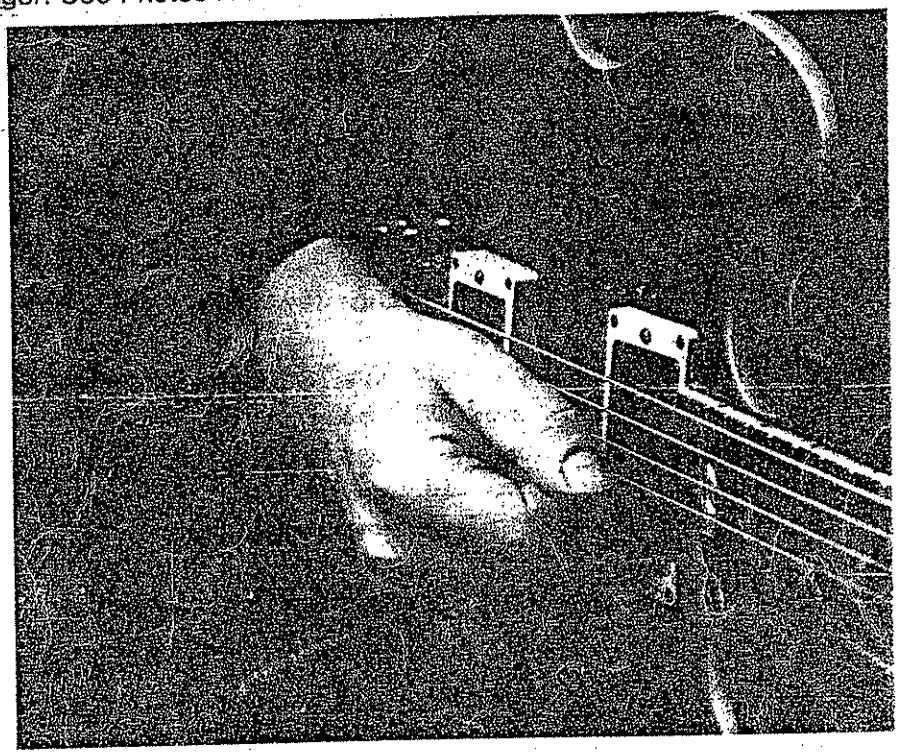
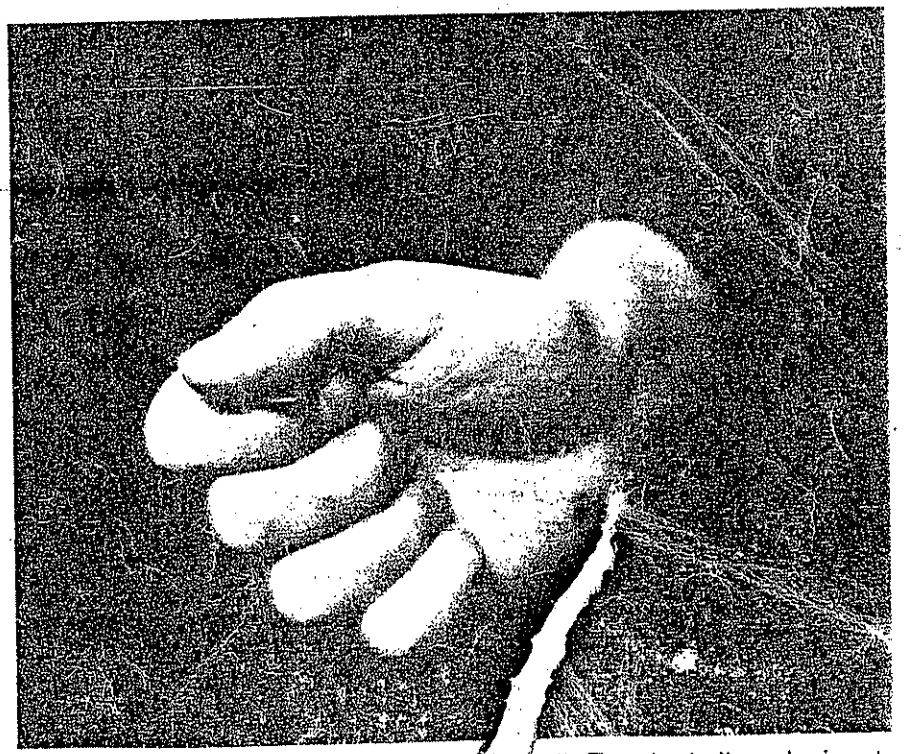
HOLDING THE PICK

The hand should be suspended above the guitar, with *no* anchoring of the second, third, or fourth fingers on the pick guard or guitar body. The pick is held between the thumb and side of the forefinger. See Photos A and B.

A



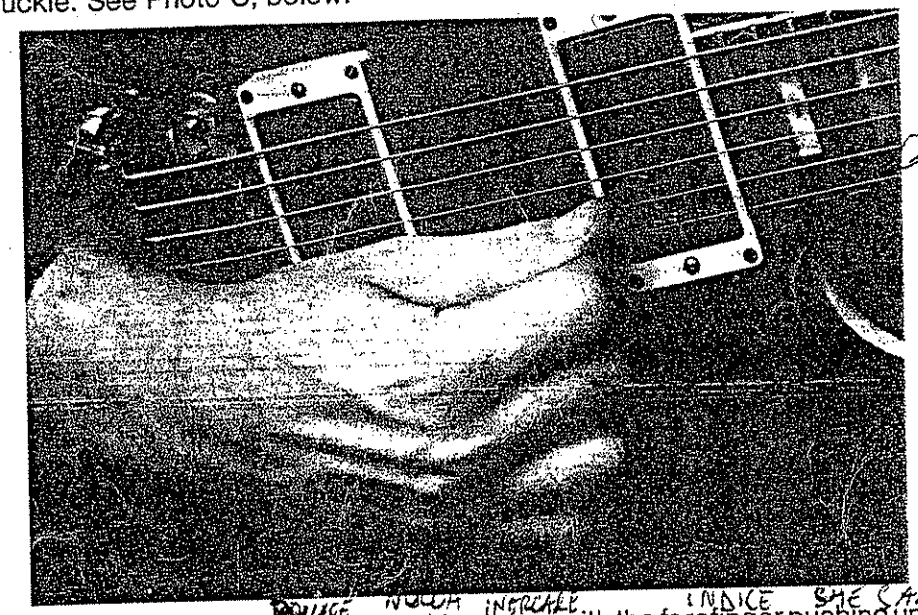
B



The thumb and forefinger work together as a sin[illegible] single line playing, the arm and the wrist remain relatively stationary, with the m[illegible] from these two fingers.

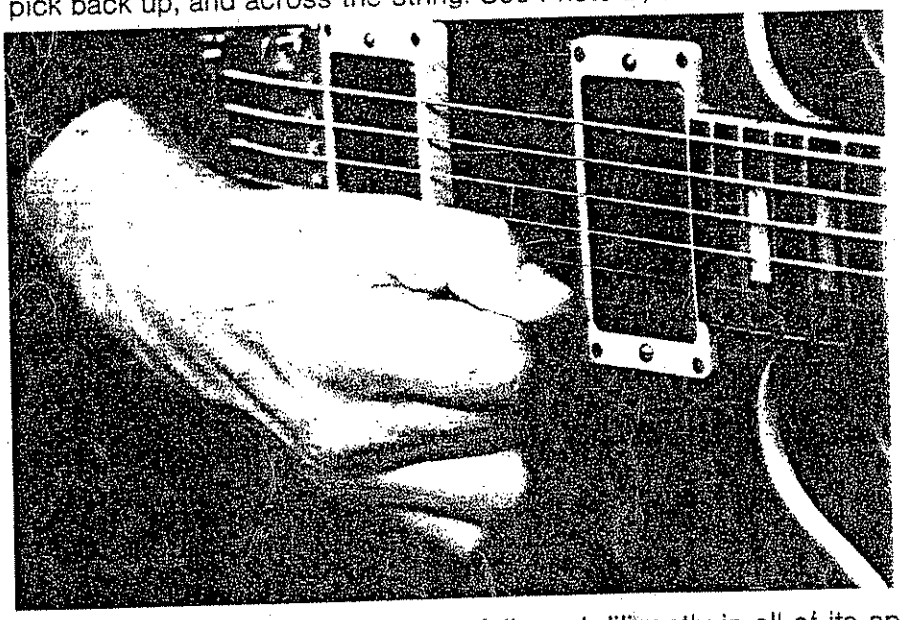
PICKING THE STRINGS

Next, initiate the down(⊓)stroke on the first (or E) string. Position the right hand so that the pick will move flat across the string and only move a short sidtance. *Do not* rest the pick on the string prior to attack. The pick is then pushed across the first string (E) with the collapse of the thumb knuckle. See Photo C, below.



C

To initiate the up (V) stroke, the thumb knuckle arches with the forefinger pushing upward; this moves the pick back up, and across the string. See Photo D, below.



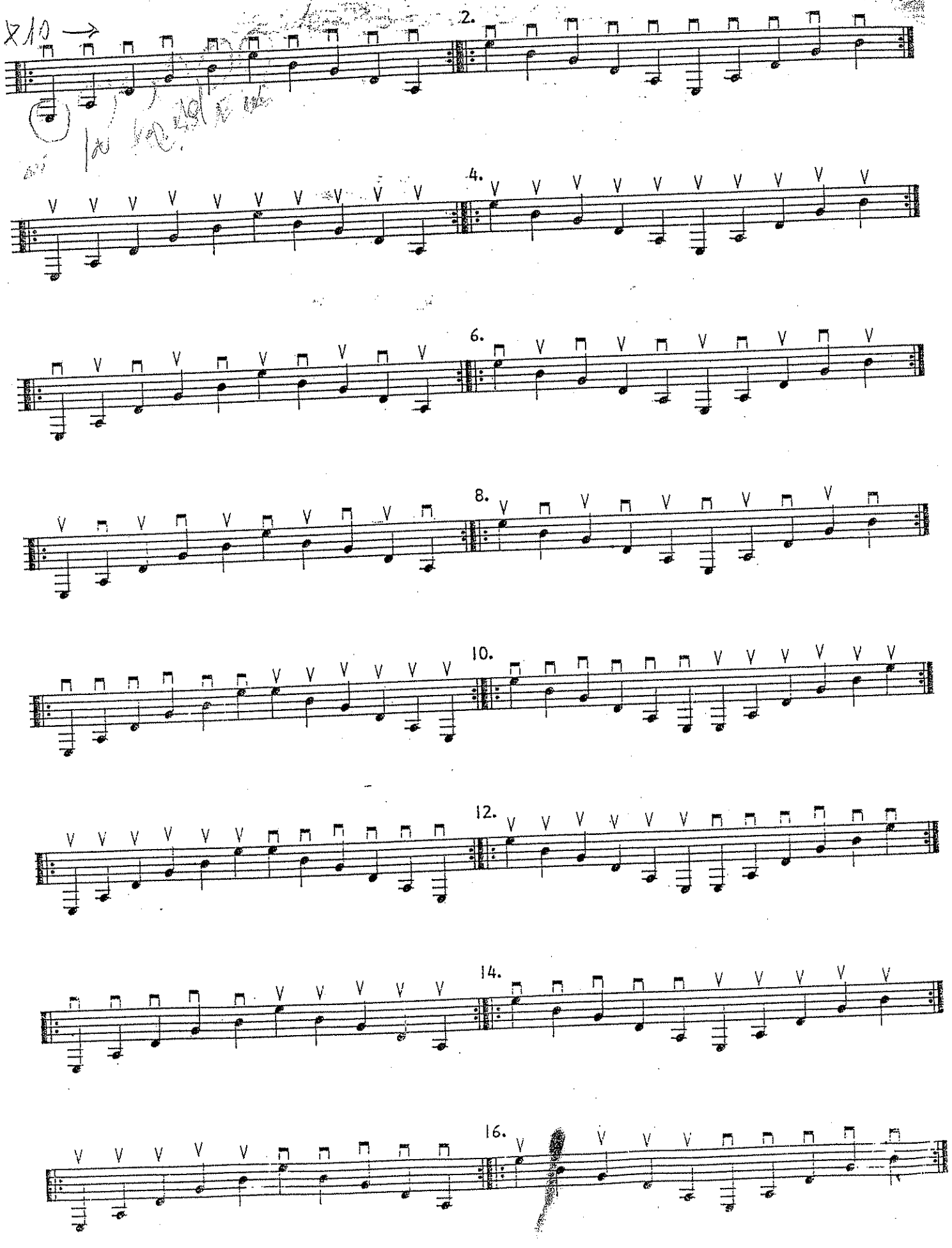
D

This is a subtle movement, so observe it carefully and diligently in all of its applications.

To initiate pick attacks on the remaining open strings, the hand shifts to the appropriate position for each string. This assures that all six strings will be picked in the same manner, assuring continuity of sound and form, as well as accuracy.

In the following exercises, begin practice by setting a slow tempo. Beginning and intermediate students should use a metronome until an "even" sense of rhythm is developed. Concentrate on all required movements and the two fundamental axioms. When this process becomes accurate and second nature, velocity will come automatically.

These exercises should be played as staccato as possible. Remember the thumb knuckle collapses on ⊓, and arches on ∨. Don't reach for the next string with the fingers, *shift* the hand.



THE BASIS

Why study the right-hand of pick-style guitar, independently from the left hand? Namely, it is important to develop a technique (always with a view to a musical statement), which will allow modern guitarists to play all types and styles of music. It becomes necessary to focus on the right hand because this is where the instrument's sound is initiated. Some of the requirements placed on the right hand are: dynamics, differences in texture, repeated notes, rapid scalar and arpeggiated figures, wide leaps between strings. The hand must be trained to respond accurately and quickly, according to a wide variety of musical demands.

The following method is one of several methods for right hand and right arm movement. Some players advocate playing with the arm and wrist locked, with motion occurring only at the elbow. Still others advocate all three possible motions, fingers, wrist and arm.

These studies fall under the last category. Approximately 90% of the motion comes from the fingers and wrist (depending on whether one is playing chords or single lines). This technique provides for the most efficiency and its usage is widespread amongst prominent guitarists today.

STARTING POINTS

Two fundamental axioms must be remembered in regards to right hand movement:

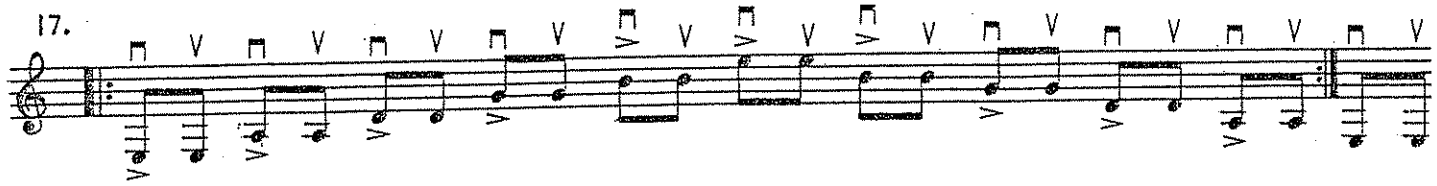
1. The pick moves flat across the picked string (no slicing).
2. The shorter the stroke (distance) the pick travels, the better.

In the first instance, this insures good tone production. The latter is a necessity for eventually attaining a rapid picking technique.

Further, there exists a plethora of pick gauges and shapes. It is recommended the student use a heavy gauge, jazz-style pick. The heavy gauge will allow the guitarist to vary the hardness or softness of the attack. The jazz-style pick will enable the player to maintain better control of it.

This is the introduction to repeated note picking. Groups of two, three, and four notes will have an accent placed over the first note of each group.

17.



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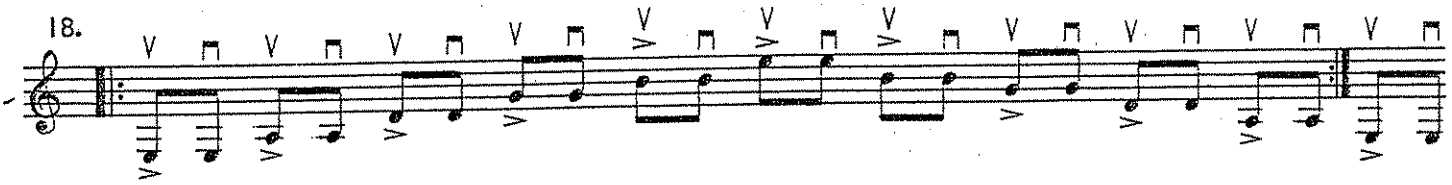

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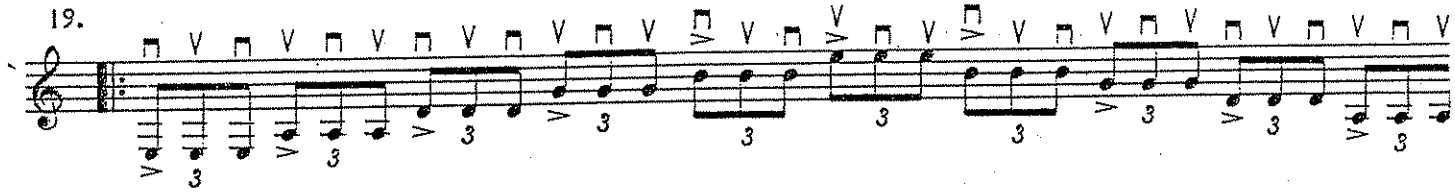

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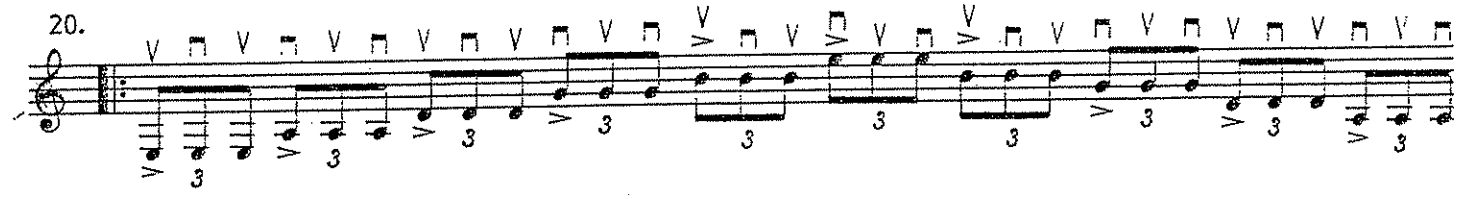

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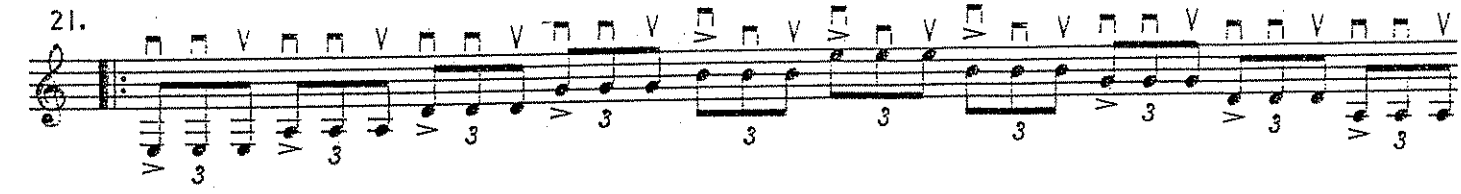

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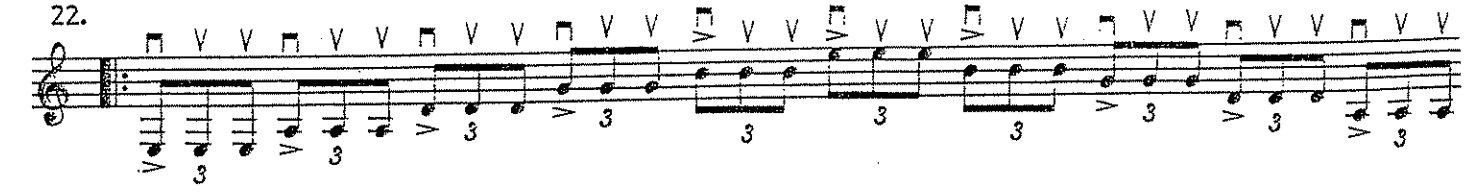

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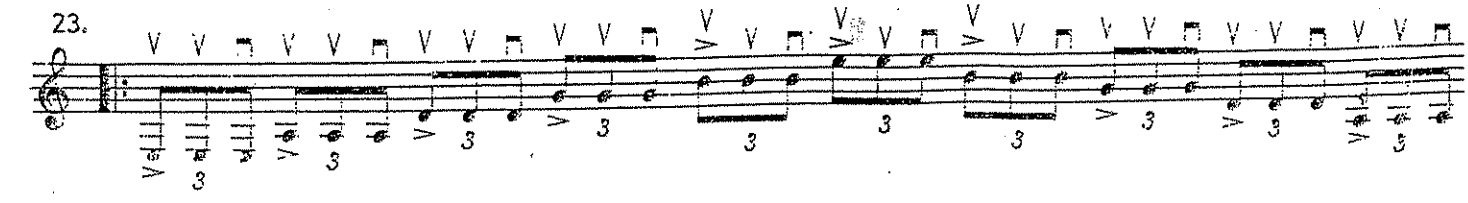
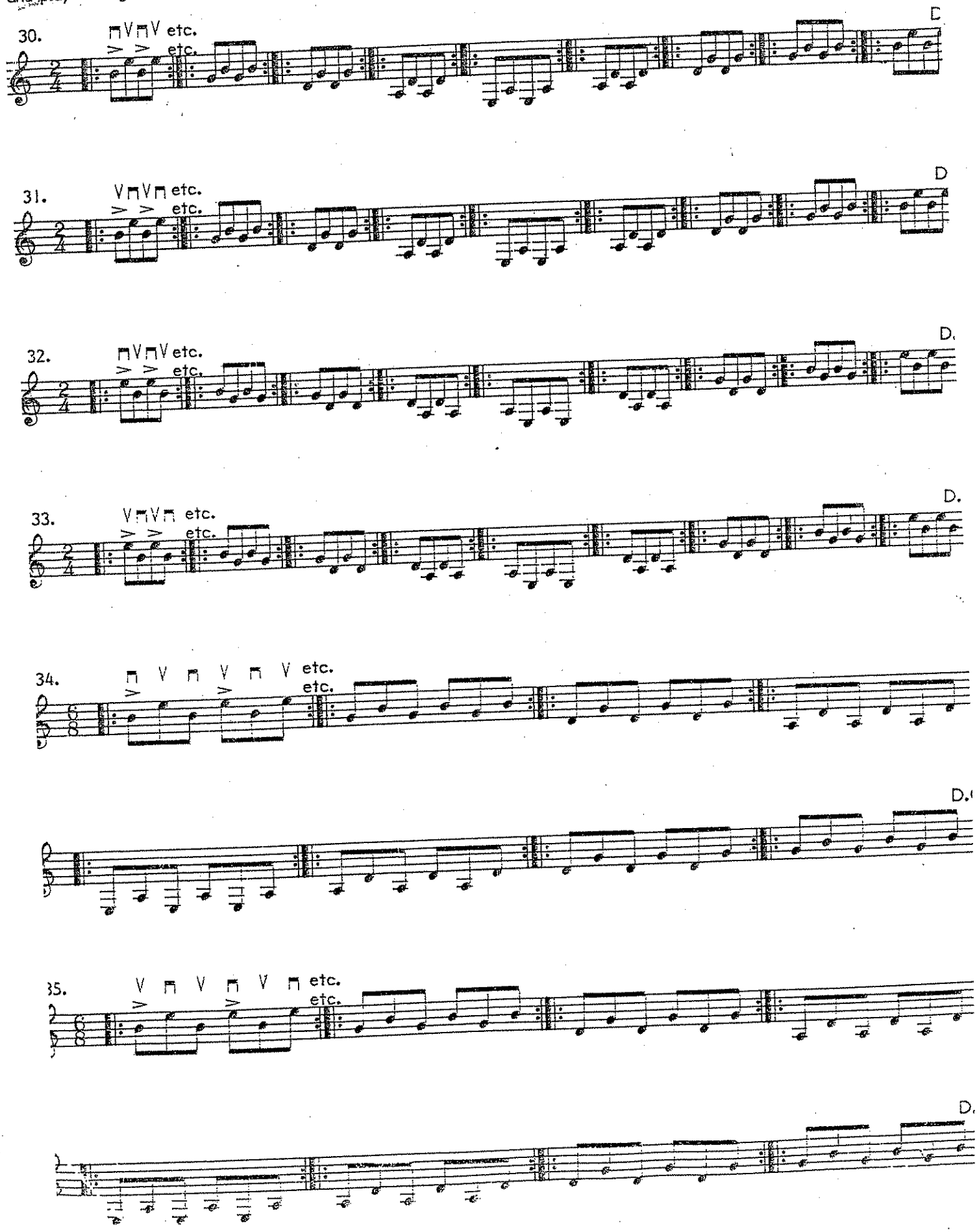
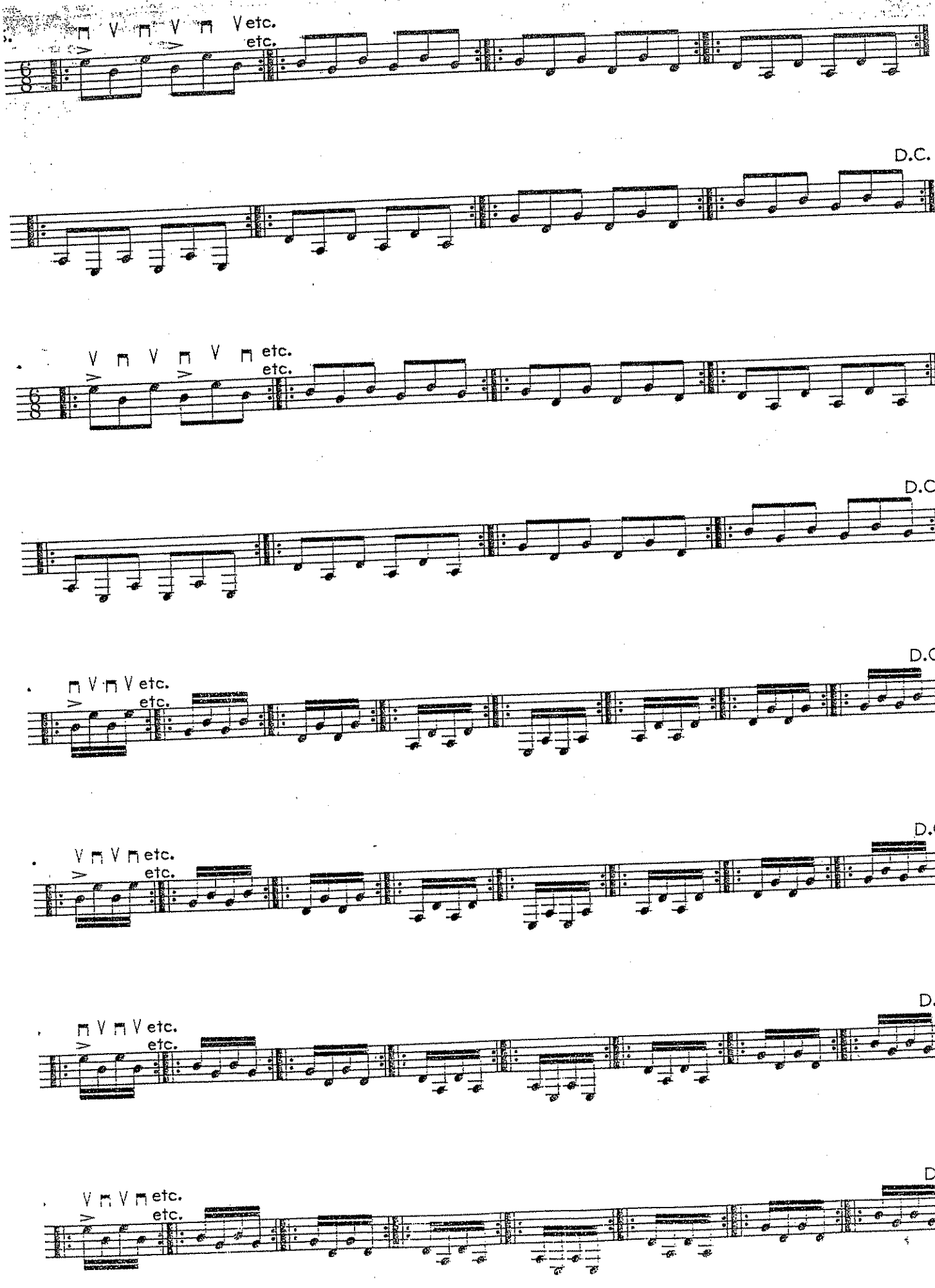


Here, we encounter cross-string picking involving two adjacent strings. Its mastery is essential. Watch for different demands placed on your hand. The ⊓ or V can be initiated on the "outside" or on the "inside" of two adjac strings. The latter tends to be more tricky. Note: beginning with No. 30, play each repeat four (4) times, then D and play straight through without repeats. In future, apply this procedure to all similarly notated exercises.




etc.
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D.C.
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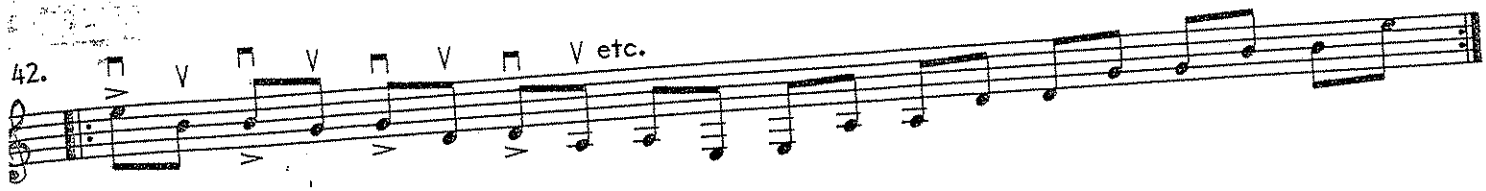
D.C.
etc.
etc.
D.C.
etc.
etc.
D.C.

This section combines cross-string with repeated note picking. Play all notes evenly, as there is a tendency to speed up on the repeated notes, especially the sixteenth notes. Remember, the shorter the stroke the better.

42.



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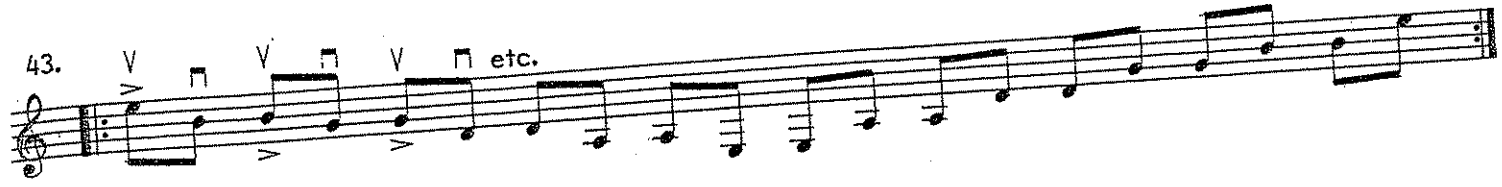

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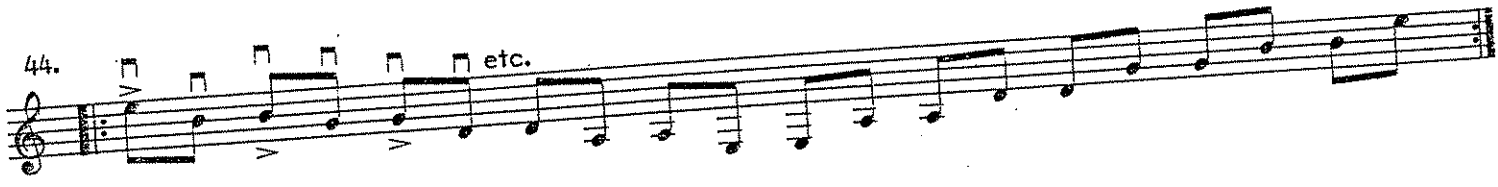

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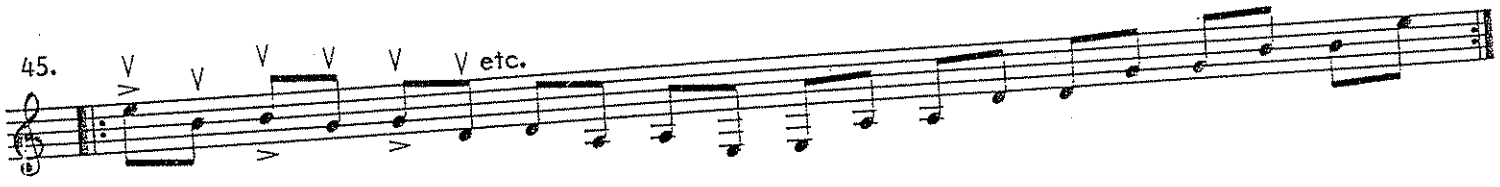

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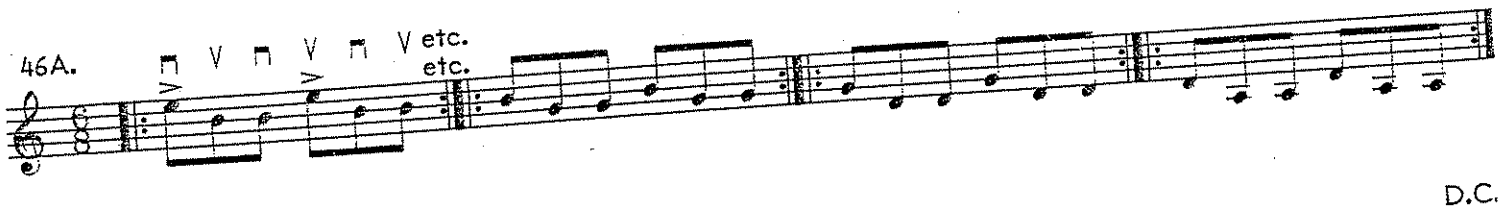

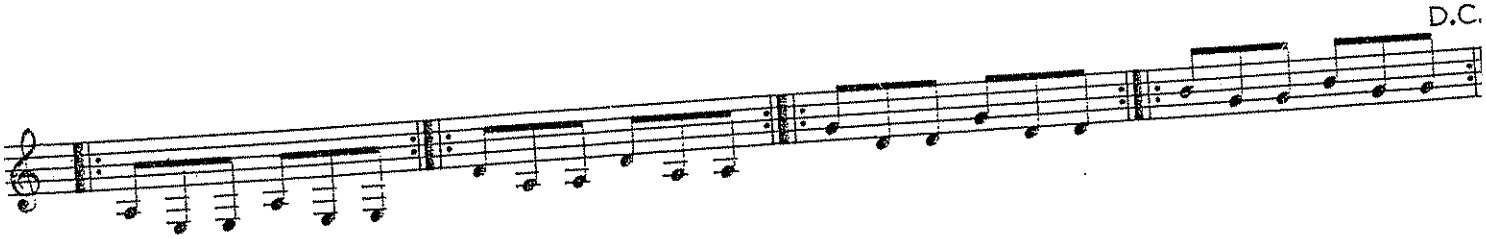

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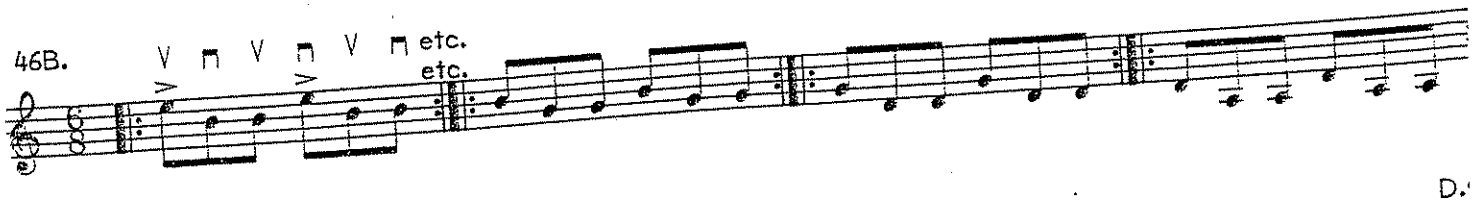

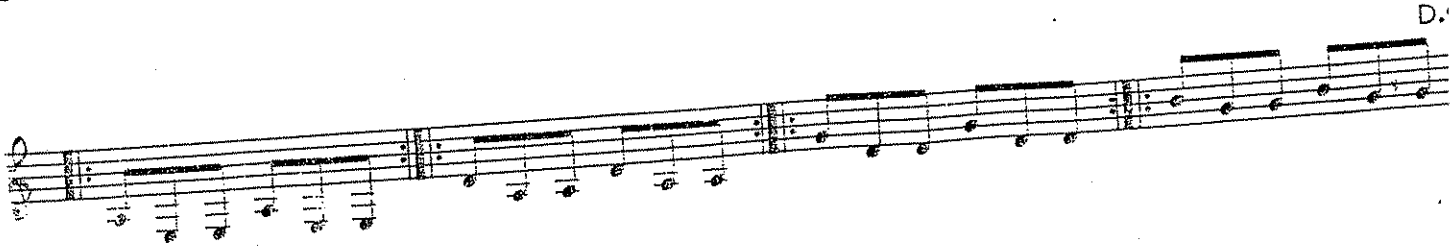

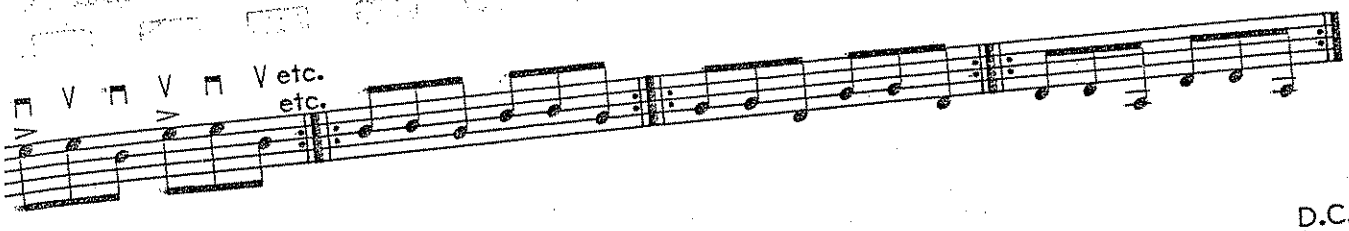
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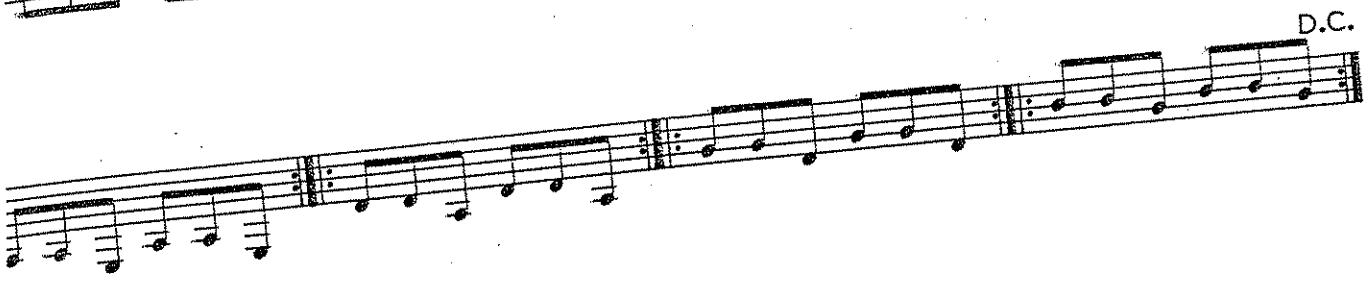
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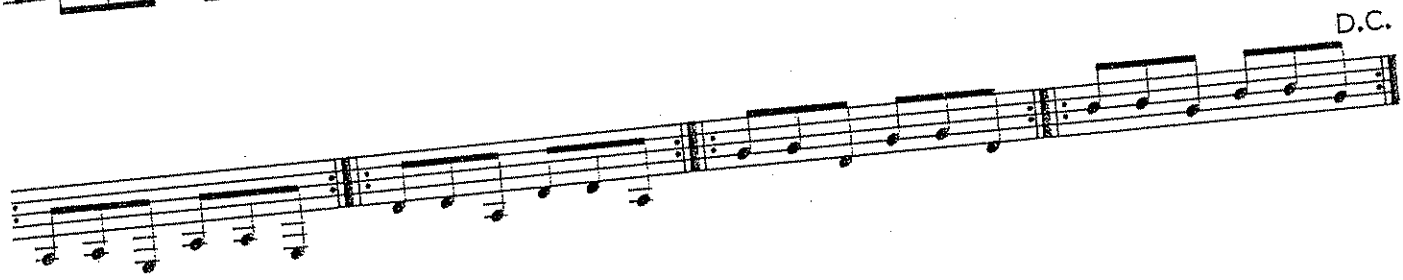
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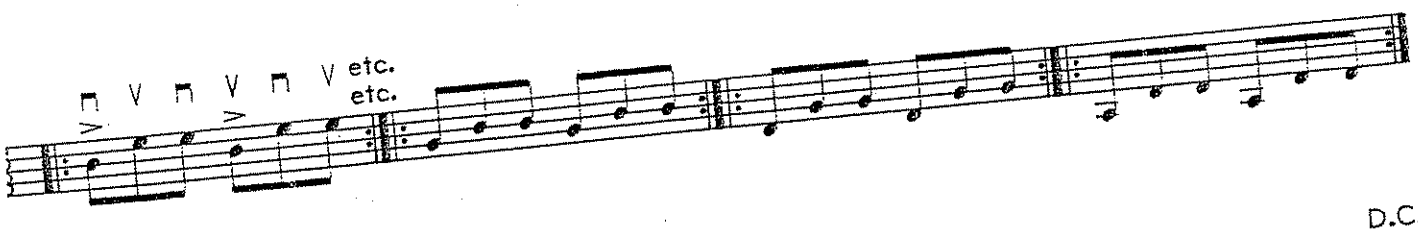
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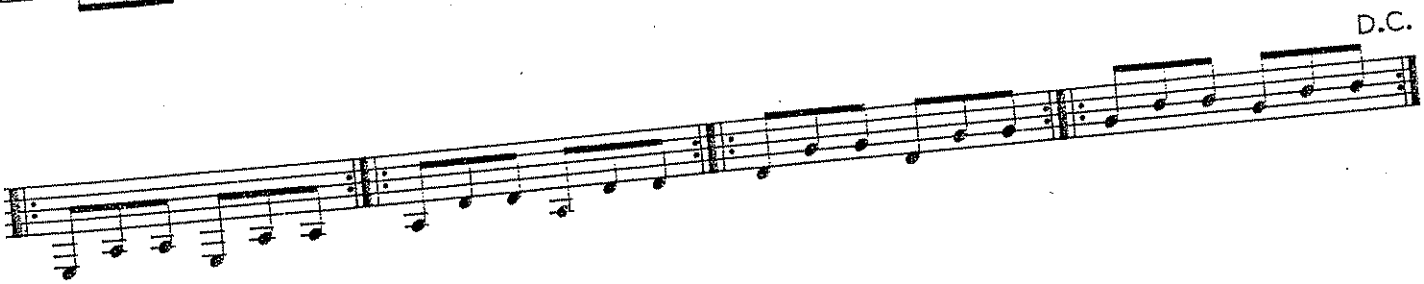
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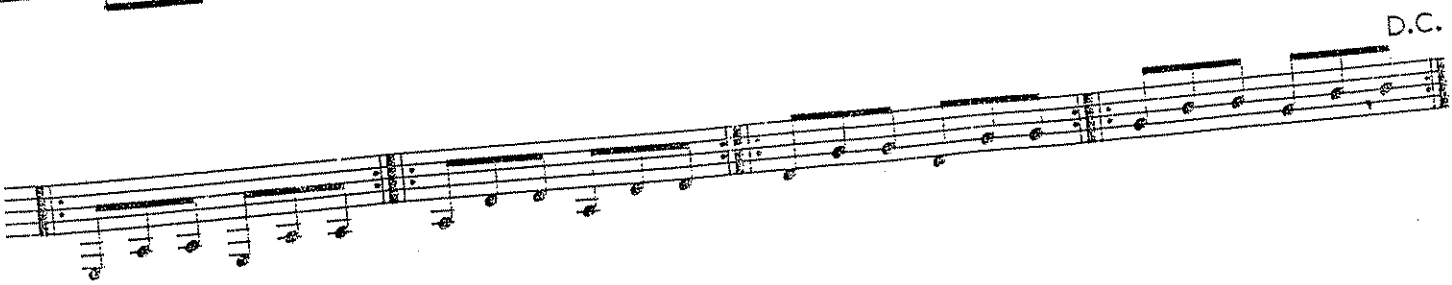
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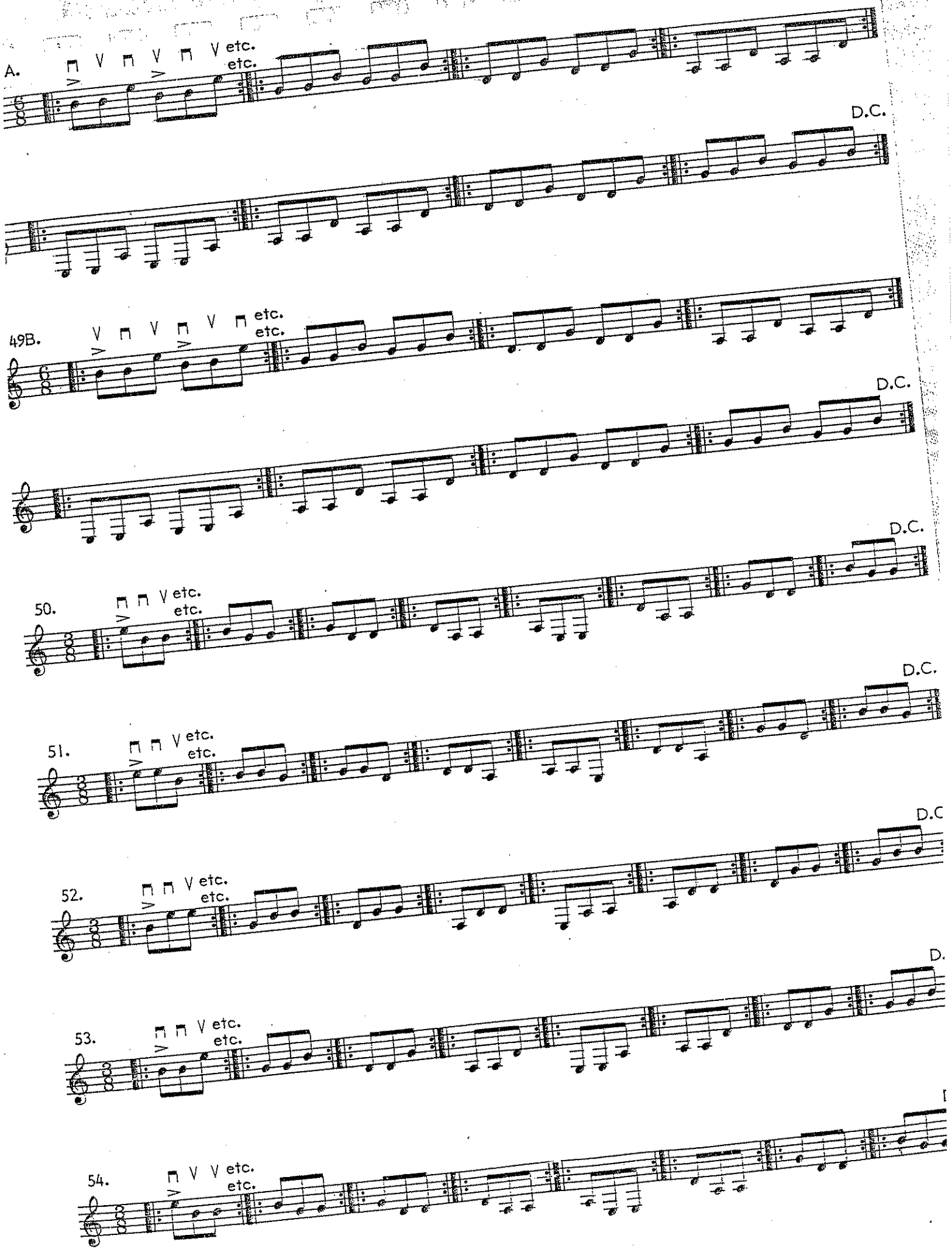
A.
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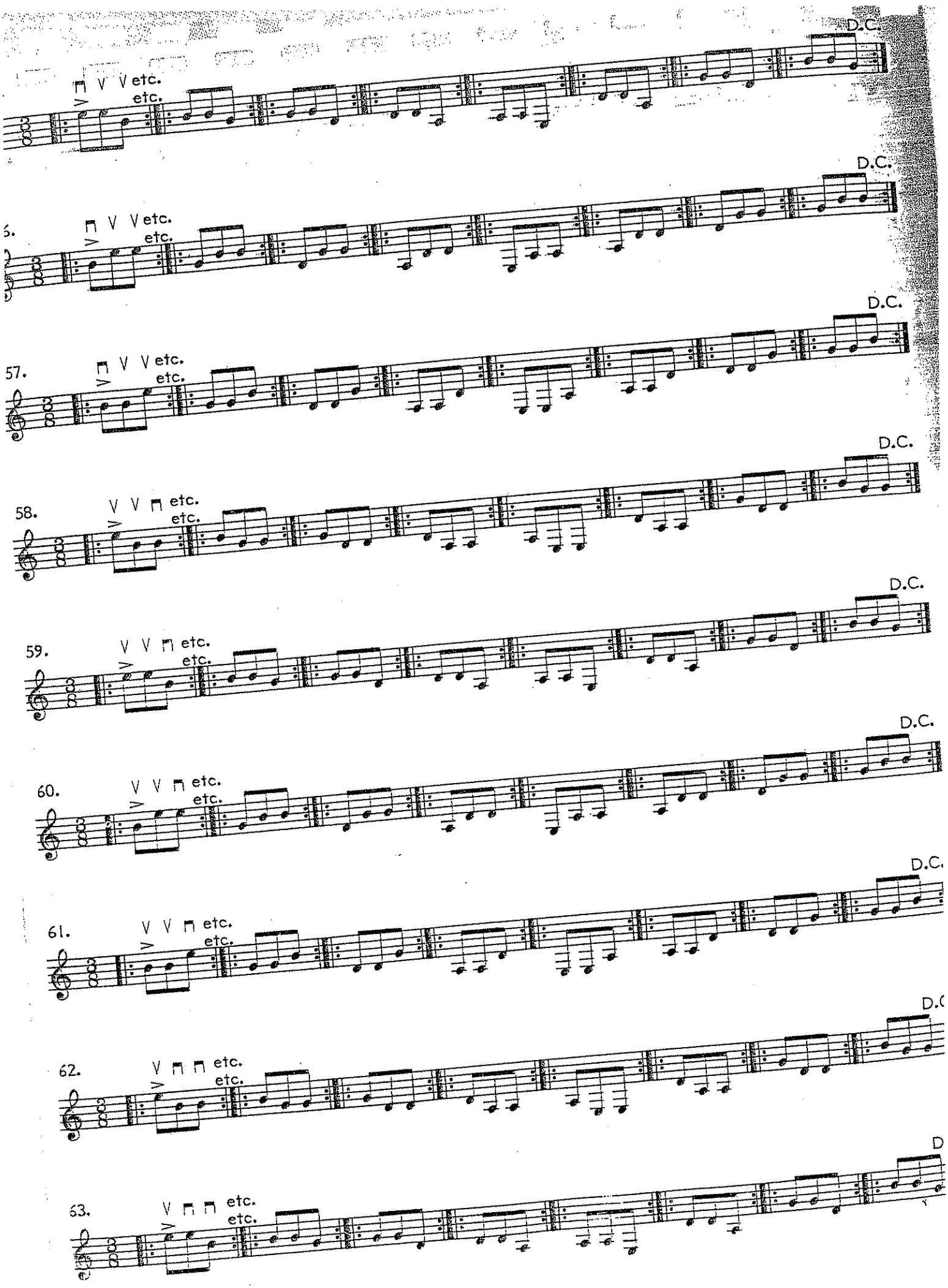
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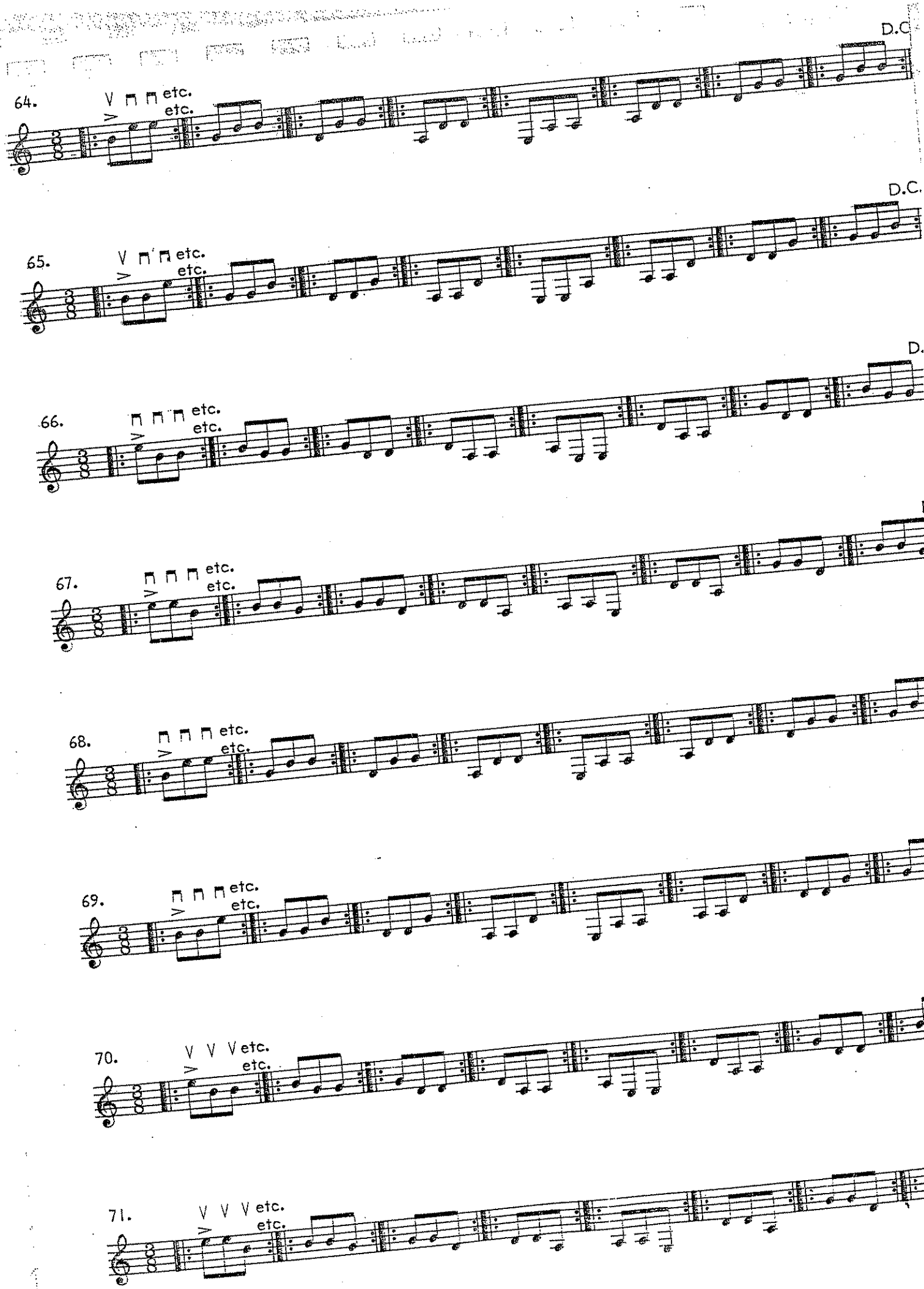
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64.
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D.C.
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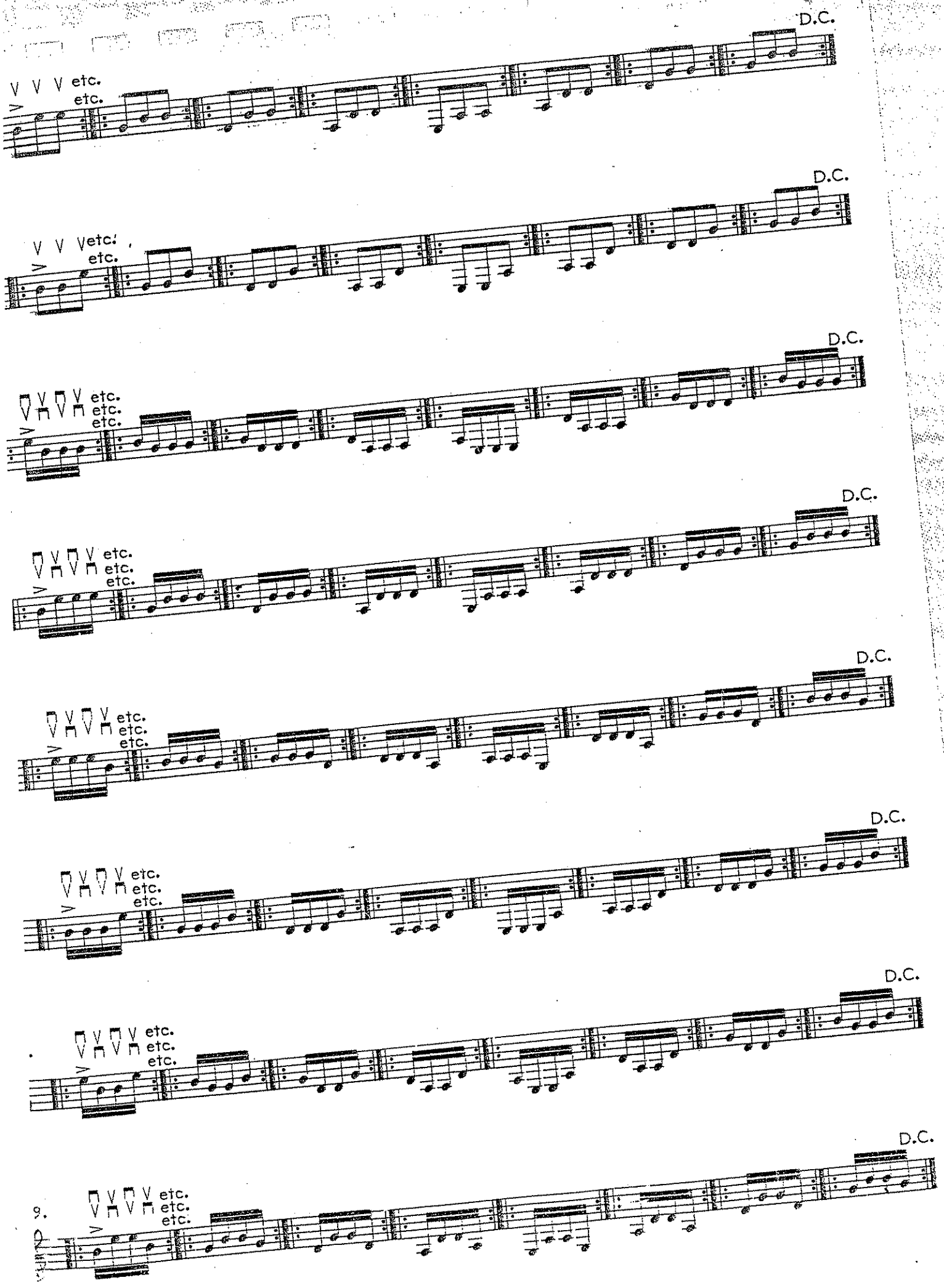
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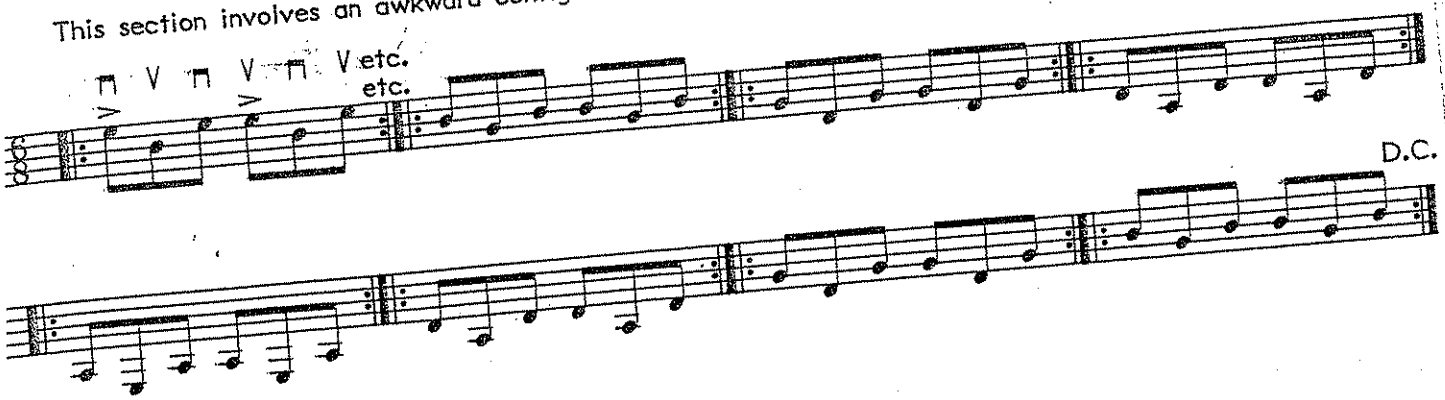
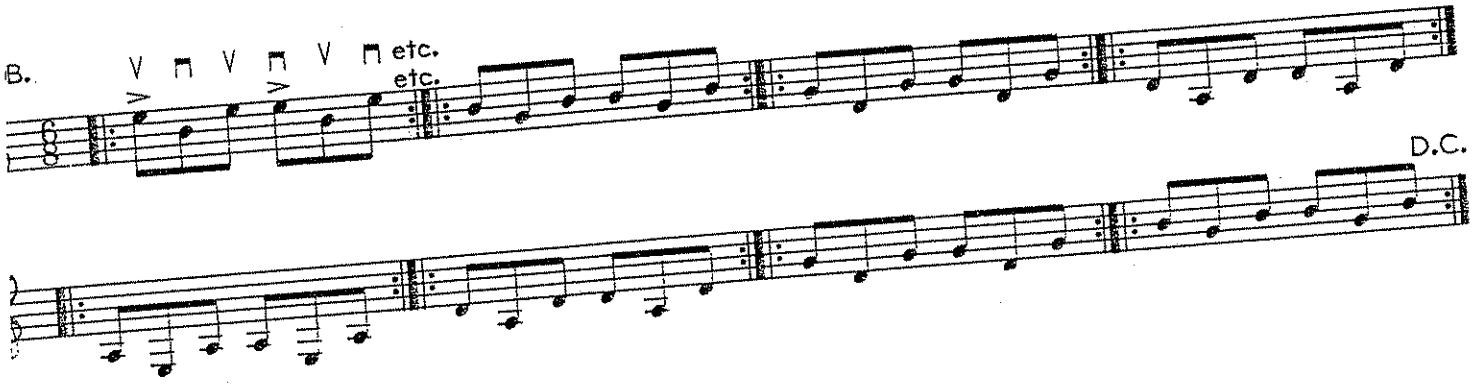
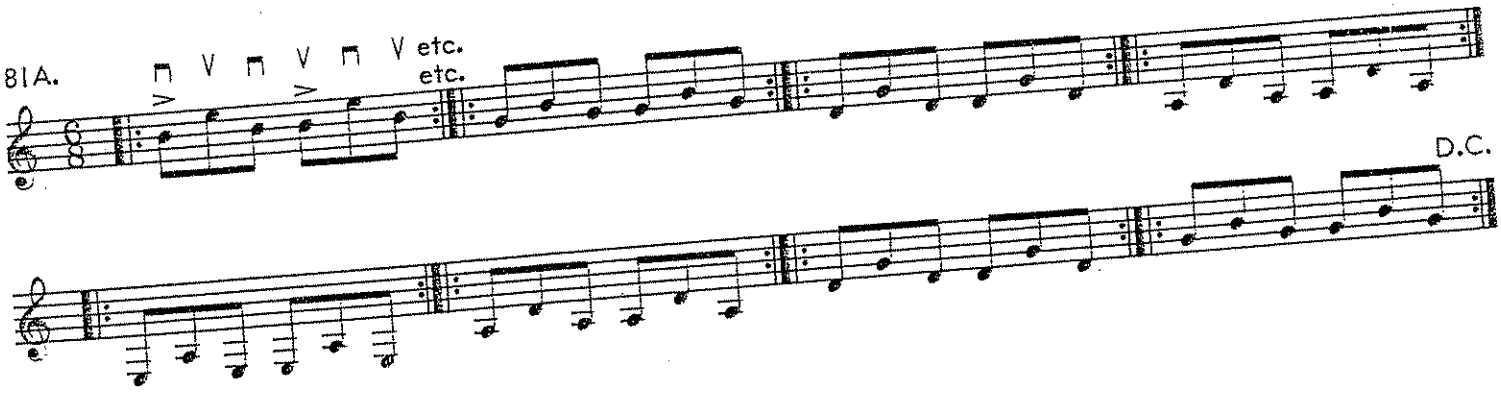
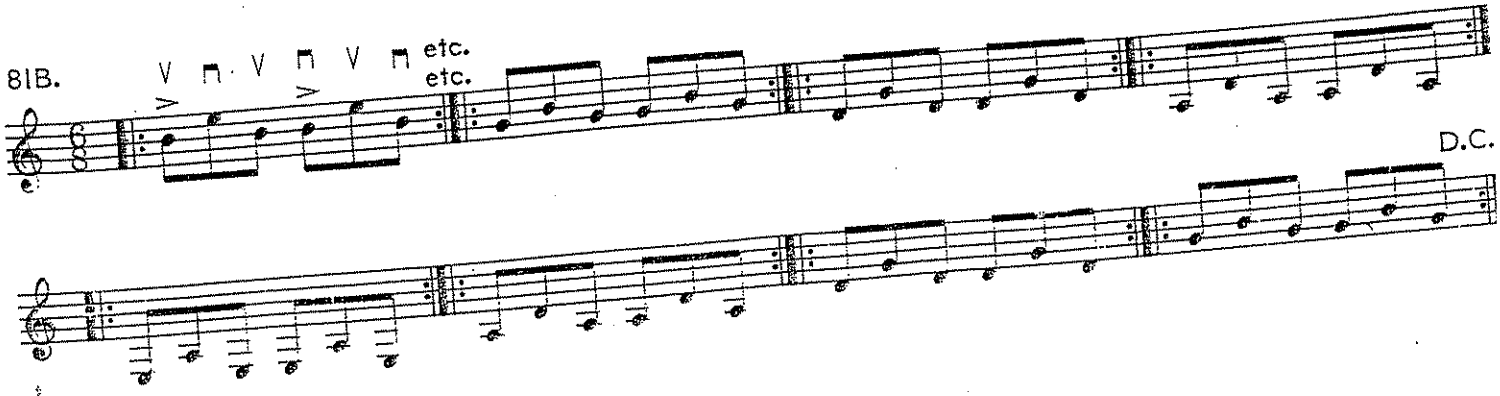
This section involves an awkward configuration between cross-string and repeated note pickings.









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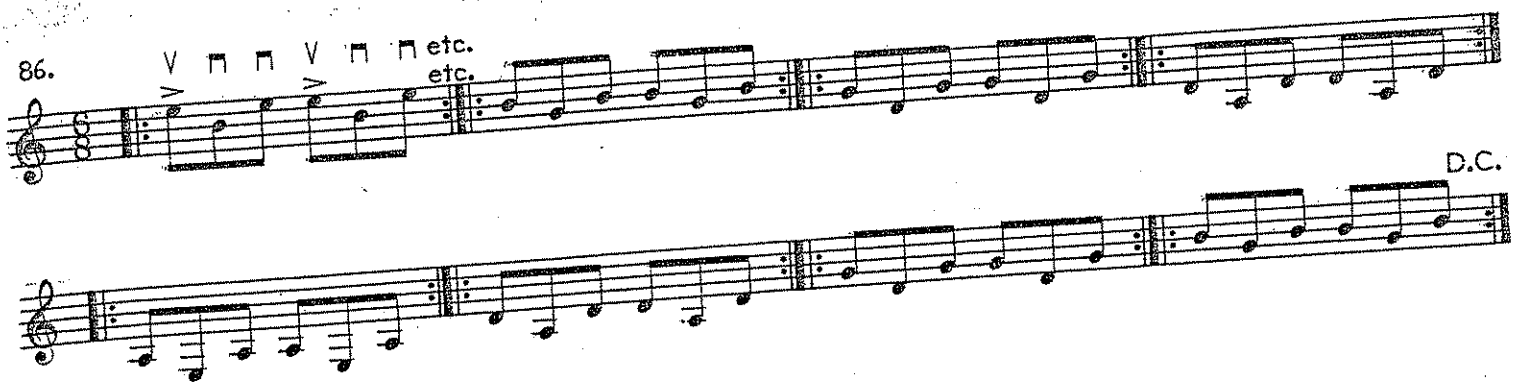

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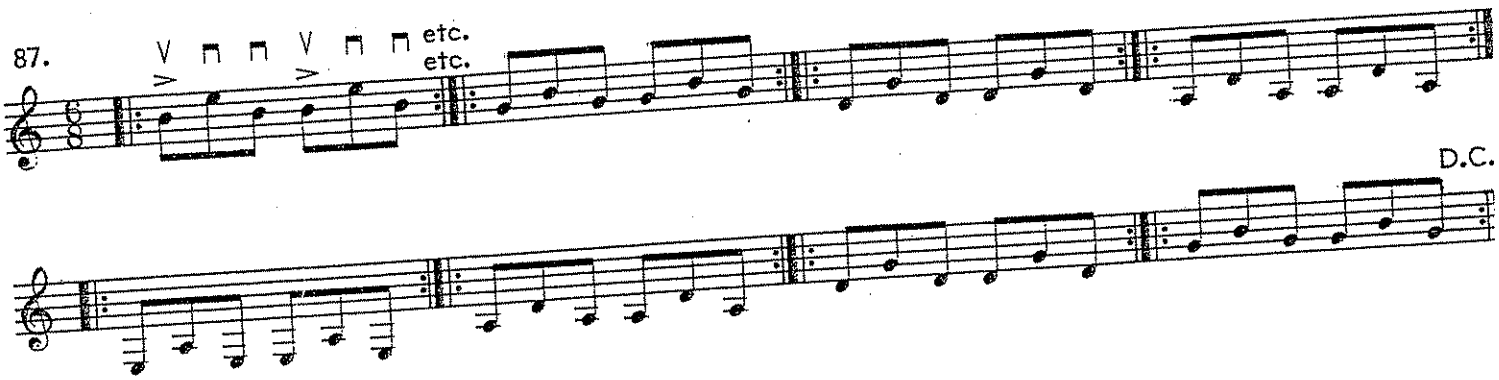

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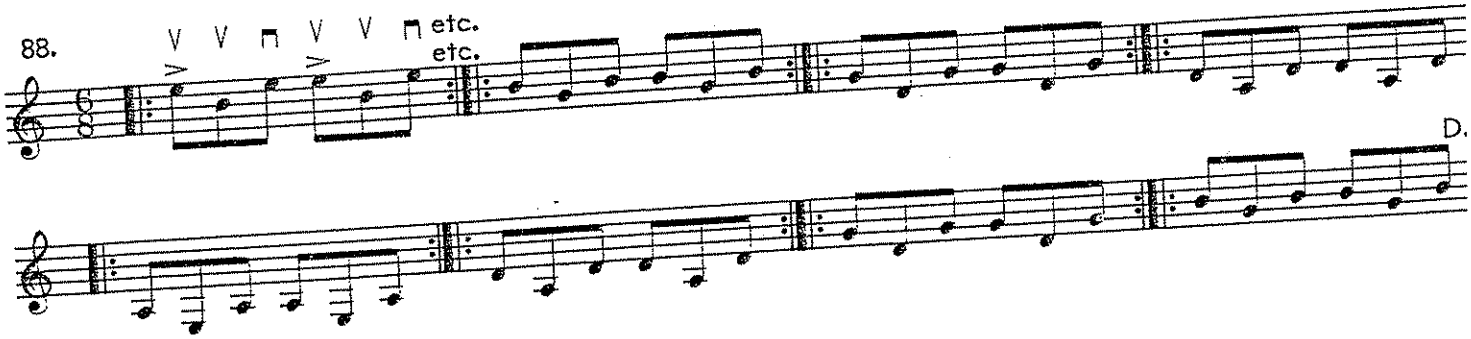

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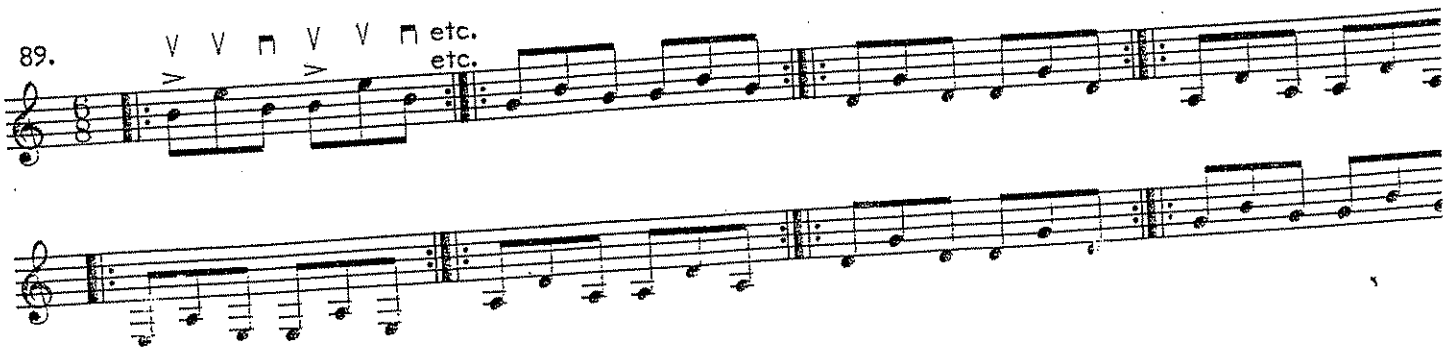

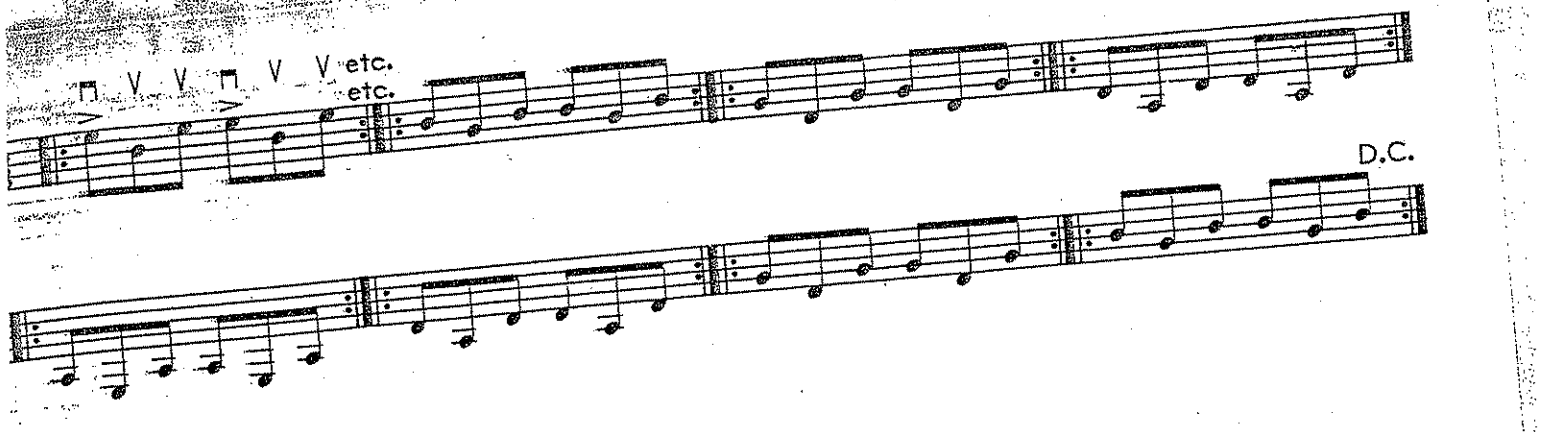
etc.
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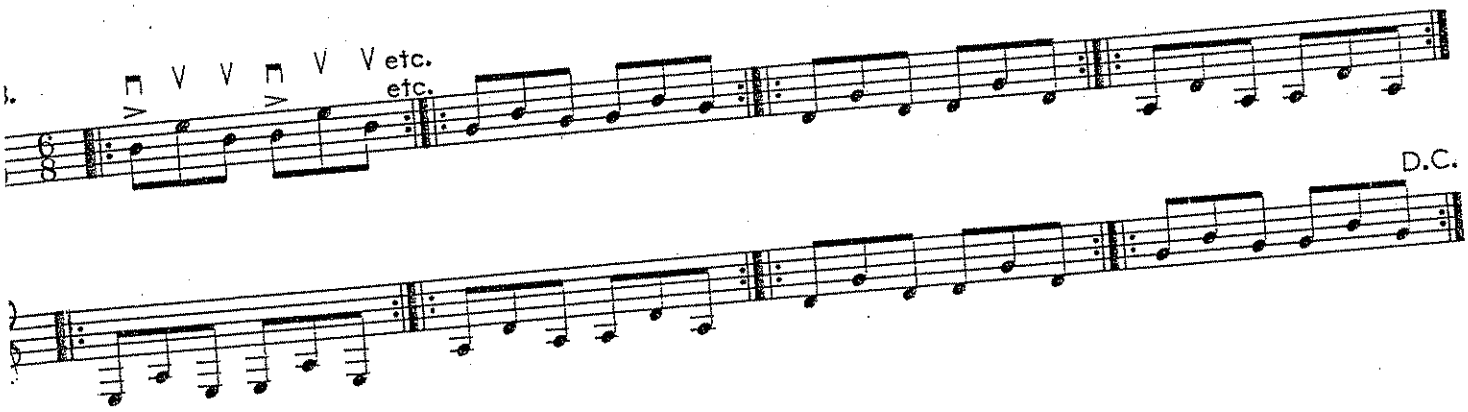
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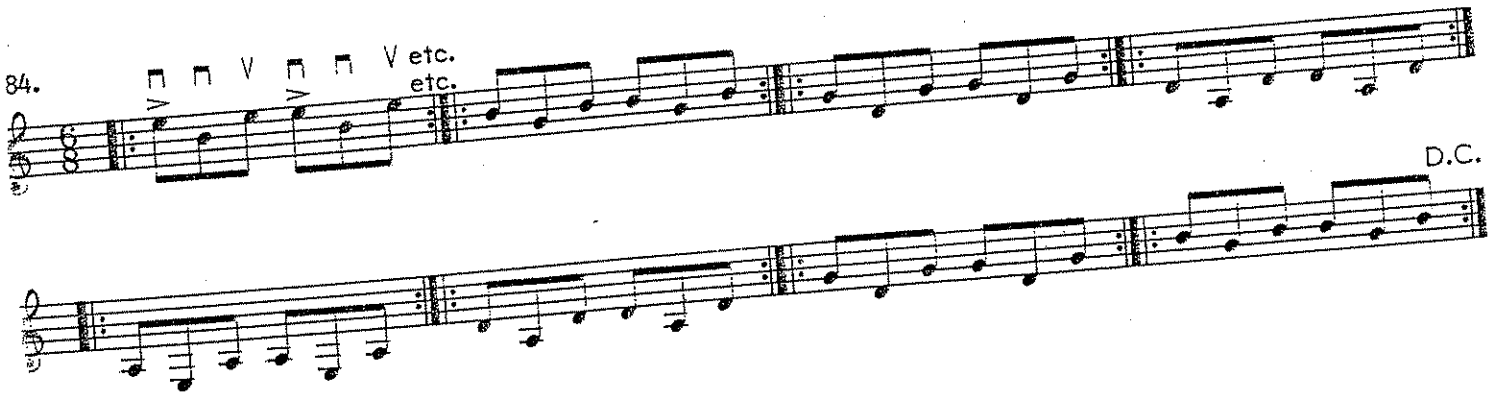
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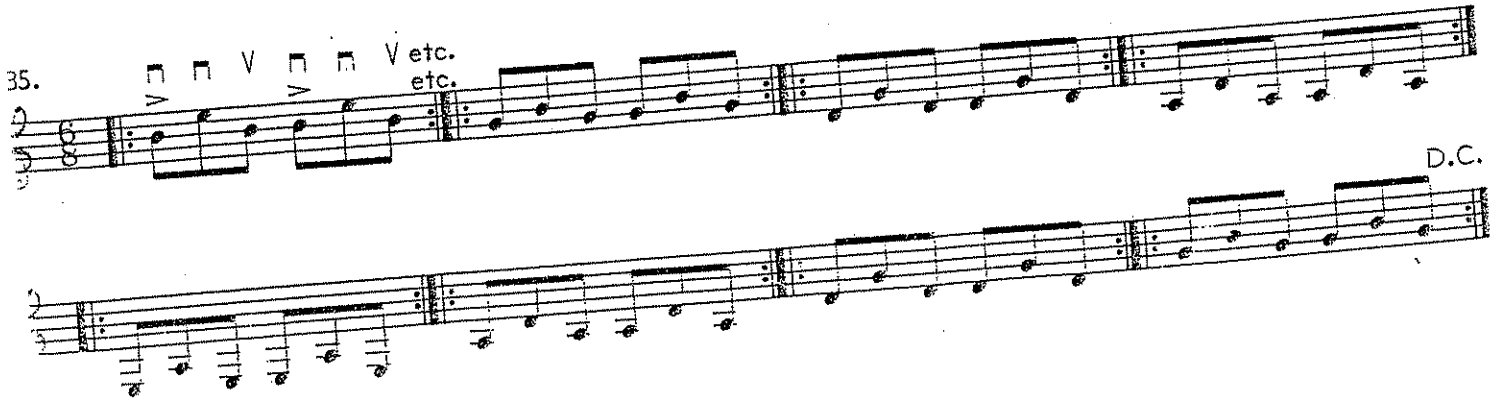
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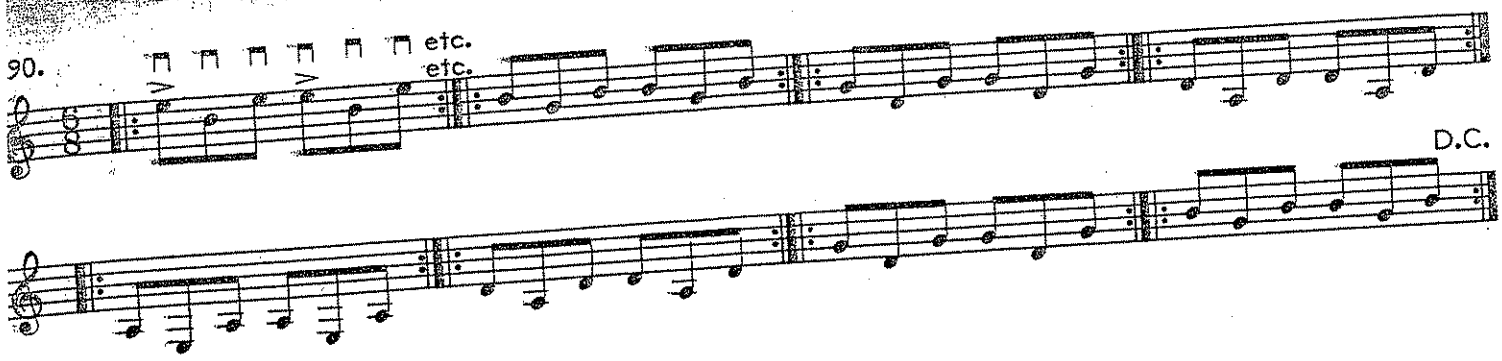
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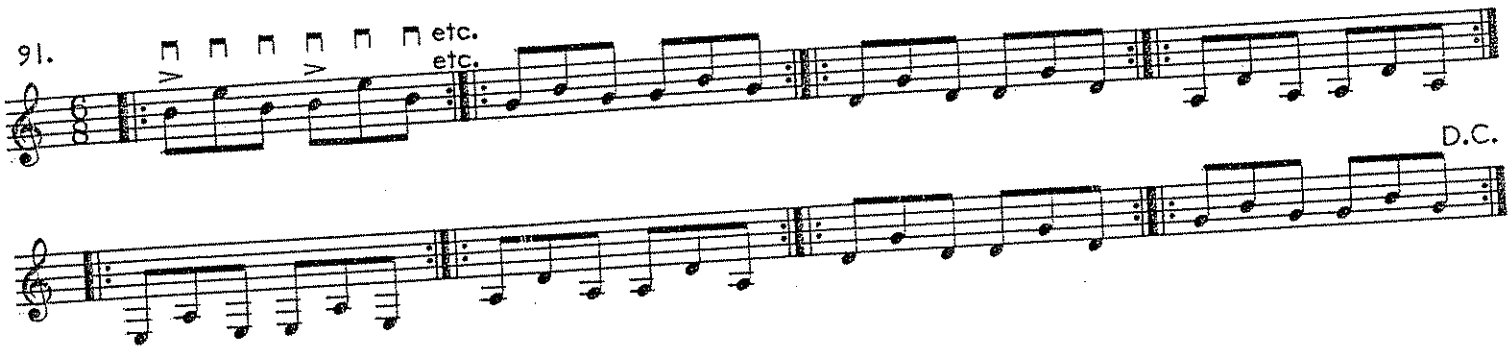
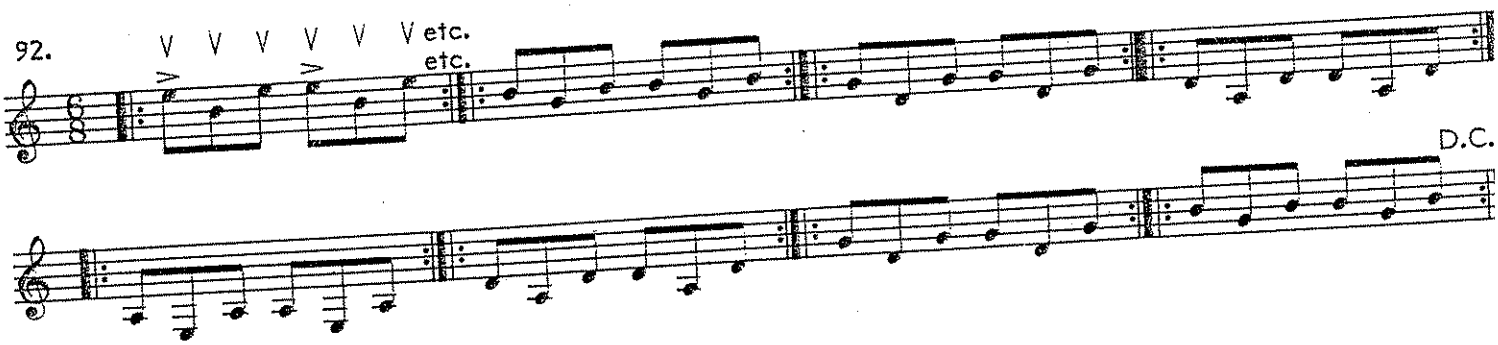
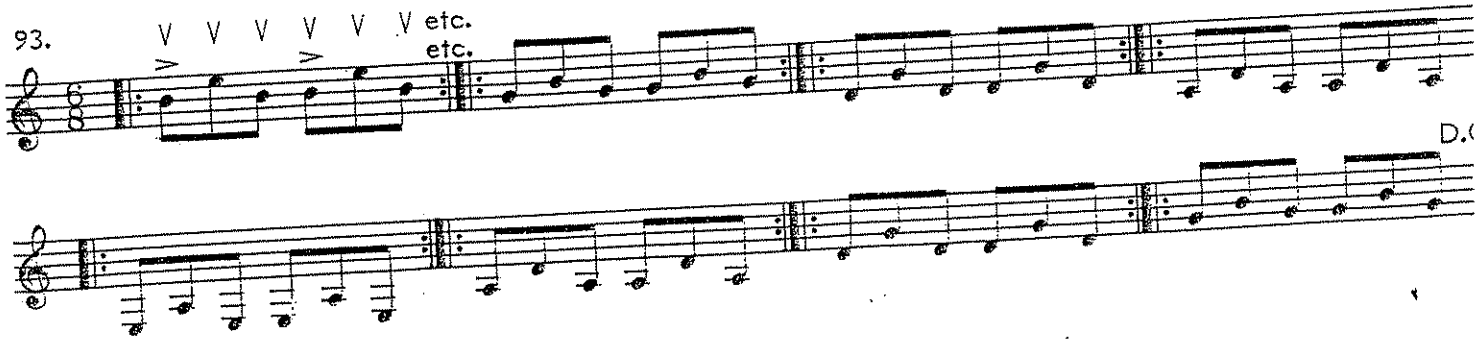
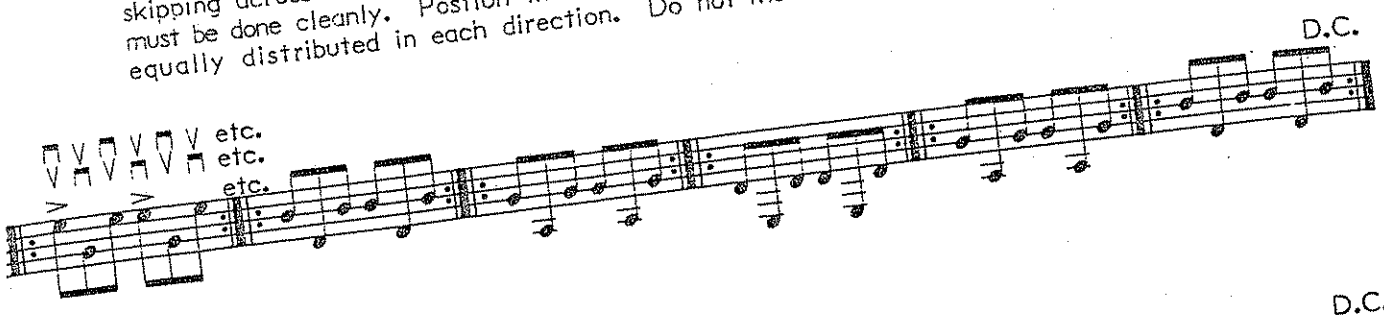
etc.
D.C.

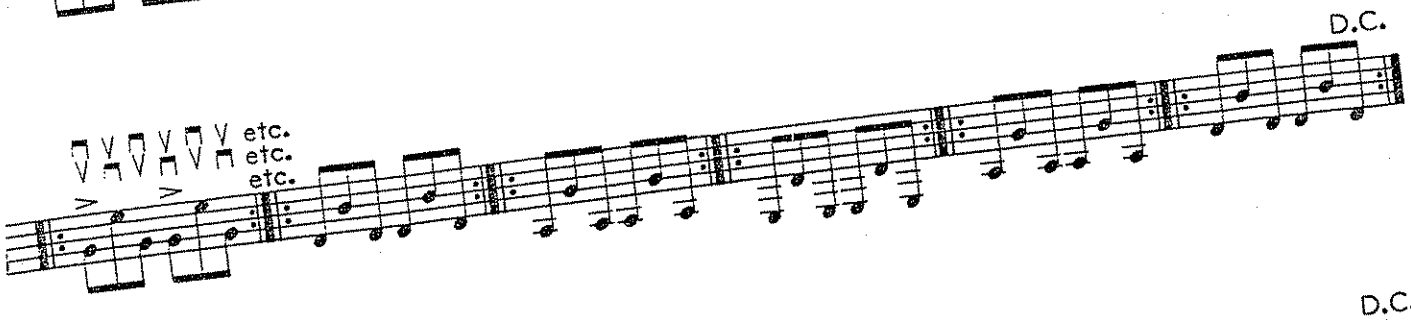

91.
etc.
etc.
D.C.

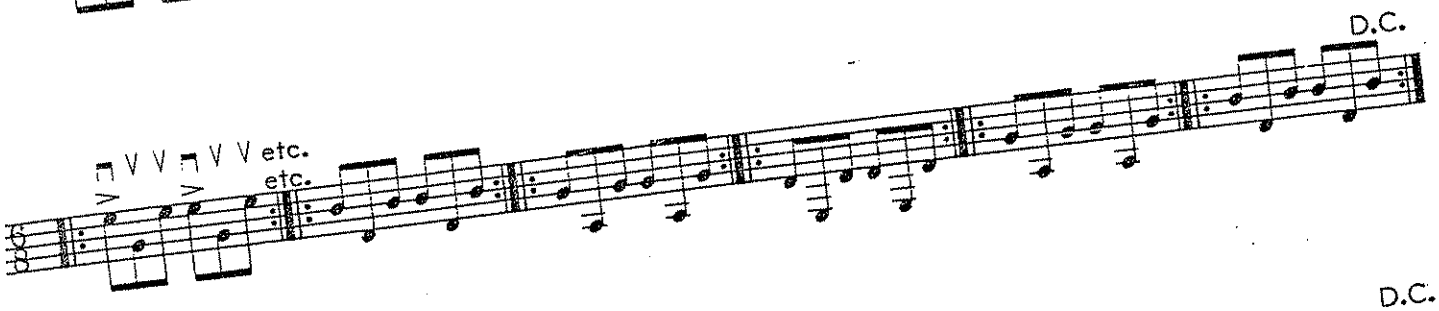

92.
etc.
etc.
D.C.

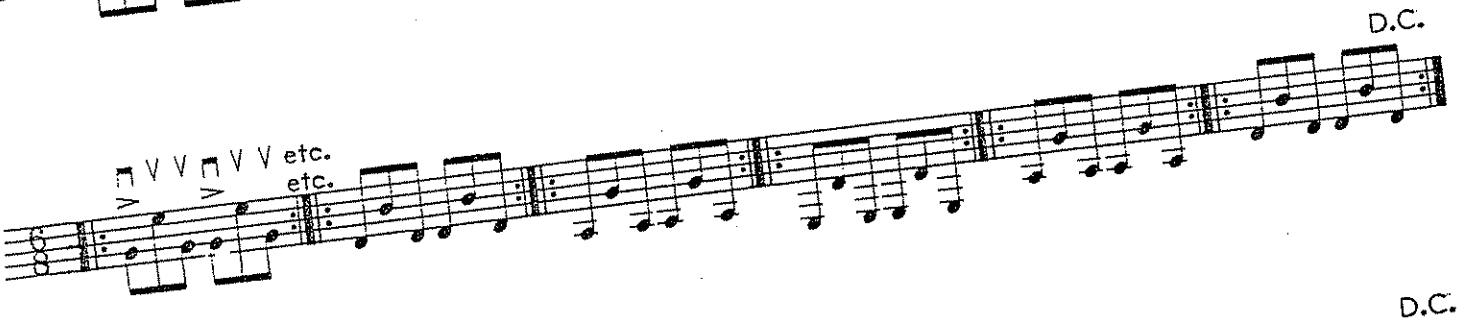

93.
etc.
etc.
D.C.

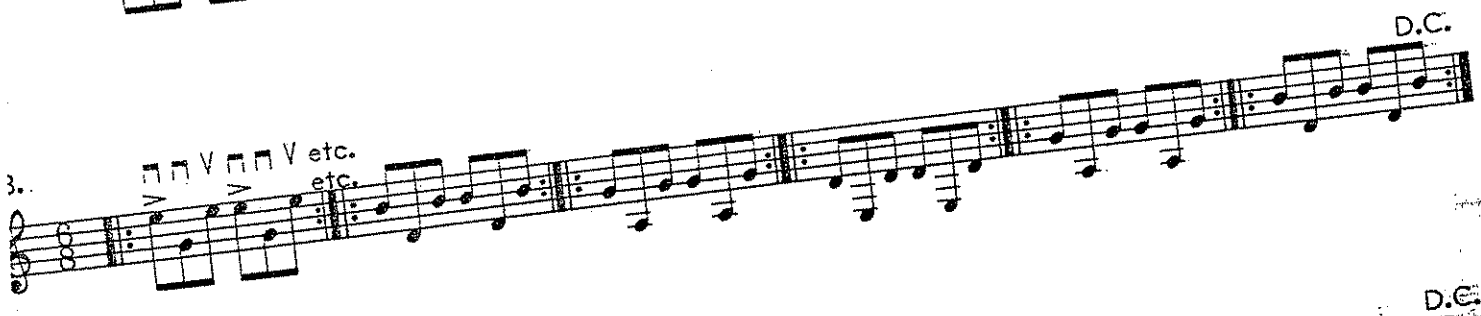
This section involves the problem of the preceding one while adding a new element: skipping across the middle string in groups of three adjacent strings. This must be done cleanly. Postion the hand so that the reach of the fingers is equally distributed in each direction. Do not move the hand.

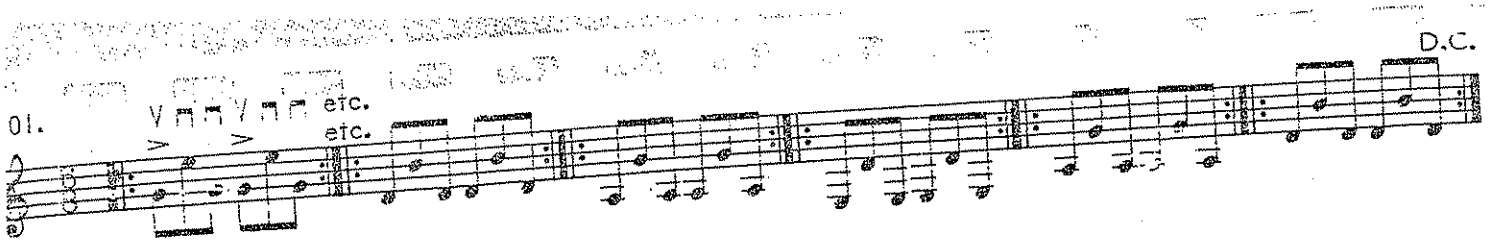


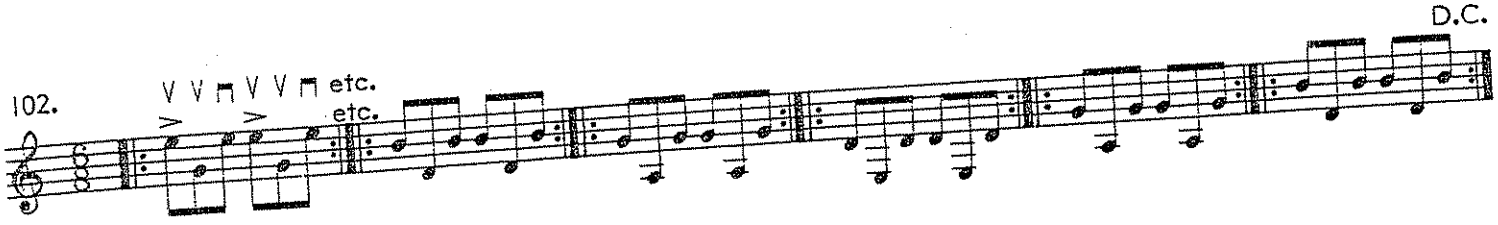


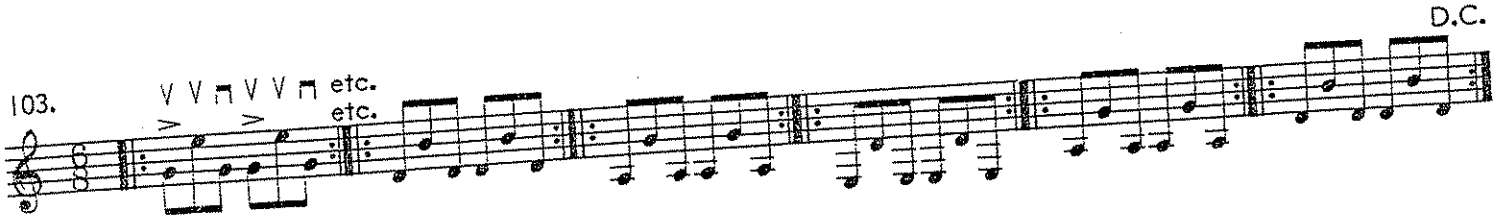


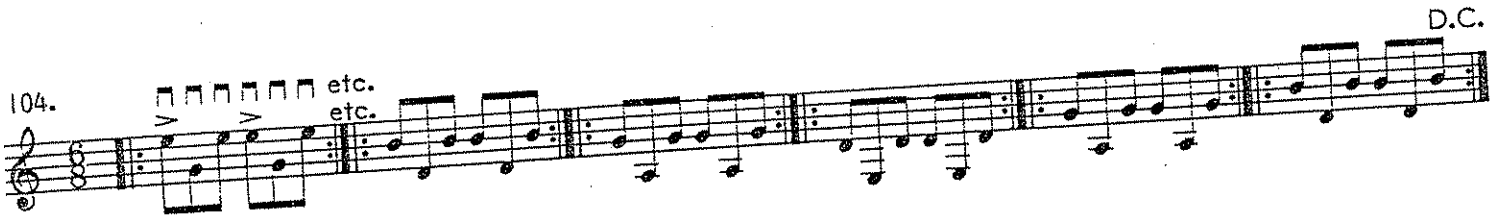


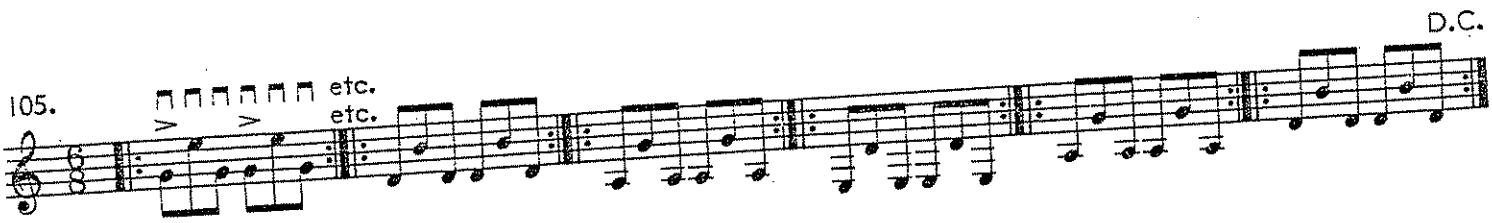


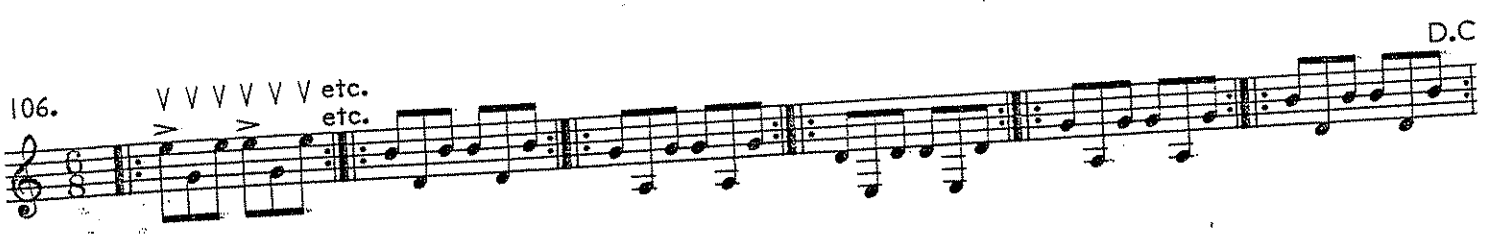

01.
etc.
etc.
D.C.

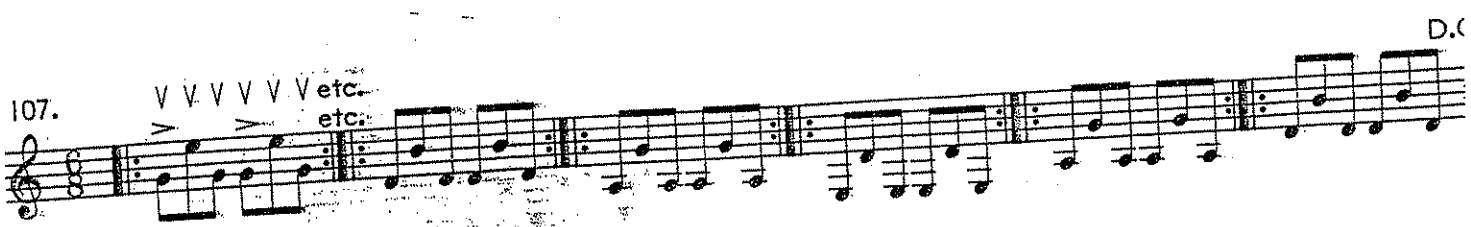

102.
etc.
etc.
D.C.


103.
etc.
etc.
D.C.

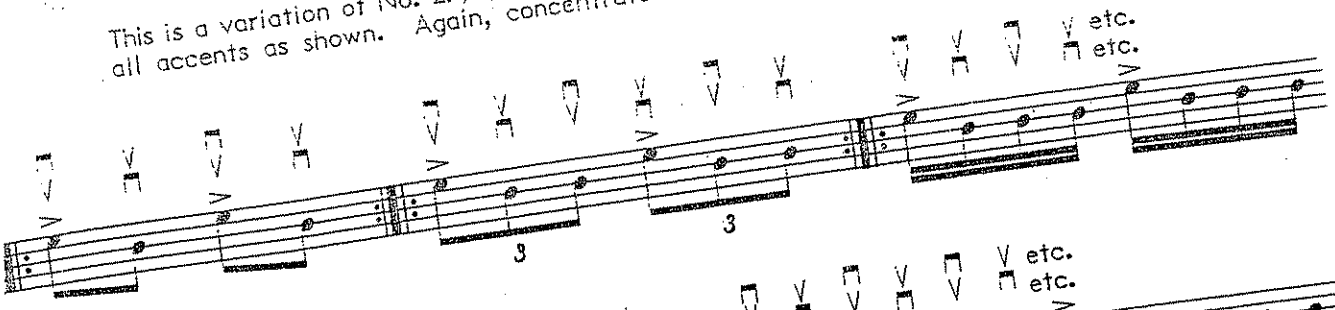

104.
etc.
etc.
D.C.

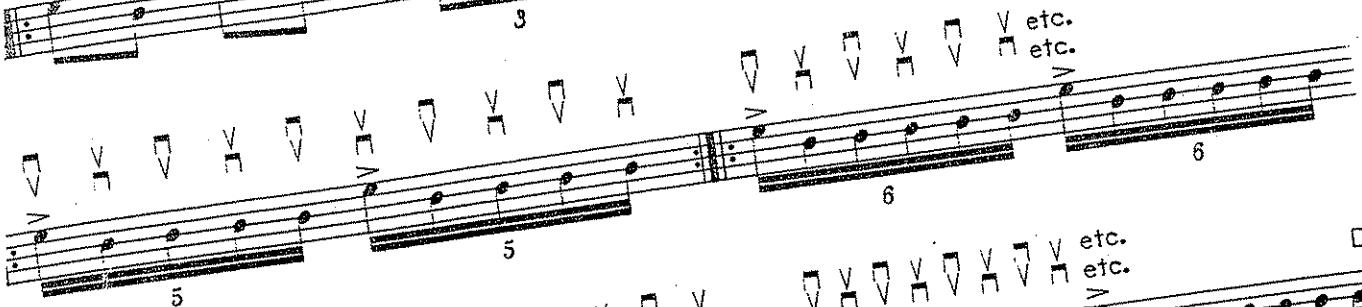

105.
etc.
etc.
D.C.

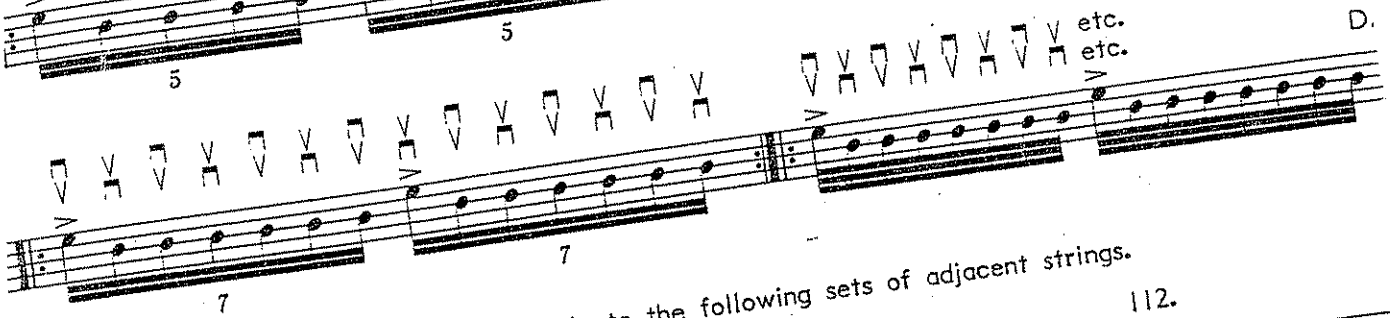

106.
etc.
etc.
D.C


107.
etc.
etc.
D.C

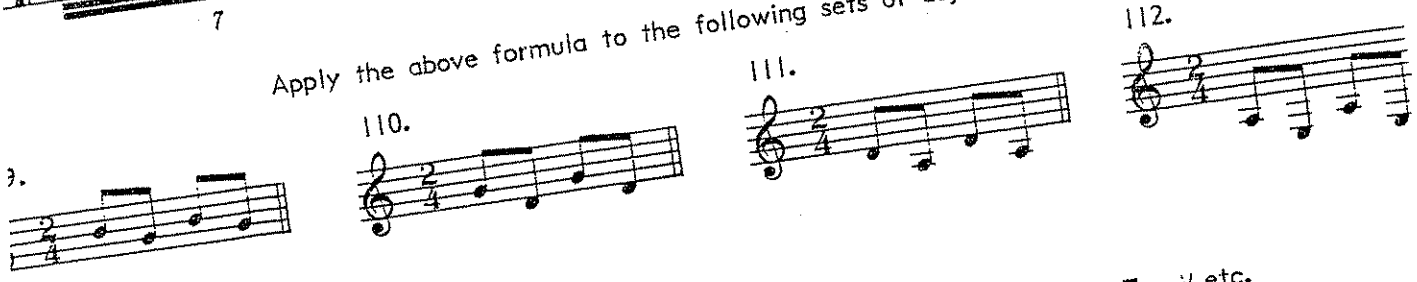
This is a variation of No. 29; quintup and sextuplets are ... all accents as shown. Again, concentrate first on ac... acy.

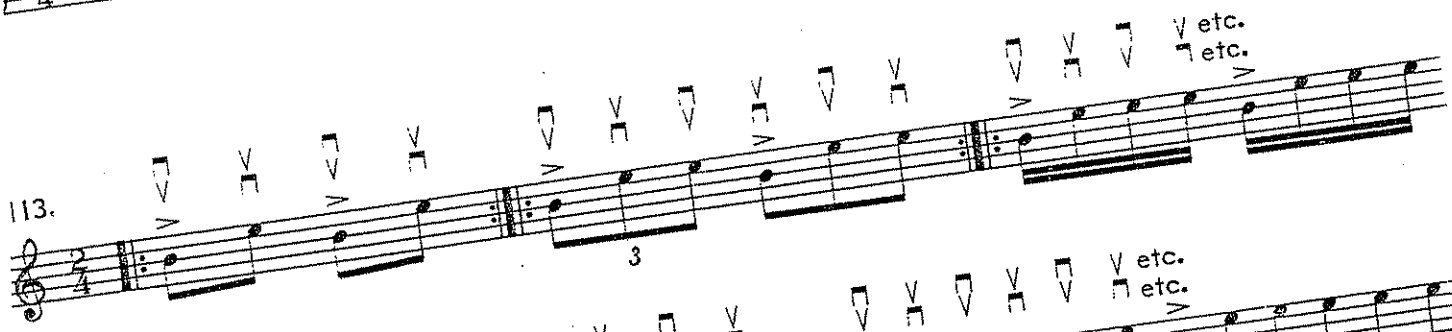


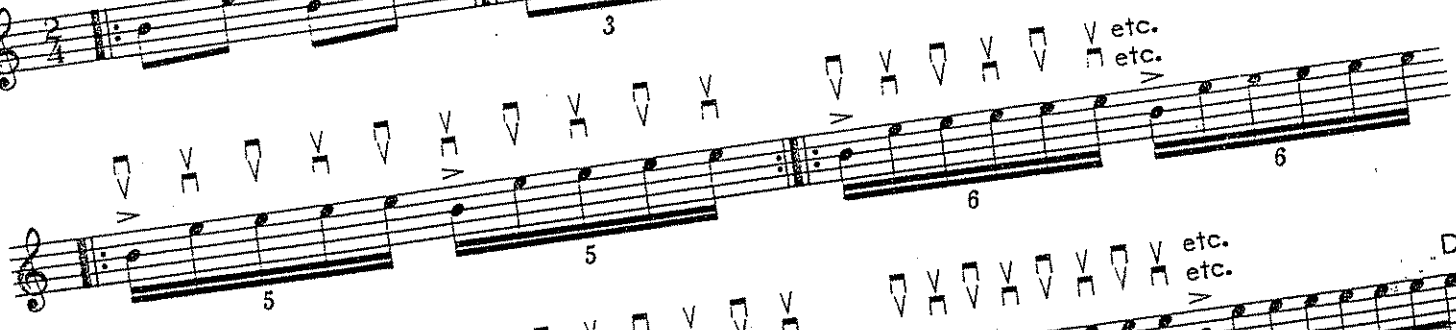


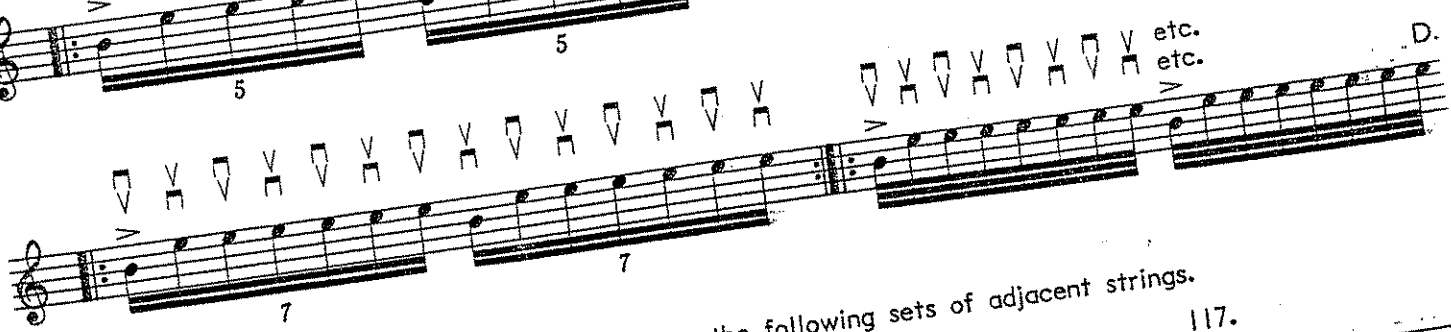


Apply the above formula to the following sets of adjacent strings.

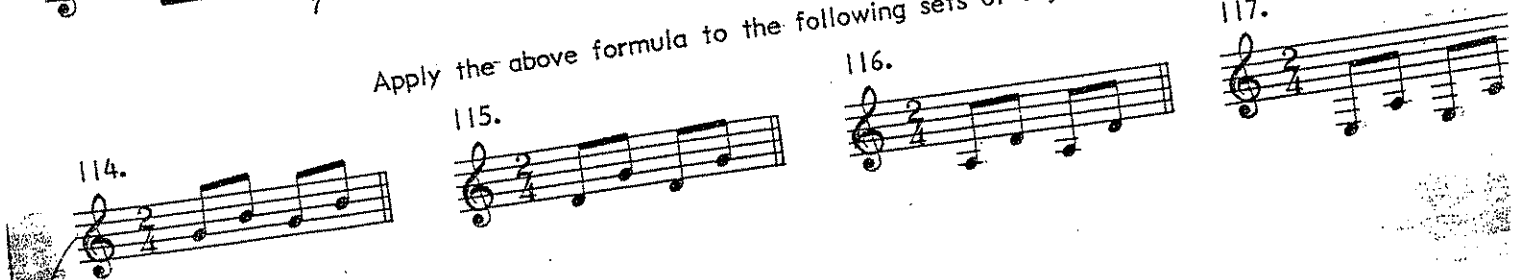


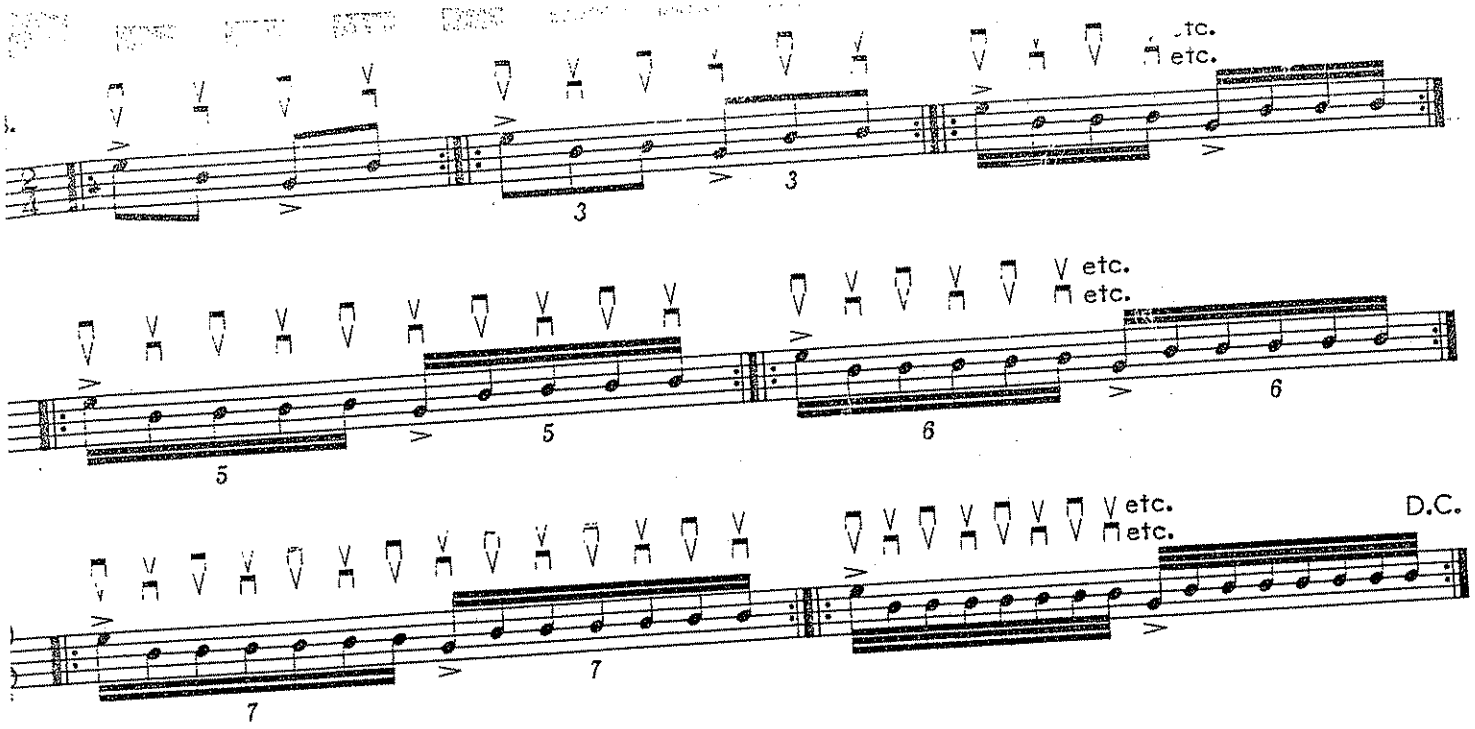






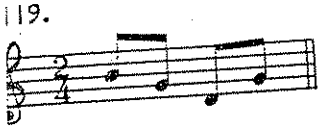
Apply the above formula to the following sets of adjacent strings.





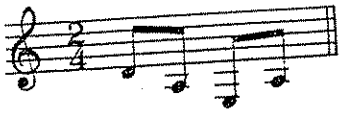
Apply the above formula to the following sets of adjacent strings.

119.

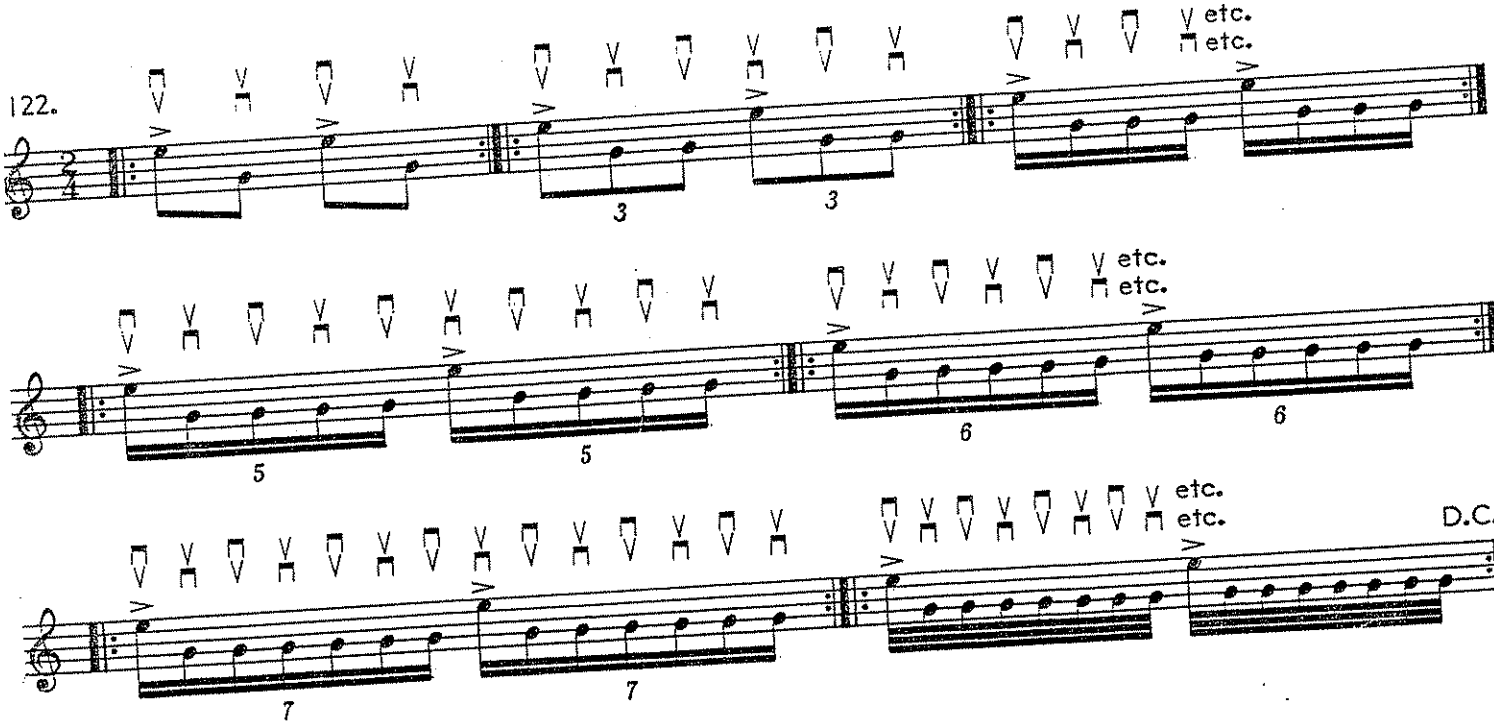


120.

121.

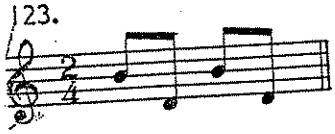


122.

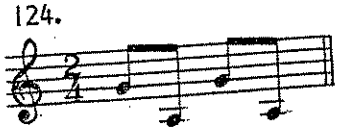


Apply the above formula to the following sets of strings.

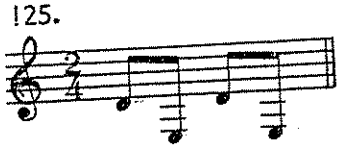
123.



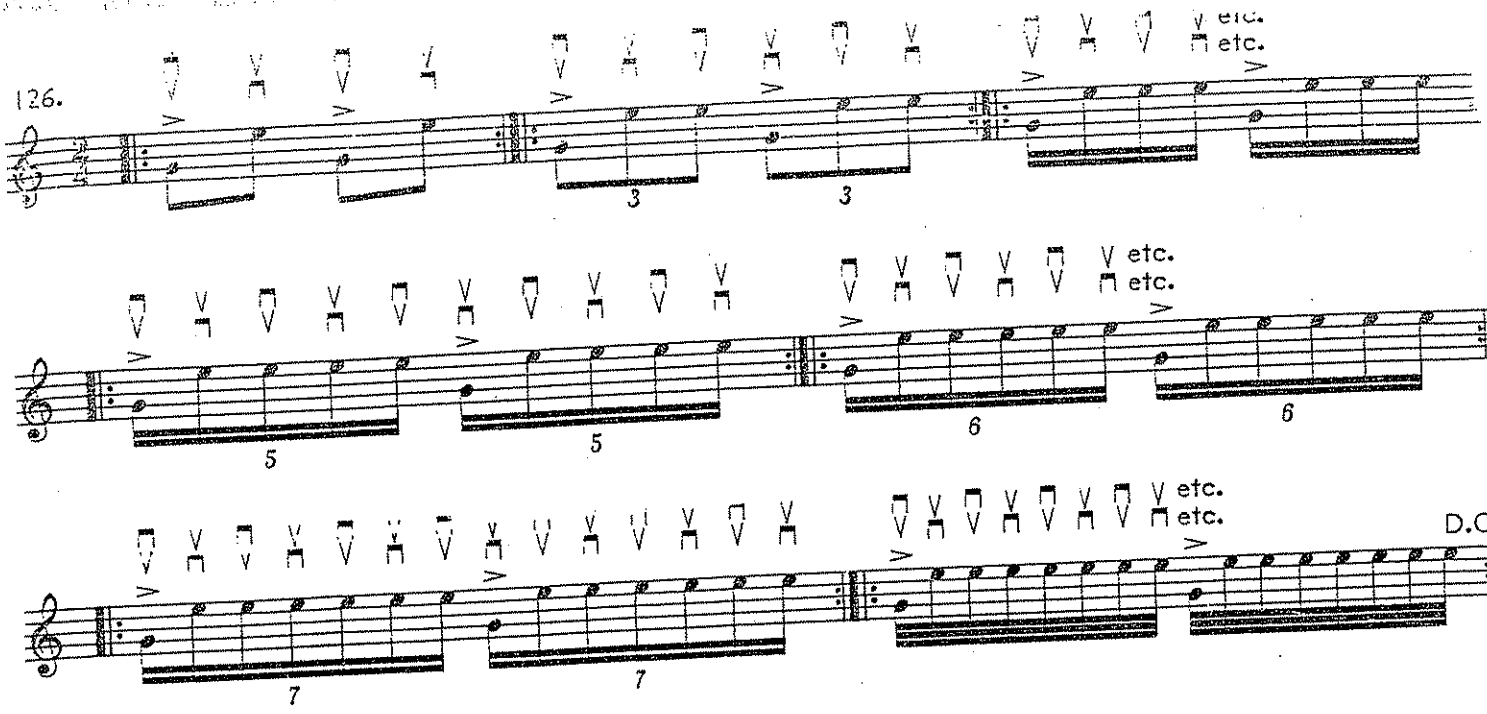
124.



125.

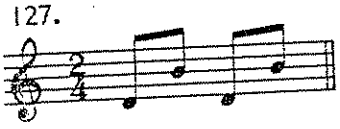


126.



Apply the above formula to the following sets of strings.

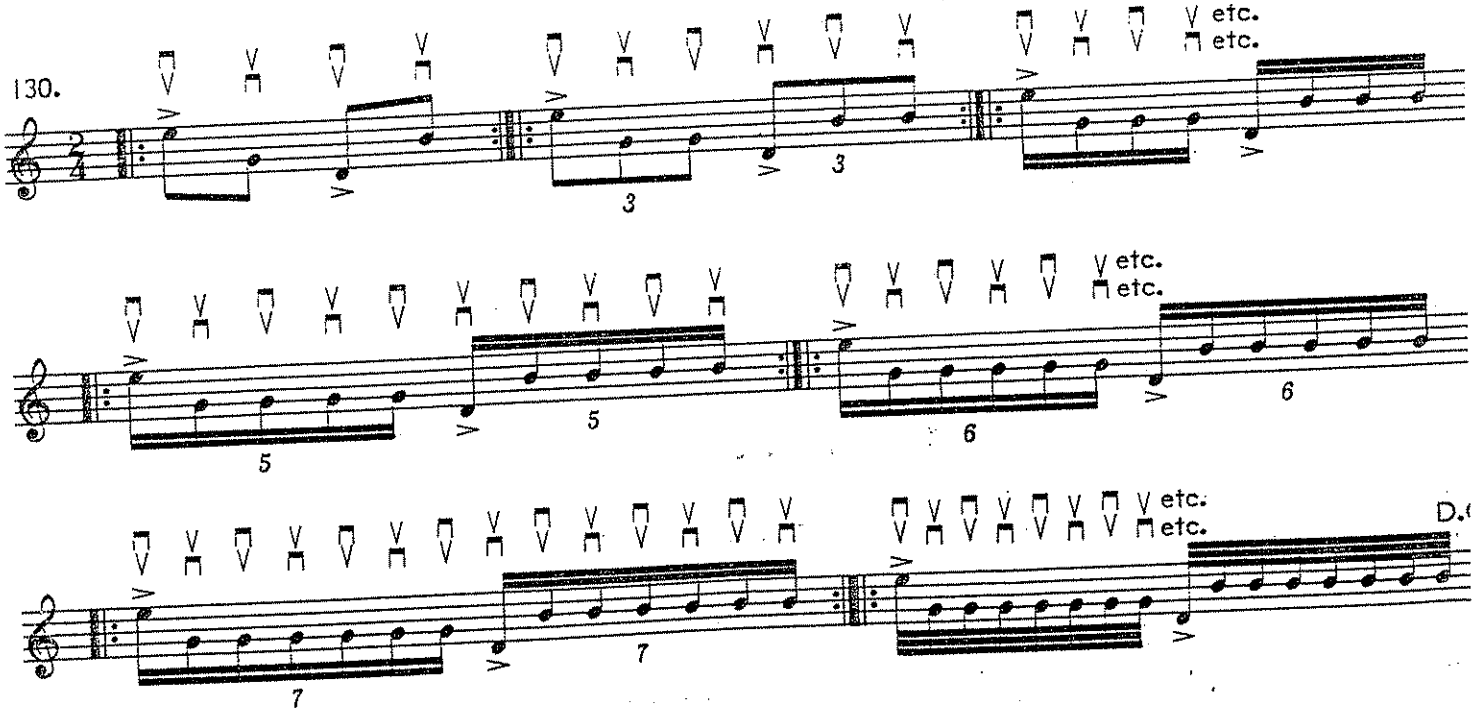
127.



128.

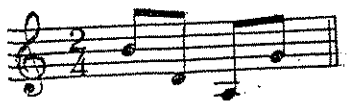
129.

130.

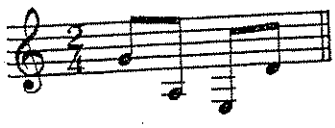


Apply the above formula to the following sets of strings.

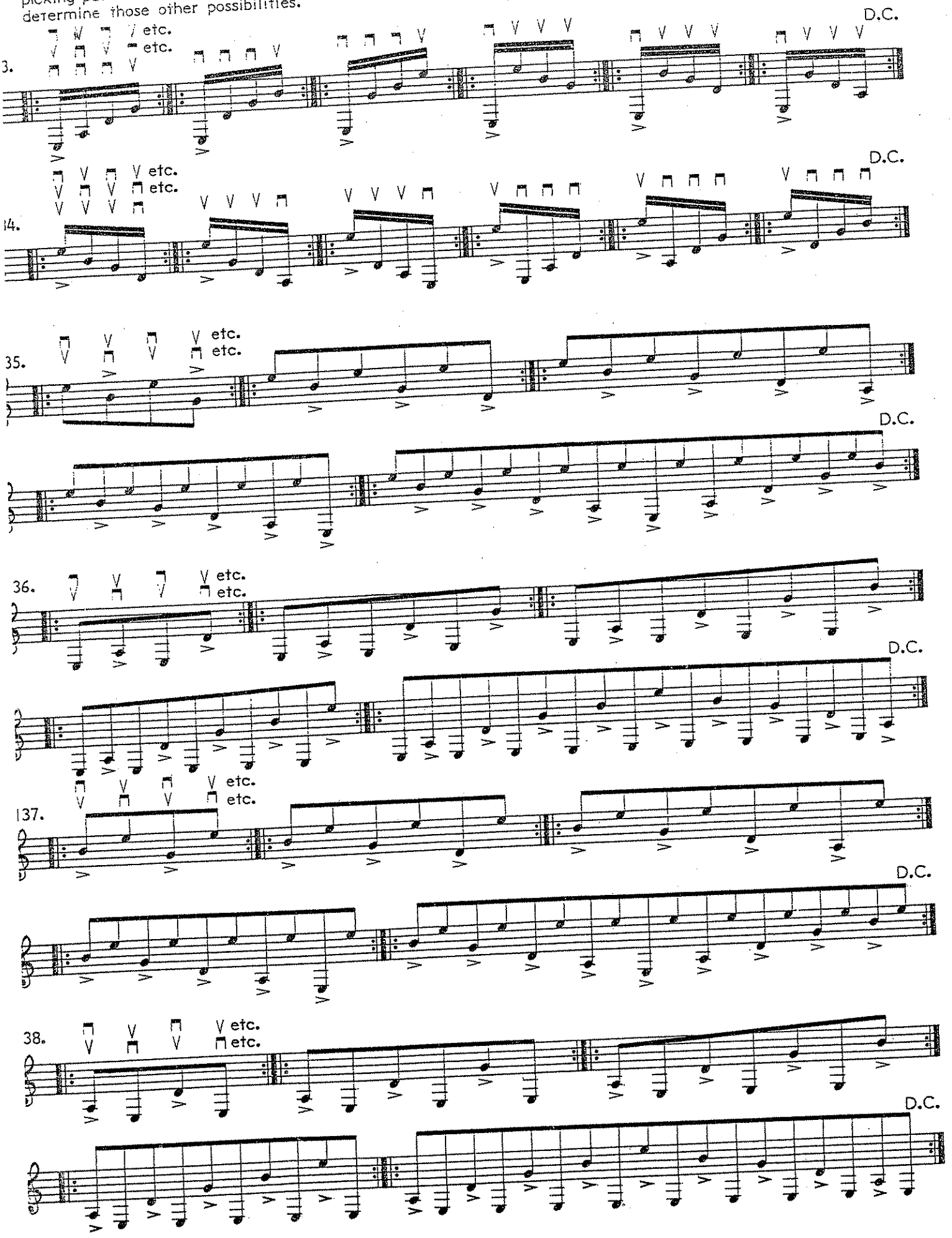
131.



132.



These exercises are closely related to stud[illegible] or [illegible] han[illegible] cla[illegible] gu[illegible] liter[illegible] [illegible] ossi[illegible] picking patterns are not given. The student, along with the guidance of a qualified teacher, will have to determine those other possibilities.



etc.

etc.

D.C

140.

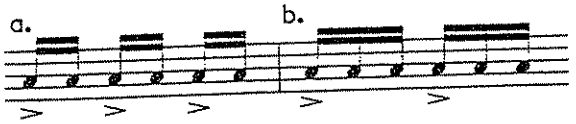
etc.

etc.

etc.

D.C.

These sextuplets should also be played as follows:



141.

etc.

etc.

etc.

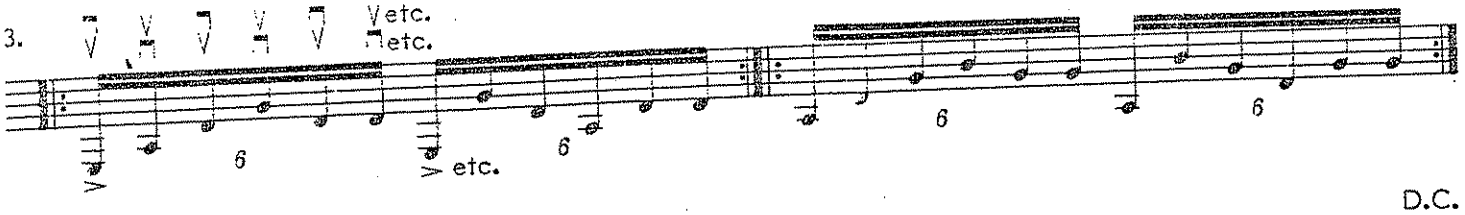
D.C

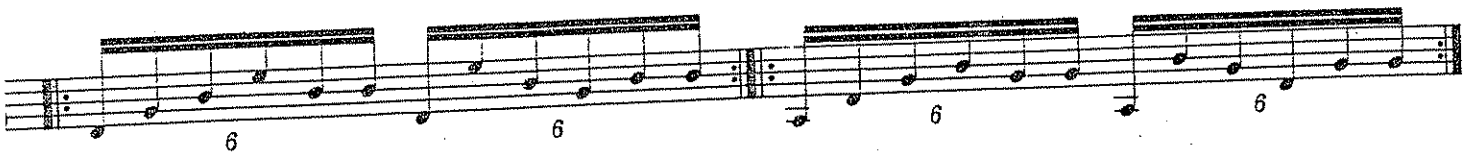
142.

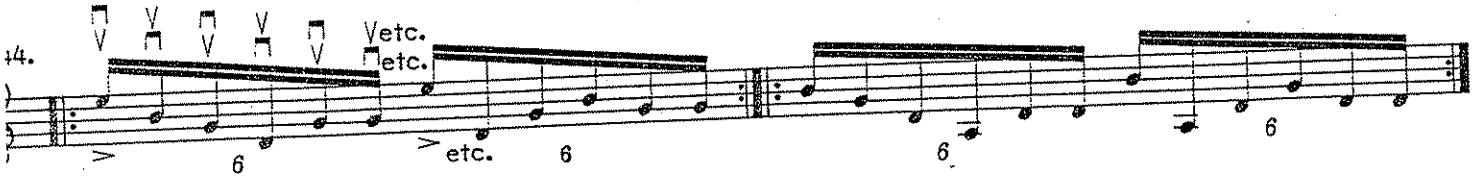
etc.

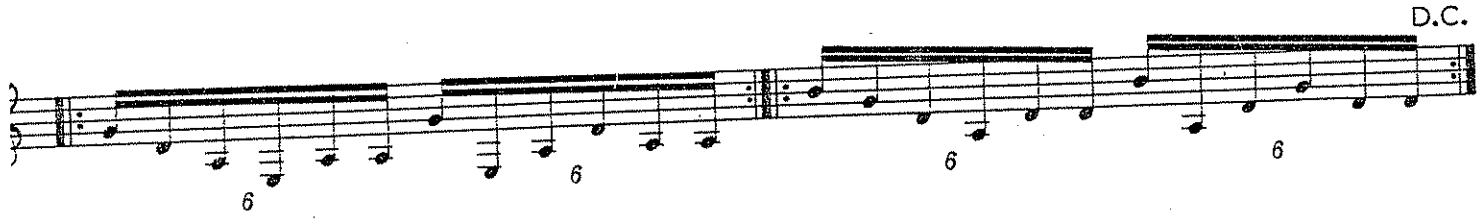
etc.

etc.

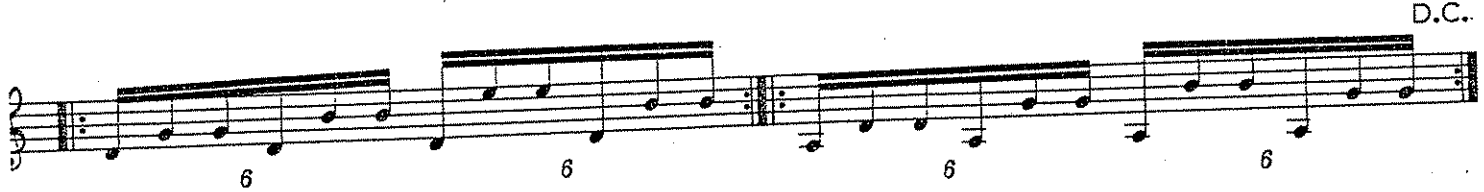

3.
etc.
etc.
etc.

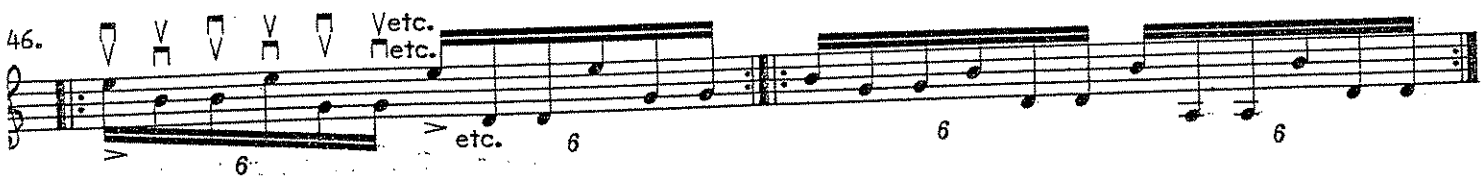

D.C.

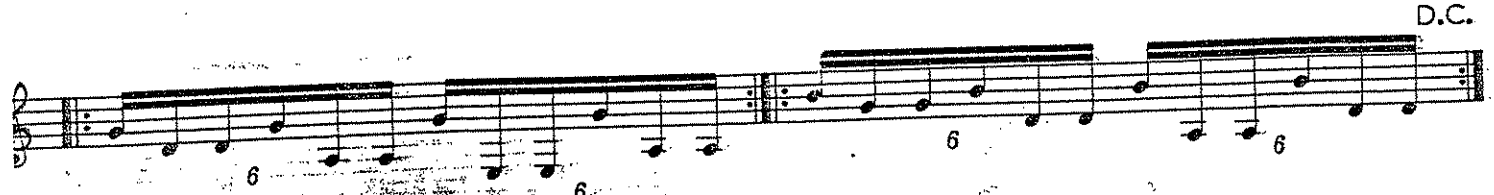

4.
etc.
etc.
etc.

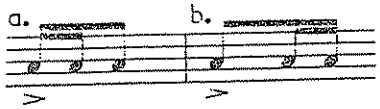

D.C.

45.
etc.
etc.
etc.

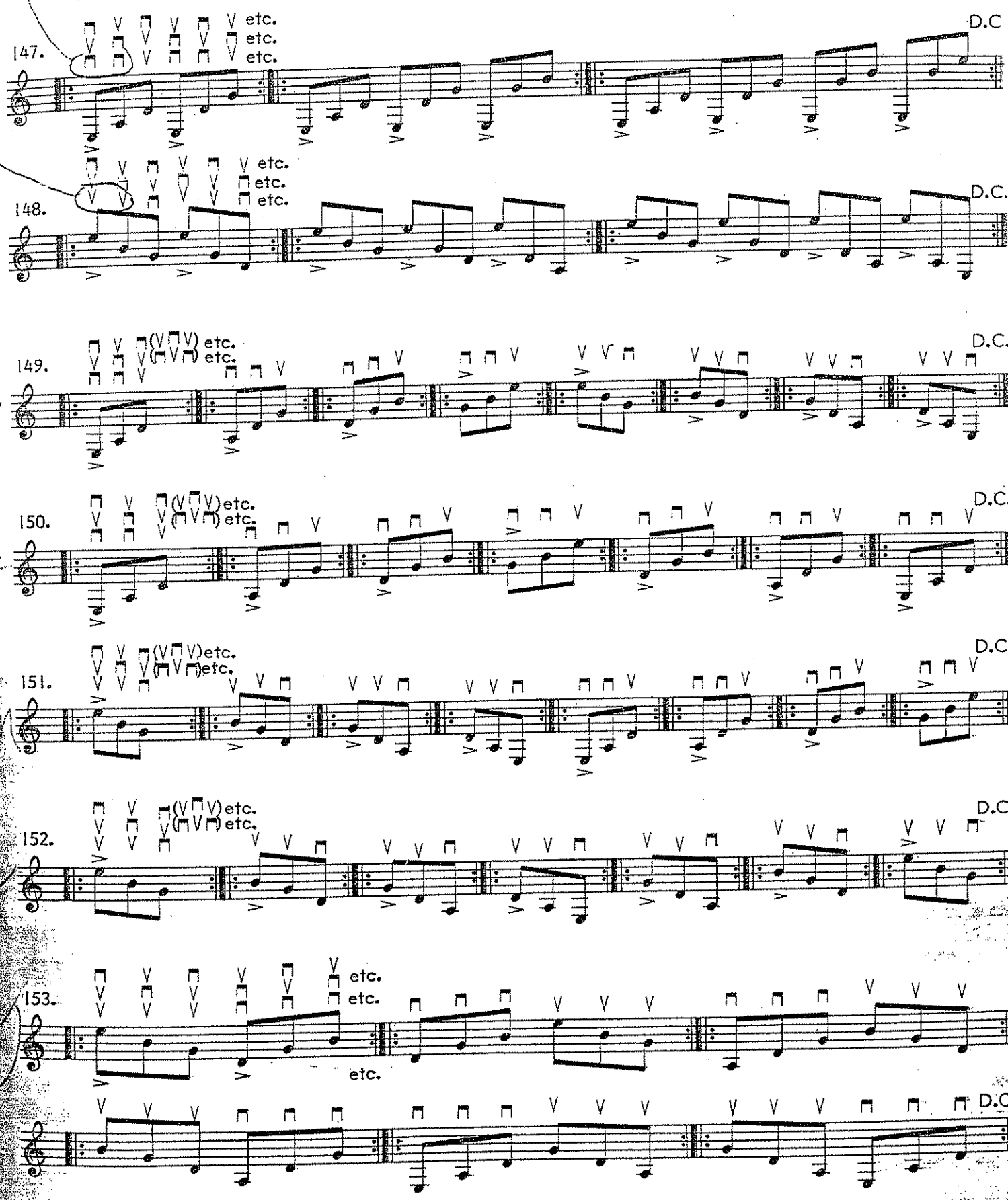

D.C.


46.
etc.
etc.
etc.


D.C.

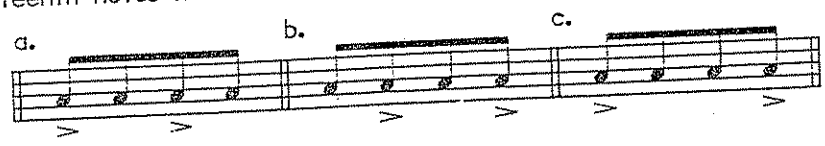


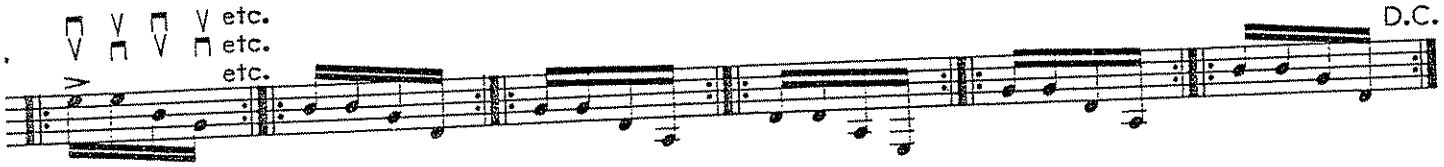
These two variations are applicable to previous and future three-note figures.

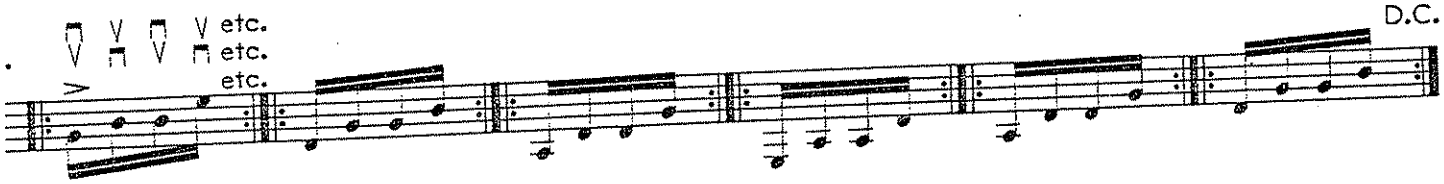


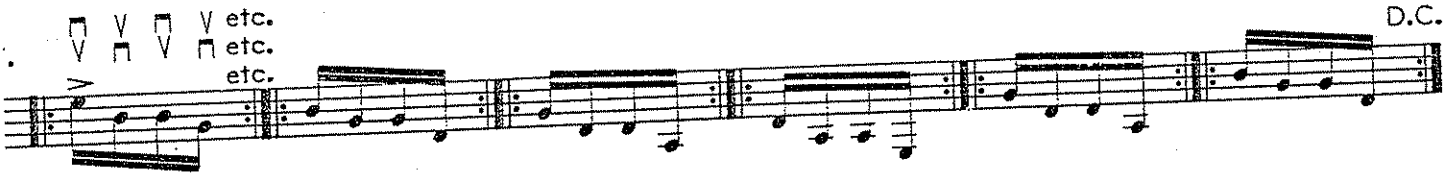
Play as written.

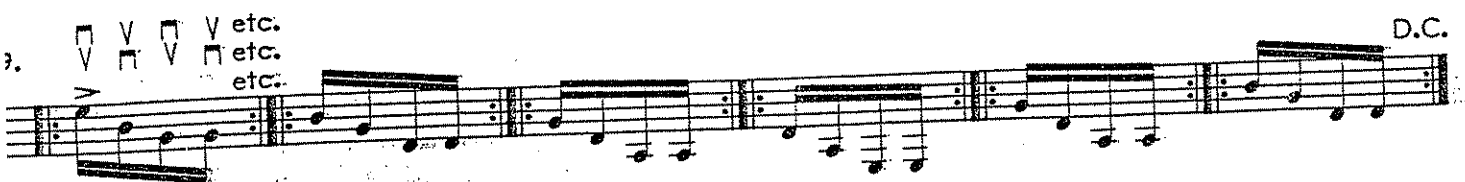
The four sixteenth notes should also be played as eighth notes and accented as follows:



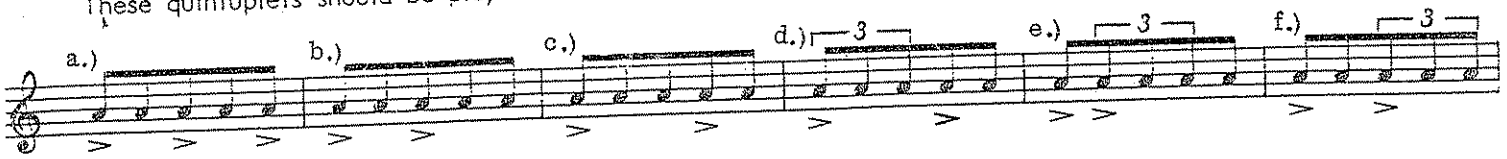






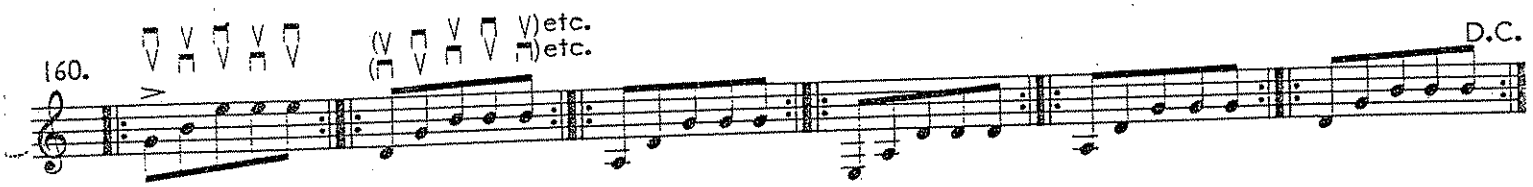


These quintuplets should be played as written in addition to the following accented rhythmic patterns:

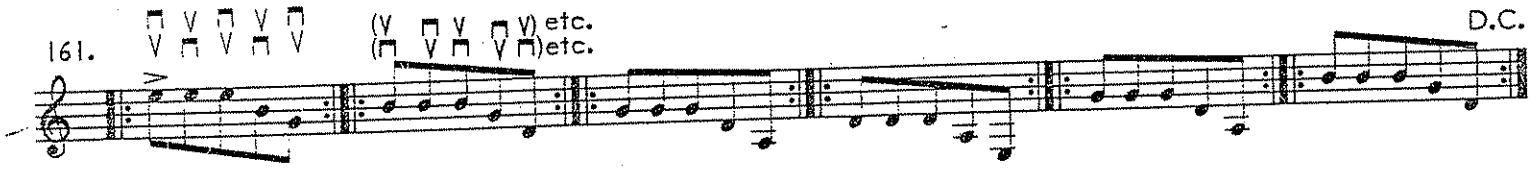


This sequence of patterns applies to all future groups of quintuplets.

160.



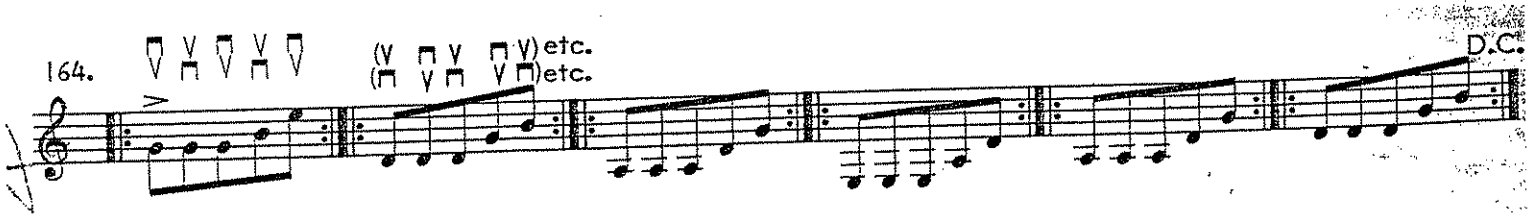
161.



162.

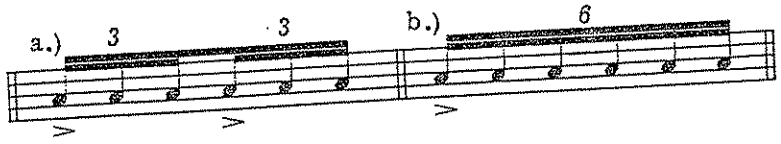
163.

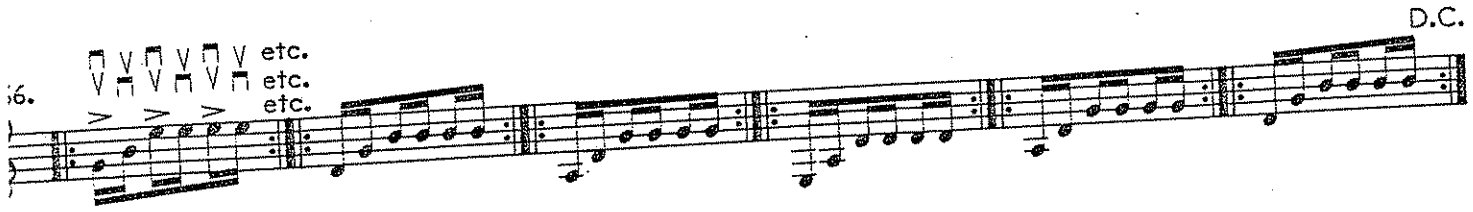
164.

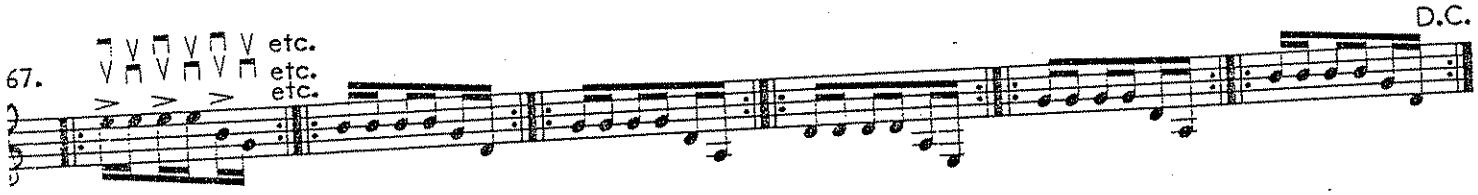


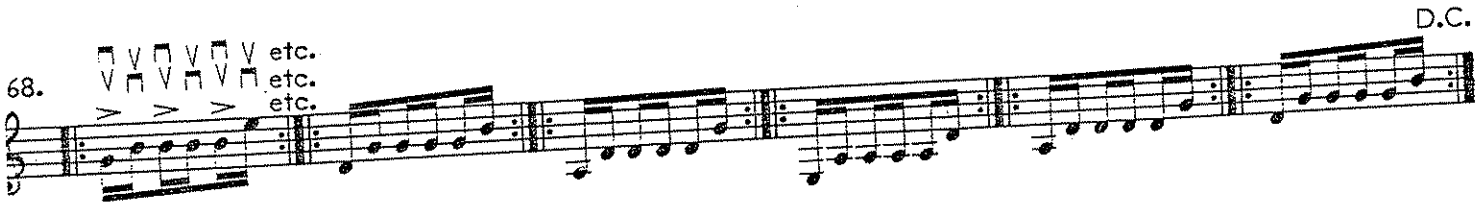
165.

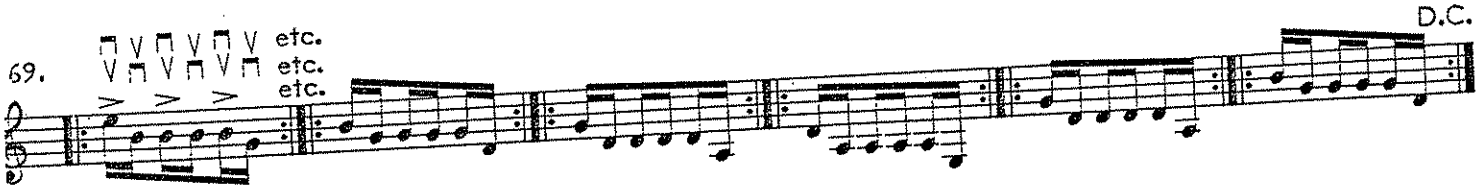
This group is to be played as indicated. In addition, apply the following patterns:

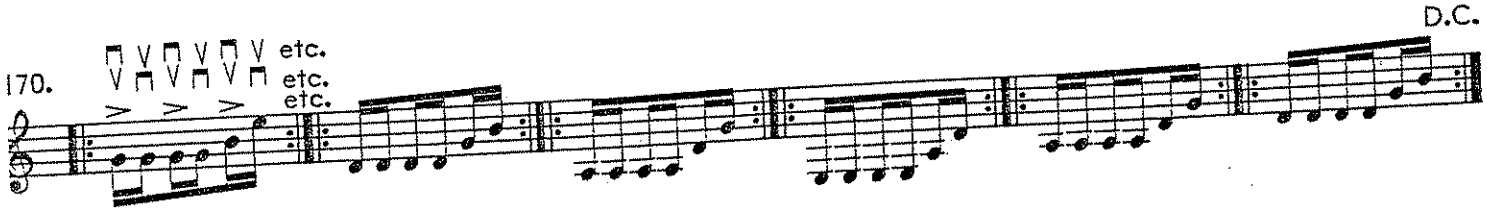


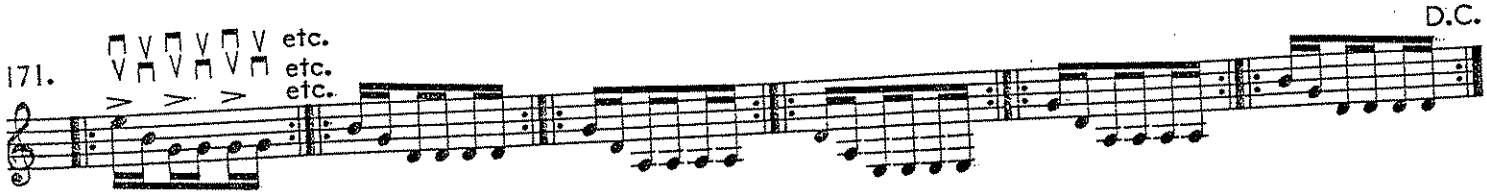




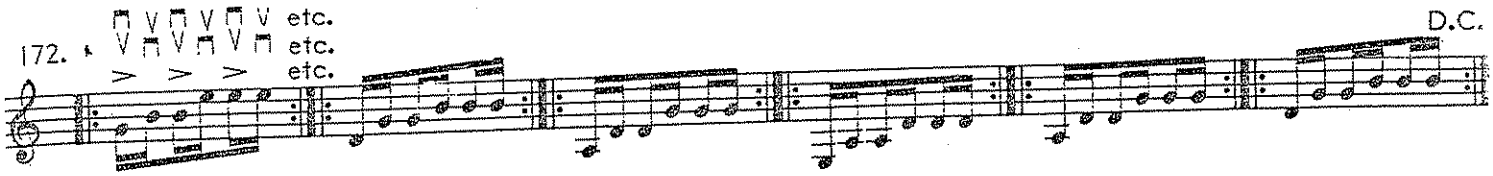




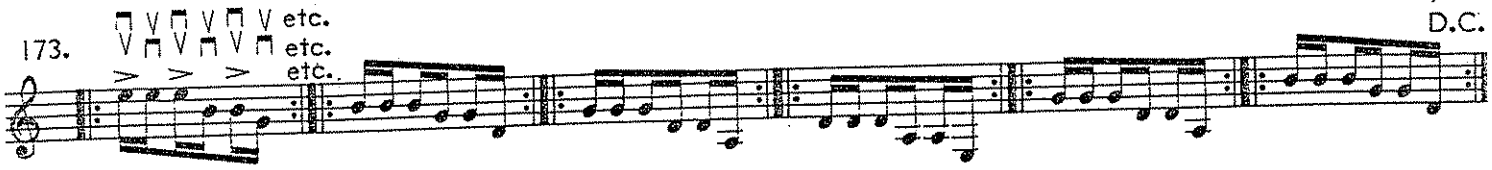




172.

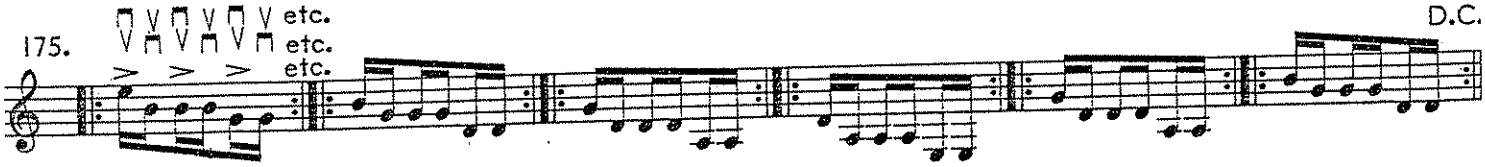


173.

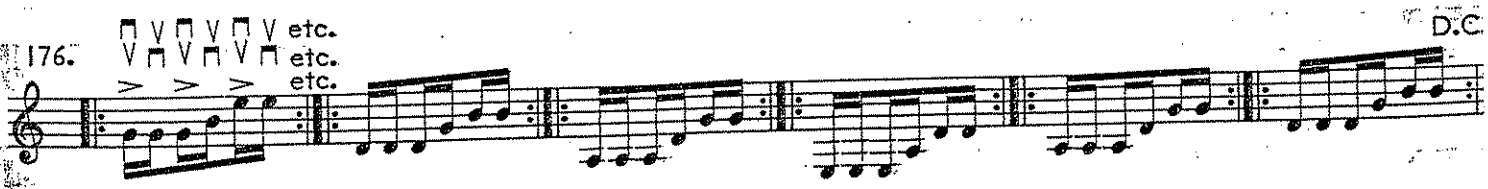


174.

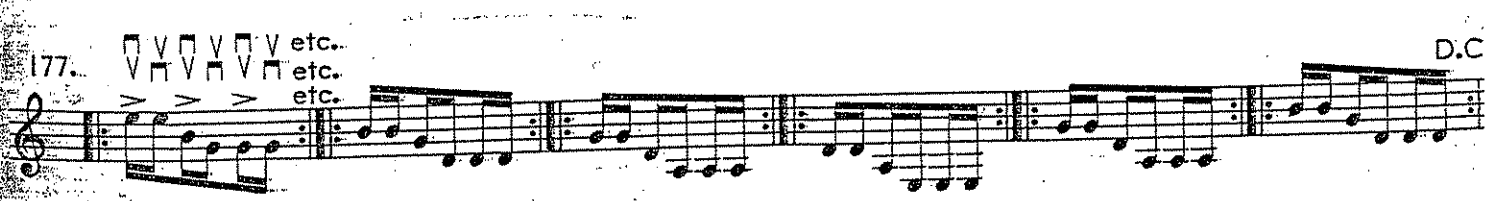
175.



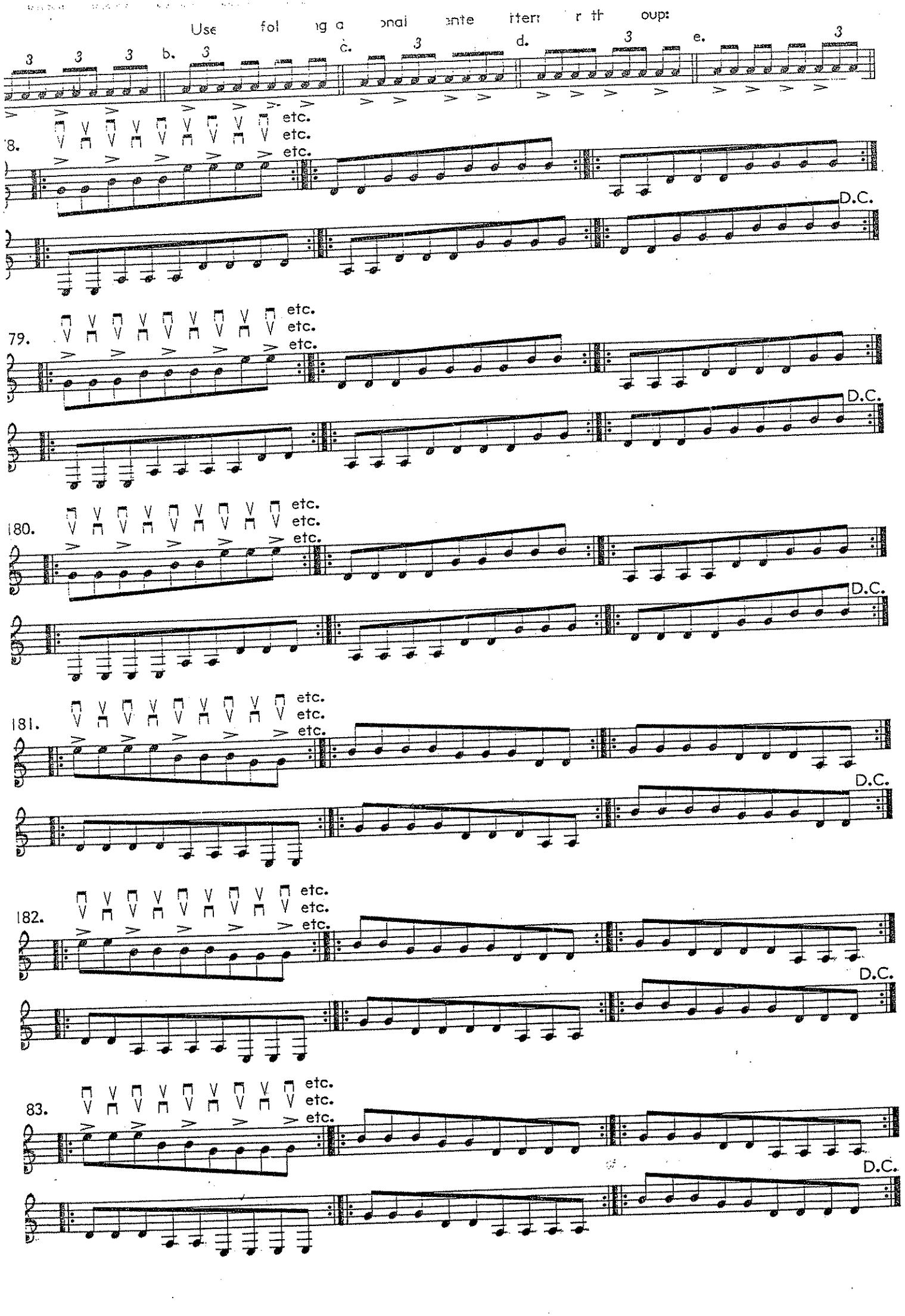
176.



177.

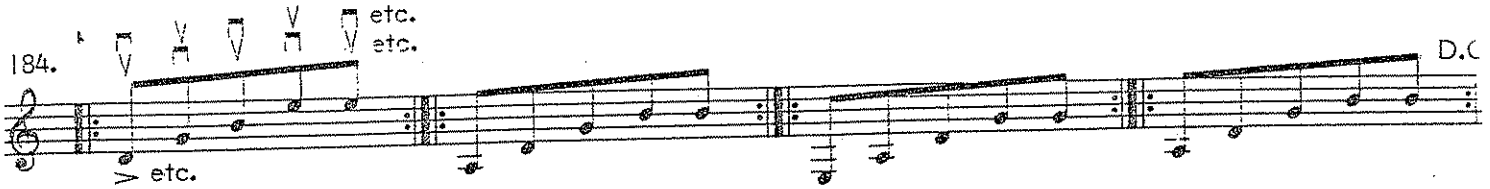


Use fol ng a onal ente tterr r th oup:



Practice using previous accented patterns for five note groups.

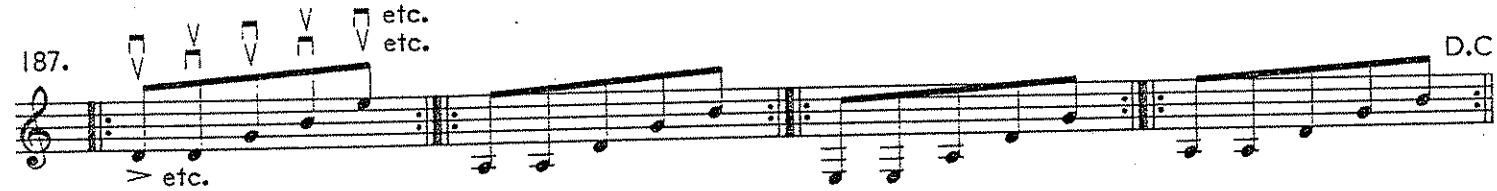
184.



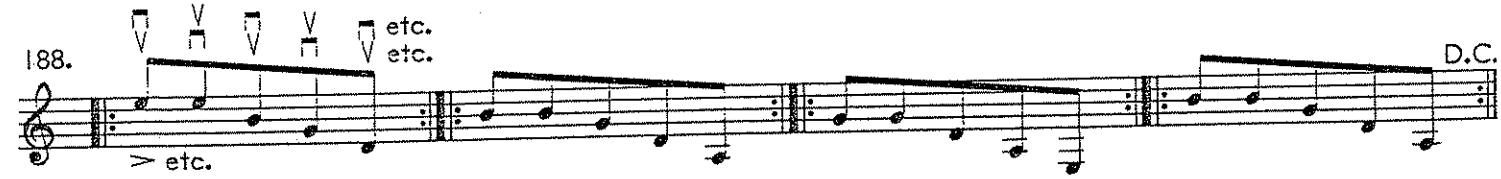
185.

186.

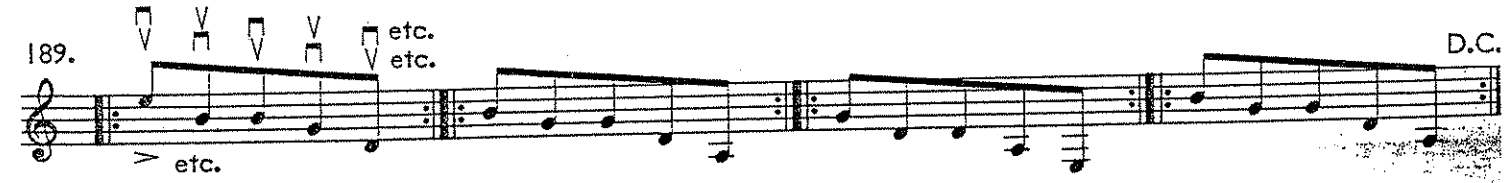
187.



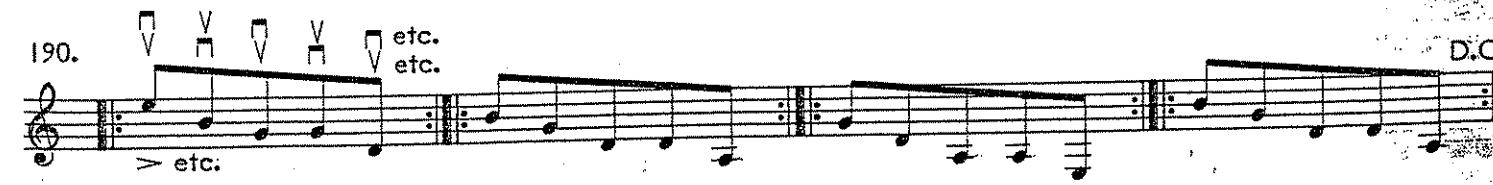
188.



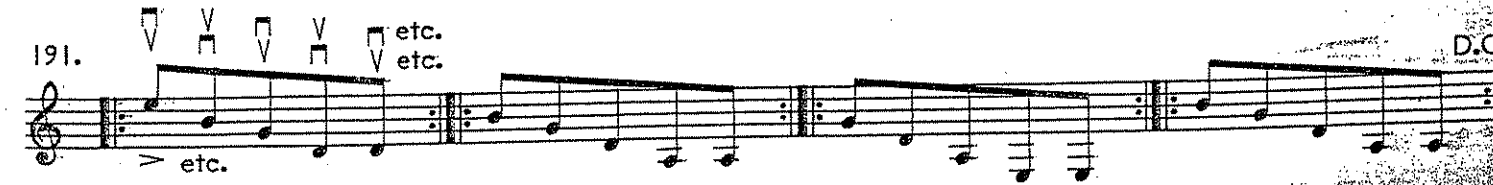
189.



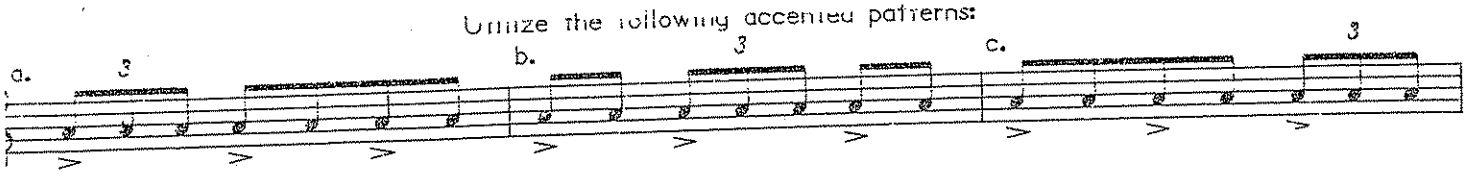
190.

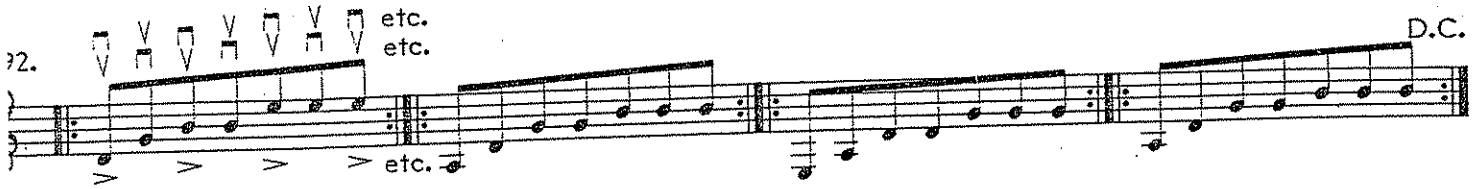


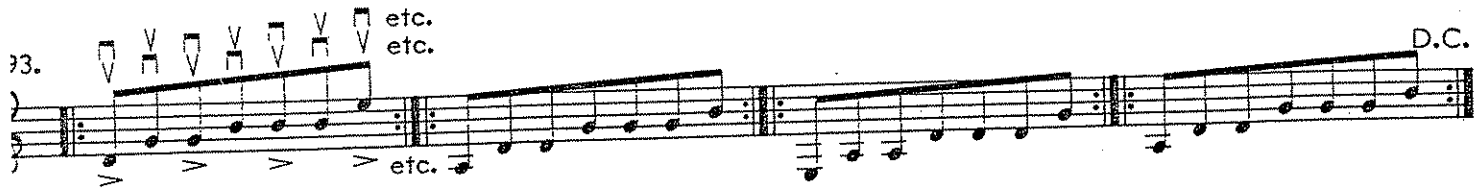
191.

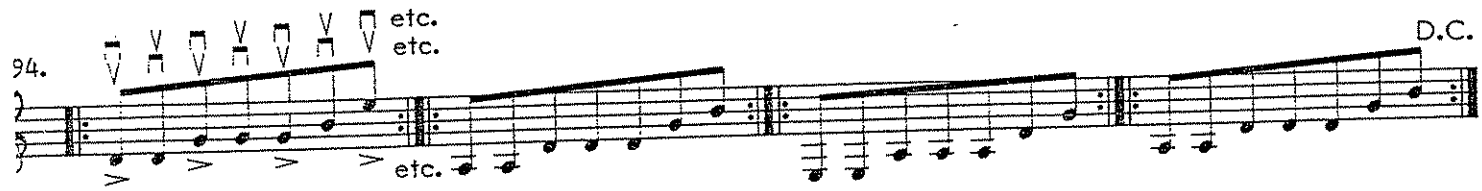


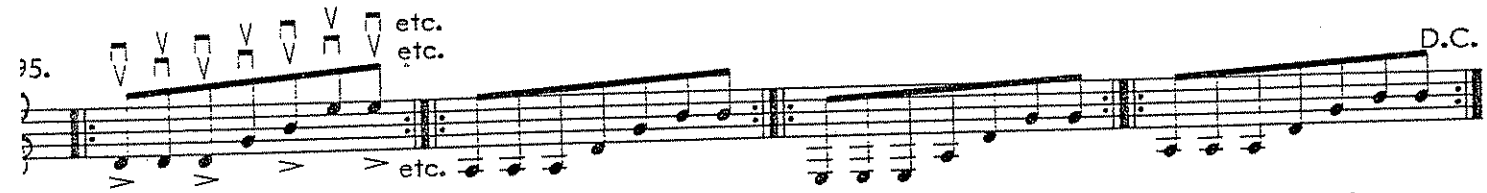
Utilize the following accented patterns:

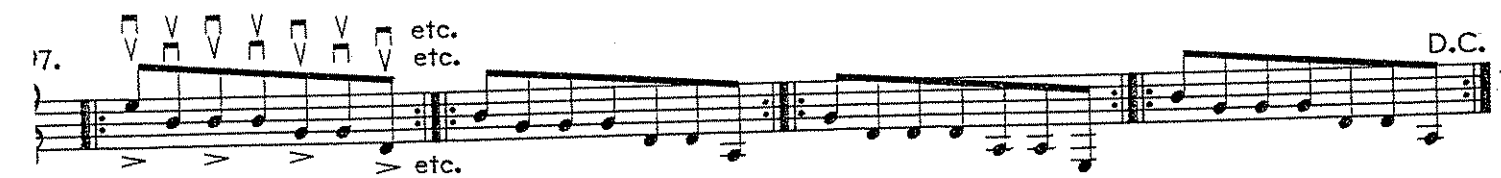


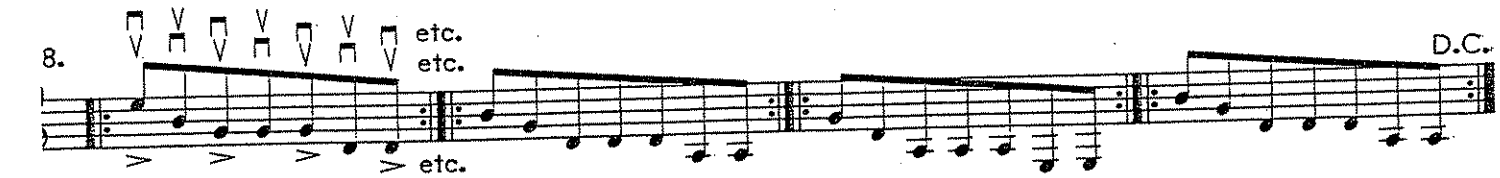


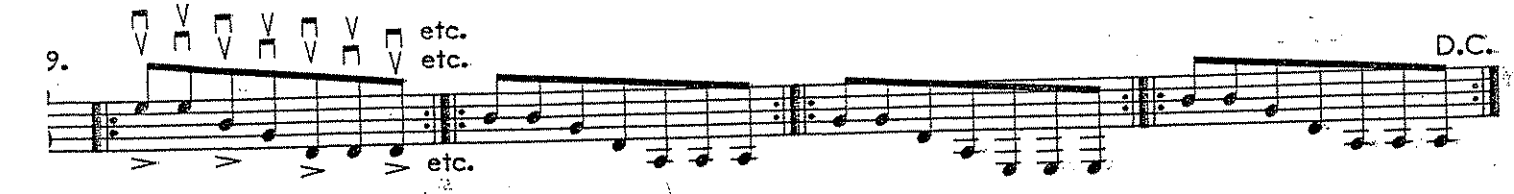




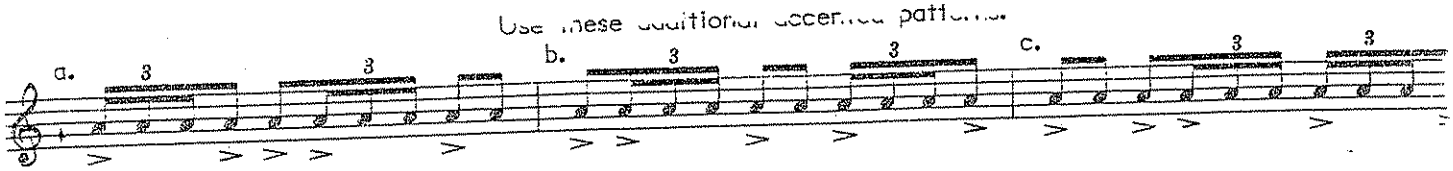




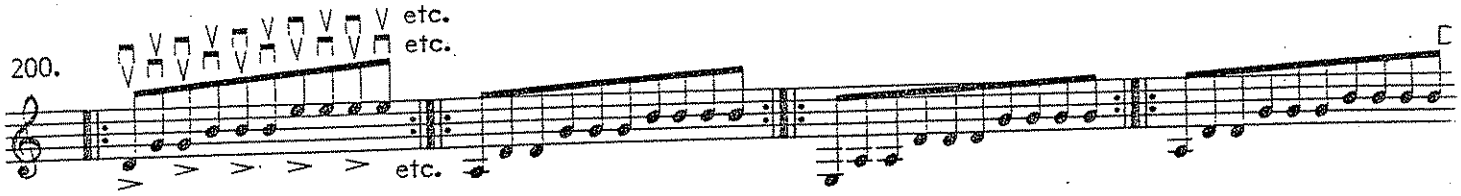




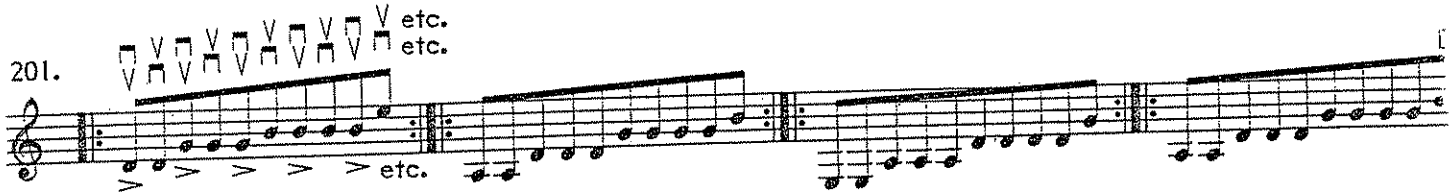
Use these additional accented patterns.



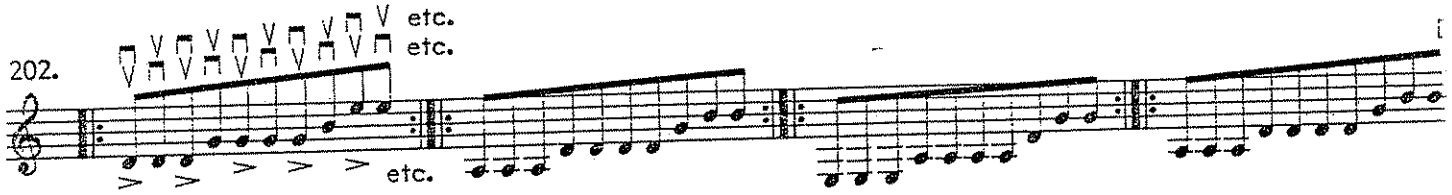
200.



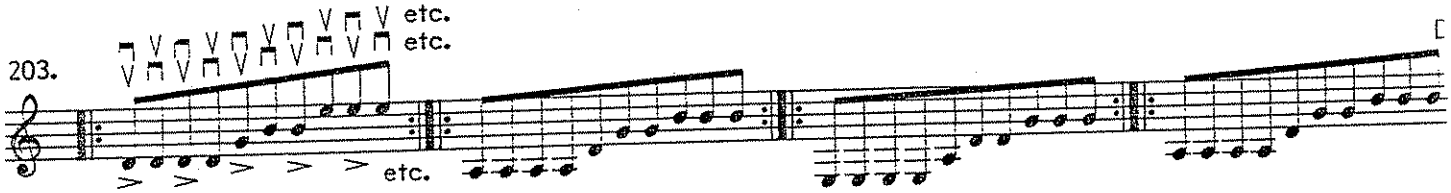
201.



202.



203.

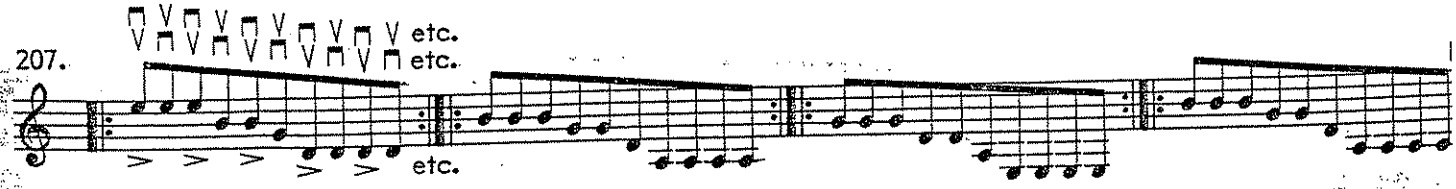


204.

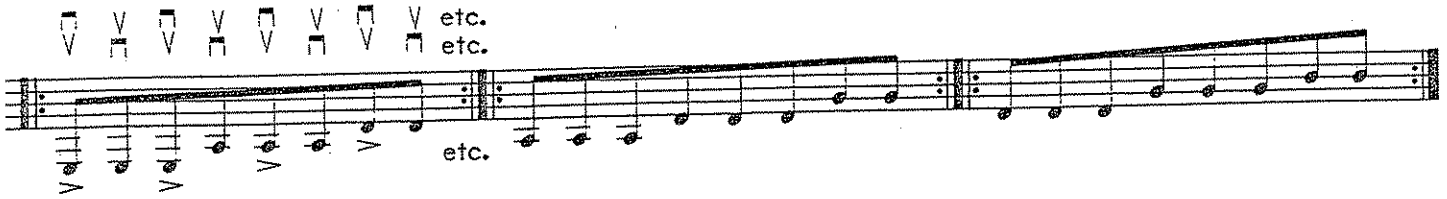
205.

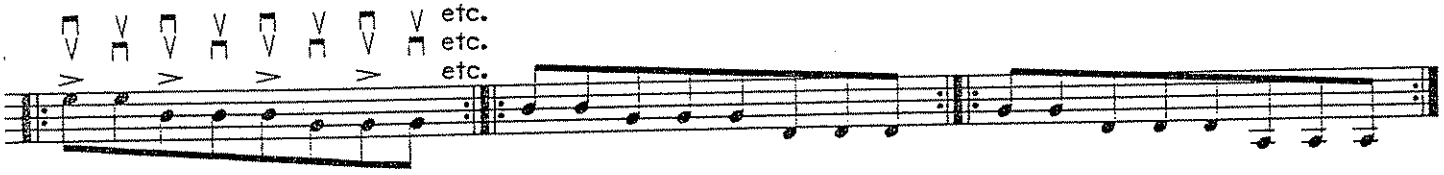
206.

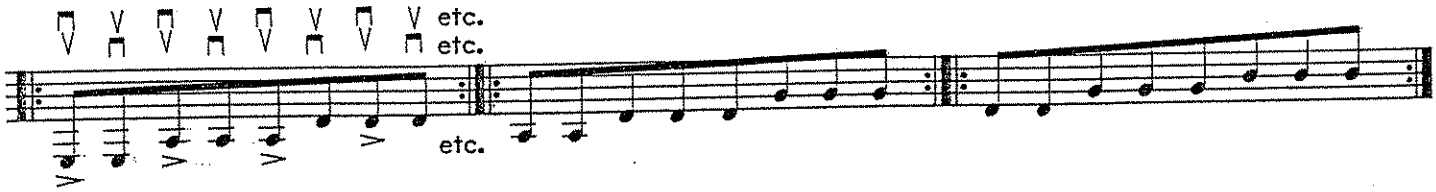
207.

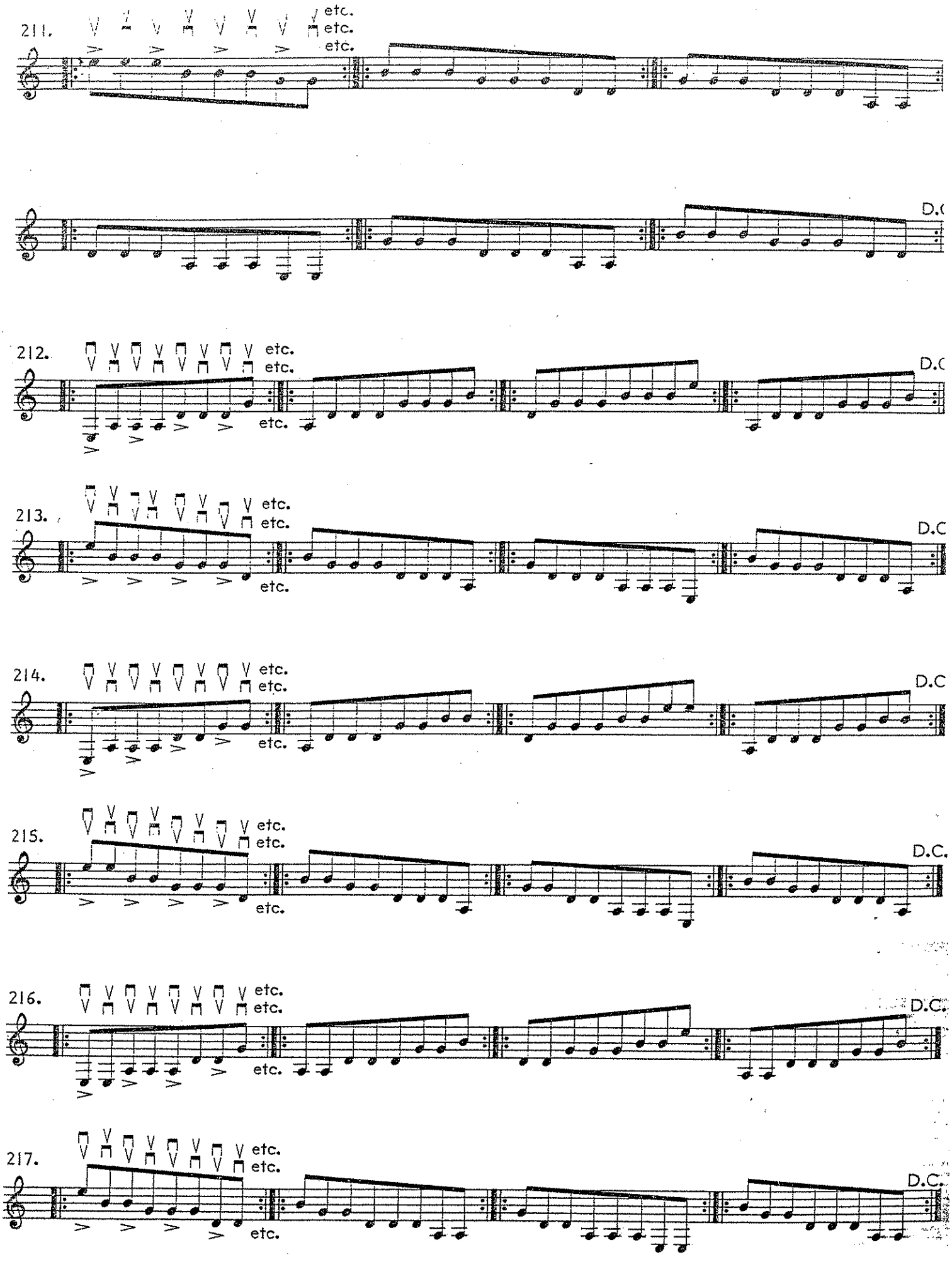


Practice this group of eighth notes, accenting the first of two, then as sixteenth notes.

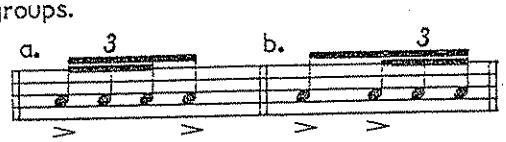




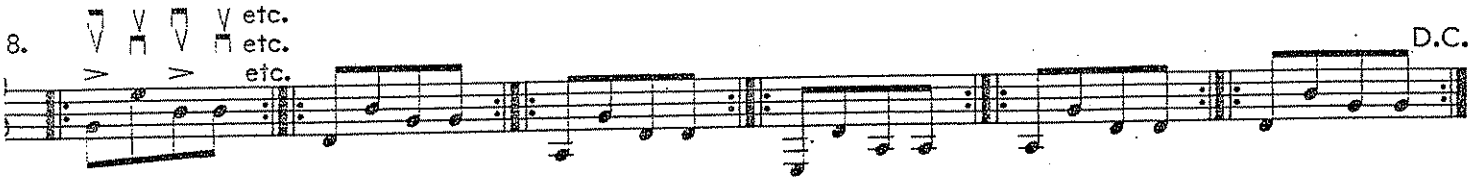



211.
etc.
etc.
etc.
D.C
212.
etc.
etc.
etc.
D.C
213.
etc.
etc.
etc.
D.C
214.
etc.
etc.
etc.
D.C
215.
etc.
etc.
etc.
D.C.
216.
etc.
etc.
etc.
D.C.
217.
etc.
etc.
etc.
D.C.

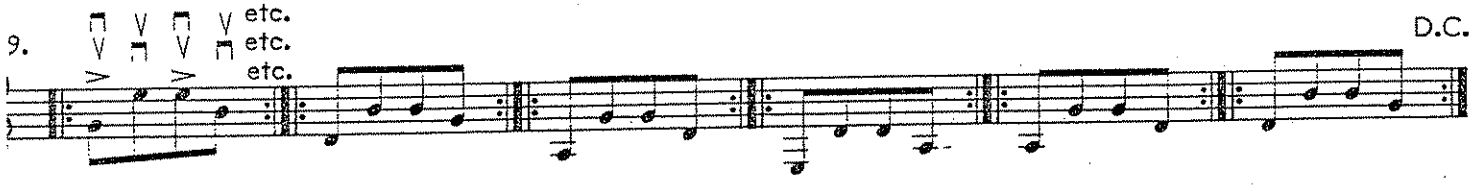
The studies should be played first as eighth notes, then sixteenth notes with appropriate accent placement. Two more challenging patterns can be applied to these, as well as all previous four-note groups.



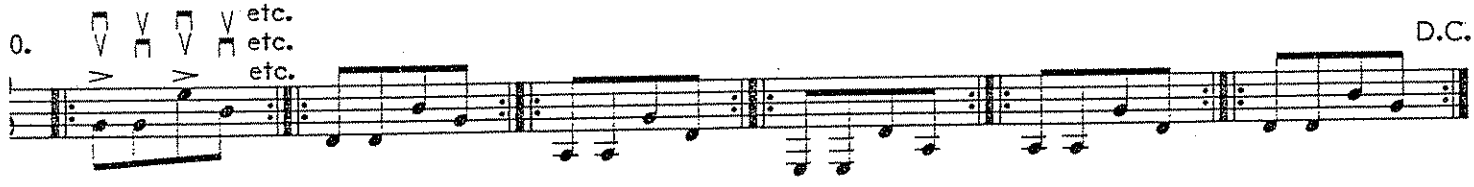
8. etc. etc. etc. D.C.



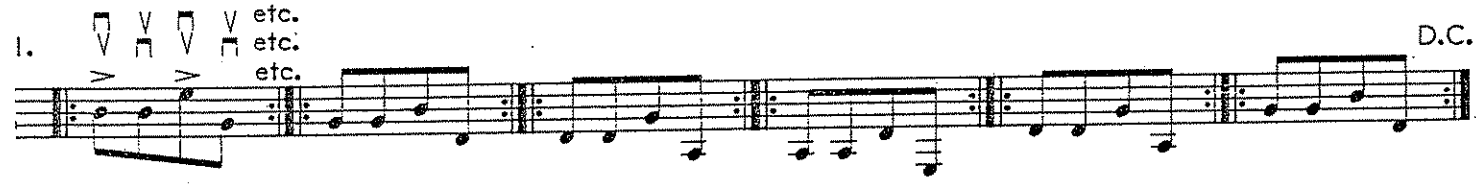
9. etc. etc. etc. D.C.



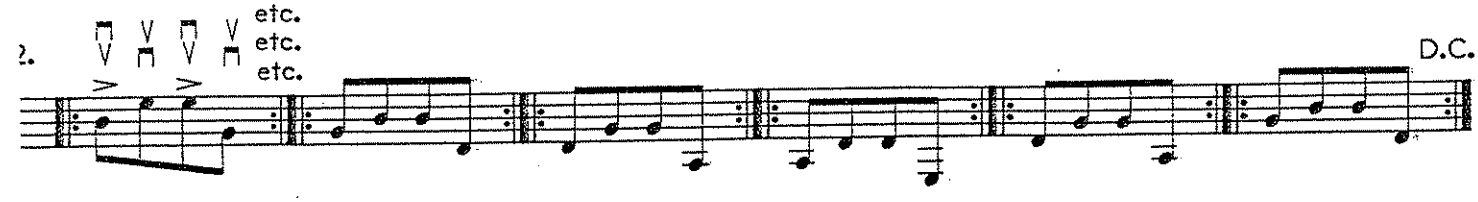
0. etc. etc. etc. D.C.



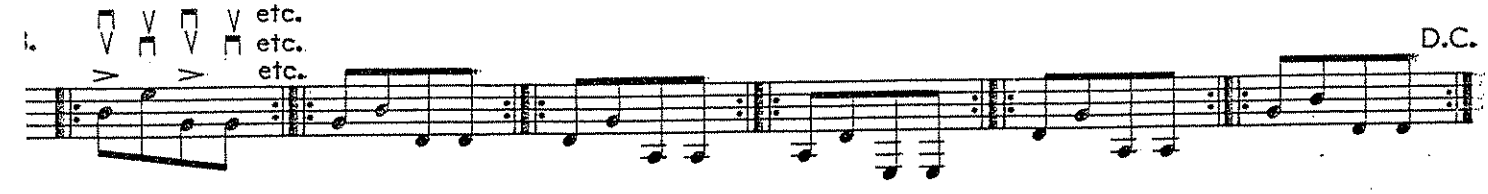
1. etc. etc. etc. D.C.



2. etc. etc. etc. D.C.



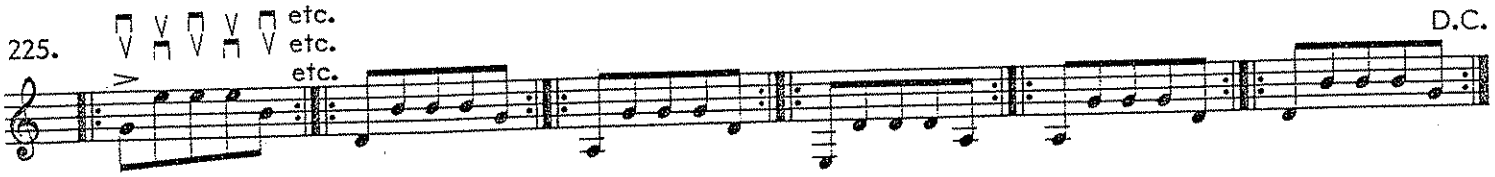
3. etc. etc. etc. D.C.



Apply all previous five note accented patterns.

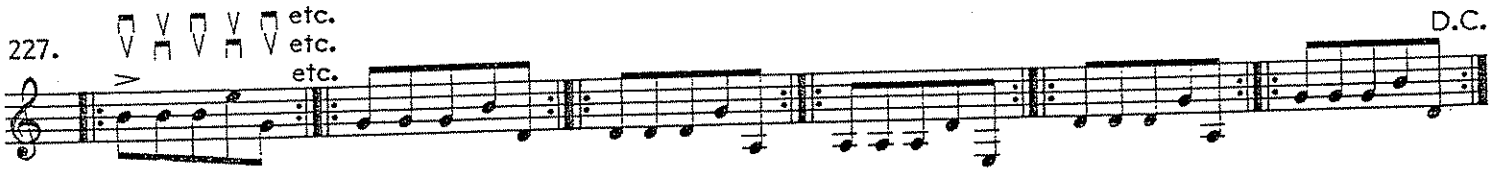
224.

225.

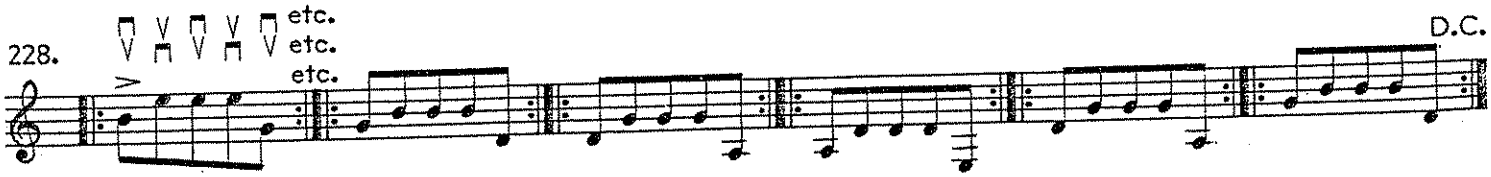


226.

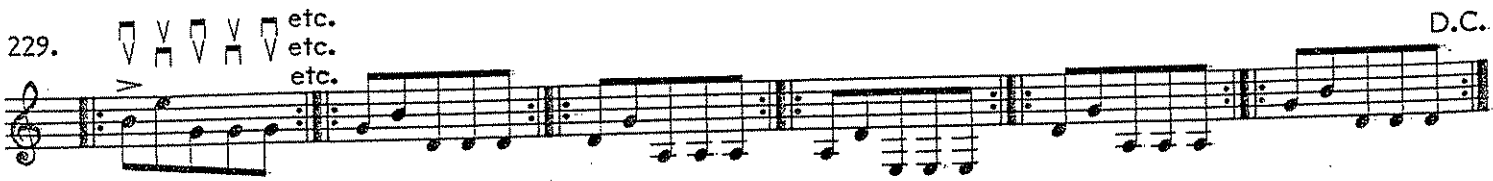
227.



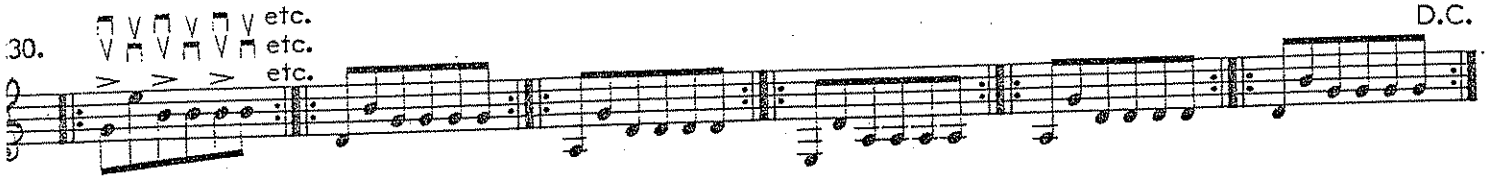
228.

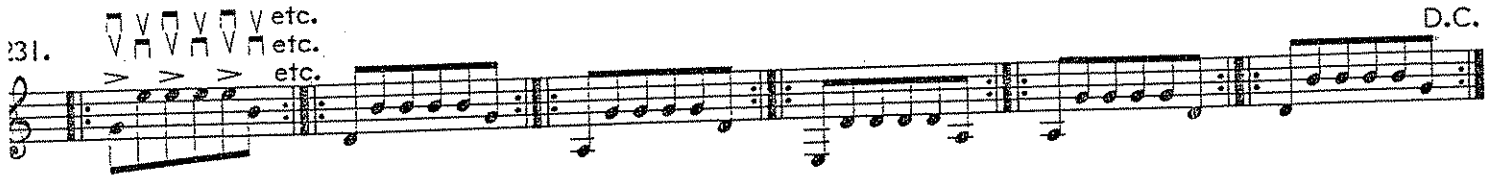


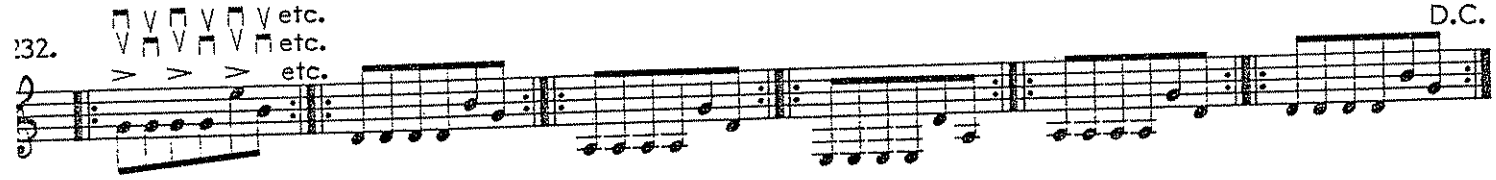
229.

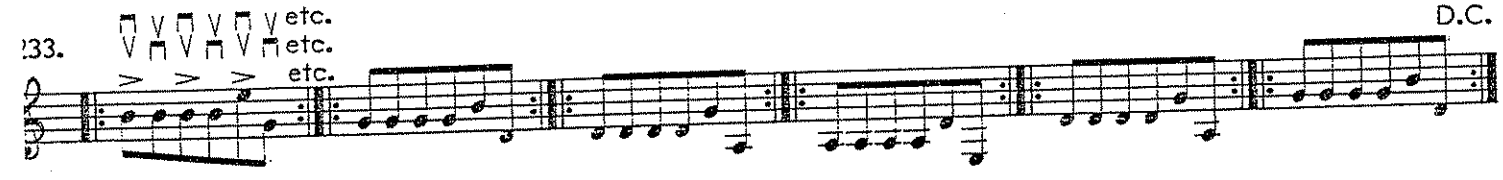


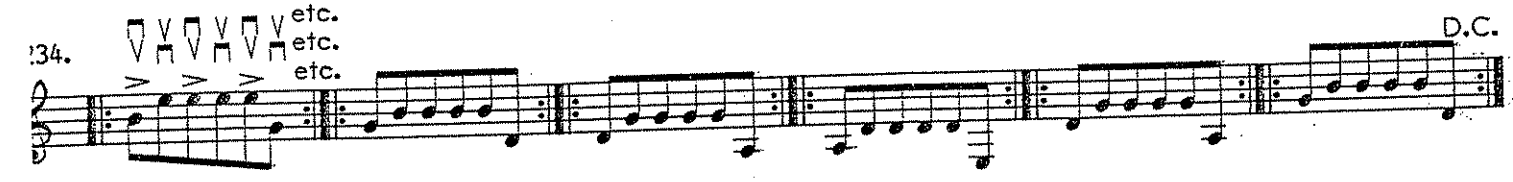
Apply all previous six-note accented patterns.

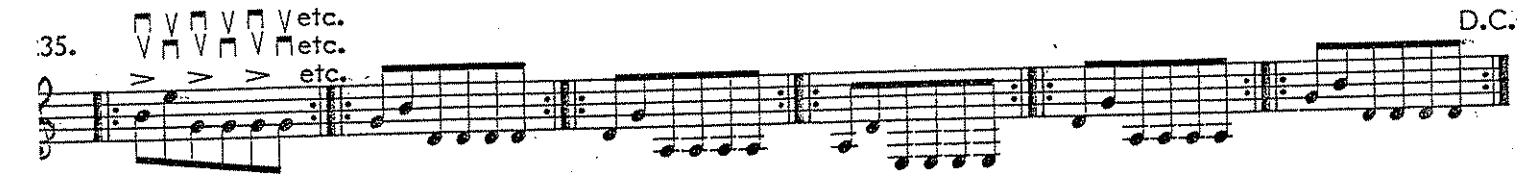
30. 

31. 

32. 

33. 

34. 

35. 

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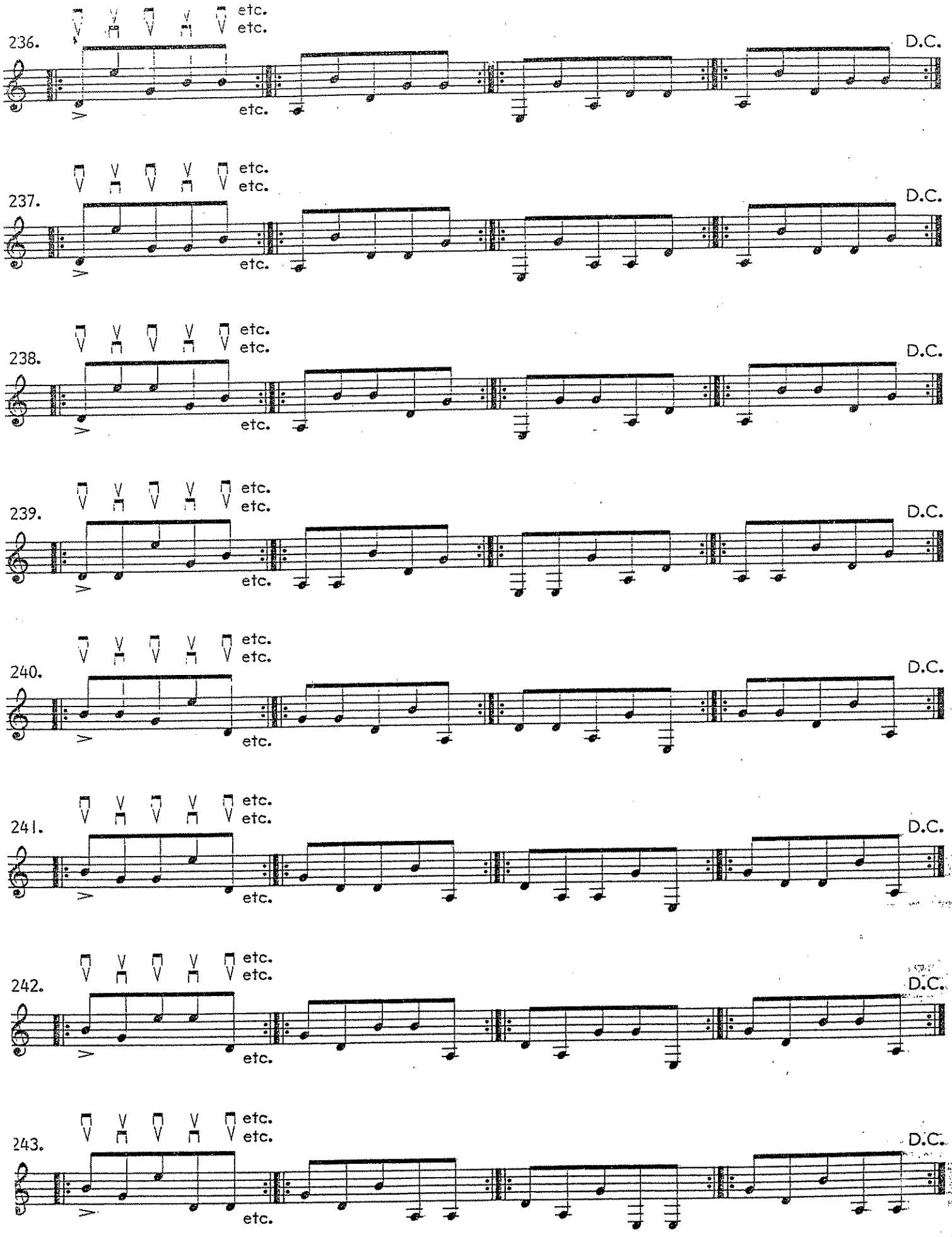

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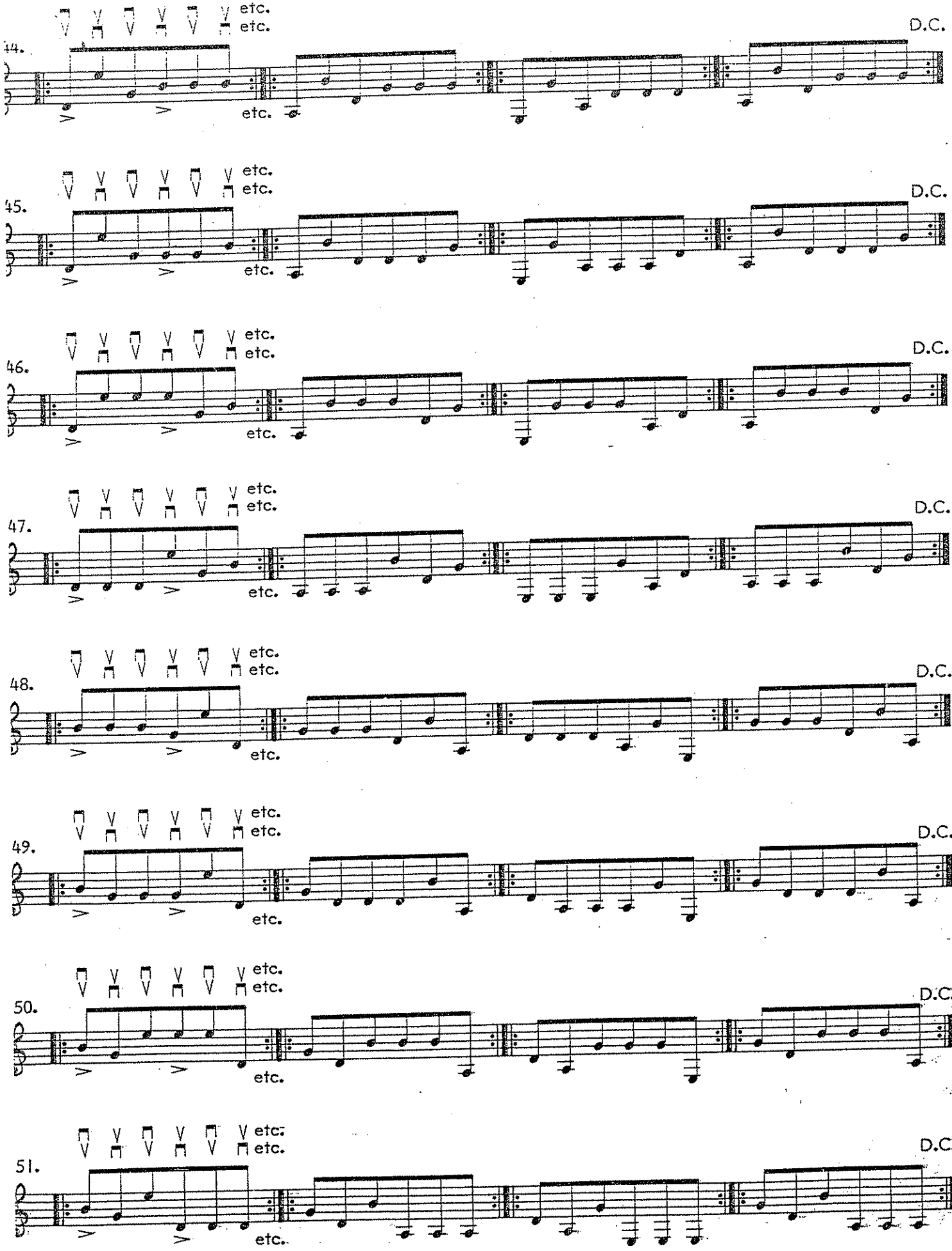

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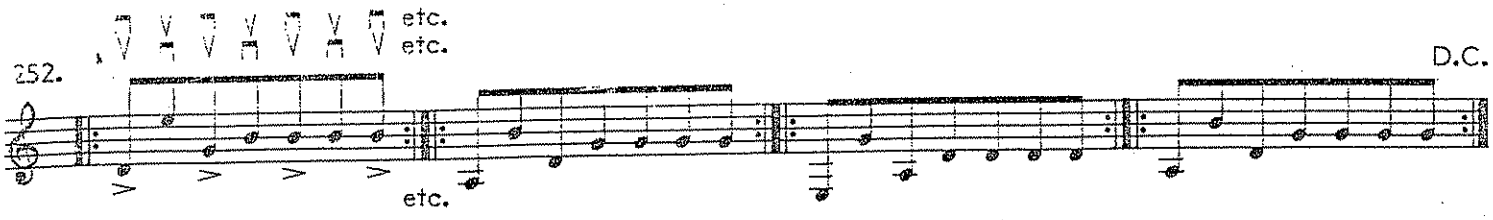

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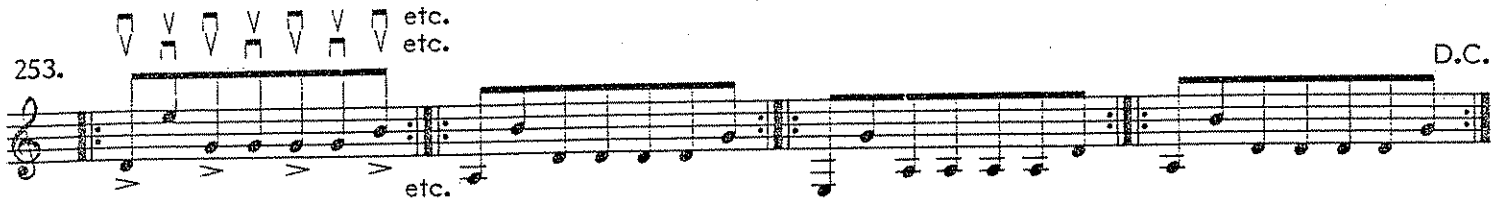

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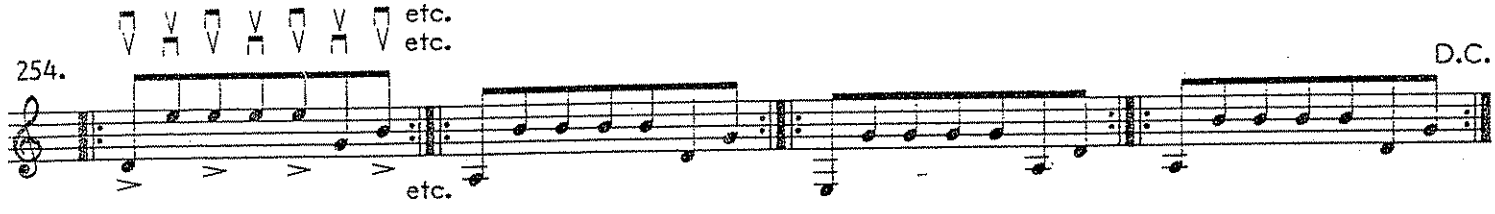

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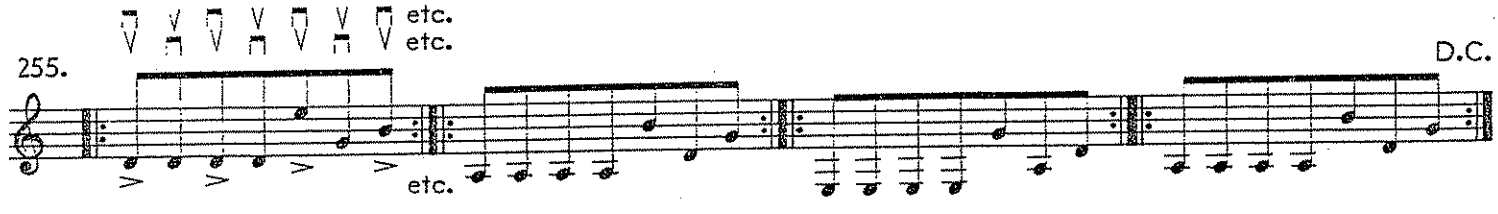

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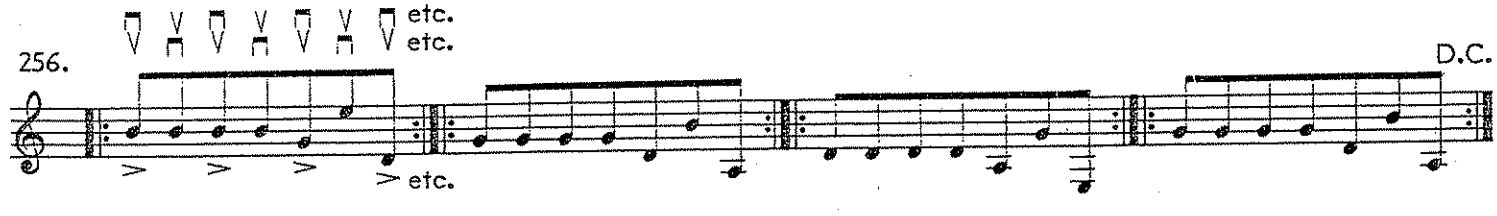

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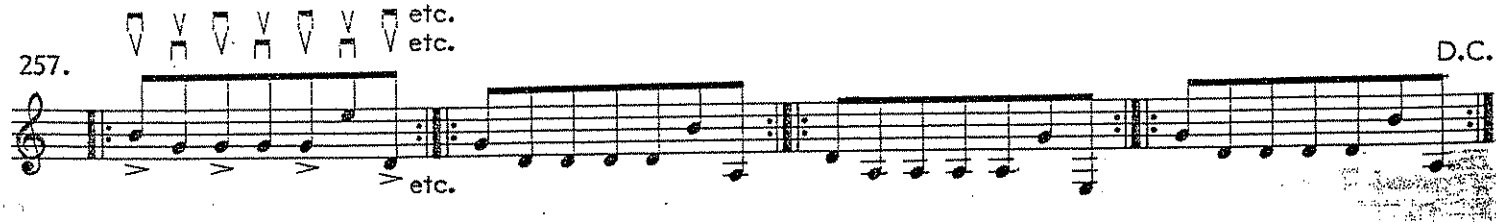

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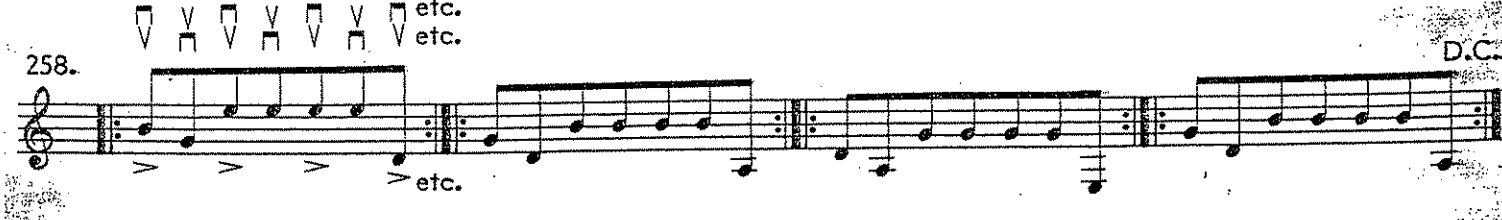

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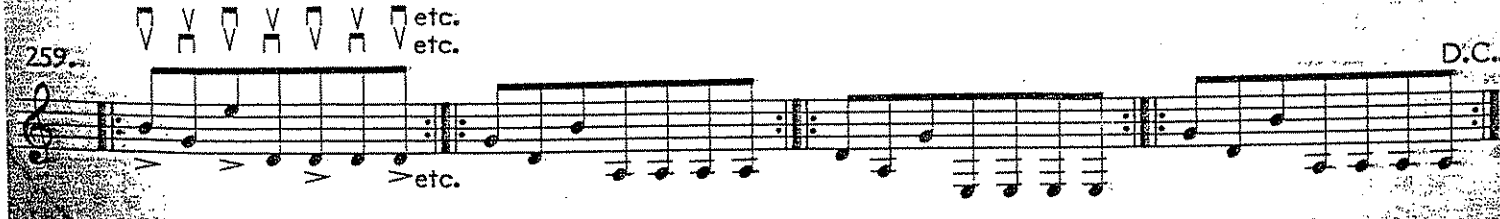

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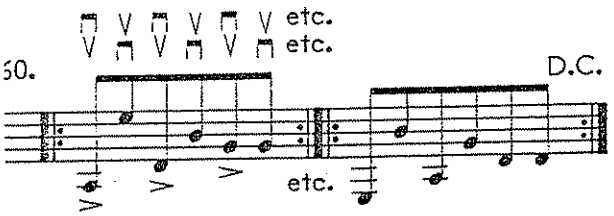

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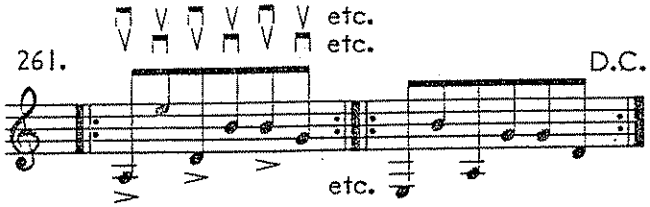

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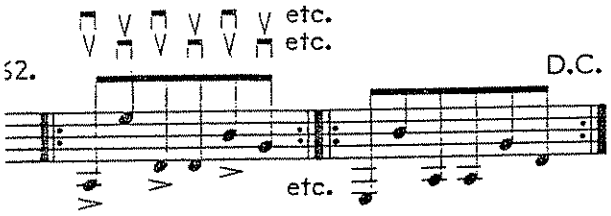

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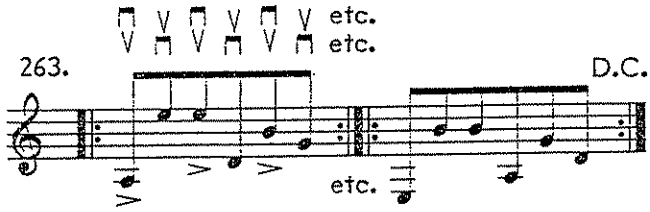

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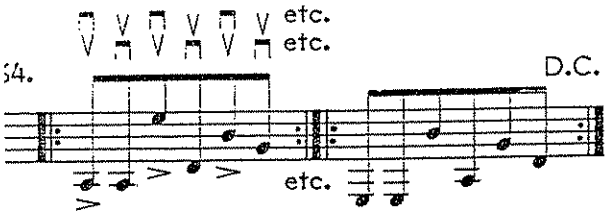

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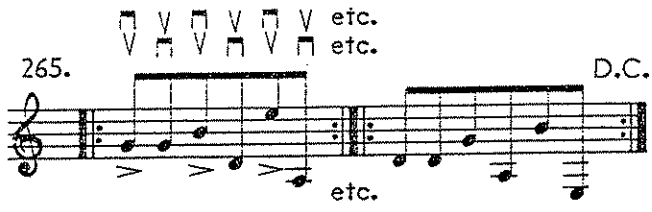

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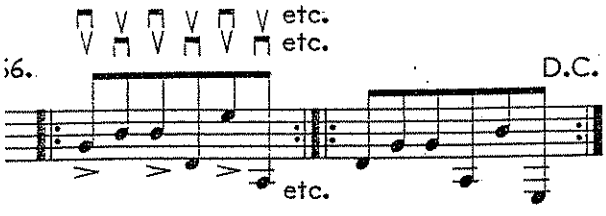

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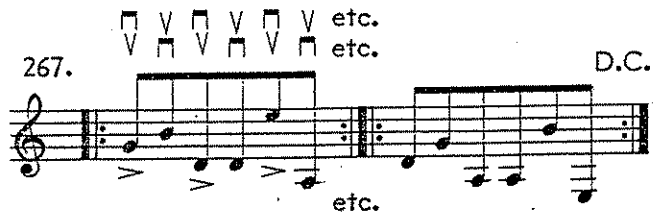

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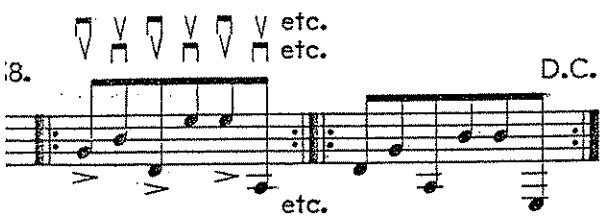

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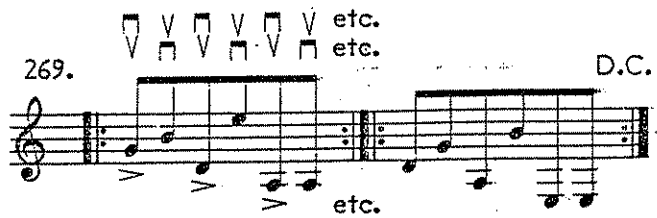

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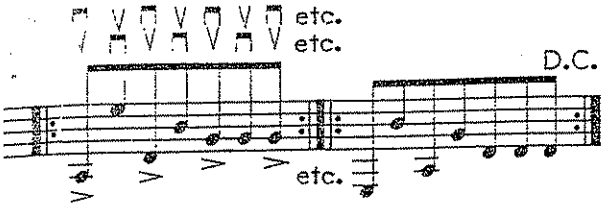

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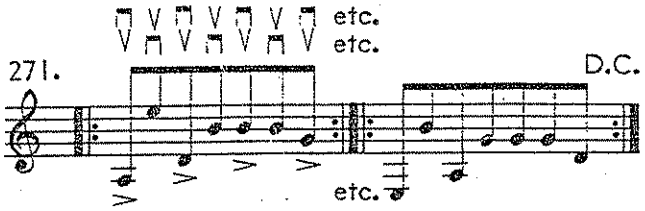

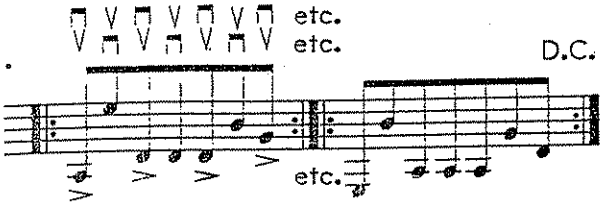

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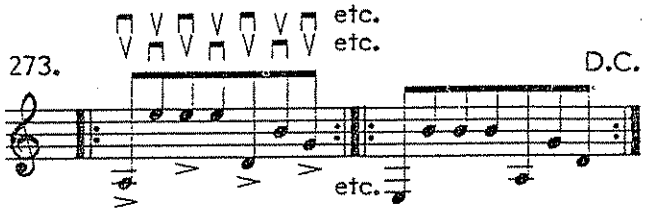

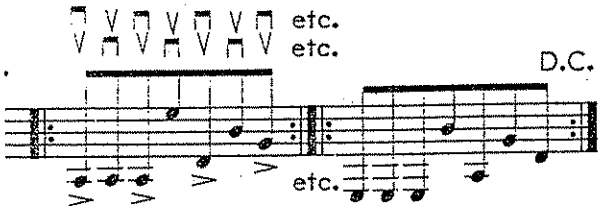

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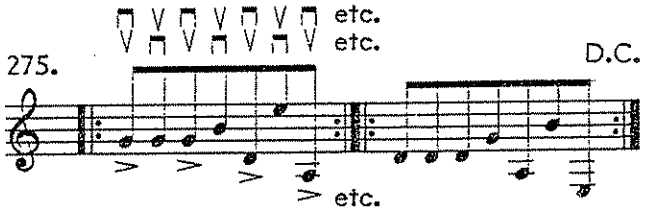

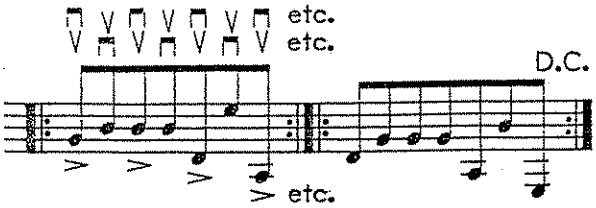

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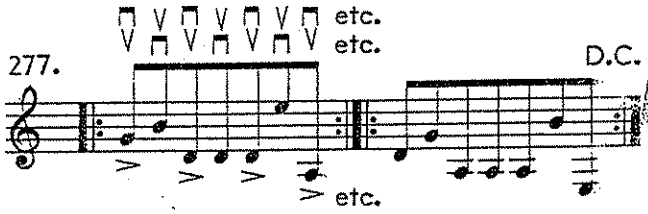

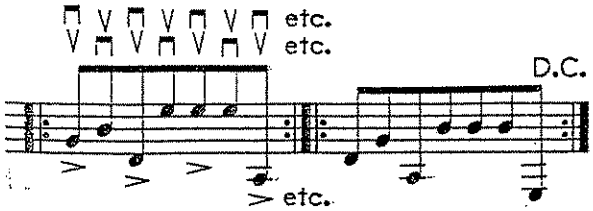
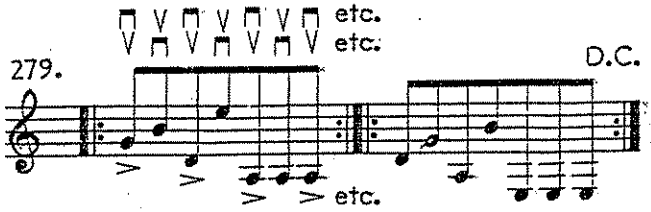
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