

# Beginner Exercise 1

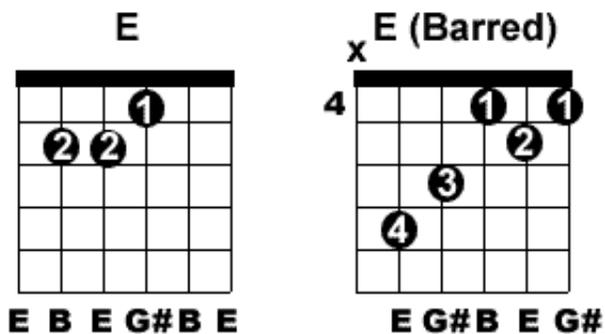
Here we will be using the entire acronym to get you acquainted with all usage of each picking finger.



For our first member-only beginner exercise, we're going to take a series of open chords and barre chords and play as directed on the PIMA legend:

## The Rundown:

This will be an E chord based exercise. Here is the open E, followed by the barred E chord (4th fret):



I've chosen this barred version, which is the 3rd voicing for the E barre chord, because it provides a lower bass note and also omits at least one interior string. The low note played here is the A string note, placed on the 4th fret.

## PIMA Legend

Here is your guide to this exercise.

The image shows two systems of musical notation for guitar. The first system is in 4/4 time at 60 bpm, with a key signature of one sharp (F#). It features a treble clef staff and a guitar tablature with strings T, A, and B. The second system is in 4/4 time with a key signature of two sharps (F# and C#), also featuring a treble clef staff and a guitar tablature with strings T, A, and B. Red letters (P, M, I, A, E) and numbers (0-4) are placed on the tablature to indicate fingerings and techniques.

At a slow 60 bpm, here are the two versions of the E chord from above, in tablature format. The first bar, which is to be played twice, is just a simple PIMA run using both open and the 3rd voicings. The second bar is played using low melody notes. Note that you will begin the first and second measures using the standard PIMA format, where you are able to play two "P's" for either the Low E and A or A and D. However, the end of the first measure and the end of the second measure are not played the same way.

This is to ease the transition into the next series of measures, starting with the same formula for PIMA in the third measure. You then add the "E" (4th finger) at the beginning of the fourth measure.

### The Exercise

♩ = 60  
E

Gtr I

T  
A  
B

T  
A  
B

By looking at the third measure (second bar) above you can see that we have two low melody notes in each measure. The third measure shows a low melody note open on the Low E string. Notice that it is played using a half note. Two halves make a whole, so this measure needs two half notes to bring the measure to a 'close.'

Without the eighth note rest on the low melody half notes, the song wouldn't play the same. It would look like this:

T  
A  
B

T  
A  
B

We've lost the actual USAGE of the low melody note. The tablature directly above (which is incorrect) would have you playing the low melody note in unison with the first open E chord played. You would then play the open E all the way through, striking the low melody note on the next to last open E chord. That doesn't separate the low melody notes, does it? (No. It doesn't.)

That is why it is imperative that we understand low melody notes. You won't always have a reference midi-based tablature to see if you are right or wrong when playing a passage like you do with the PTB files, so we must

know what works and doesn't work. (I've included the WRONG version on the PTB file as well so that you can hear what I am referring to.)

The same applies with the next measure, so keep that in mind as well.

## Beginner Exercise 2

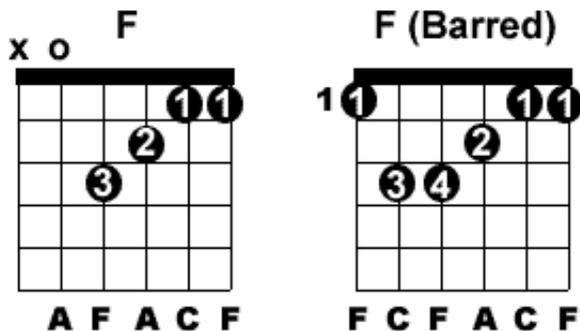
The previous warm-up should have gotten you ready to play the following exercise.



For this beginner exercise, we're going to take a series of open chords and barre chords and play as directed on the PIMA legend:

### The Rundown:

This will be an F chord based exercise. Here is the open F, followed by the barred F chord (1st fret):



I've chosen this barred version, which is the 3rd voicing for the F barre chord, because it provides a lower bass note. The low note played here is the F string note on the Low E string, placed on the 1st fret.

### PIMA Legend Part I

Added Information: For these two bars, I've left everything pretty standard. There are no major changes in the theory behind using PIMA. In the next part, I'm going to throw you off a little.



The first exercise consists of two measures. The first measure has a melody on the treble clef staff with a 'y' (yoga) mark above the first and third notes. The tablature below shows fingerings: 1, 1, 1, 1, 1, 1. Techniques are marked as P (Pinky), I (Index), and M (Middle). The second measure has a similar melody with 'y' marks above the first and third notes. The tablature shows fingerings: 1, 1, 1, 1, 1, 1. Techniques are marked as P, M, P, P, P, P.

The second exercise consists of two measures. The first measure has a melody on the treble clef staff with a 'y' mark above the first note. The tablature shows fingerings: 1, 1, 1, 1, 1, 1. Techniques are marked as P, I, P, P, P, P. The second measure has a similar melody with 'y' marks above the first and third notes. The tablature shows fingerings: 1, 1, 1, 1, 1, 1. Techniques are marked as P, M, P, P, P, P.

By 'abridging' the concept of PIMA in the fourth measure, we are now just playing using P, I, and M, as opposed to adding the 3rd or 4th finger (pinky) to the tablature.

Note: The (I) means that you CAN choose to play the I or the M in this case. Play it yourself and see what is most comfortable for you.

When you play this for yourself, you'll most likely find it is MUCH easier to play PIM instead of PIMA. This is what is so cool about using a template like this. You are able to see the logics behind passages that are coming next. A good rule of thumb for playing PIMA is...

"If you see four strings being played in fingerstyle fashion (no major strumming) then you can USUALLY use the simple PIMA method. If you see a complex pattern coming in the next passage, odds are you will need to go back to the overall theory of the PIMA(e) template design."

### That means...

Make everything as simple as possible while keeping the overall structure the same. In the case of the third to fourth measure above, there were only a MAXIMUM number of three strings being played in the third measure, so P, I, and M would suffice (in most cases). The same applies to the fourth measure. There are only four strings being played, so you can stick with PIMA instead of PIMA(e). What this does is enhance your overall ability to move up and down the various strings used in fingerstyle, also giving you a better sense of how arpeggios relate. We'll get much deeper into this idea later in the course.

### Back To The Exercise...

At a slow 60 bpm, here are the two versions of the F chord from above, in tablature format. The first bar, which is to be played twice, is just a simple PIMA run using all open F chords. The second bar is played using low

melody notes and includes both the open version and the barred version. We've also included the low melody notes on the second bar, played in the same way as Exercise 1.

We've also added two additional bars to this exercise. In the third bar, we'll be playing low melody notes for both the open and barred version of the F chord. The same applies on the last bar, BUT I've snuck in a low melody note on the last measure played on the D string this time.(the note values stay the same)

# Play It!

## Part I

♩ = 60  
F

Gtr

T 1 1 1 1 1 1 1 1

A 2 2 2 2 2 2 2 2

B 0 3 3 3 0 3 3 3

T 1 1 1 1 1 1 1 1

A 2 2 2 2 2 2 2 2

B 0 3 3 3 0 3 3 3

1 1

## Part II

The first system of musical notation for Beginner Exercise 3. The top staff is a treble clef with a melody of eighth notes, starting with a grace note. The bottom staff shows fret numbers for the T, A, and B strings. The sequence of fret numbers is: T (1, 1, 1, 1, 1), A (3, 2, 3, 2, 3), B (0, 3, 0, 3, 3).

The second system of musical notation for Beginner Exercise 3. The top staff is a treble clef with a melody of eighth notes, starting with a grace note. The bottom staff shows fret numbers for the T, A, and B strings. The sequence of fret numbers is: T (1, 1, 1, 1, 1, 1), A (2, 2, 2, 3, 3, 3), B (0, 0, 3, 3, 3, 3).

### Beginner Exercise 3

In this exercise, we're going to test your overall ability to play a simple P and I run using various note values. In Exercise 4, we're going to really add to this passage, so be sure you understand this exercise before moving forward.



COMPLETELY forget about every finger except for the thumb and index finger on this exercise. We're going to work solely with those on this exercise.

#### The Rundown:

This is a very simple lead-based fingerstyle lick using only the G, B, and High E....AND using only your thumb and 1st finger.(Weird huh?)

#### PIMA Legend

There isn't much to actually explain about this passage, but I want to make sure you are able to play basic fingerstyle licks before we get too far into the course. Be SURE you understand this passage before moving to the next exercise, even if it looks easy.

## Play It!

## Beginner Exercise 4

In Exercise 4, we're going to really add to this passage, so be sure you understand the previous exercise before moving forward.



Though this is technically not a ABSOLUTE beginner fingerstyle lesson, this is still nowhere near as complicated as we will be getting. Just work slowly and watch the video and I think you'll get it down.

## PIMA Legend

System 1: G7 and D chords. Treble clef staff with melody. Bass staff includes triplets and slurs.

System 2: A, A7, D, and C| D chords. Treble clef staff with melody. Bass staff includes slurs and rests.

We begin the first six measures playing only P and I. Once we get into the seventh and eighth measures, we start adding the additional "M" and "A" elements.

## Play It!

Guitar tablature for Exercise 1, measures 1-4. Chords: G7, D.

Staff 1: Treble clef, standard notation with accidentals and slurs.

Staff 2: Tablature for strings T, A, B.

Measure 1: T (1 1 0), A (0 0), B (3 3).  
 Measure 2: T (1 0), A (0 0 0), B (3 3).  
 Measure 3: T (1-2 2), A (0 0 0), B (0 0 0).  
 Measure 4: T (1-2 2), A (0 0 0), B (0 0 0).  
 Slurs (sl) are present under the B string in measures 3 and 4.

Guitar tablature for Exercise 1, measures 5-8. Chords: A, A7, D, C, D, C, D.

Staff 1: Treble clef, standard notation with accidentals and slurs.

Staff 2: Tablature for strings T, A, B.

Measure 5: T (2 2 5 5 5), A (2), B (0 0 0 0).  
 Measure 6: T (3 2 3 2), A (0 2 0 2), B (0 2 0 2).  
 Measure 7: T (2 2 1 1), A (2 1 1), B (0 0 0).  
 Measure 8: T (2 1 1 2), A (2 1 1 2), B (0 0 0 0).  
 Slurs (sl) are present under the B string in measures 5 and 8.

## Beginner Exercise 5

In Exercise 4, we worked on basic fingerstyle lead in conjunction with the use of PIMA. Now we're going to work with a very unique lead pattern that uses only P and I. This one should give you a little challenge.



### PIMA Legend

#### Part I

As already mentioned, this is when you really just need to know which overall fingers go where in a given passage. I did not duplicate the I's because it would really muddy up the tablature.

*♩* = 40

G D G D G C

Ger I

T	I	I	I	I	I	I
A	0 2 4	0 0	2 2 2 0 2	0 1 0 0	2 0	2 2 2 0
B	0	0	0	0	0	0
	P	P	P	P	P	P
	3	3	3	3	3	3

D G

T	I	I
A	0 2 4	0
B	5	3
	P	P

### Part II

The same applies in the passage below. All I's except when noted by a P.

G C D G C D

T	I	I	I	I	I	I
A	0 1 3 3	0 2 0	3	0 1 3 3	0	0 2 3 2 0
B	0	0	1	0	0	0
	P	P	P	P	P	P
	3	3	3	3	3	3

### Part III

I really let this measure run, because most of it is repetitive.



G C D G C D

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

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

### Part III

C G D G D G C

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

A 0 | 0 0 4 | 0 2 3 | 0 2 4 | 3 3 5 3

B 3 3 | 3 3 | 3 3 | 3 3 | 3 3 5 3

## Beginner Exercise 6

I've received a few "TM SCARED!" emails so I am backing off a little. In this exercise, we are using only our thumb, middle, and ring finger.



### PIMA Legend

This is a quick-guide to the fingerings. Since it is all repetitive, I didn't include every single notation. Just keep the original format I've provided.

♩ = 60 (♩-♩-♩-♩)

Tr I **A**  
**M**

**A**  
**M**

**P**

T 3 3 3 3 3 3 3 3  
2 2 2 2 1 1 1 1

A

B 0 0 0 0 0 0 0 0

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

A 0 0 0 0 0 0 0 0 0

B 2 2 2 2 0 0 0 0 2 2 2 2 0

**Play It!**

$\text{♩} = 60$  (♩-♩-♩-♩)

Oct 1

T 3 3 3 3

A 1 1 1 1

B 0 0 0 0

T 3 3 3 3

A 2 2 2 2

B 0 0 0 0

T 2 2 3 3 2 2 0 0

A 0 0 1 1 1 1 0 0

B 2 2 2 2 0 0 0 0 2 2 2 2 0 0

### Beginner Exercise 7

Extra points to whoever can figure out what this exercise actually is! I'll give you a hint. It's slowed down, but it is the opening bar of a very popular Bob Dylan song. I'm not going to throw a BUNCH of song studies at you, but this one will definitely be a challenge in later exercises.



### PIMA Legend

It is quite important to follow what I've provided for you in the PIMA legend below.

# Part I

♩ = 80

Oct I

T: 3 A 3 I | 0 M M M | 3 A 0 M | M M 3

A: 0 M 0 | 3 1 0 | 0 M 2 | 0 0 3

B: 3 P 3 P | 3 2 3 2 M | 3 P 3 I | 3 P 3 P

# Part II

T: 3 A 3 M | 0 M M M | 3 M M M | 0 2 I I

A: 0 M M 0 | M 3 1 | 3 3 3 | 0 2 3 2

B: 3 P 3 P | 3 2 3 2 M | P P P P | 0 P 0 P

H

# Play It!

# Part I

♩ = 80

Oct I

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

A: 0 0 | 3 2 2 0 | 0 0 2 0 | 0 0 0

B: 3 3 | 3 3 | 3 3 | 3 3

# Part II



Em Am

0cr1

T	0	0	0	0	M	0		P 0											
A	P 0	0						P 1	1										
B	P 2	P						P 2		2									
B	P 2							P 0											
B	P 0																		

A Asus4 A Asus4 G

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

D A Asus4

T	P 2	2	2	2	2			P 0	0	0	0								
A	P 3	3	M	3	3	M	3	P 2	2	M	2	2	M	2					
B	P 2							P 2											
B	P 0							P 0											
B																			

Play It!

Em Am

Gr1

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

A Asus4 A Asus4 G

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

D A Asus4

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

## Beginner Exercise 9

In continuation from Beginner Exercise 8, here is the exact same chord progression and notation using the same P,I, and M fingers, but this time using other chord positions. I DID throw a trick in there on you. It is found on the D chord.



### PIMA Legend



♩ = 60

Em Am

Gr I

T	3	5	3	5	5	5	5
A	4	4	5	4	4	5	5
B	5			5			
5							

A Asus4 A Asus4 G

T	5	5	5	5	5	5	3	3	3
A	6	6	7	7	6	7	4	4	4
B	7	7	7	7	7	7	5	5	5
5	5	5	5	5	5	5	3	3	3

D A Asus4

T	7	7	7	7	7	7	5	5	5
A	7	7	7	7	7	7	6	6	6
B	5		5				7	7	7
5							5	5	5

## Beginner Exercise 10

Here we are going to practice an easy exercise for a change. All you have to do here is follow the tab provided and play a half note run using staccato and arpeggiated chords. Staccato is very simple. All you have to do is stop the note abruptly. You'll pick right up with this exercise once you see it. It's SUPER easy.



**Play It!**

♩ = 60

Em Am

Or I

T 3 5 3 5 4 5 4 5 5 5 5 5 5

A 4 4 5 4 5 4 5 5 7 7 7 5 5

B 5 5 5 5 7 7 7 7 5 5

A Asus4 A Asus4 G

Or I

T 5 5 5 5 5 5 5 5 3 3 3 3 3

A 6 6 6 7 7 7 7 7 4 4 4 4 4

B 7 7 5 5 7 7 5 5 5 5 5 5 3

	D	A	Asus4	
T	7 7 7 7 7 7	5 5 5 5 5 5	5	
A	7 7 7 7 7 7	5 5 5 5 5 5	6	
B	5 5	7 7	7	
		5 5	5	
T	2 2 2 2 2 2	0 0 0 0 0 0	0	
A	2 2 2 2 2 2	2 2 2 2 2 2	2	
B	0 0	2 2	2	
		0 0	0	

 **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.