

Exercise 12

This exercise is much like the one you just played. You'll be using your thumb (P) and index (I) to play the first three measures of this exercise. You will then add the middle (M) in the last measure.



Legend

$\text{♩} = 80$
Dm7

T
A
B

G7

T
A
B

Play It!

$\text{♩} = 80$
Dm7

T
A
B

G7

T
A
B

Exercise 13



Picking A

Basic Arpeggio Using G

$\text{♩} = 60$

P I M A P I M A P - I - M - A P I M A P I M A

Gtr I

Picking B

Basic Arpeggio Using E

♩ = 60

P I M A P I M A P I M A P I M A P I M A

Gtr I

Exercise 14

Here is another series with alternating use of PIMA.



Picking C

Mixed Arpeggio Using G

♩ = 60

P I M A P I A M P M I A P M A I P A I M

Gtr I

Picking D

Mixed Arpeggio Using E

♩ = 60

P I M A P I A M P M I A P M A I P A I M

Gtr I

Exercise 15

The same concept as 13 and 14 but with a classical approach.



Picking E

Classical Using C

♩ = 60

Gtr I P I P I P M I A M A I M P I P I

Picking F

Blocked Flutter Using G (Barred)

This one is a little different, but not by much. Here you have the standard PIMA, which starts from the lowest string, going up. (In other words, the Low E string is the P, then the I, then the M, then the A.)

The "P" will always be the lowest note, and the "A" will always be the highest note for this example. This exercise is for both picking and fretting hand and is reminiscent of the 'boom-chuck' found in fingerstyle guitar.

Exercise 16

This installment will show you an easier version of "Blackbird" by the Beatles. Don't be afraid.



We're going to do some things differently in this exercise. I understand that this MAY not be a beginner exercise for most of you, but what I am presenting is a VERY simple task.

1. ALL you have to do is play along with me STRUMMING the chords provided in the video for now. I'll get into detail for the actual finger picking that is involved over the next few days. For now, just find the timing in the chord changes.

The image displays 14 guitar chord diagrams arranged in four rows. Each diagram shows a six-string guitar fretboard with fingerings (1-4) and string muting (x) indicated. The chords are: G (G B D G B G), Am (E A E A C E), G/B (G B D G B G with B on 2nd string), C (C E G C E), A (E A E A C# E), D (A D A D F#), Em (E B E G B E), Cm (Cm), A7 (E A E G C# E), D7 (A D A C F#), F (F C F A C F), Dm (A D A D F), and Eb/A# (D Eb D F).

How Did You Do? Did you keep up with the chord changes? If so, then GREAT job! The next few installments will be dissecting each and every part of this open chord version using fingerstyle. This one should take a few days of practice to get down from beginning to end.

Exercise 17



Now I'm going to show you a unique way to practice PIMA exercises in your own time. This is NOT part of the latter series in this course. This is just a guide to using the song "Blackbird" with the simple open chords I've provided. First we need to check out each chord.

- G chord - a bright chord, meaning that the notes that make up the G chord combined offer a higher tone. The key here is to strike the lowest and highest notes with the lower note being more of your bass part and usually the first note being struck. The high notes are your middle section when fingering the chord. If you are moving into another higher chord, usually you want to add a low note right before switching to the next chord. It allows for a rounder edge to the passage.
- Am chord - This is a moody, deeper chord, meaning that the focus here is only picking out the notes found from the A string to the high E string. Adding the high E string note will allow you to brighten up this chord a little, sending the listener into, in this case, the G/B chord. Avoid the low E if possible, unless you feel that it is required (not in this case) in the song being played.
- G/B chord - Since this chord is really just a G with the added B note, you can choose to play this only as a G chord, or use the added B note to add a different dimension to the overall playing of the chord. As it transitions to the G chord again right after being played, failure to provide a different 'sense' of the chord (that being, simply playing a G chord, then moving immediately into the G chord again) you'll find that you never notice the G/B even within the phrase. That's one reason why it's good to view what chords come next in a passage. If you add the B note within the G chord, transitioning back to the actual G chord after the G/B will provide a much different sound. As we've already talked about, the G chord itself should be played starting out low, then moving high again, and then possibly moving back low again, depending on the chord that follows it. In this case, the added B in the G/B would almost be fundamental in the song itself, meaning that you almost NEED that B note in order for the song not to lose itself in the G chord. Try experimenting with that for a while to see which chords sound good coming after a G.
- C chord, Cm chord - Both C's in this case are highly animated. What I mean by this is that the C in open position provides what most musical theorists will call as 'air.' This means that there is an uplifting sense of sound that comes from both of these chords. However, in the case of C as a minor, the chord tends to resolve itself back to more of a sense of 'down' or 'lack of air' ('trap' to theorists). So, both of these chords should be picked out as much as possible to provide a flurry of arpeggiated notes. It DOES NOT MATTER how you actually finger the chords. The notes that make up these chords will suffice in whatever pattern you choose. Just do your best to stay within the D to the high E on the Cm chord. That will keep the flow of C and Cm congruent to each other.
- A, A7 chord - The same applies from the C's above to the A and A7. While not a big change in the overall sound of the chord, the A chord itself is much brighter, whereas the A7 adds a lower tone to the overall sound of the chord. This means that you can pick the patterns in the same fashion, and the 7th of the A chord will provide a 'default' setting for your picking. Just play them loosely the same way.
- D, D7, Dm chord - You may be asking why I am including all three of these chords under one bullet. The answer is simple. The D by itself is also a bright chord, such as the A (or any Major for that matter for the most part - except for maybe E, but that's only because it is so low on the fretboard to play in open position). However, in some cases of the blues, the D7 is ALSO bright. This of course depends on how the turnaround in a blues song is constructed. Anyway, the point behind the D7 and the Dm is that they should both be picked using...obviously, only the highest three strings (because of the fingered chord itself) and only a few hints of open notes around that chord to provide the change that is necessary to proceed to the next chord. The Dm provides a lower feeling, but not a lower sound. It's one of the few chords that really doesn't supply the listener with a sense of 'down' because it is still so bright in itself. That being said, following the overall D, D7 and Dm progression using only the higher three strings will create a sense of change coming.
- Em chord - Ahh...the famous Em. This is a very moody, dark chord, and is really the only chord in this

song that completely changes the mood and tone of the song. Listen closely. You'll hear how your mind just drops down into a lull. This is a great thing for tonality. You can play virtually ANY chord after an Em and it would work due to the tone of the chord itself. Gotta love the Em, right?

- F chord - F is another case of Em in a sense. The F here I play is barred, which is usually the way I play an F. It just feels more natural. However, You can always open it up and play the same notes that you would when barring them. It works very...um...*universally* when picking. (I'm not sure that's a word.)
- Bb chord - Bb is always a strange chord when played within a song. It has a very monotone feel to it doesn't it? It just feels so weird playing it to me because all the notes included seem to sound the same. However, if you listen closely, the change to and from the Bb always makes a huge difference with the chord being played before and after the Bb. The chords that are in front and behind of the Bb always seem to sound so much better than the actual Bb. So, in simple terms, we'll say that the Bb chord really just provides a break for the ear in listening to the normal Major and minor chords. The Bb here really changes the sound of the song doesn't it?

Now that we've gotten past all of that, try to play using ONLY your thumb and 1st finger in the exercise again. This time, just remember what I explained above and try to add your own picking style to the song. Here's a recap:

- Major chords - in this case they tend to be bright. If two Majors follow each other, it is necessary to provide the lowest note both at the beginning of the chord change and at the end. This keeps the listener engaged instead of just the hum-drum effect of Major to Major. For example, play the D chord and then the A chord. Notice that while they sound different, they are both bright when played. Adding the bass notes (or the lower note) in a picking fashion between these two chords makes all the difference in the world.
- Minor chords - almost always sad or low, so, for example, if you were to play a Dm to a Cm, the lowest note is not necessarily the most important. The emphasis on the minor chords would be the higher notes, which change the feel of the song.

Now try the exercise. Remember that everything is basically opposite. If you have a Major chord, try to accentuate the lows. If you have a minor chord, try to accentuate the higher notes, so that when a change comes, you feel the higher change instead of the low droning change.

The image displays 14 guitar chord diagrams arranged in four rows. Each diagram shows a six-string guitar fretboard with fingerings (1-4) and chord names. The chords are: G (G B D G B G), Am (E A E A C E), G/B (E C E G C E), C (E C E G C E), A (E A E A C# E), D (A D A D F#), Em (E B E G B E), Cm (Cm), A7 (E A E G C# E), D7 (A D A C F#), F (F C F A C F), Dm (A D A D F), and Eb/A# (D Eb D F). Some diagrams include 'x' marks on the top string and a bar across the 2nd, 3rd, and 4th strings for Cm.

Exercise 18



These next exercises are all part of a whole. In this exercise, we're going to revert back to an older exercise and add some depth to it using chord variations that you may or may not recognize.

The fingerings from 11 and 12 can be played anyway you see fit since we've already played the 'technically correct' version of this in previous installments. This time the focus is on the rhythm behind it. It's very important as a fingerstyle guitarist to practice with rhythm as well, so this exercise will show you how to do just that.

In the video I seperated the initial exercise from 11 and 12. All you have to do today is play along with it using the rhythm score provided below. The entire exercise is played at 100 bpm.

(P.S. - If you are confused as to what this particular exercise means right now, don't worry. It will all come together once we reach our Intermediate exercises.)

Here's the tablature:

The image shows a musical score for two variations of the Em chord. The top system is labeled 'Em' and has a tempo marking of '♩ = 100'. It features a treble clef, a 4/4 time signature, and a key signature of one flat. The melody consists of half notes: G2, B2, D3, G2, B2, D3. Below the staff is a guitar tablature with strings T, A, and B. The first variation is an open chord with fret numbers 0, 2, 0, 2, 0, 2, 0, 2. The second variation is a barred chord with fret numbers 0, 2, 0, 2, 0, 2, 0, 2. The bottom system is labeled 'Gtr 1' and shows a guitar tablature with strings T, A, and B. The first variation is an open chord with fret numbers 0, 0, 0, 0, 0, 0, 0, 0. The second variation is a barred chord with fret numbers 7, 7, 7, 7, 7, 7, 7, 7.

Above you will see two variations of the Em chord. One is open and one is barred. All rhythm from here out plays half notes.

The image shows a musical score for two variations of the Am chord. The top system is labeled 'Am' and features a treble clef, a 4/4 time signature, and a key signature of one flat. The melody consists of half notes: A2, C3, E3, A2, C3, E3. Below the staff is a guitar tablature with strings T, A, and B. The first variation is an open chord with fret numbers 2, 1, 2, 1, 2, 1, 2, 1. The second variation is a barred chord with fret numbers 2, 2, 2, 2, 2, 2, 2, 2. The bottom system is labeled 'Gtr 1' and shows a guitar tablature with strings T, A, and B. The first variation is an open chord with fret numbers 0, 1, 0, 1, 0, 1, 0, 1. The second variation is a barred chord with fret numbers 2, 2, 2, 2, 2, 2, 2, 2.

Above we have two variations of the Am chord, open and barred. Again all half notes.

Dm7

Here we have a neat variation of the Dm7 chord. As you can see, BOTH are technically barred. Notice that I'm only playing partials here.

G7

Here is an open and barred G7 played behind the open fingerstyle version.

Em

Last but not least, we have the standard open Em played during the fingerstyle run.

Exercise 19



The entire exercise is played at 100 bpm. This continues from Exercise 18 where we applied fingerstyle and rhythm. Now we're going to play some simple lead.

♩ = 100
Em

The musical score for Exercise 19 is presented in three systems, each with a treble clef staff and a guitar tablature staff. The tempo is 100 bpm and the key signature is one flat (Em). The first system shows a fingerstyle run in the treble clef staff and a corresponding tablature with fret numbers 0 and 2. The second system shows a lead part in the treble clef staff and a corresponding tablature with fret numbers 0, 2, 7, and 7, including hammer-on symbols (H). The third system shows a lead part in the treble clef staff and a corresponding tablature with fret numbers 0, 2, 5, 7, 5, 7, and 7, including hammer-on symbols (H).

The added guitar part (third staff) plays 16th notes using a simple hammer-on. Just play them right as you begin each measure.

Musical score for Am exercise. It consists of three systems. The first system shows a treble clef staff with a melodic line of 16th notes, a guitar staff with fret numbers (2, 1, 2, 1, 2, 1, 2, 1) and (1, 2, 1, 2, 1, 2, 1, 2), and a bass staff with a rhythmic pattern of eighth notes. The second system shows a treble clef staff with a chordal line, a guitar staff with fret numbers (0, 2, 2, 2, 2, 2, 2, 2), and a bass staff with a rhythmic pattern of eighth notes. The third system shows a treble clef staff with a melodic line, a guitar staff with fret numbers (3, 5, 3, 5) and (5, 8, 5, 8), and a bass staff with a rhythmic pattern of eighth notes. The key signature is one flat (Am).

Here we've done the same thing, but on the higher strings. Again, play this right as you move into each measure. They are also 16th notes.

Musical score for Dm7 exercise. It consists of three systems. The first system shows a treble clef staff with a melodic line of 16th notes, a guitar staff with fret numbers (0, 2, 0, 2, 0, 2, 0, 2) and (1, 1, 1, 1, 1, 1, 1, 1), and a bass staff with a rhythmic pattern of eighth notes. The second system shows a treble clef staff with a chordal line, a guitar staff with fret numbers (5, 7, 5) and (10, 10, 10, 10), and a bass staff with a rhythmic pattern of eighth notes. The third system shows a treble clef staff with a melodic line, a guitar staff with fret numbers (5, 7, 7, 5) and (1, 1, 2, 1, 1, 2, 1), and a bass staff with a rhythmic pattern of eighth notes. The key signature is one flat (Dm7).

Here we've added the 16th note hammer-on and pull-off. In terms of timing, the hammer-on and pull-off should SOUND much like the initial hammer-on from the first lead part. The added Dm7 picked out arpeggio comes next.

The image displays a guitar exercise sheet for a G7 chord. It is organized into three systems, each with a treble clef staff, a guitar staff, and a bass staff. The first system shows a melodic line in the treble clef and a bass line in the guitar staff. The second system shows a chordal accompaniment in the treble clef and a bass line in the guitar staff. The third system shows a melodic line in the treble clef and a bass line in the guitar staff. The bass line in the third system includes a series of 16 notes on the A string, with fingerings 0, 2, 0, 2, 0, 2, 0, 2, 0, 2, 0, 2, 0, 2, 0, 2, and ends with two half notes on the D string played open. The notes are marked with 'H' for half notes.

Here's a little bit of a trickier passage, but it's nothing compared to what we'll be working with in our Intermediate and Advanced studies, so practice hard on this run. It's not as hard as it may look. They are all 16th notes, and only move from the A to the D string over and over. You should be able to play this easily after a few times. It's also a great dexterity workout for your fingerstyle playing. End this passage with two half notes on the D string played open.

The image shows three systems of guitar notation. Each system consists of three staves: a treble clef staff with a melody line, a tablature staff with fret numbers (0, 2, 3) and hammer-ons (H), and a bass clef staff with a bass line. The key signature is E minor (Em). The first system shows a melody line with eighth notes and a bass line with a steady eighth-note pattern. The second system shows a melody line with quarter notes and a bass line with a steady eighth-note pattern. The third system shows a melody line with quarter notes and a bass line with a steady eighth-note pattern.

We'll end this with ease. Simply play the opening run, and then end on a Em whole note.

We are going to be revisiting this exercise in the near future, so be sure you fully understand it.

Exercise 20



This exercise is a little different. I thought this would be fun. What we are doing is taking "Desperado" by The Eagles and stripping it down to the bare bones. Before anyone says that this isn't the right way to play the song, I must mention that it has been transcribed in the key of G, with an intro in D. When you play the song passage, you'll hear the essence of the music come right out, but it's a little different than the original song.

The tempo is a smooth 70 bpm, which should allow you to slowly transition notes with ease. I've included both the lead, or accompanying piece, as well as the chords you can reference with the song key accompaniment. In this exercise, the use of low melody notes is a **MUST!** Remember to follow the low melody note arrangement in terms of note value and it will sound 100% accurate. Remember that the low melody notes will always show 'upside down' in tablature. I'll give a rundown below.

The Lesson

Here is the lead for the passage:

Part I

♩ = 70

D7 G G7 C Cm

Gtr II

T 0 0 2 2 0 0 0 2 0 2 0 2 0 0

A 2 0 2 2 0 2 0 2 0 2 0

B 3 3 3 3 3 2

G Em7 Asus2 D7

T 0 3 0 0 3 3 0 2 0 2 0 0 2 0

A 2 0 2 0 2 0 2 0

B 3 0 0 0 0 0 0 0

P

Measures 1 and 2

We begin the song with a D7 intro using tied eighth notes in all high melody. (You'll know this because the tied eighth notes at the beginning of the passage are actually ON the staff. Remember that a low melody note should show OFF the tab staff.) From the D7, you play the G and G7 using fingerstyle. The low melody note of G on the low E string is played as a half note while the high melody note of G on the G string plays as an eighth note. This is followed by an open G string note using eighth notes, which ties to an open dotted quarter note. Then, the low melody note, played again on the low E string, is played as a half note again. You then form the G7 in fingerstyle starting and ending the G7 chord with eighth notes.

Measure 3

Here we have the C to Cm. This should be rather easy, but it's a little faster than the previous measures in terms of note striking. The low melody note on the C chord, played on the A string on the 3rd fret, runs as a half note, and duplicates itself when playing the Cm. Since most of this measure runs right through, the only thing I would pay close attention to is the 16th notes at the end of this measure. The "2" and "0" should be played as such, leading into the 4th measure.

Measures 4 and 5

By now you should have started seeing a trend in the low melody notes. Notice that within each measure, you've got two low melody notes. So far, they've all been half notes. Easy huh?! That's the case with these measures as well, so there's no need to explain it again. The last thing I want to mention is to pay attention once again to the 16th notes played at the end of Measure 5 with the added pull off. This should be elementary for you by now.

PIMA Legend:

(I snuck an "A" in on you! Remember these are only recommended patterns. You can variate them based on comfort.)

♩ = 70

D7 G G7 C Cm

Tr 0 0 0 M I I I

A M 2 M 2 0 I 0 2 0 2 0

B 3 3 3 P 3 P

P P P P

G Em7 Asus2 D7

Tr M 3 0 0 M M M M M I

A 0 3 3 0 I I I 0 0 2 0

B P 3 P 0 0 P P

P

Part II

Chords: G, G7, C, Cm

Tablature (T, A, B strings):

T	0	3	3	0	2	0
A						
B	3		3			

Chords: G, Em7, Asus2, D7, G

Tablature (T, A, B strings):

T	0	3	0	0	3	0	2	0	2	0	2	0	0
A													
B	3		0						0				3

Measures 6 and 7

These are simply repeats of Measures 2 and 3. Easy!

Measures 8, 9, and 10

Though there isn't much difference between the eighth measure and the fourth measure, you will need to add the pull off, just as you played earlier, in preparation for the quick time signature change. Don't worry. The time signature change doesn't even feel like one, since it changes to 2/4 instead of 4/4. The only real difference in the 2/4 change is that instead of playing half notes with the low melody, you play quarter notes. Bam. That's it! End the song by going into Measure 10 and playing the low melody note of G on the third fret. Notice that since it shows as a whole note, it will not be upside down. You can't really turn a full circle upside down, BUT it show below the tab staff as always. (well, most of the time, but we'll get into that later).

PIMA Legend:

Chords: G, G7, C, Cm

String T: 0 3 3 | 0 | 1 2 0 | 1 0 2 2 0 0 | 1 0

String A: 2 0 | 2 2 0 0 | 2 2 0 0 | 2 0

String B: 3 3 | 3 | 3 P 3 P | 3 P

Chords: G, Em7, Asus2, D7, G

String T: 0 3 0 0 3 0 | 1 2 0 | 1 0 1 1 | 0

String A: 2 0 | 2 2 0 0 | 2 0 0 0 | 0

String B: 3 0 | 0 p | 0 P 0 P | 3

Adding Chords

Here are the chords associated with the lead pattern:

Part I

♩ = 70

D7 G G7 C Cm

Gtr II

Gtr II

Notice that all the chords added are played as half notes. That will guarantee that the lead stays with the rhythm. All of the chords associated here are literally the basic chord form of the accompaniment that is being played. You can add or remove notes, or create partial chords with this, which I did a little below.

The musical score is divided into four systems, each corresponding to a chord: G, Em7, Asus2, and D7. The first system shows the melody line with eighth and quarter notes. The second system shows the guitar tablature with fret numbers (0, 3, 0, 0, 3, 3) for the first two measures and (0, 2, 0, 2, 0, 0, 2, 0) for the second two measures. The third system shows the bass line with chord voicings for each chord. The fourth system shows the guitar tablature for the bass line with fret numbers (3, 3, 0, 0, 2, 3) for the first two measures and (0, 2, 2, 0, 2, 1, 2) for the second two measures.

As you can see, the Em7 doesn't sound as good with the full chord being played, so I created a partial by simply removing some of the notes associated to lighten the chord up. If I were to add all the open strings, it muffles the song badly. The same applies with the D7, in which I omitted the open D string note for giggles. We're still playing all half notes.

Part II

G G7 C Cm

0 3 3 0 2 0 | 2 0 2 2 0 2 0

3 3 | 3 2 3 2 0

3 1 0 3 | 0 1 3 | 0 4 5 5 3 3

G Em7 Asus2 D7 G

0 3 0 0 3 0 2 0 | 2 0 2 0 | 0

3 0 p | 0 0 0 0 | 3

3 2 2 0 2 0 2 3 | 0 1 2 0 0 2 3 3

 **Video Reference:** Much more material is covered in our Fingerstyle 101 DVD. Please refer to Chapter 5 "PIMA Unleashed" on the DVD for additional information.