

50 Points

PLEASE NOTE: this test is not about speed. Practice slowly over the next week. Demonstrate slowly. I want to see everything done correctly. On the final you will do things at tempo.

SLOW MEANS THAT EACH NOTE IS PLUCKED AT THE METRONOME SPEED OF 60. THIS IS THE SPEED YOU SHOULD **ALWAYS** PRACTICE AND THE SPEED YOU WILL BE TESTED AT NEXT WEEK.

- I. Technique (20 Pts) The following technique must be demonstrated during the exam:
- 1) Show How to get from floppy wrist to relaxed wrist for the right hand.
 - 2) Anatomical position of the right hand
 - 3) Four finger arpeggio position for the right hand
 - 4) Know what I mean when I say 4th, 5th, or 6th arpeggio position.
 - 5) Know where your first (medial, middle) joint is for each finger and where it needs to be for free stroke and for rest stroke. The medial joint of each finger is above the string being plucked for rest stroke (so it looks like it is almost or exactly above the next adjacent lower pitched string from the string being plucked). The medial joint is below the string being plucked for free stroke (opposite of rest stroke, although it should not go so far below the string being plucked that it is above the adjacent higher pitched string). THIS KNOWLEDGE WILL STRONGLY EFFECT YOUR GRADE.
 - 6) For free stroke in your arpeggios, you should see a horse shoe between your thumb and index or thumb and middle fingers. THIS KNOWLEDGE WILL STRONGLY EFFECT YOUR GRADE.
 - 7) For free stroke scales, your thumb should follow your fingers, always being placed on the next lower adjacent string from the string being plucked. THIS KNOWLEDGE WILL STRONGLY EFFECT YOUR GRADE.
 - 8) Play off the finger tips, don't get too much flesh.
 - 9) Demonstrate playing off the left side of the **finger tip**.
 - 10) Demonstrate **Touch, Push, Pull, Release, Relax**. Understand each step of the process. THIS WILL STRONGLY EFFECT YOUR GRADE.
 - 11) Demonstrate playing with a thumb pick.
 - 12) Demonstrate thumb free stroke and rest stroke.
 - 13) Demonstrate playing off the center of the thumb tip.
 - 14) Don't bend the thumb's middle joint when doing a thumb stroke. THIS KNOWLEDGE WILL STRONGLY EFFECT YOUR GRADE.
 - 15) Keep the thumb joints relaxed when not in use. THIS WILL STRONGLY EFFECT YOUR GRADE
 - 16) Do not hold your ring and pinky fingers extended while doing any finger style work. (meaning, do not pull or hold them upwards). Keep them relaxed. THIS WILL STRONGLY EFFECT YOUR GRADE.

II. Scales. (10 Pts)

A. On a G type Major scale demonstrate

- 1) Free stroke (with following thumb).
- 2) Rest stroke (thumb does not have to follow).
- 3) Thumb Rest and Free stroke.

III: Arpeggios (10 Pts)

A. Demonstrate the following arpeggio patterns (from the arpeggio sheet):

- 1) The two 4/4 patterns
- 2) The two 3/4 patterns
- 3) The two 6/8 patterns
- 4) Plucking a four note chord with your fingers (opening the jar, wrist deviation towards the thumb)

B. Technique of Arpeggios:

- 1) Use thumb rest stroke for the low A and E strings
- 2) Use free stroke for the D string.
- 3) Proper execution of free stroke (focus on placing the medial joint of each finger in the proper location for free stroke and not holding up fingers ac (ring and pinky)).
- 4) Do not forget to alternate your bass strings!!!! While I don't show the full alternating bass in the 6/8 example, you must be able to alternate your bass strings in 3/4, 4/4, and 6/8 patterns
- 5) Be able to demonstrate sequential planting, full planting, and full sequential planting.
- 6) If your finger's medial joints are properly placed for the arpeggio, you should see a horse shoe shape between your thumb, palm, and index or middle finger.

IV: Vocabulary: The following vocabulary will be on the test. You must either demonstrate this or write down the definition of the words.

Written Portion

Muscle: Contracts and pulls tendons to move joints and bones.

Joints: Connections between bones that allow movement.

Tension: unnecessary muscular contraction.

Dynamic Tension: unnecessary movement of a joint.

Static Tension: Unnecessary muscle contraction that does not result in joint motion (flexing the bicep is an example).

Right Hand Finger Letters:

- 1) p: thumb
- 2) i: Index
- 3) m: middle
- 4) a: ring
- 5) c: pinky

Demonstrated Portion:

Setting the Wrist (Relaxed/Neutral Wrist): bring the wrist into relaxed (no passive or active flexion, extension, or deviation). This can be experienced by holding the hand in front of you so that it is palm down and passively flexed and then rotating the forearm until you feel a sensation in the wrist when it goes into the relaxed position. When actually playing the guitar, this is not achieved with forearm rotation. Instead, this is achieved by finding the proper spine alignment, bringing the guitar to the body, finding the right forearm contact point, and then using the shoulder to bring the right hand to the strings. The wrist is correctly aligned when you feel it “set” to its neutral position from the motions of the shoulder with small amount of passive flexion that results from gravity pushing down on the wrist.

Touch, Push, Pull, Release, Relax: **Touch** the string with knuckle flexion and finger joint extension, **Push** the string with the same knuckle joint flexion and finger joint extension, **Pull** the string to the adjacent lower pitched string by flexing the two finger joints, **Release** the string by continuing the flexion of the fingers first joint, **Relax** the knuckle and finger joints after the stroke is completed.

Planting: placing the right hand finger tips on the strings they are to play before they are going to be used. Planting is one form of preparation. Guide and Anchor fingers are also examples of planting, although in this case the goal is both preparation and the release of muscular activity, because planting the anchor finger in the right hand relieves the right arm from holding the hand up.

Sequential Planting: Used in right hand arpeggio technique: when one finger is planted, then that same finger plucks the string, and as that finger plucks the next finger is planted on the next string to be plucked.

Full Plant: Usually used in ascending arpeggios. This is when all fingers are planted in preparation for what is to be played.