I HATE TO PRACTICE SERIES

2 4 6 8

Positions We Don't Appreciate

for Viola

Steven Kruse & Penny Thompson Kruse

SAMPLE

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 each 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 position 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.

Steven Kruse

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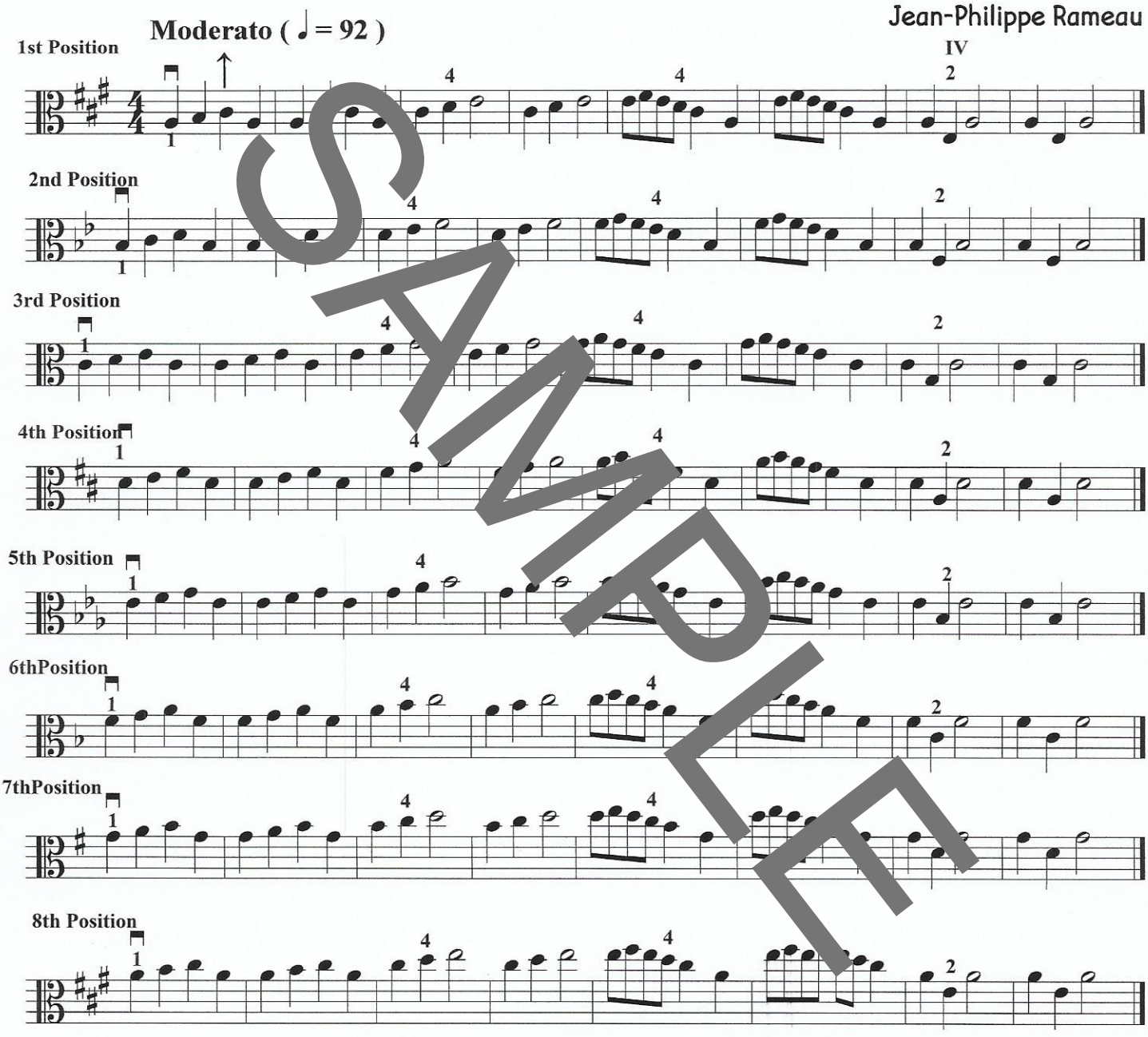
Perrysburg, Ohio
September 2022

SAMPLE

Brother John

Jean-Philippe Rameau



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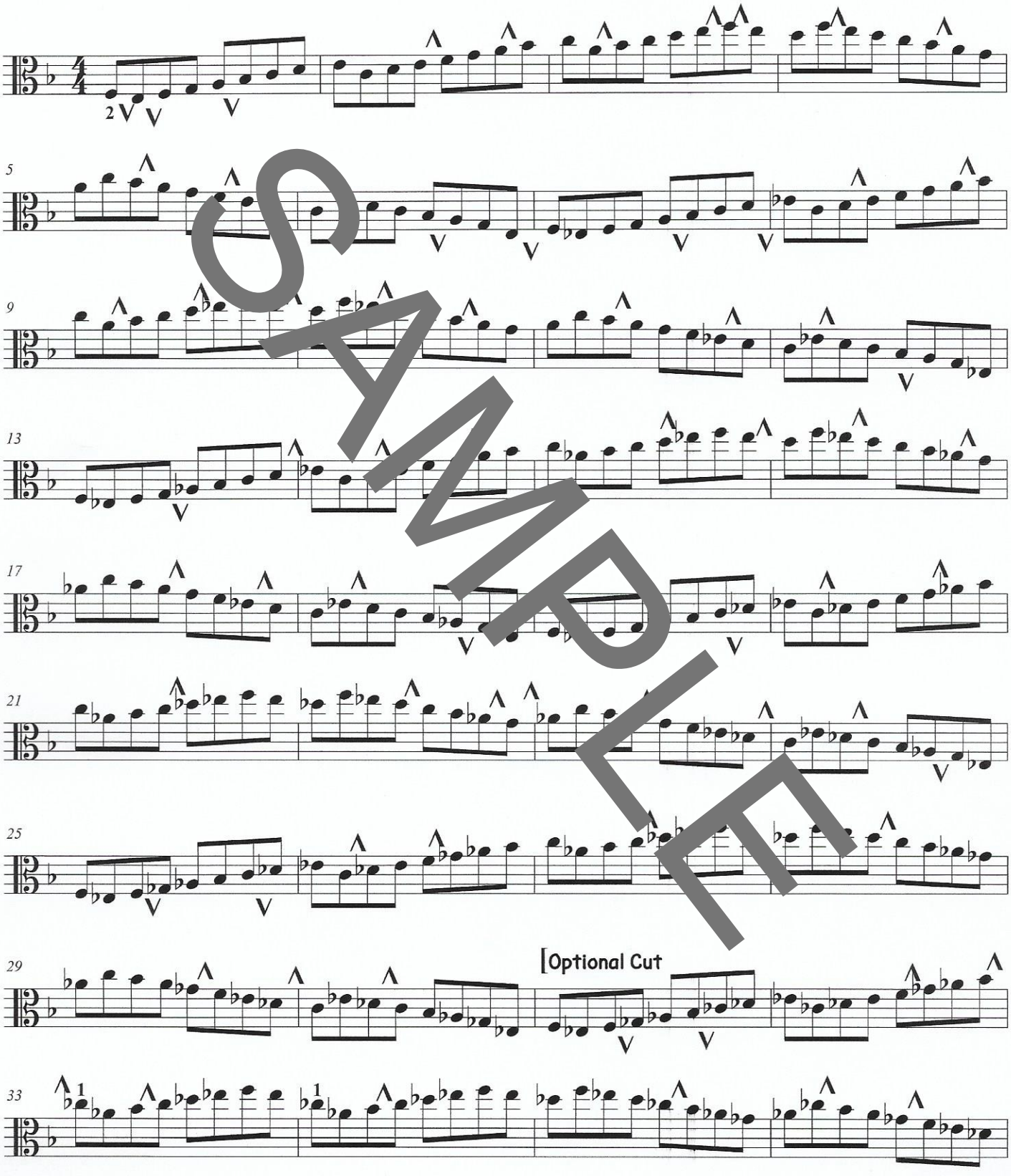
Second Position
thru All Keys

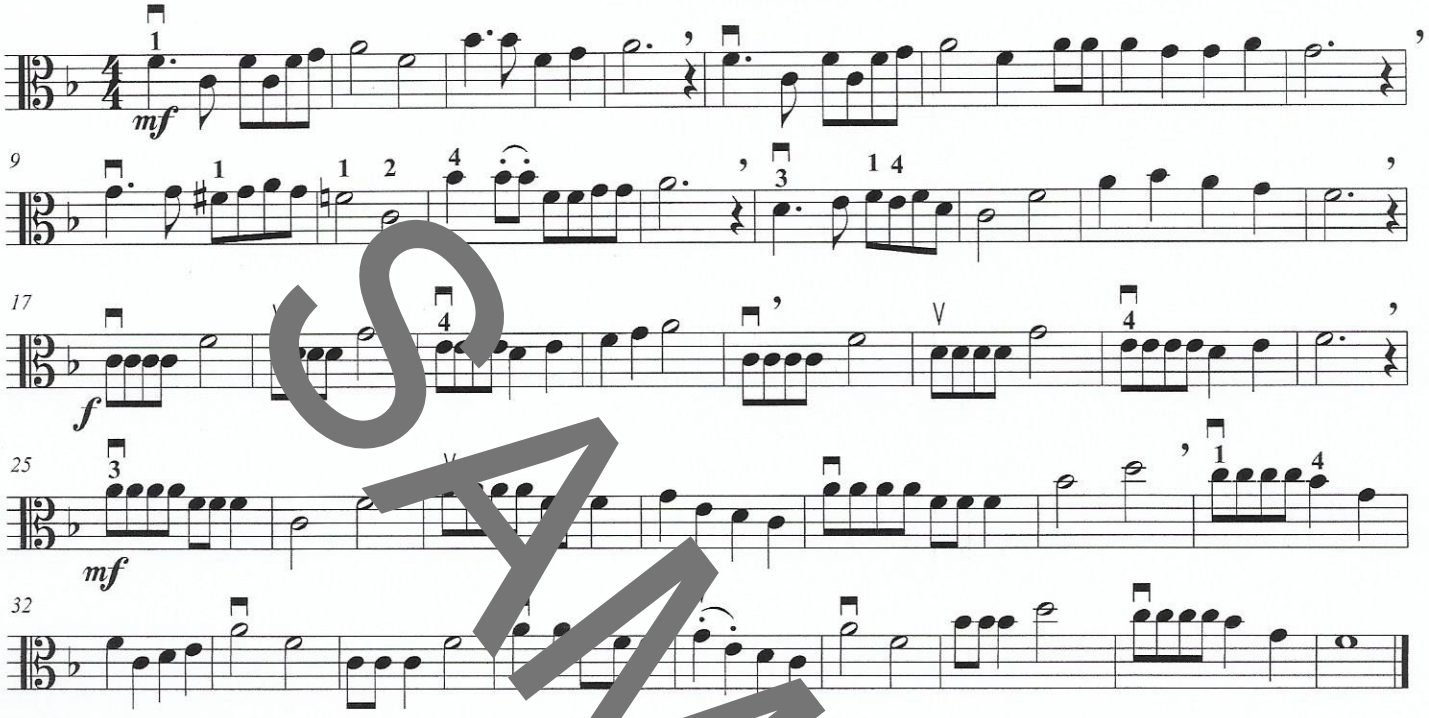


SAMPLE

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

Second Position: Start on "D" String ● Sixth Position: Start on "G" String

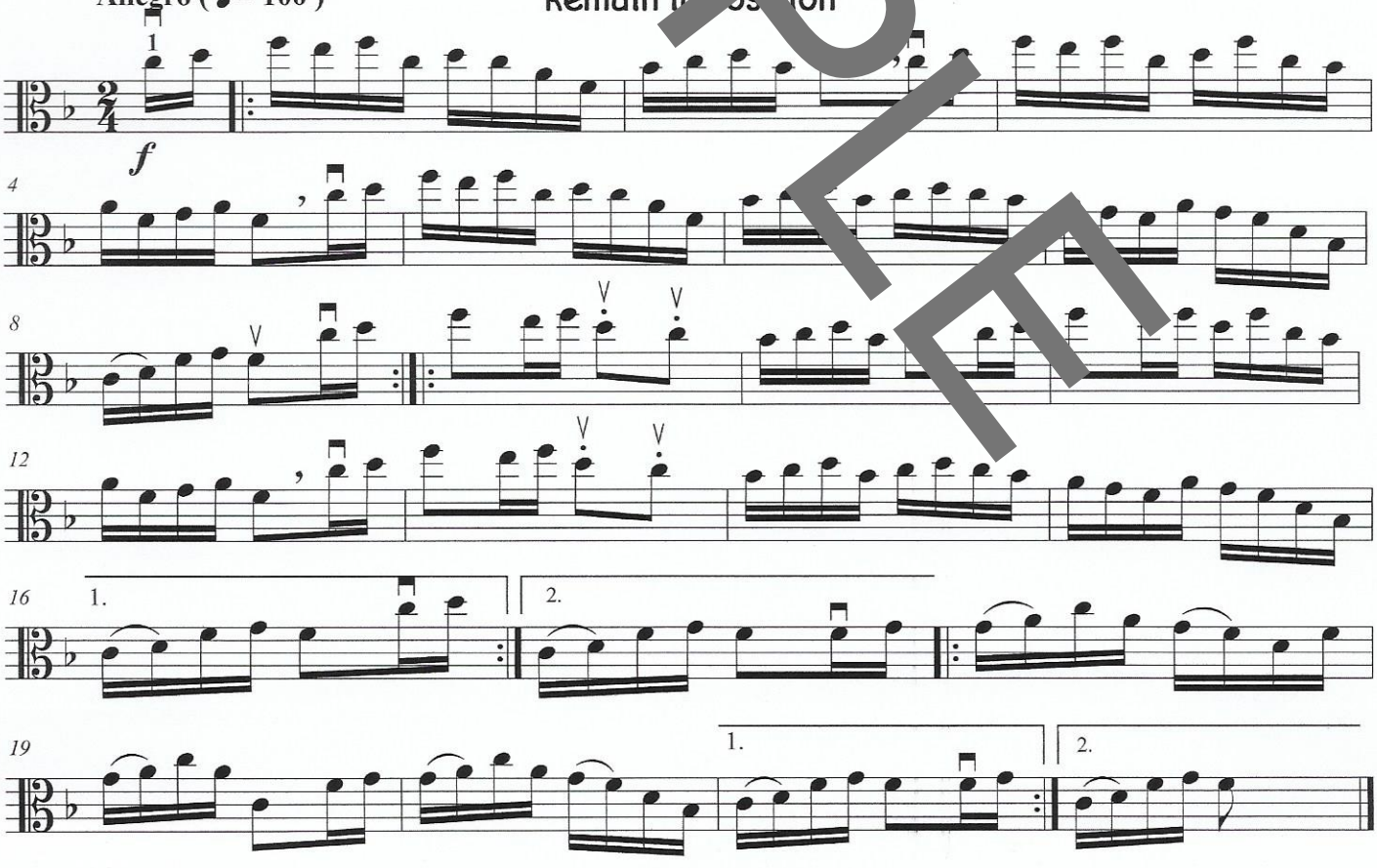
Allegro (♩ = 132) Remain in Position American Folk Song



Cripple Creek

Second Position: Start on "A" String ● Sixth Position: Start on "D" String

Allegro (♩ = 100) Remain in Position



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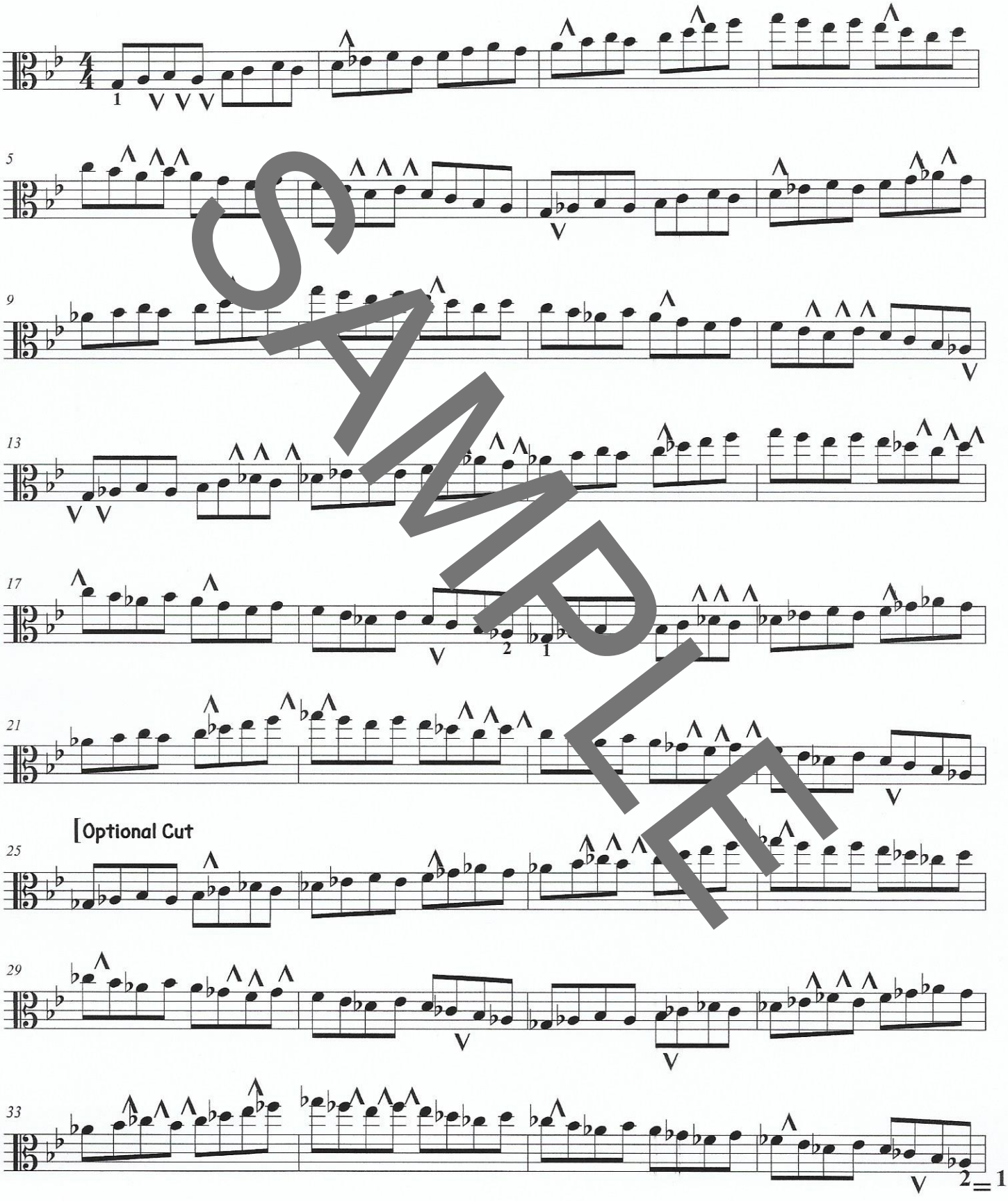
Fourth Position
thru All Keys



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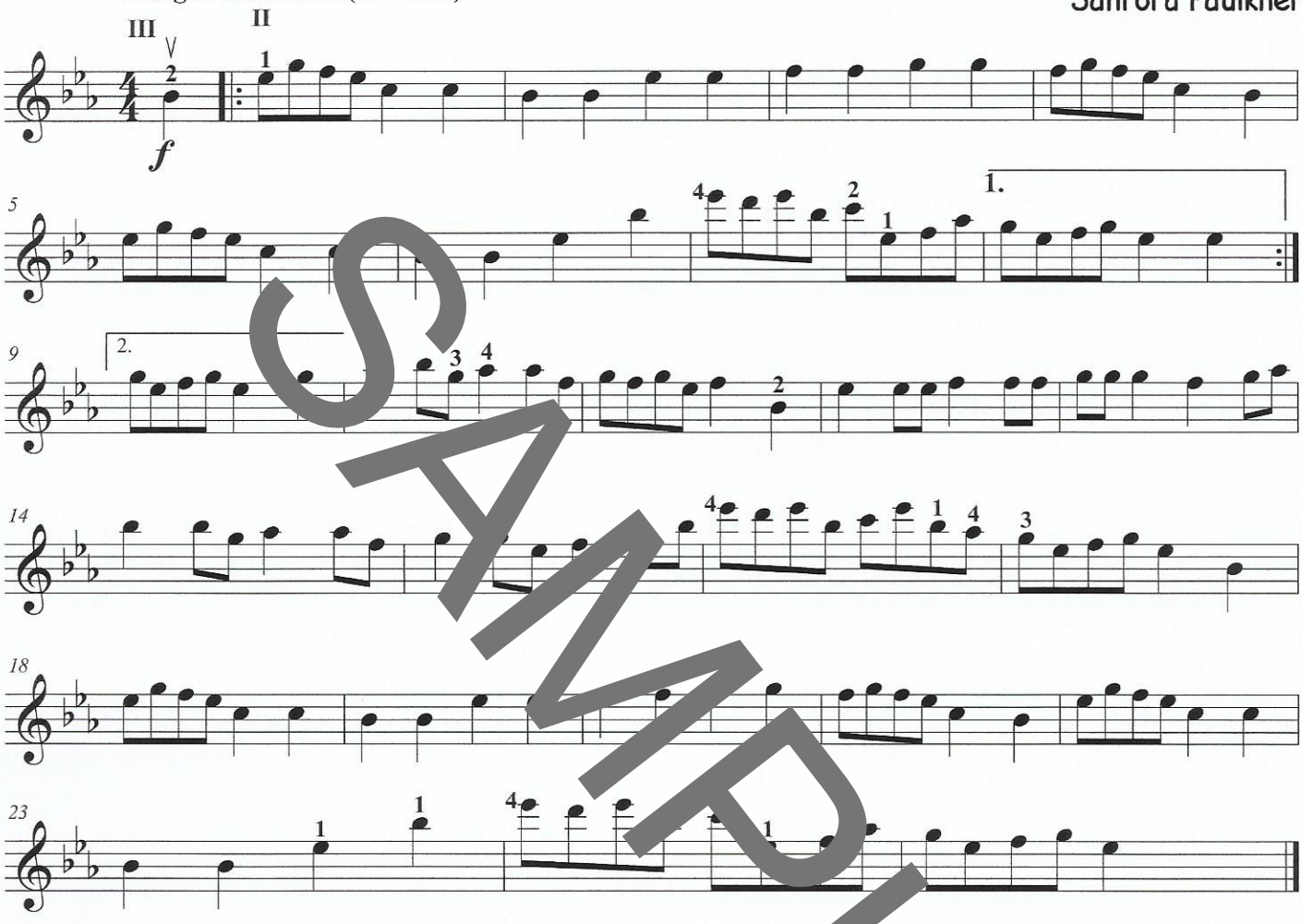
Remain in Eighth Position Throughout

Arkansas Traveler

Allegro moderato (♩ = 112)

Sanford Faulkner

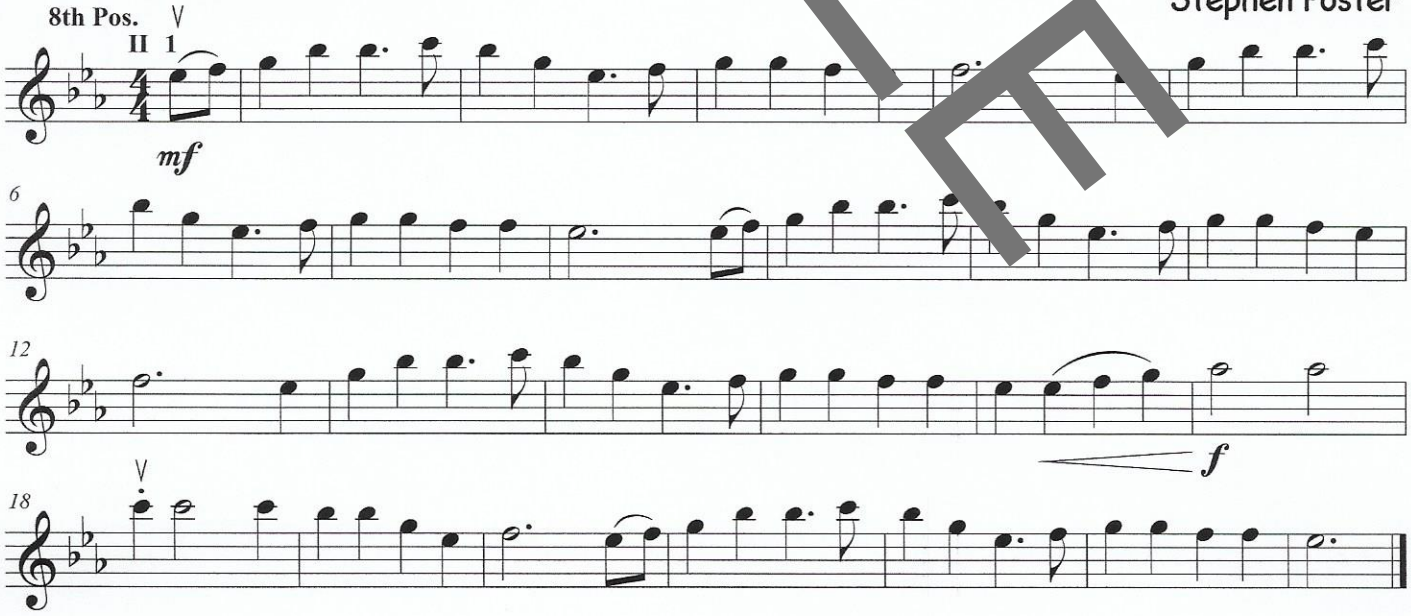


SAMPLE

O Susanna

Allegro molto (♩ = 144)

Stephen Foster



SECTION IV

SHIFTING EXERCISES

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

Slow, smooth, light shifts are the best.

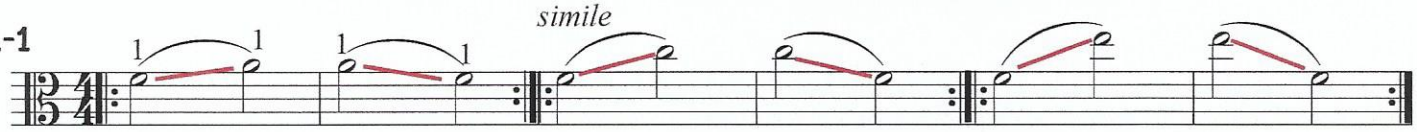
Starting on First Finger

Starting and Ending in Second Position

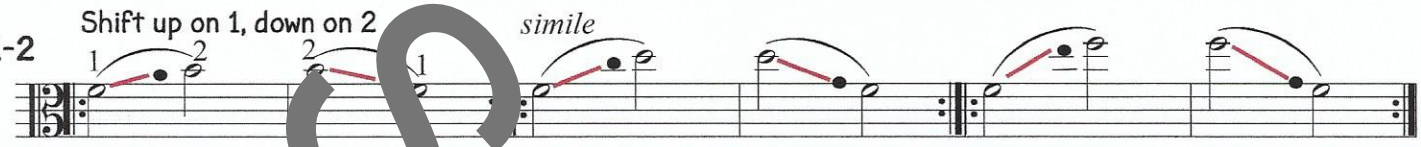
● Ghost Note: This is the silent note where the shifting finger stops.

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

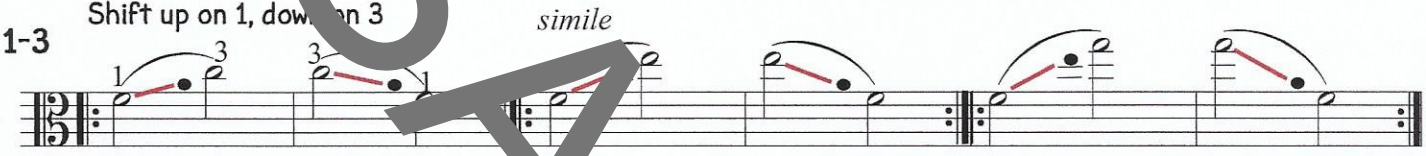
1-1 *simile*



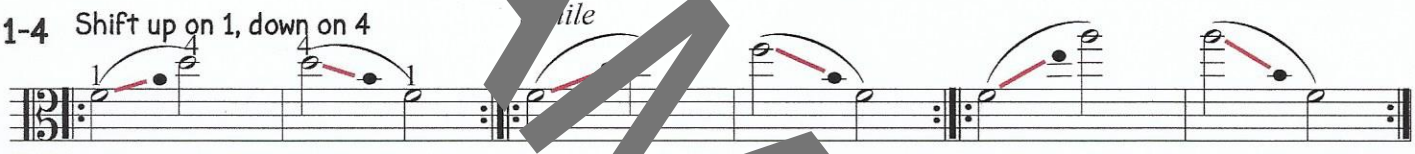
1-2 Shift up on 1, down on 2 *simile*



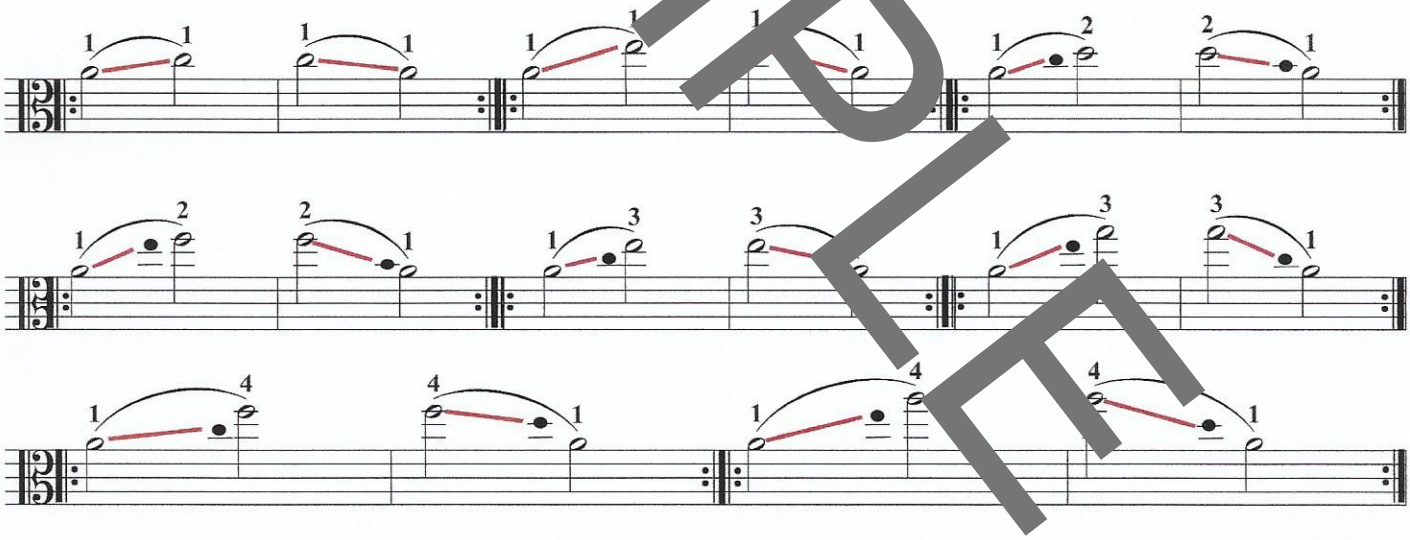
1-3 Shift up on 1, down on 3 *simile*



1-4 Shift up on 1, down on 4 *simile*

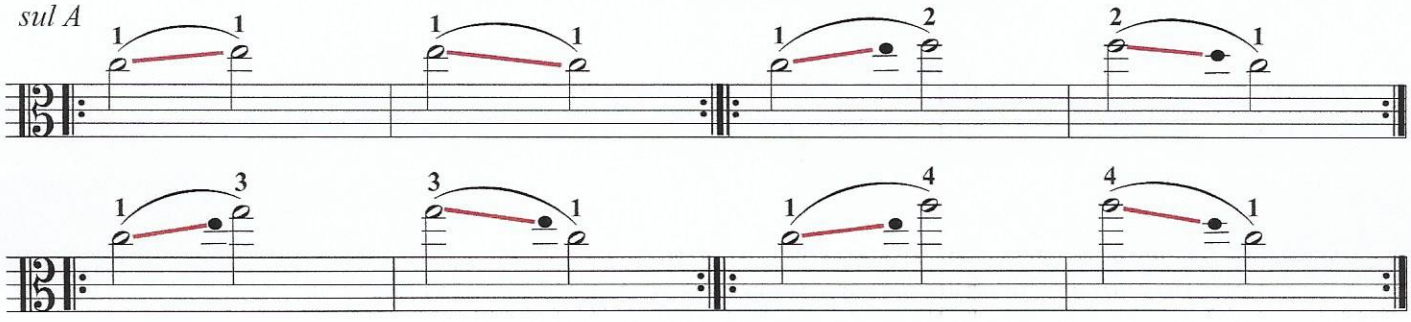


Starting and Ending in Fourth Position



Starting and Ending in Sixth Position

sul A



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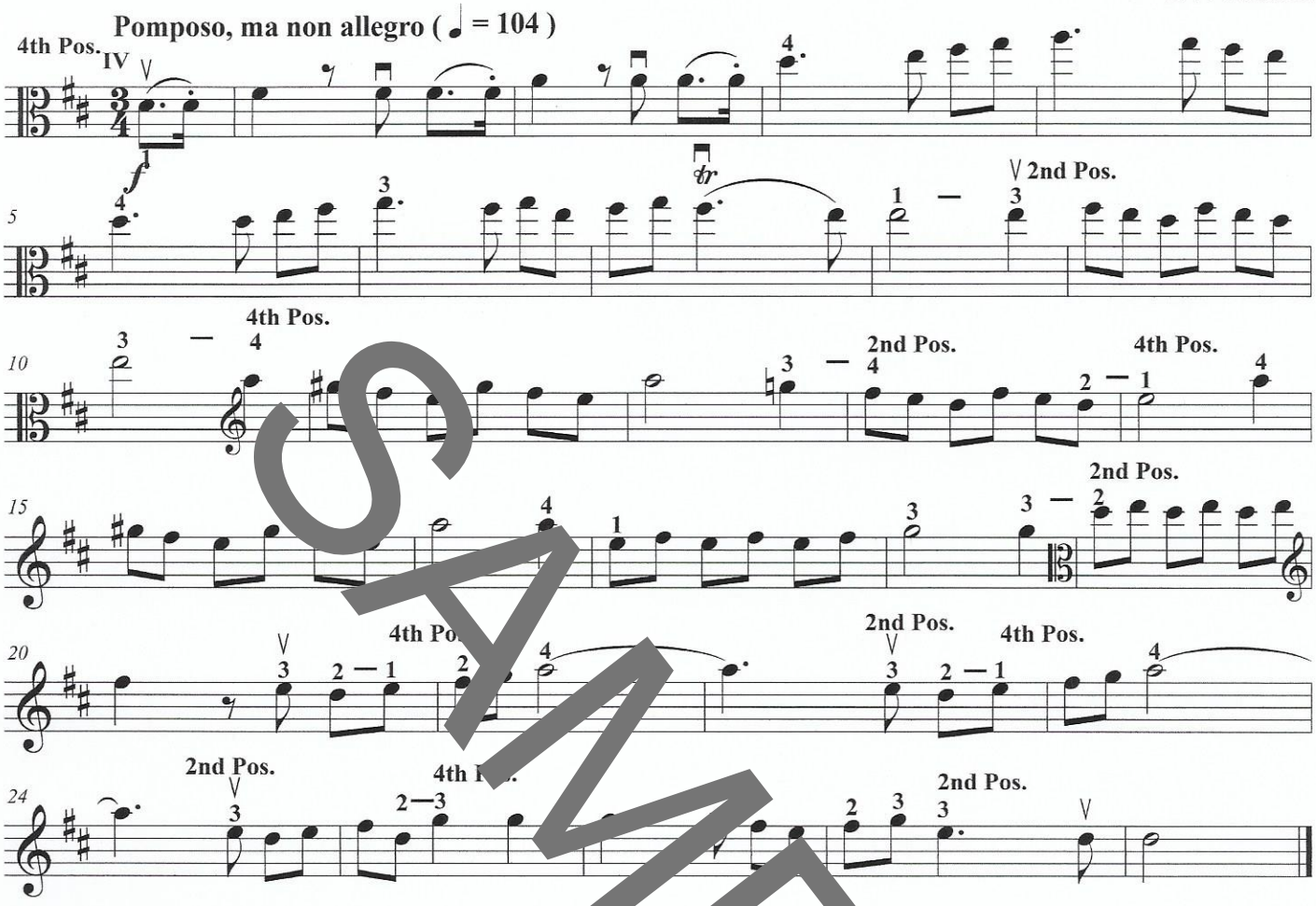
The Trumpet Shall Sound

G. F. Handel



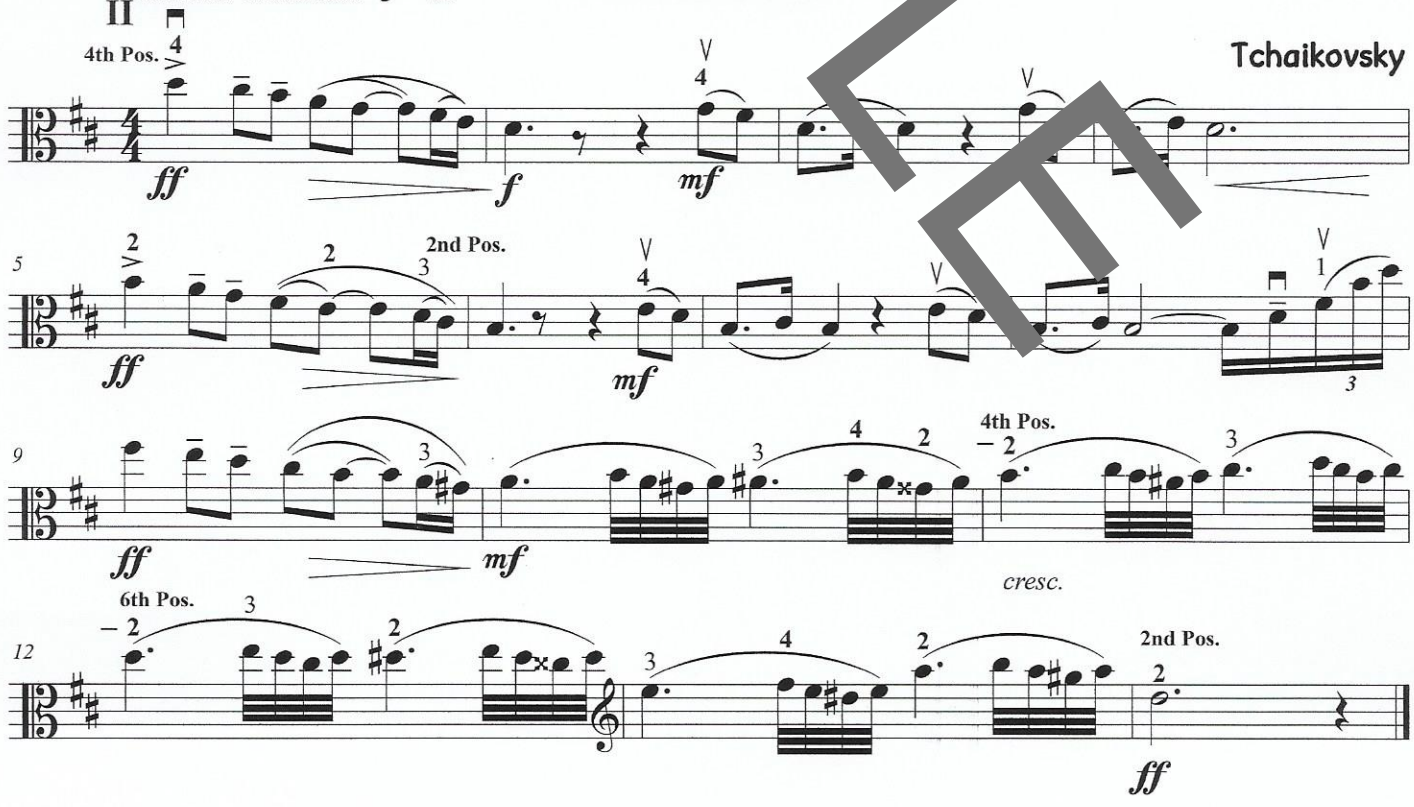
SAMPLE

Second, Fourth & Sixth Positions

Pas de Deux

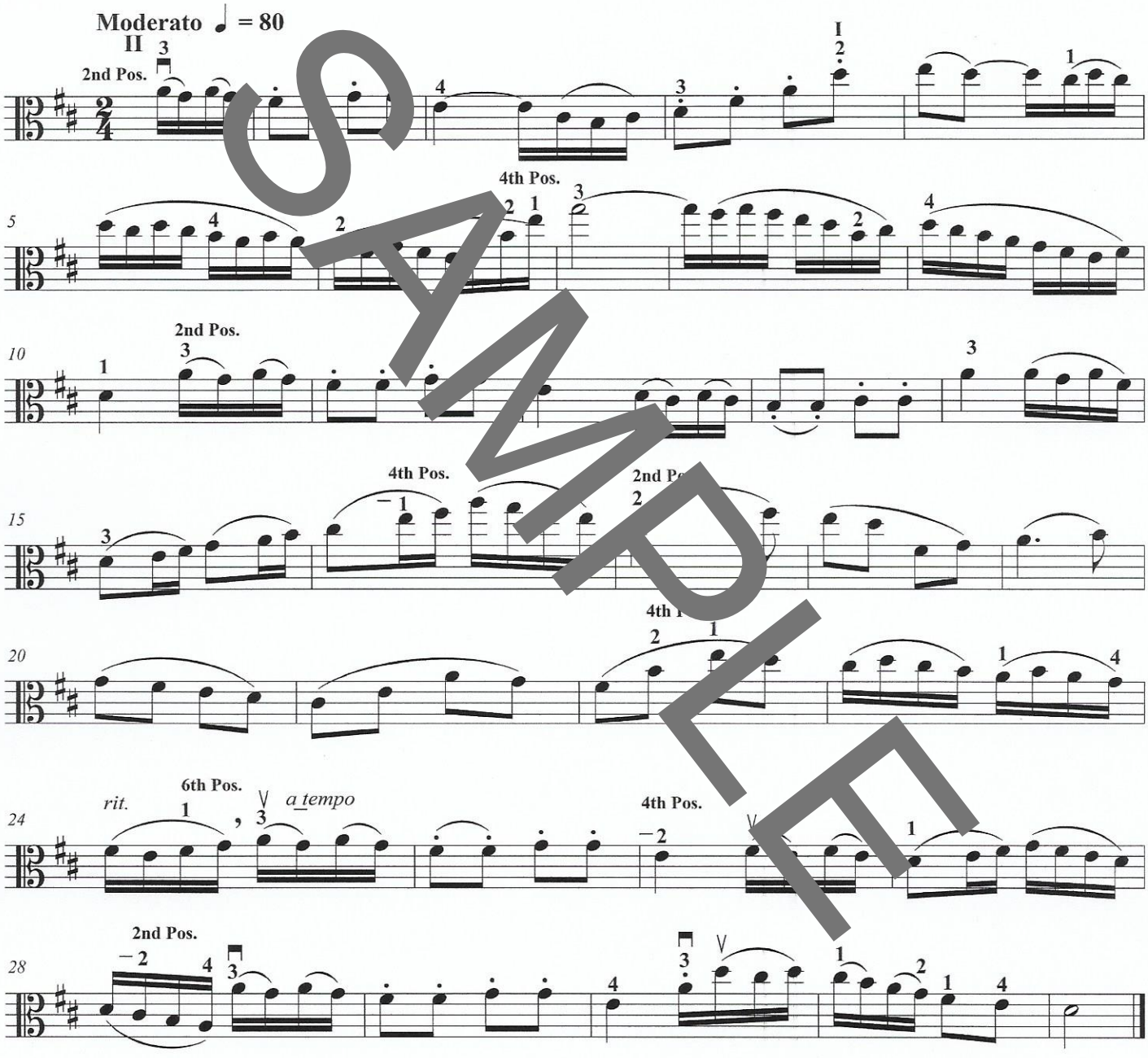
Andante maestoso ♩ = 63

Tchaikovsky



Second, Fourth & Sixth Positions

Homage to Carl Stamitz



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