

Single Note Lines

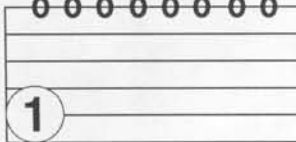
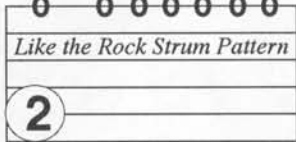
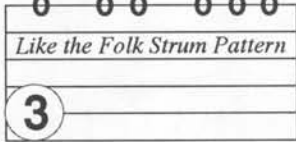
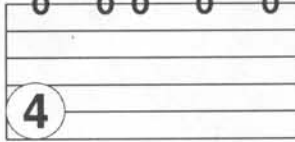
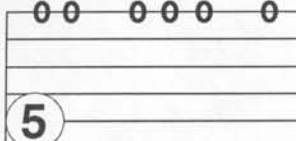
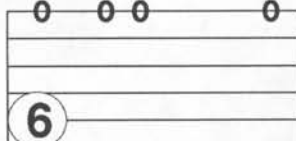
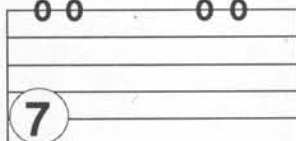
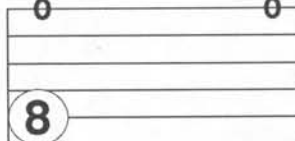
We started out this book looking just at *chords*. Then we mixed in single notes with chords. Now we'll jettison the chords altogether and focus on playing *single notes*. I'm not particularly interested in teaching you the names of the notes just yet; that'll happen in the last section of the book (that is, if you've got the guts for it). Our job right now is to look at picking technique and rhythmic structure. Sounds serious.

Nor do I intend to take you very far down this road, because, frankly, I don't know that much about it myself. Lead playing is not my forte. But there are some fundamentals that even I, in my vast ignorance, know and appreciate about this area of guitar playing.

*The Big Deal in all this is that you try to use **Alternate Picking** as much as possible.* You know how when you strum, you're supposed to keep that *Down-Up-Down-Up* arm movement thing going? Well, just take that principle and shrink it down to the single string, and you've got Alternate Picking. Quantum Mechanics it ain't.

*All other things being equal, you play **Downstrokes** on the "numbered" counts in the measure ("1" "2" "3" "4") and **Upstrokes** on the "and" counts ("+" "+" "+" "+").*

Here's a little exercise that helps to drive home this point. Ready, steady, go:

DUDUDUDU 0 0 0 0 0 0 0 0  1	D DUDUDU 0 0 0 0 0 0 0 <i>Like the Rock Strum Pattern</i>  2	D DU UDU 0 0 0 0 0 <i>Like the Folk Strum Pattern</i>  3	D DU U U 0 0 0 0 0  4
1 + 2 + 3 + 4 +	1 + 2 + 3 + 4 +	1 + 2 + 3 + 4 +	1 + 2 + 3 + 4 +
DU UDU U 0 0 0 0 0  5	D DU U 0 0 0  6	DU UD 0 0 0 0  7	D U 0 0  8
1 + 2 + 3 + 4 +	1 + 2 + 3 + 4 +	1 + 2 + 3 + 4 +	1 + 2 + 3 + 4 +

No matter what, keep the Down-Up motion going, even in sparsely populated measures like 6, 7 and 8. *Especially* in those measures; you don't want to get caught out of rhythm, wondering which way is up and which is down. As in strumming, Downstrokes are naturally heavier and should be used on the more strongly accented "numbered" counts. By the way, do you know what **syncopation** is? It's right there in Measure 3 on **Count 2+**. Whenever a note starts on an offbeat ("+") and rides over the next beat ("3"), it's said to be syncopated.

There are two syncopated notes each in Measures 4 (at "2+" and "3+") and Measure 5 (at "1+" and "3+") and one syncopated note in Measure 7 (at "1+").