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Introductory Remarks:

Legos: Basic units of technique are like legos

Simple elements that are learned in isolation so they are resilient

Exercises are distillations of essential motions

Exercise 1a: Basic open string apoyando and tirando RH

Relax body.

Play on B string for ima and A string for p.

Rest stroke (apoyando) then free stroke (tirando):

Use apoyando with finger $x' = i, m, a, p$; followed by same finger tirando, x

Try not to move right hand at all. Aim for similar volume and sound. Aim for similar effort.

Tip joint can deflect a bit if necessary.

Exercise 1b: Two-finger tirando in rapid succession using tirando $xy = mi, im, am, ma, ai, ia$

Exercise 2: Apoyando across open strings

Alternate fingers on strings E, B, G, G, B, E

$x'y' = im, ma, ia$

Start with inner RH finger on the way down and outer RH finger on the way up to avoid string crossings

Apoyando is good for highlighting a note.

Exercise 3: LH Quasi-slurs Descending and Ascending, only LH

Play in position IV, all six two-finger combinations descending and ascending quasi-slurs

Descending: Think of weight transferring from top note finger to the lower note finger.

Descending: Lift finger perpendicularly (a "vertical" finger-lifting descending slur)

Finger contacts string midpoint between nail and fleshy body of fingertip.

Think of quick finger action, even when playing the overall pattern at a slow tempo

Snappy, direct, "electric shock", but economical motion of fingers

Relaxed shoulder, Wrist in line with forearm. Hand hangs from fingertips. Relaxed wrist, elbow hangs. Hand relaxed

Fingers do the work without tensing up other arm parts

Exercise 4: Chromatic Scales

LH and RH coordination, combining RH apoyando with LH chromatic scale in position I

Practice LH alone first without RH. 4321 / 1234 on EBG strings.

Active and passive finger: move weight from active playing finger to next finger,

Keep non-playing fingers as relaxed as possible

Prepare descending fingers ahead of time.

Leave ascending fingers on previous string until used on next higher string

Use im in RH for entire exercise

Play mezzo piano, as evenly as possible

Also play in triplet groups

Exercise 5: Shifting

Avoid "Jumping shift" (no legato, lack of security in hitting notes). Shift rather than jump.

Play first note, release finger pressure, then slide along string to second note.

Allows for lyrical playing and portamento.

Play first 5 notes of min/dim scale using two fingers with a shift

Use one as guide finger, Lift thumb a bit before shift to avoid friction on neck.

Exercise 6: Extensions

Best way to extend a finger is to prepare from the center of the hand.

Extension extends outward from a centrally positioned hand

Use rest im stroke in RH

Play on G string, Play in position IV or higher. Play on string B