Preface

This collection of short pieces is aptly titled "The Lost Position." As violin students begin to learn about shifting and positions, half position is usually glossed over as having a limited role for backward extensions, but not somewhere you should remain for more than a few notes. Younger students rarely learn or consider fingering options utilizing half position.

Twentieth and twenty-first century composers have extended our harmonic palette with greater use of chromaticism, modes, atonality, dissonance, and enharmonic notation. Half position is not only helpful but necessary. Some of the situations where half position might be preferred include key signatures and finger patterns that involve low first fingers, extensions and wide intervals, chromaticism, and in order to avoid extensive finger sliding.

Several etude books include pieces that remain in one particular position: second, third, fourth, and fifth position being the most popular and half position getting only brief mention. The authors are unaware of many etudes devoted exclusively to half position. We hope these two books will help elevate half position to its rightful place among the other positions.

These pieces are designed as complete works or short character pieces and could be played in recital. Musical style is given as much importance as technical consideration. The twelve short pieces have been divided into two books of six pieces each. Book 1 is intended for intermediate-level students. Keys range from four sharps to five flats. Chromatic fingerings are not as complicated as in Book 2 and there is no use of double stops. Double stops and chords appear in Book 2, designed for more advanced students, along with more complicated chromaticism. Keys extend to six sharps. The pieces in both books are arranged in progressive order. When a piece introduces a difficult key, finger pattern, chromaticism, or double stops, short exercises are provided to introduce these issues.

Extensive fingering has also been provided, more than usually found in pieces. This has been done to provide the student with a greater familiarity of options in half position. There are several places where it would be possible, even preferable, to go into first position. We have avoided this temptation as the purpose of these pieces is to remain in half position as much as possible. As students are often learning chromatic fingerings at the same, we have made use of these fingerings.

We hope that these pieces will fill a void in half position pedagogical material and your students will also enjoy playing these short character studies.

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Perrysburg, Ohio June 2019

The Lost Position

Adventures in Half Position for Violin Solo

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The Lost Position

Adventures in Half Position for Violin Solo by Steven Kruse & Penny Thompson Kruse

Book 1

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No. 1: Fanfare



No. 2: Lullaby



Minuet



The Lost Position

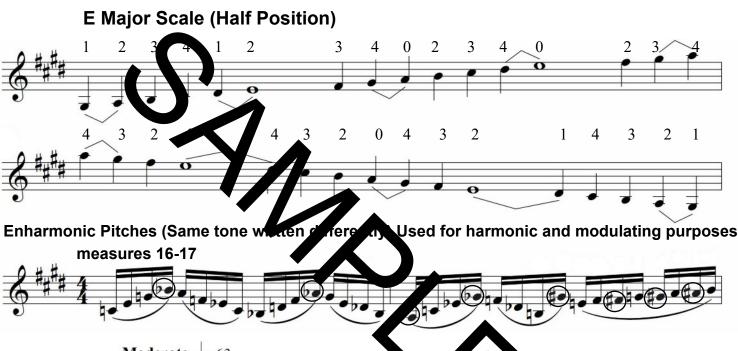
Adventures in Half Position for Violin Solo

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Book 2

/\ Half Step

No. 1: Prelude





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March

