

DEMETRIUS  
CONSTANTINE  
**DOUNIS**

**PREPARATORY STUDIES**

In Thirds and Fingered Octaves on a Scientific Basis, Op. 16  
Book II: Fingered Octaves

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## FOREWORD

In the first book: "PREPARATORY STUDIES IN THIRDS," I have remarked that the playing of fingered-octaves is based on the same mechanical principles as the thirds—with the exception of a different setting of the fingers.\*

The one and only difficulty of fingered-octaves is the stretch of the fingers; in every other respect they are—contrary to the general belief—much easier than the thirds. The reason is that the setting of the fingers is less difficult in fingered-octaves than in thirds, and that both fingers stop always the same interval, while in the case of thirds—excepting chromatic passages—there are major and minor intervals.

We have no better means of promoting a correct position of the left hand than the practice of the thirds; while the position of the hand required for fingered-octave playing is hardly beneficial to the average violinist. However, the enormous benefit to the fingers—on account of the stretch—from fingered-octave playing should not be overlooked. Violin players, therefore,—especially those with a faulty position of the left hand—are cautioned to proceed in the practice of fingered-octaves very slowly,—as such practise may encourage this fault—and, to counteract any such tendency or effect they are advised to practise thirds immediately after fingered-octaves.

Violinists with a good position of the left hand may to a certain extent disregard the above advice, but, in any case, it will produce most satisfactory results, having the advantage, while continuing to play, of relieving the hand from any tension which the stretch may have occasioned.

It is essentially important that the following exercises be practised conscientiously, thoroughly and patiently. After the practice of these Studies, the player will be thoroughly prepared to overcome, with astonishing ease, any difficulty which may arise from fingered-octaves; he will feel perfectly "at home" in playing any kind of fingered-octave passage. In addition, his hand will be, although indirectly, well prepared to begin, later on, the study of tenths.

As to the bow, the benefit derived from the study of the first book: "PREPARATORY STUDIES IN THIRDS" will, through the following studies, be further established and increasingly evident.

THE AUTHOR.

\* Full explanations about the two fundamental settings of the fingers are to be found in my book: "THE VIOLINIST'S DAILY DOZEN."

# DIRECTIONS FOR PRACTISING

The most important rule to observe in practising the following exercises is: NOT TO RAISE A FINGER FROM THE STRING EXCEPT WHEN ABSOLUTELY NECESSARY. This rule should be strictly adhered to.

Each exercise should be practised diligently until fully mastered.

The exercises which do not contain any change of position are written in the first position only; but, they should be transposed and practised,\* in absolutely the same way, in all positions, according to the degree of proficiency of the player.

\* Except the exercises where an open string is used.

The exercises which necessitate a change of position are written so that the shifting occurs between the first and third positions. These exercises, too, are to be transposed, and practised in such a way as to connect not only the first and third, but all positions. How this should be done is explained, with illustrations, later on.

Rhythm plays a most important part in the study of technical exercises; the best way to overcome a technical difficulty is to practise it with rhythmical variations.


All exercises contained in this book, with the exception of Chapter I, should be practised with the following rhythmical variations, from (A) to (K).


Exercise (1) a) of Chapter II is used as illustration.

The image displays eleven musical exercises, labeled (A) through (K), arranged in four rows. Each exercise is written on a single treble clef staff. Exercises A, B, C, D, E, F, G, H, and I are grouped in the first three rows, while J and K are in the fourth row. Each exercise consists of a sequence of notes, often with slurs and accents, and includes fingerings (1, 2, 3) and sometimes triplets (indicated by a '3' over a group of notes). Exercises A, B, and C feature a pattern of eighth notes with slurs and accents. Exercises D, E, F, G, H, and I show more complex rhythmic patterns, including triplets and slurs. Exercises J and K are simpler, consisting of a few notes with slurs and accents.

## EXPLANATION OF SIGNS

- I. E string.
- II. A string.
- III. D string.
- IV. G string.

This sign:  indicates the simultaneous placing of the finger on two strings, stopping a fifth.

The notes written thus:  should be stopped and held down firmly with the fingers, without being sounded with the bow.

The first and fundamental rule to observe in practising the stretch, is to avoid carefully any stiffness, rigidity or contraction of the muscles of the left hand. The ability to stretch depends mainly upon the flexibility of the muscles; and, such flexibility can only be developed if the muscles are in a supple condition; otherwise a cramped condition will be the result, a continuance of which, will defeat the ambition of many a violinist, as it has done in the past.

The next point to observe is to proceed in the practice of stretching exercises with the greatest possible care and attention. It must always be remembered that the slightest feeling of fatigue or pain should be regarded as a sign that the muscles are no longer in a favorable condition to continue the practice. A few minutes of absolute rest and a vigorous shake-down of the entire arm from the shoulder, to stimulate the circulation of the blood, will restore the muscles to their normal condition, and the practice may then be resumed.

At the beginning, the period of practice for such exercises should not exceed five to ten minutes a day. Very gradually the time may be extended to fifteen minutes a day, which, however, should be the maximum.

The exercises are divided in two parts: **A** and **B**. The exercises of part **A** are based upon the vertical or falling movement of the fingers; those of part **B** upon the horizontal or side movement. The reason why stretching exercises do not, usually, produce the expected results, is that they are practised with the one or the other movement. Positive results can only be obtained if they are practised with both movements alternately. The player, therefore, should practise daily one or two exercises from both parts, **A** and **B**.

It is advisable to practise softly and with free use of vibrato, to counteract any tendency to rigidity or stiffness.

PART A VERTICAL OR FALLING MOVEMENT.

① FIRST FINGER

a)

b)

c)

d)

e)

f)

② a)

b)



c)  d) 

e)  f) 

5 a)  b) 

c)  d) 

e)  f) 

6 a)  b) 

c)  d) 

e)  f) 

1 SECOND FINGER

a) 



b)

Musical notation for exercise b) in treble clef, 3/4 time, key of D major. It features a sequence of eighth notes with fingerings 2 1, 2 1, 2 1, 2 1, 1 2, and 1 2. A box at the beginning shows a fingering diagram for the first four notes: 3 4 1 2.

c)

Musical notation for exercise c) in treble clef, 3/4 time, key of D major. It features a sequence of eighth notes with fingerings 2 1, 2 1, 2 1, and 2 1. A box at the beginning shows a fingering diagram for the first four notes: 3 4 1 2.

d)

Musical notation for exercise d) in treble clef, 3/4 time, key of D major. It features a sequence of eighth notes with fingerings 1 2, 1 2, 2 1, and 2 1. A box at the beginning shows a fingering diagram for the first four notes: 1 3 4 2.

Continuation of exercise d) in treble clef, 3/4 time, key of D major. It features a sequence of eighth notes with fingerings 2 1, 1 2, 1 2, and 1 2.

e)

Musical notation for exercise e) in treble clef, 3/4 time, key of D major. It features a sequence of eighth notes with fingerings 2 1, 2 1, 2 1, and 2 1. A box at the beginning shows a fingering diagram for the first four notes: 1 3 4 2.

f)

Musical notation for exercise f) in treble clef, 3/4 time, key of D major. It features a sequence of eighth notes with fingerings 1 2, 1 2, 2 1, and 2 1. A box at the beginning shows a fingering diagram for the first four notes: 1 2 4 3.

Continuation of exercise f) in treble clef, 3/4 time, key of D major. It features a sequence of eighth notes with fingerings 2 1, 2 1, 1 2, and 1 2.

2 a)

Musical notation for exercise 2 a) in treble clef, 3/4 time, key of D major. It features a sequence of eighth notes with fingerings 2 1, 2 1, 2 1, 1 2, 1 2, and 1 2. A box at the beginning shows a fingering diagram for the first four notes: 3 4 1 2.

b)

Musical notation for exercise 2 b) in treble clef, 3/4 time, key of D major. It features a sequence of eighth notes with fingerings 2 1, 2 1, 2 1, 1 2, 1 2, and 1 2. A box at the beginning shows a fingering diagram for the first four notes: 3 4 1 2.







e) **f)** **5** a)

b) **c)**

d) **e)**

**f)** **6** a)

b) **c)**

d) **e)** **f)**

**1** FOURTH FINGER.

a)

b)

c)













d) Musical notation for exercise d) in treble clef, key of D major. It features a sequence of eighth notes with fingerings 2-2-2-2-2-2-2-2-2-2-2-2-2-2-2-2. The first measure includes a box with fingerings 1, 3, 4. The exercise is divided into two phrases by a double bar line.

e) Musical notation for exercise e) in treble clef, key of D major. It features a sequence of eighth notes with fingerings 2-2-2-2-2-2-2-2-2-2-2-2-2-2-2-2. The first measure includes a box with fingerings 1, 3, 4. The exercise is divided into two phrases by a double bar line.

f) Musical notation for exercise f) in treble clef, key of D major. It features a sequence of eighth notes with fingerings 2-2-2-2-2-2-2-2-2-2-2-2-2-2-2-2. The first measure includes a box with fingerings 1, 2, 4. The exercise is divided into two phrases by a double bar line.

③ a) Musical notation for exercise 3a) in treble clef, key of D major. It features a sequence of eighth notes with fingerings 2-2-2-2-2-2-2-2-2-2-2-2-2-2-2-2. The first measure includes a box with fingerings 3, 4, 1. The exercise is divided into two phrases by a double bar line.

b) Musical notation for exercise 3b) in treble clef, key of D major. It features a sequence of eighth notes with fingerings 2-2-2-2-2-2-2-2-2-2-2-2-2-2-2-2. The first measure includes a box with fingerings 3, 4, 1. The exercise is divided into two phrases by a double bar line.

c) Musical notation for exercise 3c) in treble clef, key of D major. It features a sequence of eighth notes with fingerings 2-2-2-2-2-2-2-2-2-2-2-2-2-2-2-2. The first measure includes a box with fingerings 3, 4, 1. The exercise is divided into two phrases by a double bar line.

d) Musical notation for exercise 3d) in treble clef, key of D major. It features a sequence of eighth notes with fingerings 2-2-2-2-2-2-2-2-2-2-2-2-2-2-2-2. The first measure includes a box with fingerings 1, 3, 4. The exercise is divided into two phrases by a double bar line.

e) Musical notation for exercise 3e) in treble clef, key of D major. It features a sequence of eighth notes with fingerings 2-2-2-2-2-2-2-2-2-2-2-2-2-2-2-2. The first measure includes a box with fingerings 1, 3, 4. The exercise is divided into two phrases by a double bar line.

f) Musical notation for exercise 3f) in treble clef, key of D major. It features a sequence of eighth notes with fingerings 2-2-2-2-2-2-2-2-2-2-2-2-2-2-2-2. The first measure includes a box with fingerings 1, 2, 4. The exercise is divided into two phrases by a double bar line.

## ① THIRD FINGER.

a) Musical notation for exercise 1a) in treble clef, key of C major. It features a sequence of eighth notes with fingerings 3-3-3-3-3-3-3-3-3-3-3-3-3-3-3-3. The first measure includes a box with fingerings 1, 2. The exercise is divided into two phrases by a double bar line.

b) Musical notation for exercise 1b) in treble clef, key of C major. It features a sequence of eighth notes with fingerings 3-3-3-3-3-3-3-3-3-3-3-3-3-3-3-3. The first measure includes a box with fingerings 4, 1, 2. The exercise is divided into two phrases by a double bar line.

Musical notation for exercise 1c) in treble clef, key of C major. It features a sequence of eighth notes with fingerings 3-3-3-3-3-3-3-3-3-3-3-3-3-3-3-3. The exercise is divided into two phrases by a double bar line.

c) Musical notation for exercise 1c) in treble clef, key of C major. It features a sequence of eighth notes with fingerings 3-3-3-3-3-3-3-3-3-3-3-3-3-3-3-3. The first measure includes a box with fingerings 4, 1, 2. The exercise is divided into two phrases by a double bar line.

The image displays a musical score for guitar, organized into six systems (d-f) and five sub-sections (a-e). Each system consists of a treble clef staff with musical notation and a guitar-specific staff with fret numbers. Sub-sections a-e include chord diagrams and fingerings.

- System d:** Treble clef staff with notes and a guitar staff with fret numbers. A box contains a chord diagram with fingerings 1, 2, 4.
- System e:** Treble clef staff with notes and a guitar staff with fret numbers. A box contains a chord diagram with fingerings 1, 2, 4.
- System f:** Treble clef staff with notes and a guitar staff with fret numbers. A box contains a chord diagram with fingerings 1, 2, 4.
- Section 2 a:** Treble clef staff with notes and a guitar staff with fret numbers. A box contains a chord diagram with fingerings 1, 2.
- Section b:** Treble clef staff with notes and a guitar staff with fret numbers. A box contains a chord diagram with fingerings 1, 2.
- Section c:** Treble clef staff with notes and a guitar staff with fret numbers. A box contains a chord diagram with fingerings 1, 2.
- Section d:** Treble clef staff with notes and a guitar staff with fret numbers. A box contains a chord diagram with fingerings 1, 2, 4.
- Section e:** Treble clef staff with notes and a guitar staff with fret numbers. A box contains a chord diagram with fingerings 1, 2, 4.



e)

4-4-4-4-4-4-4-4 4-4-4-4-4-4-4-4 4-4-4-4-4-4-4-4 4-4-4-4-4-4-4-4

1 2 3

f)

4-4-4-4-4-4-4-4 4-4-4-4-4-4-4-4 4-4-4-4-4-4-4-4 4-4-4-4-4-4-4-4

1 2 3

4-4-4-4-4-4-4-4 4-4-4-4-4-4-4-4 4-4-4-4-4-4-4-4 4-4-4-4-4-4-4-4

2 a) b)

4-4-4-4-4-4-4-4 4-4-4-4-4-4-4-4 4-4-4-4-4-4-4-4 4-4-4-4-4-4-4-4

1 2 3 1 2 3

c)

4-4-4-4-4-4-4-4 4-4-4-4-4-4-4-4 4-4-4-4-4-4-4-4 4-4-4-4-4-4-4-4

1 2 3

d)

4-4-4-4-4-4-4-4 4-4-4-4-4-4-4-4 4-4-4-4-4-4-4-4 4-4-4-4-4-4-4-4

1 2 3

e) f)

4-4-4-4-4-4-4-4 4-4-4-4-4-4-4-4 4-4-4-4-4-4-4-4 4-4-4-4-4-4-4-4

1 2 3 1 2 3

3 a) b)

4-4-4-4-4-4-4-4 4-4-4-4-4-4-4-4 4-4-4-4-4-4-4-4 4-4-4-4-4-4-4-4

1 2 3 1 2 3

c) d) e) f)

4-4-4-4-4-4-4-4 4-4-4-4-4-4-4-4 4-4-4-4-4-4-4-4 4-4-4-4-4-4-4-4

1 2 3 1 2 3 1 2 3 1 2 3

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All the preceding stretching exercises are written according to the two fundamental settings of the fingers, in such a way that they can be used, not only as a preparation to fingered octaves, but also, for the general development of the stretching ability of the hand.

They should be practised, too, with the following rhythmical variations:

For groups of four notes:



For groups of three or six notes:



It is advisable, for advanced players, to transpose and practise the above exercises in the other positions, as well.

## II.

### SHIFTING EXERCISES ON TWO STRINGS.

The image displays ten rows of musical exercises, numbered 7 through 16. Each row contains three variations labeled a), b), and c).  
 - Row 7: Exercise 7. Variation a) shows a sequence of eighth notes with fingerings 1-3-1-3 and 3-1-3-1. Variations b) and c) show the same sequence in a different position, with a key signature change to one sharp (F#) indicated by a sharp sign on the first line.  
 - Row 8: Exercise 8. Variation a) shows eighth notes with fingerings 3-1-3-1 and 1-3-1-3. Variations b) and c) show the sequence in a different position with a key signature change to one sharp.  
 - Row 9: Exercise 9. Variation a) shows eighth notes with fingerings 1-3-2-4 and 4-2-3-1. Variations b) and c) show the sequence in a different position with a key signature change to one sharp.  
 - Row 10: Exercise 10. Variation a) shows eighth notes with fingerings 4-2-3-1 and 1-3-2-4. Variations b) and c) show the sequence in a different position with a key signature change to one sharp.  
 - Row 11: Exercise 11. Variation a) shows eighth notes with fingerings 2-4-1-3 and 3-1-4-2. Variations b) and c) show the sequence in a different position with a key signature change to one sharp.  
 - Row 12: Exercise 12. Variation a) shows eighth notes with fingerings 3-1-4-2 and 2-4-1-3. Variations b) and c) show the sequence in a different position with a key signature change to one sharp.  
 - Row 13: Exercise 13. Variation a) shows eighth notes with fingerings 2-4-2-4 and 4-2-4-2. Variations b) and c) show the sequence in a different position with a key signature change to one sharp.  
 - Row 14: Exercise 14. Variation a) shows eighth notes with fingerings 4-2-4-2 and 2-4-2-4. Variations b) and c) show the sequence in a different position with a key signature change to one sharp.  
 - Row 15: Exercise 15. Variation a) shows eighth notes with fingerings 3-1-2-4 and 4-2-1-3. Variations b) and c) show the sequence in a different position with a key signature change to one sharp.  
 - Row 16: Exercise 16. Variation a) shows eighth notes with fingerings 4-2-1-3 and 3-1-2-4. Variations b) and c) show the sequence in a different position with a key signature change to one sharp.

The shifting between all positions should be practised, in the same way as shown above  
 Exercises ① to ⑯ for the first and third positions.



In the following examples, Exercise ① a) is given as illustration:

Ⓐ STARTING POINT: FIRST POSITION.

FIRST AND SECOND POSITIONS.      FIRST AND FOURTH POSITIONS.      FIRST AND FIFTH POSITIONS.

FIRST AND SIXTH POSITIONS.      FIRST AND SEVENTH POSITIONS.      FIRST AND EIGHTH POSITIONS.

FIRST AND NINTH POSITIONS.      FIRST AND TENTH POSITIONS.      FIRST AND ELEVENTH POSITIONS.

Ⓑ STARTING POINT: SECOND POSITION.

SECOND AND THIRD POSITIONS.      SECOND AND FOURTH POSITIONS.      SECOND AND FIFTH POSITIONS.

SECOND AND SIXTH POSITIONS.      SECOND AND SEVENTH POSITIONS.      SECOND AND EIGHTH POSITIONS.

SECOND AND NINTH POSITIONS.      SECOND AND TENTH POSITIONS.      SECOND AND ELEVENTH POSITIONS.

Ⓒ STARTING POINT: THIRD POSITION.

THIRD AND FOURTH POSITIONS.      THIRD AND FIFTH POSITIONS.

THIRD AND SIXTH POSITIONS.      THIRD AND SEVENTH POSITIONS.      THIRD AND EIGHTH POSITIONS.

**(D) STARTING POINT: FOURTH POSITION.**

FOURTH AND FIFTH POSITIONS.

FOURTH AND SIXTH POSITIONS.

FOURTH AND SEVENTH POSITIONS.

FOURTH AND EIGHTH POSITIONS.

FOURTH AND NINTH POSITIONS.

FOURTH AND TENTH POSITIONS.

FOURTH AND ELEVENTH POSITIONS.

**(E) STARTING POINT: FIFTH POSITION.**

FIFTH AND SIXTH POSITIONS.

FIFTH AND SEVENTH POSITIONS.

FIFTH AND EIGHTH POSITIONS.

FIFTH AND NINTH POSITIONS.

FIFTH AND TENTH POSITIONS.

FIFTH AND ELEVENTH POSITIONS.

**(F) STARTING POINT: SIXTH POSITION.**

SIXTH AND SEVENTH POSITIONS.

SIXTH AND EIGHTH POSITIONS.

SIXTH AND NINTH POSITIONS.

SIXTH AND TENTH POSITIONS.

SIXTH AND ELEVENTH POSITIONS.

Ⓔ STARTING POINT: SEVENTH POSITION.

SEVENTH AND EIGHTH POSITIONS. SEVENTH AND NINTH POSITIONS.

SEVENTH AND TENTH POSITIONS. SEVENTH AND ELEVENTH POSITIONS.

Ⓕ STARTING POINT: EIGHTH POSITION.

EIGHTH AND NINTH POSITIONS. EIGHTH AND TENTH POSITIONS. EIGHTH AND ELEVENTH POSITIONS.

Ⓖ STARTING POINT: NINTH POSITION.

NINTH AND TENTH POSITIONS. NINTH AND ELEVENTH POSITIONS.

Ⓙ STARTING POINT: TENTH POSITION.

TENTH AND ELEVENTH POSITIONS.

Exercises ① to ⑭ of Chapter II should be practised in absolutely the same way as exemplified above  
 Ⓐ to Ⓙ for Exercise- ① a).

III.

EXERCISES *WITHOUT* SHIFTING.  
 FOR CROSSING THE STRINGS.

① a) b) ② a)

b) **3** a) b)

**4** a) b) **5** a)

b) **6** a) b)

**7** a) b) **8** a)

b) **9** a) b)

**10** a) b) **11**

**12** **13**

**14** **15**



7 a) b) 8 a)

9 a) b)

10 a) b) 11 a)

12 a) b)

13 a) b) 14 a)

15 a) b)

16 a) b) 17 a)

18 a) b)

7 a) b) 8 a)

9 a) b)

10 a) b) 11 a)

12 a) b)

13 a) b) 14 a)

15 a) b)

16 a) b) 17 a)

18 a) b)

All the above Exercises, ① to ⑳, should be transposed and practised in the same manner as shown for Exercises ① to ⑩ of Chapter II., so as to connect all positions while crossing the strings. In addition the above Exercises should be practised according to following illustrations in order that the crossing occurs over four strings. Only the following Exercises should be practised over four strings.

The Exercises of Chapter IV should be transposed in such a way as to connect all positions up to the eleventh, in absolutely the same manner, as shown for the first and third positions.

How the positions are to be connected, i.e., in what order, is shown in Chapter II.

All Exercises of Chapters II, III and IV should be practised as they are written, i.e., in alternate or broken octaves; the simultaneous playing of both notes will be studied in my book: "THE HIGHER DEVELOPMENT OF THIRD AND FINGERED OCTAVE PLAYING ON THE VIOLIN, ON A SCIENTIFIC BASIS."

The present Exercises are principally analytical. They treat of the preparation to fingered-octave playing from any possible angle and in an exhaustive way.

To promote the intonation and to vary the inevitable monotony of all mechanical exercises, the above, with the exception of Chapter I, should be played in the different keys, both major and minor.

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