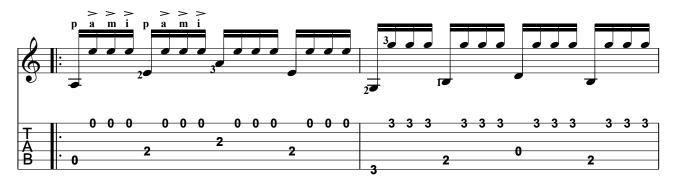
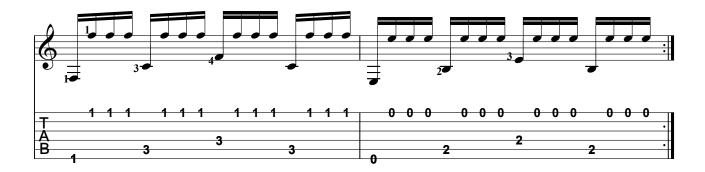
Rest Strokes

A very helpful technique in developing accurate control on the intrinsic fingering motion of the classical tremolo is to *practice tremolo using rest strokes* (*apoyando*). The famous flamenco guitar teacher **Juan Martin** illustrated this tremolo practice technique to me during one his masterclasses. This creates a more intense sound on the a-m-i part, making the transition to free-stroke later on much easier to undertake. It also makes the rhythm of the tremolo feel more natural and is a great warm-up exercise! Here's the example Juan Martin used to illustrate this technique:



Tremolo Rest Strokes





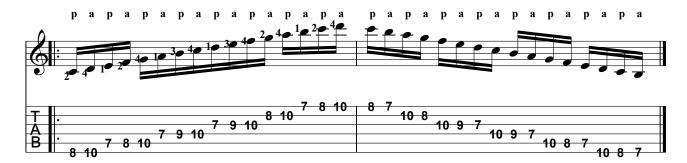
Thumb - Ring finger scales

During my research, I have found that the most common problem classical guitarists seem to have with their tremolo is that it is uneven and seems to develop a "gallop"-sounding rhythm. The usual place in the tremolo pattern, be it classical, flamenco or any other extended form, that the unwelcome galloping takes place is the transition from thumb to ring finger (p-a). One of the hardest parts of perfecting tremolo technique is keeping **even the transition from thumb to ring finger**. The best way that I have found to help remedy this is to practice scales and single note sequences using alternation of Thumb-Ring finger.

Here is a basic C major scale played in the 7th position using p-a alternation. Watch those string-crossings!

Exercise # 3

Thumb-Ring Finger Scales



In the following example, the ring finger will be playing on the second string. Again, make sure to keep repeating the outlined pattern for at least a few minutes, in order to train the p-a alternation!

Exercise # 5c

Thumb-Ring finger Alternation - Part II



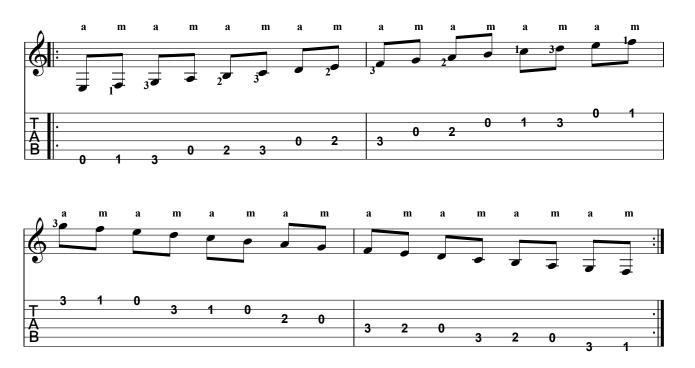
Scales with middle-ring finger alternation

The "a"-"m" (ring finger to middle finger) movement is the second trouble spot when executing the classical guitar tremolo. A very effective way to increase the autonomy of these fingers is to **practice scales using strict alternation of "a"-"m"**, both free-stroke & rest-stroke.

Here is the E Phrygian scale in the 1st position played using **strict alternation of** "a"-"m". Take your time with these exercises! Try to project a clear, well-rounded sound from your instrument.

Exercise #6

Middle-Ring finger Scales - Part I



Variable Accents

Another way to greatly improve the rhythmical evenness of your tremolo technique is by using **variable accents**. The most practical way of doing that is *to practice it slowly with a slight but obvious accent on "m"*. This will subdivide the usual 16th note pattern of the tremolo into two distinct groups of two 8th notes each. After considerable practice, when the tremolo is sped up, the accent on the middle finger tends to dissolve, leaving an even tremolo technique. There is significant physiological association between the middle & ring fingers, and this practicing technique helps considerably in creating more independence between these them. Use the metronome to mark time points on "p" and "m". We will see a very similar concept to this recommended by classical guitarist *Sharon Isbin*.

Exercise #9

Variable Tremolo Accents

