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# ESSENTIAL SCALE STUDIES

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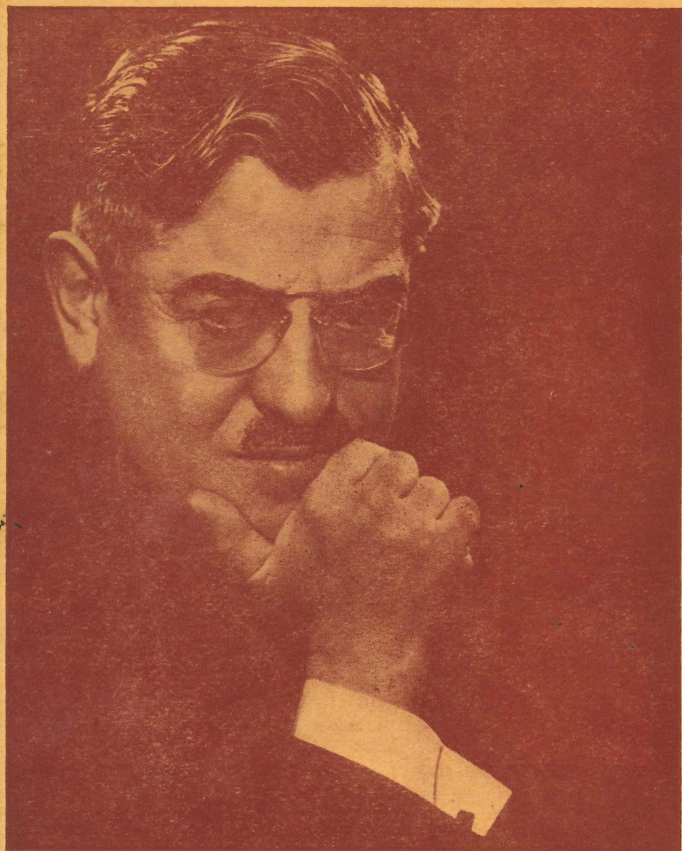
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ON SCIENTIFIC BASIS

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FOR VIOLIN



FOR THE DEVELOPMENT OF THE  
RHYTHMIC IMPULSE OF THE FINGERS

By  
D. C. DOUNIS, Op. 37

A handwritten signature in dark ink, appearing to be 'D. C. Dounis', written in a cursive style. The signature is located to the right of the author's name.

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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.

a

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

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

b

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

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



3.

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

a



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

b



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 1 2-1 2-1 2 1-2 1-2 1 4 4  
4 4 1-1 2-1 2-1 2 2 1-2 1-1 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.

a

2  
2  
1

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

1  
2  
1  
2

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

b

2  
2  
1

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

1  
2  
1  
2

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

Exercise 8, part a, measures 1-3. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a melodic line with eighth-note patterns, starting on G4 and moving up to D5. The second staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C), mirroring the first staff. The third staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C), mirroring the second staff. Each staff has a slur over the first two measures and a repeat sign at the end of the third measure.

III

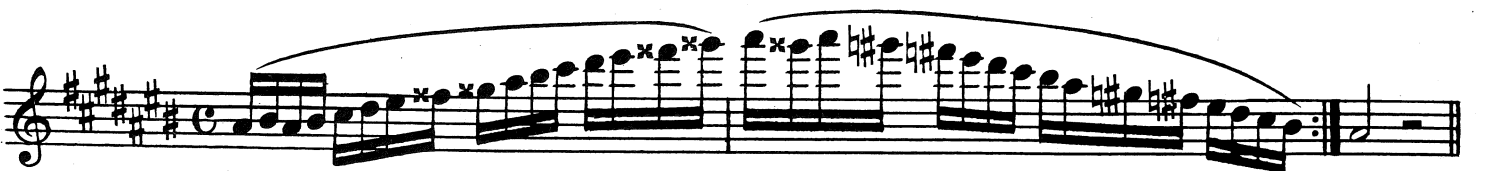
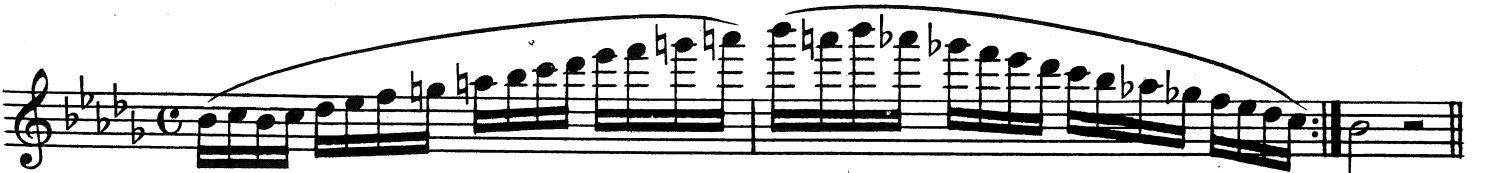
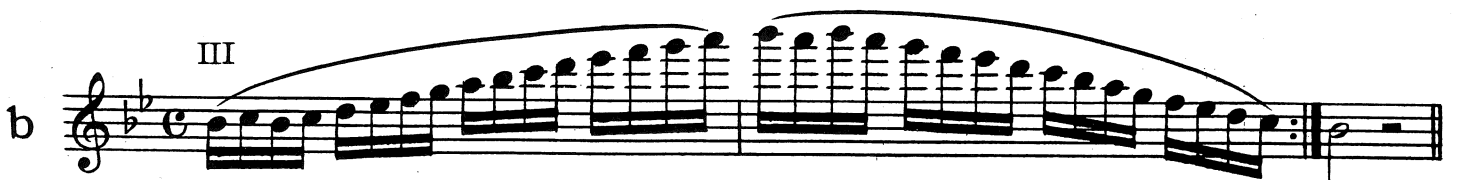
b

Exercise 8, part b, measures 1-3. The first staff is in treble clef with a key signature of two sharps (F#, C#) and a common time signature (C). It features a melodic line with eighth-note patterns, starting on G4 and moving up to D5. The second staff is in bass clef with a key signature of two sharps (F#, C#) and a common time signature (C), mirroring the first staff. The third staff is in treble clef with a key signature of two sharps (F#, C#) and a common time signature (C), mirroring the second staff. Each staff has a slur over the first two measures and a repeat sign at the end of the third measure.

9. IV

a

Exercise 9, part a, measures 1-3. The first staff is in treble clef with a key signature of two flats (Bb, Eb) and a common time signature (C). It features a melodic line with eighth-note patterns, starting on G4 and moving up to D5. The second staff is in bass clef with a key signature of two flats (Bb, Eb) and a common time signature (C), mirroring the first staff. The third staff is in treble clef with a key signature of two flats (Bb, Eb) and a common time signature (C), mirroring the second staff. Each staff has a slur over the first two measures and a repeat sign at the end of the third measure.

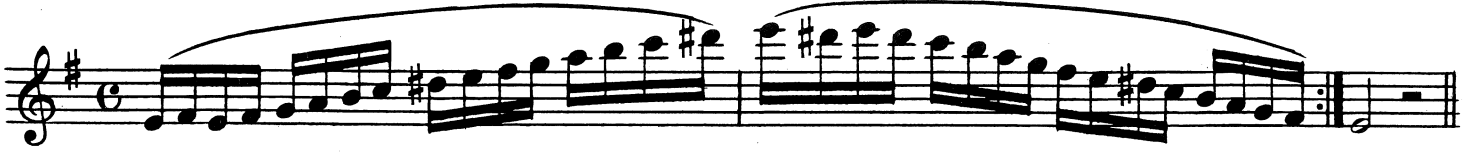




10.

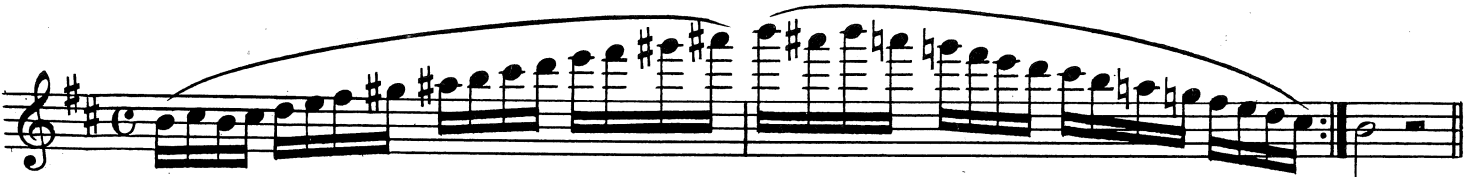
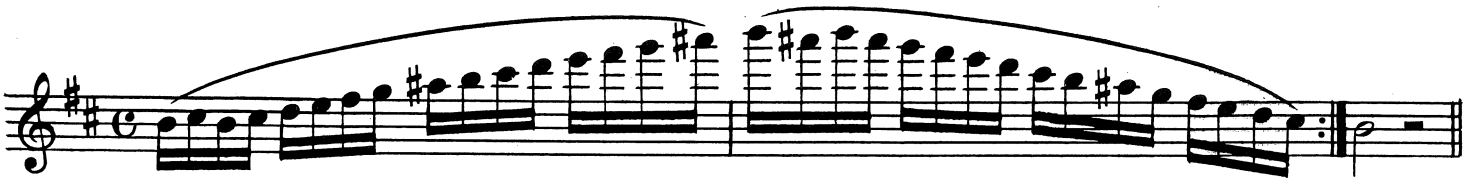
IV

a



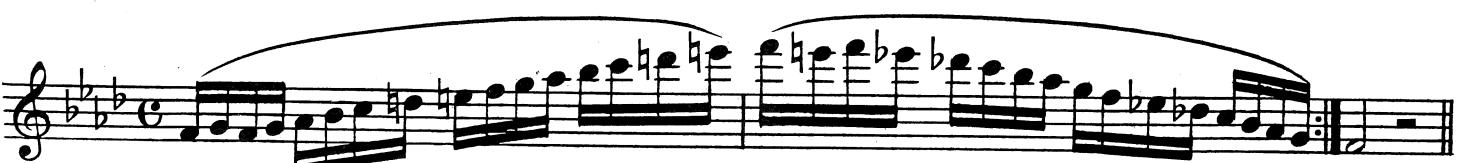
III

b



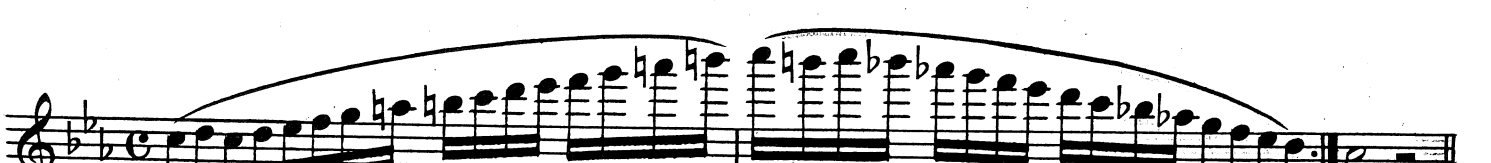
11. IV

a



III

b



12. IV

a



IV

Musical staff 1: Treble clef, C major, C4 to G4 scale, slurred.

Musical staff 2: Treble clef, D major, D4 to A4 scale, slurred.

Musical staff 3: Treble clef, E major, E4 to B4 scale, slurred.

III

Musical staff 4: Treble clef, F major, F4 to C5 scale, slurred.

Musical staff 5: Treble clef, G major, G4 to D5 scale, slurred.

Musical staff 6: Treble clef, A major, A4 to E5 scale, slurred.

Musical staff 7: Treble clef, B major, B4 to F#5 scale, slurred.

# Chapter II

On G throughout

1.

a

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

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 E throughout

Use same fingerings as for No. ① a

d

On G throughout

2.

a

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

	1	2-1	2	3	4	3	2	1-2	1	4	4
a	□	v									
b	v	□	0								
	0	1-1	2	3	4	3	2	1-1	4	4	4
		1	2	3-2	3	2-3	2	1	4	4	4
		1-1	2-1	2		1-2	1-1	4	4	4	4
		1	2-1	2-1		2	1-2	1	4	4	4



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