


# THE HIGHER DEVELOPMENT OF THIRDS AND FINGERED OCTAVES

TWENTY-FOUR ADVANCED FORMULAS FOR THE VIOLIN

*Opus 30*

*By*  
**D. C. DOUNIS**



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## Foreword

The following studies are the rational sequel to the author's "Preparatory Studies". They provide the means toward absolute mastery of thirds and fingered octaves. The special setting and action of the hand in this particular branch of left hand technique will have a salutary influence on the technique of the left hand in general.

The closest attention should be given to a continuous, even vibrato and to an alert and smooth change of position. All material is for the G and D strings, but it should also be practised on the other strings and in different keys.

Exercises for crossing strings and for chromatic sequences are not included. They are to be found in the author's "Artist's Technique", Op. 12, "Preparatory Studies," Op. 16 and "Studies in Chromatic Double Stops", Op. 29.

# The Higher Development of Thirds and Fingered Octaves

Twenty-four Advanced Formulas for the Violin

D. C. DOUNIS, Op. 30

## Thirds

on G and D Strings

1

1 2 1-1 2 1-1 2 1-1 2 1 - 1 2 1-1 2 1-1 2 1-1 2 1 -

3 4 3-3 4 3-3 4 3-3 4 3 - 3 4 3-3 4 3-3 4 3-3 4 3 -

-1 1 1 1 1 1 1 1

-3 3 3 3 3 3 3 3

1 1 1 1 1 1 1 1

3 3 3 3 3 3 3 3

-2 1 2-2 1 2-2 1 2-2 1 2 - 2 1 2-2 1 2-2 1 2-2 1 2 -

-4 3 4-4 3 4-4 3 4-4 3 4 - 4 3 4-4 3 4-4 3 4-4 3 4 -

-2 2 2 2 2 2 2 2

-4 4 4 4 4 4 4 4

2 2 2 2 2 2 2 2

4 4 4 4 4 4 4 4

2 2 2 2 2 2 2 2

4 4 4 4 4 4 4 4

1

3











# II Fingered Octaves

on G and D Strings

1

The musical score is written on a single treble clef staff with a key signature of one sharp (F#) and a time signature of 2/4. The piece is titled 'Fingered Octaves' and is specifically for the G and D strings. It consists of eight staves of music, each containing two measures. The first measure of each staff is marked with a '1'. The music features various fingering techniques, including triplets and slurs. Fingerings are indicated by numbers 1-4 below the notes. The first staff has a '1' at the beginning and a '3' above the first triplet. The second staff has a '-3' and '-1' below the first measure, and '1' below the second measure. The third staff has '3' and '1' below the notes. The fourth staff has '3' and '1' below the notes. The fifth staff has '-4' and '-2' below the first measure, and '3' and '1' below the second measure. The sixth staff has '-4' and '-2' below the first measure, and '4' and '2' below the second measure. The seventh staff has '4' and '2' below the notes. The eighth staff has '4' and '2' below the notes, and '3' and '1' below the final note.







5

a) 3-3 4-3-3 4-3-3 4-3-3 4 - 3-3 4-3-3 4-3-3 4-3-3 4  
 1-1 2-1-1 2-1-1 2-1-1 2 - 1-1 2-1-1 2-1-1 2-1-1 2  
 b) 3 4-4-3-4-4 3-4-4 3-4-4 3-4-4 - 3-4-4 3-4-4 3-4-4 3-4-4  
 1 2-2-1-2-2 1-2-2 1-2-2 1-2-2 - 1-2-2 1-2-2 1-2-2 1-2-2

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

6

a) 3-4 3-3-4 3-3-4 3-3-4 3 - 3-4 3-3-4 3-3-4 3-3-4 3-3-4 3  
 1-2 1-1-2 1-1-2 1-1-2 1 - 1-2 1-1-2 1-1-2 1-1-2 1-1-2 1  
 b) 3-4-4 3-4-4 3-4-4 3-4-4 - 3 4 4 4  
 1-2-2 1-2-2 1-2-2 1-2-2 - 1 2 2 2

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

7

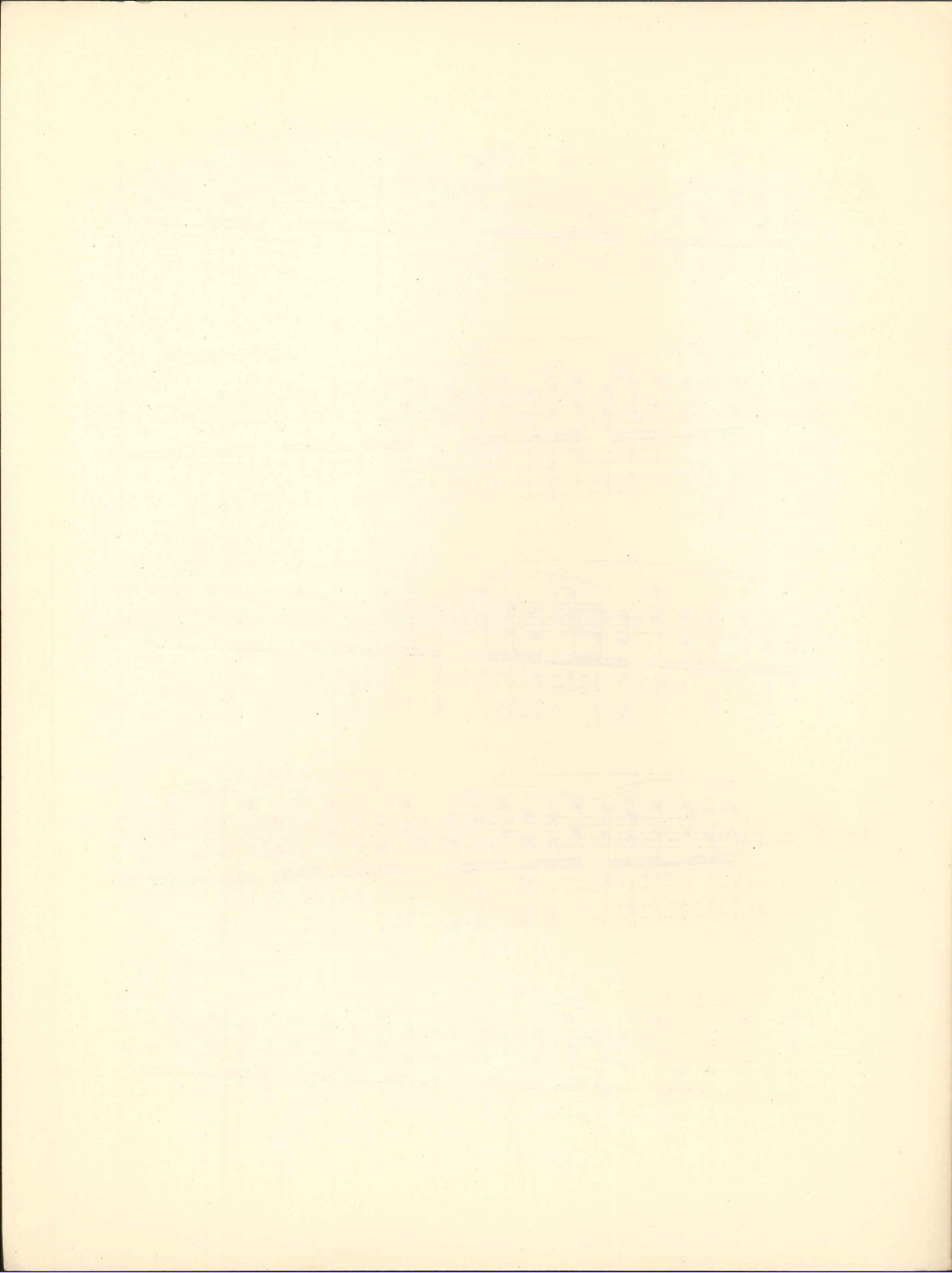
a) 4-3 4-4-3 4-4-3 4-4-3 4-4-3 4 - 4-3 4-4-3 4-4-3 4-4-3 4  
 2-1 2-2-1 2-2-1 2-2-1 2 - 2-1 2-2-1 2-2-1 2-2-1 2-2-1 2  
 b) 4 4-3-4-4-3-4-4-3-4-4-3 - 4-4-3 4-3 4-3 4-3  
 2 2-1-2-2-1-2-2-1-2-2-1 - 2-2-1 2-1 2-1 2-1

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











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