

DEMETRIUS
CONSTANTINE
DOUNIS

STUDIES IN CHROMATIC DOUBLE-STOPS FOR THE VIOLIN
Op. 29

CARL FISCHER®

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.. FOREWORD ..

The purpose of the following studies is to train the violinist in the intricacies of chromatic double-stop playing on the violin.

The modern trend of music is toward chromaticism and atonality, but the teaching of violin technique is still based upon the diatonic scale and its harmony almost exclusively. It is natural that the player confronted with a modern work should feel "lost" trying to employ diatonic technique on chromatic or atonal phrases and passages.

The "glissando" execution of chromatic sequences is strongly condemned except on rare occasions when a special effect is desired.

There is another and perhaps more important reason for insistence upon developing a violinist's technique along chromatic lines: it is the vital problem of intonation. The acquisition of reliable intonation is almost impossible if the mind is not trained to visualize the fingerboard chromatically. For this reason all the exercises in the author's other works, with very few exceptions, are without key-signature and are notated in such a way that they may be chromatically transposed.

It appears that Paganini was the only one to recognize the importance of the chromatic scale in the technical training of violinists. This is the essence of his so-called "secret."

The exercises in this book should be practised according to the author's method. Those not acquainted with it should follow the procedure indicated in my "Artist's Technique" and the several volumes of the "Dounis Violin Pedagogics" series.

D. C. DOUNIS

1. Chromatic Perfect Fifths

1

2

3

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2. Chromatic Minor Sixths and Augmented Fifths

3. Chromatic Augmented Fourths and Diminished Fifths

4. Chromatic Major Sixths and Diminished Seventh

6. Chromatic Major Thirds and Diminished Fourths

1

2

7. Chromatic Minor Thirds and Augmented Seconds

1

2

This exercise consists of three staves of music, each with a treble clef and a key signature of one flat (F major/D minor). The first staff is marked '2' and contains two measures of eighth-note patterns with fingering numbers (1-4) and breath marks (x) above the notes. The second and third staves continue the chromatic patterns with similar fingering and breath markings.

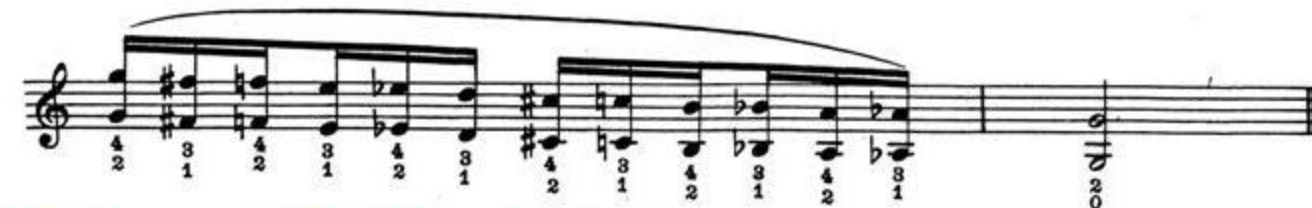
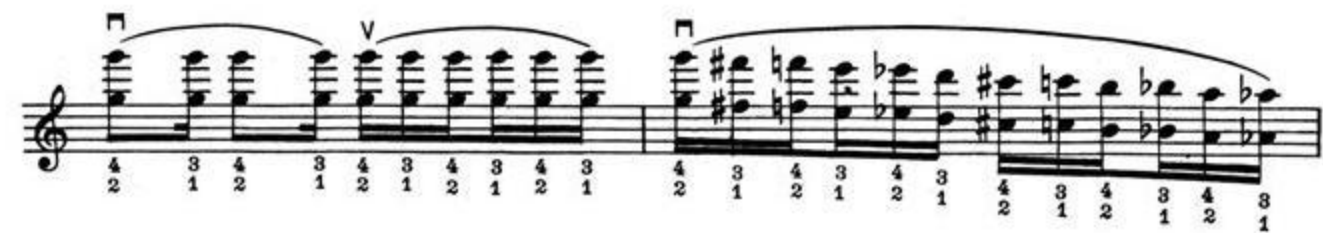
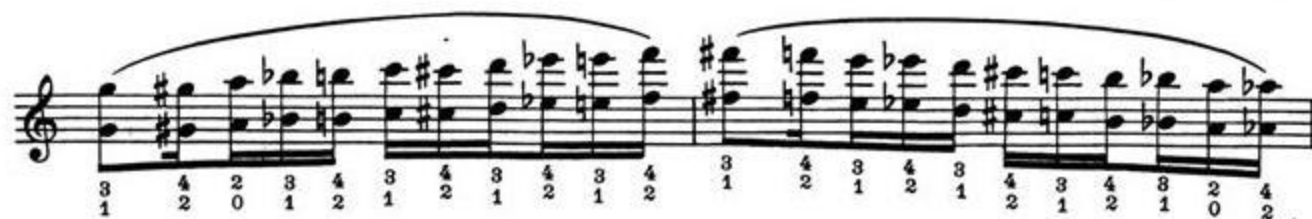
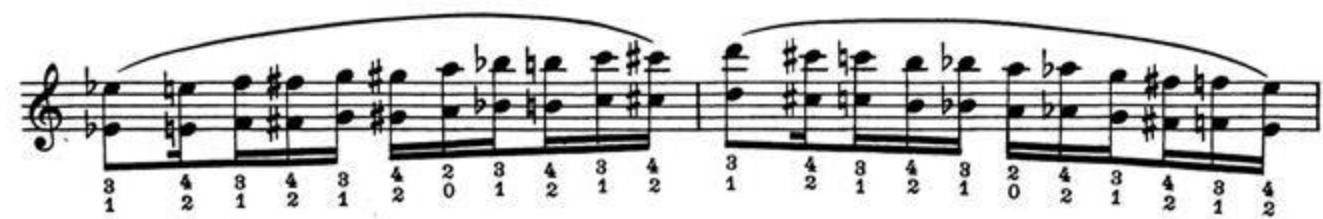
8. Chromatic Fingered Octaves

1

2

This exercise is divided into two parts, labeled '1' and '2'. Part 1 consists of two staves, each with two measures of eighth-note patterns. Part 2 consists of three staves, each with two measures of eighth-note patterns. The notation includes chromatic scales, fingering numbers (1-4), and breath marks (y) above the notes.

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