# Suzuki®

# Cello School
## Volume 2
## Cello Part
## 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 among child, parent, and teacher. So choosing the right teacher is of the utmost importance.

In order to obtain more information about the Suzuki Association in your region please contact:

International Suzuki Association USA Office
212 S. Cottonwood Dr.
Richardson, TX 75080
www.internationalsuzuki.org

Under the guidance of Dr. Suzuki since 1978, the editing of the Suzuki Cello School is a continuing cooperative effort of the International Suzuki Association Cello Committtee.

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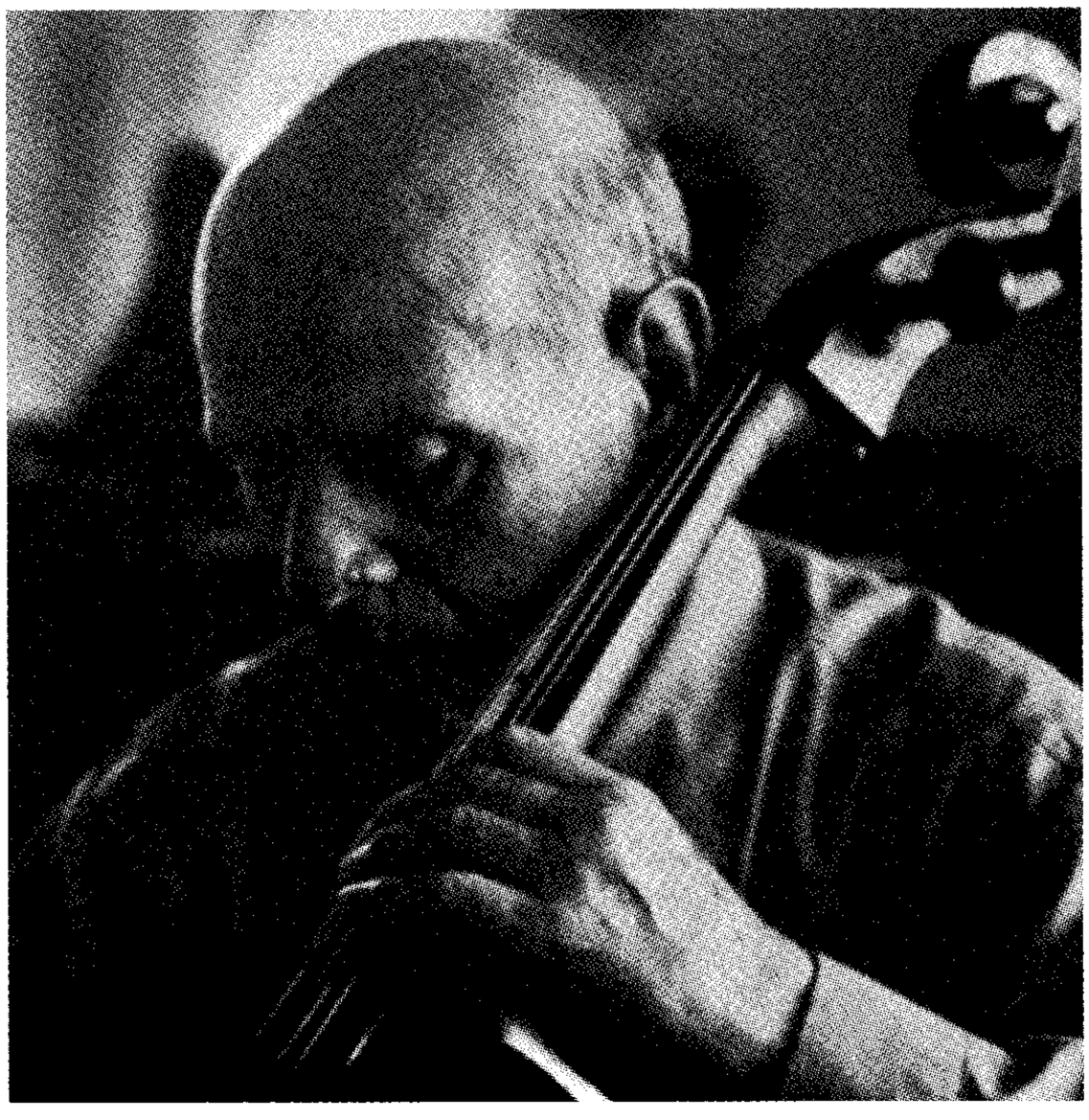

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**Maestro Pablo Casals**

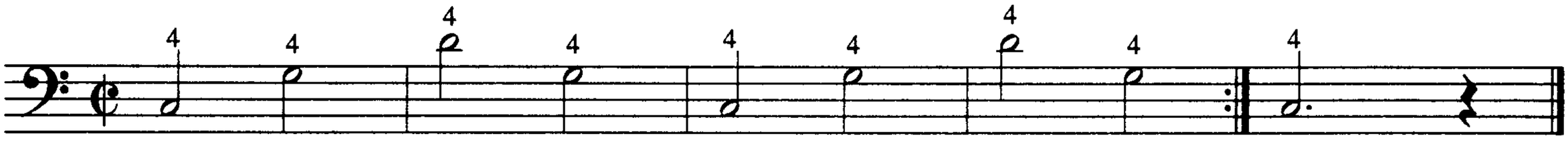
Photograph by Lawrence Block

## The four main points for study in Volume II:

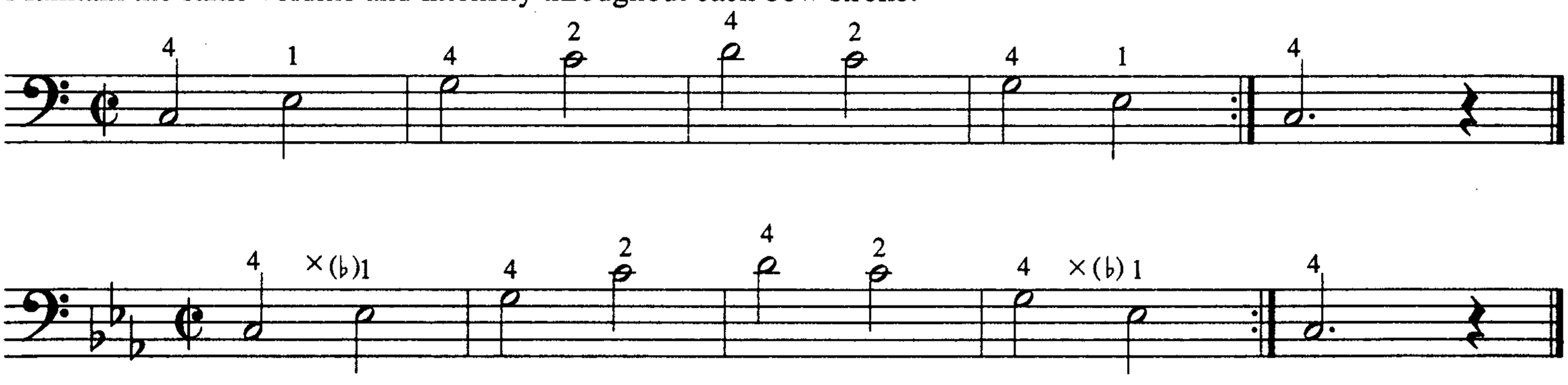
1. The child should listen to the reference recordings every day at home to develop musical sensitivity. Rapid progress depends on this listening.
2. Tonalization, or the production of a beautiful tone, should be stressed in the lesson and at home.
3. The position etudes should be practiced well before each lesson.
4. Constant attention should be given to accurate intonation, correct posture, and the proper bow hold.

# Tonalization

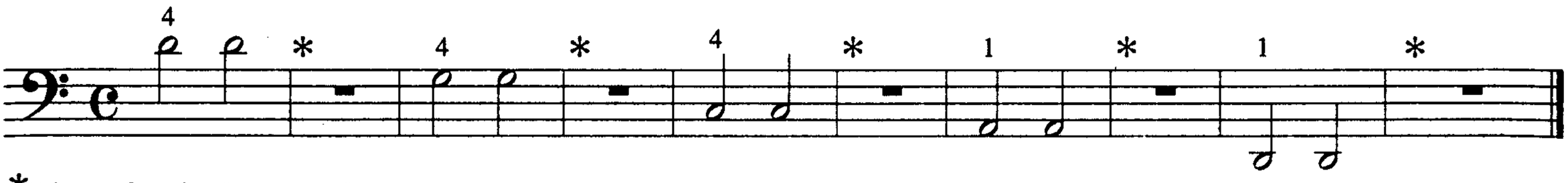
Each lesson should begin with a tonalization.
Try to produce a beautiful tone. Use full bows.




Maintain the same volume and intensity throughout each bow stroke.

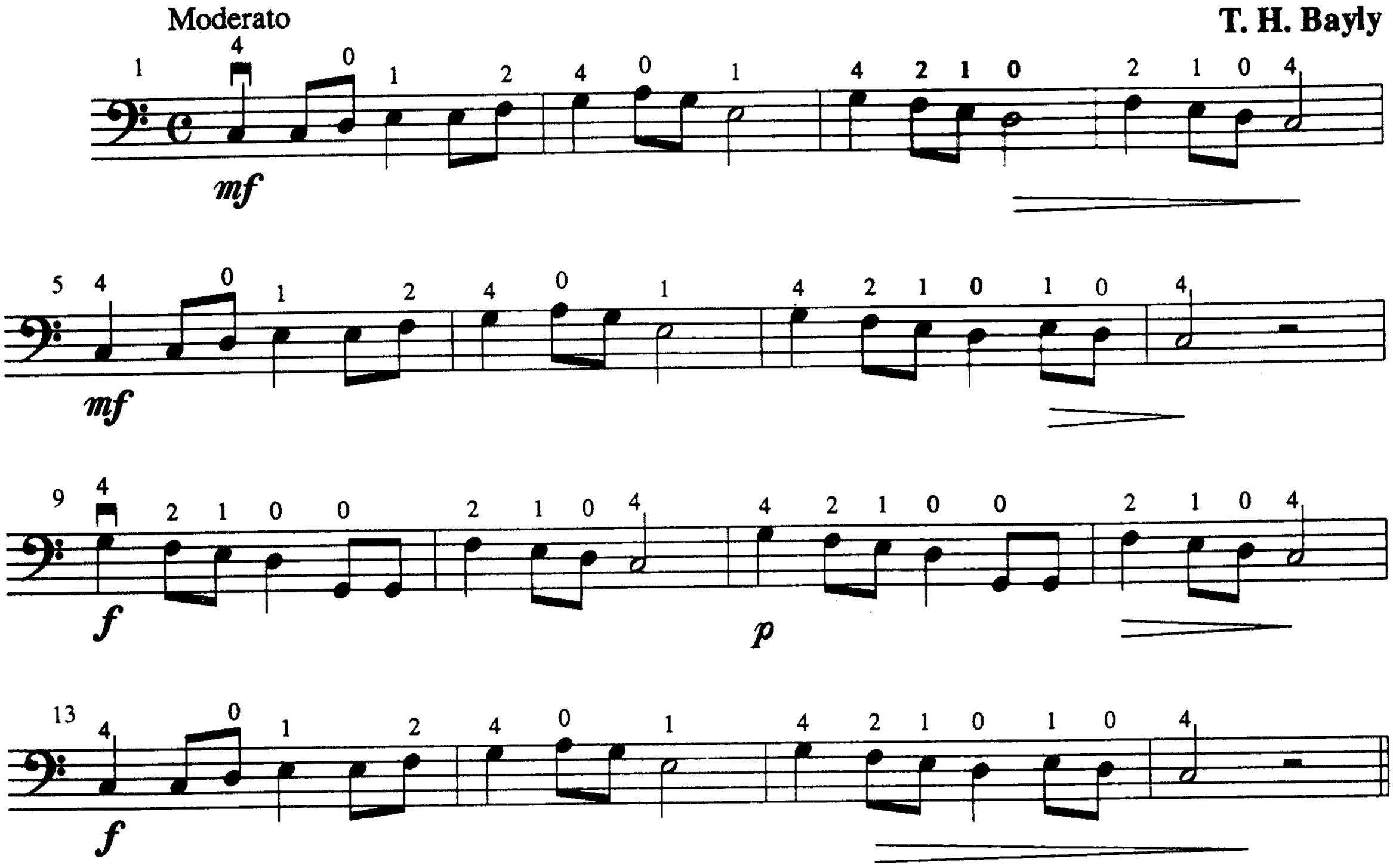



## Ringing Sound Tonalization

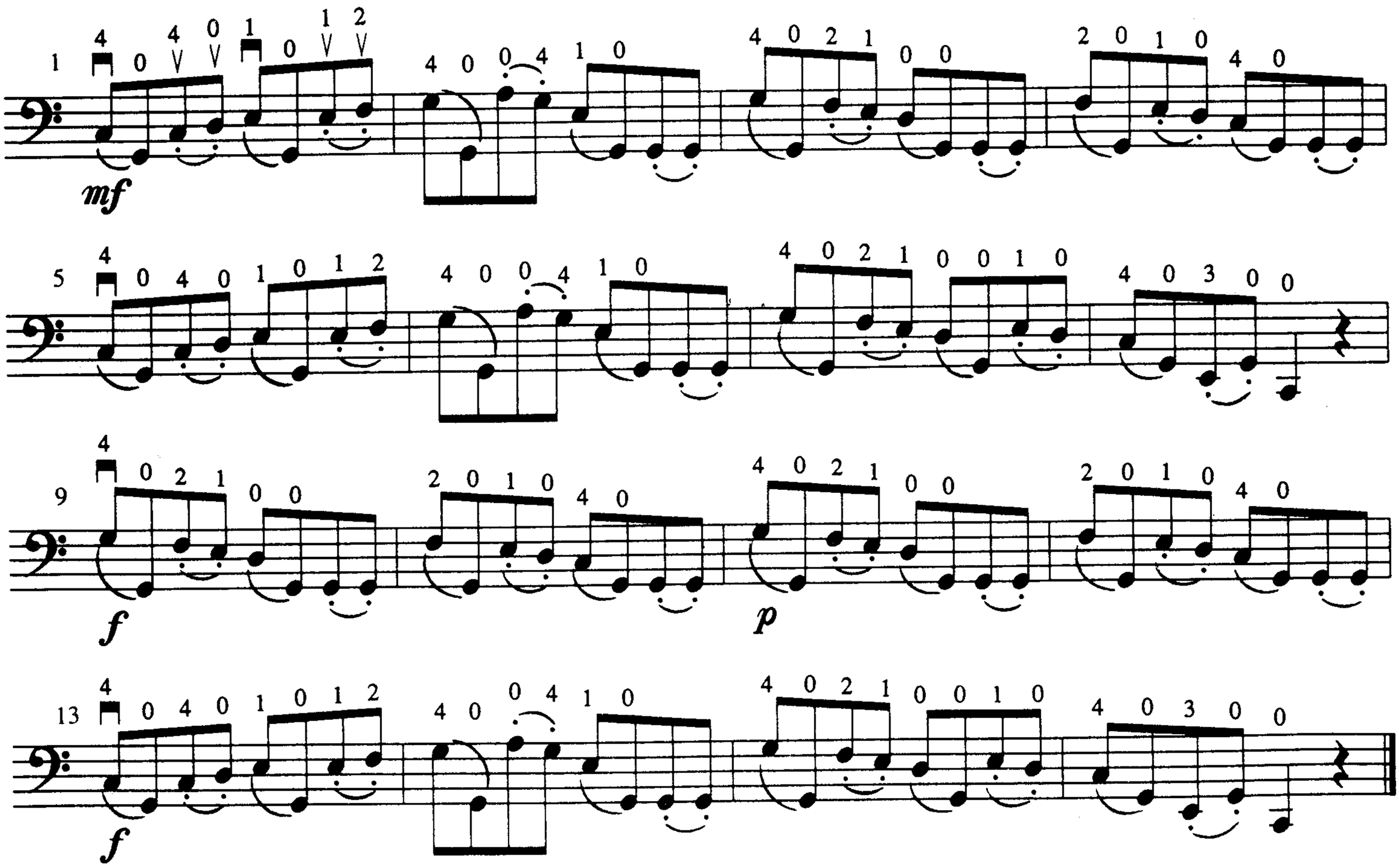



*Listen for ringing sound.

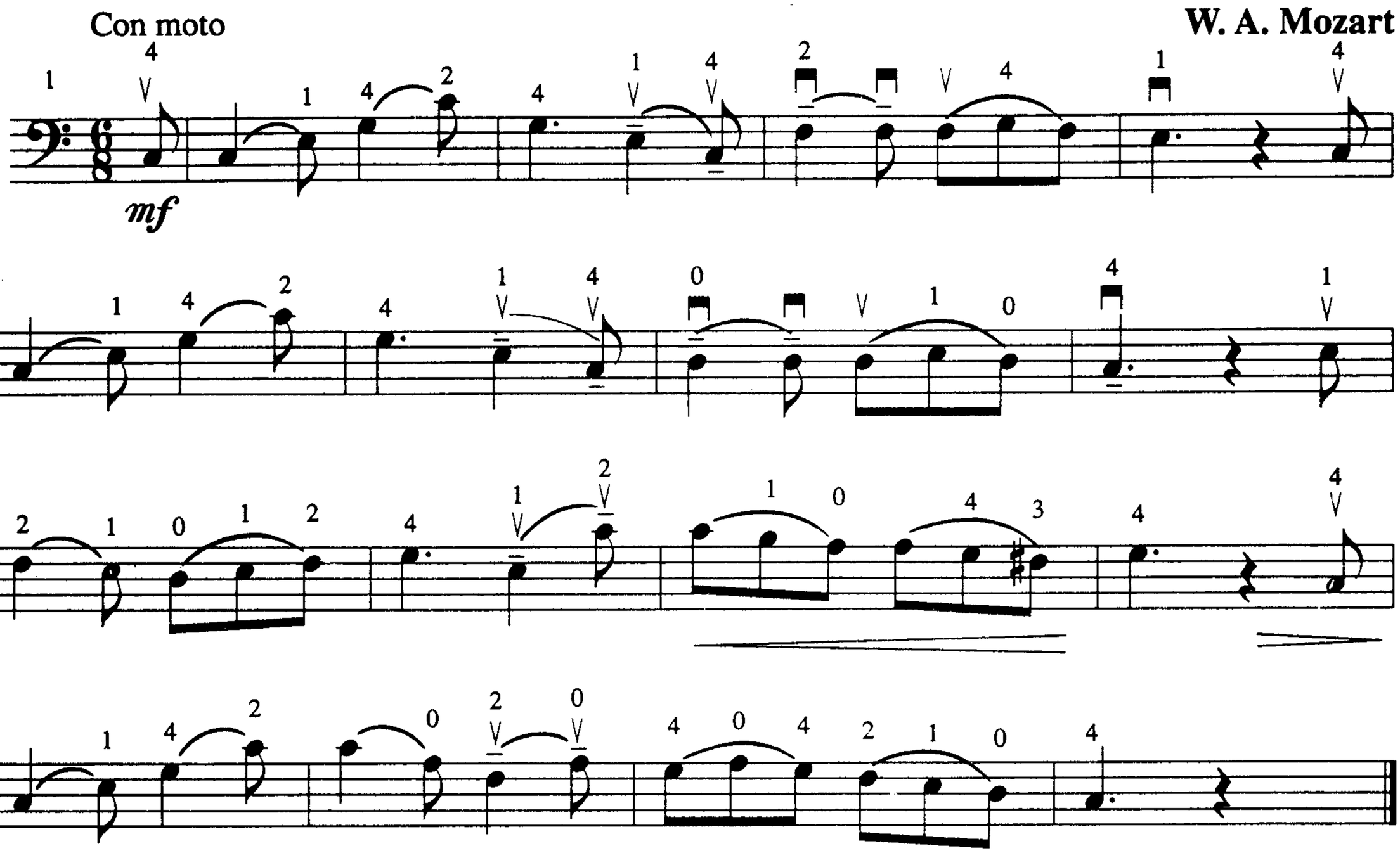
# 1 Long, Long Ago



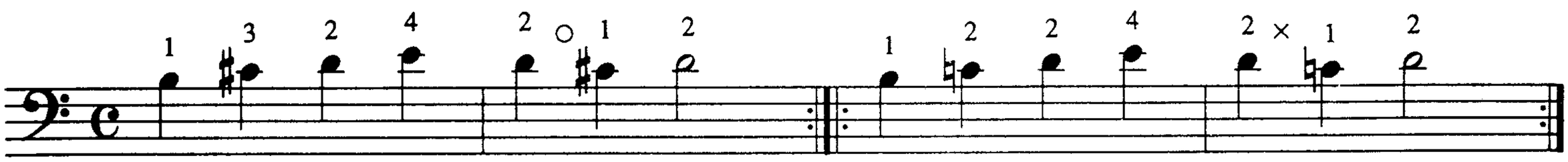

## Variation



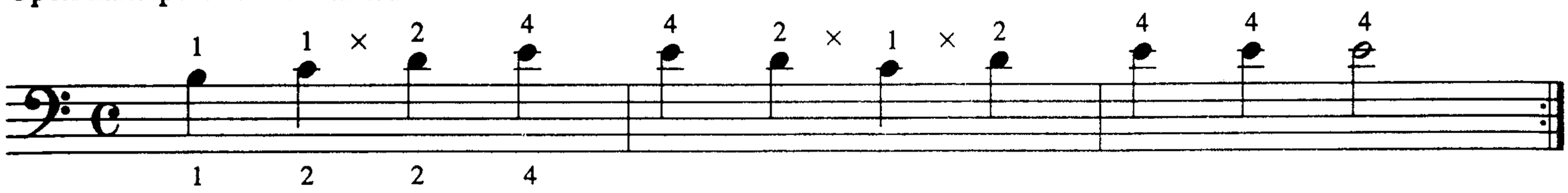
# 2 May Time




## Etudes for 2nd Position

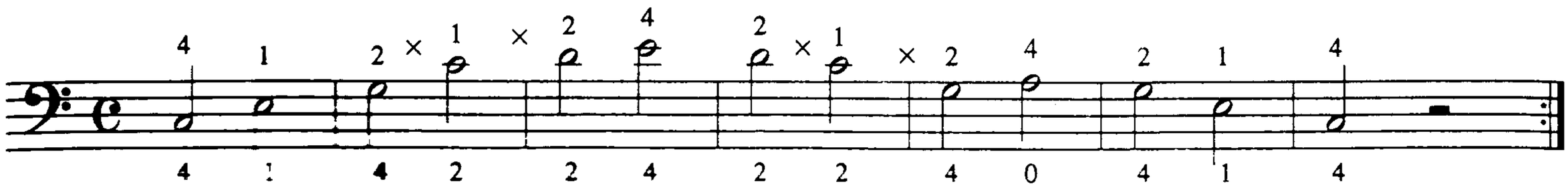


Closed hand position is marked with ○.
Open hand position is marked with ×.

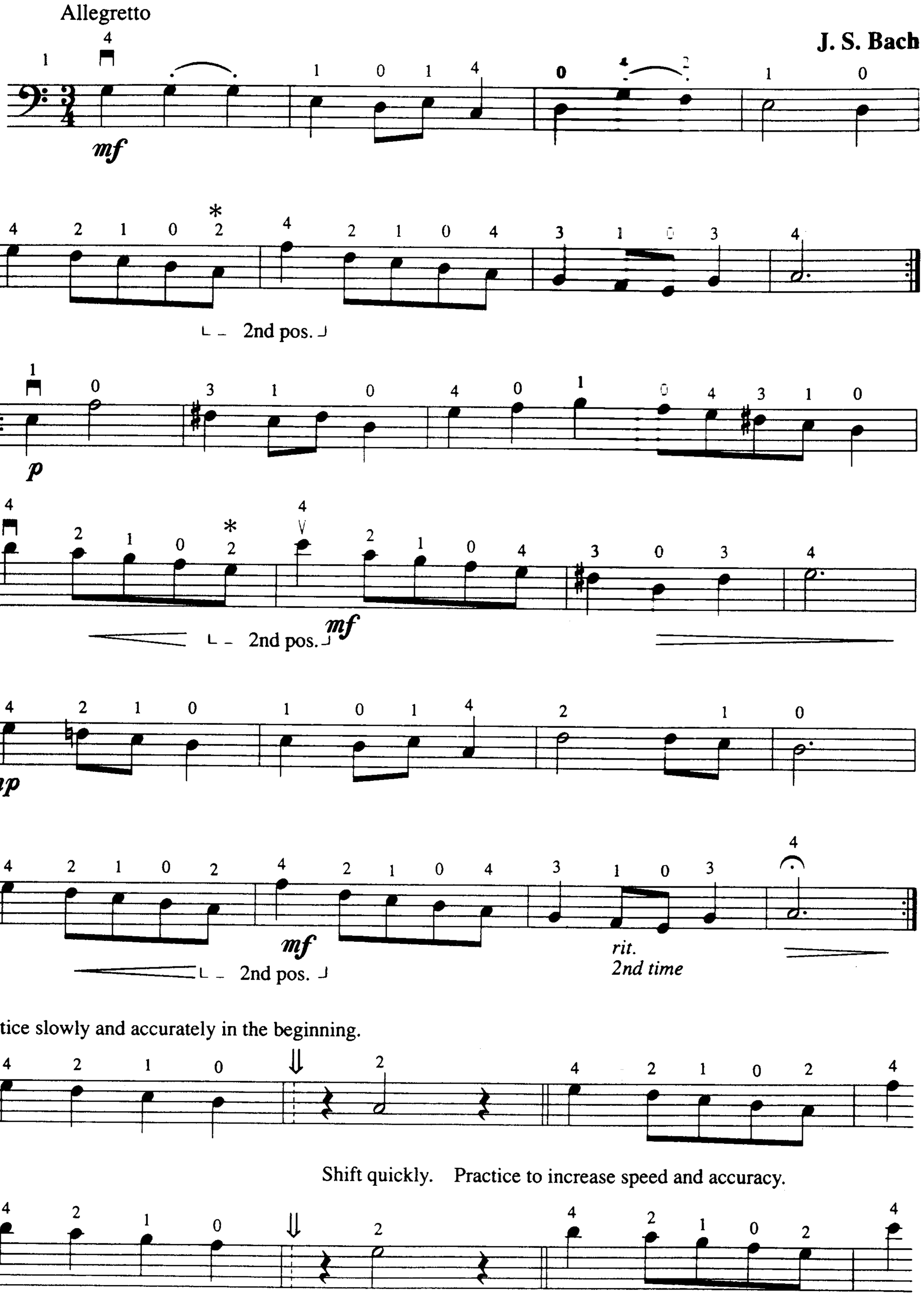



Forward and backward extension using 2nd position.

## Tonalization



# 3 Minuet No. 1




* Practice slowly and accurately in the beginning.



Shift quickly. Practice to increase speed and accuracy.

# 4 Minuet No. 3

Allegretto

J. S. Bach

*mp* *con grazia*

2nd pos.

2nd pos.

*mf*

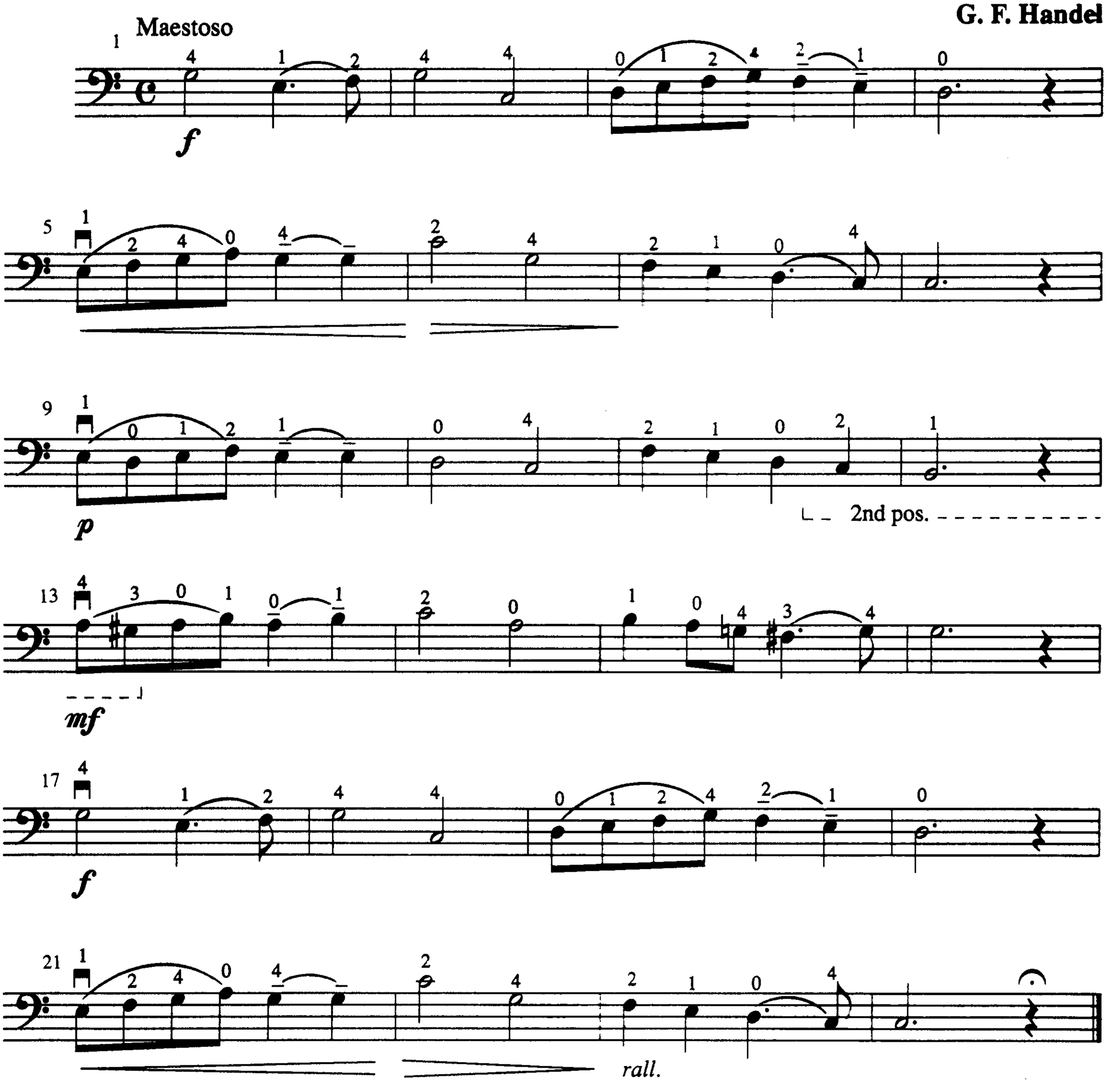
*p*

2nd pos.

2nd pos.

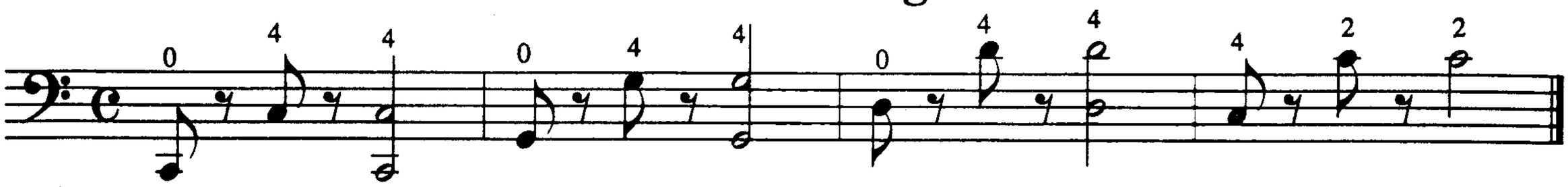
# 5 Chorus from "Judas Maccabaeus"

G. F. Handel




Please remember that the child should listen to the recording every day.

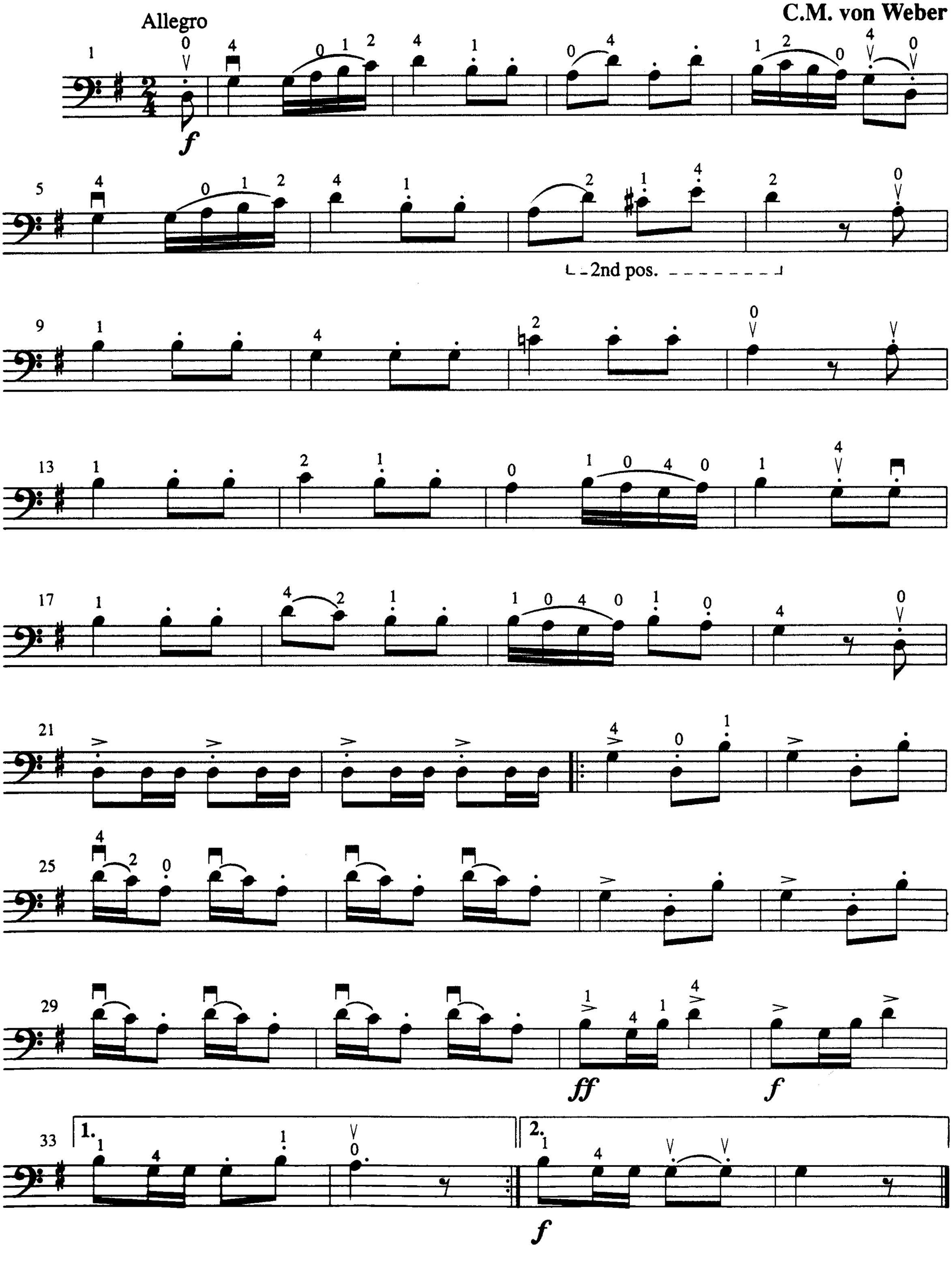
## Ear Training



Exercise for perfect octave intonation. Listen to the resonance of the open C, G, and D strings, and try to match the octave pitches perfectly.

# 6 Hunters' Chorus

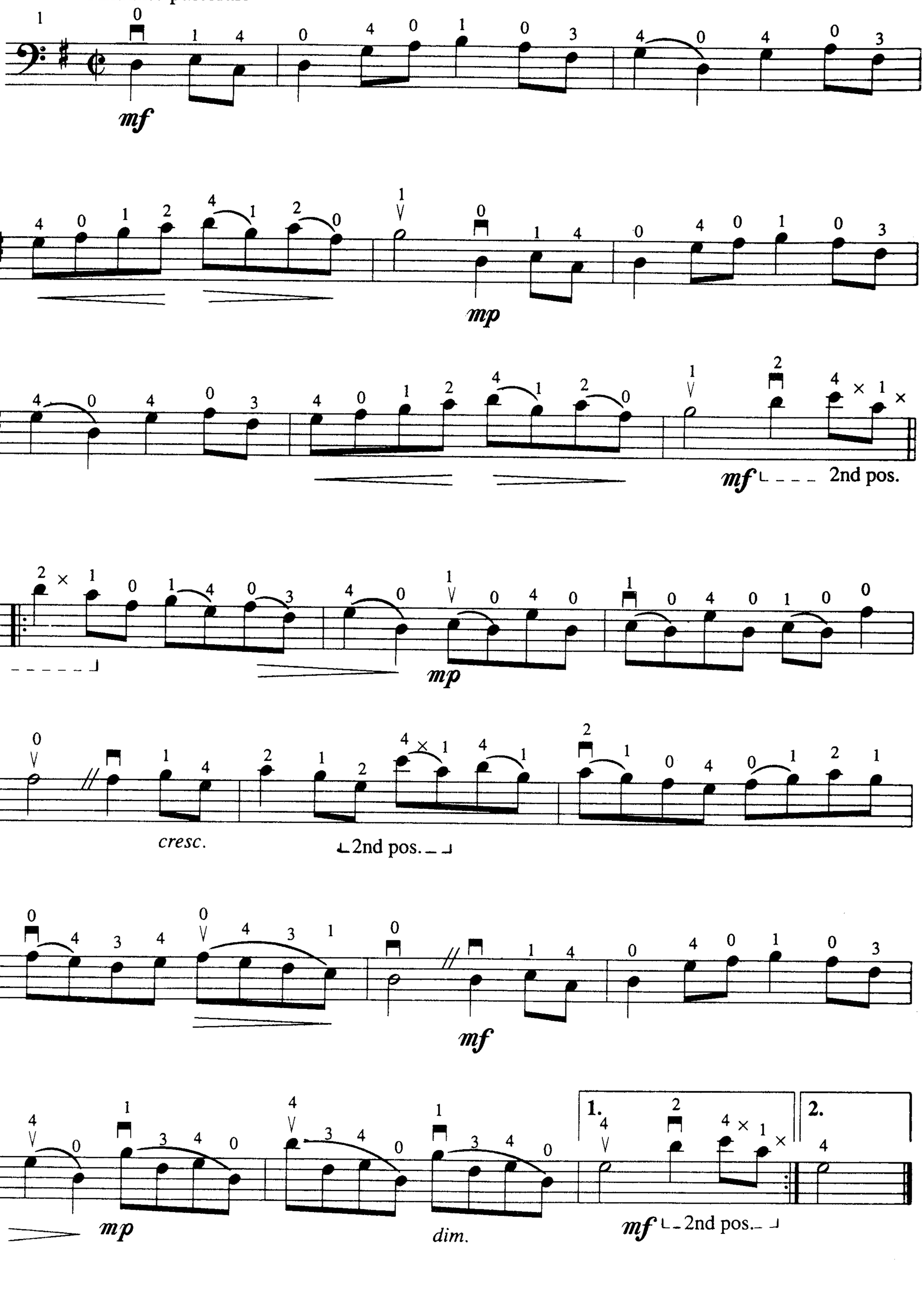
C.M. von Weber



# 7 Musette from English Suite No. 3

Andante pastorale

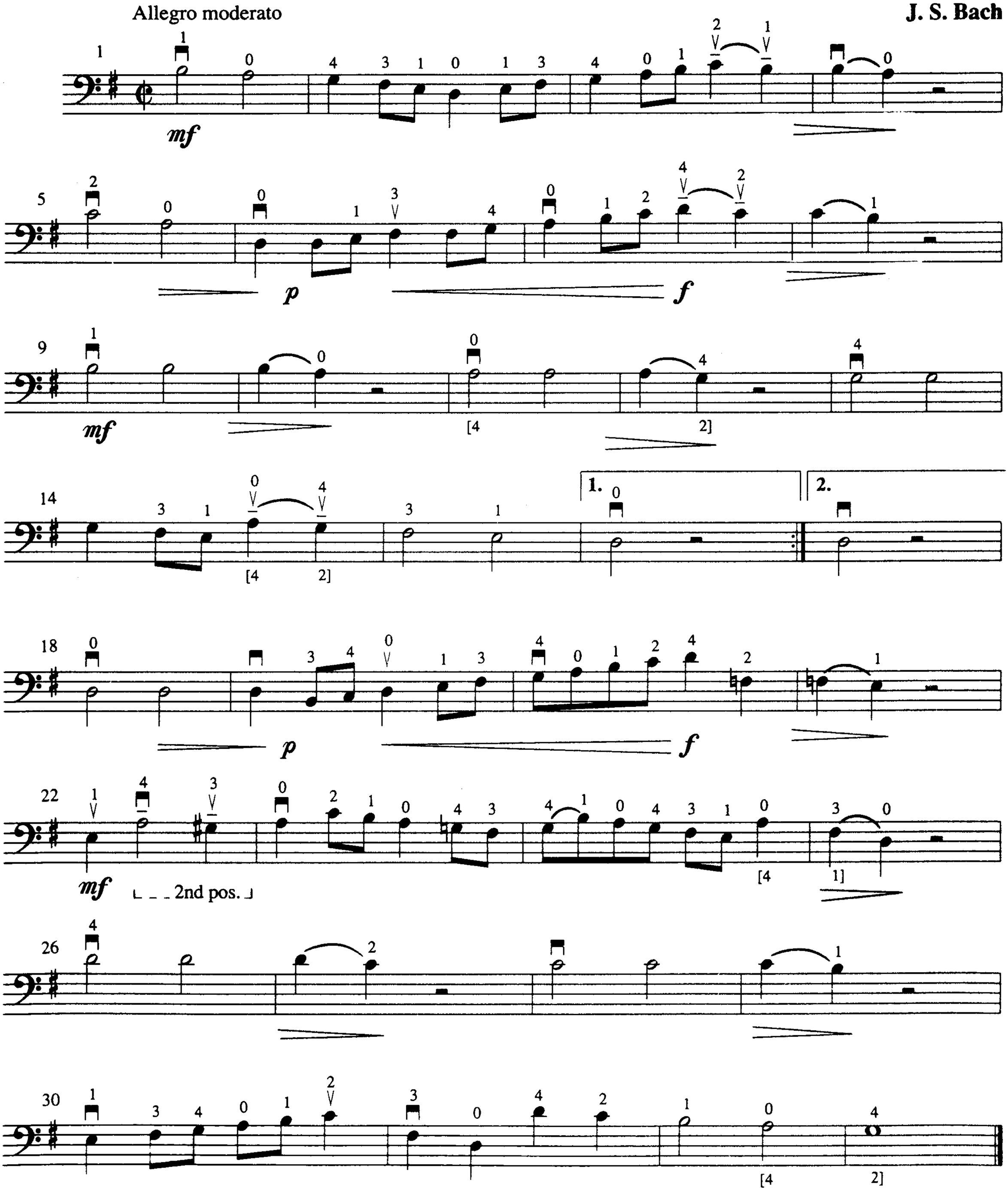
**J. S. Bach**



# 8 March in G

Allegro moderato

**J. S. Bach**



# 9 Theme from "Witches' Dance"

Andante

N. Paganini

*mf*

[3 4]

5

9 *f*

[3 4]

13

2

17 *f*

2nd pos.

21

2nd

2nd pos.

25 *p meno mosso*

2nd pos.

1

29 *rit.*

*mf a tempo*

34

[3 4]

2nd

38 *f*