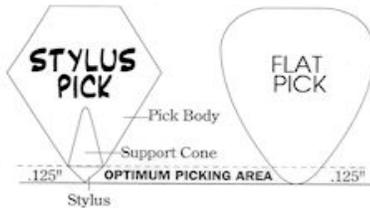


# STYLUS PICK®

For Development of High-Speed Alternate Picking

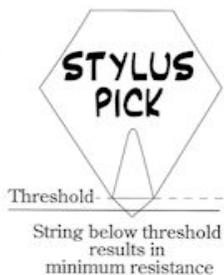
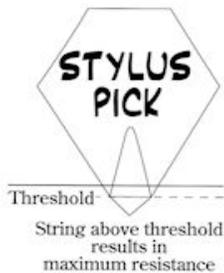
## THEORY OF OPERATION

Each guitarist has his own particular style and approach to lead playing, and we know that there is no one "right way" to pick fast. However, most accomplished guitarists will agree that maximum alternate picking speed is achieved when playing from the very tip of the pick, to no more than the first .125" (about 1/8" closer to the tip you play, the less resistance there is against the string; and the less energy it takes to move the pick across the string.



The STYLUS PICK method was designed to help correct the natural tendency to "dig down" with the pick in order to avoid missing the strings. Deep picking can result in the need to "muscle" the pick back and forth across the string. Doing this at increased tempos while attempting to play a note with the left hand for each stroke may make you seem like you're playing fast, but may also lead to some bad habits which may limit your endurance and articulation.

The STYLUS PICK focuses on this through its unique design. The 360° conical tip is suspended by the support cone, which protrudes from each side of the pick body. The widest point where the two cones meet is the threshold. When the string rises ABOVE the threshold due to excessive digging, you go nowhere, because the support cone will pull the pick all the way down, and stop the stroke. When the string remains BELOW the threshold, you go everywhere, because the STYLUS PICK will roll over the strings without getting stuck, despite slight errors in depth gauging and subtle differences in "upstroke down-stroke" inertia.



With each alternate stroke, the STYLUS PICK first guides the hand up to the very tip, THEN picks the string. While the stylus tip allows the right hand to continue picking without interruption, the left hand is free to move through the scales; thus building control and endurance for both hands.

After enough practice with the STYLUS PICK, you'll get more accustomed to the feel of proper depth gauging. The STYLUS PICK helps train the hand to gauge any pick inside the optimum .125" area on the tip, for picking with minimum resistance at maximum speeds. If you had no problems with accurate gauging to begin with, you are free to enjoy all the high speed picking benefits of the STYLUS PICK.

## INSTRUCTIONS FOR USE

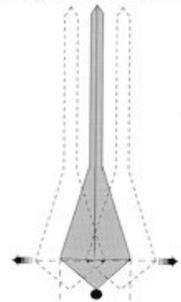
1. Hold the STYLUS PICK in the way most natural to your hand, "choke down" on the support cone so your thumb and first fingers hang over the edge a little. You should feel like you're holding the support cone, while the pick body stabilizes your grip.



2. Place the very tip directly on the string, and position the STYLUS PICK at a 90° angle to the surface of the guitar. Keep it at that angle at all times. (Don't start strumming back and forth across the strings, that's not what the STYLUS PICK is for.)

3. Whether you pick "from the elbow", or "from the wrist", be sure you know what really feels best, and anchor your arm, hand, or wrist accordingly.

4. "Rub" the STYLUS PICK gently across the string; back and forth until you feel its subtle guiding effect. Keep the STYLUS PICK "balanced" on the string. Keep the alternate strokes limited to the approximate diameter of the tip of the STYLUS PICK. Strokes longer than this are unnecessary and will slow you down. Don't start "muscling" a tremolo and then try to "finger a note" for each picking stroke to sound like you're playing fast. This is out of control and backwards.)



5. Don't let the STYLUS PICK drop below the string at the widest portion of the tip. This is the most important aspect of alternate picking with the STYLUS PICK. If you gauge the tip too low while picking up and down, the support cone grabs the string and yanks your hand right down. Dead stop! You will quickly learn the margin of gauging error. With a little practice, you will soon master this, and the stylus tip will become irresistible for fast alternate picking. The key here is to work off the very tip, while resisting the urge to "dig down". The stylus tip and support cone work together to stop you when you're wrong, and help you along when you're right.

6. Now try this example:

Concentrate on the very point of the tip. ALWAYS FEEL FOR THE TIP OF THE PICK ON THE STRING! Rather than attacking the string from the air, keep the tip ON the string, and as you fret the string, it will "fall off" the tip, sounding the note.

FINGERS

FRETS

E  
B  
G  
D  
A  
E

7. Try to maintain total relaxation of the picking hand. Keep starting over until you are able to remain relaxed for extended periods of time. Reducing tension in the arm, wrist and hand is what you're after. Just attack the strings accurately with each stroke, so you get used to it, and grow into it.

8. After gaining control of the STYLUS PICK, you may then concentrate more on your playing hand, while the STYLUS PICK corrects slight errors in gauging. This way, you can relax your picking hand altogether while it is simultaneously being trained to "zero in" on the tip.

## SUMMARY

1. Don't drop the widest portion of the stylus below the strings.
2. Each picking stroke must be as short as possible.
3. Practice relaxation to develop and maintain control.