

Learn & Master

# FINGERSTYLE GUITAR



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Learn & Master

# FINGERSTYLE GUITAR

Learn and Master® Spotlight: Fingerstyle Guitar  
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624 Grassmere Park Dr., Suite 16  
Nashville, TN 37211

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# Audio Tracks

SESSION	PAGE	TRACK	TITLE	TEMPO
Session 1	9	1	Excerpt from "Malaguena"	104bpm
	9	2	"Estudio"	92bpm
	10	3	"Ode to Joy" Basic Version	80bpm
Session 2	24	4	"Ode to Joy" Intermediate Version	92bpm
Session 3	32	5	Ultimate 3rds Challenge	76bpm
	33	6	"Ode to Joy" Full Version	100bpm
	34	7	"Teri's Song"	84bpm
	35	8	"Springtime"	88bpm
	36	9	6ths Etude	76bpm
	36	10	10ths Etude	76bpm
	37	11	"Blackbird"	92bpm
Session 4	45	12	"God Rest Ye Merry Gentlemen"	100bpm
	47	13	"Joy to the World"	100bpm
	49	14	"Silent Night"	76bpm
	51	15	"Danny Boy"	104bpm
Session 5	64	16	"Study in Am"	100bpm/Eighth
	65	17	"Jesu, Joy of Man's Desiring"	60bpm/Quarter
	66	18	"Malaguena"	
	70	19	"Lagrima"	90bpm
	71	20	"Canon in D"	105bpm/Eighth
	72	21	"Cello Suite No. 1 in C"	112bpm/Eighth
Session 6	88	22	"Carolina"	120bpm
	89	23	"Habitat for Humanity Promo"	93bpm
	91	24	Chords in G Progression	90bpm
	92	25	"This Is My Father's World"	
	94	26	"Appalachian Morning"	70bpm
Session 7	105	27	"(Back Home Again in) Indiana" Straight Version	184bpm
	107	28	Chord Melody Song	92bpm
	108	29	"(Back Home Again in) Indiana" Full Version	196bpm
Session 8	122	30	"The Entertainer"	120bpm/Eighth
	125	31	Chords in E Progression	80bpm
	126	32	"How Great Thou Art"	
	129	33	"Paulette"	134bpm

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# SESSION 1: Basic Movements

Getting Your Hand Under Control

*“One must make of one’s fingers well-drilled soldiers.”*

Fernando Sor, Classical Guitarist & Composer (1778–1838)

## FINGERSTYLE TECHNIQUE EXERCISES

### Finger Pattern 1: T-1-2-3

#### Exercise 1

Sheet music and tablature for Exercise 1. The music is in 4/4 time with a treble clef. The tablature shows four measures of a repeating pattern: T (thumb), 1, 2, 3. The strings are labeled T (top), A, B from top to bottom.

#### Exercise 2

Sheet music and tablature for Exercise 2. The music is in 4/4 time with a treble clef. It features three chords: G, C, and D. Above the music, chord diagrams are shown: G (three dots), C (two dots and one open string), and D (one dot). The tablature shows three measures of a repeating pattern: T, 1, 2, 3. The strings are labeled T (top), A, B from top to bottom.

#### Exercise 3

Sheet music and tablature for Exercise 3. The music is in 4/4 time with a treble clef. It features five chords: C, Am7, Dm, G7, and C. Above the music, chord diagrams are shown: C (three dots), Am7 (two dots and one open string), Dm (one dot), G7 (three dots), and C (three dots). The tablature shows five measures of a repeating pattern: T, 1, 2, 3. The strings are labeled T (top), A, B from top to bottom.

## Exercise 4

Guitar tablature for the first section of the solo, showing chords Em, D, C, B7, and Em, followed by a measure of silence.

## Finger Pattern 2: T-3-2-1

## Exercise 1

The figure displays a musical score and tablature for a guitar solo. The score includes a treble clef, a key signature of one sharp, and a 4/4 time signature. The music is divided into measures by vertical bar lines. Above the staff, three chords are labeled: G, Am, and C. The tablature below shows the string and fret information for each note, corresponding to the chords above.

## Exercise 2

### Exercise 3

A musical score for guitar. The top staff shows a treble clef, a '4' indicating common time, and three chords: Am, Dm, and Am. The Am chord is shown with a standard tuning diagram. The Dm chord has a dot on the 3rd string, 2nd fret. The Am chord at the end has a dot on the 3rd string, 1st fret. The bottom staff is a tablature for a 6-string guitar, showing the strings T (Top), A, B, G, D, and E (Bottom). The tablature includes note heads and stems, corresponding to the chords above. Measures are separated by vertical bar lines. The first measure starts with a half note on the 6th string (E), followed by eighth-note pairs on the 5th and 4th strings. The second measure starts with a half note on the 6th string, followed by eighth-note pairs on the 5th and 4th strings. The third measure starts with a half note on the 6th string, followed by eighth-note pairs on the 5th and 4th strings. The fourth measure starts with a half note on the 6th string, followed by eighth-note pairs on the 5th and 4th strings. The fifth measure starts with a half note on the 6th string, followed by eighth-note pairs on the 5th and 4th strings. The sixth measure starts with a half note on the 6th string, followed by eighth-note pairs on the 5th and 4th strings. The seventh measure starts with a half note on the 6th string, followed by eighth-note pairs on the 5th and 4th strings. The eighth measure starts with a half note on the 6th string, followed by eighth-note pairs on the 5th and 4th strings. The ninth measure starts with a half note on the 6th string, followed by eighth-note pairs on the 5th and 4th strings. The tenth measure starts with a half note on the 6th string, followed by eighth-note pairs on the 5th and 4th strings. The eleventh measure starts with a half note on the 6th string, followed by eighth-note pairs on the 5th and 4th strings. The twelfth measure starts with a half note on the 6th string, followed by eighth-note pairs on the 5th and 4th strings. The thirteenth measure starts with a half note on the 6th string, followed by eighth-note pairs on the 5th and 4th strings. The fourteenth measure starts with a half note on the 6th string, followed by eighth-note pairs on the 5th and 4th strings. The fifteenth measure starts with a half note on the 6th string, followed by eighth-note pairs on the 5th and 4th strings. The sixteenth measure starts with a half note on the 6th string, followed by eighth-note pairs on the 5th and 4th strings. The sixteenth measure ends with a fermata over the 4th string.

## Exercise 4

Musical score for guitar. The top part shows four chords: G, Em, Am7, and D7, each with a guitar chord diagram above it. The bottom part shows a bass line with a staff and a tablature staff below it. The bass line consists of eighth notes and sixteenth notes. The tablature shows the strings T, A, B from left to right, with fingerings indicated above the notes.

## **Finger Pattern 3: T-2-1-3**

## Exercise 1

Musical score and tablature for a guitar solo. The score shows a treble clef, 4/4 time, and a key signature of four sharps. It features three chords: E (two measures), A2 (two measures), and B7 (two measures). The tablature below shows the corresponding fingerings for each chord across six strings.

## Exercise 2

Chord diagrams:

- D:
- D2:
- Dsus:
- D:

Sheet music and TAB:

TAB Fingerings:

T: 3 2   3 2   3 2   3 2	A: 0 0   2 2   0 0   2 2	B: 0 0   0 0   0 4   0 0	
--------------------------	--------------------------	--------------------------	--

## Exercise 3

Chord diagrams:

- D2:
- A2:
- Em9:
- Asus7:

Sheet music and TAB:

TAB Fingerings:

T: 3 0   3 0   0 0   0 0	A: 2 2   0 0   4 4   2 2	B: 0 0   0 0   0 0   0 0	
--------------------------	--------------------------	--------------------------	--

## Exercise 4

Chord diagrams:

- A2:
- F#m11:
- Esus:
- D2:

Sheet music and TAB:

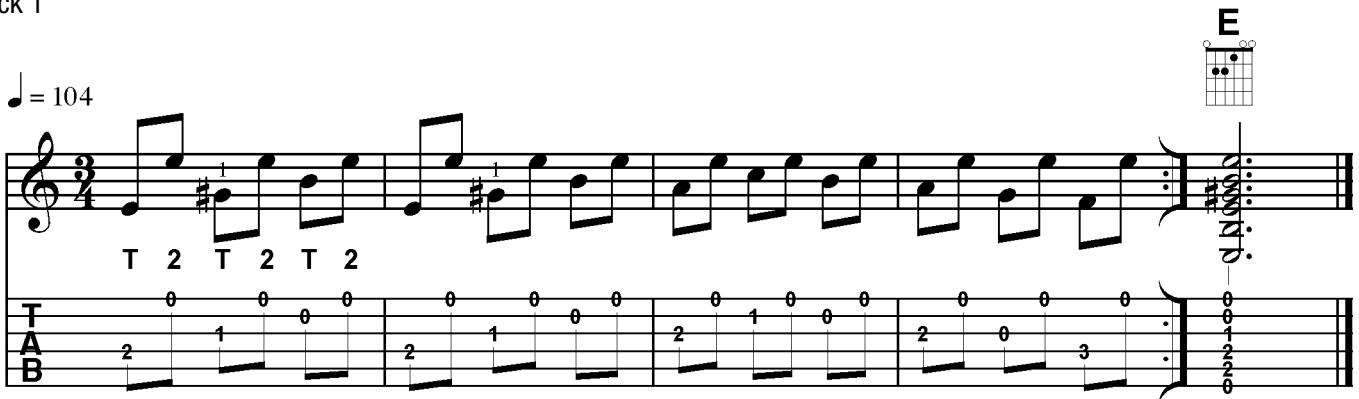
TAB Fingerings:

T: 2 0   2 2   2 2   2 2	A: 2 2   0 2   0 2   0 2	B: 0 0   2 2   2 2   2 2	
--------------------------	--------------------------	--------------------------	--

## EXCERPT FROM “MALAGUENA”

Track 1

$\text{♩} = 104$



E

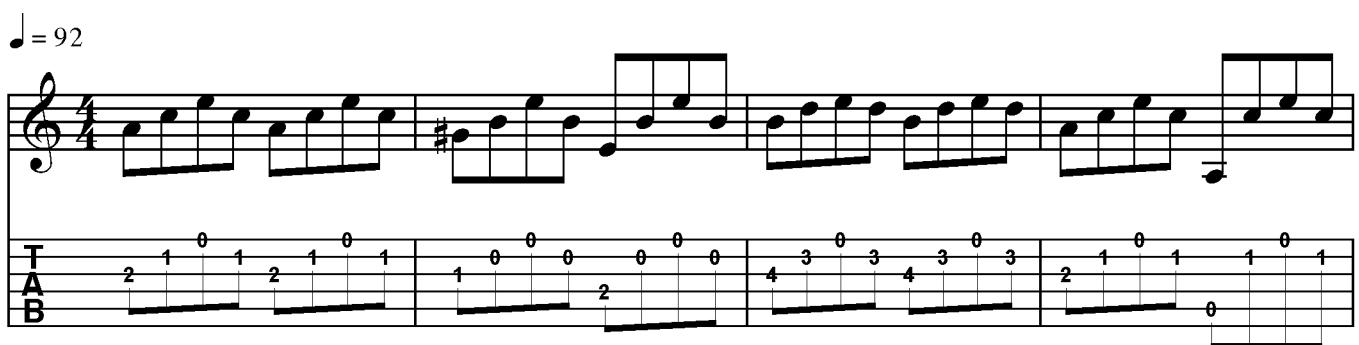
T 2 T 2 T 2

T A B

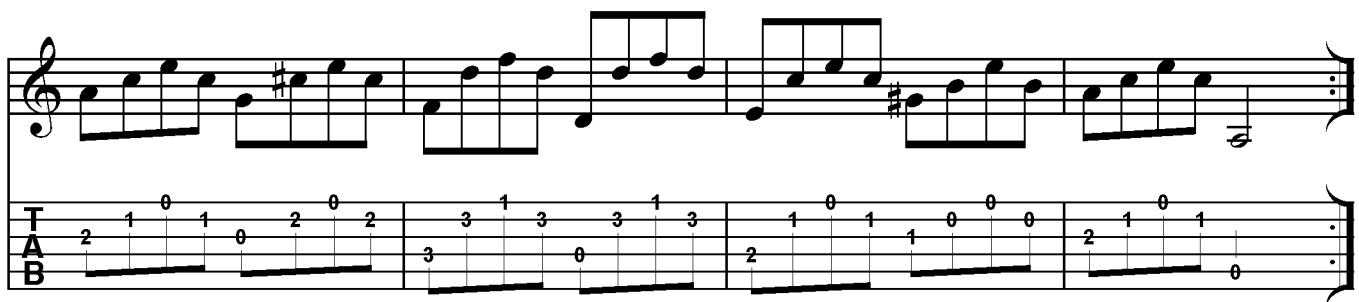
## “ESTUDIO”

Track 2

$\text{♩} = 92$



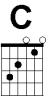
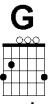
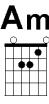
T A B

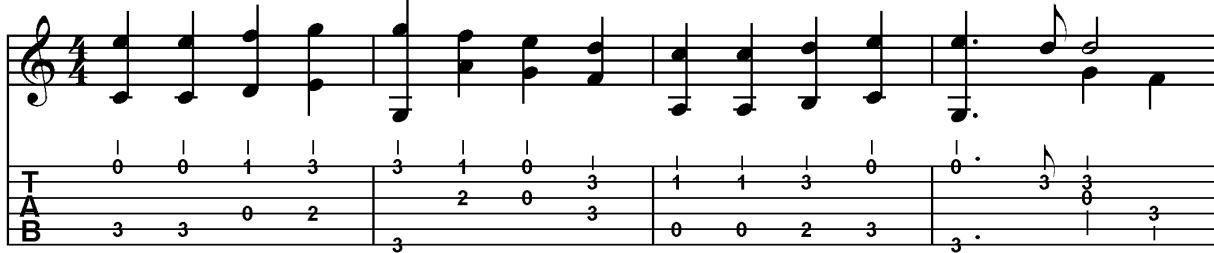


T A B

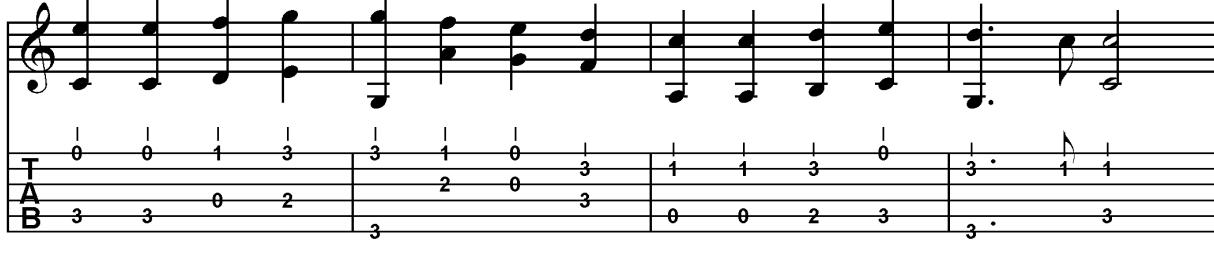
## “ODE TO JOY” (BASIC VERSION)

Track 3

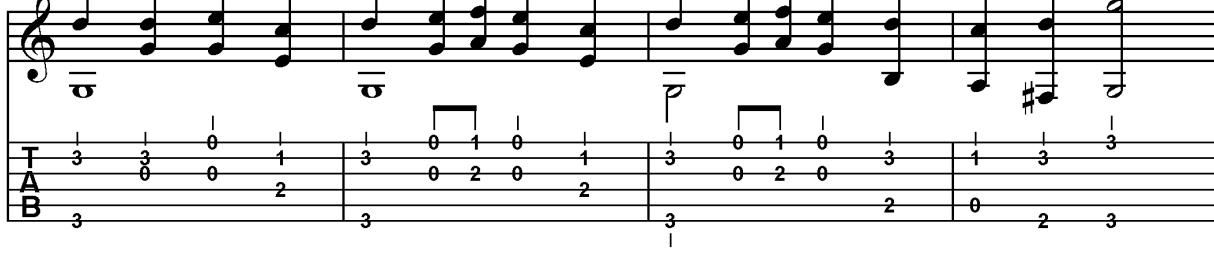
   



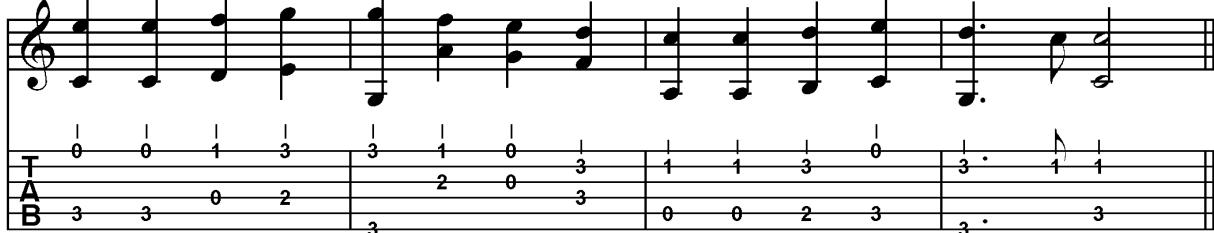
    







## SUGGESTED PRACTICE ROUTINES

### 30 Minute Beginning Practice Routine

2 Minutes      Hands to Wall Warm-up Stretching Exercise

10 Minutes      Improving Your Skill Exercises

- Finger Pattern 1: Exercises 1–3      (Goal Tempo 76bpm)
- Finger Pattern 2: Exercises 1–2      (Goal Tempo 76bpm)
- Finger Pattern 3: Exercises 1–2      (Goal Tempo 76bpm)

Song

- 15 Minutes
  - Excerpt from “Malaguena”      (Goal Tempo 104bpm)
  - “Estudio”      (Goal Tempo 92bpm)

3 Minutes      Improvise creatively using the three finger patterns.

### 30 Minute Advanced Practice Routine

2 Minutes      Fingertip to Fingertip Warm-up Stretching Exercise

10 Minutes      Improving Your Skill Exercises

- Finger Pattern 1: Exercises 1–4      (Goal Tempo 92bpm)
- Finger Pattern 2: Exercises 1–4      (Goal Tempo 92bpm)
- Finger Pattern 3: Exercises 1–4      (Goal Tempo 92bpm)

15 Minutes      Songs

- “Ode to Joy” (Basic Version)      (Goal Tempo 80bpm)
- Review “Malaguena” and “Estudio”

3 Minutes      Improvise creatively using the three finger patterns.

# SESSION 2: Training Your Hands

Putting Chords with Finger Patterns

*"There's really no substitute for knowing the instrument."*

Pat Donahue, Grammy-Winning Fingerstyle Guitarist

## CHORD PROGRESSIONS IN C

Chords in C: T-1-2-3

Exercise 1

The image shows a guitar tablature for Exercise 1. At the top, five chord diagrams are displayed: C, Am7, Fmaj7, G, and C. Below each chord is a corresponding finger pattern: T-1-2-3, T-1-2-3, T-1-0-0, T-1-0-0, and T-1-2-3 respectively. A 16-note scale run follows, starting from the 12th fret of the 6th string and descending to the 12th fret of the 1st string. The tablature includes a treble clef, a '4' indicating time signature, and a repeat sign with a '3' indicating a three-measure repeat.

Exercise 2: Adding Notes

The image shows a guitar tablature for Exercise 2. It features the same five chords and finger patterns as Exercise 1. However, the 16-note scale run is now accompanied by additional notes, creating a more complex harmonic structure. The tablature includes a treble clef, a '4' indicating time signature, and a repeat sign with a '3' indicating a three-measure repeat.

## Exercise 3

**Dm**      **G7**      **C**      **F**

4/4 time signature.

**TAB**

```

T 6 7 6 6 | 3 4 3
A 5 7 7 7 | 3 3
B 5 5 5 5 | 3 3
          1 2 1
          1 1
  
```

## Exercise 4

**Dm**      **G7**      **C**      **F**

4/4 time signature.

**TAB**

```

T 6 7 6 6 | 3 4 3
A 5 7 7 7 | 3 3
B 5 5 5 5 | 3 3
          1 2 1
          1 1
  
```

## Exercise 5: Moving Bass Line

**Dm**      **G7**      **C**      **F**

4/4 time signature.

**TAB**

```

T 6 7 6 6 | 3 4 3
A 5 7 7 7 | 3 3
B 5 5 5 5 | 3 3
          1 2 1
          1 3 2 3 2
  
```

## Exercise 6: Pop Chord Progression

**C2**                    **Am7**                    **F2**                    **Gsus**                    **G**                    **C2**

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

## Exercise 7: Jazz Chord Progression

**Cmaj7**                    **Dm7**                    **F/G**                    **Cmaj7**

3fr.                    5fr.                                       3fr.

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

**Cmaj7**                    **Dm7**                    **F/G**                    **Cmaj7**

3fr.                    5fr.                                       3fr.

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

## CHORD PROGRESSIONS IN G

### Chords in G: T-1-2-3

#### Exercise 1

The top part of the image shows five chord diagrams for G, Em, C, Am, and G. Below each diagram is a musical staff with a treble clef and a key signature of one sharp. The staff consists of eight measures. The first measure starts with a G chord. The second measure starts with an Em chord. The third measure starts with a C chord. The fourth measure starts with an Am chord. The fifth measure starts with a G chord. The bottom part of the image shows a guitar tab with three strings (T, A, B) and six frets. The tab indicates fingerings: T-1-2-3, T-1-3, and T-1-2-1-1-. The tab also includes numerical fingerings below the strings.

#### Exercise 2

The top part of the image shows nine chord diagrams for G, Em, Dsus, D, G, Em, Dsus, D, and G. Below each diagram is a musical staff with a treble clef and a key signature of one sharp. The staff consists of nine measures. The first measure starts with a G chord. The second measure starts with an Em chord. The third measure starts with a Dsus chord. The fourth measure starts with a D chord. The fifth measure starts with a G chord. The sixth measure starts with an Em chord. The seventh measure starts with a Dsus chord. The eighth measure starts with a D chord. The ninth measure starts with a G chord. The bottom part of the image shows a guitar tab with three strings (T, A, B) and six frets. The tab includes fingerings such as 0, 0, 0, 0; 3, 3, 2; 0, 0, 0, 0; 3, 3, 2; 0, 0, 0, 0; 3, 3, 2; 0, 0, 0, 0; 3, 3, 2; and 0, 0, 0, 0.

## Exercise 3: Arpeggiating with Chords

G D/F# Em Bm Am D/F# G

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

G D/F# Em Bm Am D/F# G

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

## Exercise 4: Pop Chord Progression with Syncopation

G/B C2 Em7 D G/B C2 Em7 D

T 3 3 | 3 2 | 3 3 | 3 2 | .  
A 0 3 | 0 0 | 0 3 | 0 0 | .  
B 2 3 | 2 0 | 2 3 | 2 0 | .

## Exercise 5: Pop Chord Progression with Arpeggios

**G/B C2**      **Em7 D**      **G/B C2**      **Em7 D**      **G5**

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

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

B 2 3 | 2 0 | 2 3 | 2 0 | 3

## Exercise 6: Pop Chord Progression Melody Notes Ringing Out

**G**

**Em7**

**C2**

**Dsus**

T 3 1 0 | 2 0 2 0 | 3 2 0 | 5 4 5 4 | .

A 0 0 0 | 2 0 2 0 | 0 0 0 | 4 0 4 0 | .

B 3 3 3 2 | 0 0 0 | 3 2 3 2 | 5 5 5 5 | .

## Exercise 7: Jazz Chord Progression

**Gmaj7**      **G<sup>#</sup>7**      **Am7**      **D9**      **Gmaj7**

Sheet music for Exercise 7: Jazz Chord Progression. The progression is Gmaj7 - G<sup>#</sup>7 - Am7 - D9 - Gmaj7. The music is in 4/4 time, key of D major. The bass line is provided below the staff.

**TAB**

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

## CHORD PROGRESSIONS IN D

Chords in D: T-3-2-1

## Exercise 1

Sheet music for Exercise 1: Chord Progressions in D. The progression is D - A - Bm - G - D. The music is in 4/4 time, key of D major. The bass line is provided below the staff.

**TAB**

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

## Exercise 2: Alternating Bass Line

Sheet music for Exercise 2: Alternating Bass Line. The progression is D - A - Bm - G - D. The music is in 4/4 time, key of D major. The bass line is provided below the staff.

**TAB**

T	2	3	2	A	0	2	0	2	2	Bm
A	0	2	0	A	2	2	2	4	3	Bm
B	0	0	0	B	2	2	2	4	3	G

## Exercise 3: Triplets with Syncopation

D                    A                    Bm                    G

3 2 1 T

T A B

## Exercise 4: Adding Bass Line

D                    A                    Bm                    G

2 3 2

T A B

## Exercise 5: Pop Triplet Arpeggios

D2                    D2/C#                    Bm11                    Asus                    G2                    D/F#                    Em7                    A7sus

T 1 2 3 2 1

T A B

## Exercise 6: Jazz Chord Progression

Dmaj7      D<sup>#</sup>7      Em9      A13      D6

## CHORD PROGRESSIONS IN A

Chords in A: T-3-2-1

## Exercise 1

## Exercise 2: Syncopation with Alternating Bass

## Exercise 3: Rolling Syncopation with Alternating Bass

2 0 0 | 0 2 2 | 2 0 0 | 0 1 2 | .

T  
A  
B

## Exercise 4

5 4 2 3 | 2 0 1 2 | 2 2 5 | .

T  
A  
B

## Exercise 5: Pop Chord Progression with Rolling Syncopation

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

T  
A  
B

## CHORD PROGRESSIONS IN E

Chords in E: T-2-1-3

Exercise 1: Alternating Melody Notes

**E2**  
T 2 1 3

**A2**

TAB

Exercise 2: Moving Bass Line

**E**

**A**

**B7**

**E**

TAB

## Exercise 3: Chords with Syncopation

Chord diagrams and musical notation for Exercise 3:

Chords shown above the staff:

- E/G<sup>#</sup>
- A
- C<sup>o</sup>7
- C#m7
- F#m7
- Bsus
- E

Syncopation markings: 2fr. (two fingers) and 2fr. (two fingers)

Guitar tab (TAB) below the staff:

T	5 5 2	4 4 5	2 2 5	0	
A	4 4 2	2 2 4	2 2 4	1	
B	2 2 0	3 3 4	2 2 2	0	
	4 4				

## Exercise 4: Syncopated Chords with Arpeggios

Chord diagrams and musical notation for Exercise 4:

Chords shown above the staff:

- E/G<sup>#</sup>
- A
- C<sup>o</sup>7
- C#m7
- F#m7
- Bsus
- E

Syncopation markings: 2fr. (two fingers) and 2fr. (two fingers)

Guitar tab (TAB) below the staff:

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

## ODE TO JOY (INTERMEDIATE VERSION)

Track 4

C                    G                    Am                    G

G                    Am7                    G                    C

G                    Am7                    D/F# G

C                    G                    Am7                    G                    C

## SUGGESTED PRACTICE ROUTINES

### 30 Minute Beginning Practice Routine

2 Minutes Steeple Stretch Warm-up Stretching Exercise

15 Minutes Improving Your Skill Exercises

- Chords in C: Exercises 1–5 (Goal Tempo 80bpm)
- Chords in G: Exercises 1–5 (Goal Tempo 80bpm)
- Chords in D: Exercises 1–4 (Goal Tempo 80bpm)
- Chords in A: Exercises 1–4 (Goal Tempo 80bpm)
- Chords in E: Exercises 1–2 (Goal Tempo 80bpm)

10 Minutes Song

Review “Ode to Joy” (Basic Version)

3 Minutes Make Up Your Own Fingerstyle Chord Progressions

### 30 Minute Advanced Practice Routine

2 Minutes Spider Crawl Warm-up Exercise

20 Minutes Improving Your Skill Exercises

- Chords in C: Exercises 1–7 (Goal Tempo 88bpm)
- Chords in G: Exercises 1–7 (Goal Tempo Ex. 1-5, 7: 88bpm; Ex. 6: 66bpm)
- Chords in D: Exercises 1–6 (Goal Tempo 88bpm)
- Chords in A: Exercises 1–5 (Goal Tempo 88bpm)
- Chords in E: Exercises 1–4 (Goal Tempo 88bpm)

5 Minutes Song

• “Ode to Joy” (Intermediate Version) (Goal Tempo 92bpm)

3 Minutes Make Up Your Own Fingerstyle Chord Progressions

# SESSION 3: 3rds, 6ths & 10ths, Oh My!

The Most Important  
Intervals You Need to Know

*"Let the music take you somewhere. You stop growing on the guitar when you quit exploring."*

Phil Keaggy, Legendary Fingerstyle Guitarist

## INTERVALS: 3RDS

### 3rds Form 1

Root on 6th String: 3rds in G

G

Music notation: Treble clef, key signature of one sharp (F#), common time (4/4). The notes are grouped by vertical stems.

Tablature: The 6th string is the bottom string. Fret numbers are indicated below each string. The sequence starts at fret 2 and goes up to 15, then back down to 3.

T	A	B	2	3	5	7	8	10	12	14	15	14	12	10	9	8	7	5	3	2
---	---	---	---	---	---	---	---	----	----	----	----	----	----	----	---	---	---	---	---	---

Root on 5th String: 3rds in C

C

Music notation: Treble clef, key signature of no sharps or flats, common time (4/4). The notes are grouped by vertical stems.

Tablature: The 5th string is the bottom string. Fret numbers are indicated below each string. The sequence starts at fret 2 and goes up to 15, then back down to 3.

T	A	B	2	3	5	7	8	10	12	14	15	14	12	10	9	8	7	5	3	2
---	---	---	---	---	---	---	---	----	----	----	----	----	----	----	---	---	---	---	---	---

Root on 4th String: 3rds in E

E

Music notation: Treble clef, key signature of two sharps (B and F#), common time (4/4). The notes are grouped by vertical stems.

Tablature: The 4th string is the bottom string. Fret numbers are indicated below each string. The sequence starts at fret 1 and goes up to 14, then back down to 1.

T	A	B	1	2	4	6	7	9	11	13	14	13	11	9	8	6	4	2	1
---	---	---	---	---	---	---	---	---	----	----	----	----	----	---	---	---	---	---	---

Root on 2nd String: 3rds in D

D

T 2 3 5 7 9 10 12 14 14 12 10 9 7 5 3 2

A

B

## 3rds Form 2

Root on 3rd String: 3rds in A

A

T 2 3 5 7 9 10 12 14 14 12 10 9 7 5 3 2

A

B

## INTERVALS: 6THS

### 6ths Form 1

Root on 4th String: 6ths in E

E

T 2 4 6 7 9 11 13 14 14 13 11 9 7 6 4 2

A

B 4 5 7 9 11 12 14 16 16 14 12 11 9 7 5 4

Root on 3rd String: 6ths in A

**A**

**6ths Form 2**

Root on 2nd String: 6ths in C

**C**

Root on 1st String: 6ths in F

**F**

## INTERVALS: 10THS

### 10ths Form 1

Root on 6th String: 10ths in F

The musical notation shows a treble clef, a key signature of one flat (F major), and a 4/4 time signature. The tablature below shows the 6th string at the top. The first measure starts at the 14th fret of the 6th string and moves down to the 1st fret. The second measure starts at the 12th fret and moves down to the 5th fret. The third measure starts at the 10th fret and moves down to the 3rd fret. The fourth measure starts at the 7th fret and moves down to the 1st fret. The fifth measure starts at the 5th fret and moves down to the 2nd fret. The sixth measure starts at the 3rd fret and moves down to the 1st fret. The seventh measure starts at the 1st fret and moves up to the 3rd fret. The eighth measure starts at the 2nd fret and moves up to the 4th fret. The ninth measure starts at the 4th fret and moves up to the 6th fret. The tenth measure starts at the 6th fret and moves up to the 8th fret. The eleventh measure starts at the 8th fret and moves up to the 10th fret. The twelfth measure starts at the 10th fret and moves up to the 12th fret. The thirteenth measure starts at the 12th fret and moves up to the 14th fret. The fourteenth measure starts at the 14th fret and moves up to the 16th fret.

### 10ths Form 2

Root on 5th String: 10ths in Bb

The musical notation shows a treble clef, a key signature of two flats (Bb major), and a 4/4 time signature. The tablature shows the 5th string at the top. The first measure starts at the 15th fret of the 5th string and moves down to the 13th fret. The second measure starts at the 13th fret and moves down to the 11th fret. The third measure starts at the 11th fret and moves down to the 9th fret. The fourth measure starts at the 8th fret and moves down to the 6th fret. The fifth measure starts at the 6th fret and moves down to the 4th fret. The sixth measure starts at the 4th fret and moves down to the 2nd fret. The seventh measure starts at the 2nd fret and moves up to the 4th fret. The eighth measure starts at the 4th fret and moves up to the 6th fret. The ninth measure starts at the 6th fret and moves up to the 8th fret. The tenth measure starts at the 8th fret and moves up to the 10th fret. The eleventh measure starts at the 10th fret and moves up to the 12th fret. The twelfth measure starts at the 12th fret and moves up to the 14th fret. The thirteenth measure starts at the 14th fret and moves up to the 15th fret. The fourteenth measure starts at the 15th fret and moves up to the 16th fret.

Root on 4th String: 10ths in E

The musical notation shows a treble clef, a key signature of no sharps or flats (E major), and a 4/4 time signature. The tablature shows the 4th string at the top. The first measure starts at the 16th fret of the 4th string and moves down to the 14th fret. The second measure starts at the 14th fret and moves down to the 12th fret. The third measure starts at the 12th fret and moves down to the 10th fret. The fourth measure starts at the 10th fret and moves down to the 8th fret. The fifth measure starts at the 8th fret and moves down to the 6th fret. The sixth measure starts at the 6th fret and moves down to the 4th fret. The seventh measure starts at the 4th fret and moves up to the 6th fret. The eighth measure starts at the 6th fret and moves up to the 8th fret. The ninth measure starts at the 8th fret and moves up to the 10th fret. The tenth measure starts at the 10th fret and moves up to the 12th fret. The eleventh measure starts at the 12th fret and moves up to the 14th fret. The twelfth measure starts at the 14th fret and moves up to the 16th fret.

## WORKING WITH INTERVALS

Silent Night: Original Melody

**G**

T 3 0 3 | 0 3 0 3 | 0 5 5 2 | 3 3 3 | 3

A

B

Silent Night: With Intervals

**G**

T 3 4 5 3 | 0 | 3 4 5 3 | 0 | 5 5 2 | 3 3 3 | 3

A

B

Happy Birthday: Original Melody

**C G C F C G C**

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

A

B

## Happy Birthday: With Intervals

The musical notation consists of two staves. The top staff is a treble clef staff with vertical bar lines. Above the staff, the chords C, G7, C, F, C, G7, and C are written sequentially. The bottom staff is a guitar tab staff with three horizontal lines representing the strings T (top), A (middle), and B (bottom). Below the tab staff, the fret numbers for each note are indicated: 0, 0, 1, 0, 0, 3, 1, 0, 0, 1, 1, 0, 2, 2, 2, 2, 0, 1, 3, 1.

## INCREASING FINGER FLEXIBILITY EXERCISE

This section shows a continuous sequence of eighth-note patterns on a guitar tab staff. Above the staff, a series of numbers (1, 2, 1, 2, 1, 3, 1, 4, 1, 4, 4, 3, 4, 3, 4, 2, 4, 1, 4, 1) indicates which fingers to use for each note. The tab staff shows a repeating pattern of notes across the three strings T, A, and B.

## ULTIMATE 3RDS CHALLENGE

Track 5

$\text{♩} = 76$

The sheet music consists of four staves. The top staff is a treble clef staff with eighth-note patterns. The second staff is a bass clef staff with sixteenth-note patterns. The third staff is a treble clef staff with eighth-note patterns. The bottom staff is a bass clef staff with sixteenth-note patterns. Each staff has a corresponding tablature below it, showing fingerings (e.g., 1, 3, 2, 0) and string numbers (A, B). The music includes various dynamics like forte and piano, and rests.

## “ODE TO JOY” (FULL VERSION)

Track 6

**D**

**A** 5fr.

**D**

**D/A** **A7**

**D**

**A** 5fr.

**D**

**A7** **D**

**A7**

**Bm7** **E** **A**

**D**

**A** 5fr.

**D**

**A7** **D**

# "TERI'S SONG"

Track 7

Music by Steve Krenz

**G**      **C2**      **D/F#**      **G2**      **D/C**      **Bm7**

**A**      **T**      **B**

**Am7**      **D/F#**      **G**      **C2**      **D/F#**      **Em9**

**A**      **T**      **B**

**Fmaj7**      **D/F#**      **G2**

**A**      **T**      **B**

# “SPRINGTIME”

Track 8

Music by Steve Krenz

$\text{♩} = 88$

# 6THS ETUDE

## Track 9

# 10THS ETUDE

## Track 10

# “BLACKBIRD”

Track 11

Written by Lennon/McCartney  
 Arranged by Steve Krenz

**INTRO**

$\text{J} = 92$

G Am7 G/B

**VERSE**

G Am7 G/B

C A7/C# D B7/D# Em Eb

D A7/C# C Cm G/B

# “BLACKBIRD”

### Track 11 (...continued)

(Last x To Coda)

**A7**

**C/D**

**G**

**INTERLUDE**

**C G/B A7**

**C/D**

To Verse

**2. C/D**

To Bridge

**G**

**BRIDGE**

**F Em Dm C B♭ C F Em**

**Dm C B♭ A7 C/D**

To Verse

**C/D**

**G**

**CODA**

**D.S. al Coda**

## SUGGESTED PRACTICE ROUTINES

### 30 Minute Beginning Practice Routine

5 Minutes      Increasing Finger Flexibility Exercise

10 Minutes      Improving Your Skill Exercises

- Root on the 6th String: 3rds in G
- Root on the 6th String: 3rds in Bb
- Root on the 5th String: 3rds in C
- Root on the 5th String: 3rds in D
- Root on the 4th String: 3rds in F
- Root on the 2nd String: 3rds in F
- Root on the 3rd String: 3rds in A
- Root on the 3rd String: 3rds in C
- Ultimate 3rds Challenge      (Goal Tempo 76bpm)

15 Minutes      Songs

- “Ode to Joy” (Full Version)      (Goal Tempo 100bpm)
- “Teri’s Song”      (Goal Tempo 84bpm)
- “Springtime”      (Goal Tempo 88bpm)

## 30 Minute Advanced Practice Routine

1 Minute Hand Shake Warm-up Exercise

10 Minutes Improving Your Skill Exercises

- Root on the 4th String: 6ths in E
- Root on the 4th String: 6ths in F
- Root on the 3rd String: 6ths in C
- Root on the 2nd String: 6ths in C
- Root on the 2nd String: 6ths in D
- Root on the 1st String: 6ths in F
- Root on the 1st String: 6ths in Ab
- 6ths Etude (Goal Tempo 76bpm)
- Root on the 6th String: 10ths in F
- Root on the 6th String: 10ths in G
- Root on the 5th String: 10ths in Bb
- 10ths Etude (Goal Tempo 76bpm)

15 Minutes Songs

Review “Ode to Joy”, “Teri’s Song”, “Springtime”

- “Blackbird” (Goal Tempo 92bpm)

4 Minutes Improvise Your Own Progressions Using 3rds, 6ths, and 10ths

# SESSION 4: Fingerstyle Arranging

Turning a Melody into a Solo  
Guitar Arrangement

*"Our musical minds know everything they have ever heard, while our hands know only what we've trained them to do."* Chris Proctor, US Fingerstyle Guitar Champion

## ARRANGING EXERCISES

"Silent Night": Original Melody

The image shows two staves. The top staff is a musical score in G major, 3/4 time, featuring a treble clef and a sharp sign. It contains three measures of music. The bottom staff is a tablature for a six-string guitar, showing the strings T (top), A, and B. The tablature includes fingerings (e.g., 3, 0, 3) and dynamic markings like a crescendo symbol.

"Silent Night": Add Bass Notes

This section adds bass notes to the original melody. The musical score now includes bass notes (quarter notes) on the first and third beats of each measure. The tablature below remains the same, showing the addition of bass strings (E and G) to provide harmonic support.

"Silent Night": Add Chords

Chords are added to the arrangement. The top staff shows the addition of chords G, D, and G. The bottom staff shows the corresponding fingerings and dynamic markings for playing these chords. The chords are indicated by vertical bar lines above the staff.

**"Silent Night": Arpeggios**

**G**

**D**

2fr.

**"Happy Birthday": Original Melody**

## “Happy Birthday”: Add Bass Notes

Musical notation for "Happy Birthday" in 3/4 time. The top staff shows a treble clef, a dotted half note, and a bass clef. The melody consists of eighth and sixteenth notes. The bottom staff shows a guitar tab with three strings (T, A, B) and fingerings (e.g., 00, 20, 1, 0, 00, 20, 3, 1, 00, 3, 0, 11, 0, 2, 11, 0, 13, 1). Chords C, G, C, C, F, C, G, C are labeled above the staff.

## “Happy Birthday”: Add Chords

Musical notation for "Happy Birthday" in 3/4 time. The top staff shows a treble clef, a dotted half note, and a bass clef. The melody consists of eighth and sixteenth notes. The bottom staff shows a guitar tab with three strings (T, A, B) and fingerings (e.g., 00, 20, 1, 0, 00, 20, 3, 1, 00, 3, 0, 11, 0, 2, 11, 0, 11, 0, 0, 2, 3, 1, 0, 0, 2, 3). Chords C, G, C, C, F, C, G, C are labeled above the staff.

## "Happy Birthday": Arpeggios

C                    G                    C

F                    C                    G                    C

## "Happy Birthday": Embellished Chords

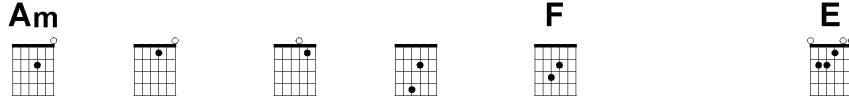
C      G2      G      F/G      G/B      C      Cmaj7      C7      F      Dm7      C      Am7      G7      C

# “GOD REST YE MERRY GENTLEMEN”

Track 12

**Am**

$\text{♩} = 100$



**F**

**E**

T A B T A B T A B

**Am**



**F**

**E**

T A B T A B T A B

**Dm**    **G**    **Cmaj9**    **E/G♯**    **Am7**    **D7/F♯**    **G**

$\text{♩} = 100$

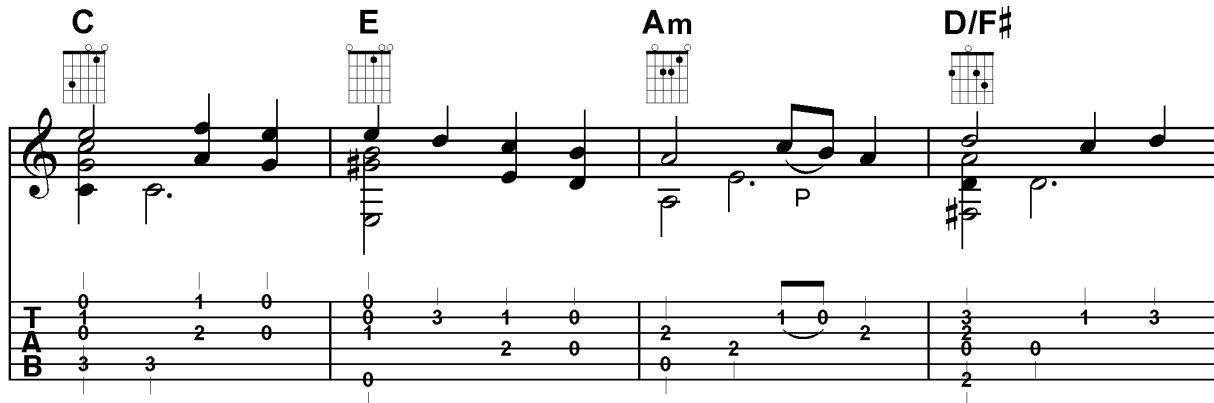


T A B T A B T A B

# “GOD REST YE MERRY GENTLEMEN”

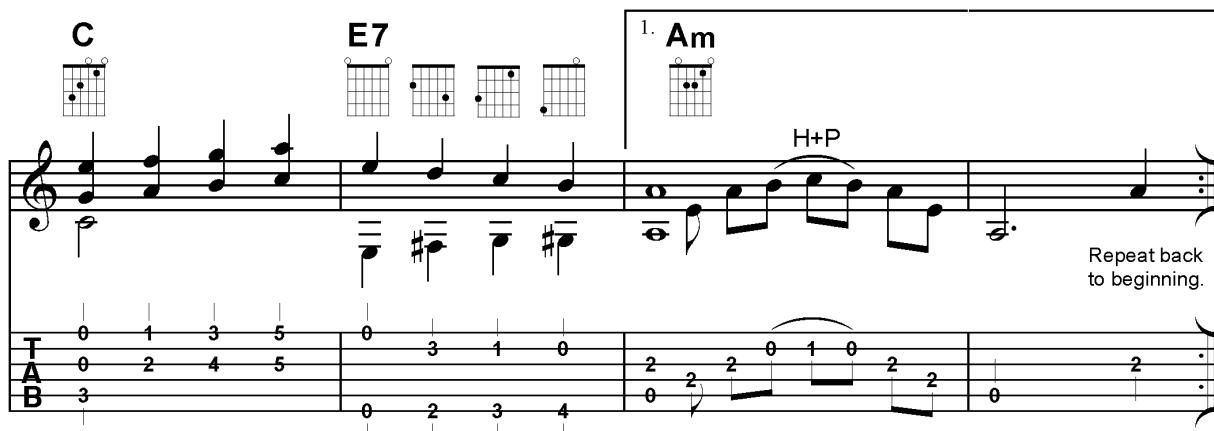
Track 12 (...continued)

**C**                    **E**                    **Am**                    **D/F#**



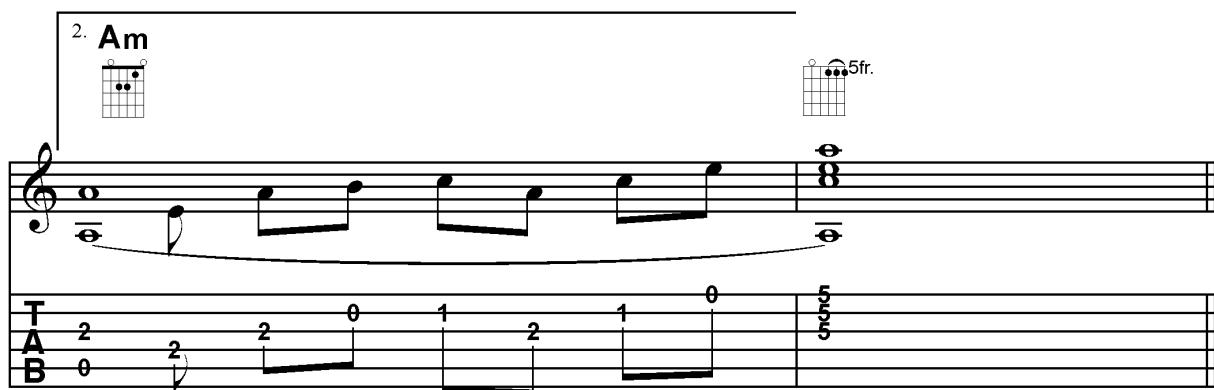
The musical notation shows four chords: C, E, Am, and D/F#. Below the notation is a six-string guitar tablature with the strings labeled T (Top), A, and B from top to bottom. The tablature shows fingerings and picking patterns corresponding to the chords above.

**C**                    **E7**                    **1. Am**



The musical notation shows chords C, E7, and 1. Am. The tablature below shows a continuation of the pattern, with a bracket indicating a repeat back to the beginning. The tablature includes fingerings and picking patterns.

**2. Am**



The musical notation shows 2. Am. The tablature below shows a continuation of the pattern, featuring a 5-fret bend indicated by a small diagram above the tablature. The tablature includes fingerings and picking patterns.

# "JOY TO THE WORLD"

Track 13

The sheet music consists of three staves. The top staff is a standard musical notation staff with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It features five measures of music, each starting with a quarter note. Above the staff, there are chord boxes: G (with a 100 BPM tempo marking), C/G, G, D/F#, and G. The middle staff is a bass clef staff with a 4/4 time signature, showing four measures of music. The bottom staff is a tablature staff for the A and B strings of a guitar, with a 4/4 time signature. It shows four measures of music with fingerings (1, 2, 3) below the notes.

**Chords:** G, C/G, G, D/F#, G

**Tempo:** 100

**String Notation:** T A B

# "JOY TO THE WORLD"

Track 13 (...continued)

The image shows two staves of fingerstyle guitar sheet music. The top staff features a treble clef, a key signature of one sharp, and a common time signature. It includes three chord boxes labeled G, D/F#, and D7/F#. The bottom staff shows the guitar's six strings with fingerings (e.g., 0, 1, 2) and dynamic markings like p (piano) and f (fortissimo). The second staff begins with Em7 and Am7 chords, followed by a G chord, then continues with G, D/F#, and G chords. Both staves conclude with a double bar line.

## “SILENT NIGHT”

Track 14

**G**

**G2**

**G**

**G2**

**D**  
2fr.

**G**

**G2/B**

**C2**

**Am7**

**G2**

**Em9**

## “SILENT NIGHT”

Track 14 (...continued)

The sheet music consists of three staves of musical notation for fingerstyle guitar. Each staff includes a chord diagram above the staff and a tablature below it.

- Top Staff:** Chords C2, Am7, G2, Em9. The tablature shows a 6th string open, 5th string 1, 4th string 2, 3rd string 3, 2nd string 2, 1st string 0.
- Middle Staff:** Chords D (2fr.), Am (5fr.), Em, A2 (5fr.). The tablature shows a 6th string 0, 5th string 2, 4th string 3, 3rd string 2, 2nd string 5, 1st string 0.
- Bottom Staff:** Chords G, D/F#, G, G2. The tablature shows a 6th string 3, 5th string 3, 4th string 0, 3rd string 3, 2nd string 2, 1st string 0; 6th string 3, 5th string 0, 4th string 2, 3rd string 1, 2nd string 2, 1st string 0; 6th string 0, 5th string 0, 4th string 2, 3rd string 0, 2nd string 3, 1st string 0; 6th string 0, 5th string 0, 4th string 2, 3rd string 0, 2nd string 0, 1st string 3.

A repeat sign with the instruction "Repeat back to beginning." is located at the end of the third staff.

# “DANNY BOY”

Track 15

**G**

**G/B**

**C**

**T A B**

**G/B**

**E<sub>m</sub>**

**A**

**D**

**T A B**

**G**

**G/B**

**C**

**D/A**

**T A B**

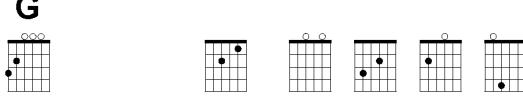
♩ = 104

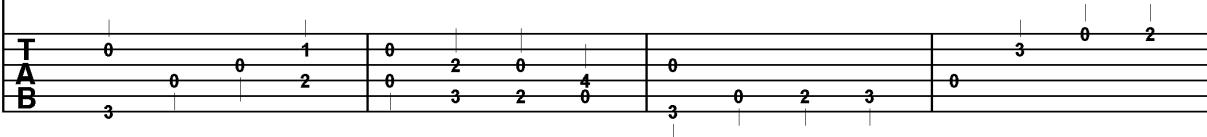


# “DANNY BOY”

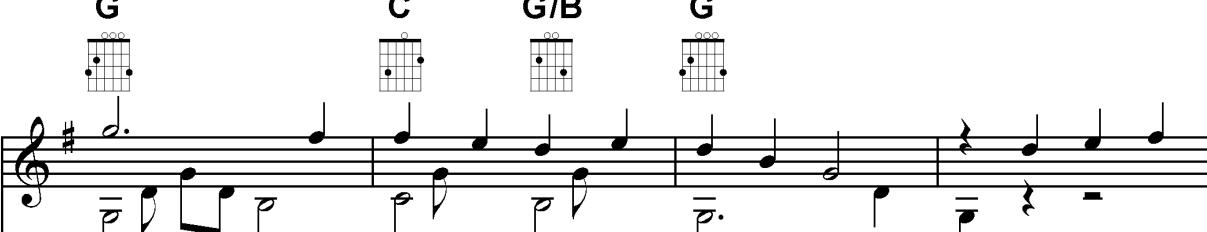
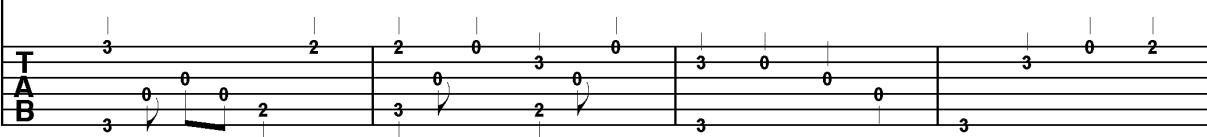
Track 15 (...continued)

**G**

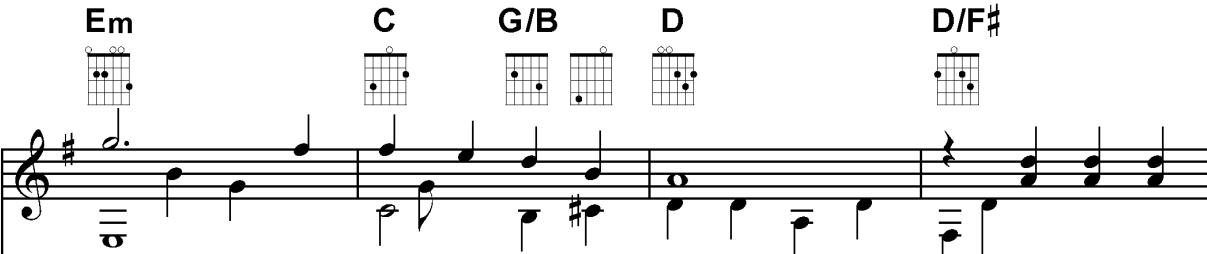
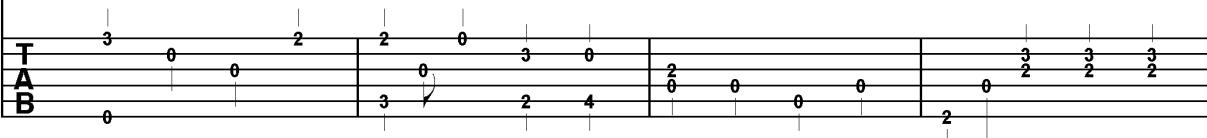




**G**      **C**      **G/B**      **G**

**Em**      **C**      **G/B**      **D**      **D/F#**

## “DANNY BOY”

Track 15 (...continued)

The sheet music consists of two staves. The top staff is for the right hand, showing chords G, C, Am7, G, and Em with corresponding fingerings (7fr., 3fr., etc.) above the staff. The bottom staff is for the left hand, showing the fretboard with fingerings below the strings. The chords are indicated by letters above the staff.

**Chords:** G, C, Am7, G, Em

**Fingerings:** 7fr., 3fr., 3fr.

## SUGGESTED PRACTICE ROUTINES

### 30 Minute Beginning Practice Routine

5 Minutes      Fingerstyle Picking Exercise Using T-1-2

10 Minutes      Improving Your Skill Exercises

- “Silent Night”: Add Bass Notes
- “Happy Birthday”: Add Bass Notes

10 Minutes      Songs

- “God Rest Ye Merry Gentlemen”      (Goal Tempo 100bpm)
- “Joy to the World”      (Goal Tempo 100bpm)

5 Minutes      Pick Two Familiar Melodies and Add Bass Notes to Create a Simple Arrangement

### 30 Minute Advanced Practice Routine

5 Minutes      Tremolo Picking Exercise: 1-2-3 on Same String & Thumb on Various Strings

10 Minutes      Improving Your Skill Exercises

- “Silent Night”: Add Chords
- “Silent Night”: Arpeggios
- “Happy Birthday”: Add Chords
- “Happy Birthday”: Arpeggios
- “Happy Birthday”: Embellished Chords

15 Minutes      Song

- Review “God Rest Ye Merry Gentlemen,” and “Joy to the World”
- “Silent Night”      (Goal Temp 76bpm)
- “Danny Boy”      (Goal Tempo 104bpm)

# SESSION 5: Classical Guitar

Nylon String Guitar Technique &  
Timeless Classical Guitar Songs

*“Play the music, not the instrument.”*

Anonymous

## GIULIANI STUDIES

Exercise 1

Exercise 2

Exercise 3

# GIULIANI STUDIES

## Exercise 4

Sheet music for guitar. The top staff is in treble clef, 4/4 time, with dynamic 'p'. The bottom staff is in bass clef, with a 12/8 time signature. The top staff has sixteenth-note patterns labeled 'i m' above them. The bottom staff shows a sixteenth-note pattern with a bass note '0' at the end of each measure.

## Exercise 5

## Exercise 6

Musical score for guitar, Treble clef, 4/4 time. The top staff shows the melody with fingerings: m i (3), m i, m i, m i. The bottom staff shows the guitar tab with strings T, A, B and fingerings: 0, 2, 2; 1, 0, 0; 0, 1; 3, 0, 2; 2, 0, 0; 0, 3, 0, 0; 1, 3; 2, 0, 0; 0, 1. Measures 3-8 are shown.

## GIULIANI STUDIES

### Exercise 7

Sheet music for Exercise 7. The top staff shows a treble clef, a '4' time signature, and a bass clef. The bottom staff shows a guitar neck with three strings (T, A, B) and fret markings (0, 1, 2, 3). Fingerings 'i a' and 'i m' are indicated above the notes.

### Exercise 8

Sheet music for Exercise 8. The top staff shows a treble clef, a '4' time signature, and a bass clef. The bottom staff shows a guitar neck with three strings (T, A, B) and fret markings (0, 1, 2, 3). Fingerings 'a i' and 'm i' are indicated above the notes.

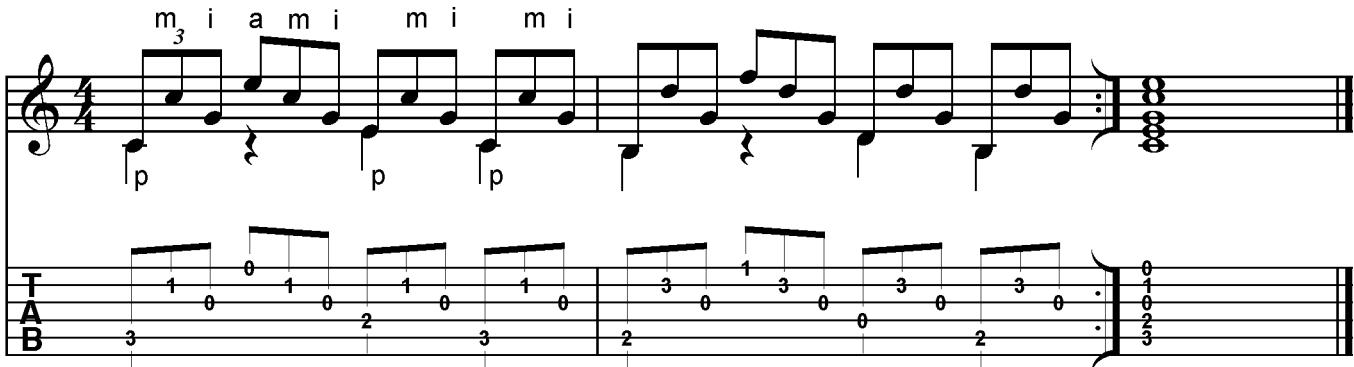
### Exercise 9

Sheet music for Exercise 9. The top staff shows a treble clef, a '4' time signature, and a bass clef. The bottom staff shows a guitar neck with three strings (T, A, B) and fret markings (0, 1, 2, 3). Fingerings '3' m, 'a i m', 'i m', and 'i m' are indicated above the notes.

## GIULIANI STUDIES

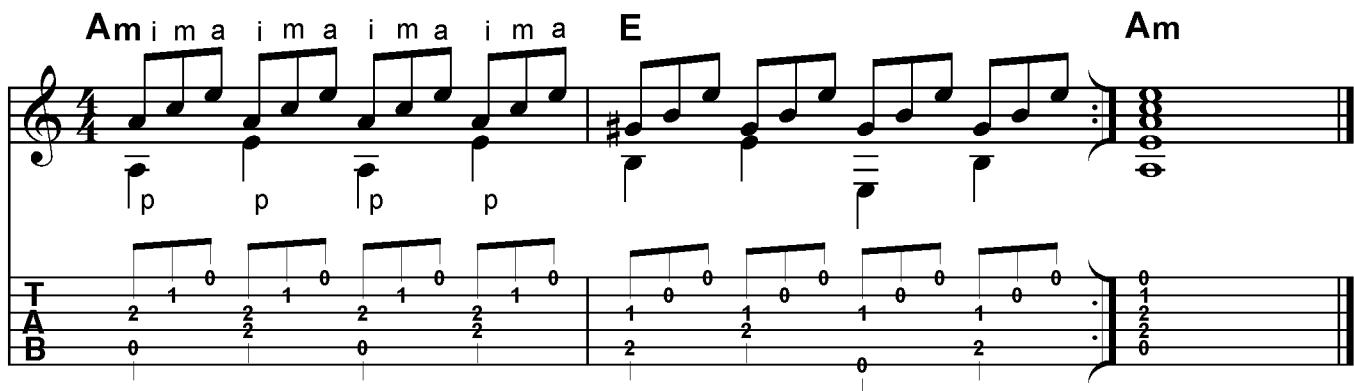
### Exercise 10

m<sub>3</sub> i a m i m i m i



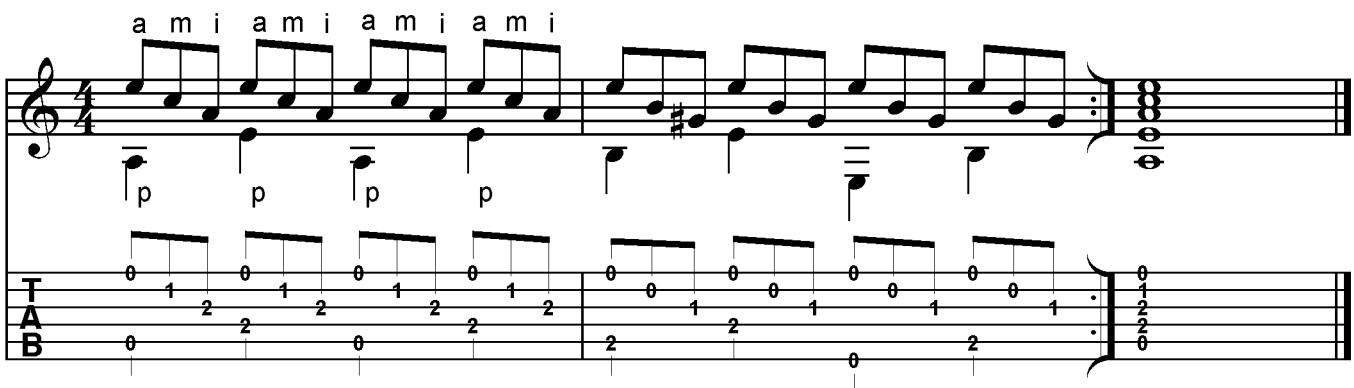
### Exercise 11

A m i m a i m a i m a E Am



### Exercise 12

a m i a m i a m i a m i



# GIULIANI STUDIES

## Exercise 13

## Exercise 14

Musical notation for a guitar part. The top staff shows a melodic line with eighth-note patterns and dynamic markings (p) for the first four measures. The bottom staff is a tablature for a six-string guitar, with the strings labeled T, A, B from top to bottom. The tablature shows fingerings and string muting (0) for the first measure, followed by a bar line and a continuation of the pattern.

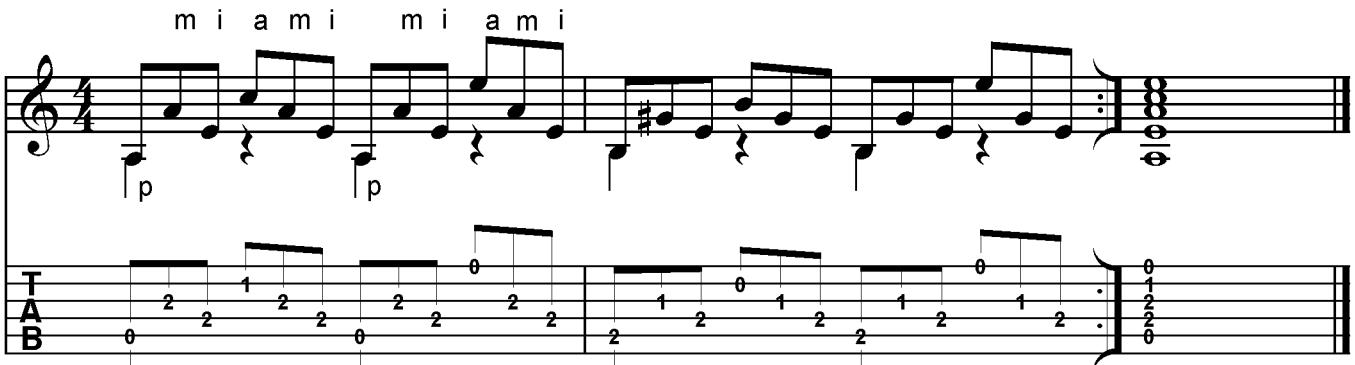
## Exercise 15

A musical score for the song "Aim". The top staff shows a vocal line with lyrics "a i m a i m a i m a i m" above it. The vocal part consists of eighth-note patterns with dynamic markings "p" below the notes. The bottom staff shows a guitar tab with three strings labeled T, A, and B. The tab includes numerical fret positions and a bar line with a "3" indicating a triplet. The tempo is marked as 80 BPM.

## GIULIANI STUDIES

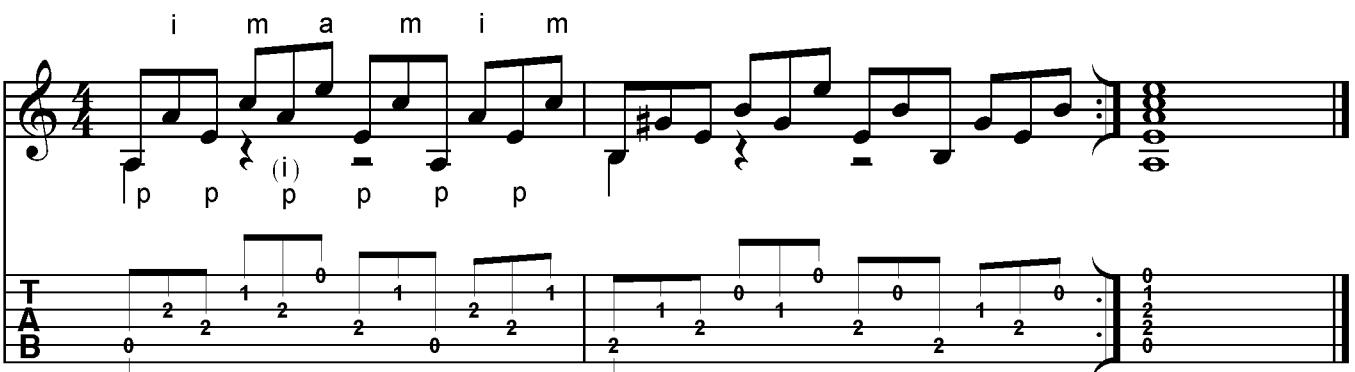
### Exercise 16

m i a m i      m i a m i



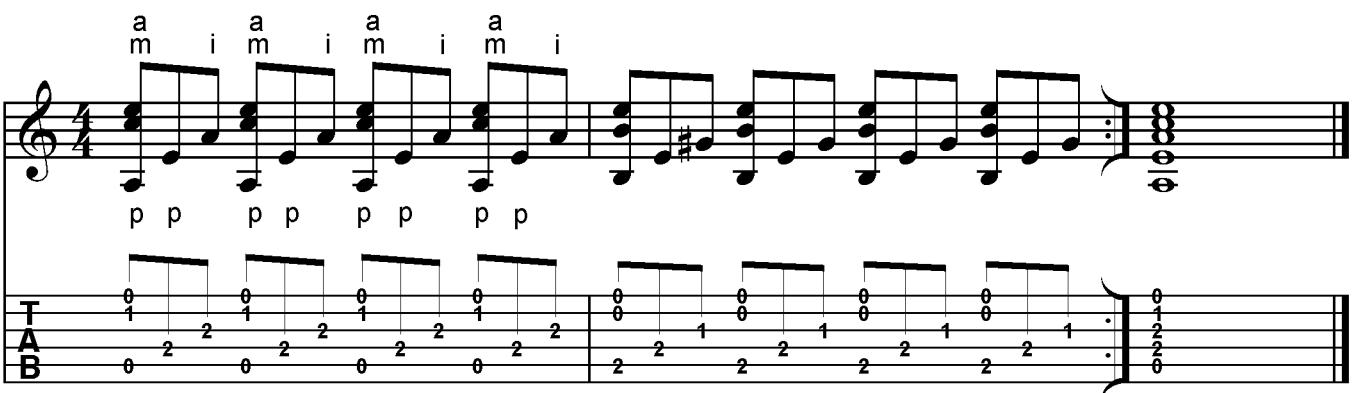
### Exercise 17

i      m      a      m      i      m



### Exercise 18

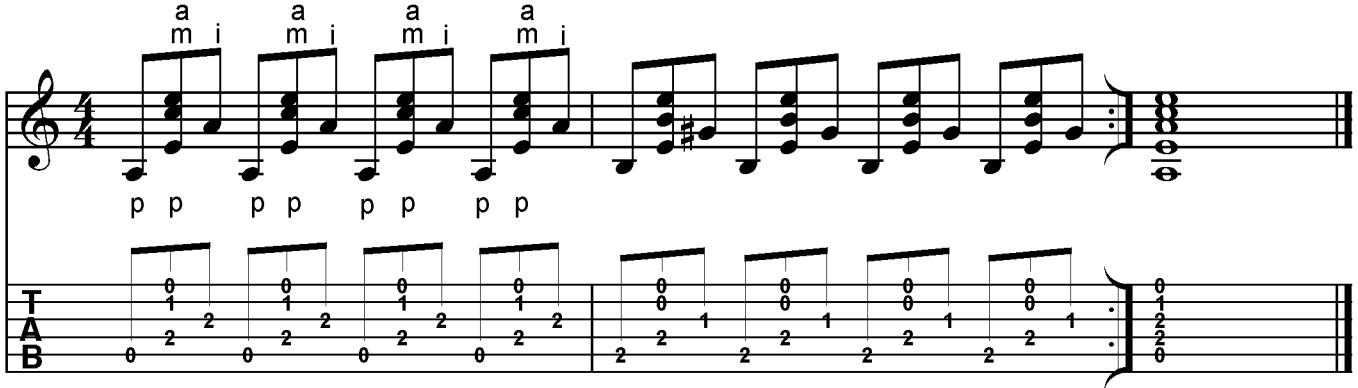
a      m      i      a      m      i      a      m      i



## GIULIANI STUDIES

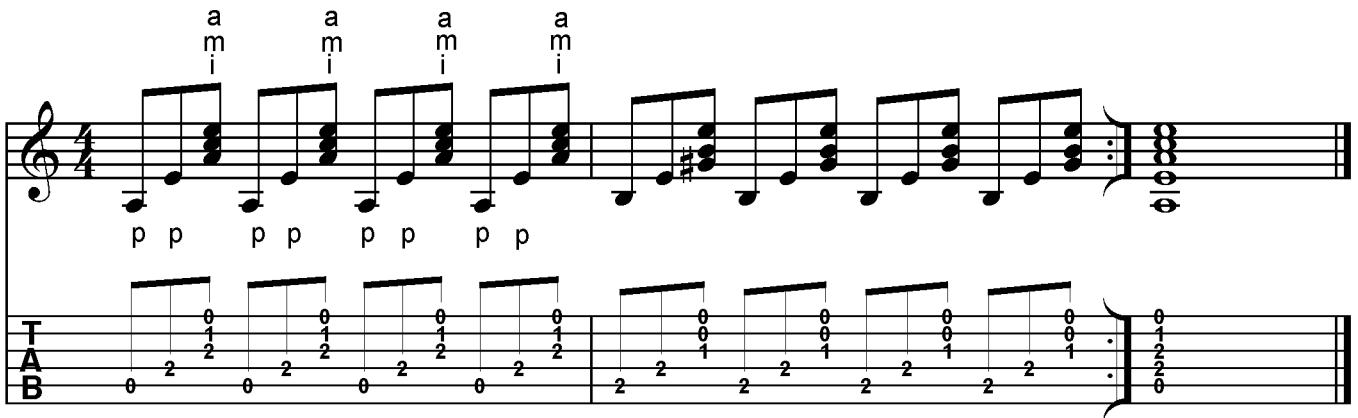
### Exercise 19

Sheet music and tablature for Exercise 19. The music is in 4/4 time with a treble clef. The tablature shows the strings T (top), A, and B. Fingerings above the notes indicate 'a' (thumb), 'm' (middle finger), and 'i' (index finger). Dynamic markings 'p p' are shown below the notes.



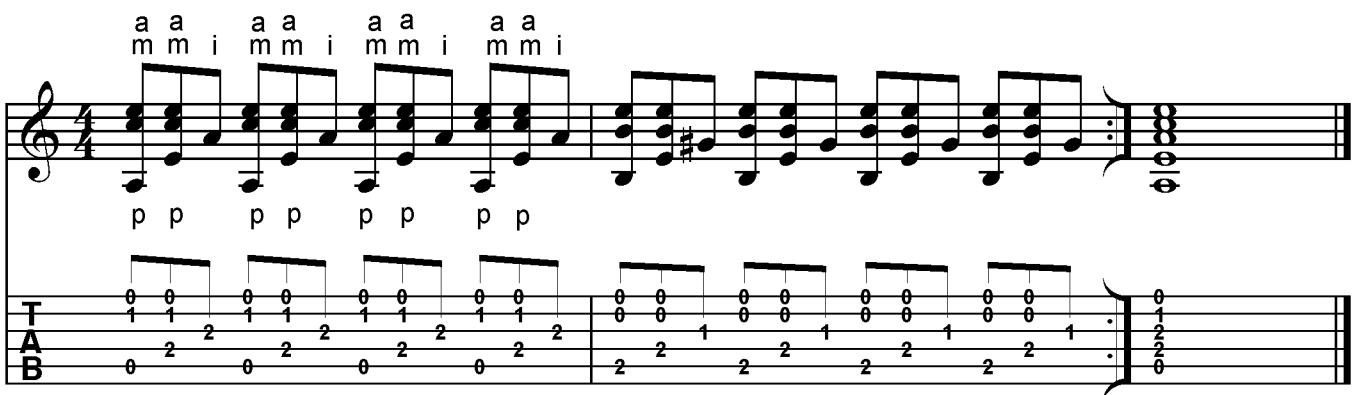
### Exercise 20

Sheet music and tablature for Exercise 20. The music is in 4/4 time with a treble clef. The tablature shows the strings T, A, and B. Fingerings above the notes indicate 'a' (thumb), 'm' (middle finger), and 'i' (index finger). Dynamic markings 'p p' are shown below the notes.



### Exercise 21

Sheet music and tablature for Exercise 21. The music is in 4/4 time with a treble clef. The tablature shows the strings T, A, and B. Fingerings above the notes indicate 'a' (thumb), 'm' (middle finger), and 'i' (index finger). Dynamic markings 'p p' are shown below the notes.



## GIULIANI STUDIES

### Exercise 22

Sheet music for Exercise 22 in 4/4 time with a treble clef. The top staff shows a sixteenth-note pattern with fingerings: a, m, i, a, m, i, a, m, i, a, m, i. The bottom staff shows the corresponding guitar tab with strings T, A, and B.

### Exercise 23

Sheet music for Exercise 23 in 4/4 time with a treble clef. The top staff shows a sixteenth-note pattern with fingerings: a, m, i, m, a, m, i, m, a, m, i, m. The bottom staff shows the corresponding guitar tab with strings T, A, and B.

## Exercise 24

Sheet music for Exercise 24. The top part shows a treble clef staff with sixteenth-note patterns. Above the staff, fingerings are indicated: 'a a a m m i m m i m m i m m i'. Below the staff, dynamic markings 'p p p p p p' are shown. The bottom part shows a guitar neck diagram with three strings (T, A, B) and six frets. Fingerings are provided for each note: T: 0 0 0 0 0 0; A: 1 1 1 1 1 1; B: 2 2 2 2 2 2. The pattern repeats across the six frets.

**FINGER GYMNASTICS EXERCISE**

Sheet music for Finger Gymnastics Exercise. The top part shows a treble clef staff with numbered patterns: ①②①②①②①②①②③②③②③②③②④③④③④③④③. The bottom part shows a guitar neck diagram with three strings (T, A, B) and six frets. Fingerings are provided: T: 1 1 1 1 1 1; A: 1 1 1 1 1 1; B: 1 1 2 2 2 2. The pattern repeats across the six frets.

# “STUDY IN Am”

Track 16

$\text{♩} = 100$

Music by Mauro Giuliani  
Arr. by Steve Krenz

1.

(repeat back to beginning)

2.

# "JESU, JOY OF MAN'S DESIRING"

Track 17

**Music by J.S. Bach  
Arr. by Steve Krenz**

**simile**

**(2nd x jump to end)**

**D.C. al Coda  
(go back to beginning)**

# “MALAGUENA”

Track 18

Traditional Spanish Dance  
Arr. by Steve Krenz

The sheet music consists of four staves. The top two staves are standard musical notation with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The bottom two staves show the fingerings for a classical guitar, with the strings labeled T (Thick), A, and B from top to bottom. The tablature uses numbers to indicate which fret to play and a '0' to indicate an open string. The music is divided into four sections by vertical bar lines.

# **“MALAGUENA”**

## Track 18 (...continued)

Sheet music for guitar, featuring three staves:

- Top Staff:** Treble clef. Notes are grouped by vertical bar lines. Above each group of four notes is a '3' indicating a triplet grouping. The notes are primarily eighth notes.
- Middle Staff:** Bass clef. Notes are grouped by vertical bar lines. Below each group of four notes are the letters T, A, and B, likely indicating a specific technique or tablature system. The notes are primarily eighth notes.
- Bottom Staff:** Treble clef. Notes are grouped by vertical bar lines. The notes are primarily eighth notes.

**Performance Instructions:**

- Dynamic:** 'rit.' (ritardando) is indicated near the end of the first section.
- Articulation:** A crescendo decrescendo hairpin is shown at the end of the page.

# **“MALAGUENA”**

## Track 18 (...continued)

## Lento

Sheet music for guitar, featuring three staves:

- Top Staff:** Treble clef. Measures show various dynamics: **f**, **p**, **p**, **f**, **p**, **f**, **p**.
- Middle Staff:** Treble clef. Includes a guitar tablature (T-A-B) with six strings and six frets.
- Bottom Staff:** Treble clef. Includes a guitar tablature (T-A-B) with six strings and six frets.

## “MALAGUENA”

Track 18 (...continued)

The sheet music consists of four staves. The top two staves are standard musical notation with a treble clef, a key signature of one sharp (F#), and common time. The bottom two staves are guitar tablature with 'T' (Treble) and 'B' (Bass) indicating the strings. The first staff shows eighth-note patterns. The second staff begins with a dynamic 'p' and includes a measure with sixteenth-note patterns. The third staff continues the eighth-note patterns. The fourth staff concludes with a dynamic 'rit.' (ritardando). The fifth staff shows a series of sustained notes (acciaccaturas) on the treble clef staff, with the bass staff providing harmonic support.

# “LAGRIMA”

Track 19

**Rubato**  
 $\text{♩} = 90$  (slowly & flowing)

Music by Francisco Terraga  
 Arr. by Steve Krenz

Fine  
 (end)

D.C. al Fine  
 (go back to beginning)

# “CANON IN D”

Track 20

 Music by Johann Pachelbel  
 Arr. by Steve Krenz

$\text{♩} = 105$

The sheet music consists of four staves of music for classical guitar. Each staff has a treble clef, a key signature of one sharp (F#), and a common time (indicated by a 'C'). The first three staves begin with a D major chord. The fourth staff begins with an A major chord. The music is divided into measures by vertical bar lines. Above each measure, the chords are labeled: D, A, Bm, F#m, G, D/F#, G, A for the first staff; D, A, Bm, F#m, G, D/F#, G, A for the second staff; D, A, Bm, F#m, G, D/F#, G, A for the third staff; and D, A, Bm, F#m, G, D/F#, G, A for the fourth staff. Below each staff is a six-string guitar neck diagram showing the fingerings for each note. The first three staves use a standard six-string tuning (E-A-D-G-B-E). The fourth staff uses a DADGAD tuning (D-A-D-G-A-D).

# “CELLO SUITE NO. 1 IN C”

## Track 21

Music by J.S. Bach  
Arr. by Steve Krenz

*Arr. by Steve Krenz*

Music score for guitar tablature, arranged by Steve Krenz. The score consists of six staves:

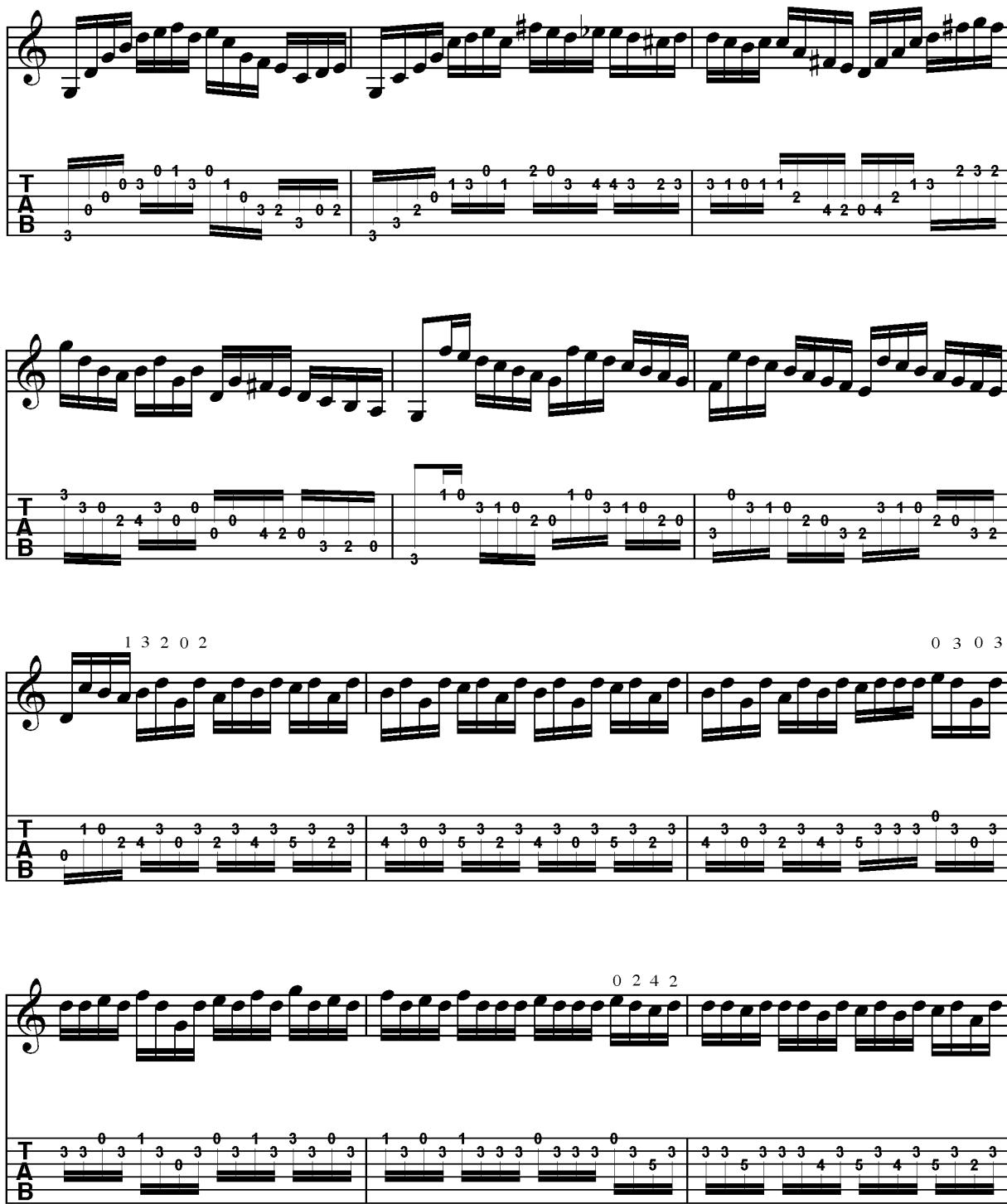
- Staff 1: Treble clef, 4/4 time. Eighth-note patterns.
- Staff 2: Tablature (T, A, B strings). Notes are indicated by vertical bar markers and note heads.
- Staff 3: Treble clef, 4/4 time. Eighth-note patterns.
- Staff 4: Tablature (T, A, B strings). Notes are indicated by vertical bar markers and note heads.
- Staff 5: Treble clef, 4/4 time. Sixteenth-note patterns.
- Staff 6: Tablature (T, A, B strings). Notes are indicated by vertical bar markers and note heads.

# “CELLO SUITE NO. 1 IN C”

## Track 21 (...continued)

## “CELLO SUITE NO. 1 IN C”

Track 21 (...continued)



The sheet music consists of four staves. The top staff is standard musical notation. The bottom three staves are tablature for a classical guitar, showing the strings T (top), A, and B. Each tab staff has six horizontal lines representing the frets, with vertical tick marks indicating where to press the string. Numerical fingerings are placed above the tablature to show which finger should be used for each note. The first staff of the tablature has fingerings: 0 0 3 0 1 3 0 1 0 3 2 3 0 2 3 3 2 3 0 2. The second staff has fingerings: 3 1 0 1 1 2 4 2 0 4 2 1 3 2 3 2. The third staff has fingerings: 3 3 0 2 4 3 0 0 0 4 2 0 3 2 0 3 3 0 2 4 3 5 2 3. The fourth staff has fingerings: 4 3 0 3 5 2 4 3 0 5 2 3 4 3 0 2 4 5 3 3 3 0 3 0. The fifth staff has fingerings: 1 3 2 0 2 0 2 4 2 3 0 2 4 3 5 2 3 4 3 0 3 5 2 3 4 3 0 2 4 5 3 3 3 0 3 0. The sixth staff has fingerings: 0 2 4 2 1 3 0 3 1 3 3 3 0 3 5 3 3 3 0 3 5 4 5 4 5 3 2 3.

## “CELLO SUITE NO. 1 IN C”

Track 21 (...continued)

The sheet music consists of two staves. The top staff is a standard musical staff with a treble clef, showing a sequence of notes and rests. The bottom staff is a guitar tablature staff with three horizontal lines representing the strings. The first line (T) represents the 6th string, the second line (A) represents the 5th string, and the third line (B) represents the 4th string. Numerical fingerings are placed above the tablature to indicate which finger should be used for each note. The music includes several grace notes indicated by small stems and slurs. Measure numbers 4, 1, and 1 are shown above the staff.

## SUGGESTED PRACTICE ROUTINES

### 30 Minute Beginning Practice Routine

5 Minutes      Finger Gymnastics Exercise

10 Minutes      Improving Your Skill Exercises

- Giuliani Studies: Exercises 1–10

15 Minutes      Songs

- Review “Study in Am” and “Jesu, Joy of Man’s Desiring”
- “Malaguena”
- “Lagrima”

(Goal Tempo: 90bpm)

### 30 Minute Advanced Practice Routine

1 Minute      Fingertip-to-Fingertip Stretching Exercise

14 Minutes      Improving Your Skill Exercises

- Review Giuliani Studies: Exercises 1–10
- Giuliani Studies: Exercises 11–24

15 Minutes      Song

- Review “Malaguena” and “Lagrima”
- “Canon in D”
- “Cello Suite No. 1 in C”

(Goal Tempo: Eighth=105bpm)

(Goal Tempo: Eighth=112bpm)

# SESSION 6: Fingerstyle Techniques

Hammer-ons, Pull-offs,  
Harmonics and More

*"If I don't practice one day, I know it. If I don't practice two days, the critics know it. If I don't practice three days, the public knows it."* Jascha Heifetz, World-Renowned Violinist

## HAMMER-ON EXERCISES

### Exercise 1

Fingerstyle guitar tab for Exercise 1. The tab shows six measures of music on three strings (T, A, B) with fingerings and hammer-on (H) markings. Measure 1: T(5)-H(6), A(5)-H(6). Measure 2: T(5)-H(7), A(5)-H(7). Measure 3: T(5)-H(8), A(5)-H(8). Measure 4: T(5)-H(6), A(5)-H(6). Measure 5: T(5)-H(7), A(5)-H(7). Measure 6: T(5)-H(8), A(5)-H(8).

### Exercise 2

Fingerstyle guitar tab for Exercise 2. The tab shows five measures of music on three strings (T, A, B) with fingerings and hammer-on (H) markings. Measure 1: T(5)-H(6), A(5)-H(6). Measure 2: T(6)-H(7), A(6)-H(7). Measure 3: T(7)-H(8), A(7)-H(8). Measure 4: T(6)-H(8), A(6)-H(8). Measure 5: T(7)-H(8), A(7)-H(8).

### Exercise 3: Open String Triplets with Em Pentatonic Scale

Fingerstyle guitar tab for Exercise 3. The tab shows a single measure of music on three strings (T, A, B) with fingerings, hammer-ons (H), and harmonics (H). The measure starts with an open string triplet on the B string (0-2-5). It then moves to the Em pentatonic scale: B(0)-D(2)-G(3)-B(0)-D(2)-G(3). Hammer-ons (H) are used at the beginning of the scale and between the first and second notes of each pair. Harmonics (H) are marked above the 2nd and 3rd strings.

## Exercise 4: Open String Triplets with the Next Em Pentatonic Form

**Em**

The tab shows a sequence of open string triplets. Hammer-ons (H) are marked above the strings at the beginning of each triplet. The first triplet starts on the B string at fret 5. Subsequent triplets start on the A string at fret 5 and the B string at fret 7.

## Exercise 5: Descending Triplets from Em Pentatonic Form

**Em**

The tab shows a sequence of descending triplets. Hammer-ons (H) are marked below the strings at the beginning of each triplet. The first triplet starts on the B string at fret 7. Subsequent triplets start on the A string at fret 5 and the B string at fret 7.

**PULL-OFF EXERCISES**

## Exercise 1

The tab shows a sequence of pull-offs. Above each note, a circled number indicates which finger to use for the pull-off: 4, 3, 2, and 1. The first pull-off starts on the T string at fret 8. Subsequent pull-offs start on the A string at fret 7, the B string at fret 6, and the T string at fret 5.

## Exercise 2

The tab shows a sequence of pull-offs. Below each note, a 'P' indicates the finger to use for the pull-off. The first pull-off starts on the T string at fret 8. Subsequent pull-offs start on the A string at fret 7, the B string at fret 6, and the T string at fret 5.

## Exercise 3: Descending Triplets from Em Pentatonic Form

**Em** P

TAB notation for Exercise 3. The strings are labeled T (Thick), A, and B. The tab shows a sequence of notes starting at the 5th fret of the T string, followed by triplets on the A and B strings, and then descending triplets on the B string. Fingerings are indicated above the notes, and slurs are used to group the triplets.

## Exercise 4: Descending Triplets from Next Em Pentatonic Form

**Em** P

TAB notation for Exercise 4. The strings are labeled T, A, and B. The tab shows a sequence of notes starting at the 7th fret of the T string, followed by triplets on the A and B strings, and then descending triplets on the B string. Fingerings are indicated above the notes, and slurs are used to group the triplets.

**HARMONICS EXERCISES**

## Exercise 1: Natural Harmonics

Harmonics

TAB notation for Exercise 1. The strings are labeled T, A, and B. The tab shows a sequence of natural harmonics across the three strings, indicated by small dots above the strings. Fingerings are shown below the strings.

## Exercise 2: G Major Scale in Harmonics

Harmonics

TAB notation for Exercise 2. The strings are labeled T, A, and B. The tab shows the G Major scale played using natural harmonics. Fingerings are shown below the strings.

## Exercise 3: Harp Harmonics

**A m11**



5fr.

4 5 6 7 8 9 10 11 12 13 14 15 16 17

Harp Harmonics

T A B

5 (17) 5 (17) 5 (17) 5 (17) 5 (17) 5 (17) 5 (17) 5 (17)

## Harmonics Lick in D

**A9**

D



4 5 6 7 8 9 10 11 12 13 14 15 16 17

Harmonics

T A B

12 7 12 7 12 7 12 7 12 12 12 12 7 7

## Harmonics Lick in G

G



12fr.

D



7fr.

G



5fr.

8va

4 5 6 7 8 9 10 11 12 13 14 15 16 17

Harmonics

T A B

3 0 0 12 12 7 7 5 5

## Harmonics Lick in Em

**Em9**



**Em**



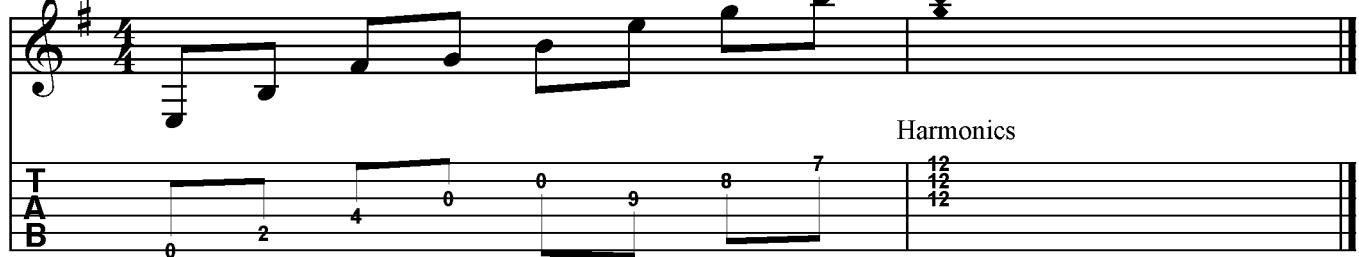
**Em**



7fr.

12fr.

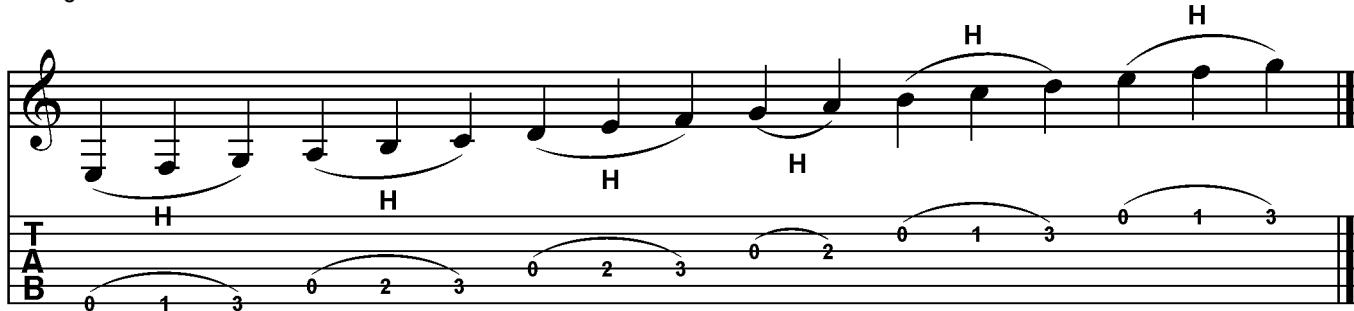
Harmonics



The musical notation shows a 4/4 time signature with a treble clef. It consists of two measures. The first measure starts with a bass note (E) followed by a eighth-note pattern. The second measure starts with a sixteenth-note pattern. Above the notation, three fretboard diagrams are shown corresponding to the chords: Em9 (root position), Em (7th fret), and Em (12th fret). Below the notation, a fretboard diagram shows the strings T, A, and B with fingerings: 0, 2, 4 for the first measure, and 0, 9, 8 for the second measure. The 12th fret is marked with a vertical line. The word "Harmonics" is written below the second measure, indicating where to play harmonics on the 12th fret.

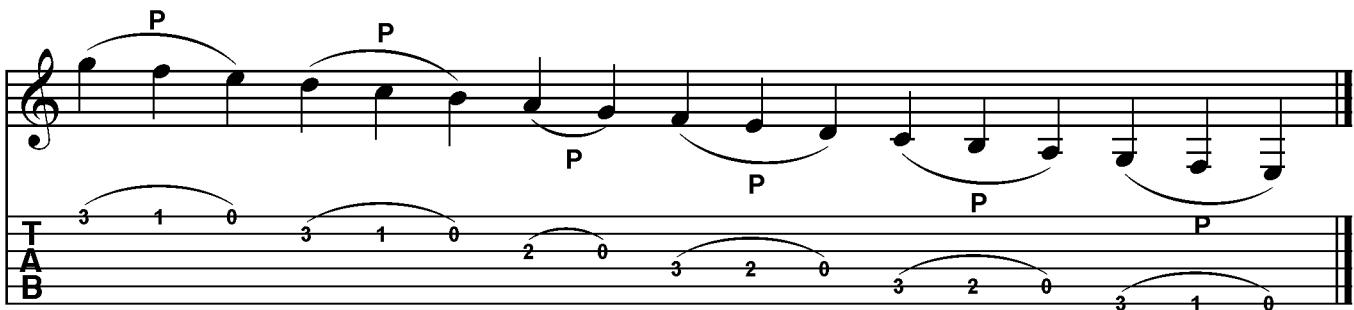
## OPEN POSITION RUNS IN C OR Am

Ascending with Hammer-ons



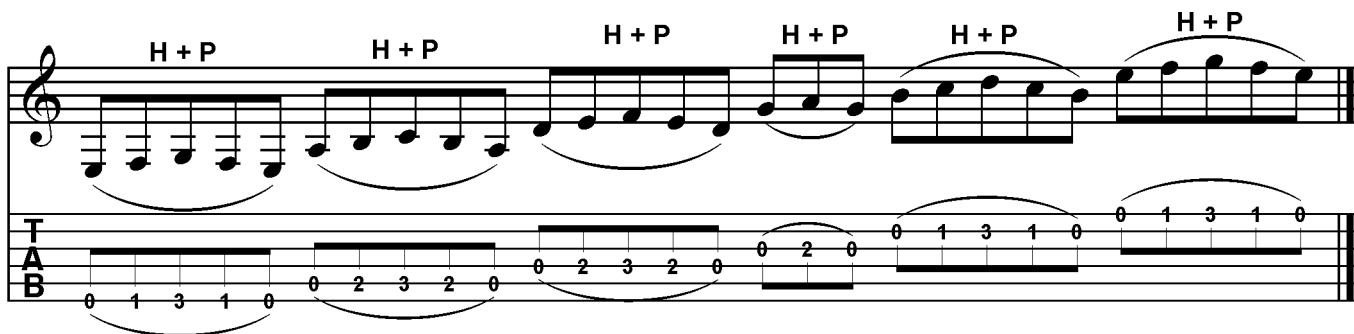
Musical notation for ascending open position runs in C or Am using hammer-ons. The top staff shows a treble clef and four measures of sixteenth-note patterns. The bottom staff shows the guitar neck with fingerings: T (Treble), A (A), and B (B). Hammer-ons are indicated by 'H' above the notes. The first measure starts at the 3rd fret of the B string. The second measure starts at the 2nd fret of the A string. The third measure starts at the 3rd fret of the A string. The fourth measure starts at the 2nd fret of the T string.

Descending with Pull-offs



Musical notation for descending open position runs in C or Am using pull-offs. The top staff shows a treble clef and four measures of sixteenth-note patterns. The bottom staff shows the guitar neck with fingerings: T (Treble), A (A), and B (B). Pull-offs are indicated by 'P' above the notes. The first measure starts at the 3rd fret of the T string. The second measure starts at the 2nd fret of the A string. The third measure starts at the 3rd fret of the A string. The fourth measure starts at the 2nd fret of the B string.

Hammer-ons and Pull-offs



Musical notation for combining hammer-ons and pull-offs in open position runs. The top staff shows a treble clef and four measures of sixteenth-note patterns. The bottom staff shows the guitar neck with fingerings: T (Treble), A (A), and B (B). Hammer-ons and pull-offs are combined in various patterns across the four measures.

## Basic Lick: G7 to C

**G7**

**C**

## Advanced Lick: G7 to C

**G7**

**H + P**

**C**

**OPEN POSITION RUNS IN G OR Em**

## Ascending with Hammer-ons

## Descending with Pull-offs

Musical notation and tablature for descending with pull-offs. The notation shows a treble clef, a key signature of one sharp, and a common time signature. The tablature shows the strings T (Top), A, and B. The notes are marked with 'P' above them, indicating pull-offs.

## Hammer-ons and Pull-offs

Musical notation and tablature for hammer-ons and pull-offs. The notation shows a treble clef, a key signature of one sharp, and a common time signature. The tablature shows the strings T, A, and B. The notes are marked with 'H + P' above them, indicating hammer-ons and pull-offs.

## Basic Lick: D7 to G

Musical notation and tablature for a basic lick from D7 to G. The notation shows a treble clef, a key signature of one sharp, and a common time signature. The tablature shows the strings T, A, and B. The lick starts with a D7 chord (indicated by a 'D7' above the staff) followed by a G chord (indicated by a 'G' above the staff). The tablature includes fingerings: '3' over the first note of the D7 chord, 'H' under the first note of the G chord, and '3' over the first note of the G chord.

## Advanced Lick: D7 to G

**D7**

**G**

## OPEN POSITION RUNS IN D OR Bm

Ascending with Hammer-ons

Descending with Pull-offs

## Hammer-ons and Pull-offs

The image shows two staves of musical notation. The top staff is for the treble clef (G-clef) and the bottom staff is for the bass clef (F-clef). Both staves have a key signature of one sharp. The notation consists of six measures of sixteenth-note patterns. Above the first five measures, there are labels 'H + P' indicating hammer-ons and pull-offs. The bottom staff includes letter labels 'T', 'A', and 'B' on the left side, corresponding to the strings of a guitar.

## Basic Lick: A7 to D

The image shows two staves of musical notation. The top staff is for the treble clef (G-clef) and the bottom staff is for the bass clef (F-clef). Both staves have a key signature of one sharp. The notation consists of four measures. The first measure has a '3' above it and an 'H' below it. The second measure has a '3' above it. The third measure has a '3' above it and an 'H' below it. The fourth measure has a '3' above it. The bottom staff includes numerical values '0 2 4' and '0' below the first two measures, and '2' below the last two measures.

## Advanced Lick: A7 to D

The image shows two staves of musical notation. The top staff is for the treble clef (G-clef) and the bottom staff is for the bass clef (F-clef). Both staves have a key signature of one sharp. The notation consists of four measures. The first measure has a '3' above it and an 'H' below it. The second measure has a '3' above it. The third measure has a '3' above it and an 'H + P' below it. The fourth measure has a '3' above it. The bottom staff includes numerical values '0 2 4' and '0' below the first two measures, and '2' below the last two measures.

## Finger Patterns and Combinations

The image shows musical notation and tablature for guitar. The top part is a staff with notes and markings: 'H' above a hammer-on, 'P' above a pull-off, and 'H+P' above a combination of both. Below the staff is a tablature for the 4th string (T-A-B), showing fingerings: 0-2-4, 0-2-4, 4-2-0, 0-2-4-2-0, and 4-2-4-2-0. The bottom part lists the corresponding techniques: '4th string notes', 'Hammer-ons', 'Pull-offs', 'Hammer-on & Pull-off', and 'Adding Triplets'.

**WARM-UP EXERCISES**

## Hammer-ons Ascending Exercise

Two sets of tablature for the 4th string (T-A-B) showing hammer-on patterns. The first set starts at 10 and goes to 11, 12, and 13. The second set starts at 10 and goes to 12, 13, and 14. Both sets use fingers 1 and 2, with the first note of each pair being a hammer-on.

## Pull-offs Descending Exercise

Two sets of tablature for the 4th string (T-A-B) showing pull-off patterns. The first set starts at 12 and goes down to 11, 10, 12, 9, and 12. The second set starts at 12 and goes down to 10, 12, 9, 12, 8, 12, and 7. Both sets use fingers 4 and 3, with the first note of each pair being a pull-off.

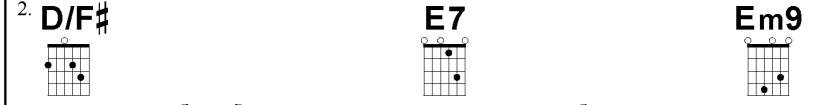
# "CAROLINA"

Track 22

Music by Steve Krenz

**D2**      **D+(add2)**      **D<sub>9</sub><sup>6</sup>**      **D<sub>9</sub>**  


**Gmaj7**      **Gm6/E**      **D/F#**      **A7sus**  


**2. D/F#**      **E7**      **Em9**  


**A7**      **D**  


**H**      **H+P**  


**T** **A** **B**      **T** **A** **B**



# HABITAT FOR HUMANITY PROMO

Track 23

**$\text{♩} = 93$**  **Drop D Tuning**  
**Swing Feel**
Music by Steve Krenz

The sheet music consists of four staves of musical notation for guitar. The top two staves show a melodic line with chords D, D7, G7, G<sup>#</sup>, D, and D7. The bottom two staves show a bass line with notes T, A, and B. The second section starts with chords G, G<sup>#</sup>, D, D7, G, and G<sup>#</sup>. The third section starts with chords 1. G7, G<sup>#</sup>, D, and A13. The fourth section starts with chords 2. G7, G<sup>#</sup>, and D/A.

# HABITAT FOR HUMANITY PROMO

Track 23 (...continued)

The music consists of two staves. The top staff is a standard musical notation staff with a treble clef, showing various chords and notes. The bottom staff is a tablature staff with three horizontal lines representing the strings of a guitar. The strings are labeled T (Top), A, and B (Bottom). Fingerings are indicated above the strings, such as 'H' for harmonic or specific finger placement. Measures are labeled with chords: B7, G7, G<sup>#</sup>o, D/A, B7, G7, G<sup>#</sup>o, D/A, A7, and D. The final measure is labeled 'Harmonics'.

# CHORDS IN G PROGRESSION

Track 24

Music by Steve Krenz

$\text{♩} = 90$

G2      G/B      C2

H      H+P

T A B

G/B      Am7      D/F#      G      G2

P

T A B

# "THIS IS MY FATHER'S WORLD"

Track 25

 Words & Music by Babcock and Sheppard  
 Arranged by Ron Block

**VERSE**

Drop D Tuning

D A D G A , P H+P , P

T A B 0 2 4 2 2 0 0 0 2 4 0 0 2 6 0 2 4 2 0 2 2 4 5 4 2

D D/C# Bm D G A D

T A B 2 0 2 4 4 4 2 0 2 2 2 0 0 0 2 4 0 2 2 2 4 0 0 4 2 3 2 0 2

**CHORUS**

D G A D G D A P

T A B 3 0 2 4 6 0 3 0 2 3 2 0 0 0 3 2 0 0 2 0 2 4 2 0

D D/C# Bm D G A D

T A B 2 0 2 4 4 4 2 0 2 2 2 0 0 0 2 4 0 2 2 2 4 0 0 4 2 3 2 0 2

# "THIS IS MY FATHER'S WORLD"

Track 25 (...continued)

**VERSE**

**D      A      P      D      Em      Asus      A**

**T      A      B**

**D      Dmaj7      P      D6      D      Em7      G2      A      D**

**T      A      B**

**CHORUS**

**D      G      A      D      G      A      D      A/D**

**T      A      B**

**harmonics**

**D      Dmaj7      P      D6      D      Em7      G2      A      D**

**T      A      B**

# "APPALACHIAN MORNING"

Track 26

**Music by Steve Krenz**

**D = 70 Drop D Tuning Flowing and Freely**

The sheet music consists of three staves of guitar tablature. The top staff shows chords D and D9 with fingerings (H) and (H+P). The middle staff shows chords G and G/F# with fingerings (3fr.) and (3fr.). The bottom staff shows chords Em7, D5, A/C#, and Bm7 with fingerings (H), (H), (H), and (H). The guitar tablature includes fingerings (e.g., 0, 2, 3, 2, 0) and performance markings like H (Hammer-on) and P (Pull-off). Chord diagrams are provided above each staff.

# “APPALACHIAN MORNING”

Track 26 (...continued)

The sheet music consists of three staves of musical notation for fingerstyle guitar. The top staff shows a treble clef, a key signature of one sharp, and a time signature of common time. It includes chord diagrams for D, D9, G, and G/F# with specific fingerings (e.g., 3fr.) and performance techniques like H+P (hammer-on/pull-off) and P (pull-off). The middle staff shows a bass clef, a key signature of one sharp, and a time signature of common time. It includes chord diagrams for Em7, D5, A/C#, and Bm7 with fingerings (e.g., 3fr.) and performance techniques like H (hammer-on) and P (pull-off). The bottom staff shows a bass clef, a key signature of one sharp, and a time signature of common time. It includes chord diagrams for A, D, and D with fingerings (e.g., 3fr.) and performance techniques like H (hammer-on), P (pull-off), and H+P (hammer-on/pull-off).

## SUGGESTED PRACTICE ROUTINES

### 30 Minute Beginning Practice Routine

5 Minutes Hammer-on Ascending Warm-up Exercise

10 Minutes Improving Your Skill Exercises

- Hammer-on Exercises 1–2
- Pull-off Exercises 1–2
- Open Position Runs in C Exercises
- Open Position Runs in G Exercises
- Open Position Runs in D Exercises

10 Minutes Songs

- “Carolina” (Goal Tempo 120bpm)
- Habitat for Humanity Promo (Goal Tempo 93bpm)

5 Minutes Improvise Patterns using Hammer-ons and Pull-offs

### 30 Minute Advanced Practice Routine

5 Minutes Pull-offs Descending Warm-up Exercise

10 Minutes Improving Your Skill Exercises

- Hammer-on Exercises 1–5 (Goal Tempo 108bpm)
- Pull-off Exercises 1–4 (Goal Tempo 108bpm)
- Harmonics Exercises 1–3
- Harmonic Licks in D, G and Em
- Open Position Runs in C Exercises & Licks
- Open Position Runs in G Exercises & Licks
- Open Position Runs in D Exercises & Licks

15 Minutes Songs

- Review “Carolina” and Habitat for Humanity Promo
- Chords in G Progression (Goal Tempo 90bpm)
- “This is My Father’s World”
- “Appalachian Morning” (Goal Tempo 70bpm)

# SESSION 7: Fingerstyle Jazz

Jazz Chords, Chord Melody,  
Adding Walking Bass Lines

*"Guitarists should be able to pick up the guitar and play music on it for an hour, without a rhythm section or anything."* Joe Pass, Fingerstyle Jazz Guitarist

## JAZZ CHORD FAMILIES

6th String Root: Fmaj7 Form Family

<b>Fmaj7</b>	<b>Gm7</b>	<b>Am7</b>	<b>B<sup>b</sup>maj7</b>	<b>C7</b>	<b>Dm7</b>	<b>Em7(b5)</b>

5th String Root: Bbmaj7 Form Family

<b>B<sup>b</sup>maj7</b>	<b>Cm7</b>	<b>Dm7</b>	<b>E<sup>b</sup>maj7</b>	<b>F7</b>	<b>Gm7</b>	<b>Am7(b5)</b>

5th String Root: Cmaj7 Form Family (Inside 4 Strings Voicing)

<b>Cmaj7</b> 	<b>Dm7</b> 	<b>Em7</b> 	<b>Fmaj7</b> 	<b>G7</b> 	<b>Am7</b> 	<b>Bm7(b5)</b> 
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Chord diagrams above a treble clef staff with open circles indicating finger placement. Below the staff is a six-string guitar neck with finger positions indicated by numbers.

T 5	6	8	10	12	13	15
A 4	5	7	9	10	12	14
B 3	5	7	8	10	12	14

4th String Root: Ebmaj7 Form Family

<b>E♭maj7</b> 	<b>Fm7</b> 	<b>Gm7</b> 	<b>A♭maj7</b> 	<b>B♭7</b> 	<b>Cm7</b> 	<b>Dm7(b5)</b> 
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Chord diagrams above a treble clef staff with open circles indicating finger placement. Below the staff is a six-string guitar neck with finger positions indicated by numbers.

T 3	4	6	8	10	11	13
A 3	5	7	8	10	12	15
B 1	3	5	6	8	10	12

## ADDING COLOR TONES EXERCISES

Exercise 1

Original Chord Progression

<b>C</b> 	<b>Am</b> 	<b>Dm</b> 	<b>G</b> 	<b>Cmaj7</b> 	<b>Am7</b> 	<b>Dm9</b> 	<b>G13</b> 
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Adding Color Tones

Chord diagrams above a treble clef staff with diamond shapes indicating finger placement. The first four chords (C, Am, Dm, G) are labeled "Original Chord Progression". The last four chords (Cmaj7, Am7, Dm9, G13) are labeled "Adding Color Tones".

## Exercise 2

The diagram shows a sequence of chords with their fingerings and a corresponding musical score. Above the score, eight chords are listed with their fingerings:

- B♭: 6fr.
- Gm: 3fr.
- Cm: 3fr.
- F: 6fr.
- B♭maj7: 6fr.
- Gm9: 8fr.
- C m11: 6fr. (with an 'x' over the 3rd string)
- F9: 6fr.

The musical score consists of two parts:

- Original Chord Progression:** Shows diamond-shaped grace notes above each chord, indicating where to play them.
- Adding Color Tones:** Shows additional diamond-shaped grace notes appearing between the chords, indicating when to play them.

## Exercise 3

The diagram shows a sequence of chords with their fingerings and a corresponding musical score. Above the score, eight chords are listed with their fingerings:

- E♭maj7: 6fr.
- C7: 8fr.
- Fm: 8fr.
- B♭: 6fr.
- E♭maj9: 6fr.
- C7(#9): 6fr.
- Fm9: 6fr.
- B♭+ (B7sus4): 6fr.

The musical score consists of two parts:

- Original Chord Progression:** Shows diamond-shaped grace notes above each chord, indicating where to play them.
- Adding Color Tones:** Shows additional diamond-shaped grace notes appearing between the chords, indicating when to play them.

# JAZZ CHORD MELODY EXERCISES

## Exercise 1: Chord Melody Notes

The sheet music consists of two staves of musical notation. Above each staff are chord diagrams and fingerings indicating which frets to play.

**Top Staff:**

- B♭maj7:** Chord diagram shows 1st, 3rd, and 5th strings. Fingerings: 3, 1, 3, 4; 3, 3, 1.
- Cm7:** Chord diagram shows 2nd, 3rd, and 5th strings. Fingerings: 4, 3, 4, 6; 4, 3, 3.
- Dm7:** Chord diagram shows 2nd, 3rd, and 5th strings. Fingerings: 6, 5, 8, 6; 5, 4.
- E♭maj7:** Chord diagram shows 1st, 3rd, and 5th strings. Fingerings: 8, 6, 8, 5; 8, 6, 8.
- E♭maj7:** Chord diagram shows 1st, 3rd, and 5th strings. Fingerings: 6, 8, 10; 6, 8, 8.

**Bottom Staff:**

- F7:** Chord diagram shows 1st, 3rd, 5th, and 7th strings. Fingerings: 10, 8, 10, 11; 8, 10, 11.
- Gm7:** Chord diagram shows 2nd, 3rd, 5th, and 7th strings. Fingerings: 11, 10, 11, 13; 10, 12.
- Am7(b5):** Chord diagram shows 2nd, 3rd, 5th, and 7th strings. Fingerings: 10, 11, 13; 12, 15.
- B♭maj7:** Chord diagram shows 1st, 3rd, and 5th strings. Fingerings: 13, 10, 11, 13, 11, 10; 12, 15.

**Fretboard Diagrams:**

The bottom staff includes three sets of fretboard diagrams labeled T, A, and B, corresponding to the top staff's chords.

- T:** Fretboard diagrams for B♭maj7, Cm7, Dm7, E♭maj7, and E♭maj7.
- A:** Fretboard diagrams for F7, Gm7, Am7(b5), and B♭maj7.
- B:** Fretboard diagrams for B♭maj7, Cm7, Dm7, E♭maj7, and E♭maj7.

## Exercise 2: Creating a Chord Melody

**Dm7**

**G7**

**C**

Original Melody

**Dm7**  
5fr.

**G13**  
3fr.

**F/G**

**Cmaj7**  
3fr.

**C6**

Jazz Chord Melody

The top section shows a treble clef staff with three chords: Dm7, G7, and C. Below the staff is the notation for the "Original Melody". The bottom section shows a treble clef staff with five chords: Dm7, G13, F/G, Cmaj7, and C6. Above each chord are diagrams of the guitar fretboard showing fingerings. Below the staff is the notation for a "Jazz Chord Melody". The guitar neck diagram shows the strings T, A, and B with specific fingerings indicated by numbers (e.g., 5, 6, 8) corresponding to the notes played.

## Exercise 3

**Gm7**

**Cm7**

**F9**

**B♭7**

**E♭**

Original Melody

**Gm7**  
8fr.

**Cm7**  
8fr.

**F9**  
7fr.

**B♭9**  
3fr.

**E♭**  
3fr.

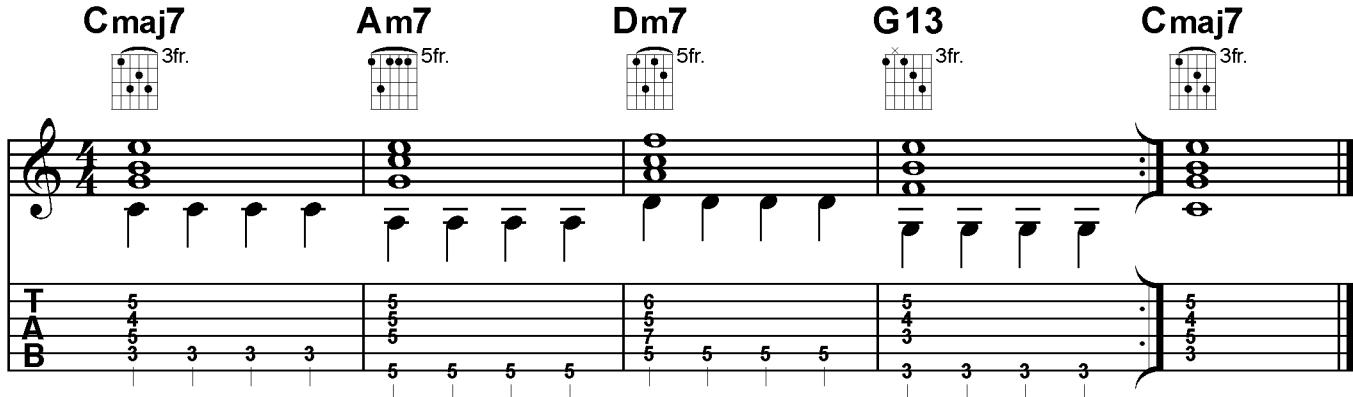
Jazz Chord Melody

The top section shows a treble clef staff with four chords: Gm7, Cm7, F9, and B♭7. Below the staff is the notation for the "Original Melody". The bottom section shows a treble clef staff with five chords: Gm7, Cm7, F9, B♭9, and E♭. Above each chord are diagrams of the guitar fretboard showing fingerings. Below the staff is the notation for a "Jazz Chord Melody". The guitar neck diagram shows the strings T, A, and B with specific fingerings indicated by numbers (e.g., 8, 9, 10, 11) corresponding to the notes played.

## ADDING A BASS LINE EXERCISES

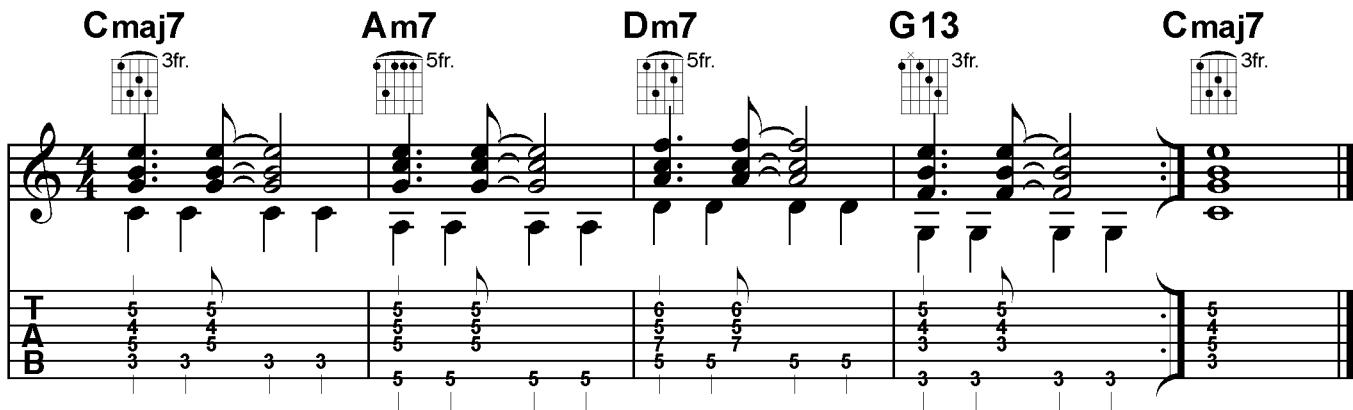
Exercise 1: Whole Notes with Quarter Notes in Bass

**Cmaj7**      **Am7**      **Dm7**      **G13**      **Cmaj7**



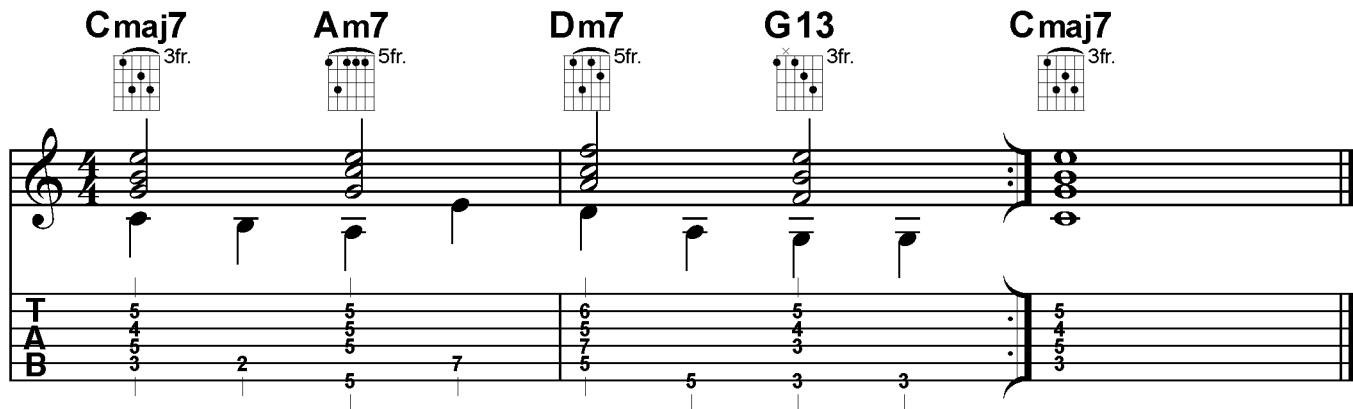
Exercise 2: Syncopated Rhythm

**Cmaj7**      **Am7**      **Dm7**      **G13**      **Cmaj7**



Exercise 3: Half Notes with Walking Bass Line

**Cmaj7**      **Am7**      **Dm7**      **G13**      **Cmaj7**



## Exercise 4: Syncopated Rhythm with Walking Bass Line

**Cmaj7**      **Am7**      **Dm7**      **G13**      **Cmaj7**

## Exercise 5: Syncopation with Chromatic Bass Line

**Cmaj7**      **Am7**      **Dm7**      **G13**      **Cmaj7**

## Exercise 6: Half Notes with Walking Bass Line

**Dm7**      **G7**      **Cmaj7**      **A+**      **Dm7**

## Exercise 7: Syncopation with Walking Bass Line

The sheet music displays a musical score for fingerstyle guitar. It includes a top staff with a treble clef, a key signature of one flat, and a time signature of common time (4). The first measure shows a Gm7 chord with a 3fr. (3rd finger) strum. The second measure shows a B♭/C chord with a 6fr. (6th finger) strum. The third measure begins with a Fmaj7 chord (labeled 1.) followed by a D7(#9) and D7(b9) chord progression. The fourth measure shows a Fmaj7 chord (labeled 2.). Below the staff, a bass line is indicated with letters T, A, and B, and corresponding fingerings (e.g., 3, 5, 6, 7, 8, 8, 5, 7, 8, 7, 6, 5, 5, 5, 4, 4, 5, 9, 6, 4) under each note.

## **“BACK HOME AGAIN IN INDIANA” (STRAIGHT VERSION)**

## Track 27

**Fmaj7 E♭9** 8fr. 5fr. 4fr. **G7** 3fr.

**D9**

Music by MacDonald & Hanley  
Arranged by Steve Krenz

**T A B** 5 6 5 | 10 6 5 10 8 10 | 3 3 4 3 4 5 6

**C13** 8fr. **E m7(b5)** 7fr. **F6** 6fr.

**T A B** 10 9 9 | 9 8 8 | 7 7 7 | 7 7 6 5 8

**B♭maj7** 6fr. **B9** 5fr. **B♭maj7** 6fr. **F/A** 3fr. **Fmaj7** 7fr.

**T A B** 7 6 6 | 5 5 6 | 7 7 5 10 9 | 7 7 9 6

**G7** 5fr. **G13** 3fr. **G7** 3fr. **C7** 8fr.

**T A B** 7 6 5 | 4 4 4 | 3 3 3 | 3 3 8 9 9 8 10 8 5 6 5

# “BACK HOME AGAIN IN INDIANA” (STRAIGHT VERSION)

Track 27 (...continued)

Fmaj7 E<sup>b</sup>9 D9 G7

T A B T A B T A B T A B

C13 Em7(b5) Dm Dm7

T A B T A B T A B T A B

Fmaj7 Emaj7 Fmaj7 A7 Dm Bm7(b5)

T A B T A B T A B T A B

Fmaj7 Dm7 C7 1. F6 2. F6

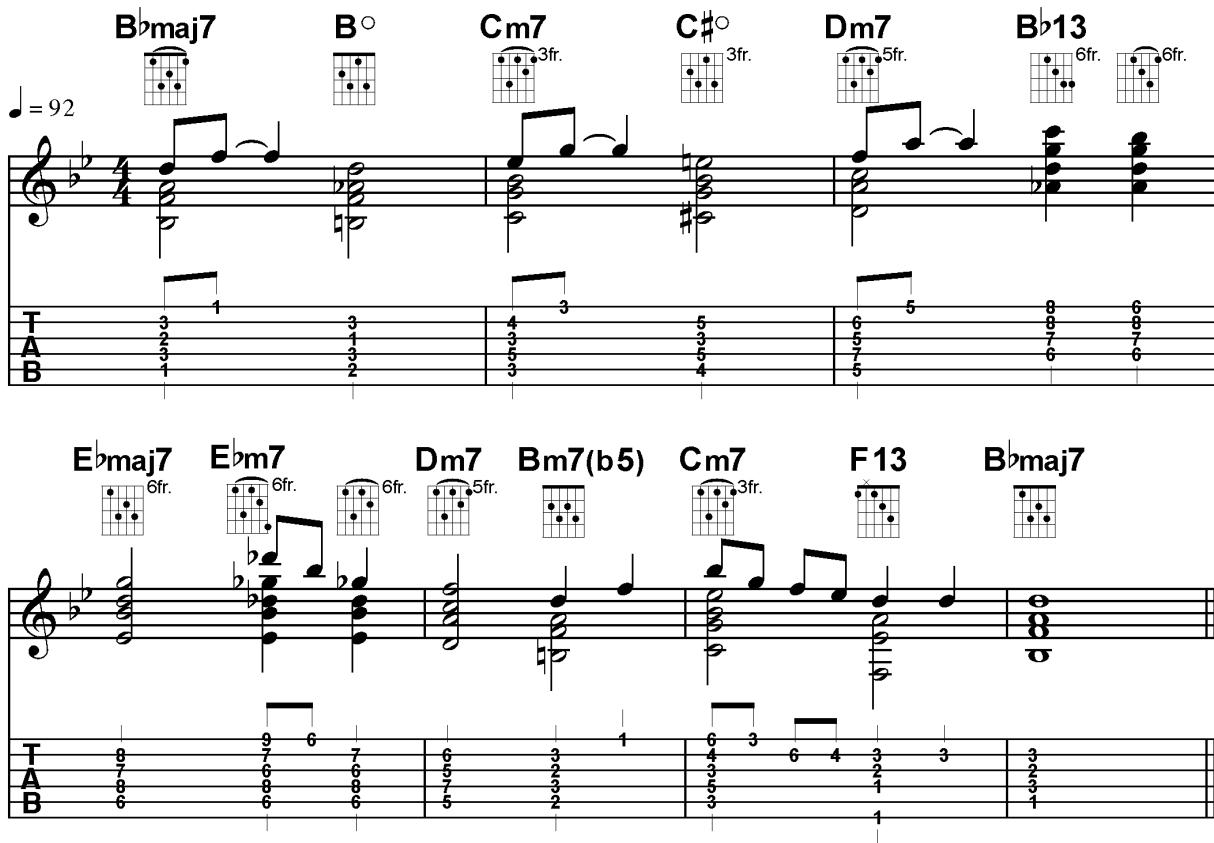
T A B T A B T A B T A B

# CHORD MELODY SONG

Track 28

**B<sup>b</sup>maj7**      **B<sup>o</sup>**      **Cm7**      **C<sup>#</sup>o**      **Dm7**      **B<sup>b</sup>13**

**E<sup>b</sup>maj7**      **E<sup>b</sup>m7**      **Dm7**      **Bm7(b5)**      **Cm7**      **F13**      **B<sup>b</sup>maj7**



# “BACK HOME AGAIN IN INDIANA” (FULL VERSION)

Track 29

**Fmaj7 E<sup>b</sup>9 D9****G13 G7**

Music by

MacDonald & Hanley  
Arranged by Steve Krenz

♩ = 196

Sheet music for "Back Home Again in Indiana" (Full Version) featuring guitar tablature and chord diagrams.

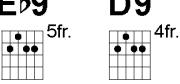
The music is arranged in four staves:

- Top Staff:** Treble clef, 4/4 time. Chords: Fmaj7, E<sup>b</sup>9, D9, G13, G7. Fingerings: 5fr., 4fr., 8fr., 7fr.
- Second Staff:** Bass clef, 4/4 time. Fingerings: T 5, 6, 8; A 6, 5; B 7, 5, 10; 8, 7, 6, 7; 9, 10.
- Third Staff:** Treble clef, 4/4 time. Chords: C13, E○, F6. Fingerings: 8fr., 6fr., 6fr.
- Fourth Staff:** Bass clef, 4/4 time. Fingerings: T 10, 9; A 8, 9; B 8, 8, 7, 8; 8, 7, 6, 5, 8.
- Fifth Staff:** Treble clef, 4/4 time. Chords: B<sup>b</sup>maj7, B<sup>b</sup>9, B<sup>b</sup>maj7, F/A, Fmaj7. Fingerings: 6fr., 5fr., 6fr., 3fr., 7fr.
- Sixth Staff:** Bass clef, 4/4 time. Fingerings: T 7, 6, 6; A 5, 7, 5; B 6, 5, 5, 8, 7, 9, 5, 6.
- Bottom Staff:** Treble clef, 4/4 time. Chords: G7, G13, G7, C7. Fingerings: 5fr., 3fr., 3fr.
- Bottom Bottom Staff:** Bass clef, 4/4 time. Fingerings: T 7, 5, 5; A 4, 3, 3; B 3, 3, 3, 8.

# “BACK HOME AGAIN IN INDIANA” (FULL VERSION)

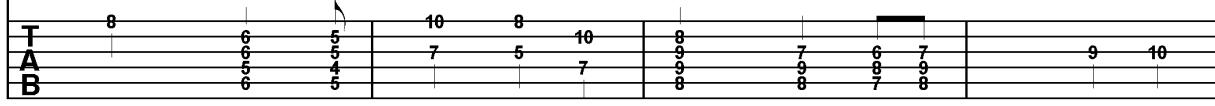
Track 29 (...continued)

Fmaj7      E<sub>b</sub>9      D9



G13      G7





C13



E<sup>o</sup>      Dm

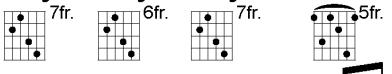


Dm7





Fmaj7 Emaj7 Fmaj7      A7

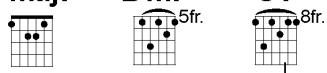


Dm      Bm7(b5)

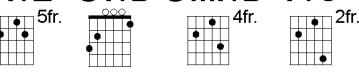


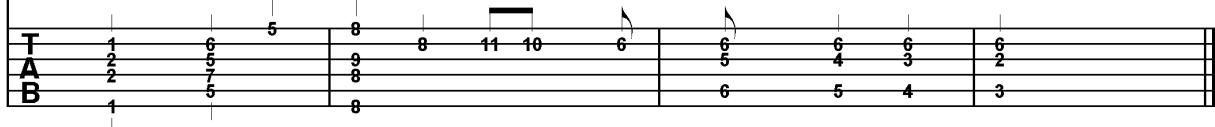


Fmaj7      Dm7      C7



F7/E<sub>b</sub> G7/D Gm7/D<sub>b</sub> F/C





## SUGGESTED PRACTICE ROUTINES

### 30 Minute Beginning Practice Routine

2 Minutes

Major Scales with Swing Feel

15 Minutes

Improving Your Skill Exercises

- 6th String Root: Fmaj7 Form Family (Goal Tempo 60bpm)
  - o Play same family in other keys like G or A.
- 5th String Root: Bbmaj7 Form Family (Goal Tempo 60bpm)
  - o Play same family in other keys like D or F.
- 4th String Root: Ebmaj7 Form Family (Goal Tempo 60bpm)
  - o Play same family in other keys like F or Ab.
- Adjust a 5th string root barre Cmaj7 to create Cmaj9.
- Adjust a 5th string root inside voicing Cmaj7 to create Cmaj9.
- Adjust a 6th string Gmaj7 form to create a Gmaj9, G6, and Gmaj13.
- Adjust a 6th string Gm7 form to create a Gm9 and Gm11.
- Adjust a 6th string C7 form to create a C9 and C13.
- Adding Color Tone Exercises 1–2
- Chord Melody Exercise 1
- Adding a Bass Line Exercises 1–2

10 Minutes

Song

- “Back Home Again in Indiana” (Straight Version) (Goal Tempo 184bpm)

3 Minutes

Improvise Chord Melodies

## 30 Minute Advanced Practice Routine

5 Minutes Major Scales in Octaves Warm-up Exercise

10 Minutes Improving Your Skill Exercises

- 5th String Root: Cmaj7 Form Family (Inside 4 Strings Voicing)
  - Play chords ascending and descending.
  - Play chords jumping in 3rds ascending & descending. (Goal Tempo 92bpm)
  - Play same family in the key of Ab in 3rds. (Goal Tempo 92bpm)
- 5th String Root: Bbmaj7 Form Family
  - Play same family in the key of D.
- 4th String Root: Ebmaj7 Form Family
  - Play same family in the key of Bb as far up and down the neck as possible.
- Adding Color Tones Exercises 1–3
- Chord Melody Exercises 1–3
- Adding a Bass Line Exercises 1–7

15 Minutes Songs

- Chord Melody Song (Goal Tempo 92bpm)
- Review “Back Home Again in Indiana” (Straight Version)
- “Back Home Again in Indiana” (Full Version) (Goal Tempo 196bpm)

# SESSION 8: Advanced Fingerstyle

Pop Fingerstyle, Merle Travis, and Advanced Fingerstyle Techniques

*That's the way it's supposed to be. The players come and go, but the music lives on."*

Chet Atkins, Grammy-Winning Guitarist and Producer

## POP FINGERSTYLE

Pop Open String Chords: E5 Form Family

<b>A2</b>	<b>Bsus</b>	<b>Cmaj7</b>	<b>C<sup>#</sup>m7</b>	<b>D9</b>	<b>E5</b>	<b>Fmaj7(b5)</b>	<b>F<sup>#</sup>sus</b>	<b>G6</b>
3fr.	4fr.	3fr.	4fr.	5fr.	7fr.	8fr.	9fr.	10fr.

Pop Open String Chords: F#m11 Form Family

<b>F<sup>#</sup>m11</b>	<b>E2/G<sup>#</sup></b>	<b>Am9</b>	<b>B m11</b>	<b>C<sup>#</sup>m7</b>
4fr.	5fr.	5fr.	7fr.	9fr.

## Pop Open String Chords: G Triads with Open G Family

**Am7    Gmaj7/B    G/B    C    Dsus    Em    C/E    Dsus/F#    G**

2fr.    2fr.    3fr.    5fr.    7fr.    7fr.    9fr.    10fr.

T 1 3 3 5 7 8 8 10 12  
A 2 4 5 5 7 9 10 12 12  
B 0 2 2 3 5 7 7 9 10

## Pop Open String Chords: Major 2 Chords

**E    E2    A    A2    D    D2    B♭    B♭2**

# # # # # # # #  
# # # # # # # #  
# # # # # # # #  
# # # # # # # #  
# # # # # # # #  
# # # # # # # #  
# # # # # # # #  
# # # # # # # #

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

## Pop Open String Chords: Minor 11 Chords

**F#m    F#m11    Bm    B m11    Cm    C m11    Gm    G m11**

# # # # # # # #  
# # # # # # # #  
# # # # # # # #  
# # # # # # # #  
# # # # # # # #  
# # # # # # # #  
# # # # # # # #  
# # # # # # # #

T 2 0 2 0 3 3 4 4 3 1 3 3 1  
A 2 2 4 2 4 2 5 5 3 3 3 3 3  
B 4 4 2 2 2 2 3 3 3 3 3 3 3

## POP FINGERSTYLE PROGRESSIONS

### Pop Fingerstyle Progression 1

Chord diagrams:

- C2**: Open position C major chord.
- A m11**: A minor 11th chord (A-C-E-G-B-D).
- D m11**: D minor 11th chord (D-F-A-C-E-G).
- G2**: Open position G major chord.
- C2**: Open position C major chord.

3-fret (3fr.) markings are shown above the A and D chords.

String patterns (T, A, B) below the staff:

T: 3	3	3	3	3
A: 0	5	5	2	0
B: 3	5	5	0	3

### Pop Fingerstyle Progression 2

Chord diagrams:

- A2**: Open position A major chord.
- E2**: Open position E major chord.
- F♯m11**: F# minor 11th chord (F#-A-C-E-G-B-D).
- D2**: Open position D major chord.
- A2**: Open position A major chord.

The progression ends with a diamond symbol.

### Pop Fingerstyle Progression 3

Chord diagrams:

- E2**: Open position E major chord.
- C♯m7**: C# minor 7th chord (C#-E-G-B-D).
- A2**: Open position A major chord.
- Bsus**: B suspended chord (B-D-G).
- E2**: Open position E major chord.

4-fret (4fr.) markings are shown above the C#m7 chord.

The progression ends with a diamond symbol.

## MERLE TRAVIS TECHNIQUE

### Exercise 1: The Bass Line

The tablature shows a bass line in 4/4 time. The chords are indicated above the staff: C, A7, D7, and G. The bass line is played on the E string (5th string) with the following notes and positions:

- Chord C: Notes at 3, 0, 2.
- Chord A7: Notes at 3, 0.
- Chord D7: Notes at 0, 0.
- Chord G: Notes at 3.

### Exercise 2: Adding Chords Over Bass Line

The tablature shows a bass line in 4/4 time. The chords are indicated above the staff: C, A7, D7, and G. The bass line is played on the E string (5th string) with the following notes and positions:

- Chord C: Notes at 3, 0, 2.
- Chord A7: Notes at 3, 0.
- Chord D7: Notes at 0, 0.
- Chord G: Notes at 3.

Harmonic functions are indicated by circled numbers above the chords:

- C: Circled 8
- A7: Circled 8
- D7: Circled 8
- G: Circled 8

### Exercise 3: Alternating Chords and Bass Line

The tablature shows a bass line in 4/4 time. The chords are indicated above the staff: C, A7, D7, and G. The bass line is played on the E string (5th string) with the following notes and positions:

- Chord C: Notes at 3, 0, 2.
- Chord A7: Notes at 3, 0.
- Chord D7: Notes at 0, 0.
- Chord G: Notes at 3.

Harmonic functions are indicated by circled numbers above the chords:

- C: Circled 8
- A7: Circled 8
- D7: Circled 8
- G: Circled 8

## Exercise 4: Arpeggiating the Chords

The sheet music consists of two staves of fingerstyle guitar arpeggiation. The top staff starts with a C chord, followed by an A7 chord. The bottom staff starts with a D7 chord, followed by a G chord, and ends with a C chord. Each staff includes a fretboard diagram above the staff and tablature below it.

**Top Staff:**

- C Chord:** Fretboard diagram shows dots at the 3rd, 2nd, and 1st strings. Tablature: T 3, A 0, B 2.
- A7 Chord:** Fretboard diagram shows dots at the 3rd, 2nd, and 1st strings, plus a sharp sign at the 5th string. Tablature: T 3, A 0, B 0.

**Bottom Staff:**

- D7 Chord:** Fretboard diagram shows dots at the 3rd, 2nd, and 1st strings, plus a sharp sign at the 5th string. Tablature: T 2, A 0, B 0.
- G Chord:** Fretboard diagram shows dots at the 3rd, 2nd, and 1st strings. Tablature: T 1, A 2, B 0.
- C Chord:** Fretboard diagram shows dots at the 3rd, 2nd, and 1st strings. Tablature: T 0, A 0, B 0.

## Exercise 5: Adding Syncopation and Chromatic Bass Line

The sheet music consists of two sections of four measures each. The top section starts with a C chord (three dots on the 1st, 3rd, and 4th strings) followed by an A7 chord (three dots on the 1st, 2nd, 3rd, and 4th strings). The bottom section starts with a D7 chord (three dots on the 1st, 2nd, and 4th strings), followed by a G chord (three dots on the 1st, 3rd, and 4th strings), and ends with a C chord (three dots on the 1st, 3rd, and 4th strings).

**Top Section Chords:**

- C:** 3 dots on 1st, 3rd, 4th strings.
- A7:** 3 dots on 1st, 2nd, 3rd, 4th strings.

**Bass Line Fingering:**

- C Chord:** T 3, A 0, B 2.
- A7 Chord:** T 3, A 0, B 3.

**Bottom Section Chords:**

- D7:** 3 dots on 1st, 2nd, 4th strings.
- G:** 3 dots on 1st, 3rd, 4th strings.
- C:** 3 dots on 1st, 3rd, 4th strings.

**Bass Line Fingering:**

- D7 Chord:** T 2, A 1, B 0.
- G Chord:** T 1, A 2, B 0.
- C Chord:** T 0, A 0, B 0.

## Exercise 6: Add Moving Melody

The sheet music consists of two sections. The top section starts with a C chord (T=3, A=0, B=2) followed by an A7 chord (T=2, A=0, B=0). The bottom section starts with a D7 chord (T=2, A=0, B=0) followed by a sequence of chords: G, F2/A, B $\flat$ , G/B, C, and C9 (7fr.). Both sections include a melody line with eighth-note patterns and corresponding T-A-B fingerings below the staff.

## PULL-OFFS TO OPEN STRINGS

E Major 6ths Open String Pull-offs in Eightths

Musical notation and tablature for E Major 6ths Open String Pull-offs in Eightths. The music is in 4/4 time, E major (two sharps), and consists of two measures. The first measure starts with a pull-off (P) from the 2nd string to the 0th string. The second measure starts with a pull-off (P) from the 4th string to the 0th string. Both measures are composed of eighth-note pairs.

T	0	2	0	4	0	5	0	7	0	9	0	11	0
A	1	2	4	6	8	9	11	13	12	11	9	8	7
B													

E Major 6ths Open String Pull-offs in Triplets

Musical notation and tablature for E Major 6ths Open String Pull-offs in Triplets. The music is in 4/4 time, E major (two sharps), and consists of three measures. The first measure starts with a pull-off (P<sub>3</sub>) from the 2nd string to the 0th string. The second measure starts with a pull-off (P) from the 4th string to the 0th string. The third measure starts with a pull-off (P) from the 5th string to the 0th string. All measures are composed of triplet patterns.

T	0	2	0	0	4	0	0	5	0	0	7	0	0
A	1	2	4	6	8	9	11	11	12	13	13	11	10
B													

T	12	0	0	11	0	0	9	0	0	7	0	0	5
A	13	11	9	8	6	4	2	1	0	0	0	0	0
B													

## E Major 6ths Open String Pull-offs in Sixteenths

Musical score for E Major 6ths Open String Pull-offs in Sixteenths. The score consists of two staves: a standard musical notation staff and a guitar tablature staff.

The musical notation staff uses a treble clef, a key signature of E major (two sharps), and a 4/4 time signature. It shows a series of sixteenth-note patterns.

The tablature staff shows the notes on a six-string guitar, with strings labeled T (Top), A, and B (Bottom). Fingerings and string numbers (e.g., 0, 2, 4, 6, 8, 10, 12, 13) are indicated above the strings. Vertical bar lines and a double bar line at the end of each measure indicate the structure of the music.

## E Minor 6ths Open String Pull-offs in Sixteenths

P

Am7 Bsus Em9

## WARM-UP EXERCISE

Phil Keaggy Chord Stretches

<b>Shape 1</b>	<b>Shape 2</b>	<b>Shape 3</b>	<b>Shape 4</b>	<b>Shape 5</b>	<b>Shape 1</b> <i>(down 1/2 step)</i>
XX 8fr					

# “THE ENTERTAINER”

Track 30

Music by Scott Joplin  
Arr. by Steve Krenz & Johnny Frisco

**INTRO**

$\text{♩} = 120$

**VERSE**

**CHORDS:** S C C7/G F C G C

**CHORD TABS:**

- C: (G, B, D)
- C7/G: (G, B, D, E)
- F: (D, G, B, E)
- C: (G, B, D)
- G: (E, G, B, D, F#)
- C: (G, B, D)

**BASS TABLATURE:**

The bass tablature consists of three staves, each with a bass clef and a 2/4 time signature. The first staff starts with a dynamic 'VERSE'. The second staff starts with a dynamic 'C'. The third staff starts with a dynamic 'C7/G'.

# “THE ENTERTAINER”

Track 30 (...continued)

Chord diagrams above the first section:

- C
- C7/G
- F
- C
- G
- C

Chord diagrams above the second section:

- C
- C7/E
- Fmaj7 Fm6
- C
- G
- 1. C Repeat to Verse

Chord diagrams above the bridge section:

- 2. C
- BRIDGE
- C
- F
- Fm(maj7)

# “THE ENTERTAINER”

### Track 30 (...continued)

**C**

**C#m7(b5)D13**

**T A B**

**G C F C C7**

**T A B**

**F F# C Am7 D7/F# G6 C**

**T A B**

# CHORDS IN E PROGRESSION

Track 31

**Slowly**      *J = 80*

**Bsus**

**F#m11**      **Bsus**      **E**

TAB notation is provided for each section, showing fingerings and strumming patterns.

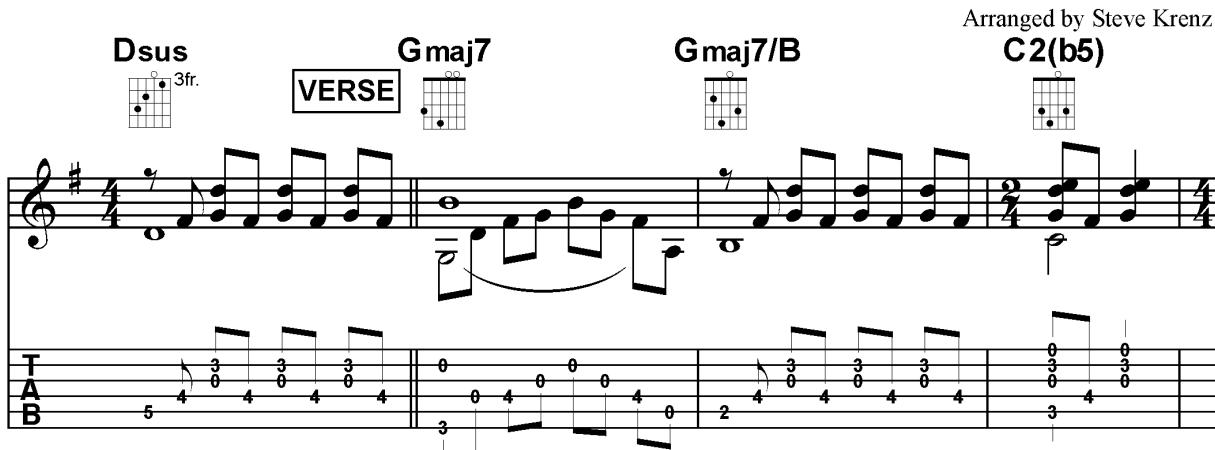
# “HOW GREAT THOU ART”

Track 32

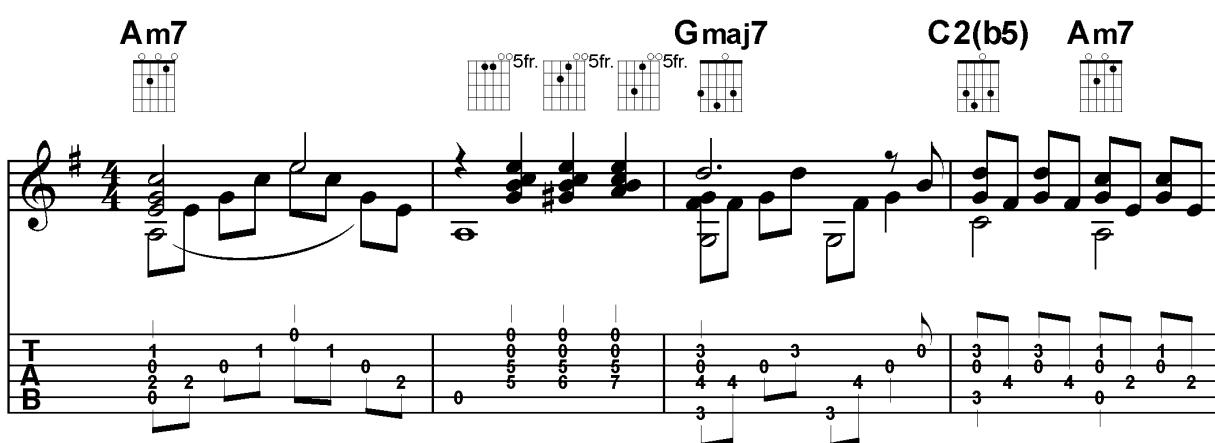
Arranged by Steve Krenz

**Dsus**      **G maj7**      **G maj7/B**      **C2(b5)**

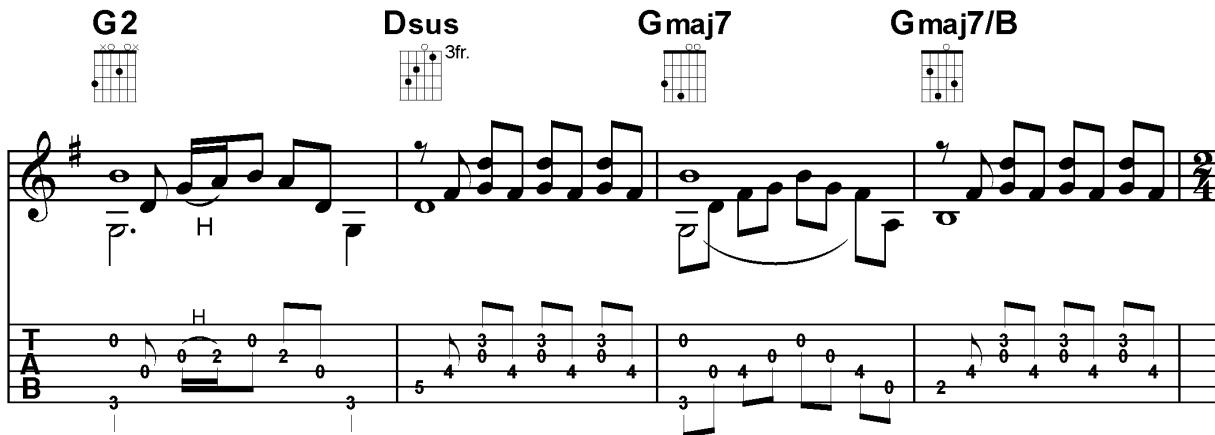
**VERSE**



**Am7**      **G maj7**      **C2(b5)**      **Am7**



**G2**      **Dsus**      **G maj7**      **G maj7/B**



# “HOW GREAT THOU ART”

Track 32 (...continued)

**C2(b5)      Am7      Gmaj7**

**C2(b5)      Am7      G2      Dsus      Cmaj7/E**

**CHORUS**

**G      D6/F#      C maj7/E      G maj7/B      Am7      G**

**T A B      T A B      T A B      T A B      T A B      T A B**

**T A B      T A B      T A B      T A B      T A B      T A B**

**T A B      T A B      T A B      T A B      T A B      T A B**

# “HOW GREAT THOU ART”

Track 32 (...continued)

**A5**

**Dsus**

**Gmaj7**

**Dsus**

**Cmaj7/E**

**G**

**D6/F♯ Cmaj7/E**

**Gmaj7/B Am7**

**G**

**Am9**

**C/D**

**D G2**

**H**

**rit.**

**H**

**T** 2 2 0 0 2 3 0 0 4 0 5 4 0 0 0 4 0 5 4 3 3 2  
**A** 0 0 2 3 0 0 4 0 5 4 0 0 0 4 0 5 4 3 3 2  
**B**

**T** 7 0 7 5 3 0 2 3 0 3 3 1 0 1 0 0 3 2 3 5  
**A** 5 7 5 4 2 5 2 5 2 4 0 2 0 2 0 0 0 0 0 0  
**B**

**T** 5 5 0 5 0 5 5 5 5 7 8 2 3 0 0 2 0 3 0 2 0 3  
**A** 0 5 5 5 5 5 5 5 5 0 0 2 0 2 0 0 2 0 2 0 3  
**B**

# “PAULETTE”

Track 33

**CHORUS**      **E**

**= 134**

Music by Steve Krenz

Harmonic

Harmonic

**A5   Bsus   C#m7   C#m9**

**1. A5   Bsus**

# “PAULETTE”

Track 33 (...continued)

The sheet music for "PAULETTE" consists of three staves of musical notation, each with corresponding guitar chord diagrams and fingerstyle tablature.

**Staff 1:** Shows chords A5, Bsus, and E2. The tablature below shows a sequence of notes and rests across the six strings of the guitar.

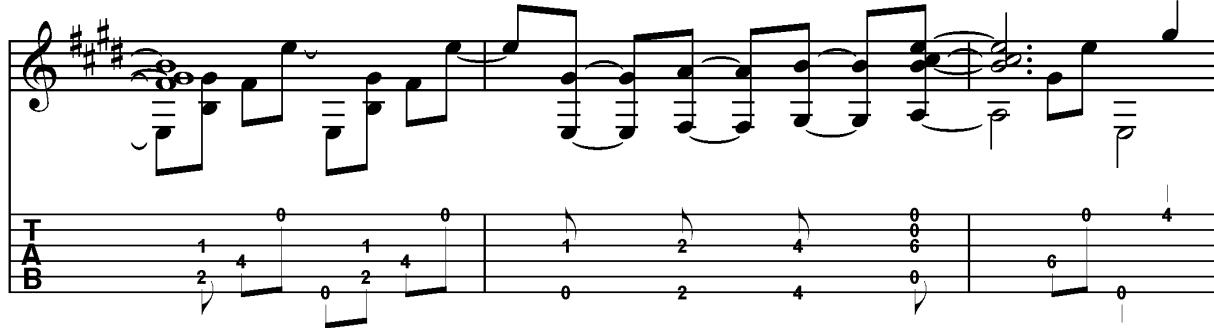
**Staff 2:** Labeled "VERSE". Shows chords Amaj9, B, and Csus. The tablature shows a more complex sequence of notes and rests, with specific fingerings indicated by numbers above the strings.

**Staff 3:** Shows chords C#m7, B/C#, A, and E2. The tablature includes hand positions H and P, indicating when to strum with the hand (H) or pick (P).

# “PAULETTE”

Track 33 (...continued)

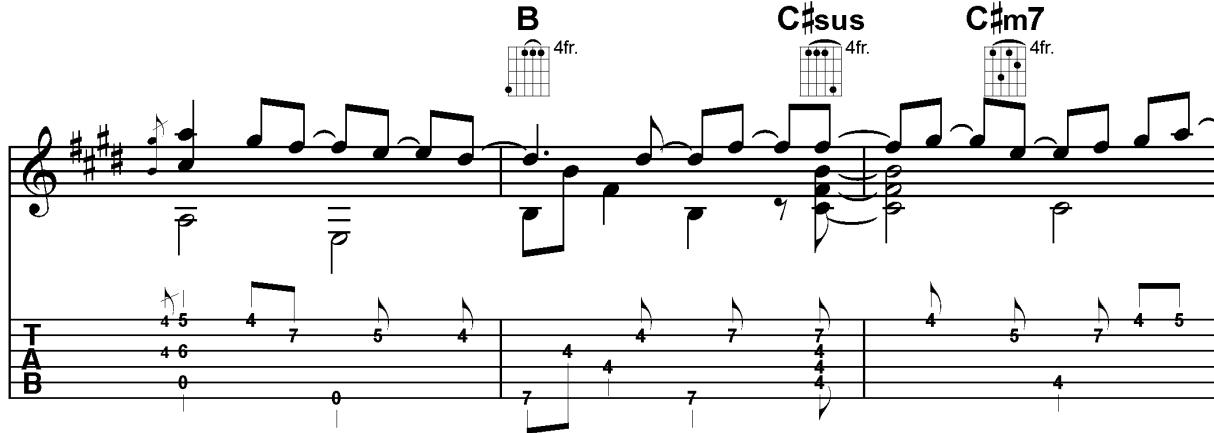
**Amaj9**  
 6fr.



**B** 4fr.  


**Csus** 4fr.  


**C#m7** 4fr.  

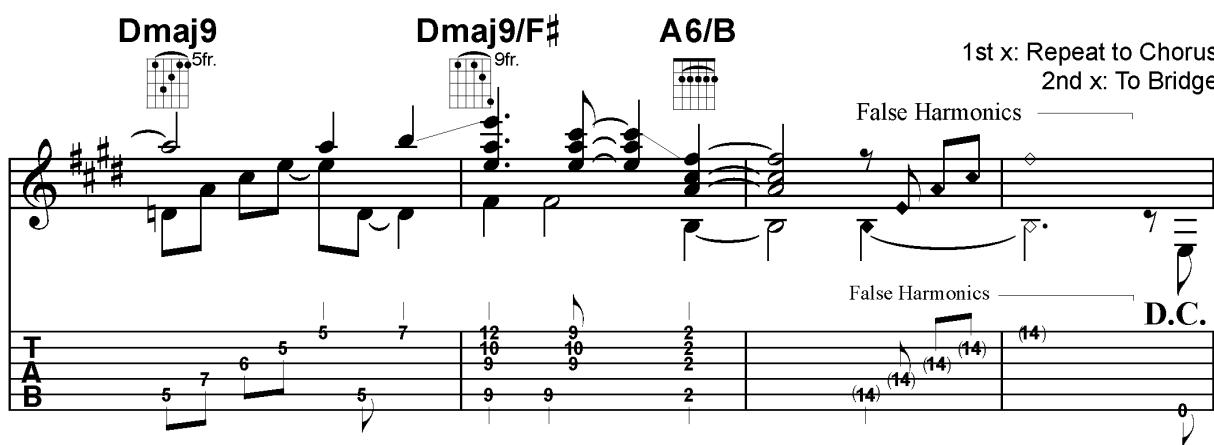
**Dmaj9** 5fr.  


**Dmaj9/F#** 9fr.  


**A6/B**  


1st x: Repeat to Chorus  
 2nd x: To Bridge  
 False Harmonics —————  
 False Harmonics —————

D.C.



# “PAULETTE”

Track 33 (...continued)

**BRIDGE**

E/G# 2fr. A B/D# 4fr. E 4fr. A

B/A 4fr. E2

E/G# A B/D# C#m7 4fr. A6 B6/A 4fr. E

# “PAULETTE”

Track 33 (...continued)

Sheet music for "Paulette" featuring three staves: Treble, Bass, and TAB. The music includes fingerings, dynamic markings, and chord diagrams.

**Chords and Fingerings:**

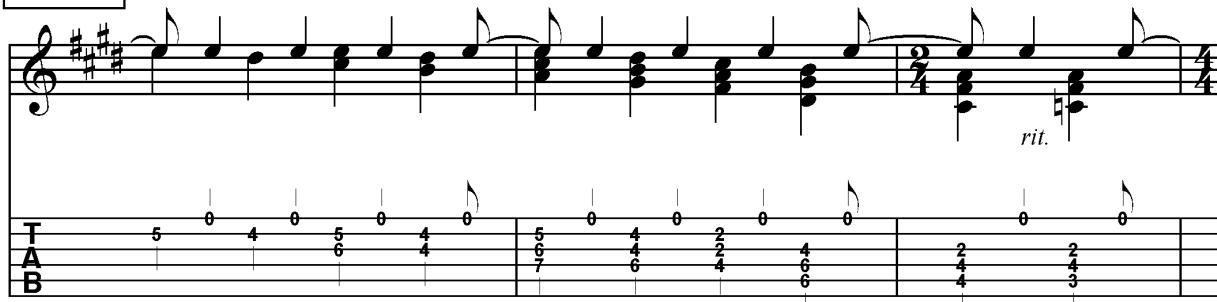
- E/G# A**: 2fr. (Treble staff)
- B/D#**: 4fr. (Treble staff)
- E**: 4fr. (Treble staff)
- A**: (Treble staff)
- B/A**: 4fr. (Treble staff)
- E2**: (Treble staff)
- E/G# A**: 2fr. (Treble staff)
- B/D#**: 4fr. (Treble staff)
- C#m7**: 4fr. (Treble staff)
- A6**: (Treble staff)
- B6/A**: 4fr. (Treble staff)

**Performance Instructions:**

- (Let open strings ring.)
- P
- (Let open strings ring.)
- (slap strings)
- (slap strings)
- 2
- 4fr.
- 1
- 0 1 4 1
- 0 0 2 2 2 2
- 2 2 0 0 x x 4 6
- 4 4
- 3
- 7 9 7 4 5 5 2
- 2
- 4 4
- 0

# “PAULETTE”

Track 33 (...continued)

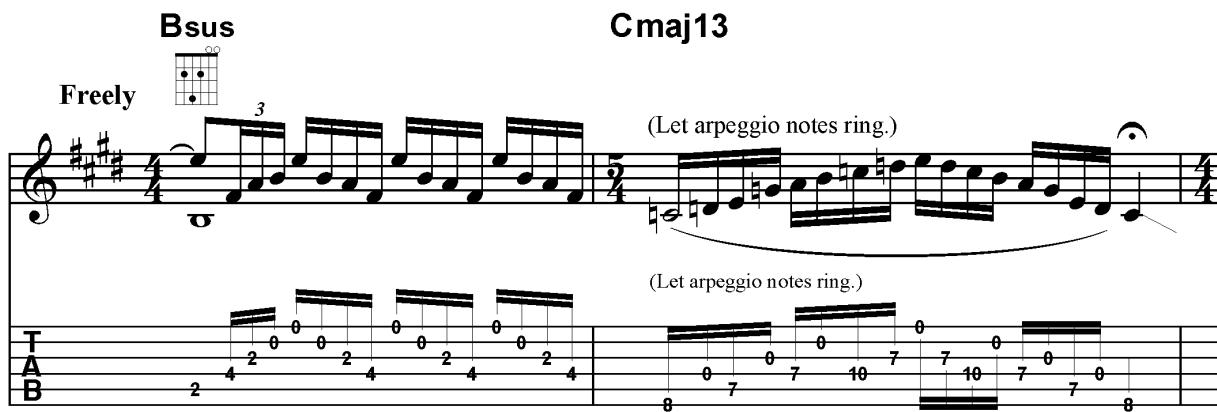
**ENDING**


Sheet music and tab for the ending of "Paulette". The music consists of two measures of sixteenth-note patterns followed by a measure of eighth notes. The tab shows fingerings (e.g., 5, 4, 6, 4, 7, 6, 4, 6, 4, 3) and a "rit." (ritardando) instruction.

**Bsus**

**Cmaj13**

**Freely**

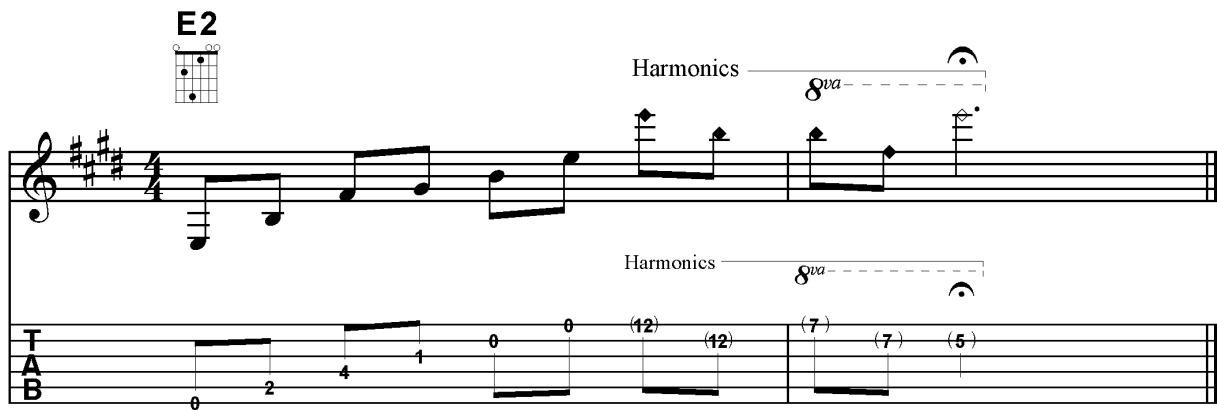


(Let arpeggio notes ring.)

(Let arpeggio notes ring.)

Sheet music and tab for the Bsus and Cmaj13 chords. The Bsus chord is shown with a 3rd position barre chord diagram. The Cmaj13 chord is shown with a 13th position barre chord diagram. The tab shows fingerings (e.g., 2, 4, 0, 0, 2, 4, 0, 0, 2, 4, 0, 7, 10, 7, 10, 7, 0, 8) and instructions for letting arpeggio notes ring.

**E2**



Harmonics  $8^{va}$

Harmonics  $8^{va}$

Sheet music and tab for the E2 chord. The E2 chord is shown with a 2nd position barre chord diagram. Harmonic markings (diamonds) are placed above the 12th, 7th, and 5th frets. The tab shows fingerings (e.g., 0, 2, 4, 1, 0, 0, (12), (12), (7), (7), (5)) and harmonic positions.

## SUGGESTED PRACTICE ROUTINES

### 30 Minute Beginning Practice Routine

5 Minutes      Phil Keaggy Chord Stretches      (Goal Tempo Half Notes/66bpm)

10 Minutes      Improving Your Skill Exercises

- Pop Fingerstyle Progressions 1–3
- Merle Travis Exercises 1–4
- Pull-offs to Open Strings Exercises
  - E Major Scale in 6ths
  - E Major 6ths Open String Pull-offs in Eighths
  - E Major 6ths Open String Pull-offs in Triplets
  - E Major 6ths Open String Pull-offs in Sixteenths
  - Play same exercises in A Major

10 Minutes      Songs

- “The Entertainer”      (Goal Tempo: Eighth=120)

5 Minutes      Improvise Using the Pop Chords and Pull-offs to Open Strings

### 30 Minute Advanced Practice Routine

5 Minutes      Phil Keaggy Chord Stretches

10 Minutes      Improving Your Skill Exercises

- Chords in E Progression      (Goal Tempo 80bpm)
- Merle Travis Exercises 1–6

15 Minutes      Songs

- Review “The Entertainer”
- “How Great Thou Art”
- “Paulette”      (Goal Tempo 134bpm)

# Credits

## Executive Producer

Gabriel Smith

## Producer

Emily Garman

## Author

Steve Krenz

All music and arrangements by Steve Krenz unless otherwise noted.

## Director

Paul Williams

## Special Guests

Phil Keaggy  
Pierre Bensusan  
Thom Bresh

## Editors

Paul Williams  
Tyler Torti

## Audio Engineer

Garrett Hestla

## Graphic Design/Photography

Cameron Powell

## Guitars/Gear

McPherson Steel String Guitar [www.McPhersonGuitars.com](http://www.McPhersonGuitars.com)  
Gibson J-45 Steel String Guitar [www.Gibson.com](http://www.Gibson.com)  
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Fishman Aura Spectrum DI [www.Fishman.com](http://www.Fishman.com)  
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Georgels Guitar Cables [www.GeorgeLs.com](http://www.GeorgeLs.com)  
Polytone Jazz Amp [www.poltoneamps.com](http://www.poltoneamps.com)

# Thanks

I am profoundly thankful to the Lord for the opportunity to be a part of this amazing endeavor of teaching people how to play guitar and make music. I am daily humbled and honored to be able to help so many people make the music that is inside of them. I pray that this course will be a blessing to those who learn from it as well as to those of us who have labored to provide it—illuminate the ideas within it so that great music is made.

This fingerstyle course was several years in the making, going through numerous forms until it ended up being what you see here. I am quite pleased of all that made it on the video and in this book. There is hardly any aspect of my fingerstyle playing that is not, in some way, touched on in this course. This course is, quite literally, a life's work of my approach to fingerstyle guitar.

Thanks to my wonderful wife for her persistent belief and encouragement that I could come to Nashville and be a “guitar player.” Thanks to my amazingly talented boys. I thoroughly enjoy watching you become the men you are supposed to be. Thanks to my parents for all those years of guitar lessons and to the best guitar teacher I ever knew—Johnny Frisco.

Thanks to all my coworkers at Legacy Learning Systems and their commitment to put out quality educational materials. Thanks, especially, to Emily Garman and Paul Williams for endless, frustrating hours of editing and, once again, dealing with my numerous strengths and weaknesses—you are a joy to work with.

A special thanks to Gabriel Smith, my co-laborer in this work. Your friendship, support of my efforts, and heart for education have truly brought “dreams within reach” for countless people all over the world. I sincerely hope we have many more opportunities to work together.

Thanks to Phil Keaggy, Pierre Bensusan, and Thom Bresh for your graciousness, humor, and insight in sharing during the interviews as part of our live lessons.

A final thank you to the amazing friends that are part of our Learn & Master Guitar family, discussion board, and live lessons. Your support, encouragement, and thirst for learning are a daily inspiration to me.