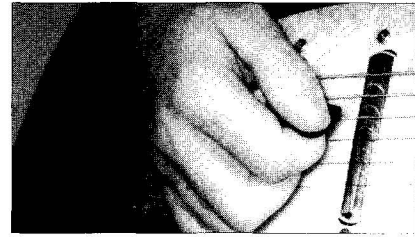


The pick comes back through the third string at the same angle.



somewhere *above* the fourth string.

As you become familiar with the pick attack motion, take notice of the wrist movement. It is possible ly. Trying to go fast now will be a *big* waste of time.

The exercises

Fig. 1

2 Slow **3** Fast

Fig. 2

4 Slow **5** Fast

Fig. 3

6 Slow **7** Fast

except chords. When you don't want muted notes move your hand back until it doesn't touch the strings.

A word about picks: Heavier gauge picks will give you a more confident attack. However, use whatever

Hand synchronization

The following exercises deal with one string at a time. This is so you don't waste any concentration on changing from one string to another. For now, concentrate on playing each note clearly. Move these exercises around—play them at different points on the fingerboard. Try them on all six strings. As always, use a

Fig. 4

8 Slow **9** Fast

T
A
B 4 5 7 4 5 7 4 5 7 4 5 7 | 4 5 7 4 5 7 4

Fig. 5

10 Slow **11** Fast

T
A
B 7 5 4 5 7 5 4 5 7 5 4 5 | 7 5 4 5 7 5 4 5 7

Fig. 6

12 Slow **13** Fast

T
A
B 7 5 7 5 7 5 7 5 7 5 7 5 | 7 5 7 5 7 5 7

Fig. 7

14

T
A
B 16-14 12 14 16 14-12-14 16 14 12 14 16 14 12 14 | 16 14 12 14 16 14 12 14 16 | 14 12

