

Beginner Exercise 1

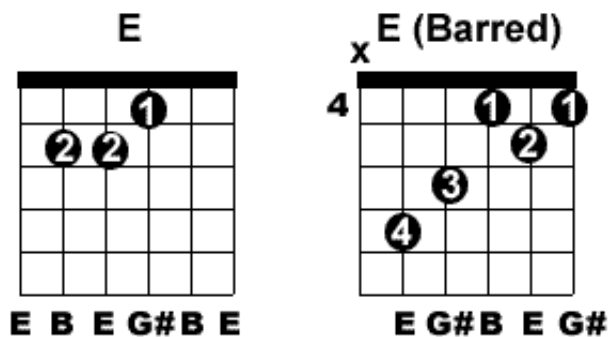
Here we will be using the entire acronym to get you acquainted with all usage of each picking finger.



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 first exercise is an E chord exercise at 60 bpm. The standard notation staff shows a sequence of notes: E4, F#4, G4, A4, B4, C#5, D5, E5, F#5, G5, A5, B5, C#6, D6, E6. The tablature staff shows the fretting: T (Tuning peg), A (0), B (0), T (Tuning peg), A (0), B (0), T (Tuning peg), A (0), B (0), T (Tuning peg), A (0), B (0), T (Tuning peg), A (0), B (0). The second exercise is a PIMA run exercise. The standard notation staff shows a sequence of notes: E4, F#4, G4, A4, B4, C#5, D5, E5, F#5, G5, A5, B5, C#6, D6, E6. The tablature staff shows the fretting: T (Tuning peg), A (0), B (0), T (Tuning peg), A (0), B (0), T (Tuning peg), A (0), B (0), T (Tuning peg), A (0), B (0), T (Tuning peg), A (0), B (0).

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

[illegible]

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

[illegible]

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

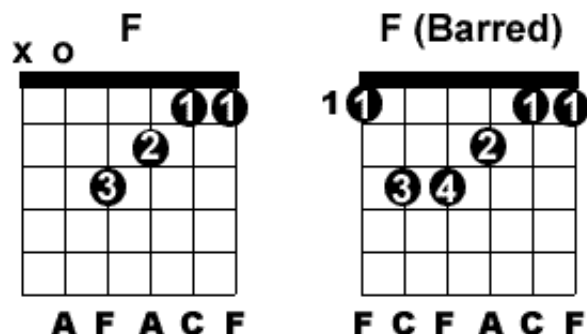
The previous warm-up should have gotten you ready to play the following exercise.



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.

♩ = 60
F

Str I

M I P M I I I M A M A

T 1 1 2 1 1 2 1 1 1 1

A P 2 3 P 2 3 P

B 0 0 0 0 0 0 0 0 0 0

T A M I A M I P

T 1 1 1 1 1 1 1 1 1 1

A P 2 2 2 2 2 2 2 2 2 2

B 0 0 0 0 0 0 0 0 0 0

PIMA Legend Part II

Here's where I am going to try to trick you a little. Pay close attention to the third and fourth measures below. If you notice from the first two measures, the theory behind PIMA is basically the same as what we've already discussed, so there's no need to add any information for that.

But...looking at the third and fourth measures below, we can see that we've moved the low melody notes in the fourth measure to the D string. Though the overall pattern of the note value hasn't changed, your fingerings for the PIMA CAN change, and most likely will be easier to play this way in the fourth measure:

The image displays two musical staves, each representing a guitar exercise. The first staff shows a sequence of chords (F, C, G, D) with fingerings (P, I, M) and string numbers (1, 2, 3, 4). The second staff shows a sequence of chords (F, C, G, D) with fingerings (P, I, M) and string numbers (1, 2, 3, 4).

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

1 1 1 1 2 2 3 2

2 1 1 1 2 2 3 0

1 1 1 1 2 2 3 2

2 1 1 1 2 2 3 0

Part II

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

The musical score for Exercise 1 consists of a guitar melody on a single staff and a fingerstyle accompaniment on three staves (Treble, Alto, Bass). The melody is in G major and features a series of chords: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, 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F#205, G205, A205, B205, C206, D206, E206, F#206, G206, A206, B206, C207, D207, E207, F#207, G207, A207, B207, C208, D208, E208, F#208, G208, A208, B208, C209, D209, E209, F#209, G209, A209, B209, C210, D210, E210, F#210, G210, A210, B210, C211, D211, E211, F#211, G211, A211, B211, C212, D212, E212, F#212, G212, A212, B212, C213, D213, E213, F#213, G213, A213, B213, C214, D214, E214, F#214, G214, A214, B214, C215, D215, E215, F#215, G215, A215, B215, C216, D216, E216, F#216, G216, A216, B216, C217, D217, E217, F#217, G217, A217, B217, C218, D218, E218, F#218, G218, A218, B218, C219, D219, E219, F#219, G219, A219, B219, C220, D220, E220, F#220, G220, A220, B220, C221, D221, E221, F#221, G221, A221, B221, C222, D222, E222, F#222, G222, A222, B222, C223, D223, E223, F#223, G223, A223, B223, C224, D224, E224, F#224, G224, A224, B224, C225, D225, E225, F#225, G225, A225, B225, C226, D226, E226, F#226, G226, A226, B226, C227, D227, E227, F#227, G227, A227, B227, C228, D228, E228, F#228, G228, A228, B228, C229, D229, E229, F#229, G229, A229, B229, C230, D230, E230, F#230, G230, A230, B230, C231, D231, E231, F#231, G231, A231, B231, C232, D232, E232, F#232, G232, A232, B232, C233, D233, E233, F#233, G233, A233, B233, C234, D234, E234, F#234, G234, A234, B234, C235, D235, E235, F#235, G235, A235, B235, C236, D236, E236, F#236, G236, A236, B236, C237, D237, E237, F#237, G237, A237, B237, C238, D238, E238, F#238, G238, A238, B238, C239, D239, E239, F#239, G239, A239, B239, C240, D240, E240, F#240, G240, A240, B240, C241, D241, E241, F#241, G241, A241, B241, C242, D242, E242, F#242, G242, A242, B242, C243, D243, E243, F#243, G243, A243, B243, C244, D244, E244, F#244, G244, A244, B244, C245, D245, E245, F#245, G245, A245, B245, C246, D246, E246, F#246, G246, A246, B246, C247, D247, E247, F#247, G247, A247, B247, C248, D248, E248, F#248, G248, A248, B248, C249, D249, E249, F#249, G249, A249, B249, C250, D250, E250, F#250, G250, A250, B250, C251, D251, E251, F#251, G251, A251, B251, C252, D252, E252, F#252, G252, A252, B252, C253, D253, E253, F#253, G253, A253, B253, C254, D254, E254, F#254, G254, A254, B254, C255, D255, E255, F#255, G255, A255, B255, C256, D256, E256, F#256, G256, A256, B256, C257, D257, E257, F#257, G257, A257, B257, C258, D258, E258, F#258, G258, A258, B258, C259, D259, E259, F#259, G259, A259, B259, C260, D260, E260, F#260, G260, A260, B260, C261, D261, E261, F#261, G261, A261, B261, C262, D262, E262, F#262, G262, A262, B262, C263, D263, E263, F#263, G263, A263, B263, C264, D264, E264, F#264, G264, A264, B264, C265, D265, E265, F#265, G265, A265, B265, C266, D266, E266, F#266, G266, A266, B266, C267, D267, E267, F#267, G267, A267, B267, C268, D268, E268, F#268, G268, A268, B268, C269, D269, E269, F#269, G269, A269, B269, C270, D270, E270, F#270, G270, A270, B270, C271, D271, E271, F#271, G271, A271, B271, C272, D272, E272, F#272, G272, A272, B272, C273, D273, E273, F#273, G273, A273, B273, C274, D274, E274, F#274, G274, A274, B274, C275, D275, E275, F#275, G275, A275, B275, C276, D276, E276, F#276, G276, A276, B276, C277, D277, E277, F#277, G277, A277, B277, C278, D278, E278, F#278, G278, A278, B278, C279, D279, E279, F#279, G279, A279, B279, C280, D280, E280, F#280, G280, A280, B280, C281, D281, E281, F#281, G281, A281, B281, C282, D282, E282, F#282, G282, A282, B282, C283, D283, E283, F#283, G283, A283, B283, C284, D284, E284, F#284, G284, A284, B284, C285, D285, E285, F#285, G285, A285, B285, C286, D286, E286, F#286, G286, A286, B286, C287, D287, E287, F#287, G287, A287, B287, C288, D288, E288, F#288, G288, A288, B288, C289, D289, E289, F#289, G289, A289, B289, C290, D290, E290, F#290, G290, A290, B290, C291, D291, E291, F#291, G291, A291, B291, C292, D292, E292, F#292, G292, A292, B292, C293, D293, E293, F#293, G293, A293, B293, C294, D294, E294, F#294, G294, A294, B294, C295, D295, E295, F#295, G295, A295, B295, C296, D296, E296, F#296, G296, A296, B296, C297, D297, E297, F#297, G297, A297, B297, C298, D298, E298, F#298, G298, A298, B298, C299, D299, E299, F#299, G299, A299, B299, C300, D300, E300, F#300, G300, A300, B300, C301, D301, E301, F#301, G301, A301, B301, C302, D302, E302, F#302, G302, A302, B302, C303, D303, E303, F#303, G303, A303, B303, C304, D304, E304, F#304, G304, A304, B304, C305, D305, E305, F#305, G305, A305, B305, C306, D306, E306, F#306, G306, A306, B306, C307, D307, E307, F#307, G307, A307, B307, C308, D308, E308, F#308, G308, A308, B308, C309, D309, E309, F#309, G309, A309, B309, C310, D310, E310, F#310, G310, A310, B310, C311, D311, E311, F#311, G311, A311, B311, C312, D312, E312, F#312, G312, A312, B312, C313, D313, E313, F#313, G313, A313, B313, C314, D314, E314, F#314, G314, A314, B314, C315, D315, E315, F#315, G315, A315, B315, C316, D316, E316, F#316, G316, A316, B316, C317, D317, E317, F#317, G317, A317, B317, C318, D318, E318, F#318, G318, A318, B318, C319, D319, E319, F#319, G319, A319, B319, C320, D320, E320, F#320, G320, A320, B320, C321, D321, E321, F#321, G321, A321, B321, C322, D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D359, E359, F#359, G359, A359, B359, C360, D360, E360, F#360, G360, A360, B360, C361, D361, E361, F#361, G361, A361, B361, C362, D362, E362, F#362, G362, A362, B362, C363, D

First system of musical notation for PIMA 101 Exercises 1-10. The system consists of two measures of music, each with a guitar staff and a bass staff. The first measure is labeled G7 and the second measure is labeled D. The notation includes a treble clef staff with a key signature of one sharp (F#). The guitar staff shows fret numbers (1, 0, 3) and the bass staff shows fret numbers (0, 3). Red 'P' and 'I' markers indicate specific fret positions. The bass staff also includes a 'sl' (slide) instruction.

Second system of musical notation for PIMA 101 Exercises 1-10. The system consists of two measures of music, each with a guitar staff and a bass staff. The first measure is labeled A and the second measure is labeled A7. The notation includes a treble clef staff with a key signature of one sharp (F#). The guitar staff shows fret numbers (2, 3, 5) and the bass staff shows fret numbers (0, 2, 3). Red 'P' and 'I' markers indicate specific fret positions. The bass staff also includes a 'sl' (slide) instruction.

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!

Sheet music for Exercise 1, measures 1-4. The key signature is one sharp (F#). The first system is labeled G7 and D. The second system is labeled T, A, and B. The third system is labeled T, A, and B. The fourth system is labeled T, A, and B. The fifth system is labeled T, A, and B. The sixth system is labeled T, A, and B. The seventh system is labeled T, A, and B. The eighth system is labeled T, A, and B. The ninth system is labeled T, A, and B. The tenth system is labeled T, A, and B. The eleventh system is labeled T, A, and B. The twelfth system is labeled T, A, and B. The thirteenth system is labeled T, A, and B. The fourteenth system is labeled T, A, and B. The fifteenth system is labeled T, A, and B. The sixteenth system is labeled T, A, and B. The seventeenth system is labeled T, A, and B. The eighteenth system is labeled T, A, and B. The nineteenth system is labeled T, A, and B. The twentieth system is labeled T, A, and B. The twenty-first system is labeled T, A, and B. The twenty-second system is labeled T, A, and B. The twenty-third system is labeled T, A, and B. The twenty-fourth system is labeled T, A, and B. The twenty-fifth system is labeled T, A, and B. The twenty-sixth system is labeled T, A, and B. The twenty-seventh system is labeled T, A, and B. The twenty-eighth system is labeled T, A, and B. The twenty-ninth system is labeled T, A, and B. The thirtieth system is labeled T, A, and B. The thirty-first system is labeled T, A, and B. The thirty-second system is labeled T, A, and B. The thirty-third system is labeled T, A, and B. The thirty-fourth system is labeled T, A, and B. The thirty-fifth system is labeled T, A, and B. The thirty-sixth system is labeled T, A, and B. The thirty-seventh system is labeled T, A, and B. The thirty-eighth system is labeled T, A, and B. The thirty-ninth system is labeled T, A, and B. The fortieth system is labeled T, A, and B. The forty-first system is labeled T, A, and B. The forty-second system is labeled T, A, and B. The forty-third system is labeled T, A, and B. The forty-fourth system is labeled T, A, and B. The forty-fifth system is labeled T, A, and B. The forty-sixth system is labeled T, A, and B. The forty-seventh system is labeled T, A, and B. The forty-eighth system is labeled T, A, and B. The forty-ninth system is labeled T, A, and B. The fiftieth system is labeled T, A, and B. The fifty-first system is labeled T, A, and B. The fifty-second system is labeled T, A, and B. The fifty-third system is labeled T, A, and B. The fifty-fourth system is labeled T, A, and B. The fifty-fifth system is labeled T, A, and B. The fifty-sixth system is labeled T, A, and B. The fifty-seventh system is labeled T, A, and B. The fifty-eighth system is labeled T, A, and B. The fifty-ninth system is labeled T, A, and B. The sixtieth system is labeled T, A, and B. The sixty-first system is labeled T, A, and B. The sixty-second system is labeled T, A, and B. The sixty-third system is labeled T, A, and B. The sixty-fourth system is labeled T, A, and B. The sixty-fifth system is labeled T, A, and B. The sixty-sixth system is labeled T, A, and B. The sixty-seventh system is labeled T, A, and B. The sixty-eighth system is labeled T, A, and B. The sixty-ninth system is labeled T, A, and B. The seventieth system is labeled T, A, and B. The seventy-first system is labeled T, A, and B. The seventy-second system is labeled T, A, and B. The seventy-third system is labeled T, A, and B. The seventy-fourth system is labeled T, A, and B. The seventy-fifth system is labeled T, A, and B. The seventy-sixth system is labeled T, A, and B. The seventy-seventh system is labeled T, A, and B. The seventy-eighth system is labeled T, A, and B. The seventy-ninth system is labeled T, A, and B. The eightieth system is labeled T, A, and B. The eighty-first system is labeled T, A, and B. The eighty-second system is labeled T, A, and B. The eighty-third system is labeled T, A, and B. The eighty-fourth system is labeled T, A, and B. The eighty-fifth system is labeled T, A, and B. The eighty-sixth system is labeled T, A, and B. The eighty-seventh system is labeled T, A, and B. The eighty-eighth system is labeled T, A, and B. The eighty-ninth system is labeled T, A, and B. The ninetieth system is labeled T, A, and B. The ninety-first system is labeled T, A, and B. The ninety-second system is labeled T, A, and B. The ninety-third system is labeled T, A, and B. The ninety-fourth system is labeled T, A, and B. The ninety-fifth system is labeled T, A, and B. The ninety-sixth system is labeled T, A, and B. The ninety-seventh system is labeled T, A, and B. The ninety-eighth system is labeled T, A, and B. The ninety-ninth system is labeled T, A, and B. The hundredth system is labeled T, A, and B.

Sheet music for Exercise 1, measures 5-8. The key signature is one sharp (F#). The first system is labeled A, A7, D, and C. The second system is labeled D, C, and D. The third system is labeled D, C, and D. The fourth system is labeled D, C, and D. The fifth system is labeled D, C, and D. The sixth system is labeled D, C, and D. The seventh system is labeled D, C, and D. The eighth system is labeled D, C, and D. The ninth system is labeled D, C, and D. The tenth system is labeled D, C, and D. The eleventh system is labeled D, C, and D. The twelfth system is labeled D, C, and D. The thirteenth system is labeled D, C, and D. The fourteenth system is labeled D, C, and D. The fifteenth system is labeled D, C, and D. The sixteenth system is labeled D, C, and D. The seventeenth system is labeled D, C, and D. The eighteenth system is labeled D, C, and D. The nineteenth system is labeled D, C, and D. The twentieth system is labeled D, C, and D. The twenty-first system is labeled D, C, and D. The twenty-second system is labeled D, C, and D. The twenty-third system is labeled D, C, and D. The twenty-fourth system is labeled D, C, and D. The twenty-fifth system is labeled D, C, and D. The twenty-sixth system is labeled D, C, and D. The twenty-seventh system is labeled D, C, and D. The twenty-eighth system is labeled D, C, and D. The twenty-ninth system is labeled D, C, and D. The thirtieth system is labeled D, C, and D. The thirty-first system is labeled D, C, and D. The thirty-second system is labeled D, C, and D. The thirty-third system is labeled D, C, and D. The thirty-fourth system is labeled D, C, and D. The thirty-fifth system is labeled D, C, and D. The thirty-sixth system is labeled D, C, and D. The thirty-seventh system is labeled D, C, and D. The thirty-eighth system is labeled D, C, and D. The thirty-ninth system is labeled D, C, and D. The fortieth system is labeled D, C, and D. The forty-first system is labeled D, C, and D. The forty-second system is labeled D, C, and D. The forty-third system is labeled D, C, and D. The forty-fourth system is labeled D, C, and D. The forty-fifth system is labeled D, C, and D. The forty-sixth system is labeled D, C, and D. The forty-seventh system is labeled D, C, and D. The forty-eighth system is labeled D, C, and D. The forty-ninth system is labeled D, C, and D. The fiftieth system is labeled D, C, and D. The fifty-first system is labeled D, C, and D. The fifty-second system is labeled D, C, and D. The fifty-third system is labeled D, C, and D. The fifty-fourth system is labeled D, C, and D. The fifty-fifth system is labeled D, C, and D. The fifty-sixth system is labeled D, C, and D. The fifty-seventh system is labeled D, C, and D. The fifty-eighth system is labeled D, C, and D. The fifty-ninth system is labeled D, C, and D. The sixtieth system is labeled D, C, and D. The sixty-first system is labeled D, C, and D. The sixty-second system is labeled D, C, and D. The sixty-third system is labeled D, C, and D. The sixty-fourth system is labeled D, C, and D. The sixty-fifth system is labeled D, C, and D. The sixty-sixth system is labeled D, C, and D. The sixty-seventh system is labeled D, C, and D. The sixty-eighth system is labeled D, C, and D. The sixty-ninth system is labeled D, C, and D. The seventieth system is labeled D, C, and D. The seventy-first system is labeled D, C, and D. The seventy-second system is labeled D, C, and D. The seventy-third system is labeled D, C, and D. The seventy-fourth system is labeled D, C, and D. The seventy-fifth system is labeled D, C, and D. The seventy-sixth system is labeled D, C, and D. The seventy-seventh system is labeled D, C, and D. The seventy-eighth system is labeled D, C, and D. The seventy-ninth system is labeled D, C, and D. The eightieth system is labeled D, C, and D. The eighty-first system is labeled D, C, and D. The eighty-second system is labeled D, C, and D. The eighty-third system is labeled D, C, and D. The eighty-fourth system is labeled D, C, and D. The eighty-fifth system is labeled D, C, and D. The eighty-sixth system is labeled D, C, and D. The eighty-seventh system is labeled D, C, and D. The eighty-eighth system is labeled D, C, and D. The eighty-ninth system is labeled D, C, and D. The ninetieth system is labeled D, C, and D. The ninety-first system is labeled D, C, and D. The ninety-second system is labeled D, C, and D. The ninety-third system is labeled D, C, and D. The ninety-fourth system is labeled D, C, and D. The ninety-fifth system is labeled D, C, and D. The ninety-sixth system is labeled D, C, and D. The ninety-seventh system is labeled D, C, and D. The ninety-eighth system is labeled D, C, and D. The ninety-ninth system is labeled D, C, and D. The hundredth system is labeled D, C, and D.

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

Gtr1

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

Musical notation for the 'D' and 'G' sections of the 'Dance of the Hours' from 'The Nutcracker'. The 'D' section is in treble clef, 2/4 time, with notes D4, E4, F#4, G4, and A4. The 'G' section is in bass clef, 2/4 time, with notes G3, F#3, E3, D3, and C3. Below the notation is a table of fingerings for the right hand (RH) and left hand (LH) for the 'D' and 'G' sections.

| | D | G |
|----|-----------|-----------|
| RH | 1 2 3 4 | 1 2 3 4 |
| LH | 5 4 3 2 1 | 5 4 3 2 1 |

Part II

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

The first system of musical notation for 'The Rose Tree' is presented in two staves. The top staff is a single melodic line in treble clef, featuring a key signature of one sharp (F#) and a 2/4 time signature. The melody is divided into four measures, each with a chord symbol above it: G, C, D, G, C, D. The bottom staff is a guitar accompaniment line, showing a sequence of chords and fingerings. It begins with a red 'I' above the first measure, followed by a sequence of numbers (0, 1, 3, 3) and a red 'P' below the first measure. The second measure has a red 'P' below it, followed by a sequence of numbers (0, 2, 0, 3) and a red 'P' below it. The third measure has a red 'P' below it, followed by a sequence of numbers (0, 1, 3, 3) and a red 'P' below it. The fourth measure has a red 'P' below it, followed by a sequence of numbers (0, 2, 3, 2, 0, 3) and a red 'P' below it.

Part III

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

C G D G D G C
 T 1 0 3 | 1 0 2 2 0 2 | 0 1 0 0 2 0 | 1 0 2 2 0 4 | 1 2 0 2 4 | 1 0 2 4
 A P P | P P P | P P P | P P P | P P P | P P P
 B 3 3 | 3 3 | 3 3 | 3 3 | 3 3 | 3 3

Play It!

Part I

♩ = 40

G D G D G C

Gr1

| | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| T | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 0 |
| A | 0 | 2 | 4 | 2 | 2 | 0 | 2 | 2 | 2 |
| B | 3 | 3 | | 3 | | | | 3 | 3 |

Part II

Chord progression: G C D G C D

Part III

Chord progression: C G D G D G C

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.

$\text{♩} = 60 (\text{♩} - \text{♩} - \text{♩})$

Otr I **A**
M

A
M

P

T 3 3 2 2

A 3 3 2 2

B 0 0 0 0

T 2 2 0 0

A 3 3 2 2

B 2 2 2 2

Play It!

$\text{♩} = 60 (\text{♩} - \text{♩} \text{♩})$

Oct I

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

A 0 0 2 2 1 1

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

Capo I

T: 3 A 3 I 0 3 1 0 3 A 0 M 0 M M 3

A: 0 M 0 0 0 2 0 0 M 0 2 0 0 0 0

B: 3 P 3 P 3 P 3 P 3 P 3 P 3 P 3 P 3 P 3 P

Part II

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

A: 0 M M 0 0 0 2 0 2 3 2 0 2 3 2

B: 3 P 3 P 3 P 3 P 3 P 3 P 3 P 3 P 3 P 3 P

H

Play It!

Part I

♩ = 80

Capo I

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

A: 0 0 0 2 0 0 0 0 2 0 0 0 0

B: 3 3 3 3 3 3 3 3 3 3 3 3 3

Part II

Beginner Exercise 8

In this beginner exercise, we're going to focus our fingers on using our P, I, and M while playing open position, everyday chords. Hopefully this will help you understand why at times you need to change the template for PIMA(e). As you can see in this exercise, you'll use your thumb to play the chords, in a downward (or upward) fashion.

This is based on whatever is most comfortable to you. I didn't show the actual arpeggio notation on the full chord because I don't want to confuse you. If you prefer not to arpeggiate the initial full chord played, you don't have to.

This is a mixed arpeggio run designed to test your overall coordination with the fingers mentioned.



PIMA Legend

This is a full run exercise, so we're not taking any breaks here. Since all the patterns are arpeggiated, using various strings, this is when the world of PIMA really comes into play. Let's see how well you do with this lesson at 60 bpm.

Em Am

Oct1

T
A
B

0 0 0 0 M 0 0 0 0 1 1 2 2 2 1
P 0 0 P P 0 2 P P 0 1 2 2 2 P 1
P 2 P 2 P 2 P 0 2 P 2 P 0 2 P 2 P 0

A Asus4 A Asus4 G

T
A
B

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

D A Asus4

T
A
B

2 3 2 2 2 0 0 0 0 0 0 0 0 0 0 0
P 2 3 M 3 3 M 3 P 0 2 M 2 2 M 2 P 0
P 2 3 3 3 3 3 3 2 2 2 2 2 2 2 2 2
P 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Play It!

Em Am

Gr1

T 0 0 0 0 0 0 | 0 1 1 2 2 1

A 2 2 2 0 2 0 | 2 2 2 2 2 1

B 2 2 2 0 2 0 | 0 2 2 2 2 1

A Asus4 A Asus4 G

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

A 2 2 2 2 2 2 | 2 2 2 2 2 2 | 0 0 0 0 0 0

B 0 2 2 2 2 2 | 0 2 2 2 2 2 | 2 2 2 2 2 2

D A Asus4

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

A 2 2 2 2 2 2 | 2 2 2 2 2 2 | 2 2 2 2 2 2

B 0 2 2 2 2 2 | 0 2 2 2 2 2 | 0 2 2 2 2 2

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

D A Asus4

T P 7 7 7 7 7 7 | P 5 5 5 5 5 5 | P 5 5 5 5 5 5

A P 7 7 7 7 7 7 | P 6 6 6 6 6 6 | P 7 7 7 7 7 7

B P 5 5 5 5 5 5 | P 7 7 7 7 7 7 | P 5 5 5 5 5 5

Play It!

♩ = 60

Em Am

Gtr I

T 3 5 3 5 4 4

A 4 4 5 4 5 4

B 5 5 7 7 7 5

A Asus4 A Asus4 G

T 5 5 5 5 3 3 3

A 6 6 7 7 4 4 4

B 7 7 5 5 5 5 3

D A Asus4

T 7 7 7 7 5 5 5

A 7 7 7 7 6 6 6

B 5 5 7 7 7 7 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 stacatto and arpeggiated chords. Stacatto 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

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

4 4 5 4 5 4 5 5 7 7 7 5 5

5 5 7 7 7 5 5

0 0 0 0 0 0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0 0 0 0 0 0

A Asus4 A Asus4 G

5 5 5 5 5 5 3 3 3 3 3 3 3

6 7 6 7 7 7 4 4 4 4 4 4 4









7 7 5 5 5 5 5 5 5 5 5 5 5

5 5 5 5 5 5 3 3 3 3 3 3 3

0 0 0 0 0 0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0 0 0 0 0 0

| | D | A | Asus4 |
|--|---|---|--|
|  |  |  |  |
| T | 7 7 7 7 7 7 | 5 5 5 5 5 5 | 5 |
| A | 7 7 7 7 7 7 | 6 6 6 6 6 6 | 7 |
| B | 5 5 5 5 5 5 | 7 7 7 7 7 7 | 5 |
|  |  |  |  |
| T | 12 12 12 12 12 12 | 10 10 10 10 10 10 | 10 |
| A | 12 12 12 12 12 12 | 12 12 12 12 12 12 | 12 |
| B | 10 10 10 10 10 10 | 10 10 10 10 10 10 | 10 |



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.