

Suzuki®

CELLO SCHOOL

Volume 3
Cello Part
Revised Edition





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Cello Part
Revised 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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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

R. Taki

R. Taki

Andante

1 0 4 0 1 0 4 1 0 4 0
0 4 0 1 3 4 3 1 4 3 1
mp 1 - - - - 3rd pos. - - - - 3 - - - - 1 - - - - 3 - - - -

5 0 4 0 1 0 4 1 4 0 0
0 4 0 1 3 4 3 1 4 1 0
mp 1 - - - - 3rd pos. - - - - 3 - - - - 1 - - - - 0 - - - -

9 2 1 0 1 0 4 3 0 4 0 1
2 1 0 1 0 4 3 0 4 0 1
0 4 0 1 3 4 3 1 4 3 1
f 1 - - - - 3rd pos. - - - - 3 - - - - 1 - - - - 0 - - - -

13 0 4 0 1 0 4 1 4 0 0
0 4 0 1 3 4 3 1 4 3 1
p 1 - - - - 3rd pos. - - - - 3 - - - - 1 - - - - 0 - - - -

pp

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

Bass clef, B-flat key signature, common time.

Measures 1-12 of a bass line. The first measure starts with a bass note. Subsequent measures show a continuous pattern of eighth and sixteenth notes, with specific fingerings indicated above the staff: 1 3 4 0, 1 2 4 0, 1 2 4 0, 1 x 2 4, 4 2 x 1 0, 4 2 1 0, 4 2 1 0, and 4 3 1. The bass line ends with a fermata over the final note.

2 Gavotte

J. B. Lully

J. B. Lully

Allegretto

mf con grazioso

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

5 4 2 0 2 1 0 0 4 2 1 0 1 2 0 ↑4 0 4 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 // 0 4 2 0 4 2 1 0 1 2 4 2 1 0 1 0 1 2

20 1 2 tr 0 V 1 2 4 0 1 4 3 0 1 4 3 1 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 4 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 1 0 0 1 0 2 1 0 rit. a tempo

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

45 1 4 2 0 4 0 1 // 1 2 1 0 4 2 1 0 1 0 1 2 1 2 1 2 4

50 2 0 // 0 4 2 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 x 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 4 1 x 2 3 4 1 x 2 3 1

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



3 Minuet

Moderato e grazioso

L. Boccherini

8a

8b

20a 20b

Fine

Trio

(4 2 1 3)

(4 2 1)

(1 4 2 1)

29

mf

33

pp

37

mf

(4 2 1)

f

41

(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

4th pos.

pp

4 Scherzo

C. Webster

Presto **4**

p

9

13

fz

17

p

21

cresc.

25

rit. e dim.

29

f

Meno mosso

33 *mf*

42 *poco rit.* *a tempo*

51

60 *rit. e dim.* *p*

65 *4th pos.*

69 *fz*

73 *fz* *p*

77 *cresc.*

81 *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. *f* *4th pos.* *3rd pos.* *4th pos.*

4th pos. *3rd pos.* *2nd pos.* *1st pos.* **Fine**

Trio

18 *mf* più mosso *- 2nd pos. -*

22 *half pos. -*

26 *f* *- 2nd pos. -* *cresc.*

30 *mf* *4th pos. -* *dim.* *sostenuto*
D.C. al Fine *- 2nd pos. -*

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

Melodic C Minor Scale

Natural C Minor Scale

The image shows four staves of musical notation for bassoon, each with a bass clef and a key signature of one flat (B-flat). The first three staves are in common time, while the fourth staff is in 2/4 time. Each staff contains a series of notes with specific fingerings indicated above them. The fingerings use numbers (0, 1, 2, 4) and symbols (x, ↓, 2, 4) to show which fingers to press or release. The third staff includes a bracket under the notes labeled "4th pos." with a dashed line above it, indicating a position change. The fourth staff also includes a bracket under the notes labeled "4th pos." with a dashed line above it.

6 Gavotte in C Minor

Andante

J.S. Bach

The image shows three staves of musical notation for bassoon, arranged vertically. The top staff begins with a dynamic **p**. The middle staff begins with a dynamic **p**, followed by a dynamic **mf**. The bottom staff begins with a dynamic **mf**, followed by a dynamic **p**. Each staff contains a series of notes with specific fingerings indicated above them. The fingerings use numbers (0, 1, 2, 3, 4) and symbols (x, ↓, 2, 4) to show which fingers to press or release. Brackets under certain groups of notes indicate "2nd pos." with a dashed line above it.

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

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

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

33 3 4 V 1 0 2 0 1 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 2 1 V 1 2 4 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 2 0 4
 2nd pos. *mf* poco rit.

7 Minuet No. 3

J. S. Bach

Allegretto

mf *con grazia*

1 4 0 1 2 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 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

22 2 1 0 1 0 1 0 2 // 2 1 2 4 2 1 2 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 2nd pos.

33 4 1 x 2 2 2 1 2 4 2 1 2 2nd pos. p

38 2 1 0 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 4 V 3 V 3 2nd pos.

8 Humoresque

A. Dvořák

Poco lento e grazioso

rit.

p leggiero

2nd pos.

rit.

mf

f

rit.

p a tempo

rit. e dim.

f a tempo

2nd pos.

3rd pos.

poco rit.

f a tempo

3rd pos.

2nd pos.

4th pos.

2nd pos.

5th pos.

poco rit.

37 1 3 4 3 4 4 2 x 1 x 4 2 x 1 x 2 0 2 x 1 2 1 2 1 4 2 2 x 1 3 2 1
 L - 3rd pos. - L - - - 2nd pos. - L - - - 4th pos. L - 3rd pos. L - 7th pos. L
f a tempo

41 2 1 2 1 4 2 2 x 1 3 2 1
 L - - - 2nd pos. - L - - - 3rd pos. - L
p a tempo

45 2 1 2 1 4 2 2 x 1 3 2 1 0 4
 L - - - 2nd pos. - L - - - 3rd pos. - L
 rit. e dim. **pp**

49 3 4 2 x 1 4 0 4 1 0 4 3 1 0 // 1
 L - 3rd pos. - L (2 1 4 2 1) // V
mf a tempo

53 3 4 2 x 1 4 0 4 0 1 3 1 1 4 2 1 4 0 2
 (1) L - 3rd pos. - - - L (2 1 2 4) L - - - 2nd pos. - - - L
 rit. e dim. **pp**

Preliminary practice 1

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

A 1 0 V 0 1 0 V 1 0 V 1 0 V

B 0 1 V 0

Preliminary practice 2

Stop bow and prepare.

1st finger glides to harmonic A.

A 1 1

C 1 2 3 1 Do not release 1st finger. Slide 3d finger to E and then release.

B 4 1 2 4 1 2 3
 L - - - 4th pos. - - - L - - - 7th pos. - - - L

D 1 3 2 1

9 La Cinquantaine (Air in the olden style)

G. Marie (1852-1928)

Andantino

pp dolce 3rd pos. 3rd pos.

4th pos. 3rd pos.

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

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

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

26 **cresc.** 2nd pos. 2nd pos. **f** 2nd pos. 2nd pos.

31 3 pp

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

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

47 cresc. 3rd pos. f

52 2nd pos. pp 2nd pos.

58 cresc. 3rd pos.

63 f 3rd pos. 3rd pos.

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

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

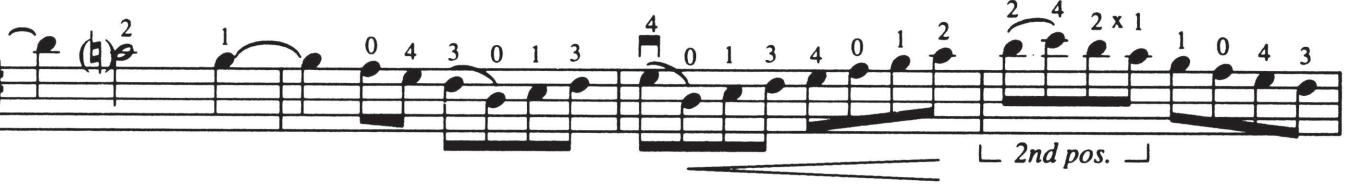
10 Allegro Moderato

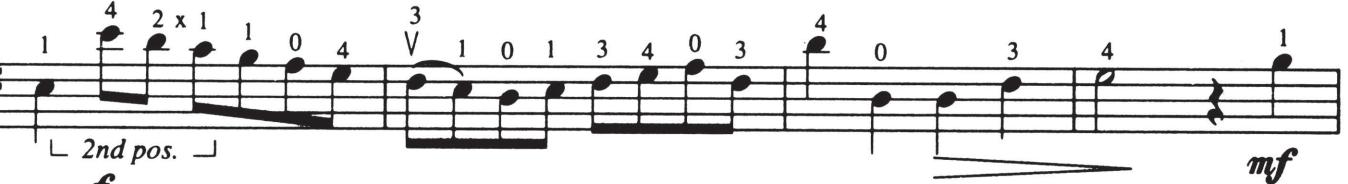
J. S. Bach

Allegro moderato $\text{♩} = 88$

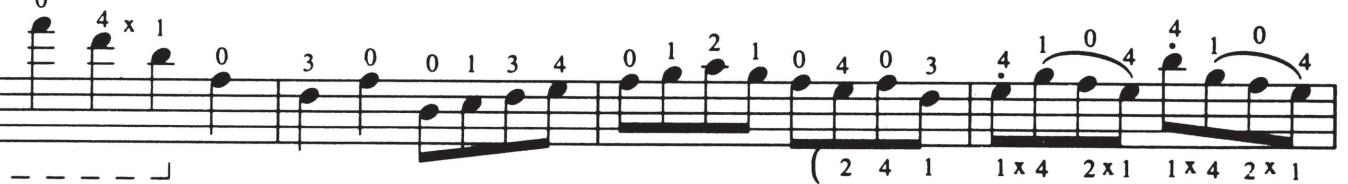
1    **7** 

11 

15 
2nd pos.

19 
2nd pos. **f** *mf*

23 
4th pos. *2nd pos.* **f** *3rd pos.*

27 

31 

2
V.

34 f

1 0 4 3 0 1 0 4 3 1 0 2
(3 1)

mf

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

L 4th pos. L L 3rd pos. L

f

4 3 1 3 4 1 0 4 3 4 0 3 0 V 4
mp

4 2 1 0 1 2 2 0 1 2 0 2 4 3 4 0 1
mf L 2nd pos. L

4 0 1 2 1 3 4 0 3 0 1 3 4 1 2 1 2
(2 4 1)

L 2nd pos. L

4 1 x 4 2 x 1 2 x 1 x 2 3 2 x 1 2 1 0 1 2 1 0 4 3 1
4th pos. L - - - - 3rd pos. L - - - - L

58 2 4 2 x 1 1 0 4 0 1 2 1 x 2 4 x 1 2 x 3 1 2 1 0 4 3 1
L 2nd pos. L cresc. L 3rd pos. L L - - - 5th pos. L - - -

poco rit. f

Position Etudes

3rd Position

A String

The sheet music for the A string in 3rd position features five staves of sixteenth-note exercises. Fingerings are indicated above the notes: 1, 1, 3, 4, 3, 1, 1, 1, 3, 4, 3, 1, 1. The second staff begins with a 'V' and includes slurs and grace notes. The third staff includes 'x' marks for unfretted strings. The fourth staff includes sharp symbols (#) for specific notes. The fifth staff concludes with a final note.

D String

The sheet music for the D string in 3rd position features five staves of sixteenth-note exercises. Fingerings are indicated above the notes: 1, 1, 3, 4, 3, 1, 1, 1, 3, 4, 3, 1, 1. The second staff begins with a 'V' and includes slurs and grace notes. The third staff includes 'x' marks for unfretted strings. The fourth staff includes sharp symbols (#) for specific notes. The fifth staff concludes with a final note.

* 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

Fretboard diagram for D Major scale position 1. The diagram shows a six-string guitar neck with fingerings above the strings: 1, x, 2; 4, 0; 1, x, 2; 4; 0; 1, 3; 4; 0; 1, 3. The strings are labeled with their respective note names: A, E, B, F#, C, G.

Fretboard diagram for D Major scale position 2. The diagram shows a six-string guitar neck with fingerings above the strings: 4, 3; 1, 0; 4, 3; 1, 0; ↑4, 2; x, 1; 0; ↑4, 2; x, 1. The strings are labeled with their respective note names: A, E, B, F#, C, G.

D Melodic Minor

Fretboard diagram for D Melodic Minor scale position 1. The diagram shows a six-string guitar neck with fingerings above the strings: 1, 3; 4, 0; 1, x, 2; 4; 0; 1, 2; 4; 0; 1, 3. The strings are labeled with their respective note names: A, E, B, F#, C, G.

Fretboard diagram for D Melodic Minor scale position 2. The diagram shows a six-string guitar neck with fingerings above the strings: 4, (b)2, x, (b)1, 0; 4, 2, 1, 0; 4, 2, 1, 0; 4, 3, 1. The strings are labeled with their respective note names: A, E, B, F#, C, G.

G Major

Fretboard diagram for G Major scale position 1. The diagram shows a six-string guitar neck with fingerings above the strings: 0, 1, 3, 4; 0, 1, 3, 4; 0, 1, 2, 4; 0, 1, 2, 4. The strings are labeled with their respective note names: D, G, B, E, A, D.

— 4th pos. —

Fretboard diagram for G Major scale position 2. The diagram shows a six-string guitar neck with fingerings above the strings: 4, 3, 1, 4, 2, 1, 0, 4, 3, 1, 0, 4, 3, 1, 0. The strings are labeled with their respective note names: D, G, B, E, A, D.

— — — — —

G Melodic Minor

Fretboard diagram for G Melodic Minor scale position 1. The diagram shows a six-string guitar neck with fingerings above the strings: 0, 1, 2, 4; 0, 1, 3, 4; 0, 1, 2, 4; 0, 1, 2, 4. The strings are labeled with their respective note names: D, G, B, E, A, D.

— 4th pos. —

Fretboard diagram for G Melodic Minor scale position 2. The diagram shows a six-string guitar neck with fingerings above the strings: 4, (b)2, x, (b)1, 0; 2, x, 1, 0, 4, 2, 1, 0. The strings are labeled with their respective note names: D, G, B, E, A, D.

— — — — —

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. A bracket indicates the 4th position.

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. Brackets indicate the 3rd position and 5th position.

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. A bracket indicates the 3rd position.

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. Brackets indicate the 3rd position and 5th position.

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

Trill Drills

Each group should be clear and even

The image shows a series of seven lines of musical notation for a bassoon. Each line starts with a bass clef, followed by a 'C' key signature, and a 16th-note trill pattern. The patterns involve various combinations of fingers 1, 2, 3, 4, and 0, with some notes being sustained by dots. The patterns transition through different fingerings across the lines.

Repeat drill using variants

a)

b) 6

c)

The image shows three variants of a trill drill for bassoon. Each variant consists of a sequence of four groups of sixteenth-note pairs. The first group in each variant uses fingers 1 and 2. The second group uses fingers 2 and 1. The third group uses fingers 0 and 1. The fourth group uses fingers 1 and 2. The notation ends with 'etc.'



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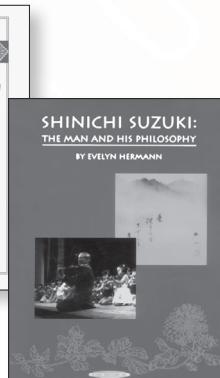
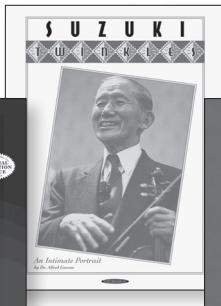
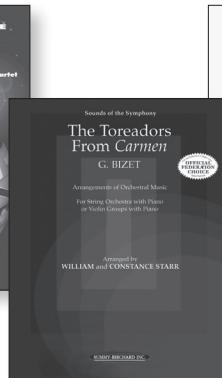
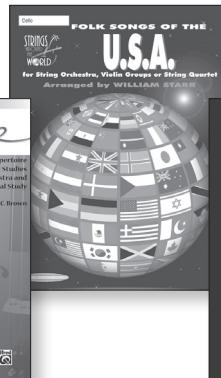
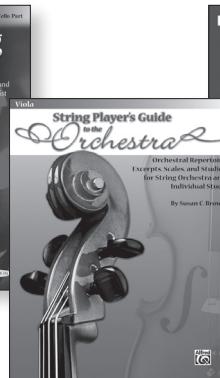
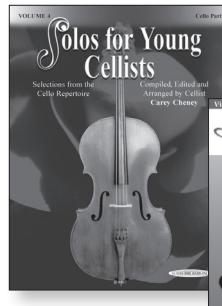
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