

Fingerstyle 101 Printable E-Book (1)



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Section 1

What Is Fingerstyle?

Ok. First things first. If you have a pick anywhere NEAR your computer, hide it!

Fingerstyle guitar is the technique of playing the guitar by plucking the strings directly with the fingertips, fingernails, or picks *attached to fingers*, as opposed to flatpicking (picking individual notes with a single plectrum called a flatpick) or strumming all the strings of the instrument in chords. The term is often used synonymously with fingerpicking. Music arranged for fingerstyle playing can include chords, arpeggios and other elements such as artificial harmonics, hammering on and pulling off with the fretting hand, using the body of the guitar percussively, and many other techniques. Physically, "Fingerstyle" refers to using each of the right (or left) hand fingers independently in order to play the multiple parts of a musical arrangement that would normally be played by several band members. Bass, harmonic accompaniment, melody, and percussion can all be played simultaneously when playing Fingerstyle.

Fingerstyle Vs. Flatpicking

There is a major difference between using your fingers to pick and using an actual plectrum (pick) for many reasons. Though many artists will employ the usage of both, which we'll get into later on in this program, the idea here is to forget that you've ever even learned to use a pick when playing fingerstyle guitar. A few key differences when playing with your fingers instead of a pick are:

1. Using your fingers allows you to pluck or pick multiple notes that usually aren't 'pickable' using a standard plectrum. Though there are times that you can do this, often when playing fingerstyle, it is much too difficult to 'string skip' in a way that is logical and easy to address. So, we *'use what we have'* in fingerstyle, allowing us up to five fingers at any given time to play multiple notes. Artists such as Lindsey Buckingham and Chet Atkins employ this method and it can be heard on songs such as "Landslide" and "Big Love" (Buckingham) as well as "Wheels" (Atkins) to provide a beautiful non-plectrum-picked 'airy' or 'open' sound.
2. When playing fingerstyle, usually the strings you play on don't sound quite as harsh as they would when playing with a plectrum. This goes back to the availability when playing fingerstyle to provide a beautiful 'airy' sound as

opposed to a methodical plectrum sensation.

3. Your fingers naturally want to curve even when holding a pick, and believe it or not, your muscle memory will almost always retain this open position of holding a pick even when you are playing in fingerstyle. There are exceptions to this, depending on how you would usually hold a pick, but for the most part it rings true.

Try this right now: Find that pick I told you to hide (hopefully you didn't throw it away!) Hold it like you usually would when playing a riff or article of tab, often with your thumb and 1st finger.

With Plectrum:



Without Plectrum:



Now, keep your hand exactly in the same position, and with your other hand, remove the pick from the grasp of your fingers. More than likely, you are forming a "C" formation with your picking hand. Your 1st finger and Thumb are probably more 'toward the audience' than your other fingers. Your 2nd, 3rd, and 4th finger may even be right up against the body of the guitar. Are they?

If so, then you've already found the perfect position to finger any piece of tablature that you'll come into contact with in this program.

Since most guitars have six strings, and your hand usually only has five fingers (counting the thumb as a finger in fingerstyle guitar playing) you'll probably notice that most of your fingers already loosely line up with the six strings on your guitar, minus of course one string for the lack of an additional finger.

The key here is to learn to completely separate your 1st finger and your Thumb. Doing this will help you start to develop the muscle memory that your fingers need in order to finger a multiple string attack using fingerstyle.

Your other fingers will start to naturally cooperate by slowly spacing themselves away by 'feeling' the strings.

The main difference between fingerstyle and using a plectrum (pick) is that when playing with a pick, you tend to 'feel' the strings by using the tip or side of the plectrum. However, with fingerstyle, your actual fingers need to be the guide for each other. You must force yourself to 'feel' the strings with your fingers because when you do so, your fingers will start to line up with the appropriate number of strings you need in order to play a given melody. In the next lesson, I will show you how to properly apply your fingers to the strings on the body of the guitar so that every string loosely lines up with your finger placement.

The Picking Hand

Our previous lesson dealt with the main difference between using a plectrum and using your actual fingers. Here is how we can learn to retain that 'muscle memory' that I was referring to.

In the video reference file, you'll see the placement of my picking fingers in relation to the strings. Notice that I'm keeping my 1st finger and Thumb rather close at times, but also rather far away, alleviating the need to form a position that would usually apply to plectrum picking with a 'pinch' formation of your thumb and 1st finger together.

Take note of the position of my picking hand. I like to rest my 4th finger (pinky) at times with an arch right under the sound hole on the guitar body, depending on the overall pattern of a given passage. In this simple example of fingerpicking with the picking hand, also take note that a majority of my finger picking comes from my thumb and 1st finger. I add the 2nd finger and 3rd finger when it calls for it, but when first learning to finger pick, it's always a great idea to start off simple and then move forward. I also like to move my thumb from the lowest strings to the highest strings almost constantly, as I am much more comfortable with playing notes with my thumb.

Notes:

1. By focusing on keeping my thumb in 'starter' position (meaning anchoring my hand near the lowest string, depending on the passage) I'm actually able to play up to two strings easily using only my thumb. Neat huh?
2. By keeping my 1st finger a little closer to the High E string, I'm able to quickly play on any of the following strings: High E, G, and D. In all honesty, you can actually get by with ONLY fingerpicking using your 1st finger and your thumb in some cases, but we want to move out of that normal routine.

Before we try out an example, let's take a look at the fretting hand, as there is some information here that you need to know about.

The Fretting Hand

So we've learned what fingerstyle guitar is, the difference between it and plectrum picking, and how you can initially start working up your 'muscle memory' in efficiently placing your picking hand on the guitar.

Now let's take a look at your fretting hand.

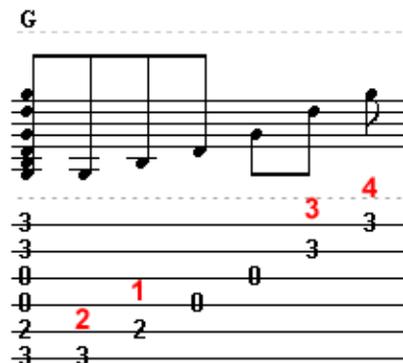
There are a few important things to understand about the fretting hand. Many times in fingerstyle guitar, you will be 'thrown off' or 'out of your element' when fingering a given standard chord, because due to the adding and subtracting of common open chord notes, your fingers sometimes have to adjust to the tablature provided.

For example:

As you will recall in the beginner exercise, there was a G chord that could have been played numerous ways, either by the most common way in which you use your 2nd finger on the Low E string, 1st finger on the A string,

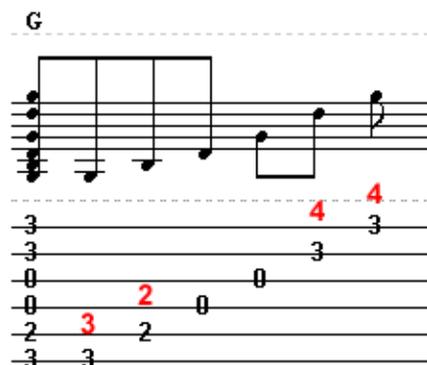
and 3rd and 4th fingers on the B and High E string to play the third fretted notes. Some even barre the third fretted notes with their 4th finger. It just depends on how comfortable you are.

Here is the more common way, with red numbers indicating finger placement:



You're probably more accustomed to this method, as it tends to be easier to strum than the method below.

Here is the more traditional/classical way, with red numbers indicating finger placement:



Food For Thought...

If you've ever wondered why sometimes chords have various finger placements, here's why. Originally the 'standard' or 'theory' behind fingering chords was based on the 1, 2, 3, 4, and sometimes 5 rule. This of course goes back to deciding which fingers to use. For example:

In the G chord above, notice that the fingerings for the Low E and A string are the exact same number as the fretted notes. This goes back to logics. Since music (and math) is a 'universal language', the logic in fretting relate to your finger 'construction.' When you place your fretting hand on the fretboard, your 1st finger is the farthest from you, and your 4th finger is the closest to you, right? Mathematically speaking, that would mean that the 1st finger is as far back on the fretboard as it can be, so it would be impossible to finger the third fret on the A string from the G chord with your 1st finger and then try to form a "C" chord without moving all of your fingers.

Try it! It's not possible. You must move virtually all of your fingers in order to form the C chord. However, if you try it using the more classical method, you actually CAN do this. It's not easy, but it's possible. You just simply move your fingers down to the A string as your root, and it still remains a C chord formation if you remove your 4th fingers and add your 1st finger to the B string. Neat huh?!

In the video provided, I'm playing a standard chord progression using only a few fingers and only a few chords. Take note of the position of my fretting hand. It is very important not to 'anchor' your fretting hand at any point in the way that you do sometimes with basic chord progressions. When playing basic strumming chord

progressions, we tend to press down hard on the strings to guarantee that the strings ring through in full. The beauty of fingerstyle is that many times you can begin to form a chord, without FULLY forming it, and it creates a much higher sense of fluidity in your playing.

The overall pattern here is C, Am, Em, and Am with variations based on fingerstyle. I will play partials and at times add notes, and this was done on the fly. You can see that my hand rarely forms a full chord, mainly because that allows for quick movement and partial notes that are added to a standard chord. Of course you can see the C, Am, Em, and Am patterns, but they are so loosely played that you can just move around with it without feeling 'stuck' or 'anchored' to a given chord.

How Will I Know Which 'Version' To Use?

That's where it gets tricky when playing fingerstyle guitar. Sometimes you have to look further ahead in a given piece of tab or sheet music in order to calculate logical fingering positions for ease of transition into the next phrase. I'll touch base on that in this section under "Fingerstyle In Use."

The History of Fingerstyle Guitar

Because notes are struck by individual digits rather than the hand working as a single unit, fingerstyle playing allows the guitarist to perform several musical elements simultaneously. One definition of the technique has been put forward by the Toronto (Canada) Fingerstyle Guitar Association:

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Steel string acoustic guitars

Fingerpicking

Fingerpicking (also called thumb picking, alternating bass, or pattern picking) is a term that is used to describe both a playing style and a genre of music. It falls under the "fingerstyle" heading because it is plucked by the fingers, but it is generally used to play a specific type of folk, country-jazz and/or blues music. In this technique, the thumb maintains a steady rhythm, usually playing "alternating bass" patterns on the lower three strings, while the index, or index and middle fingers pick out melody and fill-in notes on the high strings.

The style originated in the late 1800s and early 1900s, as southern African American blues guitarists tried to imitate the popular ragtime piano music of the day, with the guitarist's thumb functioning as the pianist's left hand, and the other fingers functioning as the right hand. The first recorded examples were by players such as Blind Blake, Big Bill Broonzy, Memphis Minnie and Mississippi John Hurt. Some early blues players such as Blind Willie Johnson and Tampa Red added slide guitar techniques. Fingerpicking was soon taken up by country and Western artists such as Sam McGee, Ike Everly (father of The Everly Brothers), Merle Travis and "Thumbs" Carllile. Later Chet Atkins further developed the style.

Most fingerpickers use acoustic guitars, but some, including Merle Travis often played on hollow-body electrics.

Travis picking

This style is commonly played on steel string acoustic guitars. Pattern picking is the use of "preset right-hand pattern[s]" while fingerpicking, with the left hand fingering standard chords.

American primitive guitar

American primitive guitar' or American Primitivism is a subset of fingerstyle guitar. It originated with John Fahey,

whose recordings from the late 1950s to the mid 1960s inspired many guitarists such as Leo Kottke, who made his debut recording of 6 and 12 String Guitar on Fahey's Takoma label in 1969. American primitive guitar can be characterized by the use of folk music or folk-like material, driving alternating-bass fingerpicking with a good deal of ostinato patterns, and the use of alternative tunings (scordatura) such as open D, open G, drop D and open C.

Ragtime guitar

As mentioned above, fingerpicking was probably originally inspired by ragtime piano. An early master of ragtime guitar was Blind Blake, a popular recording artist of the late 1920s and early 1930s.

In the 1960s, a new generation of guitarists returned to these roots and began to transcribe piano tunes for solo guitar. One of the best known and most talented of these players was Dave Van Ronk who arranged St. Louis Tickle for solo guitar. In 1971, guitarists David Laibman and Eric Schoenberg arranged and recorded Scott Joplin rags and other complex piano arrangements for the LP *The New Ragtime Guitar* on Folkways Records. This was followed by a Stefan Grossman method book with the same title. A year later Grossman and ED Denson founded Kicking Mule Records a company that recorded scores of LPs of solo ragtime guitar by artists including Grossman, Ton van Bergeyk, Leo Wijnkamp, Duck Baker, Peter Finger, Lasse Johansson and Dale Miller. One of today's top ragtime stylists is Craig Ventresco, who is best known for playing on the soundtracks of various Terry Zwigoff movies.

"New Age" fingerstyle

In 1976, William Ackerman started Windham Hill Records, which carried on the Takoma tradition of original compositions on solo steel string guitar. However, instead of the folk and blues oriented music of Takoma, including Fahey's American primitive guitar, the early Windham Hill artists (and others influenced by them) abandoned the steady alternating or monotonic bass in favor of sweet flowing arpeggios and flamenco-inspired percussive techniques. The label's best selling artist George Winston and others used a similar approach on piano. This music was generally pacific, accessible and expressionistic. Eventually, this music acquired the label of "New Age", given its widespread use as background music at bookstores, spas and other New Age businesses. The designation has stuck, though it wasn't a term coined by the company itself.

Folk baroque

A distinctive style to emerge from Britain in the early 1960s, which combined elements of American folk, blues, jazz and ragtime with British traditional music, was what became known as 'folk baroque'. Pioneered by musicians of the Second British folk revival began their careers in the short lived skiffle craze of the later 1950s and often used American blues, folk and jazz styles, occasionally using open D and G tunings. However, performers like Davy Graham and Martin Carthy attempted to apply these styles to the playing of traditional English modal music. They were soon followed by artists such as Bert Jansch and John Renbourn, who further defined the style. The style these artists developed was particularly notable for the adoption of D-A-D-G-A-D (from lowest to highest), which gave a form of suspended-fourth D chord, neither major or minor, which could be employed as the basis for modal based folk songs. This was combined with a fingerstyle based on Travis picking and a focus on melody, that made it suitable as an accompaniment. Denislow, who coined the phrase 'folk baroque' singled out Davy's recording of traditional English folk song 'Seven Gypsies' on *Folk, Blues and Beyond* (1964) as the beginning of the style. Davy mixed this with Indian, African, American, Celtic and modern and traditional American influences, while Carthy in particular used the tuning in order to replicate the drone common in medieval and folk music played by the thumb on the two lowest strings. The style was further developed by Jansch, who brought a more forceful style of picking and, indirectly, influences from Jazz and Ragtime, leading particularly to more complex baselines. Renbourn built on all these trends and was the artist whose repertoire was most influenced by medieval music.

In the early 1970s the next generation of British artists added new tunings and techniques, reflected in the work of artists like Nick Drake, Tim Buckley and particularly John Martyn, whose *Solid Air* (1972) set the bar subsequent British acoustic guitarists. Perhaps the most prominent exponent of recent years has been Martin

Simpson, whose complex mix of traditional English and American material, together with innovative arrangements and techniques like the use of guitar slides, represents a deliberate attempt to create a unique and personal style. Martin Carthy passed on his guitar style to French guitarist Pierre Bensusan. It was taken up by in Scotland by Dick Gaughan, and by Irish musicians like Paul Brady, Dónal Lunny and Mick Moloney. Carthy also influenced Paul Simon, particularly evident on 'Scarborough Fair', which he probably taught to Simon, and a recording of Davy's 'Anji' that appears on Sounds of Silence, and as a result was copied by many subsequent folk guitarists. By the 1970s Americans such as Duck Baker, Eric Schoenberg were arranging solo guitar versions of Celtic dance tunes, slow airs, bagpipe music, and harp pieces by Turlough O'Carolan and earlier harper-composers. Redbourne and Jansch's complex sounds were also highly influential on Mike Oldfield's early music. The style also had an impact within electric folk, where, particularly Richard Thompson used the D-A-D-G-A-D tuning, but with a hybrid picking style to produce a similar, but distinctive effect.

Slack-key guitar

Slack-key guitar is a fingerpicked style that originated in Hawaii. The English term is a translation of the Hawaiian *ki ho'alu*, which means "loosen the [tuning] key." Slack key is nearly always played in open or altered tunings--the most common tuning is G-major (DGDGBD), called "taropatch," though there is a family of major-seventh tunings called "wahine" (Hawaiian for "woman"), as well as tunings designed to get particular effects.

Basic slack-key style, like mainland folk-based fingerstyle, establishes an alternating bass pattern with the thumb and plays the melody line with the fingers on the higher strings. The repertoire is rooted in traditional, post-Contact Hawaiian song and dance, but since 1946 (when the first commercial slack key recordings were made) the style has expanded, and some contemporary compositions have a distinctly New Age sound.

Slack key's older generation included Gabby Pahinui, Leonard Kwan, Sonny Chillingworth and Raymond Kane. Prominent contemporary players include Keola Beamer, Moses Kahumoku, Ledward Kaapana, Dennis Kamakahi, John Keawe, Ozzie Kotani and Peter Moon and Cyril Pahinui.

Percussive fingerstyle

"Percussive picking" is an emerging term for a style incorporating sharp attacks on the strings, as well as hitting the strings and guitar top with the hand for percussive effect. Flamenco guitarists have been using these techniques for years but the greater resistance of steel strings made a similar approach difficult in fingerstyle until the use of pickups on acoustic guitars became common in the early 1970s. Michael Hedges began to use percussive techniques in the early 1980s. Current percussive fingerstylists include Tommy Emmanuel, Preston Reed, Kaki King, Justin King, Erik Mongrain, Phil Keaggy, Thomas Leeb, Eric Roche, Doyle Dykes, Michael Gulezian, Don Ross, Andy McKee, Antoine Dufour and Newton Faulkner.

Nylon string

Classical guitar fingerstyle

A wide range of musical styles can be played on the classical guitar. The major feature of classical fingerstyle technique is that it has evolved to enable solo rendition of harmony and polyphonic music in much the same manner as the piano can. The thumb, index, middle and ring fingers are all employed for plucking. Chords are often plucked, with strums being reserved for emphasis. The classical guitar excels in such performance and allows a high degree of control over the musical dynamics, texture, volume and timbral characteristics of the guitar. The repertoire is very varied in terms of keys, modes, rhythms and cultural influences. Altered tunings are rarely employed, with the exception of Dropped D.

Flamenco guitar fingerstyle

Flamenco technique is related to classical technique, but with more emphasis on rhythmic drive and volume, and less on dynamic contrast and tone production. Flamenco guitarists prefer keys such as A and E that allow the use of open strings, and typically employ capos where a departure is required. They often strengthen their fingernails

Some specialized techniques include:

Picado: Single-line scale passages performed apoyando but with more attack and articulation.

Rasgueado: Strumming typically done by bunching all the right hand fingers and then flicking them out in quick succession to get four superimposed strums. The rasgueado or "rolling" strum is particularly characteristic of the genre.

Alzapua: A thumb technique which has roots in oud plectrum technique. The right hand thumb is used for both single-line notes and strummed across a number of strings. Both are combined in quick succession to give it a unique sound.

Tremolo: Done somewhat differently from the conventional classical guitar tremolo, it is very commonly played with the right hand pattern p-i-a-m-i.

Electric fingerstyle

Fingerstyle jazz guitar

The unaccompanied guitar in jazz is often played in chord-melody style, where the guitarist plays a series of chords with the melody line on top. Fingerstyle, plectrum, or hybrid picking are equally suited to this style.

True fingerstyle jazz guitar, without the use of a plectrum, dates back to occasional use by players like Eddie Lang (1902-1933) and Carl Kress (1907-1965), but the style did not really fully develop before the invention of the electric guitar. George van Eps (1913-1998) was revered for his polyphonic solo guitar playing. Ted Greene and Lenny Breau were other masters.

A prominent master of modern jazz guitar finger playing was Wes Montgomery (1925-1968). He was known for using the fleshy part of his thumb to provide the bass line while strumming chordal or melodic motives with his fingers. This style, while unorthodox, was widely regarded as an innovative method for enhancing the warm tone associated with jazz guitar. Certainly Wes Montgomery's influence extends to modern polyphonic jazz improvisational methods.

Today, fingerstyle jazz guitar has several proponents, from British player Martin Taylor to the pianistic Jeff Linsky, who freely improvises polyphonically while employing a classical guitar technique. Earl Klugh has also recorded several fingerstyle jazz projects on the solo guitar. Charlie Byrd played fingerstyle in a latin american style on the classical guitar.

There is no single technique of fingerstyle jazz, but players generally avoid the use of capos and altered tunings.

Solid-body electric guitar

The solid-body electric guitar is rarely played fingerstyle, although no great technical challenges are presented. Well-known exponents of fingerstyle electric guitar include Mark Knopfler, Jeff Beck (after years of pick playing), Duane Allman (when playing slide guitar), Robbie Krieger, Lindsey Buckingham, Albert King, Albert Collins, John Lee Hooker and Ry Cooder.

Some notable guitarists

Chet Atkins, Davey Graham, Jerry Reed, John Jorgenson, Doyle Dykes, Tommy Emmanuel, Michael Hedges, Jerry Donahue, Leo Kottke, Will Ray, Bert Jansch, Pierre Bensusan, Danny Gatton and Merle Travis

Fingerstyle In Use

Proper Positioning

There are a few different positions that are applicable to overall guitar playing, be it:

1. Standing with a strap
2. Classical style
3. Standard style

Not only is it important in how you position your body in relation to the guitar, with fingerstyle it is even MORE important, because as we move through the program, there will be times that the way you sit or stand affects your overall finger dexterity. For all intensive purposes in this program, we'll assume that we will all be sitting down with the guitar. However, if you feel that you wish to stand, make sure you are using a strap and that the absolute bottom part of the guitar is positioned NO LOWER than your belt.

Here are some of the various positions you can try to find out which one is more comfortable to you.

Standing With A Strap



As one of my personal all-time favorite guitarists (Dave Matthews), I've found that this position is by far the most comfortable when standing with a guitar. As you can see, Dave keeps his guitar a little higher than some do, but doing this will most definitely allow you free range of movement.

Even if it is sometimes the popular thing to do, try your absolute best to keep the bottom of the body of the guitar no lower than your belt line or waist line. Trust me on this. It will get VERY difficult to play anything other than open chords or power chords, let alone barre chords. I don't feel that any of us will need to worry about whether our guitars are positioned logically. This isn't a rock guitar website, so I imagine you understand the necessity of proper positioning.

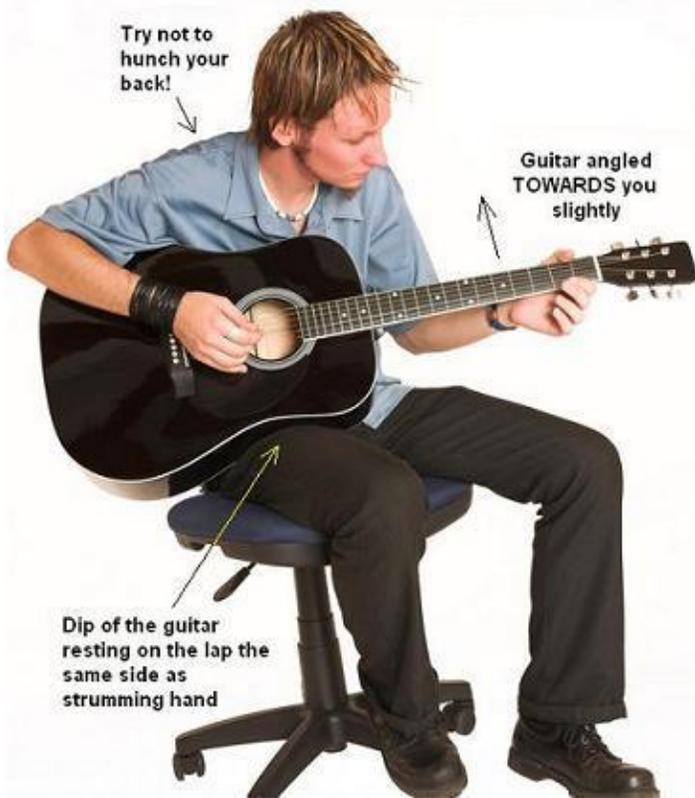
Classical Style (Sitting)

Fingerstyle virtuosos such as Christopher Parkening sit in the proper classical formation as seen below:



As you can see, he's positioned his guitar on his left knee, with the actual guitar held at a 45 degree angle. This allows for more comfort on both the fretting and picking hand. It also enables the guitarist to get a little closer to those intricate strings that must be plucked in the many various fashions needed for fingerstyle guitar. It is also very important not to 'slump' when playing fingerstyle guitar, as this will not only cause back issues but it will also hinder your fretting AND picking hand as well. If you aren't comfortable with this style, try it for a few days and if you still just can't handle it, proceed to the more 'standard' style.

Standard Style (Sitting)



This image shows the standard style of playing your guitar. This is by far the most common approach, but it tends to get a little difficult at times when playing classical or fingerstyle guitar. (That's not me by the way. It's just a standard picture.)

Chords vs. Fingerstyle

As promised, before we move too much further, I'd like to touch base on the main difference between playing standard chords and playing fingerstyle.

Many times, fingerstyle guitar will add or omit certain notes within a chord.

Remember the demo exercise? Let's take a look again at that particular exercise and get a little deeper into it:

Taken From Measure 1 - Basic Exercise Demo

Your usual G chord is:

G

But in this tablature....

The image shows a musical score for a G chord in 4/4 time. The top staff is a treble clef with a G chord (G4, B4, D5) and a melody line starting on G4. The bottom staff is a bass clef with a G chord (G2, B1, D2) and a bass line starting on G2. The tablature below shows the fretting for the strings: T (0), A (0, 2, 0), and B (3, 3).

some of the notes within the standard G chord have been not only omitted, but added to as well.

If you were to finger every note shown here, except for the second fretted note on the G string, you would still basically hear a G chord. However, with the added second fret note, it doesn't sound quite the same, does it?

Now, instead of strumming the chord, try picking out each note one at a time, except for the notes that are played in unison together. Play those together.

Now *finger pick* out the 'usual G chord' from the tab above and listen closely. Do you hear any real difference in the notes? There's not much is there?

In order to create a more 'airy' sound from fingerpicking this G chord, we've omitted playing the High E string and the A string. We've also added a few notes to create a melody. That comes in on the second fret note from the G string. When you play it, notice that it adds a depth to the passage.

In addition to adding the note, we've also got an open note on the B string that then moves to the standard third fret note on the same string. You're still basically fingering a G chord, BUT by adding, altering, or subtracting a set of notes within a standard chord, you're able to not only add alternating bass notes, but more melody to the song.

Fingerstyle Introduction Part II

Now it's time to introduce living, breathing fingerstyle guitar work to you.

(Mini-Song Study)

The tablature below is actually a rendition of the song "Danny Boy" in which we've applied fingerstyle to. The song snippet itself isn't hard to play or even finger, but you'll see that there are a quiet a few note-related points of interest. This is VERY common in fingerstyle guitar. You really have to understand note values and how they relate, so I decided to add that right here before everything gets too complex.

Before we begin this second introduction to fingerstyle guitar, we have to learn something very important.

Low Melody and High Melody

Notice on the tablature below that you'll see the note values both in upright position, and some that are 'upside down.' In fingerstyle guitar, this tells us that there are low and high melodies. While the low and the high melody MIGHT NOT play at different values, sometimes they do. Right now, I haven't included anything too advanced,

so you can treat both low and high melodies roughly the same way. I just wanted to point out that if you see a note value turned 'upside down,' that simply means it is a low melody.

This tablature represents a series of fingerstyle picking that incorporates the usage of your thumb, 1st, and 2nd finger.

Notation Legend:

(In order of appearance)



Quarter Rest - It denotes a silence of the same duration as a quarter note.



Quarter Note - note played for one quarter of the duration of a whole note. Quarter notes are notated with a filled-in oval note head and a straight, flagless stem. The stem usually points upwards if it is below the middle line of the staff or downwards if it is on or above the middle line. However, this may be changed if there is more than one part to differentiate between the parts.



Dotted Half Note - a note with a small dot written after it. The dot adds a half as much again to the basic note's duration. If the basic note lasts 2 beats, the corresponding dotted note lasts 3 beats. A dotted note is equivalent to writing the basic note tied to a note of half the value, or with more than one dots, tied to notes of progressively halved value.



Half Note - a note played for half the duration of a whole note and twice the duration of a quarter note. In time signatures with a denominator of 4, such as 4/4 or 3/4 time, the half note is two beats long.



Whole Note - a note represented by a hollow oval note head, like a half note, and no note stem. Its length is typically equal to four beats in 4/4 time.



Whole Rest - denotes a silence for the same duration. Whole rests are drawn as filled-in rectangles hanging under the second line from the top of a musical staff.

Measures 1 - 2

♩ = 60

Str I

0		0	5	3	0	
	3		0	5	4	0
3	2		0			

Breakdown (Measure 1):

- We begin with the high melody (open high E string) playing a dotted half-note WHILE the low melody ('3' on the A string) plays a standard half note.
- We then play the high melody (the '3' on the B string) using a quarter note, AFTER the low melody ('2' on the A string) plays a half note.

Breakdown (Measure 2):

- All notes in Measure 2, except for the open note on the A string (which IS a low melody note, but the whole note symbol doesn't change) are played with quarter notes. Simple huh?!

Measures 3 - 4

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

Breakdown (Measure 3):

- This is basically an F chord. Check it out on the tablature. The low melody note (the '1' on the Low E string) is played with a dotted half note WHILE the high melody note (the '3' on the B string) is played using a standard quarter note.
- Next, the '1' on the B string is played using a quarter note, and then we play the '2' on the G string using a half

note. End this measure with a low melody note of '3' on the D string playing a quarter note.

Breakdown (Measure 4):

- A simple quarter note progression with an added low melody note of '3' on the A string.

Measures 5 - 6

3 5 | 3 0

5 | 4 0 3 1

2 | 3 2 0 | 3 2

Breakdown (Measure 5):

- Here we have two high melody notes playing dotted half notes. While this is played, the low melody note, the '3' on the A string, plays a quarter note.

- The low melody note of '2' is played with a quarter note, and then the open string note on A is played with a half note. End the measure with '5' on the G string and '5' on the high E string playing quarter notes.

Breakdown (Measure 6):

- Much like Measure 2, this entire measure plays using quarter notes.

Measures 7 - 8

3 0 1 3

3 | 2 | 3

Breakdown (Measure 7):

- Both low melody notes (the '3' on the Low E string and the '2' on the A string) play using half notes, while the high melody note (the '3' on the B string) plays using a whole note, as well as the '3' on the D string.

Breakdown (Measure 8):

- This could be considered the turnaround to the song, since we aren't playing it in its entirety. This is pretty easy.

- We play the 'high' melody using a quarter note on the open B string (all high melody parts in the eighth measure are quarter notes).
- The 'low' melody, which is the '3' on the Low E string plays using a dotted half-note.

Special Note:

As you can see, though it may not be difficult to actually play these passages, it can be confusing when you force yourself to limit which fingers you are using. If you had any trouble with these examples, try going over them a few more times and pay special attention to where your fingers 'wander' when trying to use the appropriate ones.

If you find that a given finger that you are not supposed to play finds itself plucking a string, take note of that. It could very well be a dominant finger and MAY be more comfortable for you to fingerpick with. I'll talk more on that later in the program.

The key here is to find what feels natural...note it...and then try to incorporate it later in our advanced studies.

For now, please just follow the guide in which fingers to use so that we have a firm foundation on finger positioning.

Fingerstyle vs. Arpeggios

In the event that you aren't familiar with what an arpeggio is...

An arpeggio is built from the notes that make up a chord, but are picked as individual notes. They may be used as fill-ins, linking melodies with chords and chord/melody. Arpeggios have their own patterns but not unlike their chord counterparts.

So...

I'd like to touch base on the difference between playing fingerstyle guitar and playing arpeggios.

Here is a standard open E chord, played both using an arpeggio and then using fingerstyle:

The first bar is an ascending and descending arpeggio, in which I've omitted the open string notes on the B and high E strings.

The next bar is a simple variation on fingerstyle guitar, where you are **STILL PLAYING THE SAME** chord, but we've added some open notes and instead of picking individual notes (the key to arpeggios) we are playing more than one note at a time in the passage.

Oops!

Did you notice something? I sure did. There are **NO** low melody notes. While this isn't absolutely 100% necessary, it would actually read like this in fingerstyle guitar for the second bar:

In this passage, I've made the Low E string and the A string the low melody notes. This will work for now in terms of being cohesive with our current studies.

Long Story Short

The MAIN difference that we are focusing on right now is that an arpeggio is played with only one note at a time, whereas when playing fingerstyle, you usually play MORE than one note at a time. That's one of the big differences. There are more, but let's wait for additional info on that.



Video Reference: Much more material is covered in our Fingerstyle 101 DVD. Please refer to Chapter 1 "Fingerstyle 101" on the DVD for additional information.

Basic Techniques (Part I)

Our right hand thumb is one hand and plays the bass figures while our index finger is our second hand and plays the melody. Our third hand is our left hand which fingers chords. The results produce a full and orchestrated fingerstyle sound with a rhythmic bass played against melodic lines. This is the alternating bass technique which we sometimes jokingly refer to as "bum-chuck." It is the most popular fingerpicking style played and has been used by legendary guitarists. Mississippi John Hurt, Rev. Gary Davis, Merle Travis, Doc Watson, Chet Atkins are but a few of the giants of this style.

In order to understand how to actually play fingerstyle guitar, we must first understand some of the basic techniques that are applied to it. Believe it or not, most of these.....

You May Already Know!

You're already headed in the right direction, so that's good news, right?!

Here are the first four techniques that we will incorporate into playing fingerstyle guitar. Each example listed below will ONLY cover one technique at a time. The last supplemental example will incorporate all of these elements for fun.

1. Basic Slide (technique, not style)
2. Vibrato
3. Hammer Ons
4. Pull Offs

There are MANY more techniques, but be familiar with these as of right now so that we can begin our exercises immediately after this category.

Using the examples below, play each technique to prepare for the actual exercise. In order to keep from confusing you, all of the techniques are applied within our actual exercise.

1. Basic Shift Slide (technique, not style)

A shift slide is when you strike the target note instead of the note you start on

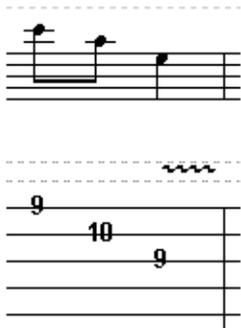
In other words, for the tablature below, the shift slide takes place on the A string from the '4' to the '7'.



The shift slide is noted by the 'sl.' as well as horizontal(ish) lines that run to the next series of notes that you are sliding to.

2. Vibrato

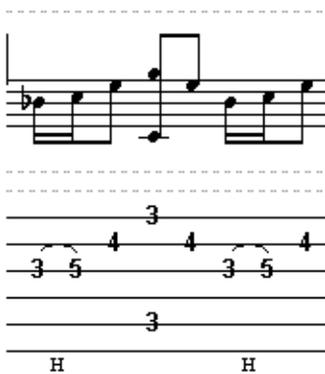
Here we apply 'vibrato' and for our basic techniques. Vibrato is a periodic variation in the pitch (frequency) of a musical note. A basic vibrato is performed by vibrating a note(s) rapidly by a bending and releasing of a note with your fret hand. We're not bending it up to a higher pitch per say, just "shaking" the string.



The vibrato applied here is on the D string on the ninth fret.

3. Hammer Ons

A Hammer On is a simple technique of "hammering on" the fretboard with one or more of your fingers to produce a note instead of picking the note.

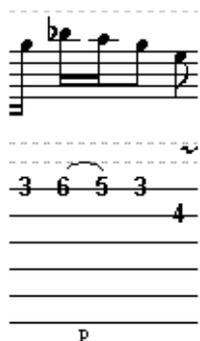


The Hammer On is noted with an 'H' in tablature and there are two in this tab above. They both take place on the G string.

4. Pull Offs

Pull Offs are performed by picking the 1st note and "pulling-off" to sound the 2nd note without picking it. Both fingers are to be placed on the notes to be sounded. Strike the 1st (higher) note, then sound the lower note by pulling the finger off the higher note while keeping the lower note fretted.

The Pull Off is literally the EXACT same thing as a hammer on, but reversed.



The Pull Off is noted with a 'P' in tablature and is noted on the high E string from the sixth fret to the fifth fret.

Supplemental Example

*Warning: If you are not quite familiar with these techniques and try to play the following example, don't worry. We will explore all of these techniques in the near future.

Overall Chord Progression: C, Am, G, E (in no particular order)

There are only a few techniques that I've included on this Supplemental Example that you may not be familiar with.

1. Tied Note - this was explained in our demo exercise, but I'll explain it again for reference.

A tied note is a curved line connecting the heads of two notes of the same pitch, indicating that they are to be played as a single note with a duration equal to the sum of the individual notes' note values. A tie is similar in appearance to a slur.

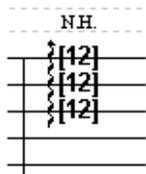
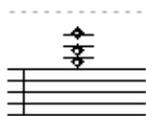
Here it is as it appears in this tablature:

The image shows a musical staff with a treble clef and a single string. The notes are G4 (3rd fret), B4 (6th fret), A4 (5th fret), and G4 (3rd fret). A pull-off is indicated by a curved line connecting the 6th fret note to the 5th fret note. Below the staff, the guitar tablature shows the fret numbers: 3, 6, 5, 3, and 4. A 'P' is written below the tablature to indicate a pull-off.

Many times it is noted by a 'grayed' area on the tab staff. This helps in keeping consistency in strumming. If it didn't appear at all, it could get rather confusing. The tied note is found in Measure 1 for Guitar 1.

2. Natural Harmonic (N.H.) - a Natural Harmonic is a "bell like" tone that is produced by lightly touching a string of the guitar over some specific fret bars. What we are going to be talking about in this lesson is natural harmonics. These harmonics are produced from the open strings of the guitar only. There are other techniques for playing harmonics (artificial harmonics, touch harmonics, tap harmonics, pinch harmonics) but they will be the subjects of another lesson.

Here it is as it appears in the tablature.



This appears in Measure 4 for Guitar 2.

One more note: Pay CLOSE attention to the note value changes. Since we've got two guitars playing, they don't always play the same note value, so it's VERY important that you see the differences at times. Again, this is a SUPPLEMENTAL example into what we will be playing in the future, so don't worry if you can't play this quite yet. I've also included a full version of this song in our "Basic Jams 1" so that you can practice this at your leisure.

Just don't steal it from me...I wrote it! (Just kidding...you can steal it.)

Guitar 1 is your basic fingerstyle guitar.
Guitar 2 is an intermediate accompanying guitar.

The song is in standard tuning and is performed at 60 bpm, so it's not too fast and not too slow.

Lesson Study

Here's the tab..

♩ = 60
C Am

Gtr 1

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

H H P

G E

3 3 5 5 7 7 7
5 5 8 8 8
9 9 9

3 3 0 2 5 5 0 4 7 0 7 7 7
H H sl

G E

9 10 9 10 9 10 8 7 8 7 8 8 7
11 11 11 11 9 7 9 7 9 7 9 7
9 9 9 9 9 7 7 7 7 7 7 7

sl

C Am

3 3 5 5 5 7 7 5
4 3 5 4 4 3 5 4 5 7 7 5
3 3 5 5 7 7 5

H H

Guitar 2:

Here's the tab...

Guitar II

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

H H H P

N.H.

H

H P

Here they are together:

$\text{♩} = 60$

C Am

Otr I

H P

Otr II

H H H P

G E

3 3 5 5 7 7 7
5 5 8 8 8
9 9 9

3 3 0 2 5 5 0 4 7 H sl 0 7 7 7

NH.
{12}
{12}
{12}

0 0 0 2 2 4 7
3 5

G E

9 9 9 9 9 9 8 7 8 7 8 7
10 10 10 10 10 8 8 8 8
11 11 11 11 9 7 9 7 9 7 9 7

sl

9 9 9 9 7 8 8 9 9
10 10 11 10 9 9 8 8 9
9 9 9 9 7 9 9 9 9

H

The image shows two musical exercises. The first exercise is in C major and Am. The melody is on a treble clef staff, and the bass line is on a bass clef staff. The bass line includes triplets and a hammer-on (H). The second exercise is in a key with one flat (F major or D minor). The melody is on a treble clef staff, and the bass line is on a bass clef staff. The bass line includes triplets and a pull-off (P).

How Did You Do?

If you were able to breeze right through this example, then you're well on the road to playing great fingerstyle guitar. While the song might not be your absolute favorite, the idea here is to see what we can do and how we can do it. If you did well, great. If you are struggling with this, don't worry.

Now we have completed our first run at the many techniques you will be playing using fingerstyle guitar. Let's try out a few exercises now.



Video Reference: Much more material is covered in our Fingerstyle 101 DVD. Please refer to Chapter 1 "Techniques" on the DVD for additional information.

Basic Exercises 1

Here is a collection of basic fingerstyle exercises that will help you build up your fretting and picking hand. Each exercise includes a variation for both fretting and picking hand. Since we should already all know about basic open chords and basic barre chords, the 'fretting' hand exercises involve techniques we've already learned under "Basic Techniques 1" for added depth to the playing. (Who wants to just play a G or a C chord at Fingerstyle 101? Not Me!)

Important Term

"PIMA" (or "TIMA")

PIMA is an acronym that stands for:

P = Pulgar = Thumb

I = Indice = Index finger

M = Medio = Middle finger

A = Anular = ring finger

What is important about this is that this acronym is a basic guide into finger picking based on the same concept of "Eat A Darn Good Breakfast Early" (EADGBE) and the color wheel/rainbow of "ROY-G-BIV" (Red Orange Yellow Green Blue Indigo Violet).

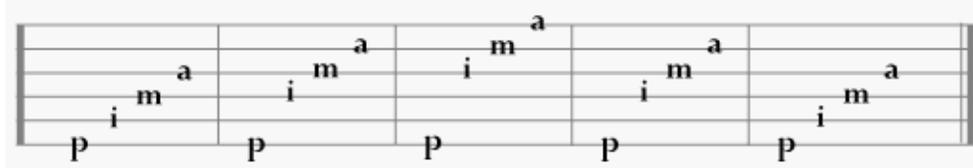
There's a general rule in solo fingerstyle playing, especially in classical, that you don't use the same finger twice, apart from the the thumb. When two consecutive notes are on the same string, you usually alternate between i, & m or m, & i.

This is really a general rule about fingerstyle accompaniment, rather than solo fingerstyle. In fingerstyle accompaniment you are mostly playing chords and always changing string, so that rule about using a different finger for each of the upper strings works well.

For now, we don't have to focus too much on this idea, but I want to introduce you to it because it allows you to play ANY note on the fretboard for practice in your own personal studies. Using PIMA will allow you to create your own exercises without having to stare at tablature. I will be supplying you with the tablature, but also an overall legend using PIMA.

It is also called TIMA, but that is only because the "T" stands for thumb instead of "P" for 'pulgar.' Since PIMA is a much older acronym, we'll be using it, as it will probably appear as PIMA in your future studies.

Basic Legend:



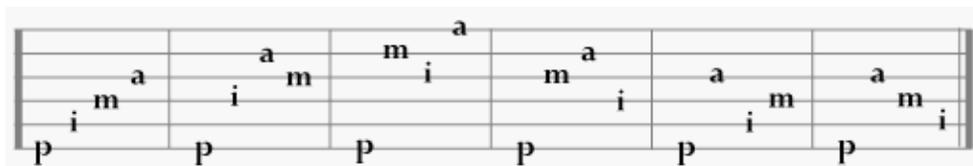
Here we have a basic legend that uses PIMA. Notice that all "P's" are on the Low E string, followed by the next series of letters. The "i, m, a" just change string placement.

You will recall that we've talked about the difference between arpeggios and actual fingerstyle guitar, where arpeggios are individual notes played out, and sometimes fingerstyle guitar uses more than one individual note WITHIN an arpeggio, right?

For the purpose of this series of basic exercises, we are going to use PIMA in the form of arpeggios, and then add to it with fingerstyle.

Other Examples:

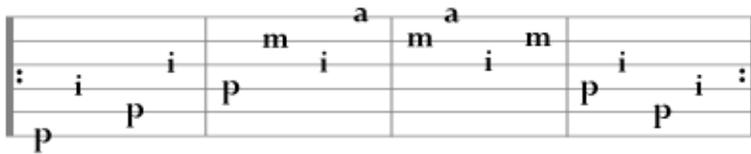
Mixed Patterns



This mixed pattern set still uses the PIMA, but in various order. This example proves that the acronym can be

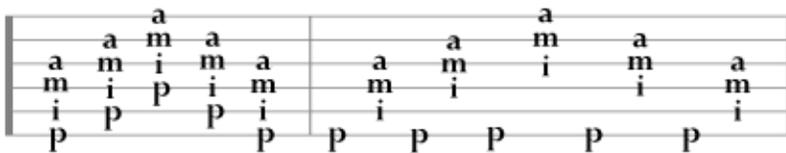
adjusted accordingly.

Classical Guitar



This is a very common pattern in classical guitar. It still uses the acronym, but really enhances your picking hand movement.

Blocked (Flutter) Patterns



This is what you will PROBABLY be most familiar with. It's based on the 'boom-chuck' that is so common in classical/fingerstyle guitar.

But Wait A Minute

Did you notice that using PIMA completely eliminates the use of your 4th finger, or 'pinky' finger? There are two reasons for this:

1. Though the pinky (4th) finger is actually the **STRONGEST** finger on your hand (I know, it seems strange, but it's based on the muscle structure of your hand) it is rare that you use it solely to play a note. We'll try to change that a little, because when you get into work by Tommy Emmanuel and Chet Atkins, not only will you have a need to use your 4th finger at times, but you'll probably wish for once you had another set of fingers to work with!
2. The general rule with PIMA is a basic guideline and the 4th finger many times is 'nested' using the C-cup formation we've already talked about.

The Exercises

Here I will supply you with the STYLE from above and you are to play in the appropriate order as it appears from above. I've changed the PIMA to standard tab notation so that it is easier to grasp immediately but have included it in the tablature at the top of the staff.

Picking A

Basic Arpeggio Using G

♩ = 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

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

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.

Summary

Since you've already completed the following:

1. Getting Started
2. Fingerstyle Intro
3. Techniques 1
4. Exercises 1

We've now completed our first series of basic exercises.

Let's learn a few beginner songs.



Video Reference: Much more material is covered in our Fingerstyle 101 DVD. Please refer to Chapter 1 "Exercises" on the DVD for additional information.

Beginner Songs

Here is a collection of songs that you can use basic fingerstyle guitar with and learn with some degree of ease. We won't learn ALL of the parts of each of these songs yet, as each of them have some intermediate work involved, but we'll work with the basics of each song for now. We will be revisiting the more intermediate - advanced parts later as well as more work from the masters.

"Fire and Rain" by James Taylor

Simple and sweet with smooth vocals, Fire and Rain is not too difficult to play. One of the best things about this song is that there is such a blue emotion put into the very notes. This tutorial takes you in-depth into learning the basic verse theme for this song. We'll hit the intro later in the course.

Here is the basic verse theme to this classic song. We'll reserve the intro for later in the course as it is a little more advanced.

The song tempo is set to 77 bpm with a capo on the third fret. If you do not have a capo, you can play this open. However, it will NOT sound the same. The tuning is standard.

As with all of our song study videos, I've slowed this down a bit AND added a slow motion feature so that you can really see the fretting and picking hand. I also like to create cut scenes so that you can instantly go back and re-watch some of the more intricate details measure by measure.

Part I

A^v G/D D A

5 3 2 0 0
6 5 3 0 2 2 2 2 0
0 0 0

H

Part II

E Gmaj7sus2

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

H

PIMA Legend

Here is a PIMA guideline that I used to play this song.

A^v G/D D A

M 5 | 3 | M 2 M 0 0
| 5 3 | | 3 | 0 2 0
6 | 0 | P 2 | 2 | P 2 | 2 |
0 | P 0 | 0 | P

H

A Aadd9 A Aadd9 Em6/G

let ring

PIMA Legend

Moderately Fast ♩ = 120

A Aadd9 A Aadd9

Gtr I *mf*
let ring

A Aadd9 A Aadd9 Em6/G

let ring

"Stairway To Heaven" by Led Zepplin

So cliché that it's barely cool to play? Definitely. I mean, what guitarist hasn't tried learning Stariway to Heaven? Yet it maintains rank in the best songs of all time. The intro to this song is a great exercise to practice in building up your fingerstyle chops.

It's Stairway...enough said.

I've chopped the video down a little because every time I play this song for a student, they always ask me to slow down considerably. I did that here.

Intro Part I

♩ = 74

Gtr I *mf* (set to the left channel on amp) ...finger picking mostly
let ring

T	5 7 7	8 8 2 2	0 1 1 1	0 1 1 1
A	5 5 5	5 5 4 2	2 1 1 2	0 0 0 0
B	7 6 5	5 5 4 2	3 2 1 2	2 2 2 0-8 7

let ring

T	5 5 7	5 8 8 2 2	0 1 1 1	0 1 1
A	5 5 5	5 5 4 2	2 1 1 2	0 0 0
B	7 6 5	5 5 4 2	3 2 1 2	2 2 0 2

Intro Part II

let ring

T	0 2 2	0 0 0	1 1 3 3	3 2 2 2
A	0 0 2	3 2 2	1 0 0	3 3 2 2
B	3 0 2	3 0 0 2	3 2 3	0 0 0 0 2

p

let ring

T	2 2	0 0	2 2	0 0 0
A	1 3 2	1 2 2	0 1 3	1 1 1
B	2 0 2	3 2 2	2 0 2	2 2 2
B	3 0 2	3 0 0 2	3 2 0	3 3 3

PIMA Legend

$\text{♩} = 74$

Gtr I *mf* (set to the left channel on amp) ...finger picking mostly
let ring

T	5	7	7	8	8	2	2	0	1	1	1	1	M	0	1	1	1
A	5	5	5	5	5	4	2	3	2	1	1	2	0	0	0	0	0
B	7	6	6	5	5	4	2	3	2	1	1	2	2	2	2	0	0

let ring

T	5	5	7	8	8	2	2	0	1	1	1	1	0	1	1
A	5	5	5	5	5	4	2	3	2	1	1	2	0	0	0
B	0	6	6	5	5	4	2	3	2	1	1	2	2	2	0

let ring

T	0	2	3	0	1	0	0	1	1	1	0	0	3	2	2	2
A	0	0	2	3	2	2	2	0	0	1	0	0	2	2	2	2
B	3	0	0	3	0	0	2	3	2	0	0	0	3	0	0	0

let ring

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

"Time In A Bottle" by Jim Croce

This piece will force you to use your pinky (if that's something you've avoided) and is even more meaningful because of the tragic death of Jim Croce. This one is much more challenging, and may not be playable by the

learning fingerstyle guitarist, but I've slowed it down considerably so that you can practice along and build up your finger strength.

Here we're going to play the Verse theme using a capo on the 7th fret. I chose this theme because I felt it was the easier of the two, as the notes are closer together than the other part. Try your best to fingerstyle pick these passages.

Part I (Measures 1 and 2)

♩ = 140

let ring

Part II (Measures 3 and 4)

Part III (Measures 5 and 6)

let ring

Part IV (Measures 7 and 8)

Musical notation for Part IV (Measures 7 and 8). The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth notes: F#4, A4, B4, C5, B4, A4, G4, F#4. The bass line consists of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4. Below the staff is a dashed line with a bar line. The guitar chord diagram shows the following fret numbers: Measure 7: 2 (index), 3 (middle), 5 (ring); Measure 8: 8 (index), 6 (middle), 5 (ring) on the top string; 8 (index), 7 (middle), 5 (ring) on the second string; 0 (open) on the third, fourth, and fifth strings.

Part V (Measures 9 and 10)

Musical notation for Part V (Measures 9 and 10). The notation includes a treble clef and a 4/4 time signature. The melody consists of quarter notes: F#4, A4, B4, C5. The bass line consists of quarter notes: C3, D3, E3, F3. Below the staff is a dashed line with the instruction "let ring" and a bar line. The guitar chord diagram shows the following fret numbers: Measure 9: 1 (index), 3 (middle) on the top string; 0 (open) on the second, third, and fourth strings; 2 (index) on the fifth string. Measure 10: 1 (index), 3 (middle) on the top string; 2 (index) on the second, third, and fourth strings; 3 (index) on the fifth string; 0 (open) on the bottom string.

Part VI (Measures 11 and 12)

Musical notation for Part VI (Measures 11 and 12). The notation includes a treble clef and a 4/4 time signature. The melody consists of eighth notes: F#4, A4, B4, C5, B4, A4, G4, F#4. The bass line consists of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4. Below the staff is a dashed line with a bar line. The guitar chord diagram shows the following fret numbers: Measure 11: 0 (open) on the top string; 3 (index) on the second, third, and fourth strings; 0 (open) on the fifth string; 1 (index) on the bottom string. Measure 12: 3 (index) on the top string; 0 (open) on the second, third, and fourth strings; 0 (open) on the fifth string; 3 (index) on the bottom string.

Part VII (Measures 13 and 14)

Musical notation for Part VII (Measures 13 and 14). The notation includes a treble clef and a 4/4 time signature. The melody consists of eighth notes: F#4, A4, B4, C5, B4, A4, G4, F#4. The bass line consists of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4. Below the staff is a dashed line with the instruction "let ring" and a bar line. The guitar chord diagram shows the following fret numbers: Measure 13: 3 (index) on the top string; 2 (index) on the second, third, and fourth strings; 0 (open) on the fifth string; 1 (index) on the bottom string. Measure 14: 3 (index) on the top string; 3 (index) on the second, third, and fourth strings; 5 (index) on the fifth string; 3 (index) on the bottom string.

Part VIII (Measures 15 and 16)

let ring

2	3	0	2	3	2	0	2
0	0	0					
0	2	4	0			0	

H P

PIMA Legend

♩ = 140

let ring

M 1						1	
I 3						3	I
0		0	2	2	2	0	0
P		P	P	P	P	P	P
				4			
				P			

let ring

		M				M	
	I	1				1	
P	3				0	I	0
2					P	P	0
P			0		P	P	0
3			P		2		P

let ring

A	0					I	I
M	3					3	2
I	0						I
P			0			P	P
1			P			1	0
							P
							3



2	3	5	8	6	5
M	M	M	M	M	0
0	2	4	8	7	5
P	P	P	P	P	P



let ring

M 1	M 1
I 3	I 3
0	2
P	P
0	0
P	P
0	3
P	P



M 0	M 0
I 3	I 3
0	0
P	P
0	0
P	P
0	0
P	P



let ring

3	3
2	3
P	P
0	0
P	P
0	5
P	P



let ring

I	I	I	I	I	I
2	3	0	2	3	2
0	0	0	0	0	0
P	P	P	P	P	P
0	2	4	0	0	0
P	P	P	P	P	P

H P

 **Video Reference:** Much more material is covered in our Fingerstyle 101 DVD. Please refer to Chapter 1 "Beginner Songs" on the DVD for additional information.