

The
YOST SYSTEM

FOR VIOLIN

"Exercises for Change of Position"

by

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PRICE

\$1.00

FOREWORD

In presenting a new pedagogical work, I realize that there is already a great variety of violin schools and special exercises available; but in surveying the available material, I have found that one of the most important phases of left hand technic — change of position — has been treated inadequately and unsystematically.

In acquiring a reliable technic, the essential factor is to build a systematic sequence of ideas or images. Only in this way can a facile technic be secured. Owing to the haphazard manner in which the change of position is treated in all technical works, I have found that the average student experiences considerable difficulty in attaining a fluency and accuracy in shifting and this after a prodigious amount of work.

Because of this inadequacy the present work has been written. It will be noticed at once that I have covered the field thoroughly and systematically. Every possible shift between all positions will be found in these exercises and every thoughtful teacher will immediately recognize the value of their arrangement.

The study of these exercises will eliminate much unnecessary drudgery by getting at the basic principles of the subject in a highly systematic way.

The following instructions should be carefully followed:

1. Each measure must be repeated at least ten times before passing on to the next. PRACTICE SLOWLY.
2. Use great care in keeping the thumb free. Do not press it too firmly against the neck of the instrument. A disregard of this important rule is fatal.
3. In changing position, the slide is executed with the finger used preceeding the change and the finger must not be pressed too firmly upon the string in sliding, viz:



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Changes between 1st and 2nd Positions

I string

II

III

IV

Changes between 1st and 3rd Positions

I

II

* Other keys may be used but it will be found that a mastery of these studies in the keys given will be quite sufficient.

III

IV

Changes between 2nd and 3rd Positions

I

III

IV

Changes between 1st and 4th Positions

I

II

III

IV

Changes between 2nd and 4th Positions

I

II

III

IV

Changes between 3rd and 4th Positions

I

II

III

IV

Exercise IV in G major, consisting of two staves of music. The first staff contains a sequence of eighth notes with fingerings: 1 1 1, 1 2 1, 1 1 1, 1 4 1, 2 1 2, 2 2 2, 2 3 2. The second staff contains a sequence of eighth notes with fingerings: 2 4 2, 3 2 3, 3 3 3, 3 4 3, 4 3 4, 4 4 4.

Changes between 1st and 5th Positions

I

Exercise I in G major, focusing on position changes, consisting of two staves. The first staff shows slurs and fingerings for notes in the first and fifth positions: 1 1 1, 1 2 1, 1 3 1, 1 4 1, 2 1 2, 2 2 2, 2 3 2, 2 4 2. The second staff shows slurs and fingerings for notes in the first and fifth positions: 3 1 3, 3 2 3, 3 3 3, 3 4 3, 4 1 4, 4 2 4, 4 3 4, 4 4 4.

II

Exercise II in G major, focusing on position changes, consisting of two staves. The first staff shows slurs and fingerings for notes in the first and fifth positions: 1 1 1, 1 2 1, 1 3 1, 1 4 1, 2 1 2, 2 2 2, 2 3 2, 2 4 2. The second staff shows slurs and fingerings for notes in the first and fifth positions: 3 1 3, 3 2 3, 3 3 3, 3 4 3, 4 1 4, 4 2 4, 4 3 4, 4 4 4.

III

Exercise III in G major, focusing on position changes, consisting of two staves. The first staff shows slurs and fingerings for notes in the first and fifth positions: 1 1 1, 1 2 1, 1 3 1, 1 4 1, 2 1 2, 2 2 2, 2 3 2, 2 4 2. The second staff shows slurs and fingerings for notes in the first and fifth positions: 3 1 3, 3 2 3, 3 3 3, 3 4 3, 4 1 4, 4 2 4, 4 3 4, 4 4 4.

IV

Exercise IV in F major, focusing on position changes, consisting of two staves. The first staff shows slurs and fingerings for notes in the first and fifth positions: 1 1 1, 1 2 1, 1 3 1, 1 4 1, 2 1 2, 2 2 2, 2 3 2, 2 4 2. The second staff shows slurs and fingerings for notes in the first and fifth positions: 3 1 3, 3 2 3, 3 3 3, 3 4 3, 4 1 4, 4 2 4, 4 3 4, 4 4 4.

Changes between 2nd and 5th Positions

I

III

IV

Changes between 3rd and 5th Positions

I

II

III

IV

Changes between 4th and 5th Positions

I

II

III

IV

Two staves of musical notation in treble clef with a key signature of two sharps (F# and C#). The first staff contains a sequence of eighth notes with fingerings: 1 1 1, 1 2 1, 1 3 1, 1 4 1, 2 1 2, 2 2 2. The second staff contains a sequence of eighth notes with fingerings: 2 3 2, 2 4 2, 3 2 3, 3 3 3, 3 4 3, 4 3 4, 4 4 4.

Changes between 1st and 6th Positions

I

Two staves of musical notation in treble clef with a key signature of two sharps. The first staff shows chords in 1st position with fingerings: 1 1 1, 1 2 1, 1 3 1, 1 4 1, 2 1 1, 2 2 2, 2 3 2, 2 4 2. The second staff shows chords in 6th position with fingerings: 3 1 3, 3 2 3, 3 3 3, 3 4 3, 4 1 4, 4 2 4, 4 3 4, 4 4 4.

II

Two staves of musical notation in treble clef with a key signature of two sharps. The first staff shows chords in 1st position with fingerings: 1 1 1, 1 2 1, 1 3 1, 1 4 1, 2 1 2, 2 2 2, 2 3 2, 2 4 2. The second staff shows chords in 6th position with fingerings: 3 1 3, 3 2 3, 3 3 3, 3 4 3, 4 1 4, 4 2 4, 4 3 4, 4 4 4.

III

Two staves of musical notation in treble clef with a key signature of two sharps. The first staff contains eighth notes with fingerings: 1 1 1, 1 2 1, 1 3 1, 1 4 1, 2 1 2, 2 2 2, 2 3 2, 2 4 2. The second staff contains eighth notes with fingerings: 3 1 3, 3 2 3, 3 3 3, 3 4 3, 4 1 4, 4 2 4, 4 3 4, 4 4 4.

IV

Two staves of musical notation in treble clef with a key signature of two sharps. The first staff contains eighth notes with fingerings: 1 1 1, 1 2 1, 1 3 1, 1 4 1, 2 1 2, 2 2 2, 2 3 2, 2 4 2. The second staff contains eighth notes with fingerings: 3 1 3, 3 2 3, 3 3 3, 3 4 3, 4 1 4, 4 2 4, 4 3 4, 4 4 4.

Changes between 2nd and 6th Positions

I

II

III

IV

Changes between 3rd and 6th Positions

I

II

III

IV

Changes between 4th and 6th Positions

I

II

III

IV

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

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

Changes between 5th and 6th Positions

I

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

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

II

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

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

III

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

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

IV

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

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

Changes between 1st and 7th Positions

I

II

III

IV

Changes between 2nd and 7th Positions

I

II

III

IV

Changes between 3rd and 7th Positions

I

II

III

IV

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

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

Changes between 4th and 7th Positions

I

II

III

IV

Changes between 5th and 7th Positions

I

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

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

II

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

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

III

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

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

IV

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

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

Changes between 6th and 7th Positions

I

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

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

II

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

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

Preparatory Scale Studies

I

On all strings in the keys of A, D and G

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

I II III

I II III IV

fingering same as above

I II III IV

same fingering

same fingering

Phenomenal Time-Saving Technical Works

For Violin

By Gaylord Yost

BASIC PRINCIPLES OF VIOLIN PLAYING **\$1.50**

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 the 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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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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