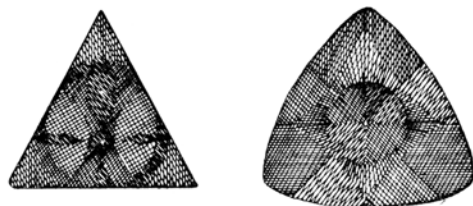


Later on we'll be discussing picks and picking styles, but for now visit your local music store and buy several light gauge, highly flexible picks which look like this:



If your music store is too far away, or if you are simply into a “resources recycling routine,” you can cut up a coffee can lid or bleach bottle and use this plastic material for picks.

You may notice that this “fist pick” is larger than most other picks you’ve probably seen. It’s larger so that your hand can become accustomed to holding this foreign object. Remember when you were in the first grade and began to write with a big, thick, black pencil? Same idea.

Okay. So now you are all set. No more trips to the store for strings, picks, straps, or anything else.

First we’re going to work on developing a rhythmic strumming style. We’ll be concerned with the tempo (speed) of strumming, the accents within a strummed sequence, and the overall tone of the sound of the rhythm. Then we’ll get into playing notes, and notes in sequences, by depressing the unisons to various frets in order to put together melodies. And once we’re playing a melody, we’ll talk about musical phrases, or passages, which create a total melodic sequence—a song.

And a little later on in the book we’ll work on harmonics, picking styles, and finger positions for making melodic chords.

Now, hold your pick any way that is comfortable—between the thumb and forefinger of the right hand is the most usual way. We usually hold it between the thumb and middle finger—keeping the forefinger