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**THE ABSOLUTE INDEPENDENCE OF THE FINGERS**

In Violin Playing on a Scientific Basis, Op. 15  
Book II: The Absolute Independence of Four Fingers

**CARL FISCHER®**

65 Bleecker Street, New York, NY 10012

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# NOTE!

The exercises contained in this book are but the logical continuation and development of the exercises of the first book. They treat of the absolute independence of all four fingers—moving simultaneously—no finger being held passive. They are divided in three parts—[A], [B] and [C]. In [A], specific exercises are designed for the highest development of the VERTICAL OR FALLING MOVEMENT in conjunction with the other movements; the exercises presented in [B] aim at the highest development of the HORIZONTAL OR SIDE MOVEMENT in conjunction with the other movements, while in [C] the exercises develop in the highest degree the LEFT TO RIGHT MOVEMENT (PIZZICATO) in conjunction with the other movements. Part [A] consists of six fundamental exercises with nineteen modifications and twenty-three simple variants to each fundamental exercise; Part [B] has six fundamental exercises with nineteen modifications and one simple variant to each fundamental exercise, and Part [C] contains, too, six fundamental exercises with nineteen modifications and one simple variant to each fundamental exercise.

The supplement to all above exercises—also for the highest development of the movement FROM RIGHT TO LEFT and vice-versa (CHORD PLAYING)—is to be found in the appendix, where ELEVEN BASIC VARIANTS are added to every fundamental exercise of each part—[A], [B] and [C]. Each one of these basic variants should be practised also, according to the modifications and the simple variants of the corresponding fundamental exercises.

As the study of the exercises contained in this book *must not be taken up, in any case, BEFORE thoroughly mastering the exercises of the first book*, I have purposely omitted any directions for practising. For the correct study of the following exercises the same procedure should be observed, as with the exercises of the first book; the directions for practising, on page 4 of the first book, apply here, as well.\*

THE AUTHOR.

\* The exercises contained in the present book are written on the A, D and G strings; they should, however, be transposed and practised also on the E, A, and D strings.

## A

## DEVELOPMENT OF THE VERTICAL OR FALLING MOVEMENT

## FIRST FUNDAMENTAL EXERCISE

1st and 2nd fingers: VERTICAL OR FALLING MOVEMENT  
 3rd finger: HORIZONTAL OR SIDE MOVEMENT  
 4th finger: LEFT TO RIGHT MOVEMENT (PIZZICATO)

## NINETEEN MODIFICATIONS

This musical score consists of 19 numbered variants (8-19) for guitar. Each variant is presented on a two-staff system (treble and bass clef). The music is primarily in 4/4 time and features a consistent bass line of quarter notes. The treble clef part is characterized by triplets of eighth notes. Fingerings are indicated by numbers 0, 1, 2, and 3. Variants 8, 11, 12, 13, 14, 15, 17, and 19 include repeat signs. Variants 9, 10, 16, and 18 are single-measure exercises.

**TWENTY-THREE SIMPLE VARIANTS.**

To be practised, each one, like the NINETEEN MODIFICATIONS of the FIRST FUNDAMENTAL EXERCISE.

This section shows the first three variants of the exercise. Each variant is on a two-staff system. The bass line consists of quarter notes with fingerings 0, 1, 2, 1. The treble clef part features eighth notes with fingerings 0, 1, 2, 1. Variant 1 has a triplet of eighth notes. Variants 2 and 3 have different rhythmic patterns in the treble clef.

4 3 — 3 0 1 0 2 0 1 0 2

5 3 — 3 0 1 0 2 0 1 0 2

6 3 — 3 0 2 0 1 0 2 0 1

7 3 — 3 0 2 0 1 0 2 0 1

8 3 — 3 1 0 2 0 1 0 2 0

9 3 — 3 1 0 2 0 1 0 2 0

10 3 — 3 1 2 0 2 1 2 0 2

11 3 — 3 1 2 0 2 1 2 0 2

12 3 — 3 1 0 1 2 1 0 1 2

13 3 — 3 1 0 1 2 1 0 1 2

14 3 — 3 1 2 1 0 1 2 1 0

15 3 — 3 1 2 1 0 1 2 1 0

16 3 — 3 2 0 1 0 2 0 1 0

17 3 — 3 2 0 1 0 2 0 1 0

18 3 — 3 2 1 0 1 2 1 0 1

19 3 — 3 2 1 0 1 2 1 0 1

20 3 — 3 2 0 2 1 2 0 2 1

21 3 — 3 2 0 2 1 2 0 2 1

22 3 — 3 2 1 2 0 2 1 2 0

23 3 — 3 2 1 2 0 2 1 2 0

## SECOND FUNDAMENTAL EXERCISE

1st and 3rd fingers: VERTICAL OR FALLING MOVEMENT

2nd finger: HORIZONTAL OR SIDE MOVEMENT

4th finger: LEFT TO RIGHT MOVEMENT (PIZZICATO)

### NINETEEN MODIFICATIONS

8 9 10

11 12 13

14 15

16 17 18 19

TWENTY-THREE SIMPLE VARIANTS.

To be practised, each one, like the NINETEEN MODIFICATIONS of the SECOND FUNDAMENTAL EXERCISE.

1 2 3

4 5 6 7

8 9 10 11

12 13 14 15

16 17 18 19

20 21 22 23



# THIRD FUNDAMENTAL EXERCISE

1st and 4th fingers: VERTICAL OR FALLING MOVEMENT  
 2nd finger: HORIZONTAL OR SIDE MOVEMENT  
 3rd finger: LEFT TO RIGHT MOVEMENT (PIZZICATO)

Musical notation for the first exercise, showing a treble and bass clef with notes and fingerings (2, 0, 1, 4, 1) and a plectrum symbol with '3' below it.

## NINETEEN MODIFICATIONS

① ② ③ ④ ⑤ ⑥ ⑦

A series of seven numbered musical exercises (1-7) showing various modifications of the first exercise, including changes in rhythm, fingerings, and plectrum techniques.

8 9 10

11 12 13

14 15

16 17 18 19

Detailed description: This block contains 19 numbered musical exercises for guitar, arranged in five rows. Each exercise is written on a grand staff (treble and bass clefs). Fingerings are indicated by numbers 0, 1, 4, and 2. Fret numbers are indicated by '+' signs below the bass staff. Exercises 8-13 feature a consistent bass line with a treble line that varies in rhythm and phrasing. Exercises 14-19 show more complex rhythmic patterns and phrasing in both hands.

TWENTY-THREE SIMPLE VARIANTS.

To be practised, each one, like the NINETEEN MODIFICATIONS of the THIRD FUNDAMENTAL EXERCISE.

1 2 3

Detailed description: This block contains three numbered musical exercises for guitar, arranged in a single row. Each exercise is written on a grand staff (treble and bass clefs). Fingerings are indicated by numbers 0, 1, 4, and 2. Fret numbers are indicated by '+' signs below the bass staff. Exercise 1 has a treble line with a sequence of eighth notes and a bass line with a simple pattern. Exercises 2 and 3 show variations in the treble line's phrasing and rhythm.

4 5 6 7

8 9 10 11

12 13 14 15

16 17 18 19

20 21 22 23

## FOURTH FUNDAMENTAL EXERCISE

1st finger:                    HORIZONTAL OR SIDE MOVEMENT  
 2nd and 3rd fingers:       VERTICAL OR FALLING MOVEMENT  
 4th finger:                 LEFT TO RIGHT MOVEMENT (PIZZICATO)

### NINETEEN MODIFICATIONS

8 9 10 11

12 13 14

15 16

17 18 19

Detailed description: This section contains ten musical exercises numbered 8 through 19. Each exercise is presented on a grand staff with a treble clef and a bass clef. Fingerings are indicated by numbers 1-4 above notes. Fretting positions are indicated by numbers 0, 2, 3, and 4 below notes. Exercises 8, 9, 10, 11, 12, 13, 14, 17, 18, and 19 feature a repeating melodic line in the treble clef and a corresponding bass line in the bass clef. Exercise 15 is a single melodic line in the treble clef. Exercises 16, 17, 18, and 19 have a bass line consisting of a single note (usually the 4th fret) held throughout the exercise.

**TWENTY-THREE SIMPLE VARIANTS.**

To be practised, each one, like the NINETEEN MODIFICATIONS of the FOURTH FUNDAMENTAL EXERCISE.

1 2 3

Detailed description: This section contains three musical exercises numbered 1 through 3. Each exercise is presented on a grand staff with a treble clef and a bass clef. Fingerings are indicated by numbers 1-4 above notes. Fretting positions are indicated by numbers 0, 2, 3, and 4 below notes. Exercise 1 has a treble line with notes on frets 0, 2, 3, 2 and a bass line with notes on frets 0, 2, 3, 2. Exercise 2 has a treble line with notes on frets 0, 3, 2, 3 and a bass line with notes on frets 0, 3, 2, 3. Exercise 3 has a treble line with notes on frets 0, 3, 2, 3 and a bass line with notes on frets 0, 3, 2, 3.

4 5 6 7

8 9 10 11

12 13 14 15

16 17 18 19

20 21 22 23

## FIFTH FUNDAMENTAL EXERCISE

1st finger: HORIZONTAL OR SIDE MOVEMENT  
 2nd finger: LEFT TO RIGHT MOVEMENT (PIZZICATO)  
 3rd and 4th fingers: VERTICAL OR FALLING MOVEMENT

### NINETEEN MODIFICATIONS

①

②

③

④

⑤

⑥

7 8 9

10 11 12 13

14 15 16

17 18 19

TWENTY-THREE SIMPLE VARIANTS.

To be practised, each one, like the NINETEEN MODIFICATIONS of the FIFTH FUNDAMENTAL EXERCISE.

1 2 3



④ ⑤ ⑥ ⑦

0 3 0 4 0 3 0 4    0 3 0 4 0 3 0 4    0 4 0 3 0 4 0 3    0 4 0 3 0 4 0 3

⑧ ⑨ ⑩ ⑪

3 0 4 0 3 0 4 0    3 0 4 0 3 0 4 0    3 4 0 4 3 4 0 4    3 4 0 4 3 4 0 4

⑫ ⑬ ⑭ ⑮

3 0 3 4 3 0 3 4    3 0 3 4 3 0 3 4    3 4 3 0 3 4 3 0    3 4 3 0 3 4 3 0

⑯ ⑰ ⑱

4 0 3 0 4 0 3 0    4 0 3 0 4 0 3 0    4 3 0 3 4 3 0 3    4 3 0 3 4 3 0 3

⑳ ㉑ ㉒ ㉓

4 0 4 3 4 0 4 3    4 0 4 3 4 0 4 3    4 3 4 0 4 3 4 0    4 3 4 0 4 3 4 0

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## SIXTH FUNDAMENTAL EXERCISE

1st finger: HORIZONTAL OR SIDE MOVEMENT  
 2nd and 4th fingers: VERTICAL OR FALLING MOVEMENT  
 3rd finger: LEFT TO RIGHT MOVEMENT (PIZZICATO)

### NINETEEN MODIFICATIONS

①

②

③

④

⑤

⑥

⑦

⑧ ⑨ ⑩

⑪ ⑫ ⑬

⑭ ⑮

⑯ ⑰ ⑱

These 19 musical variants are arranged in five rows. Each variant is presented as a two-staff system (treble and bass clef). Fingerings (1-4) are indicated above notes, and fret numbers (0, 2, 4) are indicated below notes. Some variants include a circled number above the staff.

### TWENTY-THREE SIMPLE VARIANTS.

To be practised, each one, like the NINETEEN MODIFICATIONS of the SIXTH FUNDAMENTAL EXERCISE.

① ② ③

These three musical variants are arranged in a single row. Each variant is presented as a two-staff system (treble and bass clef). Fingerings (1-4) are indicated above notes, and fret numbers (0, 2, 4) are indicated below notes. Each variant is preceded by a circled number.

4 5 6 7

8 9 10 11

12 13 14 15

16 17 18 19

20 21 22 23

**B****DEVELOPMENT OF THE HORIZONTAL OR SIDE MOVEMENT****FIRST FUNDAMENTAL EXERCISE**

1st and 2nd fingers: HORIZONTAL OR SIDE MOVEMENT  
 3rd finger: VERTICAL OR FALLING MOVEMENT  
 4th finger: LEFT TO RIGHT MOVEMENT (PIZZICATO)

**NINETEEN MODIFICATIONS**

①

②

③

④

⑤

6

7

8

9

10

11

12

13

14