

Sor op. 60 #1 Worksheet

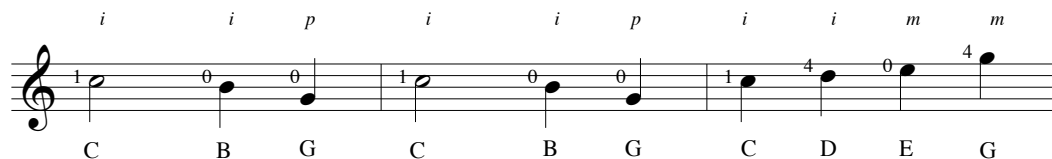
Technique: Label the right hand fingering for the second half of the piece. Label notes on string 1 with an *m*, notes on string 2 with an *i*, and notes on string 3 with a *p*. Here is an example from the first half of the piece to use as a model

Ex. 1, mm1-3 Every note has a right hand finger designation. Notes on string 1 use *m*, string 2 uses *i*, and string 3 uses *p*



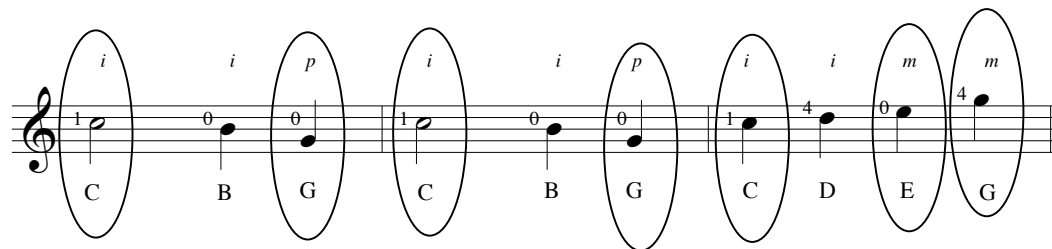
Theory: Label the letter names for every note in the piece. Here is a short example to get you started

Ex. 2, mm 1-3 Letter names written under each note



After you label every note, circle all the notes found in the C major chord. These notes include C, E, and G. When noticing the prevalence of these notes, we begin to see that the C major harmony is an integral part of this piece. Here is an example

Ex. 3, mm 1-3 Identifying the notes of the C major harmony (C, E, and G). 7 out of 10 notes are a part of C major.



Dr. Matthew Hinsley coined the mantra "Small Parts, More Times, Better." As a constant reminder of this idea, write the acronym SPMTB on the top of every piece you intend to learn. To apply this concept to Sor's etude # 1, choose a small section (one or two measures at the most) that you find to be challenging. Set a goal of 10 perfect repetitions at a slow pace. After you master any problem areas, put them back into the context of the whole piece.

op. 60 #1

Solo Guitar
Level 2

Fernando Sor
arr. Lee

Allegretto

i i p i i p i i m m m m i p

i i m i m i i p i i m m i p

4 0 0 4 1 0 4 1 0 0 1 0 4 0 0 1

0 0 1 0 1 2 4 1 0 0 0 0 1 0 1