

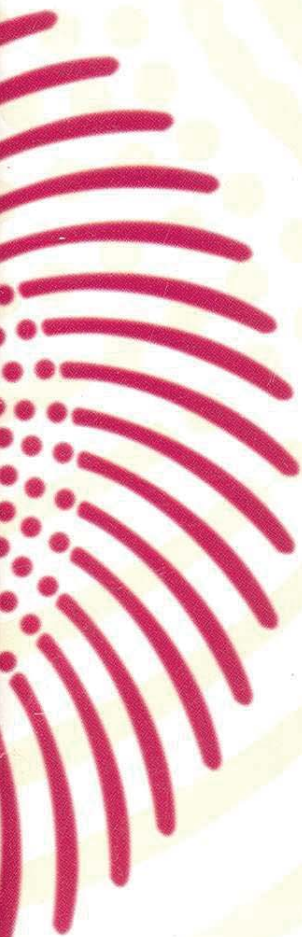


Suzuki[®]

Cello School

Cello Part
Volume 3

Revised Edition



Suzuki[®]

Cello School Cello Part

Volume 3

Revised Edition

© 1980, 1992 Dr. Shinichi Suzuki
Sole publisher for the entire world except Japan:
Summy-Birchard Inc.
exclusively distributed by
Warner Bros. Publications
15800 N.W. 48th Avenue, Miami, Florida 33014
All rights reserved Printed in U.S.A.

ISBN 0-87487-483-1

The Suzuki name, logo and wheel device
are trademarks of Dr. Shinichi Suzuki used
under exclusive license by Summy-Birchard, Inc.

Any duplication, adaptation or arrangement of the compositions
contained in this collection requires the written consent of the Publisher.
No part of this book may be photocopied or reproduced in any way without permission.
Unauthorized uses are an infringement of the U.S. Copyright Act and are punishable by law.

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.

CONTENTS

1	Berceuse, F. Schubert	4
	Third Position Tonalization - Moon Over the Ruined Castle,	
	<i>R. Taki</i>	5
2	Gavotte, J. B. Lully	6
3	Minuet, L. Boccherini	8
	Fourth Position Tonalization - Moon Over the Ruined Castle,	
	<i>R. Taki</i>	9
4	Scherzo, C. Webster	10
5	Minuet in G, L. van Beethoven	12
6	Gavotte in C Minor, J. S. Bach	14
7	Minuet No. 3, J. S. Bach	16
8	Humoresque, A. Dvořák	18
9	La Cinquantaine, G. Marie	20
10	Allegro Moderato, J. S. Bach	22

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 \square and up \vee) 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

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

Harmonic

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

2nd pos. 2nd pos.

Melodic

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

(b) (b)

2 Gavotte

J. B. Lully

Allegretto

mf con grazioso

The musical score is written for a single bass clef line in 3/4 time. It consists of 35 measures, divided into seven systems of five measures each. The key signature has one flat (B-flat). The score includes various musical notations such as slurs, accents, and dynamic markings. Fingerings are indicated by numbers 1-4 above the notes. The piece concludes with a double bar line and repeat signs.

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

5 4 2 4 2 2 1 0 2 1 0 1 2 0 4 0 4 4 0 2 1

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

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

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

30 0 1 0 2 1 0 3 4 1 3 2 4 1 0 V 1 0 V 0 V

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

rit. *piu mosso* [3rd pos.] *rit.* *a tempo*

40 2 1 0 V 4 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 f

rit.

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

The musical score is written for a single bass clef instrument in 3/4 time. It consists of 25 measures. The key signature has two sharps (F# and C#). The tempo and mood are 'Moderato e grazioso'. The score is divided into several sections with dynamic markings: *mp* (measures 1-4), *p* (measures 5-8), *mf* (measures 9-11), *mf* (measures 12-15), *p* (measures 16-19), *p* (measures 20a-20b), *p* (measures 21-24), and *mf* (measures 25-28). The score includes various musical notations such as slurs, accents, trills, and fingerings. There are two first endings (8a and 20a) and two second endings (8b and 20b). The piece concludes with a 'Fine' marking. Fingerings are indicated by numbers 1-4 above or below notes. Some notes have an 'x' above them, possibly indicating a natural or specific fingering. The score also includes some performance instructions like '2nd pos.' and 'Fine'.

29 *mf*

33 *pp* *p*

37 *mf* *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 4th pos.

13 *p* *pp* 4th pos.

4 Scherzo

C. Webster

Presto

p

4th pos.

fz

4th pos.

p

f

cresc.

4th pos.

f

rit. e dim.

Meno mosso

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

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

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

Trio
18

mf *più mosso* — 2nd pos. —

— half pos. —

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

mf — 4th pos. — *dim.* *sostenuto D.C. al Fine*

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

— 2nd pos. —

— 4th pos. —

— 4th pos. —

Melodic C Minor Scale

— 4th pos. —

— 4th pos. —

Natural C Minor Scale

0 1 2 4 0 1 x 2 4

4 0 ↓ 1 x 2 4 1 x 2 4

4 2 x 1 4 2 x ↓ 1 0 4

4 2 x ↓ 1 0 4 2 1 0

4th pos.

4th pos.

6 Gavotte in C Minor

Andante

J.S. Bach

p *mf*

2nd pos.

p *mf* *p*

2nd pos.

mf *p*

13 4 2 0 1 2 0 3 4 3 1 2 2 0 4 1 x 2 4 1

2nd pos. mf

17 2 4 2 x 1 4 2 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 x 1 4 0 1 x 2

4th pos. mf 2nd pos. p

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

2nd pos. mf p

29 4 2 0 1 2 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 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*

f 2nd pos. *p*

f 2nd pos. *p*

f 2nd pos. *p*

2nd pos. *p*

2nd pos.

Detailed description: This is a musical score for a Minuet No. 3 by J.S. Bach, written for bass clef in 3/4 time. The piece is marked 'Allegretto' and 'con grazia'. The score consists of nine staves of music. Fingerings are indicated by numbers 1-4 above notes. Dynamics include *mf*, *mp*, *f*, and *p*. There are repeat signs and first/second endings. A '2a volta' section is marked with the fingering (2 1 2). The piece concludes with a final cadence in the second ending.

49 *mp dolce*
 (3 1 3 3 3) 3 0) (1 2 4 2 2x1 2 3 2 2x1)
 3rd pos. 2nd pos.

55 *dolce mp*
 2nd pos.
 (3 1 3 3 3) 1 3 0)

60 4th pos. 3rd pos.

65 *rin f mf*
 2nd pos. 4 2 4 x 1 2nd pos.

70 *p*
 (3 3 1 3 3 4 3 4) 2nd pos. 3 3)

76 *mf molto rit. pp*

81 *Tempo I mp con grazia*

86 *mp*

91 *calando rit. p*

8 Humoresque

A. Dvořák

Poco lento e grazioso

1 *P* *leggero*
 2nd pos.

5 2nd pos. (4 | 4) *rit.*

9 (1) 3rd pos. (2 1 4 2 1) *mf*

13 (1) 3rd pos. (2 1 2 4) 2nd pos. *f* *rit.*

17 *P* *a tempo* 2nd pos.

21 2nd pos. 3rd pos. *rit. e dim.*

25 *f* *a tempo* 2nd pos.

29 *f* 3rd pos. *poco rit.*

33 3rd pos. 2nd pos. 4th pos. 2nd pos. 5th pos. *f* *a tempo* *poco rit.*

37

f a tempo

3rd pos. 2nd pos. 4th pos. 3rd pos. 7th pos.

largamente rit.

41

p a tempo

2nd pos.

45

p a tempo

2nd pos. 3rd pos.

rit. e dim.

49

mf a tempo

3rd pos.

(2 1 4 2 1)

53

(1) 3rd pos. 2nd pos.

rit. e dim.

Preliminary practice 1

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

A

B

Preliminary practice 2

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

A

C

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

B

4th pos. 7th pos.

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

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

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

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

63 *f* 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 $\text{♩} = 88$

7

mf

11

15

19

23

27

31

2nd pos.

2nd pos.

4th pos. 2nd pos. 3rd pos.

f

mf

f

1 x 4 2 x 1 2 4 2 x 1

34 *f* *mf*

39 *f*

44 *mp*

48 *mf*

52 *mf*

55 *mf*

58 *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

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 3

4 (b) 2 x (b) 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 1 3

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

L 4th pos. —

G Melodic Minor

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

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

L 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

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

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

Trill Drills

Each group should be clear and even



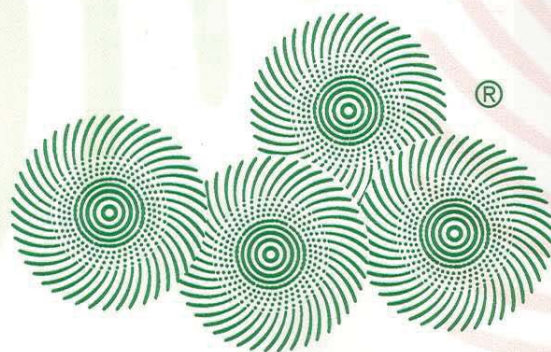
Repeat drill using variants



ISBN 0-87487-483-1



9 780874 874839



SUZUKI METHOD INTERNATIONAL



SUMMY-BIRCHARD INC.
Distributed by
WARNER BROS. PUBLICATIONS
Warner Music Group
An AOL Time Warner Company
15800 N.W. 48th Avenue • Miami, Florida 33014



6 54979 00361 8

\$6.95
in USA

0483S