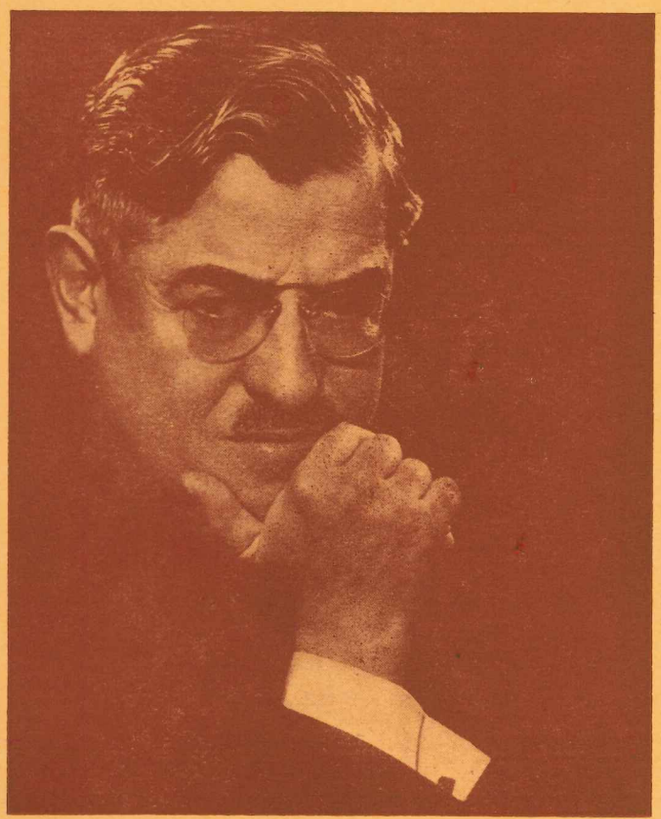
135

ESSENTIAL SCALE STUDIES

ON SCIENTIFIC BASIS

FOR VIOLIN



FOR THE DEVELOPMENT OF THE
RHYTHMIC IMPULSE OF THE FINGERS

By

D. C. DOUNIS, Op. 37

PRICE
$1.50

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Foreword

The practice of scales has long been considered as the principal means for acquiring and developing the technique. Unfortunately, it has failed to improve the technical proficiency of all of those who faithfully devote most of their practising time to scales; and, if some of them, very few, have advanced their technique it is invariably due to certain means employed during the scale practice of which they are totally unaware: this explains why they ascribe their progress to scale practising.

The main quality of a perfectly played scale is eveness; and the true aim of scale practising should be to improve constantly the equality of notes. It is wrong to try to improve shifting or the different movements of the fingers through the practice of scales. In order to cultivate and perfect eveness, *the rhythmic impulse of the fingers* must be awakened and developed. *This is the primary aim of this book.* The playing of scales in various rhythms does not achieve the same results. As to the question of fingering, it must be borne in mind that from the standpoint of technique the fingers should be trained so that they are able to execute any fingering with equal ease; but, from the musical standpoint the *correct phrasing* of the passage should be the sole arbiter as to what fingering to use and *not* technical limitations or instrumental considerations. The aim of technique should always be to make the hands the obedient and willing servants of the brain; the musical taste and comprehension of the performer are expressed by the fingering used.

D. C. DOUNIS

Note

In practising the following exercises apply the DOUNIS PRINCIPLES as explained in my works: Op. 12, Op. 20, Op. 23, Op. 33 and Op. 35.

All minor scales, harmonic and melodic, should be practised with the same fingerings as given for the major scales. The exercises of Chapter I are to be practised on three strings; those of Chapter II on one string.

D. C. DOUNIS

To Arthur Hartmann

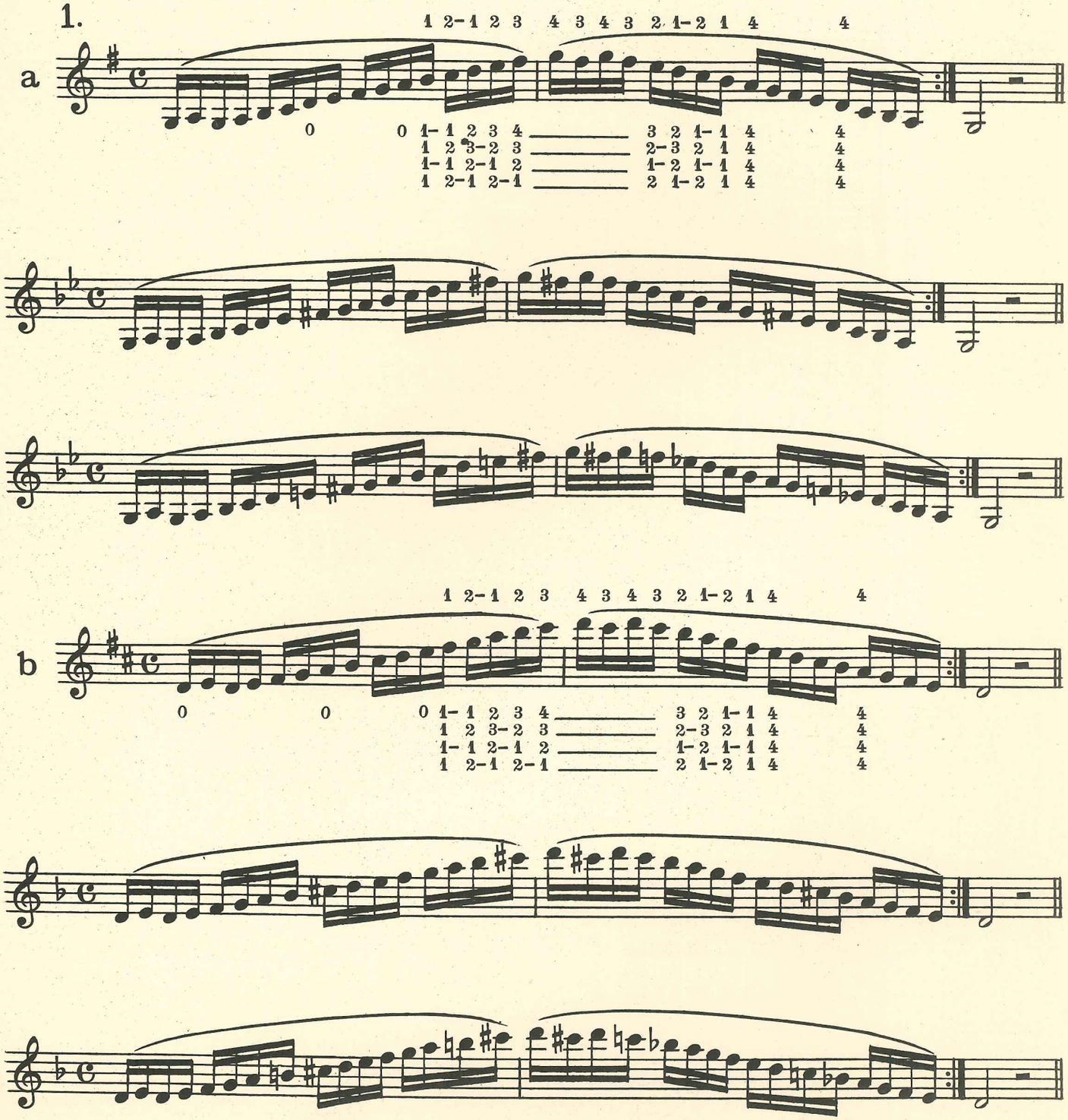
Essential Scale Studies

On Scientific Basis

For the Development of the Rhythmic Impulse of the Fingers

Chapter I

D. C. DOUNIS, Op. 37



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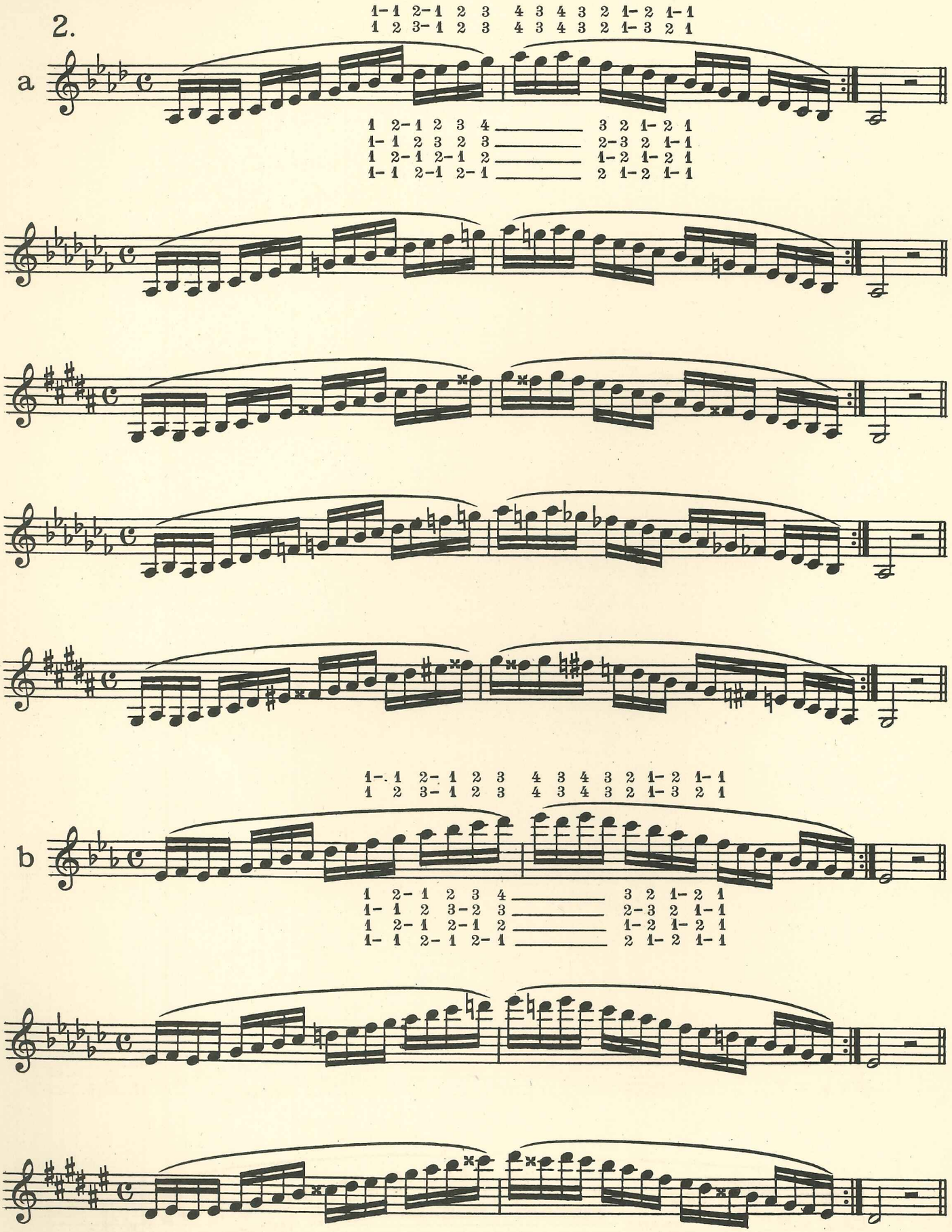
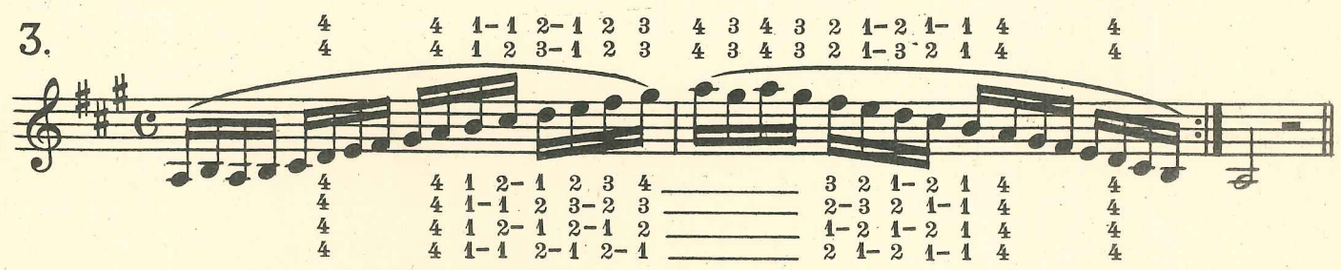

2.
a
1-1 2-1 2 3 4 3 4 3 2 1-2 1-1
1 2 3-1 2 3 4 3 4 3 2 1-3 2 1
1 2-1 2 3 4 3 2 1-2 1
1-1 2 3 2 3 2-3 2 1-1
1 2-1 2-1 2 1-2 1-2 1
1-1 2-1 2-1 2 1-2 1-1
b
1-1 2-1 2 3 4 3 4 3 2 1-2 1-1
1 2 3-1 2 3 4 3 4 3 2 1-3 2 1
1 2-1 2 3 4 3 2 1-2 1
1-1 2 3-2 3 2-3 2 1-1
1 2-1 2-1 2 1-2 1-2 1
1-1 2-1 2-1 2 1-2 1-1

3.

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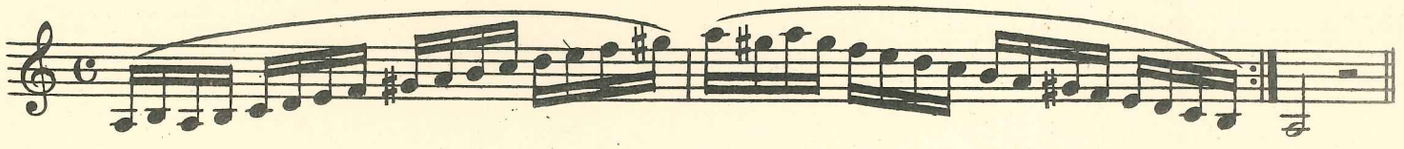
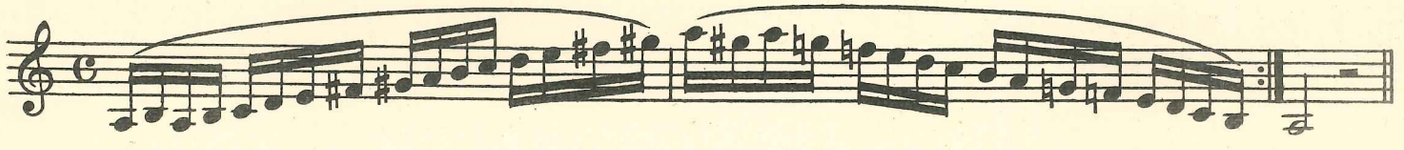
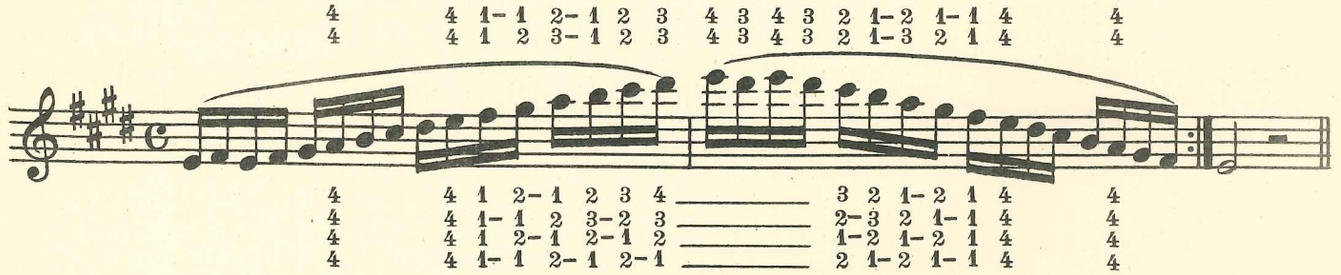
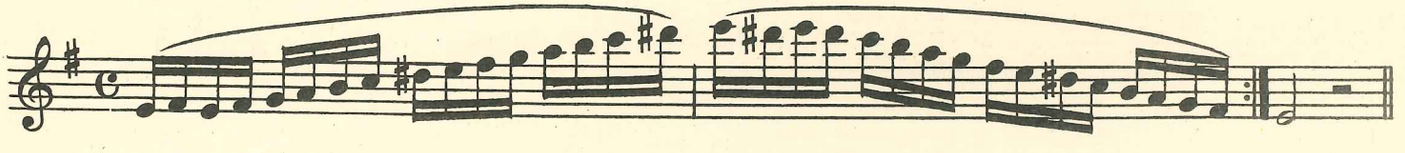
4 4 1 2 3-1 2 3 4 3 4 3 2 1-3 2 1 4 4
4 4 1 2-1 2 3 4 3 2 1-2 1 4 4
4 4 1-1 2 3-2 3 2-3 2 1-1 4 4
4 4 1 2-1 2-1 2 1-2 1-2 1 4 4
4 4 1-1 2-1 2-1 2 1-2 1-1 4 4

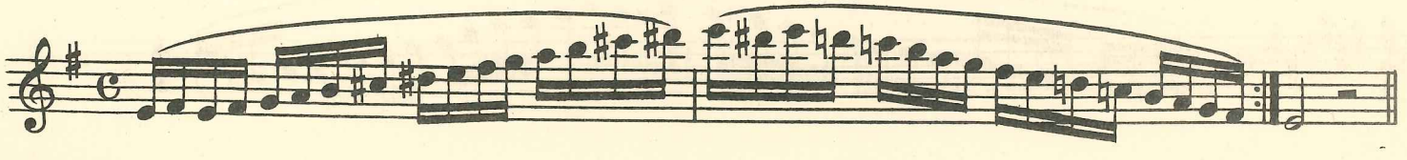


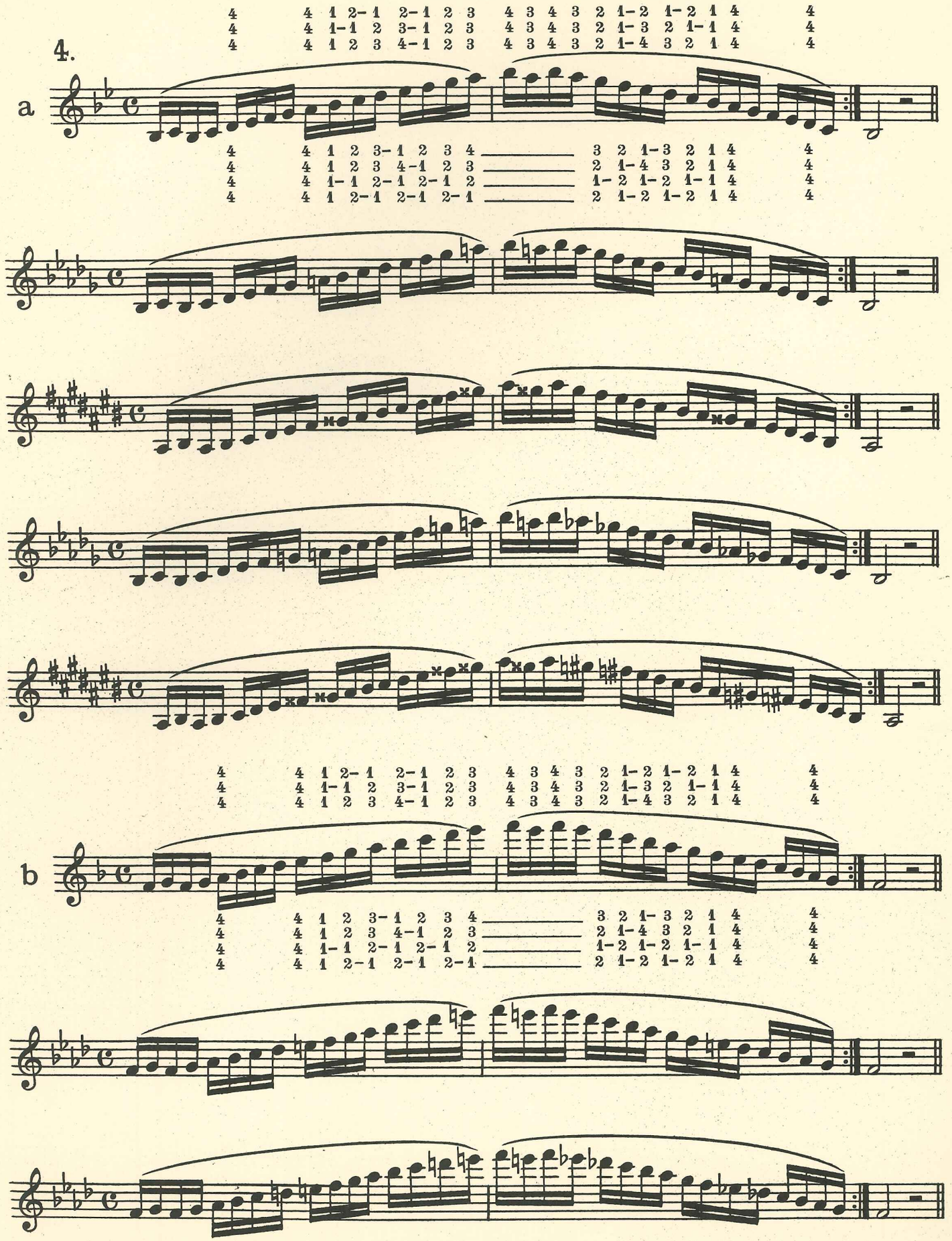


b


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



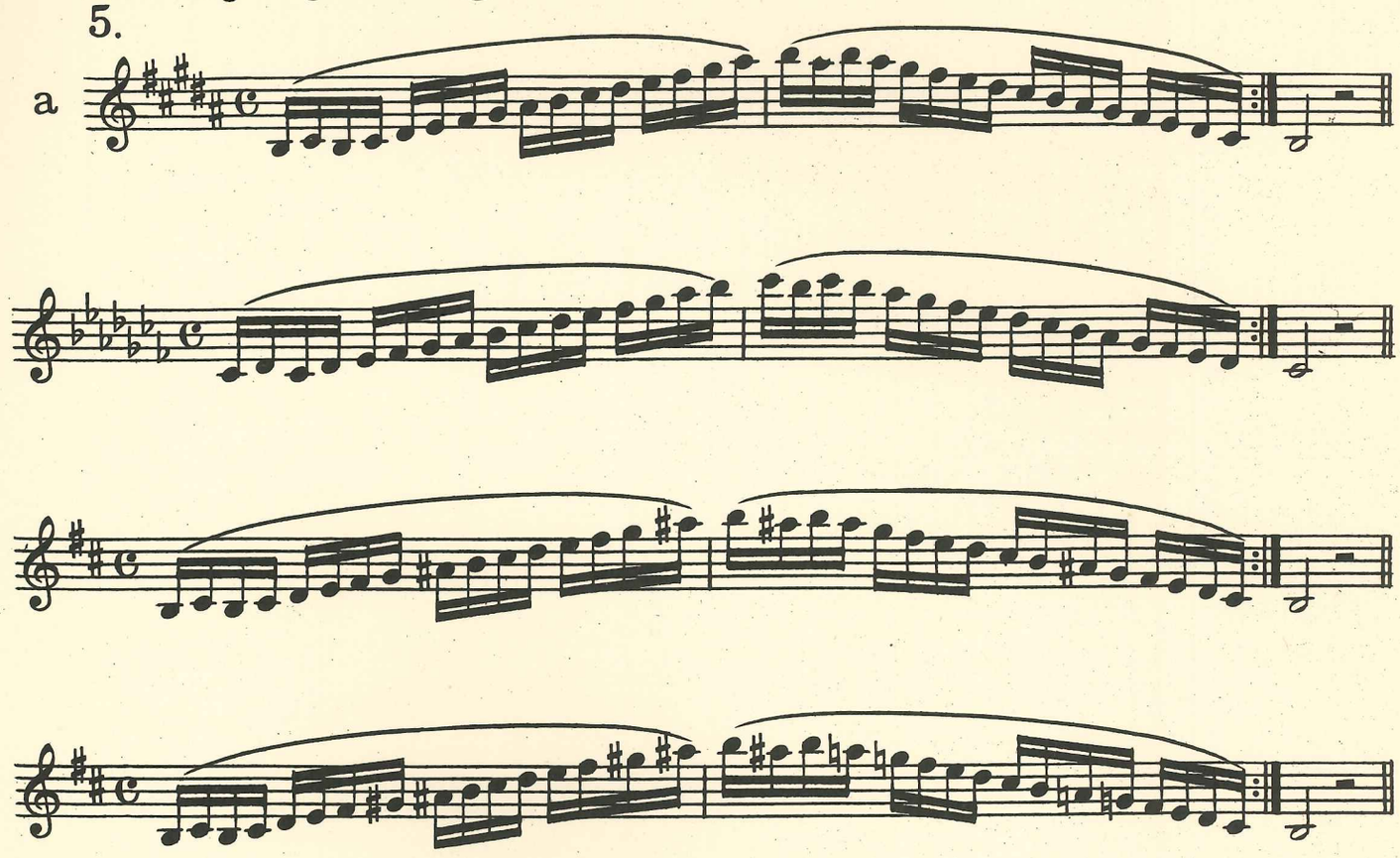



4.
a
b

Same fingerings as No. ④ a.

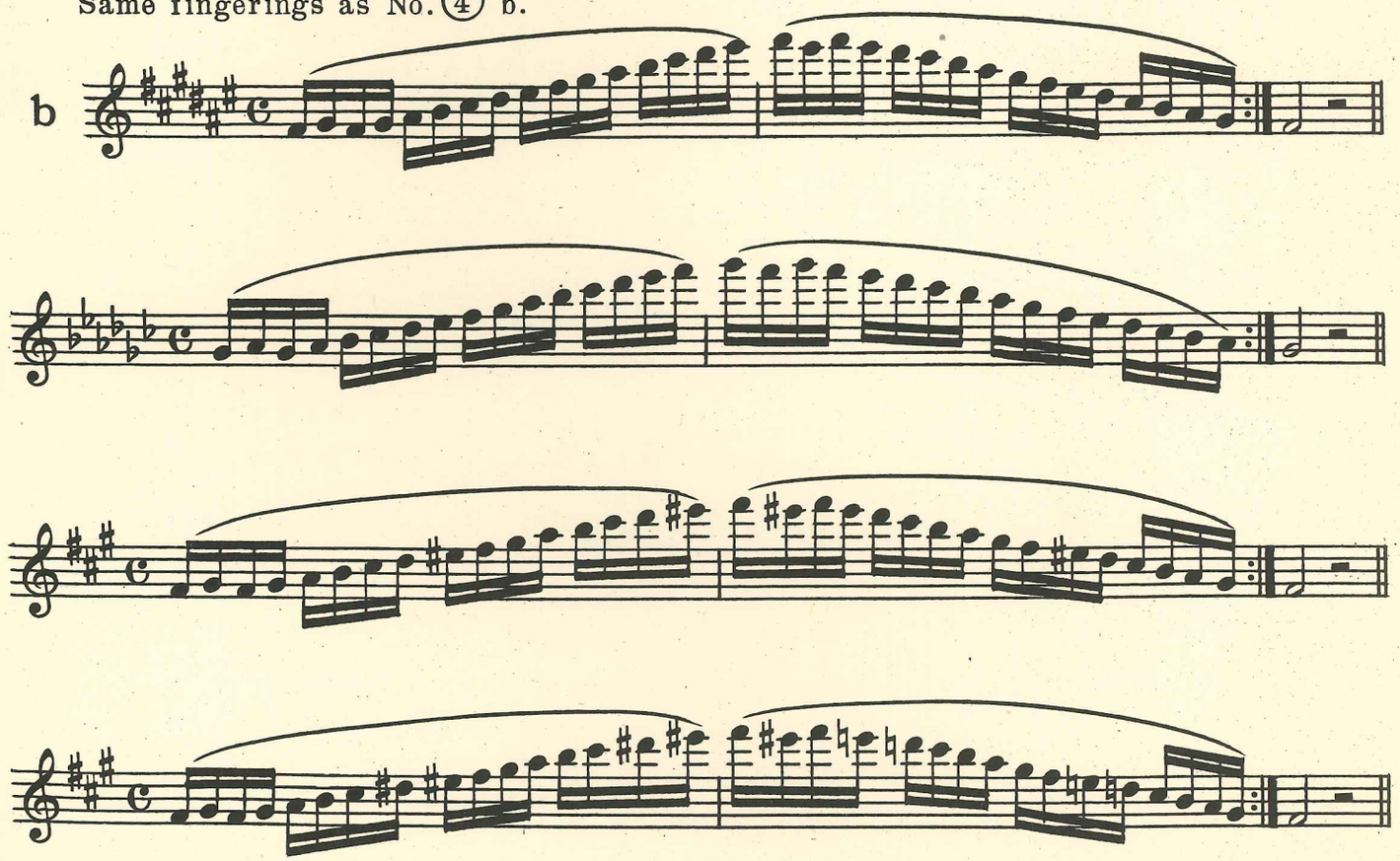
5.

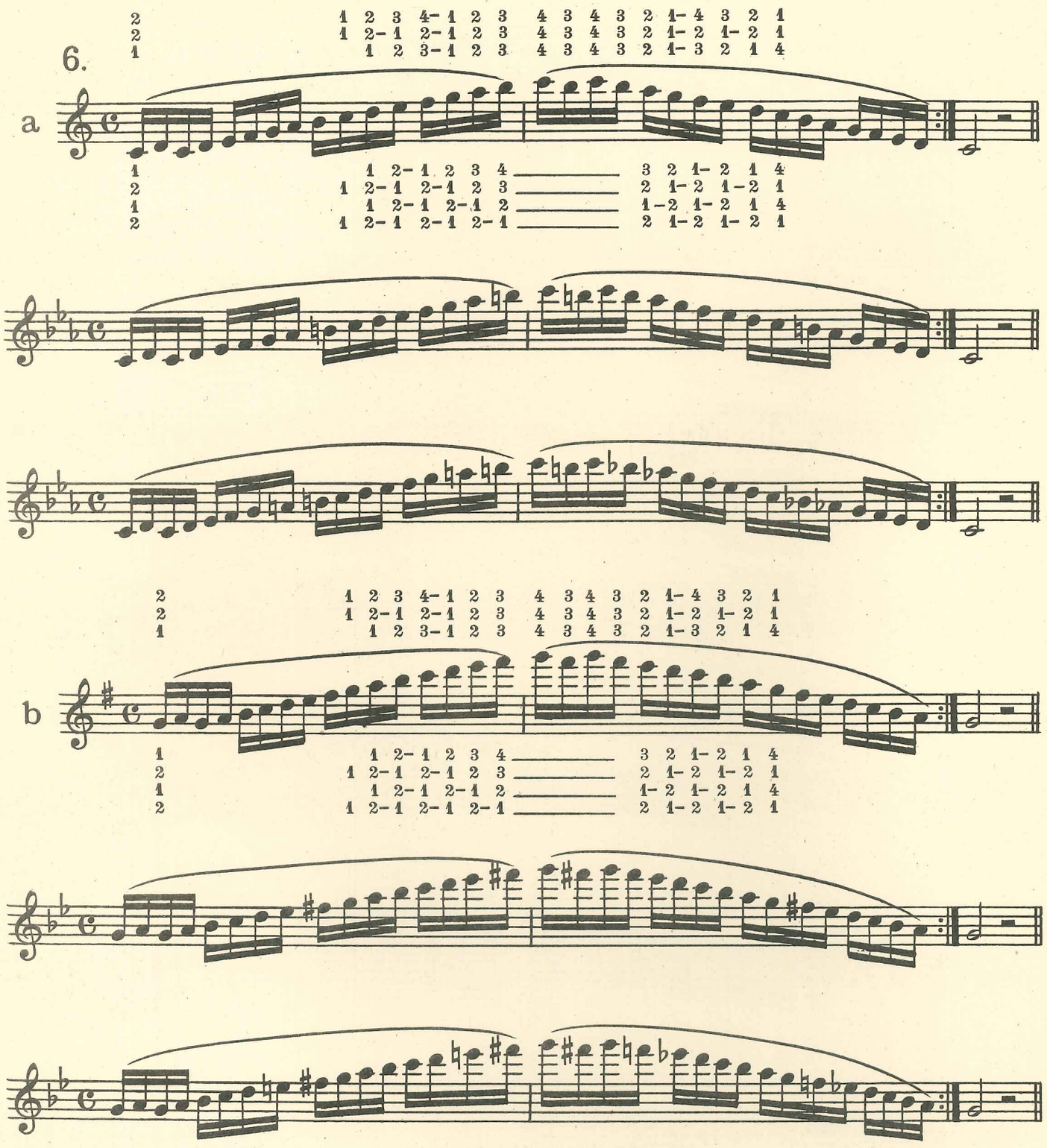
a



Same fingerings as No. ④ b.

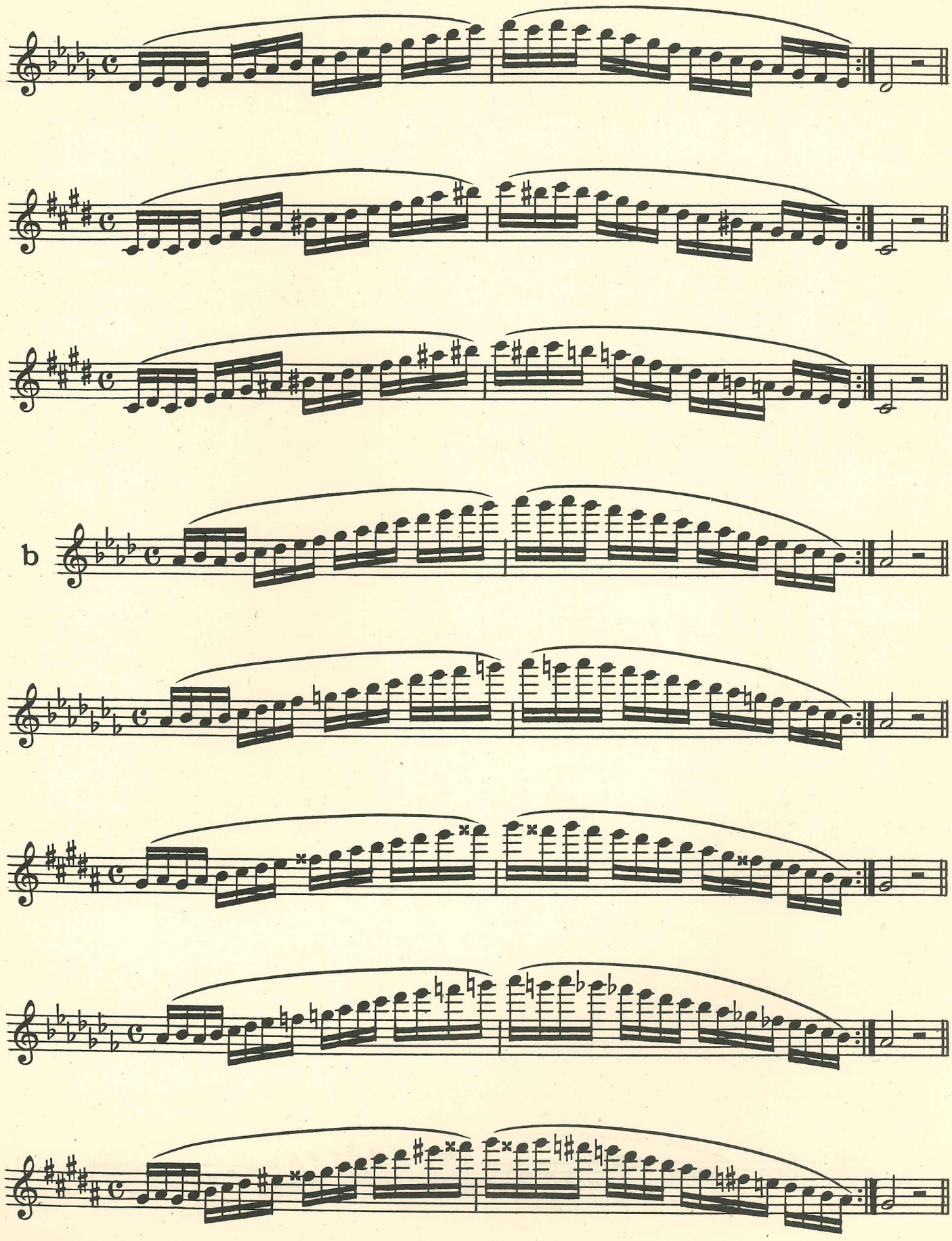
b

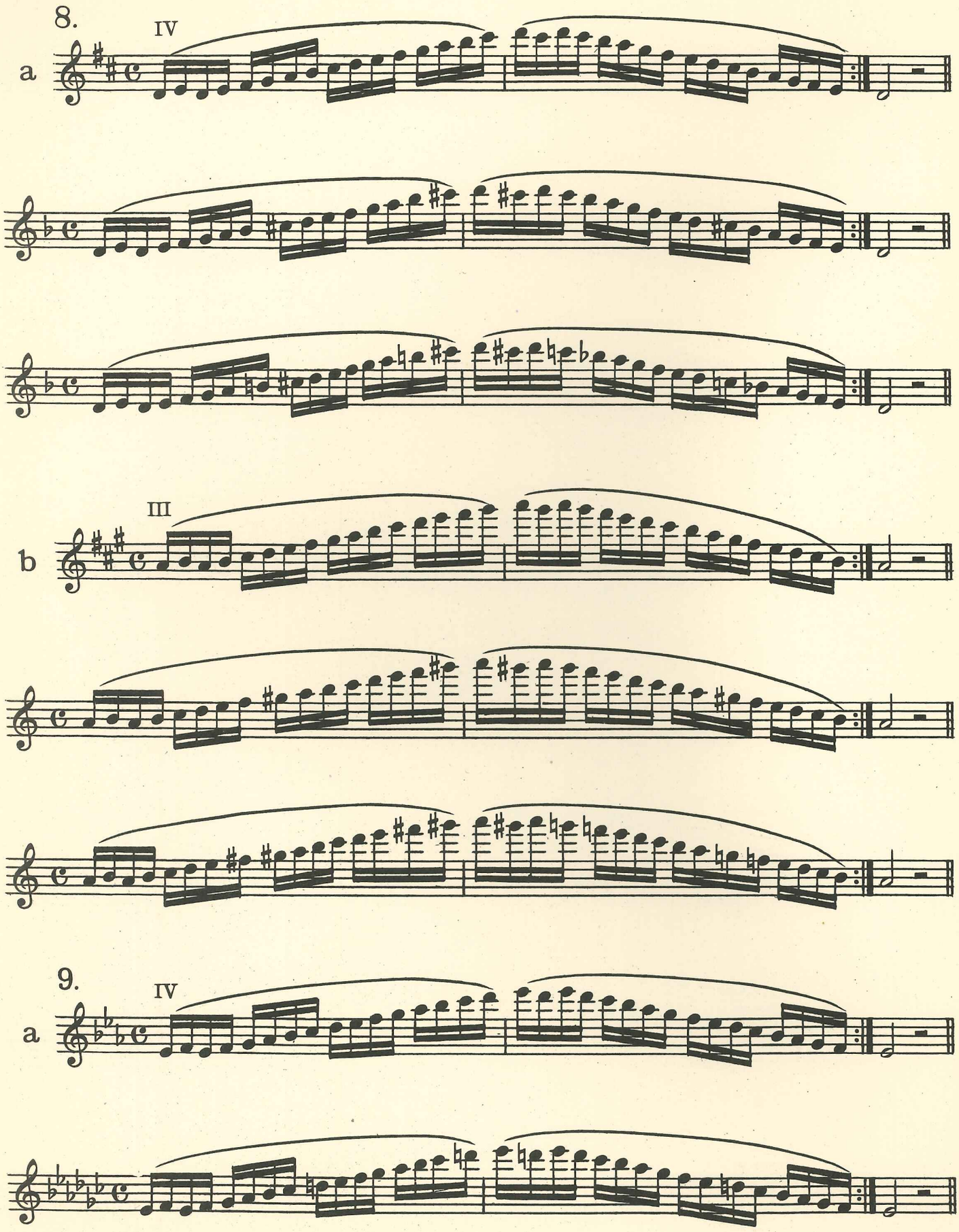


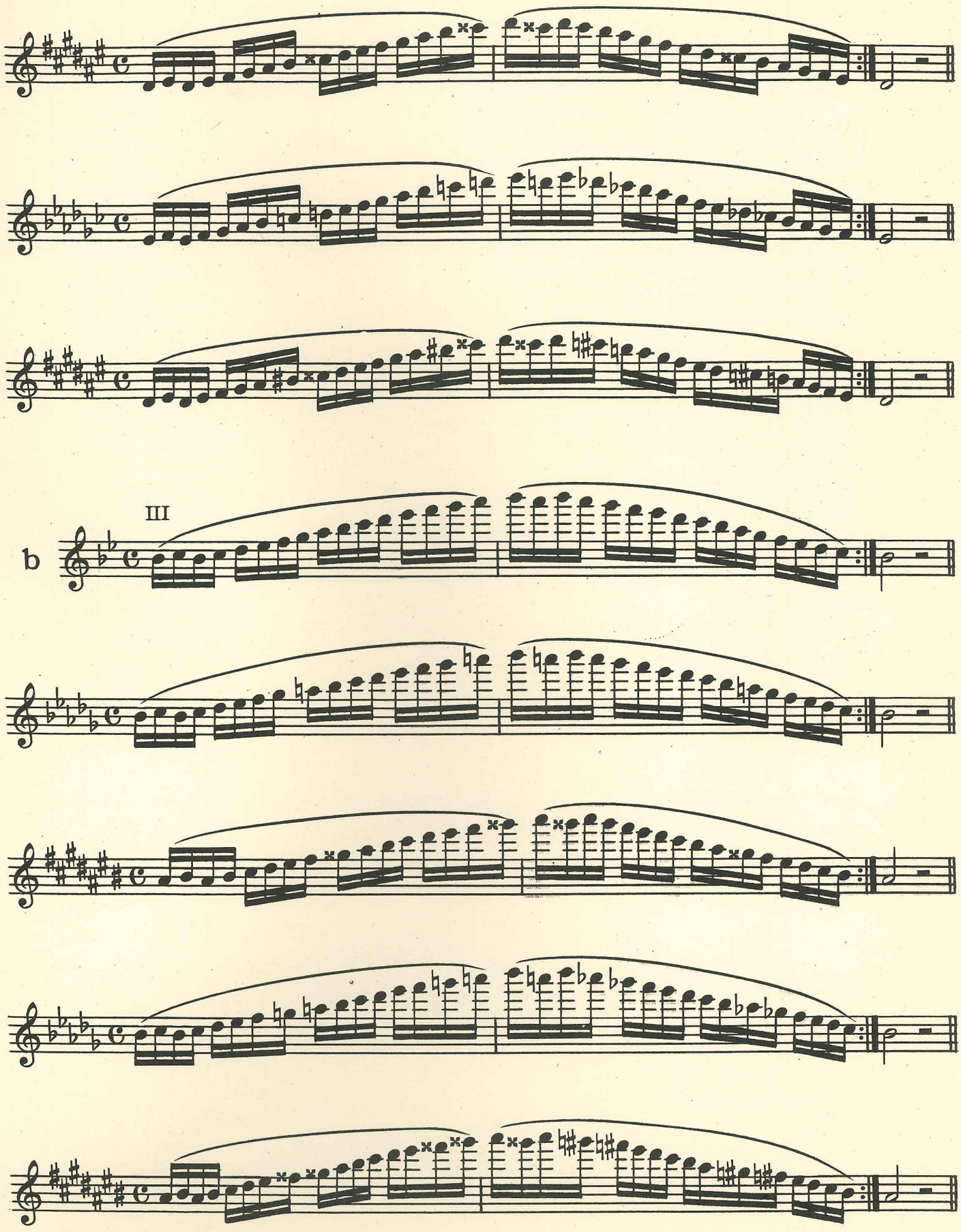


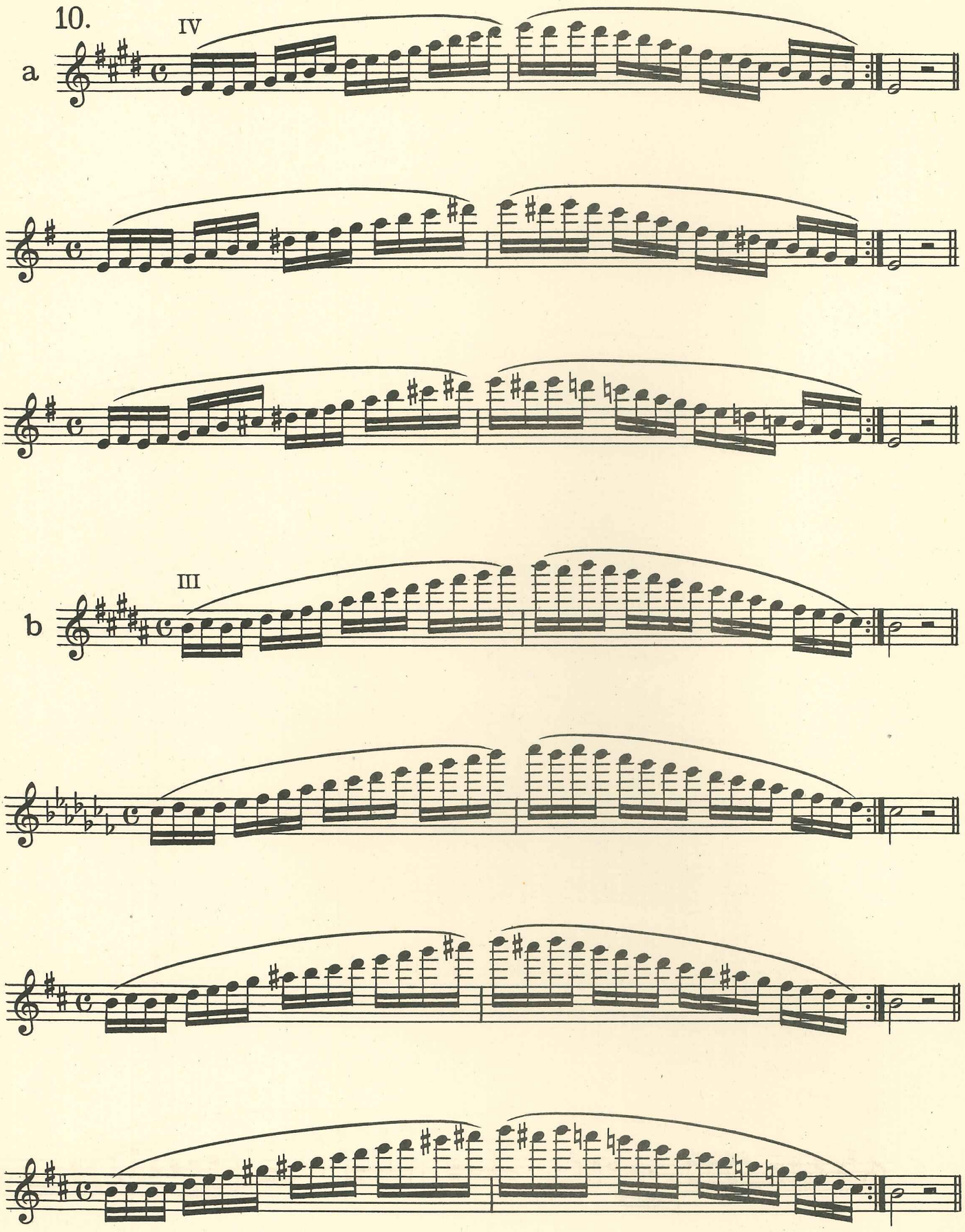
For all exercises from (7) to (12) use same fingerings as given for exercise (6).

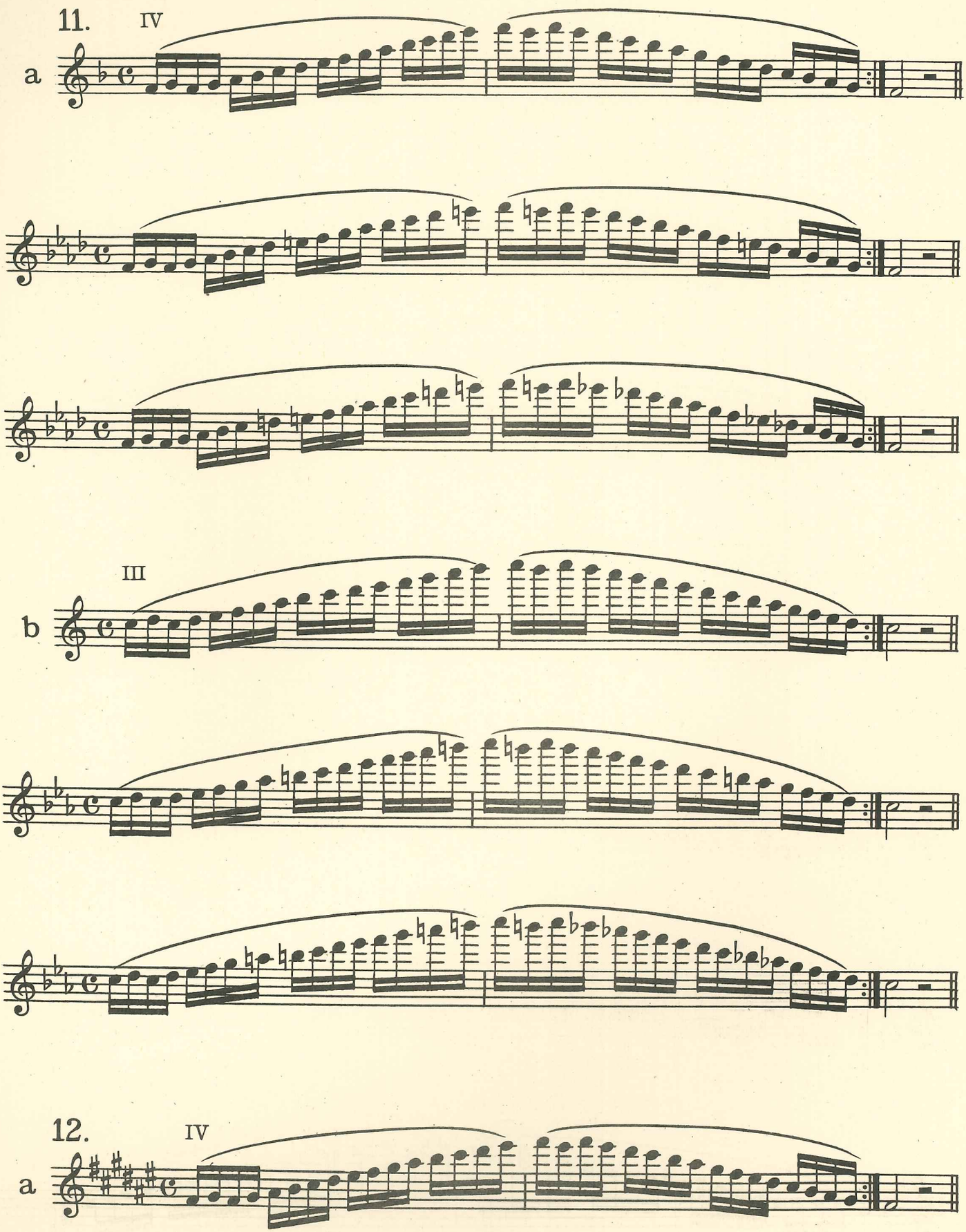
7.

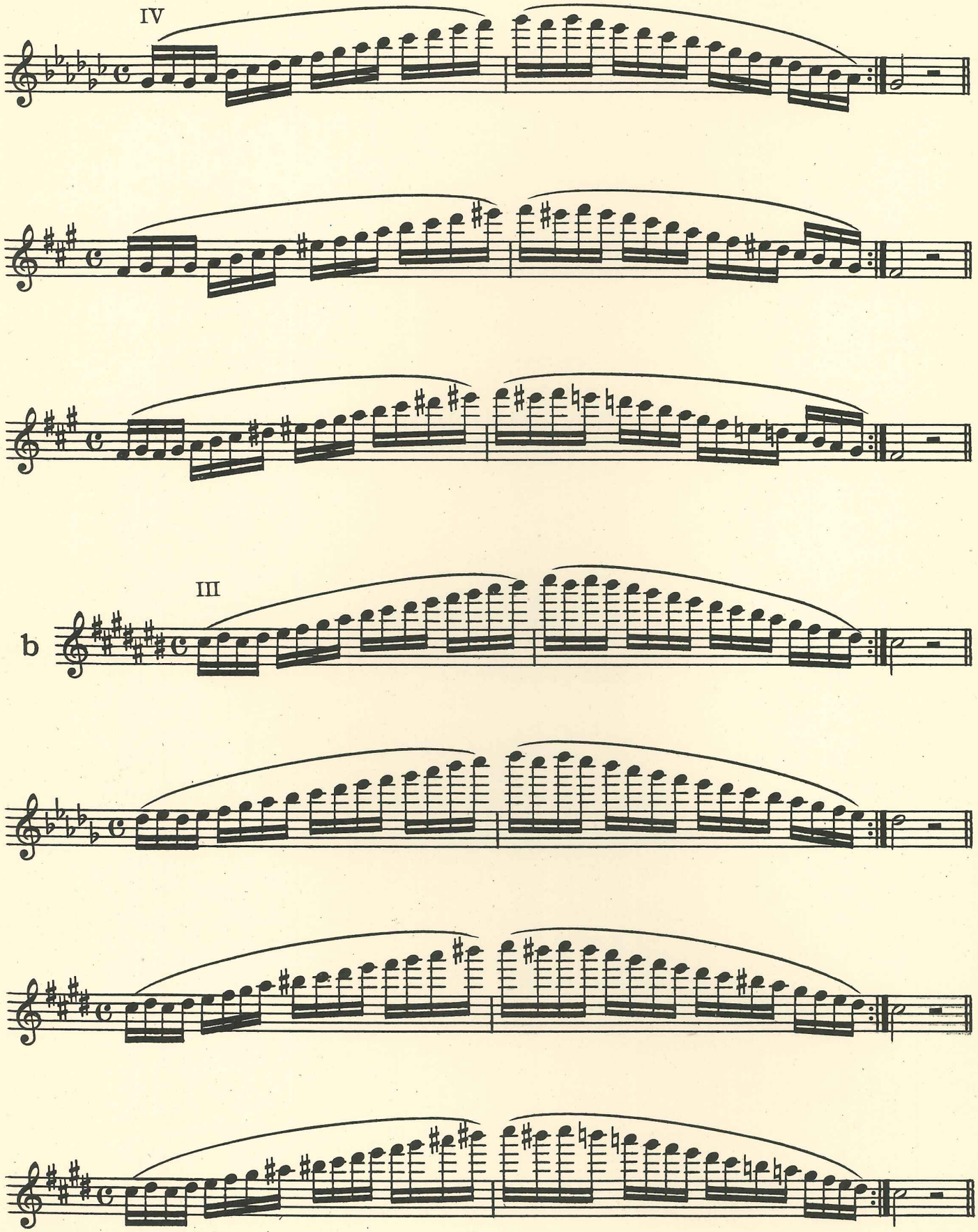

b


8.
IV
a
III
b
9.
IV
a


III
b


10.
IV
a
III
b

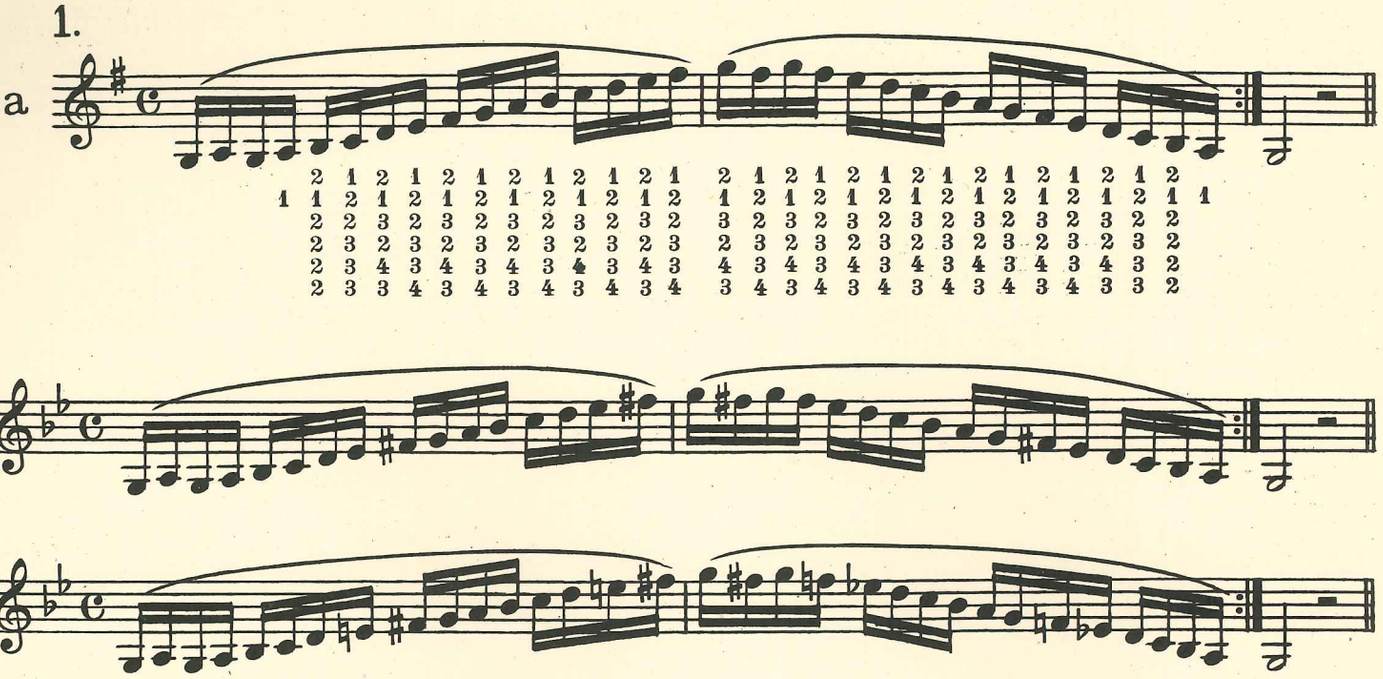

11.
IV
a
III
b
12.
IV
a


IV
III
b

On G throughout

1.

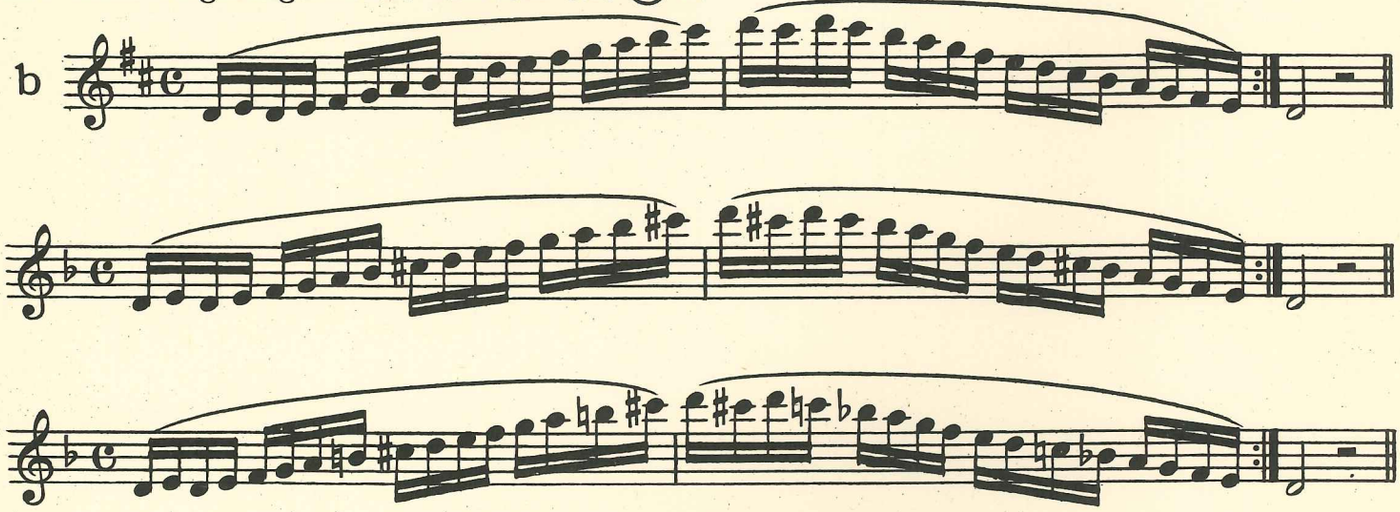
a



On D throughout

Use same fingerings as for exercise No. (1) a.

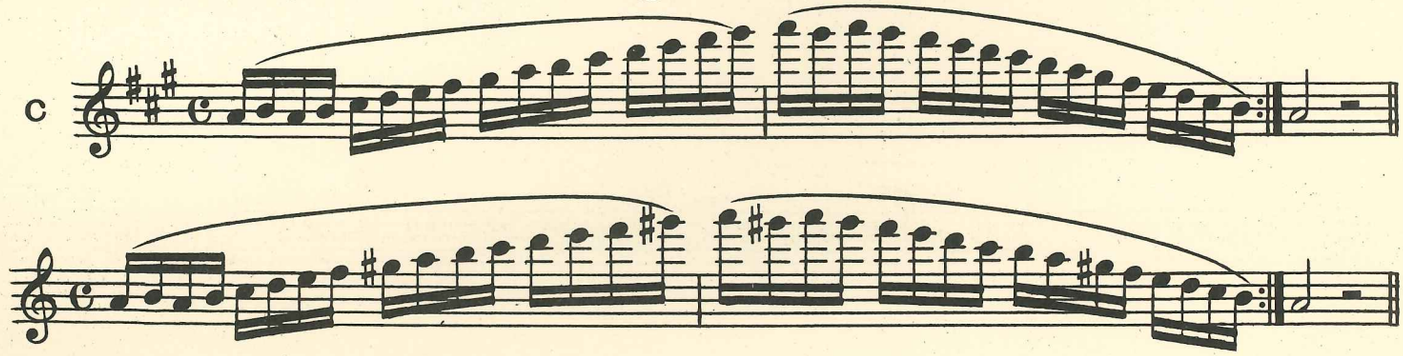
b

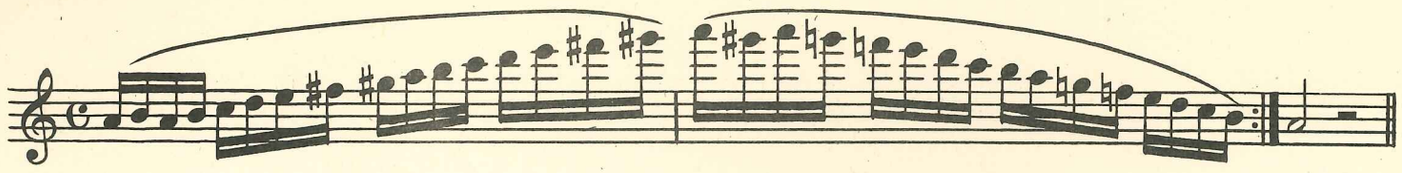


On A throughout

Use same fingerings as for exercise No. (1) a.

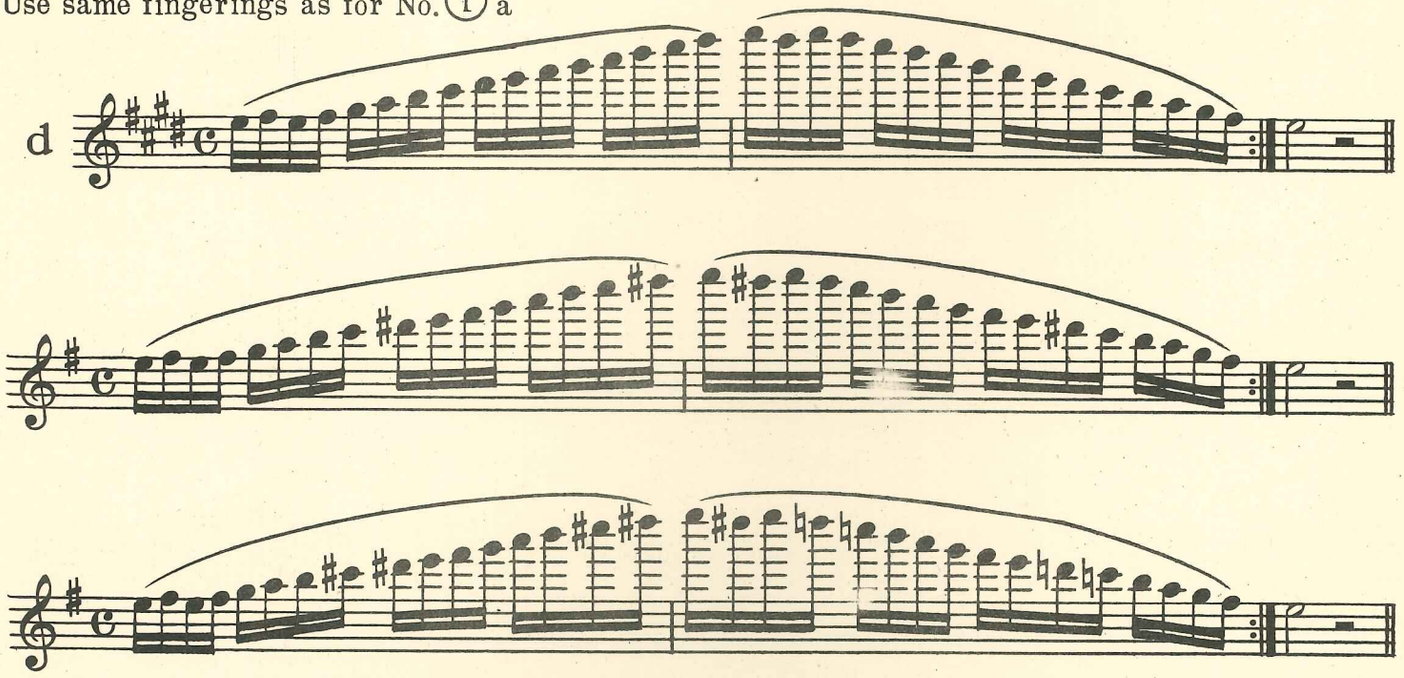
c



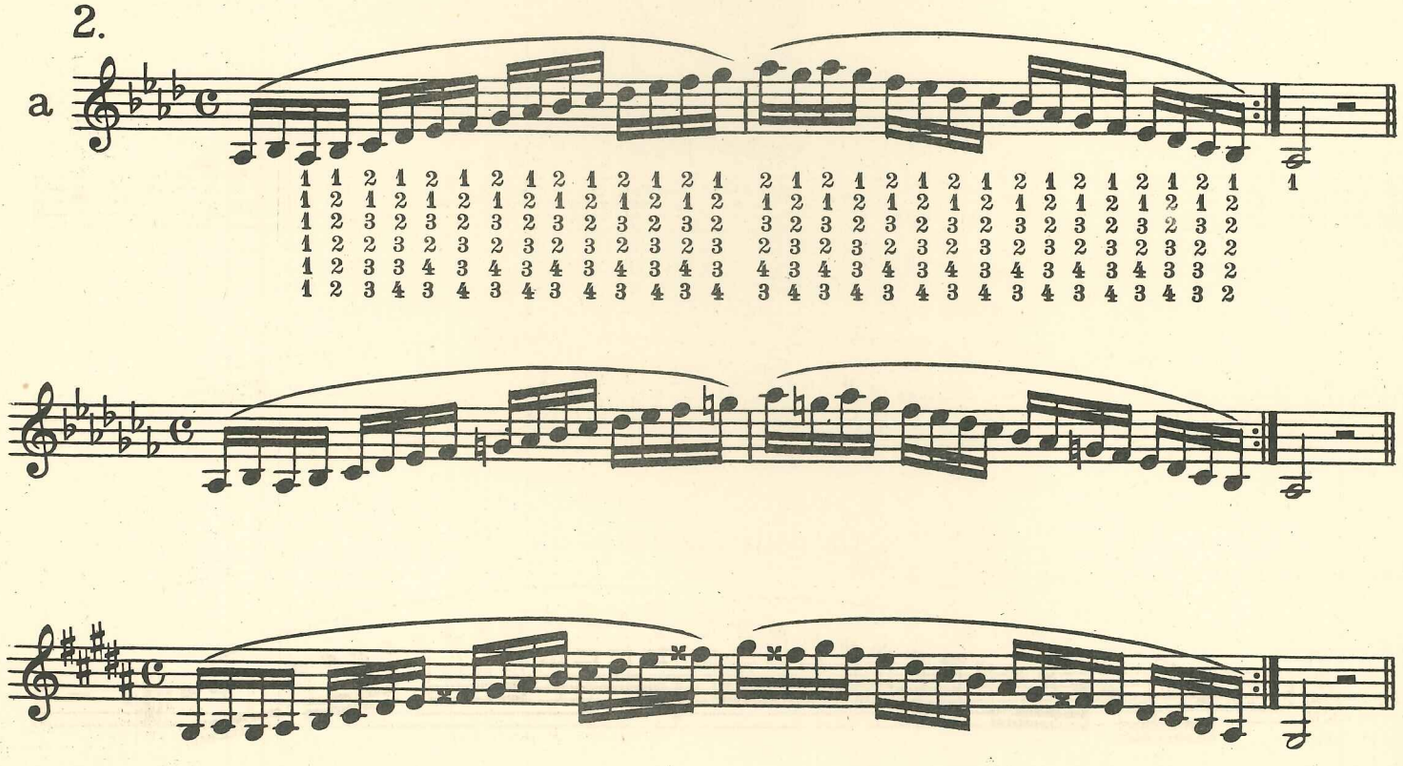


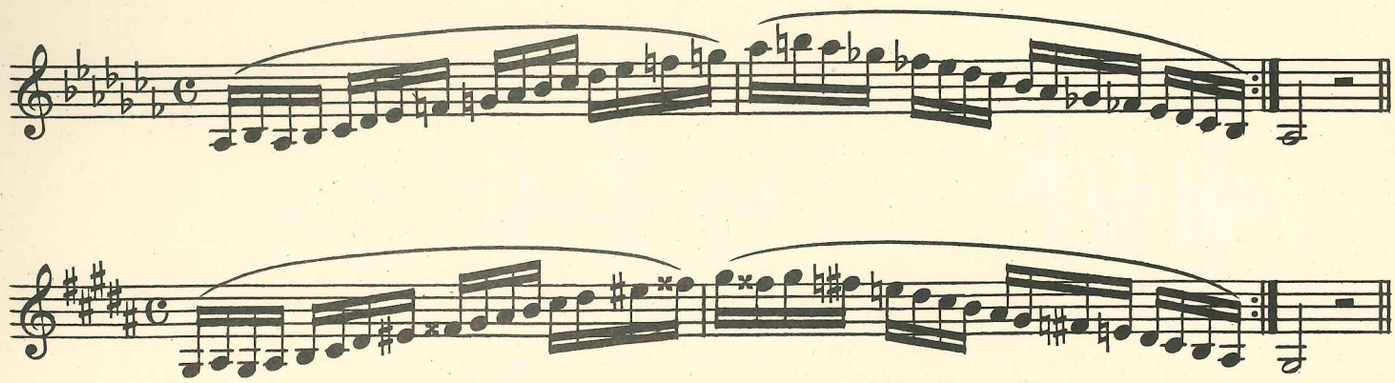
On E throughout

Use same fingerings as for No. (1) a



On G throughout

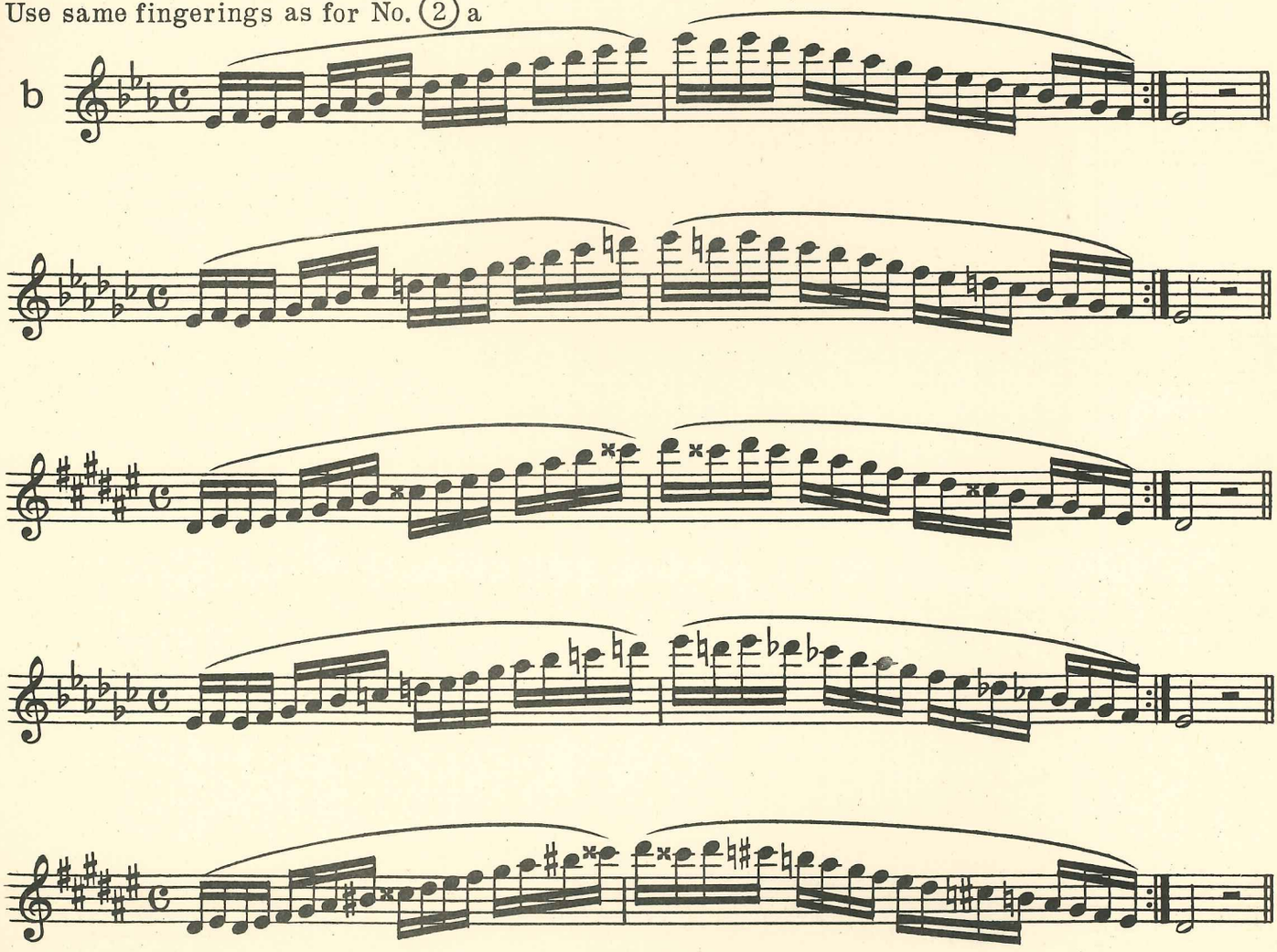




On D throughout

Use same fingerings as for No. (2) a

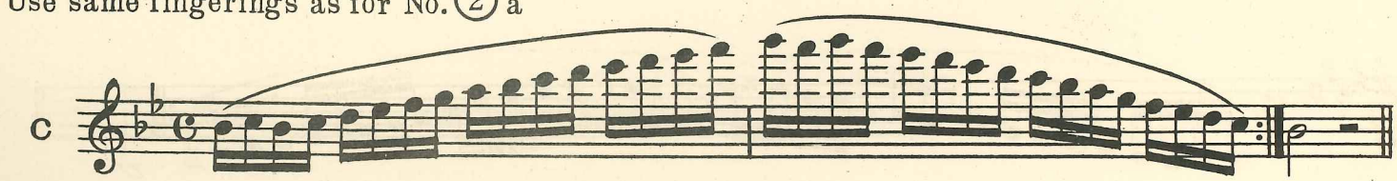
b

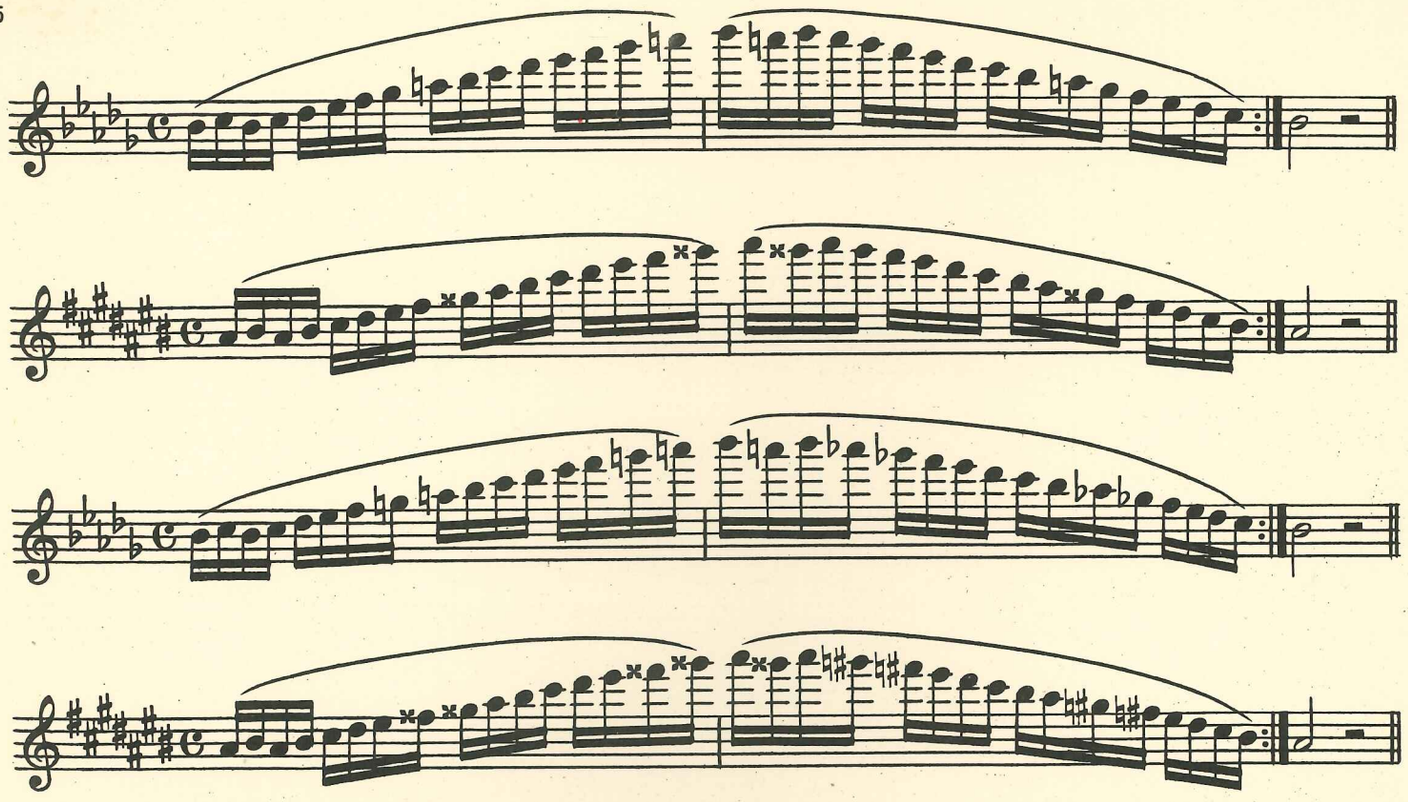


On A throughout

Use same fingerings as for No. (2) a

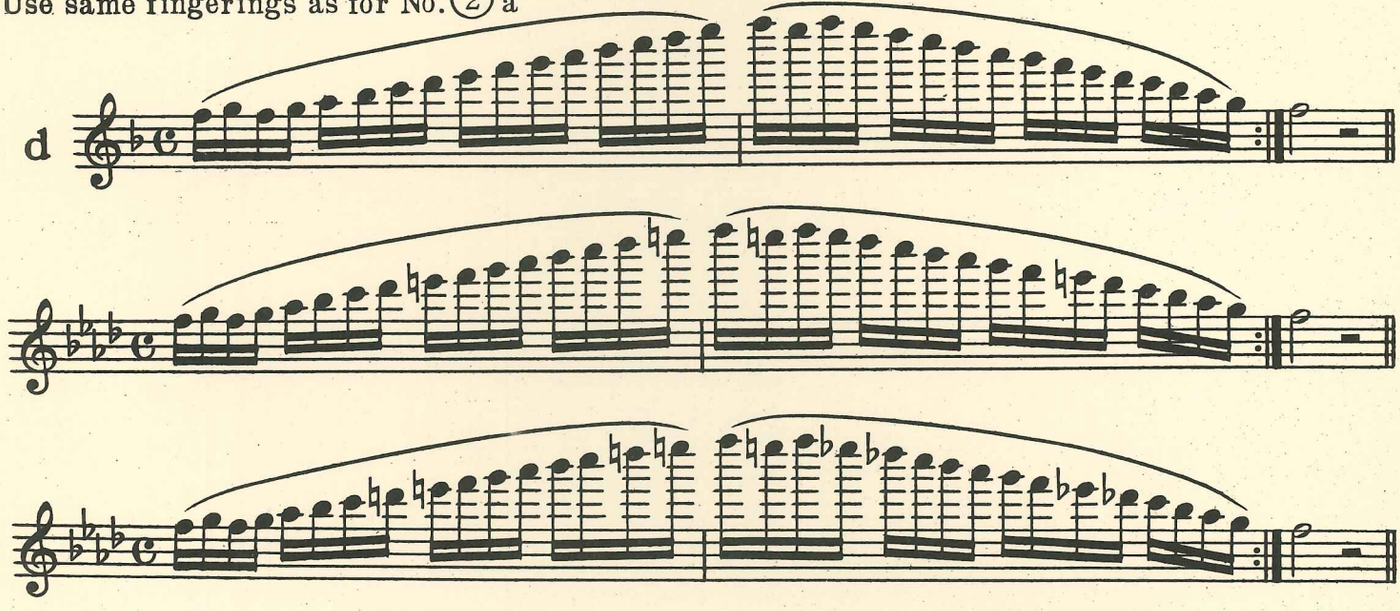
c



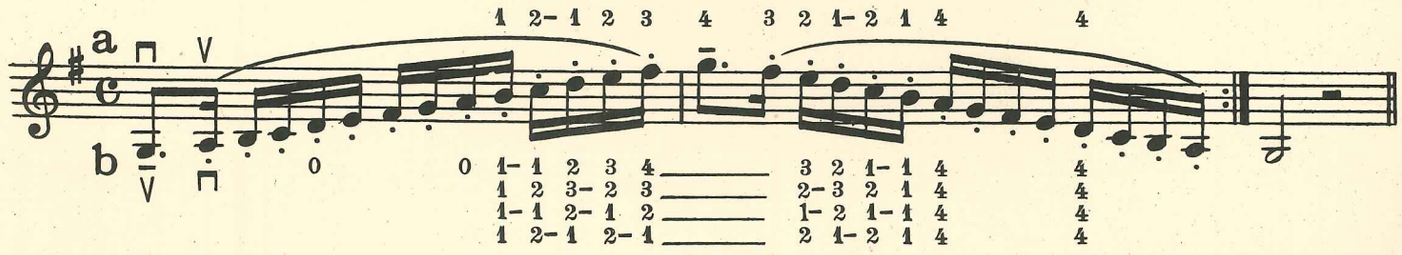


Use same fingerings as for No. (2) a

On E throughout



All scale exercises in this book should be practised also in the following rhythmical variant; Exercise (1) a of chapter 1 is given as an illustration.



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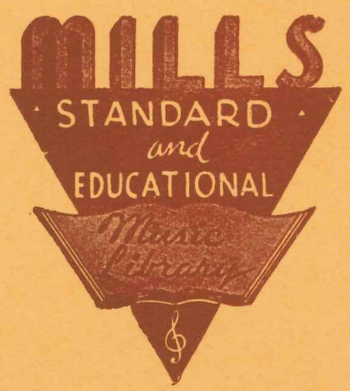
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