

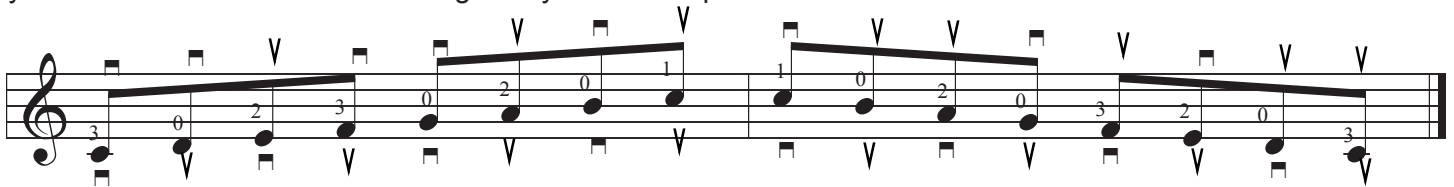
"Glide Picking" Demonstrations

Some books refer to this technique with different terminology. "Economy picking" or "slip picking" are two which I have come across frequently and there may be others. The technique is the important factor and warrants a careful examination.

The glide picking effectively economizes on the distance the pick has to travel when crossing strings. This is most likely the reason for the "economy picking" terminology. "Slip picking" seems to also be quite appropriate as the pick literally "slips" from one string to the next.

Below is a demonstration of how the technique is used in a scale passage. The idea is to keep the pick moving in the direction of the following string. As an example, the first note C is struck with a down stroke so the pick is moving toward the fourth string and also strikes the note D with a down stroke. The pick stroke then continues alternating until a similar situation happens when going from the note F to G. The reverse motion of the glide picking happens on the descending scale from B to A and again from the D to the low C.

Glide picking: (shown above the notes) Allow the pick to "fall" from one string to the next. Gravity will help you on the down stroke but work against you on the up stroke.



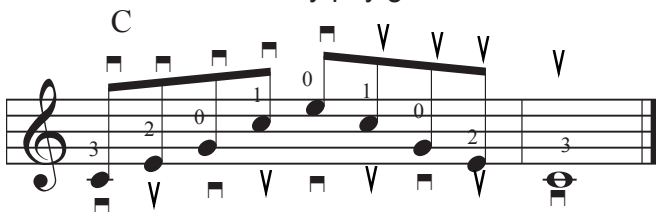
Alternate picking:(shown below the notes)

When using an alternate pick stroke, the stroke for the very first note in the scale has to be long enough to pass by the fourth string. Similar situations happen several times during the scale.

Both methods can be considered correct. The best thing is to practice both styles. There are reminders to this effect throughout this book.

In the Guitar Fundamentals Primer, it was suggested that an alternating pick stroke is the best in most situations. Perhaps a slight correction here is needed. In many situations, the alternating pick stroke is easier to manage. However, it does not necessarily mean that it will produce the best velocity.

In playing arpeggios, the glide picking is particularly economical in regard to the pick movement. Once again, allow the pick to fall against the subsequent string with the motion coming mostly from the elbow. Initially, this motion may seem a bit hard to control. Try to relax and don't worry about speed. Persistence will usually pay good dividends.



alternate picking shown below the notes

Arpeggios of all types are presented in this volume. Here is just one sample of a five string arpeggio on a "C" chord in standard camp-fire type fingering.

It should not take too much thought to see that the glide picking style will definitely be much more economical in regard to the pick direction. This however does not mean that every arpeggio will automatically be easier to play with the glide picking style. Numerous examples in this book will suggest both methods. All that being said, remember that the glide picking technique originates in the elbow and wrist of the picking hand. All thumb tip and index finger motion stops. Keep the pick vertical to the plane of the strings but allow it to oscillate between the thumb and the finger. Too rigid a grip will sometimes cause you to hook the string on either the down or the up stroke. Reminders of this technique are distributed throughout this volume.

(I guess that my only objection to the term "sweep picking" is that, to me, "sweeping" suggests getting rid of dirt and where that dirt goes, maybe does not matter too much as long as it is gone. The other terms describe the action a bit more clearly. G.A)