Doublestopped Exercises in One Position: No Extensions
(BERNARD COSSMANN DOUBLESTOPPED TRILL EXERCISES)

These are magnificent exercises for developing strength and intonation but at the same time they are tricky "tongue twisters" (some are VERY tricky), which develop, in a very concentrated and efficient way, the skills of finger cooordination and independance..
There are 6 possible finger combinations:

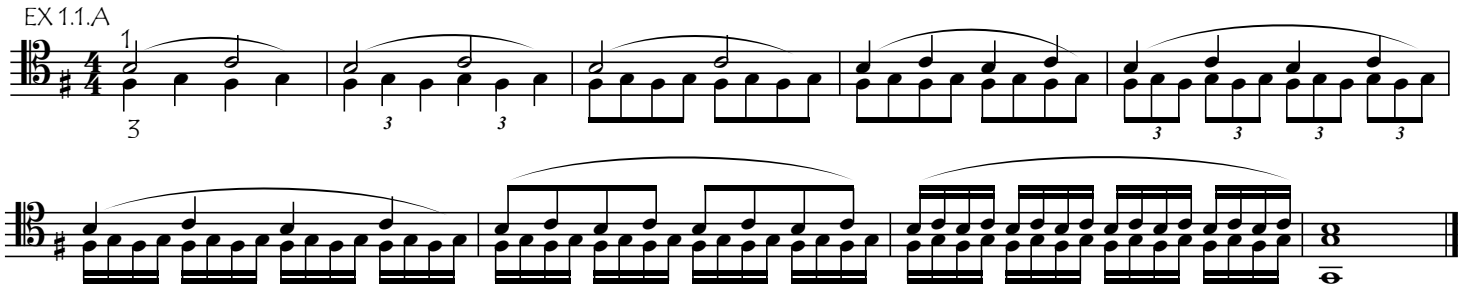
1 2 1 4 2 4 3 4 2 3 1 3
3 4 2 3 1 3 1 2 1 4 2 4

For each of these 6 finger combinations there are 8 possible variants, according to the order in which we place the fingers. This total of 48 exercises can seem intimidating but if we work through them slowly and gradually they are extremely useful. Don't overdo them - these are intense, strenuous exercises: a strong medicine to be taken in small doses.

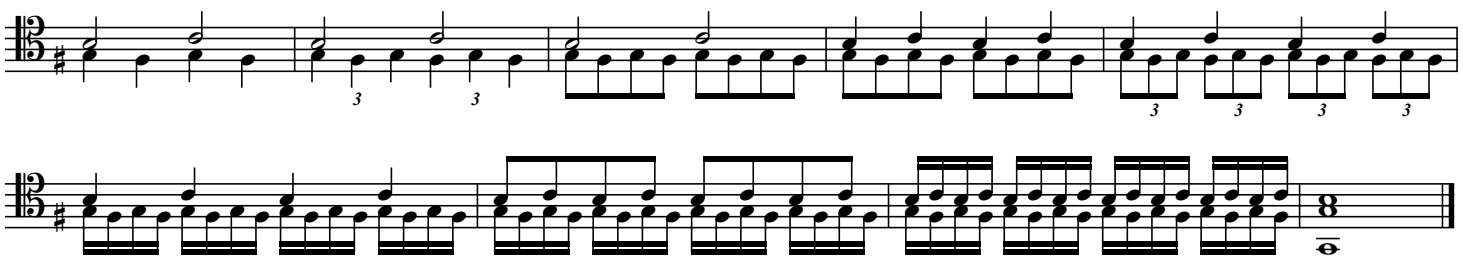
- As a general rule, keep the lower finges down. They are played simply by removing the higher finger. They don't need to be articulated.
- Let the thumb "float" freely behind the cello neck Don't press with it on the neck of the cello - the fingers use the weight of the arm to stop the strings
- These exercises can be played on other pairs of strings and in any of the different positions of the Neck and Lower Intermediate Region. In fact we can practice these horrible little things anywhere, even without a cello - on your leg, chest, arm or on a table !!

EXERCISE 1: FIRST AND SECOND FINGERS ON TOP STRING, 3 AND 4 ON LOWER STRING

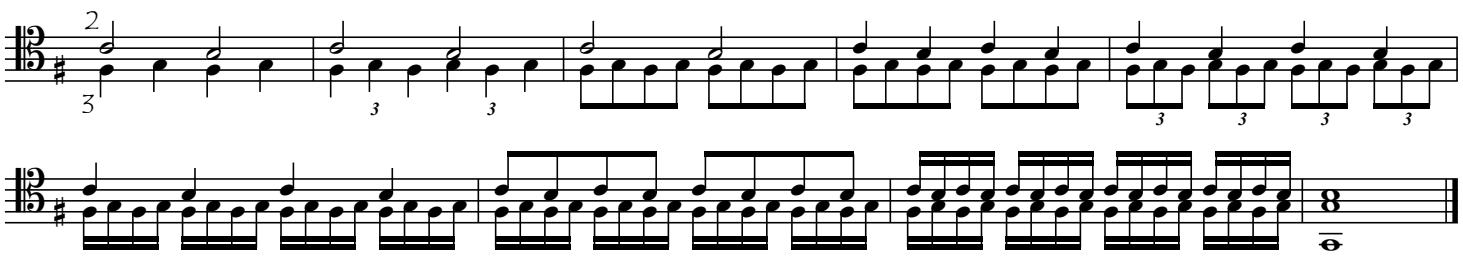
EX 1.1.A



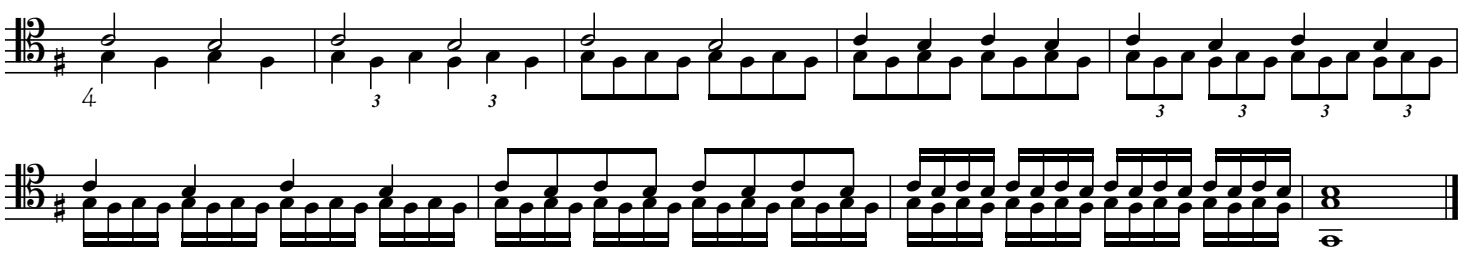
EX. 1.1.B



EX. 1.2.A



EX. 1.2.B



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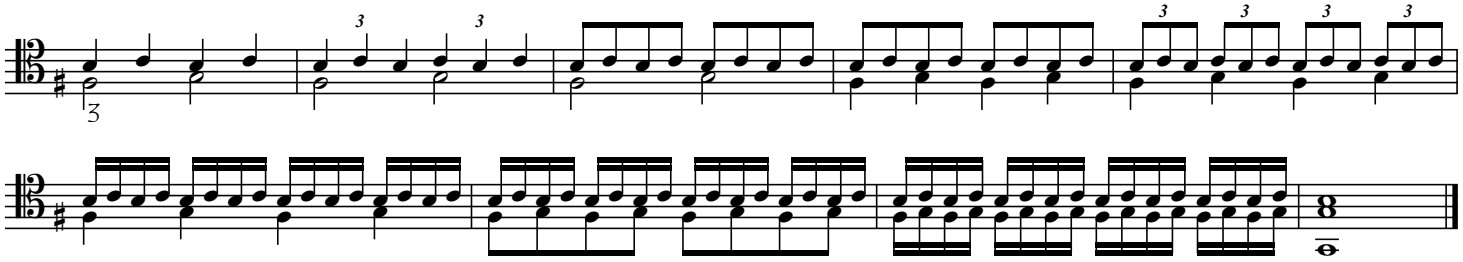
EX. 1.3.A



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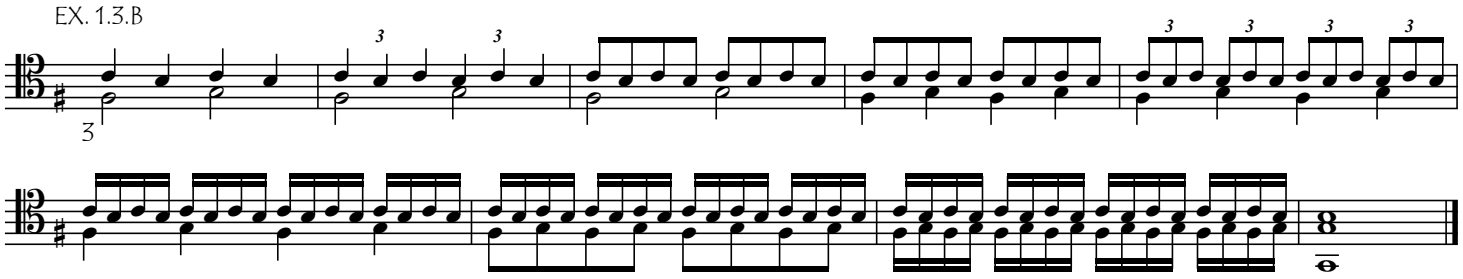
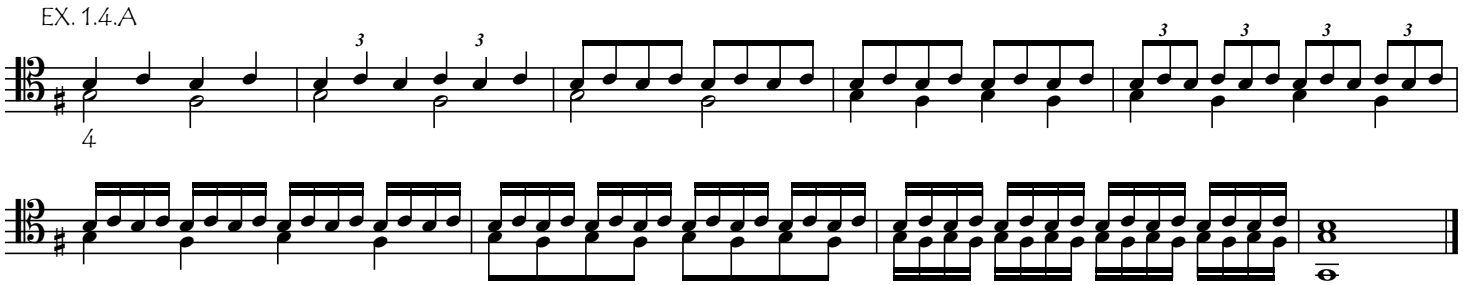


EX. 1.4.A



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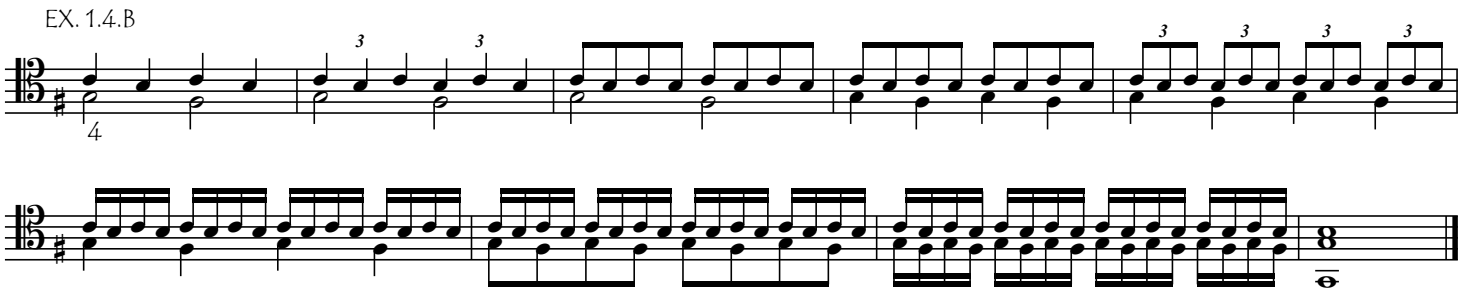
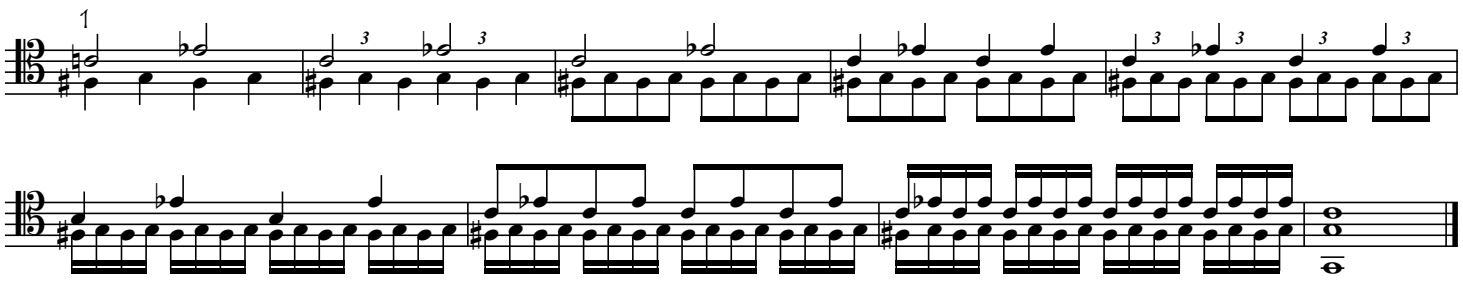


EXERCISE 2:FIRST AND FOURTH FINGERS ON TOP STRING, 2 AND 3 ON THE LOWER STRING

EX 2:1:A



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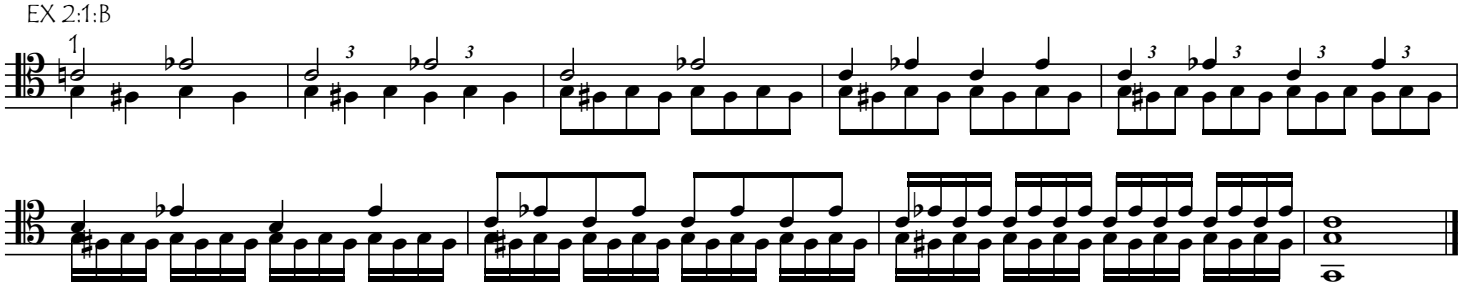

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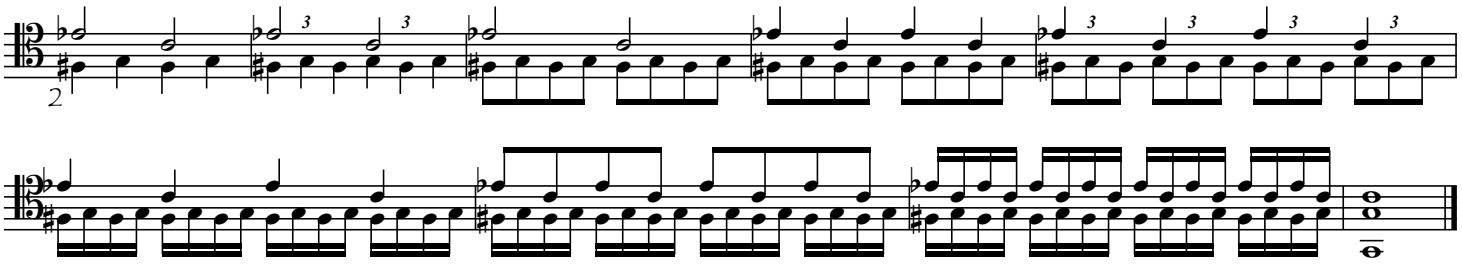
EX 2:2:A



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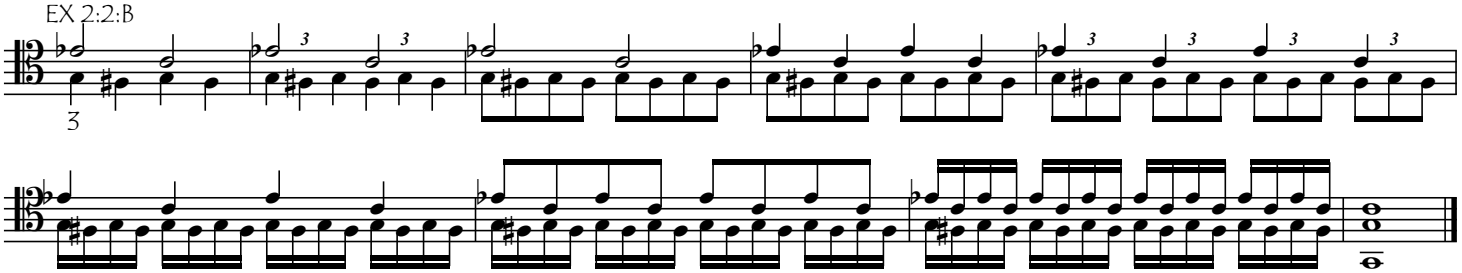
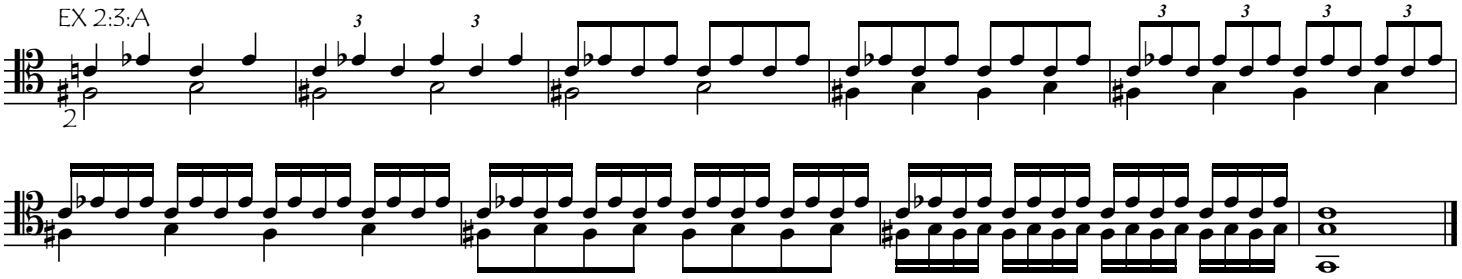


EX 2:3:A



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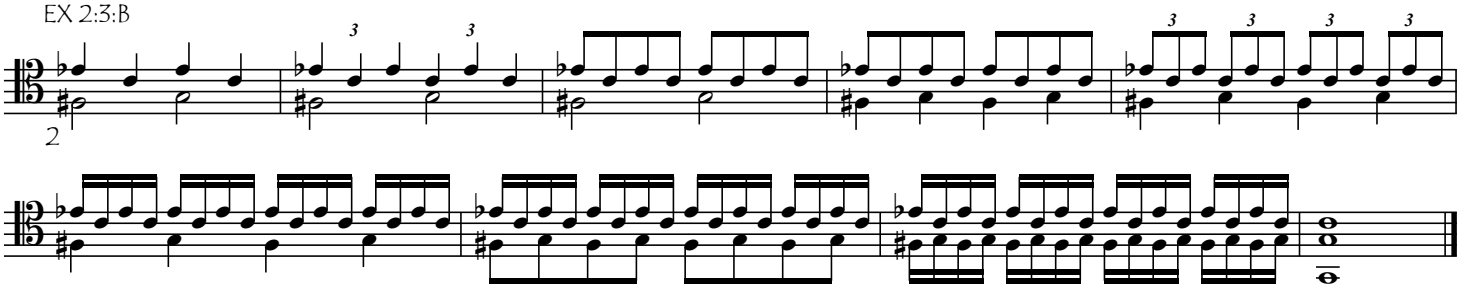

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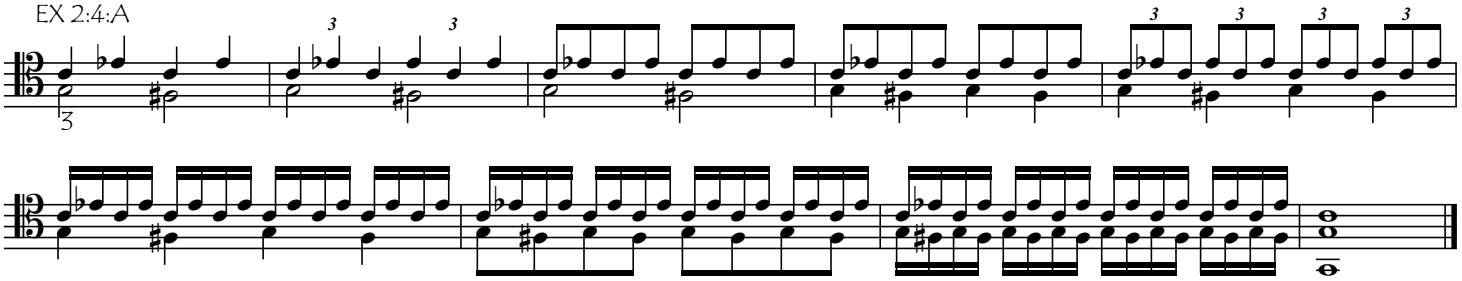

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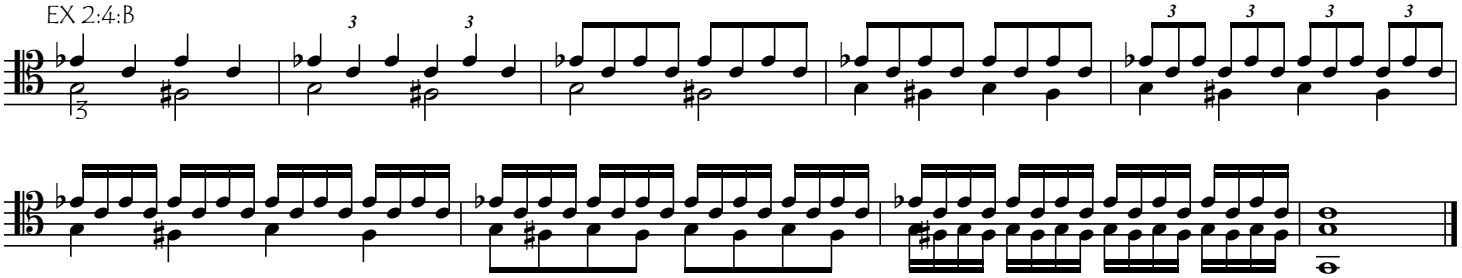

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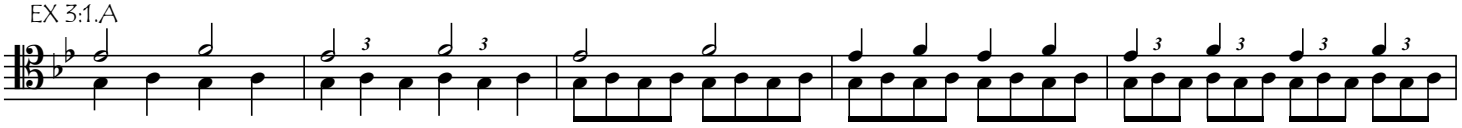
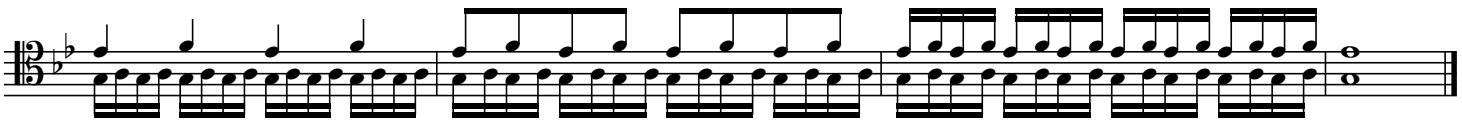
EXERCISE 3: SECOND AND FOURTH FINGERS ON TOP STRING, 1 AND 3 ON LOWER STRING

EX 3.1.A





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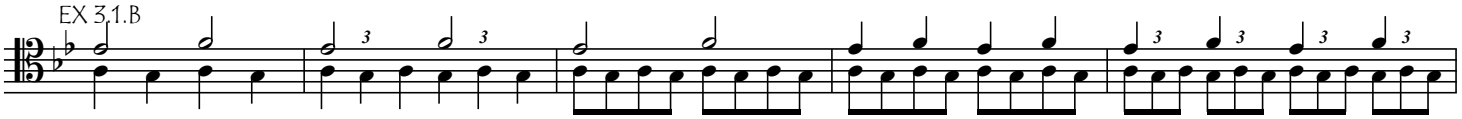
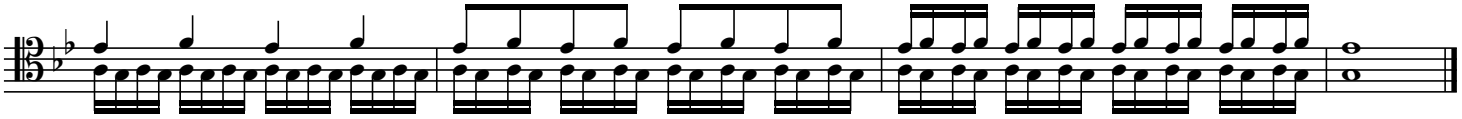
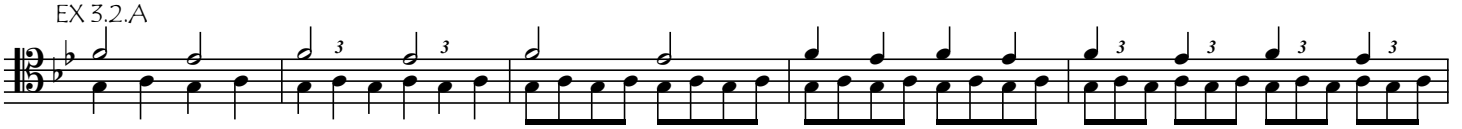
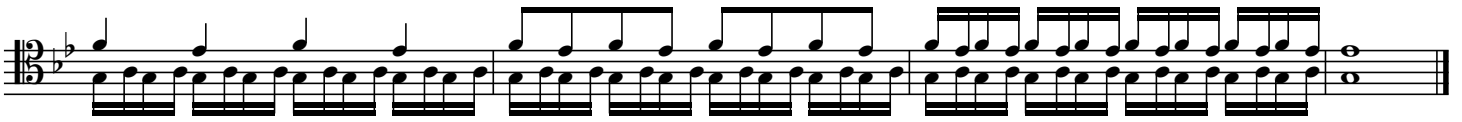




EX 3.2.A





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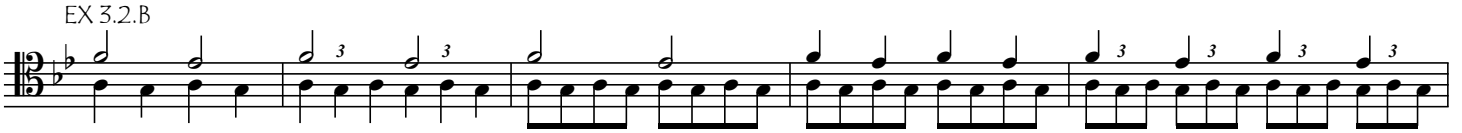

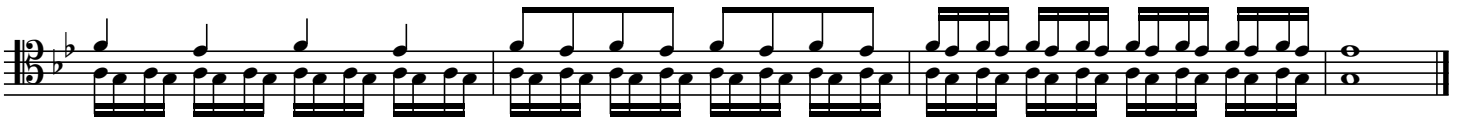

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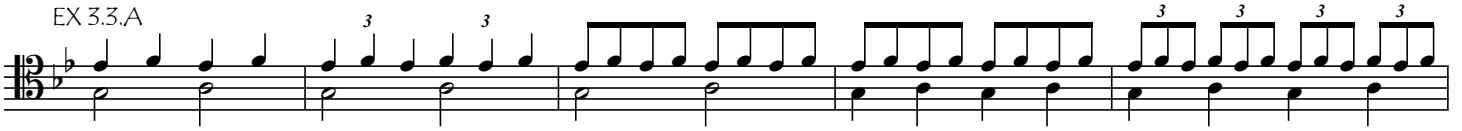

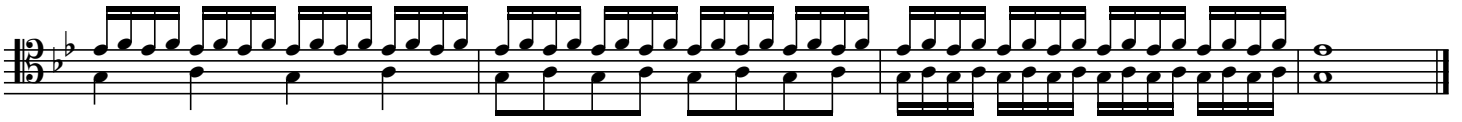

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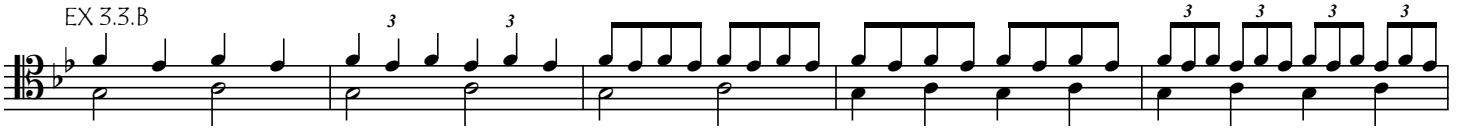

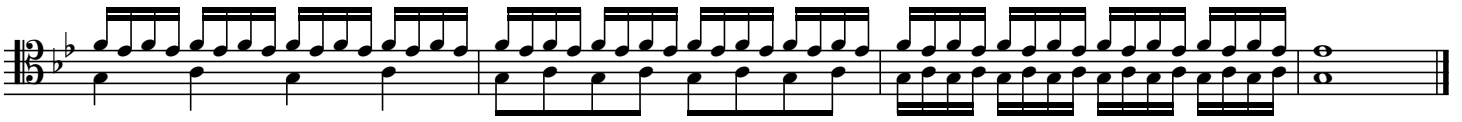

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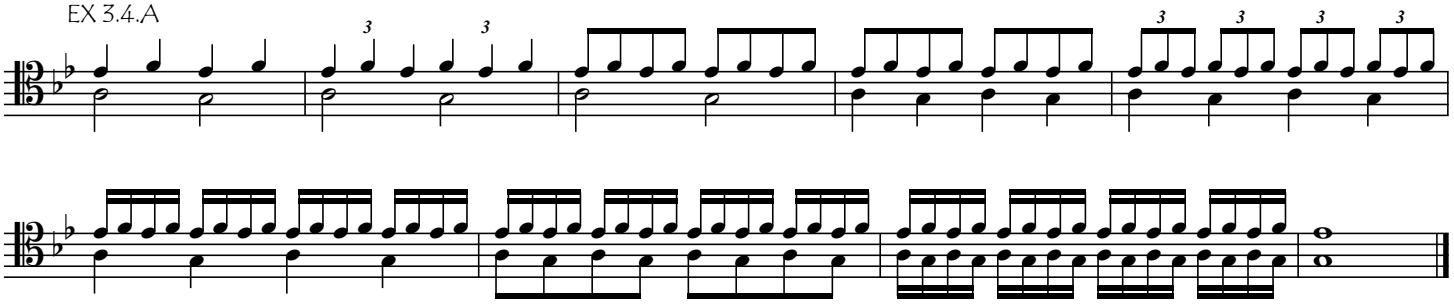

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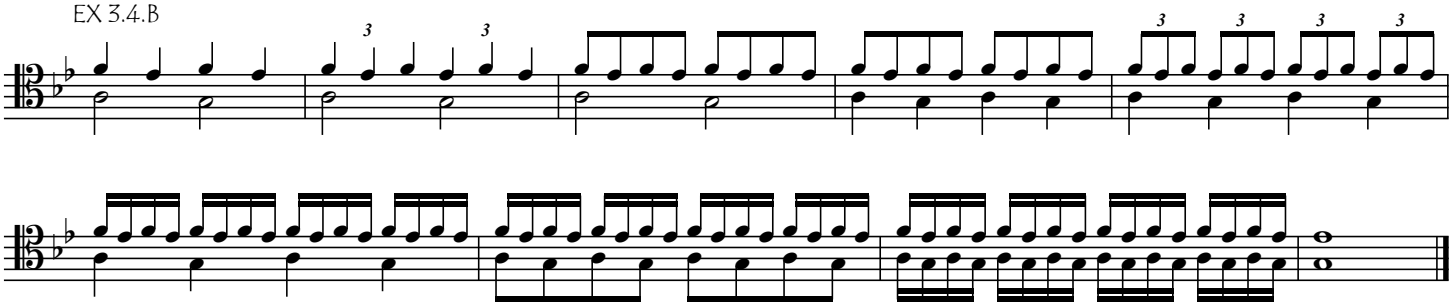
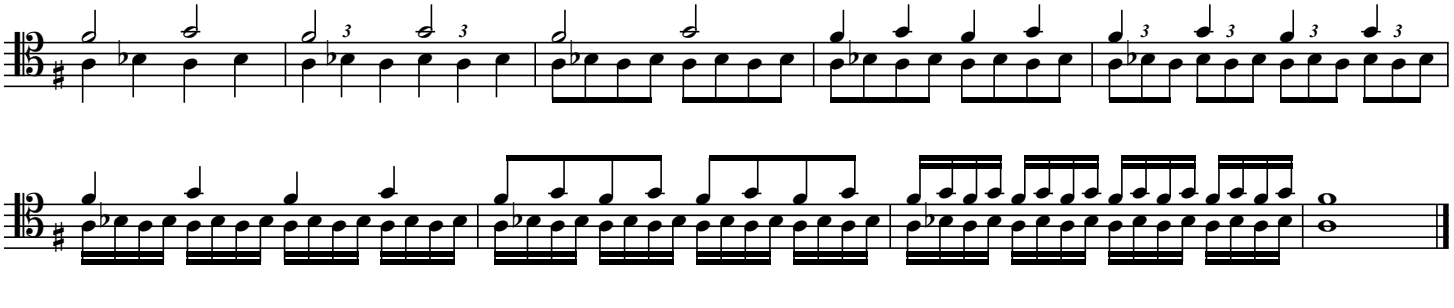
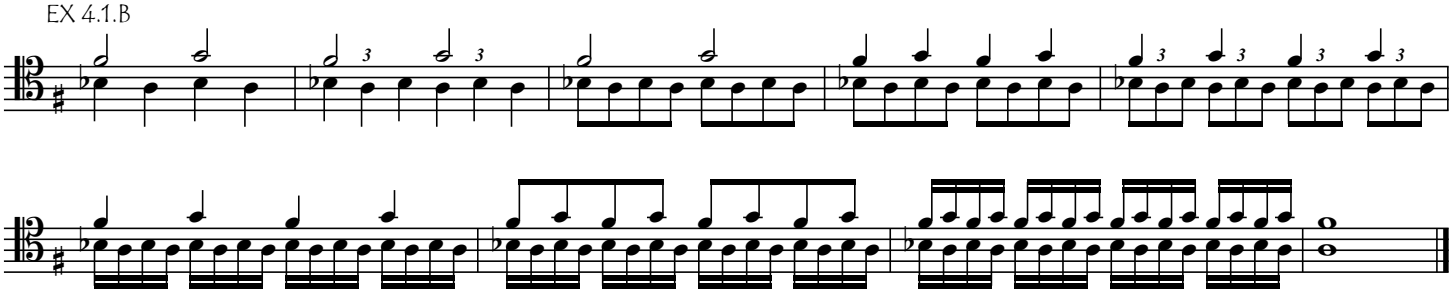


EXERCISE 4: THIRD AND FOURTH FINGERS ON TOP STRING, 1 AND 2 ON THE LOWER STRING

EX 4.1.A



EX 4.1.B



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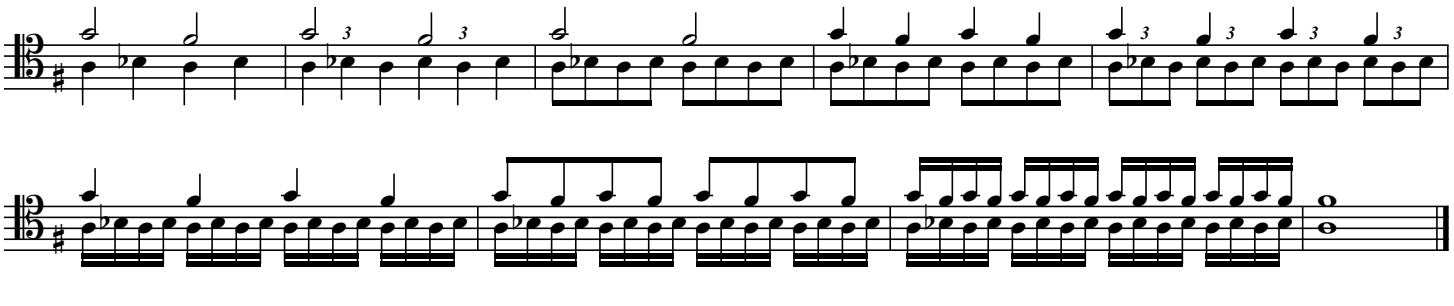

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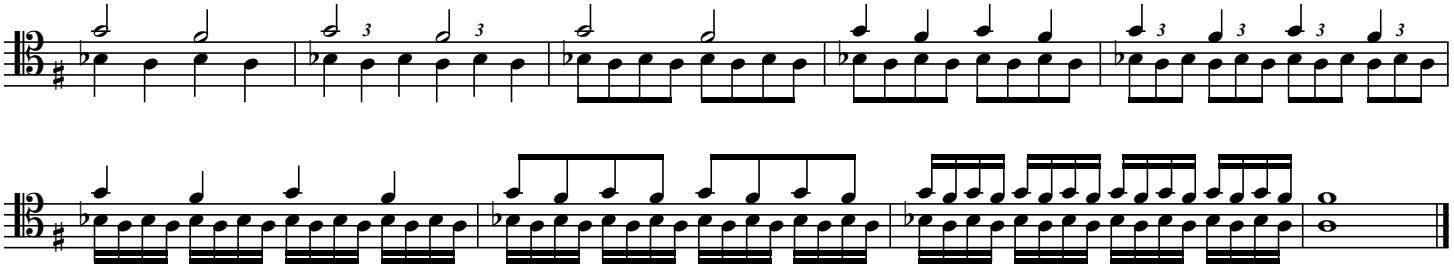
EX 4.2.B



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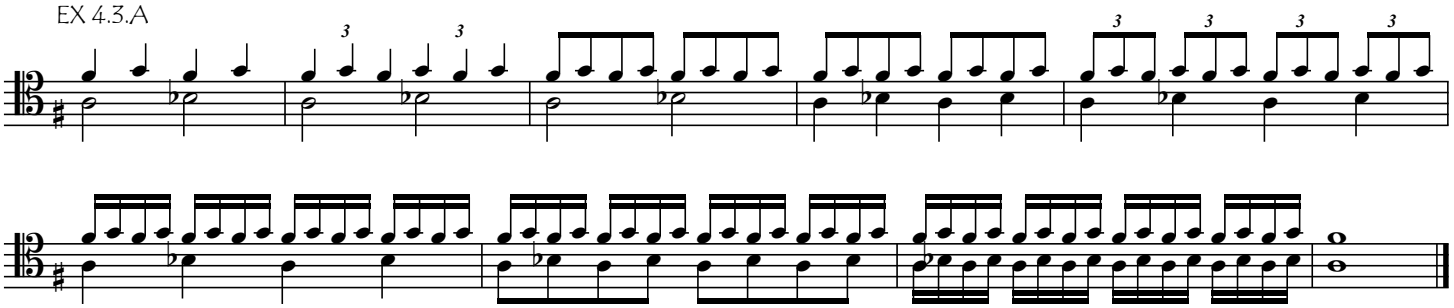

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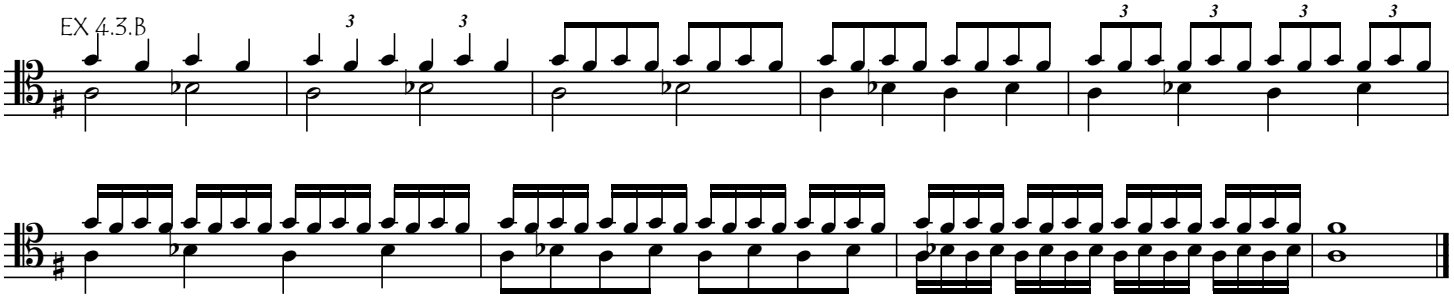
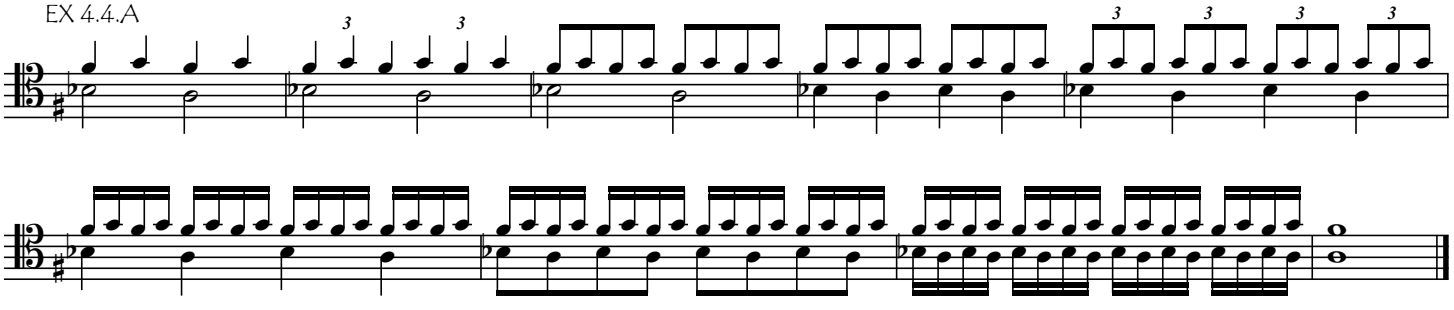
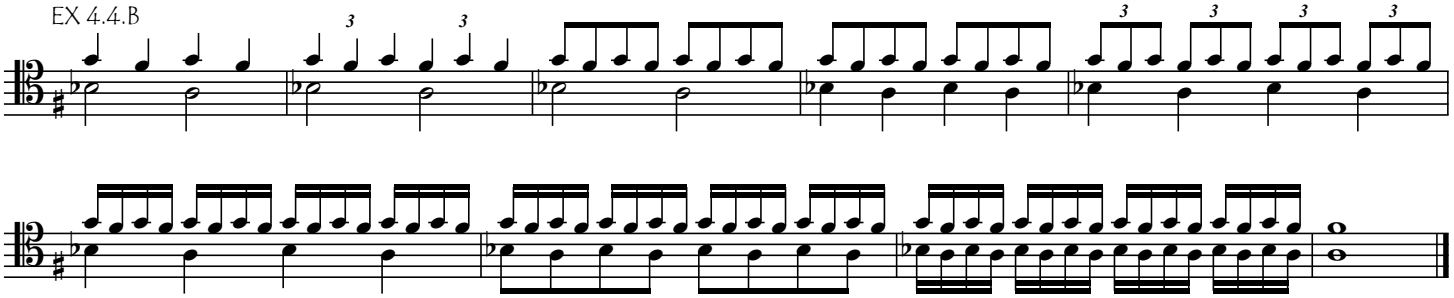


EX 4.4.A



EX 4.4.B



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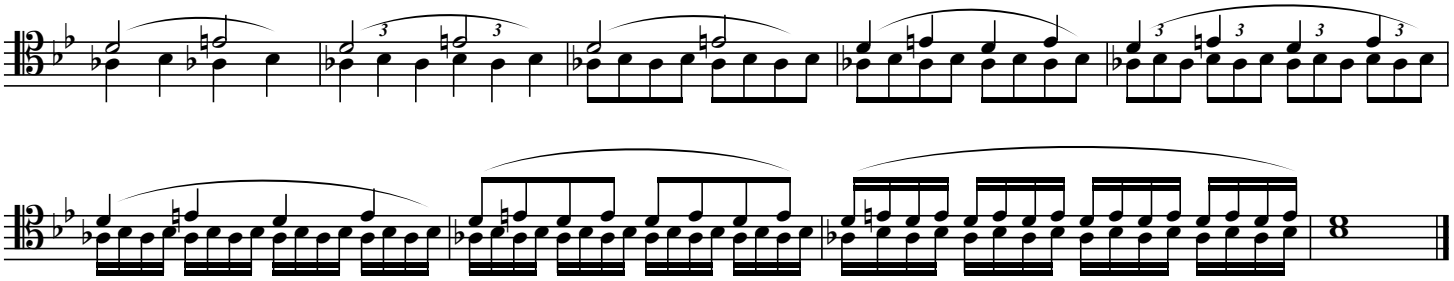
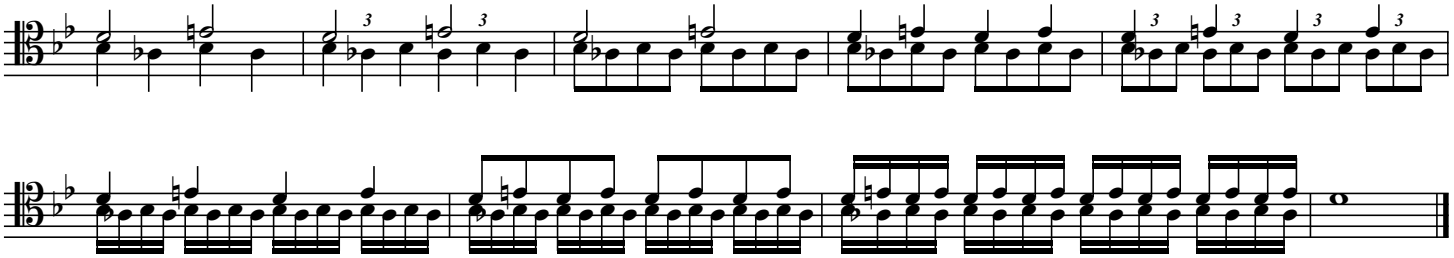
In both of these last two patterns (exercises 5 and 6), the third finger is on the higher string while the fourth is on the lower. This is very uncomfortable. That is why we have left these patterns till last. Here the hand may need to be not only more square to the fingerboard (in the "doublebass position) but even past 90° to the fingerboard, with the fingers actually pointing "backwards" towards the nut of the fingerboard.

EXERCISE 5: FIRST AND THIRD FINGERS ON TOP STRING,, 2 AND 4 ON LOWER STRING:

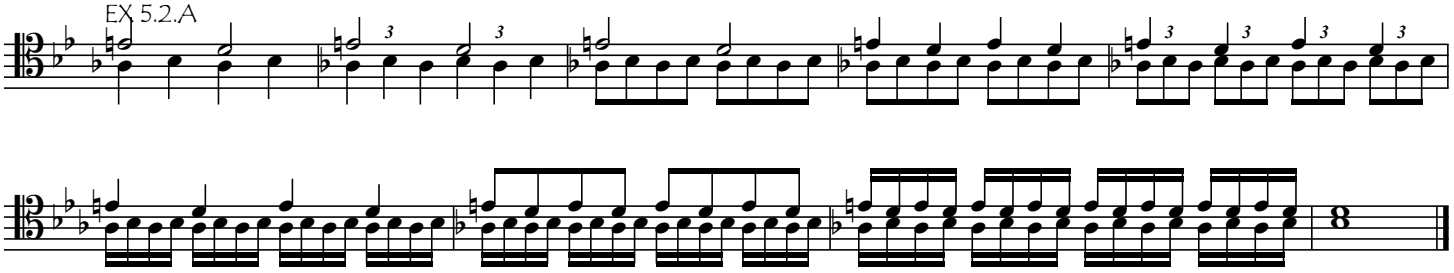
EX 5..1.A



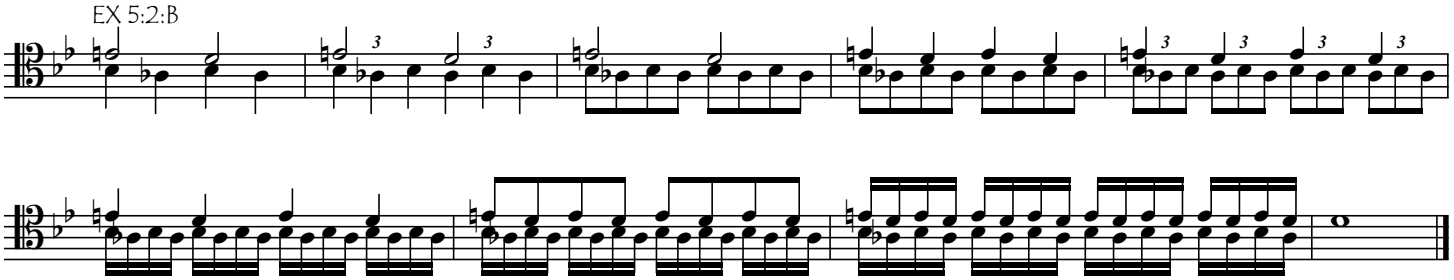
EX 5..1.B



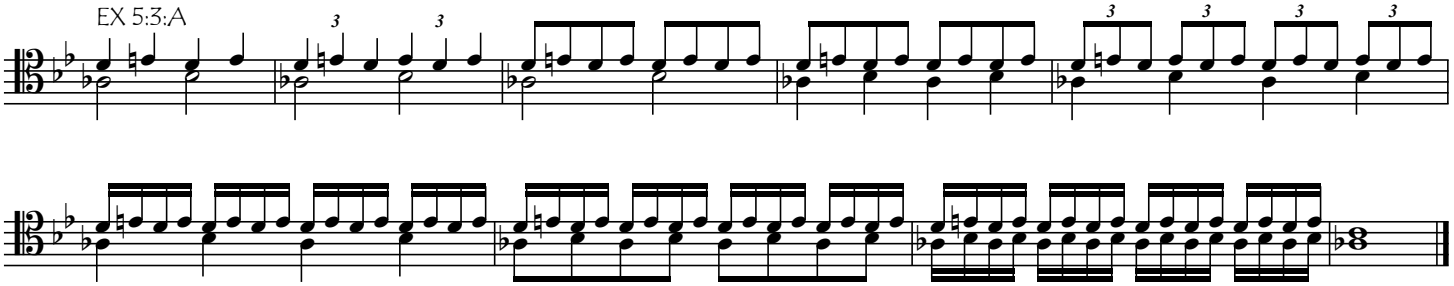
EX 5.2.A



EX 5:2:B



EX 5:3:A



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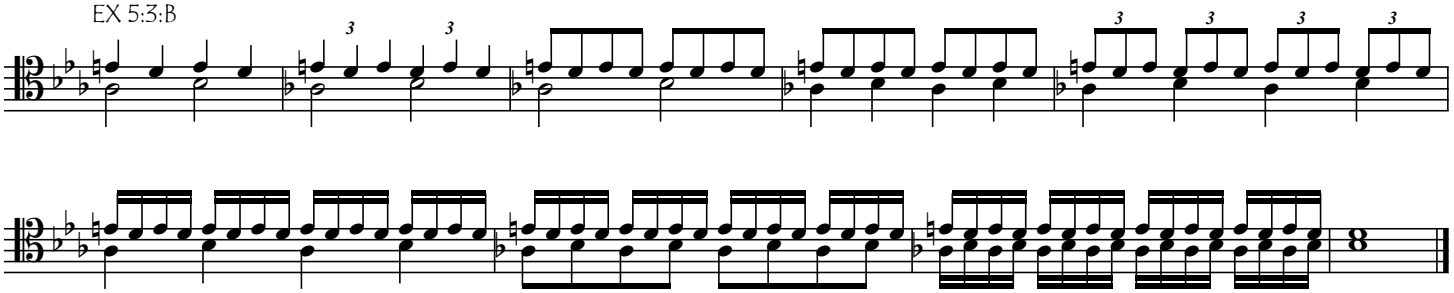
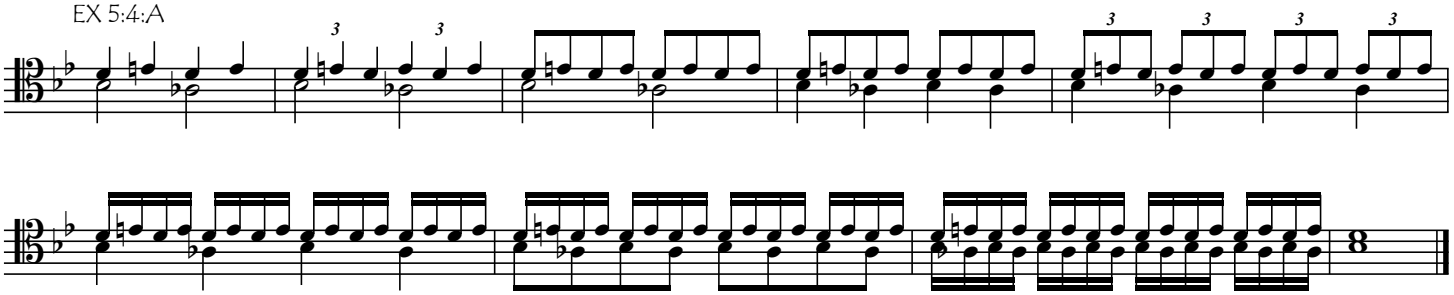
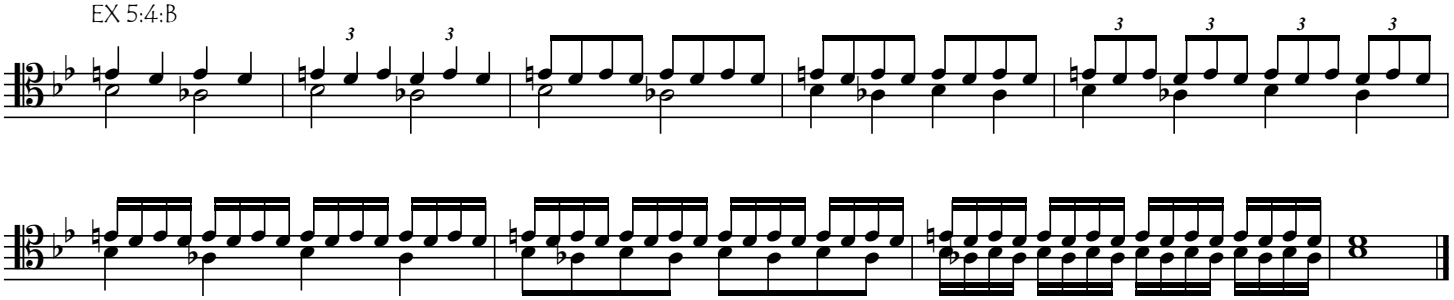
EX 5:3:B



EX 5:4:A

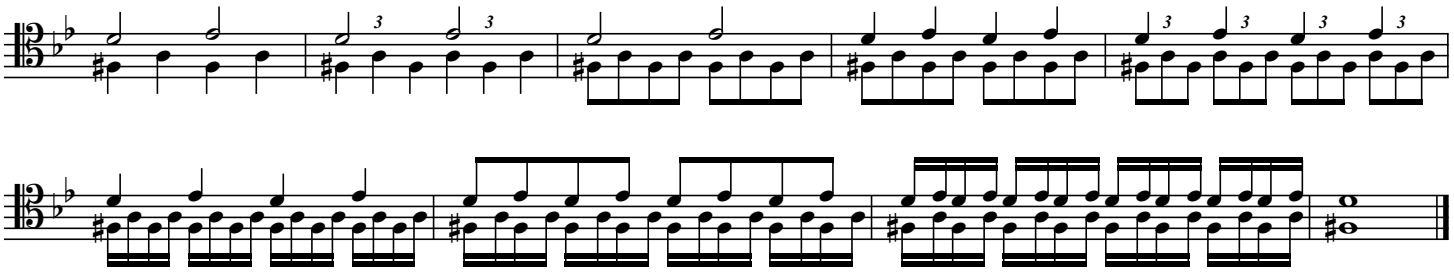


EX 5:4:B

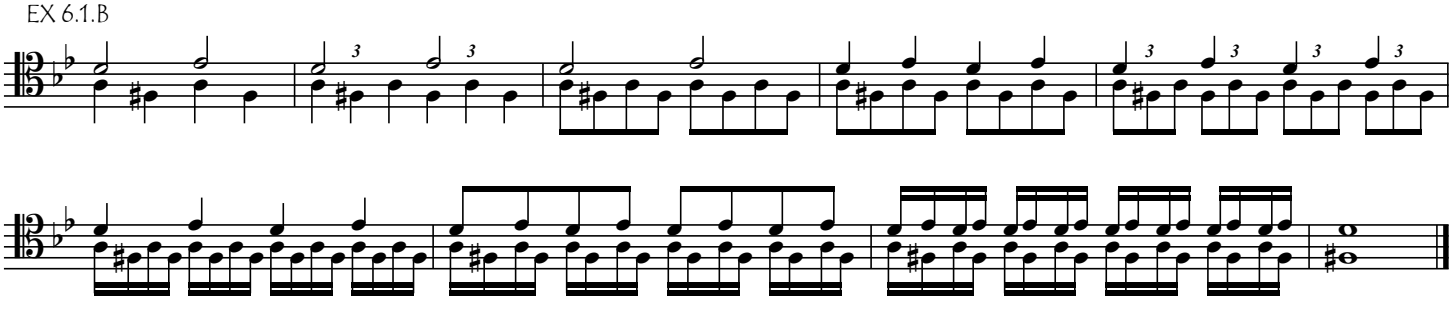


EXERCISE 6: SECOND AND THIRD FINGERS ON TOP STRING , 1 AND 4 ON LOWER STRING

EX 6.1.A



EX 6.1.B



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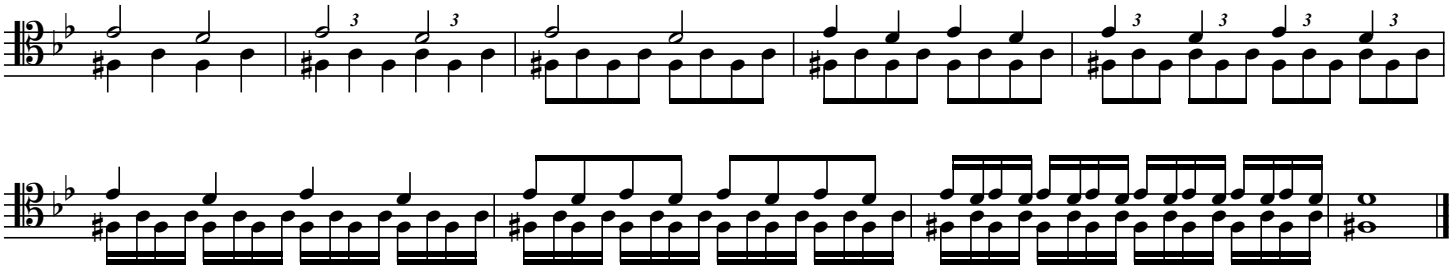
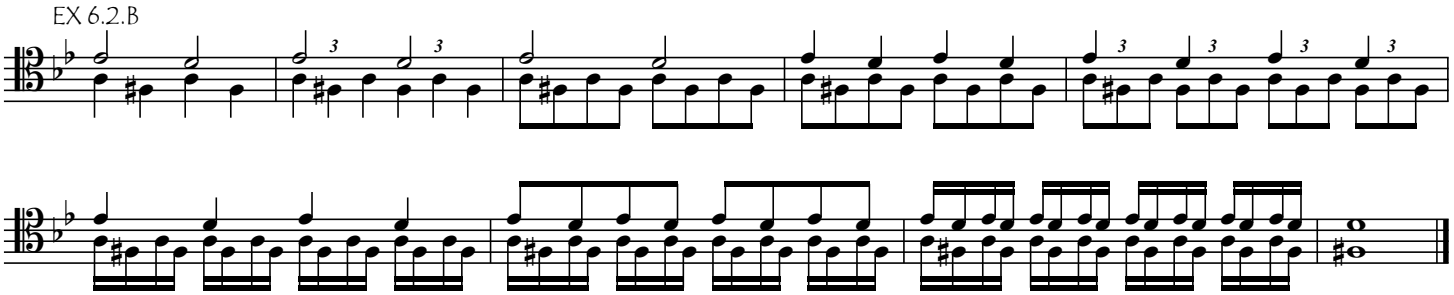
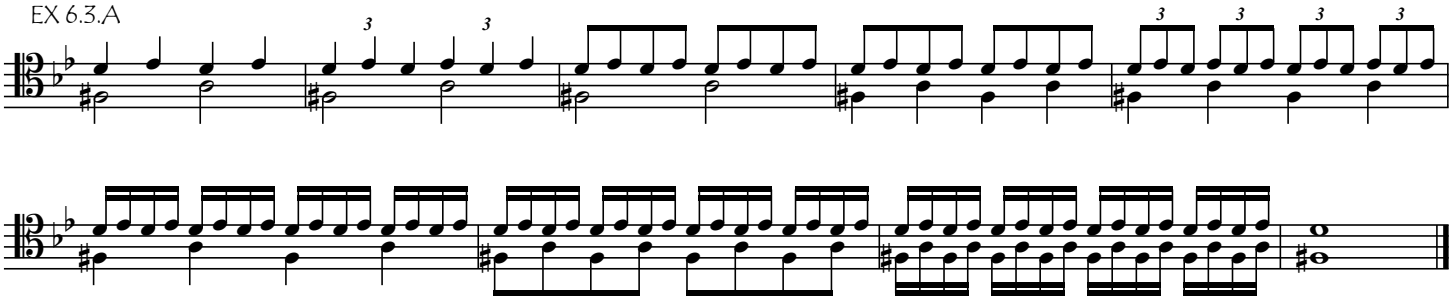
EX 6.2.A



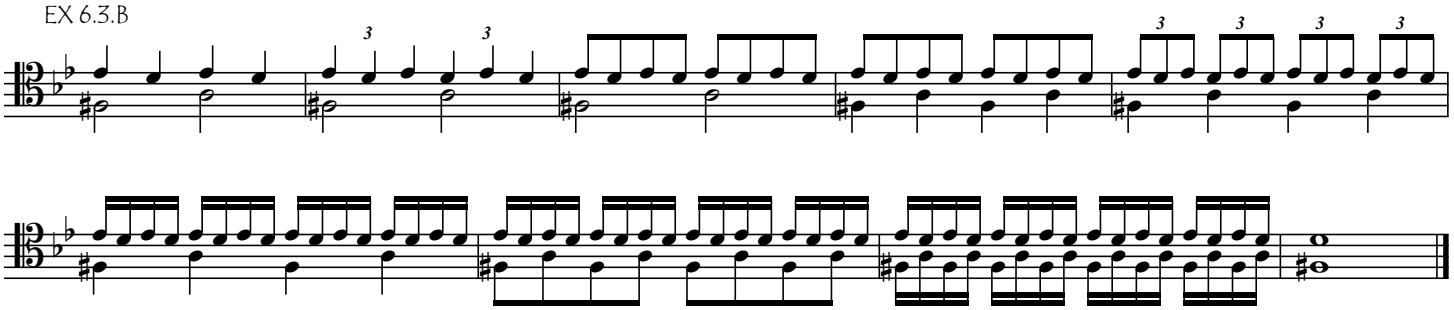
EX 6.2.B



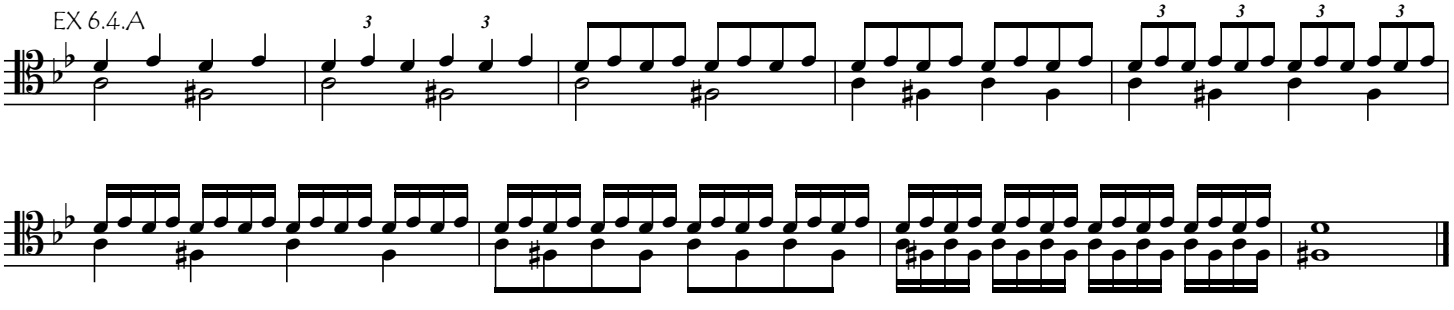
EX 6.3.A



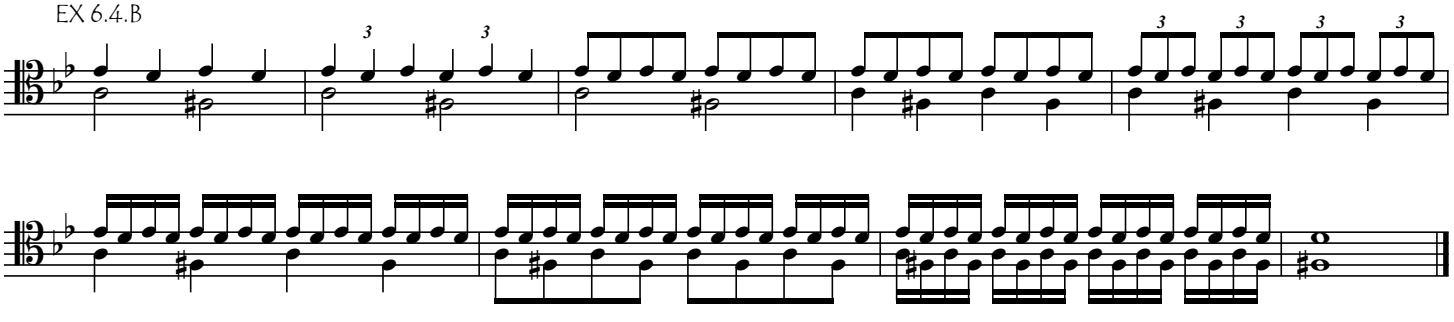
EX 6.3.B



EX 6.4.A



EX 6.4.B



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