
BUILDING UP THE TECHNIQUE

FOR YOUNG VIOLINISTS

Based on the
D. C. DOUNIS
principles

by
LEONA FLOOD

Price
\$1.00

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Foreword

This book has been especially designed for young violinists and those who wish to prepare themselves for more advanced work.

Based on the scientific principles of Dr. D. C. Dounis, they are conceived to aid the student in eliminating the essential problems of left hand and bow which confront all who have not had a long and rational acquaintance with the violin.

Those who are not familiar with the D. C. Dounis principles are referred to his works; particularly the Op. 20, Op. 25, Op. 35 and Op. 36.

These studies deal with the first problems that are liable to confront the student. To derive the greatest benefit from them, the violinist should play them with the same mental attitude that he has when playing his favorite pieces.

LEONA FLOOD



Building Up The Technique

For Young Violinists

Based on the "Dounis Principles"

LEONA FLOOD

Chapter I

Exercises on Separate Strings

1.

2.

3.

4.

5.

4

1 3

6.

7.

8.

9.

10.

11.

12.

0 1 2 4 4 4 4 4 4 4 4 4 4 4

13.

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

14.

0 4 4 3 4 4 4 4 4 4 4 4 4 4

15.

1 3 4 3 4 4 4 4 4 4 4 4 4 4

16.

0 2 2 4 V V V V

Chapter II

Exercises on all Strings

1.

Exercise 1, first system: Treble clef, key signature of one sharp (F#), 2/4 time signature. The first staff contains four measures of music. The first measure has a slur over notes with fingerings 1, 2, 3, 4. The second measure has a slur over notes with a '4' below. The third measure has a slur over notes with a '4' below. The fourth measure has a slur over notes with a '0' below. The second system contains four measures. The first measure has a slur over notes with a '0' below. The second measure has a slur over notes with a '0' below. The third measure has a slur over notes with a '4' below. The fourth measure has a slur over notes with a '4' below. The system ends with a double bar line and repeat dots.

2.

Exercise 2, first system: Treble clef, key signature of one sharp (F#), 2/4 time signature. The first staff contains four measures of music. The first measure has a slur over notes with fingerings 1, 2, 3, 4. The second measure has a slur over notes with a '4' below. The third measure has a slur over notes with a '4' below. The fourth measure has a slur over notes with a '0' below. The second system contains four measures. The first measure has a slur over notes with a '4' below. The second measure has a slur over notes with a '0' below. The third measure has a slur over notes with a '4' below. The fourth measure has a slur over notes with a '0' below. The third system contains four measures. The first measure has a slur over notes with a '0' below. The second measure has a slur over notes with a '0' below. The third measure has a slur over notes with a '4' below. The fourth measure has a slur over notes with a '0' below. The fourth system contains four measures. The first measure has a slur over notes with a '4' below. The second measure has a slur over notes with a '0' below. The third measure has a slur over notes with a '4' below. The fourth measure has a slur over notes with a '4' below. The system ends with a double bar line and repeat dots.

3.

Exercise 3, first system: Treble clef, key signature of one sharp (F#), 2/4 time signature. The first staff contains four measures of music. The first measure has a slur over notes with fingerings 3, 2, 1, 4. The second measure has a slur over notes with a '4' below. The third measure has a slur over notes with a '0' below. The fourth measure has a slur over notes with a '4' below. The second system contains four measures. The first measure has a slur over notes with a '0' below. The second measure has a slur over notes with a '4' below. The third measure has a slur over notes with a '0' below. The fourth measure has a slur over notes with a '0' below. The third system contains four measures. The first measure has a slur over notes with a '0' below. The second measure has a slur over notes with a '0' below. The third measure has a slur over notes with a '4' below. The fourth measure has a slur over notes with a '4' below. The fourth system contains four measures. The first measure has a slur over notes with a '4' below. The second measure has a slur over notes with a '0' below. The third measure has a slur over notes with a '4' below. The fourth measure has a slur over notes with a '4' below. The system ends with a double bar line and repeat dots.

4.

Musical score for exercise 4, consisting of four staves of music in G major and 2/4 time. The first staff contains a melodic line with fingerings 1, 1, 2, 4, 4, 0, 4, 4, 0. The second and third staves contain arpeggiated accompaniment with fingerings 0, 4, 4, 0 and 0, 0, 4, 4, 0, 0 respectively. The fourth staff concludes the exercise with a repeat sign and a final note.

5.

Musical score for exercise 5, consisting of four staves of music in G major and 2/4 time. The first staff contains a melodic line with fingerings 2, 2, 1, 4, 4, 0, 4, 4. The second and third staves contain arpeggiated accompaniment with fingerings 0, 4, 4, 0 and 0, 0, 4, 4, 0, 0 respectively. The fourth staff concludes the exercise with a repeat sign and a final note.

6.

Musical score for exercise 6, consisting of two staves of music in G major and 2/4 time. The first staff contains a melodic line with fingerings 1, 2, 3, 4, 4, 4, 0, 0, 4, 4, 4, 4. The second staff contains arpeggiated accompaniment with fingerings 0, 0, 4, 4, 4, 0, 0, 0, 0.

6

Musical notation for exercise 6, consisting of two staves. The first staff has four measures of music with fingerings 0, 0, 0, and 0, 4, 4, 4, 0, 0. The second staff has four measures with fingerings 0, 4, 4, 0, 0, 4, 4, 4, 4.

7.

Musical notation for exercise 7, consisting of four staves. The first staff has four measures with fingerings 1, 2, 3, 4, 4, 4, 4, 4, 0, 0, 0, 4. The second staff has four measures with fingerings 4, 4, 4, 0, 4, 0, 4, 0, 4, 0, 0, 0. The third staff has four measures with fingerings 0, 0, 0, 4, 4, 0, 4, 0, 4, 4, 4, 4. The fourth staff has four measures with fingerings 0, 4, 4, 0, 4, 4, 4, 4, 4, 4, 4, 4.

8.

Musical notation for exercise 8, consisting of four staves. The first staff has four measures with fingerings 4, 4, 4, 4, 4, 4, 4, 0, 0, 4, 4, 0. The second staff has four measures with fingerings 0, 4, 0, 4, 4, 4, 4, 0, 4, 0, 0, 0. The third staff has four measures with fingerings 0, 0, 0, 4, 4, 4, 4, 4, 0, 4, 0, 4, 0. The fourth staff has four measures with fingerings 4, 4, 4, 4, 0, 0, 0, 4, 4, 4, 4, 4, 4.

9.

Exercise 9 consists of four staves of music in G major (one sharp) and 2/4 time. The first staff contains four measures of eighth-note patterns, primarily using the fourth finger (4) and the open string (0). The second and third staves continue these patterns with various slurs and fingerings. The fourth staff concludes the exercise with a final measure and a repeat sign.

10.

Exercise 10 consists of four staves of music in G major (one sharp) and 2/4 time. The first staff introduces more complex fingering patterns such as 1-1, 2-2, 3-3, and 4. The second and third staves continue with intricate fingerings and slurs. The fourth staff concludes the exercise with a final measure and a repeat sign.

11.

Exercise 11 consists of two staves of music in G major (one sharp) and common time (C). The first staff contains two measures of eighth-note patterns with fingerings 1, 2, 3, 4, 3, 2, 1. The second staff continues the exercise with similar patterns and fingerings.

First staff of music, treble clef, key signature of one sharp (F#). It features a sequence of eighth notes with a slur over the first two measures. Fingering numbers '4' and '4' are placed below the notes in the second and third measures.

Second staff of music, treble clef, key signature of one sharp (F#). It features a sequence of eighth notes with a slur over the first two measures. Fingering numbers '0' and '0' are placed below the notes in the first and second measures.

Third staff of music, treble clef, key signature of one sharp (F#). It features a sequence of eighth notes with a slur over the first two measures. Fingering numbers '0' and '0' are placed below the notes in the first and second measures.

Fourth staff of music, treble clef, key signature of one sharp (F#). It features a sequence of eighth notes with a slur over the first two measures. Fingering numbers '0', '0', '4', '4', '4', '4', '4', '4' are placed below the notes across the measures.

Fifth staff of music, treble clef, key signature of one sharp (F#). It features a sequence of eighth notes with a slur over the first two measures. Fingering numbers '0', '0', '4', '0', '0', '0', '4', '0', '0', '0', '4' are placed below the notes across the measures.

Sixth staff of music, treble clef, key signature of one sharp (F#). It features a sequence of eighth notes with a slur over the first two measures. Fingering numbers '4', '4', '4', '4', '4', '4', '4', '4' are placed below the notes across the measures.

12.

Seventh staff of music, treble clef, key signature of one sharp (F#), common time signature (C). It features a sequence of eighth notes with a slur over the first two measures. Fingering numbers '4', '3', '4', '2', '4', '1', '4', '4', '4', '4', '4', '4', '4', '4' are placed below the notes across the measures.

Eighth staff of music, treble clef, key signature of one sharp (F#). It features a sequence of eighth notes with a slur over the first two measures. Fingering numbers '0', '4', '4', '4', '4', '4', '4', '4', '4', '4', '4', '4', '4', '4' are placed below the notes across the measures.

Ninth staff of music, treble clef, key signature of one sharp (F#). It features a sequence of eighth notes with a slur over the first two measures. Fingering numbers '0', '0', '0', '0', '4', '4', '4', '4' are placed below the notes across the measures.

Tenth staff of music, treble clef, key signature of one sharp (F#). It features a sequence of eighth notes with a slur over the first two measures. Fingering numbers '0', '0', '0', '0' are placed below the notes in the first four measures.

13.

0 1-1 2 1-1-1 2 1 2-2 3 2 1 2 3 2 3-3 4 3 2 3 4-4-4 3-3 2-2 1-1

0 1-1 2 1-1-1 2 1 2 2 3 2 1 2 3 2 3-3 4 3 2 3 4-4-4 3-3 2-2 1-1

14.

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

0 1 0 1 0 2 0 2 0 3 0 3 0 4 0 4 0 4 0 3 0 3 0 2 0 2 0 1 0 1

0 1 0 1 0 2 0 2 0 3 0 3 0 4 0 4 0 4 0 3 0 3 0 2 0 2 0 1 0 1

0 1 0 1 0 2 0 2 0 3 0 3 0 4 0 4 0 4 0 3 0 3 0 2 0 2 0 1 0 1

0 4-4-4 3-3 2 3-3 4 3-3 2-2 1 2 - 2 3 2-2 1-1 0 1-1 2-2 3-3 4 3 4

0 4-4-4 3-3 2 3-3 4 3-3 2-2 1 2 - 2 3 2-2 1-1 0 1-1 2-2 3-3 4 3 4

0 4-4-4 3-3 2 3-3 4 3-3 2-2 1 2 - 2 3 2-2 1-1 0 1-1 2-2 3-3 4 3 4

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

Chapter III

Exercises for the Bow Arm

Theme

The following bowing exercises should be practised on the above theme. The first measure of the theme is given as an illustration.

1. a) *Whole bow* b) *Half bow - from middle to point.*

2. *Whole bow*

3. *Middle - Detache*

4. a) *Frog*

5. *Frog* *Whole bow* *Point* *Whole bow*

etc.

6. *Whole bow* *Point* *Whole bow* *Frog*

etc.

7. *Frog* *Whole bow* *Point* *Whole bow*

etc.

8. *Middle*

etc.

9. *Middle*

etc.

10. *Whole bow* *Point* *Whole bow* *Frog*

etc.

11. *Whole bow* *Point* *Whole bow* *Frog*

etc.

12. *Whole bow* *Whole bow*

etc.

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Fr. Chopin, Op. 40, No. 1

Violin
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Allegro con brio

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Etude in Db
Fr. Chopin, Op. 25, No. 9

Violin
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Vivace (d.c.)

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Mazurka No. 1 in G
Eugene Ysaye

Violin
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Tempo di Mazurka (con ardore, ad libitum)

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Mazurka No. 2 in A minor
Eugene Ysaye

Violin
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Andrante

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Mazurka No. 3 in B minor
Eugene Ysaye

Violin
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Tempo di Mazurka, poco più lento

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Etude in F minor
Fr. Chopin, Op. 25, No. 8

Violin
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Presto (d.c.)

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Chopin Etude
Op. 25, No. 6

Violin
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Allegro (d.c.)
b) In Tenths

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