

This is a work in progress but I wanted to gather some examples of hand arm complex type movements. Good videos that show great players moving with and from the whole arm. Some videos are so self evident I don't bother but when necessary I include time stamps and notes for where you should go. Notice how all their movements are a bunch of adjustments. Relaxation is not a point of arrival. It is an equilibrium they move in and out of. They don't stay in one static pose but reposition based on the technical demands that come from the musical demands.

We start with showing an example of a hand that is not grounded (meaning fingers are not constantly in contact with the strings) and then an example of one that is very grounded (fingers are not always but mostly in contact with the strings). Then I go in (roughly) chronological order for classical posture and then the same for flamenco to see the development of the right hand. You can see how the guitar neck becomes less perpendicular to the body and more upright and how the right wrist has less deviation (Segovia Parkening) and starts to align more with the forearm (Rene, Galbraith, Grisha, etc).

Section 1: an ungrounded example and then a grounded example.

Elliot Fisk (Ungrounded)

Lets start with an example of a hand that, relative to other examples, is not as grounded (in this particular video, I do not mean this about his playing in general). I just stumbled on this and it illustrates the point I am trying to make from it the opposite direction. Also notice how tense the hand looks, particularly the bent thumb

At 7:15 you still can see the hand arm complex but you can see that the hand isn't grounded. Watch how much more his hand shakes compared to John Williams. How much more often it is in the air.

<https://www.youtube.com/watch?v=44fqySSaS4>



John Williams (Grounded)

Look at how grounded his hand is. It doesn't shake. Also notice the relative lack of bend (tension) in the thumb.

[John Williams: Bach - Prelude from Lute Suite No. 4 in E Major \(Seville, Spain\) Part 2/9](#)



Now we are going to travel through classical guitar posture and technique in reverse chronological order (roughly).

Fernando Sor

See how Sor is thinking about the body in the passage below from his method written in 1830.

POSITION OF THE INSTRUMENT.

Having had no master, I have been obliged to reason before raising any maxim into a fixed principle. I observed that all masters on the pianoforte agree in sitting opposite the middle of the key-board, namely the middle of the horizontal line passed over by both hands. I considered this precept very just, because, leaving both arms equally separated from the body, no motion would be confined. Hence I concluded that the middle part of the string (the 12th fret) should be found opposite my form of the guitar, which, describing the A as that which should be placed on the instrument is too low for the left hand to be placed of requiring the guitar-makers to make any support for my right foot which, by keeping my knee higher, raised the guitar to a proper height for the left hand. Yet, in proportion as I have required more and more of the instrument, I have found it necessary to have it better fixed in its position, from which it should not deviate but when I wished. To effect this, I have found nothing better than to have before me a table, presenting one of its corners opposite the 12th fret, allowing me to rest the point

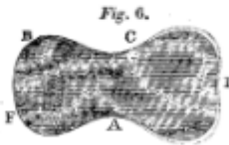


Fig. 6.

body. This opinion I found supported by the curve B C D A F, fig. 6, indicates the point right knee; but as in this case the instrument is too low for the left hand to be placed in the way which I find necessary, instead of requiring the guitar-makers to make any innovation in the instrument, I sought a support for my right foot which, by keeping my knee higher, raised the guitar to a proper height for the left hand. Yet, in proportion as I have required more and more of the instrument, I have found it necessary to have it better fixed in its position, from which it should not deviate but when I wished. To effect this, I have found nothing better than to have before me a table, presenting one of its corners opposite the 12th fret, allowing me to rest the point

Fig. 7.



Fig. 8.

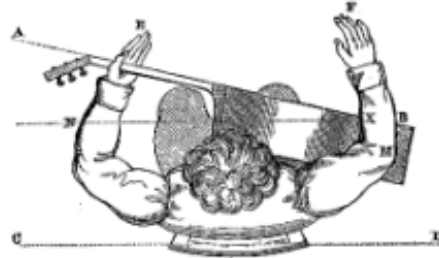


B of the instrument on the right knee a little turned out, and the point C on the corner D. By these means, finding myself placed in the position represented in figure 7. I am enabled to pass the left hand readily over the finger-board, it not being obliged to support the neck of the instrument, because the guitar is not only supported by the knee and the table, but is fixed by the weight of the right hand, which I cause to rest entirely on the point E.

I made yet another reflection on the position of the guitar. I remarked that the French and Italians generally held it in the way represented in fig. 8; and that the line A F was always parallel to the plane on which the man appears to the eye. That position (if I endeavoured to take it) would oblige me to advance the right shoulder in a constrained manner. My arm, having no support, could not determine a fixed position for the hand. The tendons acting continually to keep the arm in an unnatural position, such as the angle B C D, would make me feel difficulty in moving the joints of the fingers, and indeed often pain. At first I said to myself that this position could only be compared to that of a pianist sitting at one end of the key-board; that the left arm being

raised for a long time, the circulation of the blood must be affected in the parts most distant from the body; that the line C D, formed by the fore-arm indicates its continuation D E as the natural direction of the right hand, and that the latter being obliged to rise to encounter the strings, the wrist must be in a continual state of contraction in

Fig. 9.

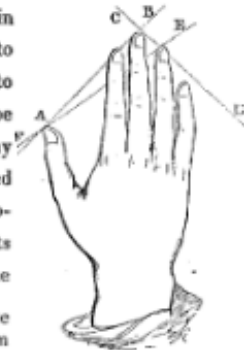


order to keep it curved. I establish as a principle that since on my left I should have only the hand beyond the line A B, fig. 9, whilst on my right, half the fore arm should be advanced, the line A B could not by any means be parallel to the line C D, if I wished to prevent displacing my right shoulder, and the parallel could only be N B. Thus placed, I found that by letting my right hand F incline naturally, it came exactly in front of the strings; that, from its form and the different lengths of the fingers, I could use to advantage the dimensions given it by nature, instead of modifying them in order to accommodate them to the proper distances; and that the point X, at the middle of the fore arm, serving me as a support, I had only to make a motion with the elbow to cause the arm of the lever X M to act in the opposite direction to that which I desired to communicate to the other arm of the lever X F.

RIGHT HAND.

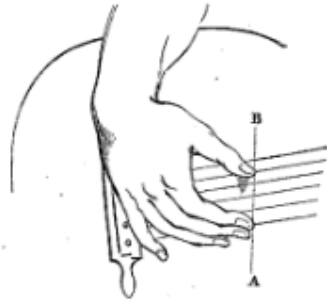
The line on which the strings bear at the edge of the bridge, is a straight line, as well as that of the nut, consequently all the strings are in the same plane. If these strings were to be touched by keys or moved by quills, like the old harpsichords and spinets, all the hammers or jacks (when not set in motion) would be seen to form a straight line parallel to the strings which they were to set in vibration; and when several were made to act at once, they would always preserve a straight line parallel to the plane of the strings, and this would be one cause of uniformity in the quantity and quality of the sound. From this truth I deduced that it is necessary for the ends of the fingers of this hand to be placed in a straight line in front of the strings and parallel to the plane which they form, and I examined whether my fingers were found in that situation naturally. I saw that my fingers did not allow me to apply a straight line to touch the extremities of more than three of them, fig. 10, A B, and that if I wished to bring in the fourth, it would always be at the expense of the two which, being obliged to be bent not to over-pass the line E A (the others continuing extended), would place my hand in a constrained position, on account of the difficulty which I have always experienced in bending one single finger (excepting the thumb), if the others have not a point of support, as happens to the left hand. The joint of the thumb as well as its position cause its action to be in another direction different from that of the fingers, and, besides the possibility of pushing the string, it can approach them or recede without deranging the hand. It can slide on two succeeding strings with such a velocity as to make them both be heard together. I therefore establish as a rule of my fingering, for the right hand, to employ commonly only the three fingers touched by the line A B, and to use the fourth only for playing a chord in four parts of which the part nearest to the base leaves an intermediate string, as in example I, Plate I.

Fig. 10. Right hand.



The fingers in front of the strings should not be more curved than those represented in fig. 11. The act

Fig. 11. *Right hand.*



of setting the string in vibration ought to be only the act of shutting the hand, without however shutting it entirely. The thumb should never be directed towards the hollow of the hand, but act with the next finger as if going to make a cross with it, going itself above the finger. To keep the line A B parallel to the plane of the strings, I found it necessary to raise the hand a little on the side of the little finger. Many other precepts I imposed on myself with regard to the right hand; but as its position alone is the matter in question here, I shall speak of them when treating on the quality of tone and the manner of setting the strings in vibration.

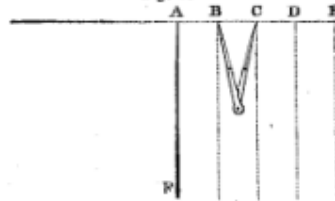
LEFT HAND.

This hand has occasioned me to make many more reflections than the right. I observed that most guitarists had only half the hand before the finger-board, because it sustained the neck, with the summit of the angle formed

Fig. 12. *Left hand.*



Fig. 13



by the thumb and forefinger, fig. 12; that in this position I was obliged to contract the forefinger excessively to press F at the first fret of the smallest string; that the ends of my fingers not falling perpendicularly on the strings, I must make greater efforts to press them, and consequently it was almost unavoidable to touch the neighbouring string and to damp a sound which I might want; and when I had to perform a note a semitone higher than that which was within reach of my finger, it was necessary to displace my whole hand, which I could not do without displacing likewise the fore arm; and I could not acquire a perfect assurance of finding again the point desired, when removed from it, if my whole arm was to concur in the action, because if I ought to be sure of taking the distances A B, B C, &c. (fig. 13). exactly, I could never be so certain by using a stick E A, as by employing the small pair of compasses B: the length of the former and the want of a point of support occasion the end of it to be more liable to variation than the points of the compasses.

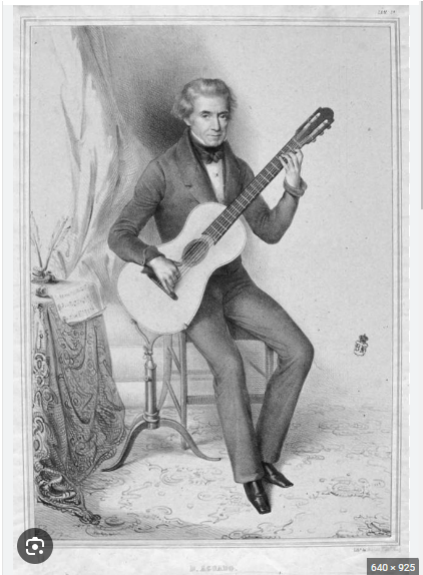
All these inconveniences were motives sufficiently powerful with me not to place my hand in that manner. I saw no reason why the thumb, which plays such an important part in the right hand, should do nothing in the left hand, except on occasions wherein nature having given it neither the suitable form nor dimensions for that employment, it

little curved as possible, for the following reason :—by supposing A the size of the string (fig. 18), the fore finger, in moving it, communicates the impulse towards the point B. The reaction must take place towards the point C, and the alternate motion having been once established, the vibrations would take place in a direction parallel to the plane of the sounding-board, as well as to that of the finger-board, and the equidistance would be always preserved. It is true, that the roundness of the tip of the finger, which tends to make itself a passage, causing the string which presents itself as an obstacle to yield to its impulse, will compel it, through the curve D E, to take, at the same time, the direction towards F, which will produce the reaction F G ; but the space in which these vibrations will take place is much smaller, and the first vibration meeting with no obstacle, the sound will be pure, and will continue as long as the goodness of the string and the instrument will permit.

QUALITY OF TONE

Dionisio Aguado

See Aguado writing in his method 1834 how he built a stand so that the body did not need to hold up the guitar (a variation of what Galbraith later did). See in these passages how he is thinking about the body.



PART ONE:
Theoretical and Practical

CHAPTER I
Concept of the guitar

1. The guitar is an instrument which is not as yet well known. Who would think that of all those used today it is perhaps the most suitable for producing the effect of an orchestra in miniature? It seems inconceivable at a first glance, but experience leaves no doubt. Thanks to the felicitous idea of fixing it in position, it is easy to practise it and examine its nature in order to seek unusual effects. As it is full of resources for expressing musical ideas, the guitar is suitable for improvisation, or as we might say, playing as the fancy takes us. The best evidence of this is that despite my advanced age and weak physical constitution, I have succeeded in producing the effects described, and would add, if I may be allowed, that I have succeeded in flattering my amour propre to the point of being satisfied with how I play. Much may be expected of the guitar in the young strong hands of persons of delicate sensitivity and fertile imagination. Its defect—if what I am about to describe can be so called—is that because of the length of the strings, and the way in which they are plucked, the sounds seem less loud than those of the piano and the harp, and yet, if one knows how to produce them, they are louder than one might think. Weak but well-trained hands can so use the strings as to produce pleasant and agreeable effects, but strong well-trained hands may well cause admiration, surprise and enthusiasm for the novelty and vigour of the effects.

2. In order for the guitar to produce brilliant sounds, it is essential not only for the strings to vibrate, but for the guitar itself to vibrate. All that interferes with this must be counterproductive, and in fact this has been the case in the methods of holding the guitar used until now, since it had to be supported on the thigh or the chair, and against the player's body and arm, thus preventing the vibrations of the different parts of the soundbox, and using energy to steady the instrument which should be occupied *entirely* by the fingers of both hands to produce the desired effects.

3. My first ideas of steadying the guitar in a fixed position came to me eight years ago and I made several attempts at it. I recently perfected the device I invented, and I have used it continually, because in addition to being simple, easy and aesthetic in appearance, it gives the guitar, whatever its form and build, all the angles at which the player may desire to hold it; it will be understood that I am referring to the Tripod or Aguado Device [*Tripode ó Máquina de Aguado*] (see Plate 2, figure 1).¹

¹ I have found it desirable to change the name of the device and abandon the first name I used—*tripódison*—which has given rise to some mistaken ideas. I am therefore using either of the two names appearing in the text, and in referring to this useful and profitable mechanism, I shall call it indiscriminately *tripod* or *device* [*tripode ó máquina*] instead of *tripódison*.

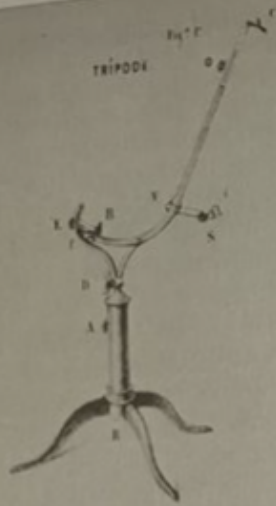
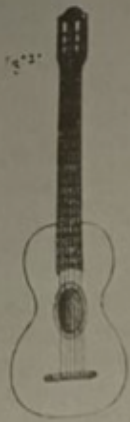


PLATE 2

4. These favourable circumstances and the good service which this device gives both the instrument and the player allow me to hope that its use will become generalized and that inclination for the guitar will increase as soon as it is seen that it can be played with greater perfection with the help of this device, since the will is obeyed exactly, and the inner self, in direct contact with the body of the instrument, is in a position to express the most refined sentiments.

5. Despite the advantages of using the tripod, the principles I shall establish for training the two hands are equally applicable to learning the guitar held in any of the ways which have been used up to now.

CHAPTER II

Nature of the guitar

6. An instrument suited for improvisation is one which offers the imagination many means of expressing ideas of different kinds. The guitar is one such, owing to the variety of quality and volume in the sound of its strings, and the combinations which can be made with them, in addition to the guitar's own virtues. I shall give my reasons for this opinion.

7. 1st. Each guitar string is different in nature according to its thickness. Play the first string (see §18) stopped (§40) at the first fret (§16); then play the second string stopped at the sixth fret, then the third string stopped at the tenth fret, and lastly play the fourth string stopped at the fifteenth fret; the sound produced at these four points is the same in terms of the guitar scale, but each is of a different quality owing to the different thicknesses of the strings and the materials they are made of.

8. 2nd. The same sound allows of infinite modifications of *volume*, from *pianissimo* to *fortissimo*, depending on the strength the right hand uses to pluck it (§40) *without moving from one spot*; and this operation can be varied as often as the hand can change position over five or six lines in the portion of the string between the bridge (§14) and the sound-hole (§14).

9. 3rd. In this same portion of the string, there is variety in the *quality* of the sound of each string, depending on how the fingers of the right hand pluck it; the variety is greater if the nails are used (§§36 and 37). By plucking the same string with the thumb and then with one of the fingers, a notable difference can be observed in the quality of the sounds.

10. 4th. The meeting of the sounds of the gut strings with those of the bass strings leads to a larger number of combinations which produce their own effects.

11. 5th. The sounds can be *sustained*, *prolonged*, and *cut short* when desired, thus giving an exact and intelligible representation of harmony.

12. These means can be used to give the music genuine expression, conferring on it the colour desired or required.

CHAPTER IV

The Tripod or Aguado Device

20. *Description.* The tripod is a device intended to maintain the guitar in a fixed position for easy playing, and for increasing its volume as far as possible. It has two main parts (see Plate 2,

* [In the original Spanish, Aguado uses the word *traste* to mean the space between the frets: the frets themselves he calls the *divisiones de los trastes*.]

² Some French guitars have an oval hole, as may be seen in Plate 2, figure 3, but it is more usually circular.

³ Each fret shortens the vibrating string by an eighteenth.

figure 1): an upper part entirely of metal, and a lower part, which provides a base for the other, and which because of its three legs suggested the adoption of the Greek name I gave it to begin with. The lower part consists of a small cylinder of wood on three folding legs.⁴ The upper or metal part of the device has a spike or base which fits into a deep hole drilled in the top end of the cylinder. A is a peg with a screw which keeps the metal section fixed at the height at which it has been set; B is a spike which is inserted in the hole to be found in the lower part of nearly all guitars, which normally has a wood or ivory plug; C is another spike which is inserted in a hole of the appropriate size made in the base or foot of the shaft on the left side as the guitar is placed, which must follow the direction of the spike and in such a way that the long arm of the device does not touch the guitar either behind or above; D is a screw which tightens the device once the guitar (placed on it) has been given the desired angle in relation to the body; E is another screw to hold the device firmly once the neck is at the desired height; f, i, and O are small screws which lengthen the device so that it fits all types of guitars; V is another screw which changes the direction of the long arm in order to bring the upper spike to the hole; S is the bracket in which the curved lower part of the guitar is placed; R is a small metal disc so made that its three arms fit exactly over the three open legs so that they cannot close.

21. *Advantages of using the tripod.* The following are of course obvious: 1. The guitar is as isolated as possible, since it is supported only on the two spikes which fit into the only two solid parts of the instrument; the result is that the entire instrument can vibrate freely.⁵ 2. The player has complete control of the physical faculties of both hands, with the result that the guitar will give all the sound of which it is capable, thus producing in all cases a considerable increase in volume compared with that produced when the instrument is otherwise positioned. Now nothing can prevent a guitar-lover from making free use of the resources which the nature of the instrument offers, guided by his taste and intelligence. 3. The position of the guitar player is natural and graceful, and most suitable and elegant for ladies. There is perhaps no other instrument in respect of which ladies are so much at an advantage. It is also suitable because there are people who do not play this instrument for fear of damaging the chest; this fear is dispelled if the device is used. 4. For the spectator, the greatest difficulties may be made to seem easy.⁶ 5. If anyone who has learned to play the guitar with the tripod ever plays without it, he may note the advantage of placing his hands correctly as he learned using the device. It is not true that once accustomed to playing with the tripod one is unable to play in any other position; the fact is that in this case one misses the advantages obtained from its use. 6. Singers who accompany themselves on the guitar maintain a posture suitable for voice-production. 7. Harmonics (Lesson 43) can be played easily and sound clearer. 8. It is easy to use the frets on the fingerboard beyond the neck.⁷

⁴ These three legs and the entire device when taken apart can be folded up and put in the same case as the guitar. To do this, the arm of the metal section is folded up and that section placed in the bottom of the case beneath the neck of the guitar, with wooden clips to hold it down. The lower part goes beside it with the three legs folded up. The only requirement is to make the case slightly broader than usual.

⁵ When I perfected the device, the famous Sor accepted its use, and often said that he regretted that it had not been invented when he first began to play the guitar so as always to have used it.

⁶ I consider that it is extremely difficult to perform fast passages brilliantly and rapidly without using the tripod. But, once the guitar is fixed in position, the well-trained fingers of the left hand run confidently over the strings which are always in the same place, like the piano keyboard, while the fingers of the right hand do the same in their own domain.

⁷ Once the advantages of the fixed position of the guitar are known, especially that of making the strings produce all the sound of which they are capable, and once the means of so doing has been learned—this being a basic part of this method—attention will be given to the best way of constructing a guitar.

CHAPTER V

Conditions for playing the guitar well

22. The guitarist must set himself the task of mastering the sound aspect: that is, he must master the strings; and he will do so when the following conditions are observed:
In the right hand, correct plucking of the strings with vigour, using the tips of the fingers and with the support only of the wrist without any pronounced intervention by the arm, and also sufficient sureness so that the fingers of this hand do not miss a movement although the hand constantly changes position.

Smoothness in the left arm and free play in the fingers of the left hand, which should become accustomed to be parallel to the neck in its movements from the body to the nut, while the fingers must move completely independently of each other without putting more pressure than is desirable on the strings.

23. Once the hands have been well taught according to the rules to be established, perfection consists in both hands working completely independently of each other, each in its own context, as if they belonged to two different wills, and in obtaining such balance in their simultaneous action, that however intense the sound, and however rapid and difficult the piece played, the guitar may be observed not to move, but to appear firmly held.

CHAPTER VI

Conditions required in a good guitar

24. It is a mistake to believe that a guitarist can excel with a bad or mediocre guitar: the better the instrument, the more he will excel. Nowadays, much is demanded of this instrument, and for this reason it should be a good one.

25. In addition to being well constructed and precisely fretted, the guitar must be resonant, that is, the vibrations of the strings played should last. The guitar must have equality of tone: I mean that the sounds made by the upper strings played over their whole length should correspond in volume to those of the bass strings. I have made many efforts to modify the form and internal construction of the instrument, and indeed they have not been in vain. I possess a guitar which has all the requisites I think should obtain in a good guitar.

26. With regard to the breadth of the sides, I think that if the capacity of the guitar is to favour low notes as much as high notes, the sides should be slightly over three inches* wide at the main curve, and proportionately wide in the upper part towards the neck.

27. The bridge I find most advantageous consists of a back and a front part divided by a deep slit running longways; the strings are attached to the back part and rest on the front part. It is this bridge, which I believe I invented in Madrid in 1824, which has been adopted for good guitars; it is

* [In 1867 the Castilian *pulgada* was defined as .9132 of an inch (J.H. Alexander, *Universal Dictionary of Weights and Measures Ancient and Modern*, New York, 1867, p. 90. I am indebted to Matanya Ophee for this information. In paragraph 27, the pound weight referred to is not necessarily the same as today.]

preferable to the former have a more useful, but tuned to the

28. According to the bridge and with extremely important weak support clear and the tremolo—an a

29. The circumstances

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the strings. The merit of the maker lies in making the distance between the strings and the first fret so small that the strings seem nearly to touch the first fret, but without making a noise; the sound must be clear.*

33. *Position of the guitar for practice.* It is a good idea for the neck of the guitar to be as horizontal as is compatible with being able to play. The left hand must then be turned towards the body of the instrument, while the fingers come naturally into position parallel to the frets and the left arm turns so that the elbow touches the body. It is very useful to practise in this position, because the left hand later plays more easily as the neck is raised to the angle which the player finds suits him, which is usually 20 to 25 degrees.

34. *It is useful to have two guitars.* During the period of study, it is desirable to practise with a guitar which offers more resistance to the action of plucking than does the instrument on which you show yourself to best advantage. In this case you must also be familiar with the plucking power of the instrument used for performance in order to graduate the strength required, and also so that the hands become well acquainted with the distances to be covered.

35. *Plucking with the fingertips and with the nails.* The right hand can pluck the strings with the tips of the fingers only, or first with the fingertips and then with that part of the nail which protrudes beyond the fingertip. These two forms of plucking require different uses of the fingers of the right hand. Without the nails, the fingers must be bent so as to grip the strings; with the nails, the fingers are less bent so that the string will slide along the nail. I had always used the nails of all the fingers I used to pluck, including the thumb, but after listening to my friend Sor I decided not to use the nail on the thumb, and I am very pleased to have done this because plucking with the flesh of the thumb when not parallel to the string (see Plate 2, figure 5), produces pleasing energetic sounds, appropriate for the bass part usually played on the lower strings. On my other fingers, I have kept the nails. As it is a point of the greatest interest, I hope that my long experience will allow me to give my frank opinion.

36. *Advantages of playing with the tips and nails of the fingers of the right hand.* I consider it preferable to play with the nails in order to produce from the strings of the guitar a sound which is unlike that of any other instrument. To my way of thinking, the guitar has its own particular nature: it is *sweet, harmonious, melancholy*; sometimes it can even be *majestic*, although it does not allow of the grandiosity of the harp or the piano. But it does offer very delicate effects, however, and its sounds are susceptible to modifications and combinations which make it *mysterious*, and very appropriate for melody and expression.

37. In order better to produce these effects, I prefer to play with the nails, because if they are properly used, the resulting sound is *clean, metallic, and sweet*; but it must be understood that the strings are not plucked only with the nails, because then the sound would certainly not be very agreeable. The string is first played with the fingertip using the part nearest the thumb, the finger slightly extended (not bent as for plucking with the fingertip only), and then the string is imme-

* [This noise is today often described as "buzzing". - An addition to this paragraph is in the Appendix, paragraph 391 below.]

Ida Presti

<https://www.youtube.com/watch?v=GVRtXEE7Q-U>



Pepe Romero

You can see the hand arm complex all over here, especially when he changes to rest stroke.

[Francisco Tárrega's "Capricho Árabe" by Pepe Romero on an 1888 Antonio de Torres \(ex F. Tárrega\)](#)



[Pepe Romero plays Rumores de la Caleta \(Malagueña\) by Isaac Albéniz](#)

This one you can really see how some of the movements flow from or are supported by the arm to shoulder joint. You can see the forearm move as he makes adjustments.



Segovia

[J S Bach by Segovia](#)

0:47 - 1:32.

You can imagine or see how the forearm and wrist could be relaxed but still have the angle he is playing at, very different angle from modern players like Marcin or Gabriel. You can also see how he keeps close to the strings and stays in contact with the strings as much as he can. You can see the position of the hand and fingers moving from the arm to shoulder joint, elbow joint, and wrist. You can see all sorts of adjustments he is making with the hand arm complex. It sometimes reminds me if sometimes he absorbs the impact of the fingers on the strings like a shocks on a bike



Christopher Parkening

[Parkening Collection](#)

Around 4:24 - 6:00 you can see a lot of great examples of hand arm complex, how the fingers are placed by the arm. From different angles too. You can see the hanging wrist.



Julian Bream

Go to 20:00 those arpeggios you see the hand arm complex. See how he is adjusting with the arm pretty often in this section

[Julian Bream Concert 1978](#)



David Russell

[David Russell, recital en TVE \(full\)](#)

25:00 he moves like walking. You can see small adjustments. See 26:07. See 29:04

36:01 is excellent examples. Watch how he adjusts for rest stroke with I finger



Rene Izquierdo: <https://www.youtube.com/watch?v=jjwn79xRGOA>



<https://www.youtube.com/watch?v=PYCbbnFbevY> Compare his hand at 0:12 to Elliot Fisk's at the beginning.



Gabriel Bianco

2:16

see all the small adjustments of the forearm, arm, wrist, etc. See how thumb is always in contact with the guitar. Also 4:35. Also 16:09

[Gabriel Bianco - J.S. Bach: Violin Sonata No. 2 \(BWV 1003\)](#)



Marcin Dylla

The "It's Like Walking" is so evident here. Just watch. His fingers/hand are always in contact with the string. Especially in the beginning it looks like his hand is walking on the strings and it looks stable and grounded.

[Marcin Dylla - Sonata in C Major, Op. 15 by Mauro Giuliani \[ACG Benefit Concert\]](#)



Paul Galbraith

<https://www.youtube.com/watch?v=iY74itDa-Mw>

Around 1:20 – 1:50 you can see times where he adds the weight of the arm into his playing. I *think* what that means is pressing down on the strings with the shoulder to arm joint and or the elbow joint (Fijacion)



No longer in chronological order but here are some good modern players

Ana Vidovic See how she “walks” with rest stroke

<https://www.youtube.com/watch?v=e26zZ83Oh6Y&t=685s>

Jason Vieaux

<https://www.youtube.com/watch?v=dcwQw3d4xAQ&t=230s>

Adam Holzman

https://www.youtube.com/watch?v=rYTnY_IfrJA

Lorenzo Micheli

<https://www.youtube.com/watch?v=Q47NvqCP3I4>

Notice he rests pinky on guitar top for stability like lute and flamenco

Goran Krivokapic

https://www.youtube.com/watch?v=Zlo_JplwYGk&pp=ygUXZ29yYW4ga3Jpdm9rYXBpYyBndWI0YXI%3D

<https://www.youtube.com/watch?v=GIhBKKsZrG0&pp=ygUXZ29yYW4ga3Jpdm9rYXBpYyBndWI0YXI%3D>

<https://www.youtube.com/watch?v=DXfw3si7utw>

Ravshan

https://www.youtube.com/watch?v=LAKDe_89bck&pp=ygUbcMf2c2hhbiBtYW1nZHVsYXZpY2ggZ3VpdGFy

Now Some Flamenco Examples

Paco Peña - Solea De Córdoba

0:59 you see right hand 1:40 you see hanging wrist. 2:36. You can see how he adjusts the position of the hand for rosgado and then how he makes the all 3 fingers align with the string for tremelo by positioning them with the arm.



Paco De Lucia

[Paco de Lucia - Malagueña on British TV](#)

You can see how he must adjust with arm for alzapua. This is also a great example of how your musical choices effect your motion: that machine gun style scale playing is both a musical decision and a technical one. Both chicken and egg.



[PACO DE LUCIA - Almoraima \(Bulerias\) \(1976 UK Live TV Performance\) ~ HIGH QUALITY HQ ~](#)

Many good examples in first 2 minutes



Grisha Goryachev

0:35 You can see adjustments with hand arm complex and walking

[Paco de Lucia's 'Malaguena de Lecuona' - Grisha Goryachev plays 1924 Miguel Rodriguez](#)

You can see all sorts of grounded and adjustments at 4:44. The way he adjusts between rosgeados and rest stroke



Now Some Jazz Examples:

Lenny Breau

<https://www.youtube.com/watch?v=ZzaSBfe1-OQ>

<https://www.youtube.com/watch?v=LhGjQ3QPydA>

Joe Pass

https://www.youtube.com/watch?v=p_kUJa1PueM

Earl Klugh

<https://www.youtube.com/watch?v=kGGLyCvJhVs&t=193s>

Martin Taylor

<https://www.youtube.com/watch?v=FdSf5sSeozE&t=42s>

<https://www.youtube.com/watch?v=sW7pTd4rGWI>

Charlie Byrd

<https://www.youtube.com/watch?v=YBBPKU0145Q>