

**Bryan Lester**

# **Essential Guitar Skill**

**Tecnica essenziale per la chitarra**

**Grundlagen der Fertigkeit im Gitarrenspiel**

# **THE TREMOLO**

**Il Tremolo      Das Tremolo**

**RICORDI**

## THE TREMOLO — IL TREMOLO — DAS TREMOLO

The closing of the fingers into the palm of the hand is instinctive from birth. A simple refinement of this movement is a wave-like movement of the fingers into the palm starting from the little finger side of the hand. Such a movement is well demonstrated in the classical tremolo which in some ways reflects the essence of right hand technique. For this reason the tremolo should be introduced as soon as possible after the fundamentals of posture, fingering and attack have been learnt.

The aim of this volume is to provide graded material for the practice of the tremolo finger pattern, p.a.m.i. The control gained from the practice of this graceful cyclic movement can be applied to tremolo variants, arpeggio patterns and scale playing.

The following pieces deal first with the first string tremolo, then with the inner string tremolo and finally with the tremolo moving from string to string. At each stage the tremolo is explored as a repetitive pedal note, a melody note and as a rhythmic unit.

The player is urged to examine the fingering to help with the location of some of the notes in higher positions (e.g. 'Sliding') and in order to create the intended effects which often involve overlapping harmonies.

---

*Chiudere le dita nel palmo della mano è un gesto istintivo fin dalla nascita. Un movimento ondeggiante delle dita verso il palmo, a partire dal lato del mignolo, è un modo semplice per affinare questo movimento. Il tremolo 'classico', che in molti modi riflette l'essenza della tecnica della mano destra, è un buon esempio di tale movimento. Per questa ragione il tremolo dovrebbe essere introdotto non appena possibile, dopo che i fondamenti della posizione, della diteggiatura e dell'attacco sono stati imparati.*

*Scopo di questo volume è fornire pezzi graduati per esercitare il diteggio tipico del tremolo; p.a.m.i. La sicurezza che si ottiene praticando questo movimento ciclico ed aggraziato può essere applicata alle varianti del tremolo, agli arpeggi ed alle scale suonate.*

*I pezzi che seguono riguardano dapprima il tremolo sulla prima corda, poi il tremolo sulle corde interne, ed infine il tremolo da una corda all'altra. In ogni esercizio il tremolo è studiato come nota ripetuta, come nota melodica e come unità ritmica.*

*Il chitarrista è invitato ad esaminare la diteggiatura per facilitare l'individuazione delle note più alte (per esempio in 'Scorrevole') ed anche per creare deliberati effetti di armonie sovrapposte.*

---

Das Zusammenballen der Finger in die Handfläche ist von Geburt an instinktiv. Eine einfache Verfeinerung davon ist eine wellenartige Bewegung der Finger gegen die Handfläche, beginnend mit dem kleinen Finger. Eine solche Bewegung findet man im klassischen Tremolo, das in gewisser Beziehung das Wesen der Technik der rechten Hand verkörpert. Aus diesem Grunde sollte das Tremolo so bald wie möglich studiert werden, nachdem die Grundlagen von Haltung, Fingersatz und Anschlag erlernt sind.

Der Zweck dieses Heftes ist die Schaffung von Material für die Übung der Tremolo-Fingerfolge p.a.m.i. Die Kontrolle, die aus der Übung dieser graziösen zyklischen Bewegung gewonnen wird, kann beim Spiel von Tremolo-Varianten, Arpeggiofigurationen und Skalen nützlich verwendet werden.

Die folgenden Stücke befassen sich zunächst mit dem Tremolo auf der ersten Saite, dann mit dem Tremolo auf den Innensaiten und schliesslich mit dem Tremolo, das sich von Saite zu Saite bewegt. In jedem Stadium wird das Tremolo als wiederholter Orgelpunkt, als Melodieton und als rhythmische Einheit ausgewertet.

Es wird dem Spieler empfohlen, Fingersätze zu untersuchen, um die Platzierung gewisser Töne in hohen Lagen (z.B. 'Gleiten') zu erleichtern und um die erwünschten Effekte zu erzielen, die oft aus Harmonien bestehen, die sich überkreuzen.

## DANCE IN D

Using the finger pattern, a.m.i.  
in scale fragments and a  
tremolo pedal on string 1.

## DANZA IN RE

Usando la diteggiatura a.m.i.  
in frammenti di scale e un  
pedale in tremolo sulla prima  
corda.

## TANZ IN D DUR

Anwendung der Fingerfolge  
a.m.i. in Skalenfragmenten und  
einem Tremolo-Orgepunkt  
auf Saite I.

**Vivo**

1

*mf* *p*

*p.*

*p.*

*p.*

*p.*

*p.*

*p.*

*ff* *p.*

*p.*

SLIDING

Tremolo pedal on string 1.

SCORREVOLE

Pedale in tremolo sulla prima corda.

GLEITEN

Tremolo-Orgelpunkt auf Saite 3.

**Allegro**  
*p* a m i p a m i p a m i VI

VI VI IV III VI VI IV III rit. a tempo V rit.

*mf*

### BEE ON G

Tremolo pedal on string 1.

### API

*Pedale in tremolo sulla prima corda.*

### BIENE AUF G

Tremolo-Orgelpunkt auf Saite 1.

Con moto

The musical score is written for a single violin part, focusing on the first string. It consists of nine staves of music in G major (one sharp) and 4/4 time. The tempo is marked 'Con moto'. The first staff begins with a circled '3' and a dynamic marking of 'mf'. The second and fourth staves conclude with a fermata and a circled '7'. The fifth and sixth staves are marked 'ff' and feature a circled '3'. The seventh staff ends with a fermata and a circled '7'. The eighth and ninth staves continue the tremolo exercise.

# WARRIOR MODE Tel. BATTAGLIERO

# KRIEGER-MELODIE

Tremolo pedal on string 1 using the tremolo as a rhythmic unit.

*Pedale in tremolo sulla prima corda usando il tremolo come unit  ritmica.*

Tremolo-Orgelpunkt auf Saite 1, das als rhythmische Einheit verwendet wird.

**Con forza**

The musical score is written for a single melodic line on a grand piano. It begins with a 4/4 time signature and a key signature of one sharp (F#). The first staff starts with a *pp* dynamic and includes fingerings 'a', 'm', and 'p'. Above the staff, rhythmic patterns are indicated: 'p m i p m i p a m i p a m i' and 'p m p p m p p a m i'. The score progresses through several staves, with dynamics increasing to *f* and *ff*. The final staff features a *fff* dynamic and a 'Strum' instruction. The piece ends with a final chord marked *ffff*.



## SPANISH TREMOLO

Tremolo as pedal and melody on string I.  
The flamenco tremolo pattern, p.i.a.m.i. could be tried later.

## TREMOLO SPAGNOLO

*Tremolo come pedale e melodia sulla prima corda.*  
*Tremolo flamenco, p.i.a.m.i. può essere eseguito successivamente.*

## SPANISCHES TREMOLO

Tremolo als Orgelpunkt und Melodie auf Saite I.  
Die Flamenco Fingerfolge p.i.a.m.i. kann später versucht werden.

Moderato

p a m i p a m i p a m i

sotto voce

En dehors etc.



### AIR

The finger pattern, a.m.i. used across the strings.  
Tremolo pedal and melody on string 1.

### ARIA

Usate la diteggiatura a.m.i. attraverso le corde. Tremolo come pedale e melodia sulla prima corda.

### LIED

Die Fingerfolge a.m.i. im Anschlag wechselnder Saiten. Tremolo-Orgelpunkt auf Saite 1.

#### Andante

7

*mp* *p*

*p* *mf* *rit.*

#### Più mosso

*p*

*p*





## WILD DANCE

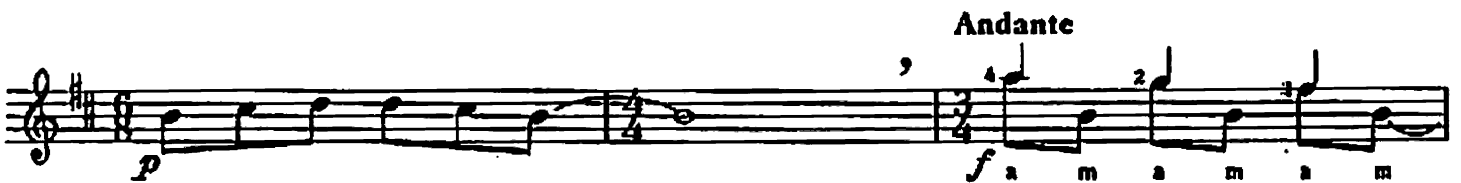
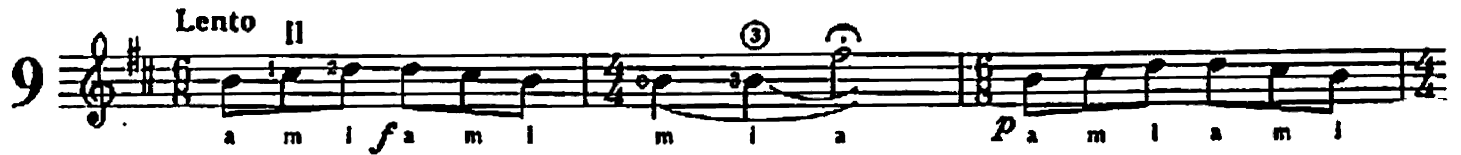
Apoyando scale fragments  
with a.m.i. on string 2.  
Tremolo pedal on string 2 as  
a rhythmic unit.

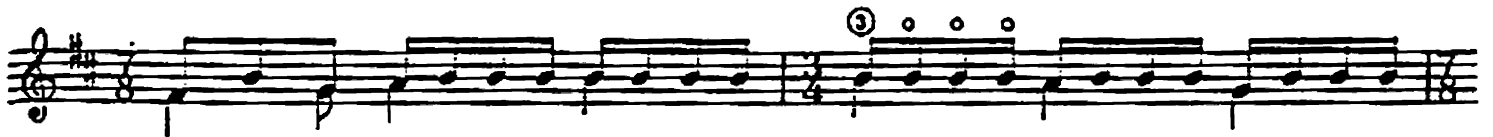
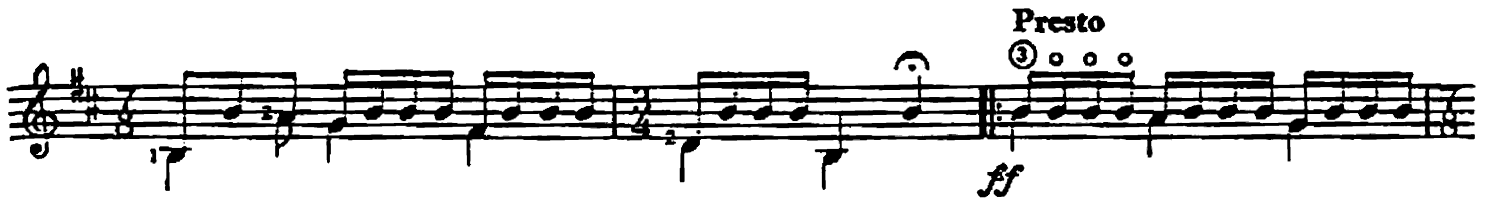
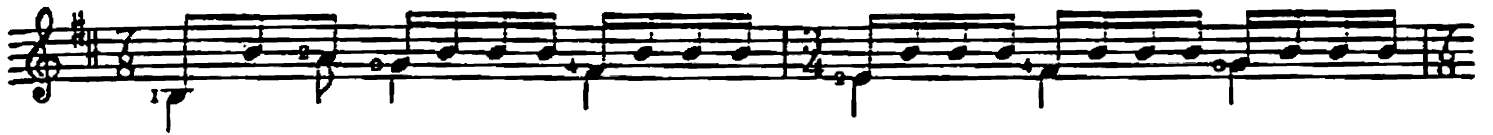
## DANZA SELVAGGIA

Frammenti di scale 'apoyando'  
con a.m.i. sulla seconda corda.  
Tremolo come pedale sulla  
seconda corda come unità rit-  
mica.

## WILDER TANZ

Apoyando - Skalenfragmente  
mit a.m.i. auf Saite 2.  
Tremolo-Orgelpunkt auf Saite  
2 als rhythmische Einheit.





## DANCE IN G

Tremolo pedal on string 3.

## DANZA IN SOL

*Tremolo come pedale sulla terza corda.*

## TANZ IN G DUR

Tremolo-Orgelpunkt auf Saite 3.

Allegro

10

*p a m i f*

## TREMBLING BLUES

Tremolo pedal on strings 2  
and 3.

## BLUES FREMENTI

*Tremolo come pedale sulla  
seconda e terza corda.*

## ZITTER-BLUES

Tremolo-Orgelpunkt auf den  
Saiten 2 und 3.

Cool and Steady

p a m i

11

The musical score is written for guitar in 4/4 time. It consists of six staves of music. The first staff is marked 'mf' and includes the tempo 'Cool and Steady' and the instruction 'p a m i'. The music features a tremolo effect on strings 2 and 3, indicated by the 'mf' marking and the 'Tremolo' instructions in the headers. The notation includes eighth and sixteenth notes, rests, and dynamic markings.

## MOORISH DANCE

Tremolo melody moving  
across the strings.

## DANZA MORESCA

*Tremolo come melodia che si  
muove attraverso le corde*

## MOHRENTANZ

Tremolo-Melodie die Saiten  
überkreuzend.

**Allegro**

*p a m i*

12

5 - C

*mf*



Musical staff 1: Treble clef, key signature of two flats (B-flat, E-flat). The staff contains a series of eighth notes with a steady eighth-note bass line underneath.

Musical staff 2: Treble clef, key signature of two flats. Features a melodic line with triplets and a steady eighth-note bass line.

Musical staff 3: Treble clef, key signature of two flats. Features a melodic line with triplets and a steady eighth-note bass line.

Musical staff 4: Treble clef, key signature of two flats. Features a melodic line with triplets and a steady eighth-note bass line.

Musical staff 5: Treble clef, key signature of two flats. Features a melodic line with eighth-note patterns and a steady eighth-note bass line.

Musical staff 6: Treble clef, key signature of two flats. Features a melodic line with eighth-note patterns and a steady eighth-note bass line.

Musical staff 7: Treble clef, key signature of two flats. Features a melodic line with eighth-note patterns and a steady eighth-note bass line.

Musical staff 8: Treble clef, key signature of two flats. Includes the lyrics "p a m i a m i" above the staff. The melody consists of eighth notes with circled accents above the notes. A steady eighth-note bass line is present.

Musical staff 9: Treble clef, key signature of two flats. Continues the melody from the previous staff with circled accents. The piece concludes with a final chord marked with a fermata and a dynamic marking of *p*.

## SENTIMENTAL SONG

A melodic tremolo with more chord involvement of the left hand.

## CANZONE SENTIMENTALE

*Tremolo melodico con maggiore partecipazione della mano sinistra.*

## SENTIMENTALES LIED

Melodisches Tremolo mit weiterer akkordischer Einbeziehung der linken Hand.

Moderato

13

*mf*

*BII*

*BII*

*BII*

*BII*

*BII*

*BII*

*V*

*ff*

Musical staff 1: Treble clef, key signature of two sharps (F# and C#). The staff contains a series of eighth-note chords with accents. A dynamic marking of *mf* is placed below the staff.

Musical staff 2: Treble clef, key signature of two sharps. Continuation of the eighth-note chordal pattern from the first staff.

Musical staff 3: Treble clef, key signature of two sharps. Continuation of the eighth-note chordal pattern. A *rit.* marking is placed below the staff. A bracket above the staff spans the final two measures, labeled  $\frac{1}{2}$ BII.

Musical staff 4: Treble clef, key signature of two sharps. Continuation of the eighth-note chordal pattern.

Musical staff 5: Treble clef, key signature of two sharps. Continuation of the eighth-note chordal pattern. A bracket above the first three measures is labeled  $\frac{1}{2}$ BVII, with circled numbers 3 and 2 below the notes. A bracket above the final two measures is labeled  $\frac{1}{2}$ BII.

Musical staff 6: Treble clef, key signature of two sharps. Continuation of the eighth-note chordal pattern. The final measure features a triplet of eighth notes.

Musical staff 7: Treble clef, key signature of two sharps. Continuation of the eighth-note chordal pattern. The final measure features a triplet of eighth notes.

Musical staff 8: Treble clef, key signature of two sharps. Continuation of the eighth-note chordal pattern. A bracket above the final two measures is labeled  $\frac{1}{2}$ BII.

GITALA

Inner string tremolo as a rhythmic unit and tremolo across several strings simultaneously.

GITALA

*Tremolo sulle corde interne come unita ritmica e tremolo attraverso parecchie corde simultaneamente.*

GITALA

Tremolo auf den Innensaiten als rhythmische Einheit und gleichzeitiges Tremolo über mehrere Saiten.

Lento [with longing]

14

Allegro ma non troppo

⑤ ⑤ ⑥ ⑤ ⑤

*Presto* *mf leggiero* *Con forza*

p a m i p a m i p a m i p a m i p a m i

*mf leggiero* *Con forza*

p a m i etc. B p i B p i B p i p

B p i etc.

B p i etc.

p a m i etc.

p a m i etc.

*Rasqueado roll or rapid strumming*

*rit...*

fff p i p p i p p i p p i p p i p