



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 $\sqcap$ 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

1 0 4 0 1 0 4 1 0 4 0

mp 3rd pos.

5 0 4 0 1 0 4 1 4 0 0

mp 3rd pos.

9 2 1 0 1 0 4 0 1 0

f 3rd pos.

13 0 4 0 1 0 4 1 4 0 0

p *pp* 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 1x 2 4 4 2x 1 0 4 2 1 0 4 2 1 0 4 3 1

Harmonic

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

2nd pos. 2nd pos.

Melodic

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

2nd pos.

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

10 2 0 2 1 2 1 4 2 0 1 1 2 1 0 4 2 1 0 1 0

15 1 2 1 2 4 2 0 1 4 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 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 V 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 V 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 4

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 (indicated by two sharps). The tempo and style are marked "Moderato e grazioso". The composer is Luigi Boccherini.

The score is divided into several measures with specific markings:

- Measures 1-4:** Start with a *mp* (mezzo-piano) dynamic. Measure 1 has a first fingering (1) and a second fingering (2). Measures 2-4 include various fingerings and a *mf* (mezzo-forte) dynamic at the end.
- Measures 5-8:** Measure 5 starts with a *p* (piano) dynamic. Measures 6-8 include a *mf* dynamic and a trill (tr) in measure 8.
- Measures 9-12:** Measure 9 starts with a *mf* dynamic. Measure 10 has a *p* dynamic. Measures 11-12 include a *mf* dynamic and a first fingering (1).
- Measures 13-16:** Measure 13 starts with a *mp* dynamic. Measure 14 has a *mf* dynamic. Measures 15-16 include a *mf* dynamic and a first fingering (1).
- Measures 17-20:** Measure 17 starts with a *p* dynamic. Measure 18 has a *mf* dynamic. Measures 19-20 include a *mf* dynamic and a trill (tr) in measure 19.
- Measures 21-24:** Measure 21 starts with a *p* dynamic. Measure 22 has a *mf* dynamic. Measures 23-24 include a *mf* dynamic and a first fingering (1).
- Measures 25-28:** Measure 25 starts with a *mf* dynamic. Measure 26 has a *mf* dynamic. Measures 27-28 include a *mf* dynamic and a first fingering (1).

The score includes various musical notations such as slurs, ties, and dynamic markings (*mp*, *p*, *mf*, *mf*). It also features first and second endings (1st pos., 2nd pos.) and a Trio section starting at measure 21. The piece concludes with a "Fine" marking at the end of measure 28.

29 *mf*

33 *pp* *p*

37 *mf* *f*

41 *f* *D.C.al Fine*

4th Position Tonalization

✓ Moon Over The Ruined Castle

R. Taki

1 *mp* 4th pos.

5 *mp* 4th pos.

9 4th pos.

13 *p* *pp* 4th pos.

4 Scherzo

C. Webster

Presto

p

4th pos.

fz

4th pos. (2 1)

p

4th pos.

cresc.

4th pos.

f

rit. e dim.

Meno mosso

33 *mf* (4 2) 2nd pos.

42 -2nd pos. - [4] 2nd pos. - 4th pos. - poco rit. a tempo

51 [4] -2nd pos. - 4th pos. -

Tempo I

60 rit. e dim. *p*

65 -4th pos. -

69 4th pos. - (2 1) *fz*

73 4th pos. - (2 1) *fz* *p*

77 *cresc.*

81 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

The Minuet in G is written in bass clef, 3/4 time, with a key signature of one sharp (F#). The notation includes various musical markings and fingerings:

- Staff 1 (Measures 1-4):** Starts with a *p* dynamic and *con grazia* marking. Fingerings are indicated above the notes. A slur covers measures 3-4. A bracket below indicates "2nd pos." (second position).
- Staff 2 (Measures 5-8):** Continues the piece. A bracket below indicates "4th pos." (fourth position).
- Staff 3 (Measures 9-12):** Includes a *mf* dynamic and *espressivo* marking. Fingerings are indicated. A bracket below indicates "5th pos." (fifth position).
- Staff 4 (Measures 13-16):** Includes a *f* dynamic. Fingerings are indicated. A bracket below indicates "4th pos." (fourth position).
- Staff 5 (Measures 17-20):** Includes a *p* dynamic. Fingerings are indicated. A bracket below indicates "4th pos." (fourth position).
- Staff 6 (Measures 21-24):** Includes a *p* dynamic. Fingerings are indicated. A bracket below indicates "3rd pos." (third position).
- Staff 7 (Measures 25-28):** Includes a *p* dynamic. Fingerings are indicated. A bracket below indicates "2nd pos." (second position).
- Staff 8 (Measures 29-32):** Ends with a *Fine* marking.

Trio
18

mf *più mosso* *— 2nd pos. —*

22 *— half pos. —*

26 *f* *— 2nd pos. —* *p* *— 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.

* 4 3 1 4 2 1 0

— 4th pos. —

0 4 3 1 4 2 1 0

— 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. —

— 4th pos. —

Natural C Minor Scale

Four staves of the Natural C Minor Scale in bass clef. The first staff shows the scale from C4 to C5 with fingerings: 0, 1, 2, 4, 0, 1, x, 2, 4. The second staff continues from C5 to C6 with fingerings: 4, 0, 1, x, 2, 4, 1, x, 2, 4, and a bracket indicating the 4th position. The third staff continues from C6 to C7 with fingerings: 4, 2, x, 1, 4, 2, x, 1, 0, 4, and a bracket indicating the 4th position. The fourth staff shows the final octave from C7 to C8 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 begins with a dynamic of *p* and includes fingerings such as 4, 0, 1, x, 2, 4, 2, x, 1, 0, 3, 4, 3, 1, 2, 1, 0, 4, 0. A bracket indicates the 2nd position. The second staff continues with dynamics of *p*, *mf*, and *p*, and fingerings including 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, x, 2. A bracket indicates the 2nd position. The third staff continues with dynamics of *mf* and *p*, and fingerings including 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. A bracket indicates the 2nd position.

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

4th pos. *mf* *p*

21 2 4 2 x 1 4 2 V V x 1 x 2 1 3 V 4 2 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 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 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

mp

2a volta (2 1 2)

f 2nd pos. *p*

p 2nd pos.

f 2nd pos. *p*

p 2nd pos.

2nd pos.

49 *mp dolce*

55 *2nd pos. dolce mp*

60 *4th pos. 3rd pos.*

65 *rin f mf 2nd pos.*

70 *p 2nd pos.*

76 *mf molto rit. pp*

81 *Tempo I mp con grazia*

86 *mp*

91 *calando rit. p*

Detailed description of the musical score: The score is written for a single bass clef line. It begins at measure 49 with a mezzo-piano (*mp*) and dolce dynamic. The first system (measures 49-54) features a series of eighth and sixteenth notes with various fingerings (e.g., 4, 2, 4, 3, 1, 3, 4, 2, 3, 1, 3, 4, 3, 2, 1). A slur covers measures 51-54. The second system (measures 55-60) starts with a mezzo-piano (*mp*) and dolce dynamic, marked '2nd pos.'. It includes a slur over measures 57-60. The third system (measures 61-65) is marked '4th pos.' and '3rd pos.'. The fourth system (measures 66-70) starts with a fortissimo (*f*) dynamic, marked 'rin f', and transitions to mezzo-forte (*mf*) with a '2nd pos.' marking. The fifth system (measures 71-75) is marked *p* (piano) and '2nd pos.'. The sixth system (measures 76-80) starts with mezzo-forte (*mf*), marked 'molto rit.', and transitions to pianissimo (*pp*). The seventh system (measures 81-85) is marked *mp* and 'con grazia', with a 'Tempo I' marking. The eighth system (measures 86-90) is marked *mp*. The final system (measures 91-95) is marked 'calando' and 'rit.', ending with a piano (*p*) dynamic.

8 Humoresque

A. Dvořák

Poco lento e grazioso

p *leggiero*

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.

Preliminary practice 1

Preliminary practice 2

A

B

C

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

D

9 La Cinquantaine

(Air in the olden style)

G. Marie (1852-1928)

Andantino

pp dolce 3rd pos. 3rd pos.

4th pos. *p* 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* sotto voce 2nd pos.

Staff 41-46: Bass clef, key of D major. Measures 41-46. Measure 41 starts with a forte (*f*) dynamic and a 2nd position bracket. Measures 42-46 show various fingerings (1, 4, 0, 3, 3, 1, 3, 4, 3, 1, 0, 4) and a *pp* dynamic with a *sotto voce* marking. A 2nd position bracket is also present.

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

Staff 47-51: Bass clef, key of D major. Measures 47-51. Measure 47 starts with a 2nd position bracket. Measures 48-51 show fingerings (4, 3, 1, 3, 1, V, 3, 1, 0, 1x2, 4, 2, 4, 1, 1, 3, x, 1) and a *f* dynamic. A *cresc.* marking is above measure 49, and a 3rd position bracket is below measure 50.

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

Staff 52-57: Bass clef, key of D major. Measures 52-57. Measure 52 starts with a forte (*f*) dynamic and a 2nd position bracket. Measures 53-57 show fingerings (1, x2, 4, 0, 1, V, 4, 0, V, 3, 3, 1, 3, 4, 3, 1, 0, 4) and a *pp* dynamic with a *sotto voce* marking. A 2nd position bracket is also present.

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

Staff 58-62: Bass clef, key of D major. Measures 58-62. Measure 58 starts with a 2nd position bracket. Measures 59-62 show fingerings (1, 3, 1, V, 4, 3, 1, 3, 1, V, 3, 1, 0, 1x2, 4, 2, 4, 1, 1) and a *cresc.* marking. A 3rd position bracket is below measure 61.

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 show fingerings (3, x1, 1, 1, V, 3, 1, 3, 1, 3, 1, x2, 4, 2, 4, 3, 1, 3, 4, 3, 1, 0) and a *f* dynamic.

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 3rd position bracket. Measures 69-71 show fingerings (1, 2, 4, 2, 4x1, x2, 4, 4, 3, 1, 3, 1, V, 4, 3, 1) and a *pp* dynamic. 2nd position brackets are below measures 70 and 71.

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 *cresc.* marking. Measures 73-76 show fingerings (1, 3, 1, V, 3, 1, 1, 0, 1, 1, 2, 4, 1, 0, 1, 3, 4, 3, 1, 3, 0, 1) and a *f* dynamic. A 2nd position bracket is below measure 74. The piece ends with *D.C. al Fine*.

10 Allegro Moderato

J. S. Bach

Allegro moderato $\text{♩} = 88$

11 *mf* 4 2 1 2 4 1 0 4

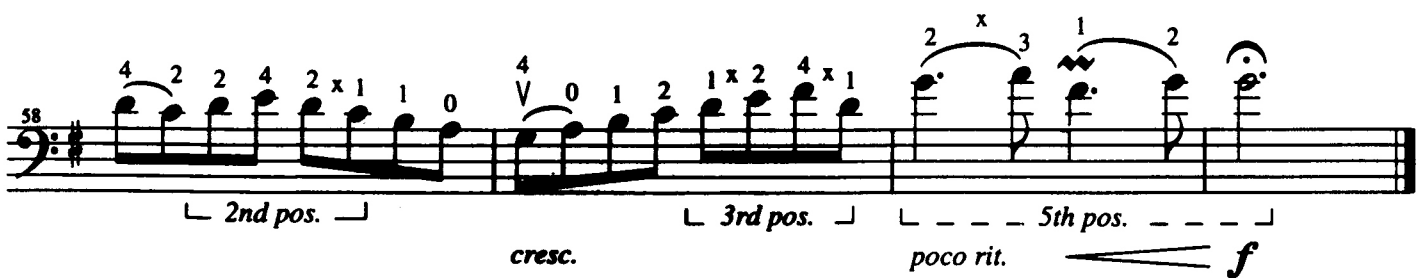
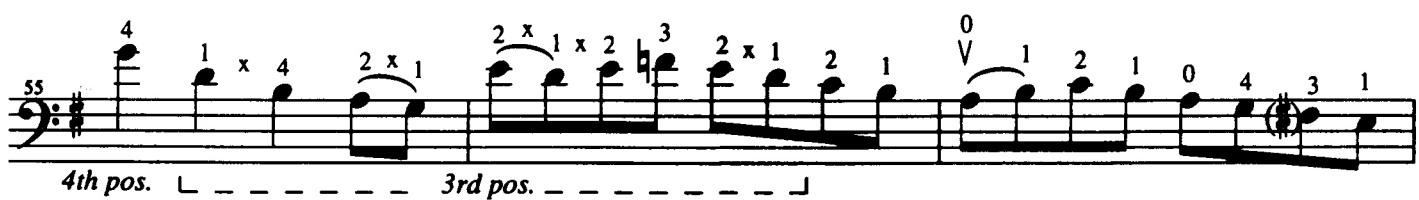
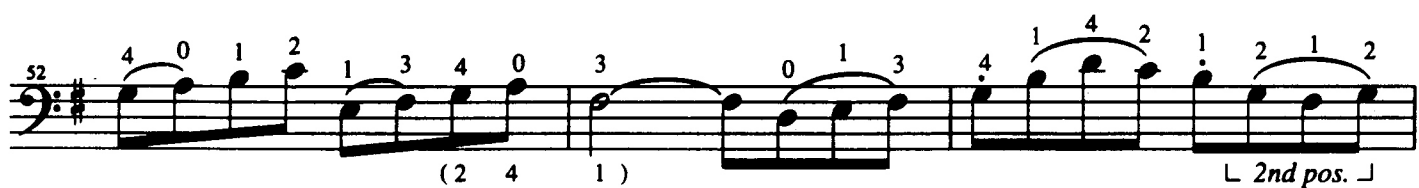
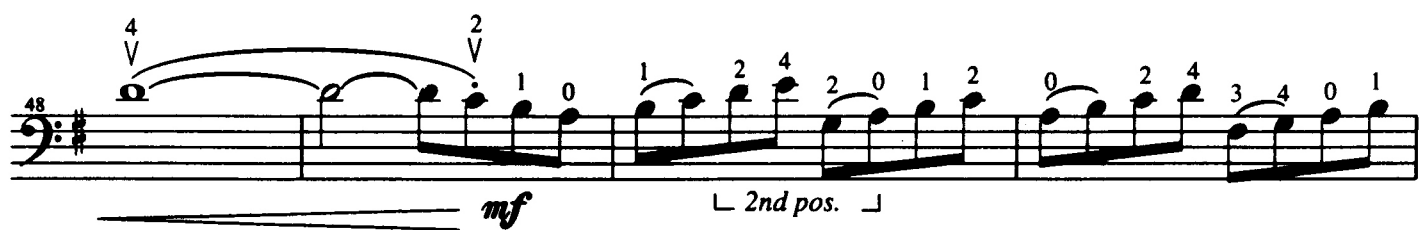
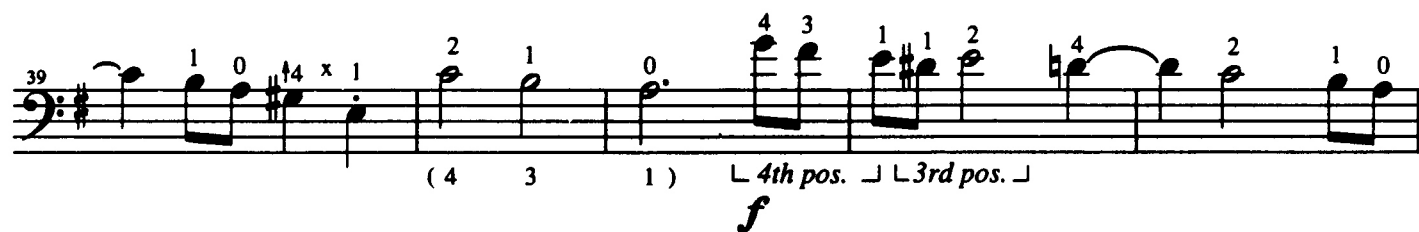
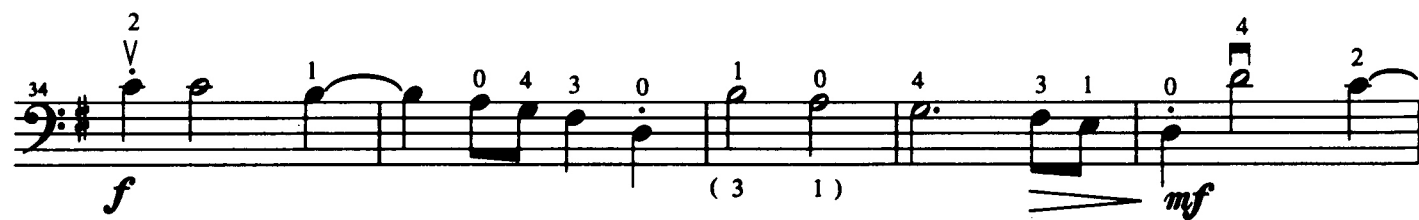
15 2 1 1 x 2 4 1 4 3 1 3 4 0 1 2 4 2 x 1 1 0 4 3

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

23 4th pos. 2nd pos. *f* 3rd pos. 0 1 3 4 4 0 1 3 3 1 2 4 1 2 0 1 x 4

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 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 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

Ascending: 1 x 2 4 0 1 x 2 4 0 1 3 4 0 1 3

Descending: 4 3 1 0 4 3 1 0 4 2 x 1 0 4 2 x 1

D Melodic Minor

Ascending: 1 3 4 0 1 x 2 4 0 1 2 4 0 1 3

Descending: 4 (b) 2 x (b) 1 0 4 2 1 0 4 2 1 0 4 3 1

G Major

Ascending: 0 1 3 4 0 1 3 4 0 1 2 4 1 3

Descending: 4 3 1 4 2 1 0 4 3 1 0 4 3 1 0

4th pos. —

G Melodic Minor

Ascending: 0 1 2 4 0 1 3 4 0 1 x 2 4 1 3

Descending: 4 (b) 2 x (b) 1 4 2 x 1 0 4 2 x 1 0 4 2 1 0

4th pos. —

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



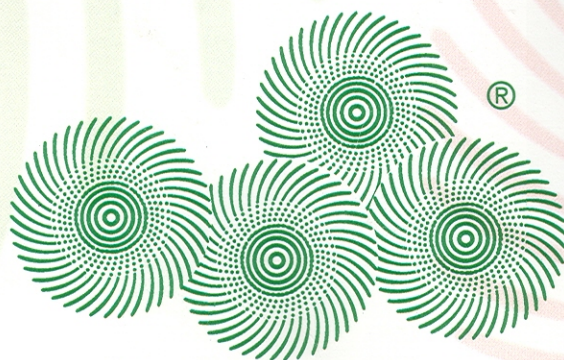
Repeat drill using variants



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