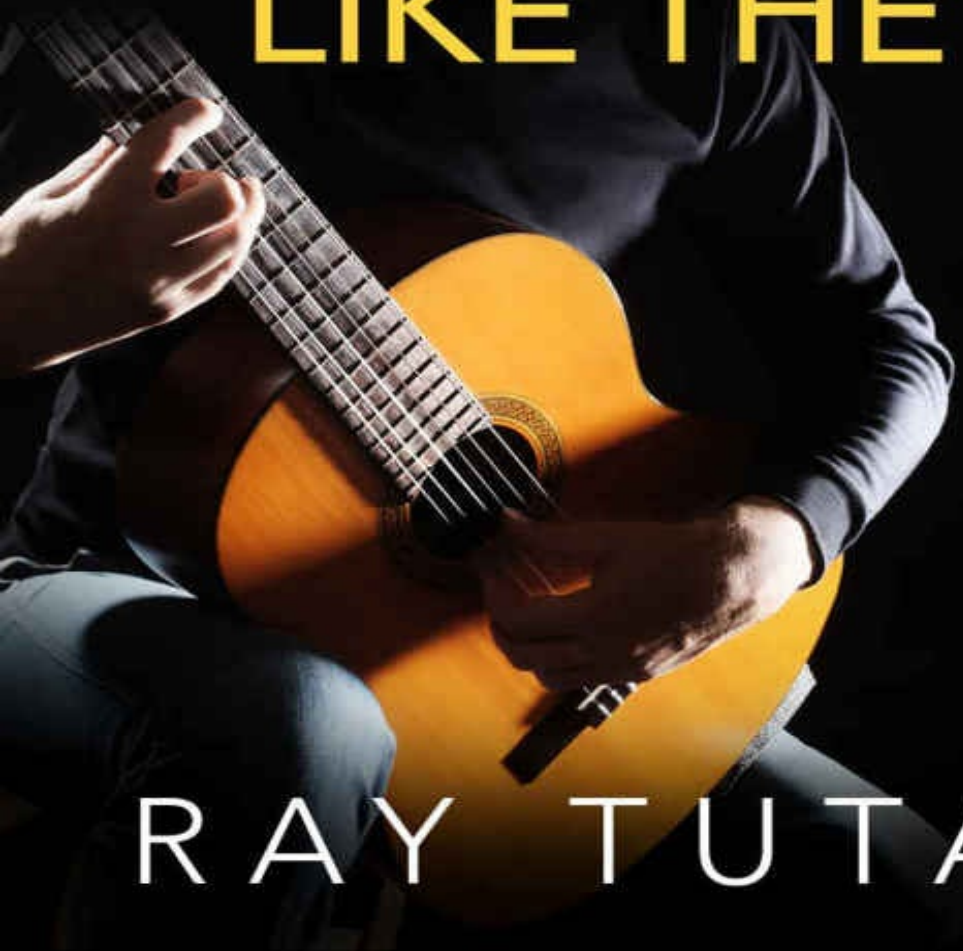
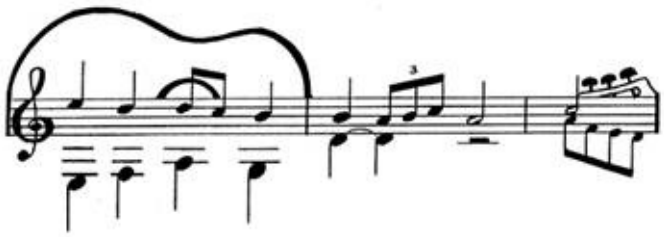
How to FINGERPICK GUITAR LIKE THE BEST

AWESOME FINGERPICKING LESSONS



ALL LEVELS

RAY TUTAJ JR.



How to Fingerpick Guitar

Like the best!

"Awesome Fingerpicking Lessons"

by Ray Tutaj Jr.

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The Guitar Journey website

www.raytutaj.com

More Guitar Fingerpicking Stuff

Introduction

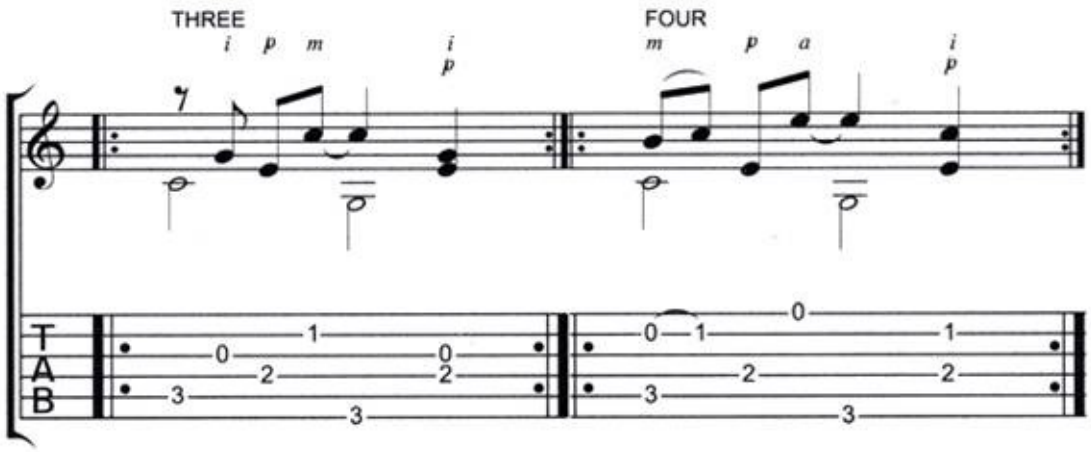
Welcome to this volume of fingerpicking patterns. I am sure you will find them to be most beneficial. If you want to know how to fingerpick on the guitar, or just get much better at it, you will now have the right tools. I will share my decades of experience and give you many of the patterns played by your favorite artists in fingerstyle guitar.

This volume covers all levels, from beginner to advanced.
Many believe these patterns are some of the most helpful and valuable.
This book will lead you to more patterns, songs, videos, and websites.

First of all, allow me to give a quick preview to show how the book is laid out. Afterwards you can read a little about my personal guitar journey, or feel free to jump ahead to the fingerpicking patterns.

A Quick Preview

The book includes a multitude of fingerpicking patterns, in notation and tabs. They are presented in large diagrams such as the example below so you can see them and plus enlarge them on your electronic devices! In addition I have included several excerpts and complete musical pieces with more great lessons. Video links are provided so you can see and hear the lessons. Beginner to advanced players will benefit from "How to Fingerpick Guitar" like the best!



To get started with the lessons, you may scroll down past the remaining introduction, or read further.

Introduction - continued

When I first started fingerpicking guitar, my teacher started me out with the basics presented in a few different books. Early on, the small picking patterns were challenging, but once I mastered them, they became easier. We all start by working on what we can handle and build upon it. In those formative years I was strumming chords of songs by The Eagles, The Beatles, Bob Seger, Paul Simon, Don Mclean (American Pie), and more. Strumming is a great place to start. Learning chords and how to change from one to the other, is a very recommendable goal for any young guitarist.

I once knew a 97-year-old violinist who said to me, "We are all limited, but the goal is to become less limited." That thought really stuck to me. When we first began studying our instrument, we could not play much, but as we practiced, we became better at the instrument; thus becoming "less limited." As time went by, we reached a new level of ability, and our finger muscles were trained to do things they could not before. As long as we practice with dedication and patience we will progress.

When I was fingerpicking the tune, "Dust in the Wind," or "Feeling Groovy," as a teenager, I began to fall in love with fingerpicking. That's what guitar playing is all about. It's about satisfaction and enjoyment. We are creating music, and playing it to please our ears and others, too.

When I was sixteen years old, I began fingerpicking a few classical guitar pieces that my teacher introduced to me. They were much more challenging than the rock tunes I was playing. But, each song I learned, no matter what style, was making me less limited. To this day, I will still add "Feeling Groovy" or "Dust in the Wind" in a medley I play featuring all rock tunes. I'll never forget them, and I only became better at performing them.

Around the same time, I was also attempting some very difficult works, such as Classical Gas and Malaguena. They were too difficult for me when I was a young teenager and even in my twenties! I could only play a few bits and pieces of each composition, but I kept saying to myself, "Someday I am going to be able to play those tunes." I stuck with it, and as I became less limited in fingerpicking, I eventually was able to perform them.

I always considered myself a "blue collar" guitar player, and I feel I had to fight and scratch for every note I had to play. I was not the prodigy, playing

fight and scratch for every note I had to play. I was not the prodigy, playing highly advanced fingerpicking tunes as a young teen. I did not have perfect pitch. I was not the one to, "Pop out of my mother's womb with a guitar in my hand," playing intricate, fingerstyle pieces. I kid, but it seems some of these young, amazing, fingerpickers were. I think most people can relate to me in the fact that I had to work harder at music then some. It did not come easy, and I worked my way up the ladder of fingerpicking ability. Learn from my experience, that ladder never ends. We are always limited in different ways. We don't know it all, and we never will. I still learn something from people with 30 years less experience! It's fun to learn new things. Playing guitar is a journey and it should always be enjoyable.

I have been teaching guitar for over 30 years, and I have been able to put myself in the shoes of the students. This is because I remembered what it was like just starting out. In this volume I have some very basic patterns and some difficult ones for more advanced players. Anyone at any level can learn something from this compilation of lessons.

On my journey of guitar playing I was very interested in classical guitar too, and learned a good repertoire of classical guitar compositions, each having unique fingerpicking patterns, and chord progressions. Within those works are essential fingerpicking patterns too. I have included some of those pieces in this volume.

I became very interested in the style of fingerpicking as done by Chet Atkins and Jerry Reed in the late 1990's. What I heard was incredible to say the least. In my heart I knew I needed to learn how to do this style. It was the "missing link" in my fingerpicking. I realized how much of a difference maker it was compared to anything I learned before. But, all I had learned previously benefited me and trained my fingers to move efficiently, and I become "less limited." Each lesson would serve as a great stepping-stone into the Chet or Travis style of picking.

The Chet/Travis-style of fingerpicking, is used, extensively, by Chet Atkins, Jerry Reed, Tommy Emmanuel, Doc Watson, and of course, Merle Travis. There are so many others to name as well. This style took my playing to new heights and plateaus I could have never imagined.

This is why I am so excited to bring you these lessons, because I know how much they will improve your playing. Plus, they are just a whole lot of fun! Once you get a firm grasp on this style, you can arrange most any song, and add the "signature," fingerpicking style to it. You can go above and beyond the original tunes. You will sound like a one-man-band!

In this style, the bass, melody and harmony are going on—all at the same time. I will start you off with fingerpicking patterns that will be essential to this style. I found that, once you get just a couple patterns mastered, then the next ones become easier.

The most important thing is to alternate the bass notes very steady, while working the melody out above. The use of muffling the strings with the right hand palm (palm mute), and using the thumb pick are optional. However, they do make a huge difference in the sound that is heard in this style.

Not enough can be said about Chet Atkins and how great of a player he was. He was so expressive and he had amazing technique. Listen to some of his performances on You Tube or elsewhere, and you will hear what I mean.

Some of my favorite players of all time include, Chet, Jerry Reed, Tommy Emmanuel, Julian Bream (classical), John Williams (classical), Christopher Parkening (classical), Merle Travis, Buster B. Jones, and of course Leo Kottke!

How can I forget Leo? He has been an incredible influence on me. When I first saw him on TV—on a PBS program back in 1983—I was amazed. That was

when I really knew, I wanted to fingerpick like a "mad man" too! This was before my Chet Atkins influence. I have seen Leo in concert several times and each performance is still a learning experience for me.

No matter which master-picker we talk about, the idea is the same. The idea is to get the thumb to alternate the bass notes in a steady rhythm, while picking out a melody above.

All of the great pickers I mentioned above, including the classical guitarists, all play the bass notes and melody simultaneously. This helps to achieve that big, full, powerful, solo, sound. The patterns I give to you in this book are the bedrock of those styles! You can use any of the patterns with whatever chord you want. So please take the patterns and use them in other keys. Switch it around! I sincerely believe this journey will be a big

turning point for you. Welcome to this volume, How to Fingerpick Guitar – Like the Best.

I can go on and on about the variety of guitar players who've inspired me, but I want to dig into these patterns with you now. We will have fun together. I will be your virtual assistant, you'll see me play these songs and instruct these lessons on the Internet. Just press the hyperlinks where you see them and watch me demonstrate the pattern/lesson.

First things first, I suggest you practice a whole bunch and stay focused. Do this and you'll make sounds that you'll love. You will enjoy the music you are making and others will, too. Once again, do apply these fingerpicking patterns to any other chords your heart desires. This book will help get you on the right track to the destination of fine fingerpicking!

Musically Yours, Ray Tutaj Jr.

Ray Tutaj Jr.

Ray Tutaj Jr.

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About the Author

Right and Left Hand Fingernails

In the right hand, have at least an eighth of an inch to about 3/16ths of nail length. The left hand nails should be filed down so they do not get in the way of pressing your notes down. The picture here shows an ideal length for me. Some players have longer finger nails. If they get too long, they can be prone to break at some point. You should file the nails down and not cut them; this will keep them stronger.

RIGHT HAND THUMB

You may choose to use a thumb pick, or your thumb nail. Chet Atkins, Jerry Reed and Tommy Emmanuel are a few of the many guitarists who use the thumb pick. Leo Kottke does not. I would actually encourage getting used to it if you are going to get into the Travis/Chet style. Plus, if you break a finger nail, you will have an easy fix. Some like finger picks on their other fingers too. Most don't. Plus, muting the bass notes with the right hand palm, and using the thumb pick really brings out that "Chet" sound. Classical players don't use thumb picks. There are also pickers who use a flat pick between the thumb and index finger and use the second and third finger to fingerpick notes.

If you choose to use them, make sure the pick is firmly fitted on your thumb.

Section One

Patterns One and Two

Here we go! I have a feeling most of you are wanting to jump right into the Travis-style or Chet-style of picking. Okay, let me get you started with the following patterns. Remember, that you can play any chords with these patterns and I encourage you to do so. The important thing is to get those fingers moving.

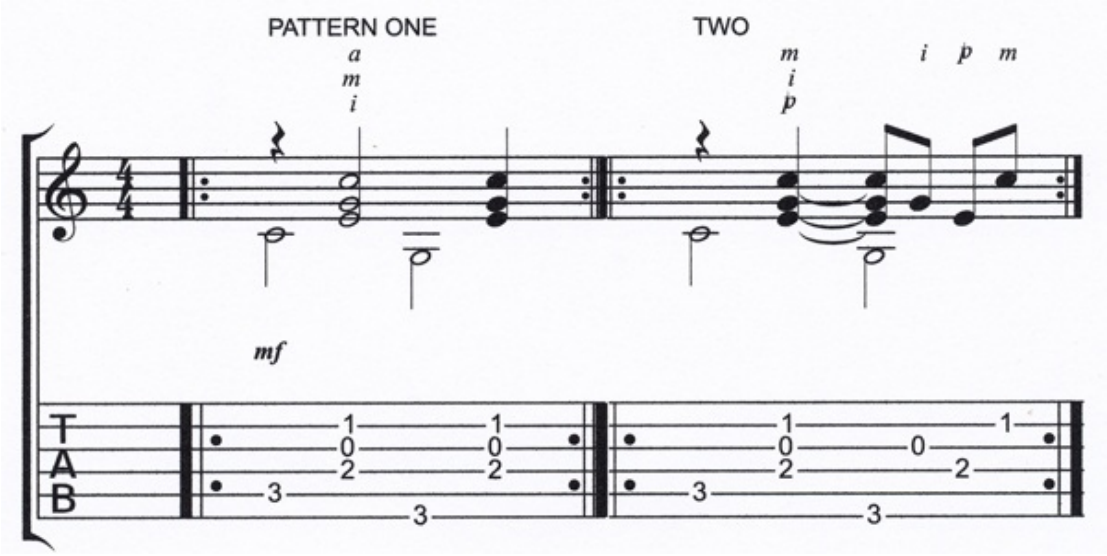
If you want to skip around to other patterns, or the tunes I have toward the back, feel free to do so. This volume is good for all levels, and all styles. You might find Section Three - Right Hand Fingerpicking Patterns, a better place to start for you. If you do, then please visit that page.

Important: Don't forget that you can watch my You Tube video demonstrating all the patterns for you! Hear the Right Hand Patterns

RIGHT HAND FINGERING symbols in notation

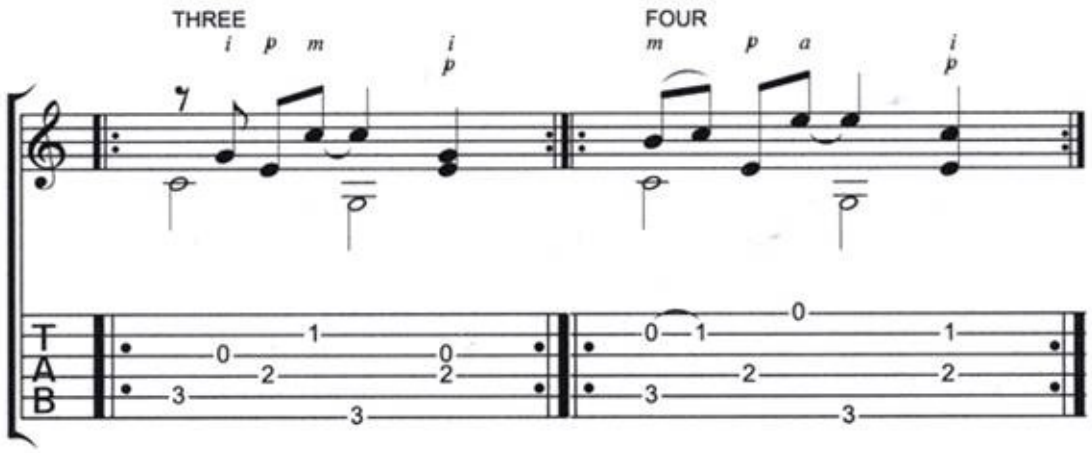
i = index finger (indice
m = middle finger (medio)
a = ring finger (anular)
p = thumb (pulgar)
c = pinky (chico)

Pattern 1 and 2 use a **C major chord**. There are four beats per measure. The thumb will be used to play the bass notes. Pattern one may be strummed of course, but we are here to use our fingers. [Hear the Right Hand Patterns on You Tube]



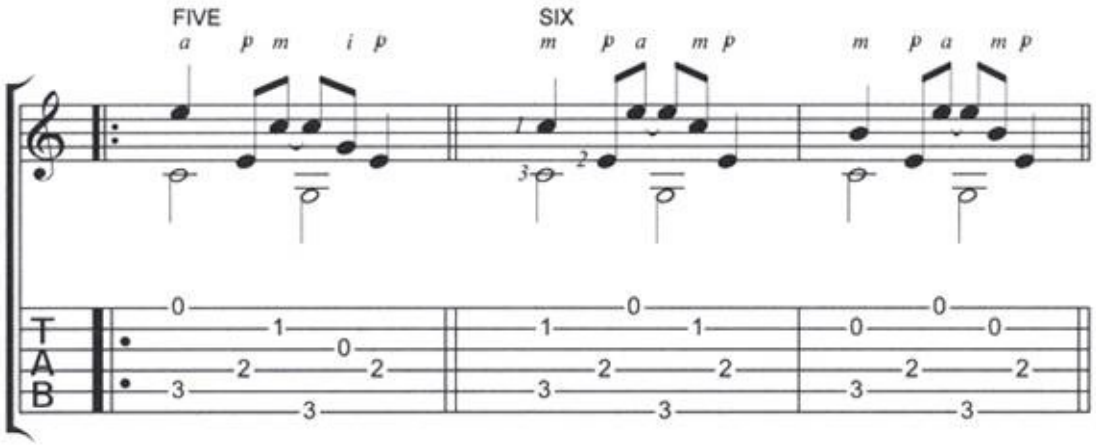
Patterns Three through Six

Patterns 3 and 4. Do you realize how vital these patterns are going to be for you? This is fun! You now are going to learn pattern 3 and 4 which will help tremendously.
Use the thumb on your bass notes and keep a steady beat. If you have any difficulty with the melody (upper parts), just keep a steady count going, and let everything above come before or after those notes on the beats. The bass will be your "ruler."



Please keep in mind that each pattern is working on strengthening your right hand finger muscles too. In this way, as more difficult patterns emerge, you will be able to learn them easier once you have a handful of these mastered.

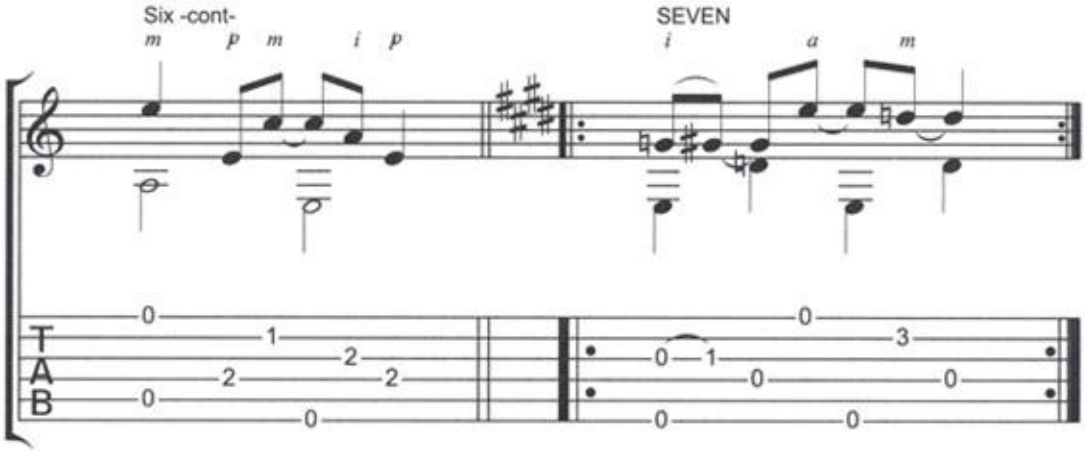
Patterns 5 and 6 continue to use the C chord for ease and focusing on the pattern. Please try other chords with these patterns once you have gotten used to them. I have some tunes toward the end too, so please be patient with your studies. In pattern six, the chord progression is C-Cma7 and then to Am on next page.


FIVE
SIX
T
A
B

Patterns Seven through Nine

Pattern 6 and 7 (six continued). I can't stress enough, to use the bass line as a guide. Count your beats, and just fill in the melody above either before or after the bass.

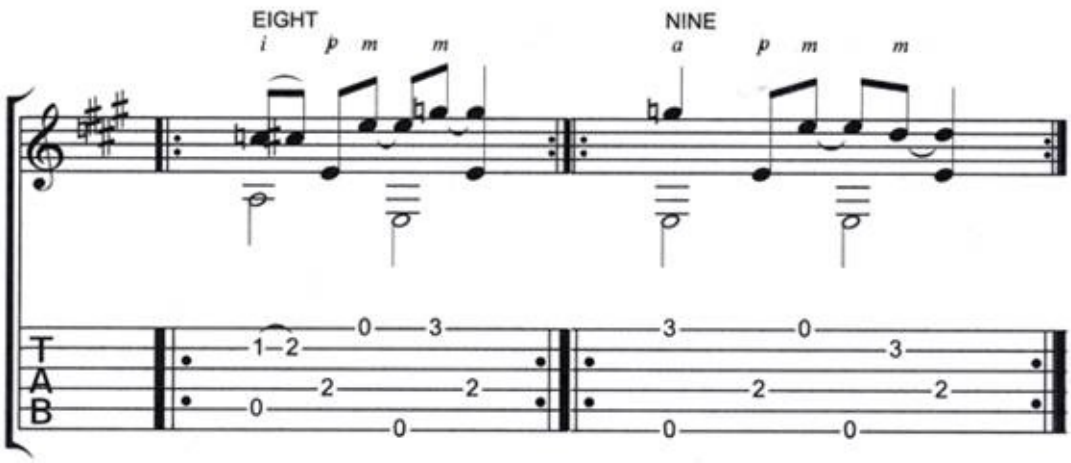
Pattern 7 is very "bluesy," and has one of the characteristic-traits used in the Travis/Chet style of picking. It's an important little hammer on with an 8th note which is sustained briefly into the next half beat. Hear me play it on You Tube. The chord being used in seven is an easy form of E7. I remind you again, to keep the bass notes rock solid.



Pattern 8 uses the 1st finger to play the C natural, and 3rd finger the C sharp. The chord is basically an A7. Notice again, the hammer-on. Use your left hand pinky finger to get the 3rd fret (G note) while the 2nd finger presses the E. Both patterns are "bluesy."

Pattern 9 uses a version of E7. The L.H. (left hand) pinky, presses the 3rd fret-1st string. You should keep the 3rd finger on the D note (2nd string, 3rd fret) as you repeat.

A7 E7

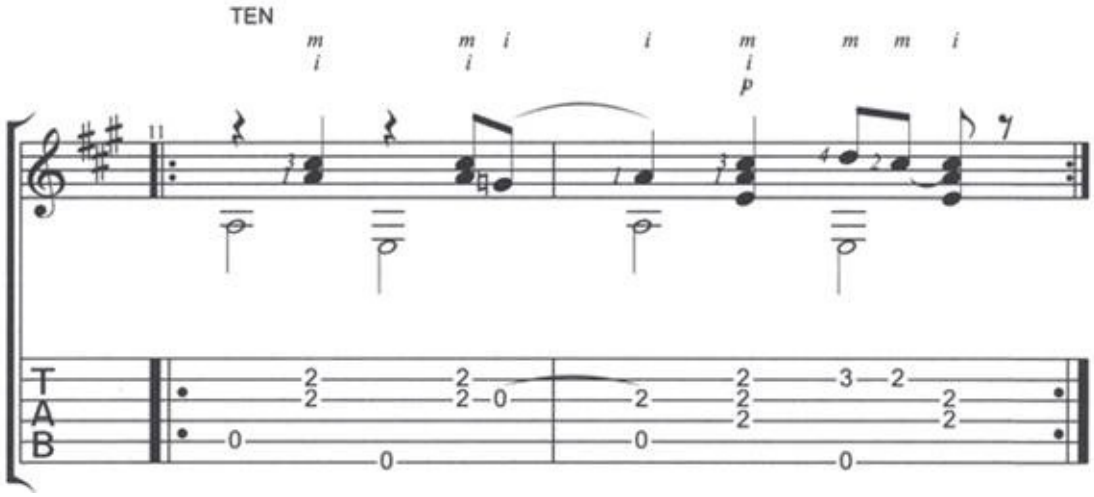

EIGHT
i p m m
NINE
a p m m
T
A
B
1 2 0 3
2 2
0 0
3 0 3
2 2
0 0

Pattern Ten

Pattern 10 We have another major characteristic of the "Chet/Travis" sound. Notice at the end of the first measure, there is an open G note which will be followed by an A note on the first beat of the next measure. This can be a bit tricky for someone if they have not done it before. The hammer on must be clear and distinguishable.

The chord is A major, with a few light embellishments. Follow the fingering and the bass beat and you will get it. If you can master this one, you will have made a big step.

Please note this very important point: Once you get this down, or even while you are learning it, you can palm mute the bass strings with the right hand. If you use a thumb pick also, then you can achieve that "boom-chick" sound that Chet Atkins was famous for.



I mentioned before about the video (How to FingerPick Guitar) you can watch on You Tube. It shows my fingers and you can hear the examples. It is very important and essential to hear these patterns. I also have many videos of arrangements I have done over the years, that use many of these fingerpicking patterns.

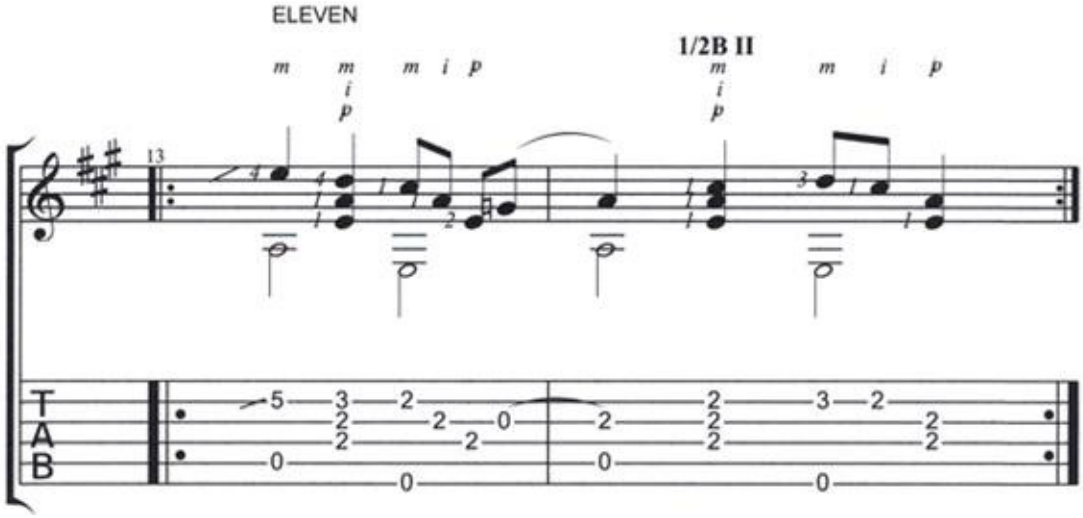
Two important songs that really helped me get kick-started in this style, were Windy and Warm, and Freight Train. For me, those were great stepping stones.

In this volume, I give you similar patterns, and many advanced ones to get you to that next level.

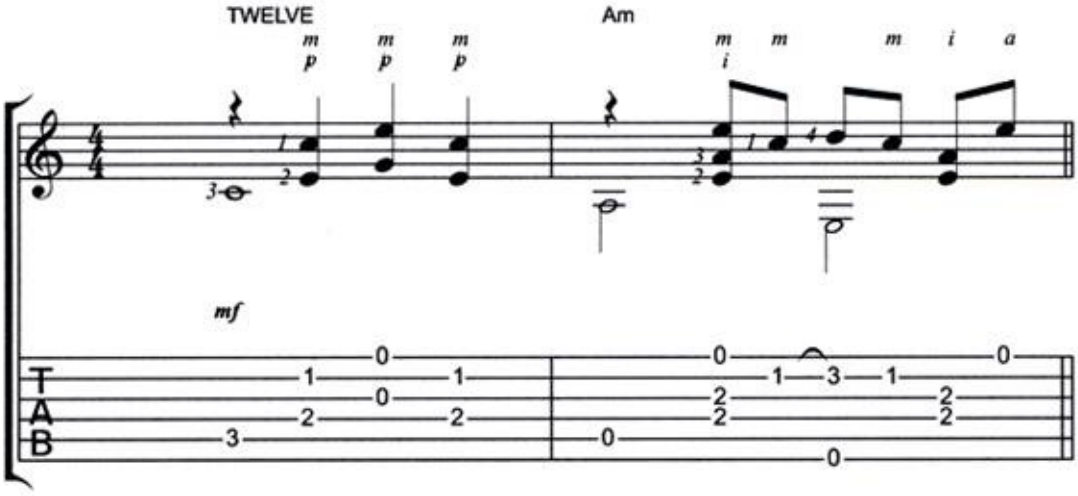
Tip on listening: It is important to listen to as many good fingerpickers as you can. There are many new players on You Tube who have followed in the footsteps of Chet Atkins, Jerry Reed, Merle Travis, Tommy Emanuel, Muriel Anderson, Leo Kottke, *etc.* and created their own tunes. Don't ever get discouraged. Keep practicing and listening, and doing the best you can.

Pattern Eleven and Twelve

Pattern 11 You may add it to pattern 10. Much is going on in these lessons, so I kept them separate. The hammer-on joining the first and second measure are CRITICAL! If you can get that you are doing pretty darn good. The music is based around an Am chord with the added D note in the melody.



Pattern 12 demonstrates the use of 6ths in the first measure. In the 2nd measure we have the hammer-on again, but this time in the middle of the second measure. **These hammer-ons and tied notes are characteristics of this style.** The first measure is a C chord and the second an A minor.

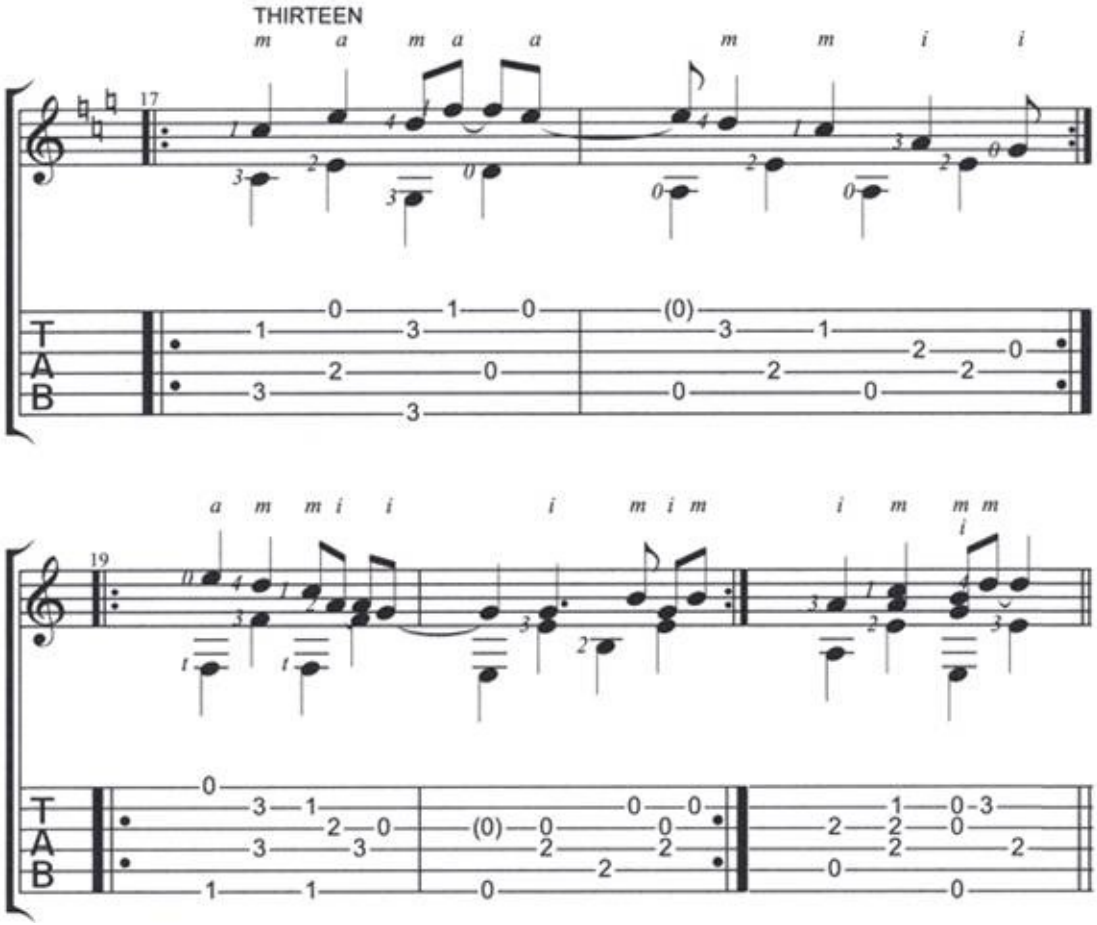


Pattern Thirteen

Hopefully you are enjoying what you learned so far. Once you learn this technique of picking, you can take your favorite pop tunes and arrange them in this style. Or you can create your own powerful tunes! Remember, to keep a steady bass rhythm and lay the melody on top.

In this style, sometimes you have to offset the melodies and harmonies, but you can still "dance" around the main melody. There is a great deal of syncopation in this style too.

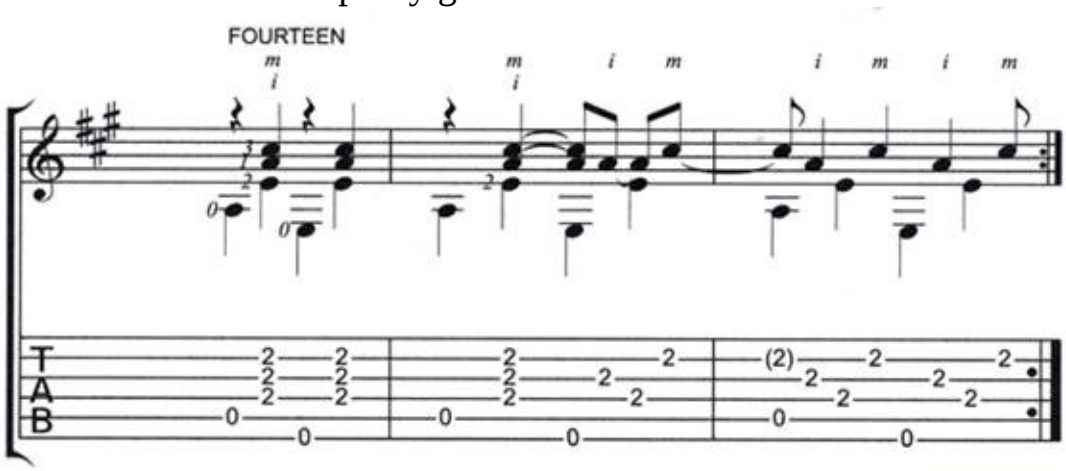
Pattern 13 has five measures. In the third measure the bass note "F" is played with the thumb of the left hand. This is optional, but often times in fingerstyle it is done because it can make things easier, or it is the only way to execute a certain phrase or passage.



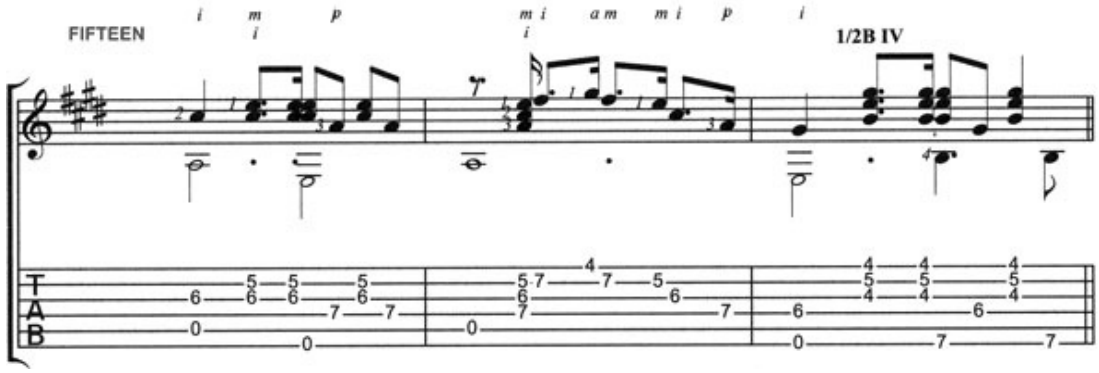
Pattern Fourteen and Fifteen

Pattern 14 is another valuable lesson. Each of these can be made into your own tunes too. This volume will stimulate ideas, creativity and growth for you.

The A major chord is held down throughout. An emphasis on changing up the right hand fingerpicking pattern is occurring. We basically have three patterns in one here. Keep that ole bass steady and add those other notes in-between and you will nail this one down pretty good.



Pattern 15 starts with an A major chord in the 5th position. The second measure has a melody played around the A major chord, and then the 3rd measure goes to an E major chord with a half bar on the 4th fret. The little dots represent staccato in which you cut off the sound of the note after you played them. The entire composition may be purchased at my Guitar Journey website, along with many other pieces I wrote in this style. Remember that each tune you learn has many patterns and techniques inside them.
You can watch it here if you need too. "Sweet Bitter Life" You Tube One time Muriel Anderson heard me play an excerpt of this tune while warming up and she said, "That was nice!"


FIFTEEN
i m p
i
m i a m m i p i
i
1/2B IV
T
A
B

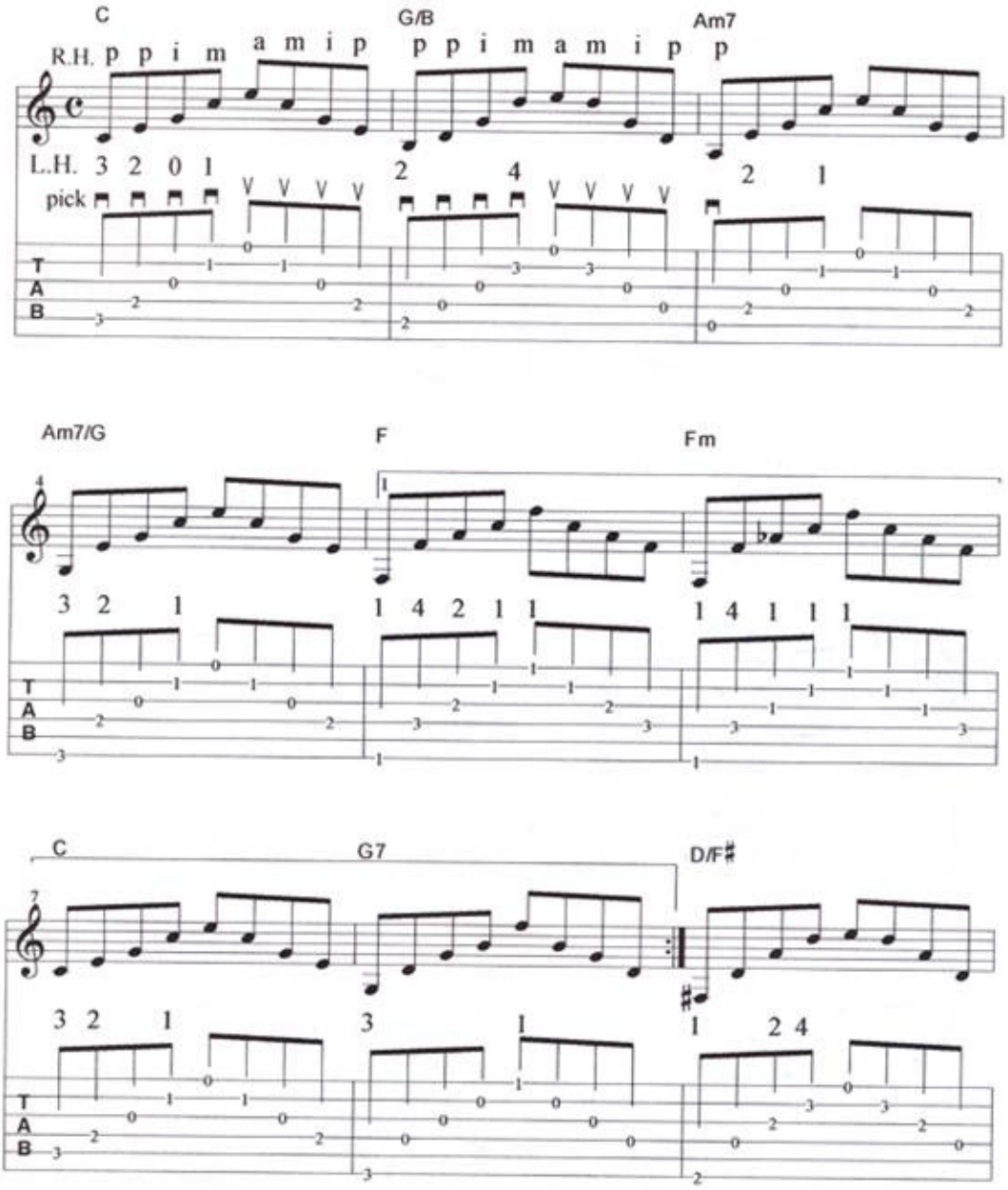
Climbing Mountains

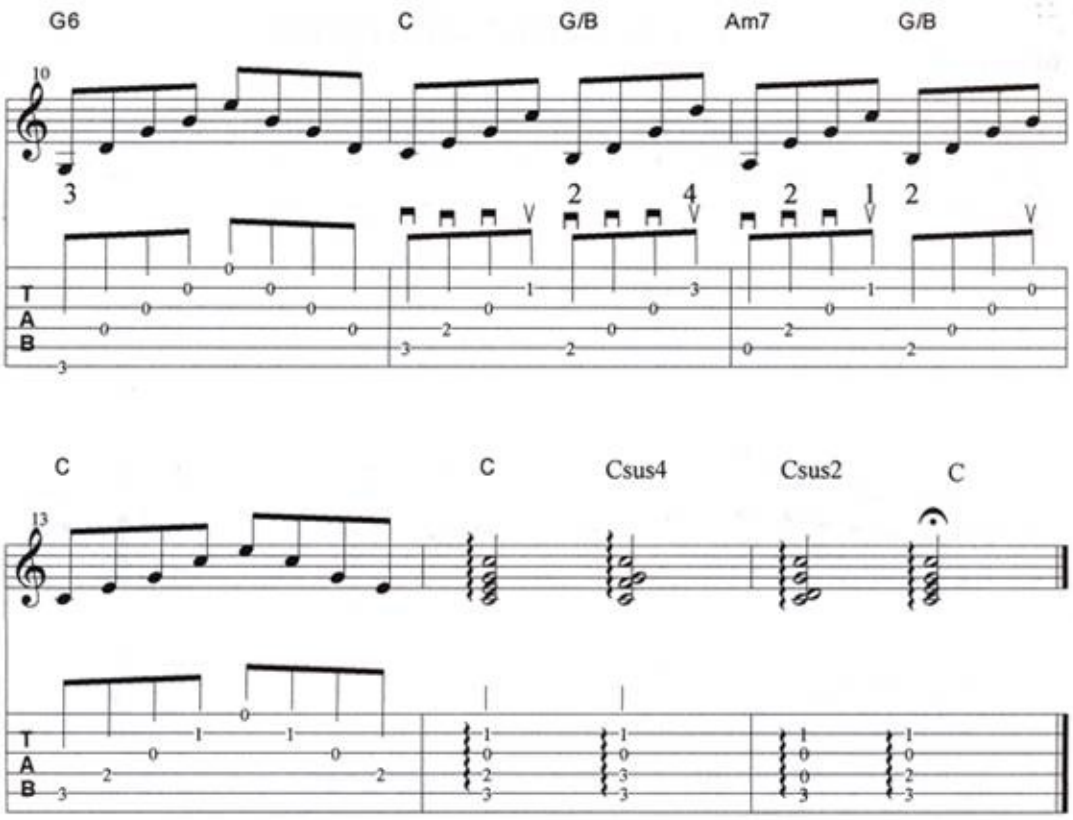
This tune from my Guitar Journey book uses an arpeggio pattern. This should come easier to some. Toward the end of this book I will have several classical guitar-type patterns for you too. Hear this on You Tube at 9:35min: Climbing Mountains

TRACK 39 on CD

Climbing Mountains

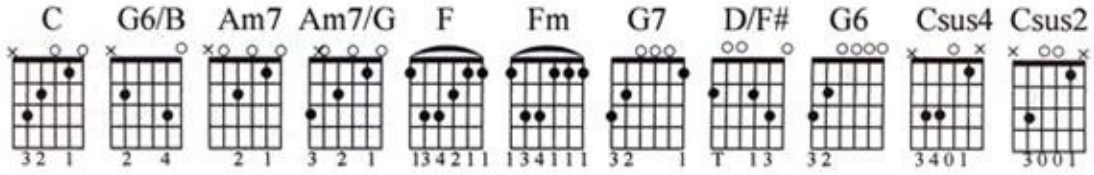
R.T.





Guitar playing takes both time and effort. The above study will require concentration especially in the right hand technique. It will develop coordination in picking from string to string in an arpeggio fashion. **Arpeggios** are broken chords in which each note of the chord is played one at a time or in succession. Take time to memorize the chord names you are playing, because you will find them very common in music.

CHORDS USED IN SONG

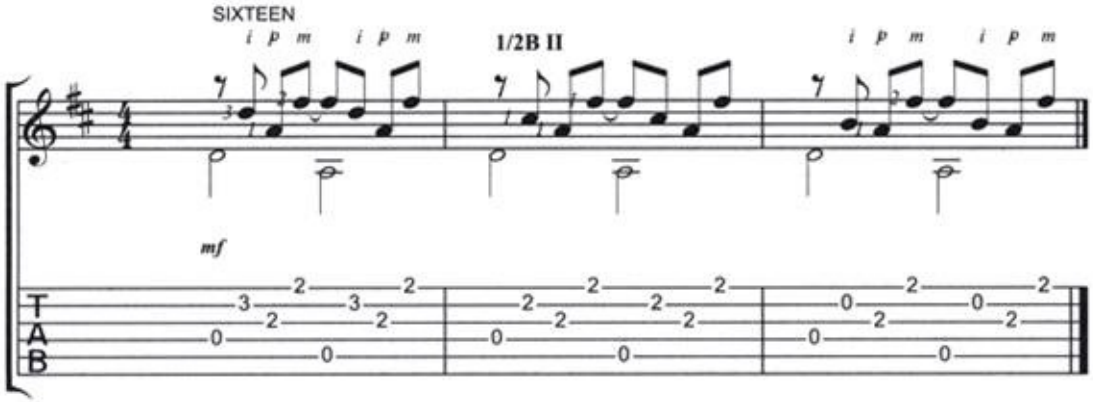


Measures using the F, Fm and G7 chord may not used every note in the chord form above, but have all the notes in place. This is a good idea, because if you accidentally miss the 6th string, the 5th string will have a note that still belongs to the chord. In the last two measures you will find the suspended chords. The Csus4 has the fourth note of the scale (F) which replaces the third of the chord, and the Csus2 has the third of the chord replaced by the second (D).

"The man is most original who can adapt from the greatest number of sources." – Thomas Carlyle

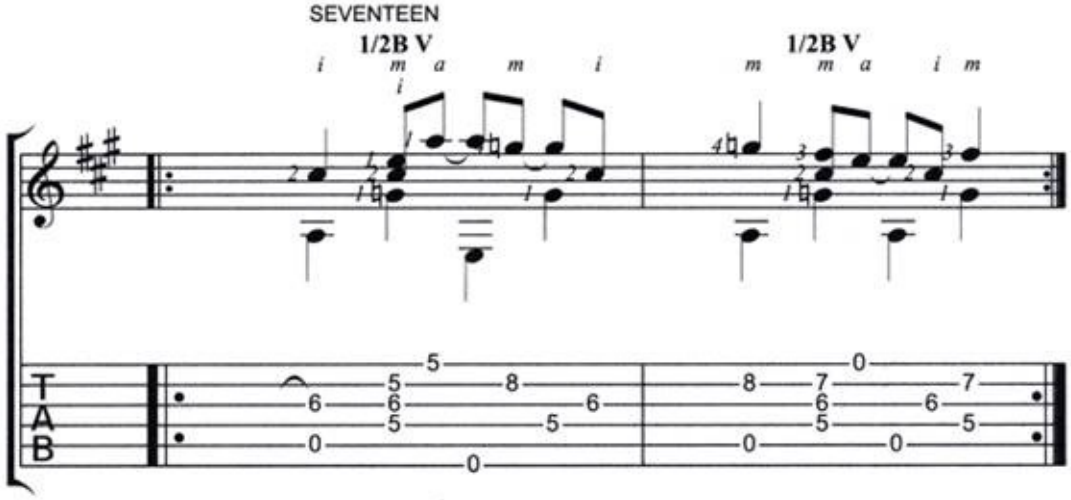
Patterns Sixteen and Seventeen

Pattern 16 has a chord progression of D-Dma7-D6. The picking pattern uses alternating bass. Notice, the thumb actually plays the 3rd string too. Please note, the thumb will play the 5th and 4th strings also. This pattern has been widely used in many styles. The chord progression is beautiful too.



Pattern 17 is based around an A7 (half barre) chord on the 5th fret, and keep that down firmly through both measures. The first note is actually hammered-on from the 5th fret to the 6th as a grace note. See my video for further help if you need to hear it.

As we wrap up these patterns and move to some different ones, please note the importance of the alternating bass, the ties, the hammer-ons, and syncopation in the melody, which are all very characteristic of this style.

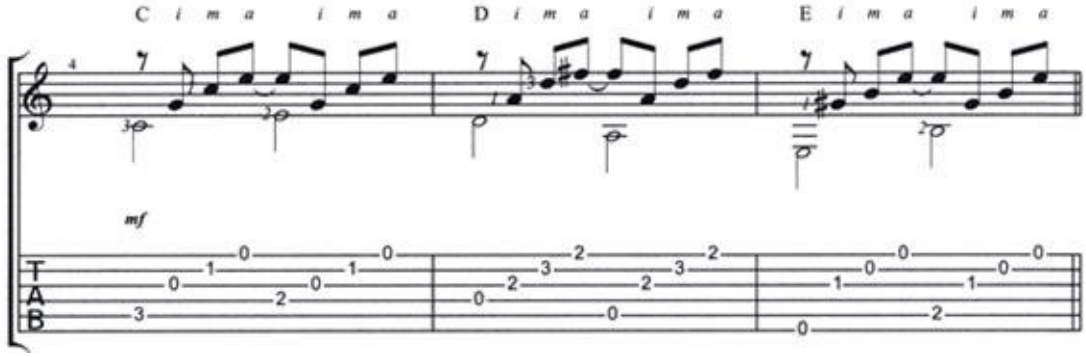

SEVENTEEN
1/2B V
i m a m i
i
1/2B V
m m a i m
T
A
B

Section Two - "Folk/Rock Patterns"

This section presents four new patterns used widely in so many styles. I have found them in rock, folk, and classical. For clarity sake, I will name them "Folk Rock" patterns.

The first pattern I will call "A." It begins with a C chord, then progresses to a D chord and then to E. The upper notes are played exactly the same in the right hand, but the bass notes use different combinations that the thumb must move to. It also demonstrates the proper bass lines for these chords. Feel free to create your own tunes or progressions using this pattern. Listen to these patterns here: Folk Rock Patterns at 10:26 min.

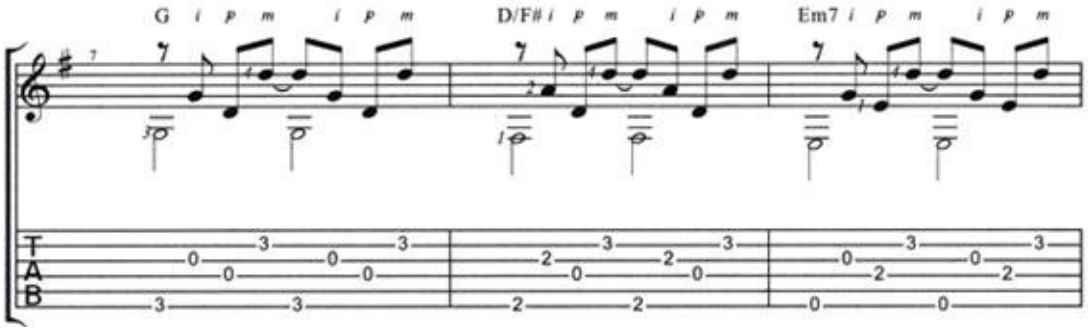
Folk/Rock Pattern A



In the pattern below, we are in the key of G. The chord progression is G-D/F# - Em7. There is a common tone (D) used in each measure, so keep the D pressed down on the second string with the pinky finger.

Notice the bass notes (half notes) remain the same in each measure. You could say the open D on the fourth string serves as a bass note too. The thumb in most all cases plays the bottom three strings (the bass strings), while the index, middle and ring finger cover the treble strings. Once in a great while, the thumb can be used on the third string and even the index finger on the fourth string in picking patterns.

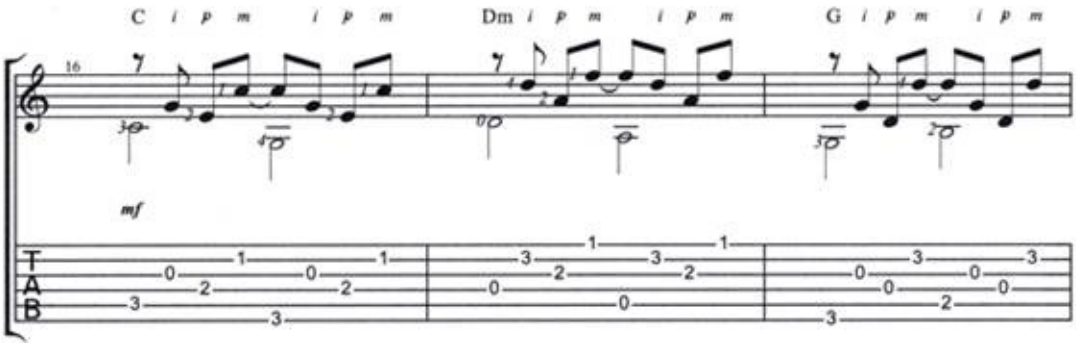
Folk/Rock Pattern B


G i p m i p m
D/F# i p m i p m
Em7 i p m i p m
T
A
B

In this volume of fingerpicking patterns, we have covered many of the most vital ones to fingerstyle guitar. In many of these you will hear traces of many of the great artists from each generation of music. Every player you see or hear uses some of these patterns.

In pattern C we have one of my all-time favorites. In a way I want to call this one "the foundation." It has been the basis for many great tunes. The right hand pattern (*p-i-p-m*) simply alternates the bass as usual, and the third and second strings are covered with the index and middle. This pattern reminds me a little of "Landslide" by Fleetwood Mac or "The Boxer" by Paul Simon.

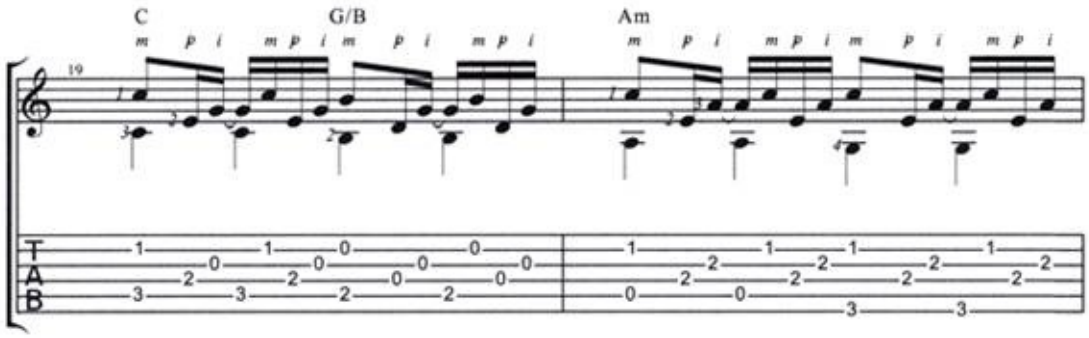
Folk/Rock Pattern C



Folk/Rock Pattern D has the following progression of chords: C-G/B-Am-Am/G. Although, the chord progression is different, the pattern is reminiscent of "Dust in the Wind."

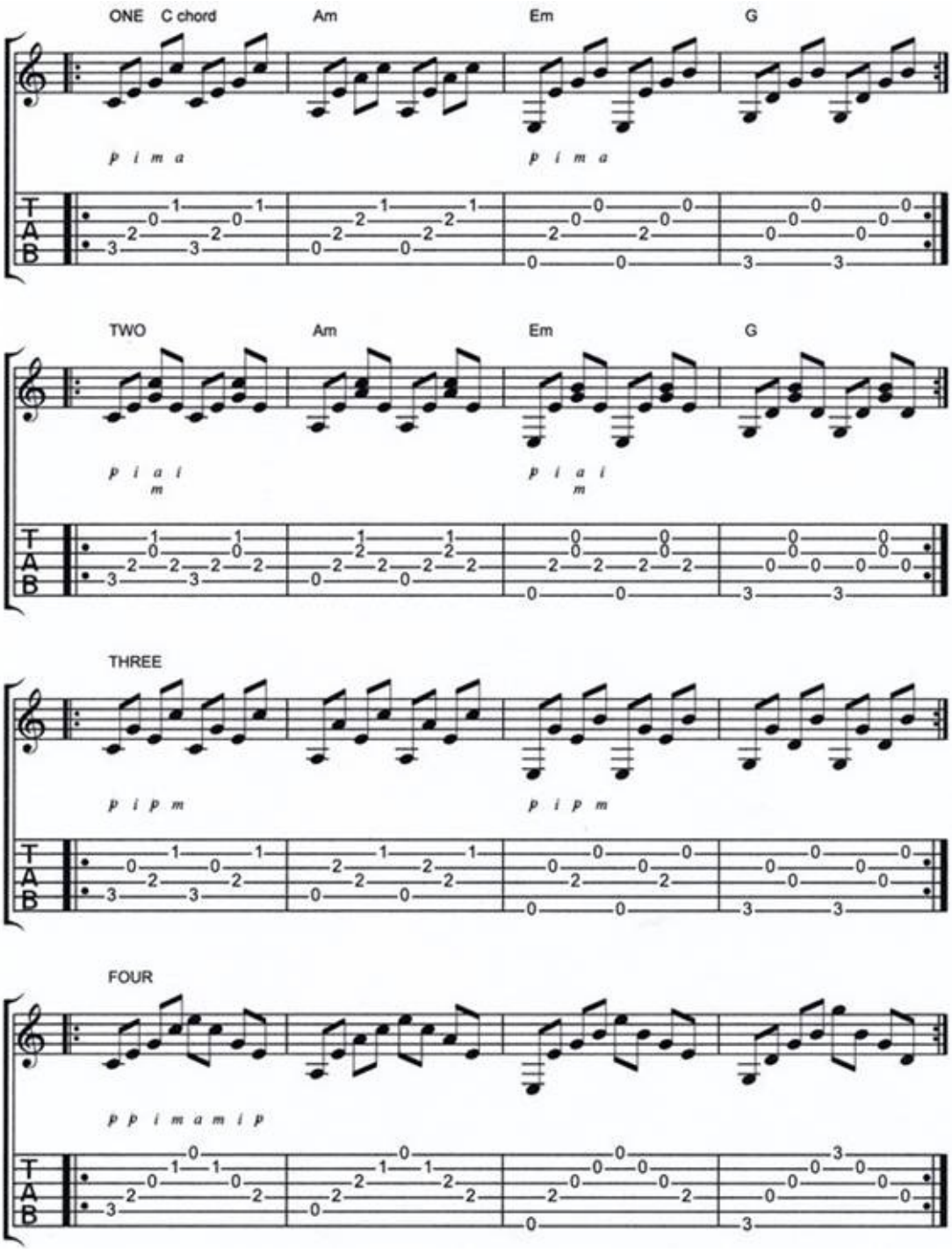
The use of sixteenth notes is used throughout, except for on the first and third beat is an eighth note. Don't let this throw you off. Just wait a bit longer on those beats. When counting 16th notes use the 1-e-and-a, 2-e-and-a, 3-e-and-a, 4-e-and-a.
Leave the "e" out on the 1st and 3rd beat and continue to play this one correctly. Watch my video if you have any problems.

Folk/Rock Pattern D

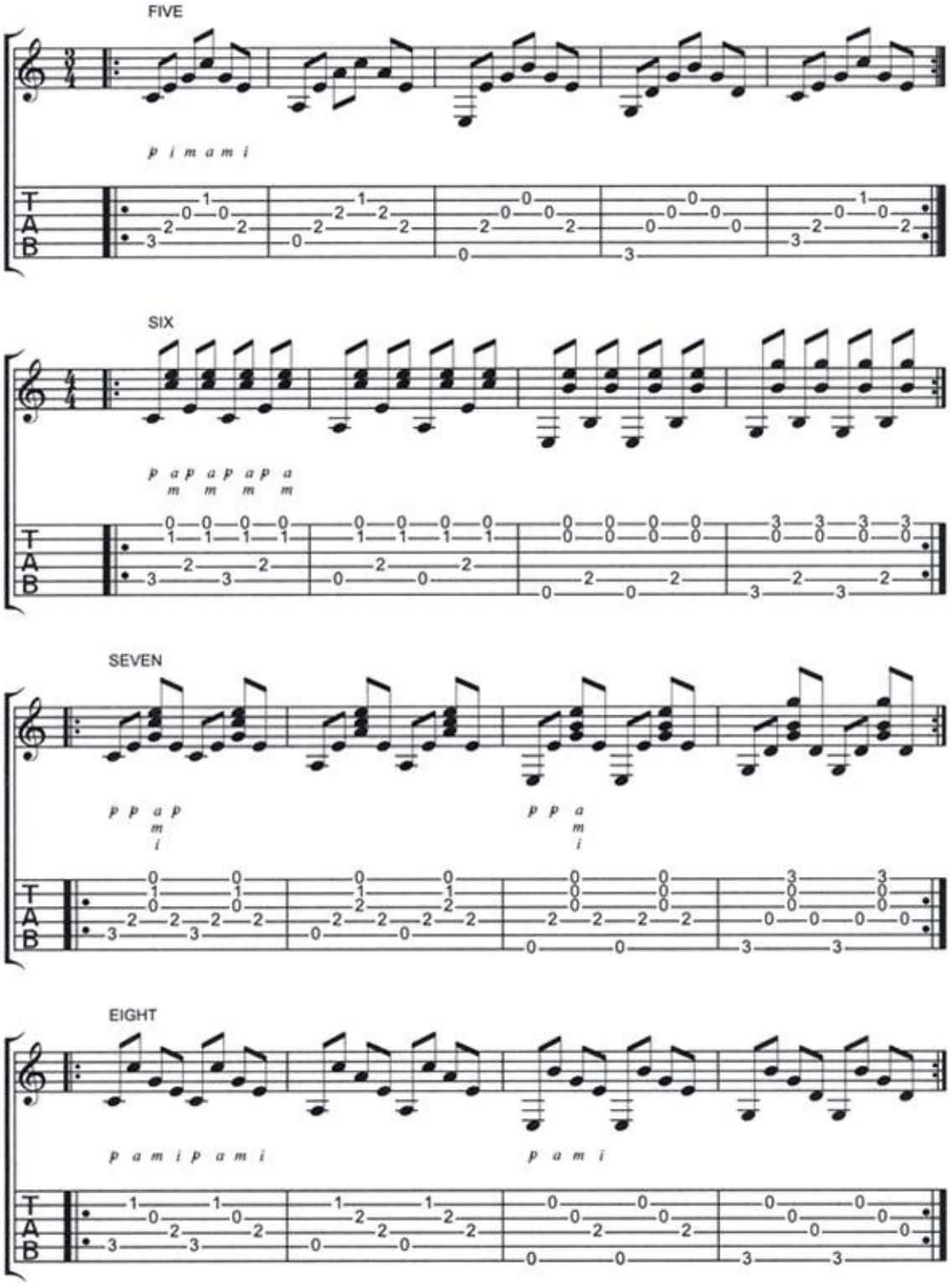

C
G/B
Am
19
T
A
B

Section Three – Right Hand Finger Picking Patterns

Here are some more of the most amazing fingerpicking patterns you'll find. They can be used in any style you wish. In my Guitar Journey book, I have one more page of these patterns. Hear on You Tube at 12:24min :Right Hand Finger Picking Patterns

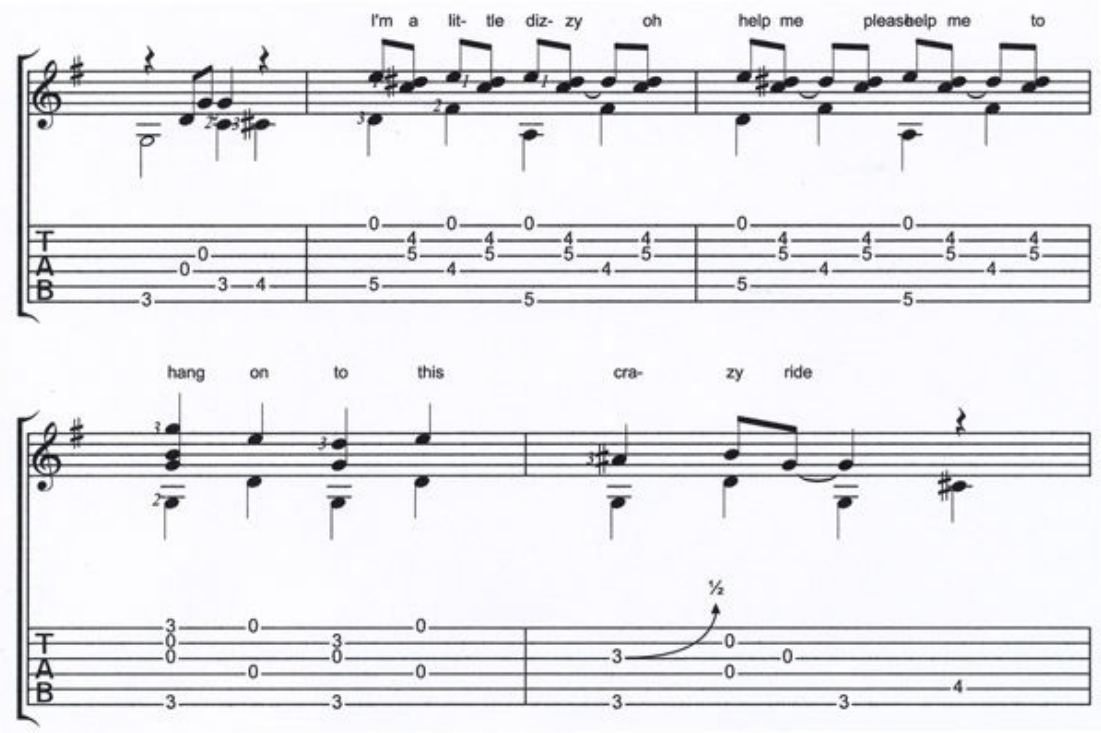

ONE C chord
Am
Em
G
p i m a
p i m a
TWO
Am
Em
G
p i a i
m
p i a i
m
THREE
p i p m
p i p m
FOUR
p p i m a m i p
T
A
B

Right Hand Fingerpicking Patterns –cont-



Section Four-Finger Picking Patterns with Songs

EXTRA: Here's an excerpt from a tune I wrote called "Life is a Merry-Go-Round."
Here is a mid-section of the tune based around a D7 chord in the 2nd and 3rd measures and then I resolve it to the G chord. Watch here: "Life is a Merry-go-Round" (at 50 sec)



Tip: The right hand thumb should always be in front of the other fingers when picking. Don't let it get tucked under the other fingers. Relax the hands and play

without tension.

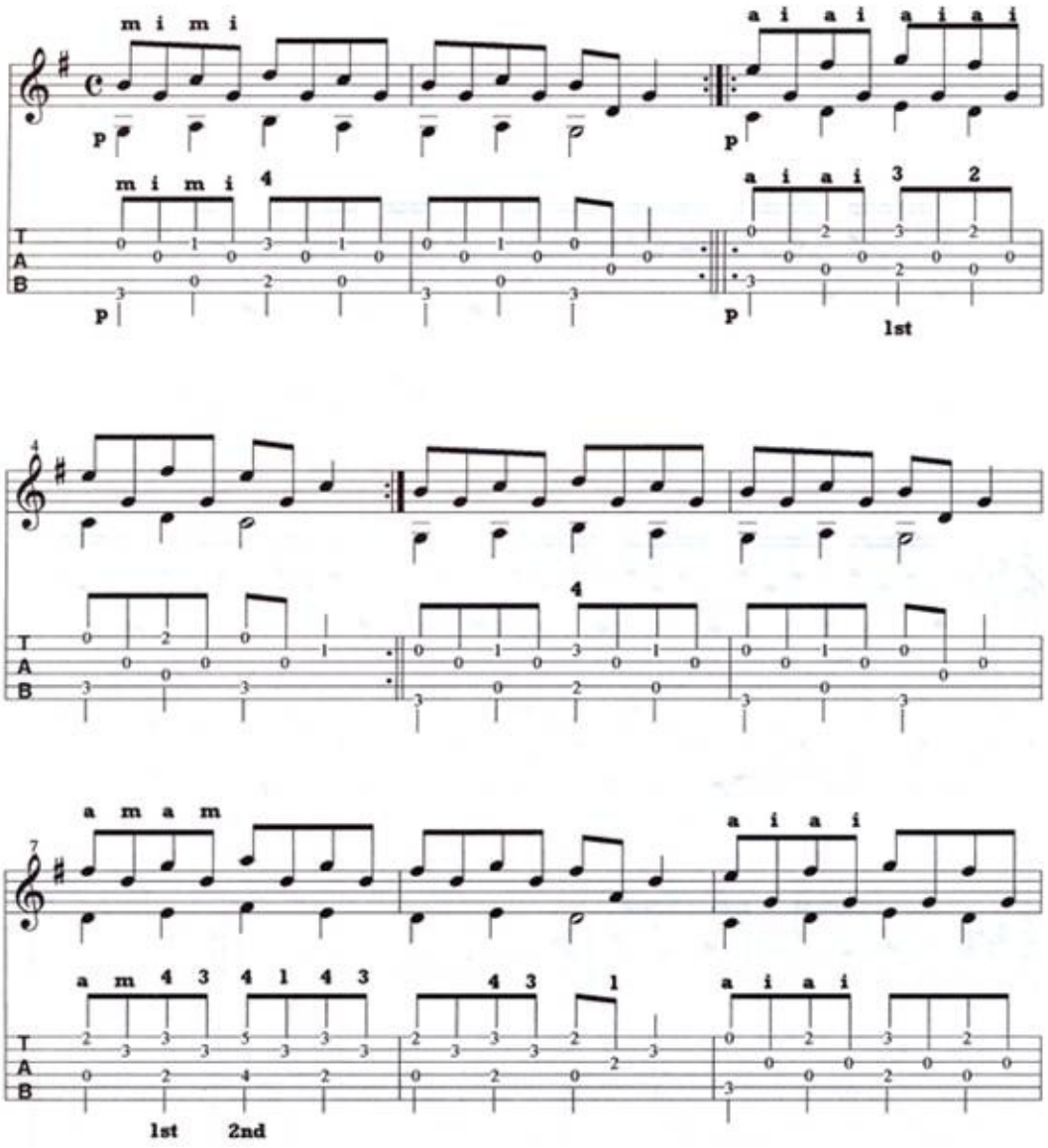
Green Bird

We have another very critical fingerpicking pattern demonstrated in a tune I wrote called "Green Bird." Yep, it has that "Black Bird" feeling to it. Both songs use the interval of the 10th. This means, the distance from the bass note to the treble is ten notes away. The important lesson here is to learn the pattern. Paul McCartney said he got the idea for "Black Bird" from J.S. Bach's Bouree in Em. Listen here at 0:10sec. :Green Bird

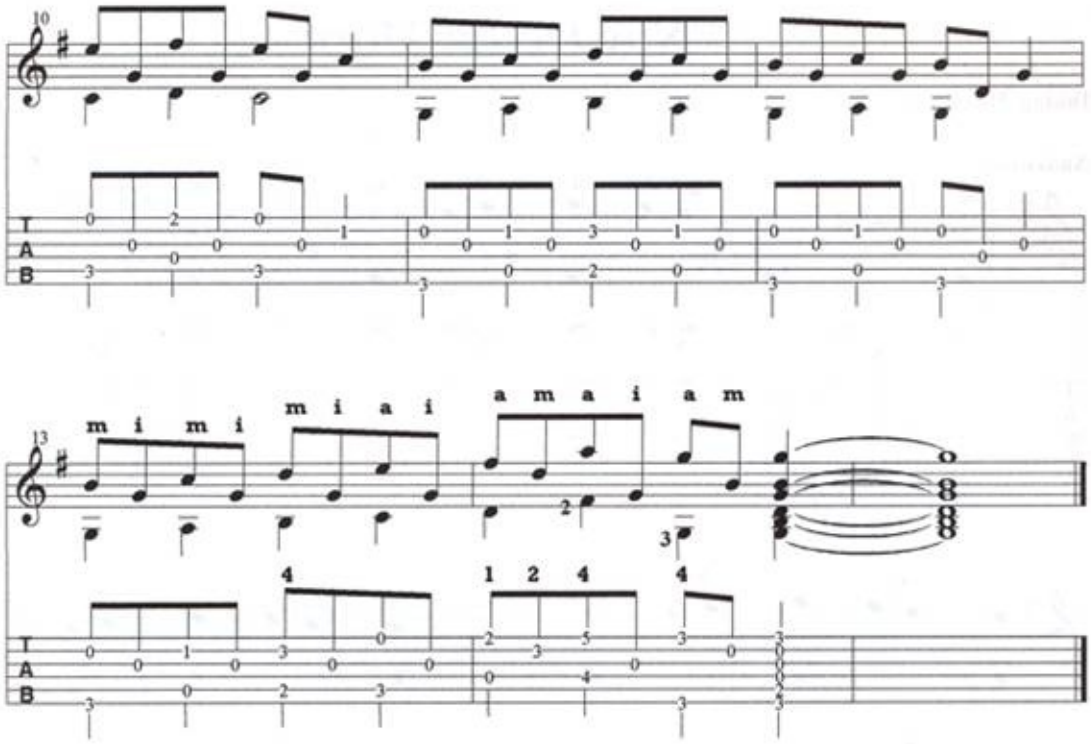
Green Bird

(Guitar Study)

R.T.



Green Bird - cont-



SONG OBJECTIVES

Interval- is the distance between two tones or pitches.

In the above song, "Green Bird", you will find an abundance of 10ths. Two notes that are a 10th apart from each other.

For example G A B C D E F G A B
1 2 3 4 5 6 7 8 9 10

This song is designed to help you with playing 10ths, and to help you develop your right and left hand technique.

These intervals are fun to play with. When Paul McCartney of the Beatles wrote the song "Blackbird" he used 10ths throughout the work.

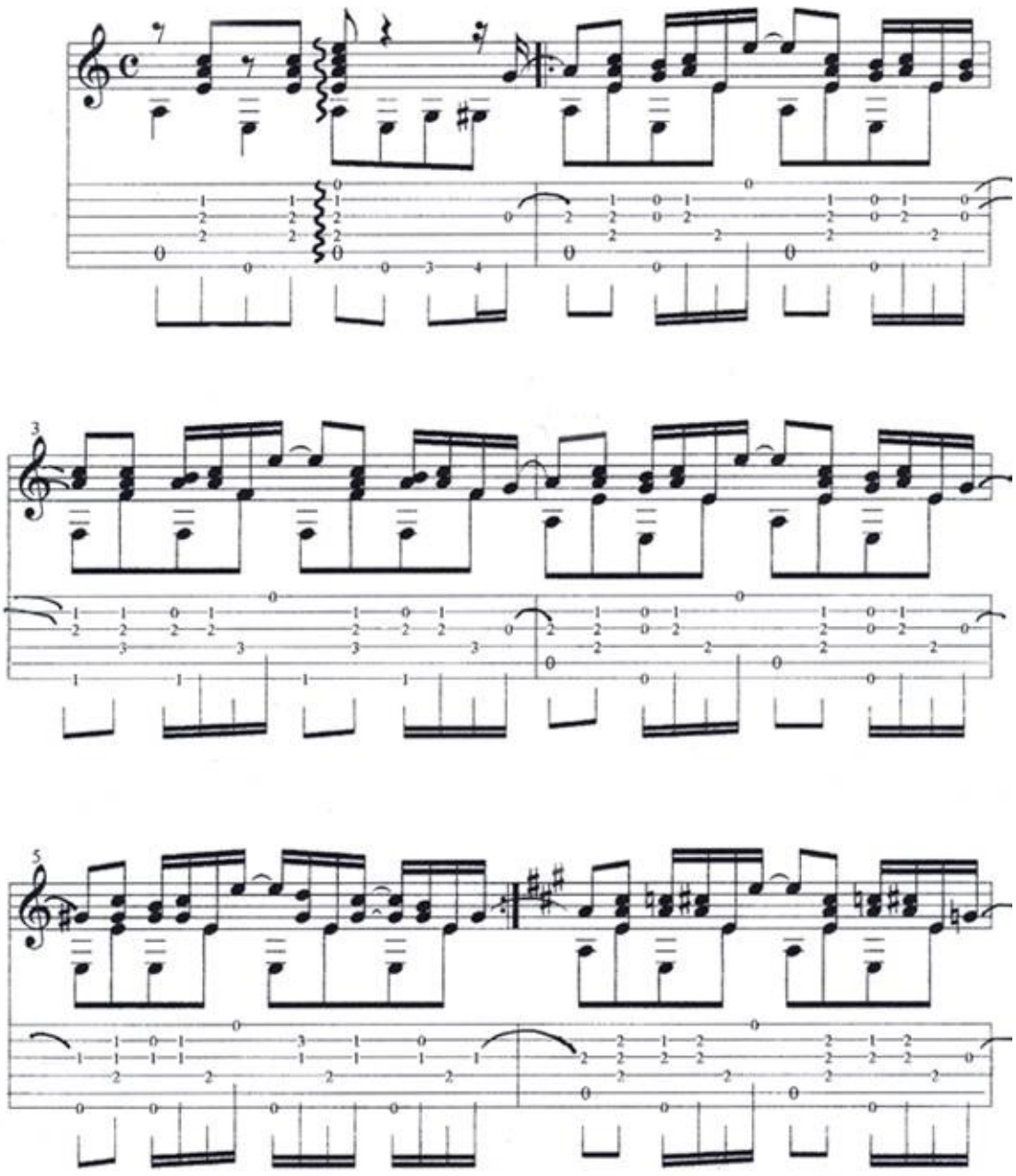
"Green Bird" may remind you a bit of "Blackbird" but it is not near as extensive as the latter. The above composition is an easy to intermediate peice to help you with playing these "fun" intervals called 10ths.

"Crafty men condemn studies, simple men admire them and wise men use them." – Francis Bacon

Chet and Merle Outback

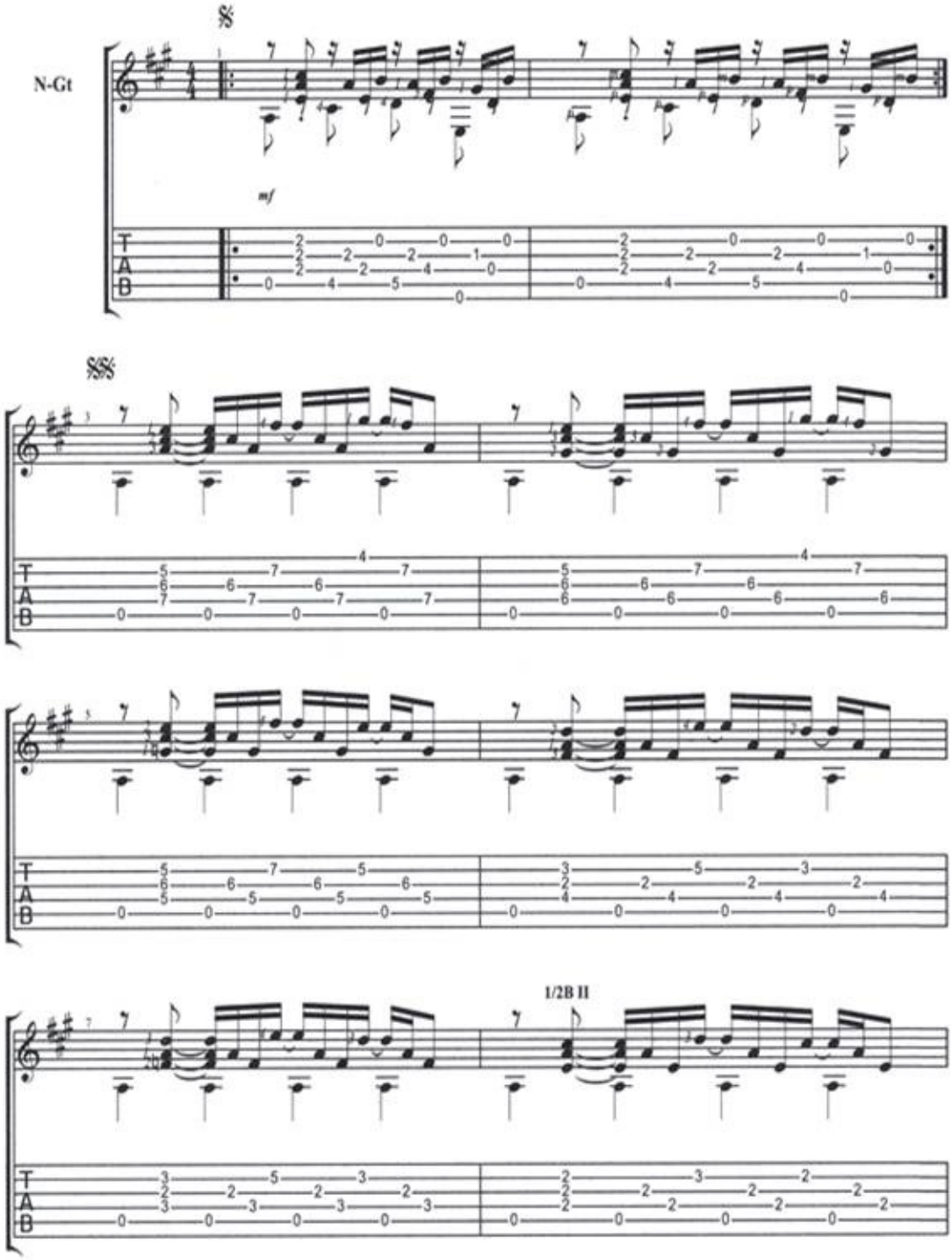
This tune uses the characteristic hammer-ons crossing over the bar lines into the next measure. The second measure uses a double hammer-on. This is an excerpt. Watch me give a lesson on this whole tune. Chet and Merle Outback" - Guitar Lesson

Chet and Merle Outback

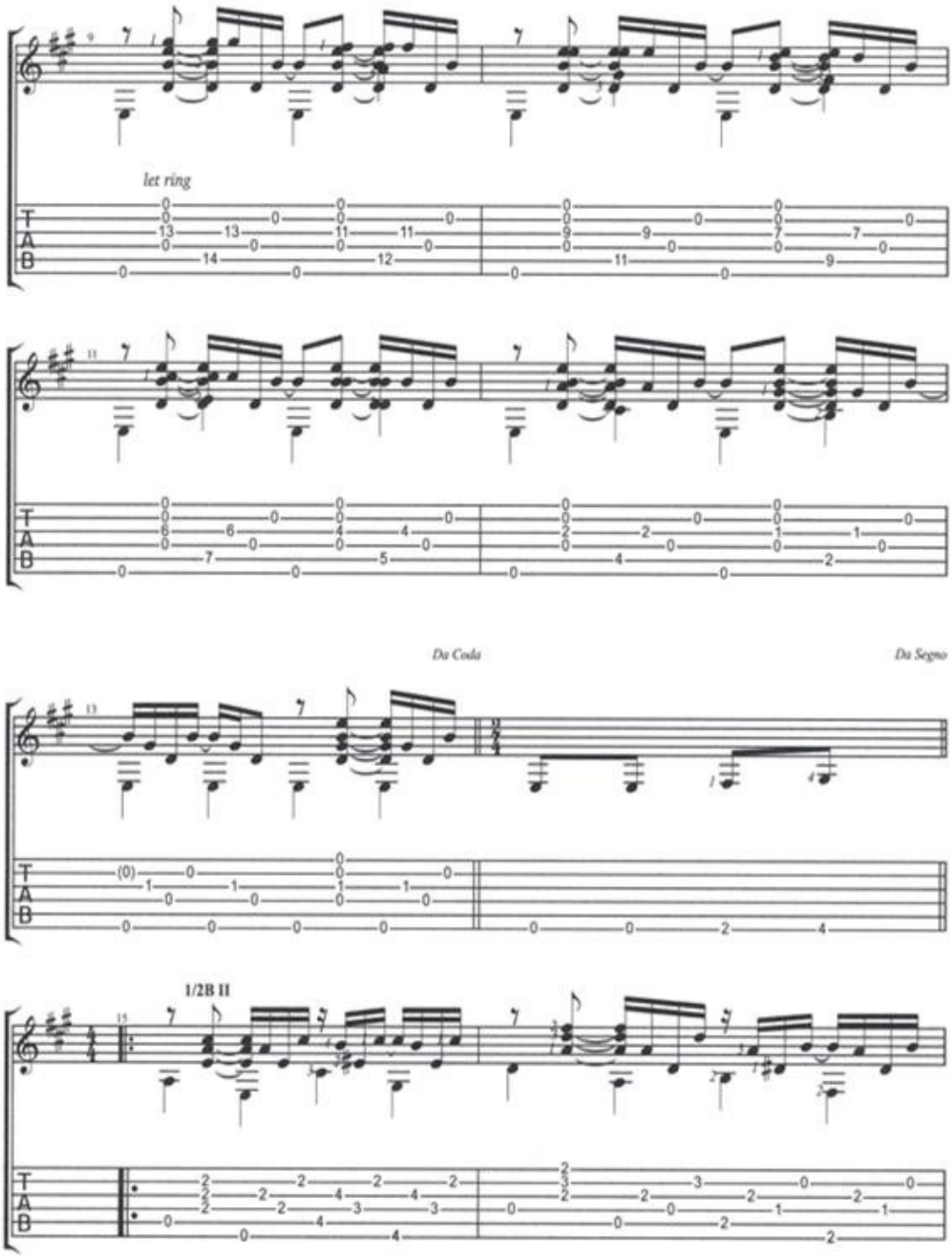


Happy As Can Be

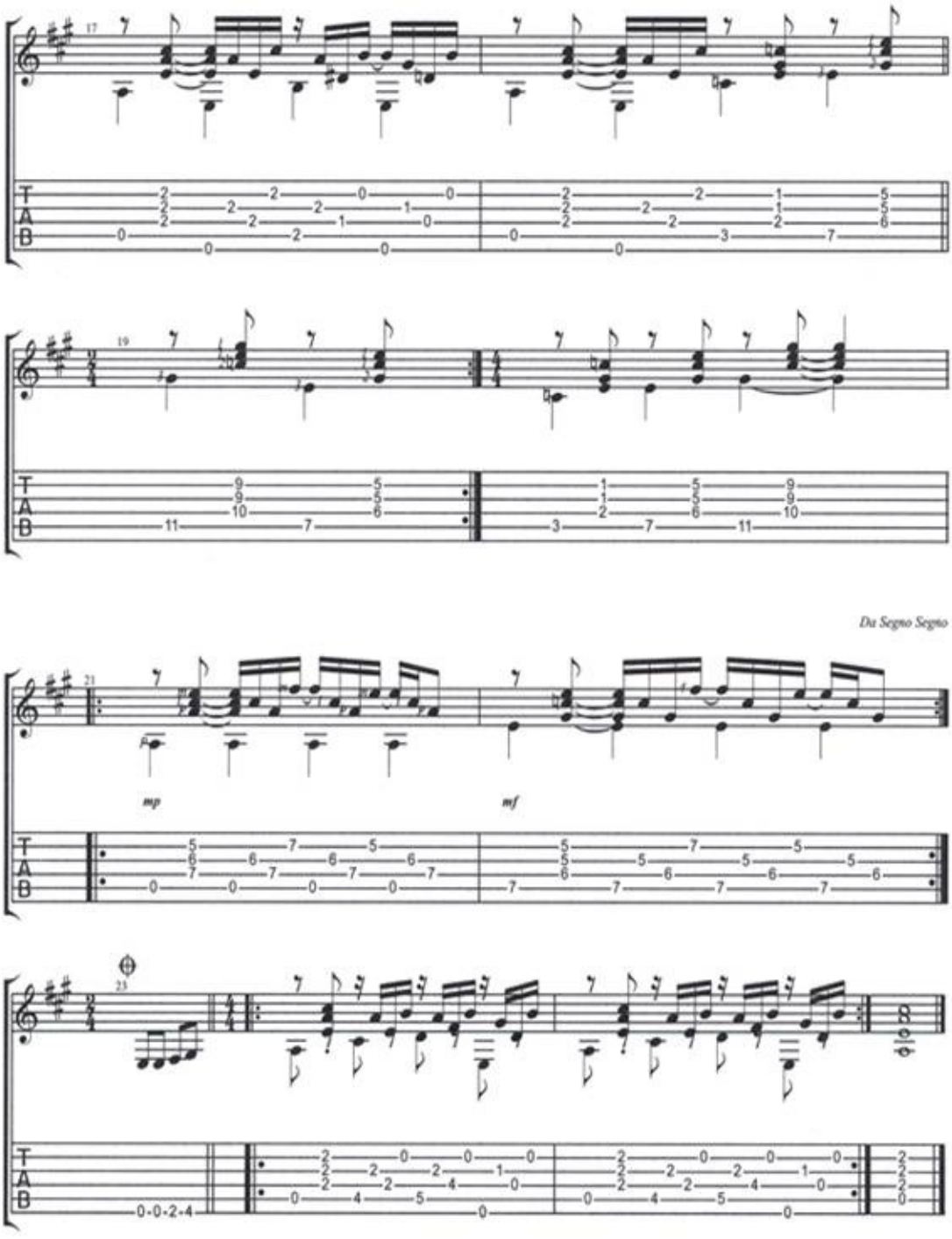
There are some quick chord changes in this tune. I wrote this around 2001 when I was just getting into the Chet/Travis style. Listen here: Happy as can be at1:10min.


N-Gt
mf
1/2B II

Happy As Can Be -cont-



Happy As Can Be -Cont-



"I am still learning." - Michelangelo

Cherry Sunset

Cherry Sunset is in the key of D. It's a tribute I wrote for the 259 miners who lost their lives in a coal mine fire in the famous "Cherry Coal Mine Disaster of 1909." cherrycoalminedisaster (I also built a model railroad diorama of the coal mine.)

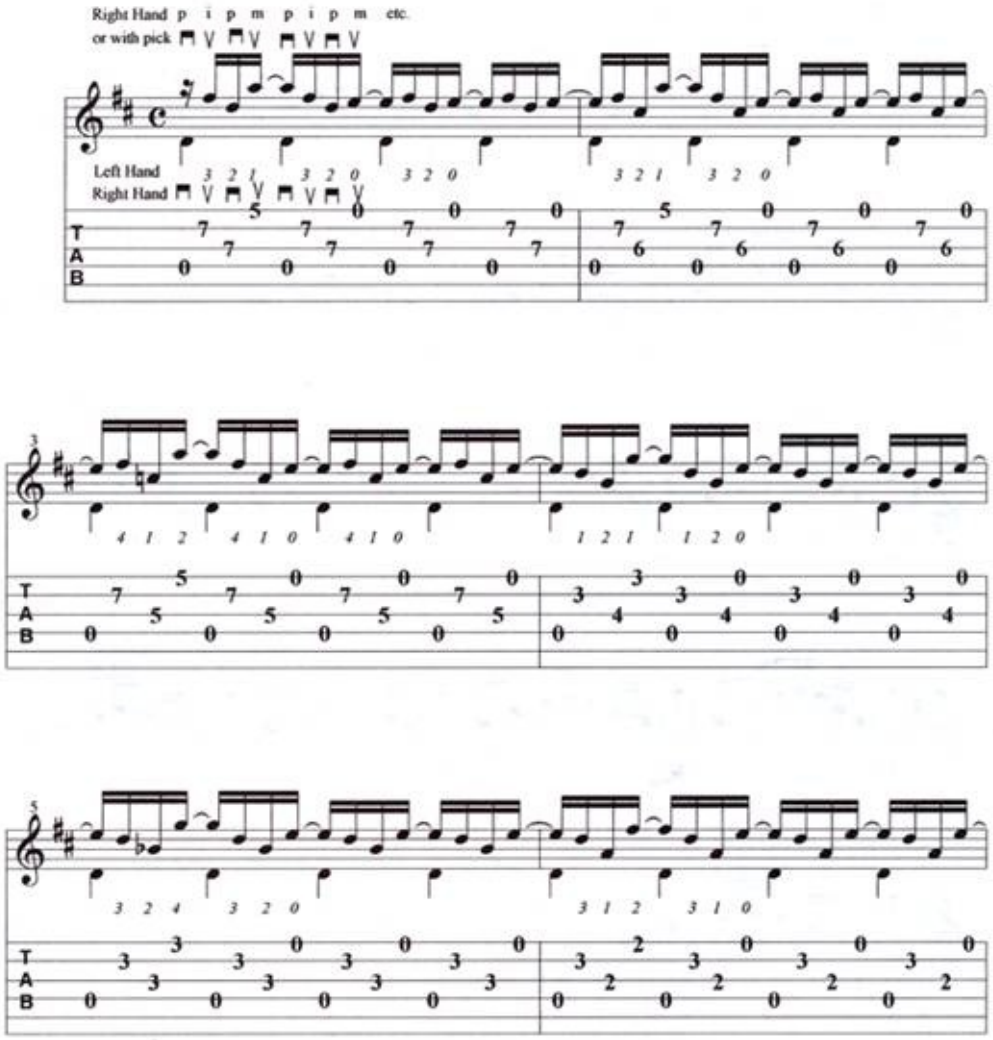
The fingerpicking pattern is consistent throughout, while chords are progressing from one to the next. I think you will enjoy it. I also provided the down/up picking for those who want to try this song with a flat pick. Listen here: Cherry Sunset at 4:21min.

FINGERPICKING
GUITAR SOLO

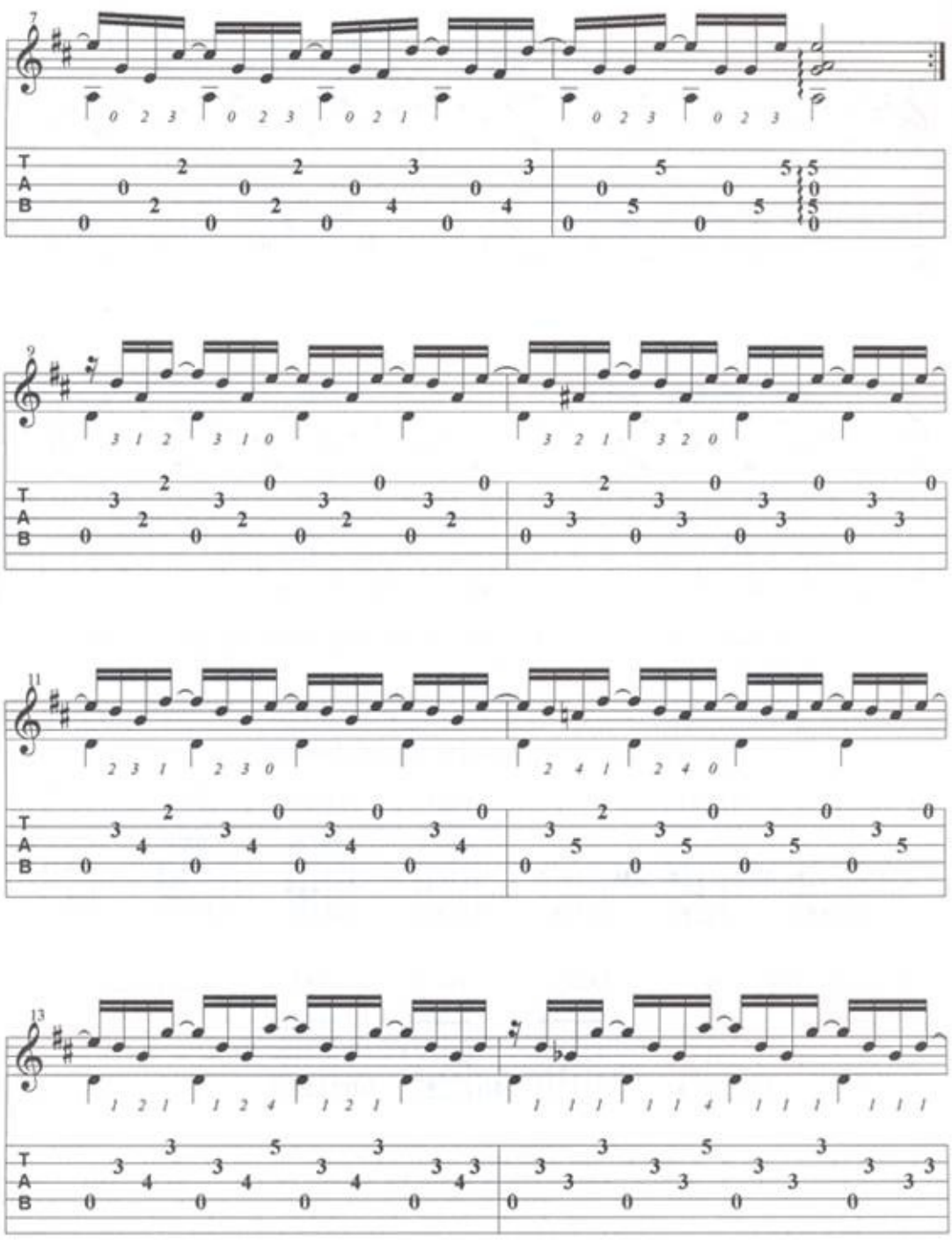
CHERRY SUNSET

TRACK 36 on CD

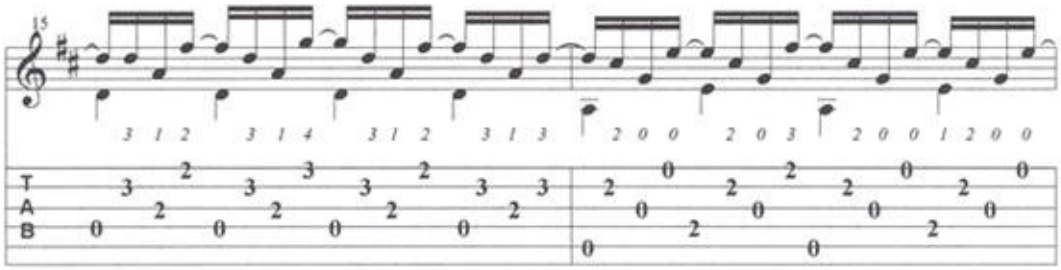
RAY TUTAJ JR.

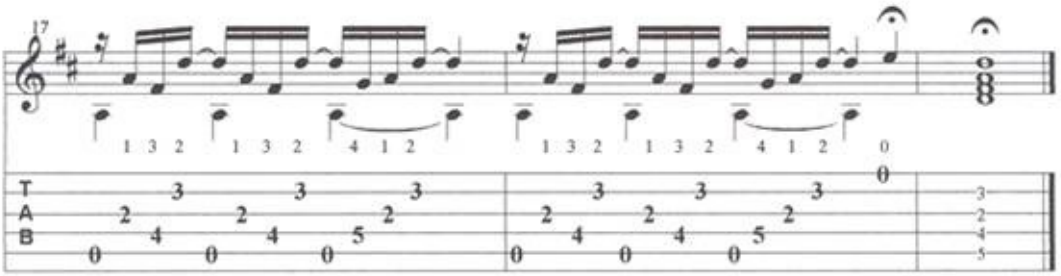


Cherry Sunset - cont-



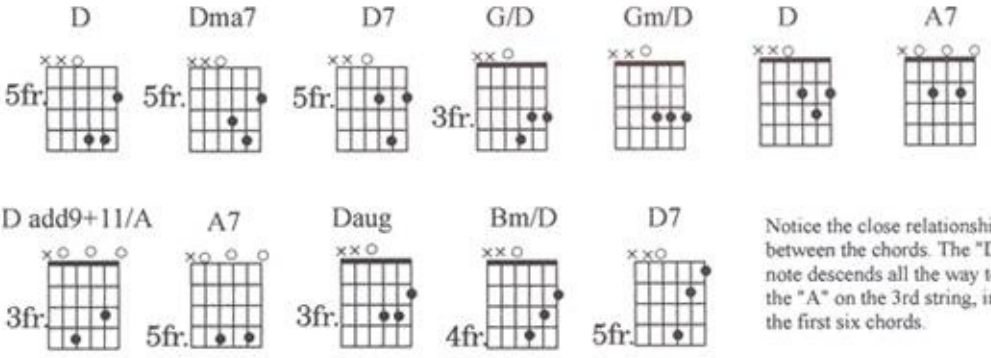
Cherry Sunset -Cont-





"Cherry Sunset", is dedicated to the 259 coal miners who lost their lives in a tragic underground fire, in Cherry IL on November 13th, 1909.
[If you would like to find out more on this great disaster, see Dec/Jan 2001(part 1), and Jan/Feb 2001(part 2) of Model Railroading Magazine.]

The chord shapes used in "Cherry Sunset".



Notice the close relationship between the chords. The "D" note descends all the way to the "A" on the 3rd string, in the first six chords.

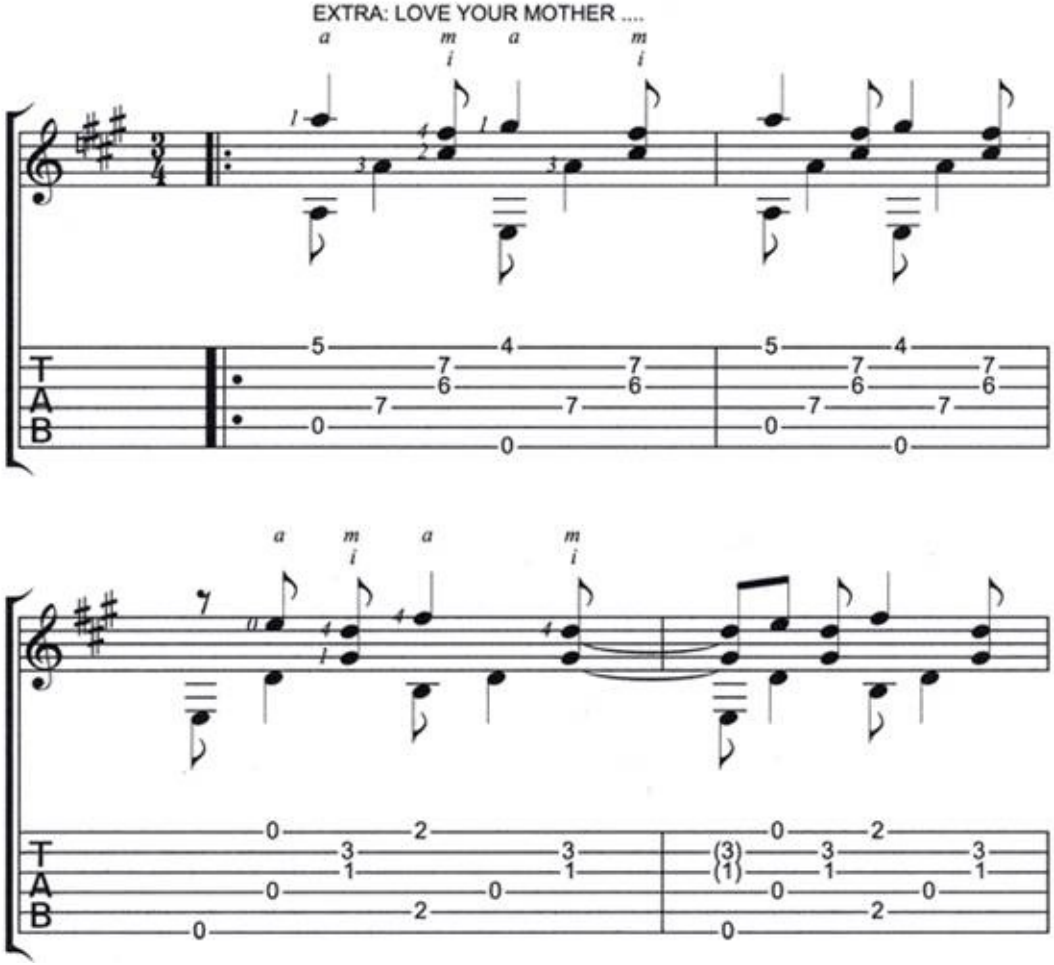
Love your Mother and your Father

Getting back to the Chet Atkins style, I have another extra example of finger-picking for you. The tune is in the key of A major.

The first two measures are based around an A major chord in the fifth fret area. The A major 6th chord, and A Ma7 chords can also be heard. I encourage you to hear me play this on You Tube to get this one down. I could have written it in 6/8 time, which means to count 1-2-3-4-5-6 and just play your notes/chords on every beat.
Love Your Mother and Father by Ray Tutaj jr. – You Tube

If you wish to get the entire notation/tabs, just visit my Guitar Journey website.

EXTRA: LOVE YOUR MOTHER ....



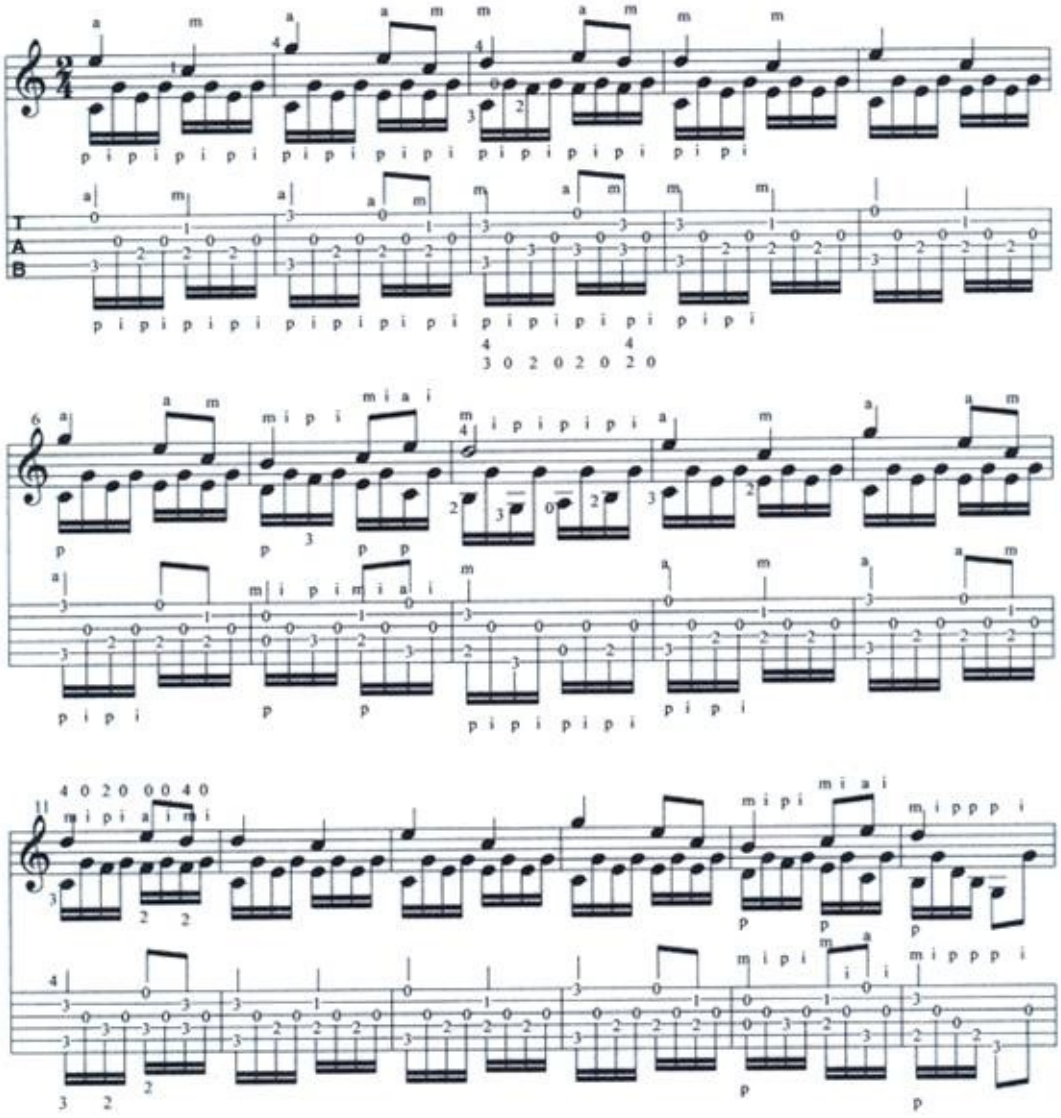
Estudio 2 by Fernando Sor

When I first got into finger-picking at age 15, this composition was a super right hand pattern that helped me immensely. It takes me back to the place where I took guitar lessons in Tonica IL. My teacher, Sharon Angelo, had introduced me to Fernando Sor's music. Thank you Sharon! Hear me play it on You Tube. Estudio 2

Estudio 2

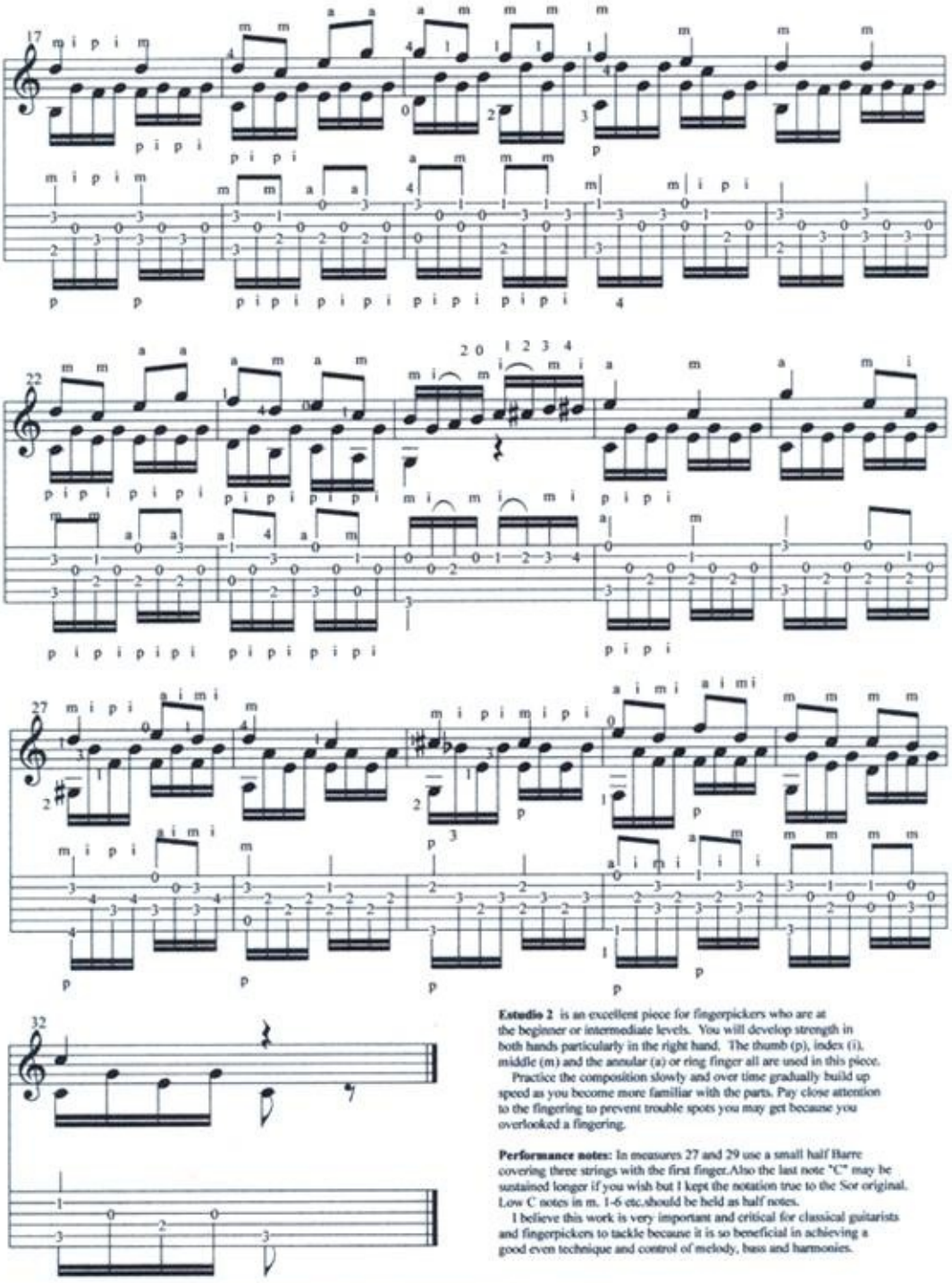
Fernando Sor
1780-1839

Allegretto



"Use what talent you possess: The woods would be very silent if no birds sang except those that sang best." - Author unkown

Estudio 2 -cont -



Estudio 2 is an excellent piece for fingerpickers who are at the beginner or intermediate levels. You will develop strength in both hands particularly in the right hand. The thumb (p), index (i), middle (m) and the annular (a) or ring finger all are used in this piece.

Practice the composition slowly and over time gradually build up speed as you become more familiar with the parts. Pay close attention to the fingering to prevent trouble spots you may get because you overlooked a fingering.

Performance notes: In measures 27 and 29 use a small half Barre covering three strings with the first finger.Also the last note "C" may be sustained longer if you wish but I kept the notation true to the Sor original. Low C notes in m. 1-6 etc.should be held as half notes.

I believe this work is very important and critical for classical guitarists and fingerpickers to tackle because it is so beneficial in achieving a good even technique and control of melody, bass and harmonies.

"The elevator to success is out of order. You'll have to use the staircase one step at a time." -unknown

CLASSICAL GUITAR MUSIC FOR YOU!

Etude in Em, by Fernando Sor

Another classical guitar composition that I learned a great deal from. The chord progression is fantastic. The bass line and melody are simply wonderful. This is an excerpt, and the complete tune can be found in my Guitar Journey method book.

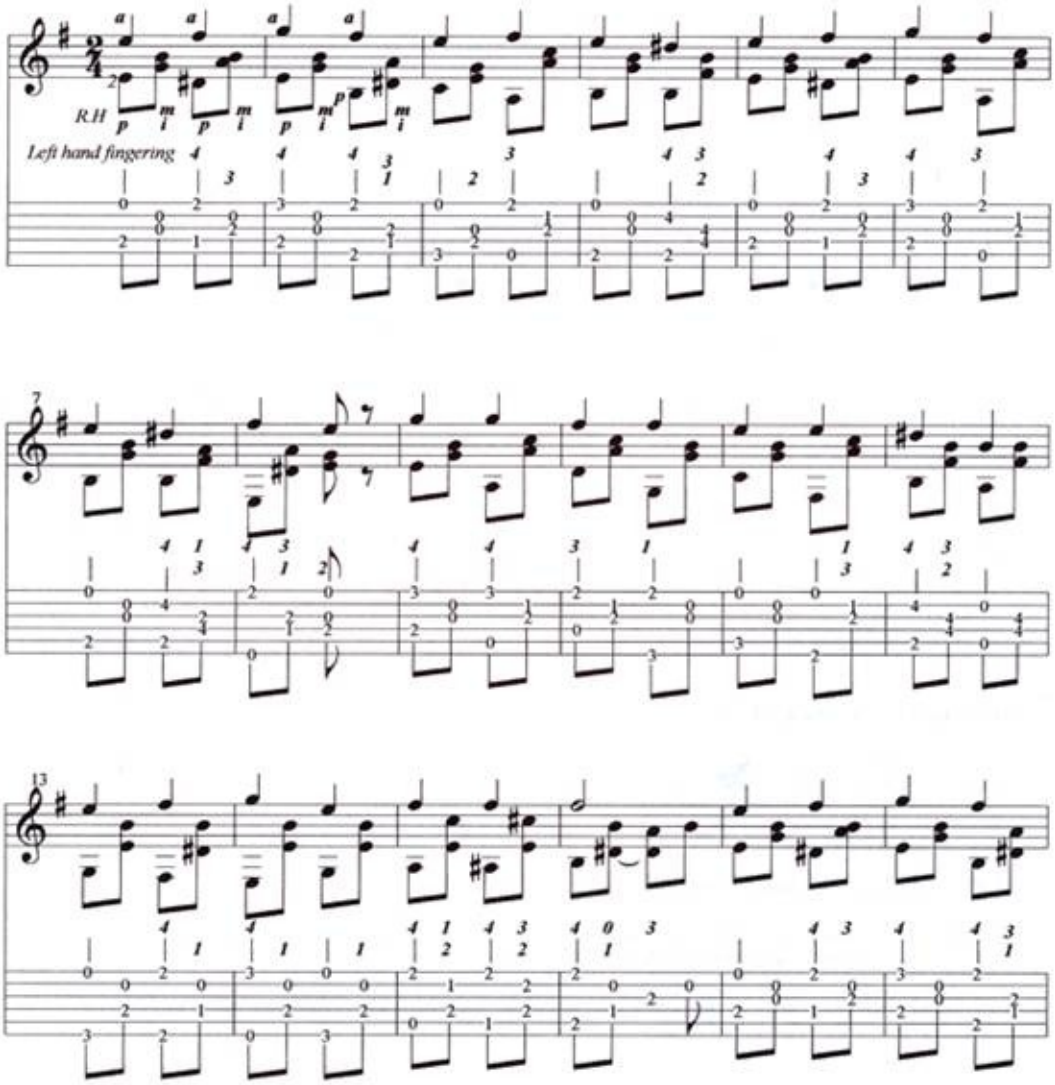
Listen here: Etude in Em by Fernando Sor at 5:55min.

ETUDE IN E MINOR

Fernando Sor
(1778-1839)

TRACK 43 on CD

Andantino



Study in Em, by Francisco Tarrega

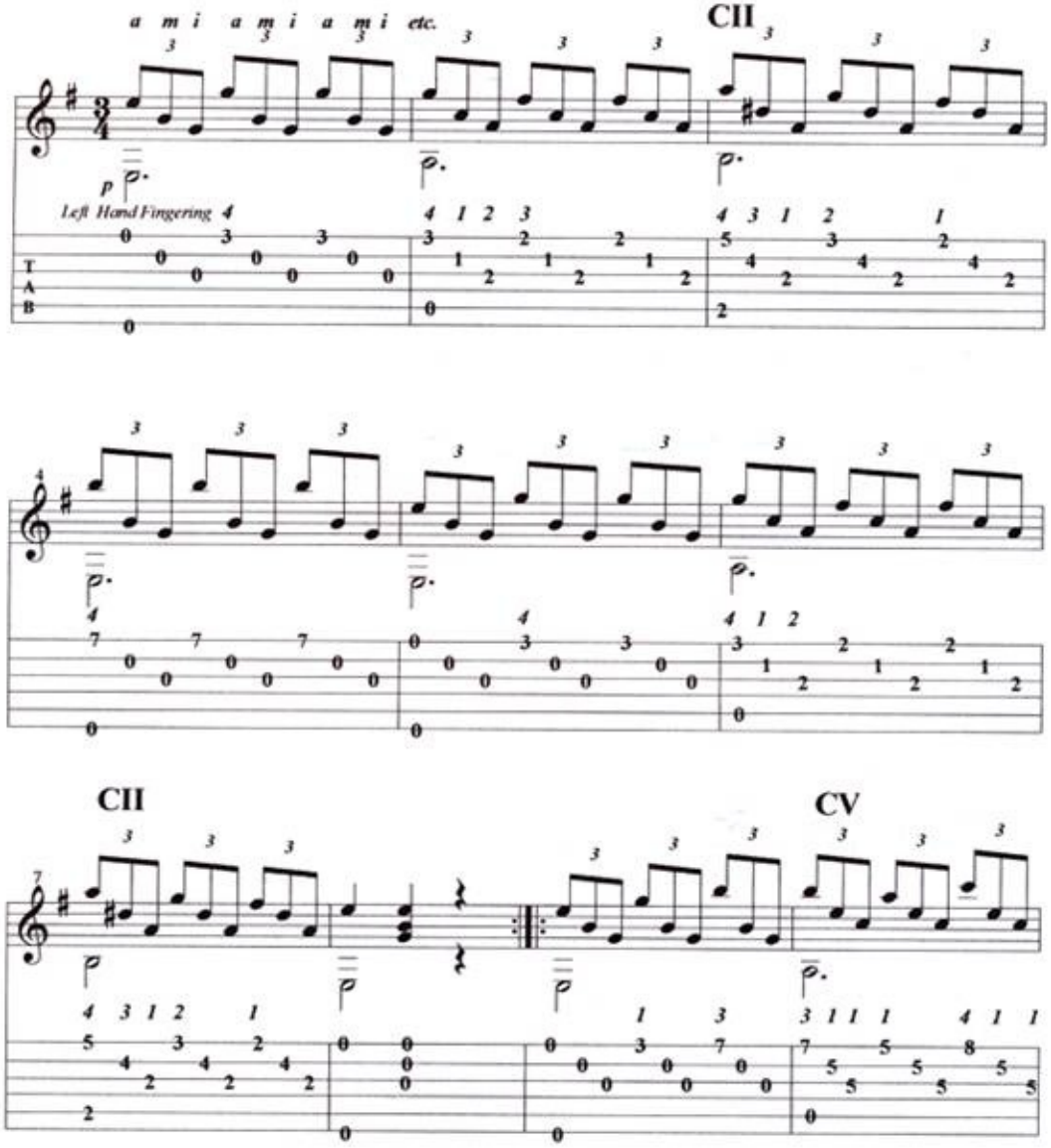
Francisco Tarrega was one of the great classical guitarists who influenced many after him. Study in Em is a great piece for strengthening the right hand too. If you have noticed on several of these tunes you will see "track 63 on CD" *etc.* The Guitar Journey book is available as a CD too which has over 70 mp3's on the disc. A download is also available. Listen to: Study in Em by Francisco Tarrega at 3:03min.

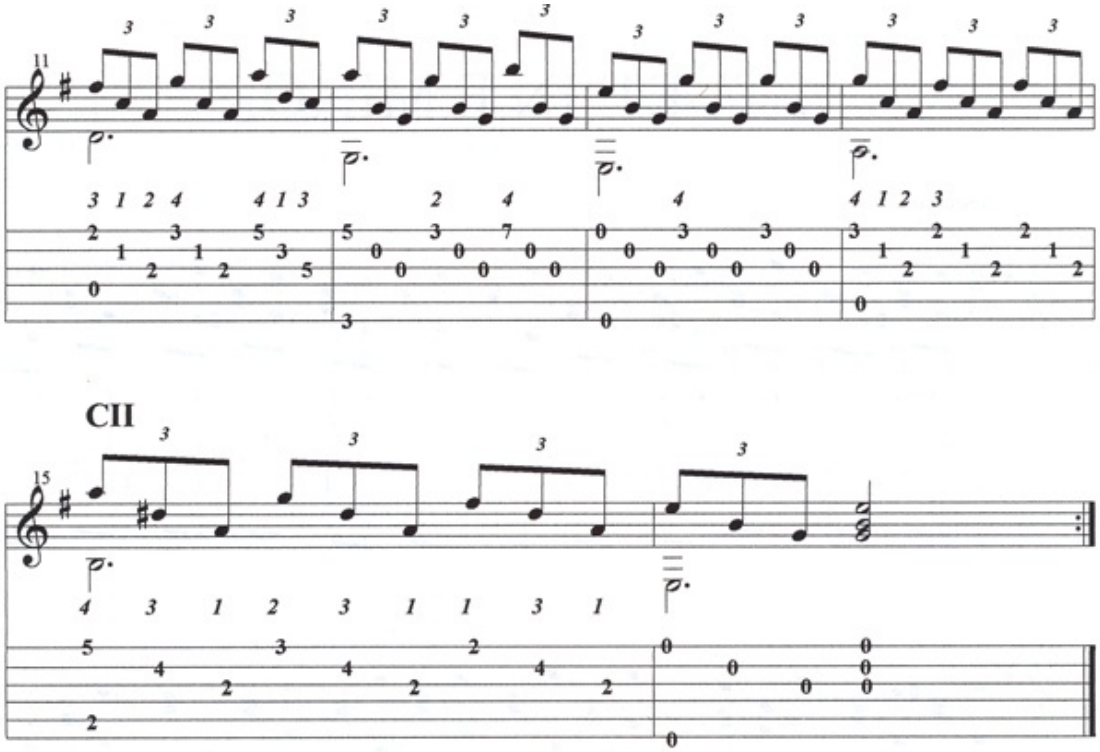
TRACK 63 on CD

Study in E minor

(F. TARREGA)

Francisco Tarrega
1852-1909





The most-challenging measures in this piece above are: two seven and fifteen, due to the B7 barre chord requiring the pinky finger on the high "A" note on the first beat. Make sure the first finger forming the barre is perfectly straight with the wrist out and the thumb behind the neck almost opposite of the high E string and this should help.

Memorizing a piece of music

When learning a piece of music, it is recommended to take measure by measure and then section by section. Once your fingers have become familiar with the correct formations and patterns, keep repeating and practicing the bar(s) of music. The process of memorization is achieved together in various ways as listed below.

Visual: Recalling formations of the left hand.

Tactile: Developed by the fingers after numerous repetitions. Movements become automatic and contain very little conscious attention.

Auditory: Hearing correct pitches and harmonies which help the fingers fall in appropriate positions.

El Noy De La Mare

The following composition is another beautiful classical guitar piece. I have carefully selected these works to greatly benefit your right hand picking technique. Please note the 5th string is tuned down to G. The same bass notes are played throughout the tune.

Hear it on You Tube at 2:00. El Noy De La Mare

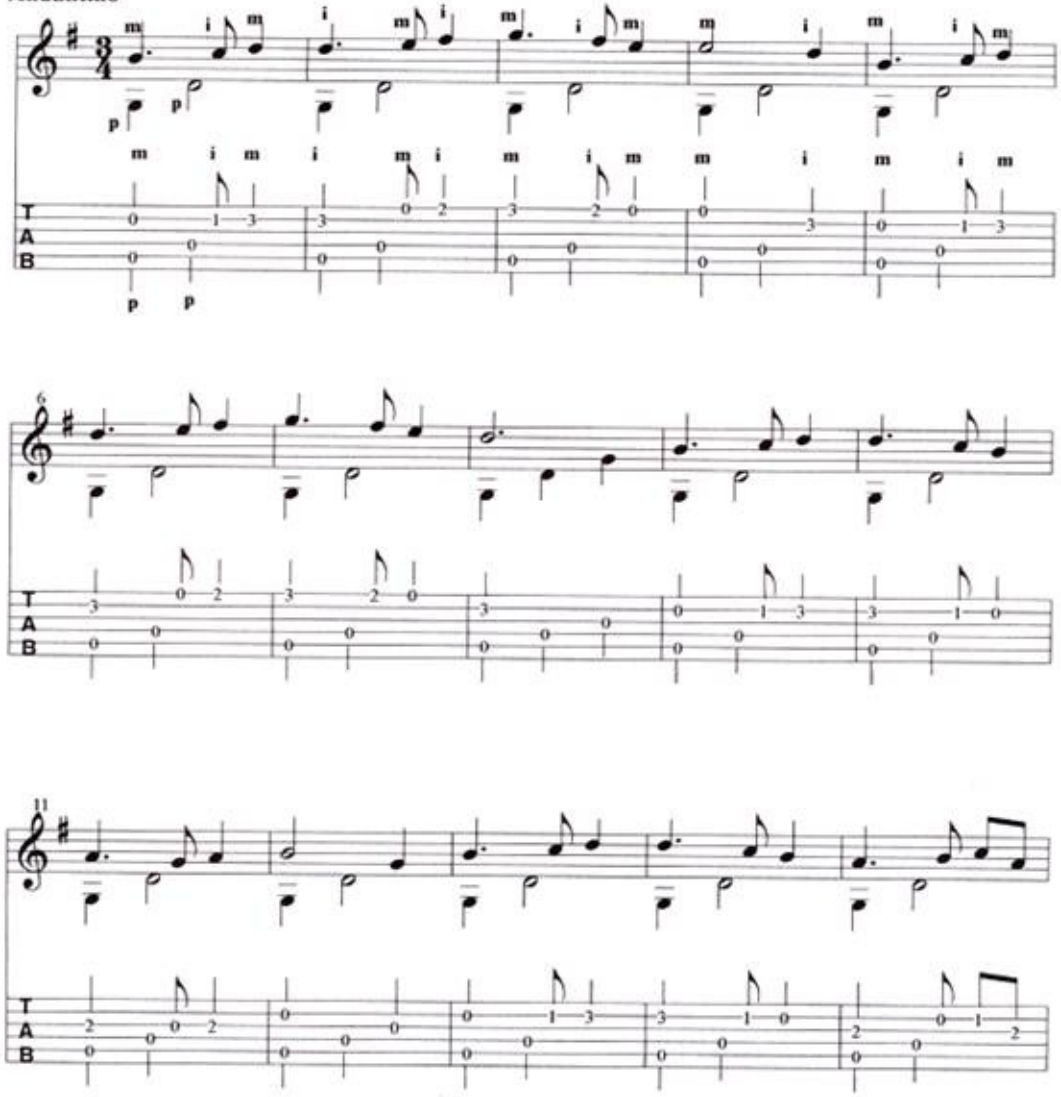
El Noy De La Mare

Catalan folk melody

TRACK 42 on CD

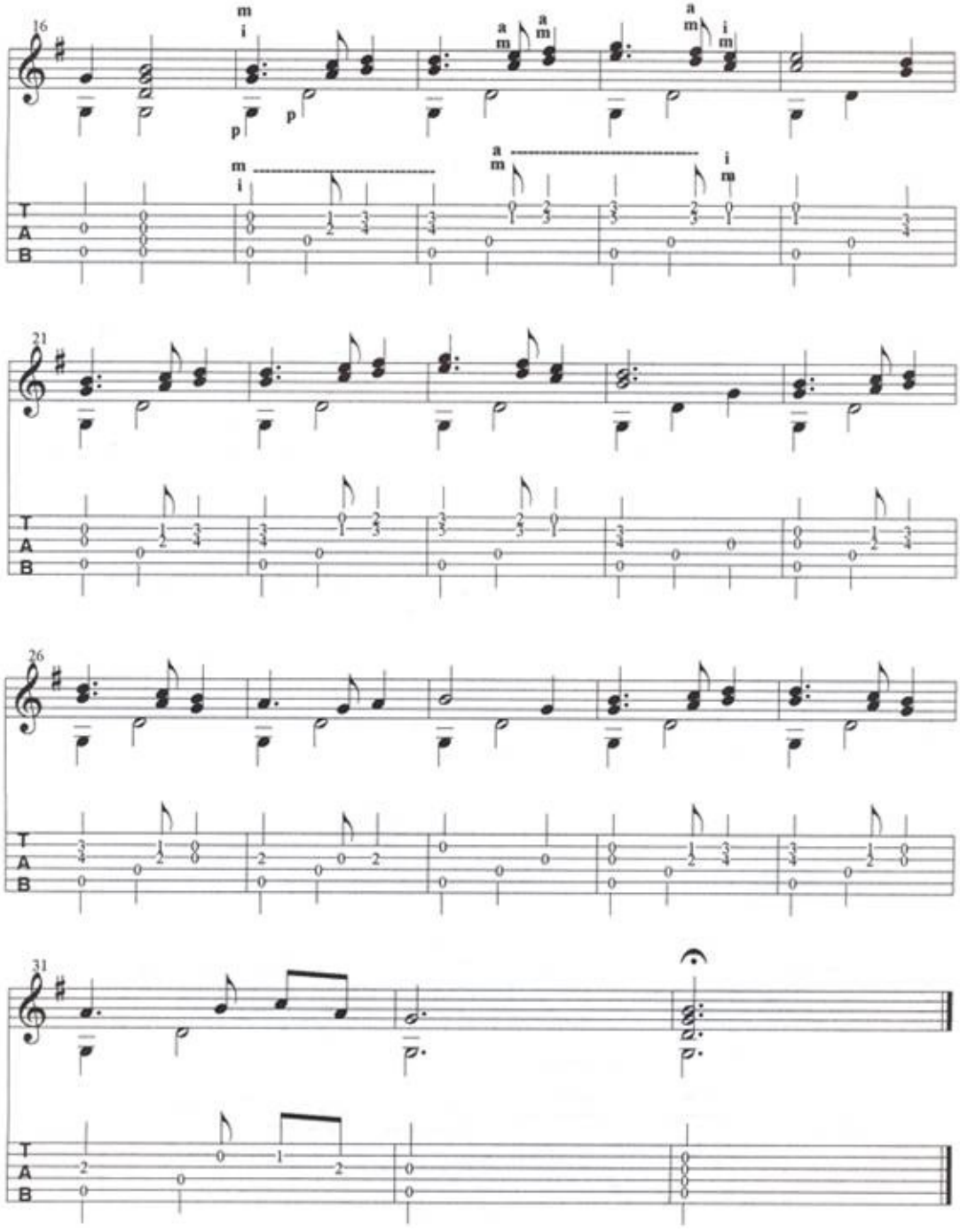
Tuning 5th st. = G

Andantino



*The advanced student may play the single note melody (m.1-15) with artificial harmonics if the entire piece is repeated.
See page 216 for explanation of artificial or "pinch" harmonics.

El Noy De La Mare -cont-



"Keep away from people who try to belittle your ambitions. Small people always do that, but the really great make you feel that you too, can become great." – Mark Twain

Travel by Train

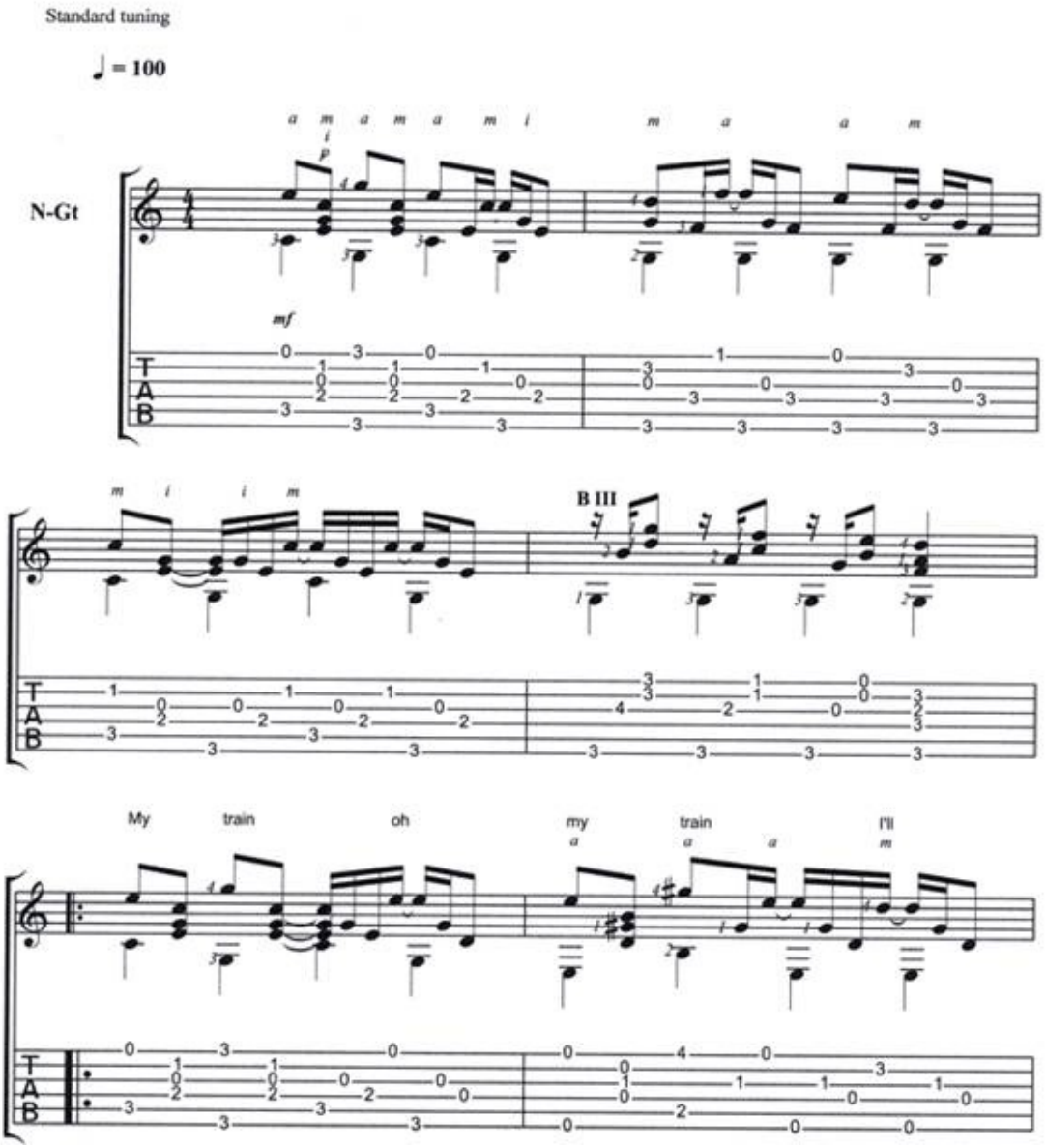
I originally named this tune "The Amtrak song" and it can be heard on You Tube at:

Travel by Train

I wrote this in the Travis/Chet Style of picking. On You Tube, you can hear the various patterns in this piece. If you take your time learning this tune, you will surely speed down the track of fingerpicking. This one was influenced by "Freight Train."

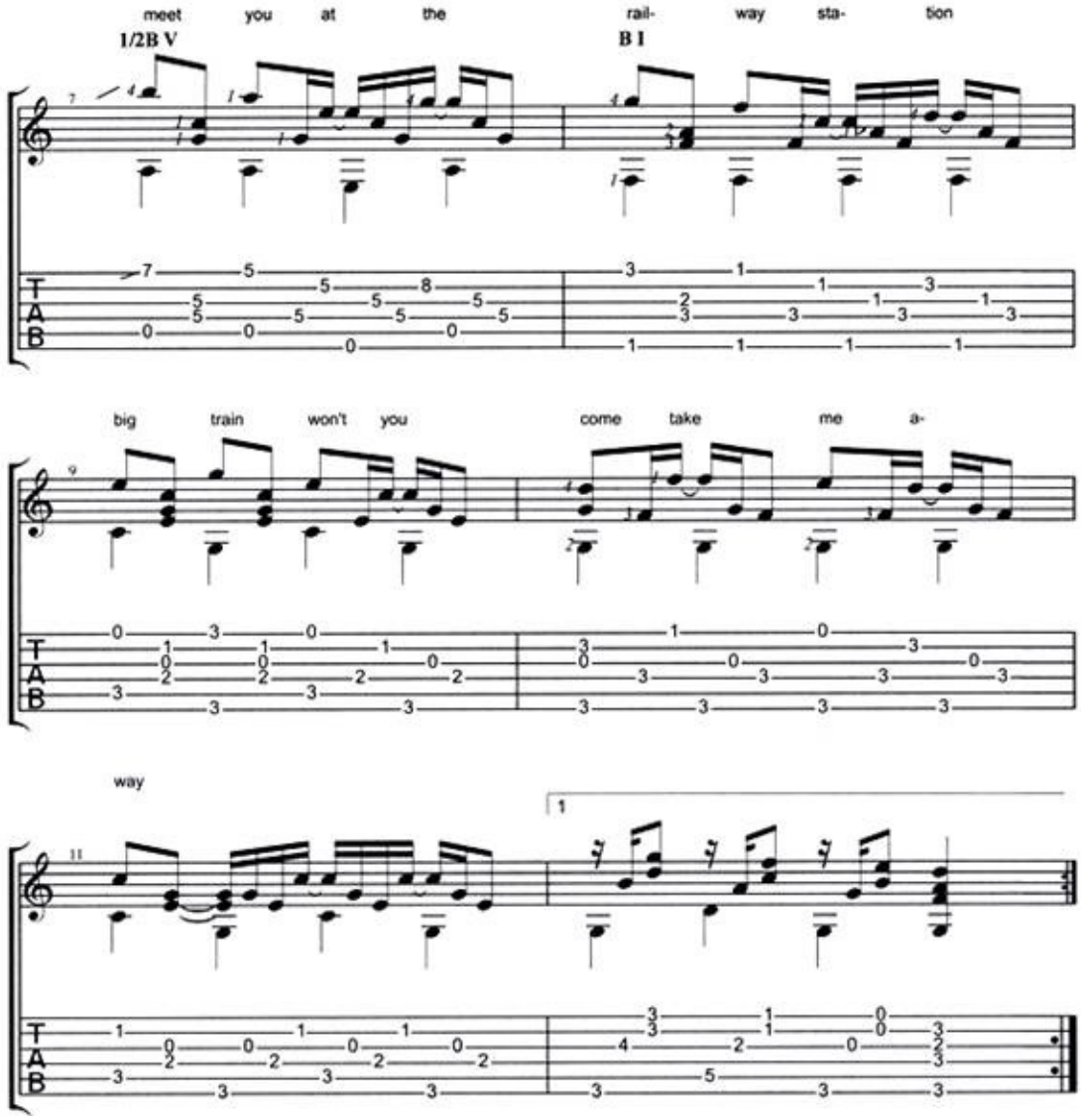
Travel by Train

Music by Ray Tutaj Jr



Continued below. For the complete notation/tabs visit my [Guitar Journey]

Travel by Train -Cont-

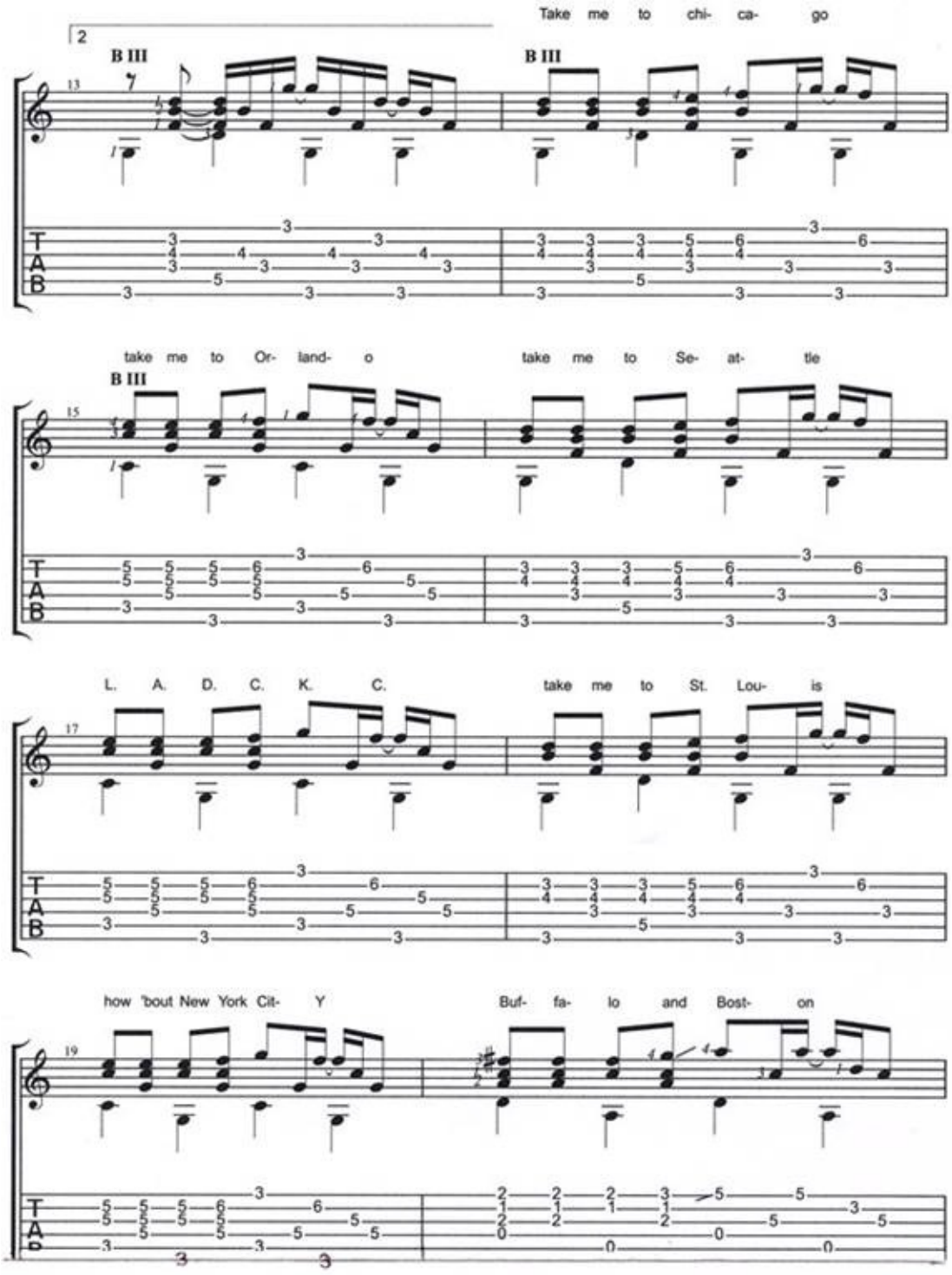


I have one more page of this excerpt below. Keep on ticklin' those strings!

There have been literally hundreds of right hand fingerpicking combinations in this volume. There are many separate patterns you will discover inside many of these songs. Once they are learned, or even a handful of them, you will grow as a picker. All it takes is just one to actually change your life!

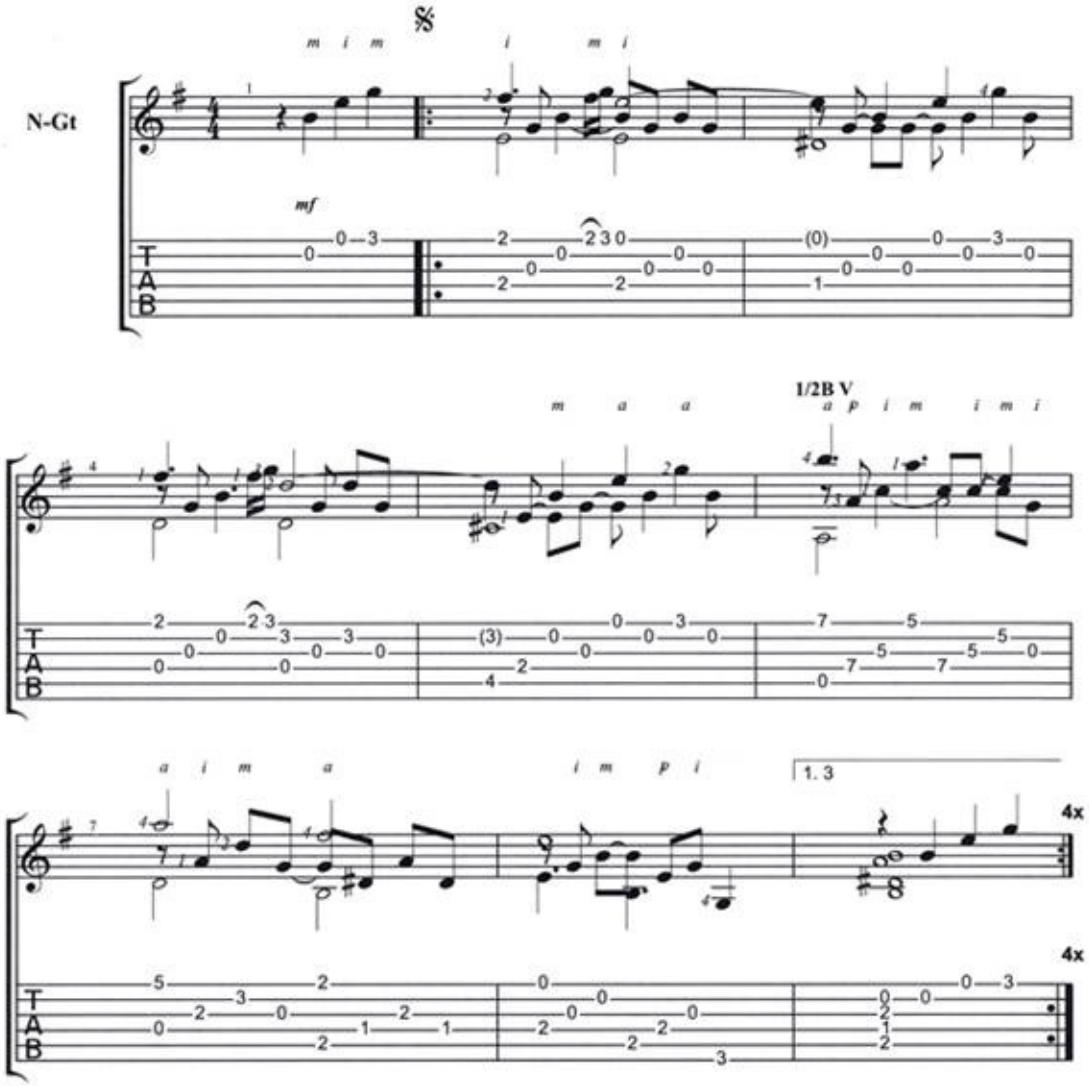
Tip on practicing: One should focus, without distractions. Each lesson should be

Tip on practicing: One should focus, without distractions. Each lesson should be repeated over and over. It requires, patience, dedication and perseverance.



This excerpt ends here. Please visit guitarjourney.tripod.com for entire song.

I'll Always Love You

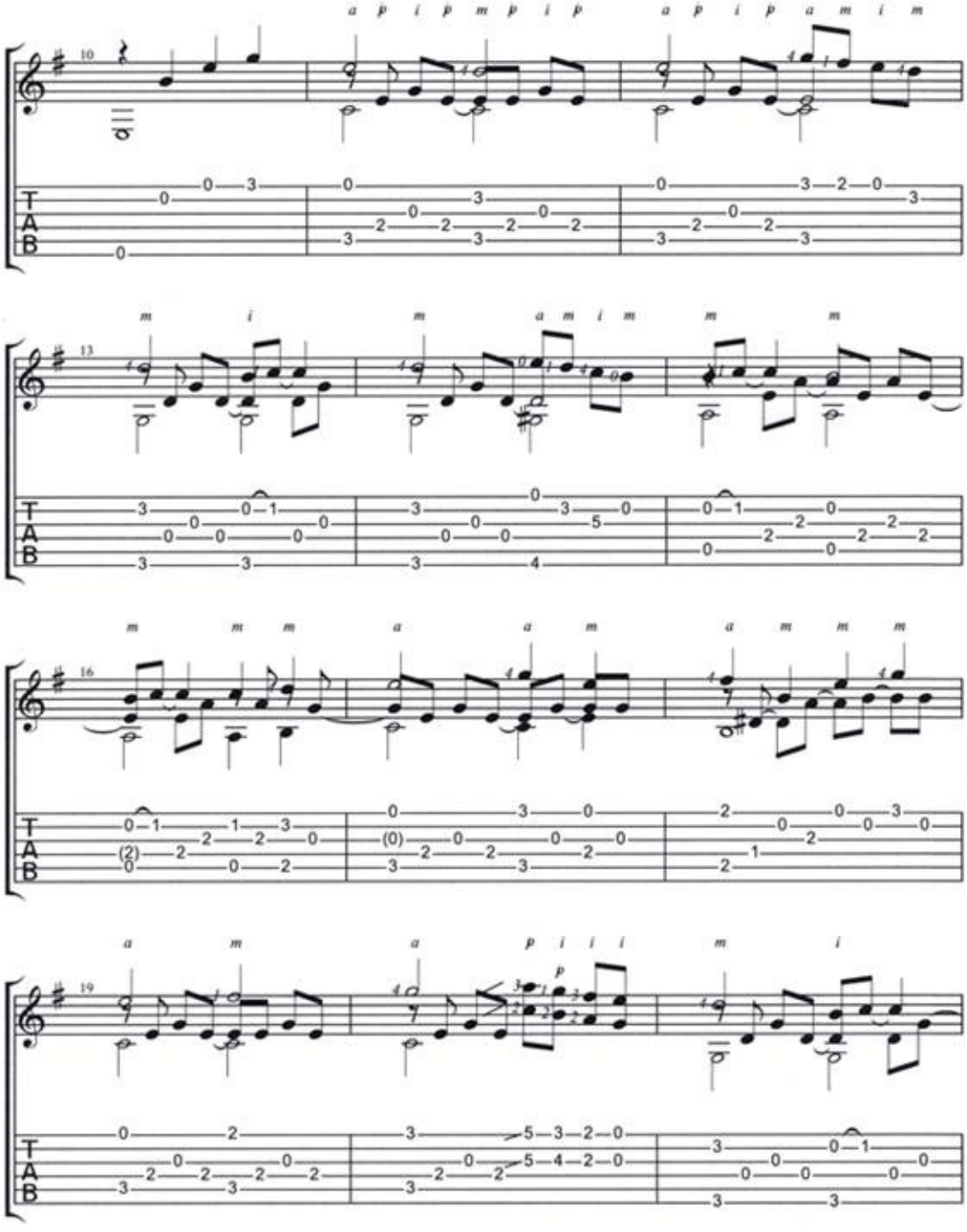


Listen to this composition on You Tube I'll Always Love You by Ray Tutaj Jr.

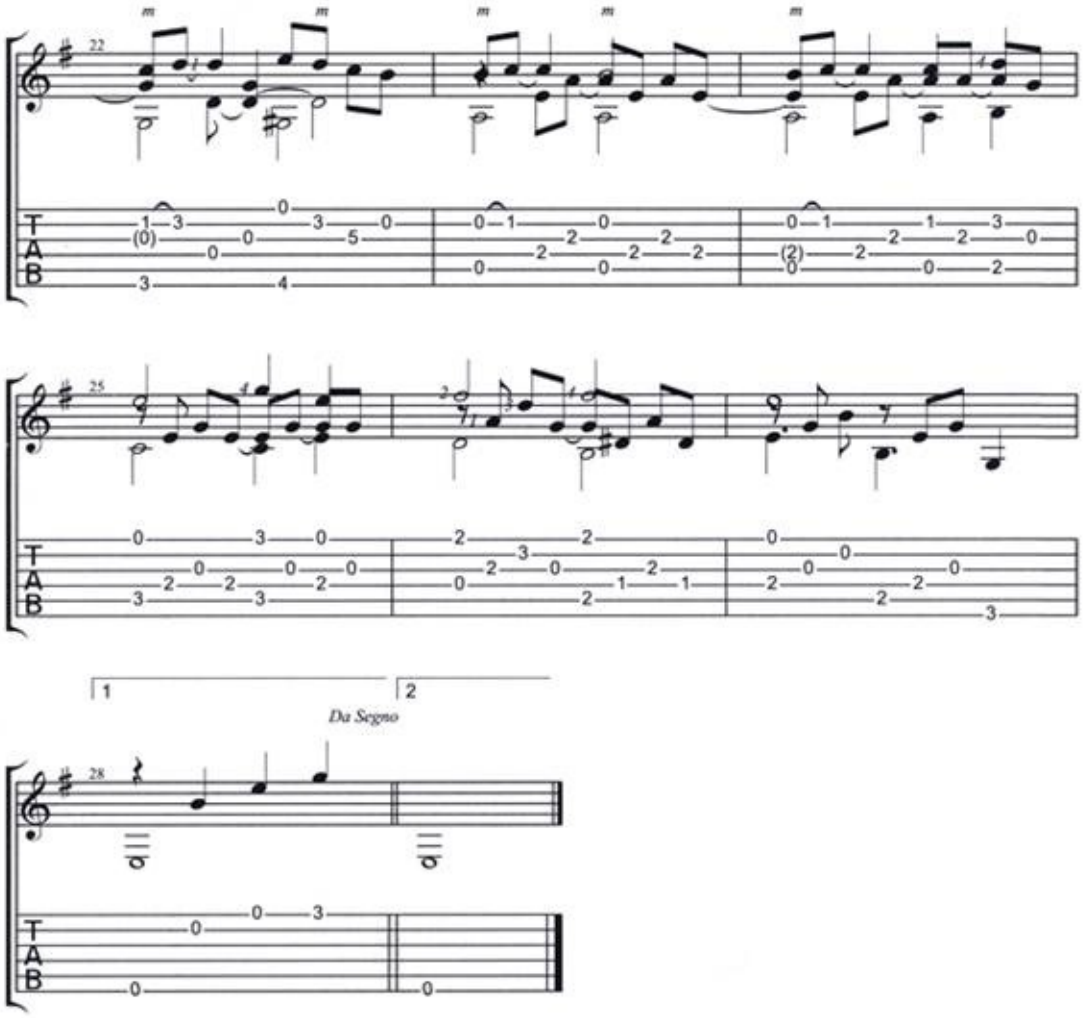
Note: If for any reason, the videos of the song selections, and/or patterns/lessons, do
not play on you tube, I will post them on my VIMEO channel At this time, you tube is where I have posted the videos and they are working. Contact me if you have any problems with viewing any of the lesson material and I will correct it.

The rest of this tune is continued below on the next two pages.

I'll Always Love You -cont-



I'll Always Love You -cont-



All photos for this book were created by Ray Tutaj Jr.

"Books and music are the true immortality." – unknown

Blue World Pie

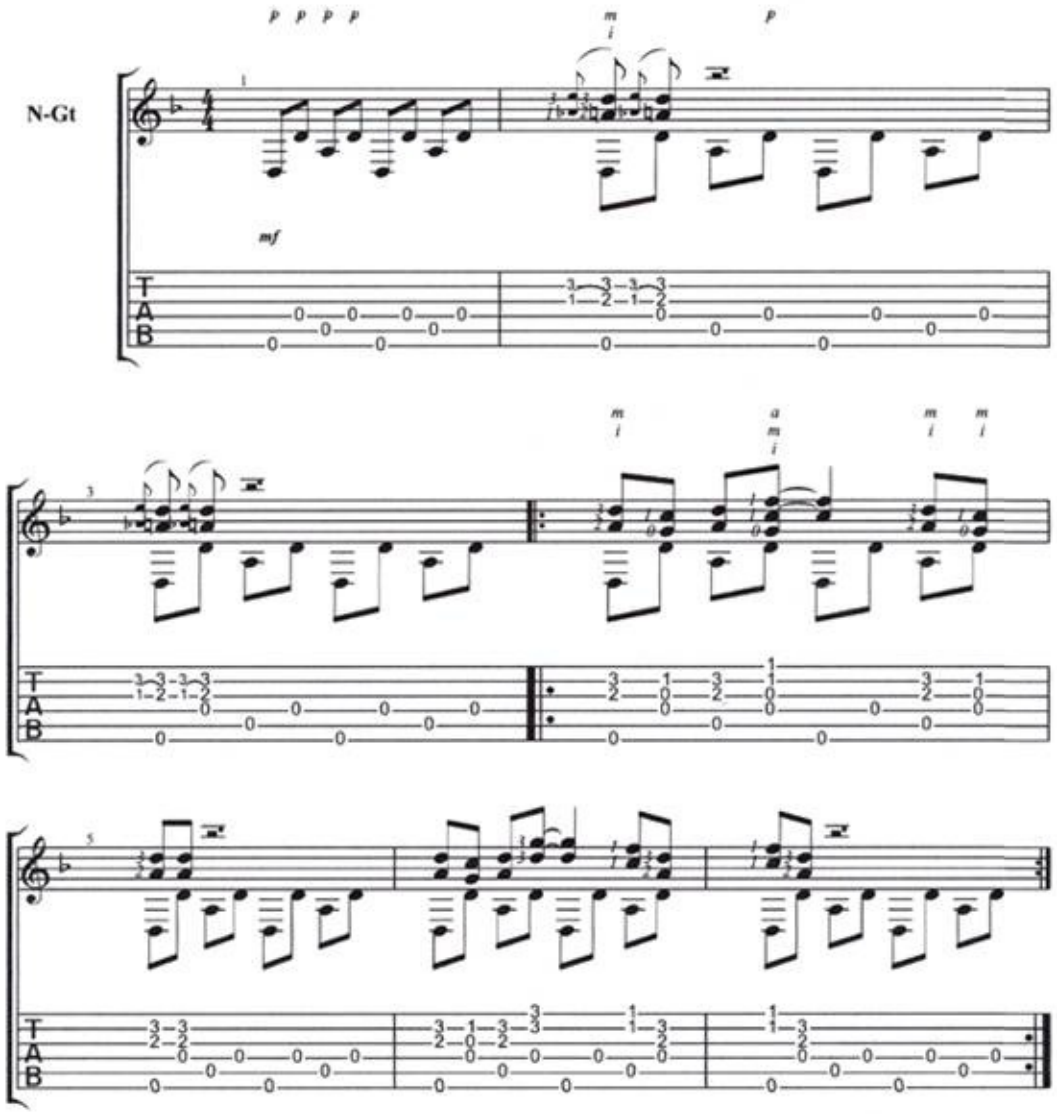
One day I wrote an arrangement of "Stuck in the Middle with You" by Steelers Wheel. The arrangement was done in a Chet Atkins style too and I liked the way it turned out. So I created something different from the inspiration of that song and arrangement. You can hear the full version here: Blue World Pie

Blue World Pie

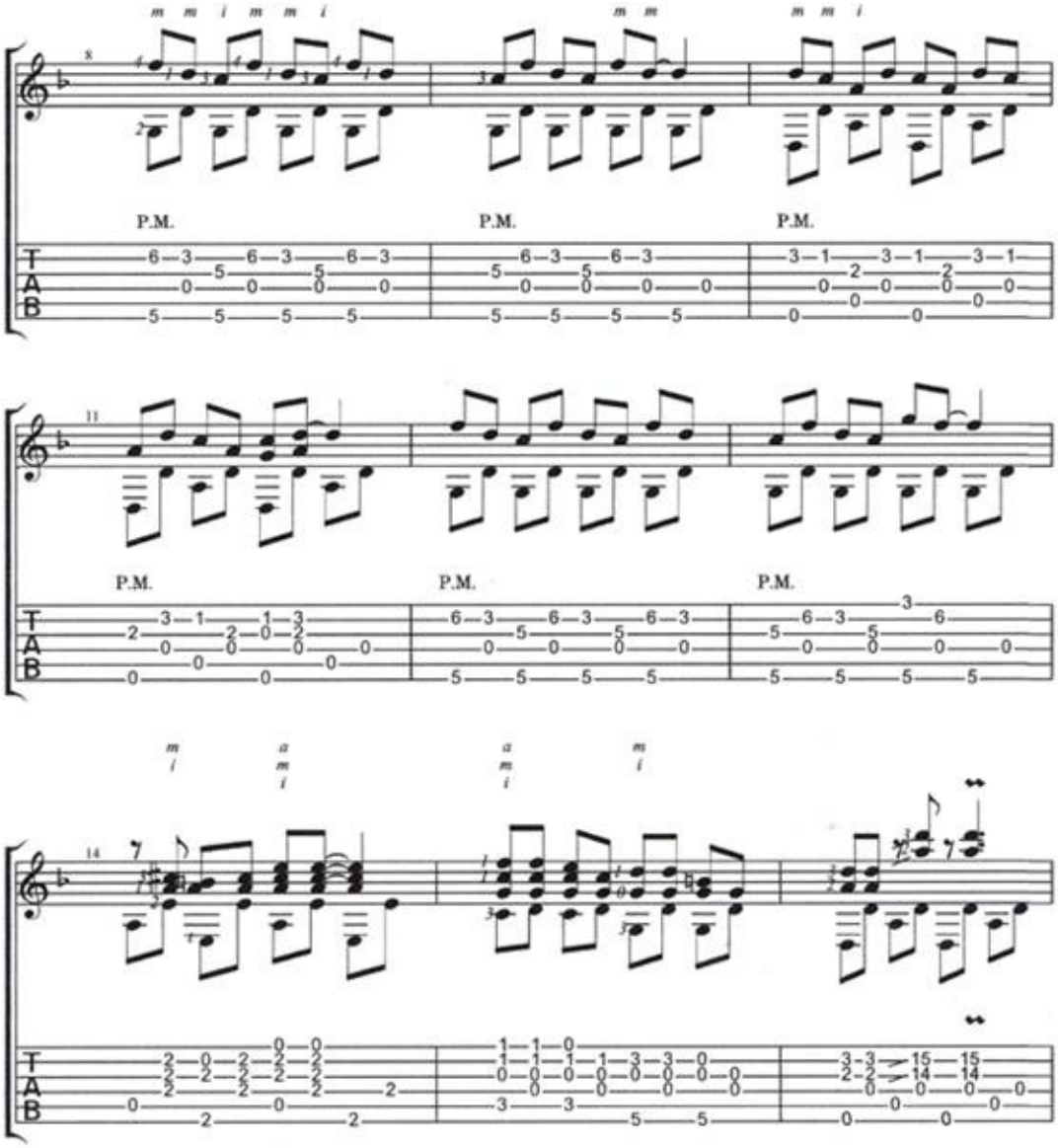
Music by Ray Tutaj Jr

Dropped D
⑥= D

♩ = 109



Blue World Pie -continued-



We have come to the end of "How to Finger-Pick Guitar"-like the best. I have given you decades of my experience in this book. All the influences of so many masters of guitar have rubbed off on me in this edition. I have no doubt that you will become a greater guitarist from applying these patterns to your playing. If you are interested in more guitar lesson stuff in general, visit my Guitar Journey site and have a look around. Also visit my www.raytutaj.com site and get on my email list so I can keep in touch with you, and so you can contact me too. A

million thanks for visiting here! I appreciate it so much.

About the Author

Ray Tutaj Jr is from the heartland of America and based in Illinois. He is a musician, and the author of the popular Guitar Journey method and How to Fingerpick Guitar. For over 30 years he has taught guitar, performed, and written music. He studied music at UNLV in Las Vegas NV, has recorded albums, been on radio, TV, created documentaries, and performed with great musicians; including Muriel Anderson. On his You Tube channel, he has over 200 videos, over a million views; and thousands of subscribers!

Some of his other passions include photography, painting, and history. Today he is focused on reaching out to the world; with his guitar music in many ways, and to help people along their own guitar journey. One of his favorite moments was on the Navajo Indian Reservation in 2015 when he traveled to Window Rock AZ and gave a guitar workshop. He enjoys sharing his music with the world.

You can find out more at his websites: www.raytutaj.com or Guitar Journey

and more fingerpicking stuff

Join my email list at my website (raytutaj.com) Other Books by the Author Look for Chord Theory, Guitar Journey, Music Theory Workshop, Ray's HO Scale Model Train Layouts, and others coming soon to Amazon in 2016-2017.

One more thing

I appreciate your time and effort in purchasing this volume. I ask if you can do me a **huge favor** and **please** leave me a review on Amazon. In this way other

folks all across the world can possibly learn from my music publication(s) which will inspire me to do more for you all. I hope you enjoyed this book. Thank you so much!

Musically yours,
Ray Tutaj Jr.