

Although I've always encouraged my students to learn positions, often the best phrasing involves moving among positions. The goal is to hear the phrasing you want, and then find the fingerings that provide that phrasing.

One way to determine the phrasing is to sing the melody, and then think about how you sang it. Anywhere you sang a consonant (b, d, p, t, etc.), you will pick the note. Anywhere you sang a vowel (a, e, i, o, u, y), you will pull-off or slide.

Afternoon In Paris (A section)

Phrasing and fingering by Steve Carter

The musical score for "Afternoon In Paris (A section)" is presented in two staves. The first staff begins with a circled '3' above the first note, a circled '2' above the second note, and a '1' above the third note. The first measure is labeled 'VII' below it. The first staff contains notes for Cmaj7, Cmin7, F7, and Bbmaj7. The second staff contains notes for Bbmin7, Eb7, Abmaj7, Dmin7, and G7. The second staff ends with 'etc.'. Roman numerals 'III' and 'V' are placed below the second staff. Slurs and accents are used throughout the piece to indicate phrasing and fingerings.

Circled numbers indicate strings.
 Numbers above notes indicate fingerings.
 Roman numerals indicate positions.
 Slurs indicate pull-offs (if within position),
 or slides (if between positions).