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 adaquate 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

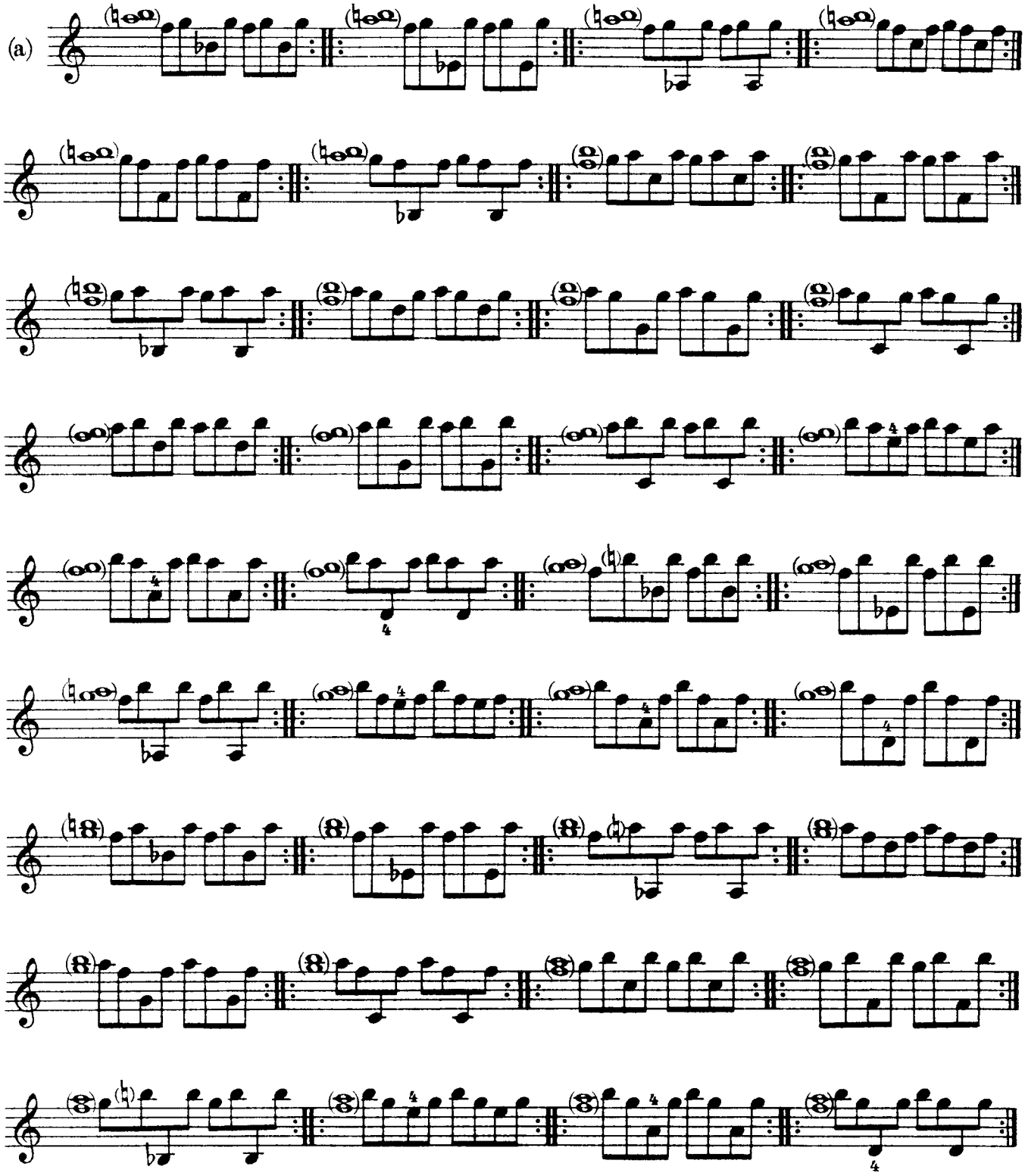
I

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)



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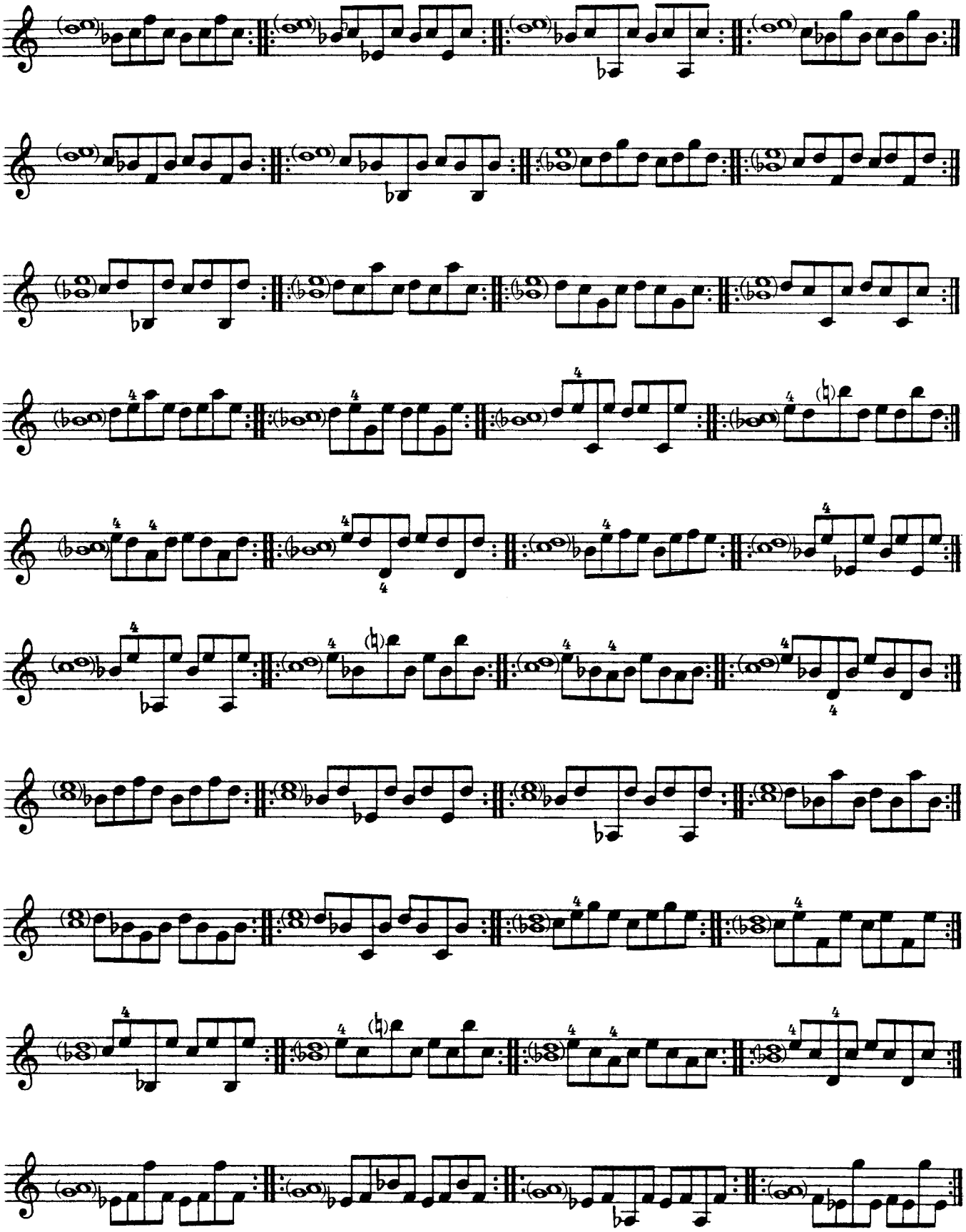
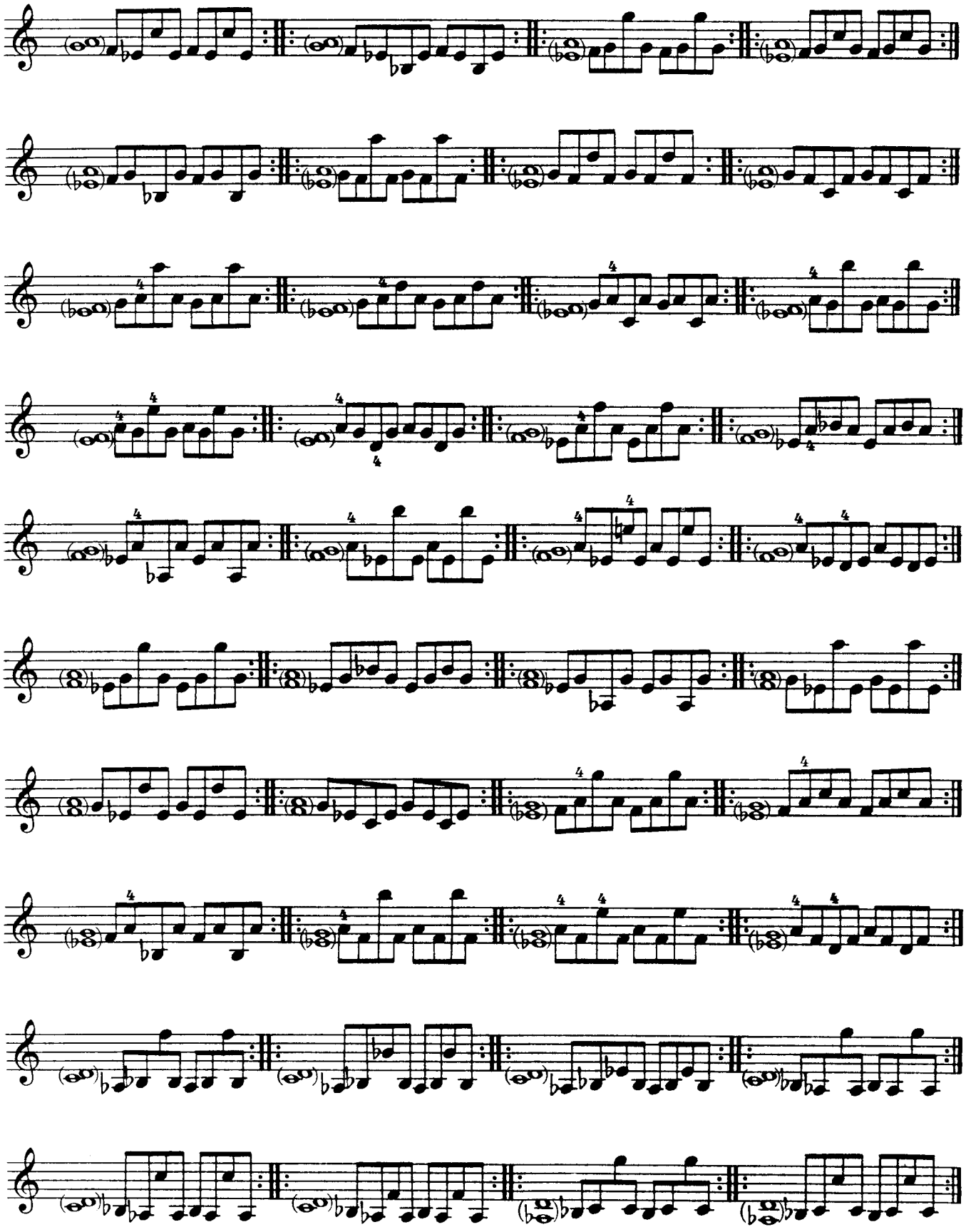
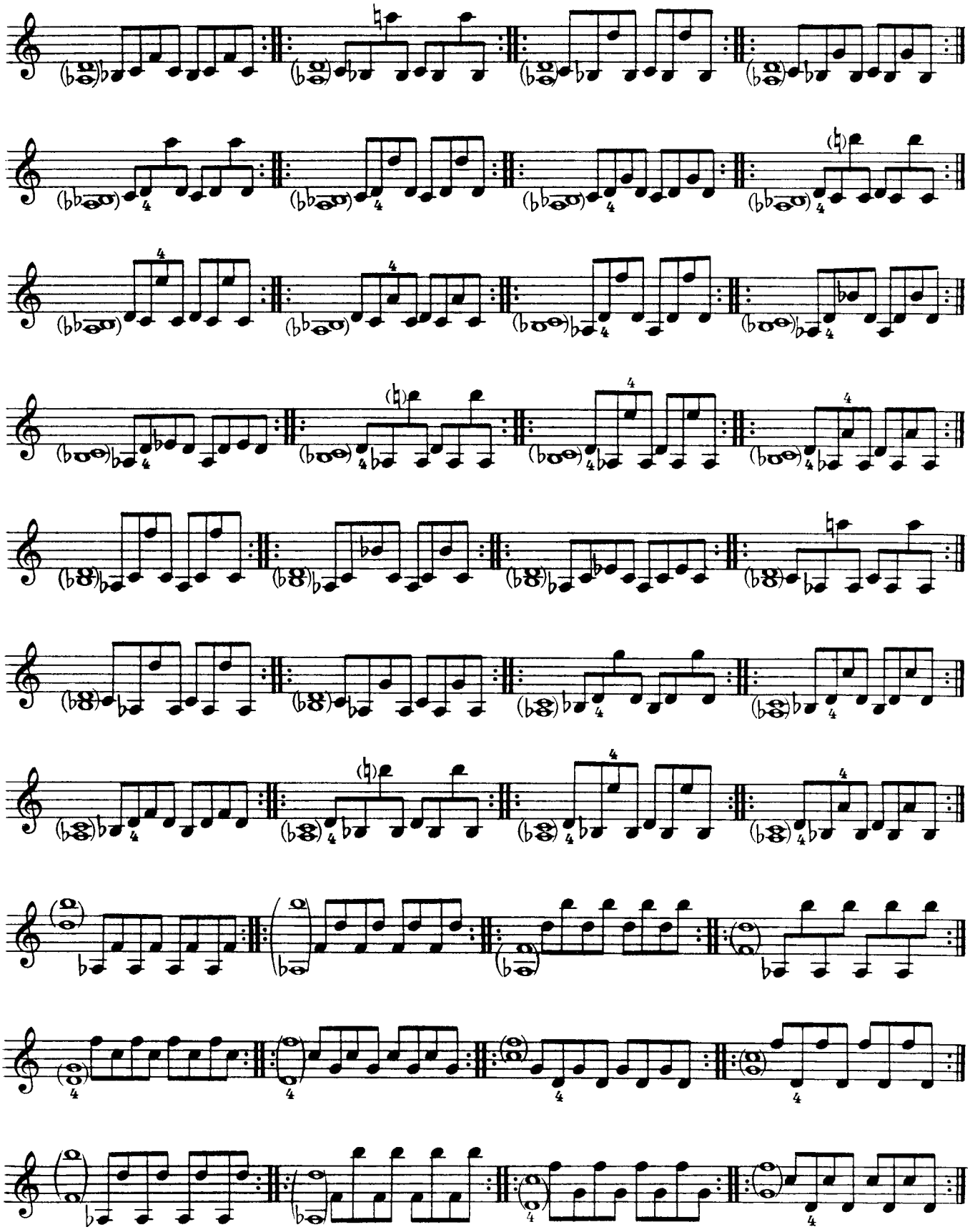


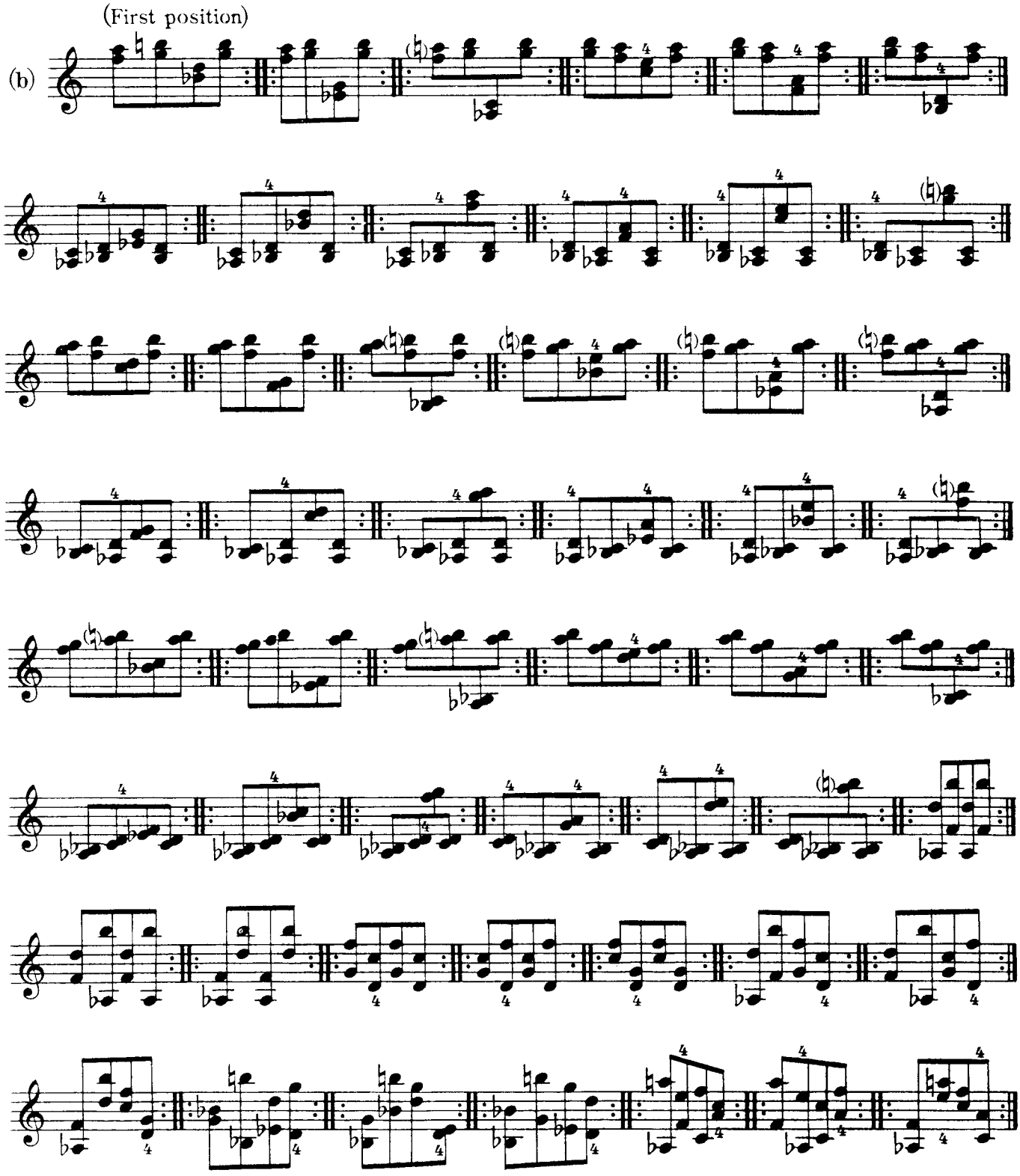




Each set of fingers to execute contrary movements.

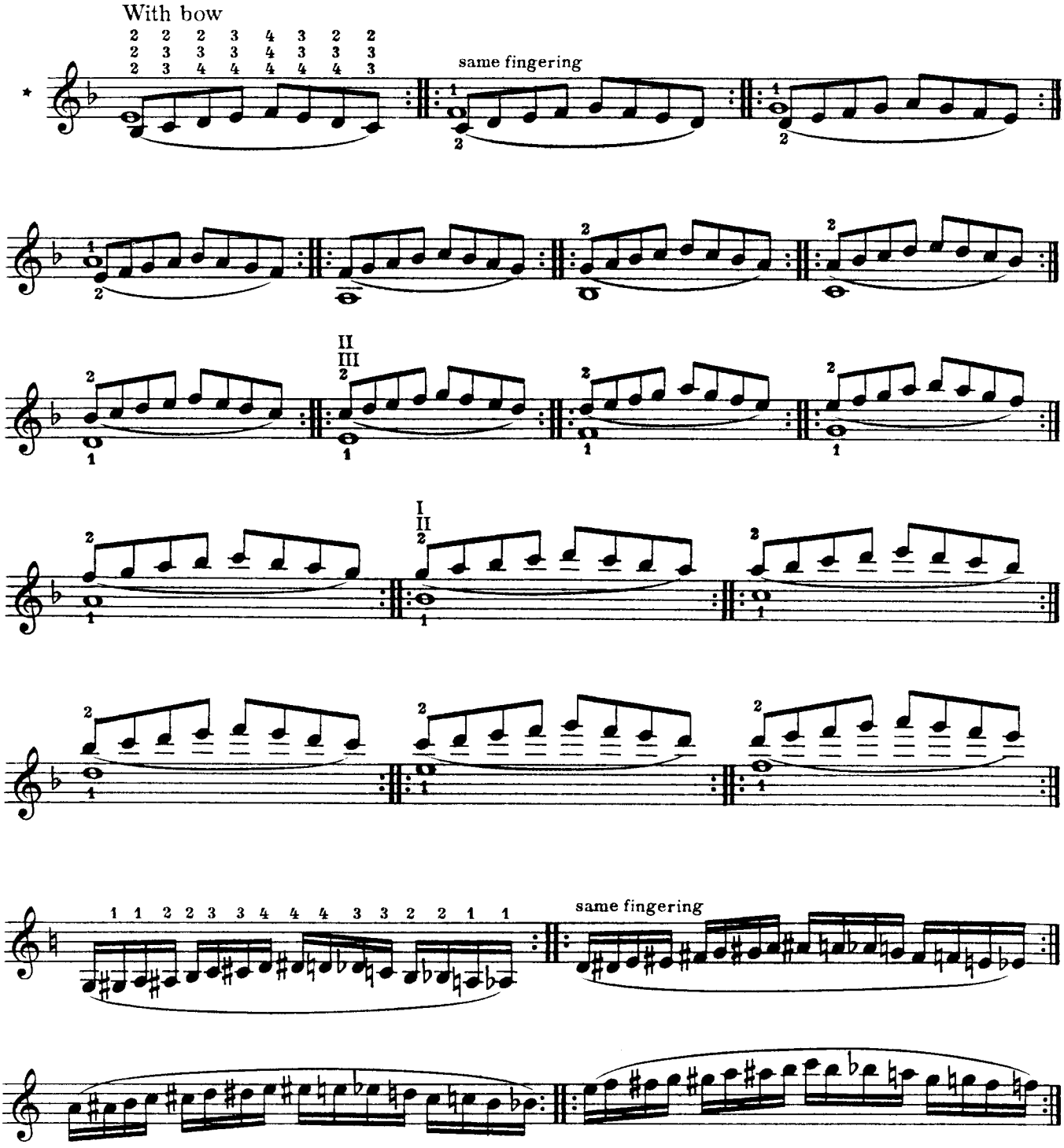
(First position)

(b)

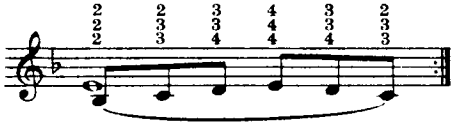


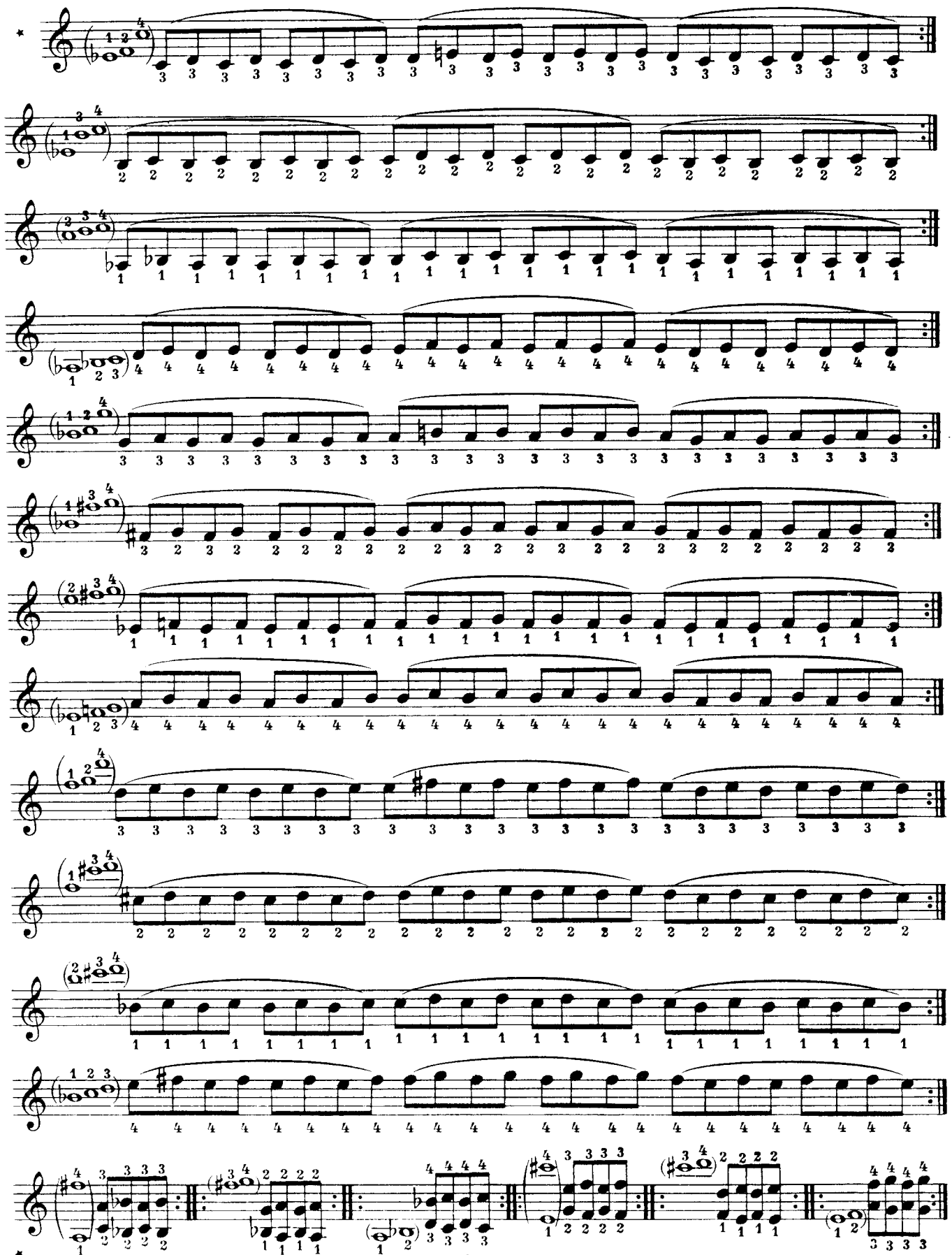
II

For Extension and Retraction of Finger Action



* 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 fingers are to remain on the notes in parenthesis during the execution of the exercise.

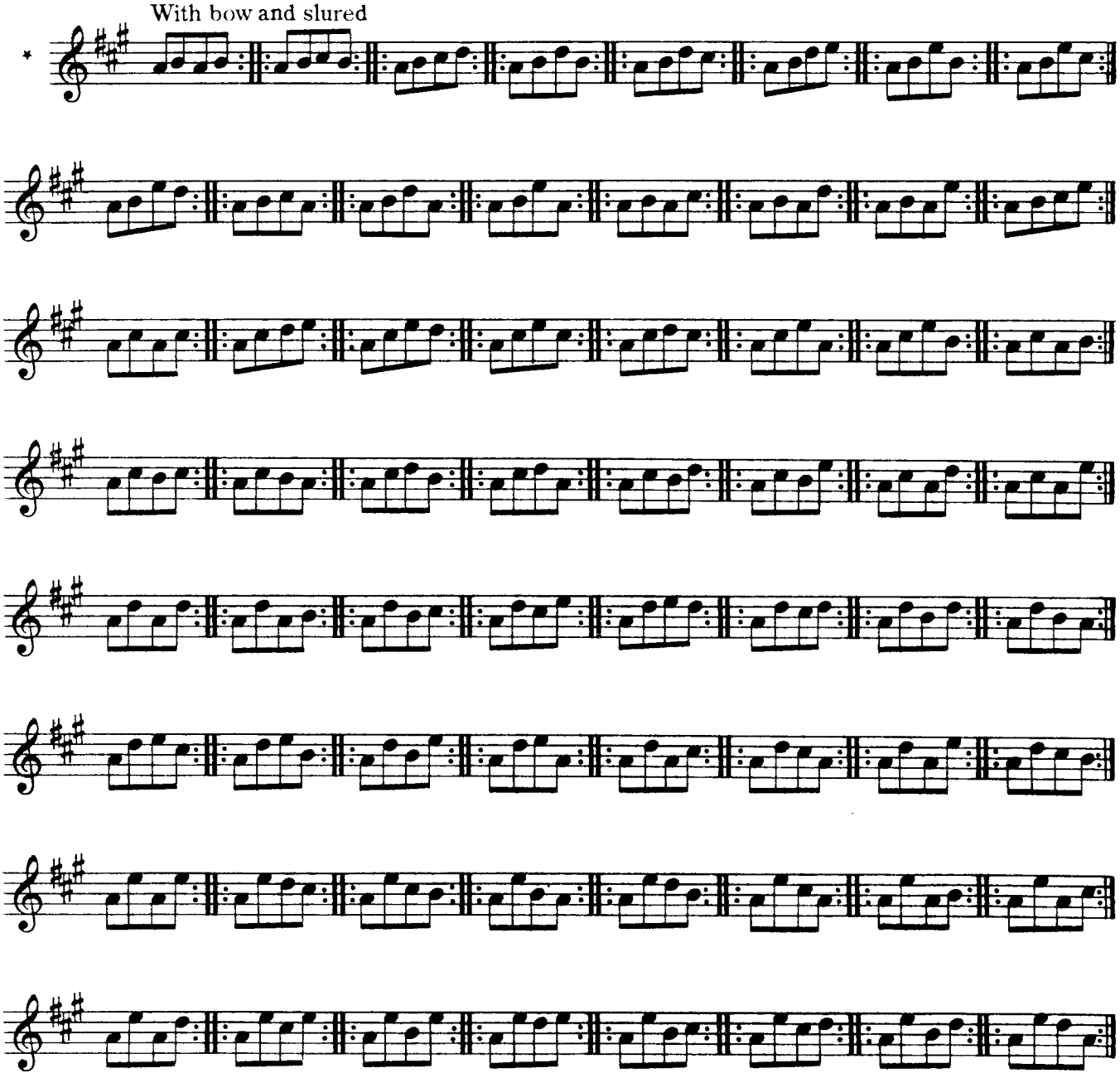
III

For Speed and Accuracy of Finger Action

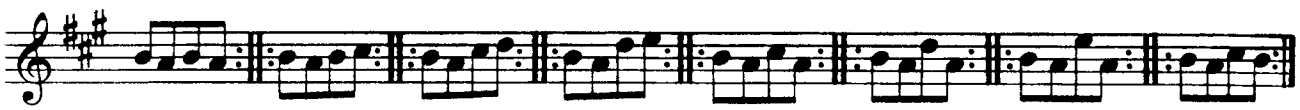
Beginning with the open string.

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

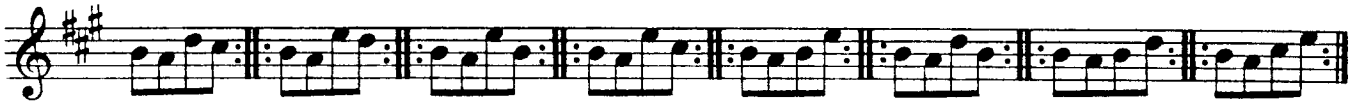
With bow and slured

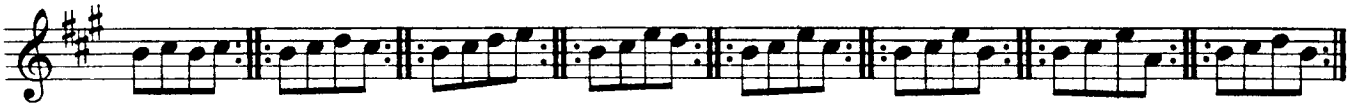


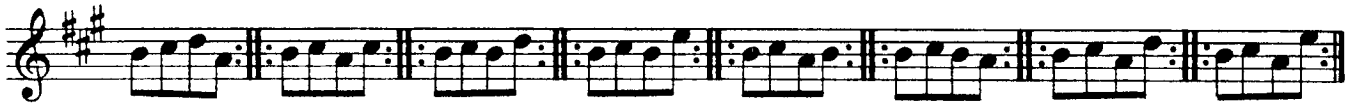
Beginning with the first finger

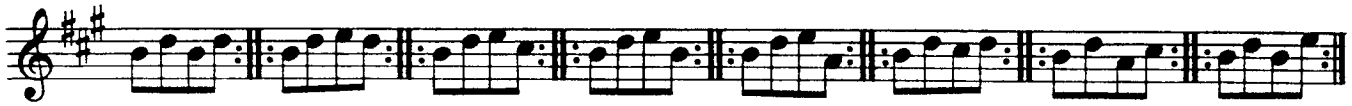


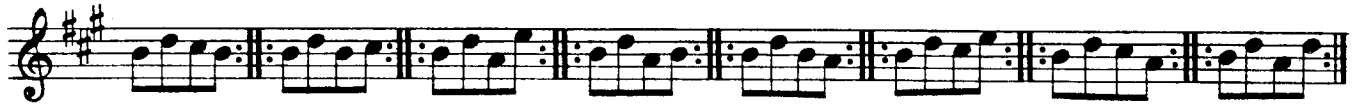
* To be practiced also in the keys of C, F, E, and B flat. Also transpose and practice on the E, D, and G strings.

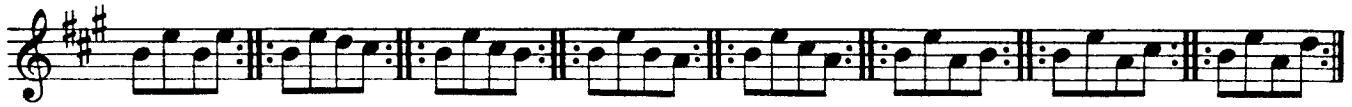




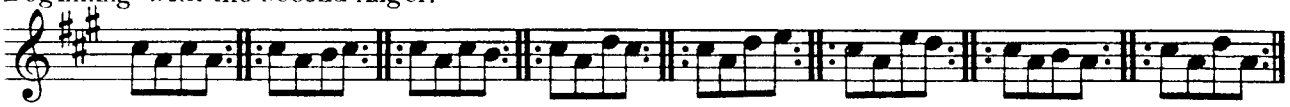


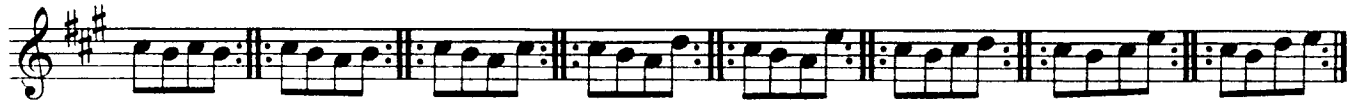


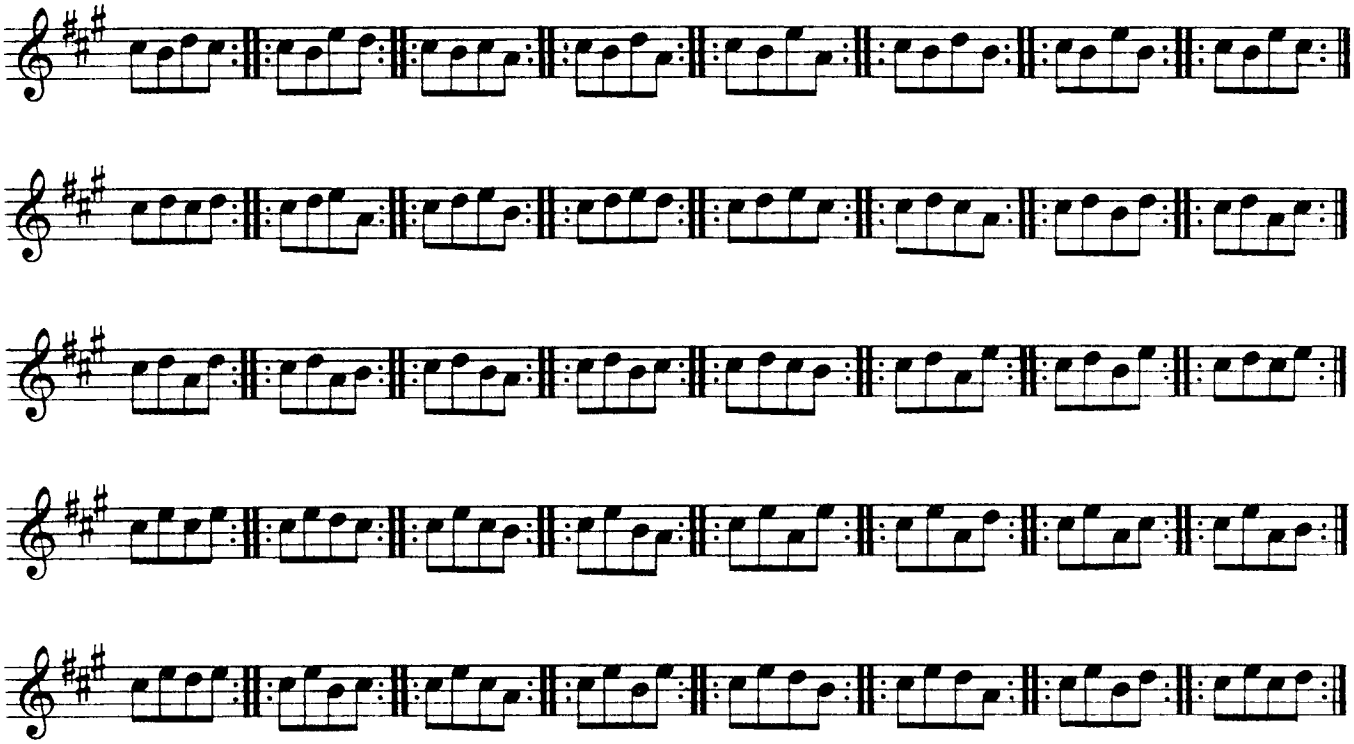




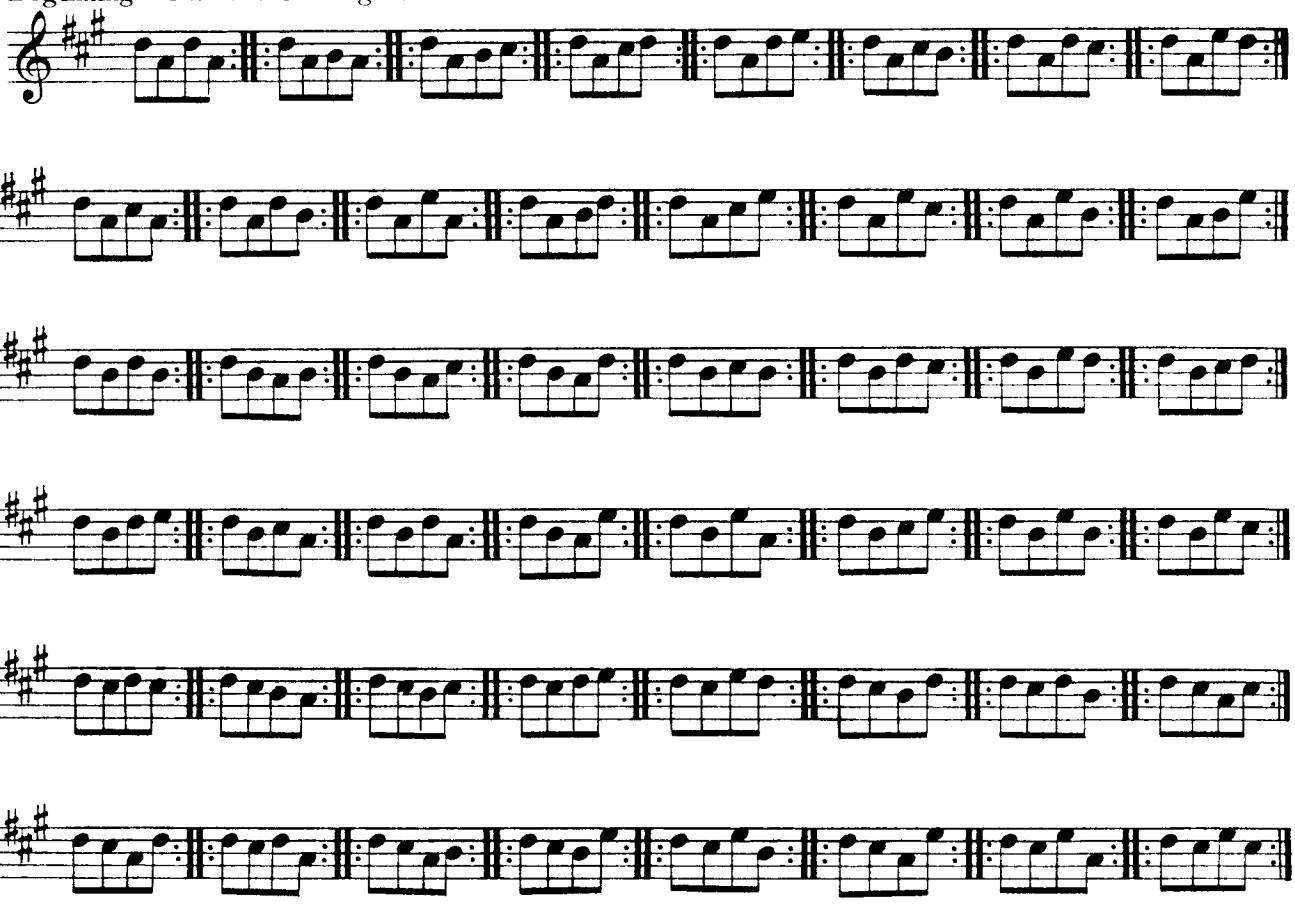
Beginning with the second finger.



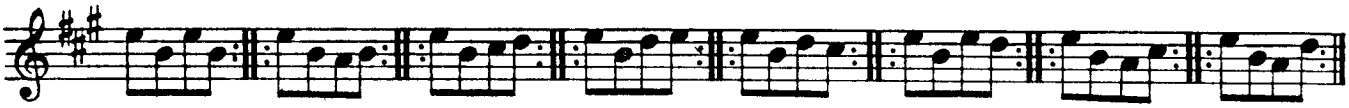


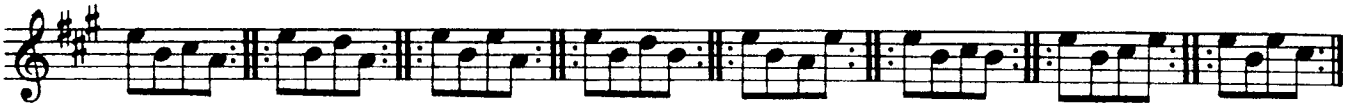


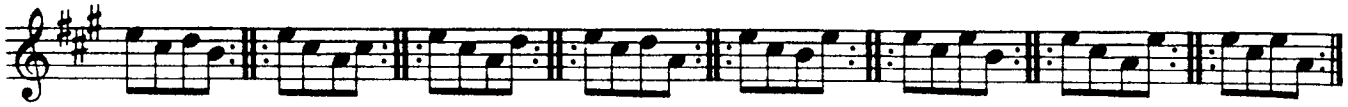
Beginning with the third finger.

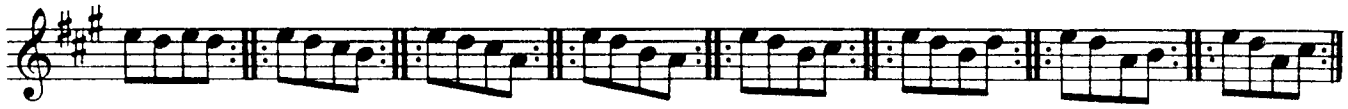


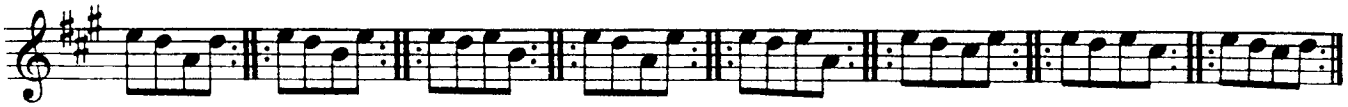
Beginning with the fourth finger.





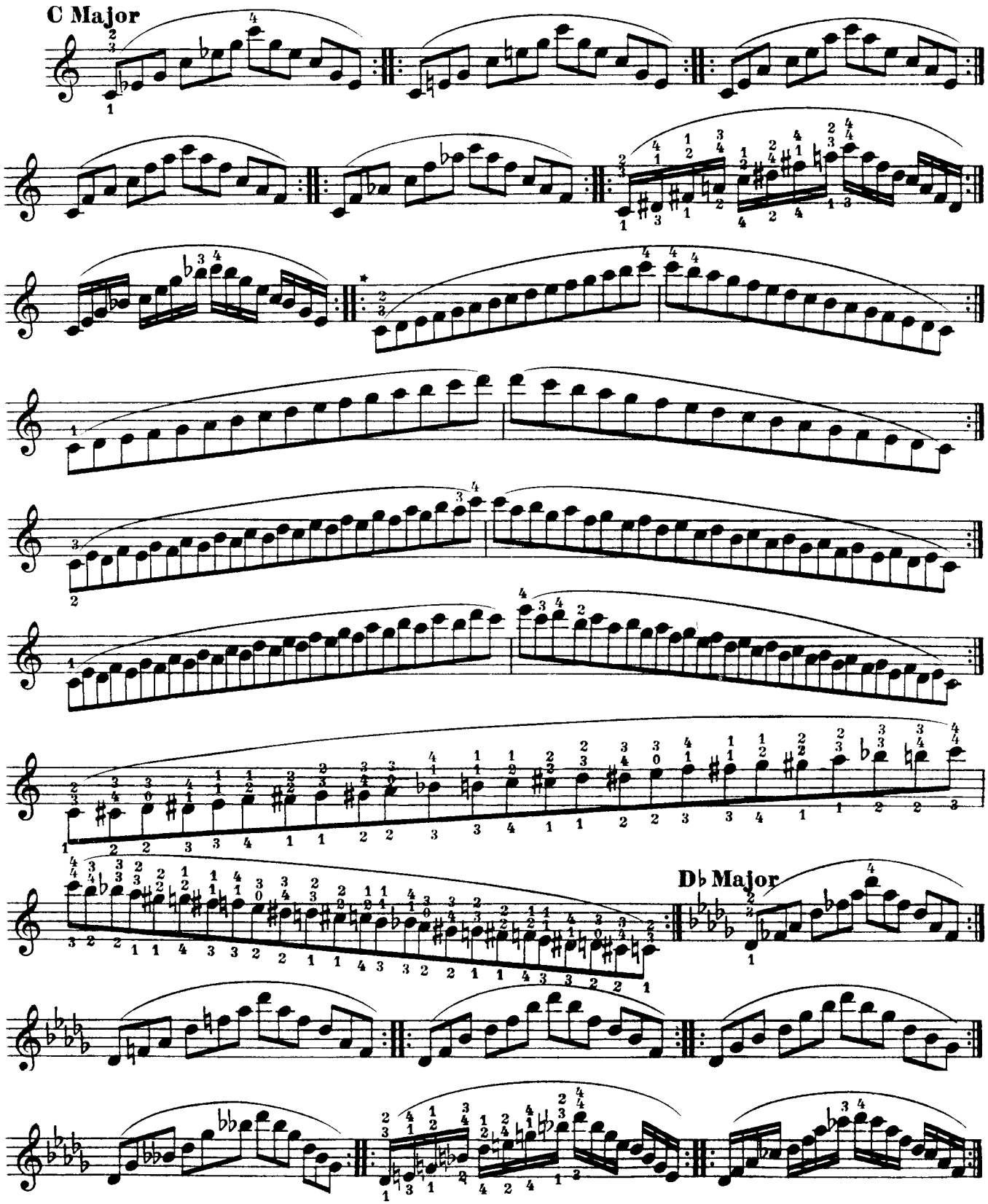




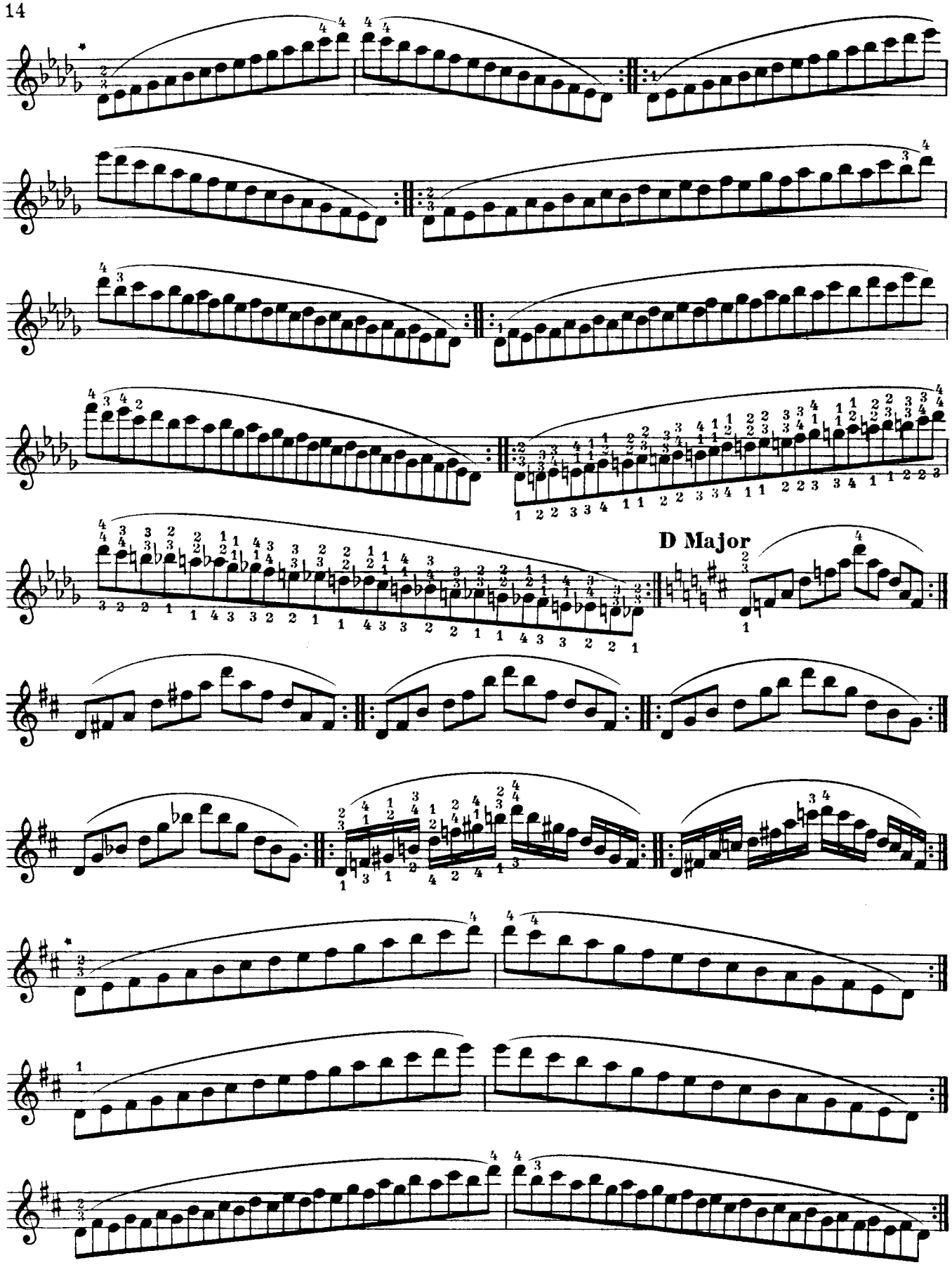


IV

For Playing Across the Strings in the Various Positions



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



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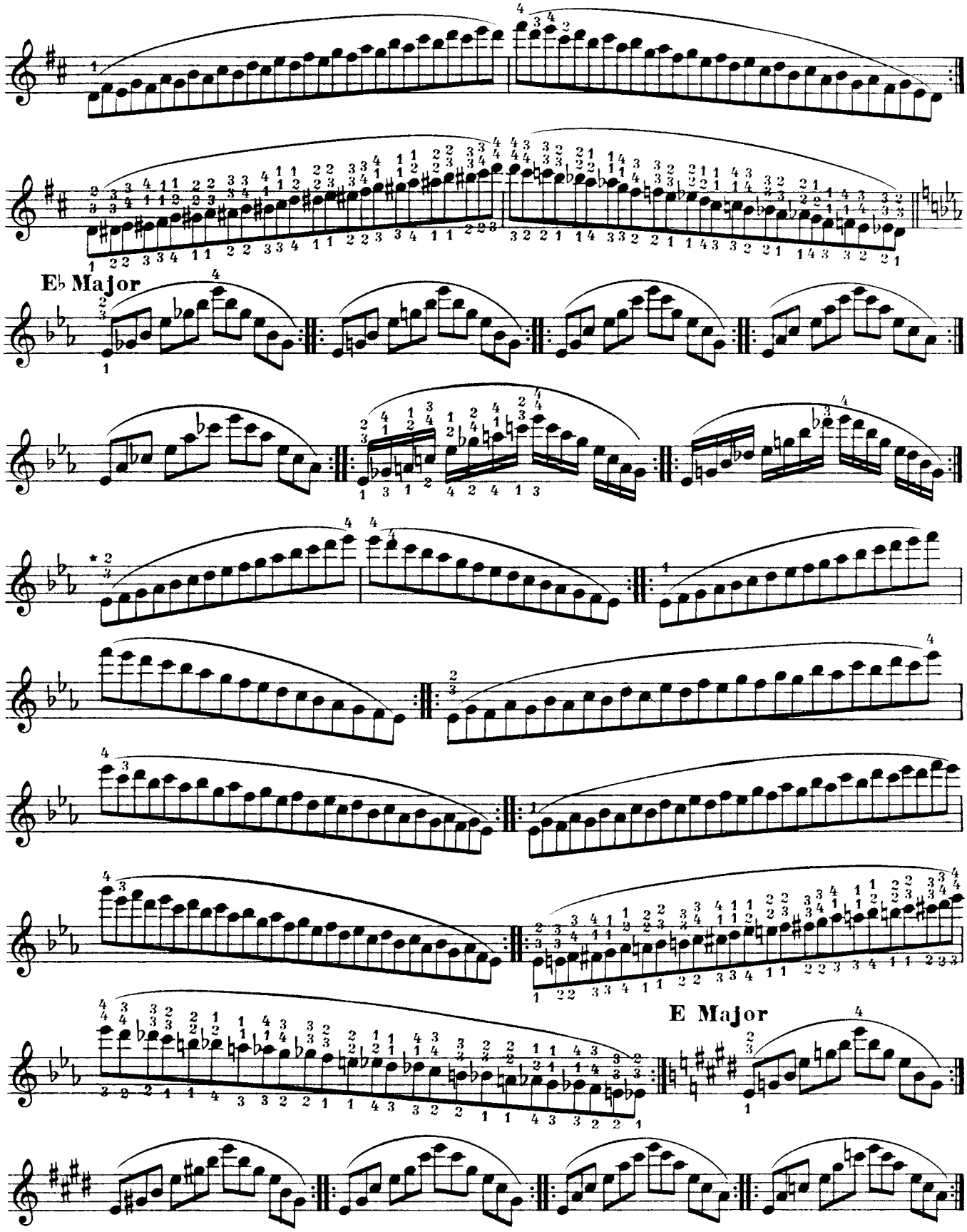

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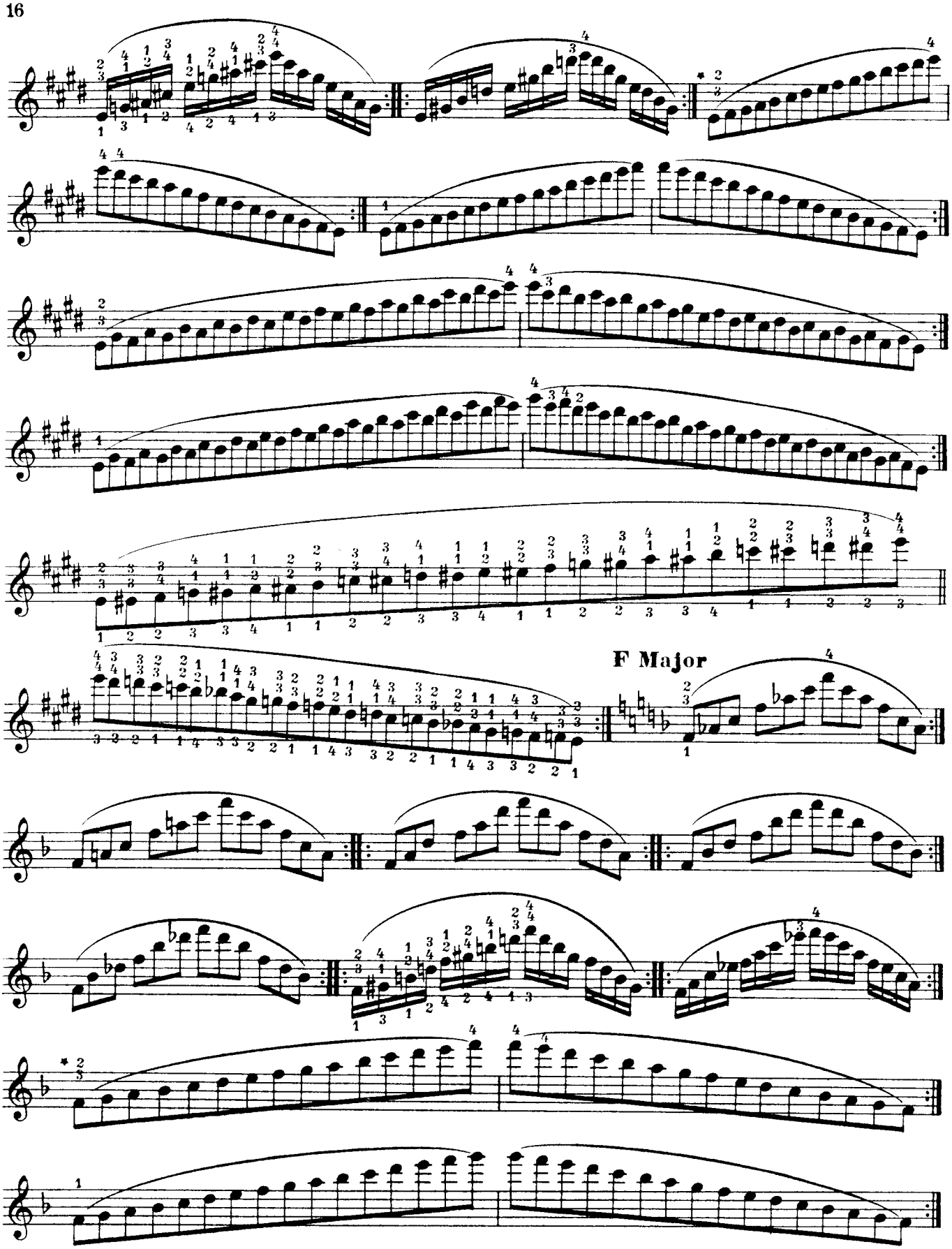

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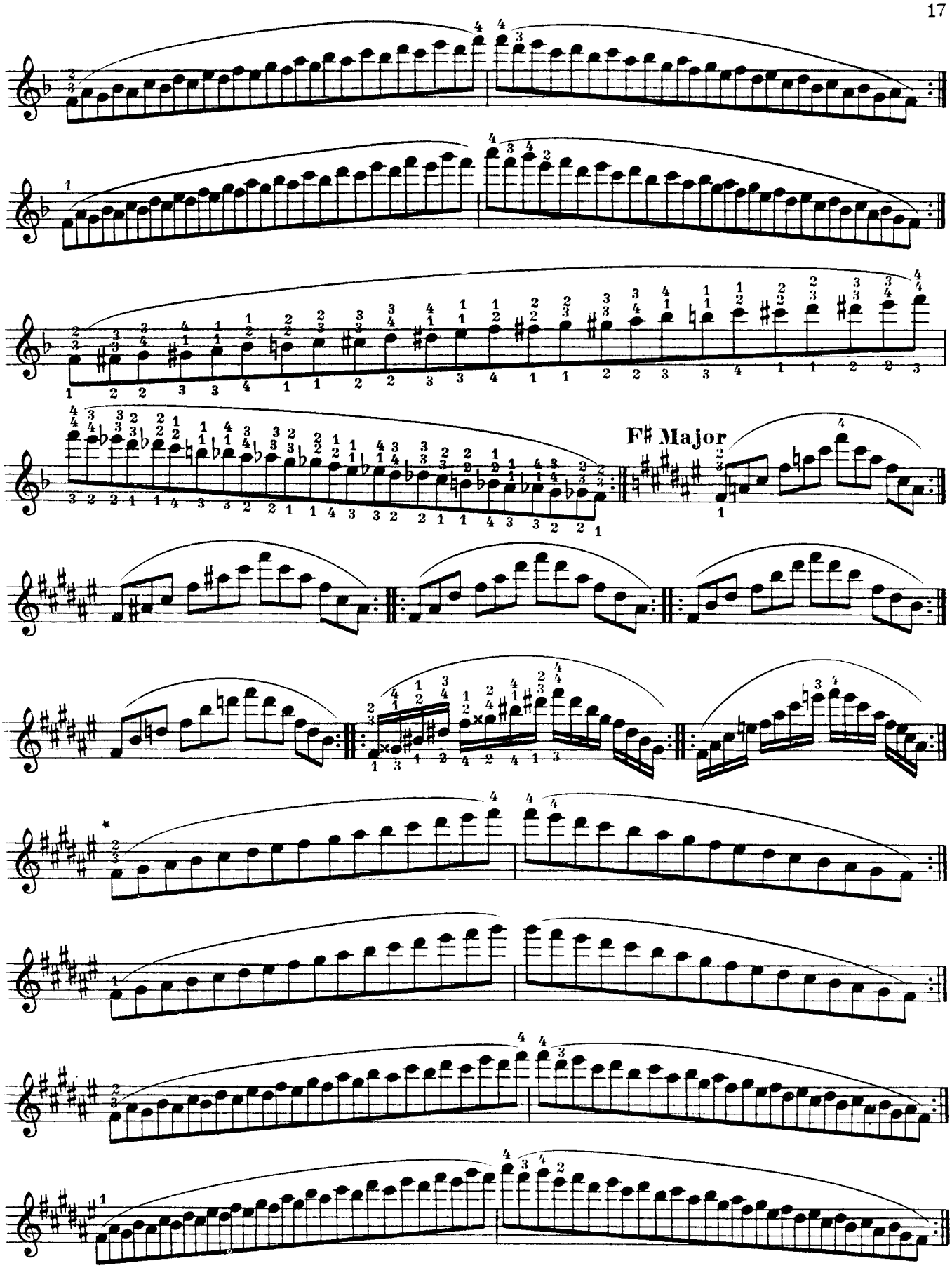
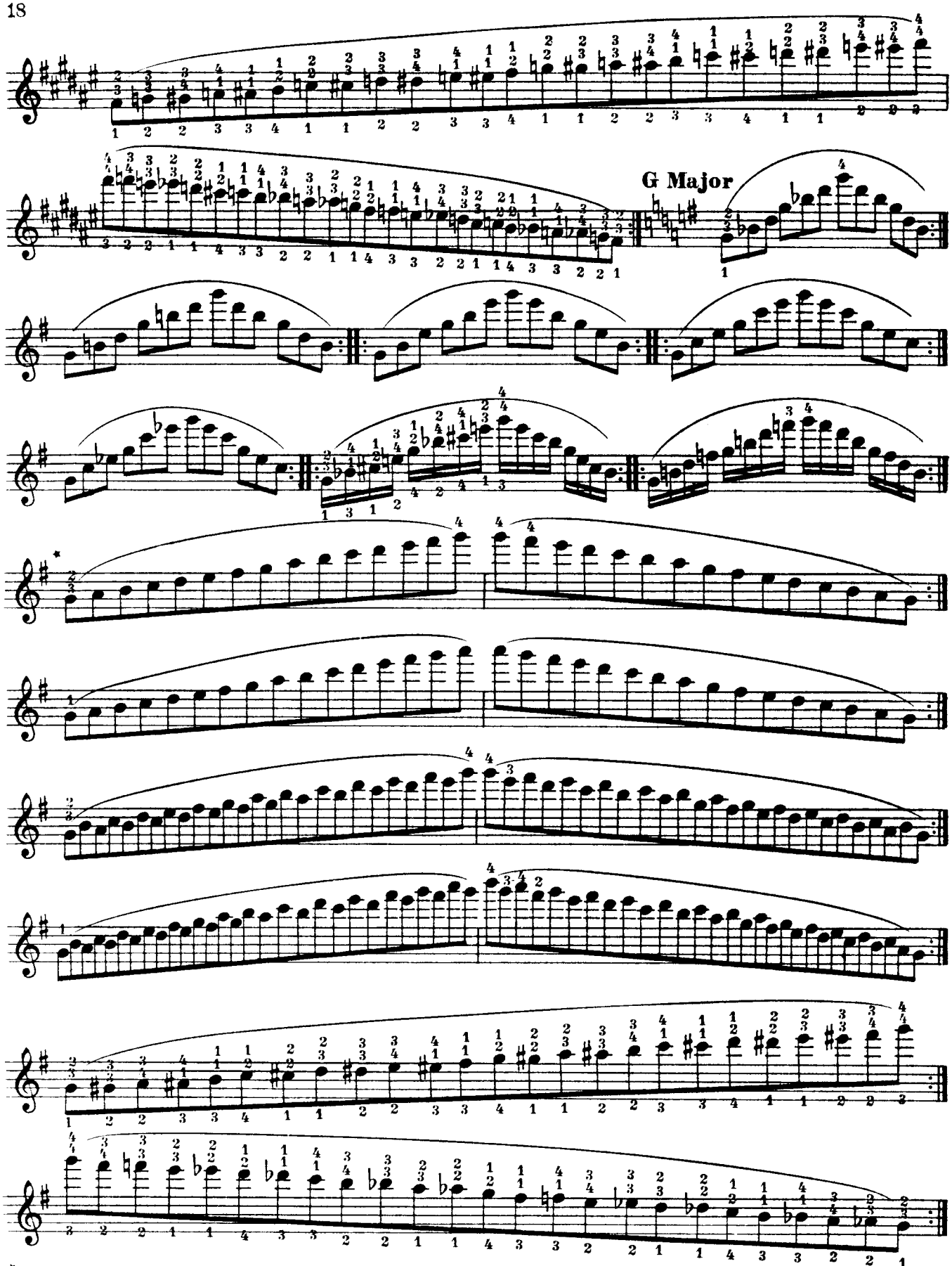

F♯ Major



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

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by GAYLORD YOST

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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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