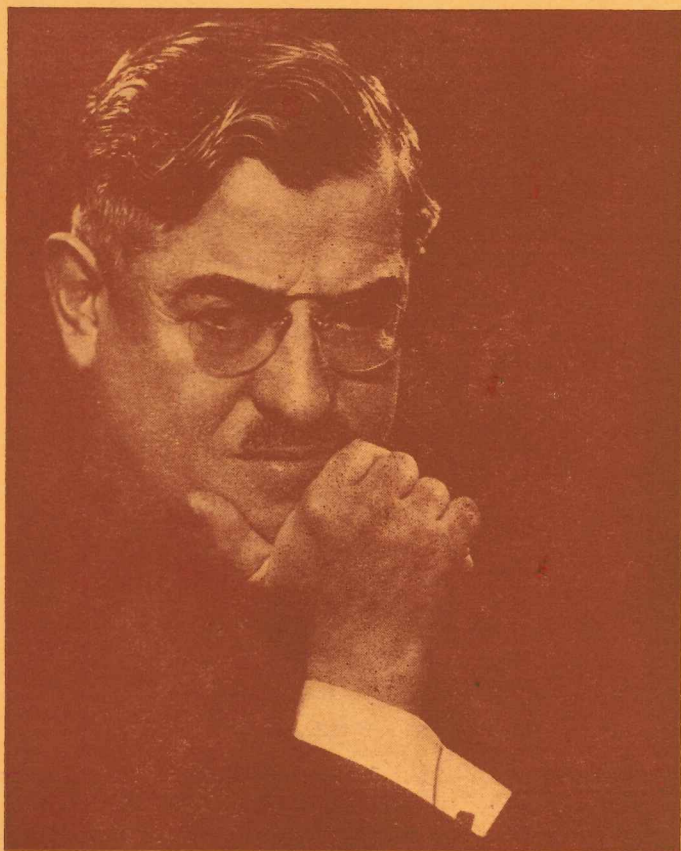

ESSENTIAL SCALE STUDIES

ON SCIENTIFIC BASIS

FOR VIOLIN



FOR THE DEVELOPMENT OF THE
RHYTHMIC IMPULSE OF THE FINGERS

By
D. C. DOUNIS, Op. 37

A handwritten signature in black ink, appearing to be 'D. C. Dounis', with a long, sweeping tail.

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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 evenness; 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 evenness, *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

1.

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

a

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

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

b

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

2.

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

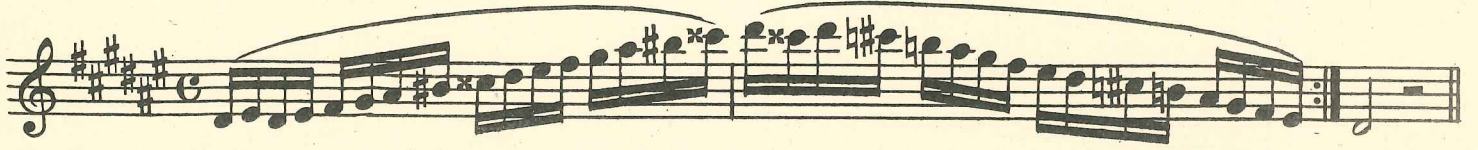
a

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	

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

b

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	

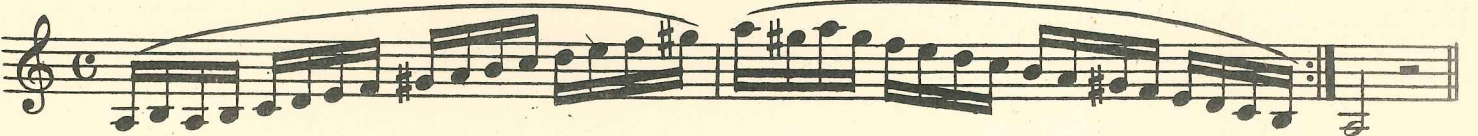


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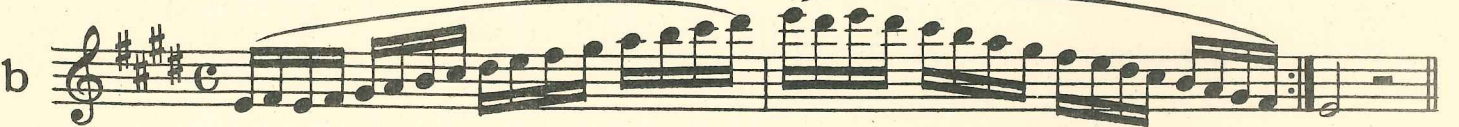
4	4	1-1	2-1	2	3	4	3	4	3	2	1-2	1-1	4	4	
4	4	1	2	3-1	2	3	4	3	4	3	2	1-3	2	1	4



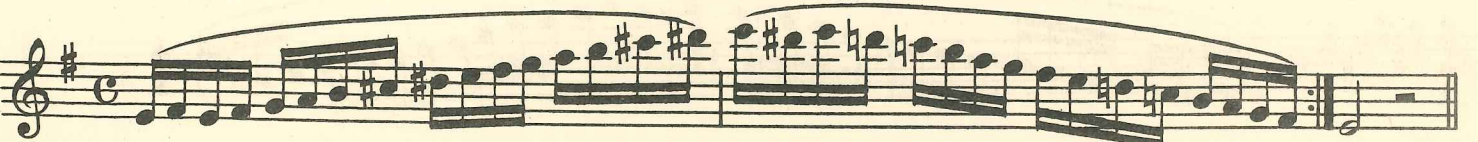
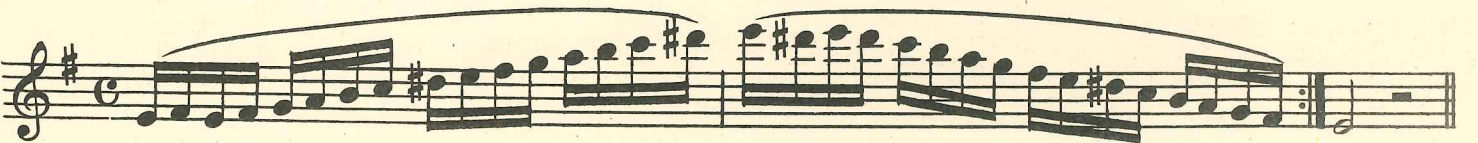
4	4	1	2-1	2	3	4	_____	3	2	1-2	1	4	4
4	4	1-1	2	3-2	3	_____	_____	2-3	2	1-1	4	4	4
4	4	1	2-1	2-1	2	_____	_____	1-2	1-2	1	4	4	4
4	4	1-1	2-1	2-1	_____	_____	_____	2	1-2	1-1	4	4	4



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	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	4	1	2-1	2-1	2	_____	_____	1-2	1-2	1	4	4	4
4	4	1-1	2-1	2-1	_____	_____	_____	2	1-2	1-1	4	4	4



4.

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

a

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

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

b

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

Same fingerings as No. ④ a.

5.

a

Same fingerings as No. ④ b.

b

6.

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

a

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

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

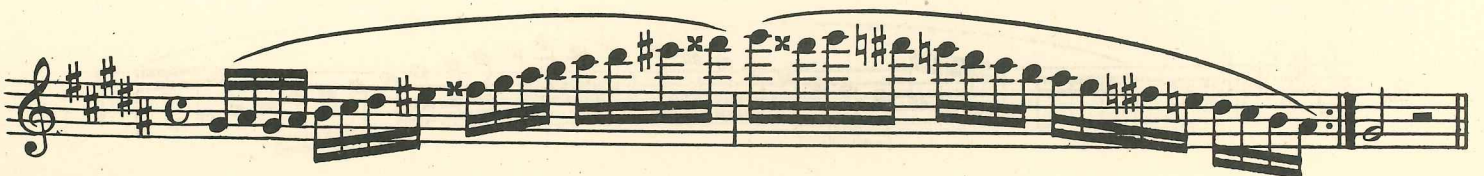
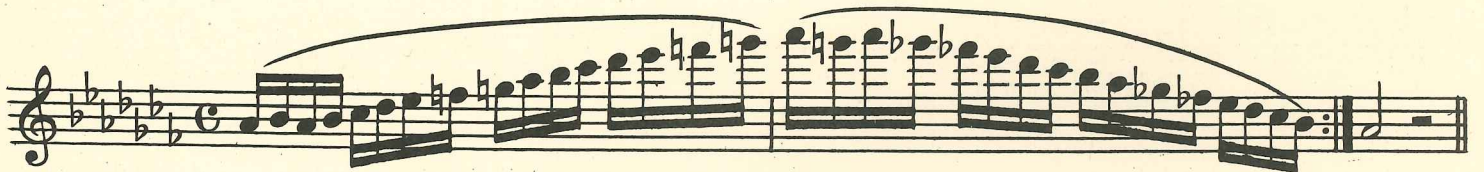
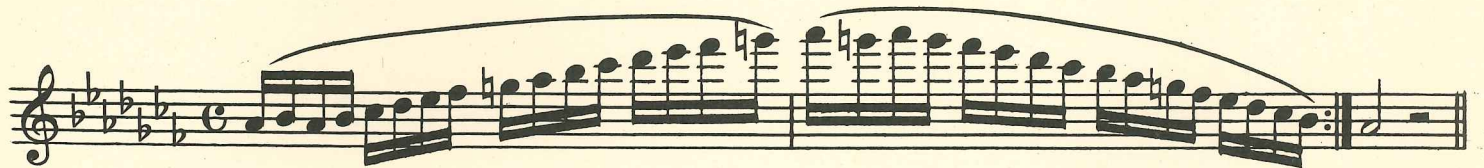
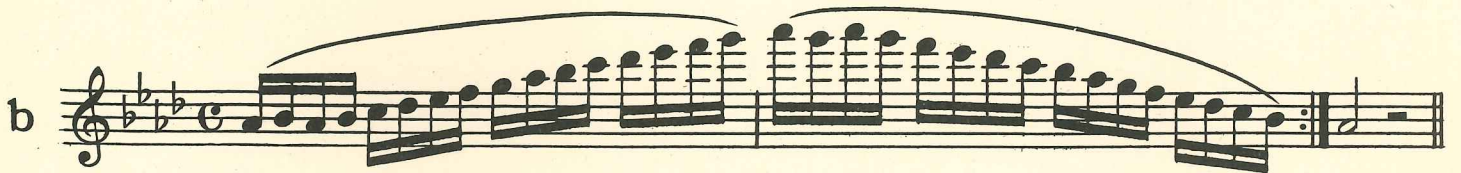
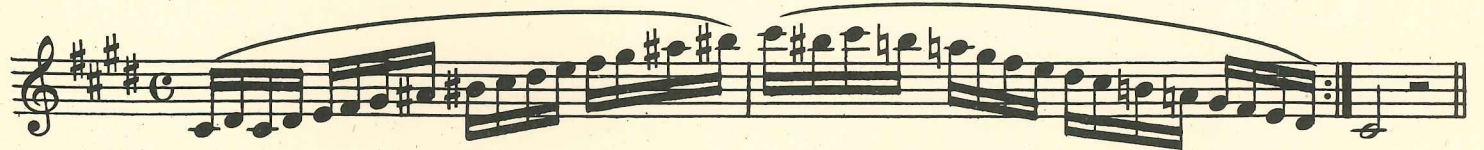
b

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

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

7.

a



8.

IV

a

Musical staff 1 for exercise 8, part a. It features a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of eighth notes, with a slur over the first two measures and another slur over the last two measures. The piece ends with a repeat sign and a final note.

Musical staff 2 for exercise 8, part a. It features a treble clef, a key signature of one flat (Bb), and a common time signature (C). The melody consists of eighth notes, with a slur over the first two measures and another slur over the last two measures. The piece ends with a repeat sign and a final note.

Musical staff 3 for exercise 8, part a. It features a treble clef, a key signature of two flats (Bb, Eb), and a common time signature (C). The melody consists of eighth notes, with a slur over the first two measures and another slur over the last two measures. The piece ends with a repeat sign and a final note.

III

b

Musical staff 4 for exercise 8, part b. It features a treble clef, a key signature of two sharps (F#, C#), and a common time signature (C). The melody consists of eighth notes, with a slur over the first two measures and another slur over the last two measures. The piece ends with a repeat sign and a final note.

Musical staff 5 for exercise 8, part b. It features a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). The melody consists of eighth notes, with a slur over the first two measures and another slur over the last two measures. The piece ends with a repeat sign and a final note.

Musical staff 6 for exercise 8, part b. It features a treble clef, a key signature of three flats (Bb, Eb, Ab), and a common time signature (C). The melody consists of eighth notes, with a slur over the first two measures and another slur over the last two measures. The piece ends with a repeat sign and a final note.

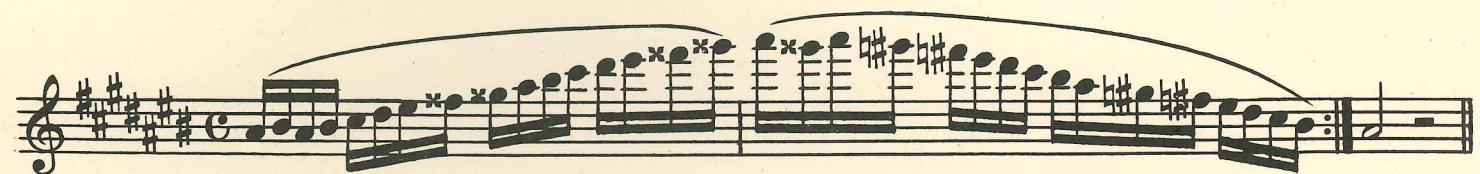
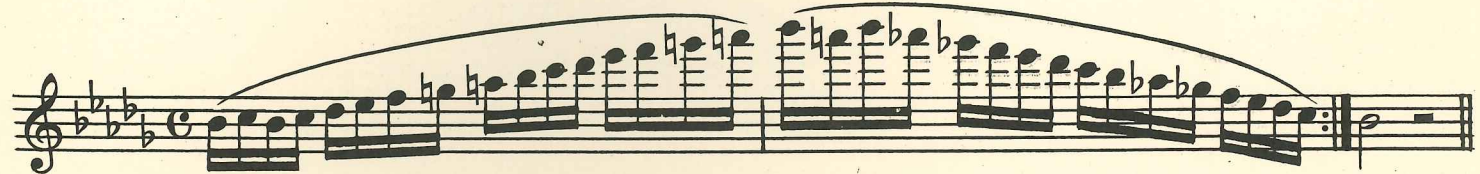
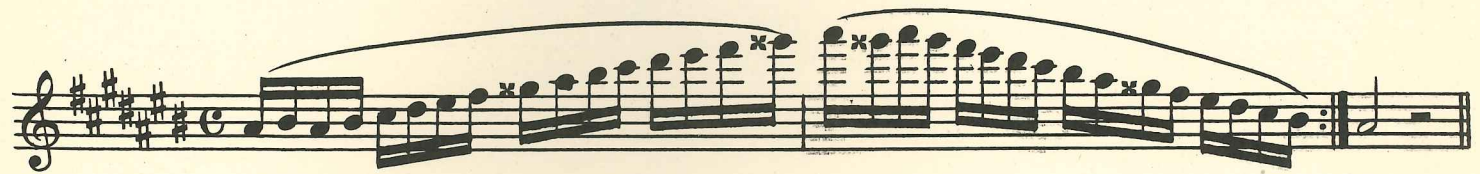
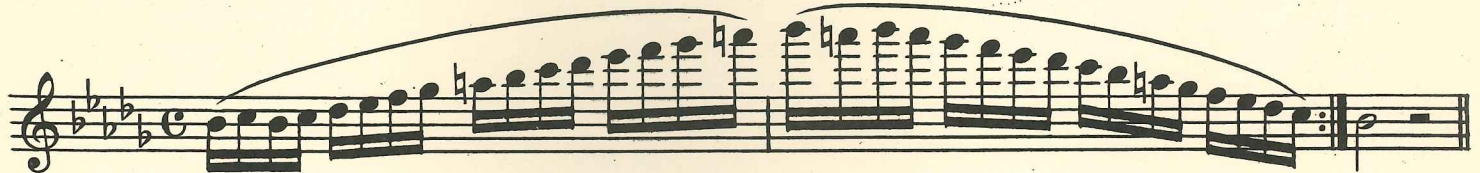
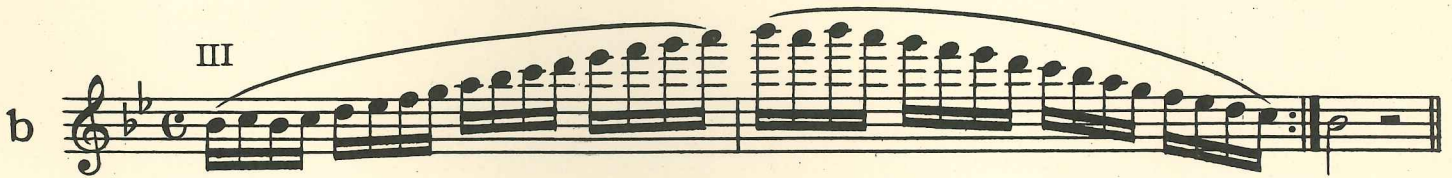
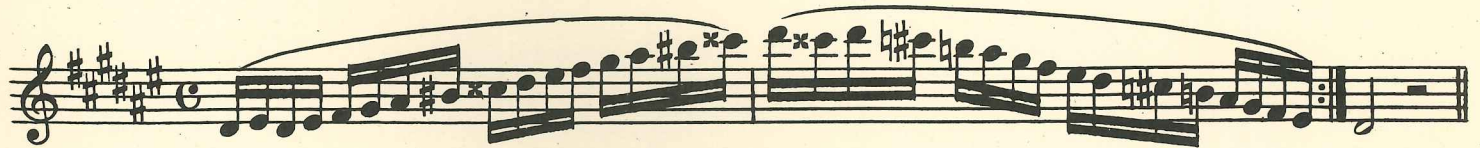
9.

IV

a

Musical staff 7 for exercise 9, part a. It features a treble clef, a key signature of three flats (Bb, Eb, Ab), and a common time signature (C). The melody consists of eighth notes, with a slur over the first two measures and another slur over the last two measures. The piece ends with a repeat sign and a final note.

Musical staff 8 for exercise 9, part a. It features a treble clef, a key signature of four flats (Bb, Eb, Ab, Db), and a common time signature (C). The melody consists of eighth notes, with a slur over the first two measures and another slur over the last two measures. The piece ends with a repeat sign and a final note.



10.

IV

a

Exercise 'a' consists of three staves of music in G major (one sharp) and common time. The first staff is labeled 'a' and 'IV'. It features a treble clef and a C-clef on the fourth line. The melody is a scale starting on G4, moving up and then down, with slurs over the phrases. The second and third staves are variations of the same exercise, with the second staff using a key signature of one sharp and the third staff using a key signature of two sharps.

III

b

Exercise 'b' consists of four staves of music in G major (one sharp) and common time. The first staff is labeled 'b' and 'III'. It features a treble clef and a C-clef on the third line. The melody is a scale starting on G4, moving up and then down, with slurs over the phrases. The second and third staves are variations of the same exercise, with the second staff using a key signature of two sharps and the third staff using a key signature of one sharp.

11. IV
a

III
b

12. IV
a

IV

Musical staff 1: Treble clef, C major, 4/4 time. The exercise consists of two 4-measure phrases. The first phrase is an ascending scale: C4, D4, E4, F4, G4, A4, B4, C5. The second phrase is a descending scale: C5, B4, A4, G4, F4, E4, D4, C4. Slurs are placed over each phrase.

Musical staff 2: Treble clef, D major, 4/4 time. The exercise consists of two 4-measure phrases. The first phrase is an ascending scale: D4, E4, F#4, G4, A4, B4, C#5, D5. The second phrase is a descending scale: D5, C#5, B4, A4, G4, F#4, E4, D4. Slurs are placed over each phrase.

Musical staff 3: Treble clef, E major, 4/4 time. The exercise consists of two 4-measure phrases. The first phrase is an ascending scale: E4, F#4, G#4, A4, B4, C#5, D#5, E5. The second phrase is a descending scale: E5, D#5, C#5, B4, A4, G#4, F#4, E4. Slurs are placed over each phrase.

III

Musical staff 4: Treble clef, F major, 4/4 time. The exercise consists of two 4-measure phrases. The first phrase is an ascending scale: F4, G4, A4, Bb4, C5, D5, Eb5, F5. The second phrase is a descending scale: F5, Eb5, D5, C5, Bb4, A4, G4, F4. Slurs are placed over each phrase.

Musical staff 5: Treble clef, G major, 4/4 time. The exercise consists of two 4-measure phrases. The first phrase is an ascending scale: G4, A4, B4, C5, D5, E5, F#5, G5. The second phrase is a descending scale: G5, F#5, E5, D5, C5, B4, A4, G4. Slurs are placed over each phrase.

Musical staff 6: Treble clef, A major, 4/4 time. The exercise consists of two 4-measure phrases. The first phrase is an ascending scale: A4, B4, C#5, D5, E5, F#5, G#5, A5. The second phrase is a descending scale: A5, G#5, F#5, E5, D5, C#5, B4, A4. Slurs are placed over each phrase.

Musical staff 7: Treble clef, B major, 4/4 time. The exercise consists of two 4-measure phrases. The first phrase is an ascending scale: B4, C#5, D#5, E5, F#5, G#5, A#5, B5. The second phrase is a descending scale: B5, A#5, G#5, F#5, E5, D#5, C#5, B4. Slurs are placed over each phrase.

Chapter II

On G throughout

1.

a

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

On D throughout

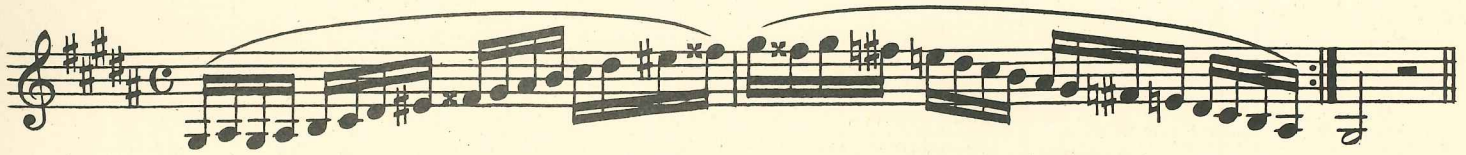
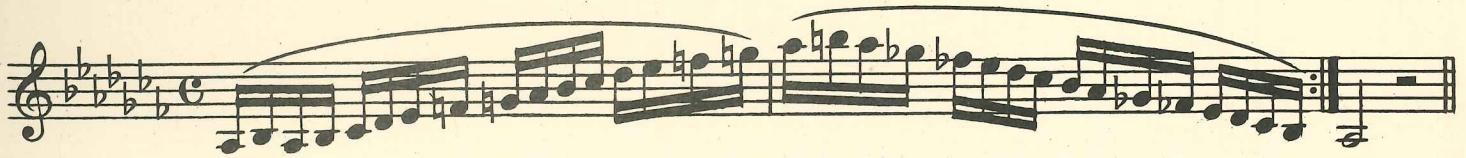
Use same fingerings as for exercise No. ① a.

b

On A throughout

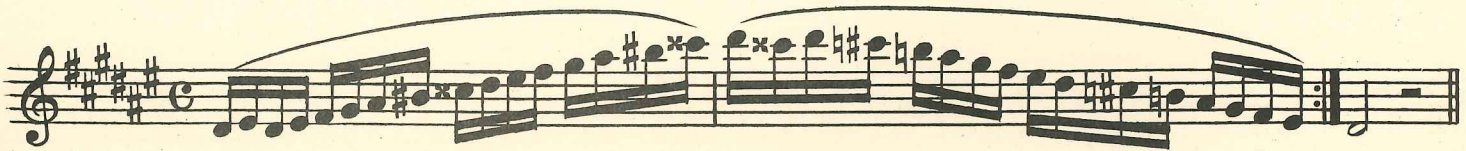
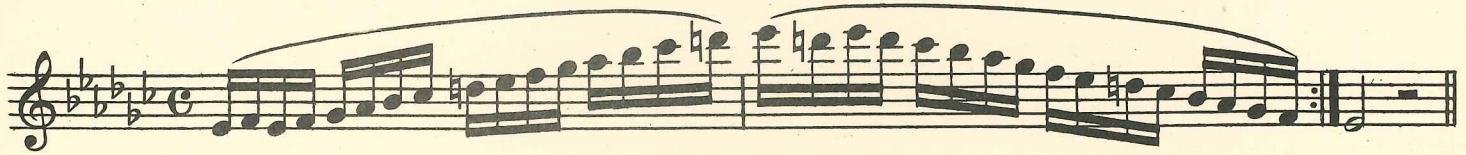
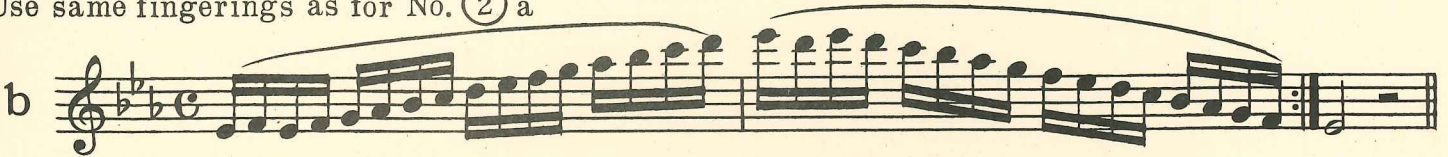
Use same fingerings as for exercise No. ① a.

c



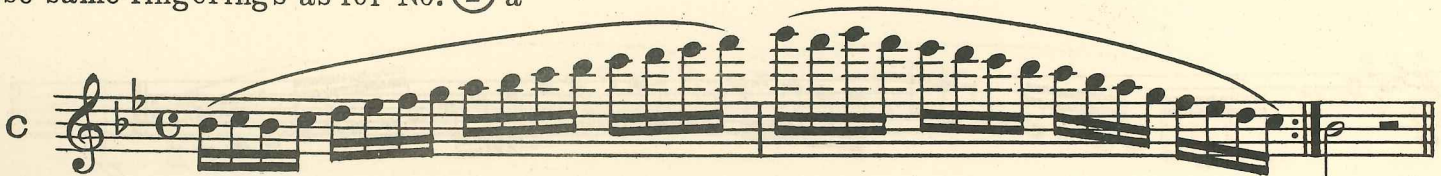
On D throughout

Use same fingerings as for No. (2) a



On A throughout

Use same fingerings as for No. (2) a



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.

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

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