



Technique Bundle

- **Technique Workbook**
- **Technique Builder #1**
- **Technique Builder #2**
 - **Pumping Steel**
- **Technique Builder #4**
- **Two Fingers, Two Pedals**
Two Strings

By Joe Wright

Joe Wright Publishing

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TECHNIQUE BUILDER
NO. 1
E-9TH



MY APPROACH

BY
JOE WRIGHT

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Technique Builder #1

by Joe Wright

My approach to the steel guitar is based around three main factors. They are the physical, the mental, and the musical. Throughout my teaching, I emphasize these over and over. The physical part is the movement of the human body and what it has to do to play licks on a steel guitar. The mental is the thought process that is involved in playing the guitar. This includes knowing your guitar's pedal functions, knee lever functions, how your body works and putting together the movements and the music theory to play licks. The musical is the language of steel. The theoretical part is the most fascinating. It is how musicians can communicate to each other. Every instrument uses the same theory. Each instrument has different ways of putting the theory to use. The way it lays on the steel guitar, can be studied and you can see where some of the great players arrive at the licks they play.

The first group of techniques that I have devised will stress the right hand. I feel that if you can't put your string in motion you can't play steel. My method will have you playing more in a shorter period of time if you will just stick with the program. To learn to play steel, is a long process and I want to help you to excel on the instrument faster than I did. I only wish I had this method that I have devised when I started playing in 1963. I basically taught myself how to play. All the courses that came about after I began, left a lot of unanswered questions. I tried to answer them myself and came up with the book, My Approach To Pedal Steel Guitar.

Eventually, the technique books will start to involve all of the aspects of playing. My concepts have you analyzing the separate features, working on the physical part and then adding the musical. You can then play the musical without your fingers fumbling around on the guitar. What I am trying to do, is save you time, trouble and the many hours of frustration I went through as I learned to play steel.

The best thing to have going for you is an uncontrollable desire to be a steel guitarist. I can say from experience that your desire is the best fuel for learning. The hours that it takes will be easier if you have the obsession of pedal steel guitar.

Do all the exercises until you think you can do them no more. Then do them again. And then do them again. The first lessons are exercises that I still do myself. They will make great warm-ups for years to come. We will get into the finer things, like tuning techniques, in future books. For now, concentrate on your muscles. Especially, the ones that work to make sounds on a steel guitar. If you stick with the drills, you'll be light years ahead, in a few months.

You probably want to start learning steel by playing songs. But my way will have you learning more songs faster in a much shorter time frame. We are working on good basics. Let me start your steeling foundation. I've already went through all the headaches. There is a lot to learn and even more fun awaiting you.

The three basic factors will all be covered in the upcoming lessons. You have to have patience and learn at a nice easy pace. Don't try to hurry things. Your muscles have a lot to learn and if they learn it in correctly, then your mind will have this information for a lifetime. The only thing that atrophy is your muscles. If you don't use them, you lose them. Keep working hard. We can find an answer to any question.

Good Picking.
Pedal Steel Forever

Right-Hand Tablature

Symbols & Notation

Right Hand Tab is my method for showing the movements of your picks, bar, and pedals/knees. It revolves around the right hand. The most important part of playing is setting the strings in motion. We can show more things that are taking place when you are playing. Below we start to learn some of the symbols that we will be using. The use of graphics makes it easier to understand what is going on when we play our guitar.

Right Hand Symbols

- | | | |
|-----------------------------|--------------------------------|----------------------|
| T Thumb picks string | Pedal or slide is taking place | Thumb block |
| 1 First finger | Pick block | Nothing taking place |
| 2 Second finger | Palm block | String keeps ringing |
| 3 Third finger | | String is picked |

- | | |
|------------------|--|
| No Pedal | P
E
D
A
L
S |
| First Pedal | |
| Middle Pedal | |
| Third Pedal | |
| First & Middle | |
| Middle & Third | |
| Left Knee Left | |
| Left Knee Right | |
| Right Knee Left | |
| Right Knee Right | |
| Left Knee Up | |
| 1/2 First Pedal | |

A cut corner tells you that a pedal or slide is taking place

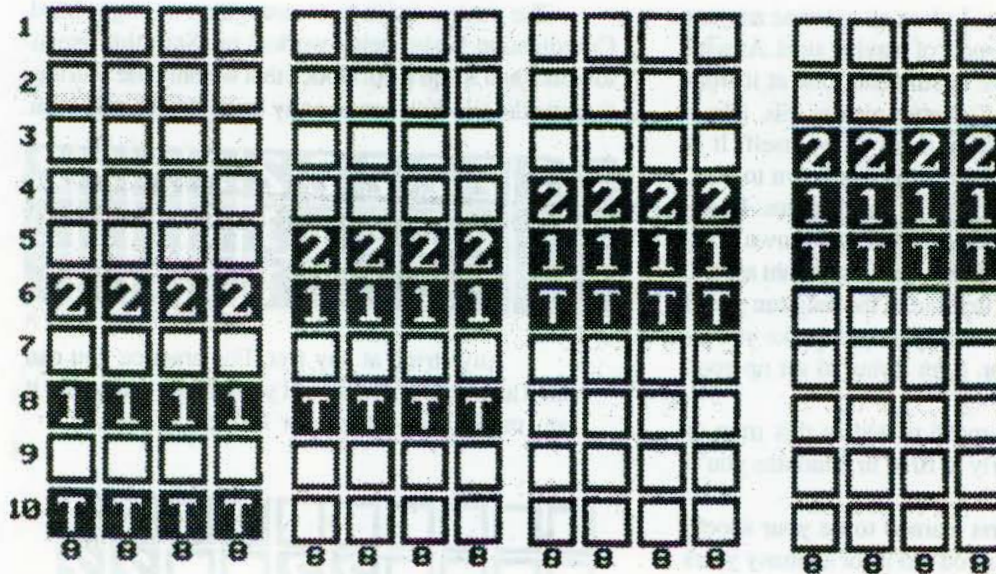
Pedal is raising a string
Pedal lowering a string
Bar is sliding up
Bar is sliding down

7						We can use only the strings that are needed to play the lick.
8						
9						
10						

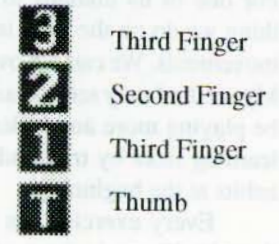
7 — 8

Slide from fret 7 to fret 8

Technique Builder #1

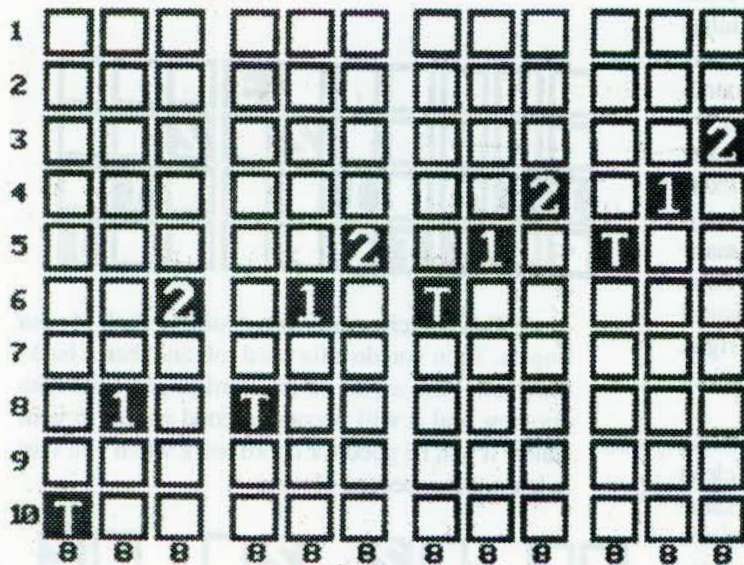


Each string is represented across the page. They are numbered accordingly.



Frets are on this line.

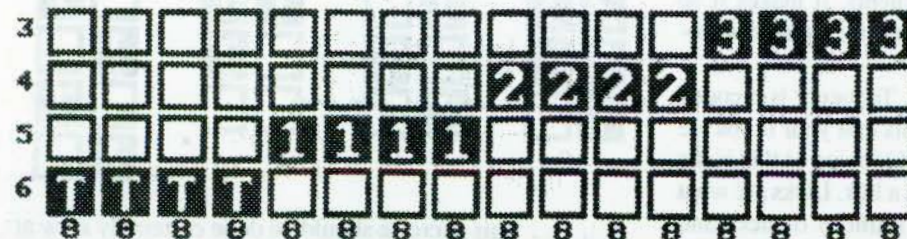
Above and below we are using the basic triads that we will be using for a long time to come. Above we play all three notes in unison. Below we do a forward roll in each of the above positions.



The exercises to the left gives your right hand a work out going across the strings. This is what I call a forward roll.

You can practice it at any fret. To get the maximum amount of benefit from this do it slowly at first. We have to train the right hand to do what we want. The only way to do this is by repetitions. This may seem mundane at first, but we want to keep from developing bad habits that will haunt you in later years.

Let me stress the importance of learning the proper physical movement. The right hand is the most important part. You can play a lot of licks without moving the bar or pushing the pedals.



The exercise to the left is a simple one to get you used to each finger. What you are working on her is independence.

When you start to learn your first song all these exercises will make that process a breeze. D it slow and right. Work hard.

Technique Bundle by Joe Wright

Throughout my teachings, I place an extreme amount of importance on the physical aspect of playing steel. As with any type of instrument we have to stop and look at it from the "movement perspective". To better picture this, take a look at your steel when its setting there all by itself. It is pretty much useless until a human being sits down to play. For one of us humans to function we use muscles. Every thing we do on the steel is directly related to our own body movements. We can not overlook this most important aspect. My method may seem crazy at first but in the long run you'll be playing more and in less time than it would take you by learning licks by trial and error. I am trying to set up good habits at the beginning.

Every exercise has a purpose rooted in this train of thought. If you do them properly at first, in 6 months you'll be playing like you've been at it a year.

Remember when you first learned to tie your shoes? At first it was difficult but after you did it for so many years it became second nature. That's what we are going to do to your hands and feet. We are going to make playing the steel guitar second nature to your limbs. The only way to do that is through hard work.

The tablature that I use will make it easier to see what is going on when you play your guitar. Don't get frustrated, it took me many years to devise this system. I only wish that I would have hand this course when I started playing. I had to relearn and try to rid myself of years of bad habits. Things once thought the only way are no longer the best way in my opinion. Hopefully you can avoid this the first time around.

As you start to get comfortable with the exercises, try speeding them up a little at a time. Don't go too fast. Let your hand get a little fatigued and then go on to another exercise. Then come back to the one that made you tired and start it again. I use a metronome to practice with because it make you keep up and lets you see how you are progressing. It also makes you play steady and in time. As you get better you'll start to get faster. Playing it fast is not always playing it right. I stress doing it right slowly and make that proper movement faster and faster.

Learn each exercise precisely and it will have a lasting influence on your playing. You will speed up playing clean and clear. The steel has a lot of thing's going on at the same time so you have to learn one aspect of it at a time. Once you have two concepts down separately, you can put them together to create a third concept.

We will start with the right hand. Then work on the left hand, left foot, and knee lever movements. It makes it so much easier to see things separately and then put them together.

I use my own style of tablature. Tablature is a coded method for showing you the movements that your limbs are going to have to make. Another way of looking at this is the combination of different movements is a lick. Licks are what you want to learn to play. There are millions of licks and they are all based on movements. Of course there is the theoretical part or music theory but that will be added as we get our hands ready execute the way we want.

The next exercise is to strengthen the right hand. Coordination is also being worked on. Start this one allow and then speed it up. Notice that we only use 3 strings to write the tab. You can use any three strings you want.



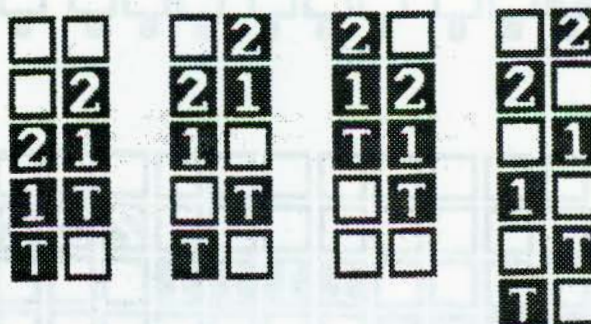
Any string at any fret. For practice you can do it at each fret. Do it until your hands can not do it any more. Then do another 100.



Any string, any fret. Do lots of repetitions.

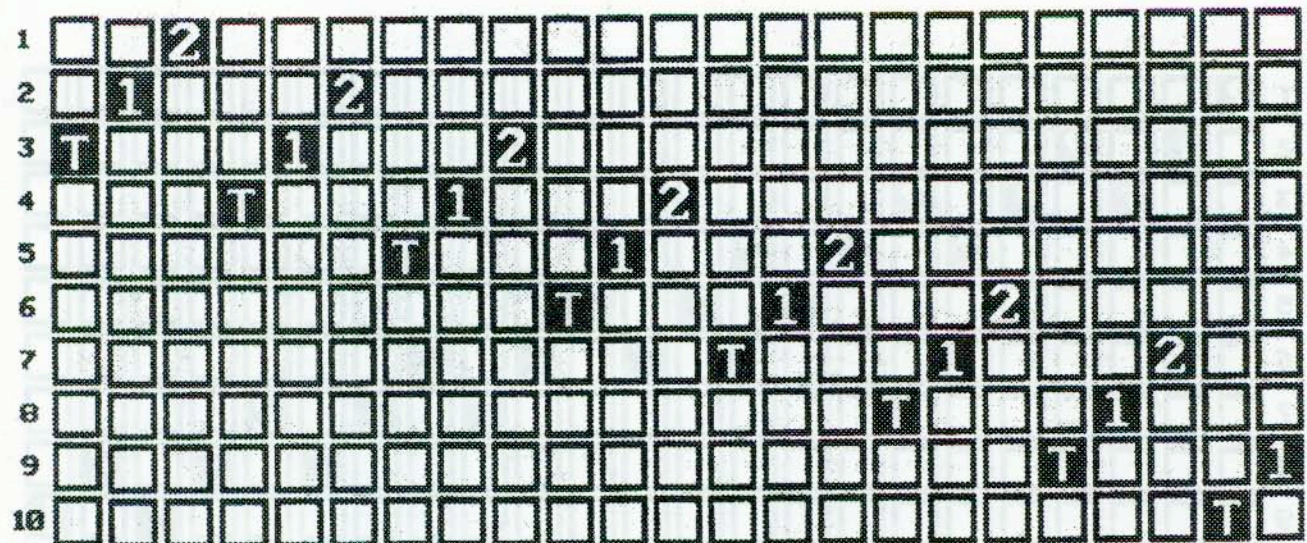
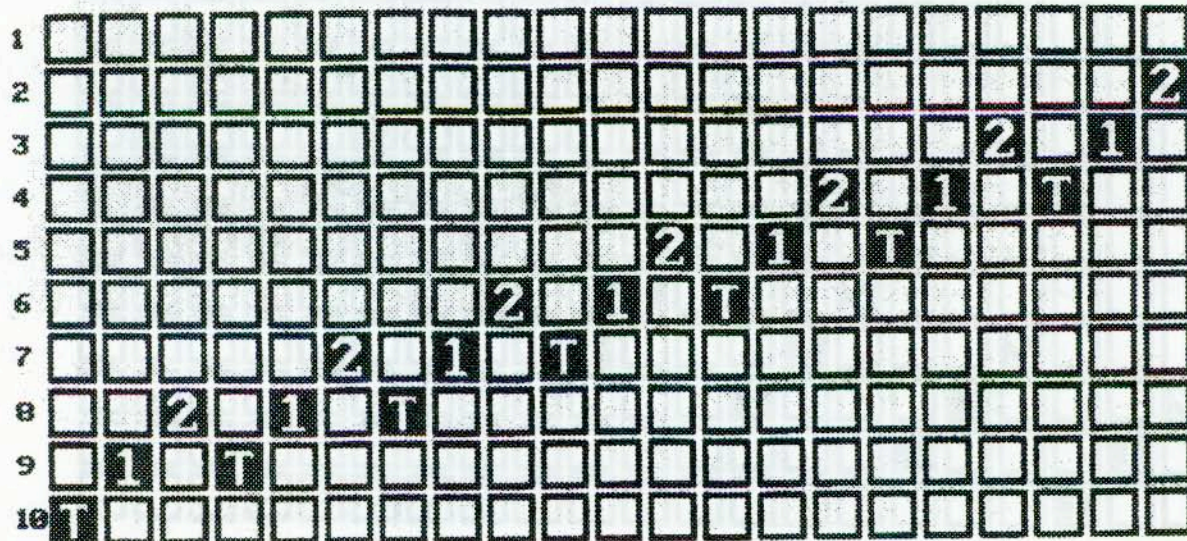


This exercise starts you doubling each of your fingers. Then you do a forward roll and then a backward roll. I use a pick on my third finger. Start with one now and it will become second nature to your hands. It will be good for chord work when you start to learn that aspect of playing.



This exercise should be done extremely slow at first. When I say slow I mean is super slow motion. Make sure it is exact. It will start your hand moving across the strings...Work Hand.

Technique Builder #1



Practice this at each fret. Start at #1 and play the exercise then do it at Fret #2, Fret #3, etc.

This is the forward roll across the strings. This is to build up your stamina. As you get better at the forward roll, you'll start finding it being used in thousands of licks. The forward roll is one concept and things such as slides and pedal movements can be added to the forward roll to create new concepts. The way to approach it is as slow as possible. The more you concentrate on the little things while you are practicing, the better things will be in the long run.

Your picks should be on your fingers so they wrap around the contour of your finger. The only way to get your picks right is by experimenting. There are as many ways to wear your picks as there are players. The key is to think fingers first, picks second. You can play without picks not without fingers. I try to make my picks feel like part of my fingers rather than an extension of them. I also cut down my thumb pick so it is closer to the strings. The key is minimizing the movement you have to make to get the job done. If you are moving your wrist or arm a long way, speeding up is harder than just using your fingers.

Technique Bundle by Joe Wright

1																			
2																		2	
3															2				1
4										2				1					T
5									2				1					T	
6						2			1				T						
7			2			1				T									
8	2				1				T										
9		1				T													
10			T																

1	2																		
2		1		2															
3			T		1		2												
4					T		1		2										
5							T		1		2								
6									T		1		2						
7											T		1		2				
8													T		1		2		
9																T		1	
10																			

This is a backward roll. The trick is to get used to this movement and be able to switch to the forward roll at will. Remember to start as slow as possible. As you start to get the feel of this move, gradually increase the speed. If you trip on one of the moves start over and build up gradually. You'll be surprised how fast you can improve if you stop and learn them the correct way at first. Your fingers are memorizing the moves. The technical term for this is muscle memory. You put the information in slowly and then as you get better it can come out unconsciously. Without thinking about it. Work hard.

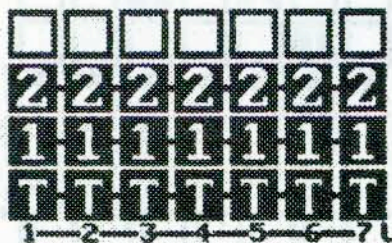
Technique Builder #1



This exercise starts on the left hand. You can use any two strings that you want. You can also use just on or any combination you want. Pick your two strings at the first fret and then slide to the second fret. Without picking the string slide back to the first fret and pick your two strings again. Then slide to the third fret and back again. Each time you return to the first fret you pick the strings. What this gives you is practice at being precise with your slides. You also develop stamina in your left hand. You are coordinating your right and left hands together. You should hear the slide up and back. Let the strings ring. If we wanted them cut off we wouldn't put the lines between the fret numbers.

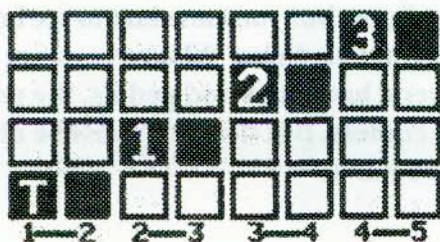
- 1** This shows that the string is picked by the first finger and there is a slide up. To find out what the frets are you look below to the fret line.
- T** This is picked with the thumb and a slide down is noted. Look down to the fret line to see where to slide.
- This symbol means that the string is to keep on ringing. The line between the squares tells you pedal or a slide is taking place.

On the fret line we see: 1 2. That is telling you to slide from fret one to fret two. This exercise shows us sliding non-stop. Once we start we do not stop sliding until the end of the exercise. Plenty of repetitions for your hands.



Pick and slide up to F12. This time we pick each time we slide. Let the slide be heard between each picking move.

This time we change fingers. Notice that we start on the same fret that the other finger left off on.



This exercise looks silly but it is so valuable. Eventually you should have a Snap in your left

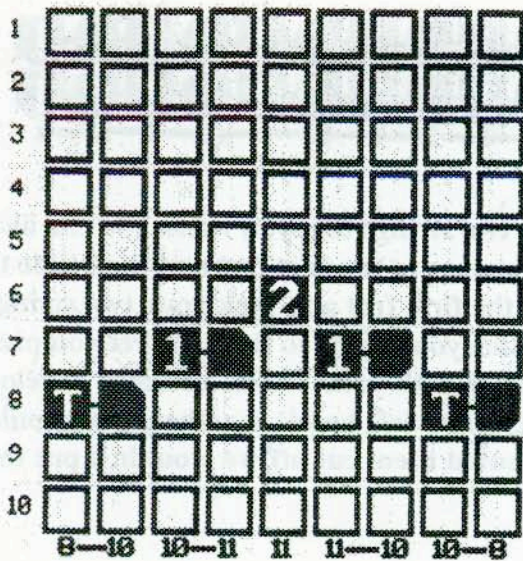


hand when you execute this one. Pick slide, pick slide. Up and back.



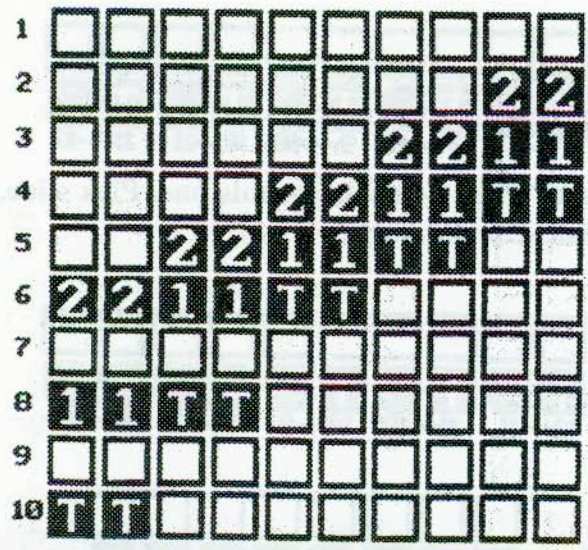
to F1

Technique Bundle by Joe Wright

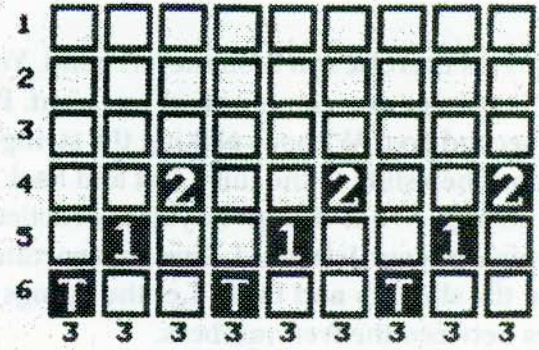


The above exercise puts together your pick and slides. It is the sound of the major scale. Practice this at every fret. This starts on a C note. Start to see things as patterns.

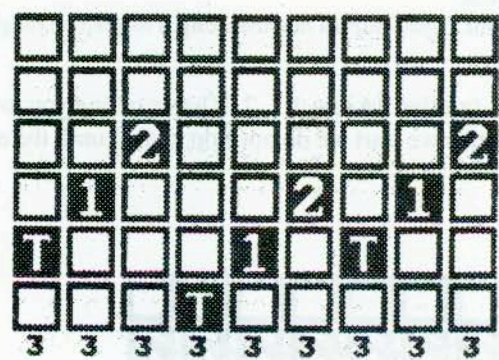
Double hits below build up your wrist. A lot of country licks are based around the wrist movement.



Every move that your hands can make can be used to give you a new lick. Below we will practice a movement and then use it to get a lick.

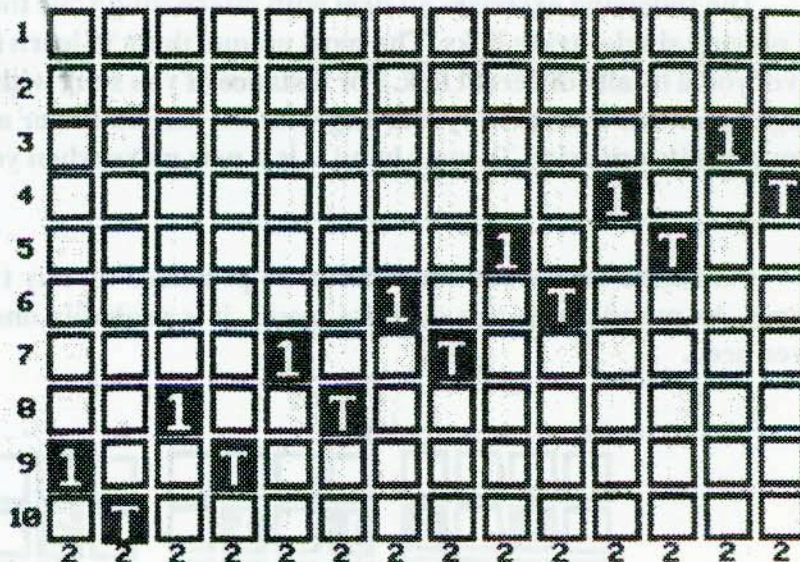
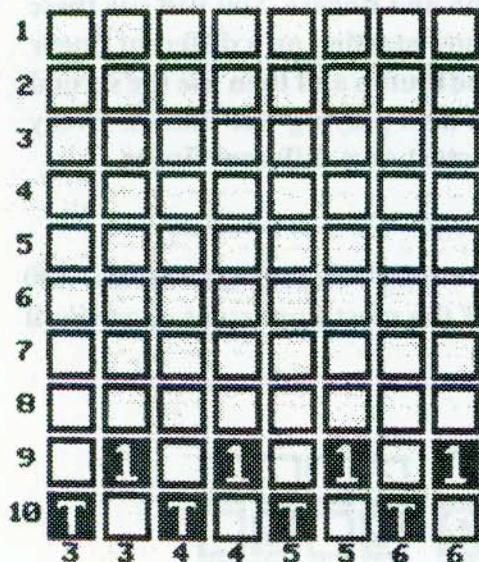


Third fret and we do a forward roll. Now lets make a lick out of this movement.



Nothing fancy but you can start to see how movement brings us licks. When you start to add knee levers, bar slides and pedals, the possibilities are endless. But first you must be able to execute the move.

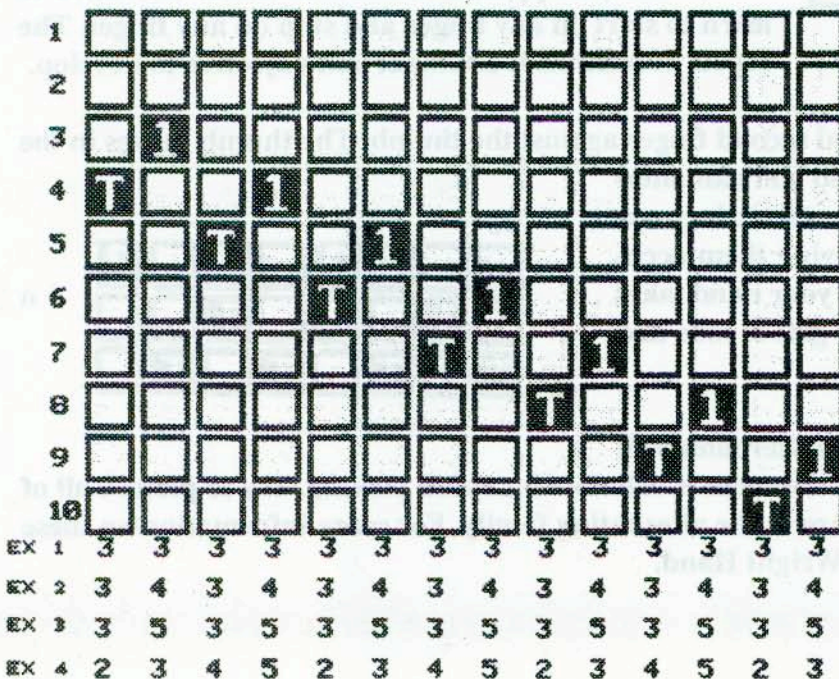
Technique Builder #1



Above we start to work on what I call alternating. We play the first one on only two strings, starting on the thumb. Repeat this about one million times. It is so important that words can not express. The second exercise starts with the first finger and alternates moving across the strings.

The trick is to get your fingers to walk across the strings. It takes a long time but the trick is to persever. Don't give up. Soon your hands will do what you want them to do. Work hard and things will fall into place.

Find Joe on the internet at www.pedalsteel.com



The exercise at left has more than one row of fret markings. This shows us how we can use the same right hand movement and change the frets to make up a different lick.

Try each row of fret markings as a separate exercise. All we did was change a movement and we have a whole new lick.

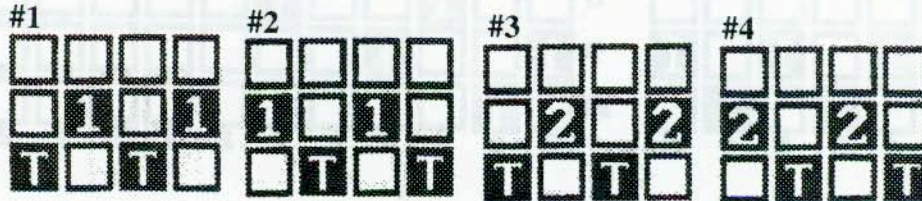
This alternating move can also be done with the second finger in place of the first.

Experiment.
Practice. Practice.

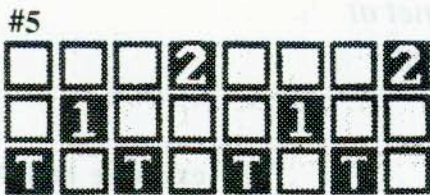
Technique Bundle by Joe Wright

The following exercises all deal with alternating your thumb and fingers. You will use these in playing single string licks. The most unique thing to learn is how starting on a different finger gives you a totally different lick. For instance, if you start with the thumb and then use the second finger, you can change it by starting with the second finger and then playing the thumb. Every move has its opposite. To your hand it is a new move when you start on a different finger.

#1: Starts on the thumb and can be practiced on any two strings. Repeat the exercise 100 times. As mundane as this exercise seems, it is probably one of the most important ones you'll ever need.



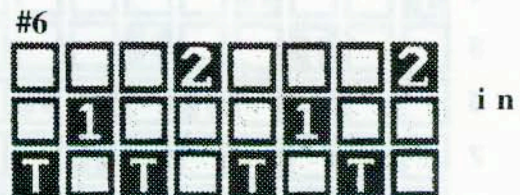
#2: Is the opposite move of the first. The object is to train your fingers to do what you want them to do, when you want them to do it. It sounds simple but the only way to develop dexterity is through repetitions. Repeat this 100 times. Make sure you attack the string precisely. Start slow and then as you get more proficient you can speed up the motion.



#3: Is the same except that you close your fingers together and use the second finger on the adjacent string. Once again repeat this exercise at least 100 times.

#4: Is the opposite of number three. You have to learn to start on any finger and stop on any finger. The aspect of controls is an important objective to develop.

#5: Alternates both the first and second finger against the thumb. The thumb moves in the opposite direction of your fingers, so you can alternate at incredible speeds. Before you start to increase your speed, make sure you are playing them accurate and clean at a slower tempo. As your mind takes the information, it works best if it gets it nice and easy. Also, without error.



#6: Starts with the first finger and alternates with the thumb and second finger. This movement is valuable for speed picking. Try to picture all of these as a variation of #1. They all are in the alternating family. For more information on these moves see Video #1. Secrets of The Wright Hand.

Technique Builder #1

Below we see a variation of the forward roll. The only difference is that we start off on the first finger. Practise this up and down the strings as shown at each fret. Start at fret #1. Then fret #2. Then fret #3 all the way up the neck to fret #24. Notice how going back down the strings is a lot harder than going up the strings. Go slow and do it right. Speed should never come before accuracy.

1																			
2																			2
3															2		1		
4											2		1						T
5										2		1							T
6							2		1										
7				2		1													
8		2		1															
9	1																		
10																			

Finger rolls can be seen as a variation of alternating.

1		2																	
2	1			2															
3			T	1			2												
4					T	1			2										
5							T	1			2								
6									T	1			2						
7											T	1				2			
8													T	1					
9																			T
10																			

Each time you use your thumb coming back down the strings your first finger moves to that string to start the next roll. The family of finger rolls are just like the family of alternates.

Technique Bundle by Joe Wright

Below we see the forward roll starting on the second finger. Remember to see this as a family. The trick is seeing this as the same move with a different starting point. As you start to develop independence of each of your fingers, all of these exercises will bring you endless licks. The most valuable asset you have is your right hand. If you can't make the move you can't play the lick. As we progress along through the lessons, we will start to put all of the aspects of playing together. First concentrate on your right hand. Even if you're not able to tune your guitar yet, you can still get the feel of your picks on the strings. As you progress, you will work on the left hand moves more. Then we add right hand and left hand movements and they are no longer exercises, they become licks.

1																			
2																		2	
3													2						1
4										2					1		T		
5								2					1		T				
6						2				1		T							
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7										T			1	2					
8														T					1
9																			T
10																			

PRACTICE AT EVERY FRET. WORK HARD!!

TECHNIQUE BUILDER
NO. 2



MY APPROACH

BY
JOE WRIGHT

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Technique Builder #2

If you stand away from your pedal steel and look at it sitting there all by it's lonesome, you see a most worthless piece of machine. Why do I say this? The steel is pretty and they shine up real nice but without someone to sit down and play them, they are just furniture. When we set down to play them, we have to utilize our limbs. This includes your right hand, left hand, left foot, right foot, and both of your knees. Now to make music using our limbs on this "machine," we need our body to make certain movements. If you want to play a fast lick, you must be able to make fast moves.

My Approach is to think that "movement is music." I started using this method of thinking when I practice. How can this help? To begin with we can separate all of the different limbs and build them up individually. The most important is the right hand. Technique Builder #1 gave you the basic moves that your right hand should be able to make. What you are doing is training your fingers and hand to do what you want, when you want. This will help you avoid many hours of frustration by applying these simple principles. To practice these building exercises, you have to learn not to worry about the musical sounds at first. The feel of your picks on the strings should guide you through your practice sessions. Learn to feel if you've picked the string right. The same theory applies to the left hand, left foot and knee levers. Playing by "ear" the hand gets confused trying to please you based upon sound. If the hand can not execute the move the resulting sound will not please the ear. Think about the move only and the sound will be there if you make the proper move.

To get a true feel of **My Approach** to learning to play steel, we will be adding the third finger pick. They will be shown as follows:

3 = Third finger
2 = Second finger
1 = First finger
T = Thumb

As you get used to reading right hand tab, you'll start to see how we can get more ideas across on paper. I can tell you when to pick block, palm block, and with graphics I can even make up new symbols as we need them to represent new movement concepts. What will make it difficult is the fact that it is something new. Hang in and soon you'll be able to sight read tablature. It's a simple fact of mind over muscle. In my book *My Approach to Pedal Steel Guitar*, I talk about muscle memory. You need to put the music into your hands and you do this by concentrating on the muscles that make the moves. I take an aerobic approach to practicing. Repetitions of drills that help build stamina, coordination and dexterity. Put yourself in training. Only your not going to run a marathon, but your fingers will have to pick one. Start every exercise slow and build up speed gradually. If you start to trip over your fingers, then slow it back down and make sure you do the movement precisely. To attain maximum performance levels you will have to take your time and be patient.

Technique Bundle by Joe Wright

To start us on our way to playing our steel with precise technique, we will be focusing on the right hand for a few more exercises. The thing you are trying to develop is coordination. We want to be able to start on any finger and play a lick. Our first exercise is a warm-up for each individual digit of your right hand. Do it slow and precise. Note that we are using 4 picks on any four adjacent strings. Don't worry about what it sounds like at first. That will come after we are able to make the movements without tripping over our fingers. **REMEMBER**, T = pick with thumb, 1 = pick with first finger, 2 = pick with second finger, and 3 = pick with third finger. If no strings are marked along the left side of the tab use any group of adjacent strings. Below we use any four adjacent strings.

Ex#1

		3			3			3			3
	2			2			2			2	
	1			1			1			1	
T			T			T			T		

This will help you get used to using the third finger. Don't give up, it will start to feel natural in a short time.

Ex#2

		3			3			3			3
	2			2			2			2	
	1			1			1			1	
		T			T			T			T

This is just like the first one. We start on the third finger and move backwards.

Ex#3

								3	3	3	3
					2	2	2	2			
			1	1	1	1					
T	T	T	T								

Ex#4

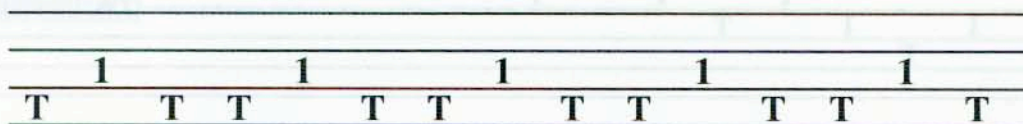
		3			3			3			3
	2			2			2			2	
	1			1			1			1	
		T			T			T			T

This one makes us work harder because it mixes up your fingers. Remember to play all of these slow and precise, then speed up the proper movement.

Technique Builder #2

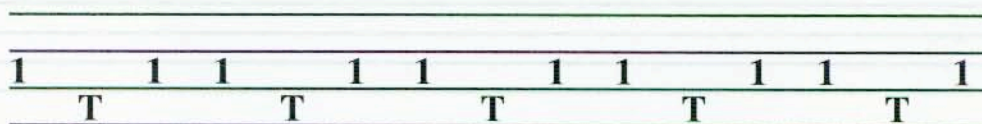
Now that we've warmed up, we can start to dig in to some techniques that we can use to play those monster licks. Practice each exercise moving only the fingers and then moving the wrist. When you are blocking, try to utilize the wrist movement and not the entire forearm. Later we'll do an exercise that helps the wrist bounce method. It is useful to be able to play without moving the wrist and with the bounce of the wrist.

Ex#5



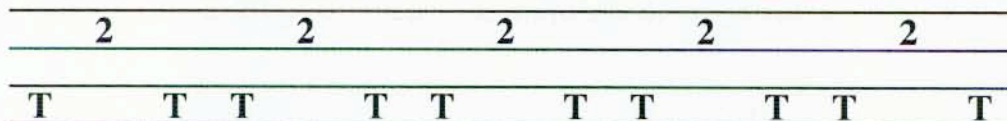
Practice each of the above at each fret. This serves two purposes. First it gives you repetitions and it also gets your bar hand used to any fret.

Ex#6



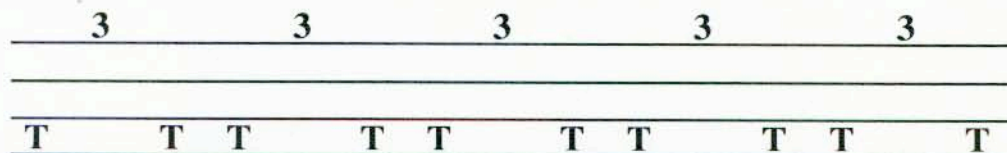
This movement is the opposite of the above one. It trains you to start on any finger. These are great for playing triplets. Notice that having to double up the first finger or thumb makes the move more difficult.

Ex#7



Play #7 starting on the second finger. Every move has an opposite that the body has to learn as an entire new move because it starts on a different finger.

Ex#8



Play this one starting on the third finger, also. To pick block these moves you need to learn to make a double hit with each pick attacking a string.

Technique Bundle by Joe Wright

On the previous page we worked on triplets. These are good practice because you have to pick twice with whichever finger starts the movement. For example, if you start with the first finger, then you would do this.

A musical staff with six lines. The notes and fingerings are as follows:
Line 1: I T I
Line 2: I T I
Line 3: I T I
Line 4: I T I
Line 5: I T I
Line 6: I T I
The text "CONTINUE UP NECK" is written at the end of the staff.

A musical staff with six lines. The notes and fingerings are as follows:
Line 1: I T I
Line 2: I T I
Line 3: I T I
Line 4: I T I
Line 5: I T I
Line 6: I T I
The text "CONTINUE DOWN NECK" is written at the end of the staff.

Practice all of the exercises across the strings. To do this you have to get used to moving your entire hand up the strings. Above we see triplets played across the strings. Think of it as your right hand changing positions. Don't lock your wrist in one place and stretch. Learn to keep your right hand moving free. It should see that the above move is the same move in different positions *across the strings*.

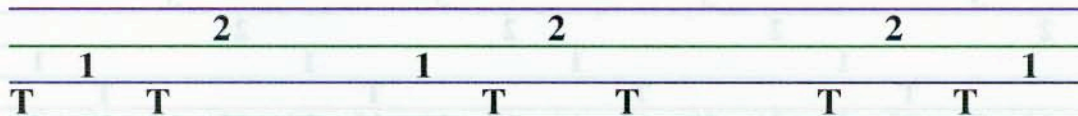
A faded musical staff with six lines, showing triplet notation (I T I) across the strings.

A faded musical staff with six lines, showing triplet notation (I T I) across the strings.

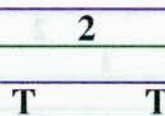
Technique Builder #2

For additional practice go back and practice exercises 1, 2, 5, 6, 7, & 8 across the strings. You can start at the top or bottom. For more repetitions, do them at each fret on your guitar. If your hand is tired you can slow them down and use every other fret. Practice exercise #7 & #8 in the opposite mode. That is, start it with the thumb. Before you work your fingers across the strings, make sure you can play the move over and over on the same strings. Once you learn the technique in one position, you then learn to move the right hand position. Going across the strings is no more than playing a technique in each right hand position.

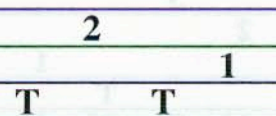
Ex#9



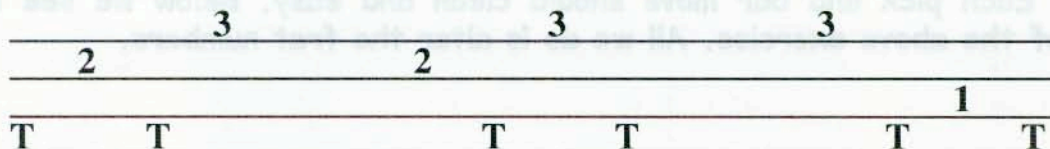
Ex#10



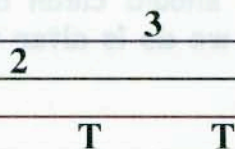
Ex#11



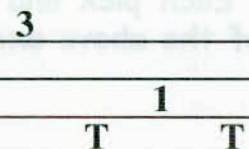
Ex#12



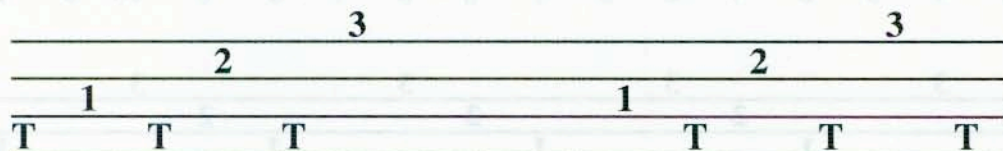
Ex#13



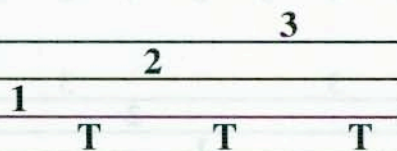
Ex#14



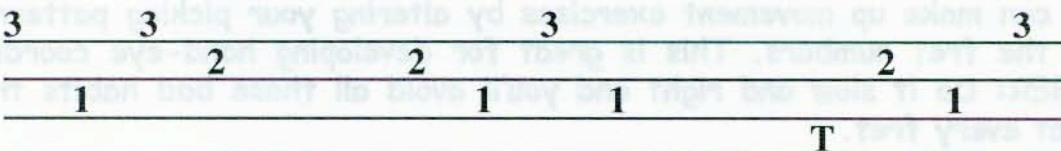
Ex#15



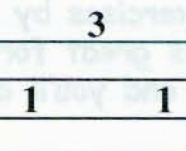
Ex#16



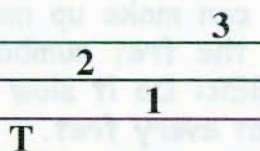
Ex#17



Ex#18



Ex#19



Play each exercise at every fret on your guitar. This gives you plenty of repetitions and help build up stamina and finger control. It also gives your left hand a chance to go to every fret on your guitar with no pressure. Utilize this part of the drill to increase your left hand proficiency at the smaller fret distances.

The above exercises utilize any four adjacent strings. You could also use them in wide grips.

Technique Bundle by Joe Wright

Now we will add some simple left hand moves to help coordinate your right and left hands together. Start slow and be precise.

Ex#20

Exercise 1: Fret numbers 1-20. String 1: T, T, T, T, T, T, T, T, T, T, T, T, T, T, T, T, T, T, T, T. String 2: 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1. String 3: 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3.

Exercise 2: Fret numbers 21-7. String 1: T, T, T, T, T, T, T, T, T, T, T, T, T, T, T, T, T, T, T, T. String 2: 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1. String 3: 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3.

This teaches your picks and bar to work in synch with each other. It also works the bar at every fret. There should not be any slide sound when you move from fret to fret. Each pick and bar move should clean and easy. Below we see another version of the above exercise. All we do is alter the fret numbers.

Ex#21

Exercise 1: Fret numbers 1-12. String 1: T, T, T, T, T, T, T, T, T, T, T, T. String 2: 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1. String 3: 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3.

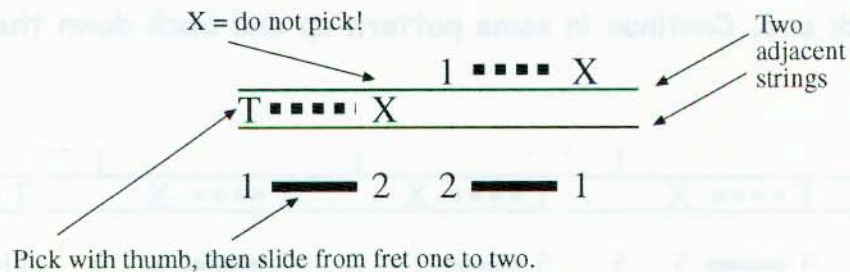
Exercise 2: Fret numbers 11-22. String 1: T, T, T, T, T, T, T, T, T, T, T, T. String 2: 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1. String 3: 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3.

You can make up movement exercises by altering your picking pattern or by altering the fret numbers. This is great for developing hand-eye coordination. **REMEMBER:** Do it slow and right and you'll avoid all those bad habits that are waiting at every fret.

Technique Builder #2

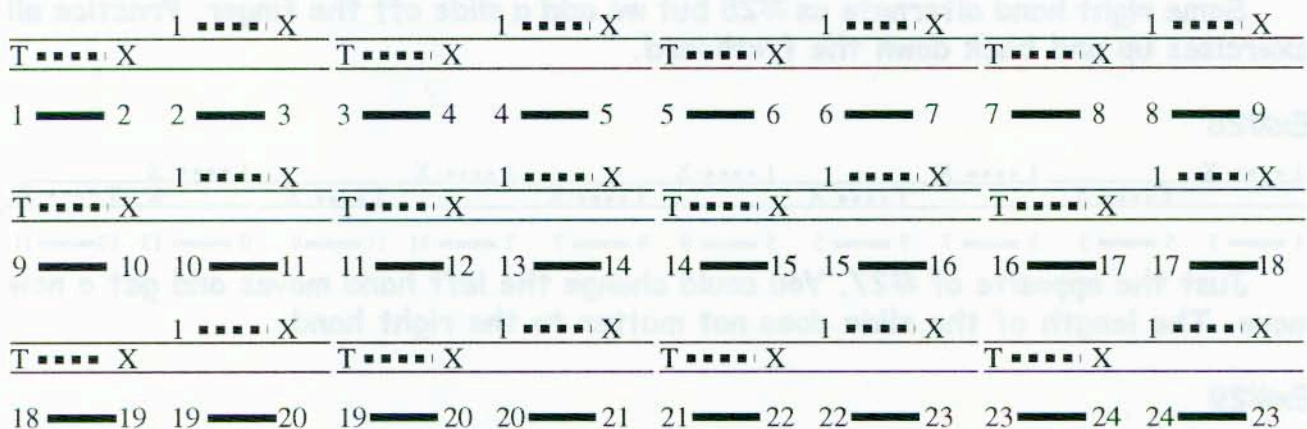
To continue building the right/left hand coordination, we'll work on what I consider to be one of the most important moves you can learn. It will involve the thumb and first finger to start with, and then progress to other combinations. Learn to see how we systematically go through each move and place them into your hands. Each little move we worked on is combined with another little move to make a new technique. This can be applied to all aspects of playing steel guitar. Use strings #6 & #7 for the following exercise.

Ex#22



Learn #22 over and over until you can do it smoothly. The bar should slide totally under control. To get the greatest benefit from this exercise you should start real slow and gradually increase speed. Practice first, with a straight eighth note and then with a swing eighth note. Emphasis should be placed on controlling the downward pressure on the bar. The thumb controls the backwards slide and the middle finger controls the forward slide. Practice this one until you think your hands will fall off. You want to build up your stamina for playing fast licks that will come in the future after you have mastered this move. This is used in every aspect of steel guitar playing and should be worked on with great intensity. Below we have variations of this basic movement. Don't forget to try and make up your own movement exercises.

Ex#23



This exercise can be done on any two strings. Start out with the strings in the center of the guitar first. To build up your hands we must do repetitions. You should do these over and over. Then do them again, then again, then again...

Technique Bundle by Joe Wright

We're just starting to work on the left/right hand coordination. Now that you've got the hang of it we can start to get a little more difficult. Once we've established a pattern, continue that pattern up the neck and then back down. We can save space by setting up the pattern and then all you have to do is continue. Any two adjacent strings can be used.

Ex#24

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

Up two back one. Continue in same pattern up and back down the neck.

Ex#25

1	1	1	1	1
T X	T X	T X	T X	T X
1 — 3	3 — 5	5 — 7	7 — 9	9 — 11
11 — 13	13 — 15	15 — 17	17 — 19	19 — 21

This is every three with the left hand. The right is playing a simple alternate.

Ex#26

1 X	1 X	1 X	1 X	1 X	1 X	1 X
T	T	T	T	T	T	T
1 — 4	4 — 7	7 — 10	10 — 13	13 — 16	16 — 19	19 — 22

The opposite of #25. Learn each move starting with any finger. Up and back.

Ex#27

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

Same right hand alternate as #25 but we add a slide off the finger. Practice all exercises up and back down the fretboard.

Ex#28

1 X	1 X	1 X	1 X	1 X	1 X	1 X
T X	T X	T X	T X	T X	T X	T X
1 — 5	5 — 3	3 — 7	7 — 5	5 — 9	9 — 7	7 — 11
11 — 9	9 — 13	13 — 11	11 — 15	15 — 13	13 — 17	17 — 15

Just the opposite of #27. You could change the left hand moves and get a new move. The length of the slide does not matter to the right hand.

Ex#29

T X	T X	T X	T X	T X	T X	T X	T X	T X	T X
2 — 1	3 — 2	4 — 3	5 — 4	6 — 5	7 — 6	8 — 7	9 — 8	10 — 9	11 — 10

Technique Builder #2

Ex#30

$\overline{1 \dots X \quad 1 \dots X \quad 1 \dots X \quad 1 \dots X \quad 1 \dots X \quad 1 \dots X \quad 1 \dots X \quad 1 \dots X \quad 1 \dots X \quad 1 \dots X}$
 $\underline{2 \text{---} 1 \quad 3 \text{---} 2 \quad 4 \text{---} 3 \quad 5 \text{---} 4 \quad 6 \text{---} 5 \quad 7 \text{---} 6 \quad 8 \text{---} 7 \quad 9 \text{---} 8 \quad 10 \text{---} 9 \quad 11 \text{---} 10}$

Now we will start working with the thumb and two fingers. You should be able to start with any finger and then do a slide off of that right hand move. As always, continue each pattern up and down the fretboard additional practice.

Ex#31

$\overline{2 \text{---} X \quad 2 \text{---} X}$
 $\underline{T \text{---} X \quad T \text{---} X}$
 $1 \text{---} 2 \quad 2 \text{---} 3 \quad 3 \text{---} 4 \quad 4 \text{---} 5$

Ex#32

$\overline{2 \text{---} X \quad 2 \text{---} X}$
 $\underline{T \text{---} X \quad T \text{---} X}$
 $3 \text{---} 1 \quad 4 \text{---} 2 \quad 5 \text{---} 3 \quad 6 \text{---} 4$

Above is a thumb-second finger alternate. We then add a slide to each move.

Ex#33

$\overline{2 \text{---} X \quad 2 \text{---} X}$
 $\underline{1 \text{---} X \quad 1 \text{---} X}$
 $1 \text{---} 2 \quad 2 \text{---} 3 \quad 3 \text{---} 4 \quad 4 \text{---} 5$

Ex#34

$\overline{2 \quad 2 \quad 2}$
 $\underline{1 \text{---} X \quad 1 \text{---} X \quad 1 \text{---} X}$
 $1 \text{---} 3 \quad 3 \quad 3 \text{---} 5 \quad 5 \quad 5 \text{---} 7 \quad 7$

This one gets the first and second finger combining together to play licks. Isolating them like this gets them up to speed with less work.

Ex#35

$\overline{2 \text{---} X \quad 2 \text{---} X \quad 2 \text{---} X}$
 $\underline{1 \text{---} X \quad 1 \text{---} X \quad 1 \text{---} X}$
 $\underline{T \text{---} X \quad T \text{---} X \quad T \text{---} X}$
 $1 \text{---} 3 \quad 3 \text{---} 2 \quad 2 \text{---} 4 \quad 4 \text{---} 3 \quad 3 \text{---} 5 \quad 5 \text{---} 4 \quad 4 \text{---} 6 \quad 6 \text{---} 5 \quad 5 \text{---} 7$

Ex#36

$\overline{2 \text{---} X \quad 2 \text{---} X \quad 2 \text{---} X \quad 2 \text{---} X \quad 2 \text{---} X \quad 2 \text{---} X}$
 $\underline{T \quad T \quad T \quad T \quad T \quad T}$
 $2 \text{---} 1 \quad 1 \quad 3 \text{---} 2 \quad 2 \quad 4 \text{---} 3 \quad 3 \quad 5 \text{---} 4 \quad 4 \quad 6 \text{---} 5 \quad 5 \quad 7 \text{---} 6 \quad 6$

Are you starting to see how mixing right and left hand move can create new licks? Learn them slow and you'll have them forever.

Technique Bundle by Joe Wright

Ex#37

2—X 2—X
T—X T—X
1—3 3—5 5—7 7—9

Ex#38

2—X 2—X
T—X T—X
1—2 2—3 3—4 4—5

Ex#38

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

Ex#40

3—X 3—X
2—X 2—X
 1—X 1—X
 T—X T—X
1—2 2—1 1—2 2—1 1—2 2—1 1—2 2—1
1—3 3—1 1—3 3—1 1—3 3—1 1—3 3—1
1—2 1—2 1—2 1—2 1—2 1—2 1—2 1—2
1—3 3—5 5—7 7—9 9—11 11—13 13—15 15—17
17—19 19—21 21—23 23—21 21—19 19—17 17—15 15—13
13—11 11—9 9—7 7—5 5—3 3—1 1—4 4—1

Exercise #40 lets us use the same right hand movement for different left hand moves. We read each line of left hand fret numbers as an entirely new exercise. When you are able to mix them up as you play, then you're on your way to having independence of your hands.

Just a reminder as to why we are trying to train our hands. If you want to play all those fast licks that everyone else is, then you've got to get your hands in condition to work the bar and pick the strings. We first have to start the string in motion before we get any sound.

Technique Builder #2

Ex#44

3 = X 3 = X										
2 = X 2 = X										
1 = X 1 = X										
T = X	T = X								T = X	T = X
1 = 3	3 = 1	1 = 4	4 = 1	1 = 3	3 = 1	1 = 5	5 = 1	1 = 2	2 = 4	4 = 5
3 = X 3 = X 3 = X										
2 = X 2 = X 2 = X										
1 = X 1 = X 1 = X										
T = X	T = X						T = X			
5 = 7	7 = 8	8 = 10	12 = 10	10 = 9	9 = 7	7 = 5	12 = 10	13 = 11	14 = 12	15 = 13
3 = X 3 = X 3 = X										
2 = X 2 = X 2 = X										
1 = X 1 = X 1 = X 1 = X										
T = X T = X T = X										
12 = 6	6 = 12	12 = 6	6 = 12	12 = 6	6 = 12	12 = 6	6 = 12	1 = 3	1 = 3	1 = 3

Six Basic Rolls

Each of the next moves are my six basic rolls. These moves are the basis for most of my playing. You can add slides or pedals to any of these six.

Roll#1

		2
	1	
T		

Roll#2

	2	
1		
		T

Roll#3

2		
		1
	T	

Roll#4

2		
	1	
		T

Roll#5

		2
1		
	T	

Roll#6

	2	
		1
T		

Roll#1 is called the forward roll.

Roll#2 is the forward starting on first finger.

Roll#3 is the forward starting on second finger.

Roll #4 is the backward roll.

Roll #5 is the backward starting on first finger.

Roll #6 is the backward starting on thumb.

I emphasize knowing each of the rolls. Learn each separately and then you can learn to mix them up. The fingers must be able to play any of these rolls before we can add left hand moves or pedal moves.

Technique Bundle by Joe Wright

Practice each of the six rolls on any three adjacent strings. Play them over and over, until your hand starts to fatigue. Then move on to the next one. If your arm gets too fatigued, then work on a left hand move. Then go back to working on your right hand. Technique Builder #1 has you playing these across the strings. Don't play them across the strings until you can do them consistently on the same three strings. This next group of exercises are showing you how you can play combinations of the basic six rolls. Start slow and build up speed gradually.

Ex#45

		2
	1	
T		

	2	
1		
		T

2		
		1
	T	

		2
	1	
T		

	2	
1		
		T

2		
		1
	T	

Ex#46

2		
	1	
		T

		2
1		
	T	

	2	
		1
T		

2		
	1	
		T

		2
1		
	T	

	2	
		1
T		

Ex#47

	2	
1		
		T

		2
1		
	T	

	2	
1		
		T

		2
1		
	T	

	2	
1		
		T

		2
1		
	T	

You can use any three adjacent strings to play these exercises. Another way to experiment is to push down pedals while you are practicing. Listen as your hands make the moves. You'll probably hear a lick you've wanted to play and you'll see how these moves are the inside track to playing all moves.

A lot of licks are waiting when you've mastered these moves. Slow and precise. Don't make a lot of large moves. All you need to move is your fingers. Practice with a finger only move and with a wrist bounce movement. You can play them across the strings and give yourself an additional set of exercises.

My theory is based around two basic rolls. The forward and the backward roll. I then subdivide them into three forward and three backward rolls by using each finger as a starting point. From two rolls we now have six.

Taking those six moves we can add a slide or pedal move to each finger. This gives us 9 forward & 9 backward techniques. 18 techniques that give you more speed and licks than you'd ever imagine. Guaranteed!!

Technique Builder #2

We can continue to mix the six basic rolls. We learn each one individually first, then work on them in different combinations. Work on small things and then put them together to create the whole. It makes it easier and more fun to learn.

Ex#48

	2	
		1
T		

		2
	1	
T		

Ex#49

		2
	1	
T		

	2	
1		
		T

Ex#50

	2	
1		
		T

	2	
		1
T		

Ex#51

	2	
		1
T		

		2
1		
	T	

Ex#52

2		
		1
	T	

	2	
		1
T		

Ex#53

		2
1		
	T	

		2
	1	
T		

Ex#54

	2	
		1
T		

2		
		1
	T	

Ex#55

	2	
		1
T		

2		
	1	
		T

Ex#55

		2
	1	
T		

	2	
		1
T		

Ex#56

	2	
1		
		T

2		
		1
	T	

Those should keep you out of trouble for a long time. Work on these slowly and you'll start to build up stamina. These muscles will be developed to do steel guitar. They will be specialized. This will allow you to play things that you never thought possible. On the next page we'll use the basic six rolls and add a bar move to each of them. We've worked on alternating thumb and fingers with rolls already.

Technique Bundle by Joe Wright

Before we begin the slides and rolls together, we need to practice a simple move that will help you with the rolls. They are two triplet moves that work with your first and second finger. Play these on two adjacent strings and then across the strings. You have to be able to start and stop in any direction with your fingers.

Ex#58

Ex#59

Separating your first and second finger let's you concentrate on the moves that are part of the rolls. If you look at the combinations, you'll be able to pick these movements out of the entire roll. Small moves combine together to make licks. Now let's work on the rolls and slides.

Ex#60

Ex#61

Ex#62

Ex#63

Ex#64

Ex#65

Ex#66

Ex#67

Ex#68

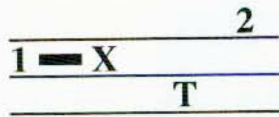
Ex#69

1 — 2 2 2 2 — 3 3 3 3 — 4 4 4 4 5 — 5 5

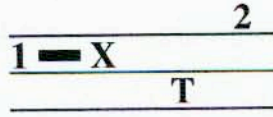
Up and back down the neck doing each exercise!!!

Technique Builder #2

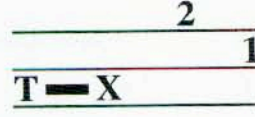
Ex#70



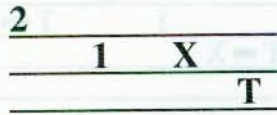
Ex#71



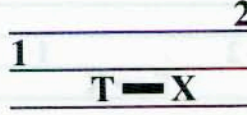
Ex#72



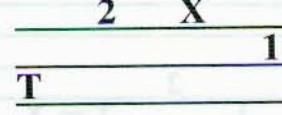
Ex#73



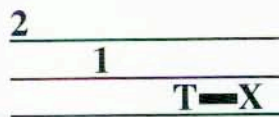
Ex#74



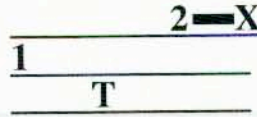
Ex#75



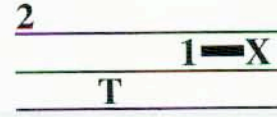
Ex#76



Ex#77



Ex#78

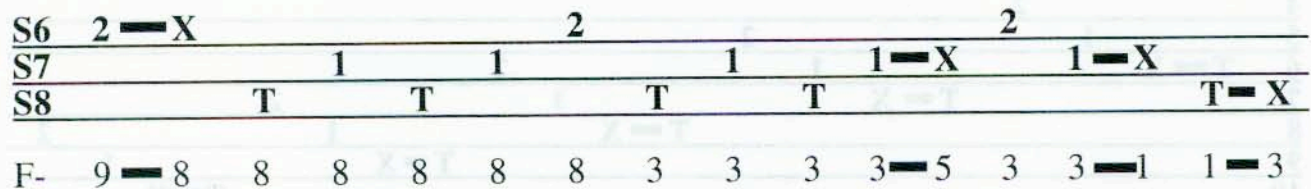


Notice how we used each of the basic six rolls and placed a slide after every movement. Try these across the strings and up the fretboard at the same time. Mixing up left and right hand movements is where licks come from. For now try to concentrate on the left hand movements.

The slide can be done up the frets or down. It can be one fret or twenty-four. These are marked with no frets so you can make up your own. Once you start making up your own combinations, you'll be on your way to playing your own licks.

Learn to mix them up!!!

Ex#79



Play exercises #68 through #78 at the first fret and moving up the fretboard one fret at a time. That gives you a half step slide off of each finger, going in both directions. It is very important to work on the moves in both directions. It takes different muscles to make different moves.

Technique Bundle by Joe Wright

Below we see Ex#60 played across the strings.

Ex#80

1
2
3
4
5
6
7
8
9
10

1 — 2 2 2 2 — 3 3 3 3 — 4 4 4 4 — 5 5 5 5 — 6 6 6

1
2
3
4
5
6
7
8
9
10

6 — 7 7 7 7 — 8 8 8 8 — 9 9 9 9 — 10 10 10 10 — 11 11 11 11

1
2
3
4
5
6
7
8
9
10

11 — 12 12 12 12 — 13 13 13 13 — 14 14 14 14 — 15 15 15 15 — 16 16 16 16

Playing this exercise across the strings can help you develop power in your wrist and forearms. It also helps with your hand-eye coordination.

You should practice every move on adjacent strings and then across the strings as the previous exercise. The key is to play cleanly and under control. One way I practice is to keep track of how many times I do a certain exercise. I then see if I can do the exercise for a longer period of time next time you practice.

PUMPING STEEL



MY APPROACH

BY
JOE WRIGHT
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WRIST & ANKLE WEIGHTS
RECOMMENDED

Have you ever been playing a solo and right in the middle of it felt as if the Dallas Cowboy's front line was standing on your forearm and shoulder? Well, that's happened to me when I was in front of 10,000 people. Not a good time. What was it that caused this problem? I finally came to the conclusion that I had run out of stamina. My muscles in my wrist and forearm gave out. When this happens, your nerves also start to get into the act. At this point, there was no saving the solo, everything just fell apart.

To help alleviate this problem, I started working on my right hand wearing a set of wrist weights. After a few days of practice, I found out that you could increase your ability and stamina this way. Well as the right hand got better, it started to leave the other limbs behind. I then developed a total approach of training to play steel. I wear wrist and ankle weights and isolate each of the limbs separately. I would do these exercises that I've wrote out in this book while watching TV. I didn't worry about the sound only about how they felt to my hands. You can tell when you've played the string properly by the feel after you've worked on it long enough.

I talk in my book, MY APPROACH TO PEDAL STEEL, about the runner who trains for the 100 meter race. He works on many different things to prepare for a 10 second race. We can apply that theory to playing the steel. We need to work on all the intangibles apart from one another and then put them together to play licks. If you can't move your fingers fast, then you can't play fast licks. Its that simple.

So, to help yourself reach a higher plateau of playing in a shorter period of time, you can use these exercises as the building blocks to better playing. Once your hands learn the movements that you'll need to play steel, then the musical part we'll be that much easier. No longer will your ear hear a sound that your hands can't duplicate. You'll soon be playing licks you never even though of. Start to look at the physical aspect of playing.

If you have a steel and no one to play it, then its a pretty useless instrument. Once a human sets down to play it, he has to use his muscles. The best way to train those muscles is by doing things that relate directly to playing steel. My exercises do just that.

MY APPROACH

#3 across the strings.

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Warmup #4 adjacent strings.

4 4 4 4 4 4 4 4 4 4 4 4 4 4

#4 across the strings.

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

Play these slowly at first and then gradually speed them up. You need to work at your own pace. If you have a metronome you can use that to set your speeds.

The weights can be taken off at first until you get the basic moves down.

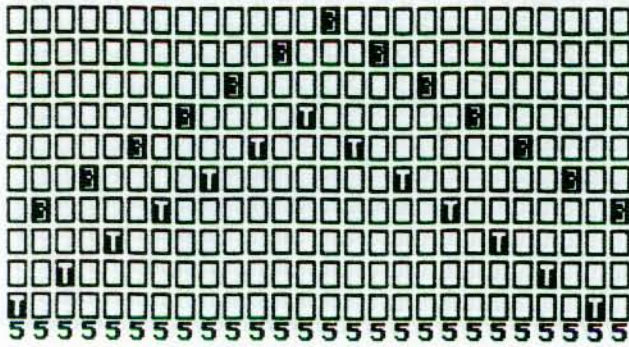
Warmup #5 adjacent strings.

5 5 5 5 5 5 5 5 5 5 5 5 5 5

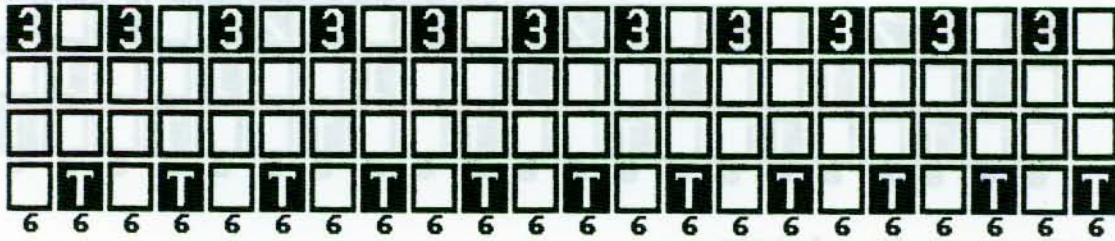
PUMPING STEEL

MY APPROACH

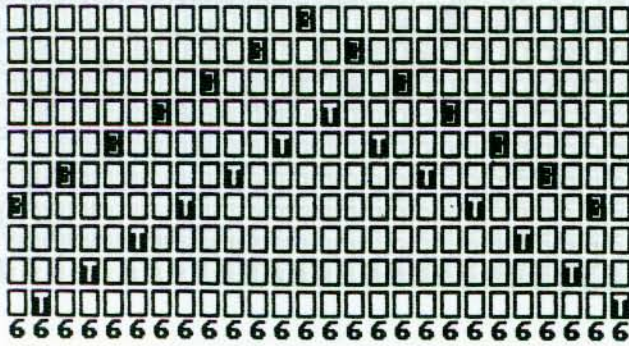
#5 across the strings.



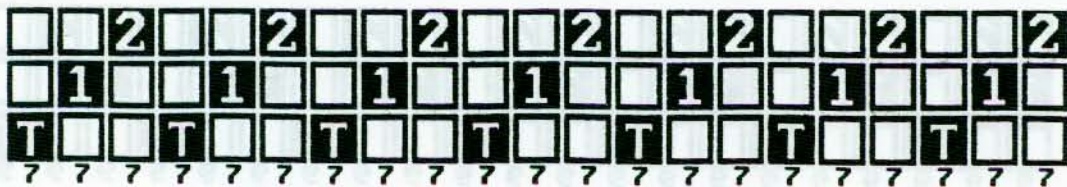
Warmup #6 adjacent strings.



#6 across the strings.



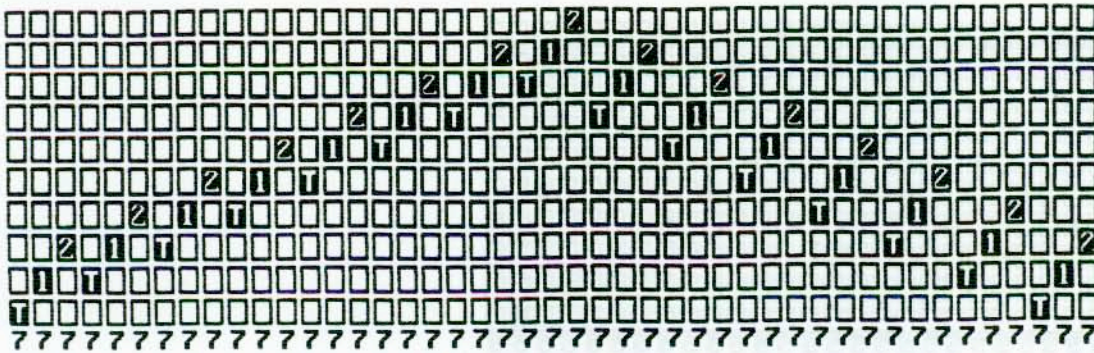
Warmup #7 adjacent strings.



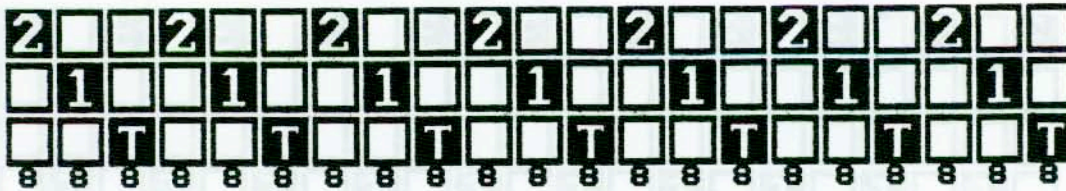
PUMPING STEEL

MY APPROACH

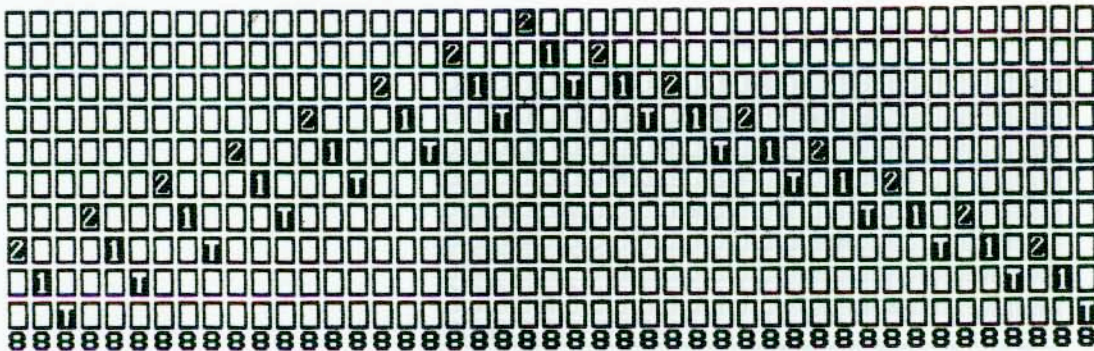
#7 across the strings.



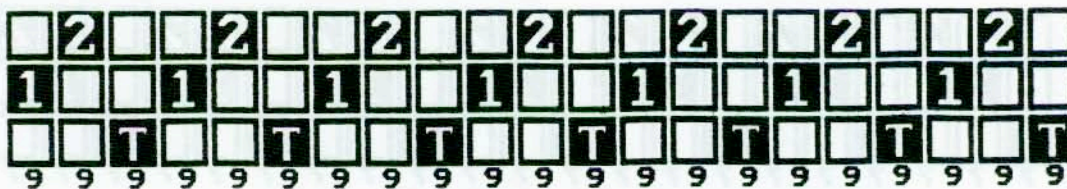
Warmup #8 adjacent strings.



#8 across the strings.



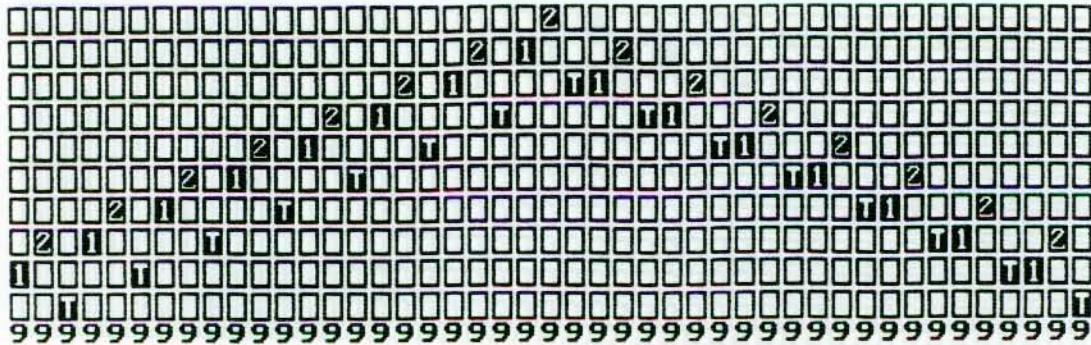
Warmup #9 adjacent strings.



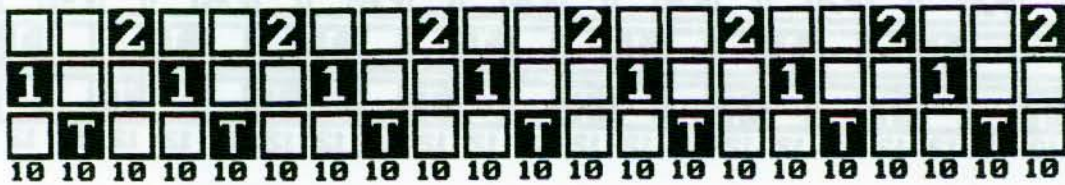
PUMPING STEEL

MY APPROACH

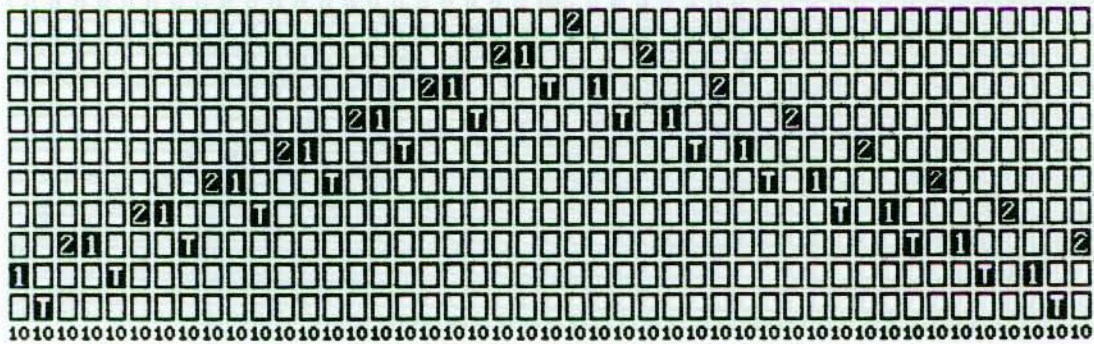
#9 across the strings.



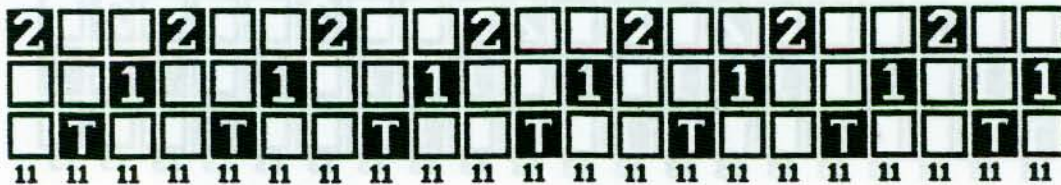
Warmup #10 adjacent strings.



#10 across the strings.



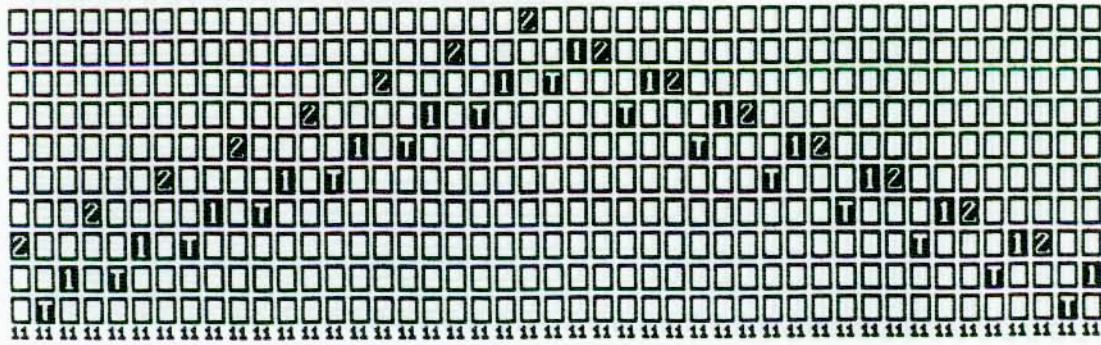
Warmup #11 adjacent strings.



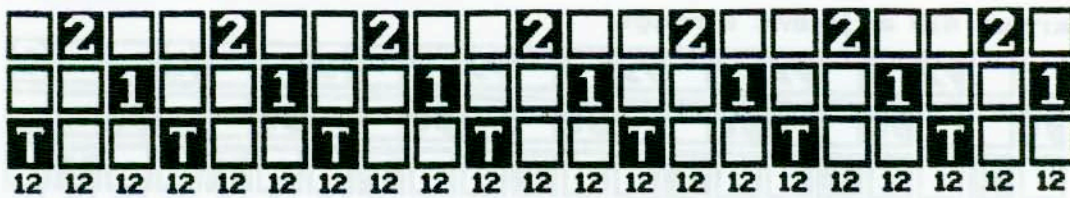
PUMPING STEEL

MY APPROACH

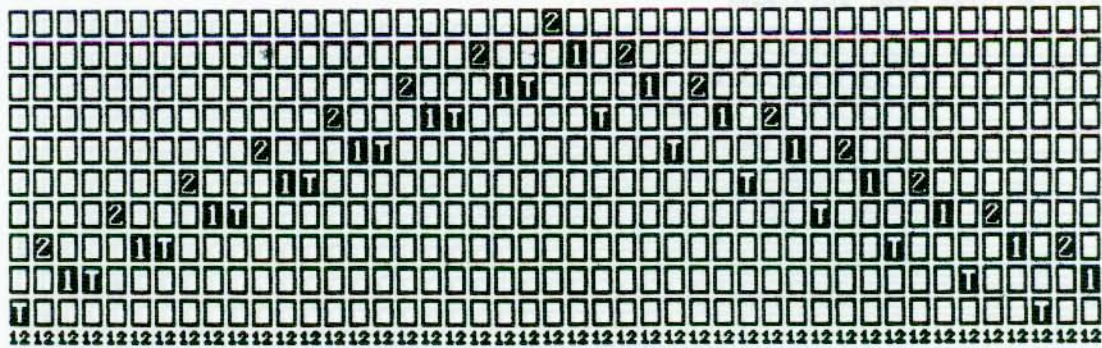
#11 across the strings.



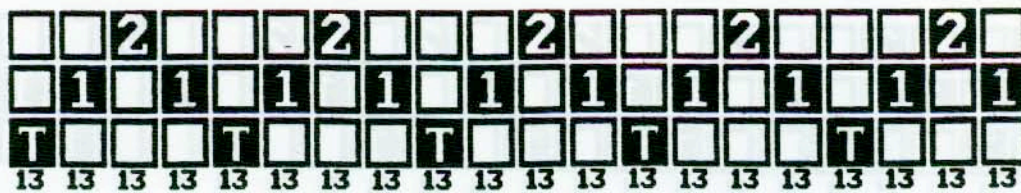
Warmup #12 adjacent strings.



#12 across the strings.



Warmup #13 adjacent strings.



PUMPING STEEL

MY APPROACH

#13 across the strings.

I call this roll the forward/backward roll. First we practice it starting on the thumb. We can change the music by starting on one of the other fingers.

Keep in mind that movement is music when you're playing a musical instrument. Work hard and don't give up if they seem tough at first. Try them without weights at first.

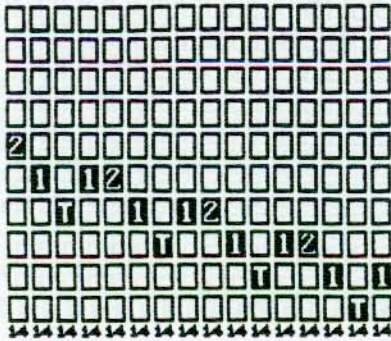
Warmup #14 adjacent strings.

#14 across the strings.

PUMPING STEEL

MY APPROACH

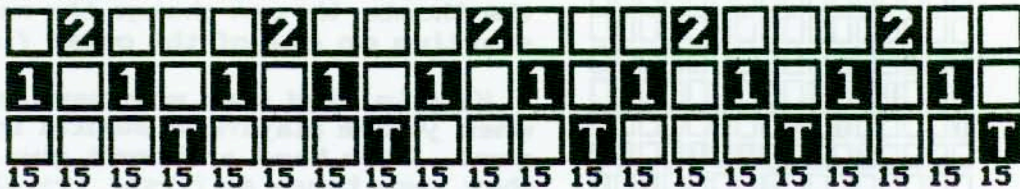
#14 across the strings continued.



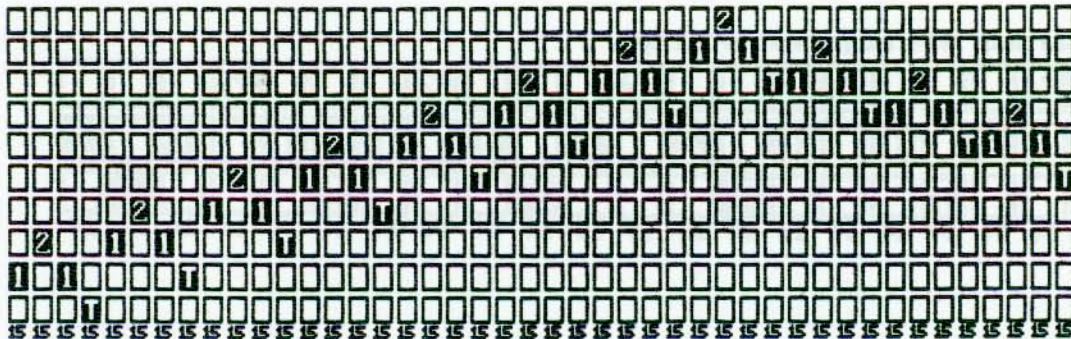
The basic roll here is four pick moves. If you play that four times, you get sixteen. You can use this move to play eighth notes, sixteenth notes, and even thirty-second notes. Movement is music. Movement is music.

Notice how your fingers have to double up on one string when you come back down the strings. This is good practice for your right hand because you have to move the entire hand and not just the fingers.

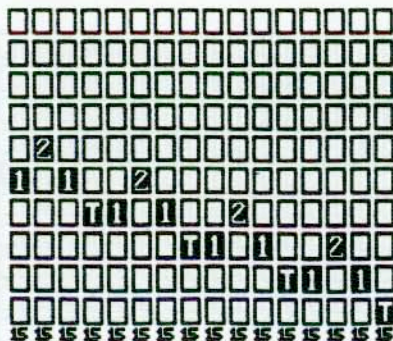
Warmup #15 adjacent strings.



#15 across the strings.



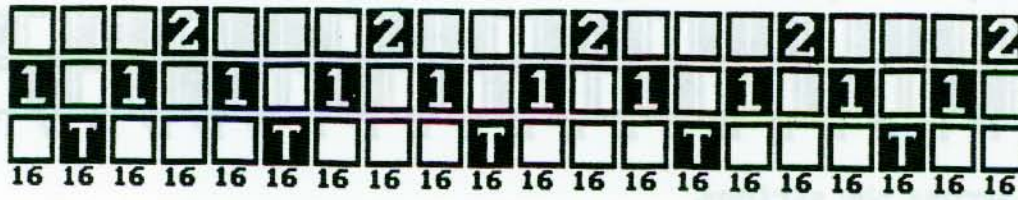
continued.



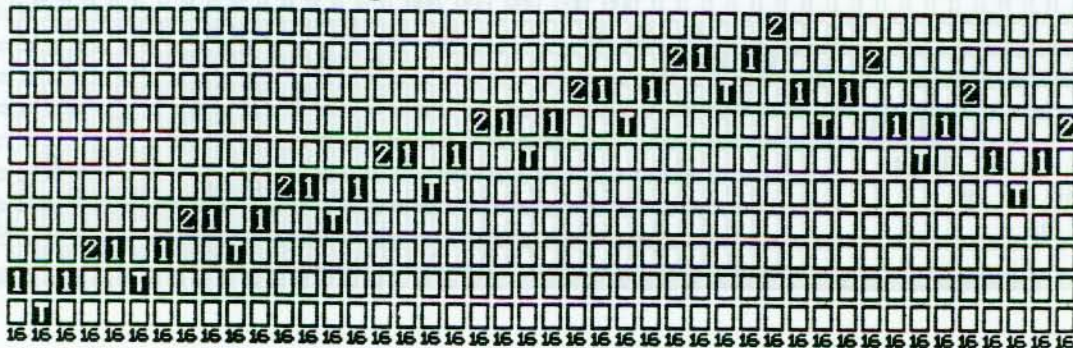
Try to make up your own variations. Any movement that you can make can be utilized as a lick somewhere. It may not come to you right away, but one day it will all fall into place. To make things second nature, we first have to use the resistance training of weights. As you get stronger, you will start to feel the strings and no longer lose control of your picking patterns.

MY APPROACH

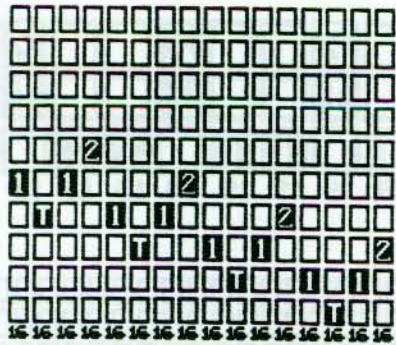
Warmup #16 adjacent strings.



#16 across the strings.



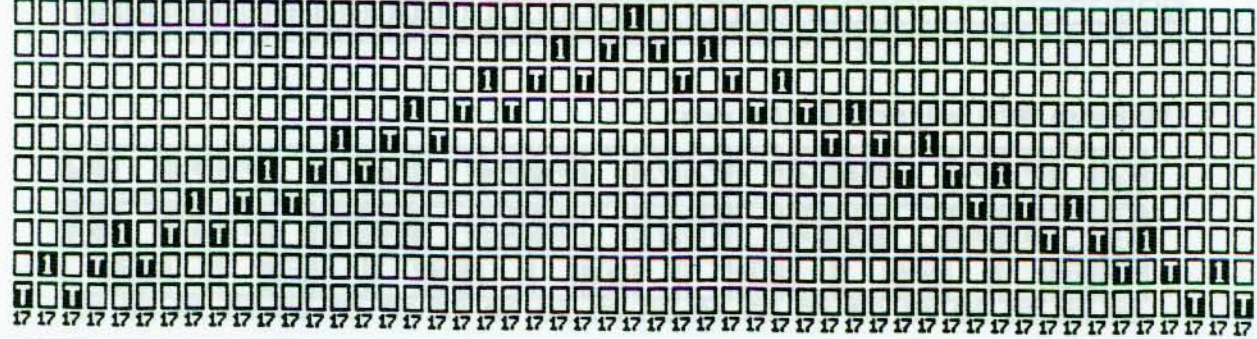
continued.



Warmup #17 adjacent strings.



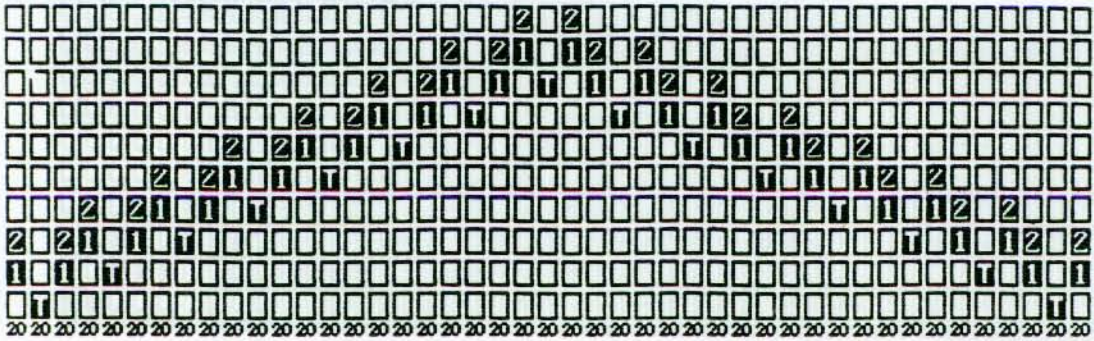
#17 across the strings.



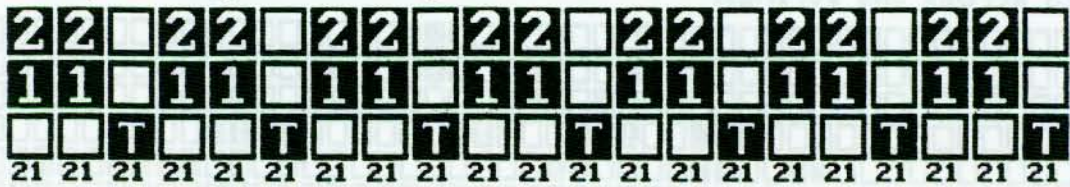
PUMPING STEEL

MY APPROACH

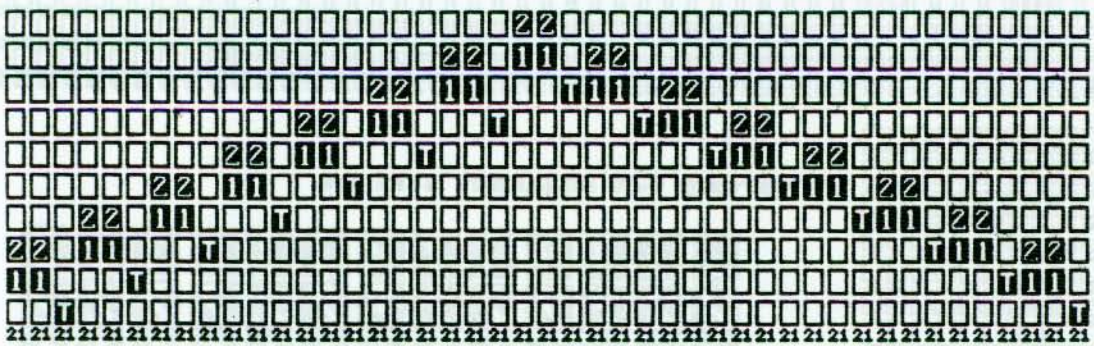
#20 across the strings.



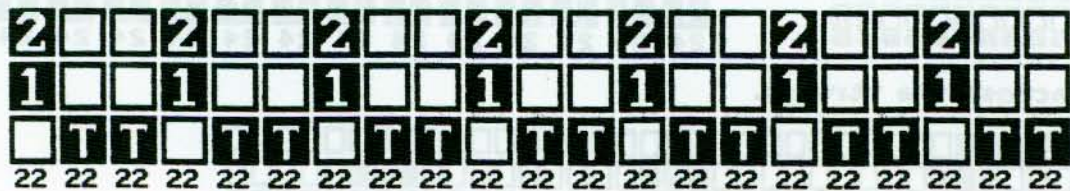
Warmup #21 adjacent strings.



#21 across the strings.



Warmup #22 adjacent strings.



Warmup #23 adjacent strings.



PUMPING STEEL

MY APPROACH

Now that you've made it through the twenty-four fret workout for your right hand, its time to begin working on the other hand. Your left hand is responsible for moving the bar in conjunction with the strings that you've picked. To isolate the movements of the left hand, we will do some exercises that don't involve the right hand. You'll be working the bar without picking the strings. This will give you a chance to concentrate on making the proper moves. I use a lead filled bar that gives me extra resistance. Remember I'm trying to train my hands to play steel so the hard licks become easier.

Lefthand #1

Place your bar at the first fret and press down into the strings for a count of ten. Relax your hand and then move to the 2nd fret and do the same. Repeat this at every fret on your steel. Notice how easy it gets when you get close to the center. The strings are suspended and at each end point they are harder to push down. This will help you control your bar when it comes to getting great tone.

Lefthand #2

Place your bar at the first fret and start to use vibrato. You should be sliding the bar back and forth slowly. Gradually increase the speed of your bar shiver to as fast as your hand will let you. When you reach your top speed, then gradually slow back down until you've come to a complete standstill. Do this at each fret on your steel. This is to train your left hand to use vibrato and bar shiver for those pretty slow licks.

Lefthand #3

Starting at the first fret, shiver the bar at a fast rate of speed. Without stopping the shiver, slide all the way to the 24th fret and back to fret 1 at a medium rate of speed. All the time keep the bar under control. Notice how hard it is to change directions when you reach the top of your fretboard. Remember to keep the shiver going at the same time your hand is sliding the bar up and down the fretboard. Do this a couple of times or until you've maintained control the entire way.

Lefthand #4

Place the bar at the 12th fret and use a small vibrato and slide your hand in this pattern. Remember not to worry about your right hand. Just concentrate on making your bar movements as smooth as possible. The pattern to use is as follows: 12-13-12-11-12-14-12-10-12-15-12-9-12-16-12-8-12-17-12-7-12-18-12-6-12-19-12-5-12-20-12-4-12-21-12-3-12-22-12-2-12-23-12-1-12-24-12-0-12

Lefthand #5

Start at the first fret and without vibrato move your hand in this pattern. 1-2-1-3-1-4-1-5-1-6-1-7-1-8-1-9-1-10-1-11-1-12-1-13-1-14-1-15-1-16-1-17-1-18-1-19-1-20-1-21-1-22-1-23-1-24-1.

PUMPING STEEL

MY APPROACH

Lefthand #6

Once again you do not pick the strings while you're doing this exercise. Starting at the first fret we are working on the half-step slide. That is a one fret move. Like 1-2. The trick to doing this exercise properly is, to make it in two time patterns. The first is just a straight eighth note and the second is a dotted eighth or with a swing feel. What you are doing is going up the fretboard in half-steps but your thinking that your picking the strings at each fret. It would read like this.

1-2 2-3 3-4 4-5 5-6 6-7 7-8 8-9 9-10 10-11 11-12 12-13 13-14 14-15 15-16 16-17 17-18
18-19 19-20 20-21 21-22 22-23 23-24 24-23 23-22 22-21 21-20 20-19 19-18 18-17
17-16 16-15 15-14 14-13 13-12 12-11 11-10 10-9 9-8 8-7 7-6 6-5 5-4 4-3 3-2 2-1

It seems simple enough but the trick is in developing what I call the bar snap. That's the ability to play a sixteenth note with the movement of your lefthand. The move 1-2 can be real slow or it can be very fast. To make a bar snap, you have to start slow and build up your wrist and entire left hand to work together. You must also be able to snap the bar in both directions. Up the fretboard and down the fretboard.

We count sixteenth notes (1 e & uh) (2 e & uh) (3 e & uh) (4 e & uh). The way we count eighth notes is (1 & 2 & 3 & 4 &). We need to get our hand to make the fast moves. Lets look at the eighth notes first.

1 & 2 & 3 & 4 & | 1 & 2 & 3 & 4 &
1-2

Above I placed the slide from fret one to fret two at the & 1. This is a faster move than a quarter note. Below I'll do the same with the sixteenth notes. This is an even faster move. You can look at sixteenth notes in groups of fours. You can do the same for quarter notes and eighth notes.

1 e & uh 1 e & uh 1 e & uh 1 e & uh
1-2

To get your lefthand to make that fast of a move takes a lot of practice. If you work on these moves without worrying about picking the strings, then they will become second nature to your hands. After you've worked on them separately, you can then put them together. Practice this one fret slide all the way up and down your fretboard until your arm feels like it is going to fall off. If you get tired in your hands or forearm, stop and move on to a right hand exercise. Remember your trying to build up stamina for playing steel guitar.

This movement is one of the most important moves you can learn to make. I've devoted an entire page to this move and hopefully you'll start getting the full benefits of this exercise in your playing in a few days. Below we have some alternate ways to do this exercise.

1-3 3-5 5-7 7-9 9-11 11-13 13-15 15-17 17-19 19-21 21-23 23-21 21-19 19-17 17-15
15-13 13-11 11-9 9-7 7-5 5-3 3-1 (odd frets) Us even frets also.

1-4 4-7 7-11 11-15 15-19 19-23 23-19 19-15 15-11 11-7 7-4 4-1 (every third fret)
2-5 5-8 8-12 12-16 16-20 20-24 24-20 20-16 16-12 12-8 8-5 5-2
3-6 6-9 9-13 13-17 17-21 21-25 25-21 21-17 17-13 13-9 9-6 6-3

PUMPING STEEL

We've worked on both hands that deal with the top of the guitar, and now we have to move down below to those pedals. The left foot and ankle are responsible for pushing the pedals down. One thing that you should note is that they spring back up without any assistance. What's hard is lifting your foot off of the pedals so they can come back up. Gravity helps you press them down. The strength of your ankle is extremely important to playing smooth steel guitar. You need to train your ankle just like you did your hands.

Leftfoot #1

On any two adjacent pedals you need to push them down and lift your foot off of them. Simple enough, except you should do this one slow. If you watch slow motion on TV then you want to duplicate that movement playing your pedals. This exercise, when combined with the ankle weights that you should be wearing, will help develop that control you're looking for. The best way to benefit from this is to start slowly pushing your pedals up and down and gradually increase your speed until you're going as fast as you can. Then, you can slow back down to the slow motion speed. What you are doing is pushing your pedals on and off. It can be any two adjacent ones and your left foot has half of it on one pedal and the other half on the other pedal. Concentrate on the upward movement. That's the one that goes against gravity. If you have a stiff pedal action, then you'll have to work harder to push them down. As you work on this for a week every day, then you'll start to see the benefits that working out on your steel can bring to your playing. You'll be able to play licks that you never thought possible. What will really astound you is when you play licks that you've never would normally. Off top of your head you'll just play a new lick without even thinking. It's easier to do this when your hands and feet are in condition to play them.

Leftfoot #2

This is like the first one except you push up and down on one pedal only. You can push on the outside part of your foot first. Off the pedal and then back down on it. Do this about a hundred times. Be sure not to touch the other pedal as you push the outside pedal. Same as above, start out in a slow motion and gradually speed up and slow back down.

Leftfoot #3

Now you do the opposite of #2. The inside of your foot should push the inside pedal up and down. Repeat 100 times. Same as the other two exercises, you want to be in complete control of your foot at all times. When you bring your foot off the pedal, don't raise it too high from the pedals. If movement is music, then too much movement can be a waste of time. Move just enough for your foot to clear the pedals. Work hard.

Leftfoot #4

This one starts with both pedals pushed down. This works on the ankle rock. You need to work on this a lot. The ankle can rock two ways. You can take the outside of your foot off the pedal and still leave the inside of your foot on the other pedal, or you can rock off the inside pedal, leaving the outside pedal pushed down. This should be done in slow motion and increased at a gradual pace. REMEMBER work on lifting the foot off the pedals.

Leftfoot #5

This should be easy. You've worked on rocking your foot off the outside pedal, now you need to work the opposite move. You rock off the inside pedal and leave the outside pedal down. The hardest move is coming off of the pedal against gravity. On this move make sure you get your foot all the way off of the inside pedal. This is a hard move to make, because its all up to your ankle. As you get more strength in your ankle, your playing will start to smooth out.

Leftfoot #6

This is very difficult move to make. Start with your outside pedal down and rock off of that and press your inside pedal down. Your ankle has to move smoothly to do this one properly. After you've rocked to the inside pedal, do the opposite movement. That is, rock off the inside pedal to the outside pedal. Your ankle is making a full rotation on the pedals. This is good stretching your ankle and can be used for a lot of different licks.

Leftfoot #7

Follow this pattern. Foot over two adjacent pedals, push the outside pedal down all by itself. Then from there rock down on the inside pedal. You should have both pedals down now. The next move is to rock off the outside pedal to only the inside pedal. The last move is to lift off the inside pedal. Graphically we can show this move like this.



1. no pedals
2. outside pedal only
3. both adjacent pedals
4. rock off outside, inside only
5. lift off inside pedal

Leftfoot #8

Now we can work on the opposite of number 7. I'll show it with graphics to make it easier to follow.



1. no pedals
2. inside pedal only
3. rock on to outside pedal
4. rock off of inside pedal, outside pedal only
5. lift off outside pedal

The roking of the ankle on and off pedals is crucial to being a good steel guitarist. Make up some more ankle moves that you can practice with the weights on. You have to be patient and keep practicing. Don't let the soreness of your muscles get you down. It will go away eventually. Good luck.

TECHNIQUE BUILDER NO. 4



MY APPROACH

BY
JOE WRIGHT
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This book continues our study of movement and how it applies to the pedal steel guitar. The only way to learn to play good steel, is to spend hours behind it working on the things that are needed to increase your proficiency. Technique Builder No. 4, starts to put together your right hand, left hand, pedals and knee levers. They are put together to show you some of the possible moves that you'll need to make to play those hot licks you've been looking for in your playing. When you separate the different factors that combine together to make up licks, it gives you the opportunity to fine tune each of these aspects before you try to put them together.

When things are analyzed in this method, you can dig in to what is weak in your playing and bring it up to the level of the rest of your playing. If you've worked through all of the technique builders, then you should have the stamina to play the following exercises. Approach each move and combination of movement as a potential lick somewhere along the line. These exercises will give you licks, if you use them as parts of licks. Remember, licks are groups of small movements that are combined together. If you think of them from the physical standpoint, then this becomes much easier to grasp. Don't let the musical aspect come into play yet. Wait until you can make those difficult moves and combinations of moves, before you try to play musical lines on your steel. When you try to play a lick by ear, you are probably confusing your limbs, because they have never made the moves before.

If you've never ran before, then it seems like running for the first time would be extremely difficult. But, if you worked on the things that you need to do to run before hand, then your chances of running will be greatly enhanced. All of these exercises, if done properly, will keep you at your guitar for hours. That's is what makes the great players great. They spend time at their guitars and that time is spent playing steel.

So, to help yourself reach a higher plateau of playing in a shorter period of time, you can use these exercises as the building blocks to better playing. Once your hands learn the movements that you'll need to play steel, then the musical part we'll be that much easier. No longer will your ear hear a sound that your hands can't duplicate. You'll soon be playing licks you never even thought of. Start to look at the physical aspect of playing.

If you have a steel and no one to play it, then its a pretty useless instrument. Once a human sets down to play it, he has to use his muscles. The best way to train those muscles is by doing things that relate directly to playing steel. My exercises do just that.

MY APPROACH

To continue our study of pedal steel playing techniques, we will now work with the forward/backward rolls and add them to the lefthand moves. There are some great licks waiting for you when you've mastered these moves.

□	□	□	2	□
□	□	1	□	1
T	□	□	□	□

1-2 2 2 2
2-1 1 1 1

□	□	□	2	□
□	1	□	□	1
T	□	□	□	□

1 1-2 2 2
2 2-1 1 1

□	□	2	□	□
□	1	□	□	1
T	□	□	□	□

1 1 1-2 2
2 2 2-1 1

2	□	□	□	□
□	□	1	□	1
□	□	□	T	□

1-2 2 2 2
2-1 1 1 1

2	□	□	□	□
□	1	□	□	1
□	□	□	T	□

1 1-2 2 2
2 2-1 1 1

2	□	□	□	□
□	1	□	□	1
□	□	T	□	□

1 1 1-2 2
2 2 2-1 1

□	□	2	□	□
1	□	□	1	□
□	□	□	□	T

1-2 2 2 2
2-1 1 1 1

□	2	□	□	□
1	□	□	1	□
□	□	□	□	T

1 1-2 2 2
2 2-1 1 1

□	2	□	□	□
1	□	1	□	□
□	□	□	□	T

1 1 1-2 2
2 2 2-1 1

□	□	□	□	2
1	□	□	1	□
□	□	T	□	□

1 1-2 2 2
2 2-1 1 1

□	□	□	□	2
1	□	□	1	□
□	T	□	□	□

1 1-2 2 2
2 2-1 1 1

□	□	□	2	□
1	□	1	□	□
□	T	□	□	□

1 1 1 1-2
2 2 2 2-1

□	2	□	□	□
1	□	1	□	□
□	□	□	T	□

1 1 1 1-2
2 2 2 2-1

□	□	□	□	2
1	□	1	□	□
□	T	□	□	□

1 1 1-2 2
2 2 2-1 1

2	□	□	□	□
□	1	□	1	□
□	□	T	□	□

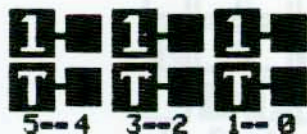
1 1 1 1-2
2 2 2 2-1

These exercises give you practice sliding off of each move of a forward/backward roll. Always do them slow at first and then speed them up as you get more proficient at them.

EMY APPROACH

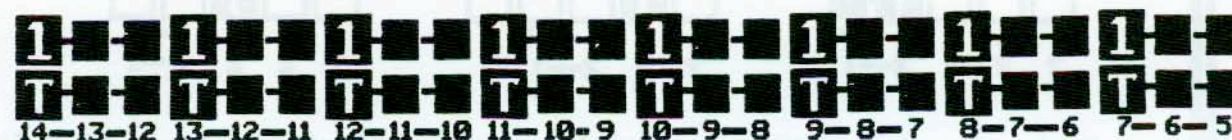
Here are some more left hand exercises. Do them slow and be sure to concentrate on being accurate. You can use one string or four or as written. The key is to learn the movements.

EX #1

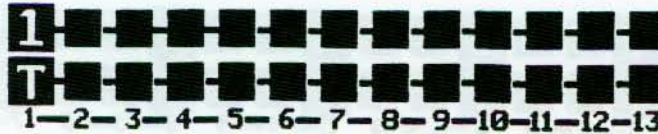


We go up and down the neck in two's and then we do it in groups of three. The next logical move would be groupings of four. We start those on the next page.

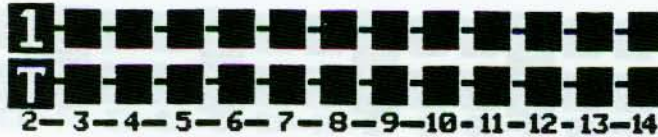
EX #2



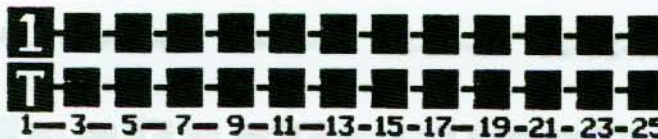
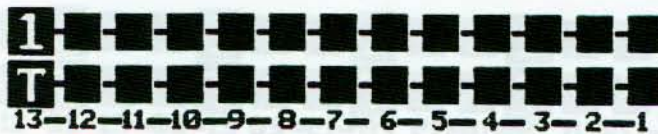
This next left hand exercise has you picking the strings once and then moving up the fretboard twelve frets. You should hear each of the twelve chromatic tones clearly.



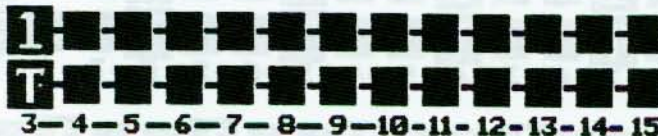
Keep downward pressure on the bar at all times. These exercises give your left hand a chance to develop smoothness.



I've given you a few of the possibilities and I want you to make up some more exercises. The left hand should get tired doing these properly, but keep working on them until you think you can go no farther.



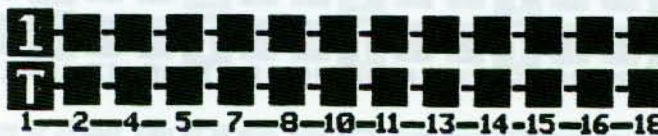
Remember to pick the strings only once and then let the left hand bring you all the notes. As they progress they will get a little more difficult to play. Be sure to start slow and work up to speed.



All of these moves can be used to make licks somewhere down the road.



To make up more moves, you can play the left hand numbers from right to left. This gives you the opposite movement.



Try to make up licks from these moves. They will start to come naturally as you get more strength in your left hand.



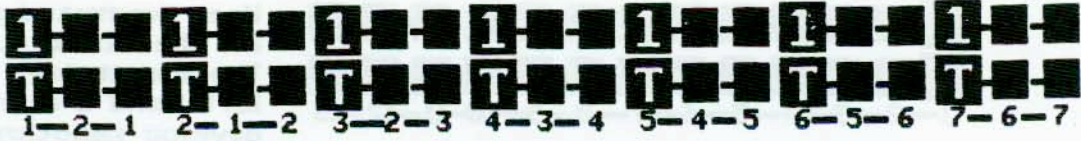
It doesn't matter what your right hand picks, you can make up any right hand movements.

MY APPROACH

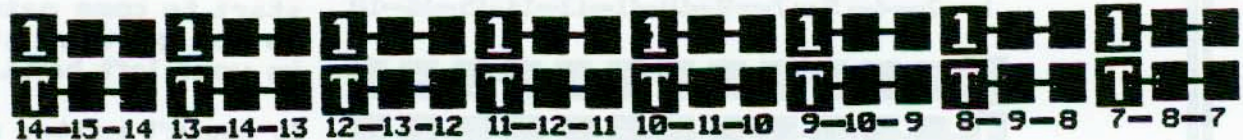
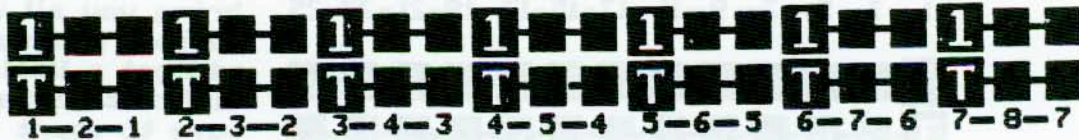
Here are some more left hand workouts. We need to train the left hand to make these difficult moves with ease.

Exercise #1 is shown going up the neck. Do the same moves back down the neck, to complete the exercise.

EX
#1



continue 24-23-24 23-22-23 22-21-22 21-20-21 20-19-20 19-18-19 to 2-1-2



CONTINUE 6-7-6 5-6-5 4-5-4 3-4-3 2-3-2 1-2-1

TECHNIQUE BUILDER NO. 4

MY APPROACH

Below we continue to mix up left and right hand movements. We can get some great licks by combining the two aspects.

S6- **2** **2** **2** **2**

S7- **1** **1** **1** **1**

S8- **T** **T** **T** **T**

1-2 2 2 2-3 3 3 3-4 4 4 4-5 5 5 continue up and down fretboard

S6- **2** **2** **2** **2**

S7- **1** **1** **1** **1**

S8- **T** **T** **T** **T**

1-2 2 2 2-3 3 3 3-4 4 4 continue up and down fretboard

S6- **2** **2** **2** **2**

S7- **1** **1** **1** **1**

S8- **T** **T** **T** **T**

1-2 2 2 2-3 3 3 3-4 4 4 continue up and down fretboard

These below are using the whole tone scale. Each string used is a whole step apart, and then we use the odd frets. This makes a whole tone scale naturally on the E-9th neck.

S6- **2** **2** **2** **2**

S7- **1** **1** **1** **1**

S8- **T** **T** **T** **T**

1-3 3 3 3-5 5 5 5-7 7 7 7-9 9 9

You can make up whole tone licks by using the 6,7,8, & 9th strings on an E-9th tuning. Now we can add picks and slides to these four strings and create as many new licks as we want.

S6- **2** **2** **2** **2**

S7- **1** **1** **1** **1**

S8- **T** **T** **T** **T**

1-3 3 3 3-5 5 5 5-7 7 7 7-9 9 9

S6- **2** **2** **2** **2**

S7- **1** **1** **1** **1**

S8- **T** **T** **T** **T**

1-5 5 5 5-3 3 3 3-7 7 7 7-5 5 5

MY APPROACH

We can add the alternating move to other finger rolls to make up some moves that can eventually bring us some great licks. We can also get tricky and use different alternating combinations.

#1

			2	2				2	2				2	2		
	1			T			1			T			1			T
T		T				T		T				T		T		

#2

			2	2				2	2				2	2		
1		1		T		1		1		T		1		1		T
	T					T						T				

#3

	1		2		2		1		2		2		1		2		2
T		T		T		T		T		T		T		T		T	

#4

			2	2				2	2				2	2		
1		1				1		1				1		1		
	T			T			T			T			T			T

#5

2		2				2		2				2		2			
			1		1				1		1				1		1
	T			T			T			T			T			T	

We can look at each of these as an alternating fingers and thumb. The only thing we do is divide it into groups of three. Play each of these moves with a straight feel and then with a swing feel. You'll see where you can take the basic alternate and expand it to new dimensions of speed. You should practice each of these across the strings, as well as, up and down the fretboard. The more you know, the more you can blow.

Taking the alternate in groups of three one step further, we can add some left hand movement to show you some licks to use.

S5	□	1	□	1	□	1	□	1	□	1	□	1	□	1	□	1		
S6	T	□	T	□	T	□	T	□	T	□	T	□	T	□	T	□		
FRET-	1	1	1	3	3	3	6	6	6	8	8	8	6	6	6	8	8	8

Above, we've taken two strings, and stayed within the key of C. You can play these as eighth notes or dotted eighth notes. Another way to play the above, is to start with the first finger. We show that below.

S5	1	□	1	□	1	□	1	□	1	□	1	□	1	□	1	□		
S6	□	T	□	T	□	T	□	T	□	T	□	T	□	T	□	T		
FRET-	1	1	1	3	3	3	6	6	6	8	8	8	6	6	6	8	8	8

It was so simple to play an entirely different lick. All we did was do a simple alteration of the fingers. Below I'll change the fret numbers and we'll have another new lick.

S5	1	□	1	□	1	□	1	□	1	□	1	□	1	□	1	□		
S6	□	T	□	T	□	T	□	T	□	T	□	T	□	T	□	T		
FRET-	8	8	8	6	6	6	3	3	3	1	1	1	3	3	3	8	8	8

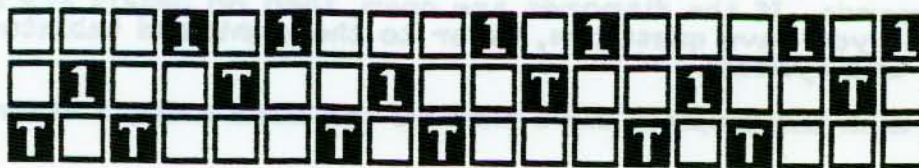
Well that was too easy. Now lets add some pedal moves. We'll use only the A & B pedals. The standard E-9th just like every guitar uses. Even if you have a universal, you have these pedals. I'll show them using a simple graphic. ♦♦ raises 5th +2 ♦♦ raises 6th +1 (half-steps)

S5	□	1	□	1	□	1	□	1	□	1	□	1	□	1	□	1		
S6	T	□	T	□	T	□	T	□	T	□	T	□	T	□	T	□		
FRET-	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8
PEDAL-	♦♦	♦♦	♦♦	♦♦	♦♦	♦♦	♦♦	♦♦	♦♦	♦♦	♦♦	♦♦	♦♦	♦♦	♦♦	♦♦	♦♦	♦♦

Each note should be picked cleanly. No pedal bends should be heard on this exercise. You can move around to different frets if you desire and create your own personal licks. The amount of imagination you have will decide how good of a steel guitarist you become. If your hands can make the moves, then the rest should be easy.

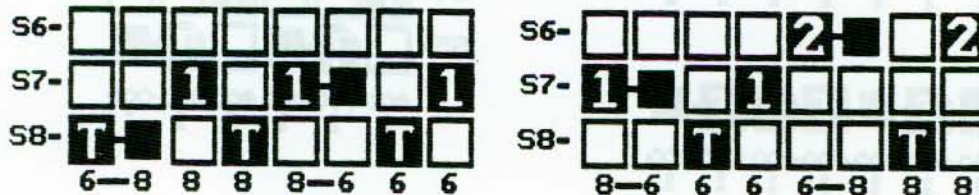
MY APPROACH

Practice the move below until your hand falls off. Do it at each fret up and down the fretboard.

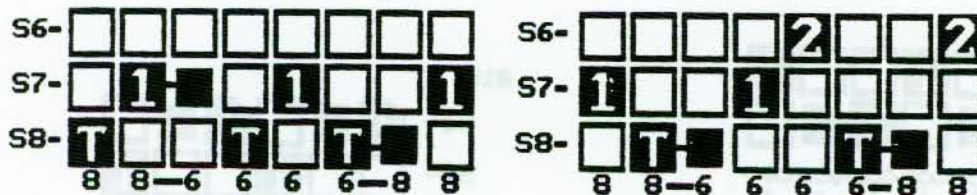


Once again we see our simple alternate. The only thing we have to work on for this, is the hand has to move to allow the first finger to play on the string above. It can be done, so start slow and gradually speed up. If it gets too difficult, then slow back down and build up again.

We can also add a slide move to these alternates and come up with an entirely new lick idea. The possibilities are endless.



The slide can be placed on any of the alternating fingers. Above we placed it on the first move. The slide gives us four notes, which can be used as eighth notes or sixteenth notes. Below I'll move the slide to the second move.




To make this movement work in its various groups, we must first learn the basic move. Working your thumb and first finger in an alternating motion, is the most natural move we can make. Of course, you can substitute the second or third finger for the first, but start out learning to use the first finger. To attain the level of control required, start out slowly and build your stamina and coordination. Try using different groups of numbers with the alternating fingers. We've done exercises dividing them by two and three, but you can also divide by five. This will give you an entirely different feel to your licks, while still being an alternating move. You can also learn to apply this move across the strings in many interesting variations. The only limits, are those of your own mind. The technique that you need to play licks are within these exercises. You need to train your hands to do them properly and then apply them musically.

This page will deal with only the 5th string and your first pedal. The pedal raises your fifth and tenth strings a full step. The actual notes are B to C#. With this exercise, we are not going to worry about the music, instead, we will concentrate on the left foot. The pedals will be represented with three diamonds. If the diamonds are open, then no pedals are being pushed down. If you have questions, refer to the righthand tablature page with notation and symbols.



We start with the simplest move that we can make using a string, pick, and a pedal.



#1
 S5- T T T T T
 PEDAL- 
 FRETS- 1 1 1 1 1 1 1
 pedal sound




#2
 S5- T T T T T
 PEDAL- 
 FRETS- 1 1 1 1 1 1 1




#3
 S5- T T T T T
 PEDAL- 
 FRETS- 1 1 1 1 1 1 1




#4
 S5- T T T T T
 PEDAL- 
 FRETS- 1 1 1 1 1 1 1




#5
 S4- 
 S5- T T T T T
 PEDAL- 
 FRETS- 1 1 1 1 1 1

#6
 S4- 
 S5- T T T T T
 PEDAL- 
 FRETS- 1 1 1 1 1 1

#7
 S4- 
 S5- 
 PEDAL- 

#8
 S4- 
 S5- 
 PEDAL- 

#9
 S5- 
 S6- 
 PEDAL- 

#10
 S5- 
 S6- 
 PEDAL- 

These will make you work on your left foot and your right hand. They have to work together to play licks, so we need to study all these little things that combine together to make up licks.

Working them each exercise at each fret fret up and down your guitar. Practice while you are concentrating on your ankle. The foot has to learn the proper moves the same as your hands.

MY APPROACH


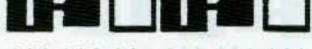

We've worked with string 5 and the first pedal, and now, we'll work on the sixth string and the second pedal. We are studying the possible moves that we can make. If we put these moves into our hands and feet, then we will have less frustration trying to put them to use playing songs and licks.




#1
 S6- 
 PEDAL- 
 FRETS- 1 1 1 1 1 1 1 1




#2
 S6- 
 PEDAL- 
 FRETS- 1 1 1 1 1 1 1 1




#3
 S6- 
 PEDAL- 
 FRETS- 1 1 1 1 1 1 1 1

#4
 S6- 
 PEDAL- 
 FRETS- 1 1 1 1 1 1 1 1




#5
 S5- 
 S6- 
 PEDAL- 
 FRETS- 1 1 1 1 1 1

#6
 S5- 
 S6- 
 PEDAL- 
 FRETS- 1 1 1 1 1 1

#7
 S5- 
 S6- 
 PEDAL- 
 FRETS- 1 1 1 1 1 1

#8
 S5- 
 S6- 
 PEDAL- 
 FRETS- 1 1 1 1 1 1

#9
 S6- 
 S7- 
 PEDAL- 
 FRETS- 1 1 1 1 1 1

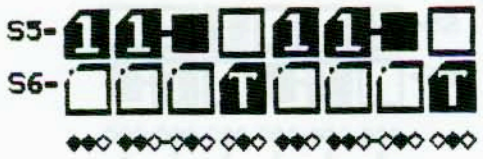
#10
 S6- 
 S7- 
 PEDAL- 
 FRETS- 1 1 1 1 1 1

Each numbered exercise, moves you through the simplest moves that can be made using the sixth string and the second pedal. As they progress, they add a string above and then you work with a string below. That gets you to

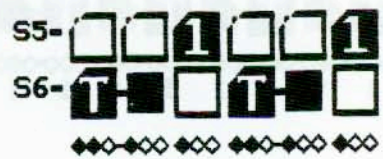
using two fingers and two strings and your pedal. One has you starting with the pedal up and then you start with the pedal in the down position. What we are doing is adding to each simple move another possibility. If you change direction and add another factor to each move, then eventually, you can determine what you can do with your steel. In another book, you can learn what the moves play musically. Then if you know your moves and you can see what they bring you musically, then you're playing steel guitar licks that are based on knowledge of the instrument and not on trial and error.

This page will start to work the first two pedals together. They are commonly called, the A & B pedals. If your guitar is set up in the Jimmy Day mode, then just learn to read the pedal graphics in the opposite direction. Think of the basic ankle moves and you will be doing the same moves, but they will bring you different things musically.

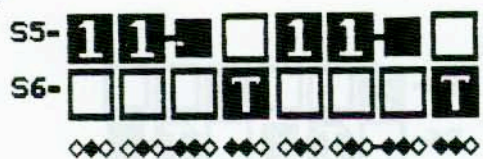
#1



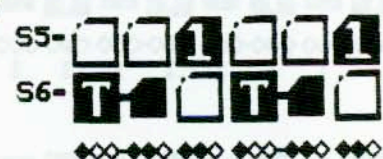
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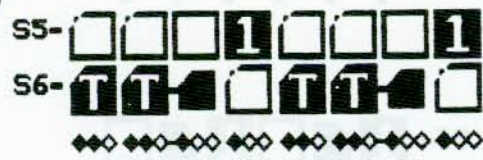
#2



#8



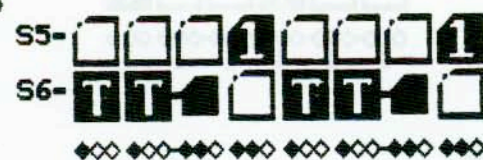
#3



#9



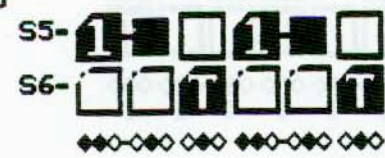
#4



#10



#5



#11



#6



#12



Practice each of the above at every fret on your guitar. Play them up and down your fretboard. Once again this gives you plenty of repetitions. You can also mix up the frets as you start to get smoother with the moves.

Practice using different rhythms.



This page continues working the A & B pedal.

S4-

S5-

S5-

S6-

S5-

S6-

S5-

S6-

S4-

S5-

S6-

S4-

S5-

S6-

S4-

S5-

S6-

S4-

S5-

S6-

S5-

S6-

S4-

S5-

S5-

S6-

S4-

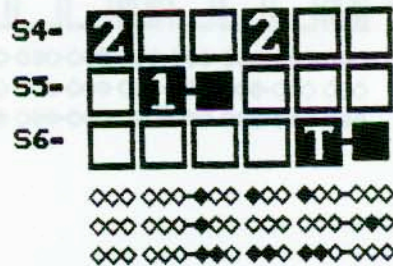
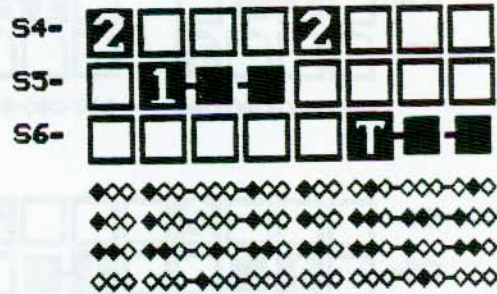
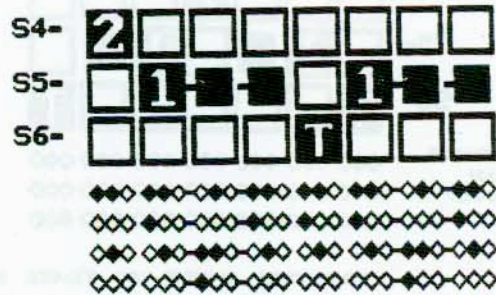
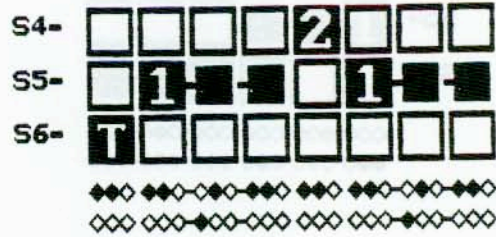
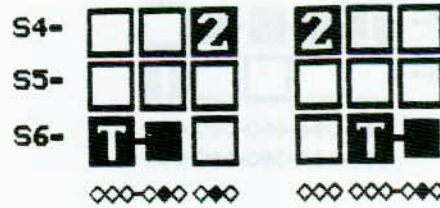
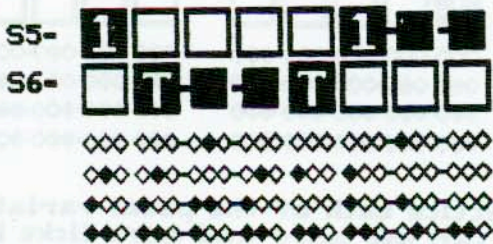
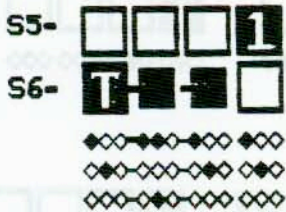
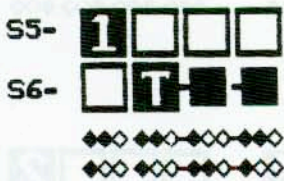
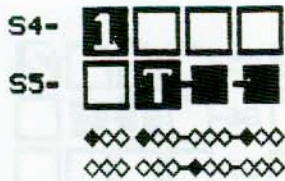
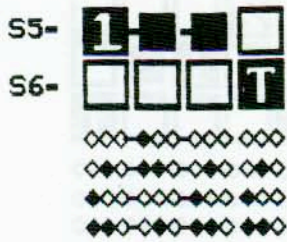
S5-

S5-

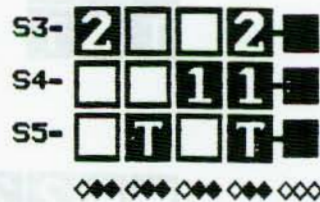
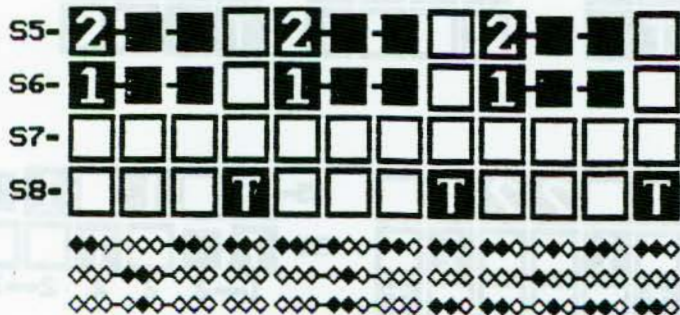
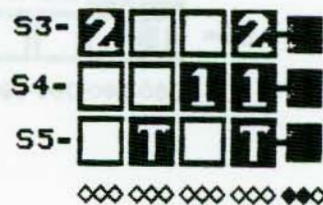
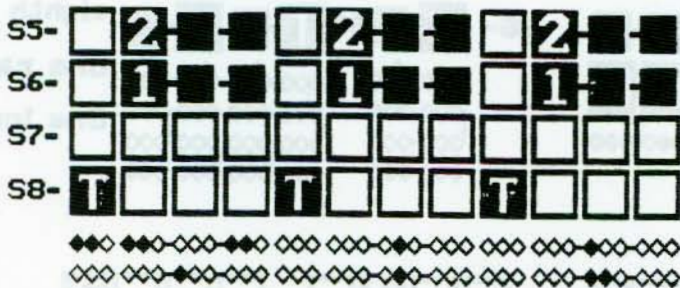
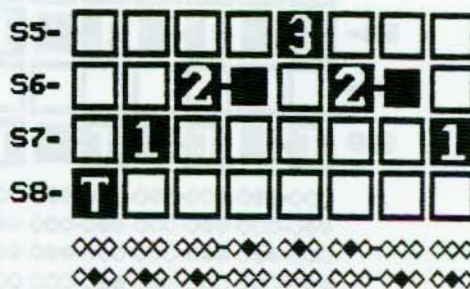
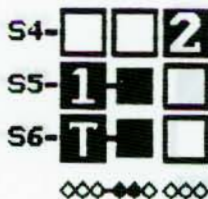
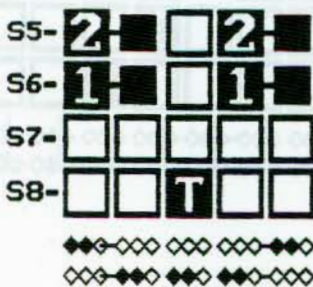
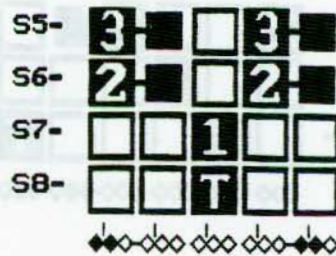
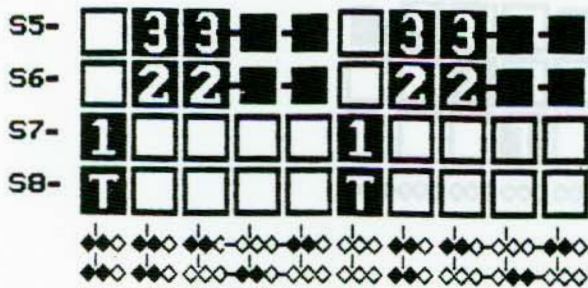
S6-

S5-

S6-



MY APPROACH



S3- **2** **2** **2** **2**

S4- **1** **1** **1** **1**

S5- **T** **T** **T** **T**

S6- **2** **2** **2** **2**

S7- **1** **1** **1** **1**

S8- **T** **T** **T** **T**

S9- **1** **1** **1** **1**

S10- **T** **T** **T** **T**

S5- **3** **3** **3** **3**

S6- **2** **2** **2** **2**

S7- **1** **1** **1** **1**

S8- **T** **T** **T** **T**

Knee lever movement practice. You can use the fourth or eighth strings.

S5- **1** **1** **1** **1**

S6- **T** **T** **T** **T**

S8- **T** **T** **T** **T**

One raises 4 & 8.
One lowers 4 & 8.

2 **2**

1 **1**

T **T**

2 **2**

1 **1**

T **T**

2 **2**

1 **1**

T **T**

2 **2**

1 **1**

T **T**

2 **2** **2** **2**

1 **1** **1** **1**

T **T** **T** **T**

S5- **1** **1** **1** **1**

S6- **T** **T** **T** **T**

1-2 2 2 2-3 3 3

MY APPROACH

The pedal steel's most interesting aspect, is the way we can get many different combinations of pedals and knee levers. The feet can push one of the pedals down, and at the same time, the legs can hit a knee lever. I try to study these moves just like I have the right hand and left hand moves. The movements that are required to play pedals and knee levers can be studied in an analytical method. You start with the simplest and add to that. I use graphic symbols to represent the pedals and knee levers. We will study these movements without worrying about what the function of the pedal or knee lever is. That is, we don't need to worry about which strings are raised or lowered by which pedal. We only want to worry about the movement of hitting the knee or pedals.

Most E-9th necks have the same standard pedal set-up. They have the three floor pedals and 4 or 5 knee levers. We have already worked on the floor pedals and how to better our feet at making the necessary moves, so now we will add the knee levers to this method of analyzation. We will work on a guitar with 3 pedals and 5 knee levers.

The knee levers are:

- LKL left knee moving left
- LKR left knee moving right
- RKL right knee moving left
- RKR right knee moving right
- LKV left knee moving vertical

We can use the following graphics to symbolize these pedals and knees.

- ◇◇◇ This represents the three floor pedals.
- ◆◇◇ First pedal is pushed down.
- ◇◆◇ Center floor pedal is pushed down.
- ◇◇◆ Third floor pedal is pushed down.
- ◆◆◇ First and second pedals are pushed down.
- ◆◇◆ Second and third floor pedals are pushed down.
- ◇◇◇^l Left Knee Left is pushed.
- ◇◇◇^r Left Knee Right is pushed.
- ◇◇◇^l Right Knee Left is pushed.
- ◇◇◇^r Right Knee Right is pushed.
- ◇◇◇^v Left Knee Vertical is pushed.

Those are my pedal symbols and what they represent. On the next page we'll continue to work on the movements that take place when you are play-
the steel guitar.

MY APPROACH

The following exercises will help you develop coordination between your floor pedals and knee levers. You will be using these moves when you start playing licks, but we need to look at them from the standpoint of movement.

- | | | | |
|--------------|----------------------|--------------|---------------------------|
| Exercise #1 | ○○○ ○○○ ○○○ | Exercise #15 | ○○○ ○○○ ○○○ ○○○ ○○○ |
| Exercise #2 | ○○○ ○○○ ○○○ | Exercise #16 | ○○○ ○○○ ○○○ ○○○ ○○○ |
| Exercise #3 | ○○○ ○○○ ○○○ | Exercise #17 | ○○○ ○○○ ○○○ |
| Exercise #4 | ○○○ ○○○ ○○○ | Exercise #18 | ○○○ ○○○ ○○○ ○○○ ○○○ |
| Exercise #5 | ○○○ ○○○ ○○○ | Exercise #19 | ○○○ ○○○ ○○○ |
| Exercise #6 | ○○○ ○○○ ○○○ | Exercise #20 | ○○○ ○○○ ○○○ |
| Exercise #7 | ○○○ ○○○ ○○○ | Exercise #21 | ○○○ ○○○ ○○○ ○○○ ○○○ |
| Exercise #8 | ○○○ ○○○ ○○○ | Exercise #22 | ○○○ ○○○ ○○○ ○○○ ○○○ |
| Exercise #9 | ○○○ ○○○ ○○○ ○○○ | Exercise #23 | ○○○ ○○○ ○○○ ○○○ ○○○ |
| Exercise #10 | ○○○ ○○○ ○○○ | Exercise #24 | ○○○ ○○○ ○○○ ○○○ ○○○ |
| Exercise #11 | ○○○ ○○○ ○○○ ○○○ ○○○ | Exercise #25 | ○○○ ○○○ ○○○ ○○○ ○○○ ○○○ |
| Exercise #12 | ○○○ ○○○ ○○○ ○○○ | Exercise #26 | ○○○ ○○○ ○○○ ○○○ ○○○ ○○○ |
| Exercise #13 | ○○○ ○○○ ○○○ ○○○ | Exercise #27 | ○○○ ○○○ ○○○ ○○○ ○○○ ○○○ |
| Exercise #14 | ○○○ ○○○ ○○○ ○○○ | Exercise #28 | ○○○ ○○○ ○○○ ○○○ ○○○ ○○○ |

That should give you an idea of what you need to practice. The combinations of pedals and knee levers can sometimes be an awkward move. When we take the time to work them out, it can make playing a lot easier on you.

On this page, we'll be working with the first and second pedal and the knee lever that raises the fourth and eighth strings. The exercise will be playing slides of the inversions, of the major triads. I use these exercises to help coordinate my left hand, right hand, feet and knees together. This is a good example of how we combine movements to play licks. Start these slow and work up to you own speeds.

#1 Key of F

S3- **2 2 2 2 2 2 2**
 S4- **1 1 1 1 1 1 1**
 S5- **T T T T T T T**

Pedals-
 Frets- 1 4 8 13 8 4 1

Pick each move and don't let the slide sound be heard. The left hand has to be extremely accurate when you don't hear the slide sound.

I'll use this to represent raising 4 & 8 a half step. If you have this move on a different knee lever, then transpose the movement. You have to learn to adapt tablature to your guitar.

#2 Key of F

S4- **2 2 2 2 2**
 S5- **1 1 1 1 1**
 S6- **T T T T T**

1-4-8-13-8-4-1

Sound continues with a slide or pedal.

Pick only at fret 1, F8, & F13. The slide sound should be heard all the way up and back. The lines are drawn between the frets to show you the slide is heard.

pedal sounds are heard.
 bar sound is heard.

#3 Key of F

S5- **2 2 2 2 2 2**
 S6- **1 1 1 1 1 1**
 S7- **□ □ □ □ □ □ □ □**
 S8- **T T T T T T T**

1-4 4-8 8-13 13-8 8-4 4-1

We moved to another group of strings and changed the when we pick the strings. We pick & slide, and then we pick again before we slide to the next inversion.

Mixing up the slides and picking patterns, is what makes up music and licks on the steel.

On the next page we'll do our last group of strings on the E-9th neck that bring us the natural inversions. If you feel up to it, you can add the third finger pick to each of the inversions.

As you do the slides, be certain to have pressure down on the bar. You want to press the bar into the strings. This is where you get your tone. Again, remember its the muscles that work the bar over the strings.

#4 Key of F

S6- **2 2 2 2 2 2 2**

S7- **□ □ □ □ □ □ □**

S8- **1 1 1 1 1 1 1**

S9- **□ □ □ □ □ □ □**

S10- **T T T T T T T**

1—4—8—13—8—4—1

Same pedal moves on different string group, and another change in the way its picked. I pick every new fret and let the sound of the of the pedal and slide be heard. This one has has to be played accurately.

#5 Key of F

S3- **2** ■ ■ ■ ■ ■ ■ ■

S4- **□ □ □ □ □ □ □**

S5- **1** ■ ■ ■ ■ ■ ■ ■

S6- **□ □ □ □ □ □ □**

S7- **□ □ □ □ □ □ □**

S8- **T** ■ ■ ■ ■ ■ ■ ■

1—4—8—13—8—4—1

This one picks the strings once and then lets the slide and pedals bring you the sounds. The left hand has to work hard to make this come out properly.

The grip is a wide one and is covered in the section on pickgrps in the book MY APPROACH to PEDAL STEEL GUITAR. This particular grip is utilized frequently in my playing. Make your right hand get used to it by playing it over and over. You should be able to play this wide grip with ease and without tripping over other strings to start it.

#6 Key of F

S4- **2** ■ **2** ■ **2** ■ **2** ■ ■ ■ ■

S5- **□ □ □ □ □ □ □**

S6- **1** ■ **1** ■ **1** ■ **1** ■ ■ ■ ■

S7- **□ □ □ □ □ □ □**

S8- **□ □ □ □ □ □ □**

S9- **□ □ □ □ □ □ □**

S10- **T** ■ **T** ■ **T** ■ **T** ■ ■ ■ ■

1—4 8—13 13—8 4—1

This shows us another wide grip that I use sometimes. It has all the tones of the major triad but opens them up more. I double pick at the 13th fret and then move back down to the first fret.

There are more ways to combine the pedals and slides to achieve sounds, but I'll leave those up to your own imagination. The basic ingredients have been shown and the rest is up to you to find them out.

We'll continue on the next page with the rest of the keys up and down the frets. We'll cover the entire fretboard just to show the possibilites. The different ways to apply them will be left for you.

MY APPROACH

We'll show all the different keys using the same moves and string group. This will make it easier to learn your fretboard. The purpose of this exercise is to teach your left hand to work the fretboard and at the same time be coordinated with your pedals and knees.

KEY OF F

S5-	2	2	2	2	2	2	2	2	2	2	2	2	2
S6-	1	1	1	1	1	1	1	1	1	1	1	1	1
S7-													
S8-	T	T	T	T	T	T	T	T	T	T	T	T	T
	◇◇◇	◇◇◇	◇◇◇	◇◇◇	◇◇◇	◇◇◇	◇◇◇	◇◇◇	◇◇◇	◇◇◇	◇◇◇	◇◇◇	◇◇◇
	1	4	8	13	16	20	25	28	16	13	8	4	1

KEY OF E

S5-	2	2	2	2	2	2	2	2	2	2	2	2	2
S6-	1	1	1	1	1	1	1	1	1	1	1	1	1
S7-													
S8-	T	T	T	T	T	T	T	T	T	T	T	T	T
	◇◇◇	◇◇◇	◇◇◇	◇◇◇	◇◇◇	◇◇◇	◇◇◇	◇◇◇	◇◇◇	◇◇◇	◇◇◇	◇◇◇	◇◇◇
	0	3	7	12	15	19	24	19	15	12	7	3	0

KEY OF F#

S5-	2	2	2	2	2	2	2	2	2	2	2	2	2
S6-	1	1	1	1	1	1	1	1	1	1	1	1	1
S7-													
S8-	T	T	T	T	T	T	T	T	T	T	T	T	T
	◇◇◇	◇◇◇	◇◇◇	◇◇◇	◇◇◇	◇◇◇	◇◇◇	◇◇◇	◇◇◇	◇◇◇	◇◇◇	◇◇◇	◇◇◇
	2	5	9	14	17	21	26	21	17	14	9	5	2

KEY OF G

S5-	2	2	2	2	2	2	2	2	2	2	2	2	2
S6-	1	1	1	1	1	1	1	1	1	1	1	1	1
S7-													
S8-	T	T	T	T	T	T	T	T	T	T	T	T	T
	◇◇◇	◇◇◇	◇◇◇	◇◇◇	◇◇◇	◇◇◇	◇◇◇	◇◇◇	◇◇◇	◇◇◇	◇◇◇	◇◇◇	◇◇◇
	3	6	10	15	18	22	18	15	10	6	3		

MY APPROACH

KEY OF C

S5- 222222222222
 S6- 111111111111
 S7- □□□□□□□□□□
 S8- TTTTTTTTTT

◆◆ ◆◆ ◆◆ ◆◆ ◆◆ ◆◆ ◆◆ ◆◆ ◆◆ ◆◆
 3 8 11 15 20 23 20 15 11 8 3

KEY OF C#

S5- 222222222222
 S6- 111111111111
 S7- □□□□□□□□□□
 S8- TTTTTTTTTT

◆◆ ◆◆ ◆◆ ◆◆ ◆◆ ◆◆ ◆◆ ◆◆ ◆◆ ◆◆
 0 4 9 12 16 21 24 21 16 12 9 4 0

KEY OF D

S5- 222222222222
 S6- 111111111111
 S7- □□□□□□□□□□
 S8- TTTTTTTTTT

◆◆ ◆◆ ◆◆ ◆◆ ◆◆ ◆◆ ◆◆ ◆◆ ◆◆ ◆◆
 1 5 10 13 17 22 25 22 17 13 10 5 1

KEY OF D#

S5- 222222222222
 S6- 111111111111
 S7- □□□□□□□□□□
 S8- TTTTTTTT

◆◆ ◆◆ ◆◆ ◆◆ ◆◆ ◆◆ ◆◆ ◆◆ ◆◆ ◆◆
 2 6 11 14 18 23 26 23 18 14 11 6 2

MY
APPROACH
TO
PEDAL STEEL GUITAR

WORKBOOK
#1



MY APPROACH

BY

JOE WRIGHT

(C)OPYRITE 1990

BASIC FIFTEEN

ON PAGE FIFTY-SEVEN OF *MY APPROACH TO PEDAL STEEL*, I HAVE THE CHAPTER ON THE BASIC FIFTEEN. THESE ARE BASED UPON USING FOUR PICKS. ONE THUMB AND THREE FINGER PICKS. THE BASIC FIFTEEN GIVES US A WAY TO BREAK DOWN EACH MOVEMENT INTO ITS SMALLEST ACTION. THE DOTTED LINES REPRESENT THE STRINGS ACROSS.

THE PICKS ARE REPRESENTED AS FOLLOWS.

- 3 = THIRD FINGER
- 2 = SECOND FINGER
- 1 = FIRST FINGER
- T = THUMB

BELOW WE SEE THE BASIC FIFTEEN POSSIBILITIES OF RIGHT HAND MOVEMENT.

```

string 1 -----
string 2 -----
string 3 -----
string 4 -----
string 5 -----
string 6 -----
string 7 -----3-----3-----3--3-----3--3--3--3
string 8 -----2-----1-----2-----2-----2-----2--2--2
string 9 -----1-----1-----1--1-----1--1-----1--1
string10 ---T-----T--T--T-----T--T--T-----T
    
```

BASIC # 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

THE BASIC FIFTEEN ARE GROUPED IN THREE SECTIONS, DEPENDING ON THE NUMBER OF PICKS USED.

- GROUP I #1, #2 #3, & #4, ALL USE ONE PICK.
- GROUP II #5, #6, #7, #8, #9, & #10 ALL USE TWO PICKS.
- GROUP III #11, #12, #13, & #14, ALL USE THREE PICKS.
- GROUP IV #15, USES FOUR PICKS. BEGINS PICKGRIPS.

IF YOU PLAY A TWELVE STRING GUITAR, THEN THE MOVEMENT POSSIBILITIES WILL INCREASE ACCORDING TO THE NUMBER OF STRINGS. THIS BOOK CAN BE USED WITH ANY TUNING BECAUSE IT DEALS WITH THE MOVEMENT OF THE RIGHT HAND ONLY. **THE TUNING DOES NOT MATTER.** THE PICKING OF THE STRINGS IS THE SAME NO MATTER HOW MANY STRINGS YOU HAVE. WE ALL USE THE SAME TECHNIQUES. WE STUDY THE TUNING DIFFERENCE IN THE MUSIC THEORY SECTION.

IT TAKES GETTING USED TO, USING FOUR PICKS, BUT IF YOU'RE JUST STARTING IT WILL SOON BECOME NATURAL. WHEN USING THIS FOUR PICK SET-UP, I ALWAYS START WITH NUMBER FIFTEEN OF THE BASICS. THIS BASIC SHOWS ALL FOUR PICKS PLAYING AN ADJACENT STRING. IT IS STARTING ON STRING NUMBER TEN. BELOW WE SEE #15 IN ALL POSSIBLE POSITIONS ON A TEN STRING GUITAR.

```

string 1 -----3-
string 2 -----3--2- THE PICK GRIP'S THREE DIGIT
string 3 -----3--2--1- NUMBER IS 000. THE FINGERS ARE
string 4 -----3--2--1--T- ALL ON ADJACENT STRINGS.
string 5 -----3--2--1--T-----
string 6 -----3--2--1--T-----
string 7 ---3--2--1--T-----
string 8 ---2--1--T-----
string 9 ---1--T-----
string10 ---T-----
PICK BASE# 10 9 8 7 6 5 4
    
```

THE ABOVE EXERCISE HAS YOU PLAYING #15 "ACROSS THE STRINGS". WE PICK ALL FOUR STRINGS IN UNISON, AS WE MOVE "ACROSS THE STRINGS".

1. **PICKBASE** IS WHICH STRING YOUR THUMB IS ON. IT CAN ALSO BE CALLED THE RIGHT HAND POSITION. BASIC MOVE #15 FOUND SEVEN PICKBASES AVAILABLE ON A TEN STRING GUITAR. A TWELVE STRING GUITAR WOULD HAVE TWO MORE POSSIBLE.
2. EACH PICK T, 1, 2, 3, ARE ON ADJACENT STRINGS. WE CAN REPRESENT #15 WITH A THREE DIGIT NUMBER BASED UPON THE NUMBER OF STRINGS BETWEEN EACH FINGER.

SECOND FINGER TO THIRD FINGER = 0
 FIRST FINGER TO SECOND FINGER = 0
 THUMB TO FIRST FINGER = 0

MOVE #15 HAS A PICKGRIP NUMBER OF 000.

WE WILL COVER ALL THE POSSIBLE PICKGRIPS IN A LATER SECTION. THE THING TO REMEMBER IS THAT EVERYTHING HAS A STARTING POINT FROM WHICH TO BUILD FROM. WE TRY TO RELATE THINGS TO MOVEMENT. STARTING WITH THE SIMPLEST AND PROGRESSING IN DEGREES OF DIFFICULTY.

NOW LETS MOVE TO THE MOST BASIC MOVE AND BUILD UP.

PLAY EACH OF THE FOLLOWING EXERCISES WITH THE BASIC FIFTEEN. THE RIGHT HAND DOES THE SAME THING ON EACH EXERCISE. THE DIFFERENCE IS THE STRINGS ARE CHANGING FOR EACH EXERCISE. YOU SHOULD PLAY EACH EXERCISE FROM LEFT TO RIGHT THIS GIVES YOUR RIGHT HAND AN EXCELLENT WORKOUT. PLAY #1, #2 #3 ETC. ANOTHER EXERCISE WOULD BE TO PLAY ALL OF THE EXERCISES RIGHT TO LEFT.

BASIC FIFTEEN EXERCISE #1.

```
string 7 -----3-----3-----3--3-----3--3--3--3
string 8 -----2-----1-----2-----2-----2--2--2--2
string 9 -----1-----1-----1--1-----1--1-----1--1
string10 ---T-----T--T--T-----T--T--T-----T
BASIC #      1  2  3  4   5  6  7  8  9 10   11 12 13 14 15
```

BASIC FIFTEEN EXERCISE #2

```
string 6 -----3-----3-----3--3-----3--3--3--3
string 7 -----2-----1-----2-----2-----2--2--2--2
string 8 -----1-----1-----1--1-----1--1-----1--1
string 9 ---T-----T--T--T-----T--T--T-----T
BASIC #      1  2  3  4   5  6  7  8  9 10   11 12 13 14 15
```

BASIC FIFTEEN EXERCISE #3.

```
string 5 -----3-----3-----3--3-----3--3--3--3
string 6 -----2-----1-----2-----2-----2--2--2--2
string 7 -----1-----1-----1--1-----1--1-----1--1
string 8 ---T-----T--T--T-----T--T--T-----T
BASIC #      1  2  3  4   5  6  7  8  9 10   11 12 13 14 15
```

BASIC FIFTEEN EXERCISE #4.

```
string 4 -----3-----3-----3--3-----3--3--3--3
string 5 -----2-----1-----2-----2-----2--2--2--2
string 6 -----1-----1-----1--1-----1--1-----1--1
string 7 ---T-----T--T--T-----T--T--T-----T
BASIC #      1  2  3  4   5  6  7  8  9 10   11 12 13 14 15
```


BASIC FIFTEEN EXERCISE #5.

string 3 -----3-----3-----3--3-----3--3--3--3
 string 4 -----2-----1-----2-----2-----2-----2--2--2--2
 string 5 -----1-----1-----1--1-----1--1-----1--1
 string 6 ---T-----T--T--T-----T--T--T-----T

BASIC # 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

BASIC FIFTEEN EXERCISE #6.

string 2 -----3-----3-----3--3-----3--3--3--3
 string 3 -----2-----1-----2-----2-----2-----2--2--2--2
 string 4 -----1-----1-----1--1-----1--1-----1--1
 string 5 ---T-----T--T--T-----T--T--T-----T

BASIC # 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

BASIC FIFTEEN EXERCISE #7.

string 1 -----3-----3-----3--3-----3--3--3--3
 string 2 -----2-----1-----2-----2-----2-----2--2--2--2
 string 3 -----1-----1-----1--1-----1--1-----1--1
 string 4 ---T-----T--T--T-----T--T--T-----T

BASIC # 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

THESE EXERCISES SHOW YOU HOW WE CAN SAVE PAPER BY USING ONLY THE STRINGS THAT WE PLAY ON. THE RIGHT HAND DOES THE SAME THING BUT WITH A DIFFERENT PICKBASE FOR EACH EXERCISE. A MOVEMENT STAYS THE SAME, BUT CHANGING STRINGS GIVES A DIFFERENT SOUND FOR EACH EXERCISE.

ALTERNATING

STARTING ON PAGE 58, WE START WITH THE SECTION ON ALTERNATING. AGAIN WE WORK WITH THE SMALLEST MOVES AND BUILD THEM TOGETHER. THE ALTERNATING EXAMPLES ON PAGE 58 ARE EACH NUMBERED. WE CAN REFER TO THESE NUMBERS TO HELP EXPLAIN ANY PARTICULAR EXERCISE. TO LEARN THE BASIC MOVE, WE USE ONLY FOUR STRINGS. PICKS SHOULD BE RESTING ON THE STRINGS READY TO PLAY. THE X'S MEAN TO PICK BLOCK.

EXERCISE #1.

EXERCISE #2.

```

string 5 (3)-----
string 6 (2)-----
string 7 (1)----1----1----1----1 -1----1----1----1----1----1----
string 8 (T)-T----T----T----T----T----T----T----T----T----T----T
    
```

EXERCISE #1, USES ALTERNATE 1 AND PLAYS IT ON S8 & S7. (T) MEANS TO PLACE PICKS UPON STRINGS BEFORE YOU START. EXERCISE #2 IS THE SAME EXCEPT WE START WITH THE FIRST FINGER. EACH MOVEMENT TAKES A DIFFERENT SET OF MUSCLES TO MAKE IT WORK. THEREFORE, WE PRACTICE STARTING WITH EACH FINGER. YOU CAN ALSO THINK OF THIS AS BASIC #1 & BASIC #2, ALTERNATED TOGETHER.

EXERCISE #3.

```

string 1 -----1-----
string 2 -----1--T--T--1-----
string 3 -----1--T-----T--1-----
string 4 -----1--T-----T--1-----
string 5 -----1--T-----T--1-----
string 6 -----1--T-----T-----T-
string 7 -----T-----
string 8 -----1-----CONTINUE
string 9 ----1--T-----ON---
string10 --T-----DOWN--
    
```

EXERCISE #3 SHOWS ALTERNATING ACROSS THE STRINGS. YOU SHOULD PRACTICE THIS AT EVERY FRET UP THE NECK FOR REPETITIONS. THIS ALSO GETS YOU USED TO PLAYING AT THE HIGHER FRETS WHICH ARE CLOSER TOGETHER. EXERCISE #3 IS TRICKY COMING BACK TOWARDS YOU ON THE STRINGS.

EXERCISE #4.

EXERCISE #5.

```

string 5 -----
string 6 ----2----2----2----2----2- 2----2----2----2----2---
string 7 -----
string 8 --T----T--T--T--T--T--T--T--T--T--T--T--T--T--
    
```

HERE WE ALTERNATE THE THUMB AND SECOND FINGER. WE PLAY THE OPPOSITE MOVE AND GET A NEW EXERCISE. THE FINGERS MUST LEARN TO START AND STOP IN EITHER DIRECTION. TOTAL HAND CONTROL.

EXERCISE #6.

```

string 1 -----2-----
string 2 -----2-----2-----
string 3 -----2-----T-----T-----2-----
string 4 -----2-----T-----T-----
string 5 -----2-----T-----T-----
string 6 -----2-----T-----
string 7 -----2-----T-----CONTINUE
string 8 ---2-----T-----ON
string 9 -----T-----DOWN
string10 -T-----
    
```

HERE WE SEE BASIC #1 AND BASIC #3 ALTERNATED TOGETHER ACROSS THE STRINGS. WE CAN SEE A PATTERN DEVELOPING WHEN ALTERNATING OUR FINGERS. WE ARE USING THE BASIC FIFTEEN, AND USING THEM AGAINST EACH OTHER TO ALTERNATE FINGERS. **MY APPROACH** STARTS WITH ALL FOUR PICKS ON THE STRINGS. EXAMPLE #1 SHOWS THE STARTING POSITION.

EXERCISE #7. FOR #7 PLAY EXERCISE #5 ACROSS THE STRINGS LIKE IN

EXAMPLE #1.

```

string 1 -----
string 2 -----
string 3 ----FINGERS ARE ON THE STRINGS READY TO PLAY.----
string 4 -----
string 5 ----THIS IS PICKBASE T10 --T = THUMB -----
string 6 -----
string 7 -3---X--X--X--X-----
string 8 -2---X--X--X--X-----
string 9 -1---X--1--X--1----X MEANS TO PICK BLOCK-----
string10 -T---T--X--T--X----SET YOUR PICK BACK ON THE STRING.
    
```

WITH OUR FINGERS READY TO PLAY, WE CAN TEACH EACH FINGER INDEPENDENCE. THIS STARTS BY FIRST DOING SIMPLE STROKES AND THEN ADVANCING INTO THE MORE DIFFICULT ONES. USING THE BASIC FIFTEEN, WE HAVE A FOUNDATION TO BUILD ON. WITH GOOD BUILDING BLOCKS WE CAN PUT TOGETHER A MORE SOLID OVERALL STRUCTURE.

EXERCISE #8

```

string 4 -----
string 5 ----3-----3-----3----- --3-----3-----3-----3-----
string 6 -----
string 7 -----
string 8 --T-----T-----T-----T-- ---T-----T-----T-----T---
    
```

BASIC#1 & BASIC #4 ALTERNATED TOGETHER. DO THIS ONE REAL SLOW TO GET YOURSELF USED TO A PICK ON YOUR THIRD FINGER. ITS AWKWARD AT FIRST, BUT AFTER YOU GET USED TO IT, IT'S HARD TO LIVE WITHOUT.

EXERCISE #9

EXERCISE #10

```

string 1 -----
string 2 -----
string 3 -----
string 4 -----
string 5 -----
string 6 -----
string 7 ---3---3---3---3- --3---3---3---3---
string 8 -----
string 9 --1---1---1---1--- ----1---1---1---1---
string10 -----
    
```

BASIC #2 & BASIC #4 PLAYED WITH BOTH AS THE STARTING POINT. TO THINK OF THE DIFFERENCE OF EACH AS A STARTING POINT IS NOT ENOUGH. YOU HAVE TO ACTUALLY MAKE YOUR FINGERS SEE AND FEEL THE DIFFERENCE.

EXERCISE #11 & EXERCISE #12

```

string 1 -----3-----
string 2 -----3---3-----
string 3 -----3---1--1---3-----
string 4 -----3---1---1---3-----
string 5 -----3---1-----1---3-----
string 6 -----3---1-----1---3-----
string 7 -(3)---3---1-----1---3-----
string 8 -(2)---1-----1---3-----
string 9 -(1)-1-----1-----
string10 -(T)-----
starting position
    
```

EX#11 STARTS WITH (1)FIRST FINGER AND ALTERNATES AS YOU GO ACROSS THE STRINGS.

EX#12 PLAY THE EXERCISE FROM RIGHT TO LEFT AND YOU START WITH THE THIRD FINGER.

EXERCISE #13

EXERCISE #14

```

string 1 -----
string 2 -----
string 3 -----
string 4 -----
string 5 -----
string 6 -----(3)-----
string 7 -----(2)--2---2---2---2-----
string 8 -----(1)---1---1---1---1-----
string 9 -----(T)-----
string10 -----
    
```

EX#13 & EX#14 PUT TO USE YOUR INSIDE FINGERS. USING THESE TWO AS AN ALTERNATING WILL BRING YOU LOTS OF LICKS WHEN THEY GET STRENGTHENED.

EXERCISE #20

```

string 1 -----3-----
string 2 -----3--2--3-----
string 3 -----3--2-----2--3-----
string 4 -----3--2-----2--3-----
string 5 -----3--2-----2--3-----
string 6 -----3--2-----2--3-----
string 7 -(3)--3--2-----2--3--
string 8 -(2)--2-----2-----
string 9 -(1)-----
string10 -(T)-----

```

BASIC #3 & BASIC #4 ARE COVERED IN EXERCISES #17..#20.

I HOPE YOU START TO SEE THE POSSIBILITES GROWING IN FRONT OF YOUR EYES. WHAT WE'VE DONE IS FIRST LOOK AT EACH OF THE BASIC FIFTEEN AND PLAY THEM ACROSS THE STRINGS. IF YOU PRACTICED EACH, AT EVERY FRET, THEN YOUR LEFT HAND GOT A WORKOUT, TOO.

WE DIVIDED THE BASIC FIFTEEN INTO FOUR GROUPS, WITH EACH DEPENDING ON THE NUMBER OF FINGERS USED. AS WE STARTED TO ALTERNATE, WE USED GROUP I OF THE BASIC FIFTEEN. ON PAGE 58 OF MY APPROACH, I'VE NUMBERED THE GROUPS ACCORDING TO THE NUMBER OF PICKS USED. 1 THROUGH 12 ARE GROUP I, 13 THROUGH 36 ARE GROUP II. THE NEXT SECTION WILL CONTINUE ALTERNATING, BUT NOW WE WILL START WITH GROUP I & ALTERNATE THEM AGAINST GROUP II.

ALTERNATING GROUP I & GROUP II

EXERCISE #1

```

string 6 -----
string 7 - (3) -----
string 8 - (2) ----2----2----2----2- --2---2---2---2-----
string 9 - (1) ----1----1----1----1- --1---1---1---1-----
string10 - (T) --T---T---T---T---T--- --T---T---T---T-----
    
```

EXERCISE #2

EXERCISE #3

```

string 1 -----2-----
string 2 -----2---1---2-----
string 3 -----2---1---T---1---2-----
string 4 -----2---1---T---T---1---2-----
string 5 -----2---1---T-----T---1---2-----
string 6 -----2---1---T-----T---1---2-----
string 7 -----2---1---T-----T---1---2-----
string 8 ---2---1---T-----T---1-----
string 9 ---1---T-----T-----
string10 --T-----
    
```

EXERCISE #4

```

string 1 -----2-----
string 2 -----2---1---2-----
string 3 -----2---1---T---1---2-----
string 4 -----2---1---T---T---1---2-----
string 5 -----2---1---T-----T---1---2-----
string 6 -----2---1---T-----T---1---2-----
string 7 ---2---1---T-----T---1---2-----
string 8 -2---1---T-----T---1---2---
string 9 -1---T-----T---1---
string10 ---T-----T---
    
```

THE PREVIOUS EXERCISES, USE BASIC #1 & BASIC #8. ONCE AGAIN WE PRACTICE THEM ACROSS THE STRINGS, AS WELL AS, ALTERNATING THEM ON ADJACENT STRINGS. EXERCISE #1 & EXERCISE #2 CAN BE PRACTICED ON ANY THREE STRINGS. I SHOW THEM IN THE LOWEST POSITION. USE YOUR IMAGINATION.

EXERCISE #5

string 4	-----	(3)	--3---	3---	3---	3---	-----
string 5	(3)	---3---	3---	3---	3---	-----	
string 6	(2)	-----	(1)	--1---	1---	1---	-----
string 7	(1)	---1---	1---	1---	1---	(T)	---T---
string 8	(T)	-T---	T---	T---	T---	-----	

EXERCISE #6

EXERCISE #7

string 1	-----	-----	-----	-----	-----	-----	-----
string 2	-----	-----	-----	-----	-----	-----	-----
string 3	-----	-----	-----	-----	-----	-----	-----
string 4	-----	-----	-----	-----	-----	-----	-----
string 5	-----	-----	-----	-----	-----	-----	-----
string 6	-----	-----	-----	-----	-----	-----	-----
string 7	-----	-----	-----	-----	-----	-----	-----
string 8	-----	-----	-----	-----	-----	-----	-----
string 9	-----	-----	-----	-----	-----	-----	-----
string10	-----	-----	-----	-----	-----	-----	-----

EXERCISE #8

string 1	-----	-----	-----	-----	-----	-----	-----
string 2	-----	-----	-----	-----	-----	-----	-----
string 3	-----	-----	-----	-----	-----	-----	-----
string 4	-----	-----	-----	-----	-----	-----	-----
string 5	-----	-----	-----	-----	-----	-----	-----
string 6	-----	-----	-----	-----	-----	-----	-----
string 7	-----	-----	-----	-----	-----	-----	-----
string 8	-----	-----	-----	-----	-----	-----	-----
string 9	-----	-----	-----	-----	-----	-----	-----
string10	-----	-----	-----	-----	-----	-----	-----

EX#5 THROUGH EX#8 WORK WITH A DIFFICULT MOVEMENT. SLOW IT DOWN AND GET IT RIGHT. IT WILL BECOME VALUABLE AS WE START TO PUT THINGS TOGETHER.

EXERCISE #9

string 4 ----- (3) --3--3--3--3-----
 string 5 -(3) ---3---3---3---3----- (2) --2--2--2--2-----
 string 6 -(2) ---2---2---2---2----- (1) -----
 string 7 -(1) ----- (T) ---T---T---T---T-----
 string 8 -(T) --T---T---T---T-----

EXERCISE #10

EXERCISE #11

string 1 -----3-----
 string 2 -----3--2---3-----
 string 3 -----3--2-----2--3-----
 string 4 -----3--2-----T-----2--3-----
 string 5 -----3--2-----T-----T-----2--3-----
 string 6 -----3--2-----T-----T-----2--3-----
 string 7 --3--2-----T-----T-----2--3--
 string 8 --2-----T-----T-----2--3--
 string 9 --T-----T-----
 string10 -T-----T-----

EXERCISE #12

string 1 -----3-----
 string 2 -----3--2---3-----
 string 3 -----3--2-----2--3-----
 string 4 -----3--2-----T-----2--3-----
 string 5 -----3--2-----T-----T-----2--3-----
 string 6 -----3--2-----T-----T-----2--3-----
 string 7 -(3) --3--2-----T-----T-----2--3--
 string 8 -(2) --2-----T-----T-----2--
 string 9 -(1) -----T-----T-----
 string10 -(T) ---T-----T-----

EX#9 THROUGH EX#12 WORK WITH BASIC #1 & BASIC #10.

AS WE PROGRESS THROUGH THE REST OF GROUP I & GROUP II, WE START TO SEE HOW THE TECHNIQUES ARE GETTING HARDER. THE BEST WAY TO WORK ON THESE IS EXTREMELY SLOW. AS YOU DEVELOP COORDINATION, YOU CAN SPEED THINGS UP. THIS IS AN ON GOING PROCESS. DON'T BE FRUSTRATED. KEEP WORKING ON EVERYTHING. IF SOMETHING GETS TOO HARD, GO BACK TO SOMETHING THAT YOU'VE ALREADY DONE PROPERLY, THEN RETURN TO THE HARD PART AND WORK ON IT AGAIN.

EXERCISE #13

```

string 4 -----
string 5 - (3) ----- --2--2--2--2-----
string 6 - (2) --2--2--2--2----- --1--1--1--1-----
string 7 - (1) --1--1--1--1----- --T--T--T--T-----
string 8 - (T) --T--T--T--T-----

```

EXERCISE #14

EXERCISE #15

```

string 1 -----2-----
string 2 -----2-1-----2-----
string 3 -----2-1-----T-1-----2-----
string 4 -----2-1-----T-----T-1-----2-----
string 5 -----2-1-----T-----T-1-----2-----
string 6 -----2-1-----T-----T-1-----2-----
string 7 -----2-1-----T-----T-1-----
string 8 --2-1-----T-----T-1-----
string 9 --1-----T-----
string10 --T-----

```

EXERCISE #16

```

string 1 -----2-----
string 2 -----2-1-2-----
string 3 -----2-1-T-----1-2-----
string 4 -----2-1-T-----T-----1-2-----
string 5 -----2-1-T-----T-----1-2-----
string 6 -----2-1-T-----T-----1-2-----
string 7 --2-1-T-----T-----1-2-----
string 8 --2-1-T-----T-----1-2-----
string 9 --1-T-----T-----1-----
string10 --T-----T-----

```


EXERCISE #17

string 4 -----(3)--3---3---3---3---
 string 5 -(3)---3---3---3---3---(2)-----
 string 6 -(2)------(1)---1---1---1---1---
 string 7 -(1)-1---1---1---1---(T)--T---T---T---T---
 string 8 -(T)---T---T---T---T--------

EXERCISE #18

EXERCISE #19

string 1 -----3-----
 string 2 -----3-----3-----
 string 3 -----3---1-----3-----
 string 4 -----3---1---T-1-----3-----
 string 5 -----3---1---T-----T-1-----3-----
 string 6 -----3---1---T-----T-1-----3-----
 string 7 ---3---1---T-----T-1-----3---
 string 8 ---1---T-----T-1-----
 string 9 ---1---T-----T-1-----
 string10 ---T-----T---

EXERCISE #20

string 1 -----3-----
 string 2 -----3-----3-----
 string 3 -----3---1-----3-----
 string 4 -----3---1---T-1-----3-----
 string 5 -----3---1---T-----T-1-----3-----
 string 6 -----3---1---T-----T-1-----3-----
 string 7 ---3---1---T-----T-1-----3---
 string 8 ---1---T-----T-1-----
 string 9 ---1---T-----T-1-----
 string10 ---T-----T---

THE ABOVE USES BASIC #2 AND BASIC #7. THESE TRICKY ALTERNATES ARE MOST HELPFUL IN DEVELOPING TECHNIQUE. PRACTICE, PRACTICE, PRACTICE.

EXERCISE #21

string 4 ----- (3)--3---3---3---3---3-----
 string 5 - (3)---3---3---3---3----- (2)--2---2---2---2-----
 string 6 - (2)---2---2---2---2----- (1)---1---1---1---1-----
 string 7 - (1)-1---1---1---1----- (T)-----
 string 8 - (T)-----

EXERCISE #22

EXERCISE #23

string 1 -----3-----
 string 2 -----3---2---3-----
 string 3 -----3---2-1---2---3-----
 string 4 -----3---2-1-----1---2---3-----
 string 5 -----3---2-1-----1---2---3-----
 string 6 -----3---2-1-----1---2---3-----
 string 7 --3---2-1-----1---2---3-----
 string 8 --2-1-----1---2-----
 string 9 --1-----1-----
 string10 -----

EXERCISE #24

string 1 -----3-----
 string 2 -----3---2---3-----
 string 3 -----3---2---1-2---3-----
 string 4 -----3---2---1-----1-2---3-----
 string 5 -----3---2---1-----1-2---3-----
 string 6 -----3---2---1-----1-2---3-----
 string 7 --3---2---1-----1-2---3-----
 string 8 --2---1-----1-2-----
 string 9 --1-----1-----
 string10 -----

EXERCISE #25

EXERCISE #26

string 4 ----- (3) -----
 string 5 -(3) ----- (2) ---2---2---2---2---
 string 6 -(2) --2---2---2---2--- (1) --1---1---1---1---
 string 7 -(1) ---1---1---1---1--- (T) --T---T---T---T---
 string 8 -(T) ---T---T---T---T--- -----

EXERCISE #27

string 1 -----2-----
 string 2 -----2---1-2-----
 string 3 -----2---1---T---1-2-----
 string 4 -----2---1---T---T---1-2-----
 string 5 -----2---1---T-----T---1-2-----
 string 6 -----2---1---T-----T---1-2-----
 string 7 -----2---1---T-----T---1-2-----
 string 8 -2---1---T-----T---1-2-----
 string 9 --1---T-----T---1-----
 string10 --T-----T-----

EXERCISE #28

string 1 -----2-----
 string 2 -----2-1---2-----
 string 3 -----2-1---T---1---2-----
 string 4 -----2-1---T---T---1---2-----
 string 5 -----2-1---T-----T---1---2-----
 string 6 -----2-1---T-----T---1---2-----
 string 7 -----2-1---T-----T---1---2-----
 string 8 --2-1---T-----T---1---2-----
 string 9 -1---T-----T---1-----
 string10 -T-----T-----

EXERCISE #29

string 4 ----- (3) --3---3---3---3---
 string 5 -(3)----3---3---3---3--- -(2)---2---2---2---2---
 string 6 -(2)--2---2---2---2--- -(1)--1---1---1---1---
 string 7 -(1)----1---1---1---1--- -(T)-----
 string 8 -(T)-----

EXERCISE #30

EXERCISE #31

string 1 -----3-----
 string 2 -----3--2---3-----
 string 3 -----3-2---1-2---3-----
 string 4 -----3-2---1-----1-2---3-----
 string 5 -----3-2---1-----1-2---3-----
 string 6 -----3-2---1-----1-2---3-----
 string 7 ---3-2---1-----1-2---3-----
 string 8 -2-----1-----1-2-----
 string 9 --1-----1-----
 string10 -----

EXERCISE #32

string 1 -----3-----
 string 2 -----3---2-3-----
 string 3 -----3---2-1---2-3-----
 string 4 -----3---2-1---1---2-3-----
 string 5 -----3---2-1---1---2-3-----
 string 6 -----3---2-1---1---2-3-----
 string 7 --3---2-1-----1---2-3-----
 string 8 ---2-1-----1---2-----
 string 9 --1-----1-----
 string10 -----

EXERCISE #33

string 4 ----- (3) --3---3---3---3-----
 string 5 - (3) ---3---3---3---3--- (2) ---2---2---2---2---
 string 6 - (2) -2---2---2---2--- (1) -----
 string 7 - (1) ----- (T) --T---T---T---T---T---
 string 8 - (T) ---T---T---T---T---T-----

EXERCISE #34

EXERCISE #35

string 1 -----3-----
 string 2 -----3--2---3-----
 string 3 -----3-2-----2-3-----
 string 4 -----3-2-----T-----2-3-----
 string 5 -----3-2-----T-----T-----2-3-----
 string 6 -----3-2-----T-----T-----2-3-----
 string 7 ---3--2-----T-----T-----2-3---
 string 8 --2-----T-----T-----T-----2---
 string 9 ---T-----T-----T-----T-----
 string10 --T-----T-----T-----T-----

EXERCISE #36

string 1 -----3-----
 string 2 -----3-2---3-----
 string 3 -----3-2-----2-3-----
 string 4 -----3-2-----T-----2-3-----
 string 5 -----3-2-----T-----T-----2-3-----
 string 6 -----3-2-----T-----T-----2-3-----
 string 7 --3---2-----T-----T-----2-3---
 string 8 --2-----T-----T-----T-----2---
 string 9 ---T-----T-----T-----T-----
 string10 --T-----T-----T-----T-----

EXERCISE #37

EXERCISE #38

string 4 ----- (3)---3---3---3---3---
 string 5 -(3)-3---3---3---3--- (2)-2---2---2---2---
 string 6 -(2)---2---2---2---2--- (1)-1---1---1---1---
 string 7 -(1)---1---1---1---1--- (T)-----
 string 8 -(T)-----

EXERCISE #39

string 1 -----3-----
 string 2 -----3---2---3-----
 string 3 -----3---2---1---2---3-----
 string 4 -----3---2---1-----1---2---3-----
 string 5 -----3---2---1-----1---2---3-----
 string 6 -----3---2---1-----1---2---3-----
 string 7 -3-----2---1-----1---2---3-----
 string 8 --2---1-----1-----1---2---
 string 9 --1-----1-----1-----
 string10 -----

EXERCISE #40

string 1 -----3-----
 string 2 -----3---2---3-----
 string 3 -----3---2---1---2---3-----
 string 4 -----3---2---1-----1---2---3-----
 string 5 -----3---2---1-----1---2---3-----
 string 6 -----3---2---1-----1---2---3-----
 string 7 ---3---2---1-----1---2---3-----
 string 8 --2---1-----1-----1---2---
 string 9 --1-----1-----1-----
 string10 -----

EXERCISE #41

string 4 ----- (3) ---3---3---3---3---3--
string 5 - (3) --3---3---3---3---3--- (2) --2---2---2---2---2--
string 6 - (2) ---2---2---2---2---2- (1) -----
string 7 - (1) ----- (T) --T---T---T---T---T---
string 8 - (T) ---T---T---T---T---T- -----

EXERCISE #42

EXERCISE #43

string 1 -----3-----
string 2 -----3---2---3-----
string 3 -----3---2---2---3-----
string 4 -----3---2---T---2---3-----
string 5 -----3---2---T---T---2---3-----
string 6 -----3---2---T---T---2---3-----
string 7 --3---2---T---T---2---3-----
string 8 ---2---T---T---T---2---3-----
string 9 ---T---T---T---T---T-----
string10 ---T-----T-----

EXERCISE #44

string 1 -----3-----
string 2 -----3--2---3-----
string 3 -----3-2---2---3-----
string 4 -----3-2---T---2---3-----
string 5 -----3-2---T---T---2---3-----
string 6 -----3-2---T---T---2---3-----
string 7 ---3-2---T---T---2---3-----
string 8 --2---T---T---T---2-----
string 9 ---T---T---T---T-----
string10 ---T-----T-----

EXERCISE #45

string 4 ----- (3)----3----3----3----3--
 string 5 -(3)--3----3----3----3--- -(2)-----
 string 6 -(2)----- -(1)--1---1---1---1---
 string 7 -(1)----1---1---1---1--- -(T)--T---T---T---T---
 string 8 -(T)----T---T---T---T---T-----

EXERCISE #46

EXERCISE #47

string 1 -----3-----
 string 2 -----3-----3-----
 string 3 -----3-----1-----3-----
 string 4 -----3-----1---T---1-----3-----
 string 5 -----3-----1---T---T---1-----3-----
 string 6 -----3-----1---T-----T---1-----3-----
 string 7 -3-----1---T-----T---1-----3-----
 string 8 -----1---T-----T---1-----
 string 9 --1---T-----T---1-----
 string10 --T-----T-----

EXERCISE #48

string 1 -----3-----
 string 2 -----3-----3-----
 string 3 -----3-----1-----3-----
 string 4 -----3-----1---T---1-----3-----
 string 5 -----3-----1---T---T---1-----3-----
 string 6 -----3-----1---T-----T---1-----3-----
 string 7 --3-----1---T-----T---1-----3-----
 string 8 -----1---T-----T---1-----
 string 9 --1---T-----T---1-----
 string10 --T-----T-----

NOW WE'VE LOOKED AT GROUP I & GROUP II ALTERNATED TOGETHER. TO CONTINUE YOUR PRACTICE, USE GROUP I & GROUP III. ALSO, USE GROUP II & GROUP III. YOU CAN ALSO MIX THEM UP TO MAKE UP YOUR OWN EXERCISES. THE KEY IS TRAINING YOUR FINGERS TO DO WHAT YOU WANT THEM TO, WHEN YOU WANT THEM TO.

ALTERNATING PART 2

ON PAGE 60 OF MY APPROACH TO PEDAL STEEL, WE FIND A SECTION THAT DEALS WITH TWELVE BASIC ALTERNATING MOVES. WE USE LETTERS A THROUGH L TO GIVE THEM A DESIGNATED NAME. THE REST OF THE PAGE SHOWS US COMBINING A & B, THEN B & A, AND WE CONTINUE TO ALTERNATE EVERYONE AGAINST THE OTHER. AS WE PROGRESS THEY GET MORE COMPLICATED. FOR THIS SECTION, I'LL USE JUST A FEW EXAMPLES OF HOW TO PRACTICE ACROSS THE STRINGS.

a & b

```

string 4 -----
string 5 -(3)-----
string 6 -(2)-----2-----2-----2-----2--
string 7 -(1)----1-----1-----1-----1-----
string 8 -(T)--T---T---T---T---T---T---T---T---T---
    
```

a & b ACROSS THE STRINGS.

```

string 1 -----
string 2 -----2--
string 3 -----2---1---
string 4 -----2---1---T---T---
string 5 -----2---1---T---T---
string 6 -----2---1---T---T---
string 7 -----2---1---T---T---
string 8 -----2---1---T---T---
string 9 ---1---T---T---
string10 --T---T---
    
```

```

string 1 -----
string 2 -----
string 3 -----2-----
string 4 ---1-----2-----
string 5 --T---T---1-----2-----
string 6 -----T---T---1-----2-----
string 7 -----T---T---1-----2-----
string 8 -----T---T---1-----2-----
string 9 -----T---T---1-----
string10 -----T---T---
    
```

PRACTICE THEM THE OPPOSITE WAY.

b & a

then b & a ACROSS THE STRINGS.

b & c

string 4 -----
 string 5 -(3)-----3-----3-----3-----3-----3-----
 string 6 -(2)----2-----2-----2-----2-----2-----
 string 7 -(1)-----
 string 8 -(T)--T--T--T--T--T--T--T--T--T--T--T--T--T--T--T--T--

NOW **b & c** ACROSS THE STRINGS.

string 1 -----3-----
 string 2 ---2-----3-----
 string 3 -----2-----3-----
 string 4 -T--T-----2-----3-----
 string 5 -----T--T-----2-----3-----
 string 6 -----T--T-----2-----3-----
 string 7 -----T--T-----2-----3-----
 string 8 -----T--T-----2-----
 string 9 -----T--T-----
 string10 -----T--T-----

string 1 -----3-----
 string 2 -----3-----2-----
 string 3 -----3-----2-----
 string 4 -----3-----2-----T--T-----
 string 5 -----3-----2-----T--T-----
 string 6 -----3-----2-----T--T-----
 string 7 ---2-----T--T-----
 string 8 -----T--T-----
 string 9 -T--T-----
 string10 -----

OPPOSITE DIRECTION **c & b.**

c & b ACROSS THE STRINGS.

d & e

```

string 4 -----
string 5 -(3) -----
string 6 -(2) ---2-----2-----2-----2-----
string 7 -(1) --1--1---1--1---1--1---1--1---1--1---
string 8 -(T) -----T-----T-----T-----T-----
    
```

d & e ACROSS THE STRINGS.

```

string 1 -----
string 2 ----2-----
string 3 --1--1-----2-----
string 4 -----T-1--1-----2-----
string 5 -----T-1--1-----2-----
string 6 -----T-1--1-----2-----
string 7 -----T-1--1-----2-----
string 8 -----T-1--1-----
string 9 -----T-----
string10 -----
    
```

```

string 1 -----
string 2 -----
string 3 -----2-----
string 4 -----2-----1--1---
string 5 -----2-----1--1-----T-----
string 6 -----2-----1--1-----T-----
string 7 -(3) -----2-----1--1-----T-----
string 8 -(2) ---2-----1--1-----T-----
string 9 -(1) --1--1-----T-----
string10 -(T) -----T-----
    
```

OPPOSITE DIRECTION PRACTICE e & d

e & d ACROSS THE STRINGS.

TO CONTINUE YOUR PRACTICE, USE THE PART 2 ALTERNATES. FIRST GET USED TO THE MOVEMENT THAT IS REQUIRED USING FOUR ADJACENT STRINGS.

THEN YOU CAN PRACTICE THE MOVE ACROSS THE STRINGS. THEY CONTINUE UP UNTIL PAGE 64 IN **MY APPROACH**. THE GENERAL IDEA IS TO LEARN THE MOVE AND THEN WORK IT ACROSS THE STRINGS. FOR PRACTICE IDEAS PRACTICE EVERYTHING AT ALL THE FRETS ON YOUR GUITAR. THIS GIVES THE LEFT HAND A WORKOUT ON EACH FRET AND TEACHES IT COORDINATION WITH THE RIGHT HAND. THE TWO MUST LEARN TO WORK IN TANDEM. THE SIMPLE MOVES DONE TOGETHER AT EACH FRET GIVES YOU THE NEEDED REPETITIONS TO HELP YOU GAIN STAMINA.

HERE ARE SOME INTERESTING ALTERNATES THAT I USE TO PLAY LICKS.

string 6 -----
 string 7 -----3-----3-----3-----
 string 8 -----2-----2-----2-----2-----2-----
 string 9 -----1-----1-----1-----
 string10 --T--T--T--T--T--T--T--T--T--T--T--T--T--T--T--T--

string 1 -----3-----
 string 2 -----2-----2-----3-----
 string 3 -----1-----2-----2-----3-----
 string 4 --T--T--T--T--1-----2-----2-----
 string 5 -----T--T--T--T--1-----
 string 6 -----T--T--T--T-----
 string 7 -----
 string 8 -----
 string 9 -----
 string10 -----

string 1 -----
 string 2 -----
 string 3 -----
 string 4 -----3-----
 string 5 -----2-----2-----3-----
 string 6 --1-----2-----2-----3-----
 string 7 --T--T--T--T--1-----2-----2-----
 string 8 -----T--T--T--T--1-----
 string 9 -----T--T--T--T-----
 string10 -----

string 1 -----
 string 2 -----
 string 3 -----
 string 4 -----
 string 5 -----3-----
 string 6 -----3-----2-----2-----
 string 7 -----3-----2-----2-----1-----
 string 8 -----2-----2--1-----T--T--T--T-----
 string 9 --1-----T--T--T--T-----
 string10 --T--T--T--T-----

CONT


```

string 1 -----
string 2 -----3-----
string 3 -----3-----2-----2-----
string 4 -----3-----2-----2-----1-----
string 5 -----2-----2-----1-----T-----T-----T-----T-----
string 6 -----1-----T-----T-----T-----T-----
string 7 -T-----T-----T-----T-----
string 8 -----
string 9 -----
string10 -----

```

HERE IS ANOTHER INTERESTING ALTERNATE.

```

string 1 -----
string 2 -----
string 3 -----
string 4 -----
string 5 -----3-----
string 6 -----3-----2-----
string 7 -----3-----2-----1-----1-----
string 8 -----2-----1-----1-----1-----T-----T-----T-----T-----
string 9 -----1-----1-----T-----T-----T-----T-----
string10 -----T-----T-----T-----T-----

```

```

string 1 -----
string 2 -----3-----
string 3 -----3-----2-----
string 4 -----3-----2-----1-----1-----
string 5 -----2-----1-----1-----T-----T-----T-----T-----
string 6 -1-----1-----T-----T-----T-----T-----
string 7 -T-----T-----T-----T-----
string 8 -----
string 9 -----
string10 -----

```

```

string 1 -----3-----
string 2 -----2-----3-----
string 3 -1-----1-----2-----3-----
string 4 -T-----T-----T-----T-1-----1-----2-----
string 5 -----T-----T-----T-----T-1-----1-----
string 6 -----T-----T-----T-----T-----
string 7 -----
string 8 -----
string 9 -----
string10 -----

```

CONT.


```

string 1 -----
string 2 -----
string 3 -----
string 4 -----3-----
string 5 -----2-----3-----
string 6 -1-----1-----2-----3-----
string 7 ---T---T---T---T-1-----1-----2-----
3 string 8 -----T---T---T---T-1-----1-----2-----
- string 9 -----T---T---T---T-1-----1-----
- string10 -----T---T-----
T T
    
```

ANOTHER ALTERNATE THAT I USE.

```

string 1 -----
string 2 -----
string 3 -----
string 4 -----3-----
string 5 -----3-----2-----2-----
string 6 -----3-----2-----2-----1-----
string 7 ---3-----2-----2-----1-T---T---T---T-----
string 8 ---2-----2-----1-T---T---T---T-----
string 9 -----1-T---T---T---T-----
string10 -T---T---T---T-----
    
```

```

string 1 -----3-----
string 2 -----3-----2-----2-----3-----
string 3 -----3-----2-----2-----1-----2-----2-----
string 4 ---2-----2-----1-T---T---T---T-----1-----
string 5 -----1-T---T---T---T-----T---T---T---T-----
string 6 -T---T---T---T-----
string 7 -----
string 8 -----
string 9 -----
string10 -----
    
```

```

string 1 -----
string 2 -----
string 3 -----3-----
string 4 ---2-----2-----3-----
string 5 -----1-----2-----2-----3-----
string 6 -T---T---T---T-----1-----2-----2-----3-----
string 7 -----T---T---T---T-----1-----2-----2-----
string 8 -----T---T---T---T-----1-----
string 9 -----T---T---T---T-----
string10 -----
    
```

CONT.

string 1 -----
 string 2 -----
 string 3 -----
 string 4 -----
 string 5 -----
 string 6 -----
 string 7 -----3-----
 string 8 -----2-----2-----
 string 9 -----1-----
 string10 ---T---T---T---T---

ANOTHER ALTERNATE I USE.

string 1 -----3-----
 string 2 -----2-----3-----
 string 3 ---1-----1-----2-----3-----
 string 4 --T---T---T---T---1-----1-----2-----
 string 5 -----T---T---T---T---1-----1-----
 string 6 -----T---T---T---T-----
 string 7 -----
 string 8 -----
 string 9 -----
 string10 -----

string 1 -----
 string 2 -----
 string 3 -----
 string 4 -----3-----
 string 5 -----2-----3-----
 string 6 ---1-----1-----2-----3-----
 string 7 -T---T---T---T---1-----1-----2-----
 string 8 -----T---T---T---T---1-----1-----
 string 9 -----T---T---T---T-----
 string10 -----

string 1 -----
 string 2 -----
 string 3 -----
 string 4 -----
 string 5 -----3-----
 string 6 -----3-----2-----
 string 7 -----3-----2-----1-----1-----
 string 8 -----2-----1-----1-----T---T---T---T-----
 string 9 ---1-----1-----T---T---T---T-----
 string10 -T---T---T---T-----

CONT.


```

string 1 -----
string 2 -----3-----
string 3 -----3-----2-----
string 4 -----3-----2-----1-----1-----
string 5 -----2-----1-----1-----T-----T-----T-----T-----
string 6 --1-----1-----T-----T-----T-----T-----
string 7 T-----T-----T-----T-----
string 8 -----
string 9 -----
string10 -----
    
```

DOUBLE HITS

ON PAGE 64 OF MY APPROACH THERE'S A SECTION CALLED DOUBLE HITS. IN THIS WORKBOOK WE CAN EXPAND THEM A LITTLE AND SHOW SOME VARIATIONS.

```

string 4 -----
string 5 -----
string 6 -----
string 7 -----1-----1-----1-----1-----
string 8 --T-T-----T-T-----T-T-----T-T-----
    
```

NOW WE CAN PLAY THAT ACROSS THE STRINGS.

```

string 1 -----
string 2 -----1-----
string 3 -----1--T-T-----
string 4 -----1--T-T-----
string 5 -----1--T-T-----
string 6 -----1--T-T-----
string 7 -----1--T-T-----
string 8 -----1--T-T-----
string 9 -----1--T-T-----
string10 -T-T-----
    
```

CONT.


```

string 1 -----
string 2 ----1-----
string 3 -T-T-----1-----
string 4 -----T-T-----1-----
string 5 -----T-T-----1-----
string 6 -----T-T-----1-----
string 7 -----T-T-----1-----
string 8 -----T-T-----1-----
string 9 -----T-T-----1-----
string10 -----T-T-----

```

HERE'S ANOTHER ONE TO STUDY.

```

string 4 -----
string 5 -----
string 6 -----1-1-----1-1-----1-1-----
string 7 --1-1-----T-1-1-----T-1-1-----T-1-1-----
string 8 -----T-----T-----T-----T-----

```

NOW ACROSS THE STRINGS.

```

string 1 -1-1-----
string 2 ----T-1-1-----
string 3 -----T-1-1-----
string 4 -----T-1-1-----
string 5 -----T-1-1-----
string 6 -----T-1-1-----
string 7 -----T-1-1-----
string 8 -----T-1-1-----
string 9 -----T-----
string10 -----

```

```

string 1 -----1-1-----
string 2 -----1-1-----T-----
string 3 -----1-1-----T-----
string 4 -----1-1-----T-----
string 5 -----1-1-----T-----
string 6 -----1-1-----T-----
string 7 -----1-1-----T-----
string 8 -----1-1-----T-----
string 9 -1-1-----T-----
string10 -----T-----

```


WE NEED TO SEE THE DOUBLE HITS AS A VARIATION OF THE ALTERNATES.

```

string 4 -----
string 5 -----
string 6 ---2-2-2---2-2-2---2-2-2---2-2-2--
string 7 ---1-1-1---1-1-1---1-1-1---1-1-1--
string 8 --T-----T-----T-----T-----
    
```

AND, ACROSS THE STRINGS.

```

string 1 -----
string 2 -----
string 3 -----2-2-2--
string 4 -----2-2-2---1-1-1--
string 5 -----2-2-2---1-1-1--T-----
string 6 -----2-2-2---1-1-1--T-----
string 7 -----2-2-2---1-1-1--T-----
string 8 ---2-2-2---1-1-1--T-----
string 9 ---1-1-1--T-----
string10 -T-----
    
```

```

string 1 -----2-2-2-----
string 2 ---2-2-2---1-1-1---2-2-2-----
string 3 ---1-1-1--T-----1-1-1---2-2-2-----
string 4 -T-----T-----1-1-1---2-2-2-----
string 5 -----T-----1-1-1---2-2-2-----
string 6 -----T-----1-1-1---2-2-2---
string 7 -----T-----1-1-1---
string 8 -----T-----
string 9 -----
string10 -----
    
```

```

string 1 -----
string 2 -----
string 3 -----
string 4 -----
string 5 -----
string 6 -----
string 7 ---2-2-2-----
string 8 ---1-1-1---2-2-2---
string 9 -T-----1-1-1---
string10 -----T-----
    
```


THE BEST WORK IS TO REPEAT THE THUMB. A LOT OF COUNTRY LICKS COME FROM SLAPPING THE THUMB.

```

string 3 -3-----3-----3-----3-----
string 4 -----
string 5 -1-----
string 6 --T-T-T---T-T-T---T-T-T---T-T-T---
string 7 -----
    
```

ACROSS THE STRINGS.

```

string 1 --3-----
string 2 -----3-----
string 3 -----3-----
string 4 ---T-T-T-----3-----
string 5 -----T-T-T-----3-----
string 6 -----T-T-T-----3-----
string 7 -----T-T-T-----
string 8 -----T-T-T-----
string 9 -----T-T-T-----
string10 -----
    
```

```

string 1 -----3-----
string 2 -----3-----
string 3 -----3-----
string 4 -----3-----T-T-T---
string 5 -----3-----T-T-T---
string 6 -----3-----T-T-T---
string 7 -3-----T-T-T---
string 8 -----T-T-T---
string 9 -----T-T-T---
string10 --T-T-T-----
    
```


MORE DOUBLE HITS.

string 4 -----2-2-2-----
 string 5 -----2-2-2-----2-2-2-----
 string 6 -2-2-2-----T-----2-2-2-----
 string 7 -----T-----T-----
 string 8 -----T-----T-----

string 4 -----1-----
 string 5 -----1-----T--T-T-----
 string 6 ---1-----T--T-T-----
 string 7 --T--T-T-----1-----
 string 8 -----T--T-T-----

SOME OF THESE ARE TRICKY TO DO AT FIRST. STICK WITH THEM AND GRADUALLY YOU'LL BE PLAYING THEM AND USING THEM TO MAKE UP LICKS.

THEY CAN GET REAL TRICKY.

string 4 -----
 string 5 -----3-3-----
 string 6 -----2-2-----2-2-----2-2-2-----
 string 7 -----1-1-----1-1-1-----
 string 8 --T-T--T-T--T-T--T-T--T-T--T-T--T-T-T-

string 4 --3-----3-----3-----
 string 5 -----2-----
 string 6 -----1-----
 string 7 ---T-T-T---T-T-T---T-T-T---T-T-T---T-T-T-----
 string 8 -----

HERE'S A HARD ONE.

string 4 -----
 string 5 -----3-3-----3-3-----3-3-3-----3-3--3-3--
 string 6 --2-2-----2-2-----2-----2-----
 string 7 -----1-----1-----1-----1-----1-----
 string 8 -----


```

string 1 -----
string 2 -----
string 3 -----
string 4 -----
string 5 -----
string 6 -----
string 7 --1----1--1-1-----
string 8 -T--T-T--T-----1--1--1-1-----
string 9 -----T--T-T--T-----1--1--1-1--
string10 -----T--T-T--T-----

```

BLANK FOR WORK.

```

string 1 -----
string 2 -----
string 3 -----
string 4 -----
string 5 -----
string 6 -----
string 7 -----
string 8 -----
string 9 -----
string10 -----

```

BLANK FOR WORK.

```

string 1 -----
string 2 -----
string 3 -----
string 4 -----
string 5 -----
string 6 -----
string 7 -----
string 8 -----
string 9 -----
string10 -----

```

BLANK FOR WORK.

```

string 1 -----
string 2 -----
string 3 -----
string 4 -----
string 5 -----
string 6 -----
string 7 -----
string 8 -----
string 9 -----
string10 -----

```


FINGER ROLLS

ON PAGE 65 OF MY APPROACH TO PEDAL STEEL, STARTS A SECTION ON FINGER ROLLS. TO HELP CONTINUE THE STUDY OF FINGER ROLLS, I WANT TO SHOW YOU WHAT I CALL THE SIX BASIC ROLLS. TO STUDY THE ROLLS WE WILL USE THE THUMB, FIRST FINGER AND SECOND FINGER. THE SIX BASIC ARE DERIVED FROM THE TWO MOST BASIC ROLLS. THE FORWARD AND THE BACKWARD. THE EXAMPLES ARE SHOWN ON PARTIAL STRINGS FIRST AND THEN SHOWN ACROSS THE STRINGS.

(1) FORWARD ROLL

```

string 4 -----
string 5 -----
string 6 -----2-----2-----2-----2--
string 7 -----1-----1-----1-----1-----
string 8 --T-----T-----T-----T-----
    
```

(1) FORWARD ROLL ACROSS THE STRINGS.

```

string 1 -----
string 2 -----
string 3 -----2-----
string 4 -----2-----1-----
string 5 -----2-----1-----T-----
string 6 -----2-----1-----T-----
string 7 -----2-----1-----T-----
string 8 -----2-----1-----T-----
string 9 -----1-----T-----
string10 -T-----
    
```

```

string 1 -----2-----
string 2 -----2-----1-----2-----
string 3 -----1-----T-----1-----2-----
string 4 -T-----T-----1-----2-----
string 5 -----T-----1-----2-----
string 6 -----T-----1-----
string 7 -----T-----
string 8 -----
string 9 -----
string10 -----
    
```



```

string 1 -----
string 2 -----
string 3 -----
string 4 -----
string 5 -----
string 6 -----2-----
string 7 ---1-----2-----
string 8 -T-----1-----2--
string 9 -----T-----1-----
string10 -----T-----
    
```

ROLL #(1) STARTS WITH THE THUMB AND EACH FINGER FOLLOWS IN A NATURAL ORDER. LOOKING AT THE ROLL FROM A MOVEMENT STAND POINT, WE MUST LEARN TO PLAY THE SAME ROLL WITH A NEW STARTING POINT. FIRST IS THE THUMB START. NEXT WE LOOK AT THE SAME ROLL ONLY WE WILL START IT WITH THE FIRST FINGER. ALTHOUGH THIS MOVE MAY SEEM TO BE THE SAME AS THE OTHER, WHEN YOU DO IT ON STRINGS, THE SOUNDS COME OUT DIFFERENT.

(2) FORWARD ROLL FIRST FINGER START

```

string 4 -----
string 5 -----
string 6 --2-----2-----2-----2-----
string 7 -1-----1-----1-----1-----
string 8 ----T-----T-----T-----T--
    
```

(2) ACROSS THE STRINGS.

```

string 1 ----2-----
string 2 --1-----2-----
string 3 ----T-1-----2-----
string 4 -----T-1-----2-----
string 5 -----T-1-----2-----
string 6 -----T-1-----2-----
string 7 -----T-1-----2-----
string 8 -----T-1-----2-----
string 9 -----T-1-----
string10 -----T-----
    
```

CONT.


```

string 1 -----2-----
string 2 -----2---1-----
string 3 -----2---1---T-----
string 4 -----2---1---T-----
string 5 -----2---1---T-----
string 6 -----2---1---T-----
string 7 -----2---1---T-----
string 8 -----2---1---T-----
string 9 -----1---T-----
string10 -----T-----
    
```

ROLL # (2) ACROSS THE STRINGS STARTS AT THE TOP STRINGS AND WORKS DOWN, THEN BACK TO THE TOP. NOTICE HOW MUCH EASIER IT IS GOING UP THAN IT IS GOING BACK DOWN. REMEMBER TO PRACTICE EACH ROLL AT EVERY FRET.

(3) FORWARD ROLL SECOND FINGER START.

```

string 4 -----
string 5 -----
string 6 -2-----2-----2-----2-----
string 7 ---1-----1-----1-----1-----
string 8 ---T-----T-----T-----T-----
    
```

(3) ACROSS THE STRINGS.

```

string 1 -----2-----
string 2 -----2-----1-----
string 3 -----2-----1---T-----
string 4 -----2-----1---T-----
string 5 -----2-----1---T-----
string 6 -----2-----1---T-----
string 7 -----2-----1---T-----
string 8 -2-----1---T-----
string 9 -----1---T-----
string10 ---T-----
    
```

```

string 1 -----
string 2 -2-----
string 3 ---1---2-----
string 4 ---T-----1---2-----
string 5 -----T-----1---2-----
string 6 -----T-----1---2-----
string 7 -----T-----1---2-----
string 8 -----T-----1---2-----
string 9 -----T-----1-----
string10 -----T-----
    
```


WE'VE NOW SEEN HOW STARTING THE FORWARD ROLL ON A DIFFERENT FINGER BRINGS US ANOTHER ROLL. THE NEXT ROLL WE WILL LOOK AT IS THE BACKWARD ROLL. ONCE AGAIN THEY FORM A FAMILY, DEPENDING ON WHICH FINGER YOU START ON. THE FORWARD ROLLS WERE NUMBERED (1), (2), & (3). THE BACKWARD ROLLS WILL BE NUMBERED (4), (5), & (6).

(4) BACKWARD ROLL.

string 4 -----
 String 5 -(3)-----
 string 6 -(2)--2-----2-----2-----
 string 7 -(1)---1-----1-----1-----1-----
 string 8 -(T)-----T-----T-----T-----T-----

(4) ACROSS THE STRINGS.

string 1 -----2-----
 string 2 -----2-----1-----
 string 3 -----2-----1-----T-----
 string 4 -----2-----1-----T-----
 string 5 -----2-----1-----T-----
 string 6 -----2-----1-----T-----
 string 7 -----2-----1-----T-----
 string 8 -2-----1-----T-----
 string 9 ---1-----T-----
 string10 ----T-----

string 1 -----
 string 2 -2-----
 string 3 ---1---2-----
 string 4 ----T---1---2-----
 string 5 -----T---1---2-----
 string 6 -----T---1---2-----
 string 7 -----T---1---2-----
 string 8 -----T---1---2-----
 string 9 -----T---1-----
 string10 -----T-----

(5) BACKWARD ROLL FIRST FINGER START.

string 4 -----
 String 5 - (3) -----
 string 6 - (2) -----2-----2-----2-----2-----
 string 7 - (1) --1-----1-----1-----1-----
 string 8 - (T) ---T-----T-----T-----T-----

(5) ACROSS THE STRINGS.

string 1 -----2-----
 string 2 -----2--1-----
 string 3 -----2--1-----T-----
 string 4 -----2--1-----T-----
 string 5 -----2--1-----T-----
 string 6 -----2--1-----T-----
 string 7 -----2--1-----T-----
 string 8 -----2--1-----T-----
 string 9 --1-----T-----
 string10 ---T-----

string 1 -----
 string 2 -----2-----
 string 3 --1-----2-----
 string 4 ---T---1-----2-----
 string 5 -----T---1-----2-----
 string 6 -----T---1-----2-----
 string 7 -----T---1-----2-----
 string 8 -----T---1-----2-----
 string 9 -----T---1-----
 string10 -----T-----

(6) BACKWARD ROLL THUMB START.

string 4 -----
 String 5 - (3) -----
 string 6 - (2) -----2-----2-----2-----2-----
 string 7 - (1) -----1-----1-----1-----1-----
 string 8 - (T) ---T-----T-----T-----T-----

(6) ACROSS THE STRINGS.

string 1 -----2-----
 string 2 -----2-----1-----
 string 3 -----2-----1--T-----
 string 4 -----2-----1--T-----
 string 5 -----2-----1--T-----
 string 6 -----2-----1--T-----
 string 7 -----2-----1--T-----
 string 8 ---2-----1--T-----
 string 9 -----1--T-----
 string10 -T-----

string 1 -----
 string 2 ----2-----
 string 3 -----1---2-----
 string 4 --T-----1---2-----
 string 5 -----T-----1---2-----
 string 6 -----T-----1---2-----
 string 7 -----T-----1---2-----
 string 8 -----T-----1---2-----
 string 9 -----T-----1---
 string10 -----T-----

THERE IS ALL SIX BASIC ROLLS. A SIMPLE WAY TO LOOK AT THEM IS TWO FAMILIES. ONE IS THE FORWARD ROLL AND THE OTHER IS THE BACKWARD ROLL. LEARNING TO PLAY THEM STARTING ON EACH FINGER, GIVES YOU A TOTAL OF SIX. WHILE WORKING ON THE SIX ROLLS WE USED THE THUMB, FIRST FINGER, AND SECOND FINGER. THIS WAS DONE TO ILLUSTRATE THE ROLLS EASIER. YOU CAN USE ANY THREE PICKS TO PLAY THESE ROLLS. SUCH AS:

string 4 -----
 String 5 -----3-----3-----3-----
 string 6 -----2-----2-----
 string 7 --1-----1-----
 string 8 -----T-----T-----

USING THESE DIFFERENT COMBINATIONS WILL HELP YOU DEVELOP COORDINATION IN YOUR LEAST USED FINGERS. SOMETIMES I PRACTICE WITHOUT USING THE THUMB. THAT HELPS TO STRENGTHEN YOUR FINGERS. GO BACK TO THE ROLLS AND SUBSTITUTE THE DIFFERENT SETS OF THREE AND PLAY THE EXERCISES. REMEMBER TO GO SLOW AND PLAY THEM CLEANLY. DON'T BE IMPATIENT. IT TOOK ME YEARS TO DEVELOP THIS METHOD AND THAT CAME FROM HARD WORK AND A LOT OF QUESTIONS. THERE WAS NO ONE AROUND TO ANSWER THEM, SO I HAD TO FIGURE THEM OUT, AND THAT'S WHERE MY APPROACH TO PEDAL STEEL CAME FROM.

THE NEXT SET OF ROLLS ARE MY PERSONAL FAVORITES. I USE THESE ALL THE TIME TO BRING ME NEW LICKS. SO FAR WE HAVE THE FORWARD AND BACKWARD ROLLS. NOW WE'RE GOING TO COMBINE THE TWO AND WHAT WE GET ARE THE FORWARD/BACKWARD ROLLS. ON PAGE 66 WE SEE THE BACKWARD/FORWARD ROLLS. IN MY APPROACH I'VE NUMBERED THEM WRONG. THE CORRECT NUMBERS ARE BELOW.

FORWARD/BACKWARD (1).

```

string 4 -----
String 5 --(3)-----
string 6 --(2)-----2-----2-----2-----2-----
string 7 --(1)----1--1----1--1----1--1----1--1----1--1----
string 8 --(T)---T-----T-----T-----T-----
    
```

THIS ROLL STARTS ON THE THUMB AND DOES A FORWARD ROLL AND THEN COMES BACK ON THE FIRST FINGER. THE FACT THAT IT IS MADE UP OF FOUR NOTES MAKES IT GREAT FOR EIGHTH & SIXTEENTH NOTES. THE ABOVE EXERCISE SHOWS FOUR GROUPS OF FOUR. THAT IS SIXTEEN.

FORWARD/BACKWARD (1) ACROSS THE STRINGS.

```

string 1 -----
string 2 -----
string 3 -----2-----
string 4 -----2-----1--1----
string 5 -----2-----1--1--T-----
string 6 -----2-----1--1--T-----
string 7 -----2-----1--1--T-----
string 8 -----2-----1--1--T-----
string 9 -----1--1--T-----
string10 --T-----
    
```

```

string 1 -----2-----
string 2 -----2-----1--1----2-----
string 3 -----1--1--T-----1--1----2-----
string 4 --T-----T-----1--1----2-----
string 5 -----T-----1--1----2-----
string 6 -----T-----1--1----
string 7 -----T-----
string 8 -----
string 9 -----
string10 -----
    
```

CONT.

string 1 -----
 string 2 -----
 string 3 -----
 string 4 -----
 string 5 -----
 string 6 -----2-----
 string 7 ---1---1-----2-----
 string 8 --T-----1---1-----2-----
 string 9 -----T-----1---1---
 string10 -----T-----

FORWARD/BACKWARD (2).

string 4 -----
 String 5 -(3)-----
 string 6 -(2)--2-----2-----2-----2-----
 string 7 -(1)---1---1---1---1---1---1---1---1---1-----
 string 8 -(T)-----T-----T-----T-----T-----

FORWARD/BACKWARD (2) ACROSS THE STRINGS.

string 1 -----
 string 2 -----
 string 3 -----2-----
 string 4 -----2-----1---1-----
 string 5 -----2-----1---1-----T-----
 string 6 -----2-----1---1-----T-----
 string 7 -----2-----1---1-----T-----
 string 8 -2-----1---1-----T-----
 string 9 ---1---1-----T-----
 string10 ---T-----

string 1 -----2-----
 string 2 --2-----1---1--2-----
 string 3 ---1---1-----T-----1---1-2-----
 string 4 ---T-----T-----1---1-2-----
 string 5 -----T-----1---1--2-----
 string 6 -----T-----1---1-----
 string 7 -----T-----
 string 8 -----
 string 9 -----
 string10 -----

CONT.


```

string 1 -----
string 2 -----
string 3 -----
string 4 -----
string 5 -----
string 6 --2-----
string 7 ---1--1--2-----
string 8 ----T-----1--1--2-----
string 9 -----T-----1--1-----
string10 -----T-----
    
```

FORWARD/BACKWARD (3).

```

string 4 -----
String 5 --(3)-----
string 6 --(2)-----2-----2-----2-----2-----
string 7 --(1)--1--1--1--1--1--1--1--1--1-----
string 8 --(T)---T---T---T---T---T-----
    
```

FORWARD/BACKWARD (3) ACROSS THE STRINGS.

```

string 1 -----
string 2 -----
string 3 -----2-----
string 4 -----2--1--1-----
string 5 -----2--1--1-----T-----
string 6 -----2--1--1-----T-----
string 7 -----2--1--1-----T-----
string 8 -----2--1--1-----T-----
string 9 --1--1-----T-----
string10 ---T-----
    
```

```

string 1 -----2-----
string 2 -----2--1--1-----2-----
string 3 --1--1-----T-----1--1-----2-----
string 4 ---T-----T-----1--1-----2-----
string 5 -----T-----1--1-----2-----
string 6 -----T-----1--1-----
string 7 -----T-----
string 8 -----
string 9 -----
string10 -----
    
```

CONT.


```

string 1 -----
string 2 -----
string 3 -----
string 4 -----
string 5 -----
string 6 -----2-----
string 7 ---1---1-----2-----
string 8 -----T---1---1-----2-----
string 9 -----T---1---1-----
string10 -----T-----

```

WITH ENOUGH PRACTICE, YOU CAN PLAY THE FORWARD/BACKWARD ROLLS AT EXTREMELY FAST TEMPOS. AS YOU PLAY THE ROLLS ACROSS THE STRINGS, LISTEN TO THE DIFFERENT SOUNDS THAT YOU GET BY DOING THE SAME MOVE ON DIFFERENT STRINGS. I'VE FOUND A LOT OF LICKS JUST BY PLAYING THE SAME ROLL ON A NEW SET OF STRINGS. EVENTUALLY, WE'LL WORK ON PUTTING A BAR SLIDE OR PEDAL MOVE IN BETWEEN ONE OF THE PICK MOVES OF A ROLL. SOUNDS COMPLICATED, BUT YOU DO IT ALL THE TIME WHEN YOU PLAY A NORMAL COUNTRY LICK. YOU'VE JUST NEVER LOOKED AT IT FROM THE MOVEMENT STAND POINT.

ALTERNATING PART 3

THIS NEXT SECTION IS TO BE USED AT YOUR OWN PACE. YOU'VE SEEN THE PATTERN OF HOW WE PLAY A MOVE AND THEN PLAY IT ACROSS THE STRINGS. WHEN YOU THINK YOU'VE MASTERED THE BASICS, YOU CAN HEAD OUT ON YOUR OWN AND TACKLE SOME OF THE ADVANCED ALTERNATES AND THE ADVANCED FINGER ROLLS. USE THE GRAPHICS IN THE BOOK TO HELP YOU SEE YOUR FINGERS WORKING ON THE STRINGS. IF YOU CAN PICTURE IT IN YOUR MIND, YOU CAN GET YOUR FINGERS TO DO THE MOVE. START SLOW. WORK HARD AND STAY WITH IT. DON'T GET FRUSTRATED OR DISCOURAGED. THE MORE TIME YOU SPEND AT YOUR GUITAR THE MORE STAMINA YOUR FINGERS WILL GET. ALWAYS REMEMBER WHEN WORKING ON THE RIGHT HAND TO BE SURE YOUR LEFT HAND IS STRONG AND FIRM ON THE STRINGS.

PICKGRIPS

IF WE GO ALL THE WAY BACK TO THE BEGINNING OF THIS WORKBOOK WE WILL REMEMBER THE BASIC FIFTEEN. THAT WAS OUR WAY OF BREAKING DOWN MOVEMENT OF THE RIGHT HAND. WHEN WE TALKED ABOUT BASIC #15, I SAID IT WAS THE START OF THE PICKGRIPS. TO BE A PICKGRIP, IT MUST USE ALL FOUR PICKS. ON PAGE 71, WE SEE PG#1 IN ALL OF ITS STARTING POSITIONS. WE ALSO REFERED TO THIS STARTING POSITION AS THE PICKBASE. THE STRING THE THUMB IS ON IS THE NUMBER OF THE STARTING POSITION OR PICKBASE. STARTING POSITION = SP. PICKBASE = PB

MY APPROACH TO PEDAL STEEL GIVES YOU SOME EXERCISES TO WORK ON TO HELP DEVELOP YOUR PICKGRIPS. THE WORKBOOK IS GOING TO SHOW YOU ANOTHER WAY TO THINK OF YOUR PICKGRIPS. THIS IS WITH A THREE DIGIT NUMBER THAT REPRESENTS THE NUMBER OF STRINGS OPEN BETWEEN EACH PICK. FOR A BETTER EXPLANATION GO BACK TO THE FIRST OF THE WORKBOOK.

PICKGRIP #1 HAS A GRIP NUMBER OF 000.

THE FIRST DIGIT REPRESENTS THE NUMBER OF STRINGS BETWEEN YOUR THUMB AND FIRST FINGER.

THE SECOND DIGIT REPRESENTS THE NUMBER OF STRINGS BETWEEN YOUR FIRST FINGER AND SECOND FINGER.

THE THIRD DIGIT REPRESENTS THE NUMBER OF STRINGS BETWEEN YOUR SECOND FINGER AND THIRD FINGER.

BELOW WE SEE THE FIRST TEN PICKGRIPS ALL WITH PICKBASE 10.

string 1	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----
string 2	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----
string 3	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----
string 4	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----
string 5	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----
string 6	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----
string 7	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----
string 8	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----
string 9	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----
string10	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----
PG#	1	2	3	4	5	6	7	8	9	10

HERE ARE THE THREE DIGIT GRIP NUMBERS FOR EACH:

- PG#1 000
- PG#2 100
- PG#3 010
- PG#4 001
- PG#5 200
- PG#6 020
- PG#7 110
- PG#8 101
- PG#9 011
- PG#10 002

ON PAGE 73 I DEFINE 26 BASIC PICKGRIPS THAT I USE TO PRACTICE. THESE SHOULD ALL BE MEMORIZED. YOUR RIGHT HAND SHOULD BE ABLE TO PLAY THESE INSTANTLY, WITHOUT FUMBLING AROUND TO PLACE YOUR PICKS ON THE PROPER STRINGS. THE BOX GIVES YOU IDEAS FOR EXERCISES THAT YOU CAN USE TO HELP YOUR FINGERS FEEL THE MUSIC. REMEMBER TO PLAY THE PICKGRIPS AS AN EXERCISE. THIS MEANS TO NOT WORRY ABOUT WHAT THE NOTES ARE YOU'RE PLAYING. WE WILL STUDY THIS IN THE MUSIC THEORY SECTION. IT WILL MAKE IT EASIER TO LEARN THE THEORY WHEN YOUR HANDS CAN MAKE THE MOVES WITHOUT TRIPPING OVER THE STRINGS.

HERE ARE THE 26 RUDIMENTARY PICKGRIPS IN PB10.

```

string 1 -----
string 2 -----
string 3 -----
string 4 -----3-----3---
string 5 -----3---3---3---3---2---2---
string 6 -----3---3---3---2---2-----
string 7 --3---2---2---1---2---2---1-----
string 8 --2---1---2---1---1---1-----1---
string 9 --1-----1---1-----1-----
string10 --T---T---T---T---T---T---T---T---T---T---
    
```

PG#	#1	#2	#3	#4	#5	#7	#8	#9	#12	#13
GRIP#	000	100	010	001	200	110	101	011	210	120


```

string 1 -----
string 2 -----
string 3 -----3-----3-----3-----3-----3-----3-----
string 4 --3-----3-----3-----3-----2-----2-----
string 5 -----2-----2-----2-----
string 6 --2-----2-----2-----1-----1-----1-----2-----
string 7 --1-----2-----2-----1-----1-----1-----1-----
string 8 -----1-----1-----1-----1-----1-----
string 9 -----1-----
string10 --T-----T-----T-----T-----T-----T-----T-----T-----T-----T-----
    
```

PG#	#15	#16	#17	#18	#22	#24	#26	#27	#28	#30
GRIP#	201	111	021	102	310	130	301	211	121	202

```

string 1 -----3-----
string 2 -----3-----3-----3-----3-----
string 3 --3-----2-----2-----2-----
string 4 -----2-----2-----2-----1-----
string 5 -----2-----2-----1-----
string 6 --2-----1-----1-----
string 7 -----1-----
string 8 --1-----1-----
string 9 -----
string10 --T-----T-----T-----T-----T-----T-----
    
```

PG#	#31	#38	#43	#48	#49	#65
GRIP#	112	320	311	212	122	411

I INCLUDED #65 TO GIVE YOUR HAND A STRETCHING EXERCISE. I DOUBT YOU'LL EVER USE THIS ONE, BUT BEING ABLE TO PLAY THIS ONE WILL MAKE ALL THE REST EASIER.

ON PAGE 74, IN THE BOX ARE SOME EXERCISES. THESE HAVE YOU PLAYING DIFFERENT PICKGRIPS, WITH DIFFERENT PICKBASES. WHEN YOUR CHORDING ON A PEDAL STEEL THESE ARE THE EXACT MOVES THAT YOU WILL BE DOING. WE'VE JUST BROKEN IT DOWN TO SHOW YOU A WAY TO STUDY THE MOVEMENT. THE LICKS WILL COME AFTER YOUR HANDS CAN MOVE FREELY. YOU NEED INDEPENDENCE TO BE A GOOD STEEL GUITARIST. INDEPENDENCE IS SOMETHING THAT YOU CAN WORK ON WITH EXERCISES AND DRILLS.

WORK HARD AND GOOD LUCK.

RIGHT HAND ACROSS

THIS SECTION IS ONE THAT WE HAVE BEEN USING THROUGHOUT THE WORKBOOK. WE PLAYED EVERY MOVE ACROSS THE STRINGS. THIS NOT ONLY GAVE US REPETITIONS, BUT SHOWED US MORE WAYS TO GET MORE LICKS. THE ONLY THING WE DIDN'T DO GOING ACROSS THE STRINGS, IS THE ADVANCED MOVES. BELOW WE SEE A FORWARD ROLL GOING ACROSS THE STRINGS. THE ONLY DIFFERENCE IS WE ARE SKIPPING STRINGS AS WE GO.

FORWARD ROLL ACROSS THE STRINGS.

```

string 1 -----
string 2 -----
string 3 -----2-----
string 4 -----2-----1-----
string 5 -----2-----1-----2--T-----
string 6 -----2-----1-----2--T-----1-----
string 7 -----1-----2--T-----1-----T-----
string 8 -----2--T-----1-----T-----
string 9 -----1-----T-----
string10 --T-----
    
```

THIS EXERCISE GIVES YOU AN IDEA OF WHAT CAN BE DONE WITH JUST A FORWARD ROLL. EVERY MOVE WE'VE WORKED ON CAN BE PLAYED "ACROSS THE STRING". BELOW WE SEE THE FORWARD ROLL GOING ACROSS THE STRINGS ANOTHER WAY.

```

string 1 -----
string 2 -----2-----
string 3 -----1-----
string 4 -----T-----
string 5 -----2-----
string 6 -----1-----
string 7 -----T-----
string 8 -----2-----
string 9 -----1-----
string10 --T-----
    
```


WE CAN ALSO PLAY THE ALTERNATES THIS WAY.

```

string 1 -----1-----
string 2 -----T--T-----
string 3 -----1-----1-----
string 4 -----T-----T-----
string 5 -----1-----1-----
string 6 -----T-----T-----
string 7 -----1-----1-----
string 8 -----T-----T-----
string 9 -----1-----1-----
string10 --T-----T-----
    
```

THE THREE PAGES ON RIGHT HAND ACROSS SHOW YOU SOME MORE IDEAS THAT YOU CAN USE TO PRACTICE. AS YOU PROGRESS, YOU'LL START TO USE SLIDES AND PEDAL MOVES IN BETWEEN PICK MOVES. ALTHOUGH IT SOUNDS COMPLICATED, A LITTLE WORK WILL HAVE YOU DOING IT IN NO TIME.

CLOSED GRIPS

THE OPPOSITE OF THE PICKGRIPS IS THE CLOSED GRIPS. AS WE LEARN ANY MOVE, WE MUST LEARN TO PUT IT TO USE IN DIFFERENT WAYS. BELOW WE SEE A STANDARD FORWARD ROLL.

FORWARD ROLL

```

string 8 -----2---
string 9 -----1-----
string10 --T-----
    
```

CLOSED FORWARD ROLL

```

-----T--1--2--
-----T--1--2-----
---T--1--2-----
    
```

THE ROLL IS THE SAME BUT WE PLACE THE MOVEMENT ON THE STRINGS DIFFERENT. THIS GIVES US A NEW SOUND FROM AN OLD MOVE. READ THE SECTION ON CLOSED GRIPS CAREFULLY AND SEE WHAT NEW AND EXCITING THINGS YOU CAN COME UP WITH ON YOUR OWN. I USE THESE MOVES WHEN I PLAY ROCK & ROLL STEEL.

BANJO ROLLS

THE BANJO ROLLS ARE DIFFICULT BUT THERE IS A WAY TO MAKE THEM A LITTLE EASIER. WE CAN SEE HOW TO DO THIS BY GOING BACK TO OUR FORWARD ROLL.

FORWARD ROLL

```

string 3 -----
string 4 -----2-----2-----2--
string 5 -----1-----1-----1---
string 6 --T-----T-----T-----
string 7 -----
string 8 -----
    
```

WATCH HOW WE CAN STILL SEE THE FORWARD ROLL BELOW, BUT WITH A NEW TWIST. THE THUMB WILL ALTERNATE ADJACENT STRINGS.

```

string 3 -----
string 4 -----
string 5 -----2-----2-----2-----2--
string 6 -----1-----1-----1-----1---
string 7 --T-----T-----T----- THUMB MOVES DOWN ONE STRING.
string 8 -----T-----T-----T-----
    
```

ABOVE WE USE THE FORWARD ROLL. YOU CAN ALSO USE ALTERNATES AND THE OTHER ROLLS WE'VE WORKED ON. A BANJO RELIES HEAVILY UPON THE THUMB TO KEEP DRONING THE FIFTH STRING. WITH A STEEL WE CAN ADJUST THE FINGERS TO MAKE NEW ROLLS. LIKE THIS.

```

string 3 -----
string 4 -----2-----2-----2--
string 5 -----2-----2-----2-----2--
string 6 -----1-----1-----1-----1---
string 7 --T-----T-----T-----T-----
string 8 -----
    
```

JUST ANOTHER WAY TO LOOK AT A ROLL. WE ARE MOVING THE SECOND FINGER TO ANOTHER STRING ON EACH MOVE.

BELOW WE SEE ONE WHERE THE CENTER FINGER MOVES.

```

string 3 -----
string 4 -----2-----2-----2-----2---
string 5 -----1-----1-----1-----1---
string 6 -----1-----1-----1-----1---
string 7 ---T-----T-----T-----T-----
string 8 -----
    
```

USING THIS AS YOUR BASIS, GO THROUGH AND PRACTICE SOME OF THE BANJO ROLLS. IF THEY SEEM HARD, BREAK THEM DOWN INTO THERE BASIC MOVES AND WORK THEM UP FROM THERE. SMALL MOVES COMBINE TO MAKE COMPLICATED ONES.

TRIPLET TRICKS

CAREFULLY STUDY THIS SECTION. I USE THESE TRICKS TO PLAY EXTREMELY FAST. WHEN USED WITH PEDAL MOVES AND SLIDES YOU'VE FIGURED OUT HOW I PLAY ROCK & ROLL LICKS. NOT SATISFIED WITH "SLIDE" GUITAR LICKS, I WANTED TO PLAY THOSE LIGHTNING FAST RUNS LIKE THE GUITAR PLAYERS DID. TO DO THESE I HAD TO COME UP WITH TRIPLET TRICKS. THESE ARE A FORM OF THE CLOSED GRIPS. BELOW WE SEE A MOVE AND THEN WE CONDENSE IT DOWN TO TWO STRING.

```

string 1 -----
string 2 -----
string 3 -----
string 4 -----
string 5 -----
string 6 -----2-----
string 7 ---1-----BECOMES-----2---
string 8 ---T-----T-----1-----
string 9 -----
string10 -----
    
```

```

string 1 -----
string 2 -----
string 3 -----
string 4 -----
string 5 -----
string 6 --2-----2--1-----
string 7 ---1-----T-----
string 8 -----T-----BECOMES-----
string 9 -----
string10 -----
    
```

THE SAME BASIC MOVE WITH A LITTLE TWIST.

HERE ARE SOME TRIPLETS ACROSS THE STRINGS.

```

string 1 -----
string 2 -----
string 3 -----
string 4 -----2---2--ETC.--
string 5 -----1---1---T-----
string 6 -----2---2---T-----
string 7 -----1---1---T-----
string 8 -----2---2---T-----
string 9 ---1---1---T-----
string10 ---T-----
    
```

THE ABOVE MOVE ALTERNATED THE FIRST FINGER AND SECOND FINGER. HERE'S ONE MORE WAY TO PLAY FAST TRIPLETS.

```

string 1 -----
string 2 -----1---2-----
string 3 -----1---2---T-----
string 4 -----1---2---T-----
string 5 -----1---2---T-----
string 6 -----1---2---T-----
string 7 -----1---2---T-----
string 8 -----1---2---T-----
string 9 -1---2---T-----
string10 ---T-----
    
```

IF YOU LOOK CAREFULLY, YOU'LL SEE THE BACKWARD ROLL, STARTING ON THE FIRST FINGER. HERE'S WHAT I MEAN.

```

string 3 -----
string 4 --2-----2-----
string 5 ---1-----1-----2-----
string 6 -----T-----T-----T-----
string 7 -----
string 8 ----- BACKWARD ROLL----- --BACKWARD ROLL--
                BACKWARD ROLL    FIRST FINGER START    CLOSED GRIP
    
```

MY APPROACH

BY

JOE WRIGHT

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GROUP I

BELOW WE START WITH **BASIC #1** AND PROGRESS THROUGH THE BASICS DOING DIFFERENT EXERCISES. THESE EXERCISES WILL HELP YOU BUILD UP THE HAND STAMINA REQUIRED TO PLAY STEEL GUITAR. OF BASIC #1.1 THE SECOND DIGIT IS THE EXERCISE NUMBER. FIRST DIGIT IS THE BASIC FIFTEEN NUMBER.

```

string 7 -----3-----3-----3--3-----3--3--3--3
string 8 -----2-----1-----2-----2-----2--2--2
string 9 -----1-----1-----1--1-----1--1-----1--1
string10 ---T-----T--T--T-----T--T--T-----T
BASIC #      1
    
```

BASIC #1.1

```

string 1 -----
string 2 -----CONT.
string 3 -----
string 4 -----T--T--T--T---
string 5 -----T--T--T--T---
string 6 -----T--T--T--T---
string 7 -----T--T--T--T---
string 8 -----T--T--T--T---
string 9 -----T--T--T--T---
string10 -T--T--T--T-----
    
```

1. THUMB IS THE MOST BASIC MOVE.
2. REPEATED FOUR TIMES ON EACH STRING.
3. PLAY ON EVERY STRING GOING UP AND DOWN.
4. DO UP EVEN FRET BACK DOWN ODD FRET.

BASIC #1.2

```

string 1 -----T-----
string 2 -----T--T-----
string 3 -----T---T-----
string 4 -----T-----T-----
string 5 -----T-----T-----
string 6 -----T-----T-----
string 7 ---T-----T-----
string 8 --T-----T-----
string 9 --T-----T-----
string10 -T-----T-----
    
```

1. THUMB PLAYS SINGLE ON EVERY STRING.
2. REPEAT AT EVERY FRET. F1...F24.
3. PRACTICE AT VARYING SPEEDS.

BASIC #1.3

```

string 1 -----T-T-----
string 2 -----T-T---T-T-----
string 3 -----T-T-----T-T---
string 4 -----T-T-----
string 5 -----T-T-----CONT.
string 6 -----T-T-----
string 7 -----T-T-----
string 8 -----T-T-----
string 9 -----T-T-----
string10 -T-T-----
    
```

1. THUMB PLAYS DOUBLE HITS ON EVERY STRING.
2. LET EVERY STRING RING WITHOUT STOPPING THE SOUND.
3. PLAY EACH TWO ON ONE STRING WITHOUT BLOCKING, BLOCK BEFORE MOVING TO NEXT STRING.

BASIC #1.4

```

string 1 -----T-----
string 2 -----T---T-----
string 3 -----T---T---T-----
string 4 -----T---T---T-----
string 5 -----T---T---T-----
string 6 -----T---T---T-----
string 7 -----T---T---T-----
string 8 -----T---T---T-----
string 9 -----T---T-----
string10 -T-----
    
```

1. #1, THE THUMB PLAYS SIMPLE FORWARD ROLL.
2. PLAY AT EACH FRET. F1...F24 & F24...F1

BASIC #2

```

string 7 -----3-----3-----3--3-----3--3--3--3
string 8 -----2-----1-----2-----2-----2--2--2
string 9 -----1-----1-----1--1-----1--1-----1--1
string10 ---T-----T--T--T-----T--T--T-----T
BASIC #      2
    
```

BASIC #2.1

```

string 1 -----
string 2 -----CONT.
string 3 -----
string 4 -----1-1-1-1---
string 5 -----1-1-1-1---
string 6 -----1-1-1-1---
string 7 -----1-1-1-1---
string 8 -----1-1-1-1---
string 9 -----1-1-1-1---
string10 -1-1-1-1-----
    
```

1. FIRST FINGER TO PLAY REPEATS ON EACH STRING.
2. BUILD STAMINA REPEAT AT EVERY FRET. F1..F24.

BASIC #2.2

```

string 1 -----1-----
string 2 -----1--1-----
string 3 -----1---1-----
string 4 -----1----1-----
string 5 -----1-----1-----
string 6 -----1-----1-----
string 7 ---1-----1-----
string 8 ---1-----1-----
string 9 --1-----1-----
string10 -1-----1-----
    
```

1. FIRST FINGER PLAYS A SINGLE ON EVERY STRING.
2. REPEAT AT EVERY FRET. F1...F24.
3. PRACTICE AT VARYING SPEEDS.
4. BASIC MOVES SHOULD BE PRACTICED WITH ACCURACY.

BASIC #2.3

```

string 1 -----1-1-----
string 2 -----1-1---1-1-----
string 3 -----1-1-----1-1---
string 4 -----1-1-----
string 5 -----1-1-----CONT.
string 6 -----1-1-----
string 7 -----1-1-----
string 8 -----1-1-----
string 9 -----1-1-----
string10 -1-1-----
    
```

1. FIRST FINGER DOUBLE HITS ON EACH STRING. GOES ACROSS THE STRINGS.
2. PICK HARD ONCE, THEN SOFT THE NEXT.
3. CONTROL YOUR FINGER AS IT MOVES ACROSS.

BASIC #2.4

```

string 1 -----1---
string 2 -----1--1---
string 3 -----1--1--1---
string 4 -----1--1--1---
string 5 -----1--1--1---
string 6 -----1--1--1---
string 7 -----1--1--1---
string 8 -----1--1--1---
string 9 -----1--1--1---
string10 -1-----
    
```

1. #2, THE FIRST PLAYS SIMPLE FORWARD ROLL.
2. PLAY AT EACH FRET. F1...F24 & F24...F1

REPEAT WITH THE FOLLOWING:

- BASIC #3.1 BASIC #4.1
- BASIC #3.2 BASIC #4.2
- BASIC #3.3 BASIC #4.3
- BASIC #3.4 BASIC #4.4

GROUP II

BASIC #5.1

```

string 1 -----1-1-----
string 2 -----1-1-T-T-1-1-----
string 3 -----1-1-T-T---T-T-1-1-----
string 4 -----1-1-T-T-----T-T-1-1---
string 5 -----1-1-T-T-----T-T-1-1
string 6 -----1-1-T-T-----T-T
string 7 -----1-1-T-T-----
string 8 -----1-1-T-T-----
string 9 -1-1-T-T-----
string10 -T-T-----
    
```

#5 STARTS THE TWO FINGER BASICS. WE CAN ALSO SEE #5 AS A COMBINATION OF #1 & #2, PLAYED IN UNISON.

1. PLAY AT EACH FRET.
2. PLAY TRIPLETS AT EACH STRING, UP AND DOWN.
3. DIFFERENT SPEEDS.

BASIC #5.2

```

string 1 -----1-----
string 2 -----1-T-1-----
string 3 -----1-T---T-1-----
string 4 -----1-T-----T-1-----
string 5 -----1-T-----T-1-----
string 6 -----1-T-----T-1-----
string 7 ---1-T-----T-1-----
string 8 ---1-T-----T-1-----
string 9 -1-T-----T-1--
string10 -T-----T--
    
```

1. PICK ONCE EACH STRING.
2. PICK HARD ONCE THEN SOFT.
3. PLAY AT EACH FRET UP AND DOWN THE NECK. F1...F24 AND F24...F1

BASIC #5 VARIATION

```

string 1 -----2-----
string 2 -----2-T-2-----
string 3 -----2-T--T-2-----
string 4 -----2-T-----T-2-----
string 5 -----2-T-----T-2-----
string 6 -----2-T-----T-2-----
string 7 -----2-T-----T-2-----
string 8 -----2-T-----T-2-----
string 9 -2-T-----T-2-----
string10 -T-----T-----
    
```

1. SOME PEOPLE USE THIS VARIATION. T & 2.
2. SEE IT AS ANOTHER POSSIBILITY.

BASIC #5.3

```

string 1 -----1-
string 2 -----1---1-T-
string 3 -----1---1-T--1-T---
string 4 -----1---1-T--1-T---T---
string 5 -----1---1-T--1-T---T-----PLAY BACK
string 6 -----1---1-T--1-T---T-----DOWN
string 7 ---1---1-T--1-T---T-----
string 8 ---1-T--1-T---T-----
string 9 -1-T---T-----
string10 -T-----
    
```

1. ACROSS THE STRINGS BOTH WAYS AT EACH FRET.
2. CONCENTRATE ON ACCURACY.
3. SUBSTITUTE T & 2 AND REPEAT.

BASIC #6.1

```

string 1 -----2-----
string 2 -----2---2-----
string 3 -----2---T---2-----
string 4 -----2---T---T---2-----
string 5 -----2---T---T---2-----
string 6 -----2---T---T---2-----
string 7 ---2---T-----T---2-----
string 8 -2---T-----T---2-----
string 9 ---T-----T-----
string10 -T-----T-----
    
```

1. GETS RIGHT HAND USED TO MOVING ACROSS THE STRINGS.
2. LET EACH PICK MOVEMENT RING.
3. BLOCK EACH MOVEMENT AFTER PLAYING IT.

BASIC #6.2

```

string 1 -----2-----
string 2 -----2--2-----
string 3 -----2--2--2--T-----
string 4 -----2--2--2--T--T-----
string 5 -----2--2--2--T--T--T-----
string 6 ---2---2---2---T---T---T-----
string 7 --2---2---T---T---T-----
string 8 -2---T---T---T-----
string 9 --T---T-----
string10 -T-----
    
```

1. FORWARD ROLL WITH #6.
2. PLAY IT UP AND DOWN AT EVERY FRET.

BASIC #6.3

```

string 1 -----
string 2 -----
string 3 -----
string 4 -----
string 5 -----2--2--2-----
string 6 -----2--2--2-----
string 7 -----2--2--2---T--T--T--2--2--2-----
string 8 -2--2--2---T--T--T-----2--2--2-----
string 9 -----T--T--T---T--T--T-----
string10 -T--T--T-----T--T--T-----
    
```

1. MOVEMENT VARIATIONS BRING DIFFERENT LICKS.
2. PRACTICE LOTS OF REPETITIONS OF EVERY EXERCISE.

BASIC #8

```

string 1 -----2-----
string 2 -----2--1-----
string 3 -----2--1---2-----
string 4 -----2--1---1-----
string 5 -----2--1-----2-----
string 6 -----2--1-----1-----
string 7 ---2--1-----2-----
string 8 -2--1-----1-----
string 9 -1-----2-----
string10 -----1-----
    
```

1. HARD TO GET USED TO.
2. PLAY AT EACH FRET.

BASIC #9

```

string 1 -----3-----
string 2 -----3---3-----
string 3 -----3---1---3-----
string 4 -----3---1---1---3-----
string 5 -----3---1-----1---3-----
string 6 ---3---1-----1---3-----
string 7 -3---1-----1---3-----
string 8 ---1-----1---3-----
string 9 -1-----1-----
string10 -----1-----
    
```

1. GET USED TO USING DIFFERENT FINGERS.
2. START SLOW.
3. PLAY CLEANLY.

BASIC #10

```

string 1 -----4-----
string 2 -----4-3-4-----
string 3 -----4-3-3-----
string 4 -----4-3-----4-----
string 5 -----4-3-----3-----
string 6 -----4-3-----4-----
string 7 -4-----4-3-----3-----
string 8 -3-----4-3-----4-----
string 9 ---4-3-----3-----
string10 ---3-----
    
```

1. UP AND DOWN AT EACH FRET.
2. THE LAST HALF SHOWS HOW WE CAN USE DIFFERENT STRINGS.

GROUP III

BASIC #11

```

string 1 -----2-----
string 2 -----2-1-2-----
string 3 -----2-1-T-1-2-----
string 4 -----2-1-T--T-1-2-----
string 5 -----2-1-T-----T-1-2-----
string 6 -----2-1-T-----T-1-2-----
string 7 ---2-1-T-----T-1-2---
string 8 -2-1-T-----T-1-2--
string 9 -1-T-----T-1--
string10 -T-----T--
    
```

1. SHOWS #11 ACROSS THE STRINGS.
2. VARY PRACTICE METHODS, MAKE UP YOUR OWN.

BASIC #12

```

string 1 -----3-----
string 2 -----3--3-----
string 3 -----3--1--3-----
string 4 -----3--1--T--1--3-----
string 5 -----3--1--T--T--1--3-----
string 6 ---3--1--T-----T--1--3---
string 7 -3--1--T-----T--1--3--
string 8 --1--T-----T--1--
string 9 -1--T-----T--1--
string10 -T-----T--
    
```

1. #12 ACROSS THE STRINGS.
2. VARY PRACTICE METHODS.

BASIC #13

```

string 1 -----3-----
string 2 -----3--2--3-----
string 3 -----3--2--2--3-----
string 4 -----3--2--T--2--3-----
string 5 -----3--2--T--T--2--3-----
string 6 ---3--2--T-----T--2--3---
string 7 -3--2--T-----T--2--3--
string 8 -2--T-----T--2--
string 9 --T-----T--
string10 -T-----T--
    
```

1. #13 ACROSS THE STRINGS.
2. PRACTICE AT EVERY FRET.
3. USE DIFFERENT SPEEDS.

BASIC #14

```

string 1 -----3-----
string 2 -----3--2--3-----
string 3 -----3--2--1--2--3-----
string 4 -----3--2--1-----1--2--3-----
string 5 -----3--2--1-----1--2--3-----
string 6 -----3--2--1-----1--2--3-----
string 7 -3--2--1-----1--2--3-----
string 8 -2--1-----1--2-----
string 9 -1-----1-----
string10 -X-----X-----
    
```

1. X REPRESENTS THUMB RESTING ON STRING.
2. PRACTICE AT EVERY FRET.
3. PLAY SLOW FIRST THEN SPEED THEM UP.

BASIC #15

```

string 1 -----3-----
string 2 -----3--2--3-----
string 3 -----3--2--1--2--3-----
string 4 -----3--2--1--T--1--2--3-----
string 5 -----3--2--1--T-----T--1--2--3-----
string 6 -----3--2--1--T-----T--1--2--3-----
string 7 -3--2--1--T-----T--1--2--3-----
string 8 -2--1--T-----T--1--2-----
string 9 -1--T-----T--1-----
string10 -T-----T-----
    
```

WORKING WITH THE BASIC FIFTEEN, GIVES OUR RIGHT HANDS A BASIS FROM WHICH TO START LEARNING MOVEMENT. AS WE PROGRESS, WE WILL START TO PUT THINGS TOGETHER FROM OTHER PARTS OF THE BOOK. ONCE AGAIN WE MUST STRESS THE IMPORTANCE OF THE RIGHT HAND. IF YOU DON'T PICK THE STRINGS, NO SOUND WILL COME FROM THE STEEL. IT ALL BEGINS WITH THE RIGHT HAND.

THE MY APPROACH SECTION ON RIGHT HAND, BEGINS ON PAGE 33. THE FIRST PART OF IT IS CALLED WHERE IT BEGINS AND IT EXPLAINS WHERE I BEGAN TO LEARN, AND WHERE I BEGIN TO TEACH. FOR ANY STUDENT OF THE STEEL, YOU START THINGS OFF BY PICKING THE STRING WITH YOUR HAND. THAT'S JUST WHERE WE START TO LEARN. ONLY WE USE THE MOST BASIC MOVES. BREAKING THEM DOWN, GIVES US THE THUMB AS A STARTING POINT.

TWO FINGERS

TWO PEDALS

&

TWO STRINGS

by

JOE WRIGHT

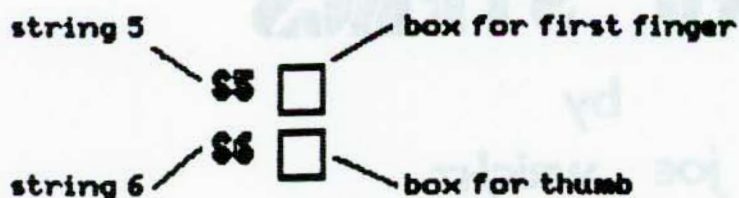
This booklet is going to take a look one of the most interesting aspects of the standard E-9th pedal steel guitar. To see this, we are going to look at just what the title sayz. To do this we will need two fingers, two pedals, and two strings. By focusing our attention on just these parameters, we can learn how many things come together at once to play the pedal steel.

As we go throught this booklet we will be concentrating on these three, two's:

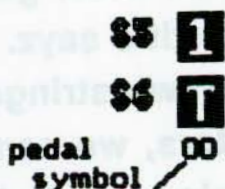
1. We only need our T-thumb and our 1-first finger.
2. Pedal that raises 5th and 10th string (+2) half steps.
Pedal that raises 3rd and 6th string (+1) half step.
3. Strings 5 & 6.


The method that we use to look at these three, 2's, is through graphics. We will learn some simple symbols that we can use to represent everything we need. To start we will look at the two fingers that we are going to use. I use the thumb and first finger when playing alternating licks on adjacent strings. You can use the thumb and second finger if you feel more comfortable with that particular way. Below is a look at the three from a graphic standpoint. We need to look at what is taking place on the steel, on paper.


THE THREE 2's



now let's add some more symbols to represent the pedals.







By placing a  in the square, we can tell you to pick the string with the first finger.

By placing a  in the square, we can tell you to pick the 6th string with the thumb.

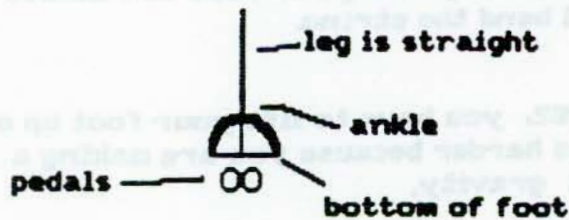
The pedal symbols can represent the four basic left foot positions.

FOUR BASIC PEDAL/FOOT POSITIONS

#1- 	No pedals. Left foot is ready to push either pedal.	#3- 	Inside of left foot pushes the inside pedal. Outside of foot does not touch adjacent pedal.
#2- 	Outside half of left foot pushes first pedal. Inside half does not touch adjacent pedal.	#4- 	Both pedals are pushed. Foot is divided in half to push both pedals.

We've seen the four basic positions for playing our pedals, but now we are going to learn to see them in a different light. The graphic below will let us see them in terms of your ankle positions. Instead of seeing the simple pushing of the pedals, we will see them as movements that have to be made by our feet and ankle. The better our control over our foot, as it pushes our pedals, the smoother our playing and it will start to take less effort from your leg.

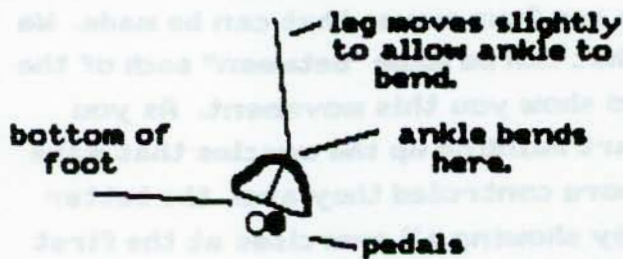
Ankle foot position #1



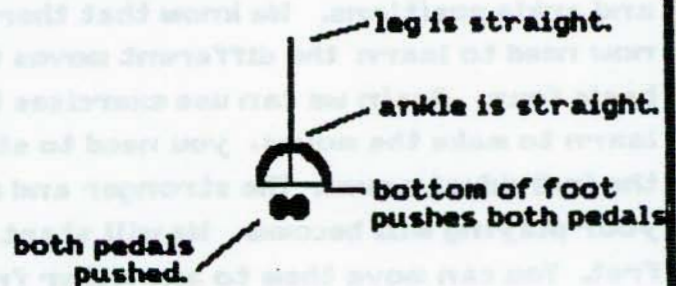
Ankle foot position #2



Ankle foot position #3



Ankle foot position #4



Now that we've looked at graphics that show us all the possible movements, we need to talk about the significance of the actual pedal. We need to see the two pedals used as standard E-9th pedals. Every E-9th guitar has these two pedals that function the same on all guitars. The pressing of a pedal by the movement of the foot and ankle causes the guitar to "bend" a string to another pitch or note. The guitars of today let us tune that distance of movement to an exact pitch or distance. As the string bends we get a higher note. That part is pretty simple.

We must also see that the mechanics of a steel play a part in what your left foot needs to do. When a pedal is pushed, and string is bent, what is also taking place is the activation of return springs. In other words, the guitar

automatically returns the string to its starting position. So, if we push the pedal down, to get the pedal back to its original position, we have to raise our foot off of the pedal. Pressing the pedal down uses the natural movement of gravity. The weight of your foot coming down on the pedal should be enough to stretch the strings. It is also true that every steel has its own feel. The two pedals, often called "A" & "B", are dependent on the quality of your guitar. Learn the "feel" of your guitar and know it well on these two pedals.

Seeing that the hardest move of your foot and ankle is lifting itself off the pedal, it only makes sense to work on that movement. Let me show you what I mean by using the exercises below.

#1 ○○ to ●●

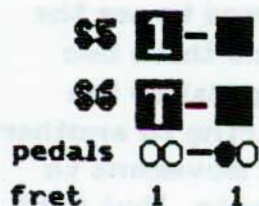
This is easy. The weight of your foot can almost make the pedal bend the string.

#2 ●● to ○○

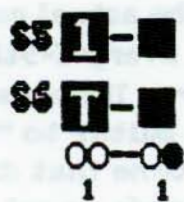
To make move #2, you have to lift your foot up off the pedal. It is harder because you are making a move against gravity.

This way of thinking goes for all use of floor pedals. Keeping this in mind, we can now start to go through all of the possible movements of the foot and ankle positions. We know that there are four moves that can be made. We now need to learn the different moves that can be made "between" each of the basic four. Again we can use exercises to show you this movement. As you learn to make the moves, you need to start building up the muscles that make the individual moves. The stronger and more controled they are, the better your playing will become. We will start by showing all exercises at the first fret. You can move them to any other frets after you learn the basic move.

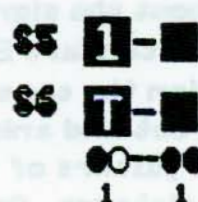
Move #1



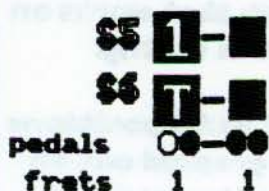
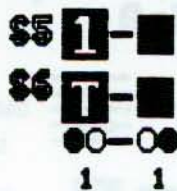
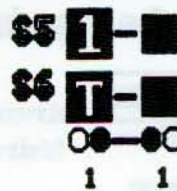
Move #2



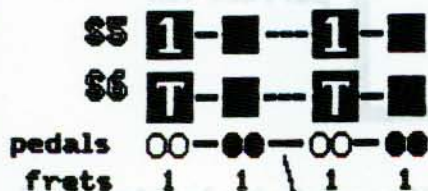
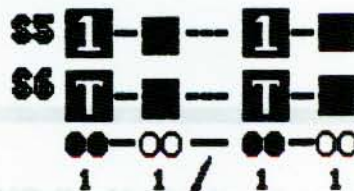
Move #3



Practice these with the proper ankle moves. Start slow. Work hard. For added benefit, use ankle weights. More moves on next page.

Move #4**Move #5****Move #6**

Move number 3 & 4 are opposite moves. They both start with one pedal down and then push down the adjacent pedals. Moves 5 & 6, are opposites also. They are the hardest of all the moves. You have to start real slow on these when you begin. The ankle must move its maximum amount on both of these. I wrote them as two separate moves, even though they are basically the same. The muscles in your foot, leg, and ankle see them as extremely different moves. The final moves below, show us pushing a pedal down. And then the opposite move pedal on, to pedal off. Or, pedal down to pedal up.

Move #7**Move #8**

pedal sound line
pedal slur is heard

Moves #7 & #8 repeat twice each to show how we can take a move and repeat it to make up an exercise. We already know that we are working on the moves that every E-9th guitar usually has. When you start to repeat these exercises in large numbers, you start to develop more and more control. This control is just in your left foot. As we've looked at the two pedals, we must also study the two strings. We can see the two strings as adjacent strings that are tuned open to a B & G#. We also should know that our two floor pedals can move these strings to new notes.

The next section will show the different intervals that you can get with the use of the pedals. An interval is the musical term for the distance between two notes. If you need more on intervals, you can find it in MY APPROACH TO PEDAL STEEL GUITAR, or in a music theory book. The next section will show you We will be using our usual graphic but with one added benefit. We will have the musical notation above the finger markings. This method of showing steel is what I call right-hand tablature.

Intervals between string 5 and 6, with pedals A and B. (half pedals not included)

		minor third			major second
	\$5	G		\$5	G
	\$6	E		\$6	F
pedals					
fret	8			8	
		perfect 4th			major third
	\$5	A		\$5	A
	\$6	E		\$6	F
pedals					
fret	8			8	

To the left we have a graph that works on the 8th string.

All 4 pedal positions are graphed out to show the intervals that are possible.

You should see all of these moves as potential music.

There are four intervals possible.

- major 2nd
- minor 3rd
- major 3rd
- perfect 4th

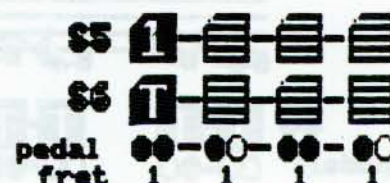
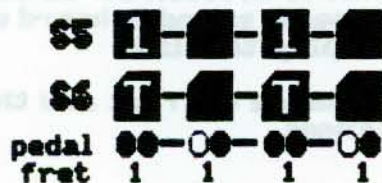
We can continue to study the E-9th tuning and its pedals by looking real close at the "A" pedal. We can see it musically and physically by adding the right hand into the picture. Below we see different ways to coordinate the pedals and your right hand. We also study the steel with musical notation. The more you start to see on your guitar, the more comfortable you can be when you play.

\$5				
pedals				
frets	1	1	1	1
	no pedal lines			

The moves to the left should be done without pedal slurs. The sound of the note bending is not heard.

Changing from quarter notes to eighth notes, lets you see how the foot controls music.

On page 4, the top graphic shows two moves and talks about the movement of lifting your foot off a pedal. The next exercises are going to deal with that same thing only this time we will be starting with both pedals pushed down. This is a great exercise for the lower leg that works with the ankle to lift half the foot off one of the pedals. The other half stays on the opposite pedal. This is the hardest move at first but after you get used to doing it smoothly, you can look forward to many great licks. Once again, we can see this best by using strings 5 & 6.



PEDAL SYMBOLS & NOTATION

1 Pick according string with first finger.

1 First finger picks a string being raised by a pedal.

T Pick according string with thumb.

T Thumb picks a string being raised by a pedal.

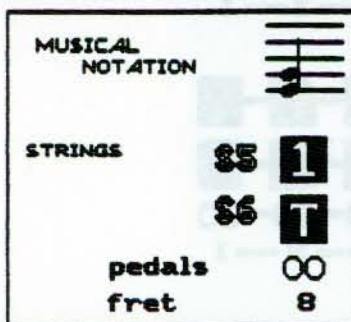
≡ Let string ring. Do not stop string from ringing.

≡ Pedal move raising string & it should still ring out. It should not be picked.

≡- Line after a square ties things together. Corner missing means a pedal is raising this string.

■ This also means to let string ring.

STEEL GUITAR COMMUNICATION REVIEW



IT IS VERY IMPORTANT TO BE ABLE TO COMMUNICATE WHAT YOU NEED TO MAKE HAPPEN TO PLAY A PARTICULAR LICK. WE USE COLUMNS AND ROWS.

COLUMNS SHOW TIME. EACH MOVE GETS ITS OWN COLUMN. THEY PROGRESS TO THE RIGHT IN TIME. THIS CAN BE SHOWED USING MUSICAL NOTATION.

ROWS CONTAIN THE INFORMATION FOR EACH MOVE. IT CAN SHOW WHAT PEDALS, WHAT STRINGS, WHAT TO PICK THEM WITH AND AT WHAT FRET.

We are now going to take a look at some more moves with different musical notation above each lick. The musical notation allows us to control the amount of time each lick receives. The shorter the note, the faster your foot has to move. Once again we see how movement and music coincide.

\$5 **T T** **T T**
 pedals 00-00 00-00
 frets 2 2 2 2

This is written as C# to D#. The pedal sound is heard when you play this lick.

We change the fret and the music changes.

\$5 **T T** **T T**
 pedals 00 00 00 00
 frets 1 1 1 1

No pedal sound on this one.

Sixteenth notes are used here. That makes for a fast ankle move.

The next four change only the frets to make different licks. You pick once

\$5 **1** **■** **■**
\$6 **T** **■** **■**
 pedal 00-00-00
 fret 1 1 1

\$5 **1** **■** **■**
\$6 **T** **■** **■**
 pedal 00-00-00
 fret 1-2-1

and then you slide and push both pedals.

\$5 **1** **■** **■**
\$6 **T** **■** **■**
 pedal 00-00-00
 fret 1-3-1

\$5 **1** **■** **■**
\$6 **T** **■** **■**
 pedal 00-00-00
 fret 1-8-1

We've looked at the pedals and studied the four possible positions and the fact we have to train our foot to move smoothly between them. This page will take us to the top of the guitar. On top is where your left and right hands do their work. Of course all of the work being done by each limb must be coordinated together to make everything work. Below are exercises that separate your two upper limbs. Again, we will work on only strings 5 & 6. No pedals are used.

\$5- 1 1 1 1 1 1 1 1 1 1 1 1
 \$6- T T T T T T T T T T T T
 frets 1 2 3 4 5 6 7 8 9 10 11 12

Notice the difference between these first two exercises. The slide is not heard in the first.

\$5- 1 - - - 1 - - - 1 - - - 1 - - -
 \$6- T - - - T - - - T - - - T - - -
 frets 1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9 - 10 - 11 - 12

The one below repicks the strings as it goes by certain frets. Keep the strings ringing as you slide. This is good coordination practice.

These left and right hand exercises can be made new by using different fret numbers. Watch how we use above exercise and change the fret line.

\$5- 1 - - - 1 - - - 1 - - - 1 - - -
 \$6- T - - - T - - - T - - - T - - -
 frets 12 - 11 - 10 - 9 - 8 - 7 - 6 - 5 - 4 - 3 - 2 - 1

All we did was reverse the numbers and its new music. And, different muscles play a part, too. Below we have different rows of frets for each exercise. All we do is change the frets like we did above.

\$5- 1 - - 1 - - 1 - - 1 - - 1 - - 1 - - 1 - - 1 - - 1 - - 1 - -
 \$6- T - - T - - T - - T - - T - - T - - T - - T - - T - - T - -
 #1FRET 1 - 2 2 - 3 3 - 4 4 - 5 5 - 6 6 - 7 7 - 8 8 - 9 9 - 10
 #2FRET 2 - 1 3 - 2 4 - 3 5 - 4 6 - 5 7 - 6 8 - 7 9 - 8 10 - 9
 #3FRET 1 - 3 2 - 4 3 - 5 4 - 6 5 - 7 6 - 8 7 - 9 8 - 10 9 - 11

This page will add the pedals to the right and left hands. Remember to treat these as exercises. Also learn to see how the physical and the musical are closely related. These coordinate the left hand, right hand, and left foot to play music.

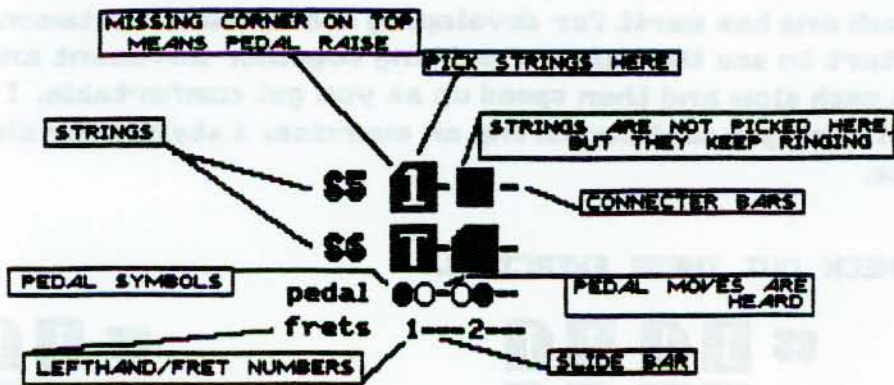
\$5 1 1 1 1 1 1 1 1 1 1 1 1 1
\$6 T T T T T T T T T T T T T
 pedal ○○ ○○ ○○ ○○ ○○ ○○ ○○ ○○ ○○ ○○ ○○ ○○ ○○
 frets 1 2 1 3 1 4 1 5 1 6 1 7 1 8

The above exercise has the left hand bouncing back and forth from the first fret to consecutively higher frets. You can continue on up the neck and back down for more repetitions. Below, the slides are added by placing a line between each fret number. We still pick each time.

\$5 1-1-1-1-1-1-1-1-1-1-1-1-1
\$6 T-T-T-T-T-T-T-T-T-T-T-T-T
 pedal ○○ ○○ ○○ ○○ ○○ ○○ ○○ ○○ ○○ ○○ ○○ ○○ ○○
 frets 1-2-1-3-1-4-1-5-1-6-1-7-1-8

The strings ring continuously during the whole exercise. You can continue on up the neck and back down. Now let's work the other pedal. Same exercise only we change foot movement.

\$5 1-1-1-1-1-1-1-1-1-1-1-1-1
\$6 T-T-T-T-T-T-T-T-T-T-T-T-T
 pedal ●○ ○○ ●○ ○○ ●○ ○○ ●○ ○○ ●○ ○○ ●○ ○○ ●○ ○○
 frets 1-2-1-3-1-4-1-5-1-6-1-7-1-8



Play this smoothly. Try different speeds on all exercises.

5

6

 pedal ●● ●● ●● ●● ●● ●● ●● ●● ●● ●●

 frets 1—2—3—4—5—6—7—8—8—9

5

6

 pedal ●● ●● ●● ●● ●● ●● ●● ●●

 frets 1—5—10 2—6—11

5

6

 pedal ●● ●● ●● ●● ●● ●● ●● ●●

 frets 1—3—2—4—6—5—7—6

Below we see some more exercises that will gradually get more difficult to do. Each one has merit for developing coordination between your limbs. You should start to see the value of putting together movement and music. It's best to start each slow and then speed up as you get comfortable. I use the rule of ability. If I play a mistake during an exercise, I start over slow and do it one more time.

CHECK OUT THESE EXERCISES.

\$5 1 1 1 1
\$6 T T T T
 pedal 00 00 00 00
 frets 1 1 1 1

\$5 1 1 1-1
\$6 T T T-T
 pedal 00 00 00-00
 frets 1 3 8 8

\$5 1 1 1-1
\$6 T T T-T
 pedal 00 00 00-00
 frets 13 4 3-8

\$5 1-1-1-1
\$6 T-T-T-T
 pedal 00-00 00-00
 frets 1-4-8 8

\$5 1-2-3-4
\$6 T-T-T-T
 pedal 00-00-00-00
 frets 1-2-3-4

\$5 1-2-3-4
\$6 T-T-T-T
 pedal 00-00-00-00
 frets 3-6-10 10

\$5 1 1 1 1
\$6 T T T T
 pedal 00 00 00 00
 frets 5 8 8 12

\$5 1 1 1 1
\$6 T T T T
 pedal 00 00-00 00
 frets 7 8-9 15

Now its time to start showing something that sounds like real music. The way we will do this is by combining various elements we have studied. We will use the four pedal positions, our same two strings and combinations of frets to play a scale.

pedal ○○-●● ●● ○○ ○○-●●-○○ ○○

frets 1 1-3-6-8 8-11-13

Try this in the key of F major.

pedal ●● ○○ ○○-●● ●●-○○ ○○-●●

frets 1-4-6 6-8-11-13 13

Try this in the key of Bb major.

pedal ●● ○○-●● ○○ ○○ ●● ●●-○○

frets 1-5 5-8-10 10-12-13

Try this in the key of D major.

pedal ○○-●● ●● ○○ ○○-●●-○○ ○○

frets 2 2-4-7-9 9-10-14

Try this in the key of F# major.

Up until now we've seen exercises and straight major scales. We will now start to look at combinations that make up licks. Combining all of our parts to come up with something whole. The whole thing together we can call a lick. To help learn the lick we must learn to look at our tablature with a note over the top of each column. This note will tell us the duration of each movement. The notes are like drummers use to play a certain rhythm. A basic music theory book will help you if you haven't worked with musical notation before.

5
 4
 3
 2
 1

5
 4
 3
 2
 1

pedal ●● ●● ○○ ○○ ○○ ○○ ○○ ●● ○○ ○○ ●● ○○ ○○ ○○ ●●

fret 3 3 6 6 8 8 8 8 8 3 3 4 6 4 3

5
 4
 3
 2
 1

5
 4
 3
 2
 1

pedal ●● ○○ ○○ ○○ ●● ○○ ○○ ●● ●● ○○ ●● ○○ ○○ ○○ ●●

fret 1 4 5 6 6 6 9 8 6 6 6 6 4 1 1

5
 4
 3
 2
 1

5
 4
 3
 2
 1

pedal ○○ ●● ○○ ○○ ○○ ○○ ○○ ○○ ●● ●● ○○ ●● ●● ○○ ○○ ●● ○○ ●●

fret 3 3 3 3 3 2 3 6 5 6 10 3 3 3 3 10 10

Here's a simple one string melody.

pedal 00 00 00 00 00 00 00 00 00 00 00 00 00 00

fret 4 4 4 4 4 4 2 1 1 2 4 4 2 2

pedal 00 00 00 00 00 00 00 00 00 00 00 00 00 00

fret 4 4 4 4 4 4 2 1 1 2 4 2 1 1

This is an exercise in C. Pick once every four moves.

$\frac{2}{4}$

15 15-13-10 15-13-10-8 13-10-8 8 10-8 8-6

8 8-6-3 8-6-3 3 6-3 3 3 3

To change keys from the last page we change the frets.

4/4

pedal
fret

pedal
fret

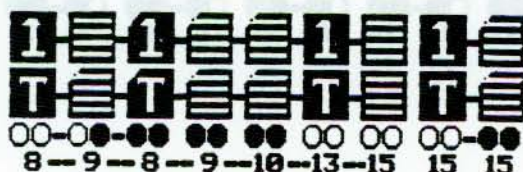
2/4

pedal
fret

pedal
fret

To get smooth at working your pedals you have to develop the muscles of your pedal foot and leg. When they start to really know the pedal, you will have a feeling like your foot is "floating" over the pedal. All of this body motion has a direct result of music. The hands often get most of the practice time but it is also important to work on your pedals and knee levers. Here are some additional exercises that can be used as licks. Play them slowly and correctly at first. Then as things come together you can speed up your execution of the moves that are needed for any individual lick.

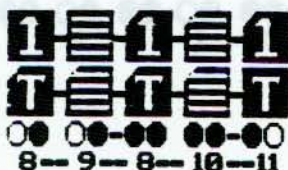
EXERCISE #1



This is in the key of C.

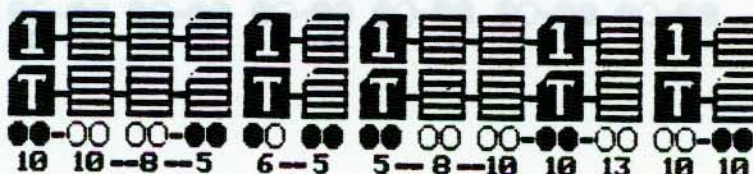
Play it smoothly with each move a quarter note.

EXERCISE #2



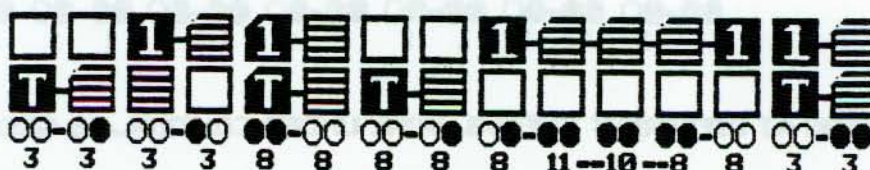
Use this going from G7 to C.

EXERCISE #3



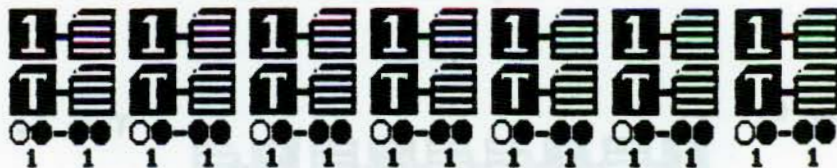
Key of G.

EXERCISE #4

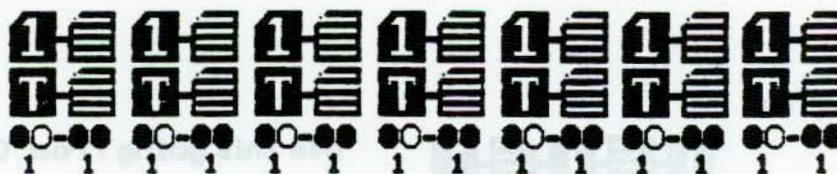


These practice movement in various patterns. Patterns can change if you change any of the contributing factors. They are what I consider the best exercises for developing a "smooth and floating" pedal technique. Practice them slowly and speed them up as you can.

EXERCISE #5



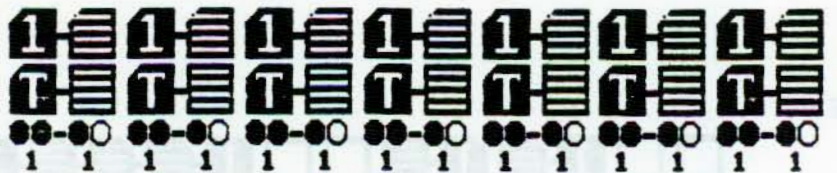
EXERCISE #6



EXERCISE #7



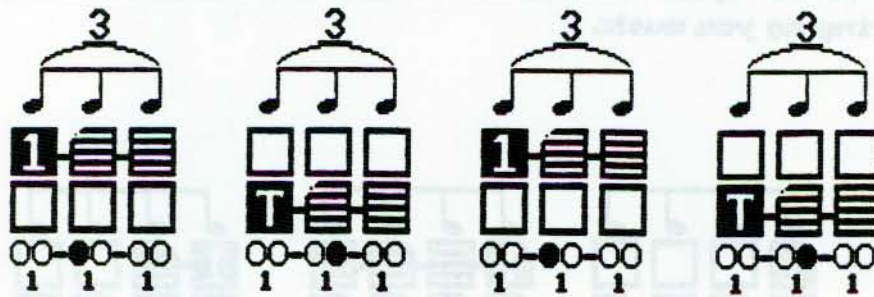
EXERCISE #8



REPETITION AT DIFFERENT SPEEDS, DONE UNDER CONTROL, IS GREAT PRACTICE.

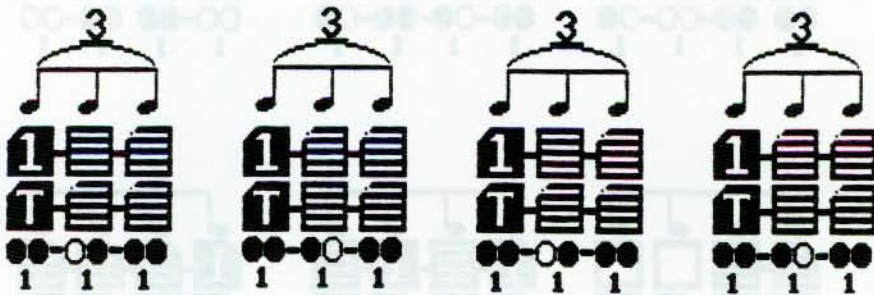
Now we can use combinations of hands and feet, to play triplets.

EX#9

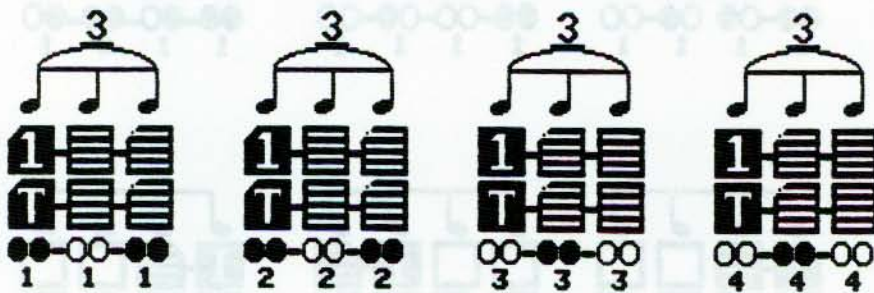


Pick once
then the pedal
plays the
other two
notes.

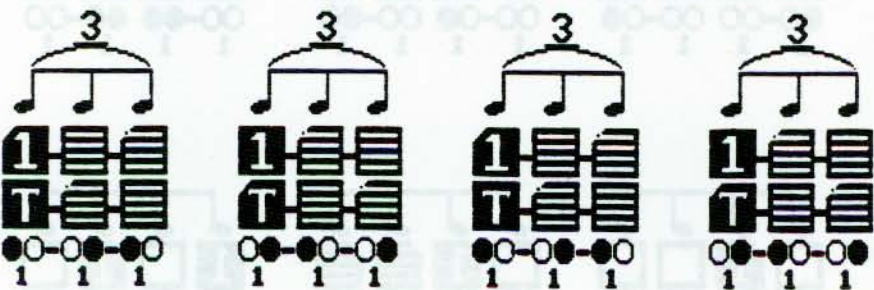
EX#10



EX#11



EX#12



You can practice these exercises at any fret. The movement of your ankle is what gives you the music. Work on it until it starts to float across the pedals.

To finish this booklet, I'm going to show some exercises working in groups of four. These could be eighth, sixteenth, or quarter notes. Remember that your feet are bringing you music.

EXERCISE #13

Exercise #13 consists of four musical staves. Each staff has a treble clef and a common time signature. The notes are quarter notes. The first two staves have a 1-2-3-4 pattern, and the last two have a 1-2-3-4 pattern. The notes are filled with various patterns of black and white squares.

EXERCISE #14

Exercise #14 consists of four musical staves. Each staff has a treble clef and a common time signature. The notes are quarter notes. The first two staves have a 1-2-3-4 pattern, and the last two have a 1-2-3-4 pattern. The notes are filled with various patterns of black and white squares.

EXERCISE #15

Exercise #15 consists of four musical staves. Each staff has a treble clef and a common time signature. The notes are quarter notes. The first two staves have a 1-2-3-4 pattern, and the last two have a 1-2-3-4 pattern. The notes are filled with various patterns of black and white squares.

EXERCISE #16

Exercise #16 consists of four musical staves. Each staff has a treble clef and a common time signature. The notes are quarter notes. The first two staves have a 1-2-3-4 pattern, and the last two have a 1-2-3-4 pattern. The notes are filled with various patterns of black and white squares.