

Intermediate Songs

Here is a collection of songs that you can use intermediate fingerstyle with. These aren't easy, so be ready!

"Für Elise (excerpt)" by Ludwig Van Beethoven

I will be arranging this song as it goes, so if you see what seems to be a blank area, it isn't. It is picked up from another part.

Theme

Str I

T 0 4 0 0 3 1 2 2 2 2 0 1 1 0

A 2 2 2 2 2 1 2 1

B 0 3 0

T 1 2 4 0 0 3 1 2 2 2 2 0 1 1 0

A 2 2 2 2 2 1 2 1

B 0 3 0

1.

2.

T 2 2 0

A 2 2 0

B 0

Repeat everything above UP UNTIL you get to the part directly above (2/8 with the 1.) After you have played everything BEFORE the "1." pick back up with the "2." below:

2.

NH.

T 1 3 1 0 0 0 0 [12] 0 0 0 0 4

A 2 2 2 2 2 2 9 8 4 4 4 4

B 0 0 0 0 0 0 0 0 0 0 0 0

T 0 4 0 0 3 1 2 2 2 2 0 1 0 1 0 4 0 0 0 3 1

A 2 2 2 2 2 2 2 1 2 1 2 2 2 2 2 2

B 0 3 0 0 0 0 0 0 0 0 0 0 0 0 0 0

T 2 2 2 2 0 1 1 0

A 2 2 2 2 2 1 0

B 0 3 0 0 0 0 0

"Mother's Tears (excerpt)" by Peppino D'Agostino

This is FREAKING HARD!

Tune to: E, B, E, G, A, D

Harmonic - RH

In this case, I'm using a nylon, and at times the harmonics don't sound out as well as they do with steel strings. This is sometimes the opposite, depending on your tuning. I think your harmonics will sound out a little better than mine, but anyone....

The only different harmonic that appears here is in Measure 6 (into 7) that requires you to play a NH ON the 12th fret WHILE playing the note on the third fret. In case you were wondering...this is rather hard to do, but, here's a solution for less experienced players. Instead of actually PICKING the third fret notes that comes in between the touched harmonics (with your picking hand) you can simply strike the third fret note with your fretting hand instead of picking it. Yes, technically you could consider that a hammer-on from nowhere in a way, but it still sounds mostly the same. Many times when a transcription is provided it is based on a very distinct style of playing, which Peppino is known for. So, to get through the song, try it like I did in the video. After a while, you'll pick it up.

Additional Notes:

This is a song based on FEELING, so if you aren't perfect with your triplets, harmonics, etc. don't worry. Just try to figure the song out and I think you'll have fun with it. As promised, we'll get into more of the advanced tricks in this song in the near future, so don't think this is the end.

Freely ♩ = 95
N.C.

Tuning E-B-E-G-A-D

Gtr I
NH-----NH-1

T A B

Cmaj13 Dadd4 Em

NH [12] NH [12]

Harm - R.H. H H P H

Chords: Gmaj7, C6add9

Tablature lines: T, A, B

Picking: H, P

Chords: Gmaj7(b9), C, Bm7

Tablature lines: T, A, B

Picking: H, P

Chords: Fmaj9, F#madd11

Tablature lines: T, A, B

Picking: H, P

Chords: Em, Bm7(b9)

Tablature lines: T, A, B

Picking: H, P

Though the ending of this part may seem strange, I wanted to stop here because it begins to get really confusing and rather difficult for an intermediate song study.

"Vincent " by Chet Atkins

Tune to: D, G, D, G, B, E

This lesson is designed for an electric using a jazz preset, but it works fine for steel or nylon acoustic as well. Some of the chord changes are a little difficult but try it out using the video provided. I feel that I've broken this one down rather well so that you can see the intricate details of each change. Enjoy!

$\text{♩} = 80$
tune down 5th string to G and 6th to D

Str I

Handwritten notes and markings on the tablature include: "H", "P", "sk", "Capo 1", and various fingerings (1-5) and slurs.

"Mantilla De Feria" by Esteban De Sanlucar

Ok. Don't be TOO afraid of this one. It is NOT easy. You'll need to tune to D, G, D, G, B, E and apply a capo on the 1st fret. This is a GREAT demonstration of the usage of true PIMA skills in 3/4 time.

Try not to think about his HSN (Home Shopping Network) sales career. He is still a classically trained MASTER of flamenco and fingerstyle and deserves mad credit for his abilities.

Additional Notes:

This song is challenging. It really is. However, you can accomplish the overall goal of this lesson by simply practicing and practicing. The "Part I" is really a simple riff, but the speed/tempo is what makes it difficult. Remember of course you have to tune differently and apply the capo on the 1st fret. In the video I provide a slow version that moves into about the original tempo of this piece, so if you find yourself UTTERLY confused, don't worry. It's hard and isn't something you can just pick right up on.

Part I

If you pay close attention to the first and second measure, they are the same, and you apply the 16th notes ONLY to the 2nd and 3rd notes of each measure. That will help you get the timing down easier. The second and third measures are easy.

♩ = 176

Gtr I

T

A

B

PIMA Legend:

♩ = 176

Gtr I

T

A

B

Part II

This part LOOKS tricky, but it really isn't because it is almost all played with eighth notes with a few quarter notes stuck in there. The 5th, 6th, and 7th measures (picking up from above) are all very easy. Just remember not to strike the second note on the hammer-on. At the eighth measure we have a simple one fretted note and the rest are open. Pay CLOSE attention to the video and you'll see that since I've looked ahead in the measure, the 10th measure (the one with the "3" and the open notes) provides perfect positioning from the previous measure. Simply 'invert' a basic power chord without fretting the 3rd fretted note in the 10th measure so that your fretting hand is immediately ready to play the third fretted note.

T
A
B

H H H H H H H H H

T
A
B

The eleventh measure is a BIT tricky, but I think you'll get it down with a little practice. It's just taxing on your fretting hand in the movement required. Just know that since no fret goes past the 4th fret, the easiest way is to barre this and apply the altered and/or added notes. The rest of this part is easy.

PIMA Legend:

T
A
B

H H H H H H H H H

T
A
B



Video Reference: Much more material is covered in our Fingerstyle 101 DVD. Please refer to Chapter 2 "Intermediate Songs" on the DVD for additional information.