

The Yost System
For Violin

\$1.75

STUDIES
IN
FINGER ACTION
AND
POSITION
PLAYING

by **Gaylord**
Yost

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FOREWORD

The projection of further finger exercises demands explanation. The explanation is simple: there has never before been an adequate and exhaustive set of such exercises available.

It is true that many a violinist has built an efficient finger technic with previously available material but I maintain that this has been done at an unnecessary expense of time and energy.

Finger action is divided into three definite types of movements: up and down movements, extension and retraction and the movements involved in the reaches across the strings. These movements encompass the entire function of the fingers in any position.

Finger action must have strength, independence, accuracy and speed for the demands made upon it in violin literature and the present volume is designed to give a maximum efficiency with a minimum expenditure of time and energy. I ask any violinist or violin student to devote a portion of the daily practice period for one week to the practice of these four exercises and note the tremendous improvement in finger action and general technical command of position playing.

EXERCISE I is designed to develop strength and absolute independence of finger action and ease in the quick adjustment of the fingers in chord playing. It is advisable to test the finger placement occasionally with the bow in order to verify correct intonation. The exercise must first be practiced very deliberately and later increasing the speed but always repeating each measure a number of times.

EXERCISE II is for the extension and retraction of finger action and for the development of expansion and flexibility of the hand and fingers. Great care must be taken in not over-practicing these studies as strain is liable to result with prolonged effort. *The moment the slightest fatigue is felt, the exercise must be abandoned until the hand feels quite rested and normal.*

EXERCISE III is for the development of great speed and accuracy in finger action. There are 320 patterns here indicated and these present every possible four-note pattern, without chromatic alteration, in any one key and are HERE PRESENTED FOR THE FIRST TIME IN PRINT. The movements necessitated in chromatic alteration are taken care of in Exercise II. It will be noted that all patterns are listed in the following order: those beginning with the open string, then with the first, second, third and fourth fingers. These are indicated to be practiced on the A string in the key of A, but the keys must be changed from day to day to C, F, E, and B flat. In order to cover the four strings each day it is advisable to practice each set on a different string. The keys, of course, are changed the moment the exercises are transferred to any other string but the relative finger positions remain the same. Great care must be taken in keeping the first finger in its proper position on the string at all times and also in listening to the various intervals for any discrepancies in intonation. These exercises should first be practiced slowly and, finally, in the greatest possible speed and each measure should be repeated eight times before passing on to the next.

EXERCISE IV concerns the process of across-string adaptability. Each arpeggio and scale should be practiced daily with the three fingerings indicated. Such practice will greatly increase the facility of playing across the strings and is enormously beneficial for intonation in the higher positions. These studies should first be practiced very slowly and later increasing the speed. *However, good intonation must never be sacrificed for speed.*

The present volume is to be used in conjunction with my "The Key to the Mastery of the Finger-Board."

GAYLORD YOST

I

For Strength and Independence of Finger Action

GAYLORD YOST

To be practiced without the bow. The fingers must remain on the notes in parenthesis during the execution of the eighth notes and the other fingers must execute contrary movements.

(a)

The image displays ten staves of musical notation, each containing a sequence of four measures. The notation is written on a single treble clef staff with a key signature of one flat (B-flat). The first measure of each staff begins with a circled number '8' and a flat sign. The notes are primarily eighth and sixteenth notes, often beamed together. Many measures include a circled number '4' above the notes, indicating a four-finger fingering. The notation includes repeat signs (double bar lines with dots) and various accidentals (flats and naturals) throughout the piece.

This page contains ten staves of musical notation for a piece titled "Studies in Finger Action-18". The notation is written in treble clef and 4/4 time. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The music is divided into measures by vertical bar lines, with repeat signs (double dots) indicating sections to be played multiple times. Some measures contain a circled number '4', likely indicating a finger number. The key signature is one flat (B-flat), as indicated by the flat symbol on the first line of each staff. The notation includes various accidentals and articulation marks, such as slurs and accents, to guide the performer.

Each set of fingers to execute contrary movements.

(First position)

(b)

The musical score consists of eight staves of music. The first staff is labeled with a circled 'b'. The music is written in treble clef with a key signature of one flat (B-flat). It features various chordal textures, including triads and dyads, often marked with a '4' above the notes, indicating a four-finger fingering. The notation includes repeat signs and dynamic markings such as 'b' (piano) and 'bb' (basso). The exercises are designed to train the fingers in contrary movements.

II

For Extension and Retraction of Finger Action

With bow

2	2	2	3	4	3	2	2
2	3	3	3	4	3	3	3
2	3	4	4	4	4	4	3

same fingering

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

same fingering

* The first finger is to be held on the whole note but not sounded with the bow. In making the fourth finger extensions the third and second fingers must be held down in their proper places on the string. Likewise in making the third finger extensions, the second finger must be held down in its proper place. Observance of this rule is important. For small hands it is advised to practice the extension of each finger only one degree as follows.

The musical score consists of 13 staves. Each staff begins with a treble clef and a key signature of one flat (B-flat). The notation includes various rhythmic patterns, primarily eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4 below the notes. Some notes are enclosed in parentheses, indicating they should be held. The piece concludes with a double bar line and a final chord.

* The fingers are to remain on the notes in parenthesis during the execution of the exercise.
 Studies in Finger Action-18

III

For Speed and Accuracy of Finger Action

Beginning with the open string.

To be practiced as written and also in groups of two measures connected together.

With bow and slured

*

Beginning with the first finger

* To be practiced also in the keys of C, F, E, and B flat. Also transpose and practice on the E, D, and G strings.



Beginning with the second finger.





Beginning with the third finger.





Beginning with the fourth finger.



IV

For Playing Across the Strings in the Various Positions

C Major

The image displays a musical score for string instruments, divided into two main sections: C Major and D-flat Major. Each section contains multiple staves of music, including melodic lines and harmonic patterns. The C Major section starts with a treble clef and a key signature of one sharp (F#). The D-flat Major section starts with a treble clef and a key signature of five flats (B-flat, E-flat, A-flat, D-flat, G-flat). The score includes various musical notations such as notes, rests, slurs, and fingerings. A star symbol (*) is placed above a specific measure in the C Major section, indicating a point of interest for practice. The score is designed to be played across the strings in various positions, as indicated by the title.

* To be practiced in the melodic and harmonic minor modes.

The musical score consists of ten staves of music. The first four staves are in the key of D minor (two flats) and feature melodic lines with slurs and fingerings (1-4). The fifth staff is a complex harmonic section in D major (two sharps) with many accidentals and fingerings. A 'D Major' label is placed above the fifth staff. The last six staves are also in D major and feature melodic lines with slurs and fingerings. The music is divided into sections by repeat signs and bar lines.

* To be practiced in the melodic and harmonic minor modes.
Studies in Finger Action- 18

E^b Major

E Major

* To be practiced in the melodic and harmonic minor modes.
Study in Finger Action-18

The image displays ten staves of musical notation for a study in F Major. The notation includes treble clefs, a key signature of one flat (F Major), and a 2/4 time signature. The music is characterized by long, sweeping melodic lines with various fingerings and articulations. Fingerings are indicated by numbers 1-4 above or below notes. Some notes have slurs or accents. The piece concludes with a double bar line and repeat dots. The text "F Major" is written in the middle of the page.

*To be practiced in the melodic and harmonic minor modes.
Study in Finger Action - 18

This page contains ten staves of musical notation for a piece titled "Studies in Finger Action- 18". The key signature is F# Major, indicated by the text "F# Major" on the fourth staff. The notation includes various musical symbols such as treble clefs, time signatures (2/3, 2/4, 3/4), and dynamic markings like "p" and "f". The music is characterized by long, sweeping melodic lines with many slurs and ties. Fingerings are indicated by numbers 1-4 above or below notes. Some staves include specific technical markings, such as "4 4 3 2" or "4 4 3 2 1 4 3 3 2 2 1 1 4 3 3 2 2 1". A double bar line with repeat dots is used in the fifth and sixth staves. The piece concludes with a double bar line and repeat dots on the tenth staff.

The musical score consists of ten staves of music in G Major. The first two staves include extensive fingering numbers (1-4) and slurs. The third staff features a double bar line and repeat signs. The fourth staff includes a flat sign (b) and more slurs. The fifth staff has an asterisk (*) above the first measure. The sixth and seventh staves are primarily melodic lines with slurs. The eighth staff includes a double bar line and repeat signs. The ninth and tenth staves return to complex fingering and slurs. The key signature is G Major (one sharp).

* To be practiced in the melodic and harmonic minor modes.
Studies in Finger Action- 18

Time-Saving Technical Works for Violin

by **GAYLORD YOST**

BASIC PRINCIPLES OF VIOLIN PLAYING

The secret of "Dynamic Freedom" fully and simply explained so that you may apply it and reach the goal of complete mastery of both right and left-hand technic. It tells you how to apply this principle in practice and teaching of the YOST SYSTEM of violin technic. Many other valuable features including a chapter containing hints for the attainment of agreeable intonation.

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STUDIES IN FINGER ACTION AND POSITION PLAYING

In this volume is presented, for the first time, several unusual and unique features. A set of silent exercises for establishing absolute independence and strength of finger action, as well as extension and retraction exercises are included. Also the 320 four-note finger patterns in the first position which are invaluable for the development of speed and accuracy of finger action. A valuable feature of this work is a set of scales and arpeggios for the purpose of cross-string playing in all of the positions.

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THE KEY TO THE MASTERY OF DOUBLE-STOPPING

Dr. Yost first elucidated the theory that there are actually two tonalities on the violin from the standpoint of manual adaptability, viz: the tonality based upon the key of the open strings and the other based upon the first semi-tone above. This is the plan followed in the present volume.

1.75

Have your dealer send you a set of these books on inspection. These volumes can be purchased at any Music Store or by addressing the publisher.

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