

# Guitar Warm-up Exercises

by  
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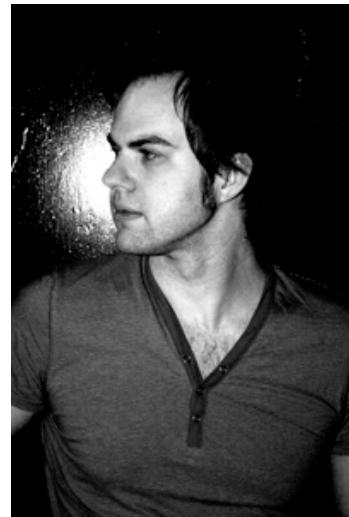
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# Introduction

## About this book

Guitar playing is a physical activity; when we play, we make use of muscles and tendons to perform complicated, intricate and demanding movements. From chord changes to blistering solo's our hands have to work together to start, stop, twist, turn and change direction at a moment's notice. If you're not ready, if you're not warmed-up, you're not going to be able to play at your best.

This book outlines 11 different warm-up routines which I've learnt from a variety of sources and teachers. Each routine approaches the task in a slightly different way. Some focus on your left hand, some your right hand and some of them both together.



## How to use this book

Learn all the exercises and then experiment to find the routines that work for you. Pick one and use it at the start of your practice routine for a week and see how you get on. Swap them around to avoid getting bored and to keep your fingers guessing, better still, use them as inspiration for creating your own exercises.

## Before you start

Your warm-up routine is there to help you get play better; it's not a race or competition. There are no prizes for doing these better than anyone else, or playing these exercises at blistering speeds. The goal is simply to be ready for making music.

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# Warm-up Rules

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Always, always, always start your warm-up routine **slowly** and **then** gradually increase the tempo.

Use a metronome or drum machine, this will keep you in time and keep rhythmic mistakes to a minimum.

Use all four fingers, whether using an exercise from this book or from somewhere else, make sure you warm-up **all** four fingers.

If it starts to hurt or feel painful, **STOP**. Relax your fingers and take a break.

# Spider Exercises #1 - #4

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The spider exercises are the fundamentals of warm-up exercises.

This lesson features four exercises which focus on coordinating your left and right hands together as well as developing finger independence.

## What is finger independence?

Finger independence is the ability to move your fingers individually from one another. When you play chords you often move two or more fingers together as a group. This is fine if you mean to, but a lot of guitarists do this without thinking and some because they can't move their fingers any other way (which is bad).

People aren't born with natural finger independence and it's unlikely that you'll develop it on your own. There aren't many activities in every day life where you use the muscle groups needed to train your fingers to move independently of each other. These exercises work by getting you into the habit of only moving your fingers when they are needed (and not all together as a group).

Start slowly, remember to always alternate pick and make sure you are only moving one finger at a time.

All of these exercises **can** and **should** be played all over the guitar.

## Ex.1 - Spider #1

First finger at the 5th fret on the e string (the string furthest from your chin), second finger on the 6th fret, third on the 7th and fourth finger on the 8th fret making sure you alternate pick through out (that's down, up, down, up). Then you move onto the B string, playing frets 5, 6, 7 and 8 but only moving each finger one at a time.

As you move your first finger from the e string to the B string, leave your second, third and fourth fingers on the e string. Then slowly move each one up a string as needed, then repeat.

$\text{♩} = 60$

**Ex. 1**

mf

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

T 5—6—7—8 5—6—7—8 5—6—7—8 5—6—7—8

A 5—6—7—8 5—6—7—8 5—6—7—8 5—6—7—8

B 5—6—7—8 5—6—7—8 5—6—7—8 5—6—7—8

□ V □ V □ V □ V □ V □ V □ V □ V

3

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

T 5—6—7—8 5—6—7—8 5—6—7—8 5—6—7—8

A 5—6—7—8 5—6—7—8 5—6—7—8 5—6—7—8

B 5—6—7—8 5—6—7—8 5—6—7—8 5—6—7—8

□ V □ V □ V □ V □ V □ V □ V □ V

5

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

T 5—6—7—8 5—6—7—8 5—6—7—8

A 5—6—7—8 5—6—7—8 5—6—7—8

B 5—6—7—8 5—6—7—8 5—6—7—8

□ V □ V □ V □ V □ V

## Ex.2 - Spider #2

This exercise focuses on picking on a single string. Play Ex. 2 as cleanly as possible, so no notes mashed together.

Play this exercise all over the fret board to increase its benefit. Low down on the neck, your fingers have to stretch further due to the increase distance between the frets, whilst up high (around the 12th fret) the tension of the string increases which requires more effort from your picking hand.

$\text{♩} = 60$

**Ex. 2**

The musical notation consists of two staves. The top staff is a treble clef staff with 16 sixteenth-note挑 (picks) on a single string. The bottom staff is a bass staff with 16 sixteenth-note notes. Below the staves is a fretboard diagram with three strings labeled T, A, and B. Fret numbers 1 through 8 are marked on each string. The picks are numbered 1 through 16 under the first staff, and the notes are numbered 1 through 16 under the second staff. The bass staff has vertical bar lines at each fret position. The fretboard diagram shows the same sequence of numbers 1 through 16 under each string, corresponding to the note numbers in the staff below it.

### Ex.3 - Spider #3

Similar to Ex. 1 but you only play two notes (as opposed to four) on each string. It can be a little awkward as the left hand fingering is unnatural especially if you only move one finger at a time. The awkward nature of the exercise really helps in the development of independence, so persevere and you will be rewarded.

$\text{♩} = 60$

Ex. 3

*mf*

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

T 5—7 6—8 5—7 6—8 | A 5—7 6—8 5—7 6—8 | B 5—7 6—8 5—7 6—8

□ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V

## Ex.4 - Spider #4

Ex. 4 is a real tendon twister. Take it slow and watch the coordination between your hands. Moving across the strings can be tricky at first so pay careful attention to the picking patterns.

$\text{♩} = 60$

**Ex. 4**

The sheet music consists of three staves. The top staff is a treble clef staff with sixteenth-note patterns. The middle staff is a guitar neck staff with four horizontal lines representing the strings, showing fingerings (1, 2, 3, 4) and string crossings. The bottom staff is a metronome marking with a '♩' symbol and the number '60'. The music is divided into three sections: measures 1-2, measures 3-4, and measures 5-6. Each section has a different fingering pattern on the guitar neck staff. Below each section are two rows of symbols: a square followed by a downward-pointing triangle, repeated in a sequence.

# Two Finger Exercises

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A straight forward warm-up exercise which once completed makes you feel like you can play anything.

The concept is simple: you take your 1st and 2nd fingers and play across all the strings going up the neck fret by fret, then do the same with your 2nd and 3rd fingers and then with your 3rd and 4th.

Then you do it with your 1st and 3rd and 2nd and 4th, you can then add stretches between 1st and 2nd finger and 2nd and 3rd etc etc so you go up the fret board with a fret in between them. You then continue this concept across the rest of the possible finger combinations (explained in detail in the tablature).

Not only is this a great mechanical exercise but by including the stretching it's great for limbering up. The tablature shows the notes to be played for each example and the text highlights what finger combinations or finger stretching can be used.

The key to the exercise is to play the notes cleanly and to start slowly ensuring sure you make zero mistakes. I'd recommend doing this exercise using four different metronome speeds which gradually get faster.

**Ex. 5** - finger combinations 1-2, 2-3 & 3-4

**Ex. 6** - finger combinations 1-3, 2-4, stretching for 1-2, 2-3 & 3-4

**Ex. 7** - finger combinations 1-4, stretching for 1-3 & 2-4

**Ex. 8** - stretching for 1-4

$\text{♩} = 60$

**Ex. 5**

*mf*

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

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

□ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V

3 4-5 4-5 4-5 4-5 5-6 5-6 5-6 5-6

T A B 3-4 4-5 4-5 4-5 4-5 5-6 5-6 5-6 5-6

□ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V

5 6-7 6-7 6-7 6-7 7-8 7-8 7-8 7-8 8-9 8-9

T A B 6-7 6-7 6-7 7-8 7-8 7-8 7-8 8-9 8-9 8-9

□ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V

7 9-10 9-10 9-10 9-10 10-11 10-11 10-11 10-11 11-12 11-12

T A B 9-10 9-10 9-10 9-10 10-11 10-11 10-11 10-11 11-12 11-12

□ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V

11-12 12-13 12-13 12-13 12-13

T A B 11-12 12-13 12-13 12-13 12-13

□ V □ V □ V □ V □ V □ V □ V □ V □ V

$\text{♩} = 60$

**Ex. 6**

The sheet music consists of six staves. The first staff is a treble clef staff with six measures of sixteenth-note patterns. The second staff is a tablature staff for the top string (T), with fingerings above the notes: 1-3-2-4, 1-3, 2-4, 2-4, 3-5. The third staff is a tablature staff for the A string (A), with fingerings: 1-3, 1-3, 2-4, 2-4, 3-5. The fourth staff is a tablature staff for the B string (B), with fingerings: 1-3, 1-3, 2-4, 2-4, 3-5. The fifth staff is a treble clef staff with six measures of sixteenth-note patterns. The sixth staff is a tablature staff for the top string (T), with fingerings: 3-5, 3-5-4-6, 4-6, 4-6, 5-7, 5-7-6-8, 6-8. The seventh staff is a tablature staff for the A string (A), with fingerings: 4-6, 4-6, 5-7, 5-7. The eighth staff is a tablature staff for the B string (B), with fingerings: 4-6, 5-7, 4-6, 5-7. The ninth staff is a treble clef staff with six measures of sixteenth-note patterns. The tenth staff is a tablature staff for the top string (T), with fingerings: 6-8, 6-8, 7-9, 7-9, 8-10, 8-10. The eleventh staff is a tablature staff for the A string (A), with fingerings: 6-8, 6-8, 7-9, 7-9. The twelfth staff is a tablature staff for the B string (B), with fingerings: 6-8-7-9, 7-9, 8-10, 8-10, 8-10, 8-10. The thirteenth staff is a treble clef staff with six measures of sixteenth-note patterns. The fourteenth staff is a tablature staff for the top string (T), with fingerings: 9-11, 9-11, 10-12, 10-12, 11-13, 11-13. The fifteenth staff is a tablature staff for the A string (A), with fingerings: 9-11, 9-11, 10-12, 10-12, 11-13. The sixteenth staff is a tablature staff for the B string (B), with fingerings: 9-11, 10-12-11-13, 10-12-11-13. The十七th staff is a treble clef staff with six measures of sixteenth-note patterns. The eighteen staff is a tablature staff for the top string (T), with fingerings: 11-13, 11-13-12-14, 12-14. The nineteen staff is a tablature staff for the A string (A), with fingerings: 12-14, 12-14. The twenty staff is a tablature staff for the B string (B), with fingerings: 12-14.

$\downarrow = 60$

Ex. 7

The sheet music consists of six staves. The top staff is a treble clef staff with six measures of sixteenth-note patterns. The second staff is a tablature staff for the A string, with fingerings (1-4, 1-4, 1-4, 1-4-2-5, 2-5) and a dynamic marking *mf*. The third staff is a tablature staff for the B string, with fingerings (1-4, 1-4, 1-4, 1-4-2-5). The fourth staff is a treble clef staff with six measures of sixteenth-note patterns. The fifth staff is a tablature staff for the A string, with fingerings (3-6, 3-6-4-7, 4-7, 4-7, 4-7, 4-7-5-8, 5-8, 5-8, 5-8, 5-8-6-9, 6-9). The sixth staff is a tablature staff for the B string, with fingerings (6-9, 6-9, 6-9, 6-9-7-10, 7-10, 7-10, 7-10, 7-10-8-11, 8-11, 8-11, 8-11, 8-11-8-11). Measures 7 through 9 follow a similar pattern, with the A string tablature showing fingerings (9-12, 9-12, 9-12, 9-12-10-13, 10-13, 10-13, 10-13, 10-13-11-14, 11-14) and the B string tablature showing fingerings (9-12, 9-12, 9-12, 9-12-11-14, 11-14, 11-14, 11-14, 11-14-12-15, 12-15).

$\text{♩} = 60$

Ex. 8

The sheet music consists of six staves. The top staff is a treble clef staff with six measures of sixteenth-note patterns. The second staff is a tablature staff for the top string (T), showing fingerings like 1-5, 2-6, and 3-7. The third staff is for the A string (A) with fingerings 1-5, 2-6, and 3-7. The fourth staff is for the B string (B) with fingerings 1-5, 2-6, 3-7, and 2-6-3-7. Below these three staves is a repeating pattern of vertical bars (V) and squares (□). The fifth staff continues the sixteenth-note patterns with fingerings 3-7, 4-8, 5-9, 6-10, and 7-11-8-12. The sixth staff continues with fingerings 6-10, 7-11, 8-12, and 9-13-10-14. The seventh staff continues with fingerings 9-13, 10-14, 11-15, and 12-13. The eighth staff continues with fingerings 11-15, 12-16, and 13-14. The ninth staff continues with fingerings 11-15, 12-16, and 13-14.

# Cross String Picking

Ever wondered how some guitarists can play perfectly regardless of whether their eyes are open or closed?

One of the secret's to achieving this level of expression in your playing is to instinctively know the distance between the strings. Being able to feel whether the gap to the next note is on the next string, skips a string or two only comes from practice. This practice can come from riffs, licks and runs but why not include it into your warm-up routine to get a head start.

## Ex. 9

In this exercise you pick using alternate strokes across the fret board in a diagonal manner, missing out the A and B strings. This pattern is then flipped and played the other way, flipped again and slid one fret at a time until you reach the 12th fret.

$\text{♩} = 60$

**Ex. 9**

mf

4 — 1 —      5 — 2 —      6 — 3 —

T — 4 — 1 —      5 — 2 — 3 —      6 — 3 — 4 —

A — 2 — 3 — 2 — 3 —      3 — 4 — 3 — 4 —      4 — 5 — 4 — 5 —

B — 1 —      4 — 2 —      5 — 3 —      6 —

P V P V P V      P V P V P V      P V P V P V      P V P V P V

continue to 12th fret...

7 — 4 —      8 — 5 —      9 — 6 —

T — 5 — 6 — 5 — 6 —      6 — 7 — 6 — 7 —      7 — 8 — 7 — 8 —

A — 4 —      5 — 6 —      6 — 7 —      7 — 8 —      8 — 9 —

P V P V P V      P V P V P V      P V P V P V

## Ex. 10

Similar to Ex.9, but this time the string skipping is across two strings instead of one. Whilst tricky to get right at first, with a little practice the distance becomes natural and skipping the distance becomes instinctive.

Like with most chromatic exercises the noises you make aren't particularly pleasing to the ears, but mastering the picking patterns are well worth the effort.

Start slowly and if you're feeling adventurous you can always change the

$\text{♩} = 60$

Ex. 10

The musical score consists of two staves. The top staff is a treble clef staff with sixteenth-note patterns. The bottom staff shows a fretboard with two sets of six strings, labeled A and B. Below the strings are two rows of numbers indicating fingerings: the top row for the A strings and the bottom row for the B strings. Below the numbers are two rows of symbols indicating picking: the top row has 'V' and 'P' symbols, and the bottom row has 'V' and 'P' symbols. The score is divided into measures by vertical bar lines. The first measure starts at the 1st fret of the A strings and moves up to the 4th fret of the B strings. The second measure starts at the 3rd fret of the A strings and moves up to the 5th fret of the B strings. The third measure starts at the 5th fret of the A strings and moves up to the 6th fret of the B strings. The fourth measure starts at the 7th fret of the A strings and moves up to the 8th fret of the B strings. The fifth measure starts at the 8th fret of the A strings and moves up to the 9th fret of the B strings. The sixth measure starts at the 6th fret of the A strings and moves up to the 7th fret of the B strings. The seventh measure starts at the 4th fret of the A strings and moves up to the 5th fret of the B strings. The eighth measure starts at the 2nd fret of the A strings and moves up to the 3rd fret of the B strings. The ninth measure starts at the 1st fret of the A strings and moves up to the 2nd fret of the B strings. The tenth measure starts at the 3rd fret of the A strings and moves up to the 4th fret of the B strings. The eleventh measure starts at the 5th fret of the A strings and moves up to the 6th fret of the B strings. The twelfth measure starts at the 7th fret of the A strings and moves up to the 8th fret of the B strings. The thirteenth measure starts at the 8th fret of the A strings and moves up to the 9th fret of the B strings. The fourteenth measure starts at the 6th fret of the A strings and moves up to the 7th fret of the B strings. The fifteenth measure starts at the 4th fret of the A strings and moves up to the 5th fret of the B strings. The sixteenth measure starts at the 2nd fret of the A strings and moves up to the 3rd fret of the B strings. The sixteenth measure ends with a fermata over the B string. The score continues to the 12th fret, indicated by a note above the 12th fret of the B string.

# Left Hand Chord Stretching

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This lesson concentrates on your left hand.

The exercise consists of an atonal chord shape from which you move two fingers on each beat to create different shapes. As you progress through the exercise, you slowly slide each finger down a fret making the stretches larger and more challenging, it ends with all the fingers one fret lower and you begin the exercise again.

As you get further and further down the neck and closer to the headstock, the wider the stretches become which increases the challenge and the benefits of the exercise.

Remember to play the chords in Ex. 11 as cleanly as possible with a downward strum, and pay careful attention to the fingering. Start slow and gradually build up to a comfortable pace.

P.S. To most people's ears these chord shapes won't sound great, that's okay and they're used only for this exercise and are not meant to sound too harmonious.

$\downarrow = 60$

simile fingering

Ex. 11

Musical notation for guitar, 4/4 time, treble clef. The first measure consists of six eighth-note chords. Fingerings are indicated above the notes: 1, 3, 2, 3, 1, 3; 1, 3, 2, 3, 1, 3; 1, 3, 2, 3, 1, 3; 1, 3, 2, 3, 1, 3; 1, 3, 2, 3, 1, 3; 1, 3, 2, 3, 1, 3. The measure ends with a fermata.

*mf*

Fretboard diagram for the first measure. The strings are labeled T (top), A, and B (bottom). Fret positions are indicated by numbers: T: 13, 13, 10, 10; A: 12, 11, 11, 12; B: 10, 10, 13, 13. The measure ends with a fermata.

Musical notation for the second measure, continuing the pattern of eighth-note chords with fingerings: 1, 3, 2, 3, 1, 3; 1, 3, 2, 3, 1, 3; 1, 3, 2, 3, 1, 3; 1, 3, 2, 3, 1, 3; 1, 3, 2, 3, 1, 3; 1, 3, 2, 3, 1, 3. The measure ends with a fermata.

Fretboard diagram for the second measure. The strings are labeled T, A, and B. Fret positions: T: 13, 13, 9, 9; A: 12, 11, 11, 12; B: 11, 12, 12, 11. The measure ends with a fermata.

Musical notation for the third measure, continuing the pattern of eighth-note chords with fingerings: 1, 3, 2, 3, 1, 3; 1, 3, 2, 3, 1, 3; 1, 3, 2, 3, 1, 3; 1, 3, 2, 3, 1, 3; 1, 3, 2, 3, 1, 3; 1, 3, 2, 3, 1, 3. The measure ends with a fermata.

Fretboard diagram for the third measure. The strings are labeled T, A, and B. Fret positions: T: 13, 13, 9, 9; A: 12, 10, 10, 12; B: 9, 9, 13, 13. The measure ends with a fermata.

Musical notation for the fourth measure, continuing the pattern of eighth-note chords with fingerings: 1, 3, 2, 3, 1, 3; 1, 3, 2, 3, 1, 3; 1, 3, 2, 3, 1, 3; 1, 3, 2, 3, 1, 3; 1, 3, 2, 3, 1, 3; 1, 3, 2, 3, 1, 3. The measure ends with a fermata.

Fretboard diagram for the fourth measure. The strings are labeled T, A, and B. Fret positions: T: 13, 13, 9, 9; A: 11, 10, 10, 11; B: 9, 9, 13, 13. The measure ends with a fermata.

etc, etc

Musical notation for the fifth measure, continuing the pattern of eighth-note chords with fingerings: 1, 3, 2, 3, 1, 3; 1, 3, 2, 3, 1, 3; 1, 3, 2, 3, 1, 3; 1, 3, 2, 3, 1, 3; 1, 3, 2, 3, 1, 3; 1, 3, 2, 3, 1, 3. The measure ends with a fermata.

Fretboard diagram for the fifth measure. The strings are labeled T, A, and B. Fret positions: T: 12, 12, 9, 9; A: 11, 10, 10, 11; B: 9, 9, 12, 12. The measure ends with a fermata.

# Major & Minor Chord Arpeggios

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The best warm exercises use all four fingers whilst making the process as musical as possible. Hours have been spent warming up using the chromatic exercises illustrated in this book but I find my ears (and fingers) get the most benefit when I use chords and arpeggios as part of my routine.

In this lesson we cover major and minor chords, they can be played in any order or in any sequence. For example, if you wanted to reinforce the chord progression of a song you were learning, play them in your warm-up by mixing together the major and minor chords.

To be thorough, my recommendation is to play all the major and minor chords in a cycle of 5ths (this is where the next chord in the progression is a 5th (7 semi-tones) above the starting chord). To make it easier for those new to the cycle of 5ths I've written them out below.

For reference, the starting note for each arpeggio is the root note.

Major - C, G, D, A, E, B, F#, C#, G#, D#, A#, F

Minor - Am, Em, Bm, F#m, C#m, G#m, D#m, A#m, Fm, Cm, Gm, Dm,

For those die hard pickers among you, you can of course reverse the picking on all the examples so rather than go 'down, up down up', etc you play 'up, down, up, down' etc etc.

## Ex. 12 - Ex. 19 - Major Chord Arpeggios

Examples 12 to 19 highlight the different picking patterns which can be played in the same position. To play the different chords, simply move the pattern around the fret board ensuring that your root note is in the right place - all the examples have been written in the key of C. Ex.19 shows the 8th note picking pattern across all 12 chords going through the cycle of 5ths. This progression can be used with all the picking patterns in examples 12 to 18.

### Ex. 12 - 1/4 notes - One note per beat

$\text{♩} = 80$

C  
Ex. 12 - 1/4 notes

*mf*

T A B

V V V V V V V V V V V V

### **Ex. 13 - 8th notes - Two notes per beat**

$\text{♩} = 80$

C  
**Ex. 13 - 8th notes**

*mf*

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

T A B

8 10 9 10 8 9 12 8 9 10 9 10 10 8

□ V □ V □ V □ V □ V □ V □ V □ V □ V

### **Ex. 14 - 8th note triplets - Three notes per beat**

$\text{♩} = 80$

C  
**Ex. 14 - 8th note triplets**

*mf*

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

T A B

10 9 10 8 9 12 8 9 10 9 10 10 8

□ V □ V □ V □ V □ V □ V □ V □ V

## Ex. 15 - 16th notes - Four notes per beat

$\text{♩} = 80$

C

**Ex. 15 - 16th notes**

The music consists of two staves. The top staff is in treble clef and 4/4 time, with a dynamic marking of *mf*. It shows a sequence of 16th notes starting from the 1st fret. The bottom staff is in bass clef and 4/4 time, with a dynamic marking of *mf*. It shows a sequence of 16th notes starting from the 8th fret. Both staves have corresponding fingerings (1, 2, 3, 4) and picking symbols (upward and downward arrows) below them.

## Ex. 16 - Double picked 8th notes - Two notes per beat, each chord tone is picked twice

$\text{♩} = 80$

C

**Ex. 16 - Double picked 8th notes**

The music consists of two staves. The top staff is in treble clef and 4/4 time, with a dynamic marking of *mf*. It shows a sequence of double-picked 8th notes starting from the 1st fret. The bottom staff is in bass clef and 4/4 time, with a dynamic marking of *mf*. It shows a sequence of double-picked 8th notes starting from the 8th fret. Both staves have corresponding fingerings (1, 2, 3, 4) and picking symbols (upward and downward arrows) below them.

**Ex. 17 - Triple picked 8th note triplets - Three notes per beat, each chord tone is picked three times**

$\text{♩} = 80$

C  
Ex. 17 - Triple picked 8th note triplets

*mf*

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

T  
A 10-10-10 9-9-9  
B 8-8-8 10-10-10

□ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V

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

T 12-12-12 8-8-8  
A 9-9-9 10-10-10 9-9-9 10-10-10  
B 10-10-10 8-8-8

□ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V

**Ex. 18 - Quadruple picked 16th notes - Four notes per beat, each chord tone is picked four times**

$\text{♩} = 80$

C

**Ex. 18 - Quadruple picked 16th notes**

The musical score consists of two staves. The top staff is a treble clef staff with a 'C' key signature, featuring a continuous pattern of 16th notes. The bottom staff shows tablature for three guitar strings (T, A, and B) with corresponding rhythmic patterns below them. The first section starts with a dynamic 'mf' and a 16th-note pattern of '1 1 1 1 4 4 4 4 3 3 3 3 2 2 2 2'. The tablature shows 'T' playing '9-9-9-9', 'A' playing '10-10-10-10', and 'B' playing '10-10-10-10'. The second section begins with a dynamic 'p' and a 16th-note pattern of '3 3 3 3 1 1 1 1 2 2 2 2 1 1 1 1'. The tablature shows 'T' playing '8-8-8-8', 'A' playing '9-9-9-9', and 'B' playing '8-8-8-8'. The score concludes with a final 16th-note pattern of '4 4 4 4 2 2 2 2 1 1 1 1 3 3 3 3 2 2 2 2 3 3 3 3 4 4 4 4 1 1 1 1'.

**Ex. 19 - 8th note example - Two notes per beat using all 12 chords in the cycle of 5ths, I've include an optional open position for E.**

$\text{♩} = 100$

**C**

**Ex. 19 - 8th note example**

**G**

**D**

**A**

**E**

9 12 16  
T A B 12 14 14 14 14 14 14 12  
□ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V

E - optional open version

11 4 0 4 0 4 4 0 4 0 4 0 4 0 4 0  
T A B 0 2 2 1 2 0 1 1 2 1 2 2 2 0  
□ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V

**B**

13 7 11 7 11 7 11 7 11 7 11 7 11 7 11  
T A B 7 9 9 8 9 8 7 8 9 8 9 9 7  
□ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V

**F#**

15 6 2 6 2 6 2 6 2 6 2 6 2 6 2 6  
T A B 2 4 4 3 4 2 3 2 3 4 4 4 2  
□ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V

**C#**

17 13 9 13 9 13 9 13 9 13 9 13 9 13  
T A B 9 11 11 10 11 10 9 10 11 10 11 11 9  
□ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V

G#

19

T A B

4 6 6 4

□ V □ V □ V □ V □ V □ V □ V □ V □ V □ V

D#

21

T A B

11 15 11 12 13 13 12 13 12 13 13 13 11

□ V □ V □ V □ V □ V □ V □ V □ V □ V □ V

A#

23

T A B

6 10 6 7 8 8 7 8 8 8 6

□ V □ V □ V □ V □ V □ V □ V □ V □ V □ V

F

25

T A B

1 5 1 2 3 3 2 3 3 3 1

□ V □ V □ V □ V □ V □ V □ V □ V □ V □ V

## Ex. 20 - Ex. 27 - Minor Chord Arpeggios

These picking patterns are identical to the ones used for the major chord arpeggios, but these have been written out for a minor chord shape in the key of A minor. Examples 20 to 27 highlight the individual picking patterns whilst Ex. 27 shows the 8th note picking pattern across all 12 chords in the cycle of 5ths.

### Ex. 20 - 1/4 notes - One note per beat

$\text{♩} = 80$

<sup>Am</sup>  
**Ex. 20 - 1/4 notes**

T      A      B

1      4      3      1      3      1      1      1      4      1      1      3      1      3      4      1

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

7      7      7      7      7      7      7      5

□      ▽      □      ▽      □      ▽      □      ▽      □      ▽      □      ▽      □      ▽

**Ex. 21 - 8th notes - Two notes per beat**

$\downarrow = 80$

Am  
**Ex. 21 - 8th notes**

The music consists of two measures. The first measure starts with a grace note followed by eighth-note pairs (1, 4), (3, 1), (3, 1), (1, 1). The second measure starts with a grace note followed by eighth-note pairs (4, 1), (1, 1), (3, 1), (1, 3), (4, 1). Below the staff, the left hand provides fingerings: 1, 4, 3, 1, 3, 1, 1, 4, 1, 1, 3, 1, 3, 4, 1.

T A B

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

□ V □ V □ V □ V □ V □ V □ V □ V □ V □ V

**Ex. 22 - 8th note triplets - Three notes per beat**

$\downarrow = 80$

Am  
**Ex. 22 - 8th note triplets**

The music consists of two measures. The first measure starts with a grace note followed by eighth-note triplets (1, 3, 1), (3, 1, 3), (1, 3, 1), (1, 3, 1). The second measure starts with a grace note followed by eighth-note triplets (1, 3, 1), (1, 3, 1), (1, 3, 1), (1, 3, 1). Below the staff, the left hand provides fingerings: 1, 4, 3, 1, 3, 1, 1, 4, 1, 1, 3, 1, 3, 4, 1.

T A B

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

□ V □ V □ V □ V □ V □ V □ V □ V □ V □ V

### **Ex. 23 - 16th notes - Four notes per beat**

$\text{♩} = 80$

Am  
**Ex. 23 - 16th notes**

The music consists of two staves. The top staff is a treble clef staff with six measures of 16th notes. The bottom staff is a bass staff with six measures of fret and pick markings. The tempo is marked as  $\text{♩} = 80$ . The key signature is Am.

*mf*

T A B

1 4 3 1 3 1 1 1 4 1 1 3 1 3 4 1

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

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

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

□ V □ V □ V □ V □ V □ V □ V □ V □ V

### **Ex. 24 - Double picked 8th notes - Two notes per beat, each chord tone is picked twice**

$\text{♩} = 80$

Am  
**Ex. 24 - Double picked 8th notes**

The music consists of two staves. The top staff is a treble clef staff with six measures of double-picked 8th notes. The bottom staff is a bass staff with six measures of fret and pick markings. The tempo is marked as  $\text{♩} = 80$ . The key signature is Am.

*mf*

T A B

1 1 4 4 3 3 1 1 3 3 1 1 1 1 1 1

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

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

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

□ V □ V □ V □ V □ V □ V □ V □ V □ V

4 4 1 1 1 1 3 3 1 1 3 3 4 4 1 1

8 8 5 5 5 5 7 7 5 5 7 7 7 7 5 5

□ V □ V □ V □ V □ V □ V □ V □ V □ V

**Ex. 25** - Triple picked 8th note triplets - Three notes per beat, each chord tone is picked three times

$\text{♩} = 80$

Am  
Ex. 25 - Triple picked 8th note triplets

**TAB:**

Top Staff (Treble Clef):  
C Chord: 3 3 3 | G Major: 5 5 5 |  
A Chord: 5 5 5 | D Major: 7 7 7 |  
Bottom Staff (Bass Clef):  
C Chord: 5 5 5 | G Major: 7 7 7 |  
A Chord: 5 5 5 | D Major: 7 7 7 |  
Picking Pattern:  
Measure 1: □ V □ V □ V □ V □ V □ V  
Measure 2: □ V □ V □ V □ V □ V □ V

**Ex. 26** - Quadruple picked 16th notes - Four notes per beat, each chord tone is picked four times

$\text{♩} = 80$

<sup>Am</sup>  
Ex. 26 - Quadruple picked 16th notes

The musical score consists of two staves of 16th-note patterns and three guitar strings with picking patterns.

**Staff 1:** Treble clef, 4/4 time. The first measure shows a 16th-note pattern starting with a bass note. Measures 2-5 show a repeating pattern of eighth-note pairs followed by sixteenth-note pairs. Measures 6-10 show a similar pattern with some variations. Measures 11-15 show a repeating pattern of eighth-note pairs followed by sixteenth-note pairs. Measures 16-20 show a repeating pattern of eighth-note pairs followed by sixteenth-note pairs.

**Staff 2:** Bass clef, 4/4 time. Measures 1-5 show a repeating pattern of eighth-note pairs followed by sixteenth-note pairs. Measures 6-10 show a similar pattern with some variations. Measures 11-15 show a repeating pattern of eighth-note pairs followed by sixteenth-note pairs. Measures 16-20 show a similar pattern with some variations.

**Guitar Strings:** The strings are labeled T (Top), A, and B. Measures 1-5 show a repeating pattern of eighth-note pairs followed by sixteenth-note pairs. Measures 6-10 show a similar pattern with some variations. Measures 11-15 show a repeating pattern of eighth-note pairs followed by sixteenth-note pairs. Measures 16-20 show a similar pattern with some variations.

**Ex. 27 - 8th note example - Two notes per beat using all 12 chords in the cycle of 5ths. I've include an optional open position for Em.**

$\text{♩} = 100$

**Am**  
**Ex. 27 - 8th note example**

**Em**

**Em - optional open version**

**Bm**

The sheet music consists of four sections, each starting with a key signature and a title. Each section contains two measures of eighth-note patterns on a treble staff and a bass staff. Below each staff are fingerings (e.g., 1, 4, 3, 1) and strumming patterns (e.g., V, □). The first section is for the Am chord, the second for Em, the third for Em in optional open position, and the fourth for the Bm chord. The bass staff uses standard tablature with vertical lines for frets and horizontal lines for strings.

F#m

T  
A  
B

1 4 3 1 3 1 1 4 1 1 3 1 3 4 1

□ V □ V □ V □ V □ V □ V □ V □ V

C#m

T  
A  
B

1 4 3 1 3 1 1 4 1 1 3 1 3 4 1

9 9 9 11 11 11 11 11 11 11 11 11 9 9

□ V □ V □ V □ V □ V □ V □ V □ V

G#m

T  
A  
B

1 4 3 1 3 1 1 4 1 1 3 1 3 4 1

4 4 4 6 6 6 6 6 6 6 6 6 4

□ V □ V □ V □ V □ V □ V □ V □ V

D#m

T  
A  
B

1 4 3 1 3 1 1 1 11 11 14 14

13 13 13 11 11 13 11 13 13 13 13 11

□ V □ V □ V □ V □ V □ V □ V □ V

A#m

T  
A  
B

1 4 3 1 3 1 1 1 6 6 9 9

8 8 8 6 6 8 6 8 8 8 6

□ V □ V □ V □ V □ V □ V □ V □ V

Fm

19

T A B

I 4 3 1 3 1 1 4 1 1 3 1 3 4 1

I V I V I V I V I V I V I V I V

Cm

21

T A B

8 11 8 10 8 10 8 10 8 10 8 10 10 10 8 8

I V I V I V I V I V I V I V I V I V

Gm

23

T A B

3 6 3 5 3 5 3 5 3 5 3 5 5 5 3

I V I V I V I V I V I V I V I V I V

Dm

25

T A B

10 13 10 12 10 12 10 12 10 12 10 12 12 10

I V I V I V I V I V I V I V I V I V

# Chromatic Scale Picking

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This exercise focuses on your pick strokes. Your left hand plays a chromatic scale (a scale where each note in an octave is played consecutively) which crawls across the frets using each finger in order. Once learnt, the action is all in the right hand.

Play each example four times. Each time you play through the chromatic scale you focus on a different aspect of your right hand technique. The first time round is down strokes, for most this will be quite easy, you have gravity on your side and the down stroke is the more natural of the two strokes. It's important to make sure you don't hit the strings too hard which wastes energy, the down stroke is all about maintaining control.

The second time around it's all about the up stroke. The up stroke is often over looked and in some players weaker and quieter than the down. This exercise is an opportunity to strengthen it and ensure both strokes are of equal volume and power. You may have to slow the tempo for your upstrokes if they are under practiced, but a few weeks with this exercise and you'll find any gaps between your down and upstrokes will be decreased.

Examples 30 & 31 are where you combine both strokes. Pay close attention to how the picking feels and notice any changes. Some guitarists I've shown this too have noticed improvements in the clarity and consistency of their picking in a very short time period.

Start these exercises at a slow tempo and gradually build up the speed.

## Ex. 28 - chromatic scale - all down strokes

$\text{♩} = 60$

**Ex. 28**

The musical score consists of three staves of music for guitar, labeled 1, 2, and 3. Each staff has a treble clef, a key signature of one sharp (F#), and a common time signature. The first staff starts with a dynamic of *mf*. The tablature below each staff shows the fingerings for each note. The music is a chromatic scale where every note is played with a downward stroke.

**Staff 1:**

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

**Staff 2:**

T A B  
5 6 7 8 4 5 6 7 3 4 5 6 2 3 4 5

**Staff 3:**

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

**Staff 4:**

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

**Staff 5:**

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

**Staff 6:**

T A B  
6 5 4 3 7 6 5 4 8 7 6 5 9 8 7 6 5

## Ex. 29 - chromatic scale - all up strokes

$\downarrow = 60$

**Ex. 29**

The sheet music consists of three staves. The top staff is a treble clef staff with a key signature of one sharp (F#). It shows a continuous sequence of eighth-note strokes starting from the first string (E) and moving up through the chromatic scale. The second staff is a bass clef staff with a key signature of one sharp (F#), showing a continuous sequence of eighth-note strokes starting from the fifth string (B) and moving down through the chromatic scale. The third staff is a bass clef staff with a key signature of one sharp (F#), showing a continuous sequence of eighth-note strokes starting from the fourth string (D) and moving up through the chromatic scale. The music is marked *mf*. The tempo is indicated as  $\downarrow = 60$ .

### Ex. 30 - chromatic scale - down and up strokes

$\downarrow = 60$

**Ex. 30**

**1**

**mf**

**T**

**A**

**B**

**3**

**T**

**A**

**B**

**5**

**T**

**A**

**B**

□ V □ V □ V □ V □ V □ V □ V □ V □ V □ V

□ V □ V □ V □ V □ V □ V □ V □ V □ V □ V

□ V □ V □ V □ V □ V □ V □ V □ V □ V

### Ex. 31 - chromatic scale - up and down strokes

$\text{♩} = 60$

**Ex. 31**

The musical score consists of three staves of guitar tablature. The top staff shows a chromatic scale on the treble clef staff with fingerings 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. The middle staff shows the same scale on the A string with fingerings 5, 6, 7, 8, 4, 5, 6, 7, 3, 4, 5, 6, 2, 3, 4, 5. The bottom staff shows the same scale on the B string with fingerings V, □, V, □. The score is marked *mf*. The title "Ex. 31" is centered above the first staff.

**Ex. 31**

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

*mf*

T A B  
5 6 7 8 4 5 6 7 3 4 5 6 2 3 4 5

V □ V □ V □ V □ V □ V □ V □ V □

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

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

V □ V □ V □ V □ V □ V □ V □ V □

5  
4 3 2 1 4 3 2 1 4 3 2 1 4 3 2 1 1

T A B  
6 5 4 3 7 6 5 4 8 7 6 5 9 8 7 6 5

V □ V □ V □ V □ V □ V □ V □ V □

# Chromatic Exercises

---

The inspiration behind these exercises is from the world of classical music. Violinists often use chromatic scales and exercises to warm-up with ahead of performances. They provide a way to equally use all four fingers in one exercise unlike many pieces of music which can tend to favour common fingerings over another.

- Ex. 32** - chromatic exercise with a stretch between the third and fourth fingers
- Ex. 33** - chromatic exercise with a stretch between the first and the second fingers
- Ex. 34** - chromatic exercise with stretches between first and second & third and fourth fingers
- Ex. 35** - chromatic exercise with a combination of all the stretches in examples 32, 33 & 34
- Ex. 36** - chromatic exercise in triplets
- Ex. 37** - Ex. 36 in reverse

Play all of the examples on the other five strings.

- Ex. 38** - chromatic exercises which moves across the strings, three strings at a time
- Ex. 39** - sliding chromatic exercises, on a single string with position slides

Ensure you play these cleanly; you get no points for squashing the notes together and creating a sonic mess.

Make sure you aim to make each note a distinct as possible.

$\text{♩} = 80$

**Ex. 32**

1

*mf*

T  
A  
B

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

1—2—3—5—3—2—1—2—3—5—3—2—2—3—4—6—4—3—2—3—4—6—4—3

□ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V

continue to 12th fret...

3

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

3—4—5—7—5—4—3—4—5—7—5—4—4—5—6—8—6—5—4—5—6—8—5—4

□ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V

$\text{♩} = 80$

**Ex. 33**

1

*mf*

T  
A  
B

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

1—3—4—5—4—3—1—3—4—5—4—3—2—4—5—6—5—4—2—4—5—6—5—4

□ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V

continue to 12th fret...

3

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

3—5—6—7—6—5—3—5—6—7—6—5—4—6—7—8—7—6—4—6—7—8—7—6

□ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V

$\text{♩} = 80$

**Ex. 34**

The musical score consists of two staves of guitar tablature and a bass staff.

**Staff 1:** Treble clef, 4/4 time. Fingerings above the notes indicate a specific fingering pattern: 1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2. The bass staff below it shows a continuous sequence of notes with corresponding fingerings: 1, 2, 3, 4, 6, 4, 3, 1, 3, 4, 6, 4, 3, 2, 5, 6, 7, 6, 5, 2, 5, 6, 7, 6, 5. Below the tablature are two rows of symbols: a square (□) and a downward-pointing triangle (▽). These symbols correspond to the fingerings above them: □, ▽, □, ▽, □, ▽, □, ▽, □, ▽, □, ▽, □, ▽, □, ▽, □, ▽.

**Staff 2:** Treble clef, 4/4 time. Fingerings above the notes indicate a specific fingering pattern: 1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2. The bass staff below it shows a continuous sequence of notes with corresponding fingerings: 3, 5, 6, 8, 6, 5, 3, 5, 6, 8, 6, 5, 4, 6, 7, 9, 7, 6, 4, 6, 7, 9, 7, 6. Below the tablature are two rows of symbols: a square (□) and a downward-pointing triangle (▽). These symbols correspond to the fingerings above them: □, ▽, □, ▽, □, ▽, □, ▽, □, ▽, □, ▽, □, ▽, □, ▽, □, ▽, □, ▽.

continue to 12th fret...

$\text{♩} = 80$

Ex. 35

The sheet music consists of three staves of musical notation for guitar, labeled 1, 3, and 5 from top to bottom. Each staff includes a treble clef, a key signature of one sharp, and a 4/4 time signature. The first staff (measures 1-2) starts with a dynamic *mf*. The second staff (measures 3-4) begins with a dynamic *f*. The third staff (measures 5-6) begins with a dynamic *p*. Below each staff are corresponding fingerings and picking patterns. The strings are labeled T (Top), A, and B from top to bottom. The picking pattern below the first staff shows alternating upstrokes (□) and downstrokes (V). The picking pattern below the second staff shows a mix of upstrokes and downstrokes. The picking pattern below the third staff shows a mix of upstrokes and downstrokes.

1

*mf*

T  
A  
B

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

□ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V

3

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

T  
A  
B

2 4 5 6 5 4 2 5 6 7 6 5 3 4 5 7 5 4 3 5 6 7 6 5

□ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V

5

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

T  
A  
B

3 5 6 8 6 5 4 5 6 8 6 5 4 6 7 8 7 6 4 6 7 9 7 6

□ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V

continue to 12th frets...

$\text{♩} = 80$

**Ex. 36**

1

*mf*

T  
A  
B

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

□ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V

continue to 12th frets...

3

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

T  
A  
B

3 4 5 6 5 4 3 4 5 6 5 4 4 5 6 7 6 5 4 5 6 7 6 5

□ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V

$\text{♩} = 80$

**Ex. 37**

*mf*

T  
A  
B

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

□ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V

continue to 1st fret...

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

T  
A  
B

13 12 11 10 11 12 13 12 11 10 11 12 12 11 10 9 10 11 12 11 10 9 10 11

□ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V

$\text{♩} = 80$

Ex. 38

1

*mf*

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

T  
A  
B

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

□ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V

3

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

T  
A  
B

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

□ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V

5

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

T  
A  
B

5 4 3 2 5 4 3 2 5 4 3 2 5 4 3 2 5 4 3 2 5 4 3 2 5 4 3 2 5 4 3 2

□ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V

continue to 12th fret...

$\text{♩} = 80$

Ex. 39

1

*mf*

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

T  
A  
B

1-2-3-4-5-4-3-2-3-4-5-6-3-4-5-6-7-6-5-4-5-6-7-8-5-6-7-8-9-8-7-6

□ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V

3

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

T  
A  
B

7-8-9-10-7-8-9-10-11-10-9-8-9-10-11-12-11-12-13-14-11-12-13-14

□ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V

5

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

T  
A  
B

\*15-14-13-12-13-14-15-16-17-16-15-14-13-14-15-16-15-14-13-12-15-14-13-12-11-12-13-14-13-12-11-10

□ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V

7

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

T  
A  
B

-13-12-11-10-9-10-11-12-11-10-9-8-11-10-9-8-7-8-9-8-10-9-8-7-6-9-8-7-6-5-6-7-8

□ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V

9

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

T  
A  
B

-7-6-5-4-7-6-5-4-3-4-5-6-5-4-3-2-(2)

□ V □ V □ V □ V □ V □ V □ V □ V □ V

# 5/4 Exercises

---

This exercise is a picking monster, alternatively picked throughout using all four fingers on the left hand. Designed to be as fluid as possible it's written in 5/4 (5 beats to a bar as opposed to the regular 4) but don't let that put you off. Once you get used to the feel of the exercise, the slightly unusual time signature will seem quite natural.

To make things easy, I've written quite of few of the permutations out for you in full, but don't be afraid to experiment and come up with variations of your own.

**Ex. 40** - this is the workout in its simplest form on a pair of strings, this can of course be played across the others

**Ex. 41** - instead of going along a pair, this variation goes across the fret board

**Ex. 42** - combination of the two (Ex. 40 & Ex. 41) this goes up and across one fret at a time giving you the benefit of both examples in a single exercise

**Ex. 43** - Ex. 40 in reverse, on a pair of strings (can be played across the others)

**Ex. 44** - Ex. 41 in reverse, across the strings

**Ex. 45** - combination of Ex. 41 and Ex. 42 in reverse, going from the top of the neck to the bottom

**Ex. 46** - this is a reverse combination of Ex. 40 and Ex. 43 in a single run, it's very right hand intensive - be warned

**Ex. 47** - this is the example goes across the fret board as opposed to up the neck on a pair of strings

**Ex. 48** - the 'ultimate exercise' - this bad boy goes across the strings and up the neck for an complete workout - your hands will be tired at the end of this one

P.S. Being the beast that this exercise is, pay careful attention to any pain in your wrists or fingers, if felt always stop and take a break.

$\text{♩} = 80$

Ex. 40

1

*mf*

T  
A  
B

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

1—2—3—4 1—2—4 1—2—3      2—3—4—5 2—3—5 2—3—4      3—4—5—6 3—4—6 3—4—5

□ V □ V □ V □ V □ V      □ V □ V □ V □ V □ V      □ V □ V □ V □ V □ V

4

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

T  
A  
B

4—5—6—7 4—5—7 4—5—6      5—6—7—8 5—6—8 5—6—7      6—7—8—9 6—7—9 6—7—8

□ V □ V □ V □ V □ V      □ V □ V □ V □ V □ V      □ V □ V □ V □ V □ V

7

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

T  
A  
B

7—8—9—10 7—8—10 7—8—9      8—9—10—11 8—9—11 8—9—10      9—10—11—12 9—10—12 9—10—11

□ V □ V □ V □ V □ V      □ V □ V □ V □ V □ V      □ V □ V □ V □ V □ V

continue to 12th fret...

$\text{♩} = 80$

Ex. 41

1

*mfp*

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

T  
A  
B

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

□ V □ V □ V □ V □ V      □ V □ V □ V □ V □ V      □ V □ V □ V □ V □ V

4

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

T  
A  
B

1-2-3-4 1-2-1-2-3 1-2-3-4 1-2-1-2-3 2-3-4-5 2-3-2-3-4

□ V □ V □ V □ V □ V      □ V □ V □ V □ V □ V      □ V □ V □ V □ V □ V

7

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

T  
A  
B

2-3-4-5 2-3-5 2-3-4 2-3-4-5 2-3-5 2-3-4 2-3-4-5 2-3-5

□ V □ V □ V □ V □ V      □ V □ V □ V □ V □ V      □ V □ V □ V □ V □ V

10

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

T  
A  
B

2-3-4-5 2-3-5 2-3-4 3-4-5-6 3-4-6 3-4-5 3-4-5-6 3-4-6

□ V □ V □ V □ V □ V      □ V □ V □ V □ V □ V      □ V □ V □ V □ V □ V

continue to 12th fret...

$\text{♩} = 80$

Ex. 42

The sheet music consists of six staves of musical notation for guitar, with tablature provided below each staff. The notation includes measures 1 through 12, with measure 1 starting at  $\text{♩} = 80$ . The first staff uses a treble clef and a common time signature. The second staff uses a bass clef. The third staff uses a bass clef. The fourth staff uses a treble clef. The fifth staff uses a bass clef. The sixth staff uses a bass clef. Measure 1 starts with a dynamic *mf*. The tablature below the staves shows fingerings and picking patterns. Measures 2-3, 4-5, 6-7, 8-9, 10-11, and 12 each consist of two staves of music.

$\text{♩} = 80$

Ex. 43

*mf*

1

5

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

16-15-14-13 13 16-15 16-15-14 15-14-13-12 12 15-14 15-14-13 14-13-12-11 11 14-13 14-13-12

T A B

□ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V

4

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

13-12-11-10 10 13-12 13-12-11 12-11-10-9 9 12-11 12-11-10 11-10-9-8 8 11-10 11-10-9

T A B

□ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V

7

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

10-9-8-7 7 10-9 10-9-8 9-8-7-6 6 9-8 9-8-7 8-7-6-5 5 8-7 8-7-6

T A B

continue to 4th fret...

□ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V

$\downarrow = 80$

**Ex. 44**

*mf*

1

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

16-15-14-13 16-15 16-15-14 16-15-14-13 16-15 16-15-14 16-15-14-13 16-15 16-15-14

T A B

□ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V

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

16-15-14-13 16-15 16-15-14 15-14-13-12 15-14 15-14-13 15-14-13-12 15-14 15-14-13

T A B

□ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V

continue to 4th fret...

7 #, #, #, #, #, #, #, #, #, #, #, #, #, #, #, #, #, #

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

15-14-13-12 15-14 15-14-13 15-14-13-12 15-14 15-14 15-14-13

T A B

□ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V

$\text{♩} = 80$

Ex. 45

Sheet music for guitar warm-up exercise Ex. 45. The music is in 4/4 time, treble clef, and key signature of A major (no sharps or flats). The tempo is  $\text{♩} = 80$ . The exercise consists of six staves of sixteenth-note patterns. Each staff has a corresponding tablature below it. The first staff starts with a grace note followed by a sixteenth-note pattern: 1, 2, 3, 4, 3, 1, 4, 3, 2. The tablature shows fingerings: 4 3 2 1 4 3 1 4 3 2. The second staff continues the pattern: 4 3 2 1 4 3 1 4 3 2. The third staff continues: 4 3 2 1 4 3 1 4 3 2. The fourth staff starts with a grace note followed by: 4 3 2 1 4 3 1 4 3 2. The tablature shows fingerings: 4 3 2 1 4 3 1 4 3 2. The fifth staff continues: 4 3 2 1 4 3 1 4 3 2. The sixth staff starts with a grace note followed by: 4 3 2 1 4 3 1 4 3 2. The tablature shows fingerings: 4 3 2 1 4 3 1 4 3 2. The seventh staff starts with a grace note followed by: 4 3 2 1 4 3 1 4 3 2. The tablature shows fingerings: 4 3 2 1 4 3 1 4 3 2. The eighth staff starts with a grace note followed by: 4 3 2 1 4 3 1 4 3 2. The tablature shows fingerings: 4 3 2 1 4 3 1 4 3 2. The ninth staff starts with a grace note followed by: 4 3 2 1 4 3 1 4 3 2. The tablature shows fingerings: 4 3 2 1 4 3 1 4 3 2. The tenth staff starts with a grace note followed by: 4 3 2 1 4 3 1 4 3 2. The tablature shows fingerings: 4 3 2 1 4 3 1 4 3 2. The eleventh staff starts with a grace note followed by: 4 3 2 1 4 3 1 4 3 2. The tablature shows fingerings: 4 3 2 1 4 3 1 4 3 2. The twelfth staff starts with a grace note followed by: 4 3 2 1 4 3 1 4 3 2. The tablature shows fingerings: 4 3 2 1 4 3 1 4 3 2.

$\text{♩} = 80$

Ex. 46

1

*mf*

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

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

□ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V

4

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

T  
A  
B 5-4-3-2 2 5-4 5-4-3 3-4-5-6 3-4 3-4-5 6-5-4-3 6-5 3 6-5-4

□ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V

7

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

T  
A  
B 4-5-6-7 4-5 7 4-5-6 7-6-5-4 7-6 4 7-6-5 5-6-7-8 5-6 8 5-6-7

□ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V

continue to 12th fret...

10

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

T  
A  
B 8-7-6-5 5 8-7 8-7-6 6-7-8-9 6-7 6-7-8 9-8-7-6 9-8 6 9-8-7

□ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V

$\text{♩} = 80$

Ex. 47

The sheet music consists of six staves of musical notation for guitar, with tablature provided below each staff. The notation includes sixteenth-note patterns and specific fingerings indicated by numbers below the notes. The tablature shows the strings (T) and frets (A, B) for each note.

**Staff 1:** Treble clef, 5/4 time. Fingerings: 1 2 3 4 | 1 2 4 | 1 2 3 | 4 3 2 1 | 4 3 2 | 1 2 3 4 | 1 2 4 | 1 2 3. Tablature: T | A | B | 1-2-3-4 | 1-2-4 | 1-2-3 | 4-3-2-1 | 4-3 | 4-3-2 | 1-2-3-4 | 1-2-4 | 1-2-3.

**Staff 2:** Treble clef, 4/4 time. Fingerings: 4 3 2 1 | 4 3 | 1 4 3 2 | 1 2 3 4 | 1 2 4 | 1 2 3 | 4 3 2 1 | 4 3 | 1 4 3 2. Tablature: T | A | B | 4-3-2-1 | 4-3 | 1-2-3-4 | 1-2-4 | 1-2-3 | 4-3-2-1 | 4-3 | 4-3-2.

**Staff 3:** Treble clef, 4/4 time. Fingerings: 1 2 3 4 | 1 2 4 | 1 2 3 | 4 3 2 1 | 4 3 | 1 4 3 2 | 1 2 3 4 | 1 2 4 | 1 2 3. Tablature: T | A | B | 1-2-3-4 | 1-2-4 | 1-2-3 | 4-3-2-1 | 4-3 | 4-3-2.

**Staff 4:** Treble clef, 4/4 time. Fingerings: 4 3 2 1 | 4 3 | 1 4 3 2 | 1 2 3 4 | 1 2 4 | 1 2 3 | 4 3 2 1 | 4 3 | 1 4 3 2. Tablature: T | A | B | 4-3-2-1 | 4-3 | 1-2-3-4 | 1-2-4 | 1-2-3 | 4-3-2-1 | 4-3 | 4-3-2.

**Staff 5:** Treble clef, 10/8 time. Fingerings: 4 3 2 1 | 4 3 | 1 4 3 2 | 1 2 3 4 | 1 2 4 | 1 2 3 | 4 3 2 1 | 4 3 | 1 4 3 2 | 1 2 3 4 | 1 2 4 | 1 2 3. Tablature: T | A | B | 4-3-2-1 | 4-3 | 1-2-3-4 | 1-2-4 | 1-2-3 | 4-3-2-1 | 4-3 | 4-3-2.

**Staff 6:** Treble clef, 13/8 time. Fingerings: 1 2 3 4 | 1 2 4 | 1 2 3 | 4 3 2 1 | 4 3 | 1 4 3 2 | 1 2 3 4 | 1 2 4 | 1 2 3 | 4 3 2 1 | 4 3 | 1 4 3 2 | 1 2 3 4 | 1 2 4 | 1 2 3. Tablature: T | A | B | 2-3-4-5 | 2-3-5 | 2-3-4 | 5-4-3-2 | 5-4 | 5-4-3 | 2-3-4-5 | 2-3-5 | 2-3-4.

16

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

T 5-4-3-2 5-4-2  
A 5-4-5-4-3 2-3-4-5-2-3-4  
B 2-3-4-5 5-4-5-4-3

□ V □ V □ V □ V □ V      □ V □ V □ V □ V □ V      □ V □ V □ V □ V □ V

simile...

19

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

T 2-3-4-5 2-3-5 2-3-4  
A 5-4-3-2 5-4-2 5-4-3  
B 3-4-5-6 3-4-6 3-4-5

□ V □ V □ V □ V □ V      □ V □ V □ V □ V □ V      □ V □ V □ V □ V □ V

$\text{♩} = 80$

Ex. 48

Sheet music for Ex. 48, featuring six staves of musical notation for guitar. The notation includes fingerings (e.g., 1, 2, 3, 4) and strumming patterns (e.g., V, □). The music is divided into measures by vertical bar lines. The first staff is treble clef, 4/4 time, and dynamic *mf*. The subsequent staves show various patterns for the A and B strings.

Measure 1:

Treble clef, 4/4 time, dynamic *mf*.

Fingerings: 1 2 3 4 | 1 2 4 | 1 2 3 | 4 3 2 1 4 3 | 1 4 3 2 | 1 2 3 4 | 1 2 4 | 1 2 3

String patterns: T | A | B | 1-2-3-4 | 1-2-3 | 4-3-2-1 | 4-3 | 4-3-2 | 2-3-4-5 | 2-3-5 | 2-3-4

Strumming: □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V

Measure 4:

Fingerings: 4 3 2 1 4 3 | 1 4 3 2 | 1 2 3 4 | 1 2 4 | 1 2 3 | 4 3 2 1 4 3 | 1 4 3 2

String patterns: T | A | B | 5-4-3-2 | 5-4-2 | 3-4-5-6 | 3-4-5-6 | 6-5-4-3 | 6-5-3 | 6-5-4

Strumming: □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V

Measure 7:

Fingerings: 1 2 3 4 | 1 2 4 | 1 2 3 | 4 3 2 1 4 3 | 1 4 3 2 | 1 2 3 4 | 1 2 4 | 1 2 3

String patterns: T | A | B | 4-5-6-7 | 4-5-6 | 7-6-5-4 | 7-6 | 7-6-5 | 5-6-7-8 | 5-6-8 | 5-6-7

Strumming: □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V

Measure 10:

Fingerings: 4 3 2 1 4 3 | 1 4 3 2 | 1 2 3 4 | 1 2 4 | 1 2 3 | 4 3 2 1 4 3 | 1 4 3 2

String patterns: T | A | B | 8-7-6-5 | 8-7-5 | 8-7-6 | 6-7-8-9 | 6-7-8 | 9-8-7-6 | 9-8-6 | 9-8-7

Strumming: □ V □ V □ V □ V □ V □ V □ V □ V □ V

Measure 13:

Fingerings: 1 2 3 4 | 1 2 4 | 1 2 3 | 4 3 2 1 4 3 | 1 4 3 2 | 1 2 3 4 | 1 2 4 | 1 2 3

String patterns: T | A | B | 7-8-9-10 | 7-8-9 | 10-9-8-7 | 10-9 | 10-9-8 | 8-9-10-11 | 8-9-10 | 11

Strumming: □ V □ V □ V □ V □ V □ V □ V □ V

16

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

T  
A  
B

11-10-9-8 11-10-8 11-10-9  
9-10-11-12 9-10 9-10-11 12-11-10-9 12-11 9 12-11-10

□ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V

19

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

T  
A  
B

10-11-12-13 10-11-12 13-12-11-10 10 13-12 13-12-11 11-12-13-14 11-12 11-12-13

□ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V

22

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

T  
A  
B

14-13-12-11 14-13 11 12-13-14-15 12-13 12-13-14 15-14-13-12 15-14 12 15-14-13

□ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V

25

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

T  
A  
B

13-14-15-16 13-14 13-14-15 16-15-14-13 16-15 13 16-15-14

□ V □ V □ V □ V □ V □ V

# Chord Shapes

---

The useful thing about chords is that you practice moving your fingers around as a group (each finger changing direction and position) which is in contrast to many warm-up exercises that focus on individual finger movements. The benefit of this is that all your fingers get a work out at the same time which can reduce the time spent warming up.

Remember to start slowly and develop your coordination before increasing the tempo on the metronome.

## Ex. 49

Four diminished chords played up and down a progression before moving the exercise up a fret. Pay attention to the sound of the chord, whilst not as harmonious as a standard major or minor chord, it still has many creative qualities.

## Ex. 50

This is more a chord shape than a particular type of chord, the key to this exercise is to make sure you are as articulate and accurate as possible, no bum notes or unwanted string noise.

$\text{♩} = 120$

**Ex. 49**

The sheet music consists of six staves, each containing a treble clef staff above a guitar neck diagram. The first staff (measures 1-6) has a key signature of one sharp (F#). The second staff (measures 7-12) has a key signature of two sharps (B and G#). The third staff (measures 13-18) has a key signature of three sharps (E, A#, and D#). The fourth staff (measures 19-24) has a key signature of four sharps (B, F#, C#, and G#). The fifth staff (measures 25-30) has a key signature of five sharps (E, A#, D#, G#, and C#). The sixth staff (measures 31-36) has a key signature of six sharps (B, F#, C#, G#, D#, and A#). Measure numbers are placed above the staves, and measure lines are indicated by vertical bars. Fingerings are shown as small numbers above or below the notes. The first staff includes a dynamic marking "mf". The guitar neck diagrams show the string number (T, A, B) and the fret number for each note.



Musical staff and guitar tab for measure 43. The staff shows a treble clef, a key signature of one sharp, and a common time signature. The tab shows the strings T, A, and B with fingerings 9, 8, 10; 11, 9, 10; 12, 11, 11; 9, 8, 10; 9, 8, 10.

Musical staff and guitar tab for measure 50. The staff shows a treble clef, a key signature of one sharp, and a common time signature. The tab shows the strings T, A, and B with fingerings 10, 9, 11; 12, 10, 11; 13, 12, 11; 10, 9, 10.

Musical staff and guitar tab for measure 57. The staff shows a treble clef, a key signature of one sharp, and a common time signature. The tab shows the strings T, A, and B with fingerings 11, 10, 12; 12, 11, 13; 13, 12, 11; 10, 9, 11.

Musical staff and guitar tab for measure 64. The staff shows a treble clef, a key signature of two sharps, and a common time signature. The tab shows the strings T, A, and B with fingerings 12, 11, 13; 13, 12, 14; 14, 13, 12; 11, 10, 12.

$\downarrow = 120$

simile fingering...

**Ex. 50**

The sheet music consists of six staves of musical notation for a guitar. Each staff has a treble clef and a key signature of one sharp (F#). The first staff shows a series of eighth-note chords and fingerings: 1, 4, 3, 2, 1; 1, 5, 3, 2, 1; 1, 3, 2, 1; 1, 2, 3, 4; 1, 3, 2, 1; 1, 3, 2, 1. The second staff shows a series of eighth-note chords and fingerings: 4, 1, 3, 2, 1; 1, 3, 2, 1; 4, 1, 3, 2, 1; 1, 3, 2, 1; 4, 1, 3, 2, 1; 1, 3, 2, 1. The third staff shows a series of eighth-note chords and fingerings: 8, 1, 3, 2, 1; 1, 3, 2, 1; 8, 1, 3, 2, 1; 1, 3, 2, 1; 8, 1, 3, 2, 1; 1, 3, 2, 1. The fourth staff shows a series of eighth-note chords and fingerings: 2, 5, 3, 4, 5; 2, 5, 3, 4, 5; 2, 5, 3, 4, 5; 2, 5, 3, 4, 5; 2, 5, 3, 4, 5; 2, 5, 3, 4, 5. The fifth staff shows a series of eighth-note chords and fingerings: 15, 6, 5, 4, 5; 6, 5, 4, 5; 6, 5, 4, 5; 6, 5, 4, 5; 6, 5, 4, 5; 6, 5, 4, 5. The sixth staff shows a series of eighth-note chords and fingerings: 22, 4, 5, 6, 7; 5, 6, 7, 8, 5, 6, 7, 8; 4, 5, 6, 7, 8, 5, 6, 7, 8; 4, 5, 6, 7, 8, 5, 6, 7, 8. Fingerings are indicated by numbers above or below the notes, such as '1' or '4'. The strings are labeled T (Top), A, and B (Bottom) on the left side of each staff.

36

T A B

6	10	7	10	7	9	8
7	9	8	9	9	7	10
8	8	9	7	10		
9	7					

43

T A B

10	8	11	8	11	8	12
9	10	10	9	10	9	11
8	11	8	11	9	10	10
7				8	11	9

50

T A B

12	9	11	10	12	9	13
10	11	10	11	11	10	12
11	9	12	12	12	10	10
12						

57

T A B

13	10	13	10	14	11	14
12	11	12	11	13	12	13
11	12	11	12	12	13	12
10	13	10	13	11	14	11

64

T A B

14	14	15	14	15	15	12
12	13	13	12	14	13	13
13	11	12	12	13	14	14
14	14	15	12	15		

71

T A B

15				12		
14				13		
13				14		
12				15		

# Adjacent Strings

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A challenge for every guitarist is picking across two strings that are next to each other (made especially challenging when you are only playing one note on each string). Whilst problematic it creates a great opportunity to develop some useful warm-up exercises. These exercises not only warm-up your fingers, co-ordinate your left and right hands but help over come some potential picking problems before they ever develop.

**Ex. 51** - simple three note repetitive pattern played with 1st, 2nd and 3rd fingers

**Ex. 52** - the same as Ex. 51 but using your 2nd, 3rd and 4th fingers

**Ex. 53** – similar to Ex. 51 but using four notes instead of three

**Ex. 54** - same pattern as in Ex. 52, use down and then up strokes, either isolate each individual movement or play it using a continuous sweeping movement

**Ex. 55** - this one took me a long time to get under my fingers as the pattern is daunting when written down, take your time and closely follow the tablature.

**Ex. 56** - combines adjacent string picking using all four fingers, in triplets using alternate picking

$\downarrow = 60$

**Ex. 51**

continue to 12th fret...

*mf*

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

T 1—2—3—4—3—2—4—5—6—5—4 | 5—6—7—8—7—8—9—10—9—8

A —

B —

□ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V

$\downarrow = 60$

continue to 12th fret...

**Ex. 52**

*mf*

2 3 4 4 3 2 2 3 4 4 3 2 2 3 4 4 3 2

T 1—2—3—4—3—2—4—5—6—5—4 | 5—6—7—8—7—8—9—10—9—8

A —

B —

□ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V

$\text{♩} = 60$

Ex. 53

The musical example consists of three staves, T, A, and B, each with a treble clef and a key signature of one sharp. The first staff (T) starts at the 1st fret with a muted note (mf). The second staff (A) starts at the 1st fret. The third staff (B) starts at the 1st fret. The notation includes fingerings (1-4, 5-8) and picking patterns (upstroke □, downstroke V). The music continues from the 5th fret to the 12th fret.

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

□ V □ V □ V □ V □ V □ V □ V □ V □ V □ V  
□ V □ V □ V □ V □ V □ V □ V □ V □ V □ V  
□ V □ V □ V □ V □ V □ V □ V □ V □ V □ V

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

□ V □ V □ V □ V □ V □ V □ V □ V □ V □ V  
□ V □ V □ V □ V □ V □ V □ V □ V □ V □ V  
□ V □ V □ V □ V □ V □ V □ V □ V □ V □ V

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

□ V □ V □ V □ V □ V □ V □ V □ V □ V □ V  
□ V □ V □ V □ V □ V □ V □ V □ V □ V □ V  
□ V □ V □ V □ V □ V □ V □ V □ V □ V □ V

continue to 12th fret...

$\downarrow = 60$

**Ex. 54**



**mf**

T A B

T A B

V V V V V V

V V V V V V

V V V V V V

continue to 12th fret...

$\text{♩} = 60$

**Ex. 55**

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

□ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V

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

□ V □ V □ V □ V □ V □ V □ V □ V □ V □ V

4 3 2 1 2 3 4 3 2 1 2 3 4 3 2 1 1 2 3 4 3 2 1 2  
T 5 6 7 6 5 4 5 6 7 6 5 4 5 6 7 6 5 4 5 6 7 6 5  
A 7 6 5 4 5 6 7 6 5 4 5 6 7 6 5 4 5 6 7 8 7 6 5  
B

□ V □ V □ V □ V □ V □ V □ V □ V □ V

3 4 3 2 1 2 3 4 4 3 2 1 2 3 4 3 2 1 2 3 4 3 2 1  
T 7 8 7 6 5 6 7 8 9 8 7 6 7 8 9 8 7 6 7 6 7 8 9 8 7 6  
A 8 7 6 5 6 7 8 9 8 7 6 5 6 7 8 9 8 7 6 5 6 7 8 9 8 7 6  
B

□ V □ V □ V □ V □ V □ V □ V □ V

1 2 3 4 3 2 1 2 3 4 3 2 1 2 3 4 3 2 1 2 3 4 3  
T 8 9 10 9 8 7 8 9 10 9 8 7 8 9 10 11 10 9 8 9 10 11  
A 7 8 9 10 9 8 7 8 9 10 9 8 7 8 9 10 11 10 9 8 9 10 11  
B

□ V □ V □ V □ V □ V □ V □ V □ V

16

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

T 9 12-11-10-9  
A 8-9-10-11-10-9-8 9-10-11-12-11-10-9-10-11-12  
B

□ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V

19

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

T 11-10-11-12-13-12 13-14-13-12-11-12  
A 12-13-10-11-12-13-12-11-10-11-12-11-10-11-12  
B

□ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V

22#

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

T 13 12-13-14-15  
A 14-13-12-11-12-13-14 15-14-13-12-13-14-15-14-13-12  
B

□ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V

$\downarrow = 60$

Ex. 56

The sheet music consists of three staves. The top staff is a treble clef staff with sixteenth-note patterns. The middle staff is a bass staff with notes labeled T, A, and B. The bottom staff is another bass staff with notes labeled T, A, and B. Fingerings (1, 2, 3, 4) and picking patterns (upstroke □, downstroke V) are indicated below the notes.

**Staff 1:**

**Staff 2 (Bass):**

**Staff 3 (Bass):**

**Continuation:** continue to 12th fret...

# All Four Finger Combinations

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The title pretty much explains it all. It uses all 24 possible four finger combinations, using each finger once. The exercise is written so you play each finger combination four times before moving onto the next. I've written this in the first position, which means that each fret also highlights which left finger you should be using. So, 1st fret = first finger, 2nd fret = second finger, 3rd fret = third finger and 4th fret = fourth finger.

Written on the top e string this exercise can also be played on any string and in any position on the guitar, if played as written the stretches between the fingers are larger, when played higher up the neck (around the 12th fret) the tension of the string increases making your right hand work harder.

To get the most from the exercise you have to be ruthless, start slow and gradually increase the tempo making sure you play each combination perfectly before moving on to the next. Picking wise you have four options, all down, all up, alternate starting on a down stroke and alternate starting on an up stroke.

I've deliberately left the tablature blank so you can choose the picking you want to work on and focus on the combinations.

**Ex. 57** - six permutations leading with the first finger

**Ex. 58** - six permutations leading with the second finger

**Ex. 59** - six permutations leading with the third finger

**Ex. 60** - six permutations leading with the fourth finger

$\text{♩} = 60$

Ex. 57

The image shows three staves of musical notation for a guitar, labeled T (Treble), A (Alto), and B (Bass). The notation consists of sixteenth-note patterns with various sharp and natural accidentals. Fingerings are indicated by numbers above the notes. The first staff (T) starts with a treble clef, a common time signature, and a key signature of one sharp. The second staff (A) starts with an alto clef, and the third staff (B) starts with a bass clef. The music is divided into measures by vertical bar lines. The tempo is marked as  $\text{♩} = 60$ . The first measure (T) has fingerings 1-2-3-4-1-2-3-4-1-2-3-4-1-2-3-4. The second measure (T) has fingerings 1-2-4-3-1-2-4-3-1-2-4-3-1-2-4-3. The third measure (T) has fingerings 1-3-2-4-1-3-2-4-1-3-2-4-1-3-2-4. The fourth measure (T) has fingerings 1-3-4-2-1-3-4-2-1-3-4-2-1-3-4-2. The fifth measure (T) has fingerings 1-4-2-3-1-4-2-3-1-4-2-3-1-4-2-3. The sixth measure (T) has fingerings 1-4-3-2-1-4-3-2-1-4-3-2-1-4-3-2.

$\downarrow = 60$

**Ex. 58**

*mf*

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

T  
A  
B

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

T  
A  
B

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

T  
A  
B

$\text{♩} = 60$

**Ex. 59**

The image shows three staves of musical notation for guitar, labeled T, A, and B. The notation consists of sixteenth-note patterns with various sharp and natural accidentals. The first staff (T) starts with a dynamic marking *mf*. Fingerings are indicated below the notes: 3-1-2-4-3-1-2-4-3-1-2-4-3-1-2-4-3-1-2-4-3-1-4-2-3-1-4-2-3-1-4-2-3-1-4-2. The second staff (A) continues with 3-2-1-4-3-2-1-4-3-2-1-4-3-2-1-4-3-2-4-1-3-2-4-1-3-2-4-1-3-2-4-1. The third staff (B) concludes with 3-4-1-2-3-4-1-2-3-4-1-2-3-4-1-2-3-4-2-1-3-4-2-1-3-4-2-1.

$\text{♩} = 60$

**Ex. 60**

The musical score consists of three staves, each representing a different guitar string (T, A, and B). The notation is in common time (indicated by a '4') and uses a treble clef. The first staff (T) starts with a measure of sixteenth-note patterns:  $\# \text{E} \text{F} \text{G} \text{A} \text{B} \text{C} \text{D}$ . The second staff (A) starts with  $\# \text{D} \text{E} \text{F} \text{G} \text{A} \text{B} \text{C}$ . The third staff (B) starts with  $\# \text{C} \text{D} \text{E} \text{F} \text{G} \text{A} \text{B}$ . Below each staff, a series of numbers indicates the fingers to be used for each note: 4-1-2-3-4-1-2-3-4-1-2-3-4-1-3-2-4-1-3-2-4-1-3-2-4-1-3-2-4-1-3-1-4-2-3-1-4-2-3-1-4-2-3-1-4-3-2-1.