

Techniques that will be studied:

Sitting/Posture/Full body/Holding guitar:

- Flamenco positions: cross legged and old style.
- Paul Galbraith position.
- Supports: pillows, troster, tables
- Folk position: two legs on the floor.
- Footstool.
- How the guitar can move.
- Right forearm contact points with guitar. Long arm is where 2/3 or more of the forearm is beyond the body of the guitar. Short arm is when the forearm is roughly half in front of the body and half behind, creating a see saw like lever.
- Angle of guitar in relation to body.
- Neck height.
- Slant of fingerboard.
- Position of guitar and its effects on RH and LH and Long Arm and Short Arm.

Right Hand (RH) Techniques:

- Shifting/string crossing (Shoulder Flexion + Extension with Elbow extension and Flexion, Shoulder Abduction and Adduction with Shoulder Rotation, Shoulder Abduction and Adduction with wrist flexion and extension (lever), Elbow Flexion/Extension with or without wrist deviation, Forearm Rotation, Wrist Flexion/Extension/Deviation). Displacement types (Carlevaro and Aaron Shearor) (Shoulder Flexion/Extension and lever system, elbow, forearm, wrist).
- Picking, normal and tremolo (forearm rotation and elbow flexion)
- Picking string crossing (elbow flexion).
- Strumming
- Basic Rosgeados: pi and p ami
- Anatomical Position of RH.
- Proper wrist alignment (forearm rotation, elbow, shoulder effects). The wrists effect on finger attitude.
- RH positions (3 and 4 finger).
- Pulgar (thumb) technique.
- Alzapua (elbow flexion and forearm rotation, long arm position).
- Thumb angles (flesh versus nail, elbow and shoulder motion, long arm position)
- RH groups: p, i, mac (preparation, apposing motion, sympathetic motion).
- Sympathetic tension.
- Rest stroke (apoyando, push stroke) pima (pi, im, ia and ami, ima).
- Snap rest stroke
- Free Stroke (tirando, pull stroke) pima (pi, im, ia, ima and ami).
- touch, pressure, release.
- touch, pressure, pull, relax (touch, speed, relax).

- Playing from the string
- knuckle and finger joint extension or flexion and its relation to free or rest stroke
- Preparation (and its relationship with relaxation)
- Medial interphalangeal joint alignment with string for rest and free stroke.
- m should flex more before a or i extend to pluck the same strings.
- Forearm rotation to aid p when alternating i and p on a single string.
- More or less finger tip (tone and speed).
- Anchor and Guide Fingers in left and right hands (RH P and a)
- Double Notes
- Shifting/string crossing (Shoulder Flexion + Extension with Elbow extension and Flexion, Shoulder Abduction and Adduction with Shoulder Rotation, Shoulder Abduction and Adduction with wrist flexion and extension (lever), Elbow Flexion/Extension with or without wrist deviation, Forearm Rotation, Wrist Flexion/Extension/Deviation). Pulling or pushing into the next adjacent string.
- Plucking chords pim and pima (elbow flexion, wrist deviation).
- Chord scales
- Arpeggios pim and pima (opposition)
- Planting, full, sequential, grouped (opposing motion).
- Forearm Rotation and Arpeggios
- Limb supported strokes (toque, fijacion) (shoulder, elbow, forearm, wrist).
- Tremelo: 3 finger, 4 finger, 5 finger, and 6 finger.
- Rosgado: 1 finger (i), 2 finger (tangos pattern, pi, pima), 3 finger (abenico, ima), 4 finger (cami, icam), 5 pattern (camii)
- Cross String Trills
- Timbre changes (location of pluck, angle of attack, nail contact)
- tamboura
- Golpe (flamenco ring finger and knuckle tap)
- Artificial Harmonics (pi and ai)
- Pizzicato, Sordino, mute.
- Damping strings (thumb technique)
- continuity stroke (unprepared stroke)
- Shearers rest slur, brush slur, free slur

Left Hand (LH)

- Movement of LH (shoulder flexion/extension and abduction/adduction and rotation (lever), elbow flexion/extension, wrist flexion/extension and deviation, combinations).
- LH positions.
- Finger groups 1234 and 124
- Elbow angle (abduction/adduction)
- Poised arm.
- Thumb placement
- Placement of finger tips.

- Anchor/Guide Fingers
- Extensions and Contractions (abduction and adduction of fingers).
- horizontal stretches and squeezes
- Pressing the strings down with shoulder extension, elbow flexion, and pronation/supination.
- angle of guitar, gravity, and weight of arm. Also use of fingers (70/30).
- Weight/release.
- Constant string contact (supination and pronation). Let the string push the previously used finger up. Don't let fingers fly off frets.
- Longitudinal presentation
- Transverse presentation
- Interpositional Shifts: When the hand moves from one fret to another, parallel to the strings.
- Intrapositional Shifts: when the hand changes attitudes within a given fret position, transversely across the strings.
- Barre: six-string, hanging, hinge, arche, partial, nested and un-nested, inner string, using 2, 3, 4
- Scales: G type major scale and major and minor pentatonic scales. E and A type pentatonic scales.
- Slurs: Hammer Ons, Pull Offs, and Slides (forearm rotation).
- Vibrato (shoulder rotation, abduction/adduction) (horizontal and vertical bending of strings).
- Trills (1 and two finger)
- LH scale RH arpeggio (cross string fingerings).
- Natural Harmonics
- Slurs by fijacion
- Compound shifting
- Upbeat moment

stuff not categorized yet

cross string piano slurs

alzapua

pulgar

trills (three and two finger LH trills, cross string)

Tremelo: 3 finger, 4 finger, 5 finger, and 6 finger.

chord scales

snap rest stroke

Rosgado: p ima, p i, abenico, 2 finger (tangos), 3 finger, 4 finger, 5 pattern

timbre changes (location of pluck, angle of attack, nail contact)

tamboura

string crossing (dragging and pushing, elbow flexion/extension, shoulder motion)

Thumb angles (flesh versus nail)

harmonics (natural and artificial)

Vibrato (horizontal and vertical bend)

LH scale RH arpeggio

contact point

displacement types

Thumb: flesh stroke, nail stroke, double string stroke (sor and Carlevaro

Pizzacato, Sordino, mute,

Longitudinal presentation

Transverse presentation

mixed

Damping strings (thumb technique)

slurs by fijacion

golpe (both flamenco and other taps)

choosing the right finger to cross and hit one note on one string

continuity stroke (unprepared stroke)

Shearers rest slur, brush slur, free slur

compound shifting

shifts through extension and contraction

knuckle and finger joint extension or flexion and its relation to free or rest stroke

horizontal stretches and squeezes

upbeat moment

shifts through extensions and contractions

fijacion in spanish literally means fixation

Scales:

- 1, 2, and 4 groups. Abduction and Adduction of fingers.
- Constant Contact (with string)
- Pulling from shoulder + fingers (70/30)
- Let the string push the previously used finger up
- Don't let fingers fly off frets.
- String Crossing (constant contact in left hand plus alternation between elbow and forearm in RH. Elbow brings the pick to the next string and does the first stroke).
- Play scales legato
- Tension in LH and RH fingers.