

DOUNIS VIOLIN PEDAGOGICS

NEW AIDS
TO THE
TECHNICAL DEVELOPMENT
OF THE
VIOLINIST

By
D. C. DOUNIS
Op. 27

Copyright MCMXXXV in U.S.A. by THE STRAD
Copyright in all Countries

- a) The Independence of the Bow from the Left Hand.
- b) A Neglected Phase in the Study of Thirds

THE STRAD EDITION
2, DUNCAN TERRACE, LONDON. N.1.

Printed in England.

DOUNIS VIOLIN PEDAGOGICS

NEW AIDS
TO THE
TECHNICAL DEVELOPMENT
OF THE
VIOLINIST

By
D. C. DOUNIS
Op. 27

Copyright MCMXXXV in U.S.A. by THE STRAD
Copyright in all Countries

- a) The Independence of the Bow from the Left Hand.
- b) A Neglected Phase in the Study of Thirds

THE STRAD EDITION
2, DUNCAN TERRACE, LONDON. N.1.

Printed in England.

INTRODUCTORY NOTE

The aim of this work is to help the violinist in his efforts to acquire technical proficiency.

It offers specific exercises, based on scientific principles, for the study and development of certain neglected phases in the technical training of the violin player:

- a) the independence of the bow from the fingers of the left hand, and,
- b) the study of thirds in such a manner so as, not only, to develop the third and fourth fingers but, also, to make possible the use of a new fingering for a smoother execution, without shifting, of short scales in thirds.

The exercises presented in this book are few in number but specific in purpose. As we know, technic is but a means—the means to technical freedom. The purpose of all technical exercises is to attain technical freedom completely, in such a way that technic would yield unhampered to all exigencies of musical expression in a quasi-subconscious manner.

In technical exercises there is always the danger of over-elaboration which defeats, when indulged in, their very aim; the result is technical slavery instead of technical freedom. Whenever the violinist feels the need of more material for the subjects treated in this book, it is recommended that he should add variants to the given exercises following the type of those herein presented and suitable to his particular requirements.

For the specific purpose of this work the following exercises are sufficient.

THE AUTHOR

Exercises I and II. should be practised in *legato* and *staccato* as in the following two examples:

1. a) b) etc.

2. a) b) etc.

III. a) b) etc.

IV. etc.

V.

VI.

Practise exercises **III.** and **V.** with the fingerings given for exercise **I.** while exercises **IV.** and **VI.** should be practised with the three fingerings given for exercise **II.**

VII.

VIII.

IX.

X.

XI.

XII.

In exercises **VII.** to **XII.** included, the notes of the chord at the beginning of each exercise should be held down firmly during the entire exercise. In all these exercises only the fourth finger is active.

b) A Neglected Phase in the Study of Thirds

1. Preliminary exercises for the development of the extension of the Fourth Finger and the co-ordination of action of the Third and Fourth Fingers. ❄

XIII.

XIV.

XV.

XVI.

Exercises XIII. to XVI. should be transposed and practised on the the other strings as well.

2. A few examples of scales in thirds, without change of position.

XVII.

XVIII.

XIX.

❄ For further material in this direction see my Op. 15. "The Absolute Independence of the Fingers."

XX.

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

XXI.

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

XXII.

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

XXIII.

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

XXIV.

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

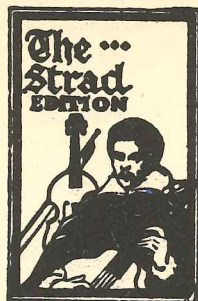
XXV.

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

XXVI.

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

Practise exercises XVII. to XXVI. also in *staccato*. Rhythm plays a very important part in the study of technic. The exercises contained in this book, and especially exercises VII. to XXVI. should be practised according to different rhythmical variations. In my Op. 16, Book I. are given the most advantageous rhythmical patterns for the study of technical exercises whereby the bow, too, is greatly benefited.



VIOLIN AND PIANO

*Canzonetta	<i>Nicholas Gatty</i>	2/- net
*Saraband	"	2/- "
*Ballatella	"	2/- "
*Bagatelle	"	2/6 "
*Intermezzo	"	2/6 "
Sonata in G major	"	5/- "
Variations on an original Theme	"	3/- "
L'histoire	<i>William Primrose</i>	2/- "
Nocturne	"	2/- "
The Lea Rig	"	2/- "
Impromptu in A ^b (Chopin)	"	2/- "
Conchita	<i>E. Frederic Curson</i>	2/- "
Jocanté	"	2/- "
Serenade	<i>W.H. Henstridge</i>	2/- "
Le Reve de l'Exile	"	2/- "
Adoration	<i>Montague Butt</i>	2/- "
Danse Cracovienne	<i>George E. Dunn</i>	2/- "
American Serenade	<i>Willy Stahl</i>	2/- "
Slumber Song	<i>Louis Godowsky</i>	2/- "
Twenty Irish Airs	<i>A.M. Gifford</i>	2/6 "
Twenty Welsh Airs	<i>Henry Tolhurst</i>	2/6 "
Twenty English Airs	"	2/6 "
Twenty Scottish Airs	"	2/6 "
Saraband (Domenico Zipoli)	<i>Percival Garratt</i>	1/6 "
†Wedding Suite	<i>Voldan</i>	
I. Uz mon Milou		
II. Dupak		
III. Idylka		
IV. Romance		
V. Burleska		7/- "
Impromptu Serenade	<i>A. Mantovani</i>	2/- "
Minuet in D	<i>Guy Magrath</i>	2/- "
THREE CAMEOS—Eventide	"	
Remembrance		
Idyll		3/- "
Duanag Màra	"	1/6 "
Romance	"	
Waltz Intermezzo in E ^b }	"	2/6 "
Minuet	<i>Dunn-James Lockyer</i>	2/- "
A Regret	"	2/- "
Elfin Dance	"	2/- "

TWO VIOLINS

Twelve Irish Airs	<i>A.M. Gifford</i>	1/6 "
-----------------------------	---------------------	-------

TECHNICAL WORKS FOR THE VIOLONCELLO

† Technique of Violoncello Playing—Compiled in complete accord with Pablo Casals by Diran Alexanian	32/- net
---	----------

*Bowed and fingered by Spencer Dyke.

† Foreign publication for which we hold Sole Selling Agency in Gt. Britain.

VIOLA AND PIANO

THREE CAMEOS—Eventide	<i>Guy Magrath</i>	3/- "
Remembrance	"	
Idyll	"	
Minuet	<i>Dunn-James Lockyer</i>	2/- "
A Regret	"	2/- "
Elfin Dance	"	2/- "

CELLO AND PIANO

Reverie	<i>Archibald Dunn</i>	2/- net
A Regret	"	2/- "
Minuet	"	2/- "
Gavotte	"	2/- "
Song without Words	"	2/- "
Prayer	"	2/- "
Elfin Dance	"	2/- "
Waltz	"	2/- "
Impromptu	"	2/- "
Song of Sadness	"	2/- "
(a) Memory	"	2/- "
(b) Alla Mazurka	"	2/- "
*Scherzo	<i>Nicholas Gatty</i>	3/- "
Gavotta and Musetta (Jonelli 1700)	<i>Jacques van Lier</i>	2/- "
Andante Cantabile (Francatelli 1750)	"	2/- "
Gavotte (Michaud)	"	2/- "
Adagio (Arioso) (Mazzano 1780)	"	2/- "
Minuet (Montorio 1795-1840)	"	2/- "
Tambourin Napolitana (Gocelli 1790)	"	2/- "
From the Land of the Pusza	<i>Dezso Kordy</i>	2/6 "
Twenty Irish Airs	<i>A.M. Gifford</i>	2/6 "
Twenty Welsh Airs	<i>Henry Tolhurst</i>	2/6 "
Twenty English Airs	"	2/6 "
Twenty Scottish Airs	"	2/6 "
THREE CAMEOS—Eventide	<i>Guy Magrath</i>	3/- "
Remembrance		
Idyll		

TECHNICAL WORKS FOR THE VIOLIN

† The Art of Violin Playing	<i>Carl Flesch</i>	Book I 32/- net
		Book II 44/- "
Artists' Technique of Violin Playing	<i>D.C. Dounis</i>	10/- "
Absolute Independence of the fingers Op. 15.		
Book I. Three Fingers	"	5/- "
Book II. Four Fingers	"	7/6 "
Preparatory Studies Op. 16.		
Book I. In Thirds	"	3/6 "
Book II. In Fingered Octaves	"	5/- "
Fundamental Trill Studies Op. 18.	"	3/6 "
The Staccato Op. 21.	"	5/- "
Where is it? For Violinists	<i>W.H. Phelps</i>	3/6 "

*Bowed and fingered by W. E. Whitehouse.

Technical Works for the Violin

BY

D. C. DOUNIS.

THE ARTIST'S TECHNIQUE OF VIOLIN PLAYING.

10/- net. 10/6 Post Free.

The only work which offers for the *first time* to the violin world the *inside* technical material that the great artists use in their daily practice for keeping up and improving their technical proficiency.

THE ABSOLUTE INDEPENDENCE OF THREE FINGERS. Op. 15, Book I.

5/- net. 5/3 Post Free.

THE ABSOLUTE INDEPENDENCE OF FOUR FINGERS. Op. 15, Book II.

7/6 net. 7/10 Post Free.

The object of the Exercises is the absolute independence of the fingers. They are of such a nature as to demand constant mental activity and the utmost concentration of the brain. It is impossible to execute any one of them while thinking of something else. The results obtained through the practice of these exercises are most striking. The most unimaginable finger combinations become but child's play to every one who has practised them carefully according to the directions, and they will open new fields for dazzling technical feats.

PREPARATORY STUDIES IN THIRDS. Op. 16, Book I.

3/6 net. 3/10 Post Free.

PREPARATORY STUDIES IN FINGERED OCTAVES. Op. 16, Book II.

5/- net. 5/3 Post Free.

These Exercises if practised for fifteen minutes a day will provide Violin students with a solid foundation for a brilliant and infallible left-hand technique. Advanced Students and professional players who are deficient in left-hand technique, because of faulty habits in the placing of the fingers on the strings, will find in these exercises a specific and positive remedy for their particular cases.

FUNDAMENTAL TRILL STUDIES. On a Scientific Basis for Violin. Op. 18.

3/6 net. 3/9 Post Free.

The object of these Exercises is the development of rhythm and speed—the two essentials of a perfect musical trill.

THE STACCATO. (The Accented Legato. The Accented Staccato.) Op. 21.

5/- net. 5/3 Post Free.

Studies on a scientific basis for the Highest Development of Staccato Playing on the Violin.

VIOLIN PLAYER'S DAILY DOZEN. Op. 20.

4/- net. 4/3 Post Free.

To keep the violinist technically fit for the day's work, Twelve fundamental exercises for the left-hand and the Bow.

"The Strad" Office, 2 Duncan Terrace, London, N.1