

LEFT HAND TECHNIQUE

Displacement of the hand on the finger board

Book N^o 3 sets forth a series of exercises with the object of allowing the student to acquire a rational and conscious orientation of the left hand mechanism.

The first part deals with the displacement of the hand over the finger board by means of a system of distance forms in order to facilitate the study of the precise movements that must be performed.

The length and thickness of the guitar's finger board over which the hand must work, originates certain difficulties that are not encountered in other string instruments which have smaller finger boards with a more restricted area. Due to this reason the hand will have to move from one side to the other of the finger board whenever a passage requires it, thus making it more difficult to play.

IT IS INDISPENSABLE TO ACQUIRE COMPLETE COMMAND OF DISTANCES, AND FOR THIS PERFECT CONTROL OF THE WRIST AND ARM WILL BE NECESSARY. It must be stressed that all this must be linked with a sense of orientation enabling to establish rapidly all distances. At the beginning it will be found necessary to resort to the aid of sight; however, after achieving full consciousness of the distances, this urge will disappear and only a slight glance will suffice.

THE FOREFINGER MUST BE ONE OF THE GUIDING FINGERS BECAUSE OF ITS SECURE ORIENTATION AND, TOGETHER WITH THE THUMB, MUST FORM THE SUPPORT OF ALL THE HAND. It is necessary to realize that in the changes of position, close cooperation of the wrist and arm must exist; the conscious use of same will afford an ease and amplitude of movements impossible to attain with the hand only.

THE HAND MUST BE CONSIDERED AS A PROLONGATION OF THE FOREARM AND CONSTITUTE A UNIT WITH THE LATTER; consequently, the hand must perform its movements bearing in mind the position of the forearm.

Keeping the elbow close to the body hinders movements. Obsolete schools taught that the elbow had to be kept in said position, but this gives negative results and makes movements more difficult. **WHENEVER FINGERING REQUIRES IT, ROTATION AND DISPLACEMENT OF THE ARM MUST BE EMPLOYED.** The movement of the arm is necessary to place the hand on the finger board. This movement must be entirely natural and nothing should be done to prevent it.

THE THUMB MUST NOT PERFORM ANY MOVEMENT OF ITS OWN: it must be borne in mind that it helps to keep the pressure exerted by the other fingers, and to maintain the equilibrium of the guitar, preventing the hand "to escape", but all this without allowing the thumb to "hang" or perform any movement of its own.

en una

If we place the fingers simultaneously on one string,
i.e.:



resultado
A ACER-
puntas de
cuerdas.

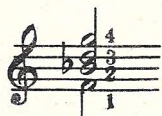
DEDOS
DOSE EN
MITONA-
PACIO.

dedos en
ejemplo:

We will verify that in order to obtain the best results with minimum efforts, **THE ELBOW TENDS TO APPROACH THE BODY** in such a manner as to allow the tips of the fingers to fall in line parallelly to the strings.

TRANSVERSAL PRESENTATION: THE FINGERS ARE PLACED FOLLOWING OR PLACING THEMSELVES IN THE DIRECTION OF THE SEMITONE DIVISIONS; TWO OR MORE FINGERS IN ONE SAME SPACE.

If we place simultaneously two or more fingers in one same space and on different strings, i. e.:



resultado,
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A. POR
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ORMAN
QUIER-
IL, pues
s dedos.

we will find that, in order to attain good results, **THE ELBOW WILL NECESSARILY HAVE TO MOVE AWAY FROM THE BODY** in such a manner that the tips of the fingers will naturally tend to place themselves, so to say, parallelly to the divisions. The thumb rests on the neck of the guitar with the interior lateral part of the finger.

MIXED PRESENTATION: Is the result of assimilating and adapting the two preceding presentations in an easier manner and adjusting itself to the requirements of the musical texts.

All these manners of presentation of the hand on the finger board are destined to facilitate the placement of the fingers in any position.

To succeed in having the arm transmit to the hand the necessary movement to make any change, **FIXATION OF THE WRIST** is necessary. **FIXATION OF THE WRIST MEANS THAT ITS ARTICULATION MUST BE AVOIDED**, so that the movement of the arm may be transmitted to the hand. It must be borne in mind that the fixation of the wrist will only be used when performing a change of presentation and that its only object is to transmit to the hand the movement of the arm. Once the change has been made, the fixation of the wrist must cease and transform itself then into an element flexible and docile to any demand of the fingers.

THE HAND MUST NOT EXERT ANY UNNECESSARY PRESSURE ON THE HANDLE, or else it will produce an extreme rigidity of the fingers, which must enjoy the maximum freedom of movement. Consequently, **THE INNER ARCH FORMED BY THE INDEX FINGER AND THE THUMB OF THE LEFT HAND MUST REMAIN SEPARATED FROM THE NECK OF THE GUITAR**, thus allowing the fingers to have greater freedom of movement. In this

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los puede
y, con to-
ndicular al
para llegar

männer the arm will be able to displace itself forward and, WITHOUT ANY EFFORT WHATSOEVER OF THE FINGERS, present these on the sixth string; they can be moved from the sixth to the first string, and vice versa, freely, placing them perpendicularly to the finger board avoiding deformations or stretching efforts to reach the sixth string.

MANO

TRANSVERSAL MOVEMENT OF THE HAND

modo que
pulgar se
los cuatro
os espacios
do, SOL y
L BRAZO
a la sexta
ue se hizo
l. Realizar
ura en los
icio DEBE
BRAZO,
o traslado.
lguno.

Exercise to be performed: Place the thumb in such a manner as to allow the inner arch formed by the index finger and the thumb to remain separated from the neck of the guitar, and present the four fingers (1-2-3- and 4) on the first string in the spaces corresponding to the notes: F, F sharp, G and G sharp. ONLY WITH THE HELP OF THE ARM (upward movement) carry the fingers to the sixth string, presenting them in the same manner as in the first and then return to the initial string. Perform the operation several times until acquiring ease of movement. Bear in mind that this exercise MUST ONLY BE EFFECTED WITH THE HELP OF THE ARM. The fingers must be placed without making any effort whatsoever.

DO. REA-
E CON LA

CROSSED MOVEMENT EXERCISE: PERFORM THE MOVEMENTS ONLY WITH THE HELP OF THE ARM.

ente en los
cengan que

The fingers must remain placed exactly in the corresponding spaces, without making any kind of effort due to this.



y viceversa,
brazo. El
movimiento
como conse-
RA ESTOS
ON DE LA

Pass several times from example a) to b) and vice versa, making use of the movements of the arm only. The thumb must not displace itself, it must perform a rotary movement, in the same point of support, as a consequence of the movements of the arm. FIXATION OF THE WRIST IS REQUIRED FOR THESE EXERCISES.

fin de que
r el brazo
ajan solos,
ñeca y el
técnica de

All these examples are set forth so that the pupil may verify the necessity of using the arm permanently, that the fingers must not work alone, and that on the contrary, with the wrist and the arm they must form a unit of vital importance in the technique of the left hand.

ACTO DE
DO TRAS-
CION DEL

DISPLACEMENT OF THE HAND: IT IS THE ACT OF PASSING FROM ONE POSITION TO ANOTHER. ALL DISPLACEMENTS ARE PERFORMED WITH THE INTERVENTION OF THE ARM.

LA MANO
VISIONES
MAPASON.
primer espa-
llamamos
encuentra
será enton-
os para las

POSITION: IS THE LOCATION OF THE LEFT HAND WITH RESPECT TO THE DIVISIONS OR SPACES EXISTING ON THE FINGER BOARD. That is to say: if finger 1 is placed in the first space, the hand will find itself placed in what we call "FIRST POSITION". If finger 1 is placed in the third space of the finger board, it will then be in "THIRD POSITION", and so forth for the other semitonal divisions of the finger board.

The thumb requires great care because, if badly placed, it may cause serious difficulties when a change of position is effected.

PUPILS MUST BE AWARE THAT MUSCULAR RELAXATION IS JUST AS IMPORTANT AS CONTRACTION IS NECESSARY WHEN "ATTACKING" NOTES.

The two phases of fingering must be properly separated and defined: muscular contraction upon attacking, and sudden muscular relaxation once the action has been completed. **PERMANENT CONTRACTION OF THE MUSCLE MUST BE AVOIDED** because what is gained in rigidity is lost in freedom and ease.

STUDY OF THE TECHNIQUE MUST LEAD TO FULL CONSCIOUSNESS OF THE FINGERS. Though these exercises only present problems connected with the mechanism of the fingers, it must not be forgotten that they are intended for the formation of future guitarists and that **TECHNIQUE IS NOT ONLY THE RESULT OF PHYSICAL WORK AND EFFORT OF THE FINGERS, BUT AN ACTIVITY THAT IS RULED BY THE SUPERIOR WILL OF THE MIND.** Technique, therefore, can never be an irreflexive mood overflowing without control or measure in the difficult passages, but will always have to be subdued, like a controlled force, docile to the slightest intention, flexible at all times, and always serving music.

Errors must be avoided from the very beginning. Therefore it is necessary to emphasize the fact that the pupil must work very slowly at first in order to facilitate greater concentration, so as to be precise in every movement.

THE EDUCATION OF THE EAR MUST BE BORNE IN MIND SINCE THE BEGINNING.

The student who, generally, does not listen to himself, will have to be extremely careful and train his ear to listen to his own playing, not limiting himself to pay attention when a mistaken note is played, but also to watch scrupulously the quality of the sound, its intensity and duration, as the ear affords valuable aid and offers enormous possibilities for improvement. In order to obtain a sonority docile to the slightest inflections, an aural training is necessary, which arises precisely from the necessity of hearing one's self. It is very difficult to be performer and audience at the same time, but the student must insist on this double aspect of the personality and get accustomed to be his own audience.

PRESENTATION OF THE HAND ON THE FINGER BOARD

LONGITUDINAL PRESENTATION: THE FINGERS ARE PLACED FOLLOWING THE DIRECTION OF THE STRINGS; EACH FINGER IS PLACED IN A DIFFERENT SPACE. An imaginary line traced between the tips of the fingers, if same were placed simultaneously on one same string, will give us a longitudinal idea, a relation of parallelism with respect to the finger board.

dedo 1, puesto en el cuarto espacio de la cuerda
a, SI:

Finger 1, placed in the fourth space of the third
string B:



que estamos en CUARTA POSICION. El mismo
la cuerda tercera obtenido con el dedo 2 corres-
e a la TERCERA POSICION. El dedo 3 colocado
e mismo SI señala que la mano está en SEGUNDA
CION. El dedo 4 colocado en idéntico lugar nos
PRIMERA POSICION.

is indicating that we are in FOURTH POSITION.
The same B of the third string, obtained with finger 2
corresponds to the THIRD POSITION. Finger 3 placed
on that same B, shows that the hand is in SECOND
POSITION. Finger 4 placed in identical space indicates
the pass to FIRST POSITION.

SERVESE QUE, EN TODOS ESTOS EJEMPLOS,
RDENACION NUMERICA DE CADA POSICION
A SUPEDITADA A LA UBICACION DEL DEDO
N RESPECTO AL DIAPASON.

NOTE THAT, IN ALL THESE EXAMPLES,
NUMERICAL ORDER OF EACH POSITION IS
SUBJECT TO THE POSITION OF FINGER 1 WITH
RESPECT TO THE FINGER BOARD.



AREMOS LOS NUMEROS ROMANOS PARA
CAR LOS CAMBIOS DE POSICION DE LA
O IZQUIERDA. Es conveniente hacer resaltar que
EDO QUE MARCA LA POSICION ES EL DEDO
QUE NO SE ENCUENTRE COLOCADO EN EL
ASON.

WE WILL USE ROMAN NUMERALS TO INDICATE
THE CHANGES OF POSITION OF THE LEFT HAND.
It is advisable to point out that THE FINGER THAT
SHOWS THE POSITION IS FINGER 1, THOUGH IT
MAY NOT BE PLACED ON THE FINGER BOARD.

TRASLADO DE LA MANO IZQUIERDA EN
DIAPASON, PUEDE EFECTUARSE DE TRES
MAS DIFERENTES.

DISPLACEMENT OF THE LEFT HAND ON THE
FINGER BOARD MAY BE PERFORMED IN THREE
DIFFERENT MANNERS:

POR SUSTITUCION: se realiza siempre dentro
del ámbito de la mano.

1) BY SUBSTITUTION: it is always effected within
the limits of the hand.

POR DESPLAZAMIENTO: a posiciones cercanas
y/o distantes.

2) BY DISPLACEMENT: to near by and/or distant
positions.

POR SALTO: a posiciones cercanas y/o distantes.

3) BY JUMP: to near by and/or distant positions.

3.: Todos los traslados deben efectuarse con el
o simultáneo del brazo, la muñeca y la mano.
dedos no trabajan solos, sino que por el contrario,
in con la muñeca y el brazo, una unidad de vital
rtancia en la técnica de la mano izquierda.

N. B. All displacements must be effected with the
simultaneous work of the arm, the wrist, and the
hand. The fingers do not work alone, on the contrary,
they form a unit of vital importance with the wrist and
arm in the technique of the left hand.

SITUACIONES COMUNES: En el traslado POR
STITUCION, UN MISMO LUGAR ES UTILIZADO
DIFERENTES DEDOS.

COMMON SITUATION: In the hand displacements
by substitution ONE SAME PLACE IS UTILIZED BY
DIFFERENT FINGERS.

el traslado POR DESPLAZAMIENTO, UN MIS-
DEDO (o dedos) SE DESPLAZA HACIA UNA
VA POSICION.

In the hand movement by displacement, ONE
SAME FINGER DISPLACES ITSELF TOWARDS A
NEW POSITION.

el traslado POR SALTO NO HAY SITUACIONES
UNES.

In the hand displacement by jump THERE ARE
NO COMMON SITUATIONS.

las escalas diatónicas, que se encuentran en el
erno N° 1, los traslados se efectúan de la siguiente
ra: en las mayores únicamente por salto, en las
res por salto y desplazamiento. No se efectúa el
do por sustitución al no haber notas repetidas.

In the diatonic scales figuring in Book N° 1, hand
displacements are performed in the following manner:
in the majors, only by jump, in the minors by jump
and displacement. No hand displacement by substitution
is performed due to the fact that no notes are repeated.

El traslado, por desplazamiento o por salto, se puede realizar libremente a cualquier parte del diapasón; en la región más aguda se cumple con mayores dificultades, pero el traslado es igualmente lícito y realizable. EN EL TRASLADO POR SALTO no existen elementos comunes, la mano debe saltar totalmente desde la posición inicial para ubicarse en una nueva. El dedo no se desplaza ni se sustituye, sino que cambia por completo la posición de la mano por otra nueva, con la que no tiene ningún elemento en común que pueda servir de guía. Todos los movimientos deben efectuarse con el trabajo simultáneo del brazo, la muñeca y los dedos, para poder conseguir el control de las distancias.

El empleo consciente del brazo y la muñeca permite una soltura y amplitud de movimientos imposible de alcanzar con el solo trabajo de la mano.

EL ESTUDIO DE LA TECNICA DEBE CONducIR A LA CONCIENCIA PLENA DE LOS DEDOS. El pensamiento debe ir íntimamente ligado con el movimiento, es decir: todo movimiento debe tener su punto de partida en la mente. Hay que evitar desde un primer momento todo trabajo maquinal. De esta manera se irá adquiriendo una facultad consciente. Para alcanzar esta nueva etapa, de vital importancia, es conveniente trabajar lentamente, desintegramos todos los movimientos.

EL ESTUDIO SERIO DE LA GUITARRA REQUIERE CONCENTRACION MENTAL, ADEMAS DEL ESFUERZO FISICO, Y ES LA MANERA MAS SEGURA DE ALCANZAR UN PROGRESO VERTICAL.

Abel Carlevaro

The hand movement by displacement or jump may be performed freely to any part of the finger board; in the high-pitch it is performed with greater difficulties, but the hand movement is equally legitimate and realizable. IN THE HAND DISPLACEMENT BY JUMP no common elements exist; the hand must jump entirely from the original position to place itself in a new one. The finger does not displace itself, nor is it substituted, it is the position of the hand which changes completely to a new one with which it has no common element that might serve as guide. All the movements must be performed with the simultaneous work of the arm, wrist and fingers, in order to acquire control of distances.

The conscious use of the arm and wrist afford an ease and amplitude of movements impossible to achieve with the work of the hand only.

STUDY OF THE TECHNIQUE MUST LEAD TO FULL CONSCIOUSNESS OF THE FINGERS. The thought must be intimately linked to the movement, that is to say, all movement must have a starting point in the mind. From the beginning, all mechanical work must be avoided. In this manner full consciousness of the work will be acquired. To attain this vitally important new stage, it is advisable to practice slowly, analyzing all the movements.

SERIOUS STUDY OF THE GUITAR REQUIRES MENTAL CONCENTRATION, APART FROM PHYSICAL EFFORT. THE CONCURRENCE OF THESE TWO FACTORS ASSURES ACHIEVEMENT OF A VERTICAL PROGRESS.

Abel Carlevaro