

I HATE TO PRACTICE SERIES

2

4

6

8

~~15~~
Positions We Don't Appreciate

for Violin

Steven Kruse & Penny Thompson Kruse



String Play for All

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Preface

It has long been accepted pedagogical practice that, after first position, the next positions a violin or viola student learns are third and fifth positions. There is good reason for studying the odd-numbered positions first. The body of the instrument and the crook of the neck provide solid reference points for finding these positions. Harmonically, first, third, and fifth position outline the triad, the foundation of Western tonal music. The fingering for fifth position matches first position, making it easy to learn. It is unfortunate that this focus on third and fifth position has often been at the cost of any discussion of the even positions: 2, 4, 6, and 8. This is evident in the traditional etudes and study material available for violin and viola. With the new tonal demands of twentieth and twenty-first century music, knowledge and familiarity with the entire fingerboard has become essential. "2, 4, 6, 8: Positions We Don't Appreciate" attempts to help fill this void. It is recommended that students are introduced to this material immediately after studying third and fifth positions.

Like the relationship in fingering between first and fifth position, the same relationship can be found between second and sixth positions and fourth and eighth positions. Here, we have chosen to introduce these positions together, with melodies that can be played in both positions.

"2, 4, 6, 8: Positions We Don't Appreciate" is divided into five sections. The first section consists of scales and simple melodies transposed from first to eighth position. The purpose of these transpositions is to show the relationship of the even positions to the entire fingerboard and the odd positions. Simple, well-known melodies allow the student to focus on hand and thumb position in each of the positions.

Sections 2 and 4 concentrate on second and fourth positions and fourth and eighth positions respectively. Each position is introduced by a study which modulates through all keys, giving the student an introduction to all possible finger patterns. Each position is followed by short melodies in the specific position. This is followed by melodies in the two related positions with the same fingering: second and fourth positions and sixth and eighth positions. In eighth position, most attention is placed on its practical use on the "e" string, while not avoiding the other strings.

The final two sections are focused on shifting. Section 4 consists of specific shifting exercises, introducing all possible shifts only in the even positions. The last section consists of etudes and melodies shifting through the even positions.

NOTE Fingerings provided for excerpts taken from the repertoire are for the specific purpose of learning the even numbered positions. Many of these fingerings require string crossings which might be avoided in actual repertoire but, in this context, assist in developing smooth string crossings. The fingerings are intended only for technical practice and are not choices for the actual repertoire. Many of the excerpts are also transposed from the original key.

We hope teachers and students will find this material useful in providing a greater awareness of the even positions and a greater appreciation of these positions: 2, 4, 6, 8, these we do appreciate!

We look forward to your comments and suggestions.

Steven Kruse

Dr. Steven Kruse

Penny Thompson Kruse

Dr. Penny Thompson Kruse

Perrysburg, Ohio
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Brother John

Moderato ($\text{♩} = 92$)

1st Position

2nd Position

3rd Position

4th Position

5th Position

6th Position

7th Position

8th Position

Jean-Philippe Rameau

IV

The musical score consists of eight staves of music for a single line instrument, likely a recorder or flute. Each staff is in common time and has a key signature of one sharp. The music is in a 'Moderato' tempo with a note value of $\text{♩} = 92$. The piece is attributed to Jean-Philippe Rameau and is labeled 'IV'. The staves are labeled with '1st Position' through '8th Position' from top to bottom. The music features a repeating pattern of eighth-note groups and sixteenth-note figures, with various slurs and grace notes. The large 'S' and 'A' are placed over the first four staves, while the 'A' is placed over the last four staves.

Second Position
thru All Keys

1

2V V

5

9

13

17

21

25

29

33

[Optional Cut]

Second & Sixth Position Melodies

I've Been Working on the Railroad

26

Second Position: Start on "A" String

• Sixth Position: Start on "D" String

Allegro ($\text{♩} = 132$)

Remain in Position

American Folk Song

16th-note patterns with fingerings (1, 2, 3, 4) and dynamic markings (mf, f). The 'Cripple Creek' section is indicated by a large 'C' and 'K' on the page.

Second Position: Start on "E" String

Sixth Position: Start on "A" String

Allegro ($\text{♩} = 100$)

Remain in Position

Traditional Fiddle Tune

16th-note patterns with dynamic markings (f). The 'Cripple Creek' section is indicated by a large 'C' and 'K' on the page.

Fourth Position

thru All Keys



Handwritten musical notation on a staff, likely a guitar tab, showing a sequence of notes and chords. The notation includes a treble clef, a key signature of one flat, and a 4/4 time signature. The notes are marked with vertical stems and small 'V' and '^' symbols below them. A large, hand-drawn 'S' is written across the first four measures, and a large 'D' is written across the next four measures, both of which are crossed out with a large 'X'.

1 1 V V V

5 V V V V V

9 V V V V V V

13 V V V V V V

17 V V V V V V

21 V V V V V V

25 [Optional Cut] V V V V V V

29 V V V V V V

33 V V V V V V

Remain in Eighth Position Throughout Arkansas Traveler

Allegro moderato ($\text{♩} = 112$)

Sanford Faulkner

A musical score consisting of six staves of music for a solo instrument, likely flute. The music is in common time, with a key signature of one flat. The first staff begins with a dynamic of *f*. The score includes various musical markings such as grace notes, slurs, and dynamic changes. A large, stylized watermark in gray, reading 'S' and 'A', is overlaid across the middle of the page. The staves are numbered 1 through 23 on the left side.

Oh! Susanna

Stephen Foster

Allegro molto (♩ = 144)



Don't forget to take the
thumb along for the ride!

SECTION IV

SHIFTING EXERCISES

Starting on First Finger

Starting and Ending in Second Position

● Ghost Note: This is the silent note where the shifting finger stops.

Shifting on the "A" string. Practice on other strings and in other keys.



1-1

1-2 Shift up on 1, down on 2

1-3 Shift up on 1, down on 2

1-4 Shift up on 1, down on 4

Starting and Ending in Fourth Position

Starting and Ending in Sixth Position

sul A

Second, Fourth & Sixth Positions

III Andante maestoso $\text{♩} = 63$

Pas de Deux

Tchaikovsky

4th Pos. $\frac{4}{4}$ ff 2nd Pos. $\frac{4}{4}$ mf 4th Pos. $\frac{4}{4}$ 1 3

5 ff 2 3 $\frac{4}{4}$ mf 4th Pos. $\frac{4}{4}$

9 ff 6th Pos. $\frac{4}{4}$ cresc. 3 2 3

12 ff 2 3 2 3 4 2 ff

Homage to Carl Stamitz

Moderato $\text{♩} = 80$

II 4th Pos. $\frac{4}{4}$ 2nd Pos. $\frac{4}{4}$ 6th Pos. $\frac{4}{4}$ 4th Pos. $\frac{4}{4}$ 2nd Pos. $\frac{4}{4}$

5 2nd Pos. $\frac{4}{4}$ 4th Pos. $\frac{4}{4}$ 6th Pos. $\frac{4}{4}$ 4th Pos. $\frac{4}{4}$ 2nd Pos. $\frac{4}{4}$

10 4th Pos. $\frac{4}{4}$ III 4th Pos. $\frac{4}{4}$ 4th Pos. $\frac{4}{4}$ 4th Pos. $\frac{4}{4}$

16 4th Pos. $\frac{4}{4}$ 2nd Pos. $\frac{4}{4}$ 2nd Pos. $\frac{4}{4}$ 4th Pos. $\frac{4}{4}$ 4th Pos. $\frac{4}{4}$

22 1 2nd Pos. $\frac{4}{4}$ 4th Pos. rit. , va tempo 2 4th Pos. $\frac{4}{4}$ 2nd Pos. $\frac{4}{4}$

27 4 4 4 4 2nd Pos. $\frac{4}{4}$ 2 4 4