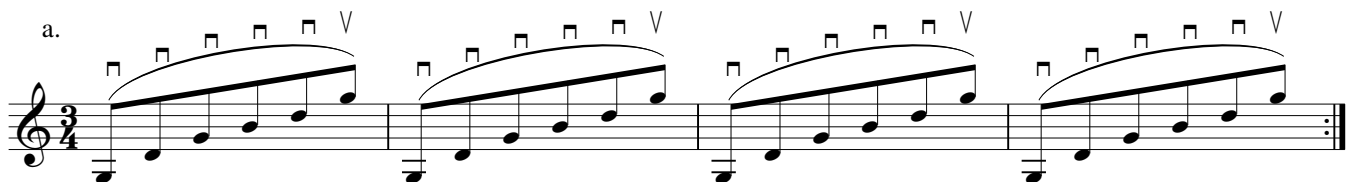


Anhang zur "Picking-Technik"

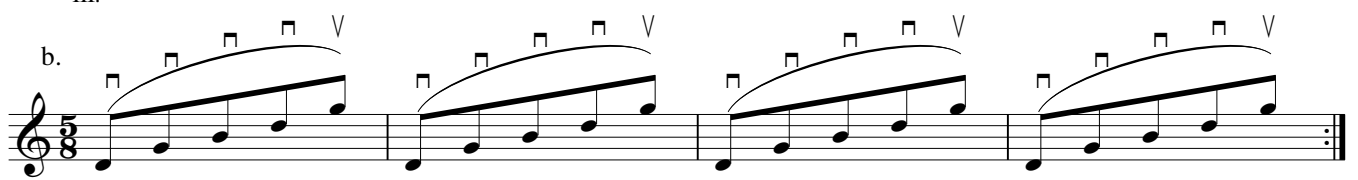
1. Wechselschlag "Alternate Picking" (□ ▽); Berklee Band 1, 2, 3, Rock-Schule, usw. (Hörbeispiele zu empfehlen: R. Blackmore, J. Beck, Santana, Y. Malmsteen, J. Petrucci, J. McLaughlin, M. Stern, J. Santriani, Al Di Meola, u. a. Gitarristen).
2. Wechselschlag (umgekehrt) (▽ □); Berklee 1: Seite 52, Band 1, 2, 3: Eighth Note Studies, Speed Studies, usw.
3. Abschlag-Technik; Berklee Band 1, 2, 3: Eighth Note Studies, Speed Studies, usw.
4. Aufschlag-Technik; Berklee Band 1, 2, 3: Eighth Note Studies, Speed Studies, usw.
5. Sonderfälle - Ausnahmen; (Hörbeispiele zu empfehlen: Al Di Meola, J. McLaughlin, u. a.)
6. Sweep Picking; Berklee Band 1: Seite 59, Seite 61 Arpeggio, usw. (Hörbeispiele zu empfehlen: F. Gambale, A. Holdsworth, M. Romeo, J. Becker, J. Petrucci, S. Vai, G. Howe, M. Angelo, u. a.).
7. "Single String-Picking", spielen auf einer Saite.
8. Zwei Saiten-Technik.

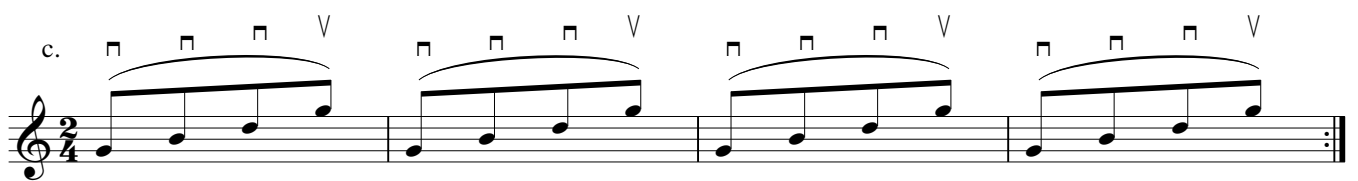
Sonderfälle - Ausnahmen

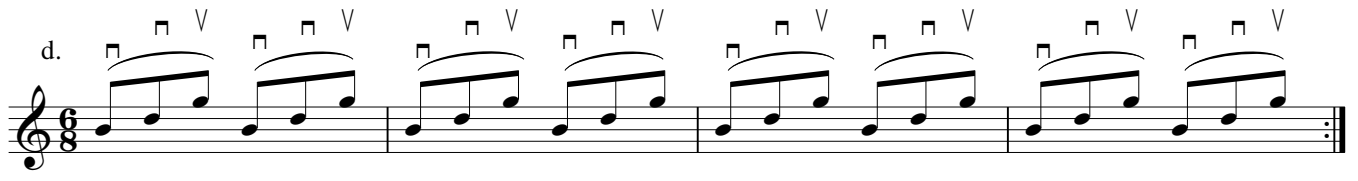
A).

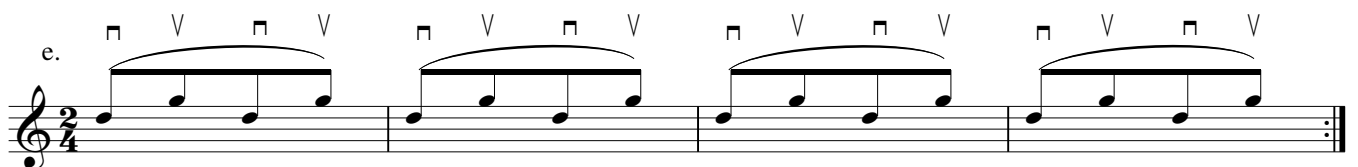
a. 

III.

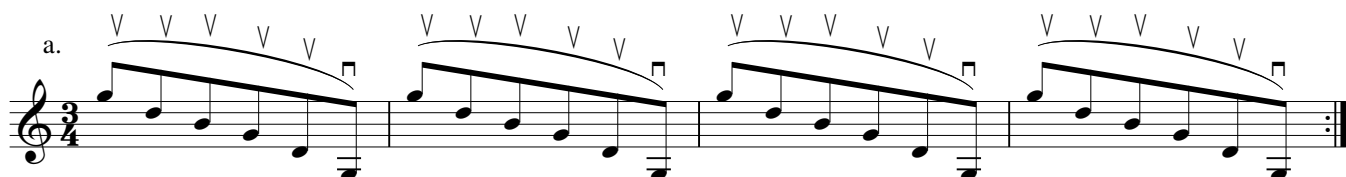
b. 

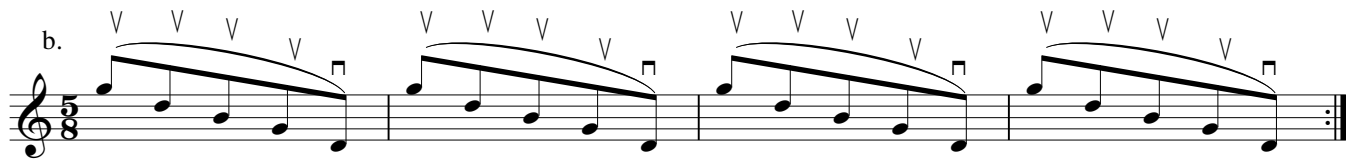
c. 

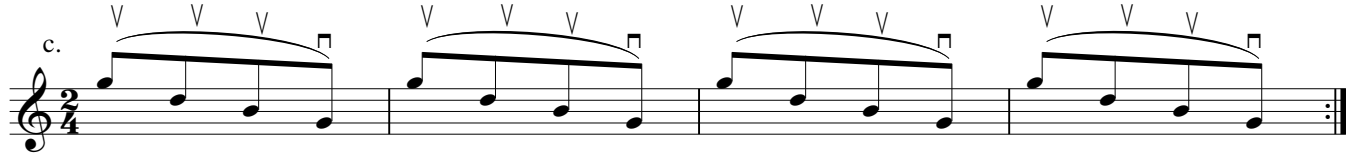
d. 

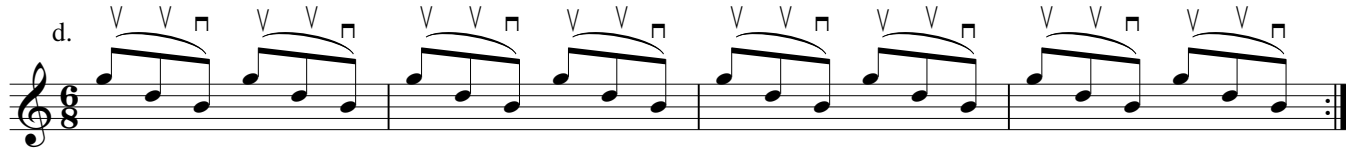
e. 


B).

a. 


b. 

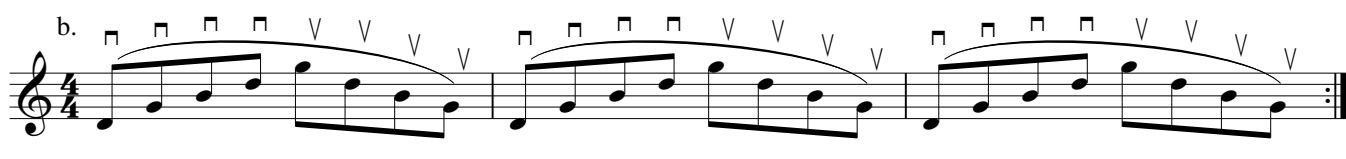
c. 

d. 

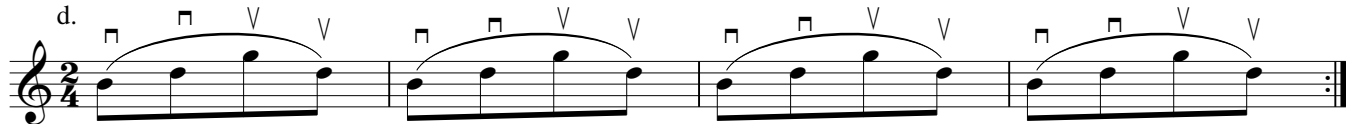
e. 

C).

a. 

b. 

c. 

d. 

Beispiel 1

Example 1 shows two musical phrases, I. and VII., in 7/8 time. Each phrase consists of two measures. The first measure of each phrase has a vibrato marking (V) over the first three notes. The fret numbers for the first measure of I. are 0, 1, 3, 0, 0, 0, 3. The fret numbers for the first measure of VII. are 0, 1, 3, 4, 0, 2, 3. The second measure of each phrase has a vibrato marking (V) over the first three notes. The fret numbers for the second measure of I. are 0, 1, 3, 0, 0, 0, 3. The fret numbers for the second measure of VII. are 0, 1, 3, 4, 0, 2, 3.

D).

Exercise D consists of four parts, each in a different time signature and featuring vibrato markings (V) over the first three notes of each measure. Part a is in 10/8 time, part b is in 4/4 time, part c is in 6/8 time, and part d is in 2/4 time. Each part consists of two measures of music.

Übung 1

Exercise 1 consists of three parts, each in 12/8 time and featuring vibrato markings (V) over the first three notes of each measure. Part a consists of two measures of music. Part b consists of two measures of music. Part c consists of two measures of music.

d.

Übung 2

Beispiel 1

Al Di Meola & Paco De Lucia
"Mediterranean Sundance"

Beispiel 2

John McLaughlin's Mahavishnu Orchestra
"Lila's Dance"

Übung 3

Übung 4 (Al Di Meola-Technik)

a.

b.

c.

d.

Übung 5

E B D A C G B F#

VII. V. III. II.

Übung 6

III.

Übung 7

III.

Übung 8

III.

Beispiel 1

John McLaughlin's Mahavishnu Orchestra
"Meeting of the Spirits"

II.

Beispiel 2

Al Di Meola
"Perpetual Emotion"

John McLaughlin's Mahavishnu Orchestra
"Birds of Fire"

Beispiel 3

Beispiel 4

John McLaughlin's Mahavishnu Orchestra
"Lila's Dance"

Beispiel 5

N. Aspiotes
"Tossed in the Waves"

Beispiel 6

Al Di Meola
"Vertigo Shadow"

Beispiel 7

Al Di Meola
"Vertigo Shadow"

Beispiel 8

VIII. 0 1 2 3 2 1 4 2 1 1 2 1 3 1 3 1 3 2 1 4 1 2 1

N. Aspiotes

Beispiel 9

D^bmaj⁷(⁹)([#]5)
VIII.
① ④ ② ⑤ ③ ⑤ ④ ② ③ ① ④ ③ 2 1

N. Aspiotes

Beispiel 10

Amin(maj⁷)(⁹)
V.
① ② ④ ③ ⑤ ② ⑤ ③ ⑥ ⑤ ⑥ ⑤ ⑥ ⑤ ⑥ ⑤ ⑥ ⑤ ⑥

N. Aspiotes

Beispiel 11

G⁷([#]4)
⑥ ⑤ ④ ③ ① ② ③ ④ ⑤ ④ ③ ② ① ② ③ ④

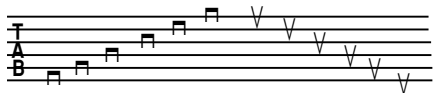
Beispiel 12

Hmin¹³(^b9) Hmin¹³(^b9)/C
⑤ ④ ③ ② ① ② ③ ③ ④ ⑤
⑥ ⑤ ⑥ ⑤ ⑥ ⑤ ⑥ ⑤ ⑥ ⑤ ⑥ ⑤

N. Aspiotes

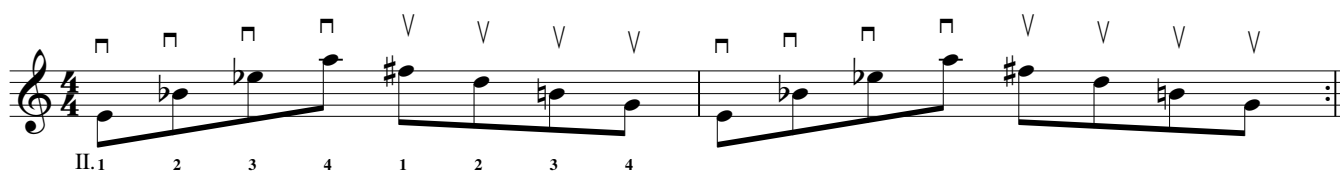
Sweep-Picking

Schema:

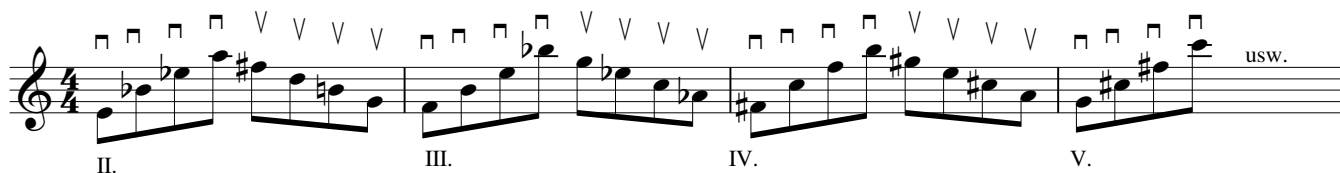


Beispiel 1

J. Petrucci

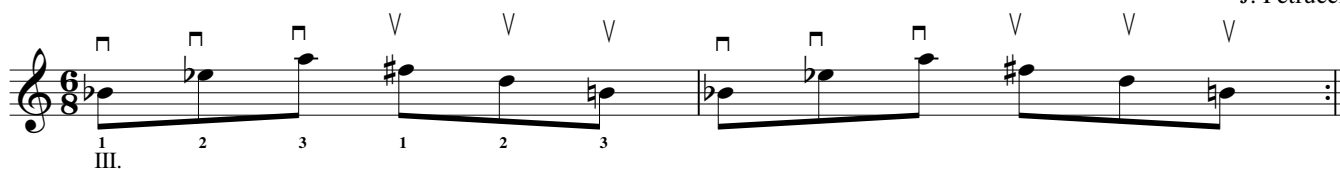


Übung 1



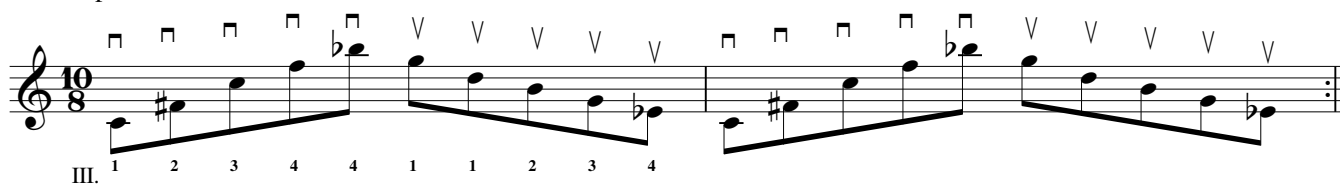
Beispiel 2

J. Petrucci



Beispiel 3

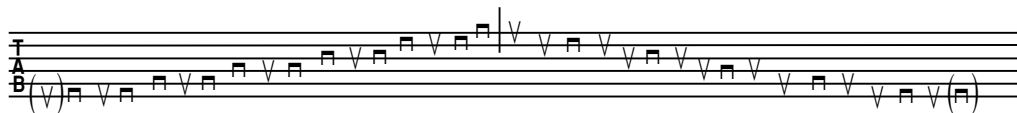
J. Petrucci



Frank Gambale-Technik

Diatonische Tonleiter:

Noten pro Saite: X 3 3 3 3 2 bzw: X 3 3 3 3 1 1 3 3 3 3 X (= 2 oder 4)
 Saiten: E A D G H E E A D G H E E H G D A E



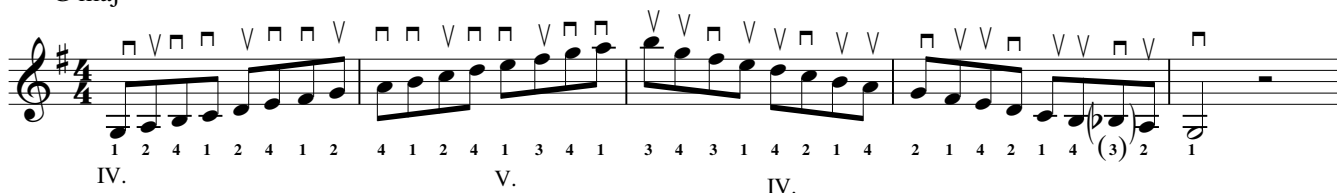
Arpeggios und Pentatonische Tonleiter:

Noten pro Saite: X 1 3 1 3 2 bzw: 3 1 3 1 3 1 1 3 1 3 1 X (=2 oder 4)
 Saiten: E A D G H E E A D G H E E H G D A E



Beispiel 1
G maj

F. Gambale



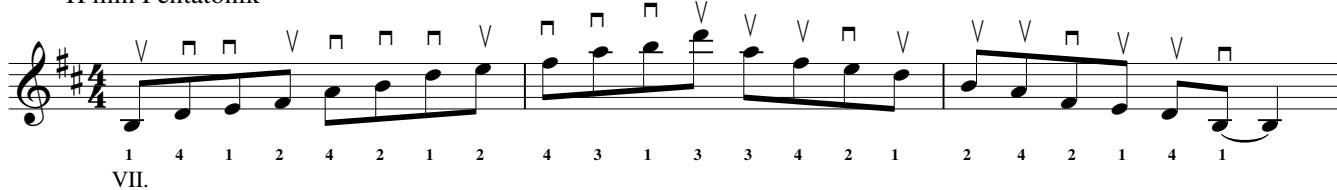
Beispiel 2
G min Harmon.

F. Gambale



Beispiel 3
H min Pentatonik

F. Gambale



Übung 1

F. Gambale



Arpeggios

Beispiel 1
C maj7

F. Gambale

Beispiel 2
A augm.

F. Gambale

Beispiel 3
A min

F. Gambale

Beispiel 4
A maj

F. Gambale

Beispiel 5
A°

F. Gambale

Beispiel 6
F7(b9)

N. Aspiotes
"The Dance of the Virgins"

"Single String-Technik"

Übung 1

3 1 3 1 3 1 3 2 3 1

Übung 2

1 3 1 3 1 3 1 2 1 3

Übung 3

1 3 1 2 1 3

Übung 4

3 1 3 2 3 1

Übung 5

4 2 1 4 2 1

Übung 6

4 2 1 4 2 1

Übung 7

Musical notation for Übung 7, featuring a treble clef, 6/8 time signature, and a sequence of notes with fingerings 1, 2, 4, 1, 2, 4.

Übung 8

Musical notation for Übung 8, featuring a treble clef, 6/8 time signature, and a sequence of notes with fingerings 1, 3, 4, 1, 2, 4.

Übung 9

Musical notation for Übung 9, featuring a treble clef, 6/8 time signature, and a sequence of notes with fingerings 4, 3, 1, 4, 2, 1.

Zwei Saiten-Technik

Übung 1

Musical notation for Übung 1, featuring a treble clef, 6/8 time signature, and a sequence of notes with fingerings II. 4, 2, 1, 4, 2, 1.

Übung 2

Musical notation for Übung 2, featuring a treble clef, 6/8 time signature, and a sequence of notes with fingerings II. 1, 2, 4, 1, 2, 4.

Übung 3

Musical notation for Übung 3, featuring a treble clef, 6/8 time signature, and a sequence of notes with fingerings II, III, V, VII, VIII, X.

Übung 4

V □ V □ V □
 II. ② ① III. ② ① V. ② ① VII. ② ① VIII. ② ① X. ② ①

Übung 5

□ V □ V □ V
 IV. ③ ④ ⑤ ⑥

Übung 6

V □ V □ V □
 IV. ⑥ ⑤ ④ ③

Übung 7

□ V □ V □ V
 IV. ④ ③ ④ ④ ③ ④

Übung 8

□ V □ V □ V
 IV. ④ ③ ④ ③

Übung 9

□ V □ V □ V
 IV. ⑥ ⑤ ④ ③

Übung 10

□ V □ V □ V
 IV. ③ ④ ⑤ ⑥

Übung 11

V. 1 4 1 4 1 3 1 3 1 3 1 4 1

Übung 12

V. 4 1 4 1 3 1 3 1 3 1 4 1

Beispiel 1

John McLaughlin

VII. 2 1 2 4 2 1 2 1 2 4 2 1 3 1 3 4 3 1 3 1 3 4 3 1

3 1 3 4 3 1 2 1 2 4 2 1 2

Cmaj7(9)(#11)(13)

Beispiel 2

Al Di Meola

V. 1 2 4 1 3 4 3 1 4 2 1 4 2 1 4 2 1 4 2 1 4 2 1

II.

4 2 1 4 2 1 4 2 1 4 2 1 0

E