

2A. Open String Exercises

Play the following exercises to a metronome at 60bpm or to **drum track #1** on CD 2, track 2. Count along and stay in time!

OPEN STRING EXERCISE

Tom Bornehmann

$\text{♩} = 60$

A

Count: 1 2 3 4 1 2 3 4 etc.

B

9 1 2 3 4 1 2 3 4 1 2 3 4

C

17 1 2 3 4

D

15 1 2 3 4

E

18 1 2 3 4

2B. Open String PlayAlong "It Makes Me Wonder"

Just like "Rollin'" (book 1) this backing track is exclusively accompanied with open strings. Maintain a steady alternate picking motion especially when crossing strings! Practice slowly to a metronome, then download the backing track and play along. The structure of "It Makes Me Wonder" is determined by the directions given above and below the staff. These are explained further below.

The count

marks both the tempo and the actual beginning of a piece of music. Make sure you follow the tempo exactly. Usually, a drummer counts two measures as shown below:

beat	1	2	3	4	1	2	3	4
drummer	Click		Click		Click	Click	Click	Click
bar	bar 1				bar 2			

During the first measure he marks the beats 1 and 3 only, in the second he marks all the beats, and off you go!

IT MAKES ME WONDER

TOM BOENEHANN / T.H. KLIPPEL

A ♩ = 92

B

C

D (D.C. AL CODA)

CON REPETIZIONE

D CODA

E

REPEAT 'TIL FADE

The *D.C. al Coda*:

The Italian *D.C. al Coda* above the last measure of part C indicates that after playing that bar the piece is to be repeated from the beginning (**Da Capo**, from the head) to the coda (**al Coda**) and to continue with the coda which consists of parts D and E. The *con ripetizione* (= with repetition) below the *D.C. al Coda* measure indicates to play the repeats (these aren't normally played unless indicated with the *D.C.* command).

The "repeat 'til fade" at the very end is self-explanatory.

So here's the complete sequence of "**It Makes Me Wonder**":

- **part A (2x)** measures 1-4
- **part B (2x)** measures 5-8
- **part C** measures 9-16
- **part A (2x)** measures 1-4
- **part B (2x)** measures 5-8
- **part C** measures 9-16
- **part D (2x)** measures 17-20
- **part E** repeat measures 21-24 to fade

2C. Alternate Picking Exercises

These exercises incorporate frequent moves from one string to another and crossing strings which are the main reason for alternate picking mistakes. Pay close attention to the right hand fingering and always play both versions. Start at approximately 60bpm and gradually increase the tempo. Never use the same picking finger for two consecutive notes - you'll be likely to at higher speeds, so watch out!

A

B

C

D

The drum tracks on CD 2 are very useful for these technical exercises. The 60bpm track #1 is an ideal practice starter. Gradually work your way to track #8 at 110bpm. Increase the tempo only after playing the exercises flawlessly.

2D. PlayAlong: "Big Surprise"

The backing track to "Big Surprise" starts with a four bar drum intro, i.e. you play the first note after four bars of drums only. In notation, longer breaks at the beginning of a song (or anywhere in between) are indicated by a horizontal bar with the number of measures above indicating the duration:



As above, instrument(s) playing during the break are often indicated for convenience.

To enter in time count along with the drums like this:

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

The count both indicates the tempo (the beats of the measures) and the number of measures (capital numbers).

The drums play extended fills throughout the song straying from the steady groove. Keep counting to stay in time. Both the complete backing track and the drum track are available for download.

Try improvising to the drum track and count along. You can easily control if you're in time. Short drum breaks mostly end with a cymbal crash on the **one** of the following measure. Listen to the drum track for these details, and keep counting along to stay with the groove. This is essential to maintain the rhythm.

I've included some right hand fingering for the PlayAlong. Always practice both versions. It makes a big difference whether you start with your index or middle fingers!

At 100bpm, "Big Surprise" is not very fast. However, I recommend to practice the song at a slower tempo (60 – 80bpm) to a metronome or a drum track first. Pay attention to the alternate picking and muting techniques. Each note should ring out clearly without spilling into the next.

FACE OUT

2E. Thumb-Trailing

Thumb trailing is just *one of many muting techniques*, and it's not always useful (that's why there are other techniques as well). Actually, muting is only a by-product of thumb trailing, and only the string above the one you're playing is muted.

Thumb trailing, however, has a practical effect on the ergonomics of the picking hand. A small angle between thumb (which supports the picking hand) and picking finger (or index and middle fingers when alternate picking) results in increased picking finger energy and greatly facilitates fast playing.

You can easily verify the thumb trailing effect even without a bass. Move your index and middle fingers quickly back and forth similar to alternate picking. Now increase the angle between your thumb and the moving fingers. You'll slow down noticeably and you need more energy.

Thumb trailing keeps the angle between your thumb and picking fingers rather small. It also mutes the string above the one you're picking.