

Byron Santo's
Picking Hand
Arminorium

For 4, 5, 6 & 7-String Instruments

Forward

" I believe that **THE PICKING HAND GRIMOIRIUM** by Byron Santo is a very useful working tool for the guitarist to develop new melodic ideas and compositional insights and directions. It is an important conceptual contribution which respects the users intelligence and creativity and allows one the freedom to remain oneself musically while exploring unheard of possibilities for the guitar."

---NEY MELLO

Preface

The Picking Hand Grimoirium provides in one volume, the necessary exercises for the development of the picking hand for string instrumentalist of 4, 5, 6 or 7 string instruments. The exercises focus on the "micro" movements of the picking hand through permutations of strings and notes-per-strings. The musician can isolate, and then develop one specific picking hand movement with the exercises. By using this method, it insures complete picking hand development before adding the fretting hand.

Since the exercises are "micro" picking hand movements only, detailed attention can be placed on technique, tempo, rhythm, dynamics and consistent string attack for optimum picking hand development. The exercises can and should be applied to ALL picking techniques that the musician chooses in their form of expression such as free strokes, rest strokes, alternate picking, economy picking, hybrid picking, finger picking, tremolos, slapping, double thumping, plucking, etc. As the musician progresses through the various exercises, new picking patterns will be encountered that could aid the musician in composing new and unique ideas.

The permutations in the *Picking Hand Grimoirium* were created by computer program developed by the author. This insures that ALL permutations of strings and notes-per-strings are included.

The *Grimoirium* also includes a chart of rhythms and MIDI files of the rhythms that can be applied to the exercises. The rhythms are grouped into three and four divisions of a beat or triplets and sixteenth notes. And to track your progress, a copy of The Picking Hand Grimoirium Log Chart is also included.

I would like to note that the *Picking Hand Grimoirium* concentrates on one specific aspect of musicianship, the picking hand and it's development. To become a well rounded musician with the ability to express oneself completely, all aspects of musicianship is required in ones development and should not be neglected. Also, the exercises in the Grimoirium can be considered non-musical. We must look past the exercises, since they are non-musical, to see the rewards that we may reap after the picking hand is developed and that is, no physical limitations for ones expression.

Byron Santo

Acknowledgements

I would like to thank the following individuals for all of their support and help.

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Dan at www.Bassbooks.com for all of his help.

Rich at www.StylusPick.com for believing in the Picking Hand Grimoirium.

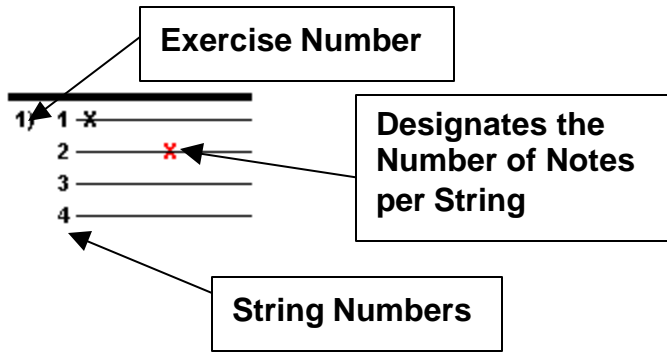
How To Use This Book

- 1) **STAY RELAXED:** The entire body should remain relaxed at all times during the exercises. Do not allow muscle tension in the neck, shoulder, etc. to build up during the exercises. The body remembers the tension as part of muscle memory. This can lead to injury or a decrease in development.
- 2) **BREATHING:** Musicians tend to hold their breath when playing difficult licks or phrases. The lack of oxygen in the body can cause serious problems so concentrate on breathing while doing the exercises.
- 3) **MIRROR:** Practice in front of a mirror to analyze every part of your picking hand technique and development. Incorrect technique can easily sneak in inhibiting development.
- 4) **PAIN:** If pain in the hands, forearm or shoulder begins stop the pattern and rest the muscles. Ignoring pain can result in pulled or torn muscles, which can take weeks or months to heal. If pain constantly returns with a specific permutation there could be incorrect technique involved.
- 5) **FRETTING HAND:** The fretting hand can be used to mute the strings while the picking hand is practicing the exercises.
- 6) **CORRECT TECHNIQUE:** Be consistent with the selected picking hand technique being practiced. I.e. Fingers or Pick, alternate picking.
- 7) **TEMPO:** Keep a consistent tempo while practicing the exercises. I would suggest a sequencer, drum machine or metronome.
- 8) **ATTACK:** Strive for a consistent attack on every note.
- 9) **DYNAMICS:** Practice varying dynamics with the permutations. I.e. loud, soft, etc.
- 10) **RHYTHM:** Be consistent with rhythms. I.e. Spacing between notes. Practice different rhythms and styles. I.e. Straight eights or a swing feel.
- 11) **TIME:** Practice the patterns for a max of 5 minutes before moving on. Use a timer. The reason for the timer is that most songs are 4 – 5 minutes in length. Practicing a pattern for 10 seconds will not develop the picking hand for use in a song or solo.
- 12) **NOTEBOOK:** Keep a log of all patterns practiced including tempo and length of pattern practiced. This allows you to track your progress.

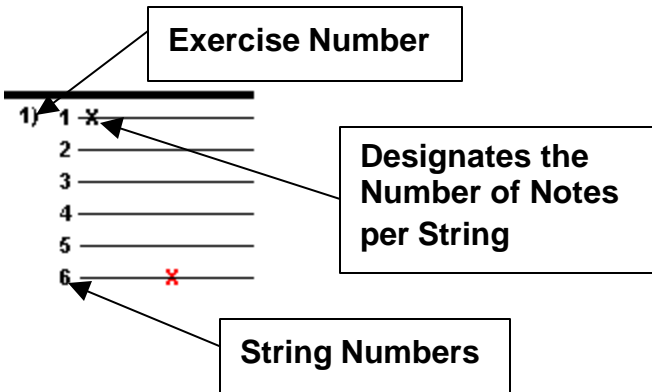
Suggestions for starting a new permutation

- 1) Start a new permutation with no tempo and no rhythm. Practice just the movements of the picking hand keeping in mind correct technique at all times. This is the beginning of muscle memory.
- 2) When you are comfortable with the picking hand movements add a sequencer, drum machine or metronome set to 60bpm. Pick a rhythm, maybe straight quarter notes. Try playing the pattern for 4 – 5 minutes. If pain or muscle tension begins. Stop! Rest the muscles.
- 3) Increase the tempo by 5bpm and try playing the pattern for 4-5 minutes until you have reached your desired tempo.

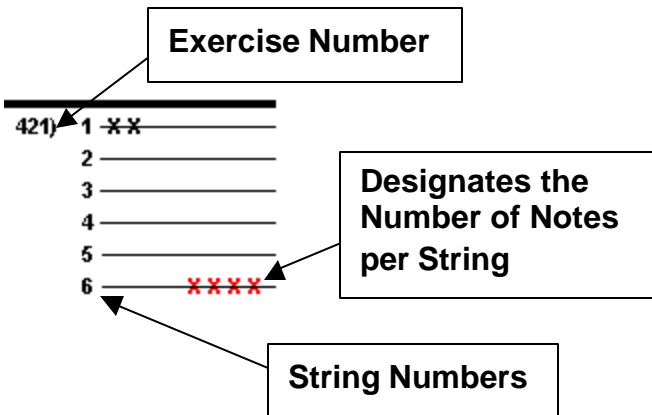
Tab Diagram Explanations for 4, 5, 6 or 7-String Instruments



4, 5, 6 or 7 String Instrument example
1st String – 1 Note per String is played First in the exercise.
 (The 1st string can represent a G-1st for the 4-string Bassist or E-1st for the 6 or 7-string Guitarist)
2nd String – 1 Note per String is played Second in the exercise.
 (The 2nd string could represent a D-2nd for the 4 string Bassist or B-2nd for the 6 or 7-string Guitarist)



6 or 7 String Instrument example
1st String – 1 Note per String is played First in the exercise.
 (The 1st string can represent a C-1st for the 6-string Bassist or E-1st for the 6 or 7 string Guitarist)
6th String – 1 Note per String is played Second in the exercise.
 (The 6th string could represent a B-6th for the 6-string Bassist or E-6th for the 6 or 7 string Guitarist)



6 or 7 String Instrument example
1st String – 2 Notes per String is played First in the exercise.
 (The 1st string can represent a C-1st for the 6-string Bassist or E-1st for the 6 or 7 string Guitarist)
6th String – 4 Notes per String is played Second in the exercise.
 (The 6th string could represent a B-6th for the 6-string Bassist or E-6th for the 6 or 7 string Guitarist)

4 String Instrument exercises include string numbers 1-4. These exercises can also be used on 5, 6 or 7 string instruments. This is achieved by only using the first 4 strings on the 5, 6 or 7 string instrument.

5 String Instrument exercises include all combinations of the 5th string with strings 1-4. These exercises can also be used with 6 or 7 string instruments. This is achieved by only using the first 5 strings on the 6 or 7 string instrument.

6 String Instrument exercises include all combinations of the 6th string with strings 1-5. These exercises can also be used with 7 string instruments. This is achieved by only using the first 6 strings on the 7-string instrument.

7 String Instrument exercises include all combinations of the 7th string with strings 1-6.

Rhythm / MIDI File Explanation

The two rhythm charts included in The Picking Hand Grimoirium consists of triplet and sixteenth note rhythms. They are basically divisions of one beat into three and four equal parts. The included rhythms are a starting point for using the permutations. Experiment and create you own rhythms to be used with the permutations.

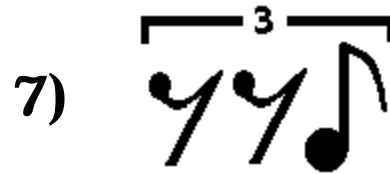
The rhythm chart numbers corresponds to the appropriate measure of the MIDI file. The MIDI file consist of one measure of each rhythm. The rhythm is played by side stick. Kick and snare are on the down beats. Hi-hat's is playing triplets or sixteenth notes depending upon the rhythm group for reference for the syncopated rhythms. An open triangle sound is played on the first beat of ever measure as a reference to a new rhythm and beat one. All rhythms are programmed in 4/4 time at 75bpm.

As you progress with the various rhythms try combining multiple rhythms to create complex ones.















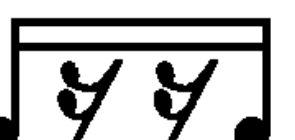
SUGGESTIONS

- 1) Combine rhythms from the same group.
- 2) Combine triplet and sixteenth note rhythms together.
- 3) Erase the Kick, Snare and Hi-hat and use the Side Stick and Open Triangle as you reference.
- 4) Erase Side Stick and use Kick, Snare, Hi-hat and Open Triangle as you reference.
- 5) Erase Snare, Hi-Hat and Side Stick and use only the Kick, which is played on beats 1 and 3, and Open Triangle as your reference.
- 6) Erase Kick, Hi-Hat and Side Stick and use the Snare, which is played on beats 2 and 4, and Open Triangle as your reference.
- 7) The hardest one, erase Snare, Kick, Hi-Hat and Side Stick. The only reference will be the Open Triangle being played on beat one as you reference.

Triplet Note Rhythms



Sixteenth Note Rhythms

- | | | | |
|-----|---|-----|--|
| 8) |  | 16) |  |
| 9) |  | 17) |  |
| 10) |  | 18) |  |
| 11) |  | 19) |  |
| 12) |  | 20) |  |
| 13) |  | 21) |  |
| 14) |  | 22) |  |
| 15) |  | | |

1) 1 ~~X~~ _____
2 _____ X _____
3 _____
4 _____

2) 1 ~~X~~ _____
2 _____
3 _____ X _____
4 _____

3) 1 ~~X~~ _____
2 _____
3 _____
4 _____ X _____

4) 1 _____ X _____
2 ~~X~~ _____
3 _____
4 _____

5) 1 _____
2 ~~X~~ _____
3 _____ X _____
4 _____

6) 1 _____
2 ~~X~~ _____
3 _____
4 _____ X _____

7) 1 _____ X _____
2 _____
3 ~~X~~ _____
4 _____

8) 1 _____
2 _____ X _____
3 ~~X~~ _____
4 _____

9) 1 _____
2 _____
3 ~~X~~ _____
4 _____ X _____

10) 1 _____ X _____
2 _____
3 _____
4 ~~X~~ _____

11) 1 _____
2 _____ X _____
3 _____
4 ~~X~~ _____

12) 1 _____
2 _____
3 _____ X _____
4 ~~X~~ _____

1) 1 X
2
3
4
5 X

2) 1
2 X
3
4
5 X

3) 1
2
3 X
4
5 X

4) 1
2
3
4 X
5 X

5) 1 X
2
3
4
5 X

6) 1
2 X
3
4
5 X

7) 1
2
3 X
4
5 X

8) 1
2
3
4 X
5 X

Instrument : 6-String / Total String Permutations : 2 / Total Notes per String: 2

1) 1 X
2
3
4
5
6 X

2) 1
2 X
3
4
5
6 X

3) 1
2
3 X
4
5
6 X

4) 1
2
3
4 X
5
6 X

5) 1
2
3
4
5 X
6 X

6) 1 X
2
3
4
5
6 X

7) 1
2 X
3
4
5
6 X

8) 1
2
3 X
4
5
6 X

9) 1
2
3
4 X
5
6 X

10) 1
2
3
4
5 X
6 X

Arpeggio Patterns

Instrument : 4-String / Total String Permutations : 4 / Total Notes per String: 4

1) 1 X
2 X
3 X
4 X

2) 1 X
2 X
3 X
4 X

3) 1 X
2 X
3 X
4 X

4) 1 X
2 X
3 X
4 X

5) 1 X
2 X
3 X
4 X

6) 1 X
2 X
3 X
4 X

7) 1 X
2 X
3 X
4 X

8) 1 X
2 X
3 X
4 X

9) 1 X
2 X
3 X
4 X

10) 1 X
2 X
3 X
4 X

11) 1 X
2 X
3 X
4 X

12) 1 X
2 X
3 X
4 X

13) 1 X
2 X
3 X
4 X

14) 1 X
2 X
3 X
4 X

15) 1 X
2 X
3 X
4 X

16) 1 X
2 X
3 X
4 X

17) 1 X
2 X
3 X
4 X

18) 1 X
2 X
3 X
4 X

19) 1 X
2 X
3 X
4 X

20) 1 X
2 X
3 X
4 X

21) 1 X
2 X
3 X
4 X

22) 1 X
2 X
3 X
4 X

23) 1 X
2 X
3 X
4 X

24) 1 X
2 X
3 X
4 X

Dynamics Permutations for Notes Per String

To further develop the picking hand, dynamics should be applied to each note picked in the exercises whether the picking technique. I have chosen three different dynamics to practice. Two of the dynamics chosen are the extremes of the dynamic range and will produce the greatest challenges. The dynamics are as follows.

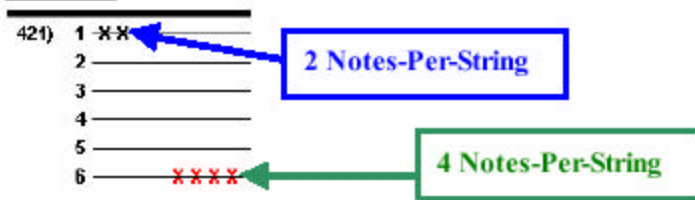
Piano-Pianissimo (ppp) As soft as possible

Mezzo Forte (mf) Moderately loud

Forte-Fortissimo (fff) As loud as possible

Lets apply the dynamic permutations to the following example.

Example



2 Note(s) per String, # 2, **mf-ppp**

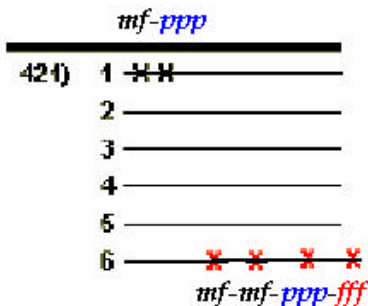
4 Note(s) per String, # 6, **mf-mf-ppp-fff**

Dynamic Permutations for Notes per String

ppp Piano-Pianissimo As soft as possible	mp Mezzo Piano Moderately soft	f Forte loud
pp Pianissimo Very soft		ff Fortissimo Very loud
p Piano Soft	mf Mezzo Forte Moderately loud	fff Forte-Fortissimo As loud as possible

1 Note(s) Per String					4 Note(s) Per String									
1)	mf				1)	mf	mf	mf	mf	42)	ppp	ppp	ppp	fff
2)	ppp				2)	mf	mf	mf	ppp	43)	ppp	ppp	fff	mf
3)	fff				3)	mf	mf	mf	fff	44)	ppp	ppp	fff	ppp
2 Note(s) Per String					4)	mf	mf	ppp	mf	45)	ppp	ppp	fff	fff
1)	mf	mf			5)	mf	mf	ppp	ppp	46)	ppp	fff	mf	mf
2)	mf	ppp			6)	mf	mf	ppp	fff	47)	ppp	fff	mf	ppp
3)	mf	fff			7)	mf	mf	fff	mf	48)	ppp	fff	mf	fff
..			8)	mf	mf	fff	ppp	49)	ppp	fff	ppp	mf
										50)	ppp	fff	ppp	ppp

The exercise would then become the following.



Multi String Permutations

For the instrumentalist wishing to develop coordination in playing multiple strings simultaneously I've included the Multi String Permutations. These permutations range from groupings of 2 strings to 7 strings depending upon the instrument. The multi string permutations are the foundation for double stop or chord picking hand development.

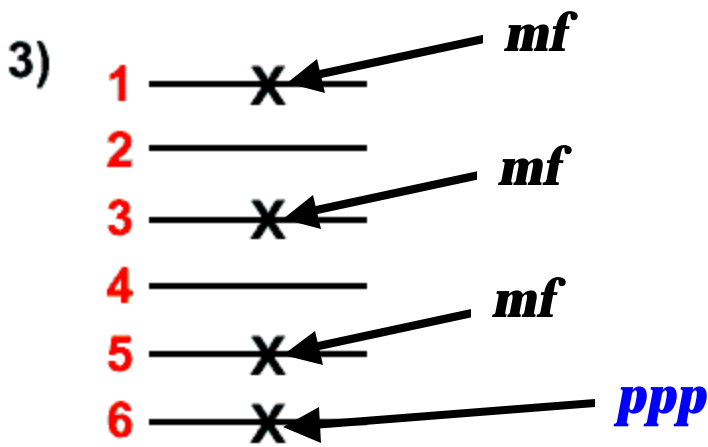
When developing the picking hand in playing multiple strings we should strive for even dynamics and rhythm consistency on all strings played. Numerous picking hand techniques can and should be applied to these exercises such as free strokes, pick, hybrid picking, strums, etc. The same principles used to develop the picking hand in single note playing should also be applied to the multi string exercises.

Once a specific exercise is mastered with even dynamics and rhythm consistency, string dynamics variations should be applied to the exercise. This will develop the ability to accentuate the melody or bass line when playing chords.

Example # 1

6-String Instrument

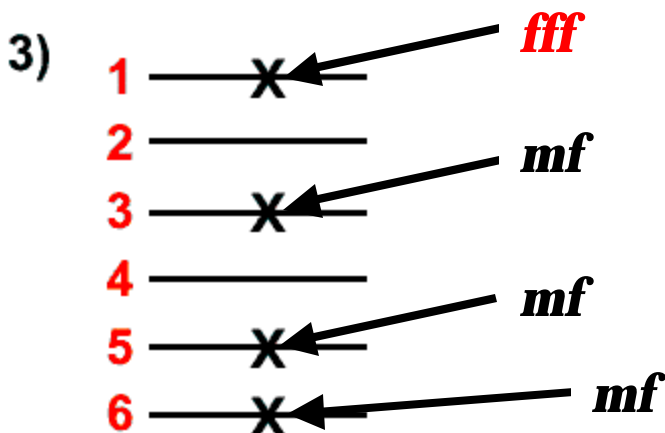
4-String grouping



Example # 2

6-String Instrument

4-String grouping

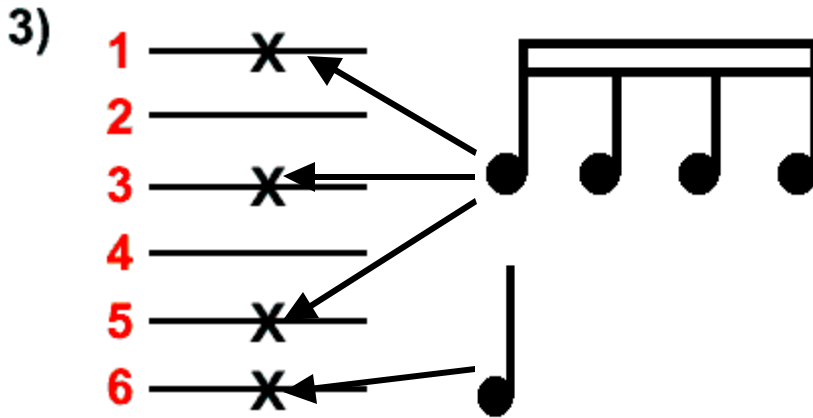


String Rhythm variations can also be applied to the multi string permutations.

Example #3

6-String Instrument

4-String grouping



Next in the development stage, apply the fretting hand to create chord voicings with the multi string permutations.

By applying variations of dynamics and rhythms to the multi string permutations, unlimited possibilities arise for ones inspirations as well as creating unique chord voicings.

6-String Instrument "Multi String" Permutations

2 Strings

1) 1 — X —
 2 —
 3 —
 4 —
 5 —
 6 — X —

2) 1 —
 2 — X —
 3 —
 4 —
 5 —
 6 — X —

3) 1 —
 2 —
 3 — X —
 4 —
 5 —
 6 — X —

4) 1 —
 2 —
 3 —
 4 — X —
 5 —
 6 — X —

5) 1 —
 2 —
 3 —
 4 —
 5 — X —
 6 — X —

3 Strings

1) 1 — X —
 2 — X —
 3 —
 4 —
 5 —
 6 — X —

2) 1 — X —
 2 —
 3 — X —
 4 —
 5 —
 6 — X —

3) 1 — X —
 2 —
 3 —
 4 — X —
 5 —
 6 — X —

4) 1 — X —
 2 —
 3 —
 4 —
 5 — X —
 6 — X —

5) 1 —
 2 — X —
 3 — X —
 4 —
 5 —
 6 — X —

6) 1 —
 2 — X —
 3 —
 4 — X —
 5 —
 6 — X —

7) 1 —
 2 — X —
 3 —
 4 —
 5 — X —
 6 — X —

8) 1 —
 2 —
 3 — X —
 4 — X —
 5 —
 6 — X —

9) 1 —
 2 —
 3 — X —
 4 —
 5 — X —
 6 — X —

10) 1 —
 2 —
 3 —
 4 — X —
 5 — X —
 6 — X —

4 Strings

1) 1 — X —
 2 — X —
 3 — X —
 4 —
 5 —
 6 — X —

2) 1 — X —
 2 —
 3 — X —
 4 — X —
 5 —
 6 — X —

3) 1 — X —
 2 —
 3 — X —
 4 —
 5 — X —
 6 — X —

4) 1 — X —
 2 —
 3 —
 4 — X —
 5 — X —
 6 — X —

5) 1 —
 2 — X —
 3 — X —
 4 — X —
 5 —
 6 — X —

6) 1 —
 2 — X —
 3 — X —
 4 —
 5 — X —
 6 — X —

7) 1 —
 2 — X —
 3 —
 4 — X —
 5 — X —
 6 — X —

8) 1 —
 2 —
 3 — X —
 4 — X —
 5 — X —
 6 — X —

5 Strings

1) 1 — X —
 2 — X —
 3 — X —
 4 — X —
 5 —
 6 — X —

2) 1 — X —
 2 — X —
 3 — X —
 4 —
 5 — X —
 6 — X —

3) 1 — X —
 2 — X —
 3 —
 4 — X —
 5 — X —
 6 — X —

4) 1 — X —
 2 —
 3 — X —
 4 — X —
 5 — X —
 6 — X —

5) 1 —
 2 — X —
 3 — X —
 4 — X —
 5 — X —
 6 — X —

6 Strings

1) 1 — X —
 2 — X —
 3 — X —
 4 — X —
 5 — X —
 6 — X —