

## Technical comments

- 1) Cross the 5<sup>th</sup> and the 6<sup>th</sup> strings on the VII<sup>th</sup> fret like for the imitation of the side-drum. Try to imitate the gong (look for an appropriate timber). Or either stuck a match in between the 6<sup>th</sup>, 5<sup>th</sup> and 4<sup>th</sup> strings in the region of the VI<sup>th</sup> fret. The match should only touch the 3<sup>rd</sup> string. Play with your thumb on the 3<sup>rd</sup> string. Of course, the match should be quickly pulled out when necessary to let you play further.
- 2) Tap with the thumb on the lower wing of the bridge, imitate heartbeating.
- 3) The 2<sup>nd</sup> guitar takes on the leading role. Make it very clear. Create a “stereoeffect”.
- 4) Cross the 2<sup>nd</sup> and the 3<sup>rd</sup> strings on the XI<sup>th</sup> fret, then slide smoothly to the XIII<sup>th</sup> fret. Play on the crossed strings apoyando as on a single one.
- 5) Slap with the thump on the bass strings in the region of the upper frets (XVI<sup>th</sup> – XIX<sup>th</sup>) so, that the strings beat against the frets and produce a flapping sound. Slap across the strings, parallel with the frets, like you do when playing tamburo. The sound of the blow of the thumb against the fingerboard will be appropriate in the case. We call this action “slap” and use it fairly often to imitate percussion in the part of the accompanying guitar. The action is done by rotating the forearm anticlockwise (like in tamburo technique).
- 6) The chord is played only by glissando (left hand solo).
- 7) Bend the 2<sup>nd</sup> string from “A-sharp” to “B”, following the note-length carefully. The lower voice is played with artificial flageolets.
- 8) Pull the 6<sup>th</sup> string with the thumb in the direction perpendicular to the fingerboard and let it go. The left hand finger should keep the note shown. So you get a sound of definite height, combined with flapping of the string against the fingerboard (the so-called Bartok’s pizzicato). In combination with “ordinary” slap (p.5).
- 9) Play with the thumb, using its nail like a plectrum, very closely to the saddle. The sound of friction of the nail against the string winding may be present. Here we imitate the Jew’s harp.
- 10) Apoyando staccatissimo up to the end of the part.
- 11) Go on imitating the Jew’s harp. You may also use p-i fingering as well instead of the thumb alone.
- 12) Secco rasgueado in the direction to the 1<sup>st</sup> string, then slap, then strike in the direction to the 6<sup>th</sup> string then i, m, a. Strokes are made only with fingers without any forearm movement. It is not necessary to strike all the six strings when playing to the 6<sup>th</sup> string.
- 13) The thumb goes on imitating the Jew’s harp (or the thumb together with the index with their nails very closely to the saddle). The melody is doubled, mainly in fourths, and played on the 4<sup>th</sup> and the 5<sup>th</sup> strings quite traditionally.
- 14) Go on playing in triplet the chords shown up to the end of the part.
- 15) Twice tamburo near the bridge, then slap over the soundhole, then slap over the fingerboard.
- 16) Put the thumb and index together as if you were holding a plectrum, hit the strings in the direction from the 6<sup>th</sup> to the 4<sup>th</sup> string. The upper voice should be played with a deeper immersion into the strings. The timber and manner of playing should resemble “trash” style.
- 17) The thumb and index – like holding a plectrum, staccato with the left hand, glissando on “G”, “C” – only with the left hand.
- 18) Fingering – on the player’s choice, the upper voice may be not played.