

DEMETRIUS  
CONSTANTINE  
**DOUNIS**

**PREPARATORY STUDIES**

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

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*Erwin Music Studio*

# FOREWORD.

It is generally acknowledged that the practice of thirds is one of the best, if not the best, means of shaping the left hand to fingerboard requirements and of promoting a good position of this hand and a correct placement of the fingers on the strings.

As 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\*—they should be practised at the same time, except in the case of beginners who should study, at first, the Thirds only. I was the first to advocate the simultaneous practice of different technical problems, when they are based on the same mechanical principles. In my method "The Artist's Technique of Violin Playing," I have recommended the simultaneous practice of Octaves and Tenths, Thirds and Fingered Octaves and Sixths and Fourths, for their mechanical principle is the same. In the case of bow technique I have applied, for the first time too, the same principle. Many Pedagogues, since then, have adopted my principle and recommend it.

There are many excellent works on Violin Technics but, unfortunately, few provide an adequate preparation for the playing of Thirds and Fingered Octaves, two of the most important points of modern Violin technique. This is the reason, i.e., lack of adequate preparation, why so many Violin players, after years of hard work, are unable to perform satisfactorily passages of Thirds; I do not mention the fingered Octaves which are considered as a "stumbling block" by nearly all Violinists.

The following Exercises if practised for fifteen minutes a day will provide Violin students with a solid foundation for a brilliant and infallible left-hand technique. Advanced students and professional players who are deficient in left-hand technique, because of faulty habits in the placing of the fingers on the strings will find in the following exercises a specific and positive remedy for their particular cases.

The bow, too, will, in all cases, greatly benefit from these studies, as the continual crossing of strings—and especially when, at the same time, occurs a change of position of the left hand—will pave the way for a smooth and singing legato, which is the unmistakable sign of a well-schooled Violinist.

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 for so many days 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; for the best way to overcome a technical difficulty is to practise it according to different rhythmical variations.

All Exercises contained in this Book should be practised with the following rhythmical variations, from (A) to (K)

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

The image shows ten variations of a musical exercise, labeled A through K. Each variation is written on a single staff in treble clef. The notes are quarter notes, and the exercises are divided into measures by double bar lines. Fingerings (1, 2, 3) and accents (a small 'v' over the note) are indicated above the notes. Variations A, B, C, D, E, F, G, H, and J show different rhythmic patterns and fingerings. Variation K shows a different rhythmic pattern with a final note marked with a 'y'.

## 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.



## CHAPTER I.

## SHIFTING EXERCISES ON TWO STRINGS.

① a) b) c)

② a) b) c)

③ a) b) c)

④ a) b) c)

⑤ a) b) c)

⑥ a) b) c)

⑦ a) b) c)

⑧ a) b) c)





The shifting between all positions should be practised, in the same way, as shown above — Exercises ① to ④⑥ for the first and third positions.

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

**(A) 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.



**(B) 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.



THIRD AND NINTH POSITIONS.

THIRD AND TENTH POSITIONS.

THIRD AND ELEVENTH POSITIONS.



© 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.



© 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.

**(G) STARTING POINT: SEVENTH POSITION.**

SEVENTH AND EIGHTH POSITIONS.      SEVENTH AND NINTH POSITIONS.

SEVENTH AND TENTH POSITIONS.      SEVENTH AND ELEVENTH POSITIONS.

**(H) STARTING POINT: EIGHTH POSITION.**

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

**(I) STARTING POINT: NINTH POSITION.**

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

**(J) STARTING POINT: TENTH POSITION.**

Exercises ① to ⑯ of Chapter I should be practised in absolutely the same way as exemplified above (A) to (J) for Exercise ① a)

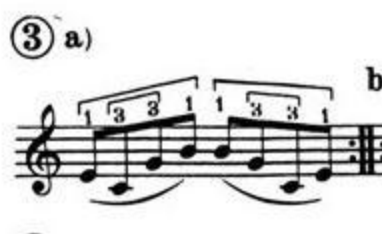

**CHAPTER II.**

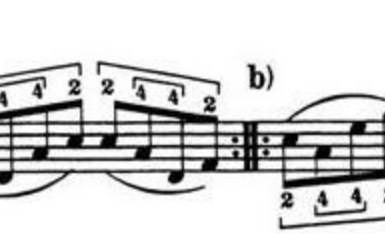

**EXERCISES WITHOUT SHIFTING.  
FOR CROSSING THE STRINGS.**



① a)      b)



② a)      b)

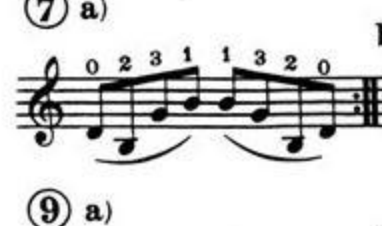





③ a)  b) 



④ a)  b) 



⑤ a)  b) 


⑥ a)  b) 


⑦ a)  b) 


⑧ a)  b) 


⑨ a)  b) 


⑩ a)  b) 

⑪ 

⑫ 

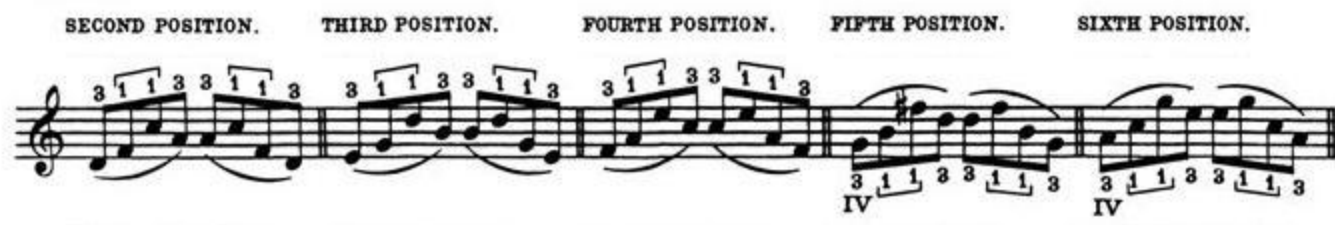
⑬ 

⑭ 


⑮ 

All the above Exercises should be transposed and practised on all positions as illustrated below for Exercise ① a). Exercises ⑦ a), b), ⑧ a), b) and ⑪ are not to be transposed, as an open string is used.



SECOND POSITION.      THIRD POSITION.      FOURTH POSITION.      FIFTH POSITION.      SIXTH POSITION.







SEVENTH POSITION.      EIGHTH POSITION.      NINTH POSITION.      TENTH POSITION.      ELEVENTH POSITION.







CHAPTER III.  
SHIFTING EXERCISES WITH SIMULTANEOUS CROSSING OF THE STRINGS.  
(1ST and 3RD POSITIONS)



① a)  b) 



② a)  b) 



③ a)  b) 


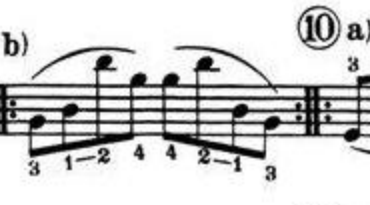
④ a)  b) 



⑤ a)  b) 



⑥ a)  b) 



⑦ a)  b) 



⑧ a)  b) 



⑨ a)  b) 



⑩ a)  b) 



⑪ a)  b) 



⑫ a)  b) 



⑬ a)  b) 

⑭ a)  b) 

⑮ a)  b) 

⑯ a)  b) 

⑰ a)  b) 

⑱ a)  b) 



All above Exercises, ① to ⑳ should be transposed and practised in the same manner as shown for Exercises ① to ⑯ of Chapter I., so as to connect all positions while crossing the strings. In addition the above Exercises should be practised according to following illustration in order that the crossing occurs over four strings. Only the following Exercises should be practised over four strings.

The Exercises of Chapter III. 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 I.

All Exercises contained in this Book should be practised as they are written, i.e., in alternate or broken thirds; 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 SCIENTIFIC BASIS."

The present Exercises are principally analytical. They treat the preparation to third playing from any possible angle and in an exhaustive way. The second book treats of fingered octaves, in a similar way. Both books can be used simultaneously while studying Kreutzer and may be continued through the Caprices of Fiorillo and Rode. In some cases the first book—Preparatory Exercises in thirds—may be used in conjunction with the Mazas Studies and as a preparatory to Kreutzer.

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