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 \(\text{m}\) and up \(\text{v}\) ) for beginning each exercise.

Harmonic Tonalization

1 Berceuse

F. Schubert

Moderato
3rd Position Tonalization

Moon Over The Ruined Castle

Andante

\[ \text{mp} \]

\[ \text{pp} \]

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

D Minor Scale Patterns

Natural

Harmonic

\[ \text{2nd pos.} \]

Melodic

\[ \text{2nd pos.} \]
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
4th Position Tonalization

√ Moon Over The Ruined Castle

R. Taki
4 Scherzo

C. Webster

Presto

\[
\begin{array}{c}
\text{p} \\
\text{f} \\
\text{cresc.} \\
f
\end{array}
\]
Meno mosso

mf

2nd pos.

2nd pos. 4th pos. poco rit. a tempo

2nd pos. 4th pos.

Tempo I

rit. e dim.
P

4th pos.

4th pos. (2 1)

4th pos. (2 1)
P

cresc.

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.

espressivo

5th pos.

4th pos.

4th pos.

3rd pos.

4th pos.

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

Melodic C Minor Scale
Natural C Minor Scale

6 Gavotte in C Minor

Andante

J.S. Bach
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.

Do not release 1st finger. Slide 3d finger to E and then release.
La Cinquantaine
(Air in the olden style)

G. Marie (1852-1928)
Position Etudes

3rd Position

A String

\[ \begin{align*}
\text{\(\frac{3}{4}\)} & \quad 1 \quad 3 \\
\text{\(\frac{3}{4}\)} & \quad 4 \quad 3 \\
\text{\(\frac{3}{4}\)} & \quad 4 \quad 3 \\
\text{\(\frac{3}{4}\)} & \quad 1 \\
\text{\(\frac{3}{4}\)} & \quad 3 \\
\text{\(\frac{3}{4}\)} & \quad 3 \\
\text{\(\frac{3}{4}\)} & \quad 3 \\
\end{align*} \]

D String

\[ \begin{align*}
\text{\(\frac{3}{4}\)} & \quad 1 \\
\text{\(\frac{3}{4}\)} & \quad 3 \\
\text{\(\frac{3}{4}\)} & \quad 4 \\
\text{\(\frac{3}{4}\)} & \quad 4 \\
\text{\(\frac{3}{4}\)} & \quad 1 \\
\text{\(\frac{3}{4}\)} & \quad 3 \\
\text{\(\frac{3}{4}\)} & \quad 3 \\
\end{align*} \]

*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.
Major and Minor Scales

D Major

D Melodic Minor

G Major

G Melodic Minor
C Major

C Melodic Minor

A Major

A Melodic Minor
Trill Drills

Each group should be clear and even

Repeat drill using variants

a) 1 2 etc.

b) 1 2 etc.

c) 1 2 etc.
SUZUKI METHOD INTERNATIONAL