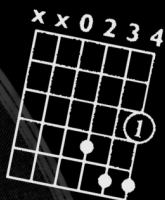
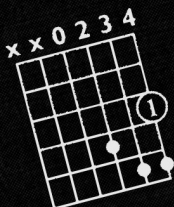


Wardbeck



THE COMPLETE FINGERSTYLE GUITARIST

SIX GUITAR LESSONS

WITH
PETER J. FINLAY



ALMOST
3 HOURS

*A totally new and unique concept in
GUITAR TUITION*

*enabling the complete beginner to participate
in SIX professionally-prepared fingerstyle guitar lessons*

SERIES ONE (COMPLETE BEGINNER)

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INTRODUCTION

The purpose of this book is to provide the absolute beginner with a basic knowledge of the theory of music and guitar tablature and to give instruction in basic fingerstyle techniques in various guitar styles. It is to be used as a complementary guide to 'The Complete Fingerstyle Guitarist Series 1' video series and DVD series.

This book and video / DVD series is very much a self-tutor and you could learn to play the acoustic guitar without any other help. However it cannot be stressed enough that even a few lessons from a good teacher will be of inestimable value. A book or video / DVD can instruct you but it cannot hear you play, criticise or correct.

If you have any difficulty in obtaining any of these books, videos or DVD's in 'The Complete Fingerstyle Guitarist' series then please do not hesitate to contact us.

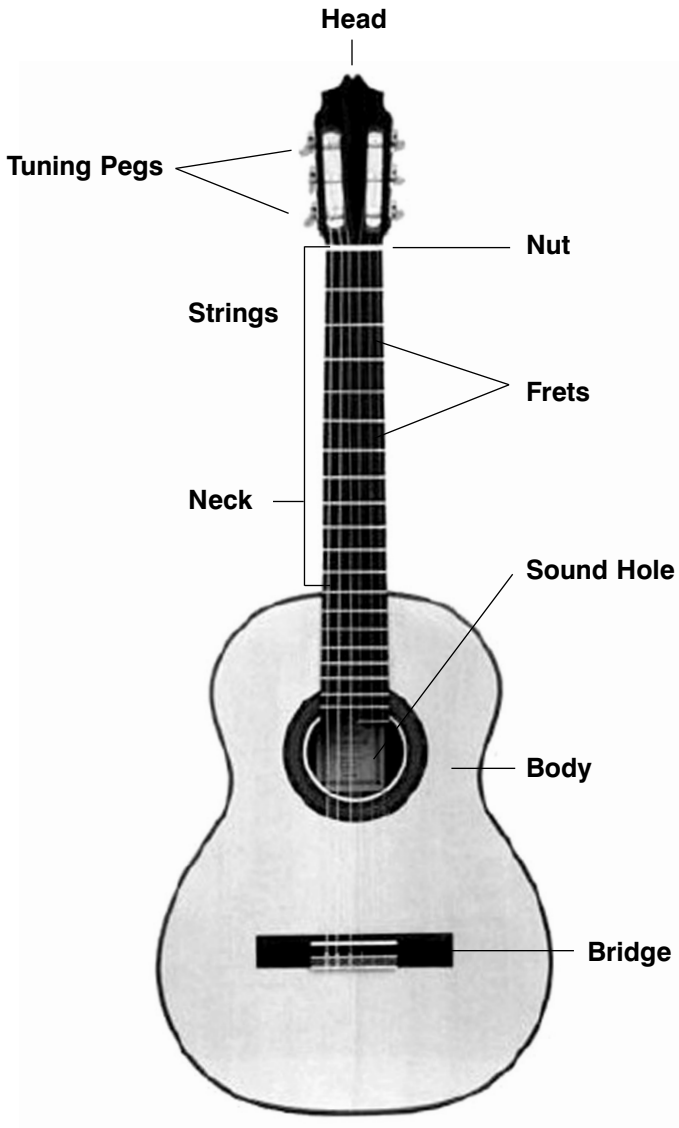
Finally, I hope that above all you enjoy learning how to play the guitar with me and exploring the many new and interesting music styles for acoustic guitar.

Wishing you every success

Peter J Finlay

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PARTS OF THE GUITAR



TUNING THE GUITAR

It is important that the guitar is in tune with itself, that is that all six strings are correctly pitched in relation to each other. It is advisable to keep the strings at 'concert pitch' and it is necessary to first of all tune the 1st string (E) to the E above middle C on the piano, to a set of pitch pipes, to a tuning fork or to an electronic tuner.

The next stage is to tune the other five strings to the 1st string.

- To tune the 2nd string (B)
Press 2nd string, 5th fret and tune to open 1st string.
- To tune the 3rd string (G)
Press 3rd string, 4th fret and tune to open 2nd string.
- To tune the 4th string (D)
Press 4th string, 5th fret and tune to open 3rd string.
- To tune the 5th string (A)
Press 5th string, 5th fret and tune to open 4th string
- To tune the 6th string (E)
Press 6th string, 5th fret and tune to open 5th string.

Finally, compare the 1st open string and 6th open string. Whilst they are different pitches they should sound similar as they are both E strings.

HOLDING THE GUITAR

The guitar can be held in any one of several different ways. Which method is used is governed very largely by the occasion and the type of music being played. A singer using the guitar as an accompanying instrument will often find it convenient to stand up whilst performing. A Classical or Flemenco guitarist will almost invariably prefer to be seated. Indeed, much Classical music would be impossible to perform in any other position. The beginner is recommended to use a sitting position whatever type of music he or she may ultimately wish to perform.

The Classical Position

The waist of the guitar rests on the left thigh. The left foot is placed on a footstool. This has the effect of inclining the left thigh towards the body and enables the guitar to be held down firmly between the leg and the chest. The base of the guitar sound box rests against the inside of the right thigh. The neck of the guitar should be inclined at an angle of about forty-five degrees to the floor. This enables the fingers of the right hand to pluck the strings at the correct angle and gives both hands complete freedom of movement.

The Casual Position

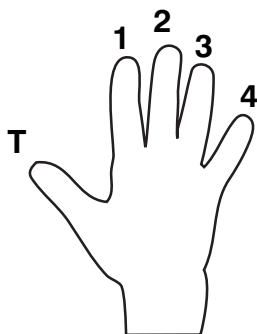
The left leg is crossed over the right leg. The waist of the guitar rests on the left thigh. The guitar is held to the body by the right upper arm. This is a very natural and convenient position but has the disadvantage of lowering the angle of the guitar neck, which can make it awkward to use the correct right hand plucking position. Despite this drawback this method of holding the guitar is very widely used and is a satisfactory alternative to the Classical position.

Two points of some importance apply both to the Classical and casual position; (a) sit forward on the chair, never lean back; (b) the guitar must not be tilted back to afford a clearer view of the finger board, rather should the head lean forward. The soundboard of the guitar should be at right angles to the floor.

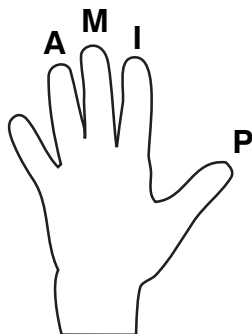
The Standing Position

The guitar is supported by a strap, which passes around the neck. The right upper arm helps to control the guitar by pressing to the body. The hands are thus left free. For simple accompaniment work this method is ideal. It allows the singer freedom of movement and facilitates breathing. However, it is altogether unsuitable for solo work of any complexity.

GUITAR FINGERING



Left Hand Fingering



Right Hand Fingering

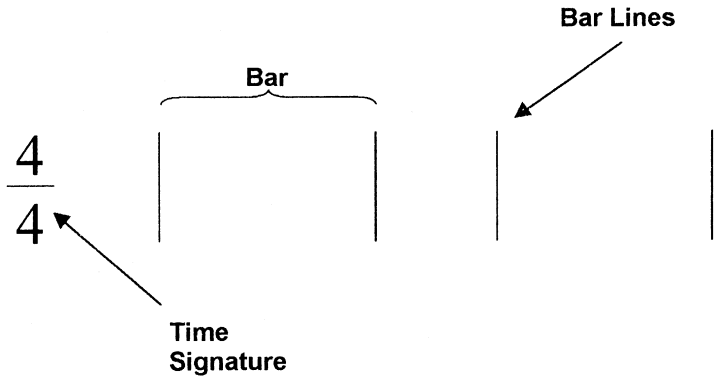
Care of Nails

In modern finger style technique the strings are made to sound by a combination of the flesh of the tips of the finger and the nail. The nails of the right hand are therefore of great importance. They should extend about 1/16" beyond the tip of the finger. This should be gauged by looking at your fingers with the palm of the hand squarely facing you at eye-level. All four fingernails should be the same length. Any irregularity will cause one or more strings to sound differently from the others. The thumbnail should be a little longer than the fingernails. If your nails are too long, file them rather than cut them. After filing the nail should be polished with very fine emery paper to remove the sharp edges, Particularly on the inside edge of the nail which makes contact with the string.

Although the note is mainly made to sound by the nail striking the string it is the flesh of the tip of the finger that makes the first contact and makes a significant contribution to the final sound.

TIME SIGNATURES AND BARS

The time signature is indicated at the beginning of each piece of music. The top number indicates the number of beats in each bar and the bottom number determines the pace of these beats.



The time signature 4/4 indicates four moderate beats in each bar.

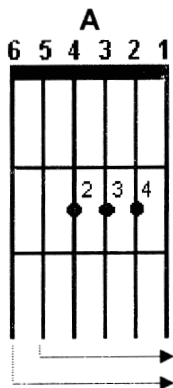
The time signature 3/4 indicates three moderate beats in each bar.

Music is divided into sections called bars and there are the same number of beats in each bar as indicated by the time signature.

GUITAR LESSON 1

MAJOR CHORDS

A Major



Using the thumb pluck 4/4 finger scratch accompaniment style pick out the 5th string with the thumb (p) and strum (↑) downwards with the back of the nail of the index finger (i).

Similarly, pick out the 6th string with the thumb and strum (t) downwards with the back of the nail of the index finger (i).

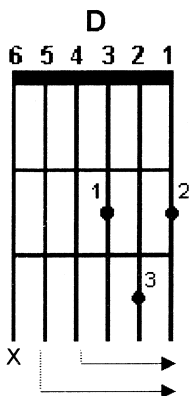
Counting 4 Beats

A Major		5th String	↑	6th String	↑		5th String	↑	6th String	↑	
Beats											

Counting 3 Beats

A Major		5th String	↑	↑		6th String	↑	↑	
Beats									

D Major



Similarly, pick out the 4th string with the thumb (p) and strum (↑) downwards with the index finger (i) and then pick out the 5th string with the thumb and strum (↑) downwards with the index finger (i).

Do not play the 6th string in this chord (X).

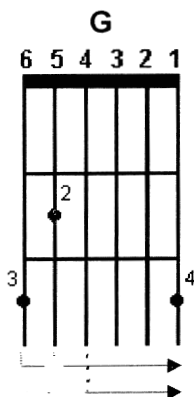
Counting 4 Beats

D Major		4th	↑	5th	↑		4th	↑	5th	↑	
		String		String			String		String		
Beats											

Counting 3 Beats

D Major		4th	↑	↑		5th	↑	↑	
		String				String			
Beats									

G Major



Similarly, pick out the 6th string with the thumb (p) and strum (↑) downwards with the index finger (i) and then pick out the 4th string with the thumb and strum (↑) downwards with the index finger (i).

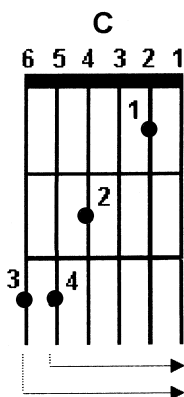
Counting 4 Beats

G Major		6th	↑	4th	↑		6th	↑	4th	↑	
		String		String			String		String		
Beats											

Counting 3 Beats

G Major		6th	↑	↑		4th	↑	↑	
		String				String			
Beats									

C Major



Pick out the 5th string with the thumb (p) and strum (↑) downwards with the index finger (i) and then pick out the 6th string with the thumb and strum (↑) downwards with the index finger (i).

Counting 4 Beats

C Major		5th	↑	6th	↑		5th	↑	6th	↑	
		String		String			String		String		
Beats											

Counting 3 Beats

C Major		5th	↑	↑		6th	↑	↑	
		String				String			
Beats									

"Skip To My Lou"

$\frac{4}{4}$

D	D	A
4th String ↑ 5th String ↑	4th String ↑ 5th String ↑	5th String ↑ 6th String ↑
-----	-----	-----
Lost — my part — ner	Skip To My Lou —	Lost — my part — ner

A	D	D
5th String ↑ 6th String ↑	4th String ↑ 5th String ↑	4th String ↑ 5th String ↑
-----	-----	-----
Skip To My Lou —	Lost — my part — ner	Skip To My Lou —

A	D	
5th String ↑ 6th String ↑	4th String ↑ ↑ }	
-----	----- }	
Skip To My Lou My	Dar — — ling	

"On Top Of Old Smokey"

3
4

D
 4th String ↑ ↑
 On | Top Of Old Smo

G
 6th String ↑ ↑ | **G**
 4th String ↑ ↑ |

key

G
 6th String ↑ ↑ | **G**
 4th String ↑ ↑ | **D**
 4th String ↑ ↑ | **D**
 5th String ↑ ↑ | **G**

all | co vered in | snow

D
 4th String ↑ ↑ | **D**
 5th String ↑ ↑ | **A**
 5th String ↑ ↑ | **A**
 6th String ↑ ↑ |

I | lost my true | lo ver

A
 5th String ↑ ↑ | **A**
 6th String ↑ ↑ | **D**
 4th String ↑ ↑ | **G**
 6th String ↑ ↑ |

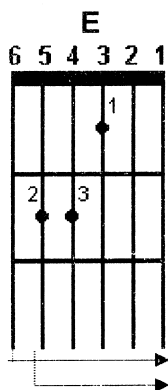
for | cour ting too | slow

D
 4th String ↑ ↑ | **D**
 ↑

| |

GUITAR LESSON 2

E Major



Using the thumb pluck finger scratch accompaniment style pick out the 6th string with the thumb (p) and strum (↑) downwards with the back of the nail of the index finger (i).

Similarly, pick out the 5th string with the thumb and strum (↑) downwards with the back of the nail of the index finger (i).

Counting 4 Beats

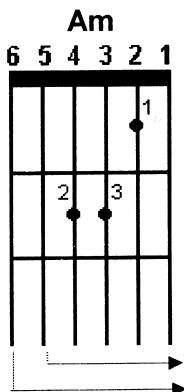
E Major		6th	↑	5th	↑		6th	↑	5th	↑	
		String		String			String		String		
Beats											

Counting 3 Beats

E Major		6th	↑	↑		5th	↑	↑	
		String				String			
Beats									

MINOR CHORDS

A Minor



Similarly, pick out the 5th string with the thumb and strum (↑) downwards with the back of the nail of the index finger (i) and then pick out the 6th string with the thumb (p) and strum (↑) downwards with the index finger (i).

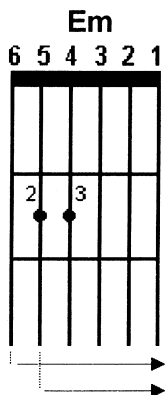
Counting 4 Beats

A Minor		5th String	↑	6th String	↑		5th String	↑	6th String	↑	
Beats											

Counting 3 Beats

A Minor		5th String	↑	↑		6th String	↑	↑	
Beats									

E Minor



Similarly, pick out the 6th string with the thumb and strum (↑) downwards with the back of the nail finger (i) and then pick out the 5th string with the thumb (p) and strum (↑) downwards with the index finger (i).

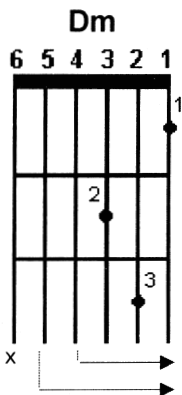
Counting 4 Beats

E Minor		6th	↑	5th	↑		6th	↑	5th	↑	
		String		String			String		String		
Beats											

Counting 3 Beats

E Minor		6th	↑	↑		5th	↑	↑	
		String				String			
Beats									

D Minor



Similarly, pick out the 4th string with the thumb (p) and strum (↑) downwards with the back of the nail finger (i) and then pick out the 5th string with the thumb and strum (↑) downwards with the index finger (i).

Do not play the 6th string in this chord (X).

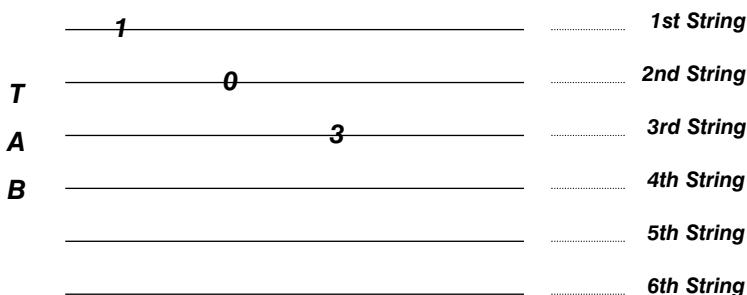
Counting 4 Beats

D Minor		4th	↑	5th	↑		4th	↑	5th	↑	
		String		String			String		String		
Beats											

Counting 3 Beats

D Minor		4th	↑	↑		5th	↑	↑	
		String				String			
Beats									

TABLATURE



In tablature, the six horizontal lines represent the six strings on the guitar.

The numbers represent the frets.

Thus reading from left to right:

- The first note above is the 1st string, 1st fret
- The second note above is the 2nd string, open
- The third note above is the 3rd string, 3rd fret

"Malaguena" (in tablature)
Spanish Traditional Song

	E	E	Am	N.C.
4 4				
Count 1 & 2 & 3 &				

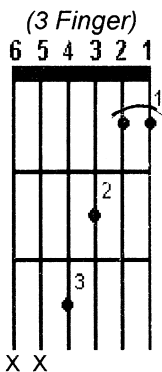
	E	E	Am	N.C.

	E		
T	0		
A	0		
B	0		

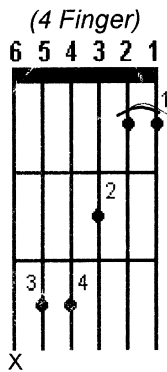
* **N.C.** No Chord

GUITAR LESSON 3

F Major



F Major



Pick out the 4th string with the thumb (p) and strum (↑) downwards with the index finger (i) and then pick out the 5th string with the thumb and strum (↑) downwards with the index finger (i)

F major (4 finger only).

Do not play strings in the chord marked (X).

Counting 4 Beats

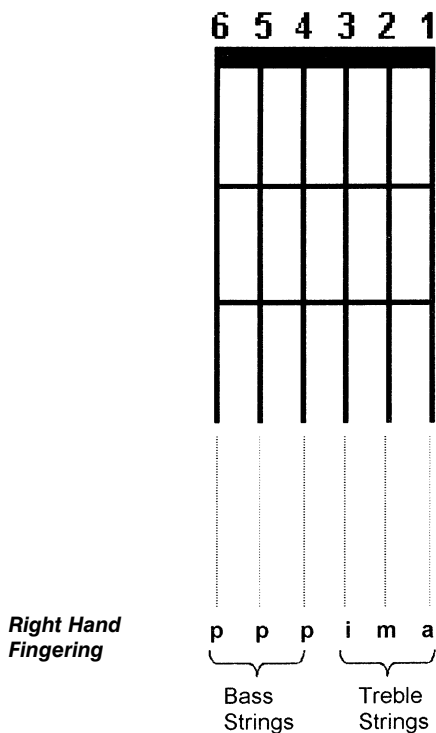
F Major	4th String ↑	5th String ↑	4th String ↑	5th String ↑	
Beats					

Counting 3 Beats

F Major	4th String ↑	↑	5th String ↑	↑	
Beats					

ARPEGGIO ACCOMPANIMENT STYLE

This involves holding down a chord and playing the individual notes or strings within the chord, as follows:



"House of the Rising Sun"

Am C D F Am

There is a house in New Orleans They call the

Count 1 2 3 4 5 6

C E E Am C D

Ri — sing sun it's been the ruin of many a poor

F Am E Am E

boy and God I know I'm one

Repeat Sign

"Scarborough Fair"

Em Em Em G D Em

$\frac{3}{4}$

Are you going to Scar—borough Fair

Count 1 & 2 & 3 &

Em G Em G A Em Em

pars—ley sage rose—ma—ry and thyme re

Em G G D D Em

mem—ber me the one who lives there she once

D D Em Em Em Em

was a true love of mine

"Morning Has Broken"

C C Dm G F C

Mor-ning has bro-ken like the first mor-ning

Count 1 & 2 & 3 &

C Em Am D G G

black bird has spo-ken like the first word

C F F C Am D

praise for the sing-ing praise for the mor-ning

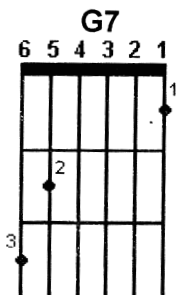
G C F G C F

praise for the spring-ing fresh from the word.

C

GUITAR LESSON 4

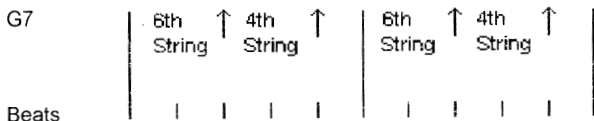
SEVENTH CHORDS



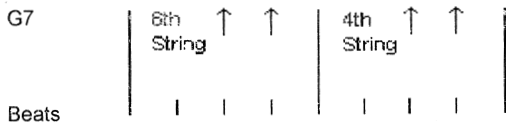
Using the thumb pluck finger scratch accompaniment style pick out the 6th string with the thumb (p) and strum (↑) downwards with the back of the nail of the index finger (i).

Similarly, pick out the 4th string with the thumb and strum (↑) downwards with the back of the nail of the index finger (i).

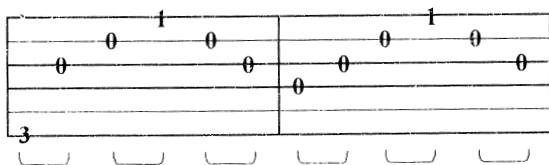
Counting 4 Beats

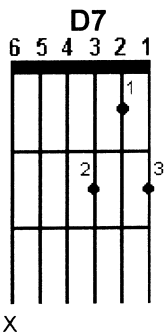


Counting 3 Beats



Counting 3 Beats (arpeggio style)

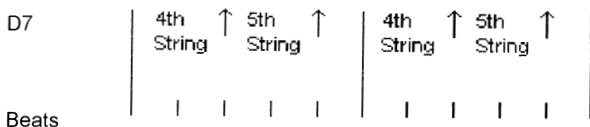




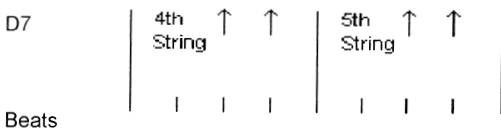
Using the thumb pluck finger scratch accompaniment style pick out the 4th string with the thumb (p) and strum (↑) downwards with the back of the nail of the index finger (i).

Similarly, pick out the 5th string with the thumb and strum (↑) downwards with the back of the nail of the index finger (i).

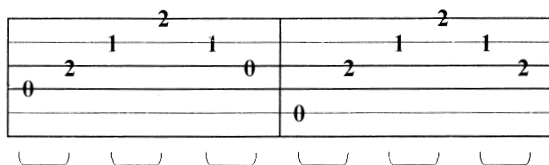
Counting 4 Beats

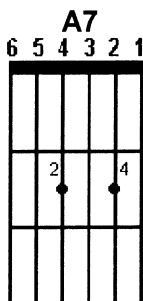


Counting 3 Beats



Counting 3 Beats (arpeggio style)

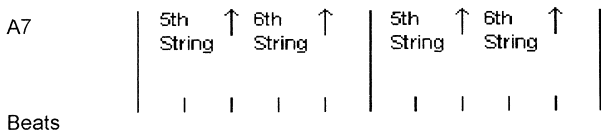




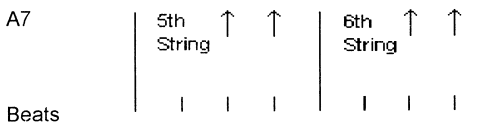
Using the thumb pluck finger scratch accompaniment style pick out the 5th string with the thumb (p) and strum (↑) downwards with the back of the nail of the index finger (i).

Similarly, pick out the 6th string with the thumb and strum (↑) downwards with the back of the nail of the index finger (i).

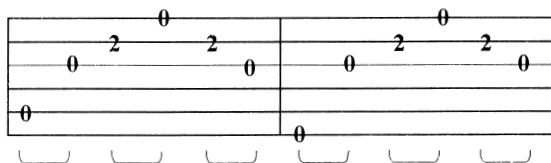
Counting 4 Beats



Counting 3 Beats



Counting 3 Beats (arpeggio style)



CHORD PROGRESSIONS (C ROUND)

i) ONE STRUM

4/4

C	4th String	↑	5th String	↑
Am	6th String	↑	4th String	↑
F	5th String	↑	6th String	↑
G7	5th String	↑	6th String	↑

||

ii) TWO STRUM

4/4

C	5th String	↑↓	6th String	↑↓
		□		□
Am	5th String	↑↓	6th String	↑↓
		□		□
F	4th String	↑↓	5th String	↑↓
		□		□
G7	6th String	↑↓	4th String	↑↓
		□		□

||

ARPEGGIO

iii)

C **Am**

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

4 A 0 0 0 0 0 0 | 0 2 1 0 | 2 1 0

B 3 3 3 3 0 0 | 0 0 0 0 | 0 0 0 0

Diagram showing arpeggio patterns for C and Am chords. The C chord section has two measures: the first measure has notes 0, 1, 0 on the top string and 3, 3 on the bottom string; the second measure has notes 0, 1, 0 on the top string and 3, 3 on the bottom string. The Am chord section has two measures: the first measure has notes 0, 2, 1, 0 on the top string and 0, 0, 0, 0 on the bottom string; the second measure has notes 2, 1, 0 on the top string and 0, 0, 0, 0 on the bottom string. Brackets under the bottom string indicate the sequence of notes.

F **G7**

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

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

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

Diagram showing arpeggio patterns for F and G7 chords. The F chord section has two measures: the first measure has notes 1, 1 on the top string and 3, 3, 3, 3 on the bottom string; the second measure has notes 1, 1, 1 on the top string and 3, 3, 3, 3 on the bottom string. The G7 chord section has two measures: the first measure has notes 0, 0, 1 on the top string and 3, 3, 3, 3 on the bottom string; the second measure has notes 0, 0, 0, 1 on the top string and 3, 3, 3, 3 on the bottom string. Brackets under the bottom string indicate the sequence of notes.


"Where Have All The Flowers Gone?"

C 5th String ↑↓ 6th String ↑↓ 	Am 5th String ↑↓ 6th String ↑↓ 	F 4th String ↑↓ 5th String ↑↓ 	G7 6th String ↑↓ 5th String ↑↓
Where have all the	flowers gone	long time	pa ——— ssing

C 5th String ↑↓ 6th String ↑↓ 	Am 5th String ↑↓ 6th String ↑↓ 	F 4th String ↑↓ 5th String ↑↓ 	G7 6th String ↑↓ 4th String ↑↓
Where have all the	flowers gone	long time a ——— go	

C 5th String ↑↓ 6th String ↑↓ 	Am 5th String ↑↓ 6th String ↑↓ 	F 4th String ↑↓ 5th String ↑↓ 	G7 6th String ↑↓ 4th String ↑↓
Where have all the	flowers gone	gone to young maids	ev—ery one

F 4th String ↑↓ 5th String ↑↓ 	C 5th String ↑↓ 6th String ↑↓ 	F 4th String ↑↓ 5th String ↑↓ 	G7 6th String ↑↓ 4th String ↑↓
when will they	ever learn	when will they	e ——— ver

C F 5th String ↑↓ 4th String ↑↓ 	C
learn	

“Andantino”
by M. Carcassi
 (Classical Style: Grade 1)

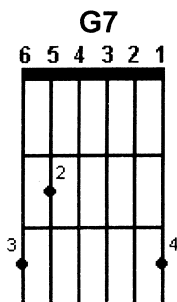
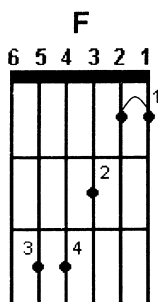
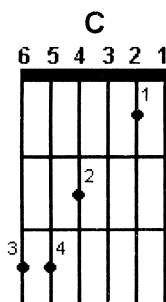
Part 1

$\frac{4}{4}$	T	1	0	1	0	0	0	0	0	3	0	3	0	1	0	1	0
$\frac{4}{4}$	A	2	0	0	0	0	0	0	0	3	0	3	0	2	0	1	0
	B																

Count 1 & 2 & 3 & 4 &

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

STRUMMING EXERCISES



Exercise 1 (one-strum)

$\frac{4}{4}$	C	5th String ↑	6th String ↑			
	Count	1	2	3	4	

G7	6th String ↑	4th String ↑	

C	5th String ↑	G7	6th String ↑	

Exercise 2 (two-strum)

$\frac{4}{4}$

C						F					
5th	↑↓	6th	↑↓			4th	↑↓	5th	↑↓		
String		String				String		String			
	□		□				□		□		

C						G7					
5th	↑↓	6th	↑↓			6th	↑↓	4th	↑↓		
String		String				String		String			
	□		□				□		□		

C						F					
5th	↑↓	6th	↑↓			4th	↑↓	5th	↑↓		
String		String				String		String			
	□		□				□		□		

C						C					
5th	↑↓	G7	↑↓			5th	↑↓	↑			
String		6th	String			String					
	□		□				□	└─┬─┘			

Exercise 3 (Bass-Runs)

4/4

T
A
B

C F

3 3 0 2

3 0 2

3 2 0

C G7 C

3 2 0

3 0 2

3 0 2

F C G7 C

3 2 0

3 3 3

3 3 3

Exercise 4 (Hammering-on)

4/4

C F C

Count 1 2 3 & 4

G7 C F

C G7 C

Exercise 5 (3 Strum)

4/4

C **F** **C**

Count 1 & 2 & 3 & 4 &

G7 **C** **F**

C **G7** **C**

"When The Saints Go Marching In"

4/4

C **C**

T
A
B

3 3 0 2

3 0 2

3 3

Oh when the Saints go mar—ching

C **C** **C**

T
A
B

3 0 2 3

3 0 2

3 3

3 0 2

in oh when the Saints go

G7

T
A
B

3 3 2 0

3 0 2

3 3 0 2

mar—ching in I want to

C **F**

T
A
B

3 0 2

3 3 0 2

3 0 2

be in that num—ber

C **G7**

when the Saints go mar—ching

C **F** **C**

in

End Riff

C **C**

“Grandfathers Clock”

C **G7**

My Grand fa—thers clock was too

C **F** **C**

large for the shelf so it stood nine—ty

G7 **C** **C**

years on the floor it was

C **G7** **C**

ta—Tier by half than the old man him—

F **C** **G7**

T
A
B

self though it weighed not a penny weight

C **C** **C**

T
A
B

more it was bought on the

C **G7**

T
A
B

morn of the day that he was born and was

C **G7**

T
A
B

al ways his trea sure and pride

C **G7**

but it stopped short

C **F** **C**

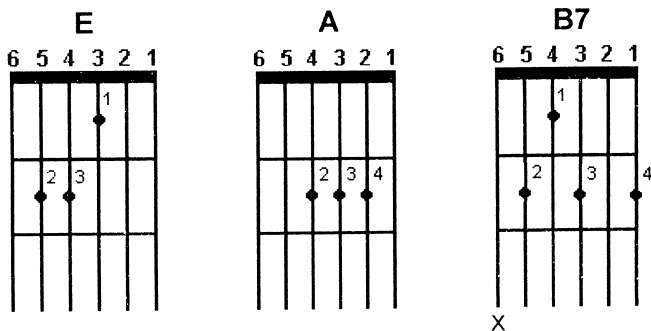
ne—ver to go a—gain when the old

G7 **C** **F** **C**

man died

GUITAR LESSON 6

Twelve Bar Blues



Twelve Bar Blues (Chord Strum)

Diagram showing the chord strumming patterns for a 12-bar blues progression, organized into four systems of two measures each. The strings are labeled T (Top), A (Acoustic), and B (Bass). The tempo is marked 4/4.

System 1: E, E6, E7, E6 | A7, A7/6, A7, A7/6

System 2: E, E6, E7, E6 | E, E6, E7, E6

System 3: A7, A7/6, A7, A7/6 | A7, A7/6, A7, A7/6

System 4: E, E6, E7, E6 | E, E6, E7, E6

Twelve Bar Blues (Bass Strings)

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

	E				E											
	T															
	A															
	B	2	2	4	4	2	2	4	4	5	5	4	4	2	2	4
	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

	A				A											
	T															
	A															
	B	2	2	4	4	2	2	4	4	5	5	4	4	2	2	4
	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

	E				E											
	T															
	A															
	B	2	2	4	4	2	2	4	4	5	5	4	4	2	2	4
	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

	B7				A											
	T															
	A															
	B	4	4	6	6	4	4	6	6	2	2	4	4	2	2	4
	2	2	2	2	2	2	2	2	0	0	0	0	0	0	0	0

	Turnaround				B7				
	T	4 — 3 — 2				H 0 — 2			
	A	4 4 3 3 2 2				0 1 — 2			
	B	2				0 1 2			
	0								

Twelve Bar Blues (Fingerstyle)

4

	E	E6	E7	E6	A7	A7/6	A7	A7/6
T	H	0	2	0	3	0	2	0
A	0	1			S	2	0	2
B	0	0	0	0	0	0	0	0

	E	E6	E7	E6	E	E6	E7	E6
T	H	0	2	0	3	0	2	0
A	0	1			H	0	2	0
B	0	0	0	0	0	0	0	0

	A7	A7/6	A7	A7/6	A7	A7/6	A7	A7/6
T	2	0	2	0	3	0	2	0
A					2	0	2	0
B	0	0	0	0	0	0	0	0

	E	E6	E7	E6	E	E6	E7	E6
T	H	0	2	0	3	0	2	0
A	0	1			H	0	2	0
B	0	0	0	0	0	0	0	0

	B7				A7	A7/6	A7	A7/6
T	2	0	2	0	2	0	2	0
A		2		2				
B	2	2	2	2	0	0	0	0

					E	C7	B7
T	0	3	3	2	0	3	2
A				2	1	3	2
B	0	4	4	0	0	3	2

Turnarounds (11th & 12th bars)

i)

Tablature for turnaround i) showing fret numbers for strings T, A, and B. The piece concludes with a B7 chord. The notation includes a hammer-on on the A string in the second measure.

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

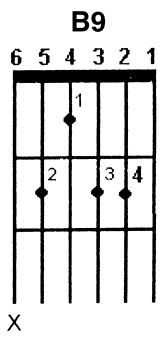
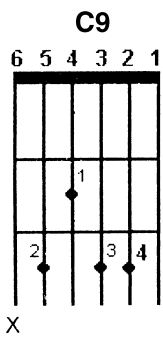
B7

ii)

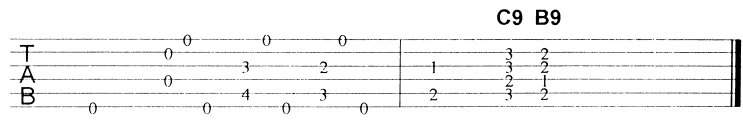
Tablature for turnaround ii) showing fret numbers for strings T, A, and B. The piece concludes with a B7 chord. The notation includes a hammer-on on the A string in the second measure.

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

B7



Turnaround



Fills

