

**The Yost System  
for Violin**

**\$2.25**

**The  
KEY  
to the  
MASTERY  
of  
BOWING**

**by Gaylord  
Yost**

**PUBLISHED BY VOLKWEIN BROS., INC.**

**PITTSBURGH, PA. USA**



## FOREWORD

In "The Key to the Mastery of the Finger - Board" is outlined, in concise form, a system whereby a complete command of the finger-board may be attained in a comparatively short time by the intelligent daily application of the principles presented. In the present companion volume: "The Key to the Mastery of Bowing," it will be found that these same principles are followed in the solution of the vast and complex problem of right-arm technic. I say vast and complex because the number of possible bowings with all rhythmical variations, accents and inflections easily mount to millions.

It is, however, in my opinion, an exaggeration to imply that bowing is any more difficult than is the technic of the left hand. It is true that few reach a high level of accomplishment in either left-hand or right-hand technic; this is frequently due to a lack of some element essential to the fruition of skillful mechanical performance but more often is it due to improper guidance and haphazard training. When once the fundamental difficulties are isolated it is surprising how quickly they may be mastered by the application of a logical manner of procedure. This logical manner of procedure has to do with the reduction and practice of the difficulties in their simplest fundamentals. The focusing of intensely concentrated attention upon these simple fundamentals then becomes the only problem; when one is able to do this, over a short period of time, the problems cease to be problems.

In attaining a competent technical command of bowing there are very definite and well-defined fundamental principles which form the entire structure of the bowing mechanism. First of all we have "The Six Fundamental Bow Strokes" and, secondly, the matter of string crossings. The attainment of a finely co-ordinated technic of string crossings, next to the production of a beautiful and colorful tone, presents the greatest difficulty in bowing. Tone production should be the ultimate goal of every violinist and aspiring violin student and while a fine tone (I am quite frank to admit from my own personal observation) is quite possibly deeply rooted in the psyche of the individual, in the sensitivity of the adjustment of the movements of the arm, hand and fingers to the auditory impressions created, by proper perseverance and the daily application of the principles herewith presented, a pure and pleasing tone may be developed.

It must not be forgotten that the left hand plays a tremendous part in the production of a fine tone in two important essentials. The first is the shape and conformation of the finger tips and the second is the vibrato. No student with thin, bony fingers, lacking well-cushioned tips, will ever be able to produce that entrancingly rich and round tone so much admired in the playing of our best violinists. As for the vibrato, this tonal embellishment is a direct reflex of the emotional mechanism and, with the removal of psycho-physical interferences such as wrong posture and faulty production, reveals quite vividly the emotional texture of the player. In fact the tonal character is so positively moulded by the vibrato that it would be impossible to identify a half dozen of our first-rate violinists if they were to play a simple melody, without using the vibrato, behind a screen. The only difference in their tones would be that of dynamic intensity. But since this work does not deal with the left hand I shall not discuss further the ramifications of the vibrato.

The mastery of bowing is purely a matter of mastery of controlled movements. The most difficult bowings are those across the strings in which reverse movements in reverse patterns occur. This difficulty is concerned with the inability to quickly accommodate the hand and arm to the various string levels. Practicing a bowing movement in one direction and then in its reverse is one problem but the most difficult and important problem is to develop a fine co-ordination of the reverse movements in one and the same exercise. Beginning with Formula III, I have followed this plan throughout the work. All reverse movements will be found indicated between the black bars and these embrace all possible string crossings. By practicing these reversed-movement bowings for only a short period of time, an enormous improvement in control and articulation will be immediately evident and, subsequently, a much purer and more singing tone will result. It is because of the lack of control in such reverse movements that bowing has heretofore been considered such a tremendously big problem. *STRANGELY ENOUGH THIS VITALLY IMPORTANT PHASE OF BOWING HAS NEVER BEFORE BEEN PRESENTED TO VIOLIN STUDENTS.* It may be pointed out that the practice of the various types of string crossings with all styles of bowing develops an adroit resourcefulness the same as does the practice of the two-octave diatonic scale on one string with the sixteen types of fingering.

In the development of bow control it is hardly necessary for the student to practice all possible bowings on every exercise. This would be an endless process involving years of the hardest drudgery. However, it is highly important for all violinists to master the primary and secondary bowings. The primary bowings consist of the "Six Fundamental Bow Strokes" and the secondary bowings are those which are combinations of the primary with slurred notes in regular and irregular patterns.

The proper function of the upper and lower arm calls for particular elucidation. The upper arm moves very slightly in correctly making a whole-bow stroke on one string. Many students form the habit of pulling the upper arm backward in making a down-bow stroke from the middle to the point and this alters the angle at which the bow is drawn and it is extremely unfavorable for both tone production and the execution of different styles of bowing. The upper arm is raised or lowered for the accommodation to the various string levels. The lower arm and hand are the active parts in the function of the right arm.

The aim of this book of studies is to save much time in the acquisition of a reliable and competent bowing technic and to prove that this can be done, it is only necessary for any violinist or violin student to devote a portion of the daily practice period to the study of string crossings for a few weeks and observe the tremendous improvement in bowing facility.

The styles of bowing are divided into detached, slurred and light and firm staccato. The bow is lifted from the string or allowed to rebound in the light staccato while in the firm staccato it remains on the string. All staccato bowings, unless otherwise marked, are to be practiced both firm and light staccato. The student is first advised to master the "Six Fundamental Bow Strokes" and these can be applied to all patterns. After a reasonable smoothness and ease in execution is attained, other bowings may be practiced but let it be emphasized that *one style of bowing should not be practiced to the exclusion of others.* Every style must be included in the daily practice program, stressing, of course, those which are found to be of special difficulty. Particular attention should be directed to the development of lightness of bowing and one should be constantly alert in detecting undue bow pressure in any style of bowing. Of the greatest importance is the warning that *"ALL NECESSARY PRESSURE IN TONE PRODUCTION MUST COME FROM THE WRIST AND NOT FROM THE WHOLE ARM."* The upper and lower arm must maintain a lightness and repose at all times, permitting the hand to guide the bow across the strings.

In the practice of this work, it is superfluous to point out the impossibility of practicing the book from cover to cover each day. It is of advantage to the student to follow a carefully planned daily schedule. Such a daily schedule should always include the "Six Fundamental Bow Strokes" on at least one pattern and one formula and, in addition, as many of those bowings which present special difficulty. For the more advanced students only the combinations of reversed movements are essential but it is best to include a few bowings on each of the five formulas each day. For students less advanced, it is essential for the attention to be first directed to the preparatory bowings preceding all reversed movements.

FOR TONAL DEVELOPMENT, THE PRACTICE OF THE TWO-OCTAVE SCALE ON EACH OF THE FOUR STRINGS IS ADVISED. FIRST, LONG SUSTAINED TONES PIANISSIMO AND THEN FORTISSIMO AND FINALLY USING THE DYNAMIC PLAN AT THE END OF THIS BOOK. THE VALUE OF SUCH PRACTICE RESTS IN THE DEVELOPMENT OF A FREE AND RESONANT TONE IN THE HIGHER POSITIONS IN WHICH SUCH TONE IS MADE MORE DIFFICULT BECAUSE OF THE SHORTENED VIBRATING STRING LENGTH.

Groups of all short bowings, that is, single bowed notes with two, three, four and six notes slurred in one bow and with the mixed combinations of such detached and slurred groups, must be practiced at the frog, middle and point of the bow. Such patterns containing two detached notes with two slurred notes, also, groups of threes and fours, should be practiced using whole bow for the slurred notes, alternating the point and frog for the detached notes. All firm staccato bowings, except those marked whole bow, should be practiced at the frog, middle and point of the bow. The light staccato at the middle, point of gravity and the frog. THE AIM AT ALL TIMES MUST BE TO PRODUCE A BEAUTIFUL TONE FREE FROM SCRATCHINESS OR HARSHNESS.

The bow must be held firmly but NOT RIGIDLY with the fingers. The wrist and fingers must be kept in a flexible condition with one exception: some teachers advise the playing of the rapid, firm staccato with a stiff wrist but this matter may best be left to the judgment of the teacher or student. The difficult bowings must first be practiced slowly and later developed to the greatest possible speed consistent with the particular style of bowing in question.

The matter of rhythmical bowing may be easily developed in conjunction with the development of bow movements and the standard violin repertoire is sufficient for this purpose. For accentuation, very little difficulty will be experienced after all bow movements and styles of bowing are mastered. Therefore, the present work deals specifically with the fundamental problem of bow movements and, to some extent, with dynamics.

The practice of the bowings on intelligently planned formulas is of much greater value than on etudes not designed for such a specific purpose. Furthermore, etudes are usually too long and, as a consequence, consume much more time. The five formulas in this book each cover the bowing range (four strings) of the violin. They are so designed as to give an equal amount of attention to each string or set of strings, thereby accomplishing the maximum with a minimum time expenditure.

ALL FORMULAS MUST BE MEMORIZED BEFORE ATTEMPTING TO PRACTICE THE PATTERNS AND BOWINGS.

AVOID MAKING THE FIRST MISTAKE BY HAVING A CLEAR UNDERSTANDING OF WHAT IS TO BE DONE BEFORE STARTING TO DO IT. OBSERVANCE OF THIS WILL SAVE TIME AND TROUBLE.

GAYLORD YOST

# THE YOST SYSTEM

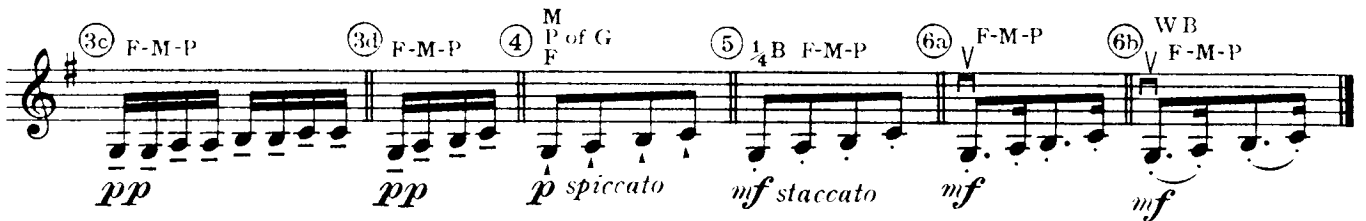
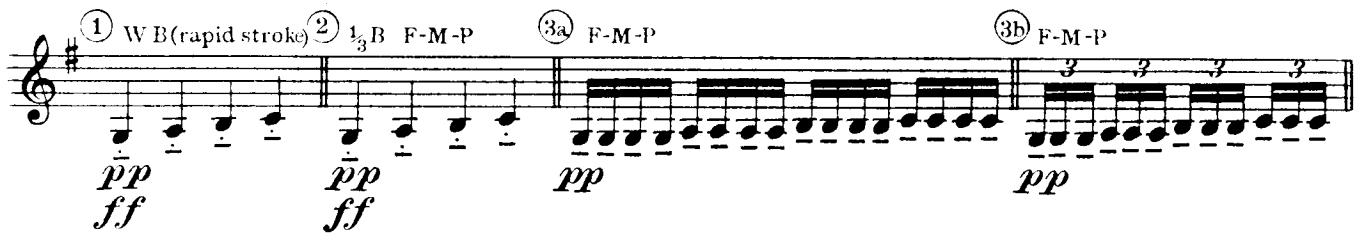
The Key to the Mastery of Bowing

GAYLORD YOST

## FORMULA I

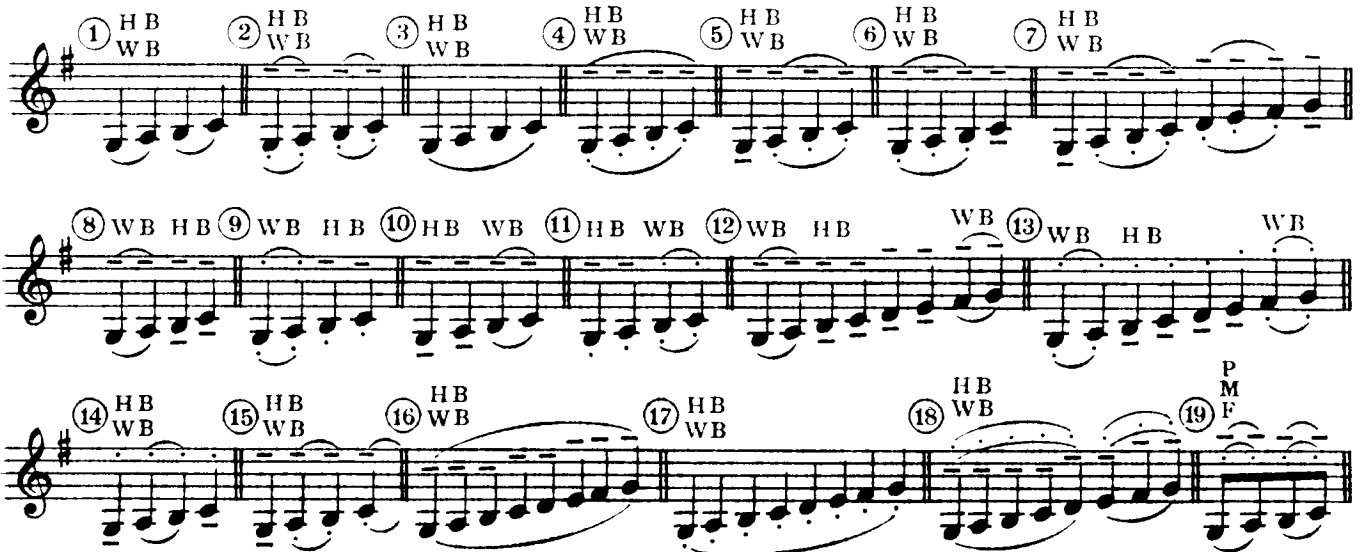


### Six Fundamental Bow Strokes



W B = Whole bow    H B = Half bow    P = Point    M = Middle    F = Frog    P of G = Point of gravity

FORMULA I to be practiced with the "Six Fundamental Bow Strokes" and as follows:



20  $\begin{matrix} P \\ M \\ F \end{matrix}$  21  $\begin{matrix} P \\ M \\ F \end{matrix}$  22  $\begin{matrix} P \\ M \\ F \end{matrix}$  23  $\begin{matrix} P \\ M \\ F \end{matrix}$  24  $\begin{matrix} P \\ M \\ F \end{matrix}$  25  $\begin{matrix} P \\ M \\ F \end{matrix}$  26  $\begin{matrix} P \\ M \\ F \end{matrix}$

27  $\begin{matrix} P \\ M \\ F \end{matrix}$  28  $\begin{matrix} P \\ M \\ F \end{matrix}$  29  $\begin{matrix} P \\ M \\ F \end{matrix}$

30 HB *firm staccato* WB 31 WB

32 M 33 M

34 M 35 M 36 M

37 M 38 M

39 M 40 M 41  $\begin{matrix} W \\ B \end{matrix}$  *firm staccato*

42  $\begin{matrix} V \\ W \\ B \end{matrix}$  43  $\begin{matrix} V \\ W \\ B \end{matrix}$

44  $\begin{matrix} V \\ M \end{matrix}$  *santillo* 45  $\begin{matrix} V \\ M \end{matrix}$  46  $\begin{matrix} V \\ M \end{matrix}$  47  $\begin{matrix} V \\ M \end{matrix}$

# FORMULA II

Three staves of musical notation in G major. The first staff shows a sequence of eighth notes with various fingerings (0, 1, 2, 3, 4) and accents. The second staff features sixteenth-note patterns with fingerings (4, 3, 2, 1, 4, 3, 2, 1). The third staff continues with similar rhythmic patterns and fingerings.

## Six Fundamental Bow Strokes

Six fundamental bow strokes are demonstrated on a single staff in G major. Each stroke is numbered in a circle and includes descriptive text and dynamics:

- ① WB (rapid stroke)  $\frac{1}{3}$ B F-M-P *pp* *ff*
- ②  $\frac{1}{3}$ B F-M-P *pp* *ff*
- ③a F-M-P *pp*
- ③b F-M-P *pp*
- ③c F-M-P *pp*
- ③d F-M-P *pp*
- ④  $\frac{M}{P}$  of G *p* *spiccato*
- ⑤  $\frac{1}{4}$ B F-M-P *mf* *staccato*
- ⑥a  $\nabla$  F-M-P *mf*
- ⑥b  $\nabla$  WB F-M-P *mf*

FORMULA II to be practiced with the "Six Fundamental Bow Strokes" and as follows:

Eight numbered musical examples for practicing Formula II with the six fundamental bow strokes:

- ① WB  $\frac{P}{M}$   $\frac{F}{F}$
- ② WB  $\frac{P}{M}$   $\frac{F}{F}$
- ③ WB  $\frac{H}{H}$   $\frac{B}{B}$
- ④ WB  $\frac{H}{H}$   $\frac{B}{B}$
- ⑤ WB
- ⑥ WB
- ⑦  $\nabla$   $\frac{P}{M}$   $\frac{F}{F}$
- ⑧  $\nabla$   $\frac{P}{M}$   $\frac{F}{F}$



Musical score for 'The Key' by Y. S. The Key, measures 9-32. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The music consists of a single melodic line with various articulations and dynamics. Measures 9-12 are marked with  $\text{P MF}$  and  $\text{V}$ . Measures 13-16 are marked with  $\text{P MF}$  and  $\text{V}$ . Measures 17-18 are marked with  $\text{P MF}$  and  $\text{V}$ . Measures 19-22 are marked with  $\text{P MF}$  and  $\text{V}$ . Measures 23-26 are marked with  $\text{V M}$  and *sautille*. Measures 27-29 are marked with  $\text{P MF}$ ,  $\text{V WB HB}$ , and  $\text{V WB HB}$  with *fim staccato*. Measures 30-32 are marked with  $\text{V WB HB}$ ,  $\text{V WB}$ , and  $\text{V WB}$ . The score includes various musical notations such as slurs, ties, and dynamic markings.

## FORMULA III



## Six Fundamental Bow Strokes

① WB (rapid stroke) ②  $\frac{1}{3}$ B F-M-P ③a F-M-P ③b F-M-P

③c F-M-P ③d F-M-P ④  $\overset{M}{P}$  of G ⑤  $\frac{1}{4}$ B F-M-P ⑥a  $\nabla$  F-M-P ⑥b  $\nabla$  F-M-P

*pp ff pp pp pp pp pp pp p spiccato mf staccato mf mf*

FORMULA III to be practiced with the "Six Fundamental Bow Strokes" on patterns 1 and 2 and as follows:

①  $\overset{HB}{WB}$  ②  $\overset{HB}{WB}$  ③  $\overset{HB}{WB}$  ④  $\overset{HB}{WB}$  ⑤  $\overset{HB}{WB}$

⑥  $\overset{HB}{WB}$  ⑦  $\overset{HB}{WB}$  ⑧  $\overset{HB}{WB}$  ⑨  $\overset{HB}{WB}$  ⑩  $\overset{HB}{WB}$  ⑪  $\overset{HB}{WB}$

⑫  $\overset{HB}{WB}$  ⑬  $\overset{HB}{WB}$  ⑭  $\overset{HB}{WB}$  ⑮  $\overset{HB}{WB}$  ⑯  $\overset{HB}{WB}$  ⑰  $\overset{HB}{WB}$

⑱  $\overset{HB}{WB}$  ⑲  $\overset{HB}{WB}$  ⑳  $\overset{HB}{WB}$

The bowings indicated in Table 1 to be applied to patterns 21 and 22. Those in Table 2, to 23 and 24. Those in Table 3, to 25 and 26. Those in Table 4, to 27 and 28.

*Table 1*

*Table 2*

*Table 3*

*Table 4*

All bowings on patterns 21 to 80 inclusive, not otherwise marked, should be practiced at F M and P.

The bowings indicated in Table 5 to be applied to patterns 29, 30, 33, 34, 37, 38, 41 and 42. Those in Table 6, to 31, 32, 35, 36, 39, 40, 43 and 44.

Table 5

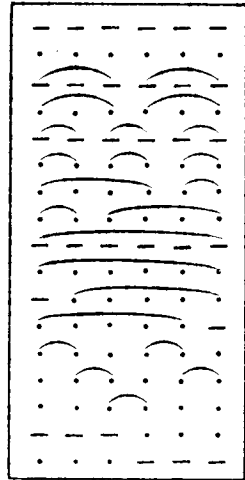
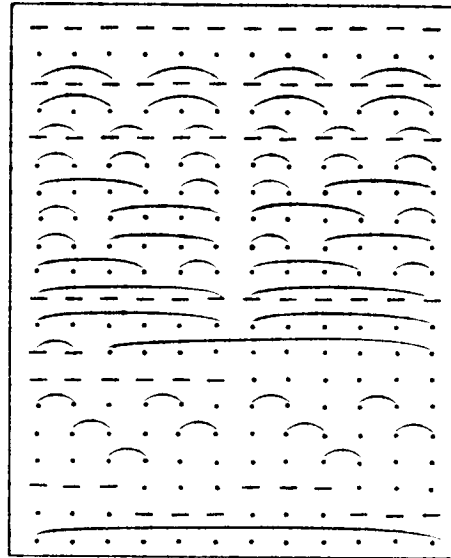


Table 6



29 30 31 32

33 34 35 36

37 38 39 40

41 42 43 44

45 46 47 48

49 50 51 52

53 V M sautille 54 V M 55 V M

56 V M 57 V M 58 V M

59 V M      60 V M      61 V M

62 V M      63 V M      64 V M      65 V M

66 V M      67 V M      68 V M

69 V M      70 V M      71 V M      72 V M      73 V M

74 V M      75 V M      76 V M      77 V M      78 V M

79      80      81 W B

82 W B      83 F WB      84 F WB

85 F WB      F WB      86 F

WB      87 F      WB      88 HB WB

89 HB WB      90 HB WB

# FORMULA IV



## Six Fundamental Bow Strokes

① WB (rapid stroke)      ②  $\frac{1}{3}$  B F-M-P      ③a F-M-P

*pp*      *ff*      *pp*

③b F-M-P      ③c F-M-P      ③d F-M-P

*pp*      *pp*      *pp*

④  $\frac{1}{4}$  B F-M-P      ⑤  $\frac{1}{4}$  B F-M-P      ⑥a  $\frac{1}{4}$  B F-M-P      ⑥b  $\frac{1}{4}$  B F-M-P

*p*      *mf staccato*      *mf*      *mf*

Table 7

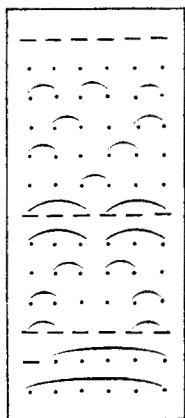


Table 8

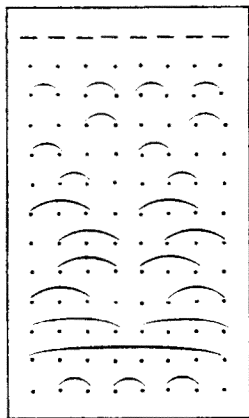
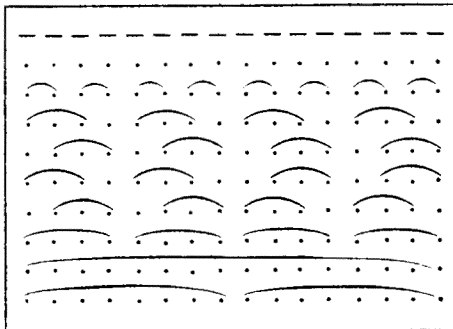


Table 9



FORMULA IV to be practiced with the "Six Fundamental Bow Strokes" on patterns 1 and 2. The bowings indicated in Table 7 to be applied to patterns 1 to 12 inclusive. Those in Table 8 to patterns 14 to 42 inclusive and 45, 46, 49, 50, 53, and 54. Those in Table 9 to patterns 43, 44, 47, 48, 51, 52, 55 and 56.

All combinations of two and three slurred notes with detached or staccato notes should be practiced at F, M and P.

This musical score consists of ten staves of music, each containing five measures. The measures are numbered 13 through 55. The key signature is one sharp (F#). The notation includes various rhythmic values, slurs, and bowing directions. Annotations 'same bowings' are placed above measures 14, 15, 16, 17, 18, 19, 20, 21, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, and 55. The music is written in a treble clef with a sharp sign on the F line.

HB  
WB

The bowings indicated in Table 10 to be applied to patterns 65, 66, 69, 70, 73, 74, 77, 78, 81, 82, 85, and 86. Those in Table 11 to patterns 67, 68, 71, 72, 75, 76, 79, 80, 83, 84, 87 and 88.

Table 10

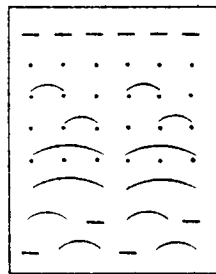
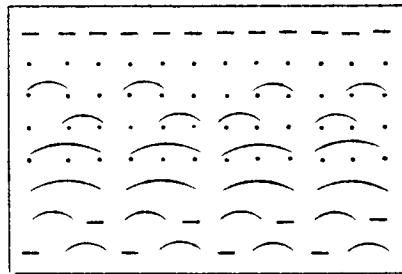


Table 11





The bowings indicated in Table 12 to be applied to patterns 89, 90, 93, 94, 97, 98, 101, 102, 105 and 106. Those in Table 13 to patterns 91, 92, 95, 96, 99, 100, 103, 104, 107 and 108.

Table 12

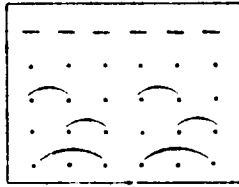


Table 13

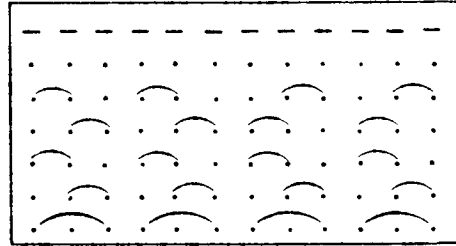


Table 14

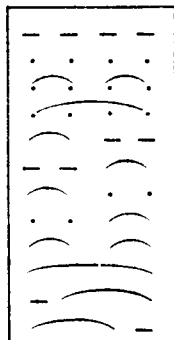
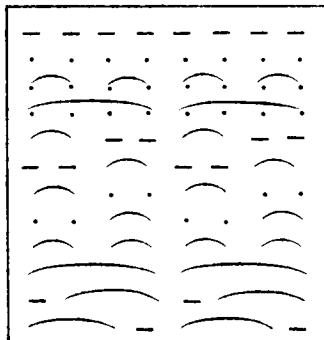


Table 15



The bowings indicated in Table 14 to be applied to patterns 109, 110, 113, and 114. Those in Table 15 to patterns 111, 112, 115 and 116.

The bowings indicated in Table 16 to be applied to patterns 117, 118, 121, 122, 125, 126, 129 and 130. Those in Table 17 to patterns 119, 120, 123, 124, 127, 128, 131 and 132.

Table 16

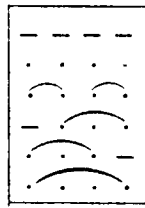
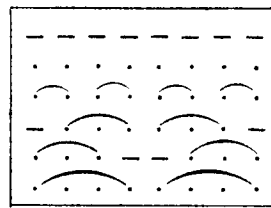


Table 17



# FORMULA V



## Six Fundamental Bow Strokes

① WB (rapid stroke)    ②  $\frac{1}{3}$ B F-M-P    ③a F-M-P

*pp*    *ff*    *pp*

③b  $\frac{3}{4}$  F-M-P    ③c F-M-P    ③d F-M-P

*pp*    *pp*    *pp*

④  $\frac{M}{P}$  of G    ⑤  $\frac{1}{4}$ B F-M-P    ⑥a  $\frac{V}{\text{F}}$  F-M-P    ⑥b  $\frac{V}{\text{F}}$  F-M-P

*p* *spiccato*    *mf* *staccato*    *mf*    *mf*

FORMULA V to be practiced as follows: the bowings indicated in Table 18 to be applied to patterns 1, 2, 5, 6, 9, 10, 13 and 14. Those in Table 19 to patterns 3, 4, 7, 8, 11, 12, 15 and 16. The "Six Fundamental Bow Strokes" may be applied to all of these patterns if so desired.

Table 18

Table 19

All combinations of two, three or four slurred notes with detached or staccato notes should be practiced at F, M and P.

①    ②    ③    ④

Table 21

Table 20

The bowings indicated in Table 20 to be applied to patterns 17, 18, 21, 22, 25, 26, 29, 30, 33, 34, 37, 38, 41, 42, 45, 46, 49, 50, 53, and 54. Those in Table 21, to patterns 19, 20, 23, 24, 27, 28, 31, 32, 35, 36, 39, 40, 43, 44, 47, 48, 51, 52, 55 and 56. The "Six Fundamental Bow Strokes" may be applied to all these patterns if so desired.

Musical staff 1: Treble clef, key signature of one sharp (F#), measures 25-28. The melody consists of eighth notes with slurs and ties, starting on G4 and moving in a stepwise fashion.

Musical staff 2: Treble clef, key signature of one sharp (F#), measures 29-32. The melody continues with eighth notes and slurs, ending on G4.

Musical staff 3: Treble clef, key signature of one sharp (F#), measures 33-36. The melody continues with eighth notes and slurs, ending on G4.

Musical staff 4: Treble clef, key signature of one sharp (F#), measures 37-40. The melody continues with eighth notes and slurs, ending on G4.

Musical staff 5: Treble clef, key signature of one sharp (F#), measures 41-44. The melody continues with eighth notes and slurs, ending on G4.

Musical staff 6: Treble clef, key signature of one sharp (F#), measures 45-48. The melody continues with eighth notes and slurs, ending on G4.

Musical staff 7: Treble clef, key signature of one sharp (F#), measures 49-52. The melody continues with eighth notes and slurs, ending on G4.

Musical staff 8: Treble clef, key signature of one sharp (F#), measures 53-56. The melody continues with eighth notes and slurs, ending on G4.

The bowings indicated in Table 22 to be applied to patterns 57, 58, 61, 62, 65, 66, 69, 70, 73, 74, 77, 78, 81, 82, 85, 86, 89, 90, 93, 94, 97, 98, 101, and 102. Those in Table 23, to patterns 59, 60, 63, 64, 67, 68, 71, 72, 75, 76, 79, 80, 83, 84, 87, 88, 91, 92, 95, 96, 99, 100, 103 and 104. The "Six Fundamental Bow Strokes" may be applied to all of these patterns if so desired.

Table 22

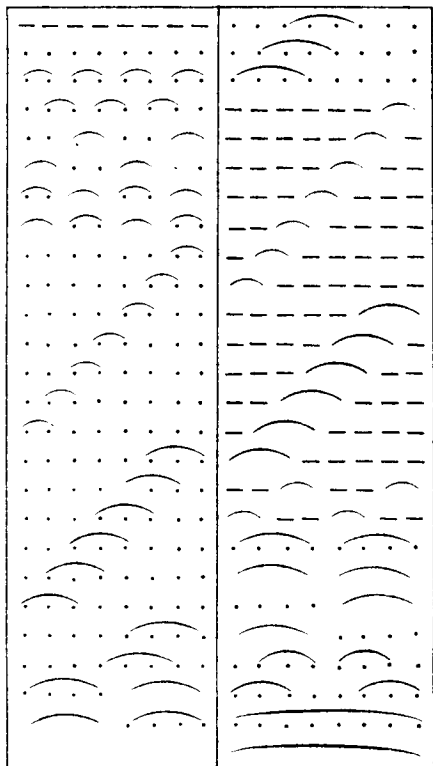
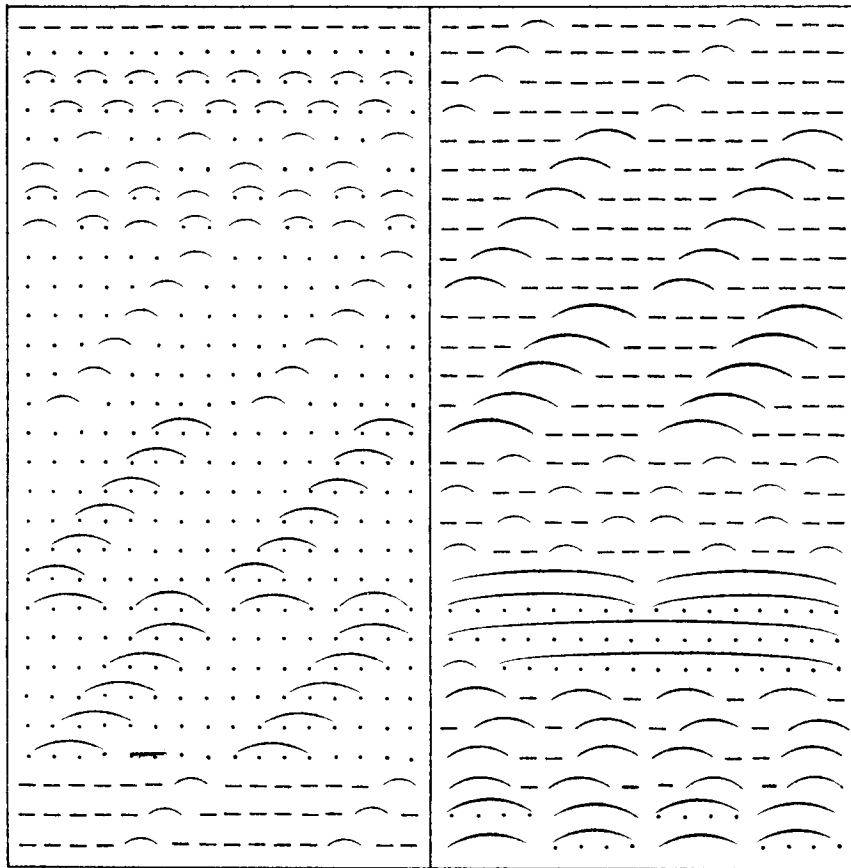


Table 23



The image displays a musical score for a piece titled "Y.S. The Key - 32". The score is written on a single treble clef staff with a key signature of one sharp (F#). It consists of 32 numbered measures, arranged in eight rows of four measures each. The measures are numbered 73 through 104. The music is characterized by a consistent rhythmic pattern of eighth notes, often grouped in pairs or fours, with various phrasing slurs and accents. The notation includes stems, beams, and slurs, with some measures featuring double bar lines to indicate phrasing. The overall style is that of a technical exercise or a short piece for a piano or similar instrument.

The bowings indicated in Table 24 to be applied to patterns 105, 106, 109, 110, 113, 114, 117, 118, 121, 122, 125, 126, 129, 130, 133, 134, 137, 138, 141, and 142. Those in Table 25 to patterns 107, 108, 111, 112, 115, 116, 119, 120, 123, 124, 127, 128, 131, 132, 135, 136, 139, 140, 143 and 144. The "Six Fundamental Bow Strokes" may be applied to all of these patterns if so desired.

Table 24

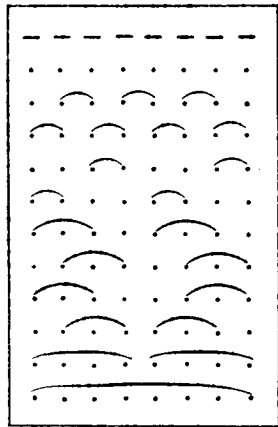
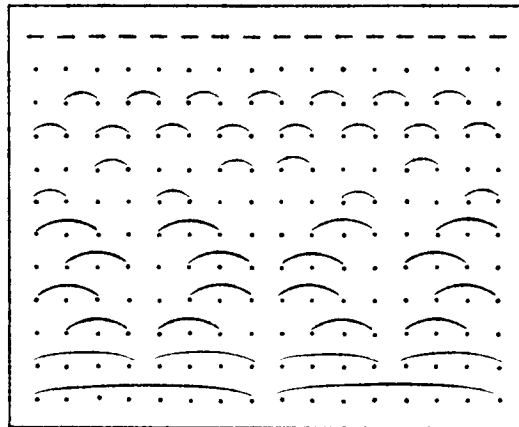


Table 25





120 121 122

123 124 125

126 127 128

129 130 131

132 133 134

135 136 137

138 139 140

141 142 143 144

Table 26

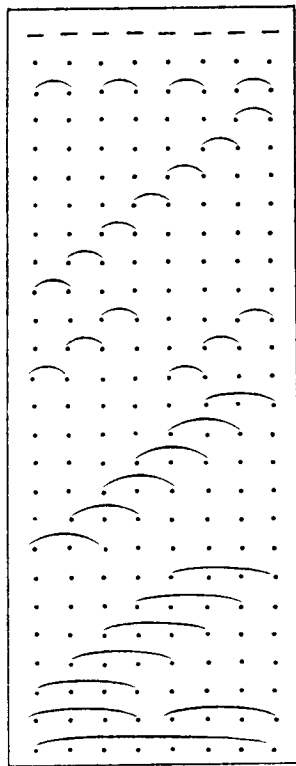
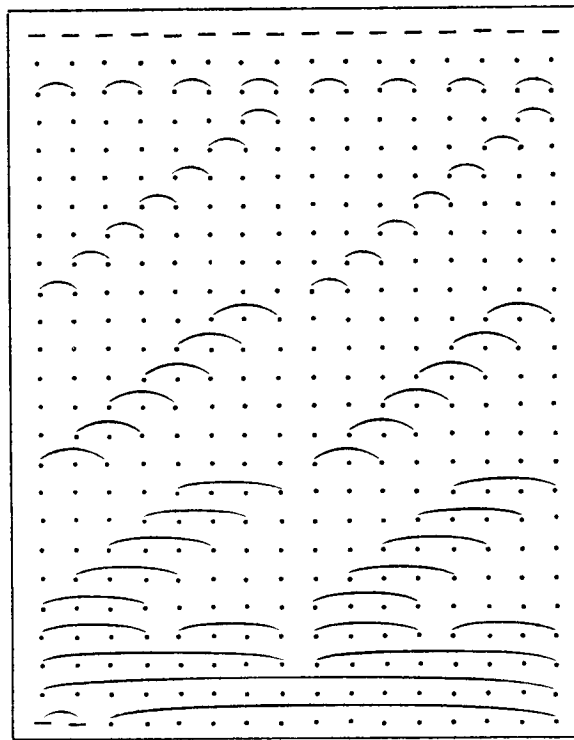


Table 27



The bowings indicated in Table 26 to be applied to patterns 145, 146, 149, 150, 153, 154, 157, 158, 161, 162, 165, 166, 169, 170, 173, 174, 177, 178, 181 and 182.

Those in Table 27 to patterns 147, 148, 151, 152, 155, 156, 159, 160, 163, 164, 167, 168, 171, 172, 175, 176, 179, 180, 183 and 184. The "Six Fundamental Bow Strokes" may be applied to all of these patterns if so desired.

160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200

26 The bowings indicated in Table 28 to be applied to patterns 201 and 202. Those in Table 29 to patterns 203 and 204. Those in Table 30 to patterns 205, 206, 209, 210, 213, 214, 217, 218, 221, 222, 225, 226, 229, 230, 233, 234, 237, 238, 241 and 242. Those in Table 31 to patterns 207, 208, 211, 212, 215, 216, 219, 220, 223, 224, 227, 228, 231, 232, 235, 236, 239, 240, 243 and 244.

Table 28

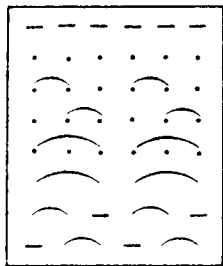


Table 29

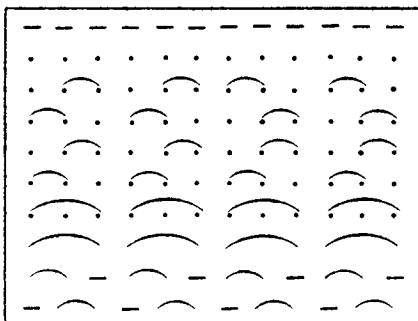


Table 30

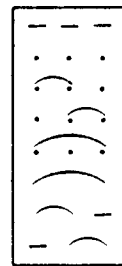
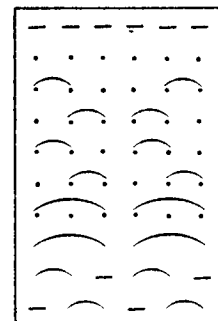


Table 31



The bowings indicated in Table 32 to be applied to patterns 249, 250, 253, 254, 257, 258, 261, 262, 265, 266, 269, 270, 273, 274, 277, 278, 281, 282, 285 and 286. Those in Table 33 to patterns 251, 252, 255, 256, 259, 260, 263, 264, 267, 268, 271, 272, 275, 276, 279, 280, 283, 284, 287 and 288.

Table 32

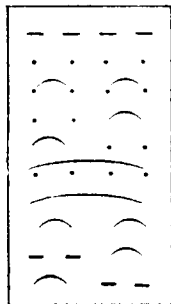
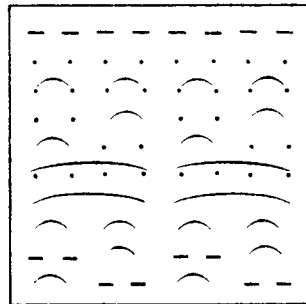


Table 33



The bowings indicated in Table 34 to be applied to patterns 289, 290, 293, 294, 297, 298, 301, 302, 305, 306, 309, 310, 313, 314, 317 and 318. Those in Table 35 to patterns 291, 292, 295, 296, 299, 300, 303, 304, 307, 308, 311, 312, 315, 316, 319 and 320.

Table 34

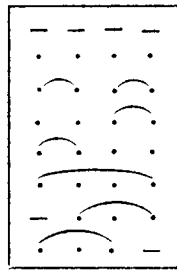
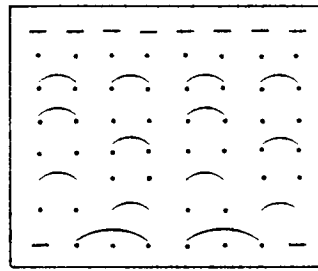


Table 35



The musical score consists of ten staves of piano exercises, numbered 335 through 364. The exercises are written in a single treble clef with a key signature of one sharp (F#). The notation includes various rhythmic patterns, slurs, and dynamic markings. Exercises 335, 336, and 337 are marked with 'P', 'F', 'M', and 'WB'. Exercise 339 is marked with 'F-M-P' and 'WB'. Exercises 362, 363, and 364 are marked with 'V' and 'M'. The exercises are arranged in a continuous sequence across the ten staves.

This musical score consists of ten staves of music, each starting with a circled measure number and a 'V' (accents) above the staff. The key signature is one sharp (F#). The first staff covers measures 365-368. The second staff covers measures 369-374. The third staff covers measures 375-380, with the word *sautille* written above measure 378. The fourth staff covers measures 381-386. The fifth staff covers measures 387-391. The sixth staff covers measures 392-394. The seventh staff covers measures 395-397. The eighth staff covers measures 398-400. The ninth staff covers measures 401-403. The tenth staff covers measures 404-407, with the instruction *hopping staccato* written above measure 404. The music is characterized by frequent accents and slurs, indicating a rhythmic and articulation style.



This musical score consists of ten staves of music in treble clef with a key signature of one sharp (F#). The music is highly rhythmic and technical, featuring a variety of note values and articulations. Measures 408-410 show sixteenth-note patterns with accents and slurs. Measures 411-413 include slurs and accents, with the instruction *sautille* above measure 413. Measures 414-415 feature *spiccato* and *sautille* markings. Measure 416 has a fermata. Measures 417-418 contain dynamic markings: *F*, *WB P*, *WB F*, *WB WB P*, and *WB F*. Measures 419-423 are marked with *M* and *V*. Measures 424-428 continue with sixteenth-note patterns and slurs. Measures 429-433 feature slurs and accents. Measures 434-437 include slurs, accents, and triplets. Measures 438-441 continue with slurs, accents, and triplets. Measures 442-445 conclude with slurs, accents, and triplets.

For the development of tone production and dynamics, Formula I and II should be practiced with very long, sustained bow strokes with the following dynamic plan.