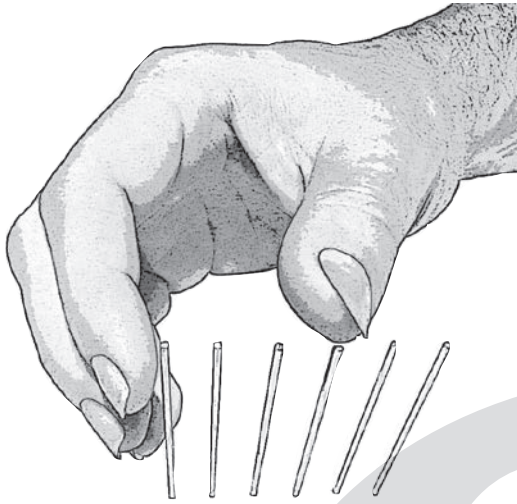
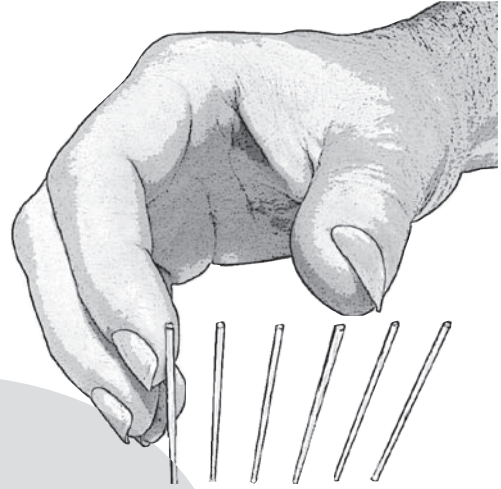


THE TWO WAYS OF STRIKING A STRING

PLAYING WITH REST STROKE (APOYANDO)

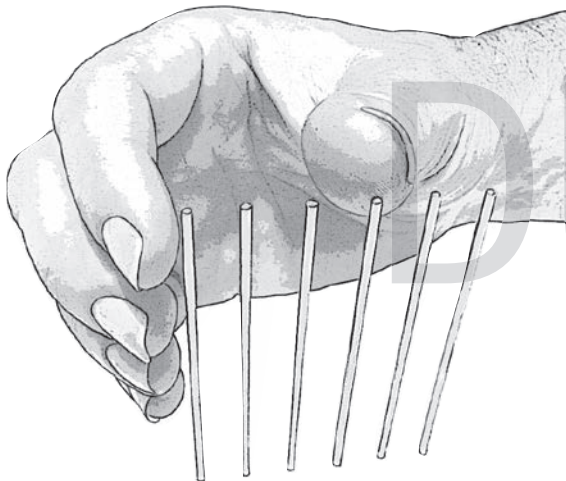


I. When playing with the rest stroke, the strike impulse comes from the knuckle. The **entire finger** swings forward. The thumb is slack, the lower arm and hand completely relaxed.

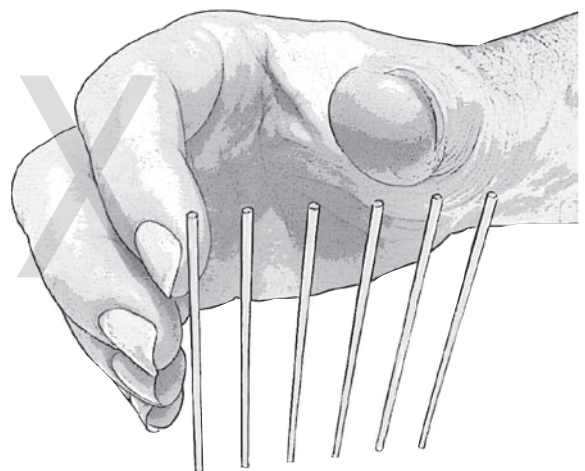


II. This picture shows the place on the ball of the finger which touches the string first. The striking movement is not stopped (except if you want to damp the string) but continued with a **follow-through**.

PLAYING WITH FREE STROKE (TIRANDO)



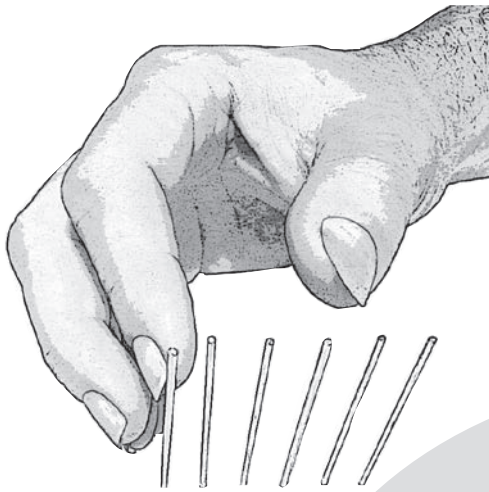
I. When playing with the free stroke, the strike impulse also comes from the knuckle, but with participation of the middle joint.



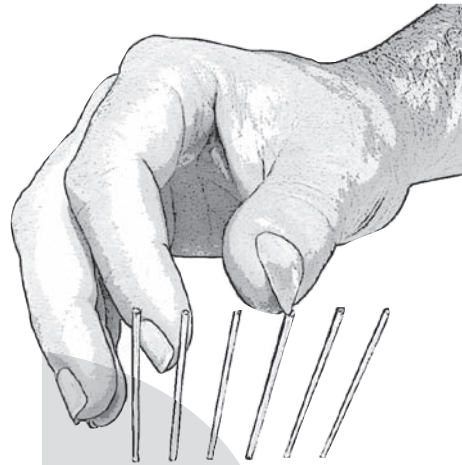
II. Pay attention to the correct position of the right hand: the knuckle should be at a right angle to the string to be played, so that the middle and last joints are also bent.

TIP:

In order to stabilise the entire striking process, the thumb **may** rest on one of the lower bass strings, as loosely as possible and without actually pressing on the string.



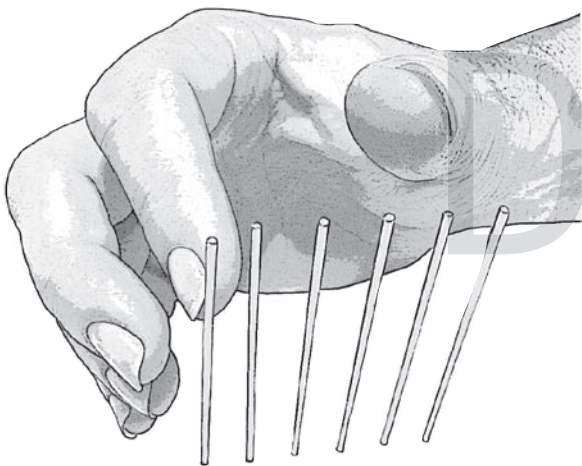
III. Here you can see how the string glides along the ball of the finger (towards the nail) and starts moving – ideally in the direction of the soundboard. The string resistance is cushioned by the last finger joint, so that the hand and lower arm can remain quiet and relaxed.



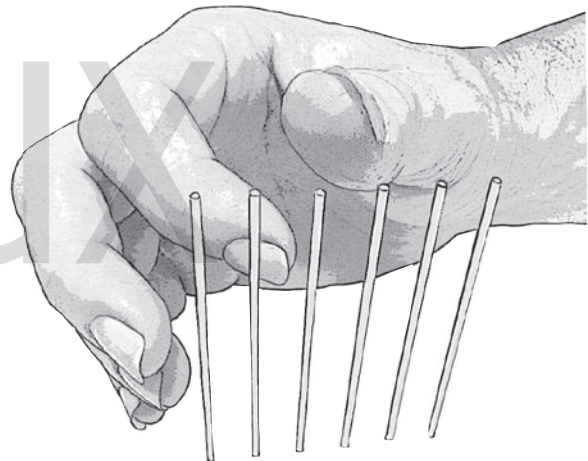
IV. The striking finger comes to rest on the next lower string (= rest stroke). It should relax immediately and exert no pressure on this string. Playing with rest stroke makes possible a **round, full, and strong** tone.

TIP:

Avoid the widespread mistake of striking the string with the last joint, which then is drawn up almost vertically. This always creates ugly noises and results in a very sharp, unpleasant sound.



III. With the tirando stroke, the string also glides from the ball of the finger towards the nail. This part of the movement corresponds to the apoyando stroke. The hand and lower arm remain relaxed, and the last joint of the finger helps to overcome the string resistance.



IV. The striking finger continues moving over the next lower string towards the palm of the hand. The free stroke facilitates **light and fluent** playing. The full, round, and strong sound that one achieves with the rest stroke should serve as the ideal sound to strive for.