

THE JOY OF PICKING

By Nick Nolan

DEVELOPING CONSISTENCY:

Incorporating four string runs into your practice scheme is a great way to work consistency and endurance into your picking. When playing the following exercises, listen for even volume on each note. Practice both with and without distortion and as always, mark your metronome settings

EXAMPLE 16:

Handwritten musical notation for Example 16, a guitar exercise in 3/4 time. The notation is written on a grand staff (treble and bass clefs). The treble staff contains a sequence of eighth notes, starting with a pick (p) and followed by a series of eighth notes. Above the treble staff, there are handwritten notes: "p v p v p v" and "Sim....". The bass staff contains a sequence of eighth notes, starting with a pick (p) and followed by a series of eighth notes. Below the bass staff, there are handwritten notes: "P.M." and a dashed line. The exercise consists of six measures, each containing a triplet of eighth notes. The notes in the treble staff are G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The notes in the bass staff are E2, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4.

EXAMPLE 17:

Handwritten musical notation for Example 17, a guitar exercise in 3/4 time. The notation is written on a grand staff (treble and bass clefs). The treble staff contains a sequence of eighth notes, starting with a pick (p) and followed by a series of eighth notes. Above the treble staff, there are handwritten notes: "p v p v p v" and "Sim....". The bass staff contains a sequence of eighth notes, starting with a pick (p) and followed by a series of eighth notes. Below the bass staff, there are handwritten notes: "P.M." and a dashed line. The exercise consists of six measures, each containing a triplet of eighth notes. The notes in the treble staff are G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The notes in the bass staff are E2, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4.

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EXAMPLE 18:

Handwritten musical notation for Example 18. The notation is written on a grand staff (treble and bass clefs) in C major. The melody is written on the treble staff, and the bass line is written on the bass staff. The melody consists of eighth notes and quarter notes, with a final measure containing a triplet of eighth notes. The bass line consists of eighth notes and quarter notes, with a final measure containing a triplet of eighth notes. The notation includes fingerings (1, 2, 3, 4) and a "SIM..." marking above the melody.

EXAMPLE 19:

Handwritten musical notation for Example 19. The notation is written on a grand staff (treble and bass clefs) in C major. The melody is written on the treble staff, and the bass line is written on the bass staff. The melody consists of eighth notes and quarter notes, with a final measure containing a triplet of eighth notes. The bass line consists of eighth notes and quarter notes, with a final measure containing a triplet of eighth notes. The notation includes fingerings (1, 2, 3, 4) and a "SIM..." marking above the melody.

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Up 'till now, the examples presented have been designed to have three notes on each string. The next few examples are Pentatonic riffs. Pentatonic scale patterns commonly offer two notes on each string. Therefore, it will feel a little different than the three-note-per-string riffs.

EXAMPLE 20:

Example 20 is a musical notation for a Pentatonic riff in G major. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It features a sequence of eighth notes, grouped in threes, with a '3' above each group. Above the staff, a picking pattern is indicated: (8va) followed by a sequence of 'v' (downpick) and 'p' (uppick) symbols. The bottom staff is in bass clef, also with a key signature of one sharp. It features a sequence of eighth notes, grouped in threes, with a '3' above each group. Below the staff, fret numbers are indicated: 14, 12, 14, 12, 14, 12, 14, 12. The riff ends with 'ETC...'.

EXAMPLE 21:

Example 21 is a musical notation for a complex Pentatonic riff in G major. It consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). It features a sequence of eighth notes, grouped in threes, with a '3' above each group. Above the staff, a picking pattern is indicated: (8va) followed by a sequence of 'v' (downpick) and 'p' (uppick) symbols. The middle staff is in bass clef, also with a key signature of one sharp. It features a sequence of eighth notes, grouped in threes, with a '3' above each group. Below the staff, fret numbers are indicated: 15, 12, 15, 12, 14, 12, 15, 12, 14, 12, 14, 12, 14, 12, 14, 12, 14, 12, 14, 12. The bottom staff is in bass clef, also with a key signature of one sharp. It features a sequence of eighth notes, grouped in threes, with a '3' above each group. Below the staff, fret numbers are indicated: 14, 12, 14, 12, 14, 12, 14, 12, 14, 12, 14, 12, 15, 12, 15, 12, 15, 12. The riff ends with a double bar line.

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EXAMPLE 23:

Example 23 is a musical exercise in 4/4 time, featuring a complex picking pattern. The notation is written on a treble and bass staff. The treble staff uses a G-clef and the bass staff uses an F-clef. The key signature is one sharp (F#). The time signature is 4/4. The exercise consists of two measures. The first measure contains a series of eighth and sixteenth notes, with a '3' indicating a triplet. The second measure continues the pattern, also featuring triplets. Above the treble staff, a series of 'p' and 'v' (pick and pull) symbols indicate the picking pattern. Below the bass staff, fingerings (8, 10, 12) are indicated for the first measure, and (9, 10, 12) for the second measure. The exercise concludes with a double bar line.

EXAMPLE 24:

Example 24 is a musical exercise in 4/4 time, featuring a complex picking pattern. The notation is written on a treble and bass staff. The treble staff uses a G-clef and the bass staff uses an F-clef. The key signature is one sharp (F#). The time signature is 4/4. The exercise consists of two measures. The first measure contains a series of eighth and sixteenth notes, with a '3' indicating a triplet. The second measure continues the pattern, also featuring triplets. Above the treble staff, a series of 'p' and 'v' (pick and pull) symbols indicate the picking pattern. Below the bass staff, fingerings (17, 19, 20) are indicated for the first measure, and (19, 17, 15) for the second measure. The exercise concludes with a double bar line.

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EXAMPLE 25:

8VA ————— 7

□ v □ v Sim...

17 13 15 17 15 13 17 15 13 15 17 13 17 15 13 12 13 15 12 13 15 12 13 15 13 12 15 13 12 13 15 12

8VA ————— 7

15 13 12 10 12 13 10 12 13 10 12 13 12 10 13 12 10