

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 coordination and independence.. 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 fingers 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



EX. 1.3.A



EX. 1.3.B



EX. 1.4.A

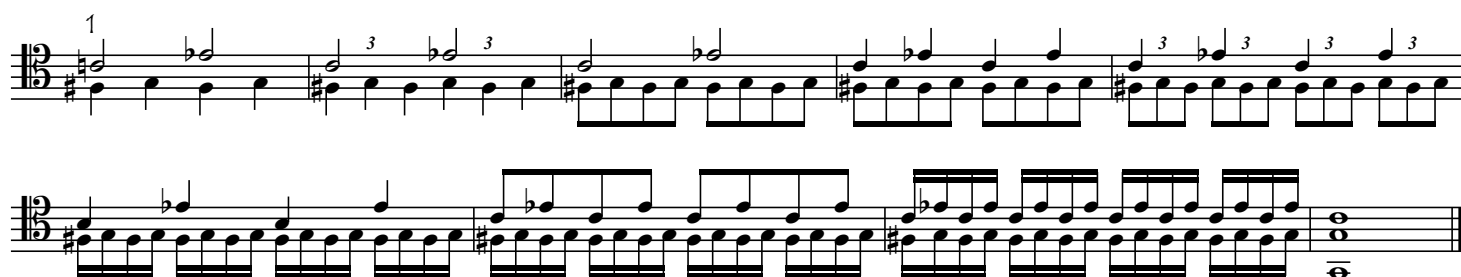


EX. 1.4.B



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

EX 2:1:A



EX 2:1:B



EX 2:2:A

EX 2:2:A consists of two staves. The first staff has a treble clef, a key signature of one flat (B-flat), and a 12/8 time signature. It begins with a double bar line and a '2' below the first measure. The melody features half notes and quarter notes, with triplets of eighth notes in measures 2 and 4. The second staff is an alto clef, also in B-flat major, with a double bar line at the end. It contains eighth-note patterns and triplets, ending with a double bar line and a '6' below the final measure.

EX 2:2:B

EX 2:2:B continues the exercise with two staves. The first staff (treble clef, B-flat major, 12/8) starts with a '3' below the first measure and contains half notes and quarter notes with triplet eighth notes in measures 6 and 8. The second staff (alto clef, B-flat major) continues the eighth-note and triplet patterns, ending with a double bar line and a '6' below the final measure.

EX 2:3:A

EX 2:3:A consists of two staves. The first staff (treble clef, B-flat major, 12/8) begins with a double bar line and a '2' below the first measure. The melody includes half notes, quarter notes, and triplet eighth notes in measures 2 and 4. The second staff (alto clef, B-flat major) features eighth-note patterns and triplets, ending with a double bar line and a '6' below the final measure.

EX 2:3:B

EX 2:3:B continues the exercise with two staves. The first staff (treble clef, B-flat major, 12/8) starts with a '2' below the first measure and contains half notes and quarter notes with triplet eighth notes in measures 6 and 8. The second staff (alto clef, B-flat major) continues the eighth-note and triplet patterns, ending with a double bar line and a '6' below the final measure.

EX 2:4:A

EX 2:4:A consists of two staves. The first staff (treble clef, B-flat major, 12/8) begins with a double bar line and a '5' below the first measure. The melody includes half notes, quarter notes, and triplet eighth notes in measures 2 and 4. The second staff (alto clef, B-flat major) features eighth-note patterns and triplets, ending with a double bar line and a '6' below the final measure.

EX 2:4:B

EX 2:4:B continues the exercise with two staves. The first staff (treble clef, B-flat major, 12/8) starts with a '5' below the first measure and contains half notes and quarter notes with triplet eighth notes in measures 6 and 8. The second staff (alto clef, B-flat major) continues the eighth-note and triplet patterns, ending with a double bar line and a '6' below the final measure.

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

EX 3:1.A

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The melody is written in the treble staff, and the accompaniment is in the bass staff. The key signature has one flat (B-flat), and the time signature is 4/4. The melody consists of a series of eighth and sixteenth notes, with some triplets. The accompaniment is a steady eighth-note pattern. The score ends with a double bar line.

EX 3.1.B

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in the left hand, using a grand staff with a treble and bass clef. The melody is in the right hand, using a treble clef. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of 16 measures. The melody is a simple, folk-like tune. The piano accompaniment is a simple, rhythmic pattern. The score ends with a double bar line.

EX 3.2.A

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a 3/4 time signature. The melody is written in a simple, folk-like style. The bass staff provides a harmonic accompaniment with a steady eighth-note pattern. The score is divided into four measures, each containing a different melodic phrase. The first measure starts with a treble clef and a key signature of one flat. The second measure continues the melody. The third measure introduces a new melodic phrase. The fourth measure concludes the phrase with a double bar line.

EX 3.2.B

A musical score for the song 'The Rose Tree'. It is written for a piano (P) and voice (V). The key signature is one flat (B-flat), and the time signature is 2/4. The score consists of two systems. The first system has a vocal line with lyrics 'The rose tree, the rose tree, the rose tree, the rose tree' and a piano accompaniment. The second system has a vocal line with lyrics 'The rose tree, the rose tree, the rose tree, the rose tree' and a piano accompaniment. The piano part features a prominent bass line with many beamed eighth notes.

EX 3.3.A

A musical score for the song 'The Rose Tree'. It features a treble and bass clef with a key signature of one flat (B-flat). The melody is written in the treble clef, and the bass line is in the bass clef. The music consists of three measures, each containing a series of eighth notes in the treble and a single note in the bass. The first measure has a B-flat in the bass, the second has a B-flat, and the third has a B-flat. The melody starts on a G4 and ends on a G4.

EX 3.3.B

A musical score for the song 'The Rose Tree'. It features a treble and bass staff in 3/4 time. The melody is written in the treble staff, and the accompaniment is in the bass staff. The key signature has one flat (B-flat). The score consists of three measures. The first measure has a treble staff with a melody of eighth notes and a bass staff with a simple accompaniment of quarter notes. The second measure continues the melody and accompaniment. The third measure concludes the phrase with a final chord in the treble staff and a whole note in the bass staff.

EX 3.4.A



EX 3.4.B

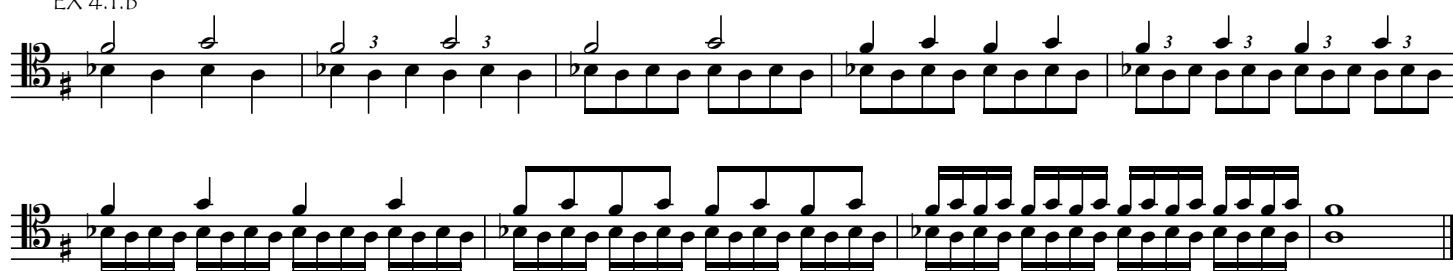


EXERCISE 4: THIRD AND FOURTH FINGERS ON TOP STRING, 1 AND 2 ON THE LOWER STRING

EX 4.1.A



EX 4.1.B



EX 4.2.A



EX 4.2.B



EX 4.3.A



EX 4.3.B



EX 4.4.A



EX 4.4.B



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



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



EX 6.2.A



EX 6.2.B



EX 6.3.A



EX 6.3.B



EX 6.4.A



EX 6.4.B

