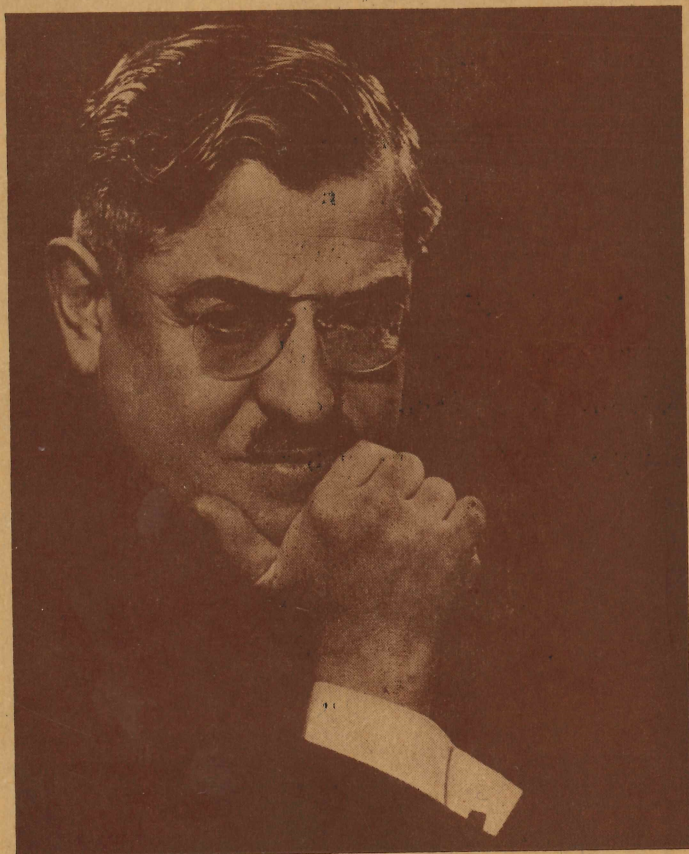

CHANGE OF POSITION STUDIES

(THE DEVELOPEMENT OF FLEXIBILITY, Book Two)

FOR VIOLIN



STUDIES ON SCIENTIFIC PRINCIPLES

By

D. C. DOUNIS, Op. 36

A handwritten signature in black ink, appearing to be 'D.C. Dounis'.

PRICE
\$1.50

8/6

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Foreword

The Change of Position is next to the Vibrato the most important element in the technique of the left hand.

The main problem in shifting lies in the ability to transfer the feeling of balance of the hand from one position to another in such a manner that the hand feels as if it were starting "cold" in the new position, without any previous shifting. This is because invariably, through instinct, the hand will assume a balanced feeling, in any position, if this feeling were not impeded and lost through a faulty way of changing the position, as is so often the case.

These studies are a logical complement to the first book of "The Development of Flexibility," Op. 35, which deals with the balance of the fingers without changing the position.

For further specific exercises in shifting and for detailed information on the "Dounis Principles" and my method of practising see my works: Op. 12, Op. 16, Op. 20 and Op. 30.

D. C. DOUNIS

Change of Position Studies

For Violin

(The Development of Flexibility, Book II.)

Based on Scientific Principles

D. C. DOUNIS

Op. 36

Chapter I

1

2

3

4

Change of Position Flexibility- 42

Exercise 5:

- Staff 1: Treble clef, 2/4 time. Fingerings: 1 3 1 3 1 3 1 3 1 3 1 3 1 3 1 2 1 2. Positions: III III III II II II II.
- Staff 2: Treble clef. Fingerings: 1 3 1 3 1 3 1 3 1 3 1 3 1 3 1 3 1 2 1 2. Positions: I I I I II I II I II I.
- Staff 3: Treble clef. Fingerings: 3 1 3 1 3 1 3 1 3 1 3 1 3 1 2 3 2 3 1 3 1 3 1 3 1 3 1 3 1 3 2 3 2. Positions: II I II I II I II I I I I I.
- Staff 4: Treble clef. Fingerings: 3 1 3 1 3 1 3 1 3 1 3 1 3 1 3 1 3 2 3 2 3 1 3 1 3 1 3 1 3 1 3 1 3 2 3 2. Positions: II II II III III III.

Exercise 6:

- Staff 1: Treble clef, 2/4 time. Fingerings: 2 4 2 4 2 4 2 4 2 4 2 4 2 3 2 3. Positions: III III III II II II II.
- Staff 2: Treble clef. Fingerings: 2 4 2 4 2 4 2 4 2 4 2 4 2 4 2 3 2 3 2 4 2 4 2 4 2 4 2 4 2 4 2 4 2 3 2 3. Positions: I I I I II I II I II I.
- Staff 3: Treble clef. Fingerings: 4 2 4 2 4 2 4 2 4 2 4 2 4 2 4 3 4 3 4 2 4 2 4 2 4 2 4 2 4 2 4 2 4 2 4 3 4 3. Positions: II I II I II I II I I I I I.
- Staff 4: Treble clef. Fingerings: 4 2 4 2 4 2 4 2 4 2 4 2 4 2 4 3 4 3 4 2 4 2 4 2 4 2 4 2 4 2 4 2 4 2 4 3 4 3. Positions: II II II III III III.

Change of Position Flexibility-12

The image displays a guitar exercise sheet with two systems, labeled 7 and 8. Each system consists of six staves of music. The notation includes treble clefs, a common time signature (C), and various rhythmic values such as eighth and sixteenth notes. A significant feature is the use of triplets, indicated by a '3' over a group of notes. Fretting positions are marked with Roman numerals (I, II, III, IV) below the notes. Fingerings are indicated by numbers 1, 2, 3, and 4. The music is organized into measures, with some measures containing multiple groups of notes. The overall structure is a continuous sequence of patterns designed to improve fretting flexibility.

11

1 3 1 III 1 3 1 III 1 3 1 III 1 3 1 III 1 3 1 III 1 3 1 III

III II III II III II III

I I I I I I

I II I II I II I II III III III III

III IV III IV III IV III IV

12

2 4 2 III 2 4 2 III 2 4 2 III 2 4 2 III 2 4 2 III 2 4 2 III

III II III II III II III

I I I I I I

I II I II I II I II III III III III

III IV III IV III IV III IV

Chapter II

1

1 2 1 2 III II I I II III 2 1 2 1 1

2

I II III IV IV III II I

3

2 1 2 1 III II I I II III 1 2 1 2 2

4

I II III IV IV III II I

5

2 3 2 3 III II I I II III 3 2 3 2 2

6

I II III IV IV III II I

7

3 2 3 2 III II I I II III 2 3 2 3 3

8

I II III IV IV III II I

This page contains eight staves of musical notation, numbered 9 through 16. Each staff is written in treble clef with a common time signature (C). The music consists of eighth-note patterns, often grouped in pairs or fours, and is heavily annotated with fingerings (I-IV) and dynamics. Staves 9, 11, and 13 feature a *gva.* (ritardando) marking with a dashed line extending over the final measures. Staves 10, 12, 14, and 15 also include *gva.* markings. The fingerings are carefully placed below the notes to indicate the correct hand position for each note.

17 *sva*

18

19 *sva*

20

21 *sva*

22

23 *sva*

24

Chapter III

The page contains nine staves of musical notation, numbered 1 through 9. Each staff is written in treble clef with a common time signature (C). The music consists of a series of chords and melodic lines, often featuring triplets and slurs. Fingerings are indicated by numbers 1, 2, 3, and 4. Roman numerals (I, II, III, IV) indicate chord positions. The word *sva* is written above several notes, indicating accents. The notation includes various rhythmic values and articulation marks.

This page contains nine staves of musical notation, numbered 10 through 18. Each staff begins with a treble clef and a common time signature (C). The music consists of eighth-note patterns, often grouped in triplets and slurs. Fingering numbers (1, 2, 3, 4, 0) are placed below the notes to indicate finger placement. Dynamic markings such as *sva* (sforzando) are placed above the notes. The notation is complex, with many slurs and accents, and includes various fingering techniques like triplets and slurs. The staves are arranged vertically, with staff 10 at the top and staff 18 at the bottom.

This musical score consists of nine staves, numbered 19 through 27. Each staff is written in treble clef with a common time signature (C). The music is characterized by frequent triplets and slurs. Fret positions are indicated by Roman numerals (II, IV, III, I) and numbers (0, 1, 2, 3, 4) below the notes. The dynamic marking *gva* (pizzicato) is used throughout. The score shows a progression of fret positions: measures 19-20 use positions II and IV; measures 21-22 use positions III and II; measures 23-24 use positions I and II; and measures 25-27 use positions II, III, and IV. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.

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