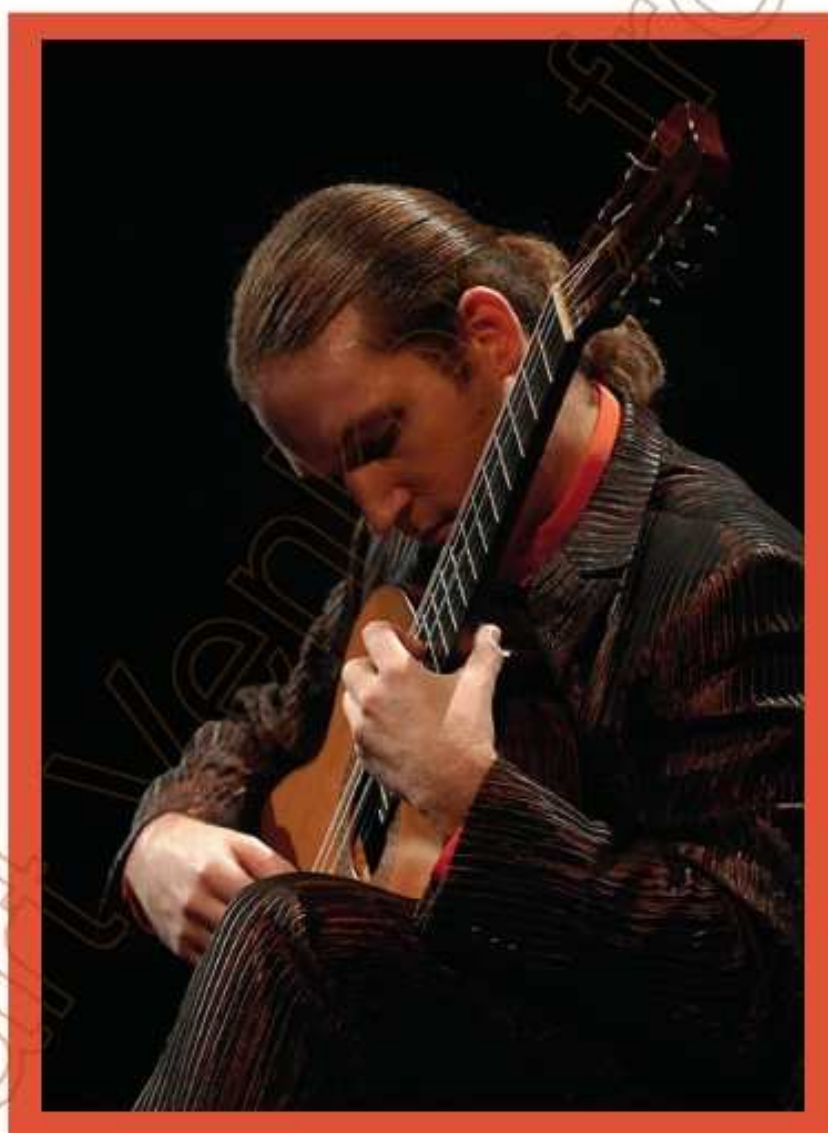




Marco Tamayo

# Warming up!

The eight basic movements in few exercises



Didactic Serie



## **Warming up!**

The eight basic movements in few exercises

### **Index**

Index 2

Foreword 3

Legenda 4, 5

The technique exercises  
to learn the eight basic movements.

Right hand 6, 7

Left hand 8 - 10





## Foreword

At the age of three years and from the hand of my father, I took my first steps with guitar and at the same time an unpredictable career for my young age started. Performing music on this instrument became a part of my life and my personality. If my artistic path differs from others, there is still something we do have in common: the joy of having a guitar in hand and make music with it.

Through my editions I will be able to convey my experiences accumulated so far. If you see the suggestions for the first time, all of them based on my "Essential principles for interpretation in the classical guitar", surely you will be surprised. However, there is no reason to be alarmed by such amount of information. Sit quietly and begin to digest it. In this case it is important to remember that it is not only about technical issues but to achieve a sense of stability and security in the hands, which will be developed with regular practice. As your fingers get to dance easily on the strings, you will have experienced what fascinates me daily.

Sincerely, Marco Tamayo

## Vorwort

Im Alter von 3 Jahren wurde ich von meinem Vater mit dem Gitarrenspiel in Berührung gebracht und es begann ein Weg für mich, dessen Verlauf zur damaligen Zeit nicht vorhersehbar war. Das Musizieren mit der Gitarre wurde ein Teil meines Lebens, ein Teil meiner Persönlichkeit. Wenn sich mein heutiger künstlerischer Weg auch von vielen anderen unterscheidet, gibt es etwas, was mich wahrscheinlich auch mit ihnen verbindet. Die Freude, eine Gitarre in die Hand zu nehmen, um damit Musik zu machen.

Mit meiner Edition ist es mir nun möglich, ihnen meine bisherigen Erfahrungen weiterzugeben. Wenn sie die Spielanweisungen, die sich an meinen "Prinzipien des klassischen Gitarrenspiels" orientieren, gerade zum ersten Mal sehen, werden sie vielleicht von der Fülle der Informationen überrascht sein. Lassen sie sich davon nicht abschrecken, sondern setzen sie sich in Ruhe damit auseinander. Bei der Umsetzung meiner Anweisungen ist es wichtig zu wissen, dass es nicht nur um reine Technik geht, sondern vielmehr um ein Gefühl von Stabilität und Sicherheit in den Händen, welches sich bei regelmäßiger Anwendung entwickeln wird. Wenn ihre Finger dann mit Leichtigkeit über die Saiten einer Gitarre tanzen werden, haben sie das erfahren, was auch mich tagtäglich aufs Neue fasziniert.

Ihr, Marco Tamayo

## Prefacio

A la edad de tres años y de la mano de mi padre, di mis primeros pasos con la guitarra iniciando así un camino impredecible para aquel momento. Interpretar la música en este instrumento se volvió una parte de mi vida y de mi personalidad. Si mi camino artístico se diferencia de otros, hay algo que tenemos en común: la alegría de tener una guitarra en la mano y hacer música con ella.

A través de mis ediciones me será posible transmitirles mis experiencias acumuladas hasta ahora. Cuando usted vea por primera vez las sugerencias, las cuales están basadas en mis "Principios esenciales para la interpretación en la guitarra clásica", posiblemente se sorprenda. Sin embargo, no hay razón para alarmarse por tanta información. Siéntese con calma y empiece a digerirla. En este caso es importante no olvidar que no se trata de técnica solamente, sino se trata de la sensación de estabilidad y seguridad en las manos, la cual se desarrollará en la medida en que se practique con regularidad. En cuanto sus dedos bailen sobre las cuerdas con facilidad, habrá usted experimentado lo que me fascina diariamente.

Atentamente, Marco Tamayo





## Legenda / Zeichenerklärung / Aclaraciones

### Right hand / Rechte Hand / Mano derecha

#### Free stroke / Freier Anschlag / Tirando

$\overset{x}{p}$	= Thumb / Daumen / Pulgar
$\overset{x}{i}$	= Index finger / Zeigefinger / Indice
$\overset{x}{m}$	= Middle finger / Mittelfinger / Medio
$\overset{x}{a}$	= Ringfinger / Ringfinger / Anular

#### Rest stroke / Angelegter Anschlag / Apoyando

$\bar{p}$	= Thumb / Daumen / Pulgar
$\bar{i}$	= Index finger / Zeigefinger / Indice
$\bar{m}$	= Middle finger / Mittelfinger / Medio
$\bar{a}$	= Ringfinger / Ringfinger / Anular

### Prepared Positions / Grundpositionen / Posiciones preparadas

P.P I	First position / Erste Grundposition / Primera posición	a=①	m=②	i=③	p=④
P.P II	Second position / Zweite Grundposition / Segunda posición	a=②	m=③	i=④	p=⑤
P.P III	Third position / Dritte Grundposition / Tercera posición	a=③	m=④	i=⑤	p=⑥

### Stopping sounding notes with right hand / Abdämpfen von Tönen mit der rechten Hand / Apagado de notas con mano derecha

#### Example / Beispiel / Ejemplo

a=①	Ringfinger stops first string / Der Ringfinger dämpft die 1. Saite / Anular para la primera cuerda
p=⑤ ⑥	Thumb stops both strings at the same time / Der Daumen dämpft die 6. und 5. Saite gleichzeitig / Pulgar apaga las dos cuerdas a la vez

### Preparation / Vorbereitung / Preparación

#### Example / Beispiel / Ejemplo

$\overset{x}{p}$ $\overset{x}{i}$ $\overset{x}{m}$ $\overset{x}{a}$	Noted fingers planted at the same time / Die angegebenen Finger werden gleichzeitig vorbereitet / Los dedos señalados se preparan al mismo tiempo
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### Left hand / Linke Hand / Mano izquierda

1	= Index finger / Zeigefinger / Indice
2	= Middle finger / Mittelfinger / Medio
3	= Ring finger / Ringfinger / Anular
4	= Pinkie / Kleiner Finger / Meñique

### Preparation / Vorbereitung / Preparación

#### Example / Beispiel / Ejemplo

$\overset{x}{3}$ $\overset{x}{4}$	Noted fingers planted at the same time / Die angegebenen Finger werden gleichzeitig vorbereitet / Los dedos señalados se preparan al mismo tiempo
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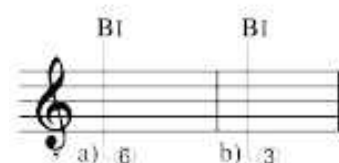
## Preparation of a single finger / Vorbereitung einzelner Finger / Preparación de un dedo solo

Example / Beispiel / Ejemplo

3=③ The third finger will be placed at the third string / Der 3. Finger wird auf der dritten Saite aufgesetzt / Tercer dedo se colocará en la tercera cuerda

## Barre / Quergriffe / Cejillas

Example / Beispiel / Ejemplo



a) and b) Barre until the noted string / a) und b) Quergriff bis zur angegebenen Saite / a) y b) Cejilla hasta la cuerda señalada



c) Hinch Barre / Offener Quergriff / Cejilla abierta

## Important notice / Wichtige Anmerkung / Aclaraciones importantes



a) Both notes plucked / Beide Töne anschlagen / Ambas notas pulsadas  
b) Only first note plucked / Nur den ersten Ton anschlagen / Solo la primera nota pulsada

In both cases, always legato and dim. / In beiden Fällen, immer legato und dim. / En ambos casos, siempre legato y dim.

## Note / Anmerkung / Aclaración

The guitarist will notice that some dynamics indications may be different than those written in the original. The same with few chords that have been simplified. The idea behind these changes is to support a more fluent and musical interpretation.

Nicht alle dynamischen Zeichen sind ident mit den Zeichen der Originalausgabe. Ebenso wurde der Aufbau einzelner Akkorde abgeändert, um den Fluss der musikalische Interpretation zu unterstützen.

El guitarrista notará que algunas indicaciones dinámicas pueden ser distintas a las escritas en el original. Lo mismo sucede con algunos acordes que han sido simplificados. La razón para estos cambios ha sido lograr una interpretación musical más fluida.



Keeping in mind that we don't need to practice technique separately if we have previously learned the proper movements, I want to show here few exercises in order to learn or to correct the eight basic movements. These exercises could be used as a short time warmup routine. I consider warming up a process of a short time in which the guitarist stretch the fingers and in my case, get the left hand fingertips softer in order to play later. Warming up for me takes from 5 to 10 minutes. But if you feel like to warm up longer, notice that the following exercises will take you only 28 to 30 minutes time.

### Exercise 1

Important to remember: after every time plucking, the fingers got to relax while staying on the string they landed. You must never forget that the speed and the volume are consequences of regularity and relaxation.

1d)  $\bar{m} \quad \bar{a} \quad \bar{m}$       1e)  $\bar{i} \quad \bar{a} \quad \bar{i}$



## Exercise 2

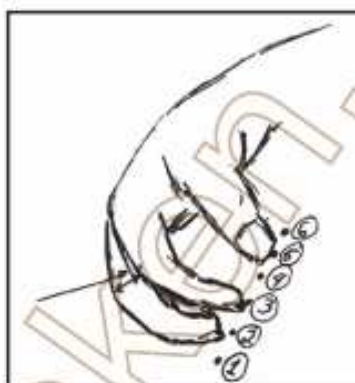
Place your right hand in the PPI. (Prepared position 1) Pluck tirando (free stroke) with one finger at the time considering that the movement got to be until the palm of the hand. (I refer here to "i", "m", and "a" fingers. Thumb will be explained later)

There are four steps for plucking:

1. Finger is prepared on the string
2. Turning the finger toward the string in order to ensure we will let the string sliding through the ramp of the nail which is similar to perform with one long contact point, and not two contact points at the time.
3. Plucking into the hand making sure you achieve the angle (triangle) between the joints of your fingers. (See Fig. 1)
4. Relax keeping the finger into the hand and feeling at the same time the relaxation = minimum of tension we need to keep the finger in there. Steps 3. and 4. must be felt at the same time.

With this practice we must get independence of movements in each finger while ensuring that the sound quality is the same or very similar in each of them. And very similar if not igual to apoyando. (rest stroke)

Fig. 1

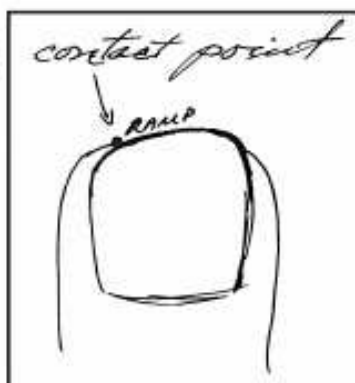


The thumb should be also practiced in order to achieve the coordination, combined with another finger, in groups of two like p-i, p-m, p-a, and also in groups of three, keeping the finger that did not pluck on the string where it belongs. The movement of the thumb should be oval, not in circle or round. The thumb basically moves toward the "i" finger and may be bended or not. It must not be tense.

Regarding the nail shape

With the modern technique of performing on the classical guitar, the nail shape also developed a lot through the years. The nail got to be shaped according to the hand position and the contact point. The contact point is always the flesh, never something in between flesh and nail. Think that if a hard surface (nail) touch the string in movement, noises will be produced. So, the contact point is only flesh. Right behind it comes the nail which makes the sound. The finger should never press the string into the guitar sound hole. The ramp is what press the string while we pull the finger into the palm of the hand. This way we will achieve a round vibration of the string = round and full sound similar to apoyando. (See Fig. 2)

Fig. 2

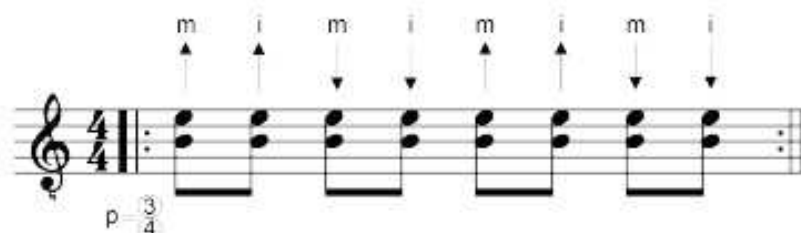




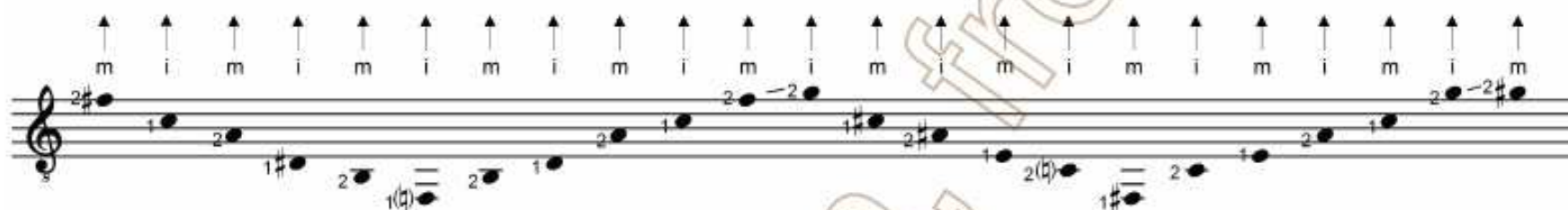


### Exercise 3

Place your thumb on the 3rd string, then play rasgueos with i-m, m-a and i-a as suggested here:



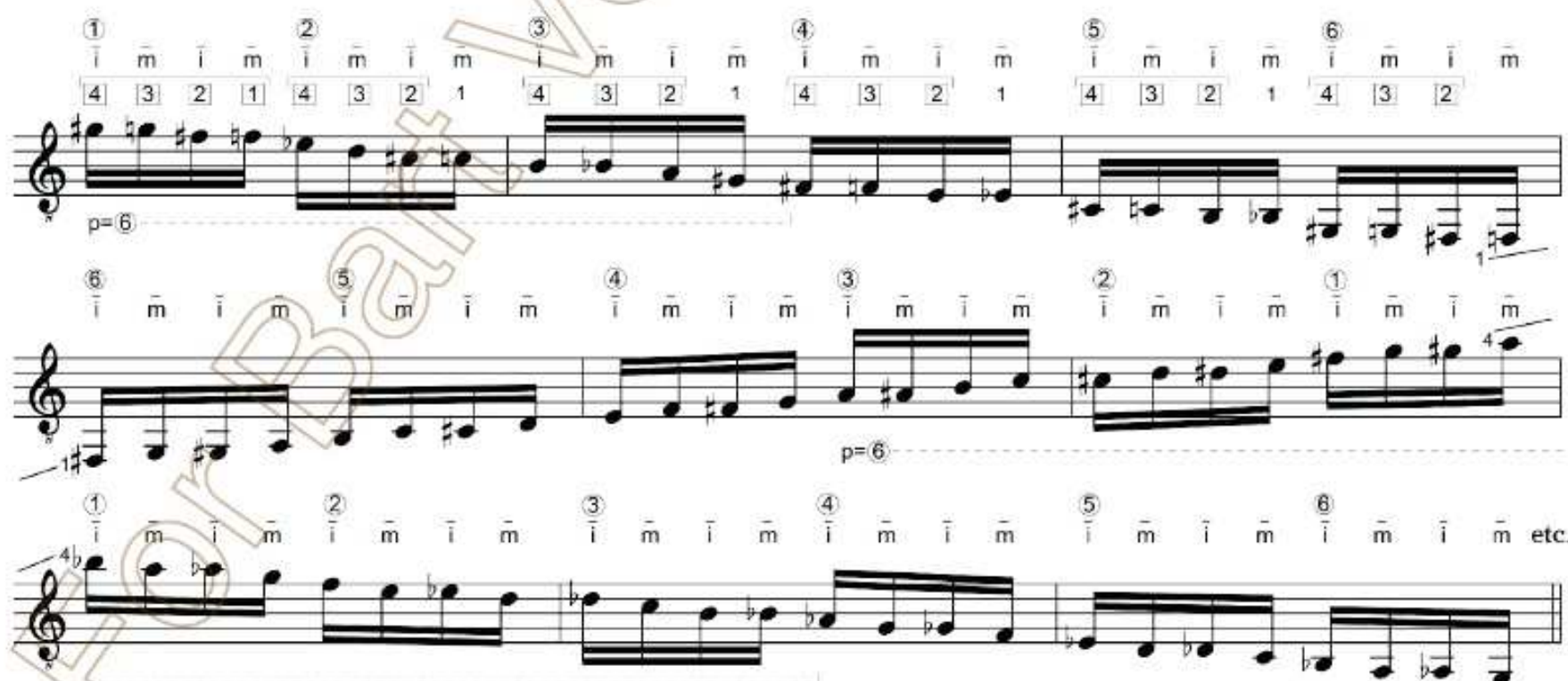
I have a variation of this exercise which is very relevant and important. Practice plucking one finger per string. For example: i-m. Both fingers got to have the same pressure and length of movement. Get the string with the top of your fingernail and pluck out like if you would perform a rasgueo. You can combine it with the left hand in the same way, one finger per string. This exercise will make you improve precision in scales.



### Left hand

#### Exercise 4

Practice the chromatic scales as suggested in M.A.G 0003 with four notes and also with three in order to master the coordination and preparation. Remember you got to keep the fingers near the strings before placing them back on the fingerboard. This exercise must be practice up to the ninth position which means the first finger will not go over the ninth fret. (Fourth finger up to the twelve fret)





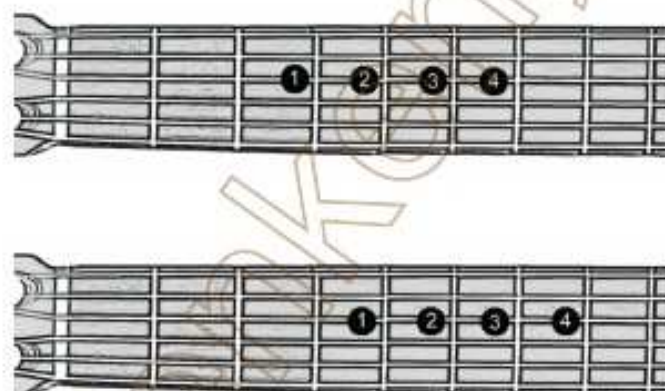
## Exercise 5

Practice slurs ascending and descending with left hand only and all possible combinations: 1-2, 1-3, 1-4, 2-3, 2-4, 3-4. In order to perform the hammer on slur (the exercise starts with a hammer on or ascending slur) make sure your finger is exactly or as much as possible at the level of the string and the movement is as straight as you can do it. Precision matters here, there and everywhere! Learn the descending slurs *apoyando*: means the finger moves straight down and touch the next string below the one you have just puled. Immediately after, the finger relax and get to the level of the next string where the next hammer on or ascending slur will be made.

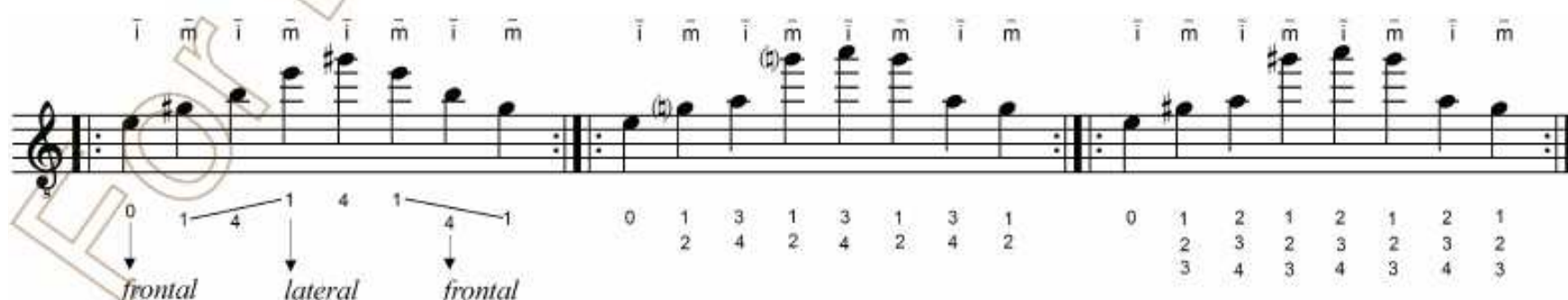


## Exercise 6

Shifting with a frontal position: Put all four fingers of the left hand on one string, preferable the 3rd string, at the first position or where it is more conformable to you. Practice a one or two frets shift keeping all the fingers on the string without pressing it. The thumb will be not sliding but lifted one note before the shift and will adopt a new position according to the fret you shift in.



Practice the frontal and lateral positions while shifting to the high notes and back. Repeat this on all strings. Remember the thumb of the left hand got to be lifted one to two notes according to the principles. The glissando got to be heard. The first and the fourth fingers (referring to the first combination) will perform a glissando as a movement and sound. The exercise intends to show the turning of the left hand from a frontal position to an angle position. The fourth finger will also slide in order to achieve connecting sound = legato. The movement of turning the hand will allow you to lift the fourth finger. This means the glissando in fact will be from the B to the E note on the way up. On the way down isn't different. The first finger on E will moves back to the G sharp, so the glissando will be made between E and B notes. Turning the left hand back into a frontal position will allow you to place the fourth finger back correctly.

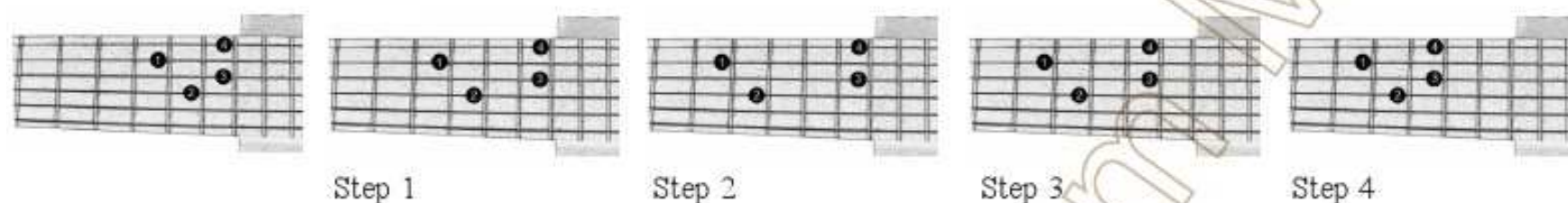




## Extensions:

### Exercise 7

Learn the extensions as the following exercise explains. The Steps 1 and 2 are showing the two steps in which the fingers 1st and 2nd move back without been lifted. The same got to be done in steps of two with the 3rd and 4th fingers. Pluck the changing notes with the right hand. Start at the 10th position and move back in steps of two down to the 1st position.



Repeat step 1 from the new position etc.



### Exercise 8

Place two fingers fix on third and fourth strings. The other two fingers will switch from 5th to 2nd string as showed below. The hand should not move at all. Let your fingers perform the extensions in its length. The fingers should not interfere the vibration of the upper or lower string. To check that, pluck every now and then the notes that the fixed fingers are pressing. Practice all possible combinations.



Something to point out regarding the "Barres"

The practice of the barres is something that got to be regular until the performer develop the necessary strength. It is something we get and learn by doing. Although it is a matter of practice, I want to point out that the thumb of the left hand seldom press right behind or at the line of the 1st finger. The Thumb of the left hand adopts different positions according to the passage we must perform. Its position may be different for every musical passage. But what you really must remember is that for one determinate passage and after you have chosen where it must be, the thumb got to be always in the same place. The strength will develop with the time, as mentioned before, after regular practice and attempts. The guitarist must notice and learn that the barre except needed, seldom will press all the strings. For example, in order to perform an A Major chord on the fifth position we only need to press the first, second and sixth strings with the barre. The third, fourth and fifth strings will be pressed with 2, 3 and 4 fingers.

Sincerely yours, Marco Tamayo  
March 16, 2016