

TABLE OF CONTENTS

About the Author	4
Introduction	4
Review	5
CHAPTER 1—Tone and Balance	6
Fingernail Care	6
The Free Stroke	6
The Rest Stroke	7
The Thumb	7
Alternating Rest and Free Stroke	8
Planting	9
Balanced Control	10
CHAPTER 2—Exploring the Harp	13
Harp Finger Pattern on Individual String	13
Harp Finger Pattern Using Two Strings	14
Harp Finger Pattern Using Three Strings	15
Harp Finger Pattern Using Four Strings	16
Harp Finger Pattern Using Five Strings	17
Harp Finger Pattern Using Six Strings	17
CHAPTER 3—Chord Formulas	18
Chords in 2nds	18
Chords in 3rds	19
Chords in 4ths	20
Mixed Intervals	21
Drop-Two Voicings	22
Drop-Three Voicings	23
CHAPTER 4—Sense of Touch	24
Gray Tones	24
Gray Tones Into Clear Tones	25
Relaxing The Left Arm	26
Shifting Technique: Impulse and Momentum	27
Pussy Footing	28
Square and Diagonal Frames	29
Vibrato	30
Bending Vibrato	31
CHAPTER 5—Fingerstyle Speed	32
Right Hand Preparation for Tremolo	32
Coordinating Left-Hand Patterns With Right-Hand Tremolo	33
Four-Note Left-Hand Patterns With Right-Hand Tremolo	34
Three-Note Left-Hand Patterns With Right-Hand Tremolo	35
Two-Note Left-Hand Patterns With Right-Hand Tremolo	36
One-Note Left-Hand Patterns With Right-Hand Tremolo	37
Speed Bursts	39
Sequences	40

CHAPTER 6—Modern Techniques 42

Expression And Invention	42
Left-Hand Tapping	43
Left-Hand Tapping With Pull-Offs	44
Left-Hand Tapping With Right-Hand Drumming	45
Left-Hand Tapping With Left-Hand Drumming.	46
Left-Hand Tapping In Double Stops	47
Left-Hand Tapping In Double Stops With Pull-Offs	48
Left-Hand Tapping In Double Stops With Right-Hand Drumming.	49
Left-Hand Tapping In Double Stops With Left-Hand Drumming.	50
Right-Hand Tapping	51
Left- And Right-Hand Tapping in Triple Stops.	52
Tapping Triple Stops With Right- and Left-Hand Drumming & Introducing “The Scrape”	53
Tapping Triple Stops in Triplets With Pull-Offs	54
Tapping And Slapping The Blues In E.	55
Tapping And Drumming An A Minor Blues.	56
Tapping A Walking Bass Line For A Blues In E	57
The Ostinato Pattern, Right-Hand String Stopping and Slap Harmonics.	58
Tapping With Pull-Offs In Triplets	59
Tapping With Pull-Offs In Sixteenth Notes	60
Harmonics Combined In Intervals With Non-Harmonics.	61
Artificial Harmonics	61
Harmonics In Alternation With Non-Harmonics.	62

CHAPTER 7—Alternate Tunings 63

Dorian Tunings: C, G, E ^b , A, D	64
Phrygian Tuning: C, G, D ^b , F, G, C.	66
Lydian Tuning: C, G, D, E, F [#] , B	68
Mixolydian Tuning: C, G, B ^b , E, G, C	70
Major #5 Tuning: D, G, D, G, B, D [#]	74
Pentatonic Tunings: C, F, C, G, A, D	76
Creating Your Own Arrangements In Altered Tunings.	78
Alternate Tunings Summary	78
Alternate Tuning Note Guide	79

CHAPTER 8—Arranging And Composing 80

The Creative Process—The Seed Metaphor	80
Methodology	80
A “To Do...” List For Composers And Arrangers.	81
Arranging <i>Scarborough Fair</i>	81
Rhythmic Variations	82
Motivic Variations	84
Melodic Elasticity.	86
Same Rhythm, Different Melody	88
Harmonic Variations	90
Modulation.	92
Structural And Rhythmic Mapping	94
Playful Melodic Variation	95

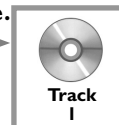
A compact disc is available for this book.

This disc can make learning the examples in this book easier and more enjoyable.

This symbol will appear at the beginning of every example or song: →

**Use the CD to make sure that you are capturing the feel of the examples,
interpreting the rhythms correctly, and so on.**

**The track number below the symbol corresponds directly to the example or
song you want to hear. Track 1 will help you tune to the CD.**



Have fun!

CHAPTER 1

Tone and Balance

Wellness is important.

Take good care of yourself.

As goes your mind and body, so goes your guitar playing....

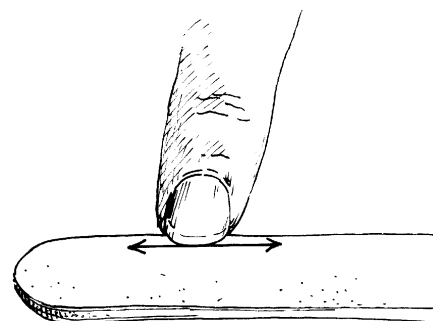
FINGERNAIL CARE

Playing with fingernails is optional. Using fingernails however, expands your tonal possibilities. You can vary your tone from mellow to crisp by simply adjusting your hand position so that either more skin, or more fingernail, contacts the string.

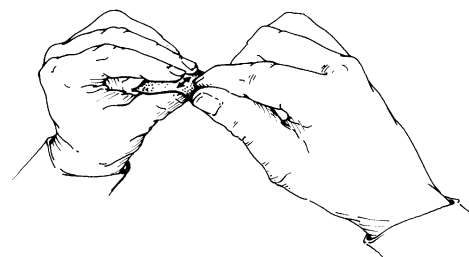
The nails need to be shaped so that they glide smoothly across the strings without snagging on any rough edges. The actual shape is a matter of individual preference, so you will need to experiment to find out what works best for you. Use the following tools, in the following order, to shape and polish your fingernails:

- Fingernail file (the more expensive the better)
- 600 grain sandpaper (or finer)
- Cheesecloth

The sandpaper and cheesecloth are available at most hardware stores. You may keep all of your supplies organized by storing them in a box or pouch. Use the fingernail file to shape the nails by lightly rubbing the file under the edge of the nail. Use the sandpaper to remove the roughness left by the file. Hold the right hand still and move the paper back and forth with the left hand as shown in the illustration on the right. Finish by rubbing the bottom and top of the edge with the cheese cloth, making the nail glassy smooth.



Shape the nail by moving a file back and forth over the edge.



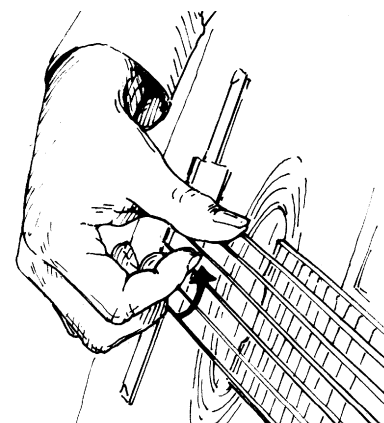
Remove the roughness with sandpaper and then buff with cheesecloth.

THE FREE STROKE

The free stroke is the most commonly used stroke for fingerpicking.

Action:

In order to produce a full tone, the string should be pressed downward and inward before being released. The plucking finger moves up and into the palm and does not touch the adjacent string before continuing its motion. This stroke requires a curled finger position.



Variations for Example 1:

- Let all open strings sustain.
- Mute the open strings with your left hand, using the side of your left hand fingers opposite your fingernails.

♩ = 80 Emin

U — — — — —
i m i m i m etc.

Track 2

T
A
B

etc.

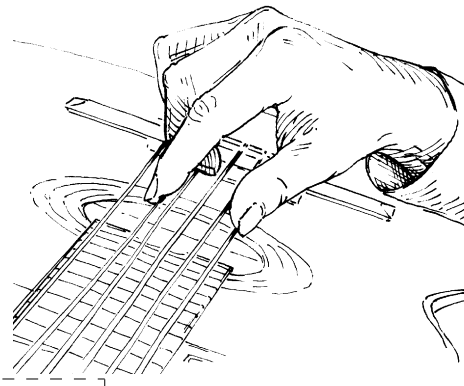
0 3 1 0 2 0 2 0 2 2 0 3 0

$\triangle$ = Rest Stroke
U = Free Stroke

THE REST STROKE

The primary benefit of the rest stroke is fullness of tone. It is used where special emphasis is desired.

Action: The weight of the finger is directed downward and inward so that it lands (rests) on the adjacent string before it continuing its motion. Think of the string more as a trampoline than a bow and arrow. Your fingers need to be less curved to execute this stroke.

[illegible]

THE THUMB

In addition to plucking strings, the thumb is also used to provide stability and as a mute.

Practice the preceding free stroke exercise as follows:

- To provide stability, rest the thumb tip on the low E string.
- To provide a dry sound, lay the thumb across the strings, from 6th to 3rd, and drag it ahead of the plucking fingers.