

LESSON 2

WEI WANG

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WARM UP

- Ladder climbing on string 4, 3, 2
- Spider walk at fret 5 with two fingers
- Spider walk at fret 5 with four fingers
- Chromatic scales (maybe skip)

ARPEGGIOS WITH P, M, I

- Test Carcassi arpeggios 1-5, may leave it to future lesson if too too difficult

(1) Musical staff (1) in treble clef, common time. It begins with a piano (p) dynamic and an octave (8) marking. The melody features two triplet groups, each marked with a '3' and containing notes labeled 'i' and 'm'. The staff concludes with a double bar line and a repeat sign.

(2) Musical staff (2) in treble clef, common time. It begins with a piano (p) dynamic and an octave (8) marking. The melody includes two triplet groups, each marked with a '3' and containing notes labeled 'm' and 'i'. The staff concludes with a double bar line and a repeat sign.

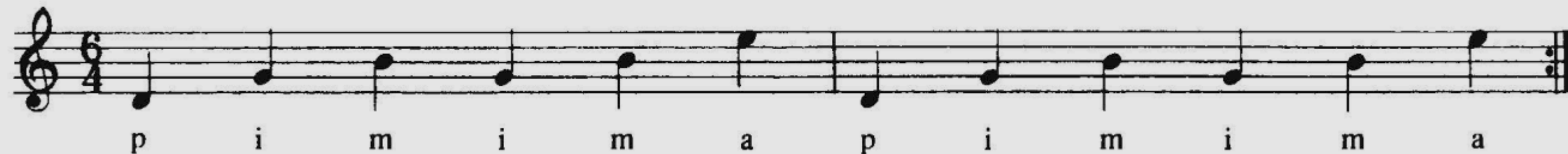
(3) Musical staff (3) in treble clef, common time. It begins with a piano (p) dynamic. The melody consists of eighth-note patterns, with the first group marked with notes 'i', 'm', and 'i'. The staff concludes with a double bar line and a repeat sign.

(4) Musical staff (4) in treble clef, common time. It begins with a piano (p) dynamic. The melody consists of eighth-note patterns, with the first group marked with notes 'm', 'i', and 'm'. The staff concludes with a double bar line and a repeat sign.

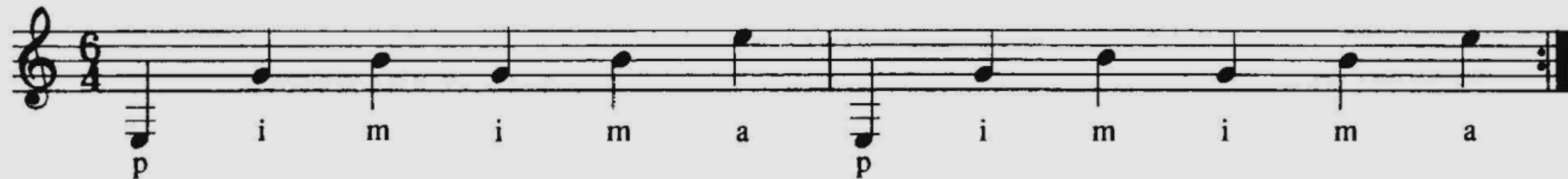
(5) Musical staff (5) in treble clef, common time. It begins with a piano (p) dynamic. The melody consists of eighth-note patterns, with the first group marked with notes 'i' and 'a', and the second group marked with 'i' and 'm'. The staff concludes with a double bar line and a repeat sign.

NOAD EXERCISE 12-13

Exercise 12



Exercise 13

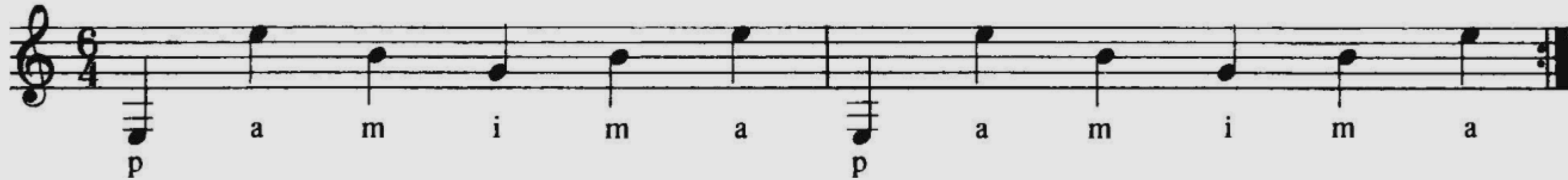


NOAD EXERCISE 14-15

Exercise 14



Exercise 15



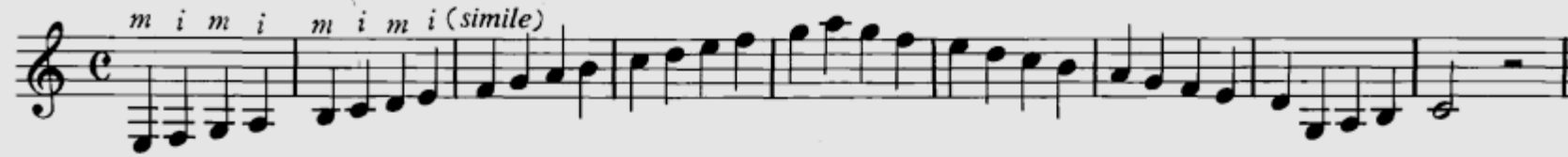
SIGHT READING ON OPEN STRINGS

- pg 17, exercise 5-13, take odd number, and leave even number to student at home
- Set metronome to 120, use X% to control tempo
- always practice with tempo that you can control:

C SCALES

F= Fa D= Sol
G= Sol C= Do

I



II



III



MUSIC: SPAGNOLETTA (ORIGINAL)

Spagnoletta

This piece, taken from an Italian manuscript source by the nineteenth-century musicologist Oscar Chilesotti, is an example of the popular tune *Españoleta*, or “Little Spanish Tune.” An orchestrated version of the tune may be heard in Joachin Rodrigo’s *Fantasia para un gentilhombre* for guitar and orchestra.

The tempo should be moderate, about ♩ = 116, but with a lilt and no heaviness.

[1] A slight stress on the first beat here will help to establish the changed pattern of phrase.

Anonymous

1. 2.

MUSIC: SPAGNOLETTA (FOR TWO GUITARS)

N.C. Am G⁷ C C F G⁷ C C C

3 2 1 3 2 1 3 2 1 3 2 1 1 3 4 2 1 1 3 2 1 3 2 1 3 2 1 3 2 1

11 C G⁷ G⁷ F E Am Am C C G G

3 2 1 3 2 1 3 2 1 1 3 4 2 1 1 2 3 1 2 3 1 3 2 1 3 2 1 2 1 3 2 1 3

22 F E Am Am Am E Am E E Am E Am

1 3 4 2 1 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1

MUSIC FROM CARCASSI BOOK: ANDANTINO



MUSIC FROM CARCASSI BOOK: WALTZ

Waltz

The musical score is written for three staves in 3/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains measures 1 through 8, with dynamics *p* and *f*, and fingerings *i*, *m*, and *i*. The second staff contains measures 9 through 16, with dynamics *mf* and *p*, and fingerings *i*, *m*, and *i*. It ends with the word *Fine*. The third staff contains measures 17 through 24, with dynamics *p* and *f*, and fingerings *i*, *m*, and *i*. It ends with the instruction *D.C. &*.