

PROGRESSIVE

Fingerpicking Guitar



FROM BEGINNERS TO ADVANCED STUDENTS

A comprehensive lesson by lesson method covering all aspects of fingerpicking guitar, with special emphasis on the styles among fingerpicking patterns and techniques.

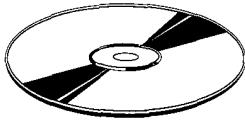
BY GARY TURNER AND ERIC TONI WHITE

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INTRODUCTION

'Progressive Fingerpicking Guitar' will provide you with an essential guide into the most common fingerpicking patterns used by modern folk and acoustic guitarists. A lesson by lesson structure has been used to give a clear and carefully-graded method of study.

No previous musical background is assumed, however it is advisable to have a basic knowledge of open chords before commencing the text.* This will enable you to concentrate fully upon the right hand fingerpicking techniques.

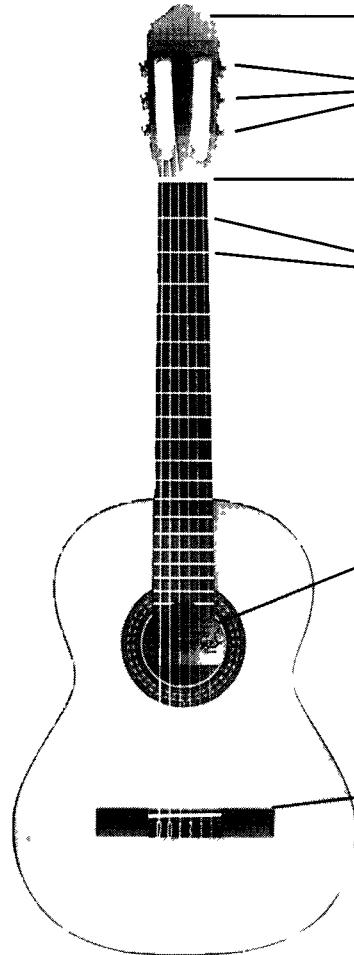
Although only open chord progressions are used in this book, the fingerpicking patterns are universal in that they may also be applied to other chord progressions involving bar or 'jazz' flavoured chords.

You should combine the study of this book with constant experimentation and listening to other players.

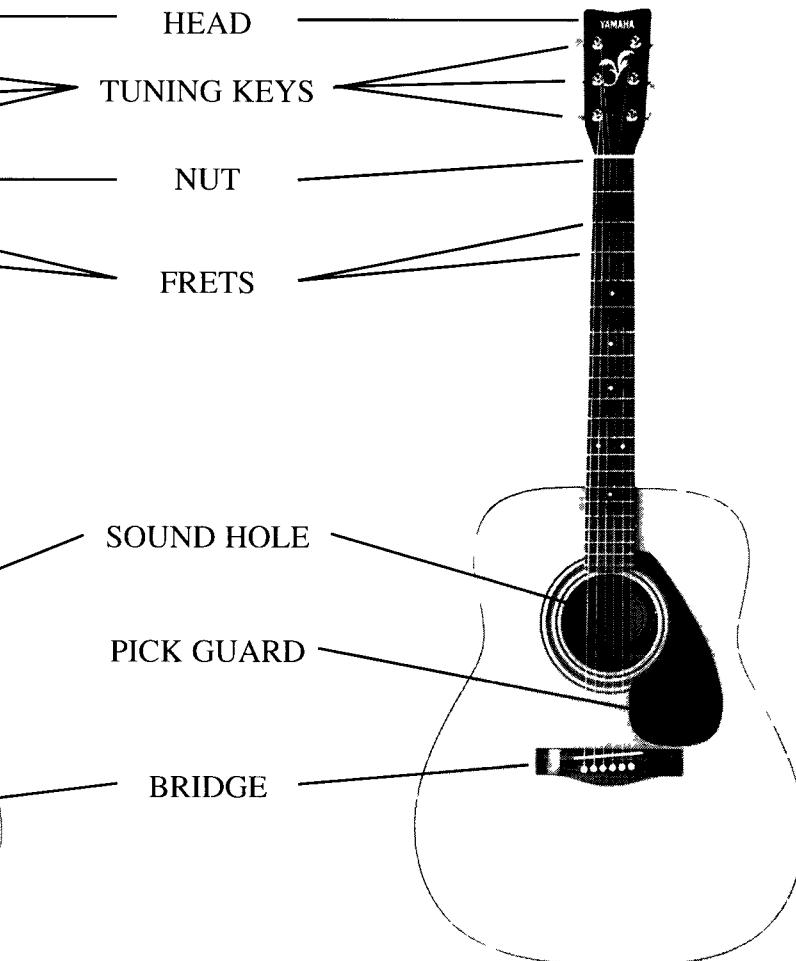
*See 'Progressive Rhythm Guitar' by Gary Turner and Brenton White.

The two types of guitar most commonly used in fingerpicking are the nylon string acoustic ('classical') and the steel string acoustic.

NYLON STRING ACOUSTIC



STEEL STRING ACOUSTIC

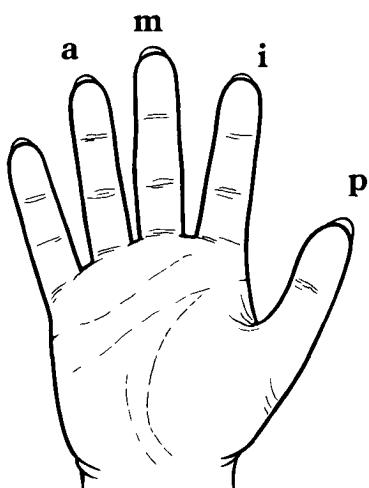


SEATING

Before you commence playing, a comfortable seating position is required. Most modern guitarists prefer to sit with their right leg raised, as shown in the photograph. The guitar should be held close to the body and in a vertical position. The main aim is for comfort and easy access to the strings.



RIGHT HAND FINGER NAMES



The right hand fingers are named as such:

p = primary

i = index

m = middle

a = anular (ring finger)

The little finger is not used in fingerpicking.

THE POSITION OF THE RIGHT HAND

In fingerpicking the right hand adopts the 'classical' position, as illustrated in the photographs below:

FRONT VIEW

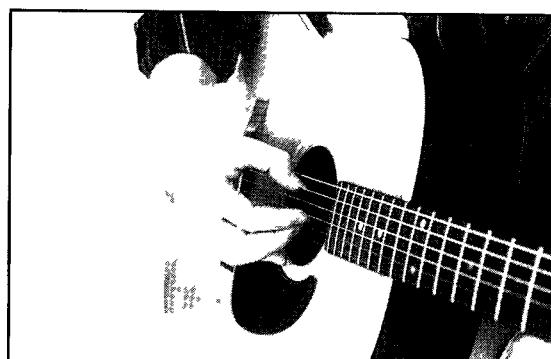


SIDE VIEW



1. Forearm rests on top part of guitar.
2. Hand is at right angles to the strings.
3. Thumb is parallel with the strings and clear of other fingers.

The photographs below illustrate some common faults to be aware of:



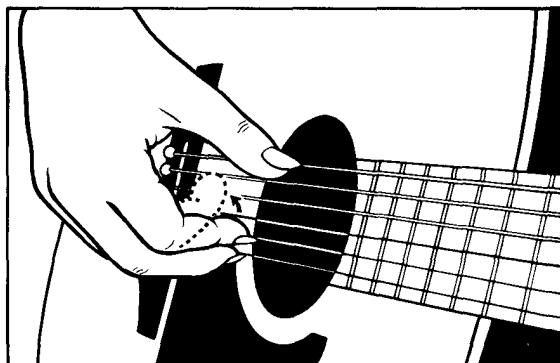
1. Forearm position too low (created by elbow resting on guitar body).
2. Hand not at right angles to strings.
3. Thumb playing behind the index finger.
4. Hand position too low and too close to strings (created by holding the hand in a strumming position).
5. Hand should not be supported by placing any fingers on the guitar body.

THE FREE STROKE

Most of the fingerpicking patterns presented in this book are based upon the 'freestroke' style. Freestroke is a method of playing where the finger, after picking the string, does not come to rest on any other string. The sound is produced by the fingertip and the nail striking the string simultaneously. The fingertip should move across the string, rather than pull out from it. This movement will enable the hand to remain steady (i.e. only the fingers move).

FREESTROKE MOVEMENT

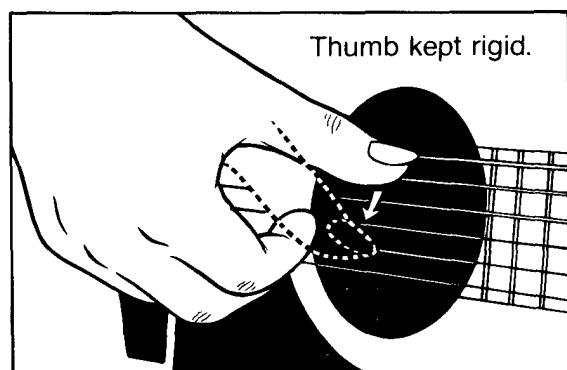
First finger joint
should be flexible,
and move with
the stroke.



Finger moves across
the string in an arc —
it does not pull away.

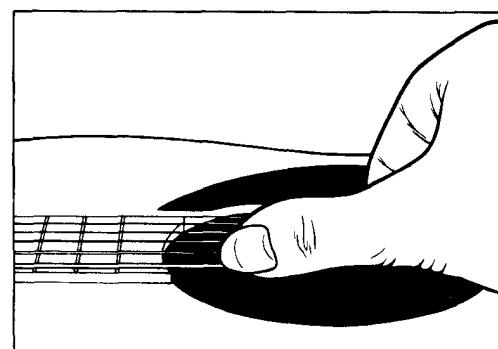
A different technique is used for picking with the thumb. Firstly, the thumb, unlike the fingers, does not bend when making its stroke. It is kept rigid at all times. Secondly, the thumb picks with a downward motion, and strikes the string with its left hand side.

THUMB MOVEMENT IN FINGERPICKING



Thumb strikes string with
left hand side, and
moves through in an arc.

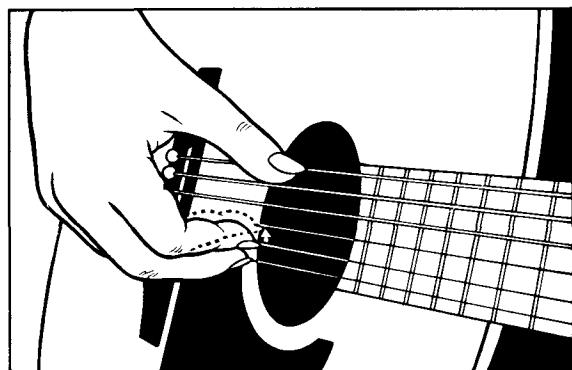
THUMB POSITION AGAINST STRING



THE REST STROKE

The rest stroke involves fingerpicking a string and then coming to rest on the next string. It is extremely useful in accenting (playing louder) a given note.

The diagram below illustrates the movement of the finger in executing the rest stroke.

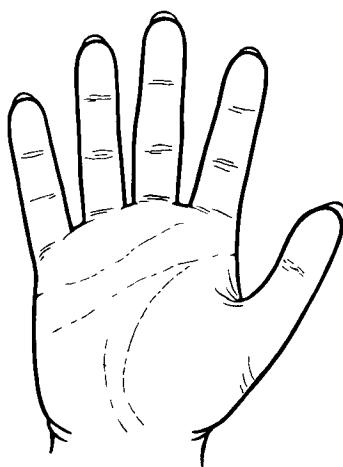


RIGHT HAND FINGERNAILS

For fingerpicking it is common practice (and most desirable) to grow your right hand fingernails. This will give you a greater control over the volume and tone of the notes you play.

The desired length of fingernails varies from player to player, however, as a general guide, the nail should be at least $1/16"$ (one millimetre) clear of the fingertip (most people prefer the thumb nail to be slightly longer).

Fingernails should be shaped so that they have a rounded edge, e.g.:



Fingernails should be filed and shaped regularly, working from the underside of the nail.

APPROACH TO PRACTICE

It is important to have a correct approach to practice. The points below outline a method by which you will achieve maximum benefit from your practice sessions.

1. Practice as often as possible, having several short practice sessions (e.g. 15-20 minutes) rather than one long session.
2. Become thoroughly familiar with the chords and chord changes of each progression before commencing any fingerpicking (e.g. strum through each progression and make full use of slide and pivot fingers if applicable.)
3. Practice each fingerpicking pattern on one chord before playing it with the given chord progression.
4. Apply each fingerpicking pattern to as many different chord progressions as possible (e.g. use more than just the one or two example progressions given for each pattern). In particular, apply the fingerpicking patterns to songs that you know.
5. Divide your practice time evenly between the study of new material and the revision of past work.

SECTION ONE

In this section the concept of ‘pattern picking’ is introduced. This is the easiest method of fingerpicking and it involves the right hand playing a set pattern throughout different chord changes (i.e. a chord progression). Each pattern is numbered for easy reference and together they form a basic fingerpicking repertoire.

A supplementary list of songs is provided at the end of this section for additional use of the fingerpicking patterns introduced.

Appendices One and Two, covering the topics of tuning and notation, should be read before the commencement of this section.

LESSON ONE

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FINGERPICKING PATTERN ONE

Fingerpicking pattern one involves the use of the thumb (**p**), index finger (**i**), and middle finger (**m**). They will be played in the following order:

p i m i p i m i etc.

The thumb will play a bass note, and the index and middle fingers will play the second and first strings respectively.

Hold a C chord and play fingerpicking pattern one:

C

PATTERN ONE p i m i

C

FINGERING p i m i p i m i etc.

T 1 0 1 1 0 1 |

A 3 3 |

B |

COUNT 1 + 2 + 3 + 4 + etc.

This pattern (and all future patterns) can be applied to any chord. Become thoroughly familiar with it.

TURNAROUND IN C

The following turnaround progression uses the chords, C, Am, Dm and G7.

Am

Dm

5 4 3 2 1

G7

A broken line indicates that a string is not to be played. In the Dm chord only the first five strings are played.



PATTERN ONE p i m i

EXERCISE 1

FINGERING p i m i p i m i etc.

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

COUNT 1 + 2 + 3 + 4 + etc.

Any progression with a repeat sign should be ended by a single strum of the opening chord, e.g. finish this progression by strumming a C chord.

Remember that the thumb plays a bass note, while the index and middle fingers play the second and first strings. Notice that the bass note in each case is also the root note* of the chord.

FINGERPICKING PATTERN ONE A

An alternative fingering for the same exercise is to use the 'm' and 'a' fingers:

PATTERN ONE A p m a m p m a m etc.

This fingering is important for the development of the 'a' finger, which will be used in some future exercises.

TROUBLESHOOTING

Does your fingerpicking sound smooth and continuous? Check the following points:

1. Follow 'Approach to Practice' outlined on page 11.
2. Use the pivot finger principle between the C and Am chords (1st and 2nd fingers remain in position), and the G7 and Dm chords (1st finger pivot).
3. Play slowly and evenly. Accuracy is more important than speed.
4. Check your right hand technique:
 - do not bend your thumb when picking
 - maintain the correct right hand position (see photo, page 8).

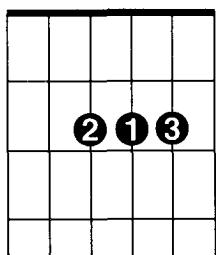
* The root note is the letter note of each chord, e.g. Am – root note A, G7 – root note G.

LESSON TWO

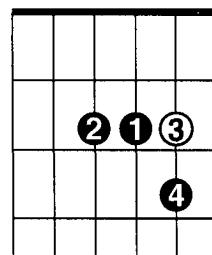
PROGRESSION

The following progression uses the chords A, Asus ('sus' is an abbreviation for 'suspended') and E. The Asus chord is formed by adding the little finger to an A chord, as shown in the chord diagram below. The open circle indicates that the third finger note is held but not played.

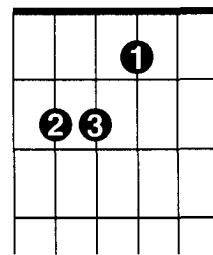
A



A sus



E



In the following exercise pattern one (**p i m i**) is used, with the 'i' and 'm' fingers playing the third and second strings respectively. For smooth chord changing, use the slide technique from A to E (first finger slides along the third string).



PATTERN ONE p i m i

EXERCISE 2

A Asus A E

FINGERING p i m i p i m i etc.

T A B T A B T A B

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

COUNT 1 + 2 + 3 + 4 + etc.

A Asus A E A .

T A B T A B T A B

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

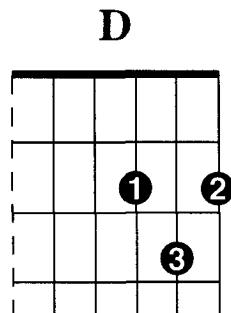
1 + 2 + 3

Remember that once a note has been sharpened it remains sharp for the remainder of that bar (e.g. bar one contains two C♯ notes.)

FINGERPICKING PATTERN TWO

Fingerpicking pattern two is a variation of pattern one, reversing the order of the 'i' and 'm' fingers, i.e.

D
p m i m p m i m etc.



Try this new pattern with the following chord progression, where a new chord, D major, is introduced.

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PATTERN TWO p m i m

EXERCISE 3

A **D** **A** **E**

FINGERING p m i m p m i m etc.

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

A 0 0 0 0

B 0 0 0 0

COUNT 1 + 2 + 3 + 4 + etc.

A **D** **A** **E** **A**

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

A 0 0 0 0

B 0 0 0 0

p m i m p
0 2 0 0 2 0 0 0 0 0 0 0 0 0 0 0 0 0

1 + 2 + 3 + 4

FINGERPICKING PATTERN 2A p a m a

Repeat this exercise using fingerpicking pattern 2A p a m a. You can also practice patterns 2 and 2A using the third and second strings.

Remember that all of the fingerpicking patterns in this book can be applied to any chord progression, so you should practice patterns 2 and 2A using the progression in Lesson One. You should also practice these patterns against any of the songs at the end of this section.

LESSON THREE

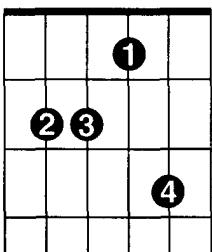
FINGERPICKING PATTERN THREE

Fingerpicking pattern three involves the use of the thumb and three fingers, as such:

p i m a p i m a etc.

Play the following progression using the chords Am, Dm and E7.

E7



To play this chord, first hold an E shape and then add the 4th finger.

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PATTERN THREE p i m a **EXERCISE 4**

Am **Dm** **E7** **Am**

FINGERING p i m a p i m a etc.

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

COUNT 1 + 2 + 3 + 4 + etc. 1 + 2 + 3 4

Now play the same progression with fingerpicking pattern 3A: p a m i.

PATTERN THREE A **EXERCISE 5**

Am **Dm** **E7** **Am**

FINGERING p a m i p a m i etc.

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

COUNT 1 + 2 + 3 + 4 + etc. 1 + 2 + 3 4

LESSON FOUR

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ALTERNATING BASS

So far your fingerpicking has involved playing only the root note of each chord for the bass. To create a more interesting sound, the bass note may be varied. For example:

PATTERN ONE p i m i

Am

p i m i p i m i

T 1 0 1 1 1 0 1 etc.

A 2

B 0

1 + 2 + 3 + 4 + etc.

PATTERN THREE p i m a

C

p i m a p i m a

T 0 1 0 1 0 1 etc.

A 2 0 1

B 3

1 + 2 + 3 + 4 + etc.

In this next example, three different bass notes are used, holding a G chord.

PATTERN THREE p i m a

G

p i m a p i m a etc.

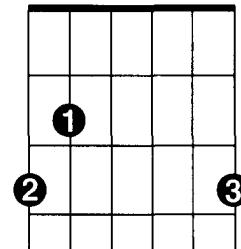
T 0 0 3 0 0 3

A 0 2 0 0 2 0

B 3

1 + 2 + 3 + 4 + etc.

G



Try the following progression, using alternate bass:



PATTERN THREE p i m a

G

p i m a p i m a etc.

T 0 0 3 0 0 3

A 0 2 0 0 2 0

B 3

1 + 2 + 3 + 4 + etc.

Am

EXERCISE 6

Am

T 2 1 0 2 2 1 0

A 2 2 2 1 2 1 0

B 0

etc.

The image shows two musical examples, C and D, on a staff system. Example C starts with a treble clef, followed by a bass staff with three horizontal lines. The bass staff has note heads labeled T, A, and B above it. Below the staff are numerical values: 0, 1, 0, 1, 0 for the first measure, followed by a repeat sign (double bar with a diagonal line). The second measure starts with a bass note, followed by a sharp sign, and ends with another repeat sign. Below the second measure are numerical values: 0, 2, 3, 2, 0. Example D follows a similar pattern but with different note heads and values.

✗ = Repeat sign; indicating an exact repeat of the previous bar.

In an alternating bass line there are two main rules governing the choice of notes:

1. They should be chosen from notes on the 4th, 5th and 6th strings (the bass strings).
2. They should only be selected from notes that are found in the chord.

You should also take into consideration the overall sound, since some of the combinations will sound better than others.

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LESSON FIVE <http://faridhaidar.blogspot.com>

FINGERPICKING PATTERN FOUR

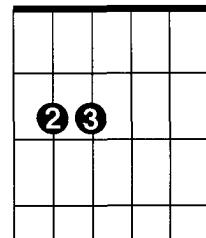
Fingerpicking pattern 4 introduces the technique of playing two notes together, which is represented by a curved line:


 p im im p im im etc.

This indicates that the 'i' and 'm' fingers play together.

Both notes should be heard clearly and have equal volume.

The following exercise is in $\frac{3}{4}$ time and involves alternate picking. Emphasise the first beat of each bar (the bass note) and be sure to hold it for 3 counts. A new chord, E minor, is introduced.



 **PATTERN FOUR** p im

EXERCISE 7

C **Dm**

3/4

Chord diagrams: C (B7), Dm (D7)

String notation: T-A-B

Fretboard: 1 2 3 etc.

Chord progression: C - Dm - C - Dm

Em **Dm**

3/4

Chord diagrams: Em (E7), Dm (D7)

String notation: T-A-B

Fretboard: 1 2 3 etc.

Chord progression: Em - Dm - Em - Dm

FINGERPICKING PATTERN FIVE

A new fingerpicking pattern can be created by playing the above exercise in 'arpeggio' style. An arpeggio is the playing of the notes of a chord separately rather than together.

 **PATTERN FIVE**

EXERCISE 8

C **Dm** **Em** **Dm**

3/4

Chord diagrams: C (B7), Dm (D7), Em (E7), Dm (D7)

String notation: T-A-B

Fretboard: 1 2 3 1 2 3 1 2 3 1 2 3 etc.

Chord progression: C - Dm - Em - Dm

LESSON SIX

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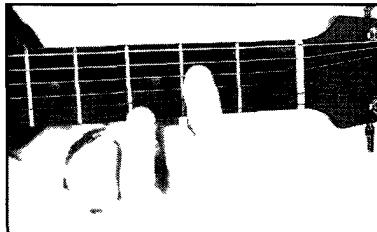
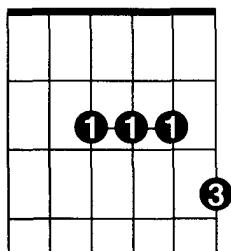
FINGERPICKING PATTERN SIX

Fingerpicking pattern 6 involves the playing of three notes together, as such:

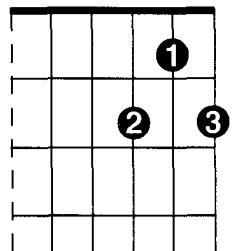
p ima ima Play 'i', 'm' and 'a' together.

Try the following exercise, which introduces the chords A7, D7 and G7.

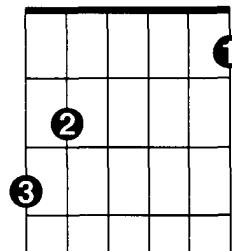
A7



D7



G7



The first finger bars 3 strings as shown in the photo.



PATTERN SIX

p ima ima

EXERCISE 9

A7

D7

G7

C

E7

A7

D7

G7

C

FINGERPICKING PATTERN SEVEN

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Pattern 6 can be played in arpeggio style, which gives the following new patterns:

PATTERN SEVEN

p i m a m i

PATTERN SEVEN A

p a m i m a



PATTERN SEVEN

p i m a m i

EXERCISE 10

A7

D7

p i m a m i etc.

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

1 + 2 + 3 + etc.

G7

C

E7

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

A7

D7

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

G7

C

T 0 0 1 0 0 0 0 0 1 0 0 0 1 0 1 0 0 .

1 2 3



PATTERN SEVEN A

p a m i m a

A7

etc.

p a m i m a 3 2 2 3

T 3 2 2 etc.

1 + 2 + 3 +

LESSON SEVEN

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FINGERPICKING PATTERN EIGHT

The following new pattern is played in $\frac{4}{4}$ time, and involves a bass note on the first and fourth beats.

p i m a m i p i

PATTERN EIGHT p i m a m i p i EXERCISE 11

G Em C D

p i m a m i p i etc.

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

1 + 2 + 3 + 4 + etc.

12 BAR BLUES

12 Bar Blues is a set pattern of chords which repeats every 12 bars. Many songs are based upon the 12 bar blues progression, an example of which is outlined below. Use pattern 8.

EXERCISE 12

A D7 A A7

p i m a m i p i etc.

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

1 + 2 + 3 + 4 + etc.

D D7 A A7

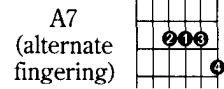
T A B 0 2 3 0 2 0 2 0 2 1 2 1 2 0 2 0 2 2 0 2 2 2 2 0 2 2 3 2 2 2 2

E D7 A7 E7

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

In bar 11 use the A7 chord shape introduced in Lesson Six.

However, in bars 4 and 8 it is easier to play the A7 by adding the little finger to the A chord shape.



LESSON EIGHT

<http://faridhaidar.blogspot.com>

In Lessons Five and Six patterns in $\frac{3}{4}$ time were introduced, with the bass notes being played on the first beat only. The following patterns use bass notes on the first and third beats.

PATTERN NINE

p i m i p i



PATTERN NINE

p i m i p i

PATTERN TEN

p i m a p i

EXERCISE 13

D C G A

p i m i p i etc.

T 3 2 3 3 A 0 B 0

T 1 0 1 1 A 2 B 0

T 0 3 0 0 A 2 0 2 2

T etc. A etc.



PATTERN TEN

p i m a p i

EXERCISE 14

D E G A

p i m a p i etc.

T 0 2 3 2 A 0 B 0

T 1 0 0 A 2 B 0

T 0 0 3 0 A 2 0 2 2

T etc. A etc.

LESSON NINE

<http://faridhaidar.blogspot.com>

BASS NOTE RUNS

A bass note run is a series of single notes played on the bass strings. They are used to connect two chords, adding interest to a given progression.

In the following exercise each bass note run begins on the 4th beat of the bar (indicated by the brackets). The run is played by the thumb, giving the pattern:

PATTERN ELEVEN p i m a m i p p

EXERCISE 15

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

1 + 2 + 3 + 4 + etc.

Bass note runs introduce the technique of playing notes that are ‘outside’ the chord, e.g. the F♯ note in the first bar is not a part of the G chord. This is in contrast to all previous exercises, which have involved only the playing of notes within a chord (i.e. holding a chord shape).

You should experiment with your own bass note runs, using the above progression and others that you have studied.

LESSON TEN

<http://faridhaidar.blogspot.com>

FINGERPICKING PATTERN TWELVE

Fingerpicking Pattern 12 introduces the thumb playing a bass note on every beat:

PATTERN TWELVE p i p m p i p m etc.

PATTERN TWELVE p i p m

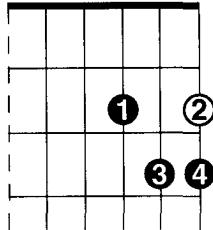
D

1 + 2 + 3 + 4 + etc.

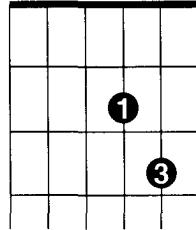
In all previous exercises only the 4th, 5th, and 6th strings have been used as bass notes. However, in this example, the 3rd and 4th strings are being used.

Use Pattern 12 on the following exercises, which introduces 3 new chords:

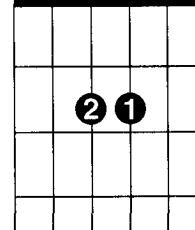
D sus



D (add E)*



A (add B)



PATTERN TWELVE p i p m

EXERCISE 16

1 + 2 + 3 + 4 + etc.

1 + 2 + 3 + 4

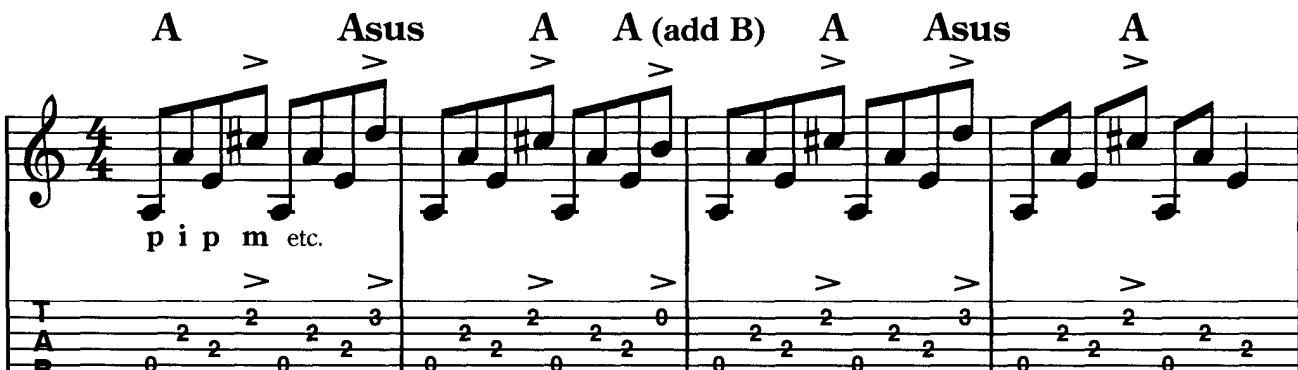
> This is an accent sign – play louder.

*This is a D chord shape with an E note added. It is also another form of the Asus chord. Likewise, A (add B) is an A chord shape with the B note added and is another form of the Esus chord.

This exercise is similar to the previous one, except based around the A chord. The bass notes are played on the 4th and 5th strings.

 **PATTERN TWELVE** p i p m

EXERCISE 17



A Asus A A (add B) A Asus A

p i p m etc.

T 2 2 3

A 0 2 2 0 2 2

B 0 2 2 0 2 2

1 + 2 + 3 + 4 + etc.

1 + 2 + 3 + 4

Combine the two exercises and pay special attention to smooth changes between all chords.

<http://faridhaidar.blogspot.com>

LESSON ELEVEN

<http://faridhaidar.blogspot.com>

FINGERPICKING PATTERN SEVEN IN $\frac{6}{8}$ TIME

In $\frac{3}{4}$ time an accent is placed on the first beat, as illustrated with pattern 7 below:

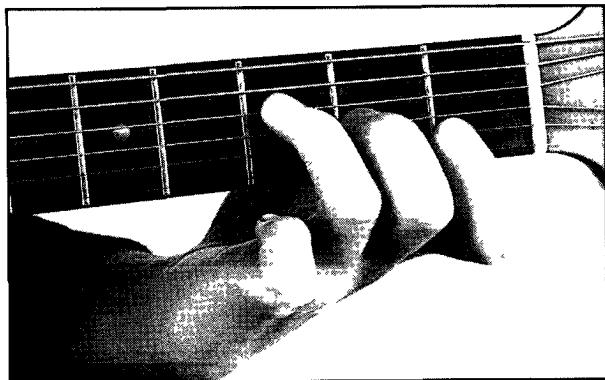
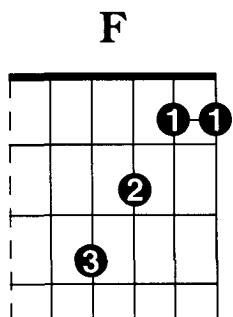
PATTERN SEVEN	>	p	i	m	a	m	i
		1	+	2	+	3	+

In $\frac{6}{8}$ time, however, there are two beats per bar, with an accent on both beats:*

>	p	i	m	>	a	m	i
	1	2	3	4	5	6	

In the following exercise the thumb is playing the root note for each chord and the 'i', 'm' and 'a' fingers play the 3rd, 2nd and 1st strings respectively. Be sure to accent the two beats, as indicated, to create a $\frac{6}{8}$ 'feel'.

An F chord is also introduced, illustrated below.



The first finger bars across two strings, as shown in the photograph.

*See page 121 for an explanation of $\frac{6}{8}$ time.



PATTERN SEVEN p i m a m i

EXERCISE 18

Am > C > D > F >

p i m a m i
etc.

Am > C > E7 >

Am > C > D > F >

Am > E7 > Am > E7 > Am

In the last bar, the thumb and fingers play together and the chord is held for the full bar.

To achieve the accent with the 'a' finger, a rest stroke (see page 10) can be used. The use of the rest stroke will be quite difficult at first, but it is very useful for accenting a note.

LESSON TWELVE

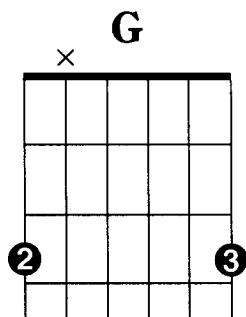
THE PINCH TECHNIQUE

The pinch technique involves playing two notes together, using the thumb and one of the three fingers. In fingerpicking pattern 13 the 'p' and 'a' fingers are used together.

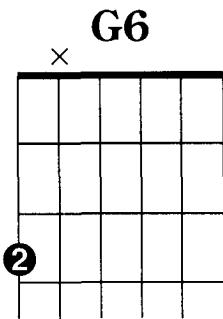
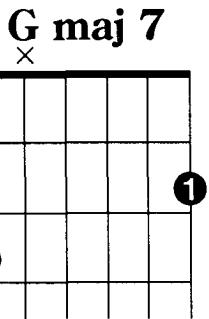
PATTERN THIRTEEN

p̄ a i m a p̄ a i m a etc.

The following exercise introduces a new way of playing the G chord. The cross indicates a deadened string, i.e. the 5th string is deadened, using the 2nd finger.



This chord shape is used for ease of playing in the following progression, which also introduces two new chords, G major 7 and G6.

PATTERN THIRTEEN *p̄ a i m a*

EXERCISE 19

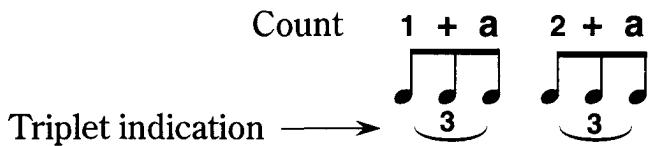
4

G Gmaj7 G6 Gmaj7

LESSON THIRTEEN

TRIPLETS

Eighth note (quaver) triplets are three evenly-spaced notes played in one beat, e.g.



An ideal pattern for playing triplets is pattern 5, introduced in Lesson Five.

Try the following progression:

PATTERN FIVE p i m EXERCISE 20

Dm G7 C

1 + a 2 + a 3 + a 4 + a etc.

Am Dm

G7 C 8
pima

Other examples of triplets can be found in the Supplementary Pieces, beginning on page 97. Try the Etude on page 106.

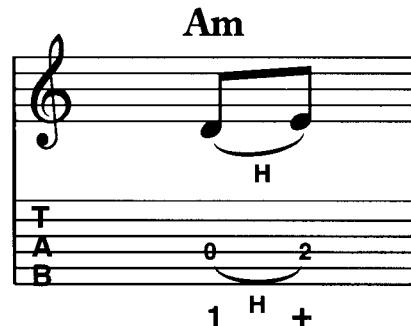
LESSON FOURTEEN

THE HAMMER-ON

A 'hammer-on' refers to the technique of sounding a note without actually picking the string with a right hand finger. Instead, the note's sound is produced by striking the string with one of the left hand fingers.

As an example, hold the Am chord and keeping the first and third fingers in position, lift the second finger off the 4th string. Play the open 4th string (use 'p'), then bring the second finger down firmly and quickly to its position on the second fret, without picking the string again. This left hand movement should produce an E note quite clearly.

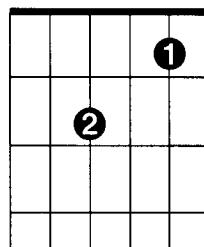
In music and tablature notation, what you have just played can be written as:



In the following exercise the hammer-on technique is used on the 4th beat of each bar. Use the second finger to hammer-on in the first three bars and use the first finger for the 4th bar.

The fingerpicking pattern being used is a variation of Pattern 8, introduced in Lesson Seven. In this pattern, however, the hammer-on technique (indicated by [H]) is used on the 'and' of the 4th beat, in place of the 'i' finger. **Am7**

PATTERN 8 A p i m a m i p (H)
COUNT 1 + 2 + 3 + 4 +



A new chord, Am7 is also introduced.



PATTERN EIGHT A: p i m a m i p (H)

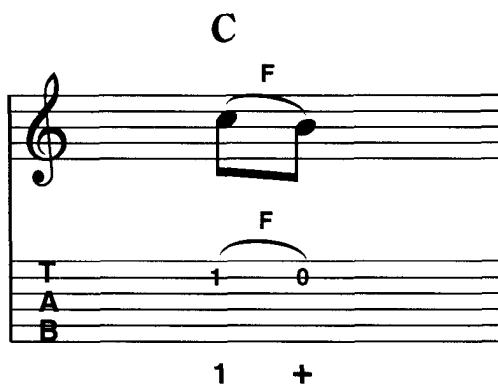
EXERCISE 21

The image shows a musical score for Exercise 21. It consists of five staves, each representing a different chord: G, Am7, C, D, and G. The first staff (G) starts with a 'p' (pizzicato). The second staff (Am7) starts with an 'i' and includes a hammer-on (H) indicated by a brace connecting the 0 and 2 frets. The third staff (C) starts with an 'm'. The fourth staff (D) starts with an 'a' and includes a hammer-on (H) indicated by a brace connecting the 0 and 2 frets. The fifth staff (G) starts with an 'i'. Below the staves is a tablature system with four horizontal lines labeled A, T, B, and G from top to bottom. Frets 0, 1, 2, 3, and 4 are marked on the A and B strings. Fingerings are indicated above the strings: 'p i m a m i p(H)' for the first staff, 'etc.' for the second, 'H' for the third, 'a' for the fourth, and 'i' for the fifth. Below the tablature is a count: '1 + 2 + 3 + 4 +' followed by 'etc.'. The score concludes with a repeat sign and a final count of '1 2 3 4'.

LESSON FIFTEEN

THE FLICK-OFF

The flick-off technique can be described as a reversal of the hammer-on. The note's sound is produced by the left hand finger flicking the open string as it lifts off a fretted note, e.g.: hold a C chord and play the second string (C note). Now lift the first finger off the string, flicking it as you do so. This left hand movement should create the sound of a B note quite clearly. In music and tablature notation what you have just played can be written as:



Try the following exercise, using a flick-off on the first beat and introducing the C major 7 chord.

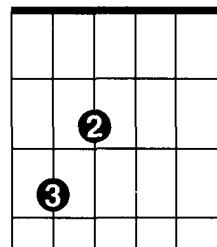
The fingerpicking pattern being used is as such:

PATTERN FOURTEEN pm (F) i p a m i p
COUNT 1 + 2 + 3 + 4 +



PATTERN FOURTEEN pm (F) i p a m i p

C maj 7



EXERCISE 22

C	Cmaj7	Am	A(add B)	C
---	-------	----	----------	---

4/4

pm(F) i p a m i p etc. 1 + 2 + 3 + 4 + etc.

Although pattern 14 specifically applies to this exercise, the principles involved (i.e. the combination of pinch and flick-off techniques) can be applied to other chord progressions and songs.

COMBINING HAMMER-ON AND FLICK-OFF TECHNIQUES

The following pattern uses a combination of the hammer-on and flick-off techniques.

PATTERN FIFTEEN \widehat{pm} (H) i p \widehat{pm} (F) i p
 COUNT 1 + 2 + 3 + 4 +

This pattern is applied to the following chord progression:

PATTERN FIFTEEN \widehat{pm} (H) i p \widehat{pm} (F) i p EXERCISE 23

C Am Dm G7

\widehat{pm} (H) i p \widehat{pm} (F) i p etc.
 H F H F

T 0 1 0 3 1 0 etc.
 A 0 1 2 3 1 2
 B 3 3 3 3

1 + 2 + 3 + 4 + etc.

LESSON SIXTEEN

CLAWHAMMER

One of the most popular styles of fingerpicking is called 'Clawhammer' which involves the following pattern:

PATTERN SIXTEEN p p i p m p i
COUNT 1 2 + 3 + 4 +

Try the following clawhammer exercise, using the C and Am chords.



PATTERN SIXTEEN p p i p m p i

C

EXERCISE 24

Am

1 2 + 3 + 4 + etc.

A bass note run and the pinch technique can be added to this exercise.



EXERCISE 25

1 2 + 3 + 4 + 1 2 + 3 4 etc.

Am

1 2 + 3 + 4 + 1 2 + 3 4

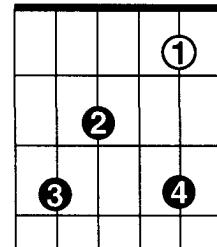
LESSON SEVENTEEN

CLAWHAMMER - THE PINCH TECHNIQUE

The pinch technique (Lesson Twelve) is commonly used in conjunction with clawhammer, giving the following pattern:

PATTERN SEVENTEEN $\widehat{\text{pm}} \text{ p i p m p i}$
 COUNT 1 2 + 3 + 4 +

C (add D)



The following exercise introduces a new chord: C (add D).



PATTERN SEVENTEEN $\widehat{\text{pm}} \text{ p i p m p i}$

EXERCISE 26

C (add D)

C

Cmaj7

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

1 2 + 3 + 4 + etc.

C

Asus

Am

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

A (add B)

Am

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

This progression is based around the C (chords 1 and 2) and Am (chords 3 and 4) chords.

LESSON EIGHTEEN

<http://faridhaidar.blogspot.com>

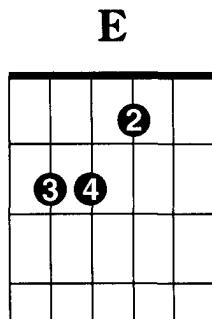
6-STRING CLAWHAMMER

In the last two lessons the clawhammer exercises have involved the use of only 4 strings. The following clawhammer pattern uses all 6 strings:

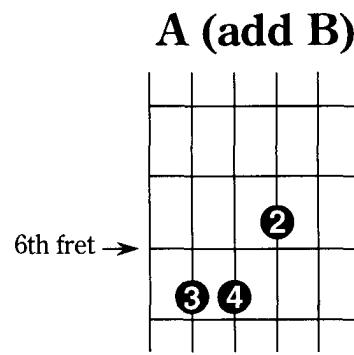
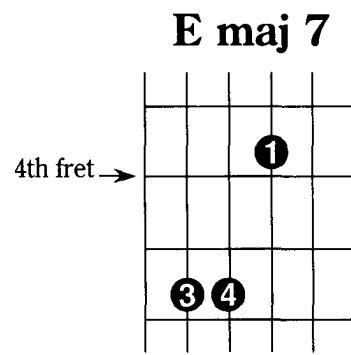
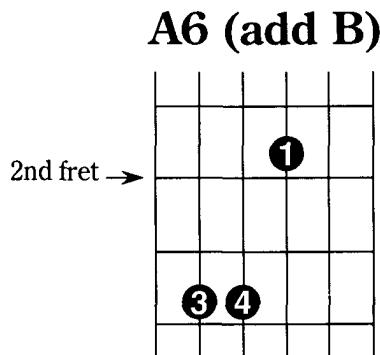
PATTERN EIGHTEEN	$\overbrace{\text{pm} \quad \text{p} \quad \text{i} \quad \text{p} \quad \text{a} \quad \text{p} \quad \text{i}}$
STRING	$\overbrace{\text{5} \text{2} \quad \text{4} \quad \text{3} \quad \text{6} \quad \text{1} \quad \text{4} \quad \text{3}}$
COUNT	$\overbrace{\text{1} \quad \text{2} \quad + \quad \text{3} \quad + \quad \text{4} \quad +}$

This pattern can only be used on chords that involve the playing of all 6 strings. e.g. G, E, Am, G7 etc. For 5 or 4 string chord shapes (e.g. open D, open F) the standard clawhammer pattern, as outlined in Lessons Sixteen and Seventeen is used.

Try the 6 string clawhammer using the E chord with the following fingering:



The following exercise uses the 6 string clawhammer and introduces the chords A6 (add B), E major 7 and A (add B).



*An alternative fingering for the 6 string clawhammer is as such:

$\overbrace{\text{pm} \quad \text{p} \quad \text{i} \quad \text{p} \quad \text{m} \quad \text{p} \quad \text{i}}$
$\overbrace{\text{5} \text{2} \quad \text{4} \quad \text{3} \quad \text{6} \quad \text{1} \quad \text{4} \quad \text{3}}$

Although music and tablature notation has been given, it is possible to play this exercise by simply applying pattern 18 to each chord.



PATTERN EIGHTEEN pm p i p a p i

EXERCISE 27

E

A6 (add B)

T 0 0 : 0 0

A 2 1 2 1 : 4 2 4 2

B 2 0 : 4 0

1 2 + 3 + 4 + etc.

Emaj7

A (add B)

T 0 0 : 0 0

A 6 4 6 4 : 7 6 7 6

B 6 0 : 7 0

Emaj7

A6 (add B)

T 0 0 : 0 0

A 6 4 6 4 : 4 2 4 2

B 6 0 : 0 0

E

A6 (add B)

E

T 0 0 : 0 0

A 2 1 2 1 : 4 2 4 2

B 2 0 : 4 0

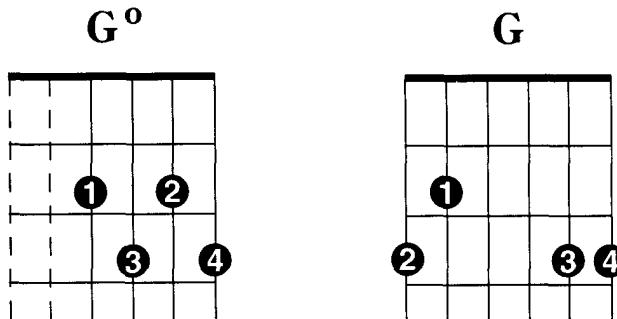
LESSON NINETEEN

CLAWHAMMER IN $\frac{3}{4}$ TIME

Although clawhammer is more commonly used in $\frac{4}{4}$ time, it can also be played in $\frac{3}{4}$ time, using the following pattern:

PATTERN NINETEEN pm p i p a
 COUNT 1 2 + 3 +

The following chord progression introduces a G diminished chord (written G°) and an alternative shape for the G chord.



PATTERN NINETEEN pm p i p a EXERCISE 28

G **G°** **Am** **D**

pm p i p a etc.

T 3 3 A 0 0 B 3 3

1 2 + 3 + etc.

Sheet music for Exercise 28 in 3/4 time. It features a treble clef, a key signature of one sharp, and a time signature of 3/4. The music consists of four measures. Measure 1 starts with a G chord (three strokes on the 6th string). Measure 2 starts with a G° chord (two strokes on the 6th string, one on the 5th string), followed by a Am chord (one stroke on the 6th string) and a D chord (two strokes on the 6th string). Measure 3 starts with a D chord (two strokes on the 6th string). The lyrics "pm p i p a etc." are written below the first measure, corresponding to the fingerings shown above the staff. Fingerings for the guitar strings are provided below the staff: T (Thick String) has finger 3 over 3; A has finger 0 over 0; B has finger 3 over 3. The corresponding 1 2 + 3 + etc. fingerings are below the guitar strings.

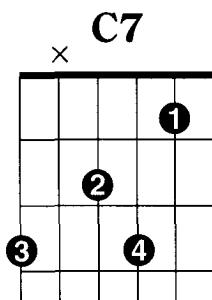
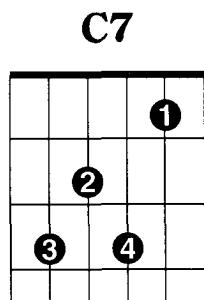
Use the 4th finger pivot between the G and G° chords.

LESSON TWENTY

STACCATO BASS

'Staccato' means to play short and detached. In fingerpicking, this is achieved by releasing pressure on a fretted note immediately after it is played. In music and TAB notation 'staccato' is indicated by a dot placed above or below the note.

The following exercise introduces the C7 chord, using two different shapes:



The third finger deadens
the fifth string.

In this exercise a staccato bass is achieved by using the third finger to play the 5th and 6th strings (i.e. alternating between the two given C7 chord shapes).



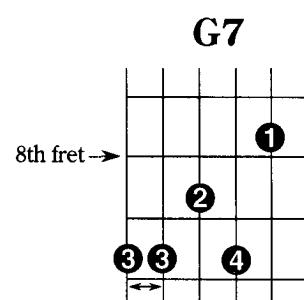
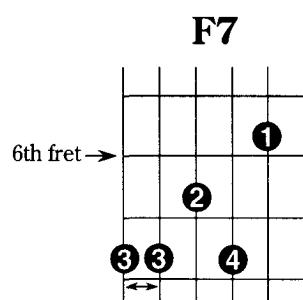
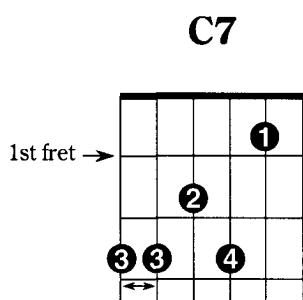
PATTERN SEVENTEEN pm p i p m p i*

EXERCISE 29

C7

BLUES PROGRESSION

The following blues progression uses the C7 chord shape played at the first fret (C7), the 6th fret (F7) and the 8th fret (G7).



*This pattern can be expanded to use 6 strings:

i.e. pm pi pa pi

String No. 52 43 61 43

Count 1 2+ 3+ 4+

Once again, the bass note is alternating between the 5th and 6th strings and is played in a staccato fashion. Bass note runs are used between the chord changes (refer to the tablature for the correct playing position of these runs).



EXERCISE 30

C7

F7

G7

C7

SECTION ONE SUMMARY

You have now completed Section One, and you should revise all of the fingerpicking patterns, applying them to songs and other progressions. Also read Appendices Three and Four.

SONGS

<http://faridhaidar.blogspot.com>

The following songs make use of the picking patterns introduced in Section One. A suggested pattern has been given for each song, however any pattern (in the same time signature) can be used. Apply the picking patterns to other songs of your choice.



AURA LEE

Suggested Pattern: PATTERN ONE p i m i

C D7 G7 C

C E7 Am E

C A7 D7 G7 C

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

1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4 |

T 0 0 0 0 | 0 0 0 | 0 3 1 3 | 0 | :
A | :
B | :

1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4 |

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

1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4 |



AULD LANG SYNE

This song uses a Lead-in note (anacrusis) which is a note (or notes) occurring before the first bar of music. In this case the lead-in note (A) is played on the 4th count (see tab) and the last bar contains only three counts (to balance out the 4 counts per bar).

Suggested Pattern: PATTERN THREE p i m a <http://faridhaidar.blogspot.com>

D A D G

D A G A7 D

D A D G

D A G A7 D

T | A | B | 0 | 0 4 0 4 | 2 0 2 4 2 | 0 0 4 2 | 0 | 0 | 0 | 0 |

4 1 2 + 3 4 1 2 + 3 4 + 1 2 + 3 4 1 2 3 4

T | A | B | 2 | 4 4 0 | 2 0 2 4 2 | 0 2 2 0 | 0 | 0 | 0 | 0 |

1 2 + 3 4 1 2 + 3 4 + 1 2 + 3 4 1 2 3 4

T | A | B | 2 | 4 4 0 | 2 0 2 | 0 4 4 2 | 0 | 0 | 0 | 0 |

1 2 + 3 4 1 2 + 3 4 + 1 2 + 3 4 1 2 3 4

T | A | B | 2 | 4 4 0 | 2 0 2 4 2 | 0 2 2 0 | 0 | 0 | 0 | 0 |

1 2 + 3 4 1 2 + 3 4 + 1 2 + 3 4 1 2 3 3


GREENSLEEVES <http://faridhaidar.blogspot.com>

Suggested Pattern: PATTERN SIX p i m a i m a or PATTERN SEVEN p i m a m i

Am**C****G****Em**
Am**F****Em**
Am**C****G****Em**
Am**E7****Am**
C**G****Em**
Am**F****Em**
C**G****Em**
Am**E7****Am**

Am C G Em

3 1 2 3 3 1 2 + 3 1 2 3 1 2 + 3

Am F Em

1 2 3 1 2 + 3 1 2 3 1 2 3

Am C G Em

1 2 3 1 2 + 3 1 2 3 1 2 + 3

Am E7 Am

1 2 + 3 1 2 + 3 1 2 3 1 2 3

C G Em

1 2 3 1 2 + 3 1 2 3 1 2 + 3

Am F Em

1 2 3 1 2 + 3 1 2 3 1 2 3

C G Em

1 2 3 1 2 + 3 1 2 3 1 2 + 3

Am E7 Am

1 2 + 3 1 2 + 3 1 2 3 1 2 3



WALTZING MATILDA

In playing the melody, the eighth notes are played with a 'shuffle' feel, i.e. instead of playing eighth notes as written ($\text{J} \text{ J}$) play a dotted eighth note and a sixteenth note ($\text{J}. \text{J}$). This 'shuffle' feel can easily be created by accenting the first of each two eighth notes.

The following pattern is a $\frac{4}{4}$ variation of Pattern Six.

Suggested Pattern: p ima p ima

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

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

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

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



AWAY IN A MANGER

<http://faridhaidar.blogspot.com>

Suggested Pattern: PATTERN SEVEN A p a m i m a

C F

C Dm G7

C F

C G7 C

T 0 | 1 1 3 0 | 1 1 0 1 | 3 3 5 | 1 3 0

A 0 | 1 1 3 0 | 1 1 0 1 | 3 3 5 | 1 3 0

B | | | | | | | | | | | |

3 1 2 3 + 1 2 3 + 1 2 3 1 2 3 +

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

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

B | | | | | | | | | | | |

1 2 3 1 2 3 + 1 2 3 1 2 3

T 1 1 3 0 | 1 1 0 1 | 3 3 5 | 1 3 0

A 1 1 3 0 | 1 1 0 1 | 3 3 5 | 1 3 0

B | | | | | | | | | | | |

1 2 3 + 1 2 3 1 2 3 + 1 2 3

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

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

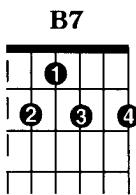
B | | | | | | | | | | | |

1 2 3 1 2 3 + 1 2 3 1 2 3



SILENT NIGHT

This song introduces the B7 chord:



<http://faridhaidar.blogspot.com>

Suggested Pattern: PATTERN SEVEN p i m a m i

E B7

A musical staff in G major (one sharp) and common time (indicated by '3'). It shows two measures. The first measure contains a single note followed by a rest, then a note with a vertical line below it. The second measure contains a note with a vertical line below it, followed by a note with a vertical line above it, then a note with a vertical line below it.

E E

A musical staff in G major (one sharp) and common time. It shows three measures. The first measure contains a note with a vertical line below it. The second measure contains a note with a vertical line below it, followed by a note with a vertical line above it. The third measure contains a note with a vertical line below it.

A E B7

A musical staff in G major (one sharp) and common time. It shows three measures. The first measure contains a note with a vertical line below it. The second measure contains a note with a vertical line below it, followed by a note with a vertical line above it. The third measure contains a note with a vertical line below it, followed by a note with a vertical line above it.

E B7 E

A musical staff in G major (one sharp) and common time. It shows three measures. The first measure contains a note with a vertical line below it. The second measure contains a note with a vertical line below it, followed by a note with a vertical line above it. The third measure contains a note with a vertical line below it.

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

A B

1 2 + 3 1 2 3 1 2 + 3 1 2 3 1 2 3

Three-line tablature for three guitar strings (T, A, B) across six measures. The first measure shows notes at positions 0, 2, and 0. The second measure shows notes at positions 1, 0, and 2. The third measure shows notes at positions 2 and 2. The fourth measure shows notes at positions 4 and 2. The fifth and sixth measures repeat the pattern of notes at positions 1, 0, and 2 respectively.

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

A B

1 2 3 1 2 3 1 2 + 3 1 2 + 3 1 2 3

Three-line tablature for three guitar strings (T, A, B) across six measures. The first measure shows notes at positions 0 and 0. The second measure shows notes at positions 0, 2, and 2. The third measure shows notes at positions 0, 4, and 2. The fourth measure shows notes at positions 0, 2, and 0. The fifth and sixth measures repeat the pattern of notes at positions 1, 2, and 3 respectively.

T 2 2 | 0 4 2 | 0 2 0 | 1 2 2 | 5 2 4

A B

1 2 3 1 2 + 3 1 2 + 3 1 2 3 1 2 3 1 2 + 3

Three-line tablature for three guitar strings (T, A, B) across six measures. The first measure shows notes at positions 2 and 2. The second measure shows notes at positions 0, 4, and 2. The third measure shows notes at positions 0, 2, and 0. The fourth measure shows notes at positions 1, 2, and 2. The fifth and sixth measures repeat the pattern of notes at positions 5, 2, and 4 respectively.

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

A B

1 2 3 1 2 + 3 1 2 + 3 1 2 3 1 2 3 1 2 + 3

Three-line tablature for three guitar strings (T, A, B) across six measures. The first measure shows notes at positions 0 and 4. The second measure shows notes at positions 0, 1, and 0. The third measure shows notes at positions 0, 2, and 4. The fourth measure shows notes at positions 2 and 4. The fifth and sixth measures repeat the pattern of notes at positions 2, 2, and 2 respectively.



MY BONNIE LIES OVER THE OCEAN

<http://faridhaidar.blogspot.com>

Suggested Pattern: PATTERN SEVEN p i m a m i

The musical score consists of four staves of music for a single instrument. Each staff begins with a treble clef and a key signature of one sharp (F#). The time signature is 3/4. The music is divided into measures by vertical bar lines. The notes are represented by vertical stems and horizontal dashes indicating pitch and duration. The first staff contains notes labeled G, C, G. The second staff contains a note labeled D. The third staff contains notes labeled G, C, G. The fourth staff contains notes labeled C, D, G.

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

3 1 2 + 3 1 2 3 1 2 3 1 2 3

T	0										
A	2	0	0	0	2						0
B											

1 2 + 3 1 2 3 1 2 3 1 2 3

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

1 2 + 3 1 2 3 1 2 3 1 2 3

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

1 2 3 1 2 3 1 2 3 1 2



SONG OF JOY

In this song two suggested patterns have been given. The first pattern is played for the first 7 bars and the second pattern is played for the remainder of the song.

Suggested Pattern A: PATTERN EIGHT p i m a m i p i

Suggested Pattern B: PATTERN THREE p i m a

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

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

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

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

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

1 2 3 4 1 2 + 3 4 1 2 + 3 4 1 2 3 4

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

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4



AMAZING GRACE

In this song the pattern used is a $\frac{3}{4}$ variation of Pattern Thirteen.

Suggested Pattern: $\widehat{\text{p a i m a m i}}$

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Treble clef, key signature of G major (one sharp), 3/4 time. Chords: G, G7, C, G.

Treble clef, key signature of G major (one sharp), 3/4 time. Chord: D7.

Treble clef, key signature of G major (one sharp), 3/4 time. Chords: G, G7, C, G.

Treble clef, key signature of G major (one sharp), 3/4 time. Chords: D7, G.

Fretboard diagram for the first measure of Amazing Grace. Frets: 3, 1, 2, 3 +, 1, 2, 3, 1, 2, 3, 1, 2, 3.

3 1 2 3 + 1 2 3 1 2 3 1 2 3

Fretboard diagram for the second measure of Amazing Grace. Frets: 1, 2, 3 +, 1, 2, 3 +, 1, 2, 3, 1, 2, 3 +.

1 2 3 + 1 2 3 + 1 2 3 1 2 3 +

Fretboard diagram for the third measure of Amazing Grace. Frets: 1, 2, 3 +, 1, 2, 3, 1, 2, 3, 1, 2, 3.

1 2 3 + 1 2 3, 1 2 3, 1 2 3

Fretboard diagram for the fourth measure of Amazing Grace. Frets: 1, 2, 3 +, 1, 2, 3, 1, 2, 3, 1, 2, 3.

1 2 3 + 1 2 3, 1 2 3, 1 2 3



THE FIRST NOEL

<http://faridhaidar.blogspot.com>

This song introduces First and Second Endings. On the first time through, ending one is played, then the progression is repeated (as indicated by the repeat sign), and ending two is played. Be careful not to play both endings together.

Suggested Pattern: PATTERN NINETEEN $\widehat{p} \text{ a } m \text{ i } m \text{ a } m$



SCARBOROUGH FAIR

<http://faridhaidar.blogspot.com>

Suggested Pattern: PATTERN SEVEN p i m a m i

Em D Em

G Em G

Em G

D Em

D Em

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

1 2 3 1 2 3 1 2 3 1 2 3

T	0	0	3	0	3	0	2	2
A								
B								

1 2 3 1 2 3 1 2 3 1 2 3

T	0	0	0	0	3	0
A						
B						

1 2 3 1 2 3 1 2 3 1 2 3

T	0	2	0	4	0	2	0
A							
B							

1 2 3 1 2 3 1 2 3 1 2 3

T	2	0	4	2	0	2	
A							
B							

1 2 3 1 2 3 1 2 3 1 2 3

SECTION TWO

The following section contains 10 chord progressions, together with an example fingerpicking exercise for each one. The purpose of these is to expand upon your fingerpicking knowledge and application.

Many of the progressions feature unusual chord shapes, so you should follow the given diagrams carefully.

In each exercise music and tablature notation is provided, however it is possible to play each exercise simply by applying the given fingerpicking pattern to the chord progression.

PROGRESSION ONE

Am C+ Am7

Am C+ Am7 C+ Am C+ Am7 C+

Each chord has a duration of two beats in this progression. It is played in the 5th position and may also be transposed to other positions; for example, the 3rd position:

Gm B \flat + Gm7

Gm B \flat + Gm7 B \flat + Gm B \flat + Gm7 B \flat +



This exercise features a syncopated* bass and a descending bass line. The syncopated bass occurs on the 'and' part of the 2nd and 4th beats (i.e. the 'off' beat,) involving the fingerpicking pattern **p i m p**.

The descending bass line uses the notes A → G \sharp → G and then G → F \sharp → F. For ease of playing, the first finger should bar across the 2nd, 3rd and 4th strings throughout the entire exercise.

Am C+ Am7 C+ Gm B \flat + Gm7 B \flat +

p i m p p i m p etc.

T 5 5 5 5 5 | 5 5 5 5 5 | 5 3 3 3 3 | 3 3 3 3 3 |

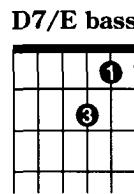
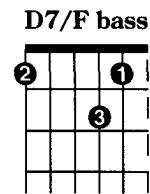
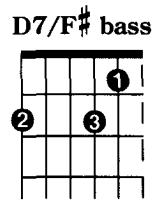
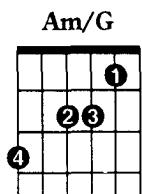
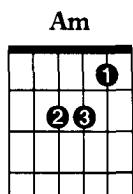
A 7 5 7 6 5 6 | 5 5 5 6 5 6 | 5 3 5 4 3 4 | 3 3 3 4 3 4 |

B 7 6 5 6 | 5 6 5 6 | 4 3 4 3 | 4 3 4 3 |

1 + 2 + 3 + 4 + etc.

*Syncopation means an accent on the 'off' beat.

PROGRESSION TWO



Am Am/G bass D7/F# bass D7/F bass D7/E bass

A musical staff in 4/4 time with a treble clef. It shows a descending bass line from the 5th string down to the 3rd string. The staff ends with a repeat sign and a double bar line.



Syncopation and a descending bass line are again featured in this exercise, using the pattern

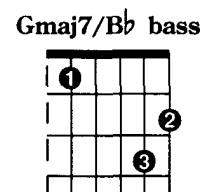
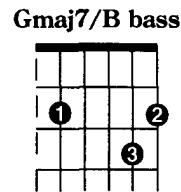
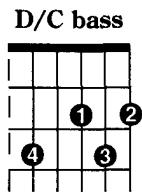
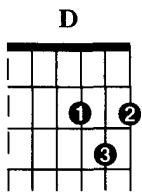
p m i p m i p m

Am Am/G bass D7/F# bass D7/F bass D7/E bass

A musical staff in 4/4 time with a treble clef. It features a syncopated pattern: eighth note, sixteenth note, eighth note, eighth note, sixteenth note, eighth note, eighth note, eighth note. Below the staff is a tablature for the A, D, and G strings of a guitar. The tablature shows a descending bass line: 1, 2, 1, 2, 1; 1, 2, 1, 2, 1; 1, 2, 0, 1, 2; 1, 2, 0, 1, 2. The staff ends with a repeat sign and a double bar line.

1 + 2 + 3 + 4 + etc.

PROGRESSION THREE



D D/C bass Gmaj7/B bass Gmaj7/B_b bass



<http://faridhaidar.blogspot.com>

This exercise uses pattern 17, involving clawhammer with the pinch technique.

PATTERN SEVENTEEN $\widehat{pm} \ p \ i \ p \ m \ p \ i$

D D/C bass Gmaj7/B bass Gmaj7/B_b bass

pm p i p m p i etc.

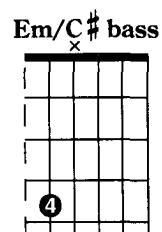
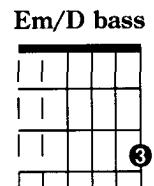
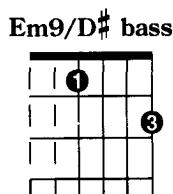
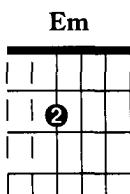
T 2 2 3 2 3 | 2 2 3 2 3 | 2 0 3 2 3 | 2 0 3 2 3 | :.

A 0 2 0 2 3 | 3 3 2 2 3 | 2 0 2 0 3 | 1 0 1 0 3 | :.

B 2 3 2 3 | 3 3 2 2 3 | 2 2 0 3 | 1 1 1 3 | :.

1 2 + 3 + 4 + etc.

PROGRESSION FOUR



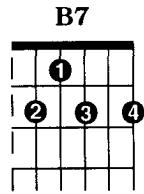
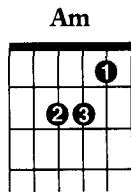
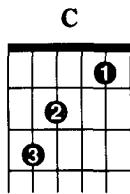
Em

Em9/D[#] bass

Em/D bass

Em/C[#] bass

Musical staff in treble clef and 3/4 time. It consists of four measures, each containing a vertical bar line. The first measure starts with an Em chord, followed by three empty measures for the bass chords.



C

Am

B7

Musical staff in treble clef. It consists of three measures, each containing a vertical bar line. The first measure starts with a C chord, followed by an Am chord, and then a B7 chord.



The following progression uses Patterns 6 and 7, which alternate every bar.

Musical staff in treble clef and 3/4 time. It shows a repeating pattern of four measures. The first measure contains a Em chord with a sixteenth-note pattern. The second measure contains an Em9/D[#] bass chord with a sixteenth-note pattern. The third measure contains an Em/D bass chord with a sixteenth-note pattern. The fourth measure contains an Em/C[#] bass chord with a sixteenth-note pattern. Below the staff, fingerings and strumming patterns are indicated for each measure.

C

Am

B7

Musical staff in treble clef and 3/4 time. It shows a repeating pattern of four measures. The first measure contains a C chord with a sixteenth-note pattern. The second measure contains an Am chord with a sixteenth-note pattern. The third measure contains a B7 chord with a sixteenth-note pattern. The fourth measure contains an Em/C[#] bass chord with a sixteenth-note pattern. Below the staff, fingerings and strumming patterns are indicated for each measure.

PROGRESSION FIVE

C C/B bass Am Am/G bass

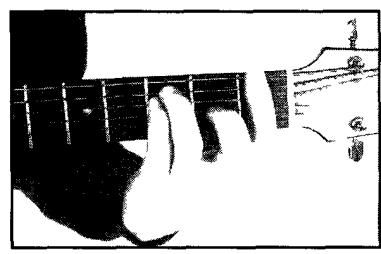
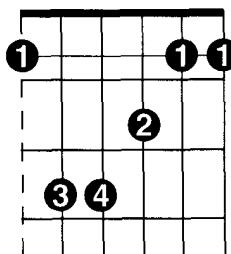


In following the descending bass line ($C \rightarrow B \rightarrow A \rightarrow G \rightarrow F$), the F chord is played by using a ROOT 6 bar chord shape:

F

For further information on bar chords, see 'Progressive Rhythm Guitar'. This book will also provide you with a large number of supplementary progressions for fingerpicking practice.

PATTERN SEVEN p i m a m i



C C/B bass Am Am/G bass

p i m a m i etc.

1 + 2 + 3 + etc.

F G C G7

PROGRESSION SIX

Dmaj7 Em/D bass D Dmaj7 G Gm

NUT D Dmaj7 A7 D

Fingerpicking introductions using three and four string chords, such as this example, are featured in many songs.



In this exercise the technique of a 'droning' string is introduced. This involves a string sounding continuously throughout a series of chord changes. Use pattern 13 (*pá i m a*) throughout, played on the first four strings only (except for the A bass note in bars 6 & 7).

PATTERN THIRTEEN *pá i m a*

Dmaj7 Em/D bass D Dmaj7 G Gm

pá i m a etc.

T 9 10 9 9 A 11 10 11 10 B

1 + 2 + 3 + 4 + etc.

D Dmaj7 A7 D

T 2 3 2 2 A 2 2 2 2 B

PROGRESSION SEVEN

Em G Am9 G

Gmaj9 Em Em (add F[#]) Em

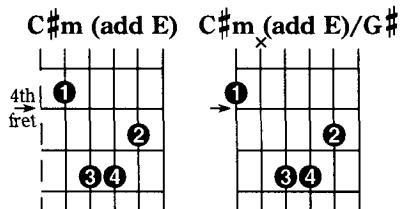
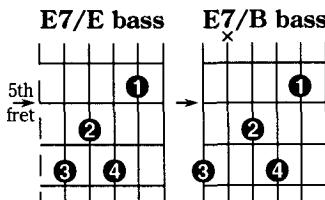


In this exercise the second and third strings are played open throughout. The fingerpicking pattern involves a combination of the pinch technique with pattern 7, giving the following: *p a i m a m i*

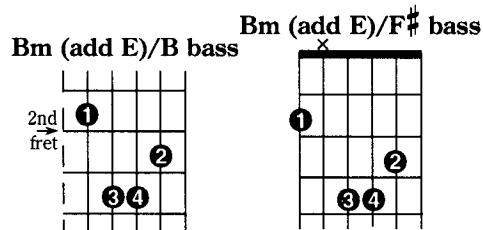
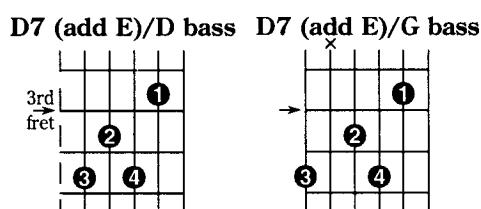
Em G Am9 G

Gmaj9 Em Em (add F[#]) Em

PROGRESSION EIGHT



Musical notation showing the progression: E7/E bass → E7/B bass → C#m (add E) → C#m (add E)/G# bass.



D7(add E)/D bass D7(add E)/G bass Bm(add E)/B bass Bm(add E)/F# bass

Musical notation showing the progression: D7(add E)/D bass → D7(add E)/G bass → Bm(add E)/B bass → Bm(add E)/F# bass.



The following exercise uses the 6 string clawhammer (Pattern 18), as studied in Lesson Eighteen. It also involves a staccato bass (alternating between the 5th and 6th strings), as discussed in Lesson Twenty.

PATTERN EIGHTEEN pm pi pa pi
E7

Musical notation for the first half of the exercise. It shows two measures of E7 chord in 6/8 time. The first measure uses the pattern pm pi pa pi. The second measure uses the pattern pm pi pa pi. The bass line alternates between the 5th and 6th strings. Fingerings and picking patterns are indicated below the staff.

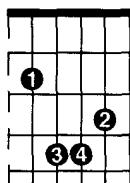
C#m (add E)

Musical notation for the second half of the exercise. It shows two measures of C#m (add E) chord. The first measure uses the pattern pm pi pa pi. The second measure uses the pattern pm pi pa pi. The bass line alternates between the 5th and 6th strings. Fingerings and picking patterns are indicated below the staff.

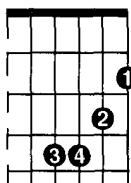
Bm (add E)

PROGRESSION NINE

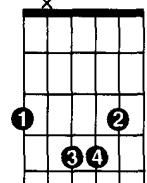
Bm (add E)



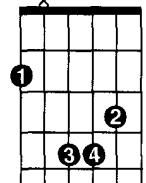
Bm/A bass



Bm (add E)/G bass



Bm (add E)/F♯ bass

**Bm(add E)**

The following exercise continues with the use of pattern 18. Be sure to follow the correct bass notes (B → A → G → F♯).

PATTERN EIGHTEEN $\widehat{\text{pm}}$ pi pa pi

Bm(add E)**Bm/A****Bm(addE)/G****Bm(add E)/F♯**

pm p i p a p i etc.

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

1 2 + 3 + 4 + etc.

This exercise can be combined with exercise eight to form one complete progression.

PROGRESSION TEN

The diagram shows four pairs of guitar chord diagrams and musical staves. The top row contains Am, G, G9, and Cmaj7. The bottom row contains G7, C, G, and C. Each chord diagram includes a fret number and a string number indicating where to press the string. Below each chord is a musical staff with a treble clef and a '4' time signature.



The following progression features a descending bass (4th string) and top voice movement (1st string). Pattern seventeen is used.

The musical notation consists of two staves. The top staff shows a descending bass line and top voice movement (1st string) using pattern seventeen. The bottom staff shows a bass line for the progression. The chords are labeled above the staves: Am, G, G9, Cmaj7, G7, C, G, and C. The notation includes fingerings and picking patterns (pm, p, i, etc.) and tablature for the strings (T, A, B).

SECTION THREE

ARRANGEMENTS

An arrangement is the addition of harmony parts to accompany a melody. In this section ‘Greensleeves’ has been presented to illustrate the most common steps involved in creating an arrangement for a melody. This involves a style of fingerpicking where you are no longer using set patterns.

The principles outlined within these steps can be applied to any melody and so you should experiment with other songs of your choice. Before you do this, it will be necessary to become familiar with the principles of chord construction, as outlined in Progessive Rhythm Guitar.

STEP ONE

WRITE DOWN THE MELODY

For the purpose of arranging, all melody notes are written with the stems pointing upwards. This is done to visually distinguish the melody from the accompaniment, which has the stems pointing downwards.

The key of A minor has been selected for two reasons:

1. For ease of playing:
 - a) All notes can be found in the first position.
 - b) All chords can be played as open chords
(i.e. open strings make arrangements easier to play).
2. For ease of arranging. Most of the melody notes are on the first 3 strings, leaving the other 3 strings available for bass notes and harmonies.

When you are doing your own arrangements make sure that the melody is in an 'easy' key (e.g. C, G, Am, Em) and that most of the notes can be played on the first 3 strings.

The image displays six staves of musical notation, each consisting of five horizontal lines. The notation is written in common time (indicated by a '3' over a '4') and uses a treble clef. The top staff shows a melody line with stems pointing up, labeled with chords: Am, C, G, Em. The second staff shows an accompaniment line with stems pointing down, labeled with chords: Am, F, Em. The third staff shows a melody line with stems pointing up, labeled with chords: Am, C, G, Em. The fourth staff shows an accompaniment line with stems pointing down, labeled with chords: Am, E7, Am. The fifth staff shows a melody line with stems pointing up, labeled with chords: C, G, Em. The bottom staff shows an accompaniment line with stems pointing down, labeled with chords: Am, F, Em.



	Am			C			G			Em		
T	1	1	3	0	2	0	3	0	0	2	0	
A	2			1	2	+ 3	1	2	3	1	2	
B	3	1	2	3						3	1	
	1	2	3	1	2	+ 3	1	2	3	1	2	

	Am			F			Em				
T	1	1	2	2	0	2	0	0	0	2	2
A				2	0	2					
B	1	2	3	1	2	+ 3	1	2	3	1	2
	1	2	3	1	2	+ 3	1	2	3	1	2

	Am			C			G			Em		
T	1	1	3	0	2	0	3	0	0	2	0	
A				1	2	+ 3	1	2	3	1	2	
B	1	2	3	1	2	+ 3	1	2	3	1	2	
	1	2	3	1	2	+ 3	1	2	3	1	2	

	Am			E7			Am				
T	1	1	0	2	1	4	1	2		2	
A											
B	1	2	+ 3	1	2	+ 3	1	2	3	1	2
	1	2	+ 3	1	2	+ 3	1	2	3	1	2

	C			G			Em				
T	3			3	2	0	3	0	0	2	0
A											
B	1	2	3	1	2	+ 3	1	2	3	1	2
	1	2	3	1	2	+ 3	1	2	3	1	2

	Am			F			Em				
T	1	1	2	2	0	2	0	0	0	2	
A											
B	1	2	3	1	2	+ 3	1	2	3	1	2
	1	2	3	1	2	+ 3	1	2	3	1	2

	C			G			Em				
T	3			3	2	0	3	0	0	2	0
A											
B	1	2	3	1	2	+ 3	1	2	3	1	2
	1	2	3	1	2	+ 3	1	2	3	1	2

	Am			E7			Am				
T	1	1	0	2	1	4	1	2		2	
A											
B	1	2	+ 3	1	2	+ 3	1	2	3	1	2
	1	2	+ 3	1	2	+ 3	1	2	3	1	2

STEP TWO



ADD THE ROOT NOTE IN THE BASS

In Lesson One the root note is defined as being the letter note of each chord, e.g. Am – root note A; G7 – root note G.

For this step of the arrangement, write down the root note (in the bass) on the first beat of each bar. Be sure to hold each bass note for its full value of 3 counts.

The image shows six staves of musical notation, each consisting of five horizontal lines. The notation is in common time (indicated by a '3' over a '4') and uses a treble clef. Each staff begins with a bass note (root note) on the first beat, followed by three other notes. The chords and their root notes are labeled above each staff:

- Top Staff:** Am (A), C (C), G (G), Em (E)
- Second Staff:** Am (A), F (F), Em (E)
- Third Staff:** Am (A), C (C), G (G), Em (E)
- Fourth Staff:** Am (A), E7 (E), Am (A)
- Fifth Staff:** C (C), G (G), Em (E)
- Sixth Staff:** Am (A), F (F), Em (E)

Below each bass note is a dynamic marking: a vertical line with a horizontal dash (indicated by a 'p.' below it). This indicates that the bass note should be held for three counts (the duration of three quarter notes).

Am E7 Am Em

This step of the arrangement illustrates an example of two part writing. Other examples of two part writing can be found in the Supplementary List (e.g. Silent Night page 111, The First Noel page 109, etc.)

	Am	C	G	Em
T	2	1	3	0
A	0			0
B	0	3		0
	3	1	2	0
	Am	F	Em	
T	1	2	0	2
A	0	1	2	0
B	0	1	2	3
	1	2	3	1
	Am	C	G	Em
T	1	3	0	2
A	0	3	2	0
B	0	3	1	0
	1	2	3	1
	Am	E7	Am	
T	1	0	2	1
A	0	1	4	1
B	0	0	0	0
	1	2	+	3
	Am	F	Em	
T	3	3	2	0
A	3	3	3	0
B	3	3	3	0
	1	2	3	1
	C	G	Em	
T	3	3	0	2
A	3	3	0	2
B	3	3	0	0
	1	2	+	3
	Am	F	Em	
T	1	2	0	2
A	0	1	0	2
B	0	1	0	0
	1	2	3	1
	C	G	Em	
T	3	3	2	0
A	3	3	3	0
B	3	3	3	0
	1	2	3	1
	Am	E7	Am	
T	1	0	2	1
A	0	1	4	1
B	0	0	0	0
	1	2	+	3

STEP THREE

ADD A HARMONY* NOTE TO THE BASS (A MIDDLE VOICE)

The simplest way to add a harmony note to the bass is to select a note from the given chord. For example, in bar 1 the notes of the Am chord are A, C and E, so any of these could be used to harmonise the A bass note. Your choice of note will depend on the overall sound of the various combinations (e.g. in bar 4 the E note is used in preference to the B note). In some cases it may also depend on the ease of playing.

The notes that you are adding in this step of the arrangement can be referred to as a 'middle voice' because they occur between the bass and melody lines.

The image displays six staves of musical notation, each consisting of five horizontal lines. A treble clef is positioned at the start of each staff. The music is in common time (indicated by '3/4'). The staves are labeled with chords above them:

- Staff 1: Am, C, G, Em
- Staff 2: Am, F, Em
- Staff 3: Am, C, G, Em
- Staff 4: Am, E7, Am
- Staff 5: C, G, Em
- Staff 6: Am, F, Em

The bass line (bottom staff) consists of sustained notes. The middle voices (top four staves) show various harmonic additions above the bass line, illustrating different ways to add a 'middle voice' to the bass line.

C Em
Am E7 Am

Am C G Em

Am F Em

Am E7 Am

C G Em

Am F Em

Am E7 Am

STEP FOUR

ADD A HARMONY NOTE BELOW THE MELODY NOTE (AN UPPER MIDDLE VOICE)

In adding harmonies it is possible to use more than one middle voice. The following example uses an 'upper' middle voice, which is the harmony closest to the melody note. For example, in bar 1 the A note is chosen as a harmony note because it is closer to the melody than C or E.

You will notice that in bar 4 the same note (E) is used in both of the middle voice arrangements. It is quite acceptable in harmony to overlap the voices in this manner. Also notice the ② symbol next to the E note in bar 17, which indicates that the note is to be played on the second string.

The musical score consists of seven staves of music. The first staff shows a melody in A major with chords Am, C, G, and Em. The second staff adds an upper middle voice in F. The third staff adds a lower middle voice in C. The fourth staff shows two different upper middle voice options for the E7 chord. The fifth staff shows the second middle voice option for the E7 chord and includes a circled '2' over the E note in the melody. The sixth staff returns to the original upper middle voice in F. The seventh staff concludes with the chords Am, F, and Em.

C G F# G Em

Am E7 Am

Am C G Em

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

Am F Em

T		2	2	5	0	2	8	0	2	2
A	1	2	0	1	2	+ 3	0	2	0	0
B	0	0	1				0	0	0	0
	1	2	3	1	2	+ 3	1	2	3	1

Am C G Em

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

Am E7 Am

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

C G Em

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

Am F Em

T		1	2	2	5	0	8	0	2	2
A	2	2	0	1	2	+ 3	0	0	2	0
B	0	0	1				0	0	0	0
	1	2	3	1	2	+ 3	1	2	3	1

C G Em

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

Am E7 Am

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

STEP FIVE

COMBINE THE BASS AND MIDDLE VOICES

When combining the bass and middle voices sometimes a part is omitted for ease of playing. In bars 17 and 25 the upper middle voice has been left out for this reason.

Am C G Em

Am F Em

Am C G Em

Am E7 Am

C G Em

Am F Em

Am E7 Am Em

Am C G Em

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

Am F Em

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

Am C G Em

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

Am E7 Am

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

C G Em

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

Am F Em

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

C G Em

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

Am E7 Am

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

STEP SIX



SELECT A DIFFERENT BASS NOTE

In this arrangement, some bass notes other than the root note have been used. These new bass notes are still notes found in the chord. e.g. in bar 3 a B bass note is used instead of a G root bass note. Bass note runs (see Lesson Nine) have also been used.

For arrangements in $\frac{4}{4}$ time it is common practice to alternate from the root note to another bass note on the 1st and 3rd beats (e.g. see the Turnaround and Blues arrangements on pages 93 and 94).

The musical score consists of eight staves of music in 3/4 time. Each staff begins with a treble clef and a key signature of one sharp (F#). The first four staves show a bass line that alternates between the root note and a note found in the chord (e.g., G for Am, C for F). The next four staves demonstrate more complex bass patterns, including runs and changes in bass note on each beat. The chords listed above the staves are: Am, C, G, Em, Am, F, Em, Am, C, G, Em, Am, E7, Am, C, G, Em, Am, F, Em.

Musical notation for a guitar solo section:

Top Staff (Treble Clef): C, G#, G, Em

Bottom Staff (Treble Clef): Am, E7, Am

	Am	C	G	Em
T	1	0	2 0	3 0
A	2	2	3	2 2 0
B	0	2	3	0
	3 1 2	3 1 2 + 3	1 2 3	1 2 + 3

Am F Em

	Am	F	Em
T	1	2	0 2
A	2	2	0
B	0	3	2
	1 2 3	1 2 + 3	1 2 3 1 2 3

	Am	C	G	Em
T	1	3	0	2 0
A	0	2	3	0
B	0	3	2	0
	1 2 3	1 2 + 3	1 2 3 1 2 + 3	

Am E7 Am

	Am	E7	Am
T	1	0 2	1 4 1
A	0	2 3	2
B	0	0	3
	1 2 + 3	1 2 + 3	1 2 3 1 2 3

C G Em

	C	G	Em
T	3	3	0
A	2	2	2
B	3	3	0
	1 2 3	1 2 + 3	1 2 3 1 2 + 3

Am F Em

	Am	F	Em
T	1	2	0 2
A	0	3	2
B	0	2	0
	1 2 3	1 2 + 3	1 2 3 1 2 3

C G Em

	C	G	Em
T	3	3	0
A	2	2	2
B	3	2	3
	1 2 3	1 2 + 3	1 2 3 1 2 + 3

Am E7 Am

	Am	E7	Am
T	1	0 2	1 4 1
A	0	2	2
B	0	0	0
	1 2 + 3	1 2 + 3	1 2 3 1 2 3

STEP SEVEN



SYNCOPATE THE BASS

Syncopation can be defined as an accent on a normally unaccented beat. In $\frac{3}{4}$ time it is usual to accent the first beat and to leave the second and third beats unaccented:*

$\frac{3}{4} \quad \begin{matrix} > \\ 1 \end{matrix} \quad 2 \quad 3$

This can be syncopated by placing the accent elsewhere in the bar (either 'on' or 'off' the count):

$\frac{3}{4} \quad \begin{matrix} > \\ 1 \end{matrix} \quad 2 \quad 3 \quad \begin{matrix} > \\ 1 \end{matrix} \quad 2 \quad 3 \quad \begin{matrix} > \\ 1 + \end{matrix} \quad \begin{matrix} > \\ 2 + \end{matrix} \quad \begin{matrix} > \\ 3 + \end{matrix}$

The following arrangement has been syncopated by placing the bass note on the second beat throughout most of the piece.

The musical score consists of six staves of music in 3/4 time. The bass line is syncopated, placing the bass note on the second beat of each measure. The chords are Am, C, G, Em, Am, F, Em, Am, C, G, Em, Am, E7, Am, C, G, Em, Am, F, Em. The bass line consists of eighth notes, and the other voices consist of quarter notes.

*In $\frac{4}{4}$ time it is usual to accent the first and third beats.

C
d.

Am E7 Am

Am C G Em

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

Am F Em

T	1	2	0	2	0	0	2	0	
A	2			3	2	0	2	0	
B	{	0			2		{	0	
	1	2	3	1	2	+ 3	1	2	3

Am C G Em

T	1	3	0	2	0	3	0	0	2	0
A	2			3	2	0	2	0	2	0
B	{	0			2		{	0		
	1	2	3	1	2	+ 3	1	2	3	1

Am E7 Am

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

C G Em

T	3		2	3	2	0	3	0	0	2	0
A	2			3	2		2	3	1	2	+ 3
B	{	3	2	{	3		{	2			
	1	2	3	1	2	+ 3	1	2	3	1	2

Am F Em

T	1	2	0	2	0	0	2	0	2	0	
A	2			3	2	0	2	0	2	0	
B	{	0		{	3		{	2			
	1	2	3	1	2	+ 3	1	2	3	1	2

G Em

T	3		2	3	2	0	3	0	0	2	0
A	2			3	2		2	3	1	2	+ 3
B	{	3	2	{	3		{	2			
	1	2	3	1	2	+ 3	1	2	3	1	2

Am E7 Am

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

STEP EIGHT

HARMONIZE WITH THIRDS:

In music, a third is any two notes that have an interval of a third between them. This interval can be calculated by counting up three notes from the lower note, including the lower note as the first of the three, e.g.

C to E is a third*: C D E
D to F is a third*: D E F

In step 4 the upper middle voice in most cases created a third harmony below the melody note.

For example, in bar 1 the A note is a third below the C note – A B C.

The use of thirds can be extended to apply to passing notes, as illustrated in the example below. Passing notes are notes that connect two melody notes which are a third or less apart. A passing note usually occurs on an unaccented beat of the bar.

A musical staff in treble clef and common time (3/4). It shows four chords: Am, C, G, and Em. The melody note A is followed by a passing note B, which is a third below it. The chords are labeled above the staff.

A musical staff in treble clef and common time (3/4). It shows three chords: Am, F, and Em. The melody note A is followed by a passing note B, which is a third below it. The chords are labeled above the staff.

A musical staff in treble clef and common time (3/4). It shows four chords: Am, C, G, and Em. The melody note A is followed by a passing note B, which is a third below it. The chords are labeled above the staff.

A musical staff in treble clef and common time (3/4). It shows three chords: Am, E7, and Am. The melody note A is followed by a passing note B, which is a third below it. The chords are labeled above the staff.

A musical staff in treble clef and common time (3/4). It shows three chords: C, G, and Em. The melody note A is followed by a passing note B, which is a third below it. The chords are labeled above the staff.

A musical staff in treble clef and common time (3/4). It shows three chords: Am, F, and Em. The melody note A is followed by a passing note B, which is a third below it. The chords are labeled above the staff.

*C to E is technically referred to as a Major 3rd because the distance between them is 2 tones (4 frets). D to F is a Minor 3rd because the distance between them is 1 tone (2 frets).

The musical score consists of two staves. The top staff uses a treble clef and includes notes for C, G, and Em. The bottom staff uses a treble clef and includes notes for Am, E7, and Am. Below the staves are ten sets of tablature for a three-string guitar (T, A, B). Each set shows a vertical column of three horizontal lines representing the strings. Numerals (1, 2, 3) and a '+' sign indicate fingerings. Below each set of tablature are corresponding numbers (1, 2, 3) indicating the fret position.

Top Staff Notes:

- C: G, A, C
- G: G, B, D
- Em: G, B, D

Bottom Staff Notes:

- Am: A, C, E
- E7: E, G, B
- Am: A, C, E

Tablature Sets (10 rows):

- T: 2 | 1 | 3 | 1 | 2 + 3 | 1 | 2 | 3 | 1 | 2 + 3 | Fret 3 | 1 | 2 | 3
- A: 1 | 2 | 3 | 1 | 2 + 3 | 1 | 2 | 3 | 1 | 2 + 3 | Fret 1 | 2 | 3
- B: 1 | 2 | 3 | 1 | 2 + 3 | 1 | 2 | 3 | 1 | 2 + 3 | Fret 1 | 2 | 3
- T: 1 | 2 | 3 | 1 | 2 + 3 | 1 | 2 | 3 | 1 | 2 + 3 | Fret 1 | 2 | 3
- A: 2 | 3 | 1 | 2 + 3 | 1 | 2 | 3 | 1 | 2 + 3 | Fret 2 | 3 | 1
- B: 1 | 2 | 3 | 1 | 2 + 3 | 1 | 2 | 3 | 1 | 2 + 3 | Fret 1 | 2 | 3
- T: 1 | 2 | 3 | 1 | 2 + 3 | 1 | 2 | 3 | 1 | 2 + 3 | Fret 1 | 2 | 3
- A: 2 | 3 | 1 | 2 + 3 | 1 | 2 | 3 | 1 | 2 + 3 | Fret 2 | 3 | 1
- B: 1 | 2 | 3 | 1 | 2 + 3 | 1 | 2 | 3 | 1 | 2 + 3 | Fret 1 | 2 | 3
- T: 1 | 2 | 3 | 1 | 2 + 3 | 1 | 2 | 3 | 1 | 2 + 3 | Fret 1 | 2 | 3
- A: 2 | 3 | 1 | 2 + 3 | 1 | 2 | 3 | 1 | 2 + 3 | Fret 2 | 3 | 1
- B: 1 | 2 | 3 | 1 | 2 + 3 | 1 | 2 | 3 | 1 | 2 + 3 | Fret 1 | 2 | 3
- T: 1 | 2 | 3 | 1 | 2 + 3 | 1 | 2 | 3 | 1 | 2 + 3 | Fret 1 | 2 | 3
- A: 2 | 3 | 1 | 2 + 3 | 1 | 2 | 3 | 1 | 2 + 3 | Fret 2 | 3 | 1
- B: 1 | 2 | 3 | 1 | 2 + 3 | 1 | 2 | 3 | 1 | 2 + 3 | Fret 1 | 2 | 3
- T: 1 | 2 | 3 | 1 | 2 + 3 | 1 | 2 | 3 | 1 | 2 + 3 | Fret 1 | 2 | 3
- A: 2 | 3 | 1 | 2 + 3 | 1 | 2 | 3 | 1 | 2 + 3 | Fret 2 | 3 | 1
- B: 1 | 2 | 3 | 1 | 2 + 3 | 1 | 2 | 3 | 1 | 2 + 3 | Fret 1 | 2 | 3
- T: 1 | 2 | 3 | 1 | 2 + 3 | 1 | 2 | 3 | 1 | 2 + 3 | Fret 1 | 2 | 3
- A: 2 | 3 | 1 | 2 + 3 | 1 | 2 | 3 | 1 | 2 + 3 | Fret 2 | 3 | 1
- B: 1 | 2 | 3 | 1 | 2 + 3 | 1 | 2 | 3 | 1 | 2 + 3 | Fret 1 | 2 | 3

In adding other parts to this arrangement (e.g. a root bass note) you will need to take into consideration the overall sound of the arrangement.

Am C G Em

Am F Em

Am C G Em

Am E7 Am

C G Em

Am F Em

C G Em

Am E7 Am

Am C G Em

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

Am F Em

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

Am C G Em

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

Am E7 Am

T 1 | 0 | 2 |
A 2 | 2 | 4 |
B 0 | 0 | 6 |
1 2 + 3 1 2 + 3 1 2 3 1 2 3

C G Em

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

Am F Em

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

C G Em

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

Am E7 Am

T 1 | 0 | 2 |
A 2 | 2 | 4 |
B 0 | 0 | 6 |
1 2 + 3 1 2 + 3 1 2 3 1 2 3

STEP NINE

ADD A THIRD HARMONY ABOVE THE MELODY

Thirds can be placed above the melody as illustrated in the arrangement below. Thirds above a melody are not commonly used in classical arrangements due to the fact that they can 'overpower' the melody line. They are, however, commonly used in modern vocal arrangements.

The musical score consists of six staves of music. The top staff shows a melody line with chords Am, C, G, and Em. The second staff shows harmonic support with chords Am, F, and Em. The third staff shows chords Am, C, G, and Em. The fourth staff shows chords Am, E7, and Am. The fifth staff shows chords C, G, and Em. The bottom staff shows chords Am, F, and Em. The music is in common time (indicated by '3/4') and uses a treble clef.

Music notation for two staves:

Top Staff: C, G, Em.

Bottom Staff: Am, E7, Am.

Am C G Em

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

Am F Em

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

Am C G Em

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

Am E7 Am

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

C G Em

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

Am F Em

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

C G Em

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

Am E7 Am

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

STEP TEN



A FINAL ARRANGEMENT

In a final arrangement it is not necessary (or even advisable) to use every step so far outlined. Some combinations will sound better than others, so you should experiment as much as possible.

Am C G Em

Am F Em

Am C G Em

Am E7 Am

C G Em

Am F Em

Music notation for a piece starting with C, followed by Am, E7, and Am chords. The notation includes two staves with various note heads and rests.

Am C G Em

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

3 1 2 3 1 2 + 3 1 2 3 1 2 + 3

Am F Em

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

1 2 3 1 2 + 3 1 2 3 1 2 3

Am C G Em

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

1 2 3 1 2 + 3 1 2 + 3 1 2 3 1 2 + 3

Am E7 Am

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

1 2 + 3 1 2 + 3 1 2 3 1 2 3

C G Em

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

1 2 3 1 2 + 3 1 2 + 3 1 2 3 1 2 + 3

Am F Em

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

1 2 3 1 2 + 3 1 2 + 3 1 2 3 1 2 + 3

C G Em

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

1 2 3 1 2 + 3 1 2 + 3 1 2 3 1 2 + 3

Am E7 Am

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

1 2 + 3 1 2 + 3 1 2 + 3 1 2 3 1 2

ALTERNATIVE ARRANGING METHODS



MELODY IN THE BASS

The following arrangement of Greensleeves places the melody in the bass, leaving the top strings free for harmony notes. The harmony notes are selected from the given chord for each bar.

Bass line for chords Am, C, G, Em. The bass note is the root of each chord. Harmony notes are added above the bass line.

Bass line for chords Am, F, Em. The bass note is the root of each chord. Harmony notes are added above the bass line.

Bass line for chords Am, C, G, Em. The bass note is the root of each chord. Harmony notes are added above the bass line.

Bass line for chords Am, E7, Am. The bass note is the root of each chord. Harmony notes are added above the bass line.

Bass line for chords C, G, Em. The bass note is the root of each chord. Harmony notes are added above the bass line.

Bass line for chords Am, F, Em. The bass note is the root of each chord. Harmony notes are added above the bass line.

C

Am **E7** **Am**

Am **C** **G** **Em**

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

3 1 2 3 1 2 + 3 1 2 3 1 2 + 3

Am **F** **Em**

T	{	0	{	2	{	0	{	2	{	0
A	-	-	-	-	-	-	-	-	-	-
B	3	0	0	3	0	2	3	0	2	3

1 2 3 1 2 + 3 1 2 3 1 2 3

Am **C** **G** **Em**

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

1 2 3 1 2 + 3 1 2 3 1 2 + 3

Am **E7** **Am**

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

1 2 + 3 1 2 + 3 1 2 3 1 2 3

C **G** **Em**

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

1 2 3 1 2 + 3 1 2 3 1 2 + 3

Am **F** **Em**

T	{	2	{	3	{	0	{	2	{	0
A	-	-	-	-	-	-	-	-	-	-
B	3	0	0	3	0	2	3	0	2	3

1 2 3 1 2 + 3 1 2 3 1 2 3

Am **E7** **Am**

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

1 2 + 3 1 2 + 3 1 2 3 1 2 3

C **G** **Em**

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

1 2 3 1 2 + 3 1 2 3 1 2 + 3

Am **E7** **Am**

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

1 2 + 3 1 2 + 3 1 2 3 1 2 2



ARPEGGIO STYLE

An extension of the previous arrangement is to play it in an arpeggio style, as illustrated below.

Am C G Em

Am F Em

Am C G Em

Am E7 Am

C G Em

Am F Em

C G Em

Am

E7

Am



T A B

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

1 + 2 + 3 + etc.

T A B

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

T A B

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

T A B

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

1 2 3

T A B

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

T A B

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

T A B

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

T A B

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

1 2



This arpeggio style can also be applied to arrangements with the melody as the top voice. Try the following arrangement of Amazing Grace.

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

ALTERNATING BASS STYLES ($\frac{4}{4}$ TIME)

The following arrangements of a ‘turnaround’ and a ‘12 bar blues’ illustrate the use of an alternating bass line to accompany a melody. A bass note is played on every beat and alternates between selected chord notes.

This arrangement is a further example of two part writing with the melody notes having stems pointing upwards.

The sixteenth notes, as introduced in Waltzing Matilda (page 46) involved the count of ‘1 e & a’.



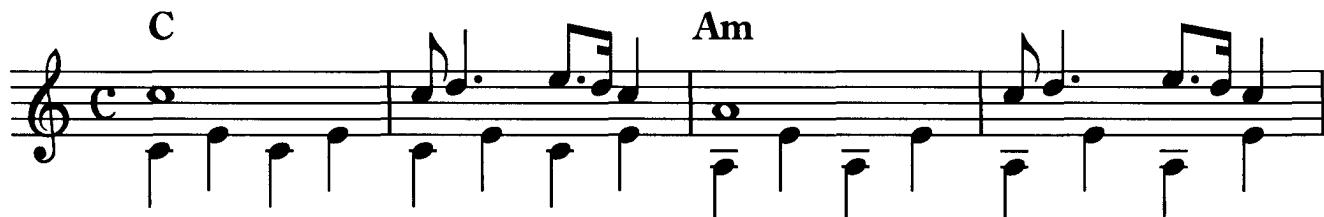
When a dotted eighth note and a sixteenth note are played together the count is as such:



This count is illustrated in the Tablature below.



TURNAROUND




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

1 2 3 4 1 + 2 3 e + a 4 1 2 3 4 1 + 2 3 e + a 4

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

1 2 3 4 1 + 2 3 e + a 4 1 2 3 4 1 2 3 4



12 BAR BLUES

G

C G

D C G

T 3 1 3 0 | 3 1 3 0 | 0 0 3 6 | 0 0 0 |

A 0 0 | 0 0 | 3 6 | 3 |

B 3 3 | 3 3 | 3 3 | 3 |

1 2 3 + 4 | 1 2 3 + 4 | 1 2 3 + 4 | 1 2 3 4 |

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

A 3 3 | 3 3 | 3 3 | 3 0 |

B 3 3 | 3 3 | 3 3 | 3 |

1 2 3 4e+a | 1 2 3 4 | 1 2 3 4e+a | 1 2 3 + 4 + |

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

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

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

1 2 e+a 3 e+a 4 | 1 2 e+a 3 e+a 4 e+a | 1 2 3 4 |



MELODY WITH CLAWHAMMER ACCOMPANIMENT

The following arrangement uses the clawhammer fingerpicking style to accompany a melody.

Musical score for the first measure of a melody with clawhammer accompaniment. The top staff shows a melody line with eighth notes and sixteenth-note patterns. The bottom staff shows a three-string banjo tablature (T, A, B) with corresponding clawhammer fingerings (1, 2, +, 3, +, 4) below it. The time signature is 4/4 and the key signature is one sharp.

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

1 2 + 3 + 4 + 1 2 + 3 4 + 1 2 + 3 + 4 +

Musical score for the second measure of the melody with clawhammer accompaniment. The top staff continues the melody line. The bottom staff shows a three-string banjo tablature with clawhammer fingerings. The time signature remains 4/4 and the key signature is one sharp.

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

1 2 + 3 + 4 + 1 2 + 3 + 4 + 1 2 + 3 + 4 +

Musical score for the third measure of the melody with clawhammer accompaniment. The top staff continues the melody line. The bottom staff shows a three-string banjo tablature with clawhammer fingerings. The time signature remains 4/4 and the key signature is one sharp.

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

1 2 + 3 + 4 + 1 2 3 4

SUPPLEMENTARY PIECES

The following supplementary pieces have been divided into two groups. The first group uses predominantly set pattern picking. In the second group, the music is arranged in two (or more) parts as discussed in Section Three.

GROUP ONE



ESTUDIO

Playing Notes: This piece uses Pattern One **p i m i**. In bar 3 the first note (B) is played on the third string (4th fret) indicated by ③. The fingering for notes is indicated by the uncircled numbers next to the note. 'D.C. al Fine' at the end of the piece indicates a repeat from the beginning to the word 'Fine'.

COUNT 1 + 2 + 3 + 4 + etc.

Fine
1 + 2 + 3 4

D.C. al Fine
1 + 2 + 3 4



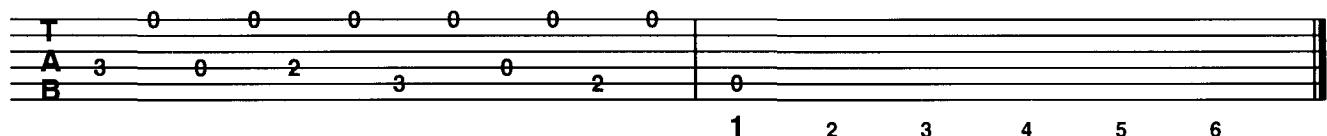
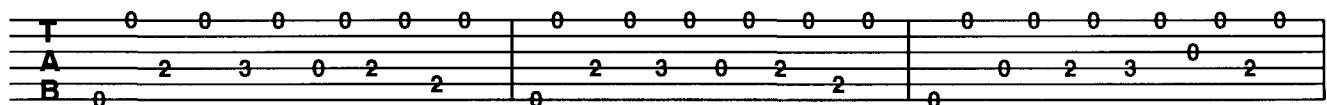
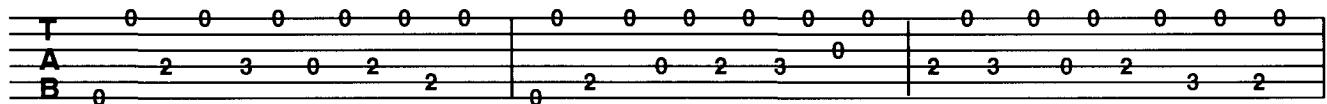
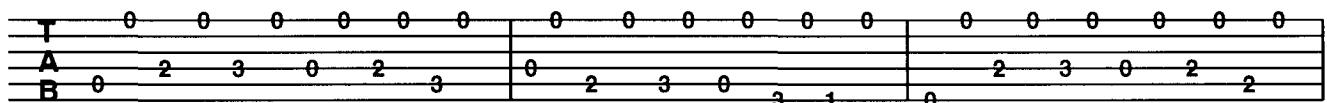
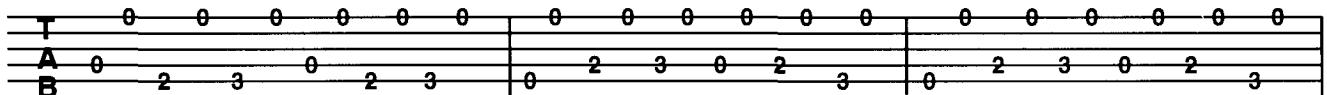
SPANISH STUDY

Playing Notes: The pattern used in this piece is **p m p m**. The time signature $\frac{6}{4}$ indicates two dotted half note beats per bar. This is an example of compound time.

The image shows six staves of sheet music for a single instrument, likely a guitar or mandolin. Each staff begins with a treble clef and a 'G' key signature. The time signature is consistently $\frac{6}{4}$ throughout all staves. The music consists of repeating patterns of eighth notes and sixteenth notes. The first five staves each contain three measures of music, followed by a repeat sign and another three measures. The sixth staff begins with a repeat sign and contains two measures of music, ending with a final repeat sign and a long horizontal line under the staff, indicating the end of the piece.



COUNT 1 + 2 + 3 + 4 + 5 + 6 +



1 2 3 4 5 6

**ALLEGRO**

Playing Notes: This piece uses three different picking patterns:

p i m i a i m i

p i p i

p i m a

Musical notation in G clef, 4/4 time. The first measure consists of a single eighth note followed by six sixteenth-note groups. Each group contains a downstroke (p), an upstroke (i), a muted note (m), another downstroke (i), another muted note (m), and a final downstroke (i). Measures 2 through 6 follow a similar pattern.

Musical notation in G clef, 4/4 time. The first measure consists of a single eighth note followed by six sixteenth-note groups. Each group contains a downstroke (p), an upstroke (i), a muted note (m), another downstroke (i), another muted note (m), and a final downstroke (i). Measures 2 through 6 follow a similar pattern.

Musical notation in G clef, 4/4 time. The first measure consists of a single eighth note followed by six sixteenth-note groups. Each group contains a downstroke (p), an upstroke (i), a muted note (m), another downstroke (i), another muted note (m), and a final downstroke (i). Measures 2 through 6 follow a similar pattern.

Musical notation in G clef, 4/4 time. The first measure consists of a single eighth note followed by six sixteenth-note groups. Each group contains a downstroke (p), an upstroke (i), a muted note (m), another downstroke (i), another muted note (m), and a final downstroke (i). Measures 2 through 6 follow a similar pattern.

1.

Musical notation in G clef, 4/4 time. The first measure consists of a single eighth note followed by six sixteenth-note groups. Each group contains a downstroke (p), an upstroke (i), a muted note (m), another downstroke (i), another muted note (m), and a final downstroke (i). Measures 2 through 6 follow a similar pattern. Measure 7 begins with a downstroke (p) followed by a repeat sign and a 4/4 time signature. Measures 8 and 9 follow the same pattern as the previous measures.

2.

Musical notation in G clef, 4/4 time. The first measure consists of a single eighth note followed by six sixteenth-note groups. Each group contains a downstroke (p), an upstroke (i), a muted note (m), another downstroke (i), another muted note (m), and a final downstroke (i). Measures 2 through 6 follow a similar pattern. Measure 7 begins with a downstroke (p) followed by a repeat sign and a 4/4 time signature. Measures 8 and 9 follow the same pattern as the previous measures.

Fretboard diagram showing a scale pattern across four strings (T, A, G, B) with fingerings: T (0), A (2, 1, 2, 2, 1, 2), G (0, 2, 2, 2, 2), B (0).

1 + 2 + 3 + 4 + etc.

Fretboard diagram showing a scale pattern across four strings (T, A, G, B) with fingerings: T (0), A (2, 1, 0, 1, 1, 0, 1), G (2, 1, 3, 1, 2, 1, 0), B (3).

Fretboard diagram showing a scale pattern across four strings (T, A, G, B) with fingerings: T (0), A (2, 1, 2, 2, 1, 2), G (0, 2, 2, 3, 0), B (0, 2, 2, 2, 3, 2, 0, 2).

Fretboard diagram showing a scale pattern across four strings (T, A, G, B) with fingerings: T (0), A (2, 1, 2, 2, 1, 2), G (2, 1, 2, 2, 1, 2), B (0).

1.

Fretboard diagram for exercise 1 across four strings (T, A, G, B) with fingerings: T (0), A (2, 1, 0, 2, 1, 0), G (1, 0, 0, 1, 3, 0), B (0, 2, 1, 0, 3, 2, 1, 0, 2, 1, 0, 3, 0).

2.

Fretboard diagram for exercise 2 across four strings (T, A, G, B) with fingerings: T (0), A (2, 1, 0, 1, 3, 0), G (2, 1, 0, 1, 0, 0), B (0, 2, 1, 0, 1, 3, 0, 2, 1, 0, 1, 0, 0, 2, 1, 0, 1, 3, 0).

1 2 3 4



PRELUDE

Playing Notes: This piece uses Pattern Five p i m. It can also be played using the given variations shown below the piece.



VARIATION 1



VARIATION 3



VARIATION 2

1 + a 2 + a 3 + a 4 + a etc.

1 2 3 4

VARIATIONS

1 + a 2 + a 3 + a 4 + a

1e + a 2e + a 3e + a 4e + a

1e + a 2e + a 3e + a 4e + a



SILVER SAND RAG

Playing Notes: This piece is based on the clawhammer styles in Lessons Sixteen to Twenty. In bar 3 the symbol **BII ④** indicates that a 4-string (④) bar (B) is used at the second fret (BII). This barring technique is commonly used for ease of playing. In bars 17 to 20 the picking pattern used is:

p i m p i m p
1 + 2 + 3 + 4

where a 'ragtime' feel is achieved by the thumb playing on the 'off' beats.

BII ④

BII ④

BII ④

BIV ⑥

BI ③ **BII ③**

BII ④

BII ④

BIV ⑥

B \overline{II} ④

Guitar tablature for B \overline{II} ④. The strings are labeled T (top), A, and B (bottom). The tab shows a sequence of notes across four measures. The first measure has notes 0, 1, 0 on T; 0, 0 on A; and 3 on B. The second measure has notes 0, 3, 0 on T; 1, 1 on A; and 2, 2 on B. The third measure has notes 5, 2, 5 on T; 2, 2 on A; and 0, 0 on B. The fourth measure has notes 5, 3, 5 on T; 2, 2 on A; and 0, 0 on B. Below the tab are the corresponding fingerings: 1, 2 + 3 + 4, 1, 2 + 3 + 4 +.

Guitar tablature for B \overline{II} ④. The strings are labeled T, A, and B. The tab shows a sequence of notes across four measures. The first measure has notes 2, 1, 2 on T; 2, 2 on A; and 0 on B. The second measure has notes 2 on T; 0, 2 on A; and 0 on B. The third measure has notes 1, 0, 1 on T; 0, 0 on A; and 2, 3 on B. The fourth measure has notes 3, 1, 3 on T; 0, 0 on A; and 3, 3 on B. Below the tab are the corresponding fingerings: 1, 2 + 3 + 4 +, 1, 2, 3, 4.

B \overline{II} ④

Guitar tablature for B \overline{II} ④. The strings are labeled T, A, and B. The tab shows a sequence of notes across four measures. The first measure has notes 0, 1, 0 on T; 0, 0 on A; and 3 on B. The second measure has notes 0, 3, 0 on T; 1, 0 on A; and 2, 2 on B. The third measure has notes 5, 2, 5 on T; 2, 2 on A; and 0, 0 on B. The fourth measure has notes 5, 3, 5 on T; 2, 2 on A; and 0, 0 on B. Below the tab are the corresponding fingerings: 1, 2 + 3 + 4, 1, 2 + 3 + 4 +.

B \overline{IV} ⑥

Guitar tablature for B \overline{IV} ⑥. The strings are labeled T, A, and B. The tab shows a sequence of notes across four measures. The first measure has notes 2, 1, 2 on T; 2, 2 on A; and 0 on B. The second measure has notes 1, 0, 1 on T; 0, 0 on A; and 3, 0 on B. The third measure has notes 1, 0, 5 on T; 2, 4 on A; and 0, 2 on B. The fourth measure has notes 1 on T; 3, 3 on A; and 0 on B. Below the tab are the corresponding fingerings: 1, 2 + 3 + 4, 1, 2 + 3 + 4 +.

B \overline{I} ③**B \overline{II} ③**

Guitar tablature for B \overline{I} ③ and B \overline{II} ③. The strings are labeled T, A, and B. The tab shows two measures of notes. The first measure has notes 0, 1, 0 on T; 0, 0 on A; and 1, 1 on B. The second measure has notes 2, 1, 2 on T; 1, 1 on A; and 0, 0 on B. Below the tab are the corresponding fingerings: 1 + 2 + 3 + 4, 1 + 2 + 3 + 4.

Guitar tablature for B \overline{I} ③ and B \overline{II} ③. The strings are labeled T, A, and B. The tab shows a sequence of notes across four measures. The first measure has notes 2, 1, 2 on T; 2, 2 on A; and 0 on B. The second measure has notes 2 on T; 0, 2 on A; and 0, 1 on B. The third measure has notes 1, 0, 1 on T; 0, 0 on A; and 2, 3 on B. The fourth measure has notes 3, 1, 3 on T; 0, 0 on A; and 3, 3 on B. Below the tab are the corresponding fingerings: 1, 2 + 3 + 4 +, 1, 2, 3, 4.

B \overline{II} ④

Guitar tablature for B \overline{II} ④. The strings are labeled T, A, and B. The tab shows a sequence of notes across four measures. The first measure has notes 0, 1, 0 on T; 0, 0 on A; and 3 on B. The second measure has notes 0, 3, 0 on T; 1, 0 on A; and 2, 2 on B. The third measure has notes 5, 2, 5 on T; 2, 2 on A; and 0, 0 on B. The fourth measure has notes 5, 3, 5 on T; 2, 2 on A; and 0, 0 on B. Below the tab are the corresponding fingerings: 1, 2 + 3 + 4, 1, 2 + 3 + 4 +.

B \overline{IV} ⑥

Guitar tablature for B \overline{IV} ⑥. The strings are labeled T, A, and B. The tab shows a sequence of notes across four measures. The first measure has notes 2, 1, 2 on T; 2, 2 on A; and 0 on B. The second measure has notes 1, 0, 1 on T; 0, 0 on A; and 3, 0 on B. The third measure has notes 1, 0, 5 on T; 2, 4 on A; and 0, 2 on B. The fourth measure has notes 1 on T; 3, 3 on A; and 0 on B. Below the tab are the corresponding fingerings: 1, 2 + 3 + 4, 1, 2 + 3 + 4 +.

**ETUDE**

Playing Notes: This piece is the most difficult so far given and will take much practice to learn and master. The most important things to remember are to maintain a smooth sound (by holding chord shapes wherever possible) and follow carefully the bar positions indicated. To achieve the correct feel, you should use the rest stroke where the accent signs are placed. Triplets are used throughout, except in bar 16, where eighth notes are used on the third and fourth beats.

B\u0304V ② — B\u0304II ③

B\u0304II ⑤

B\u0304II ④

B\u0304II ③ — BVII ③

B\u0304IX ⑥

B_V ②

B_{VII} ③

B_V ②

COUNT 1 + a 2 + a 3 + a 4 + a etc.

B_V ② > > | B_{II} ③ > >

B_{II} ⑤ > > | > 0 0 2 0 0 2 1 0 1 0 1 0 2 1 0

1 + a 2 + a 3 4 1 + a 2 + a 3 + a 4 + a

B_{II} ④ > > | > > | > >

> > | B_{II} ③ > > | B_{VII} ③ > >

B_{IX} ⑥ > | > > | > >

1 + a 2 + a 3 + 4 + 1 + a 2 + a 3 + a 4 + a etc

> > | B_V ② > >

B_{VII} ③ > > > | > > | B_V ② > >

1 + a 2 + a 3 + a 4 + a

GROUP TWO



AWAY IN A MANGER

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

COUNT 3 1 2 3 + 1 2 3 + 1 2 3 1 2 3 +

T	1	1	3	0	0	1	3	2	1	8	0
A	0							3	4		
B	2		3		3		3	4		3	

1 2 3 1 2 3 + 1 2 3 1 2 3

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

1 2 3 + 1 2 3 + 1 2 3 1 2 3 +

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

1 2 3 1 2 3 + 1 2 3 1 2



THE FIRST NOEL

The musical score consists of three staves of music. The top staff uses a treble clef, the middle staff uses a bass clef, and the bottom staff uses a bass clef. The music is in G major (one sharp) and 3/4 time. The first two staves begin with a dotted half note followed by eighth notes. The third staff begins with a quarter note. Measure markings are present on the first two staves.

Fretboard diagram for the first section of 'The First Noel'. The strings are labeled T (top), A (middle), and B (bottom). The diagram shows fingerings and string numbers for each note. Below the diagram are the corresponding fingerings: 3 + 1 2 + 3 + 1 2 3 + 1 2 3.

Fretboard diagram for the second section of 'The First Noel'. The strings are labeled T (top), A (middle), and B (bottom). The diagram shows fingerings and string numbers for each note. Below the diagram are the corresponding fingerings: 1 2 3 + 1 2 3 1 2 3.

Fretboard diagram for the third section of 'The First Noel'. The strings are labeled T (top), A (middle), and B (bottom). The diagram shows fingerings and string numbers for each note. Below the diagram are the corresponding fingerings: 1 2 3 + 1 2 3 + 1 2.

 MINUET

Musical score for Minuet in 3/4 time, key of G major. The score consists of four staves of music, each ending with a double bar line and repeat dots.

Measure 1: $\text{G} \quad \bar{\text{P}}$, $\text{A} \quad \bar{\text{P}}$, $\text{B} \quad \text{P}.$, $\text{C} \quad \text{P}.$, $\text{D} \quad \text{P}.$

Measure 2: $\text{G} \quad \bar{\text{P}}.$, $\text{A} \quad \bar{\text{P}}.$, $\text{B} \quad \text{P}.$, $\text{C} \quad \text{P}.$, $\text{D} \quad \text{P}.$ (Measure 5)

Measure 3: $\text{G} \quad \text{P}$, $\text{A} \quad \bar{\text{P}}$, $\text{B} \quad \bar{\text{P}}$, $\text{C} \quad \bar{\text{P}}$, $\text{D} \quad \bar{\text{P}}.$

Measure 4: $\text{G} \quad \bar{\text{P}}.$, $\text{A} \quad \bar{\text{P}}$, $\text{B} \quad \bar{\text{P}}$, $\text{C} \quad \text{P}$, $\text{D} \quad \text{P}.$

Fretboard diagram for Treble (T), A, and B strings. Fingerings: 3, 0, 2, 0, 1; 3, 0, 0; 0, 1, 3, 0, 2; 3, 0, 0.

Hand positions: 1, 2, +, 3, +, 1, 2, +, 3, +, 1, 2, +, 3, +, 1, 2, +, 3, +.

Fretboard diagram for Treble (T), A, and B strings. Fingerings: 1, 3, 1, 0, 2; 0, 1, 0, 2, 0; 0, 2, 0, 0; 3, 0, 3, 2, 0.

Hand positions: 1, 2, +, 3, +, 1, 2, +, 3, +, 1, 2, +, 3, +, 1, 2, +, 3, +.

Fretboard diagram for Treble (T), A, and B strings. Fingerings: 3, 0, 2, 0, 1; 3, 0, 0; 0, 1, 3, 0, 2; 3, 0, 0.

Hand positions: 1, 2, +, 3, +, 1, 2, +, 3, +, 1, 2, +, 3, +, 1, 2, +, 3, +.

Fretboard diagram for Treble (T), A, and B strings. Fingerings: 1, 3, 1, 0, 2; 0, 1, 0, 2, 0; 2, 0, 2, 0, 0, 4; 0, 3, 2, 0.

Hand positions: 1, 2, +, 3, +, 1, 2, +, 3, +, 1, 2, +, 3, +, 1, 2, +, 3, +.



SILENT NIGHT

BII ⑤

BII ⑤

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

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

BII ⑤

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

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



LAGRIMA

Music staff showing measures 1-4. The key signature is A major (three sharps). Measure 1: C# E G A. Measure 2: D F# A C. Measure 3: D F# A C. Measure 4: D F# A C.

B^{IX}④**B^{VII}④**

Music staff showing measures 5-8. The key signature changes to B major (two sharps). Measure 5: E G B D. Measure 6: E G B D. Measure 7: E G B D. Measure 8: E G B D.

B^{II}⑤**B^{II}⑤**

Fine

Music staff showing measures 9-12. The key signature changes to B major (two sharps). Measure 9: E G B D. Measure 10: E G B D. Measure 11: E G B D. Measure 12: E G B D.

B^{VII}⑥

Music staff showing measures 13-16. The key signature changes to B major (two sharps). Measure 13: E G B D. Measure 14: E G B D. Measure 15: E G B D. Measure 16: E G B D.

F

Music staff showing measures 17-20. The key signature changes to B major (two sharps). Measure 17: E G B D. Measure 18: E G B D. Measure 19: E G B D. Measure 20: E G B D.

D.C. al Fine

Music staff showing measures 21-24. The key signature changes to B major (two sharps). Measure 21: E G B D. Measure 22: E G B D. Measure 23: E G B D. Measure 24: E G B D.

T 4 0 5 0 7 0 | 2 0 2 0 0 | 4 0 5 0 7 0
A 2 4 6 | 1 2 | 2 4 6
B | | |

1 + 2 + 3 + etc.

B^{IX} ④ — **B^{VII} ④**

T 2 0 2 0 0 | 12 11 9 7 | 7 9 0
A 1 2 11 9 9 7 | 9 11 11 10
B | | |

B^{II} ⑤

Fine

B^{II} ⑤

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

1 2 3 1 + 2 + 3 +

B^{VII} ⑥**H**

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

F

T 3 0 5 0 7 0 | 10 8 7 5 3 2
A 2 4 5 | 0 |
B | | |

D.C. al Fine

T 0 8 2 1 0 2 | 0 1 | 0 2 | 0 |
A 2 0 2 | | |
B | | |

1

2

3



SPANISH BALLAD

3/4 time signature, key signature of one sharp.

Dynamic markings: > > > etc., $\overline{\text{p}}\cdot$, etc. $\overline{\text{p}}\cdot$, $\overline{\text{p}}\cdot$, $\overline{\text{p}}\cdot$.

Measure 1 ends with BV (3).

Measure 2 continues with $\overline{\text{p}}\cdot$, $\overline{\text{p}}\cdot$, $\overline{\text{p}}\cdot$, $\overline{\text{p}}\cdot$.

Measure 3 ends with BVII (6).

Measure 4 begins with $\text{p}\cdot$, $\text{p}\cdot$, $\overline{\text{p}}\cdot$, $\overline{\text{p}}\cdot$.

Measure 5 begins with $\text{p}\cdot$, $\# \text{p}\cdot$, p , p , p , p .

Measure 6 ends with **Fine**.

Measure 7 begins with $\overline{\text{p}}\cdot$, $\overline{\text{p}}\cdot$, $\overline{\text{p}}\cdot$, $\overline{\text{p}}\cdot$.

Measure 8 ends with a double sharp, indicated by a double sharp sign and the text "Double sharp - See Glossary".

Measure 9 begins with $\text{p}\cdot$, $\text{p}\cdot$, $\overline{\text{p}}\cdot$, $\overline{\text{p}}\cdot$.

B_{IX} ③

B_V ②

B_{II} ⑤

D.C. al Fine

COUNT 1 + a 2 + a 3 + a etc.

B_V ③

B_{VII} ⑥

Fine

1 + a 2 + a 3 + a etc.

B_{VII} ⑥

B_{IX} ③

B_V ②

B_{II} ⑤

D.C. al Fine

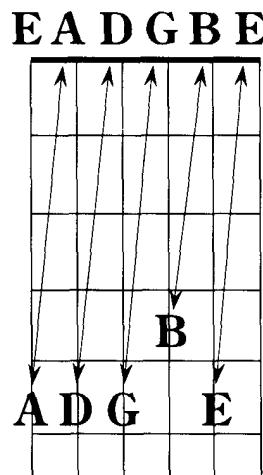
APPENDIX ONE - TUNING

It is essential for your guitar to be in tune, so that the chords and notes you play will sound correct. The main problem with tuning for most beginning students is that the ear is not able to determine slight differences in pitch. For this reason you should seek the aid of a teacher or an experienced guitarist.

Several methods can be used to tune the guitar. These include:

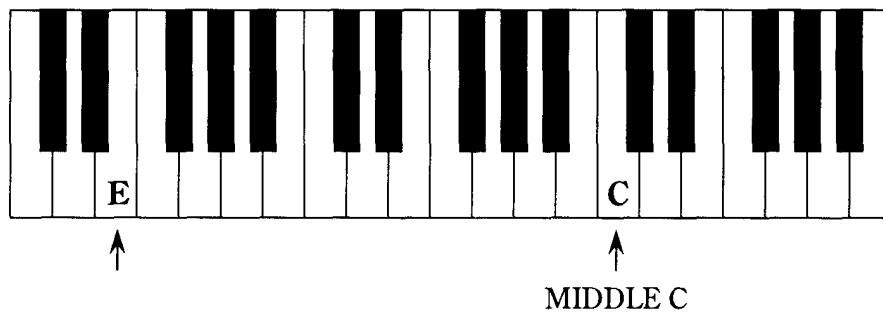
1. Tuning to another musical instrument (e.g. a piano, or another guitar).
2. Tuning to pitch pipes or a tuning fork.
3. Tuning the guitar to itself.

The most common and useful of these is the latter; tuning the guitar to itself. This method involves finding notes of the same pitch on different strings. The diagram below outlines the notes used:



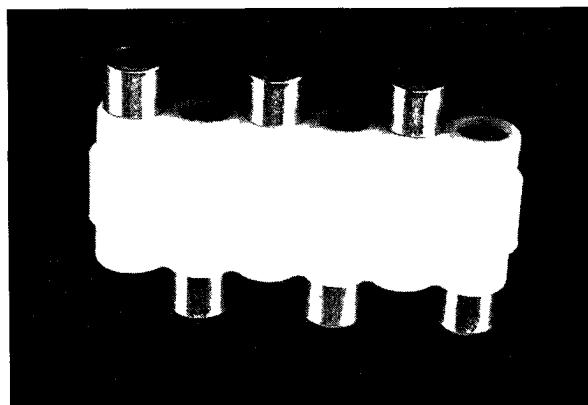
The method of tuning is as follows:

1. Tune the open 6th string to either:
 - (a) The open 6th string of another guitar.
 - (b) A piano.

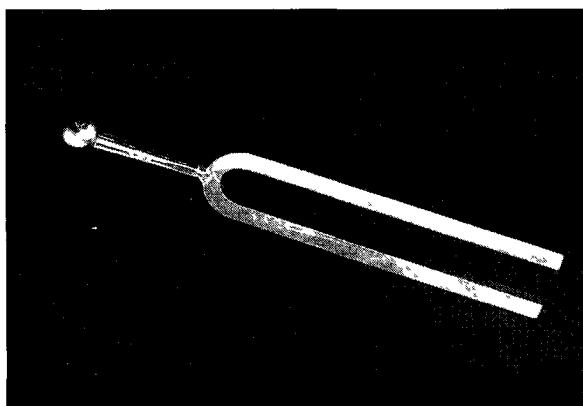


The piano note equivalent to the open 6th string is indicated on the diagram.

- (c) Pitch pipes, which produce notes that correspond with each of the 6 open strings.



- (d) A tuning fork. Most tuning forks give the note A.



To produce sound from the tuning fork, hold it by the stem and tap one of the prongs against something hard. This will set up a vibration, which can be heard clearly when the base of the stem is then placed on a solid surface, e.g. a guitar body.

2. Place a finger on the 6th string at the 5th fret. Now play the open A (5th string). If the guitar is to be in tune, then these two notes must have the same pitch (i.e. sound the same). If they do not sound the same, the 5th string must be adjusted to match the note produced on the 6th string. Thus the 5th string is tuned in relation to the 6th string.
3. Tune the open 4th string to the note on the 5th fret of the 5th string, using the method outlined above.
4. Tune all other strings using the same procedure, remembering that the open B string (2nd) is tuned to the 4th fret (check diagram) while all other strings are tuned to the 5th fret.
5. Strum an open E major chord, to check if your guitar is tuned correctly. At first you may have some difficulty deciding whether or not the chord sound is correct, but as your ear improves you will become more familiar with the correct sound of the chord.

Tuning may take you many months to master, and you should practise it constantly. The guidance of a teacher will be an invaluable aid in the early stages of guitar tuning.

APPENDIX TWO - MUSIC & TABLATURE NOTATION

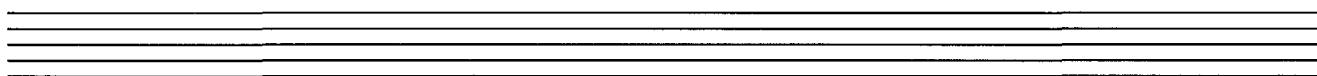
MUSIC NOTATION

RUDIMENTS

The musical alphabet consists of 7 letters: A B C D E F G

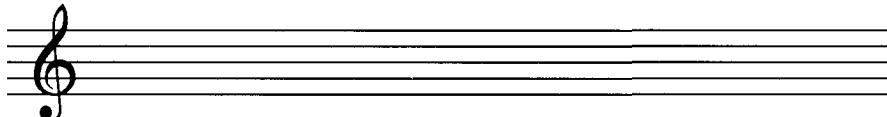
Music is written on a staff, which consists of 5 parallel lines between which there are 4 spaces.

Music Staff

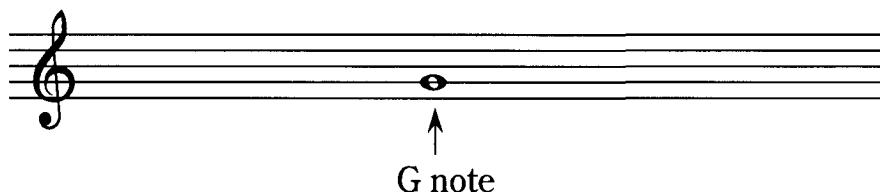


The Treble or 'G' clef sign is placed at the beginning of each staff line.

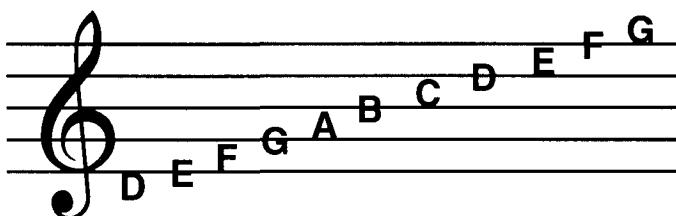
Treble or 'G' clef. →



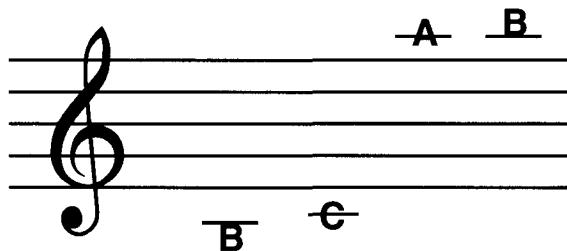
This clef indicates the position of the note G. (It is an old fashioned method of writing the letter G, with the centre of the clef being written on the second staff line.)



The other lines and spaces on the staff are named as such:



Extra notes can be added by the use of short lines, called Leger lines:



When a note is placed on the staff its head indicates its position. e.g:



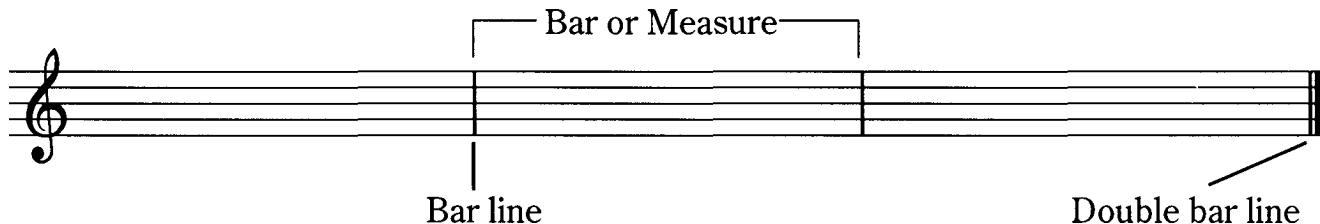
This is a G note.



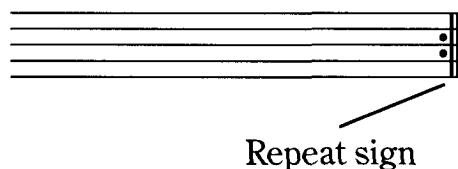
This is a C note.

When the note head is below the middle staff line the stem points upward and when the head is above the middle line the stem points downward. A note placed on the middle line (B) can have its stem pointing either up or down.

Bar lines are drawn across the staff, which divides the music into sections called Bars or Measures. A double bar line signifies either the end of the music, or the end of an important section of it.



Two dots placed before a double bar line indicate that the music is to be repeated.



NOTE VALUES

The table below sets out the most common notes used in music and their respective time values (i.e. length of time held.) For each note value there is an equivalent rest, which indicates a period of silence.

WHOLE NOTE (Semibreve)	HALF NOTE (Minim)	QUARTER NOTE (Crotchet)	EIGHTH NOTE (Quaver)	SIXTEENTH NOTE (Semicuaver)
COUNTS 4	2	1	$\frac{1}{2}$	$\frac{1}{4}$
(or beats)				

WHOLE NOTE REST (Semibreve rest)	HALF NOTE REST (Minim rest)	QUARTER NOTE REST (Crotchet rest)	EIGHTH NOTE REST (Quaver rest)	SIXTEENTH NOTE REST (Semicuaver rest)

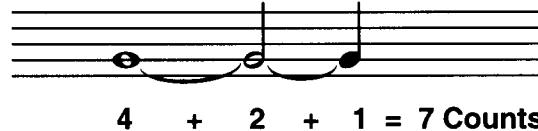
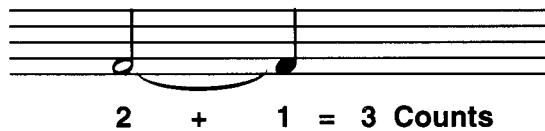
If a dot is placed after a note it increases the value of that note by a half, e.g.

Dotted HALF NOTE $(2 + \frac{1}{2}) = 3$ counts

Dotted QUARTER NOTE $(1 + \frac{1}{2}) = 1\frac{1}{2}$ counts

Dotted WHOLE NOTE $(4 + 2) = 6$ counts

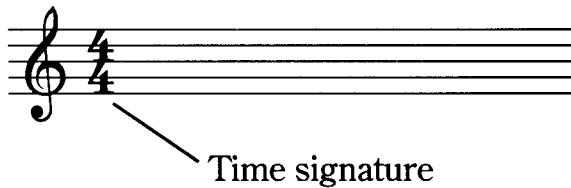
A tie is a curved line joining two or more notes of the same pitch where the second note(s) is not played, but its time value is added to that of the first note. Here are two examples:



In both of these examples only the first note is picked.

TIME SIGNATURES

At the beginning of each piece of music, after the treble clef, is the time signature.

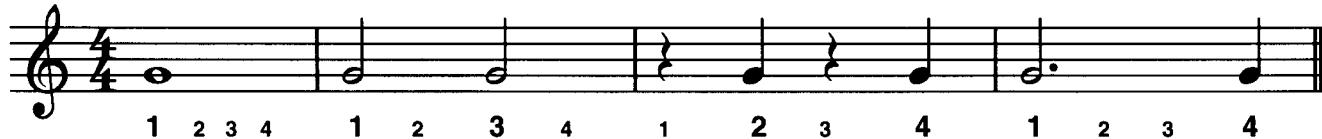


The time signature indicates the number of beats per bar (the top number) and the type of note receiving one beat (the bottom number). For example:

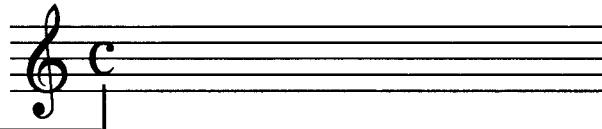
4 — this indicates 4 beats per bar.

4 — this indicates that each beat is worth a quarter note (crotchet)

Thus in **4** time there must be the equivalent of 4 quarter note beats per bar, e.g.

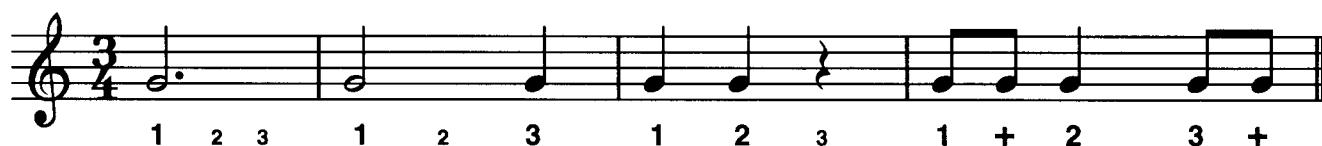


4 is the most common time signature and is sometimes represented by this symbol called common time.



Other time signatures used in this book are **3** and **6** time.

3 indicates 3 quarter note beats per bar, e.g.



$\frac{6}{8}$ time indicates 2 dotted quarter note beats per bar, which can be divided into 2 groups of eighth notes as such:



$\frac{6}{8}$ is an example of compound time because the beat is a dotted note.

$\frac{4}{4}$ and $\frac{3}{4}$ are examples of simple time because the beat is an undotted note.

NOTES IN THE OPEN POSITION

The open position on the guitar contains the notes of the open strings and the first three frets. Outlined below are the position of these notes on the staff and on the fretboard.

The diagram illustrates the positions of the notes E, A, D, G, B, and E on a musical staff and their corresponding positions on a six-string guitar fretboard. The staff shows two octaves of these notes. Arrows point from each note on the staff to its corresponding position on the fretboard. The fretboard is labeled with the strings F, C, G, D, B, and E from bottom to top. The nut is indicated by an arrow pointing to the left end of the strings. The 6th string is labeled "6th string (thickest)" and the 1st string is labeled "1st string (thinnest)". Fret numbers 5, 4, 3, and 2 are also indicated below the strings.

* An octave is the distance between two notes that have the same letter name and are 8 consecutive notes apart. The example above uses E notes, showing 2 octaves.

CHROMATIC NOTES

A sharp (#) raises the pitch of a note by one semi-tone (1 fret).

A flat (b) lowers the pitch of a note by one semi-tone.

In music notation the # and b signs (called accidentals) are always placed before the note.

This example illustrates that the same note has two different names (i.e. F \sharp and G \flat have the same position on the fretboard).

A natural (h) cancels the effect of a sharp or flat.

A sharp or flat, when placed before a note, affects the same note if it re-occurs in the remainder of that bar. It does not, however, affect notes in the next bar, e.g.:

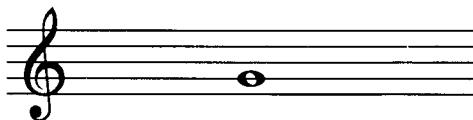
With the inclusion of sharps and flats, there are 12 different notes with one octave, e.g.:

A A \sharp B B \flat C C \sharp D D \sharp E E \flat F F \sharp G G \sharp A A \flat

Note that there are no sharps or flats between B and C, and E and F.

COMPLETE NOTES ON THE GUITAR FRETBOARD

On the guitar many notes of the same pitch repeat in different positions. For example, the following G note can be played in four places.



- 3rd string, open
- 4th string, 5th fret
- 5th string, 10th fret
- 6th string, 15th fret

The music notation below illustrates the complete range of notes on the guitar, using the open position and the first string up to the 19th fret as examples. The diagram, however, illustrates all the possible positions of these notes, covering the entire fretboard.

E F F# Gb G G# Ab A A# Bb B C C# Db D D# Eb

STRING ⑥ —————— ⑤ —————— ④ ——————

FRET 0 1 2 2 3 4 4 0 1 1 2 3 4 4 0 1 1

E F F# Gb G G# Ab A A# Bb B C C# Db D D# Eb

STRING ③ —————— ② ——————

FRET 2 3 4 4 0 1 1 2 3 3 0 1 2 2 3 4 4

E F F# Gb G G# Ab A A# Bb B C C# Db D D# Eb

STRING ① ——————

FRET 0 1 2 2 3 4 4 5 6 6 7 8 9 9 10 11 11

E F F# Gb G G# Ab A A# Bb B C C# Db D D# Eb

STRING ① ——————

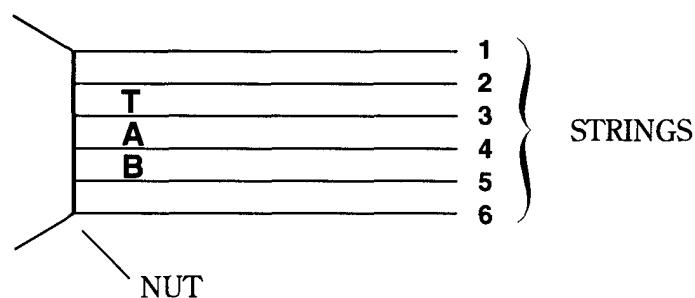
FRET 12 13 14 14 15 16 16 17 18 18 19

E	F	F#	G	G#	A	A#	B	C	C#	D	D#	E	F	F#	G	G#	A	A#	B
B	C	C#	Gb	D	D#	Ab	E	F	F#	G	G#	A	B	C	C#	D	D#	E	F
G	D#	Ab	A	A#	Bb	Eb	B	C	C#	D	D#	E	F	F#	G	G#	A	A#	B
D	D#	Eb	E	F	F#	Gb	C	G	G#	A	Bb	Eb	B	C	C#	D	D#	E	F#
A	A#	Eb	B	C	C#	Gb	D	D#	Ab	E	F#	Gb	A	Bb	C	C#	D	D#	E
E	F	F#	Gb	G	G#	Ab	A	A#	Eb	B	D#	Eb	F	F#	G	G#	A	A#	B

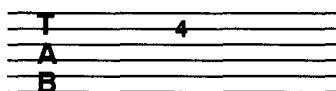
12TH FRET

TABLATURE

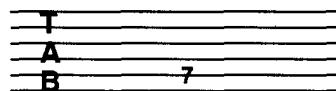
Tablature is a method of indicating the position of notes on the fretboard. There are six 'tab' lines, each representing one of the six strings on the guitar:



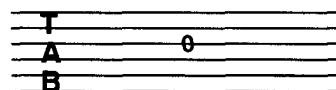
When a number is placed on one of the lines, it indicates the fret location of a note. e.g.



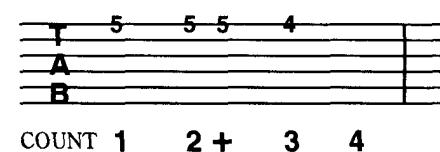
This indicates the 4th fret of the second string (an E♭ note)



This indicates the 7th fret of the 5th string (an E note).



This indicates the third string open (a G note).



In this example the 1st note is worth 1 count, the 2nd and 3rd notes are worth half a count each and the 4th note is worth 2 counts.

APPENDIX THREE - TRANSPOSING

The term 'Transposing' is used to describe the process whereby a progression (or song) is changed from one key to another. This is done for two main reasons:

1. Singing - to sing the whole song at a lower or higher pitch (depending on the singer's vocal range).
2. Ease of playing - because of the musical structure of the guitar, some keys are easier to play in than others. (e.g. Beginning students may not be able to play a song in the key of say E♭, but could perhaps play it in the key of C.)

Consider the following turnaround in the key of C:

C Am Dm G7

If you needed to transpose this progression into the key of G, the following method may be used:

1. Write out the C chromatic* scale.
2. Write out the G chromatic scale, with each note directly below its counterpart in the C chromatic scale, as such:

C chromatic	C	C♯	D	D♯	E	F	F♯	G	G♯	A	A♯	B	C
G chromatic	1↓ G	G♯ 3↓ A	A♯ 4↓ B	B	C	C♯ 2↓ D	D♯ 2↓ E	F	F♯	G			

3. When the given progression is transposed to the key of G, the first chord, C major, will become G major. This can be seen by relating the two chromatic scales via arrow one.
4. The second chord of the progression, Am, will become Em (arrow two). Although the chord **name** will change when transposing, its **type** (i.e. major, minor seventh etc.) will remain the same.
5. The complete transposition will be:

Key of C: C Am Dm G7

Key of G: G Em Am D7

Play both progressions and notice the similarity in sound.

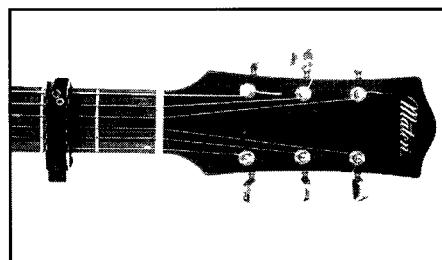
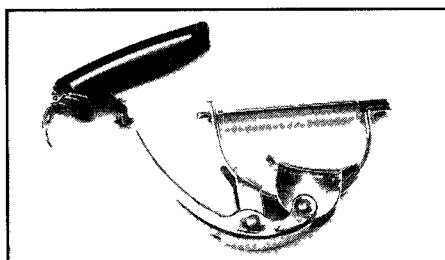
In the early stages you will mainly transpose for ease of playing, and thus the easiest keys for a song to be transposed into are C, G and D (for major keys) and Am, Em and Bm (for minor keys). Remember to write the second chromatic scale directly under the first, note for note, in order to transpose correctly. Try transposing the previous progression into the key of D major.

THE CAPO

The capo is a device which is placed across the neck of the guitar (acting as a moveable nut). It has 2 uses:

1. To enable the use of easier chord shapes, without changing the key of a song.
2. To change the key of a song, without changing the chord shapes.

Expanding upon point 1, if a song is in a key which is within your singing range, but involves playing difficult chords (e.g. in the key of E♭), a capo may be used.



(Capos come in various shapes and sizes.)

The capo allows you to play the song in the same key, yet at the same time use easier (open) chords. Consider a turnaround in E♭:

E♭ Cm A♭ B♭

If you place the capo on the third fret, the following chords can be played without changing the song's key.

C Am F G

<p>E♭</p> <p>CAPO 3rd</p> <p>(C chord shape)</p>	<p>Cm</p> <p>3rd</p> <p>(Am chord shape)</p>	<p>A♭</p> <p>3rd</p> <p>(F chord shape)</p>	<p>B♭</p> <p>3rd</p> <p>(G chord shape)</p>
--	---	--	--

If you have studied bar chords, you will notice that the capo is acting as a bar.

To work out which fret the capo must be placed on, simply count the number of semitones between the 'capo' key you have selected to change to* (e.g. C, as used in the above example) and the original key (i.e. E \flat as above). Hence C to E \flat = 3 semitones, and therefore the capo must be placed on the third fret.

Expanding upon point 2, consider a song in the key of C, using the turnaround progression:

A musical staff in G major (G clef, 4/4 time) showing a turnaround progression. The chords are C, Am, F, and G, each consisting of three vertical bars representing measures. The staff ends with a double bar line and repeat dots.

A singer may decide that this key is unsuitable for his or her voice range and may wish to use the key of, say, E \flat . The progression, transposed to E \flat , will become:

A musical staff in E \flat major (G clef, 4/4 time) showing the same turnaround progression (C, Am, F, G) transposed to E \flat . The staff ends with a double bar line and repeat dots.

Instead of changing to these new chord shapes (i.e. having to use bar chords), the guitarist may still play the C, Am, F and G chords, but **must place the capo at the 3rd fret** to do so.

Four guitar chord diagrams for E \flat major (Eb) in the 3rd fret. Each diagram shows a 6-string guitar neck with the 3rd fret marked. The strings are numbered 1 (top) to 6 (bottom). The diagrams are labeled: (C chord shape), (Am chord shape), (F chord shape), and (G chord shape). The label 'ORIGINAL KEY (C)' is centered below the first two diagrams.

A musical staff in E \flat major (G clef, 4/4 time) showing the turnaround progression (C, Am, F, G) transposed to E \flat . The staff ends with a double bar line and repeat dots.

NEW KEY (E \flat)

A diagram showing the capo position for the new key of E \flat . It consists of a horizontal line with a bracket underneath it. The bracket spans the first four measures of the staff above. The text 'CAPO 3RD FRET' is written across the bracket. Below the bracket, the measure labels 'Eb', 'Cm', 'Ab', and 'Bb' are aligned under their respective measures.

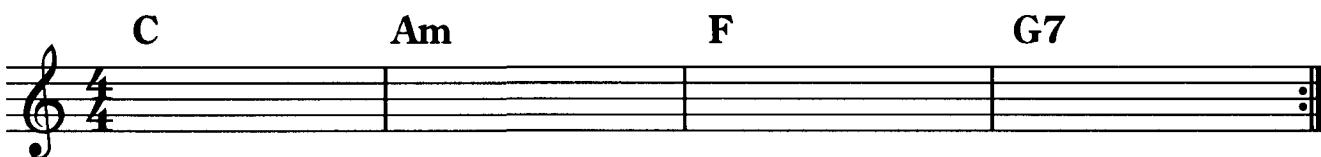
APPENDIX FOUR - SONG LIST

In modern music there are several standard chord progressions that are the basis of many songs. The most common of these progressions are 'Turnarounds' and 'Twelve Bar Blues'.

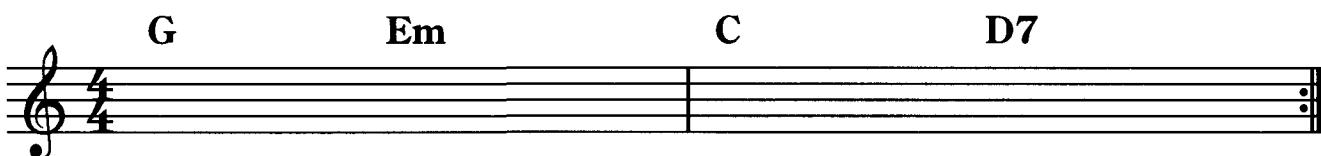
TURNAROUNDS

There are two main turnarounds, which are labelled Turnaround One and Turnaround Two.

TURNAROUND ONE: Key of C:



This turnaround can be played in any key by transposing (see Appendix Three). Here is the same turnaround in the key of G, playing two chords per bar. Key of G:



Written below is a list of songs which use turnaround one.*

The night has a 1,000 Eyes — Bobby Vee
It's Raining Again — Supertramp
More — Various Artists
Ti Amo — Umberto Tozzi
Crocodile Rock (chorus) — Elton John
One Last Kiss — Various Artists
Stand by Me — John Lennon
Dream — Everly Brothers
Return to Sender — Elvis Presley
Telstar — Tornados
Always Look on the Bright side of Life — Monty Python
Why do fools fall in love — Frankie Lyman/Diana Ross
Sarah — Fleetwood Mac
Take Good Care of My Baby — Bobby Vee/Smokie
Where have all the Flowers Gone — Various Artists
Runaround Sue — Dion & the Belmonts
Tell me Why — Beatles
Let's Twist Again — Chubby Checker
Stay (Just a Little Bit Longer) — Four Seasons/Jackson Brown
Cool for Cats — U K Squeeze
Y M C A. — Village People
Tired of toin' the Line — Rocky Burnett
You Drive Me Crazy — Shakin' Stevens
Should I do it — Pointer Sisters
Poor Little Fool — Rick Nelson
You Don't have to say you Love Me — Dusty Springfield/Elvis Presley
Breaking up is hard to do — Neil Sedaka/Partridge Family
Oh Carol — Neil Sedaka
Two Faces Have I — Lou Christie
Every Day — Buddy Holly
Poetry in Motion — Johnny Tillotson
Sweet Little 16 — Neil Sedaka
Big Girls Don't Cry — Four Seasons
Sherry — Four Seasons
How Do you do it — Jerry & the Pacemakers
Shout, Shout — Rocky Sharp and The Replays
Aces With You — Moon Martin
Joane — Michael Nesmith

Goodnight Sweetheart — Various Artists
Looking for an Echo — Ol' 55
Summer Holiday — Cliff Richard
Be My Baby — The Ronettes/Rachel Sweet
Everlasting Love — Rachel Sweet/Love Affair
I Go To Pieces (verse) — Peter & Gordon
Love Hurts — Everly Brothers/Jim Capaldi/Nazareth
Gee Baby — Peter Shelley
Classic — Adrian Gurvitz
Teenage Dream — T Rex
Blus Moon — Various Artists
The Tide is High — Blondie
Dennis — Blondie
It Ain't Easy — Normie Rowe
My World — Bee Gees
Hey Paula — Various Artists
It's Only Make Believe — Glen Campbell
Can't Smile Without You — Barry Manilow
Take Good Care of my Baby — Bobby Vee/Smokie
Crossfire — Bellamy Brothers
Bobby s Girl — Marcie Blane
Do that to me one more time — Captain and Tenille
Please Mr Postman — Carpenters/Beatles
Sharin' the Night Together — Dr Hook
9 to 5 (Morning Train) — Sheena Easton
Diana — Paul Anka
Telstar — Tornados
Enola Gay — Orchestral Manoeuvres in the Dark
Some Guys have all the Luck — Robert Palmer
So Lonely — Get Wet
Hungry Heart — Bruce Springsteen
Land of Make Believe (chorus) — Bucks Fizz
Daddys Home — Cliff Richard
The Wonder of You — Elvis Presley
So You Win Again — Hot Chocolate
Hang Five — Rolling Stones
Paper Tiger — Sue Thompson

*Some of the songs listed under 'Turnarounds' vary from the basic structure of this progression. For example, the turnaround progression may be used in the verses, but not in the chorus

TURNAROUND TWO:

Turnaround two uses a different minor chord in the second bar.

Key of C:

C Em F G7

Written below is a list of songs which use turnaround two.

Crocodile Rock (verse) – Elton John
I Started a Joke – Bee Gees
Different Drum – Linda Ronstadt
Key Largo – Bertie Higgins
Black Berry Way – The Move
Georgy Girl – Seekers
Where Do You Go to My Lovely – Peter Sarstedt
Mrs. Brown, You've Got a Lovely Daughter – Hermans Hermit
Toast and Marmalade for Tea – Tin Tin
Movie Star – Harpo
Where did our Love Go – Diana Ross & The Supremes
I Go To Pieces (chorus) – Peter & Gordon
Get it over with – Angie Gold

Sad Sweet Dreamer – Sweet Sensation
Down Town – Petula Clark
Easy – Oakridge Boys
It's a Heartache – Bonnie Tyler
I Don't Like Mondays – Boomtown Rats
My Angel Baby – Toby Beau
Land of Make Believe (verse) – Bucks Fizz
I'm in the mood for Dancing – The Nolans
What's in a Kiss – Gilbert O'Sullivan
My Baby Loves Love – Joe Jefferies
Dreamin' – Johnny Burnett
Cruel to be Kind – Nick Lowe

12 BAR BLUES

12 Bar Blues is a set pattern of chords which repeats every 12 bars.

Here is a 12 Bar Blues in the key of A:

A D A
E D A E

Written below is a list of songs which use 12 Bar Blues.

Be-bop-a-lula – Gene Vincent/John Lennon
Hound Dog – Elvis Presley
Johnny B. Goode – Chuck Berry
Boppin' the Blues – Blackfeather
The Wanderer – Dion
Going up the Country – Canned Heat
Makin' your mind up – Bucks Fizz
Green Door – Shakin' Stevens
In the Summertime – Mungo Jerry
Rock Around the Clock – Bill Haley & The Comets
Barbara Ann – Beach Boys
Let's Stick Together – Brian Ferry
Long Tall Glasses (I Know I can Dance) – Leo Sayer
Blue Suede Shoes – Elvis Presley
School Days (Ring Ring Goes the Bell) – Chuck Berry
Roll Over Beethoven – Chuck Berry
Spirit in the Sky – Norman Greenbaum
Turn up your Radio – Masters Apprentices
Tutti Frutti – Little Richard
Dizzy Miss Lizzy – Larry Williams/Beatles
I Can Help – Billy Swan
Rockin' Robin – Michael Jackson

Get Down and Get With It – Slade
Good Golly Miss Molly – Little Richard
Lucille – Little Richard
In the Mood – Glen Miller
Surfin' Safari – Beach Boys
Peppermint Twist – Sweet
Boogie Woogie Bugle Boy – Andrew Sisters/Bette Midler
I Hear You Knocking – Dave Edmunds
Boy from New York City – Darts/Manhattan Transfer
Mountain of Love – Johnny Rivers
I Love to Boogie – T-Rex
Shake, Rattle & Roll – Bill Haley
Lady Rose – Mungo Jerry
Theme to Batman
Theme to Spiderman
Stuck in the Middle with you – Stealers Wheel
Hot Love – T-Rex
The Huckle Buck – Brendan Bower
Way Down – Elvis Presley
Peggy Sue – Buddy Holly
Jailhouse Rock – Elvis Presley
Green Door – Shakin' Stevens

GLOSSARY OF MUSICAL TERMS

“a” — annular finger (ring finger). As used for identifying the right hand fingers in fingerpicking patterns.

Accent — a sign, >, used to indicate a predominant beat.

Accidental — a sign used to show a temporary change in pitch of a note (i.e. sharp #, flat b, double sharp x, double flat bb, or natural h). The sharps or flats in a key signature are not regarded as accidentals.

Additional notes — a note not belonging to a given scale, but can be used for improvising against most chords in a progression without sounding out of key.

Ad lib — to be played at the performer’s own discretion.

Allegro — fast and lively.

Anacrusis — a note or notes occurring before the first bar of music (also called ‘lead-in’ or ‘pick-up’ notes).

Andante — an easy walking pace.

Arpeggio — the playing of a chord in single note fashion.

Bar — a division of music occurring between two bar lines (also called a ‘measure’).

Bar chord — a chord played with one finger laying across all six strings.

Bar line — a vertical line drawn across the staff which divides the music into equal sections called bars.

Bass — the lower regions of pitch in general. On guitar, the 4th, 5th and 6th strings.

Bend — a technique which involves pushing a string upwards (or downwards), which raises the pitch of the fretted note being played.

“Blues” Scale — consisting of the I, b III, IV, b V, V and b VII notes relative to the major scale.

Capo — a device placed across the neck of a guitar to allow a key change without alteration of the chord shapes.

Chord — a combination of three or more different notes played together.

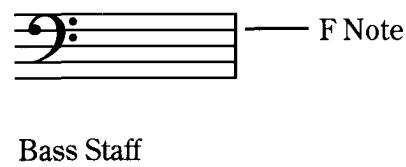
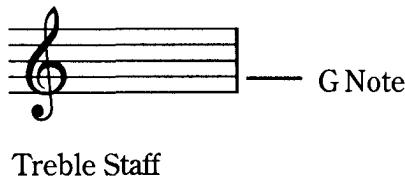
Chord progression — a series of chords played as a musical unit (e.g. as in a song).

Chromatic scale — a scale ascending and descending in semitones.

e.g. C chromatic scale:

ascending: C C# D D# E F F# G G# A A# B C

Clef — a sign placed at the beginning of each staff of music which fixes the location of a particular note on the staff, and hence the location of all other notes, e.g.



Cliches — small musical phrases that are frequently used.

Coda — an ending section of music, signified by the sign

Common time — an indication of

time — four quarter note beats per bar.

Compound time — occurs when the beat falls on a dotted note, which is thus divisible by 3 e.g.

D.C. al fine — a repeat from the beginning to the word 'fine'.

Dot — a sign placed after a note indicating that its time value is extended by a half. e.g.



Double bar line — two vertical lines close together, indicating the end of a piece, or section thereof.

Double flat — a sign () which lowers the pitch of a note by one tone.

Double sharp — a sign () which raises the pitch of a note by one tone.

D.S. al fine — a repeat from the sign (indicated thus) to the word 'fine'.

Duration — the time value of each note or strum (see 'Rhythm').

Dynamics — the varying degrees of softness (indicated by the term 'piano') and loudness (indicated by the term 'forte') in music.

Eighth note — a note with the value of half a beat in

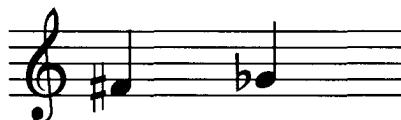
time, indicated thus

(also called a quaver). Strum equivalents of eighth notes are written as such:

The eighth note rest, indicating half a beat of silence is written:

Enharmonic — describes the difference in notation, but not in pitch, of two notes: e.g.

F[#] and G^b :



Fermata — a sign, , used to indicate that a note or chord is held to the player's own

Fill ins — a short lead riff played between one line of a lyric and the next, or between one verse and the next.

First and second endings — signs used where two different endings occur. On the first time through ending one is played (indicated by the bracket 1.); then the progression is repeated and ending two is played (indicated 2.).

Flat — a sign, (\flat) used to lower the pitch of a note by one semitone.

Form — the plan or layout of a song, in relation to the sections it contains; e.g. Binary form, containing an “A” section and a “B” section (A B).

Ternary form, containing an “A” section and a “B” section, and then a repeat of the “A” section (A B A).

The verse/chorus relationship in songs is an example of form.

Forte — loud. Indicated by the sign f

Free stroke — where the finger, after picking the string, does not come to rest on any other string (as used in fingerpicking).

Half note — a note with the value of two beats in $\frac{4}{4}$ time, indicated thus: \downarrow (also called a minim).

A strum equivalent of the half note is written as such: $\begin{matrix} \text{V} \\ \text{1} \text{ } \text{2} \end{matrix}$

The half note rest, indicating two beats of silence, is written: $\text{---} \leftarrow$ third staff line.

Hammer on — sounding a note by using only the left hand fingers (also called a ‘slur’).

Harmonics — a chime like sound created by lightly touching a vibrating string at certain points along the fret board.

Harmony — the simultaneous sounding of two or more different notes.

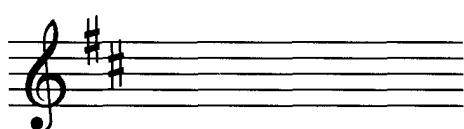
“**i**” — index finger. As used for identifying the right hand fingers in fingerpicking patterns.

Improvise — to perform spontaneously; i.e. not from memory or from a written copy.

Interval — the distance between any two notes of different pitches.

Key — describes the notes used in a composition in regards to the major or minor scale from which they are taken; e.g. a piece ‘in the key of C major’ describes the melody, chords, etc., as predominantly consisting of the notes, C, D, E, F, G, A, and B — i.e. from the C scale.

Key signature — a sign, placed at the beginning of each stave of music, directly after the clef, to indicate the key of a piece. The sign consists of a certain number of sharps or flats, which represent the sharps or flats found in the scale of the piece’s key: e.g.



indicates a scale with F# and C#, which is D major; D E F# G A B C# D. Therefore the key is D major.

Lead — the playing of single notes, as in a lead solo or melody line.

Leger lines — small horizontal lines upon which notes are written when their pitch is either above or below the range of the staff, e.g.



Legato — smoothly, well connected.

Lyric — words that accompany a melody.

“m” — middle finger. As used for identifying the right hand fingers in fingerpicking patterns.

Major Pentatonic Scale — a 5 tone scale based on the interval sequence, T, T, T $\frac{1}{2}$, T, T $\frac{1}{2}$.

Major scale — a series of eight notes in alphabetical order based on the interval sequence tone - tone - semitone - tone - tone - tone - semitone.

Melody — a succession of notes of varying pitch and duration, and having a recognizable musical shape.

Metronome — a device which indicates the number of beats per minute, and which can be adjusted in accordance to the desired tempo.

e.g. MM (Maelzel Metronome) $\text{♩} = 60$ — indicates 60 quarter note beats per minute.

Minor Pentatonic Scale — a 5 tone scale based on the interval sequence T $\frac{1}{2}$, T, T, T $\frac{1}{2}$, T.

Mode — a displaced scale e.g. playing through the C to C scale, but starting and finishing on the D note.

Moderato — at a moderate pace.

Modulation — the changing of key within a song (or chord progression).

Natural — a sign (\natural) used to cancel out the effect of a sharp or flat. The word is also used to describe the notes A, B, C, D, E, F and G; ‘the natural notes’.

Notation — the written representation of music, by means of symbols (music on a staff), letters (as in chord and note names) and diagrams (as in chord illustrations.)

Note — a single sound with a given pitch and duration.

Octave — the distance between any given note with a set frequency, and another note with exactly double that frequency. Both notes will have the same letter name;

A 220 A 440
1 OCTAVE

Open chord — a chord that contains at least one open string.

“p” — primary finger (thumb). As used for identifying the right hand fingers in fingerpicking patterns.

Passing note — connects two melody notes which are a third or less apart. A passing note usually occurs on an unaccented beat of the bar.

Phrase — a small group of notes forming a recognizable unit within a melody.

Pitch — the sound produced by a note, determined by the frequency of the string vibrations. The pitch relates to a note being referred to as ‘high’ or ‘low’.

Pivot finger — a finger which remains in position while the other fingers move, when changing chords.

Plectrum — a small object (often of a triangular shape) made of plastic which is used to pick or strum the strings of a guitar.

Position — a term used to describe the location of the left hand on the fret board. The left hand position is determined by the fret location of the first finger, e.g.

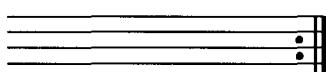
The 1st position refers to the 1st to 4th frets. The 3rd position refers to the 3rd to 6th frets and so on.

Quarter note — a note with the value of one beat in $\frac{4}{4}$ time, indicated thus  (also called a crotchet). A strum equivalent of the quarter note is written . The quarter note rest, indicating one beat of silence, is written: 

Reggae — a Jamaican rhythm featuring an accent on the second and fourth beats (in $\frac{4}{4}$ time).

Relative — a term used to describe the relationship between a major and minor key which share the same key signature; e.g. G major and E minor are relative keys both sharing the F# key signature.

Repeat signs — in music, used to indicate a repeat of a section of music, by means of two dots placed before a double bar line:



In chord progressions, a repeat sign  , indicates an exact repeat of the previous bar.

Rest — the notation of an absence of sound in music.

Rest stroke — where the finger, after picking the string, comes to rest on the next string (for accenting the note).

Rhythm — the aspect of music concerned with tempo, duration and accents of notes (or chord strums). Tempo indicates the speed of a piece (fast or slow); duration indicates the time value of each note or strum (quarter note, eighth note, sixteenth note, etc.); and accents indicate which beat is more predominant (in rock, the first and third beats; in reggae, the second and fourth beats).

Riff — a pattern of notes that is repeated throughout a progression (song).

Root note — the note after which a chord or scale is named (also called ‘key note’).

Scale Tone Chords — chords which are constructed from notes within a given scale.

Semitone — the smallest interval used in conventional music. On guitar, it is a distance of one fret.

Sharp — a sign (#) used to raise the pitch of a note by one semitone.

Simple time — occurs when the beat falls on an undotted note, which is thus divisible by two.

Sixteenth note — a note with the value of quarter of a beat in $\frac{4}{4}$ time, indicated thus  (also called a semiquaver.)

Strum equivalents of sixteenth notes are written: 

The sixteenth note rest, indicating quarter of a beat of silence, is written: 

Slide — a technique which involves a finger moving along the string to its new note. The finger maintains pressure on the string, so that a continuous sound is produced.

Slur — sounding a note by using only the left hand fingers. (An ascending slur is also called ‘hammer-on’; a descending slur is also called ‘pull-off’).

Staccato — to play short and detached. Indicated by a dot placed above the note or wedge mark: 

Staff — five parallel lines together with four spaces, upon which music is written.

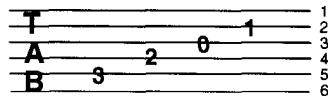
Syncopation — the placing of an accent on a normally unaccented beat. e.g.:

1 > 2 3 > 1 + 2 + 3 >

Tablature — a system of writing music which represents the position of the player’s fingers (not the pitch of the notes, but their position on the guitar). A chord diagram is a type of tablature. Notes can also be written using tablature thus:



MUSIC NOTATION

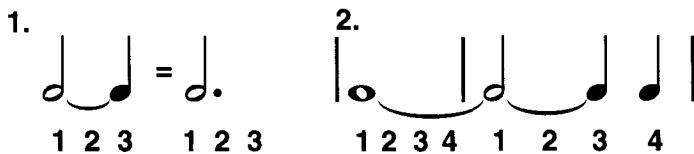


TABLATURE

each line represents a string, and each number represents a fret.

Tempo — the speed of a piece.

Tie — a curved line joining two or more notes of the same pitch, where the second note(s) is not played, but its time value is added to that of the first note.



In example two, the first note is held for seven counts.

Timbre — a quality which distinguishes a note produced on one instrument from the same note produced on any other instrument (also called 'tone colour'). A given note on the guitar will sound different (and therefore distinguishable) from the same pitched note on piano, violin, flute, etc. There is usually also a difference in timbre from one guitar to another.

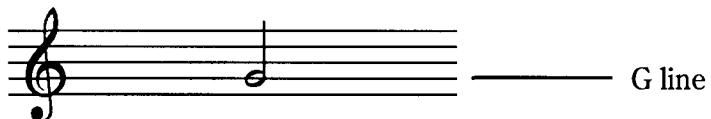
Time signature — a sign at the beginning of a piece which indicates, by means of figures, the number of beats per bar (top figure), and the type of note receiving one beat (bottom figure).

Tone — a distance of two frets; i.e. the equivalent of two semitones.

Transposition — the process of changing music from one key to another.

Treble — the upper regions of pitch in general. On guitar, the first, second and third strings.

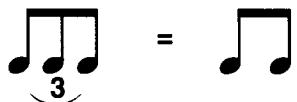
Treble clef — a sign placed at the beginning of the staff to fix the pitch of the notes placed on it. The treble clef (also called 'G clef') is placed so that the second line indicates a G note:



Tremolo (pick tremolo) — a technique involving rapid pick movement on a given note.

Triplet — a group of three notes played in the same time as two notes of the same kind.

Eighth note triplet



=



Vibrato — a technique which involves pushing a string up and down, like a rapid series of short bends.

Wedge mark — indicates strum direction; e.g.: **V** = down strum, **A** = up strum

Whole note — a note with the value of four beats in $\frac{4}{4}$ time, indicated thus **o** (also called a semibreve). A strum equivalent of the whole note is written: **V**

1 2 3 4

The whole note rest, indicating four beats of silence, is written: 4th staff line.