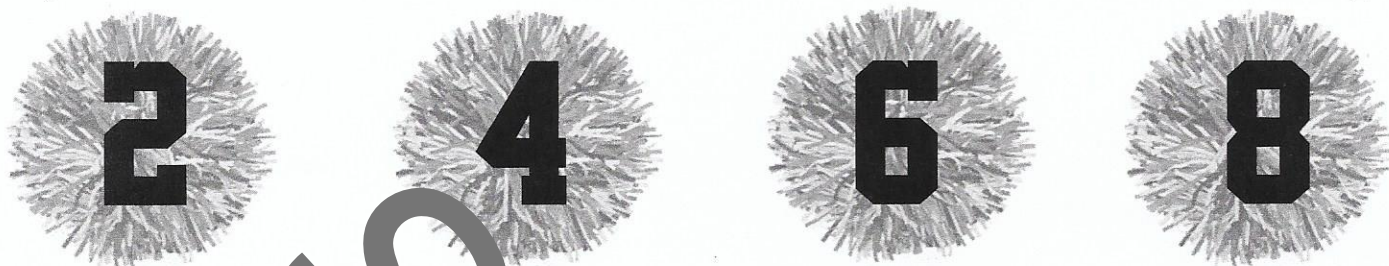


I HATE TO PRACTICE SERIES



POSITIONS WE DON'T APPRECIATE

FOR VIOLA

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String Play for All

www.stringplayforall.com

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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 fifth 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 number 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 "a" 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.

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Perrysburg, Ohio
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Brother John

Jean-Philippe Rameau

Moderato (♩ = 92)

1st Position

Musical staff for 1st position, showing notes and fingerings (1, 4, 4, 2) with an upward arrow above the first measure.

2nd Position

Musical staff for 2nd position, showing notes and fingerings (1, 4, 4, 2).

3rd Position

Musical staff for 3rd position, showing notes and fingerings (1, 4, 4, 2).

4th Position

Musical staff for 4th position, showing notes and fingerings (1, 4, 4, 2).

5th Position

Musical staff for 5th position, showing notes and fingerings (1, 4, 2).

6th Position

Musical staff for 6th position, showing notes and fingerings (1, 4, 4, 2).

7th Position

Musical staff for 7th position, showing notes and fingerings (1, 4, 4, 2).

8th Position

Musical staff for 8th position, showing notes and fingerings (1, 4, 4, 2).

Second Position thru All Keys

2 V V V

5

9

13

17

21

25

29 [Optional Cut]

33

Second & Sixth Position Melodies I've Been Working on the Railroad

Second Position: Start on "D" String

Sixth Position: Start on "G" String

Allegro (♩ = 132)

Remain in Position

American Folk Song

Musical score for 'I've Been Working on the Railroad' in second position. The score is written in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. It consists of five staves of music. The first staff begins with a dynamic marking of *mf* and a first ending bracket. The second staff includes fingering numbers 1, 2, 4, 3, 1, 4. The third staff starts with a dynamic marking of *f* and includes a fourth ending bracket. The fourth staff begins with a dynamic marking of *mf* and includes a first ending bracket. The fifth staff concludes the piece. A large, semi-transparent watermark reading 'SAMPLE' is overlaid diagonally across the score.

Second Position: Start on "A" String

Sixth Position: Start on "D" String

Allegro (♩ = 100)

Remain in Position

Musical score for 'Cripple Creek' in second position. The score is written in bass clef with a key signature of one flat (Bb) and a 2/4 time signature. It consists of six staves of music. The first staff begins with a dynamic marking of *f* and a first ending bracket. The second staff includes a dynamic marking of *f*. The third staff includes dynamic markings of *f* and *f*. The fourth staff includes dynamic markings of *f* and *f*. The fifth staff includes first and second ending brackets. The sixth staff includes first and second ending brackets. A large, semi-transparent watermark reading 'SAMPLE' is overlaid diagonally across the score.

Fourth Position thru All Keys

1 \hat{v} \hat{v} \hat{v} \hat{v}

5 \hat{v}

9 \hat{v}

13 \hat{v} \hat{v}

17 \hat{v} 2 1

21 \hat{v}

25 [Optional Cut] \hat{v}

29 \hat{v} \hat{v}

33 \hat{v} 2=1

Remain in Eighth Position Throughout

Arkansas Traveler

Allegro moderato (♩ = 112)

Sanford Faulkner

Musical score for 'Arkansas Traveler' in 4/4 time, key of B-flat major. The score consists of six staves of music. It begins with a treble clef, a key signature of two flats, and a 4/4 time signature. The tempo is marked 'Allegro moderato' with a quarter note equal to 112 beats per minute. The dynamics start with a forte (*f*) marking. The piece features a repeating eighth-note pattern. Fingerings are indicated with numbers 1-4. A large, diagonal watermark reading 'SAMPLE' is overlaid across the score.

O Susanna

Allegro molto (♩ = 144)

Stephen Foster

Musical score for 'O Susanna' in 4/4 time, key of B-flat major. The score consists of four staves of music. It begins with a treble clef, a key signature of two flats, and a 4/4 time signature. The tempo is marked 'Allegro molto' with a quarter note equal to 144 beats per minute. The dynamics start with a mezzo-forte (*mf*) marking. The piece features a melody with dotted rhythms and eighth-note patterns. Fingerings are indicated with numbers 1-4. A large, diagonal watermark reading 'SAMPLE' is overlaid across the score.



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 "D" string. Practice on other strings and in other keys.

Slow, smooth, light shifts are the best.

1-1 *simile*

1-2 *simile*

Shift up on 1, down on 2

1-3 *simile*

Shift up on 1, down on 3

1-4 *simile*

Shift up on 1, down on 4

Starting and Ending in Fourth Position

Starting and Ending in Sixth Position

sul A

The Trumpet Shall Sound

44
G. F. Handel

Pomposo, ma non allegro (♩ = 104)

4th Pos. IV

5

10

15

20

24

2nd Pos.

4th Pos.

3

4

2nd Pos.

4th Pos.

3

4

2nd Pos.

4th Pos.

2nd Pos.

4th Pos.

2nd Pos.

4th Pos.

2nd Pos.

Second, Fourth and Sixth Positions

Pas de Deux

Tchaikovsky

Andante maestoso ♩ = 63

II

4th Pos.

5

9

12

6th Pos.

2nd Pos.

4th Pos.

2nd Pos.

ff

f

mf

ff

mf

ff

cresc.

ff

Second, Fourth & Sixth Positions

Homage to Carl Stamitz

Moderato ♩ = 80

The musical score is written in bass clef with a key signature of two sharps (D major) and a 2/4 time signature. It consists of seven staves of music. The tempo is marked 'Moderato' with a quarter note equal to 80 beats per minute. The score includes various fingering and position markings:

- Staff 1: 2nd Pos., II, 3, 4, 3, 1, 2.
- Staff 2: 4th Pos., 4, 2, 1, 3, 2, 4.
- Staff 3: 2nd Pos., 1, 3, 3.
- Staff 4: 4th Pos., 3, 1, 2nd Pos., 2.
- Staff 5: 4th Pos., 2, 1, 1, 4.
- Staff 6: 6th Pos., rit., 1, 3, a tempo, 4th Pos., -2, 1.
- Staff 7: 2nd Pos., -2, 4, 3, 4, 3, 1, 2, 1, 4.