

Suzuki®

Cello School

Cello Part

Volume 3

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.

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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

F. Schubert

Moderato

3rd Position Tonalization

Moon Over The Ruined Castle

R. Taki

Andante

1 0 4 0 1 0 4 1 0 4 0 0
5 0 4 0 1 0 4 1 4 0 0
9 2 1 0 1 0 1 0 4 0 1 0 0
13 0 4 0 1 0 4 1 4 0 0

mp *f* *p* *pp*

3rd pos. *3rd pos.* *3rd pos.*

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

2nd pos. *2nd pos.*

Harmonic

Melodic

2 Gavotte

J. B. Lully

Allegretto

mf con grazioso

3rd pos.

a tempo

7

40

45

50

rit.

f

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

1

2

3

4

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11

12

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20a

20b

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4th Position Tonalization

✓ Moon Over The Ruined Castle

R. Taki

Sheet music for bassoon or double bass, featuring four staves of music. The music is in common time and consists of measures 1 through 13. The key signature is one sharp (F#). Measure 1 starts with a dynamic *mp*. Measures 2-4 show fingerings 1-3, 4-3, and 1 respectively. Measures 5-7 show fingerings 1-3, 4-3, 1, and a V-shaped fingering. Measures 8-10 show fingerings 4-3, 1, 4-3, and 1. Measures 11-13 show fingerings 1-3, 4-3, 1, and 3-1. The music includes several slurs and grace notes. The first staff has a bass clef, the second staff has a bass clef with a sharp sign, the third staff has a bass clef with a sharp sign and a 'A' below it, and the fourth staff has a bass clef with a sharp sign.

4 Scherzo

C. Webster

Meno mosso

33 1 4 1 4 1 0 1 0
 mf (4 2) 3 1 4 0 2

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

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

rit. e dim. p

65 0 3 4 1 0 3 0 1 0 4 1 3 1 3 0 4th pos.

79 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 0 3 4 1 4th pos. (2 1) fz p

77 0 3 4 1 0 3 0 3 4 1 0 3 4 1 cresc.

81 0 4 1 2 3 0 4 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.

espressivo f

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

Trio 18

mf *più mosso*

2nd pos.

22 *half pos.*

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

30 *dim.* *4th pos.* *sostenuto* *D.C. al Fine*

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

4 2 x 1 4 2 x 1 0 4

4th pos.

Natural C Minor Scale

The image shows four staves of a Natural C Minor Scale. Each staff is in bass clef and has a key signature of one flat (B-flat). Fingerings are indicated above the notes: 0, 1, 2, 4, 0, 1, x, 2, 4, 1, x, 2, 4. The third staff includes a bracket labeled "4th pos." under the notes 0, 1, x, 2, 4. The fourth staff also includes a bracket labeled "4th pos." under the notes 0, 1, x, 2, 4.

6 Gavotte in C Minor

Andante

J.S. Bach

The image shows three staves of a Gavotte in C Minor by J.S. Bach. The first staff starts with a dynamic **p**. Fingerings include 4, 0, ↓1 x 2, 4, 2 x 1, 0, ↓1 x 2, ↓1, 0, 3, 4, 3, 1, 2 x 1, 0, ↓1 x 2, 4, 2 x 1, 0, ↓1 x 2, 4, 3, 1, 2 x 1, 0, ↓1 x 2. A bracket labeled "2nd pos." is placed under the notes 0, 3, 4, 3, 1, 2 x 1, 0, ↓1 x 2. The second staff starts with a dynamic **p**. Fingerings include 4, 3, 1, 0, ↓1 x 2, 4, 2 x 1, 0, ↓1 x 2, ↓1, 0, 3, 4, 3, 1, 2 x 1, 0, ↓1 x 2, 4, 2 x 1, 0, ↓1 x 2, 4, 3, 1, 2 x 1, 0, ↓1 x 2. A bracket labeled "2nd pos." is placed under the notes 0, 3, 4, 3, 1, 2 x 1, 0, ↓1 x 2. The third staff starts with a dynamic **p**. Fingerings include 4, 2 ↓1, 0, ↓1, 2, ↓1, 0, 3, 4, 3, 1, 2 x 1, 0, ↓1 x 2, 4, 2 ↓1, 0, ↓1, 2, ↓1, 0, 3, 4, 3, 1, 2 x 1, 0, ↓1 x 2. A bracket labeled "2nd pos." is placed under the notes 0, 3, 4, 3, 1, 2 x 1, 0, ↓1 x 2.

13

17

— 4th pos. —

21

— 4th pos. —

25

— 2nd pos. —

p

29

— 2nd pos. —

33

(4 2 4 2) 1

mf

37

— 2nd pos. —

p

41

— 2nd pos. —

p

45

poco rit.

7 Minuet No. 3

J. S. Bach

Allegretto

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 (2 1 2) **2a volta**

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. — **p**

22 2 1 0 1 0 1 2 // 2 2 1 2 4 2 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
— **p** —

33 4 1 x 2 2 2 1 2 4 2 1 2 2 x 1 1 2 **p**

38 2 1 0 1 2 // 2 2 1 2 4 2 1 2 2 x 1 1 2 **p** — 2nd pos. —

44 0 4 3 4 0 0 1 3 4 0 1 2 1 0 1 4 4 V 3 V 3 **p** — 2nd pos. —

49

mp dolce

2nd pos. dolce mp

4th pos. 3rd pos.

rin f 2nd pos. mf 2nd pos.

p 2nd pos. 3 3

mf molto rit. pp

Tempo I

81

mp con grazia

mp

86

calando rit. p

8 Humoresque

A. Dvořák

Poco lento e grazioso

A. Dvořák

Poco lento e grazioso

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

p leggiero

5 0 2 1 4 2 1 4 2 1 0 0 (4 4)

9 3 4 2 x 1 4 3 1 0 4 1 0 4 3 1 0 // 1 1

(1) 3rd pos. (2 1 4 2 1) V

13 3 4 2 x 1 4 0 4 0 1 3 1 1 4 2 1 2 rit.

(1) 3rd pos. (2 1 2 4) 2nd pos. rit.

17 0 2 1 4 2 1 2nd pos.

p a tempo

21 0 2 1 4 2 1 3rd pos. rit. e dim.

25 0 1 2 2nd pos.

f a tempo

29 2 4 x 1 2nd pos.

f

33 1 3 4 3 4 4 2 x 1 x 4 2 x 1 x 2 0 2 x 1 2 1 2 4 1 2 x 1 2 3 2 x 1 5th pos. poco rit.

f a tempo

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.**

A

B

C

D

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

4th pos.

7th pos.

9 La Cinquantaine

(Air in the olden style)

G. Marie (1852-1928)

Andantino

pp dolce 3rd pos. 3rd pos.

p 3rd pos.

mf 3rd pos. 4th pos.

poco rit. *a tempo*

mf 4th pos. 3rd pos.

poco rit. *a tempo* *p* 2nd pos.

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

pp

mf *allargando* *2a volta*

Fine

41

f L 2nd pos. L

sotto voce

pp L - - 2nd pos. - - -

47

L - - 2nd pos. - - - cresc.

[3rd pos.] f

52

f 2nd pos. L

pp L - - 2nd pos. - - -

58

L - - - 2nd pos. - - - cresc.

[3rd pos.]

63

f f 3rd pos. L

68

3rd pos. L

pp L - - - 2nd pos. - - - 2nd pos. - - -

72

cresc. 2nd pos. L

f D.C. al Fine

10 | Allegro Moderato

J. S. Bach

Allegro moderato = 88

Allegro moderato $\text{d} = 88$

0 4 3 0 4 0
mf

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

2 1 0 4 3 0 1 3 4 0 1 2
15
2nd pos.
4

1 0 4 1 0 4 3 1 0 1 3 4 0 3 4 0 3 4
19
2nd pos.
1
mf

0 1 #3 4 4 0 1 #3 3 1 2 2 4 1 0 4 3 0 1 x 4
23
(1 4 2)
4th pos.
2nd pos.
3rd pos.
4

3 0 4 x 1 0 3 0 0 1 3 4 0 1 2 1 0 4 0 3 4 1 0 4 2 x 1 1 x 4 2 x 1
27
(2 4 1)
4

2 0 4 2 4 0 2 1 x 4 2 x 1 4 2 1 0 4 0 1 2 4 2 4 1
31
(2 4 1)
1

2
V
1
0 4 3 0
1 0 4 3 1 0
4
2
f
mf

39
1 0 4 x 1
2 1 0
(4 3 1) L 4th pos. L 3rd pos. L
f

44
4 3 1 3 4 1 0 4 3 4 0 3 0 3 0 3 0
mp

48
4 V 2 V 1 0 1 2 4 2 0 1 2 0 2 4 3 4 0 1
mf L 2nd pos. L

52
4 0 1 2 1 3 4 0 3 0 1 3 4 1 2 1 2 1 2
(2 4 1) L 2nd pos. L

55
4 1 x 4 2 x 1 2 x 1 x 2 3 2 x 1 2 1 0 V 1 2 1 0 4 3 1
4th pos. L 3rd pos. L

58
4 2 2 4 2 x 1 1 0 4 V 0 1 2 1 x 2 4 x 1 2 x 3 1 2 1 2
L 2nd pos. L L 3rd pos. L L 5th pos. L f
cresc. poco rit.

Position Etudes

3rd Position

A String

The music for the A String in 3rd position features five staves of sixteenth-note exercises. Fingerings are indicated above the notes. The first staff shows a sequence of eighth-note pairs followed by sixteenth-note patterns. The second staff continues with sixteenth-note patterns. The third staff introduces 'x' (skip) and '#4' (seventh-fret) fingerings. The fourth staff continues with sixteenth-note patterns. The fifth staff concludes with sixteenth-note patterns.

D String

The music for the D String in 3rd position features five staves of sixteenth-note exercises. Fingerings are indicated above the notes. The first two staves show eighth-note pairs followed by sixteenth-note patterns. The third staff introduces 'x' and '3' fingerings. The fourth staff continues with sixteenth-note patterns. The fifth staff concludes with sixteenth-note patterns.

* 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

Fretboard diagram for D Major scale on bass clef, 2 positions. Fingerings: 1 x 2, 4 0, 1 x 2, 4, 0, 1 3, 4 0, 1 3.

Fretboard diagram for D Major scale on bass clef, 3 positions. Fingerings: 4 3, 1 0, 4 3, 1 0, ↑4, 2 x 1, 0, ↑4, 2 x 1.

D Melodic Minor

Fretboard diagram for D Melodic Minor scale on bass clef, 2 positions. Fingerings: 1 3, 4 0, 1 x 2, 4, 0, 1 2, 4 0, 1 3.

Fretboard diagram for D Melodic Minor scale on bass clef, 3 positions. Fingerings: 4 (b) 2, (b) 1 0, 4 2, 1 0, 4 2, 1 0, 4 3, 1.

G Major

Fretboard diagram for G Major scale on bass clef, 2 positions. Fingerings: 0 1, 3 4, 0 1, 3 4, 0 1, 2 4, 1 3.

4th pos. —

Fretboard diagram for G Major scale on bass clef, 3 positions. Fingerings: 4 3, 1 4, 2 1, 0 4, 3 1, 0 4, 3 1, 0.

— — — — —

G Melodic Minor

Fretboard diagram for G Melodic Minor scale on bass clef, 2 positions. Fingerings: 0 1, 2 4, 0 1, 3 4, 0 1, 2 4, 1 3.

— — — — —

Fretboard diagram for G Melodic Minor scale on bass clef, 3 positions. Fingerings: 4 (b) 2, (b) 1 0, 4 2, 1 0, 4 2, 1 0.

— — — — —

C Major

Fretboard diagrams for C Major. The top diagram shows the first position (0-1-3-4-0-1-3-4-0-1-2-4-0-1) and the bottom diagram shows the second position (2-1-0-4-2-1-0-4-3-1-0-4-3-1-0).

C Melodic Minor

Fretboard diagrams for C Melodic Minor. The top diagram shows the first position (0-1-2-4-0-1-3-4-0-1-x-2-4-1-3) with a bracket labeled "4th pos.". The middle diagram shows the second position (4-(b)2-x(b)1-4-2x1-0-4-2x1-0-4-2-1-0) with a bracket labeled "3rd pos.". The bottom diagram shows the third position (1-x2-4-0-1x2-4-0-1-3-1-3-1-1-x2) with a bracket labeled "5th pos.".

A Major

Fretboard diagrams for A Major. The top diagram shows the first position (1-x2-4-0-1x2-4-0-1-3-1-3-1-1-x2) with a bracket labeled "3rd pos.". The middle diagram shows the second position (3-2-x1-3-1-3-1-0-1-4-2-x1-0-1-4-2-x1) with a bracket labeled "5th pos.". The bottom diagram shows the third position (1-x2-4-0-1x2-4-0-1-3-1-3-1-1-x2) with a bracket labeled "3rd pos.".

A Melodic Minor

Fretboard diagrams for A Melodic Minor. The top diagram shows the first position (1-3-4-0-1x2-4-0-1-2-1-3-1-1-x2) with a bracket labeled "3rd pos.". The middle diagram shows the second position (3-x2-x(b)1-3-1-2-1-0-1-4-2-1-0-4-3-1) with a bracket labeled "5th pos.". The bottom diagram shows the third position (1-x2-4-0-1x2-4-0-1-3-1-3-1-1-x2) with a bracket labeled "3rd pos.".

Trill Drills

Each group should be clear and even

The page contains seven horizontal bass clef staves. Each staff consists of five lines and four spaces. Measure numbers 1 through 4 are placed above the staves. The first six staves are in common time (indicated by a 'C'), and the last one is in 6/8 time (indicated by a '6'). The music consists of eighth-note pairs connected by curved lines (trills). In common time, each measure contains two pairs. In 6/8 time, each measure contains three pairs. Grace notes are used in various positions: before the first note of a pair, before the second note of a pair, or as a single grace note preceding the first note of a pair.

Repeat drill using variants

The page contains three examples labeled (a), (b), and (c). Each example has a 2/4 time signature. The first measure of each example starts with a grace note followed by a main note with a trill. Subsequent measures show variations in the placement of grace notes and the duration of the trill. Example (a) shows a simple trill on the first note of each measure. Example (b) shows a more complex variation where the grace note appears on the second note of the first measure and the first note of the second measure. Example (c) shows a variation where the grace note appears on the first note of the first measure and the second note of the second measure. Measure numbers 1 through 6 are indicated above the staves, with 'etc.' at the end of each example.