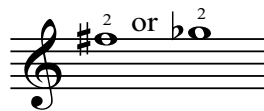


Lesson 6b introduces the “F sharp/G flat” on the first string.

The “F-sharp/G flat” is played with the second finger on the second fret of the first string. The tip of the second finger should be mostly perpendicular on all sides with only a slight tilt to the left.

Lesson 6b has a non-standard phrasing pattern. The first phrase is three measures long and the last phrase is four measures long. It is further complicated by the three beat pattern that begins on the third beat of measure four. Composers will often draw attention to these oddities by using an articulation called an accent mark (the “greater-than” symbol found in measure four on the “F sharp”), which means to play this note louder than its neighbors.

The “F#/Gb” is played with the second finger.



This segment should be practiced through the first beat of measure five.

Lesson 6b CD TRACK 42

$\text{♩} = 92$

a m a m a m i m i m i

You successfully performed lesson 6b if you:

- Kept the tip-joint of the second finger mostly perpendicular to the fret board, with a slight tilt to the left.
- Played the accented notes more loudly than their neighbors.
- Communicated the irregular phrasing with the “odd” three beat grouping beginning in measure four.

Lesson 6c introduces an essential mechanic called a substitution fingering.

It is often necessary to exchange a left-hand finger in order to make the overall fingering easier or to continue a melody in a legato manner. For example, in measure seven, the “F” needs to be re-fingered with the second finger to avoid a clumsy break before the “C”. The same substitution is necessary in measure three so that the first finger can play the “C” in measure four.

Lesson 6c CD TRACK 43

Allegro M.M. ♩ = 120

f *p* *p* *f*

p

f

You successfully performed lesson 6c if you;

- Played the “F#” with the second finger tip-joint mostly perpendicular to the fret board.
- Followed the substitution markings.
- Communicated the phrasing.
- Repeated measure one through measure eight as well as measures nine through twenty-four.
- Followed the dynamic markings.
- Kept the second finger on until beat two in measure four and gently pronated to play the “C” with the first finger. You will need to pronate again on beat one, measure six for the third finger on “D”.



Dance

A Late Baroque (Rococo) Painting

Lancret, Nicolas (1690-1743)

In this scene, a group has come outside for a light hearted afternoon “Dance”. Lancret’s figures are light, graceful, busy, and full of motion. They have even continued dancing after the guitarist has stopped playing! One of the characteristics of late Baroque/Rococo painting is a plethora of ornamentation. If there is a little space left on the canvas, it was filled with a richly shadowed tree, or a fountain, or a statue of Aquarius pouring water on those below. Great care is lavished on the folds of and lighting on the clothing.

The music of this era is often ornamented. You can see and hear this in *Baroque Duet* with the little grace notes and trills in the teachers part. Another feature of Baroque music is its busy, perpetual motion. In *Baroque Duet* there is less concern about clear phrases and more interest in maintaining the continuous “filled space” style.