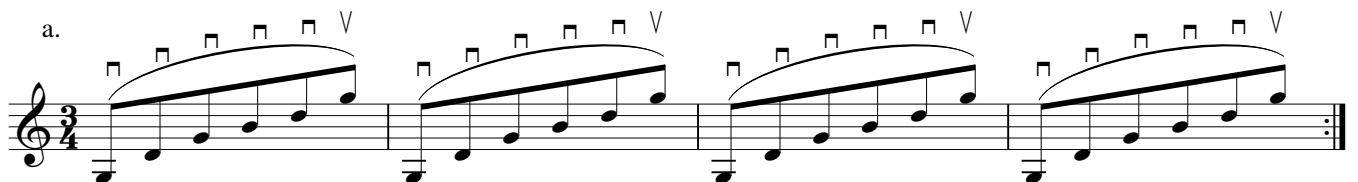


# Anhang zur "Picking-Technik"

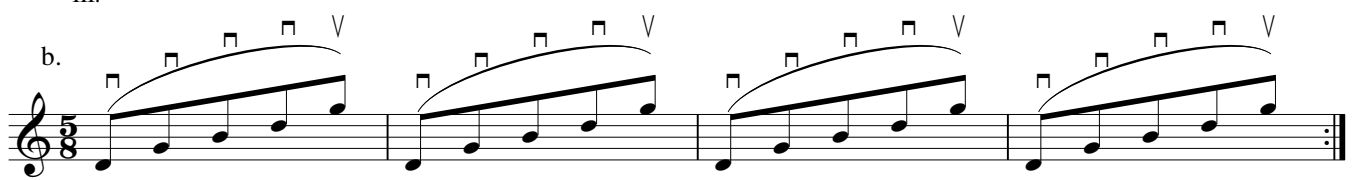
1. Wechselschlag "Alternate Picking" (□ ▽); Berklee Band 1, 2, 3, Rock-Schule, usw. (Hörbeispiele zu empfehlen: R. Blackmore, J. Beck, Santana, Y. Malmsteen, J. Petrucci, J. McLaughlin, M. Stern, J. Santriani, Al Di Meola, u. a. Gitarristen).
2. Wechselschlag (umgekehrt) ( ▽ □ ); Berklee 1: Seite 52, 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.

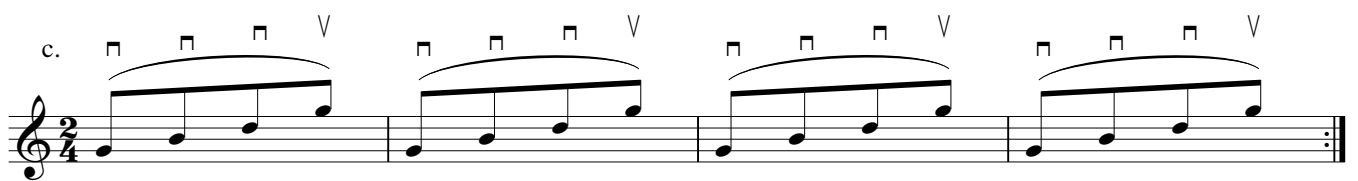
## Sonderfälle - Ausnahmen

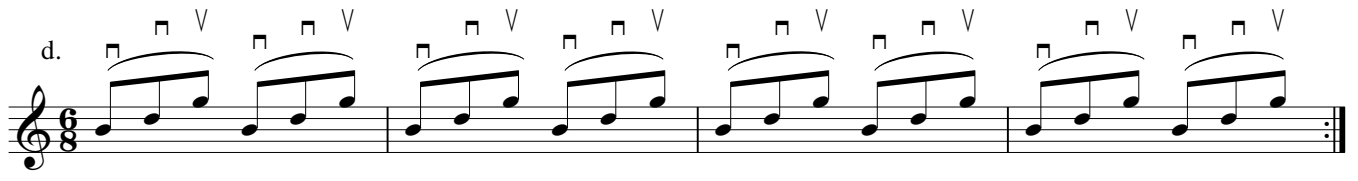
A).

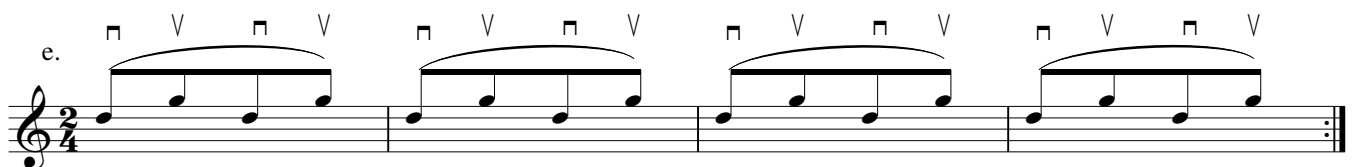
a. 

III.

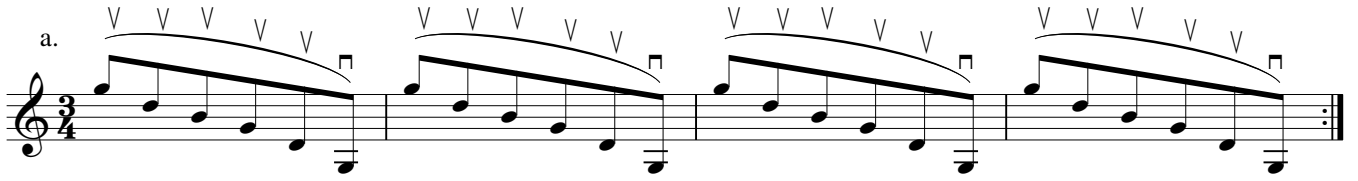
b. 

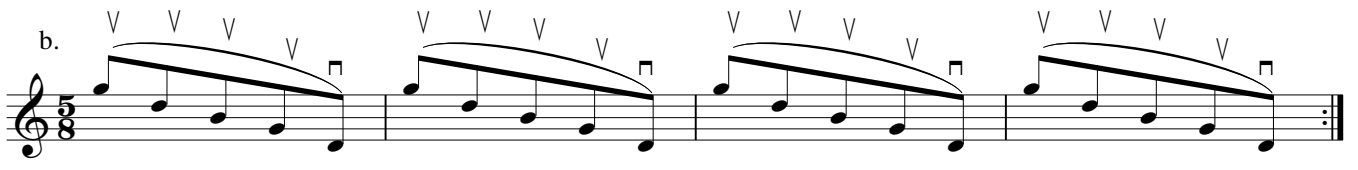
c. 

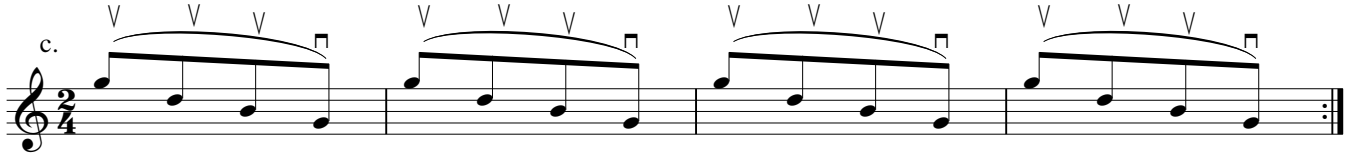
d. 

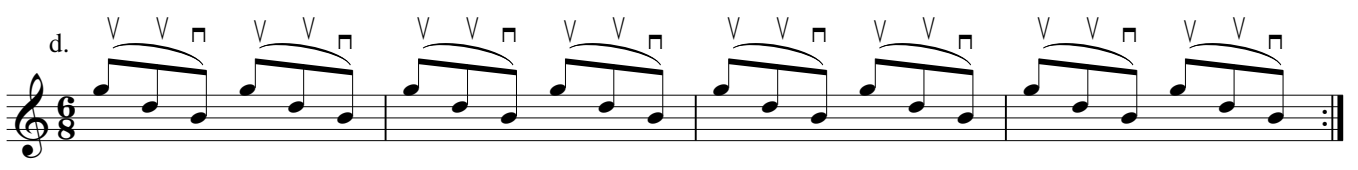
e. 

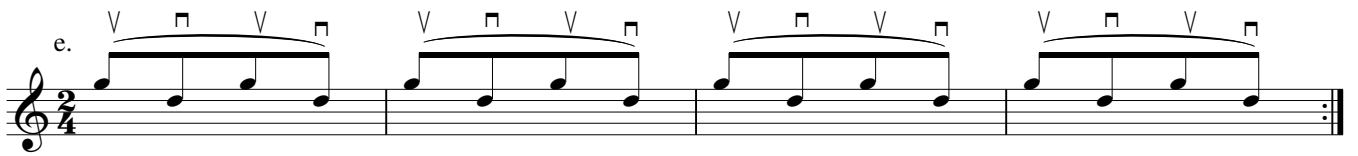
B).

a. 

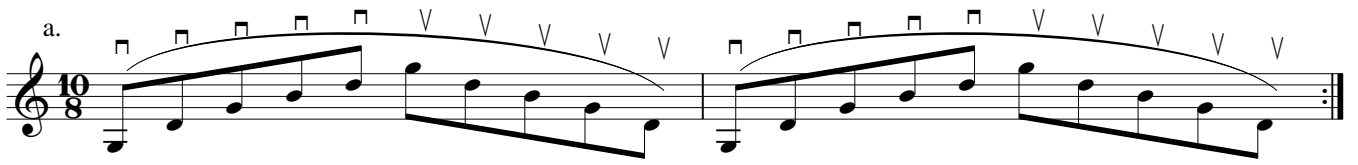
b. 

c. 

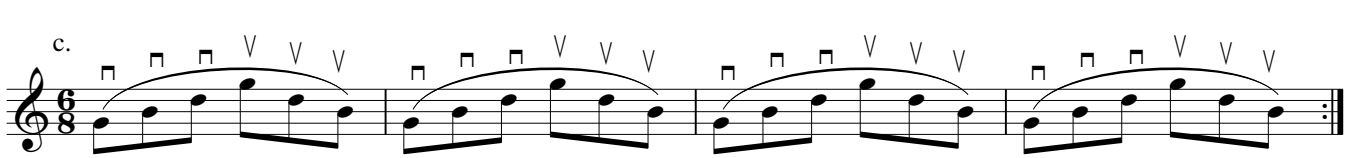
d. 

e. 

C).

a. 

b. 

c. 

d. 

Beispiel 1

Musical notation for Beispiel 1, showing two variations labeled I and VII. Variation I has a fret sequence of 0 1 3 0 0 0 3. Variation VII has a fret sequence of 0 1 3 4 0 2 3. Both variations are in 7/8 time and feature a melodic line with slurs and vibrato marks (V).

D).

Musical notation for section D, containing four exercises labeled a, b, c, and d. Exercise a is in 10/8 time, b is in 4/4 time, c is in 6/8 time, and d is in 2/4 time. Each exercise features a melodic line with slurs and vibrato marks (V).

Übung 1

Musical notation for Übung 1, containing three exercises labeled a, b, and c. Exercise a is in 12/8 time, b is in 4/4 time, and c is in 6/8 time. Each exercise features a melodic line with slurs and vibrato marks (V).

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#

3 1 2 3 3 1 2 3

VII. V. III. II.

Übung 6

III.

Übung 7

III.

Übung 8

III.

Beispiel 1

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

1 4 2 0 0 1 4 2 0 0 1 0 2 3 1 4 0 2 3 1 4 1 2 0

II.

Beispiel 2

Al Di Meola  
"Perpetual Emotion"

0 0 1 2 0 1 0 0 1 2 0 1 0 0 1 2 0 1 0 0 1 2 0 1 0 0 1 2 0 1

VII.

4 0 1 2 0 1 3 0 1 2 1

John McLaughlin's Mahavishnu Orchestra  
"Birds of Fire"

Beispiel 3

IV.

VI.

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

Beispiel 4

II.

Beispiel 5

N. Aspiotes  
"Tossed in the Waves"

VII.

V.

III.

I.

Beispiel 6

Al Di Meola  
"Vertigo Shadow"

③ ④ ⑤ ④ usw.

Beispiel 7

Al Di Meola  
"Vertigo Shadow"

V.

VI.

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

$D^{\flat}maj7(9)(\#5)$

VIII.

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

① ④ ② ⑤ ③ ⑤ ④ 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

N. Aspiotes

Beispiel 11

$G7(\#4)$

V.

⑥ ⑤ ④ ③ ① ② ③ ④ ⑤ ④ ③ ② ① ② ③ ④

N. Aspiotes

Beispiel 12

$Hmin13(b9)$   $Hmin13(b9)/C$

⑤ ④ ③ ② ① ② ③ ④ ⑤

⑥ ⑤ ⑥ ⑤ ⑥ ⑤ ⑥ ⑤ ⑥ ⑤ ⑥ ⑤





## Arpeggios

Beispiel 1  
C maj7

F. Gambale

3 2 1 4 — 4 3 2 2 1 2 3 4 — 4 1 2 2 3

Beispiel 2  
A augm.

F. Gambale

VI. 1 4 3 2 3 1 1 4 1 2 2 3 4 1

Beispiel 3  
A min

F. Gambale

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

Beispiel 4  
A maj

F. Gambale

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

Beispiel 5  
A°

F. Gambale

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

Beispiel 6  
F7(b9)

N. Aspiotes  
"The Dance of the Virgins"

II. I. II.

## "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, 6/8 time signature. The first six notes are quarter notes with accents and fingering: 1, 2, 4, 1, 2, 4. The remaining notes are eighth notes.

Übung 8

Musical notation for Übung 8, 6/8 time signature. The first six notes are quarter notes with accents and fingering: 1, 3, 4, 1, 2, 4. The remaining notes are eighth notes.

Übung 9

Musical notation for Übung 9, 6/8 time signature. The first six notes are quarter notes with accents and fingering: 4, 3, 1, 4, 2, 1. The remaining notes are eighth notes.

Zwei Saiten-Technik

Übung 1

Musical notation for Übung 1, 6/8 time signature. The first six notes are quarter notes with accents and fingering: II. 4, 2, 1, 4, 2, 1. The remaining notes are eighth notes.

Übung 2

Musical notation for Übung 2, 6/8 time signature. The first six notes are quarter notes with accents and fingering: II. 1, 2, 4, 1, 2, 4. The remaining notes are eighth notes.

Übung 3

Musical notation for Übung 3, 6/8 time signature. The first six notes are quarter notes with accents and fingering: II. 1, 2, III. 1, 2, V. 1, 2, VII. 1, 2, VIII. 1, 2, X. 1, 2. The remaining notes are eighth notes.

## Übung 4

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

## Übung 5

IV. ③ ④ ⑤ ⑥

## Übung 6

IV. ⑥ ⑤ ④ ③

## Übung 7

IV. ④ ③ ④ ④ ③ ④

## Übung 8

IV. ④ ③ ④ ③

## Übung 9

IV. ⑥ ⑤ ④ ③

## Übung 10

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

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

E