

INTERMEDIATE REGION: BASIC POSITION/FAST FLUIDITY EXERCISES: NO SHIFTS (just crawling)
PART 3 (ULTIMATE): MINOR AND MAJOR THIRD HAND FRAMES, WITH USE OF ALL FINGERS

Here, in the lower positions, both the third and fourth fingers are used interchangeably. Play around with these patterns by using different rhythms, speeds, bowings and time signatures etc. To avoid tension and rigidity: roll the hand between the top-finger side and the lower-finger side when possible, relax the first finger when not using it and release the thumb (or place it on the cello rib) in the higher positions.

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EXERCISE 1: TRIPLET VARIANTS: Here are all the possible triplet variants, entirely written out to allow the brain to rest

The image displays 12 staves of musical notation for Exercise 1: Triplet Variants. Each staff contains a triplet of eighth notes. The notes and fingerings are as follows:

- Staff 1: G4 (1-2-3), A4 (4), B4 (1), C5 (4), B4 (3), A4 (2), G4 (3), F4 (4), E4 (1), D4 (4)
- Staff 2: E4 (3), D4 (2), C4 (3), B3 (4), A3 (1), G3 (4), F3 (3), E3 (2), D3 (3)
- Staff 3: C4 (1), B3 (2), A3 (3), G3 (1), F3 (2), E3 (1), D3 (2), C3 (1), B2 (2)
- Staff 4: A3 (2), G3 (1), F3 (2), E3 (1), D3 (2), C3 (1), B2 (2), A2 (1), G2 (2)
- Staff 5: G3 (1), F3 (3), E3 (4), D3 (4), C3 (3), B2 (3), A2 (3), G2 (2), F2 (3)
- Staff 6: E3 (4), D3 (4), C3 (3), B2 (3), A2 (2), G2 (3), F2 (4), E2 (3), D2 (3)
- Staff 7: C3 (1-3-2), B2 (4), A2 (1), G2 (4), F2 (3), E2 (2), D2 (3), C2 (4), B1 (1), A1 (4)
- Staff 8: G2 (3), F2 (2), E2 (3), D2 (4), C2 (1), B1 (4), A1 (3), G1 (2), F1 (3)
- Staff 9: E2 (1), D2 (2), C2 (3), B1 (1), A1 (2), G1 (3), F1 (1), E1 (2), D1 (3), C1 (1)
- Staff 10: B1 (1), A1 (3), G1 (1), F1 (3), E1 (1), D1 (3), C1 (1), B1 (3)
- Staff 11: G1 (1), F1 (3), E1 (3), D1 (4), C1 (1), B1 (4), A1 (3), G1 (3), F1 (3), E1 (2)
- Staff 12: E1 (1), D1 (4), C1 (4), B1 (3), A1 (3), G1 (3), F1 (2), E1 (1), D1 (4), C1 (3)

2 Intermediate Region: Fast, Fluid Articulation Exercises with No Shifts: PART 3: ALL EXTENSIONS, ALL FINGERS

The musical score consists of 16 staves of eighth-note exercises. Each staff is divided into four measures. Fingerings are indicated by numbers 1-4 above the notes. Slurs are used to indicate phrasing. The exercises are organized into groups of four staves each, with key signatures changing from G major to D major, then to various minor keys (D minor, G minor, C minor, F minor, Bb minor, Eb minor, Ab minor, Gb minor, Cb minor, F# minor, C# minor, G# minor, D# minor).

3-1-2 (cont) 2 1 3 2 1 3 2

1 3 2 4 4 3 3 2

4 4 1 3 3 3 4 4 3

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

3 3 3 4 4 3 3

3 2 3 1 2 3 1 2

3 2 1 3 2 1 3 2

1 3 2 4 4 3 3 2

4 4 3 3 3 4 4 3

We can also use quadruplet rhythms (groups of four notes) and sextuplet rhythms (groups of six). These longer sequential patterns are actually even more useful than the triplet variants because they allow us to really roll the hand between the top-finger and bottom-finger sides. Here are some of the possible variants (T = top finger)

CUADRUPLETS: 1-2-T-2 1-2-1-T 1-T-1-2 1-T-2-T SEXTUPLETS: 1-2-T-2-T-2
 2-1-T-1 2-1-2-T 2-T-1-T 2-T-2-1 2-T-2-1-2-T
 T-1-2-1 T-1-3-2 T-2-1-2 T-2-T-1 T-2-T-2-1-2

We won't bother writing all these out because it takes up too much space, but here is one configuration written out in the upwards direction. Going down follows the same pattern. Follow the same principles for the other finger configurations.

EXERCISE 2: QUADRUPLET VARIANT EXAMPLE: T-2-1-2

4 4 3 3 3

4 4 3 3 3 4

4 3 3 3 1 2

3 1 2 3 1 2 and then down