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Studies in

CHROMATIC DOUBLE-STOPS

for the

VIOLIN

by

D. C. DOUNIS

Opus 29

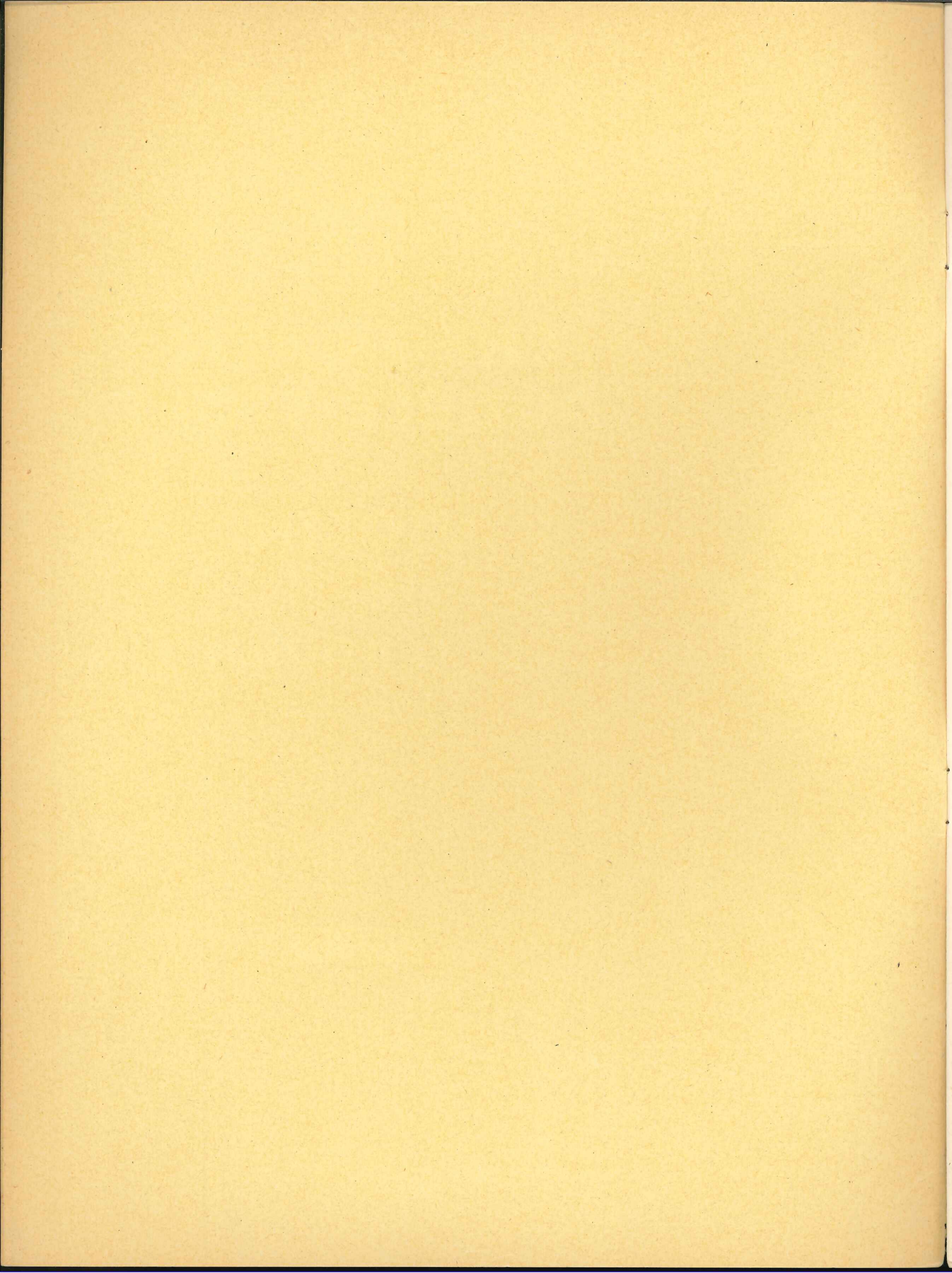


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in
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.. FOREWORD ..

The purpose of the following studies is to train the violinist in the intricacies of chromatic double-stop playing on the violin.

The modern trend of music is toward chromaticism and atonality, but the teaching of violin technique is still based upon the diatonic scale and its harmony almost exclusively. It is natural that the player confronted with a modern work should feel "lost" trying to employ diatonic technique on chromatic or atonal phrases and passages.

The "glissando" execution of chromatic sequences is strongly condemned except on rare occasions when a special effect is desired.

There is another and perhaps more important reason for insistence upon developing a violinist's technique along chromatic lines: it is the vital problem of intonation. The acquisition of reliable intonation is almost impossible if the mind is not trained to visualize the fingerboard chromatically. For this reason all the exercises in the author's other works, with very few exceptions, are without key-signature and are notated in such a way that they may be chromatically transposed.

It appears that Paganini was the only one to recognize the importance of the chromatic scale in the technical training of violinists. This is the essence of his so-called "secret."

The exercises in this book should be practised according to the author's method. Those not acquainted with it should follow the procedure indicated in my "Artist's Technique" and the several volumes of the "Dounis Violin Pedagogics" series.

D. C. DOUNIS

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STUDIES in Chromatic Double-Stops

for the VIOLIN

D. C. DOUNIS, Op. 29

1. Chromatic Perfect Fifths

The musical score for '1. Chromatic Perfect Fifths' is presented in three numbered sections, each with two staves of music. The notes are chromatic perfect fifths, and fingerings are indicated by numbers 1-4 and 0. Section 1 (C major) uses a common time signature. Section 2 (D major) uses a 2/4 time signature. Section 3 (E major) uses a common time signature. The score concludes with a final double bar line and a fermata on the last note.

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5. Chromatic Perfect Fourths

1

2

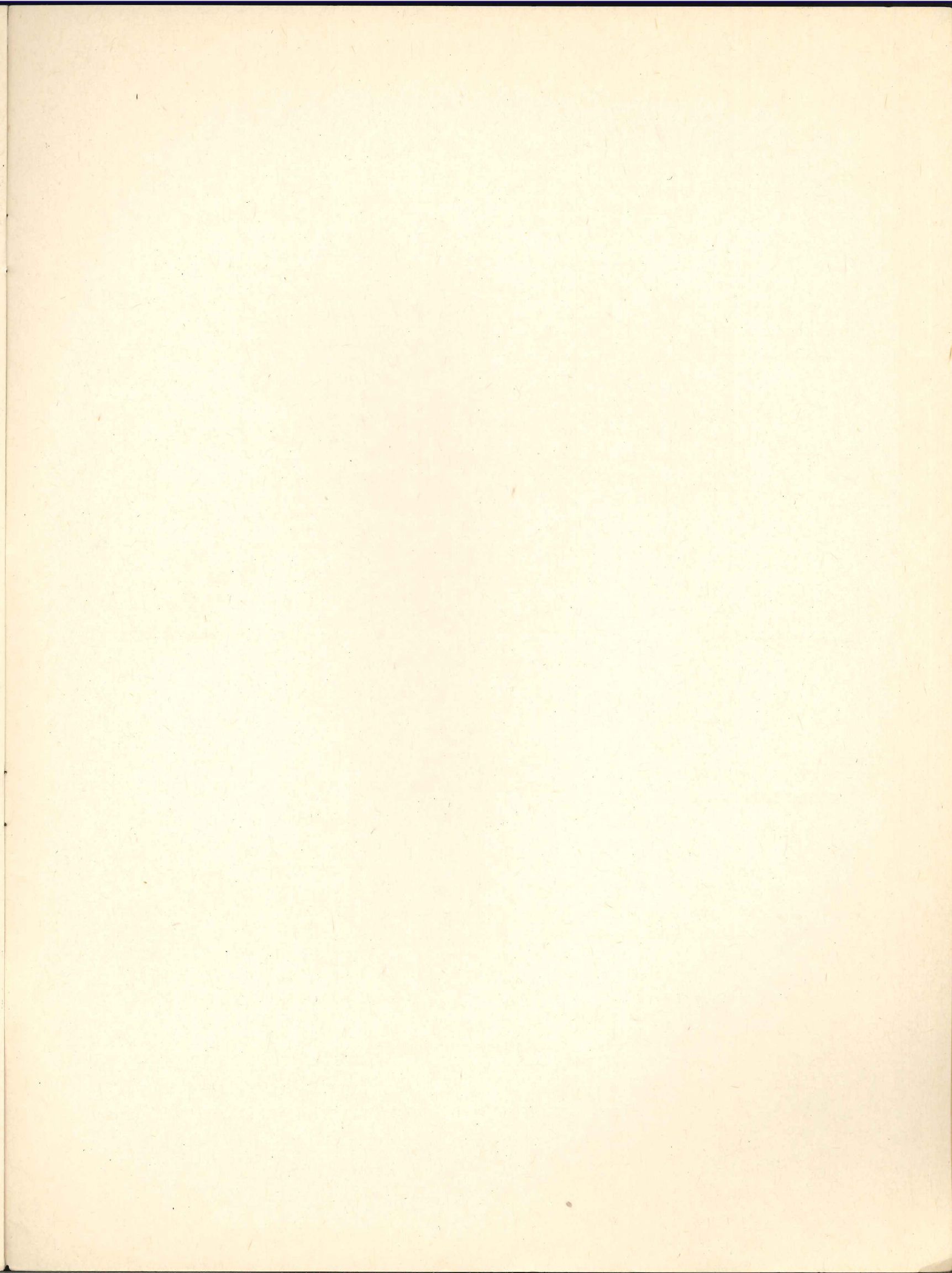
6. Chromatic Major Thirds and Diminished Fourths

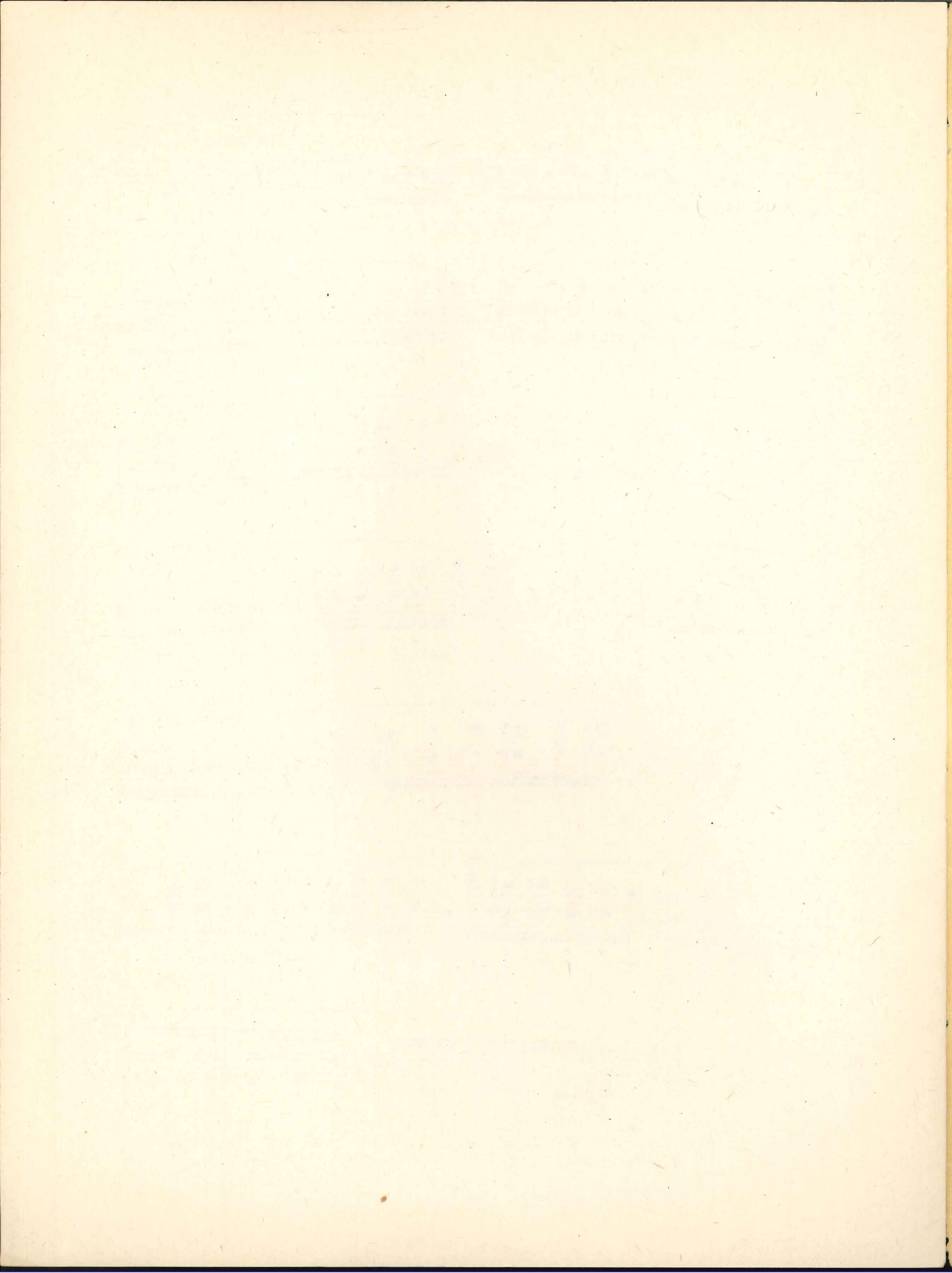
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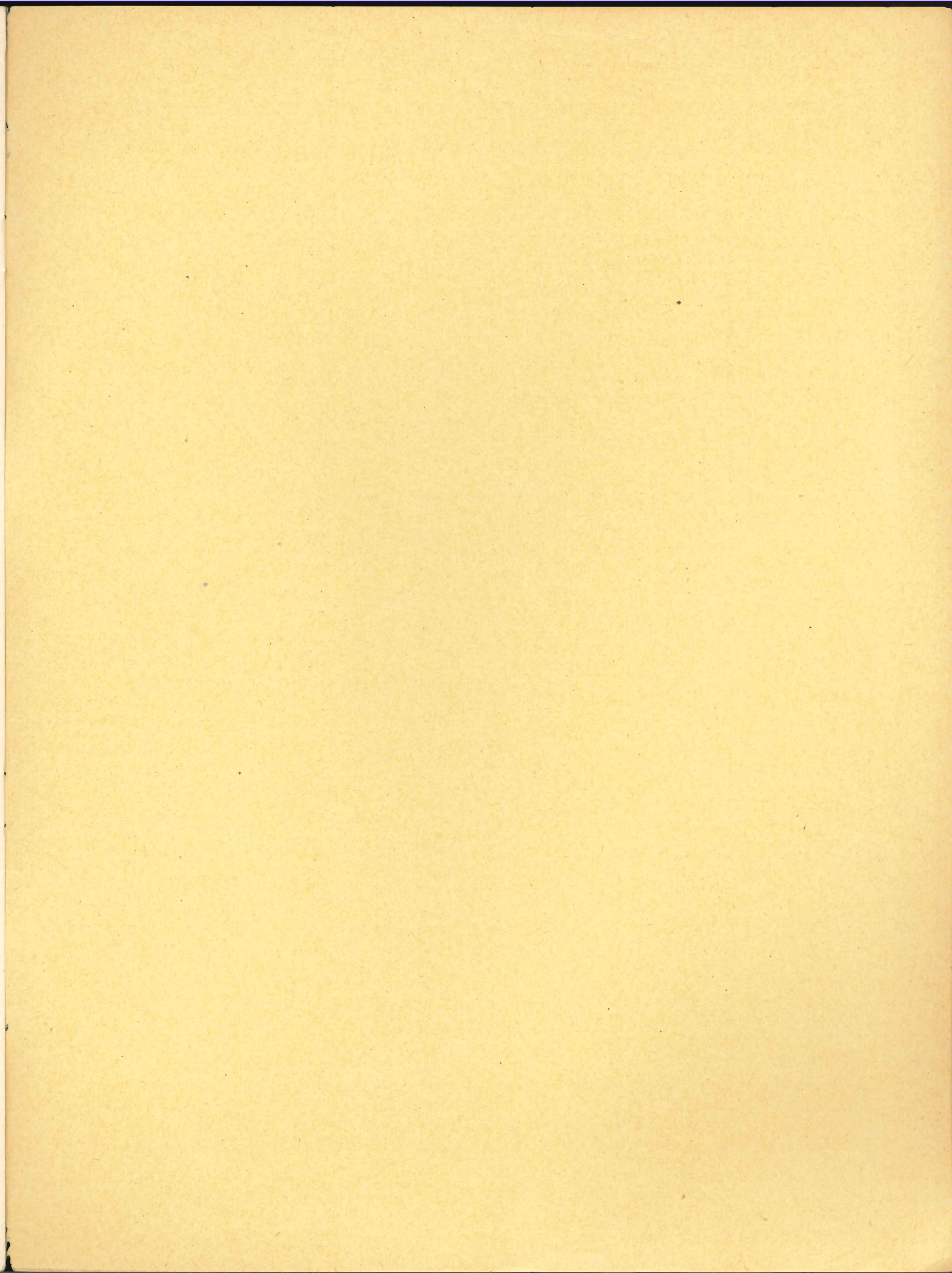
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7. Chromatic Minor Thirds and Augmented Seconds

1







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with the solution of specific technical problems in mind.

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