0, 4, 3, 1, 0, 4, 3, 1, 0.

C Melodic Minor

Fretboard diagram for C Melodic Minor scale on bass clef staff. Frets are numbered 0, 1, 2, 4, 0, 1, 3, 4, 0, 1, x, 2, 4, 1, 3.

4th pos.

Fretboard diagram for C Melodic Minor scale on bass clef staff with note heads. Frets are numbered 4, (b)2, x, (b)1, 4, 2, x, 1, 0, 4, 2, x, 1, 0, 4, 2, 1, 0.

A Major

Fretboard diagram for A Major scale on bass clef staff. Frets are numbered 1, x, 2, 4, 0, 1, x, 2, 4, 0, 1, 3, 1, 3, 1, x, 2.

3rd pos. *5th pos.*

Fretboard diagram for A Major scale on bass clef staff with note heads. Frets are numbered 3, 2, x, 1, 3, 1, 3, 1, 0, 4, 2, x, 1, 0, 4, 2, x, 1.

3rd pos.

A Melodic Minor

Fretboard diagram for A Melodic Minor scale on bass clef staff. Frets are numbered 1, 3, 4, 0, 1, x, 2, #4, 0, 1, 2, 1, 3, 1, x, 2.

3rd pos. *5th pos.*

Fretboard diagram for A Melodic Minor scale on bass clef staff with note heads. Frets are numbered 3, x, 2, x, (b)1, 3, 1, 2, 1, 0, 4, 2, 1, 0, 4, 3, 1.

3rd pos.

Trill Drills

Each group should be clear and even

The musical score consists of ten lines of music for a bass instrument. Each line starts with a bass clef and a 'C' key signature. The music is in common time. The notes are primarily 16th notes. The first nine lines feature numbered groups of notes (e.g., '1 2', '1 3', '1 4') above the notes, indicating specific trill patterns. The tenth line features numbered groups below the notes ('4 3', '3 2', etc.). Grace notes are indicated by 'y.'.

Repeat drill using variants

The musical score consists of three examples of trill drill variants. Each example starts with a bass clef and a 'C' key signature. The music is in common time. The notes are primarily 16th notes. The patterns involve various combinations of two or four notes per beat, with some notes being grace notes indicated by 'y.'. Example 'a)' has a '6' at the bottom, and examples 'b)' and 'c)' have 'etc.' at the bottom.

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.



alfred.com/suzuki

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



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