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Review Article

Обзорная статья

From the Dedillo to the Plectrodedo: How an Unusual Technique Became the Stepping Stone of a Modern Revolutionary Guitar School

От дедилло до плектродедо: как необычная техника стала трамплином для современной революционной гитарной школы

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Abstract. In this short essay the history of a very little understood classical guitar performance technique is analyzed in an accessible but rigorous way. This essay explores various sources from the first books on the vihuela of the European Renaissance, where the technique was known as the dedillo, passing through the well-known classics of Romanticism such as Dionisio Aguado's until reaching the revolutionary 20th century with the relevant case of William Foden, to the present day with the innovation of Carlos Reyes and his plectrodedo school.

Аннотация. В этом коротком эссе история малоизученной техники игры на классической гитаре подвергается строгому анализу, хотя и осуществлённому самыми доступными средствами. Данное эссе исследует различные источники, начиная от первых книг о виуэле европейского Возрождения, где эта техника была известна как дедилло через знаменитых классиков романтизма, таких как Дионисио Агуадо, вплоть до революционного XX века с актуальным примером Уильяма Фодена и до наших дней с инновационным подходом Карлоса Рейеса и его школы плектродедо.

Keywords:

plectrodedo, classical guitar, guitar performance, dedillo, vihuela technique, Sonido 13

Ключевые слова:

plectrodedo, классическая гитара, игра на гитаре, дедилло, техника игры на виуэле, Sonido 13

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...for Carlos Reyes, father of the plectrodedo.

Practically all the musical institutions in the world where the “classical guitar” is taught base their pedagogical doctrine on a guitar method from the 1950s named *Escuela Razonada de la Guitarra* (Spanish for: Reasoned School of Guitar) created by Spanish guitarist Emilio Pujol. From the time of the publication of that method on, countless books, pamphlets, articles and manuals have been published over time, citing as an example the remarkable methods of Scott Tennant, Abel Carlevaro and many more. Almost all students and teachers of this instrument are said to be “followers of the Tarrega School” after the teacher of Emilio Pujol; remarkable guitarist and composer Francisco Tarrega. [1; 2]

These excellent books contain very similar paradigms for playing the instrument and start from the well-established fact that the student should maintain as comfortable a position as possible, seated and with the guitar between his two legs. A foot-stool or some other prosthetic accessory is used to slightly raise the fretboard area of the guitar diagonally and the guitar is played in a plucked manner with the fingers of the attacking hand labelled as: *p* (thumb), *i* (index), *m* (middle), *a* (ring) and *c* (little); opposing the fingers of the fretboard hand — which serves to press the strings on different frets to produce pitches — labelling them as: *s* (thumb support), *1* (index), *2* (middle), *3* (ring), *4* (little or pinky). [3; 4]

Some of the guitar methods before and after Pujol’s monumental work make brief references to an extended technique — that is, those auxiliary techniques that are not part of the canon of conventional technique — called *dedillo*. The technique per se consists of making a pendular movement with any of the five fingers of the attack hand (this hand is, therefore, the one that strikes the strings when plucking), but in Renaissance era it was performed only with the index finger of the plucking hand — *i* — and was initially used to perform scalar passages or figures that required, due to their rhythmic nature, a certain rapid action in their execution. By the 20th century, the *dedillo* had reappeared in functions to make a kind of “sweep” in the chords, similar to another technique called *rasgueado*, related to the *strumming* of the Saxon — or steel-string acoustic — guitar. [5]

At the risk of falling into historical oversimplifications, I will proceed to mention the evolutionary processes of the guitar in very broad sense in this very brief essay as follows:

- 16th Century C.E.: Gestation period;
- 1st Age. The Baroque Guitar;
- 2nd Age. The Romantic Guitar;
- 3rd Age. The Spanish Guitar;
- 4th Age. Modernism.

Let’s describe these periods.

16th Century C.E.: Gestation period.
The golden age of the vihuela, the direct



ancestor of the guitar. Institutional protection by the Spanish monarch Charles I, at the time the emperor of the Holy Roman Empire — as Charles V — and of immense popularity among the then considered luminaries of fame who were the so-called *Conquistadores*. Publication of the methods *El Maestro* by Luis de Milán and *El Delfín* by Luys de Narváez, who dedicates to the aforementioned monarch his very famous piece *Canción del Emperador*. [6]

1st Age. The Baroque Guitar. In 1596 the first known guitar method was published by Juan Carles Amat [7; 8], and by the 17th century the Spanish composer Gaspar Sanz — a student of Giovanni Granata — had ensured the pinnacle of the instrument. [9]

2nd Age. The Romantic Guitar. In vogue by exalted guitarist composers such as Carcassi, Berlioz, Paganini, Sor, Mertz, Giuliani and Carl Maria von Weber. Composition of hundreds of works from simple studies to large-scale works such as Sonatas, Elegies, Overtures and Concertos. Some years after Paganini's death, Dionisio Aguado's remarkable method was written, the first to include — albeit briefly — the use of the little finger — *c* — in the playing hand. [10] Simultaneously, the seven-string guitar is developed in Russia, Brazil and Mexico. [11]

3rd Age. The Spanish Guitar. Emergence of the modern Spanish or classical guitar — also called *Guitarra de Torres* after the luthier Antonio de Torres, — with Francisco Tárrega as its pioneer, who instigated an authentic renaissance of the instrument with his pupil Emilio Pujol as his assistant. The instrument reaches unprecedented levels of popularity thanks to the enormous diffusion made by the phonograph, the radio and concerts of the Spanish performer Andrés Segovia. [12]

Diverse composers such as Manuel M. Ponce, Carlos Chávez, Joaquín Rodrigo, Mario Castelnuovo-Tedesco, Manuel de Falla, Darius Milhaud and Alexandre Tansman wrote for the instrument, while in South America a major contribution to

the guitar repertoire occurs with the works of notable guitarists/composers, such as Agustín Barrios, Heitor Villa-Lobos, Julio Sagregas and Domingo Prat (the latter with his remarkable method that takes up the advance made by Aguado, completely incorporating the use of the *c* finger to the technical canon). [13; 14]

The guitar also experiences the arrival of microtonal or “alternative tuning” composers who write for specially-designed guitars, such as American composer Harry Partch, Alois Haba from Czechoslovakia and the Mexicans Augusto Novaro (creator of the *Natural System of Music* theory), Julián Carrillo (creator of the *Sonido 13* theory) and his student Rafael Adame, who in addition to creating microintervalic works has, to his credit, the composition of many guitar works such as the first concerto for seven-string guitar and orchestra (called “*séptima*”) of the 20th century in 1930. [15; 16; 17; 18; 19]

4th Age. Modernism. With the great musical-aesthetic shake-up of the *avant-garde* proclaimed at the beginning of the 20th century, but unleashed at the end of World War II with the free access of the civilian population to certain electronic technologies previously reserved for the military, musical figures began to emerge whose discourse included the incessant search for new timbres and musical forms. This allowed the gradual return of the *dedillo*, while a new generation of great concert guitarists such as John Williams, Alirio Díaz and Julian Bream continued the work of popularizing the instrument with extensive tours and recordings. For its part, the electric guitar (a flagship instrument of jazz and rock music) stands out in art music with works by Karlheinz Stockhausen, César Bolaños, Morton Feldman, Blas Galindo, Steve Reich, Tristan Murail and others, taking a parallel path — and still rarely shared — with the Spanish guitar. [20; 21; 22]

Composers such as Benjamin Britten, Toru Takemitsu, Juan Blanco, Manuel Enriquez,

Elliott Carter, Peter Maxwell Davies, Luciano Berio, Hans Werner Henze and many others wrote works for the modern Spanish guitar; however, we find one of the most revolutionary figures in the composition of guitar works with the Cuban composer Leo Brouwer with his key works *Canticum* and the portentous *La Espiral Eterna* from 1970. [23; 24]

Dedillo in the Renaissance

In the late 15th century, at the dawn of the Spanish and Portuguese empires, an ancient instrument of the viola family called the *vihuela* became popular among the noble class. After eight centuries of Islamic rule in the Iberian Peninsula, the fervor of the *Reconquista* culminated in 1492 with the Capitulation of Granada, when the Muslim emir Boabdil surrendered the castle of the Alhambra to the Catholic monarchs, generated all kinds of structural changes in society. The monarchs implemented the Holy Inquisition (making demands for forced conversion to Christianity of Jews and Muslims under penalty of exile, or execution by means of the *auto da fe*), funded enterprises to explore the *Mare Tenebrarum* (the Atlantic Ocean) — achieving the so-called “*Discovery of the Americas*” — and supported the rise of the *vihuela*, while encouraging their subjects to reject the instruments of the Arabs so in vogue until that time, such as the oud and its Western cousin, the lute. [25; 26]

The *vihuela* was a six (and sometimes seven) double-stringed instrument, and there were two types:

- *vihuela de mano* — very similar to the modern Spanish guitar;
- *vihuela de arco* — similar to the *viola da gamba*.

The *vihuela de mano* was very popular among the conquistadors. Famous sagas such as that of Bernal Díaz del Castillo mention a conquistador & *vihuela* player, identified only as Ortiz, who worked closely with conquistador Hernán Cortés and his

insurrectionist indigenous allies for the collapse of the *Excan Tlahtoloyan* (the Aztec Empire) which, being a major civilization that rigorously observed music and dance education in special schools called *Cuicacalli*, they adapted to the European musical tradition rather quickly. [27; 28]

It was around 1536 when the first *vihuela de mano* method, called *El Maestro* by the Iberian composer Luis de Milán, saw the light of day. The way to play the instrument according to this method and others that followed, such as *El Delfín* by Luys de Narváez and *Orphenica Lyra* by Miguel de Fuenllana, is in threefold:

1. *Figueta*. The *figueta* uses *p* and *i*. It is subdivided into two styles:

- *Figueta Castellana*. When *p* is always above *i* as it strikes a string.
- *Figueta Extranjera*. When *p* falls underneath *i* after the strike.

2. *Dos Dedos*. The use of *i* and *m* in alternation and never in an individual pendular way.

3. *Dedillo*. It is performed using *i* with a pendulum movement, imitating the plectrum of the ud. It was mainly taught for *redobles*.

The *redobles* are virtuosic passages, such as rapid figurations and scalar runs. In the English translation of *El Maestro*, Canadian professor Ralph Maier [29] designates *Fantasias 10 to 12* for the development of this technique: “*With redobles, which they vulgarly say dedillo.*”

In the translation of *El Maestro* by Charles Jacobs, we note that there is a very clear indication of which finger to use: “*The redobles of these three Fantasias are best played with the index finger, as they were composed to encourage agility of the fingers.*” [30]

Of the *vihuela* treatises, the one named “*Tres libros de música en cifras*” by Alonso Mudarra requires special attention. In his method, Mudarra favors a hybrid fingering: “*Dedillo is for the passages that are placed from the first towards the sixth course, which is from top to bottom, and two fingers for the*



ascending passages and cadences.” [31]

The Vihuela in Italy

After Spain and Portugal, the vihuela enjoyed great popularity in Italy. Notable composer and lutenist (and possibly vihuela player) Francesco da Milano (also called *Il Divino*, as was his fellow famed countryman Michelangelo Bounarroiti) wrote a book entitled “*Intavolatura de viola*”. It contains numerous pieces that might require the use of the dedillo, but they are not as varied in difficulty as those of his Iberian counterparts. [32]

The End of the Vihuela Era

It was Miguel de Fuenllana who argued that the dedillo should be an element to avoid, since: “*[the dedillo] implies a subtle amount of noise produced when the fingernail strikes the string.*” [33; 34; 35]

Faced with this aesthetics, the dedillo “went out of fashion” and a fusion of *figueta* and *dos dedos* techniques was favored by vihuelists, although not long after, the popularity of the vihuela itself plummeted, giving way to the rise of the guitar, an ancient Ibero-Arabic instrument favored by the lower classes of Iberian society.

The popularity of the Italian vihuela also declined, giving way to the mandolin — a plectrum instrument — which enjoyed a considerable wealth of repertoire thanks to the composer Antonio Lucio Vivaldi, while the lute was developed mostly in North European countries, with works by great composers such as John Dowland and much later Johann Sebastian Bach. [36]

The Dedillo on Guitar and Instruments of Different Cultures

India. Of the two main classical music traditions of India, it is the Hindustani that has incorporated the sitar since the Middle Ages. The sitar is played with a hybrid form of the *rasgueado* and *dedillo* techniques, contrary to its Carnatic relative, the *veena*, that is

played without pendular movements of the fingers; safe for the very rare occasion. [37]

Popularized in the West by virtuoso sitar player Ravi Shankar in the 1960s, its tuning and *dedillo*-based technique greatly influenced and inspired guitarists from the rock music world, such as George Harrison [38] and Brian Jones, as well as Brazilian classical guitarist Alexandre Atmarama.

Persia. At the same time in the Middle Ages, the Persians incorporated the *setar* in their music. The instrument is a type of lute and is used in Iranian traditional music. Its technique is based on the *dedillo* with *i*. [39]

Romani People. The Romani people, following very ancient tradition, adopted the guitar with their particular techniques as part of their multinational culture. There is the case of *gypsy-jazz* superstar Django Reinhardt, who developed his own technique due to an accident that seriously compromised the movement of his left-hand. But it was the Romani people from Al-Andalus who developed a thinner guitar, prone to emitting “brilliant” sounds to blend with the *Cante Jondo* singing-style, giving rise to the now world-famous *flamenco guitar*, spawning virtuosos such as Carlos Montoya, *Sabicas* and Paco de Lucia.

Of its many techniques, the so-called *alzapúa*, is the one which is closely related to the *dedillo*. The *alzapúa* is a mixture of *rasgueado* and *dedillo* use with the *p* finger. It consists of playing a single bass string with a downstroke, then another downstroke to play two or more strings to conclude with an upstroke playing all strings formerly used. It can be combined with the *golpe* — the characteristic flamenco guitar percussion over the guitar’s top done with *m* and *a* fingers. [40]

The Americas. The same fate as the *Excán Tlahtoloyan* befell the *Tawantinsuyu* (the Inca Empire) at the hands of the conquistadors of the Spanish crown in alliance with insurgent indigenous peoples, all under the command of Hernán Cortés’ second uncle, Francisco Pizarro. [41] Similarly to their Aztec cousins, the

Inca practiced music with the highest standards, having institutionalized it in their *Yachaywasi* (houses of knowledge); [42] hence, their descendants had great disposition and facility to adapt to the European music tradition. They created a hybrid of the vihuela with the mandolin called *charango*, traditionally made (although nowadays prohibited for ecological reasons) from the armadillo's shell. The charango is played with a technique very similar to the dedillo, only for the *rasgueados*, privileging the modern technique of Tárrega's school when playing arpeggios. Today the charango has become one of the most characteristic instruments of the Andean region. [43]

In Latin America's popular music, the vihuela, the baroque guitar and other European chordophones such as the bandurria and the mandolin, have evolved giving way to their descendants such as the jaranas, the bandolón, the requinto, the Venezuelan cuatro, etc. Currently, the Mexican vihuela is part of the world-famous *Mariachi* ensembles. [44]

In North America, with the arrival of Saxon immigrants transporting guitars that would be converted into the modern Saxon guitar or Steel-string acoustic guitar, an infallible instrument in the folk, bluegrass and country music of the United States that although it is played with plectrum or *fingerstyle*, it uses a technique imported from the banjo called *clawhammer* (which comes from the shape of the hand when taking the hoe for agricultural work) where a kind of "reverse" dedillo or *alzapúa* is required to keep the fast and complicated dance rhythm that bluegrass music requires. [45; 46]

Another banjo technique is the *sostenuto*; which is the one-finger tremolo. [47] This is the technique that would influence American classical guitarist William Foden to incorporate the banjo-tremolo technique to his compositions. [48]

Portugal. Portugal, for its part, developed its own guitar — *the Portuguese*

guitar, whose technique is similar to that of the vihuela, and in some redoubles the use of the dedillo is required. The Portuguese guitar is part of the whole *fado* music genre. [49]

Russia. The *balalaika* is a three-stringed, triangular sound-board instrument that was popular amongst the working class of Russian society in the 17th century, and by the late 19th century it was already well developed. The instrument's major ambassador to the world was Vassily Andreyev.

Pending their size and tuning, some balalaikas can be played with a plectrum or fingerstyle. When using fingerstyle, its technique is very similar to that of the Peruvian charango, as the dedillo motion to play rapid tremolos comes from the wrist. [50]

Outstanding Cases of the Dedillo in the 20th Century

American guitarist William Foden published his famed book *Grand Method for Guitar* in 1921, in which he included some chapters devoted to the tremolo and — remarkably — of the dedillo. [51]

The case of Foden is of particular interest, because he was pioneering in the field of playing chords with the dedillo with *i* and is the first documented guitar method to develop the concept of the double dedillo in non-adjacent strings. Decades later, Brazilian guitarist Laurindo Almeida would develop the concept of chord-playing with the dedillo with *p* but the double dedillo on non-adjacent strings would remain unexplored until the 1970s. [52; 53]

When Emilio Pujol took the reins of the Spanish guitar, he mentioned — albeit tersely — the dedillo technique in his edition of the Narvaez's vihuela book, [54] but it was with the arrival of the *Avant-Garde* aesthetics to the guitar playing, [55] that the way of playing the instrument was restructured and even adapted to allow the performance of new and old techniques such as dedillo. The work *Triptych to*



Segovia (1953) by Egyptian composer Halim El-Dabh — a pioneer of electronic music — asks the interpreter to play certain passages with the dedillo as if imitating the plectrum of the oud, while playing many different percussive passages on the body of the guitar, being a pioneering work in that field too. [56; 57]

In the 1970's, we have the cases of Stepan Rak from Czechoslovakia, who worked on a very singular tremolo that he baptized as *the Rak Tremolo*, [58; 59] using the dedillo in rapid circular movements mixing a rounded rasgueado in passages of marked tremolo performed with support from the wrist with the *p* finger, Edgar Valcárcel from Peru who wrote *Flor de Sancayo III* which contains a virtuoso tremolo section with the dedillo in *p*, while playing chords with the rest of the fingers [60], *Tellur* from Tristan Murail of France, which is a masterpiece of energetic flow with different types of rasgueados and dedillo [61], and Leo Brouwer from Cuba with his work *Acerca del cielo, el aire y la sonrisa* for guitar ensemble, where on a fast tremolo passage he clearly states in the score: “*Play with plectrum if it is not possible to do without It*”. [62]

During the 1980s, sui generis virtuoso Kazuhito Yamashita arrived from Japan; thanks to his superb transcriptions and recordings of works by Mussorgsky, Dvořák and Stravinsky for solo guitar, he would take the instrument to a whole new level, although unfortunately due to the lack of a body of doctrine and the enormous difficulty of the aforementioned transcriptions, this path has rarely been explored and remains unsurpassed. The American musicologist Matanya Ophee had to repeatedly defend Yamashita's proposal against the attacks of traditionalist critics who, while recognizing the guitarist's talent, were not entirely favorable in judging his work. [63; 64; 65; 66]

At the same time, in the same 1980s Mexican composer of Uruguayan origin Hebert Vázquez wrote his monumental work *Elegía* dedicating it to Mexican

guitarist Gonzalo Salazar, marking a milestone in guitar history since the work — of choral structure — explicitly calls for the constant use of the dedillo in tremolos at extreme speed, neatly handling the change of timbre at each musical moment, turning the traditional dedillo into quasi “brushes”, asking for its alternate execution from the “nail” to the “fingertip”, etc. [67]

The New Millennium

In the new millennium we discover interesting compositions and transcriptions of the Quebecois guitarist Remi Boucher. Boucher, unlike Yamashita, has written almost all of his compositions and transcriptions for personal use, as he has not formally published any scores. His coveted version of Rodrigo's *Concierto de Aranjuez* for solo guitar is his most famous transcription as it is a work well known to guitarists and the general public. In this version, we notice a very frequent use of the dedillo in redobles, similar to the use made by the vihuelists of the Renaissance, the sole difference being that Boucher is inclined to use the *p* finger almost always in the scales and the *i* for certain chords. His *Fantaisie Russe* is, after his famous transcription, his best-known work. Taking a popular Russian theme, Boucher embellishes it with redobles, arpeggios and harmonics, keeping the *p* finger in dedillo motion throughout the piece, culminating with a scalar contour on a single string *alla Yngwie* marking a spectacular ending. [68]

Brazilian guitarist Alexandre Atmarama has developed a system he calls “imalt”. In a similar fashion of Reyes' plectrodedo, Atmarama's idea of a guitarist attacking the strings with imalt is: “...to take advantage of the opposite direction as well, using the opening of the hand to carry out the attack”. [69]

He has composed some prominent pieces for it and has pursued actively its diffusion in Brazil with major success.

Other guitarists such as Antonio

Rioseco from Chile, Jorge Caballero from Peru, Artyom Dervoed from Russia, José Luis Fino from Argentina, Dimitris Kotronakis from Greece and many more have developed very similar techniques, but with different names. Kotronakis has called it the “pick technique”, obviating the concept of imitation of the plectrum on the mandolin or electric guitar, thus achieving an extraordinary ability to perform rapid figurations. [70]

The Plectrodedo: a New School for the Spanish Guitar

The Plectrodedo School arises from the mind of Venezuelan composer and guitarist Carlos Reyes. [71] A colleague of the renowned mandolinist Iván Adler, Reyes initially set out to be able to execute the tremolo with the same speed and accuracy that Adler achieved on the mandolin, but without the use of the plectrum. While Yamashita’s transcriptions invite the multiple use of several fingers in the dedillo, Reyes’ plectrodedo is the first guitar school that bases the use of all five fingers in a fingerstyle movement.

The advantages of the plectrodedo are:

- a rounder sound, since the fingernail and the fingertip allow to give a coloratura of greater amplitude to the harmonics;
- the availability to use all the fingers of the attacking hand with greater ease;
- avoiding the noise created with artificial or metallic nails (such as those used in the Portuguese guitar) which, although functional on the steel string, is not entirely favorable when playing the nylon or gut strings of the Spanish guitar.

It is important to note that the nomenclature used for the fingers remains the same as that of the Tárrega School and it must be remembered that for natural reasons not all fingers have the same strength, so in the Plectrodedo School, great importance is paid to focus on a balanced and correct use of each finger. Therefore, the plectrodedo is divided into two branches:

- Simple. Which makes a particular technical approach for a single finger.
- Compound. Which requires the five fingers to interact and works for polyphony and polyrhythms.

The Musical Compositions of Carlos Reyes

In addition to his many compositions, arrangements and transcriptions, Reyes’ didactic texts *Síntesis* provide us with the necessary body of doctrine to enter the world of the scholasticism of the plectrodedo system *per se*. Some of them are of minimalist resource (positive tributes to the titans of that language, such as Philip Glass and Steve Reich) where Reyes makes use of complex dedillo interactions called scissors, playing simultaneous melodies with opposite pendular motion in each finger.

His work *Profundidad* also stands out, because it has a tremolo that is played with *a*, while *m* and *p* perform harmonics and even chords, while playing a bass line with the left hand alone. Reyes indicates that the tremolo on *a*, is never to be lost throughout the piece. This work is reminiscent of Mussorgsky’s *Sepulcrum Romanum* and the beginning of the 1st movement of Dvořák’s *Symphony No. 9*, both transcribed for guitar by Kazuhito Yamashita. [72]

The work *Tribute to Van Halen* by the author of this essay, who is a follower of Reyes’ plectrodedo, uses an interesting resource colloquially called by the author as the “parrot”, which consists of playing the tremolo with *p* and *i* simultaneously on non-adjacent strings (similar to Foden’s double tremolo), but then moving them up and down separately, which creates a playability previously thought impossible. It is the first quarter-tone guitar piece to use these techniques. [73] Also, the work *Havana Soundscape: Street Parade* by Canadian electroacoustic composer Kristi Allik uses extended dedillo passages resembling plectrodedo so to explore the different possibilities of the guitar. [74]



The Prospects of the Plectrodedo

Just as Pujol laid the basic foundations of the modern Spanish guitar, we believe that with this new paradigm the interpretative capabilities of the Spanish guitar can be increased to offer a new range of possibilities to performers, transcribers, arrangers and composers along with the recent different concerns that already exist in augmenting the technique for greater capabilities, such as to reincorporate the usage of the thumb of the fretboard hand more often. [75; 76]

The plectrodedo does not aspire to be only a method of extended techniques. It aspires to be the Guitar School of the 5th age, since it is created with the appropriate scientific and technical foundations for its implementation in any musical institution

in the world, achieving a high rate of acceptance comparable to the inflection points experienced by the electric and steel-string guitar worlds; the first in the 1980s with the implementation of the “touch-style” or polyphonic tapping technique proposed by Soviet electric guitarist Enver Izmailov and his American colleagues Jennifer Batten [77] and Stanley Jordan, [78] and the second with the inclusion of various percussion techniques — with the aforementioned work of Halim El-Dabh did as a preamble — creating the *Percussive Guitar* school since the 1990s, incorporating electric bass guitar elements such as *thumbing* and *slap*. [79] Perhaps the management of the three schools — the plectrodedo, the touch-style and the percussive guitar — together in one entity are the image of the 5th age.

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