

Right Hand Flatpick Workout

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When you are practicing with a metronome its important to try to get in a groove with it. You can do that by rocking, swaying or tapping your foot but its important to actually feel the beat in your body and agree with it. These are a few of the practicing techniques I use.

Single Note

- Set the metronome to 60 to 80 bpm for the half note.
- Feel the beat for a moment and rock with it.
- Play down picks on every click to time your half note.
- Once you are locked in add a down pick between each click for the quarter note.
- Once the quarter note is solid, rhythmic and easy play eighth notes with an alternating Down-Up picking pattern.

The exercise is written in 4/4 time. The first staff shows a sequence of notes: two half notes, two quarter notes, two eighth notes, and two sixteenth notes. The second staff is a guitar tablature with three lines (T, A, B). The first line contains a series of '0's corresponding to the notes in the first staff: two '0's for the half notes, two '0's for the quarter notes, four '0's for the eighth notes, and eight '0's for the sixteenth notes. The second and third lines are empty.

Strumming

- Mute the strings with the left hand
- Keep the pick hold relaxed
- Swing the arm with a little motion in the elbow, wrist, and fingers

The exercise is written in 4/4 time. The first staff shows a sequence of strums: two half strums, two quarter strums, two eighth strums, and two sixteenth strums. The second staff is a guitar tablature with three lines (T, A, B). The first line contains a series of '0's corresponding to the strums in the first staff: two '0's for the half strums, two '0's for the quarter strums, four '0's for the eighth strums, and eight '0's for the sixteenth strums. The second and third lines are empty.

Mix them up

- Think of picking as a tiny version of strumming.
- Stay relaxed with your pick hold.
- Experiment with pick angle, pick grip, and volume.
- Alternate between picking single notes and strumming muted strings
- Explore the transition from strumming to picking and notice what works best for each.

Exercise 1: A four-measure exercise in 4/4 time. The first two measures feature a steady eighth-note melody on a single string. The last two measures feature a continuous eighth-note strum pattern across all strings. The tablature below shows the first two measures with all strings muted (0) and the last two measures with all strings muted (0).

Move from string to string

Exercise 2: A four-measure exercise in 4/4 time. The first two measures feature a steady eighth-note melody on a single string. The last two measures feature a continuous eighth-note strum pattern across all strings. The tablature below shows the first two measures with all strings muted (0) and the last two measures with all strings muted (0).

Try Some Syncopations

Exercise 3: A four-measure exercise in 4/4 time. The first two measures feature a steady eighth-note melody on a single string. The last two measures feature a continuous eighth-note strum pattern across all strings. The tablature below shows the first two measures with all strings muted (0) and the last two measures with all strings muted (0).

- Once you find your flow with the pick hand, apply it to a tune
- Chose and easy fiddle tune with a quarter note base version
- Find the groove as you play the tune with down strokes on the quarter notes.
- As you get very comfortable with the basic tune see if you can elaborate with some eighth notes.
- Old Joe Clark is the perfect starting place

Capo 2

9

The first staff of music is in G major (one sharp) and 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with a final half note. Chord symbols G, F, G, D, and G are placed above the staff. A double bar line with repeat dots is at the end. A small '8' is written below the first measure.

8

TAB

The TAB section for the first staff shows fingerings for the melody. The first line (treble) contains: . 0—0, 3—1—0, 0—2—0, 3, 0—0, 3—1—0, 0—0, 2—2, 0. The second line (bass) contains: ., ., ., ., ., ., ., ., .