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# CHANGE OF POSITION STUDIES

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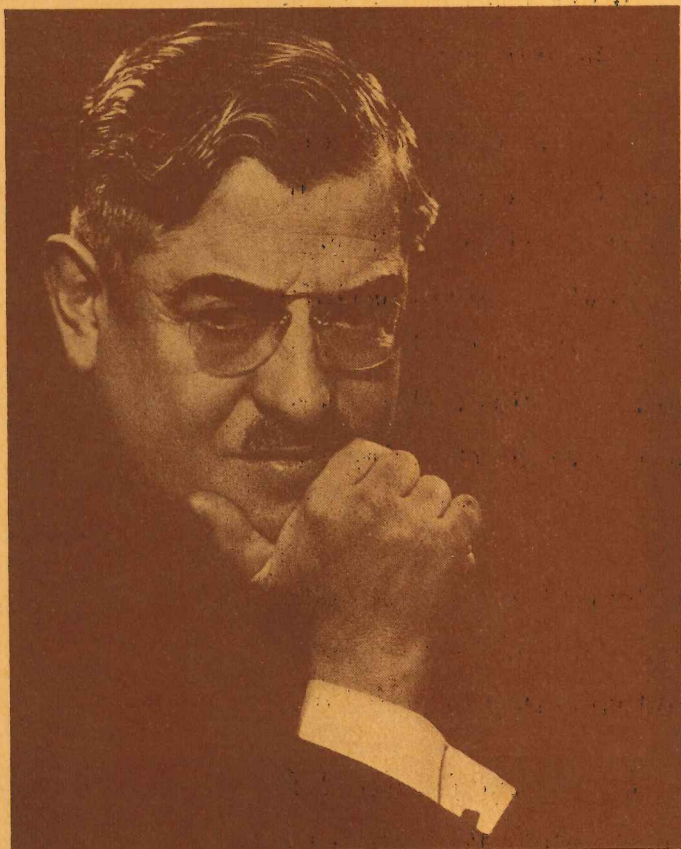
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(THE DEVELOPEMENT OF FLEXIBILITY, Book Two)

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FOR VIOLIN



STUDIES ON SCIENTIFIC PRINCIPLES

By

D. C. DOUNIS, Op. 36

A handwritten signature in dark ink, appearing to be 'D. C. Dounis', written in a cursive style.

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## *Foreword*

**The Change of Position is next to the Vibrato the most important element in the technique of the left hand.**

**The main problem in shifting lies in the ability to transfer the feeling of balance of the hand from one position to another in such a manner that the hand feels as if it were starting "cold" in the new position, without any previous shifting. This is because invariably, through instinct, the hand will assume a balanced feeling, in any position, if this feeling were not impeded and lost through a faulty way of changing the position, as is so often the case.**

**These studies are a logical complement to the first book of "The Development of Flexibility," Op. 35, which deals with the balance of the fingers without changing the position.**

**For further specific exercises in shifting and for detailed information on the "Dounis Principles" and my method of practising see my works: Op. 12, Op. 16, Op. 20 and Op. 30.**

**D. C. DOUNIS**

# Change of Position Studies

For Violin

(The Development of Flexibility, Book II.)

Based on Scientific Principles

D. C. DOUNIS  
Op. 36

## Chapter I

1

2

3

4

Change of Position Flexibility- 42

5

6

The image displays two musical exercises, labeled 5 and 6, each consisting of five systems of music. Each system contains a single staff of music with a treble clef and a 2/4 time signature. The notes are grouped into measures, with some measures containing triplets or other rhythmic patterns. Below the notes, there are numerical fingerings (1, 2, 3, 4) and Roman numerals (I, II, III) indicating the positions of the left hand. Exercise 5 uses fingerings 1, 3, 1, 3, 1, 3, 1, 3 and positions III, II, I. Exercise 6 uses fingerings 2, 4, 2, 4, 2, 4, 2, 4 and positions I, II, III. The exercises are designed to improve flexibility and position changes in the left hand.

This page contains two musical exercises, labeled 7 and 8, in treble clef and common time (C). Both exercises consist of four staves of music. Exercise 7 is characterized by frequent triplets and includes fingerings (1-2-1, 1-3-1, 1-2-1, 2) and positions (I, II, III, IV). Exercise 8 features more complex rhythmic patterns, including triplets and sixteenth-note runs, with fingerings (2-3-2, 2-3-2, 2-3-2, 3) and positions (I, II, III). The notation includes slurs and breath marks to indicate phrasing.

9

10

11

1 3 1 III 1 3 1 III 1 3 1 III 1 3 1 III 1 3 1 III 1 3 1 III 1 3 1 III

II I II I II I II

I II I II I II I II I II I II I

III IV III IV III IV III IV

12

2 4 2 III 2 4 2 III 2 4 2 III 2 4 2 III 2 4 2 III 2 4 2 III 2 4 2 III

II I II I II I II

I II I II I II I

II III II III II III

III IV III IV III IV III IV



# Chapter II

The image displays eight numbered musical staves, each containing a guitar exercise. The exercises are written in treble clef with a common time signature (C). Each staff is divided into two measures by a double bar line. The exercises consist of eighth-note patterns, often grouped in pairs or fours, and are accompanied by specific fingering numbers (1, 2, 3, 4) and Roman numerals (I, II, III, IV) indicating fret positions. The exercises are as follows:

- Exercise 1:** Pattern 1 (1 2 1 2) III, Pattern 2 (1 2 1 2) II, Pattern 3 (1 2 1 2) I, Pattern 4 (1 2 1 2) I, Pattern 5 (2 1 2 1) II, Pattern 6 (2 1 2 1) III, Pattern 7 (2 1 2 1) 1.
- Exercise 2:** Pattern 1 (1 2 1 2) I, Pattern 2 (1 2 1 2) II, Pattern 3 (1 2 1 2) III, Pattern 4 (1 2 1 2) IV, Pattern 5 (2 1 2 1) IV, Pattern 6 (2 1 2 1) III, Pattern 7 (2 1 2 1) II, Pattern 8 (2 1 2 1) I.
- Exercise 3:** Pattern 1 (2 1 2 1) III, Pattern 2 (2 1 2 1) II, Pattern 3 (2 1 2 1) I, Pattern 4 (1 2 1 2) I, Pattern 5 (1 2 1 2) II, Pattern 6 (1 2 1 2) III, Pattern 7 (1 2 1 2) 2.
- Exercise 4:** Pattern 1 (2 1 2 1) I, Pattern 2 (2 1 2 1) II, Pattern 3 (2 1 2 1) III, Pattern 4 (2 1 2 1) IV, Pattern 5 (1 2 1 2) IV, Pattern 6 (1 2 1 2) III, Pattern 7 (1 2 1 2) II, Pattern 8 (1 2 1 2) I.
- Exercise 5:** Pattern 1 (2 3 2 3) III, Pattern 2 (2 3 2 3) II, Pattern 3 (2 3 2 3) I, Pattern 4 (3 2 3 2) I, Pattern 5 (3 2 3 2) II, Pattern 6 (3 2 3 2) III, Pattern 7 (3 2 3 2) 2.
- Exercise 6:** Pattern 1 (2 3 2 3) I, Pattern 2 (2 3 2 3) II, Pattern 3 (2 3 2 3) III, Pattern 4 (2 3 2 3) IV, Pattern 5 (3 2 3 2) IV, Pattern 6 (3 2 3 2) III, Pattern 7 (3 2 3 2) II, Pattern 8 (3 2 3 2) I.
- Exercise 7:** Pattern 1 (3 2 3 2) III, Pattern 2 (3 2 3 2) II, Pattern 3 (3 2 3 2) I, Pattern 4 (1 2 3 2) I, Pattern 5 (2 3 2 3) II, Pattern 6 (2 3 2 3) III, Pattern 7 (2 3 2 3) 3.
- Exercise 8:** Pattern 1 (3 2 3 2) I, Pattern 2 (3 2 3 2) II, Pattern 3 (3 2 3 2) III, Pattern 4 (3 2 3 2) IV, Pattern 5 (2 3 2 3) IV, Pattern 6 (2 3 2 3) III, Pattern 7 (2 3 2 3) II, Pattern 8 (2 3 2 3) I.

This page contains seven musical exercises, numbered 9 through 16, arranged vertically. Each exercise is written on a single staff in treble clef with a common time signature (C). The exercises are designed to improve fretting flexibility and are characterized by the following features:

- Exercise 9:** Features a sequence of eighth-note patterns with fingering 3 4 3 4. It includes three fingerings labeled III, I, and II, and ends with a triplet of eighth notes.
- Exercise 10:** Features a sequence of eighth-note patterns with fingering 3 4 3 4. It includes four fingerings labeled I, II, III, and IV, and ends with a triplet of eighth notes.
- Exercise 11:** Features a sequence of eighth-note patterns with fingering 4 3 4 3. It includes three fingerings labeled III, I, and II, and ends with a triplet of eighth notes.
- Exercise 12:** Features a sequence of eighth-note patterns with fingering 4 3 4 3. It includes four fingerings labeled II, III, IV, and III, and ends with a triplet of eighth notes.
- Exercise 13:** Features a sequence of eighth-note patterns with fingering 1 4 1 4. It includes four fingerings labeled III, I, I, and II, and ends with a triplet of eighth notes. A *gva.* (grace) note is indicated above the first measure.
- Exercise 14:** Features a sequence of eighth-note patterns with fingering 1 4 1 4. It includes four fingerings labeled I, II, III, and IV, and ends with a triplet of eighth notes. A *gva.* (grace) note is indicated above the first measure.
- Exercise 15:** Features a sequence of eighth-note patterns with fingering 4 1 4 1. It includes three fingerings labeled III, I, and II, and ends with a triplet of eighth notes.
- Exercise 16:** Features a sequence of eighth-note patterns with fingering 4 1 4 1. It includes four fingerings labeled I, II, III, and IV, and ends with a triplet of eighth notes.

17 *gva*

18

19 *gva*

20

21 *gva*

22

23 *gva*

24

# Chapter III

The page contains nine staves of musical notation, numbered 1 through 9. Each staff is written in treble clef with a common time signature (C). The music consists of a series of chords and melodic lines. Fingerings are indicated by numbers 1, 2, 3, and 4. Position markings are indicated by Roman numerals I, II, III, and IV. Some notes are marked with a sharp sign (#). There are also triplets and accents (sua) indicated in the notation.

The page contains ten staves of musical notation, numbered 10 through 19. Each staff begins with a treble clef and a common time signature (C). The music consists of eighth-note triplets, with many notes marked with a '3' above them. Above several of the staves, the abbreviation 'sva' is written, indicating sustained vibrato. Below the notes, fingering numbers (0, 1, 2, 3, 4) and fret numbers (I, II, III, IV) are provided to guide the player. The patterns are highly technical and repetitive, designed to build finger strength and control over vibrato.

This musical score consists of nine staves, numbered 19 through 27. Each staff is written in treble clef with a common time signature (C). The music is characterized by frequent triplets and slurs. Fret positions are indicated by Roman numerals (II, IV, III, I) and numbers (0, 2, 4, 1, 3) below the notes. The dynamic marking *gva* (pizzicato) is placed above several measures. The score includes repeat signs and first/second endings. The fret positions for each measure are as follows:

- Measure 19: II, II, IV, IV, IV, IV, II, II
- Measure 20: IV
- Measure 21: III
- Measure 22: II
- Measure 23: 0
- Measure 24: I
- Measure 25: II
- Measure 26: III
- Measure 27: IV

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