

③ ----- until the end

p m i p m i p m i p m i p

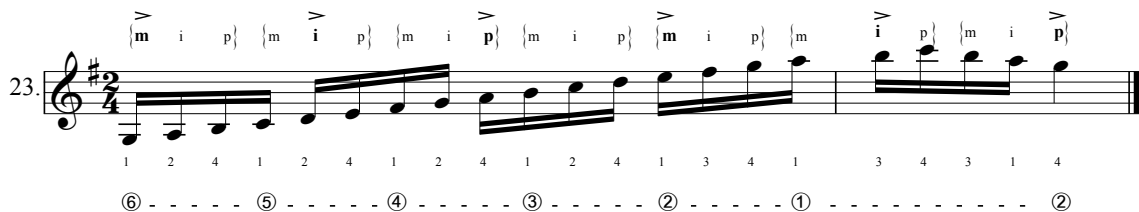
22. 

2 

Second combination applied to a scale pattern.

When the scale goes from the 6th to the 1st string.

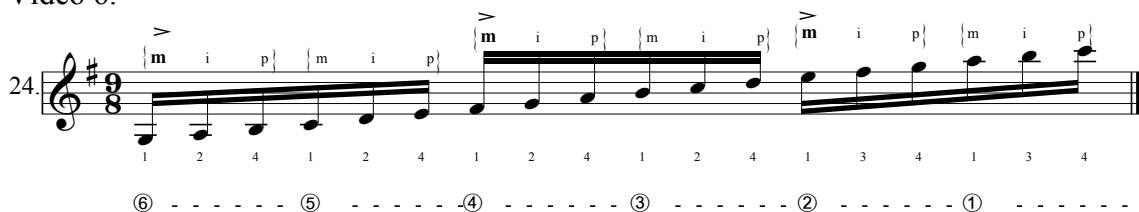
Video 5

23. 

This is a three-note-per-string pattern. Starting with the **m** finger is the best choice when the scale goes from a lower string to a higher one because the **m** is in a better position to engage the next string. That's why the **m** always strikes first when there is a string shift.

Same scale and location but in a 9/8 bar. The accent always lands on the **m**.

Video 6.

24. 

When the scale goes from the 1st to the 6th string.

Video 7

25.

When a scale goes from a higher string to a lower one, the better choice is to start with the **p** because it is in a privileged position to strike the next string. Therefore, every time there is a string shift, the thumb (**p**) is the first to play.

Same scale and example but in a 9/8 bar.

Video 8

26.

Video 9

27.

As you can see throughout all these exercises, there are several formulas to play scales employing this technique.

- When the scale fingering presents three notes/string, the right hand will play with three fingers: **p-m-i** or **m-i-p**.
- If the scale goes from the 1st string to the 6th, then the order of the combination will be **p-m-i**, but if the scale goes from the 6th to the 1st string, then the combination order will be **m-i-p**. The direction of the string shift is the determining factor.
- When the scale presents two notes per string then the right hand will play with two fingers too, either **p-i** or **p-m**.

As you have noticed from my previous two articles, the last exercise/video has been always the first bars of Villa-Lobos' *Etude No. 7*; please click [here](#) to refer to these articles and see how this famous passage can be resolved effectively with the different techniques that we have covered so far. Following this precedent, this month's article will again include the first section of the etude so you can see how this passage can also be resolved using free-stroke technique.

Video 10.

Etude 7 (Excerpt)

Heitor Villa-Lobos

46

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4

① ② ③ ④ ⑤ ⑥

7

10

① ② ③ ④

12

① ② ③ ④ ⑤ ⑥

In future articles I will cover more complex combinations, techniques and exercises, more music passages and even the application of all these to the electric guitar along with different musical styles.

I hope you have enjoyed this article, thanks for your attention and see you next time.