

Sight-Reading 7

Bars

Bars: The left wrist should remain flat on 1/2 and 3/4 bars. With these "partial" bars, the left index finger generally only uses its tip segment, and sometimes its middle segment. For partial bars maintain an approximate 90-degree angle in the first-finger mid-joint; the left elbow may need to come closer to your side in order to line up the length of finger precisely with the fret (to avoid buzzing). For 5 and 6 string "full" bars, there may be a slight outward bend in the left wrist.

Notation: The letter "C" stands for the Italian word *capotasto* which means bar. The fraction 1/2 before the C indicates a partial bar. The Roman Numeral after C indicates which fret to place the bar. For example- 1/2C I means to apply a partial bar to the first fret, CV means to apply a full bar at the fifth fret.

1

1/2C I

a m i

1/2C II

a m i

1/2C III

a m i

2

**l.v.*

C I (full bar on fret 1)
you only need to apply pressure
to strings ⑥ and ①

C I (full bar on fret 1)
you only need to apply pressure
to strings ⑥, ②, and ①

**lasciare vibrare- let the notes ring out/overlap*

3

**l.v.*

C I (full bar on fret 1)

4

l.v. C I remember to apply pressure selectively when barring across six strings

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Bars cont.

10 *tranquillo*
5/6C I
p i m a m i a m i simile CI

5/6C I *a m i a m i a m i*

mp

11 *dolce, espressivo*
1/2C II 4/6C I 1/2C II

5/6C I 1/2C I 1/2C II

mp

12 1/3C I 1/2C II 4/6C I *l.v.*

p

mp

mf

f

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Bars cont.

13

1/2C II

1/2C I

cantabile

1/2C II

1/2C I

1/2C II

mp

cantankerous

14

1/2C I

4/6C I

1/2C I

4/6C I

5/6C I

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Bars cont.

15 *nostalgic* 1/2C I -----

1/2C I -----

16 CI

1 <> <> <>

17 *i m a m i* 5/6C II

i m a m i

5/6C II *harm. 12*

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Bars cont.

Bars and finger 2: When many students add the 2nd finger to a bar, their 2nd finger "collapses" toward the bar creating a poor hand position. Work with your teacher to understand how much space should be present between your bar and your second finger as you practice the following exercises.

18

Exercise 18 is in 3/4 time, C major. The first staff contains four measures of chords: C1 (1-2), C1 (0-4-1), C1 (1-2), and C1 (0-1-2). The second staff contains five measures: C1 (3-0), C1 (1-0), C1 (3-4), C1 (3-4), and C1 (1-1-2). Fingerings are indicated by numbers 1-4 above notes and bar lines below notes.

chord progression from Pachelbel's Canon

19

Exercise 19 is in 4/4 time, D major. The first staff contains six measures of chords: 1/2C II (1-2-1), 5/6C II (1-2-0), C II (3-2-1), C II (1-1-1), 1/2C II (0-0-0), and 4/6C II (1-2-1). The second staff contains six measures: 1/2C II (1-2-1), 5/6C II (1-2-0), C II (3-2-1), C II (1-1-1), 1/2C II (0-0-0), and 4/6C II (1-1-1). Fingerings are indicated by numbers 1-4 above notes and bar lines below notes.

Sight-Reading 7

Bars cont.

20

1/2C II

1/2C II

1/2C II

21

I.v. (where possible) 1/2C I

4/6C I

p *mp* *CI* *mf* *subito p*

from *Sonate op. 23* (Matiegka)

22

1/2C I

a m i

Sight-Reading 7

Bars cont.

adapted from Giuliani Right-hand study #29

1/2C III

i m i a

23

Musical notation for exercise 23, first system. Treble clef, key signature of two sharps (F# and C#), 12/8 time signature. The first measure is a repeat sign. The melody consists of eighth notes with fingerings 1, 3, 1, 1, 2, 3, 4, 5, 4, 3, 2, 1. The bass line has a whole note chord (F#3, C#4) in the first measure and a half note chord (F#3, C#4) in the second measure.

4/6C I

Musical notation for exercise 23, second system. Treble clef, key signature of two sharps (F# and C#), 4/6 time signature. The melody consists of eighth notes with fingerings 1, 1, 1, 2, 3, 4, 5, 4, 3, 2, 1. The bass line has a whole note chord (F#3, C#4) in the first measure and a half note chord (F#3, C#4) in the second measure. The system ends with a repeat sign and a final chord (F#3, C#4) with fingerings 2, 3, 1, 0.

24

4/6C II

1/2C II

Musical notation for exercise 24, first system. Treble clef, key signature of two sharps (F# and C#), 6/8 time signature. The melody consists of eighth notes with fingerings 0, 1, 1, 1, 1, 1, 1, 4, 0, 1, 1, 1. The bass line has a whole note chord (F#3, C#4) in the first measure and a half note chord (F#3, C#4) in the second measure.

Musical notation for exercise 24, second system. Treble clef, key signature of two sharps (F# and C#), 4/6 time signature. The melody consists of eighth notes with fingerings 0, 1, 0, 0, 4, 5, 4, 3, 2, 1. The bass line has a whole note chord (F#3, C#4) in the first measure and a half note chord (F#3, C#4) in the second measure. The system ends with a repeat sign and a final chord (F#3, C#4).

25

calm

1/2C I

Musical notation for exercise 25, first system. Treble clef, key signature of one flat (Bb), 12/8 time signature. The melody consists of eighth notes with fingerings 1, 1, 1, 1, 1, 1, 1, 1, 0, 1, 1, 1. The bass line has a whole note chord (F3, C4) in the first measure and a half note chord (F3, C4) in the second measure.

Musical notation for exercise 25, second system. Treble clef, key signature of one flat (Bb), 4/6 time signature. The melody consists of eighth notes with fingerings 1, 1, 1, 1, 1, 1, 1, 1, 0, 1, 1, 1. The bass line has a whole note chord (F3, C4) in the first measure and a half note chord (F3, C4) in the second measure. The system ends with a repeat sign and a final chord (F3, C4) with fingerings 3, 1.