

# Fingerstyle Guitar *In a Flash*: Module 2 – Beyond The Basics

## Traditional Techniques

I'll show you all the standard techniques that give your fingerstyle playing that much needed flavor. We'll start out with the basics such as hammer-ons and pull-offs to get the ball rolling. I'll then walk you through a few specific techniques that push the envelope such as basic percussion and fingerstyle flutters.

When you deal with techniques in fingerstyle, I would highly recommend working with the open groups we've dealt with since Day 1. However, there are a few nifty things you can do with barre chords as well.

First, here's a tab that includes hammer-ons and pull-offs.

E	Esus4	E7	Em	Em7	Em
0	0	0	0	0	0
0	0	3	0	3	0
1	2	1	0	0	0
2	2	2	2	2	2
2	2	2	2	2	2
0	0	0	0	0	0
H	P		H	P	

Notice here that In the E, Esus4 and E7 groups the affected string is the G string. The “H” is your hammer-on, which means to strike the first note (a lower note) and then use another finger to play the second note (a higher note) without plucking it again. The “P” is a pull-off, which means the same thing in reverse order. You strike the first note (higher this time) and then play the second note (lower) without plucking it again.

In the Em, Em7 and Em group, you'll find that the B string is affected. It's USUALLY best to reserve a suspended chord for a Major group, but since a suspended chord is neither Major nor minor, it technically CAN work.

Here's the A group for you:

A	Asus2	A	Asus4	Asus2	A	Asus2	Am	A	Am	Asus4	Am	Am7	Am
0	0	0	0	0	0	0	0	0	0	0	0	3	0
2	0	2	3	0	2	0	1	0	1	3	1	1	1
2	2	2	2	2	2	2	2	2	2	2	2	2	2
2	2	2	2	2	2	2	2	2	2	2	2	2	2
0	0	0	0	0	0	0	0	0	0	0	0	0	0
P		il.		H	H	P					H	P	

This time I've added a slide. This is noted by a "sl." as seen above. This particular slide is a regular shift slide, so you would strike the note (a "2" here in the first measure) and then AS you slide you would strike the note again so that you hear a "3" after the 2.

This is precisely what happens in the song "Black" by Pearl Jam. Other than that, everything else is already explained. This time I added a few more variations between the A groups to help you listen and see which ones you do and do not like. As mentioned before, the suspended 4 (or sus2) is neither Major nor minor, so it MIGHT work in your progression if you like the way it sounds.

I also make mention in the video on how I recommend, at least when playing acoustic fingerstyle, to try and add as many notes inside the overall technique to give it some more heavy balance. It's not required, and plenty of songs avoid stacking tones, but it is a good idea as a general principle. Whatever string you are using to apply the technique, take the next digit and stack it. In other words, if your 1<sup>st</sup> finger is playing a pull-off on the G string, your 2<sup>nd</sup> finger should (or could) stack UNDER it (toward the floor) and add a subtle tone to the technique.

The D group works precisely the same:

D			Dsus4			Dsus2			Dm			Dsus2			Dsus4		
2	3	0	3	3	0	0	3	0	1	0	3	0	3	3	3	3	3
3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
H			P						P			H					

I will say that your best bet with any techniques for the D group (open!!!! don't fool with the moveable barre versions!) is to use the high E string for any of your overall techniques.

Here's an example of a "Hendrix(ish)" suspended run using an E group (style) barre chord:

G			Gsus4			G			A			Asus4			A			Gm			G			Gm			Am			Asus4			Am					
3	3	3	3	3	3	3	3	3	5	5	5	5	5	5	5	5	5	3	3	3	3	3	3	3	3	3	5	5	5	5	5	5	5	5	5			
3	3	3	3	3	3	3	3	3	5	5	5	5	5	5	5	5	5	3	3	3	3	3	3	3	3	3	5	5	5	5	5	5	5	5	5			
4	5	4	5	5	4	4	5	4	6	7	6	6	7	6	6	7	6	3	5	3	5	5	3	5	5	3	5	7	5	7	7	5	7	7	5	7	7	5
5	5	5	5	5	5	5	5	5	7	7	7	7	7	7	7	7	7	5	5	5	5	5	5	5	5	5	7	7	7	7	7	7	7	7	7			
3	3	3	3	3	3	3	3	3	5	5	5	5	5	5	5	5	5	3	3	3	3	3	3	3	3	3	5	5	5	5	5	5	5	5	5			
H			P						H			P						H			P			H			P											

Here the G string is affected and produces a neat suspended tone (4) which quite literally puts the overall chord in purgatory and adds a generic “major nor minor” feel to it PLUS a slightly bluesy approach without all the confusion.

I also talk about percussive rhythm in the lesson video, but that's just something you watch and see how it works. There's no real way to logically tab that out.

A few points addressed in the video are:

1. I would start the percussive rhythm with a hammer-on using whatever chord. You then follow up with the slap or mute with your picking hand.
2. You will likely find it easiest to place the palm of your hand against your strings near the back of your guitar (usually where the strings are inserted) and bring your thumb in for the actual “slap” sound. You can then use your actual fingers (such as a 1<sup>st</sup> or even 2<sup>nd</sup> finger) to tap the body of your guitar.
3. You can start this out with a basic “boom chuck” concept using just quarter notes or even eighth notes. The idea would be to create a steady pulse there.
4. The thumb actually acts as the snare drum in this concept, with the actual chord (best to hammer-on with it!) being your bass drum. This will provide that neat opposite effect from the boom chuck and still create a consistency in the values of what is being played with the chord shape (fretting hand) and the slap or the percussive rhythm with the thumb (picking hand) – it's a neat reversal!