

8

MACROCOSMOS

GUITAR

Guitar  
Technique

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## ***Book 8 Overview***

Book 8 diagnoses the physical and mental efficiency of an action through the interplay of muscle, nerve and audible motion by initiating routines that solve technical problems.

It provides a methodology that creates kinetic dexterity and subtlety along with finger independence. It also educates players in tone production that facilitates musical expression by the sensitivity of touching strings.

All this is achieved by presenting a library of sequential procedures that establish a technical procedure for plectrum and finger style guitar no matter what kind of music they play. It also provides a resource for those who aspire to a higher creative ideal not only as an accomplished performer but also as a guitar teacher.

Book 8 is a reference to objectives that detail the following:

- 1 Kinetic technique*
- 2 Shoulders, Elbows & Wrists*
- 3 Right thumb*
- 4 Right hand fingers*
- 5 Plectrum*
- 6 Rest stroke*
- 7 Free stroke*
- 8 Left hand*
- 9 Single notes*
- 10 Intervals*
- 11 Simultaneity*
- 12 Polyrhythms*
- 13 Isomorphism*
- 14 Mental training*
- 15 Routines*

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# Exercise 4

*p i m a*

Simi

1  
2  
3  
4  
5  
6  
7  
8  
9  
10  
11  
12

Detailed description: This is a musical exercise consisting of 12 staves of music. Each staff is written on a treble clef staff in 4/4 time. The music is composed of eighth-note patterns. The first staff begins with the lyrics 'p i m a' above the first four notes and 'Simi' below the fifth note. The remaining staves continue the eighth-note patterns without lyrics. The exercise is numbered 1 through 12 on the left side of each staff.

# *Procedures for Technical Scheme One*

## *Exercises 1 - 6 Single notes*

1 The kinetic design of technical scheme one aims to mature the manipulation of consecutive single notes. Always find a comfortable tempo and use mirrors to inform you about the specific movements.

2 Plectrum players alternate their strokes between down up or up down. The presumption is made that the player always investigates relevant stroke alternatives for themselves particularly when leaping strings.

For the finger stylist, the right hand thumb generally plays strings 6.5.4 and fingers i.m.a. will play strings 3.2.1, respectively. However at times exercises will suggest an oscillation between only two fingers. Again decisions about the chosen alternatives are left to the player's discretion.

3 Be meticulous in isolating any restrictive movement and observe the efficient learning procedures discussed in Book 1 and Book 8.

4 Although a relative thing, always make tone production a high priority. By increasing kinetic technique and nurturing hearing skills we also improve our sense of touch which cultivates the texturalisation of tones.

5 The duration of notes can be longer than notated. An example of this is in Ex 1 no 5 where the open G of the 3rd string could be played as a minim, as could the open B of 2nd string etc. This flexibility of duration is common through out the book. Seeking out the potentials of an exercise nurtures a creative process in what would otherwise be a dry setting.

6 Familiarity with all time signatures is assisted by their natural accents being highlighted by their beaming, grouping individual notes together.

7 In considering repeat signs, for instance at times they can be ignored as with Ex 5 no 8.9.10, by being played as a continuum. Equally the retrograde (backwards) of exercises when possible, try Ex 5 no 32.

8 Exercises evolve polyphony by producing cross rhythms that highlight counterpoints, Ex 4 no 1 to 12 have a bass line suggesting a three pattern while the fingers play a four pattern. It is here that accenting can be introduced along with the inclusion of various textures and/or dynamics.

9 Ex 6 no 1 to 17 are tremolo patterns, for plectrum players the triplet takes 2 beats to complete or a stroke repeated. For p.i.m.a. the potential of any exercise lies in establishing a set right hand fingering sequence.

## *Procedures for Technical Scheme Eight*

### *Exercises 30 - 37 Isomorphism*

1 Ex 30 is the fundamental pattern of scheme eight. It highlights the sounding of oblique motion i.e. the counterpoint of one voice being active while the other remains passive, or sustained.

In the first example the slur line indicates that fingers 1 and 2 are to be manipulated starting with first finger, while fingers 3 and 4 remain on the same string. A second version starting with finger 2 is also to be played. This is the primary pattern that gets developed in this particular technical scheme. All exercises here focus on the ability to enhance finger independence. A contradiction is to be noted here for although our fingers are connected to each other by their tendons which in turn attach their muscles to the bones of our hands, we also need to train them to be completely independent of each other, and herein lies the problem.

Therefore these patterns display sophisticated manoeuvres that require intense concentration. As a consequence of regularly isolating fingers in this way a high level of strength and dexterity will be achieved.

2 Exercises 30 to 37 incrementally become more demanding, be mindful of posture and the interplay between shoulders, elbows and wrists.

3 Each pattern challenges our ability to create an audible balance between the sustained notes and the melodic activity of the other, for each voice demands a different dynamic. However the emphasis placed on the disparity of dynamic is lessened when the tempo is above 60mm.

Always aim to separate the counterpoints by allocating different textures to the two intervals being sustained as opposed to the moving line. Hearing the orchestration of parts on a solo instrument is a cultivated process which when nurtured yields highly musical results.

4 Exercises 34 to 37 present counterpoint by contrary motion. These patterns are more available on the narrow necks of steel stringed instruments, particularly solid body guitars with light strings and a low action. Nevertheless by moving the kinetic pattern to a higher fret position for wider necks the fatigue factor of these exercises is reduced.

5 It is recommended to play the exercise only with a well conditioned hand and one that has been warmed up by less strenuous kinetic movements, best used towards the end of a routine.



# Isometrics

## Exercise 30

