

Samara

Learning Targets

After completing this lesson, you will be able to:

- Place one left-hand finger at a time as needed to help transitions between arpeggio shapes
- Apply changing free stroke patterns in a musical context
- Perform Samara accurately while demonstrating principles of ergonomic technique

What's New?

- Free strokes patterns that change
- Playing two identical pitches using different strings (the three B's in m. 8)
- Playing a pattern where the higher pitched note is actually one a lower string than a neighboring lower pitched note (m. 10)

What's Challenging?

- Reading all of the changing left-hand shapes and changing right-hand free stroke patterns
- Following all alternate left-hand fingerings and strings, for example:
 - M. 2, playing D with 4th finger
 - M. 4, playing G on the 4th string using the 3rd finger
 - M. 8, playing B on 3rd string using the 4th finger
- Keeping left hand fingers tall and not touching adjacent strings

Component Practice Suggestions

- First, be sure to take time to practice the different free stroke patterns found on Pg. 74. Samara will require you to change between right-hand patterns frequently.
- When learning a piece with so many changes, both in the left and right hands, it is crucial to break it down into smaller chunks. In previous lessons, you worked on entire phrases. Samara will require you to work on even shorter segments before putting together entire phrases.
 - Examine the piece and look for how frequently the left and right hand patterns change. You'll notice that they change every two beats. This means that you'll hold one shape in your left hand and use one right hand free stroke pattern for two beats of music before changing to a new one. Let's explore how to practice these patterns:
 - First, take an inventory of the different pitches found in each two-beat segment and fret them in your left hand. For example, for the first two beats of m. 1, you'll need your 3rd finger on 6th-string G and the rest are open.
 - While holding your left hand in that shape, practice the right-hand pattern. For the first two beats of m. 1, it will be p-m-i-m.
 - Repeat this over and over until it is comfortable.
 - Next, try the same steps on beats 3-4 of m. 1. Here, you'll need your 1st finger on 2nd-string C and the rest are open.
 - Hold your hand in that shape and practice the right-hand pattern, which happens to be the same (p-m-i-m).
 - Once you're comfortable with that, try putting the whole measure together.
 - Repeat this process until you've built an entire phrase.

- The third line (mm. 9-12) will require special attention. This phrase does follow the same pattern of the left and right-hand patterns lasting for two beats before changing. Here, the inner note of each group of three finger notes is the only thing that changes which creates an interesting melody (see image below).



- This phrase can be someone confusing to the eye and ear because there are times where you play the same pitch multiple times in a row but using a different string. There are also times when you'll play a note that is higher-pitched than adjacent notes but using a string that is lower than what you use for the adjacent notes. See the following examples:
 - In beats 1-2 of m. 10, the three B's should be played using the progression of 2nd string, 3rd string, 2nd string



- In beats 3-4 of m. 10, the B's are played with the 2nd string but the C is played with the 3rd string

