

## ***Weighted Plant, [Instantaneous Planting and Push-Stroke]***

There are a number of related theories about how advanced players use planting (if used at all) coupled with the weight of the wrist/arm, to project more warmth and/or legato into the stroke.

The difference between a free-stroke and the weighted plant [my invented term] is that the weighted plant immediately displaces the string toward the sound hole. In other words, for the plant/pluck action to become instantaneous, the plant must continue past the string's point of equilibrium. A true legato on guitar is, of course, a myth. The finger will stop the string, even if very briefly. However, we can give the illusion of legato by keeping the time spent touching the string very short and even.

I coach that the "weighted plant" incorporate the weight of the wrist and arm to gently displace the string before it is plucked. Eventually this process of "weighting the plant" is sped-up, and creates an instantaneous preparation that allows for projection from a greater vibration of the soundboard, and less time on the string resulting in a better legato. I advocate no change in the shape or position of the "normal" right-hand position.

P. Hii brilliantly writes about the "push stroke" (Projection on the Guitar, pg.3-4) where he details the uses of the individual motions of the finger joints.

*"It should be noted that most beginners have a weak and superficial sound because the string is not displaced enough and because there is no wrist weight used".*

And,

*"... the upward motion of the finger ... is more a result of the release and return of the finger to its position of rest rather than a conscious effort to return the finger to its playing position."*

Mr. Hii does suggest that the wrist be *slightly* elevated from the "normal" position.

Martha Masters writes (Masters pg. 37) about the "Instantaneous Plant", where she states,

*"The more instantaneous your preparation, the more legato your strokes will sound".*

The instant downward displacement of the string is implied, I believe.

Since this adds a level of tension to the stroke, it should not be taught to beginners (see the "Weber/Fechner Law"), who are usually struggling to empty the hand of tension. In fact, this is the one mechanic I normally reserve until the very last months of study.

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