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The CD that accompanies this book can make learning with the book easier and more enjoyable. The symbol shown above will appear next to every example that is on the CD. Use the CD to help insure that you are capturing the feel of the examples, interpreting the rhythms correctly, and so on. The track numbers below the symbols correspond directly to the examples on that page. Track 1 will help you tune your guitar to this CD.

4/4 Patterns Part One

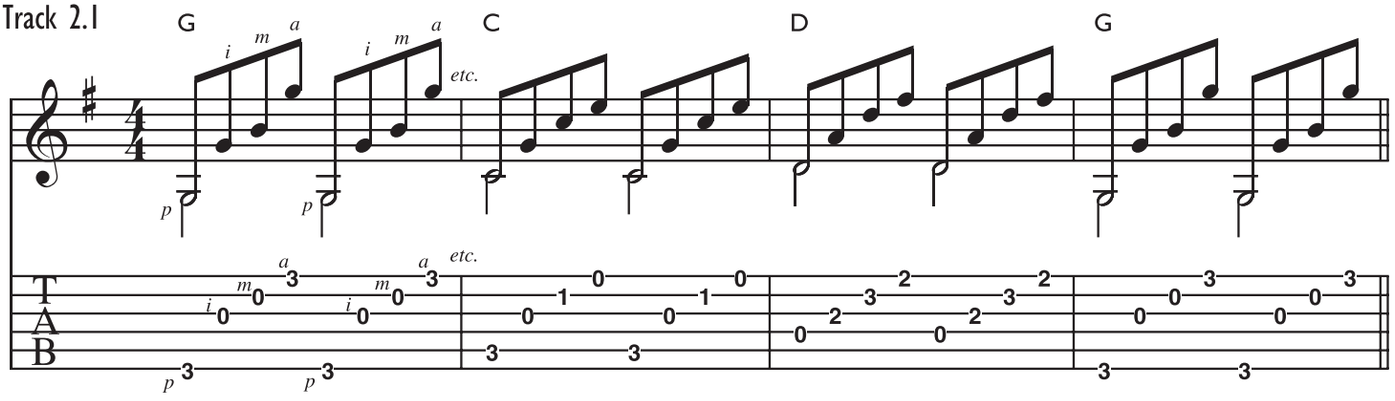
The first pattern in this chapter is the simplest of all possible 4/4 fingerpicking patterns. It is composed entirely of single notes, with two bass notes in each measure. The patterns that follow it are variations on this popular arpeggio. They are most often played at a slow tempo but can also be effective at faster speeds. Each example may be used as the only pattern in a song or instrumental piece, or the variations can be combined in the same piece. Be sure to keep the eighth notes steady. Also try to balance the sound and play each string at the same volume.

In pattern #1, the bass notes, played on beats 1 and 3, are the roots of each chord.

Pattern 1

CLASSIC

Track 2.1

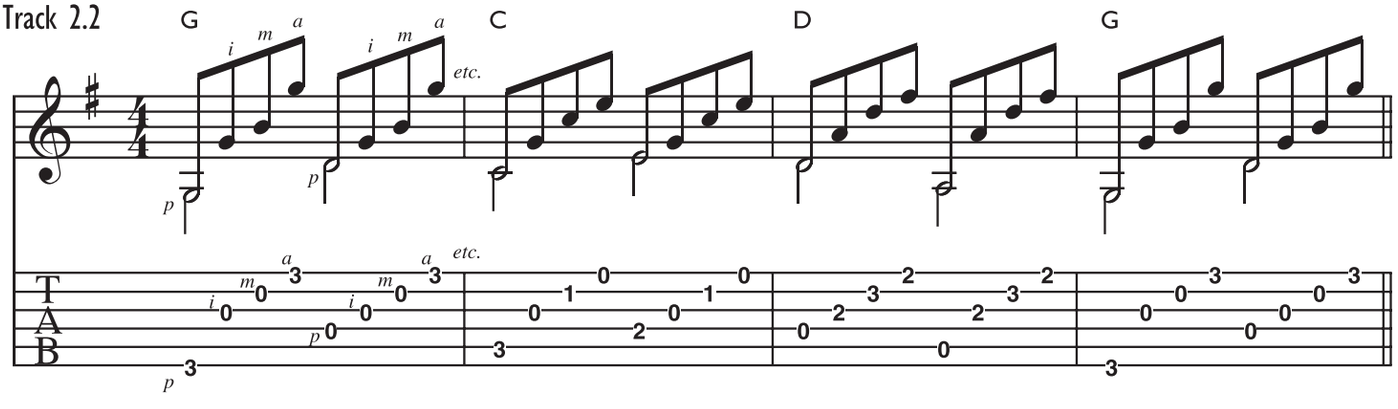


Pattern 2 is identical to Pattern 1 except for the bass. Here, instead of repeating the root of each chord, the thumb moves from a root to an alternate bass. This is the most common bass style in pattern picking and is the approach taken with most of the patterns in this book. Of course, you may prefer the repeated root (Pattern 1) on some occasions. Although not as interesting as the root/alternate bass pattern, it does provide a strong sound. You should try to incorporate repeated root bass parts into the other patterns in this chapter, and throughout the book.

Pattern 2

CLASSIC

Track 2.2



Double Stops on Upper Strings

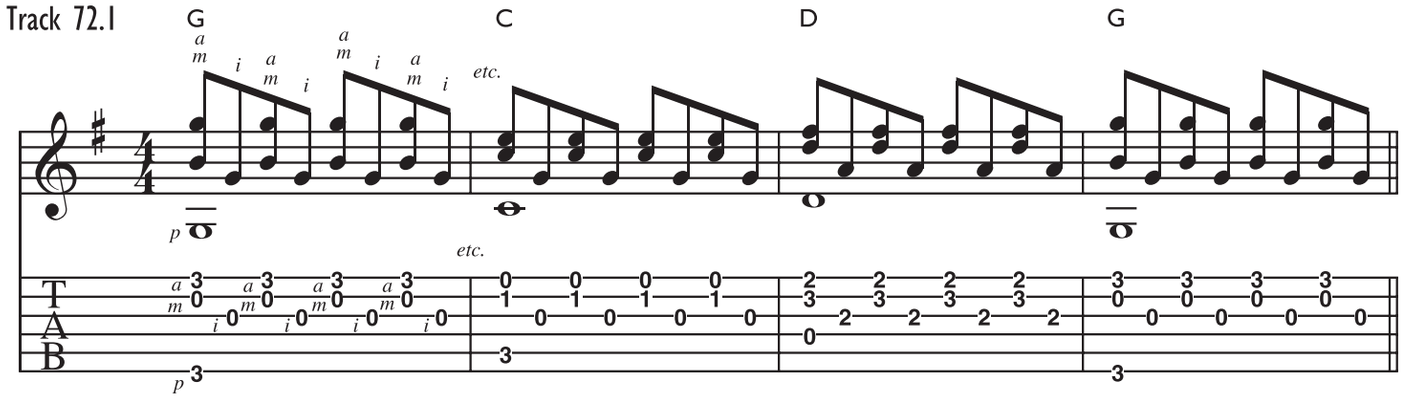
This section will introduce a pattern with two simultaneous upper-string notes. We will also look at some of the many possible variations it can have. These will include variations on the lower strings as well as the upper strings.

Pattern 160 is the basic double stop pattern. The double stops occur on the first, stronger part of each beat. This pattern has the simplest bass note approach possible, with one whole note per bar.

Pattern 160

CLASSIC

Track 72.1

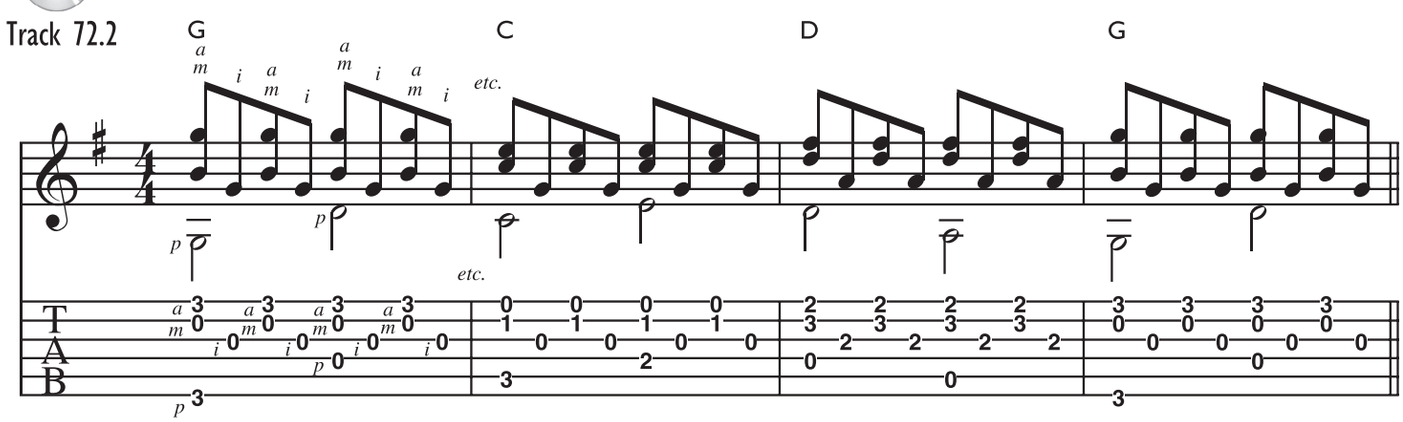


In Pattern 161, we add an alternate bass note on the third beat.

Pattern 161

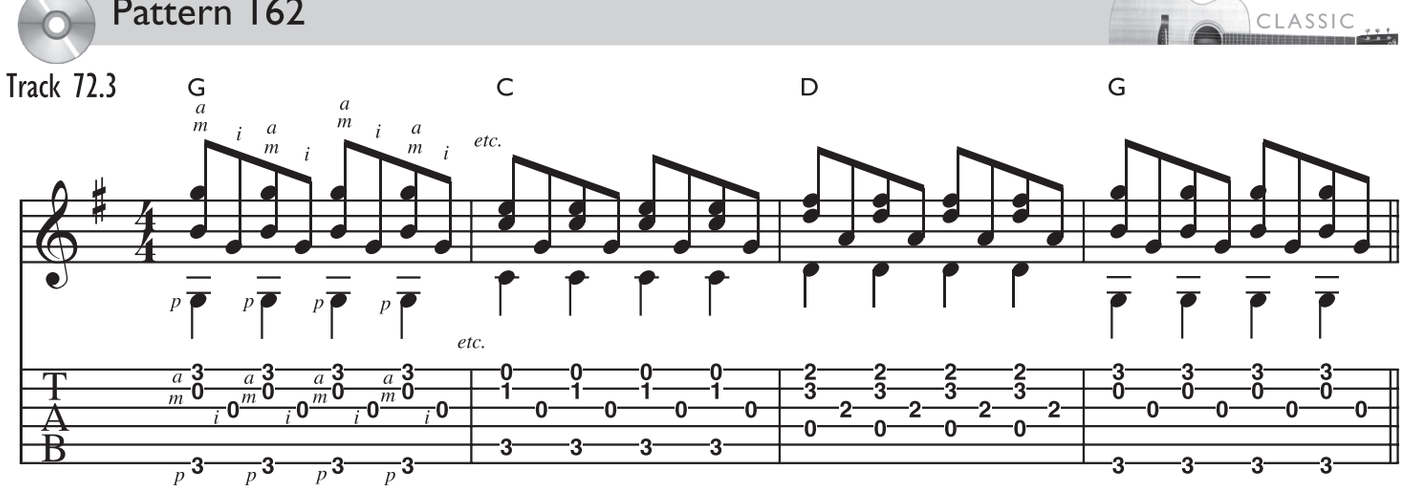
CLASSIC

Track 72.2



Pattern 162 has the same upper-string sequence as Patterns 160 and 161. This time, the bass plays the roots of the chords in steady quarter notes, which give us a stronger, fuller sound.

Pattern 162

CLASSIC

Track 72.3