

## LESSON 12 FINGERPICKING STYLE

The notation used in this lesson is the tablature of lesson {8}. In this technique, the basic idea is that the thumb goes back and forth constantly on the bass strings (on the beat) for accompaniment, while the index and middle fingers play the melody. The middle finger usually plays string one and the index finger is used on the other strings. The thumb alternates on the bass strings. Don't be too concerned which exact strings the thumb hits. Some notes played by the index and middle fingers are fill-in notes and not part of the melody.

When playing these songs, different strum patterns are used. For instance, in the second version of freight train, there are only two patterns. One of these is strum {8} from lesson {9}. This will help in learning. The trick is to see these patterns and to modify them to be sure to get all the melody notes. Other strum patterns are used as required by the particular song. A set of exercises are given at the end of this chapter. They will prepare you for patterns needed in many songs.

Another thing to keep in mind is that many notes can be found in the basic chord, without changing the left hand chord position. Other notes are played by "straying" slightly from the chord with some left hand finger.

There are two versions of freight train in the notes. The first version has the melody notes on the beat of the thumb always. The second version has the notes coming some on and some off the beat. The first version is only to get you started.

An example is given here along with some explanation:

### FREIGHT TRAIN II

C	G7			
--(3)-----0---	-----	-----0---(3)-	-1-----1---	
-----1-----	(3) - (3) ----1---	-0-----	-----0-----	
-----T-----	---T-----	-----0-----	---T-----T-	
---T-----T-	-T-----T----	---T-----T--	-T-----	
-----T-----	-----T-	-T-----T-----	-----T-----	
-----	-----	-----	-----	
q e e e e q	q e e e e q	q e e q q	q e e e e q	
1 2 A 3 A 4	1 2 A 3 A 4	1 2 A 3 4	1 2 A 3 A 4	
FREIGHT TRAIN	FREIGHT TRAIN	GO-	ING SO	FAST

In the example above, the first sound produced is done by plucking the fourth string with the thumb, while at the same time plucking the first string held on the third fret. The fourth string is held on the second fret (part of the C chord). The little finger is used to hold the first string, third fret. This fret has the number 3 on it, indicating which fret to hold.

Remember from lesson {8} that the chord shows which left hand fret to hold. Parentheses are used when a fret is held which is not in the basic chord. The first action in the notation is called a "PINCH". After the pinch, the thumb plucks the third string open (not held on any fret), followed by the index finger plucking the second string held on the first fret.

The reason that the little finger gets the third fret above is that the left hand is in the C chord and the little finger is free to be plucked down on the third fret of string 1 without moving the hand out of the C chord. It is often the case, that while playing notes in a song, your left hand is also in a chord or close to a chord.

# FREIGHT TRAIN I

C				G7									
--(3)-----	-0-----	-----	-----	-----	-----	-----	-----						
-----	-----	-(3)-----	-1-----	-0-----	-0-----	-----	-----						
-----	-----	-----	-----	-----	-----	-----	-----						
--T-----	-T-----	--T-----	-T-----	-T-----	-T--T--	-T-----	-T-----						
-----T-	-----T-	-----T-	-----T-	-----T-	-----T-	-----T-	-----T-						
-----	-----	-----	-----	-----	-----	-----	-----						
q	q	q	q	q	q	q	q	q	q	q	q	q	q
1	2	1	2	1	2	1	2	1	2	1	2	1	2
FREIGHT		TRAIN		FREIGHT		TRAIN		GO -		ING SO		FAST	

C			
--(3)-----	-1-----	-0-----	-----
-----	-----	-----	(3)-----
-----	-----	-----	-----
--T-----	-T-----	-T-----	-T-----
-----T-	-----T-	-----T-	-----T-
-----	-----	-----	-----
q	q	q	q
1	2	1	2
FREIGHT		TRAIN	

E7*				F			
--0-----	---(1)---	-0-----	-----	-----	-----	-----	-----
-----	-----	-----	---3---	-1-----	--(3)--	-1-----	-1-----
-----	-----	-----	-----	-----	-----	-----	-----
--T---	-T--T---	-T---	-T-T---	-T---	-T---	-T---	-T---
-----T-	-----T-	-----T-	-----T-	-----T-	-----T-	-----T-	-----T-
-----	-----	-----	-----	-----	-----	-----	-----
q	q	q	q	q	q	q	q
1	2	1	2	1	2	1	2
PLEASE		DON'T		TELL		WHAT	
TRAIN		I'M		ON		CAUSE I	

C				G7				C			
--0-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----
-----	-----	-1-----	-0-----	--(3)--	-1-----	-----	-----	-----	-----	-----	-----
-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----
--T-----	-T-----	-T-----	-T-----	-T-T---	-T-----	-T-----	-T-----	-T-----	-T-----	-T-----	-T-----
-----T-	-----T-	-----T-	-----T-	-----T-	-----T-	-----T-	-----T-	-----T-	-----T-	-----T-	-----T-
-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----
q	q	q	q	q	q	q	q	q	q	q	q
1	2	1	2	1	2	1	2	1	2	1	2
DON'T		KNOW		WHERE		I'M		BOUND		strings	
EADGBE		frets		022130		fingers		MRIL			

\* USE ALTERNATE E7 CHORD----->

# FREIGHT TRAIN II

```

      C                               G7
|--(3)-----0---|-----|----- (3)-|-1-----1---|
|-----1-----| (3)-(3)---1---|-0-----|-----0-----|
|-----T-----|---T-----|-----0-----|---T-----T---|
|---T-----T---|---T-----T---|---T-----T---|---T-----|
|-----T-----|-----T---|---T---T---|-----T---|
|-----|-----|-----|-----|
      q e e   e e q   q e e   e e q   q e e q   q   q e e e e q
      1 2 A   3 A 4   1 2 A   3 A 4   1 2 A 3   4   1 2 A 3 A 4
      FREIGHT TRAIN   FREIGHT TRAIN   GO-   ING SO   FAST
  
```

```

      C
|--(3)-----1---|-0-----|----- (3)-|-0-----0---|
|-----0-----|-----1--- (3)--|-1-----|-----1-----|
|-----T-----|---T-----|-----0-----|---T-----T---|
|---T-----T---|---T-----T---|---T-----T---|---T-----|
|-----T-----|-----T---|---T---T---|-----T---|
|-----|-----|-----|-----|
      q e e   e e q   q e e   e e q   q e e q   q   q e e e e q
      1 2 A   3 A 4   1 2 A   3 A 4   1 2 A 3   4   1 2 A 3 A 4
      FREIGHT TRAIN   FREIGHT TRAIN   GO-   ING SO   FAST
  
```

E7\*

F

```

|---0----- (1)---|-0-----|-----|-----|
|-----3-----|-----3---3---|-1----- (3)-|-1---1----- (3)-|
|---T-----|---T-----|-----2-----|-----|
|---T-----T---|---T-----T---|---T-----|---T-----|
|-----T-----|-----T---|---T---T-T---|---T---T---T---|
|-----|-----|-----|-----|
      q e e q q   q e e q q   q e e q q   q e e q   q
      1 2 A 3 4   1 2 A 3 4   1 2 A 3 4   1 2 A 3   4
      PLEASE DON'T TELL   WHAT TRAIN   I'M ON   CAUSE I
  
```

C

G7

C

```

|---0-----|-----|-----0---|
|-----1---1---|-0---0--- (3)-|-1---1---|
|---T-----|---T-----|---T-----T---|
|---T-----T---|---T-----T---|---T-----|
|-----T-----|-----T---|-----T---|
|-----|-----|-----|
      q e e e e q   q e e q q   q e e e e q
      1 2 A 3 A 4   1 2 A 3 4   1 2 A 3 A 4
      DON'T KNOW   WHERE   I'M BOUND
  
```

strings EADGBE  
frets 022130

\* USE ALTERNATE E7 CHORD-----> fingers RMIL

# SOULCAKE

NOTE: Use right finger 1 (index) on string two and right finger 2 (middle) on string one. In the last two verses, add the thumb on the bass strings.

```

|-----| -0-----2-----3--2--0-----| -0-----2-----3--5--7-----|
|----0---| ----0-----0-----0-----| ----0-----0-----0-----| |
|---|---|---|---|
|-----| -----| -----| -----|
|-----| -----| -----| -----|
|-----| -----| -----| -----|
    e     e e e e e e e e e e e e e e e e e
    A     1 A 2 A 3 A 4 A 1 A 2 A 3 A 4 A
  
```

```

|----0-----2-----3--2--0-----| -0-----2--H-3-P-2-----0-----|
|----0-----0-----0-----0-----| ----0-----3-----0-----| | |
|---|---|---|---|
|-----| -----| -----| -----|
|-----| -----| -----| -----|
|-----| -----| -----| -----|
    e e e e e e e e e e e e e e e e e
    1 A 2 A 3 A 4 A 1 A 2 A 3 A 4 A
  
```

```

|----0-----2-----3--2--0-----| -0-----2-----3--5--7-----|
|----0-----0-----0-----0-----| ----0-----0-----0-----|
|-----| -----| -----| -----|
|----2-----0-----0-----| -2-----0-----0-----|
|-----3--2--3-----| -----|
|-----3--5--7-----| -----|
    e e e e e e e e e e e e e e e e e
    1 A 2 A 3 A 4 A 1 A 2 A 3 A 4 A
  
```

```

|-----0-----2-----3--2--0-----| -0-----2--H-3-P-2-----0-----|
|----0-----0-----0-----0-----| ----0-----3-----0-----| | |
|---|---|---|---|
|----2-----0-----0-----| -2-----0-----2-----|
|-----3--2--3-----| -----2-----|
|-----| -----| -----| -----|
    e e e e e e e e e e e e e e e e e
    1 A 2 A 3 A 4 A 1 A 2 A 3 A 4 A
  
```

# SUGAR BABE

E

```

|-----|-----|
|-----0---(3)------(2)-|-----0-----|
|--(0)-H-1-----|-----(0)-H-1-----|
|-----|-----|
|-----T-----T-----|-----T-----T-|
|--T-----T-----|-T-----T-----|
e   e e e e e e   e   e   s   s   e   e   q   q
1   A 2 A 3 A 4   A   1   A   a 2 A 3 4
SU  - GAR  BABE WHAT'S THE MAT -TER   WITH YOU
  
```

A7

```

|-----0------(3)------(2)|-----0-----|
|--(0)-H-2-----|-----(0)-H-2-----|
|-----|-----|
|-----T-----T-----|-----T-----T-|
|--T-----T-----|-T-----T-----|
|-----|-----|
e   e e e   e e e   e   e   s   s   e e e q q
1   A 2 A   3 A 4   A   1   A   a 2 A 3 4
YOU      DON'T TREAT ME LIKE YOU USED      TO DO
  
```

E

```

|-----|-----|
|-----0---(3)---(2)|-----0-----|
|--(0)-H-1-----|-----(0)-H-1-----|
|-----|-----|
|-----T-----T-----|-----T-----T-|
|--T-----T-----|-T-----T-----|
|-----|-----|
e   e e e e e e   e   s   s   e e e q q
1   A 2 A 3 A 4   A   1   A   a 2 A 3 4
SUG -  AR  BABE      SUG -  GAR BABE
  
```

B7

E

```

|-----|-----0---|
|---0-----0---|-----0-----|
|-----2-----|-(0)-H-1-----|
|-----T-----T-|-----|
|--T-----T-----|-----T-----T-|
|-----|-----T-----T-----|
e e e e e e q   e   e e e e e q
1 A 2 A 3 A 4   1   A 2 A 3 A 4
IT'S ALL OVER   NOW
  
```

# SILENT NIGHT I

C G7 C

```

|-----|-----|-----|-----|-----|-----|-----|-----|
|-----|-----|-----|-----|-----| (3) - (3) - | -0-----| -1---1- |-----|
|-----| -0-- (2) -0- |-----| -0-- (2) -0- |-----|-----|-----| -0-----|
| -T---T- | -T-----| -2---T- | -T-----| -2---T- | -T-----| -T-----| -T-----|
| -T---T- | -T-----| -T-T---| -T-----| -T-T---| -T---T- | -T---T- | -T---T- |
|-----|-----|-----|-----|-----|-----|-----|-----|
q q q   q e e q   q q q   q e e q   q q q   q q q   q q q   q q q   q q q
Si-   -lent night   Ho-   -ly   night All is   calm   all is bright
  
```

F C F C

```

|-----|-----|-----|-----|-----|-----|-----|-----|
|-----| -1-- (0) --|-----|-----|-----| -1-- (0) --|-----|-----|
| -2-----2- | -T---2- | -0-- (2) -0- |-----| -2-----2- | -T---2- | -0-- (2) -0- |-----|
| -T---T- | -T-----| -T-----| -2---T- | -T-----| -T-----| -T-----| -2---T- |
| -T---T- | -T-----| -T-T---| -T-----| -T-T---| -T-----| -T-----| -T-T---|
|-----|-----|-----|-----|-----|-----|-----|-----|
q q   q   q e e q   q e e q   q q q   q q   q   q e e q   q e e q   q q q
round yon vir- -gin mo-ther and child ho-   -ly In-fant so ten-der and mild
  
```

G7 C G7 C

```

|-----| -1-----|-----| -0-----|-----|-----|-----|-----|
| (3) -- (3) - |-----| (3) -0- | -1-----| -1-----|-----|-----| -T-----|
| -T-----| -T-----|-----| -T-----| -0-----| -0-----|-----| -T-----|
| -T---T- | -T---T- | -T---T- | -T---T- | -T---2- |-----| (3) --0- | -T---T- |-----| -T---T- |
|-----|-----|-----|-----|-----|-----|-----|-----|
|-----|-----|-----|-----|-----|-----|-----|-----|
q q   q   q e e q   q q q   q q q   q q   q   q e e q   q q q   q q q
sleep in   heaven-ly pea-   -ce sleep in   heaven -ly pea-   -ce
  
```

# SILENT NIGHT II

C	G7				C			
-----	-----	-----	-----	-----	-----	-----	-----	-----
-----	--1-1-	-----	--1-1-	-3--3-	0-----	-1--1-	-----	-----
--0--2-0-	--0-0-0-	0--2-0-	--0-0-0-	--0---	--0-0-0-	--0---	0-----	-----
-----	2-----	-----	2-----	--3---	--3-3-	--2---	--2-2-	-----
-----	-----	-----	-----	-----	-----	-----	--3-3-	-----
-----	-----	-----	-----	-----	-----	-----	-----	-----
q* e q	q q q	q* e q	q q q	q q q	q q q	q q q	q q q	q q q
1A2A3A	1 2 3	1A2A3A	1 2 3	1 2 3	1 2 3	1 2 3	1 2 3	1 2 3
SILENT	NIGHT	HOLY	NIGHT	ALL IS	CALM	ALL IS	BRIGHT	

F	C				F			
-----	-----	-----	-----	-----	-----	-----	-----	-----
-----	-1--0---	-----	-----	-----	-----	-1--0---	-----	-----
--2---2-	-----2-	0---2-0-	-----	2---2-	-----2-	-----2-	-----2-	-----
----3---	--3---	-----	2-----	--3---	--3---	--3---	-----	-----
-----	-----	--3---	-----3-	-----	-----	-----	-----	-----
-----	-----	-----	--3---	-----	-----	-----	-----	-----
q q q	q e e q	q e e q	q q q	q q q	q q q	q e e q		
1 2 3	1 2A3	1 2 A 3	1 2 3	1 2 3	1 2 3	1 2 A 3		
ROUND YON VIR	- GIN MOTHER AND CHILD	HOLY	INFANT SO					

C	G7				C-			
-----	-----	-----	-----	-----	-----	-----	-----	-----
-----	-----	--3---3-	--0-3-0-	1-----	-----	--1-1-	-----	-----
0---2-0-	-----	--0---	--0---	--0-0-	--0-0-	--0-0-	-----	-----
-----	2-----	--3---	-----	2-2-	-----	-----	-----	-----
--3---	--3---	-----	-----	-----	-----	-----	-----	-----
-----	--3---	-----	-----	-----	-----	-----	-----	-----
q e e q	q q q	q q q	q e e q	q q q	q q q	q q q		
1 2A 3	1 2 3	1 2 3	1 2 A 3	1 2 3	1 2 3	1 2 3		
TENDER AND MILD	SLEEP IN HEAVENLY	PEACE						

G7				C			
-----	-----	-----	-----	-----	-----	-----	-----
1-----	-----	-----	D-----	-----	-----	-----	-----
--0-0-0-	0-----	--0---	D-----	-----	-----	-----	-----
--2---2-	--0-3-0-	--1-	D-----	-----	-----	-----	-----
-----	2-----	3-----	D-----	-----	-----	-----	-----
-----	-----	-----	-----	-----	-----	-----	-----
q e e q	q e e q	q q q	q				
1 2 A 3	1 2 A 3	1 2 3	1				
SLEEP IN	HEAVENLY	PEACE					

# GOOD KING WENCESLAS

C

```

|-----|-----|
|---1---1---(3)---|---1---|-----|
| * ---T-----|-----0---|
| * -T-----T---|-----T-----T-|
|-----T-----|---T-----T---|
|-----|-----|
      q   e e e e q   q   q   q q
      1   2 A 3 A 4   1   2   3 4
GOOD KING WEN CES - LAS LOOKED OUT
WHEN THE SNOW LAY ROUND A - BOUT
  
```

F

C

```

|-----|-----|
|----- (0) -|---1---1---1---|
|---2---(0)---2---|-----T----- * |
|-----T-----T---|---T-----T * |
|---T-----T-----|-----T-----|
|-----|-----|
      q   q   q   q   q e e e e q
      1   2   3   4   1 2 A 3 A 4
ON THE FEAST OF STE - PHEN
DEEP AND CRISP AND EV - EN
  
```

F

C

```

|---(3)---(1)-0-----|---0-----|-----|-----|
|----- (3) |----- (3)---1-----|----- (0)---|---1---1---1---|
|-----|-----|---2---0---2-----|-----T-----|
|---T-----T-----|---T-----T-----|---T-----T-----|---T-----T---|
|-----T-----T---|-----T-----T---|---T-----T-----|-----T-----|
|-----|-----|-----|-----|
      q   q q   q   q   q q   q   q   q e e e e q
      1   2 3   4   1   2 3   4   1 2 3   4   1 2 A 3 A 4
BRIGHTLY SHONE THE MOON THAT NIGHT THO THE FROST WAS CRU - EL
  
```

```

|-----|-----|
|----- (0) |---1----- (3)---|
|---0----- (2)-----|-----T-----T---|
|-----T-----T---|---T-----T-----|
|---T-----T-----|-----|
|-----|-----|
      q   q q   q   q   q q q
      1   2 3   4   1   2 3 4
WHEN A POOR MAN CAME IN SIGHT
  
```

F

C

```

| (3)---(1)---0-----|-----1---|-----0---|
|----- (3) -|---1---1-----|---1---1-----|
|-----|-----T-----T---|---T-----T---|
|---T-----T-----|---T-----T-----|---T-----T-----|
|-----T-----T---|-----|-----|
|-----|-----|
      q   q   q   q   q e e e e q   q e e e e q
      1   2   3   4   1 2 A 3 A 4   1 2 A 3 A 4
GATHERING WINTER FU - EL
  
```

# ADESTE FIDELES

C G7 C G7 C F C G7 C G7  
----	-----	-----	--0-----0-1-	-0-----	-----	-----0-	
--1-	-1-----1-	-3---	--1--3--1-3-	-1---3--1-	-1---0---	-0-1-3---	
----	-0--0---	-0-0-	--0--0--0-0-	-0--0--0-	-----0-2-	-----	
----	-2-----	-3---	-----3-----	-----3--2-	---4---0-	-----	
----	-----	-----	-----	-----	-----	-----0-2-3-	
----	-----	-----	-----	-----	-----	-----	-----3-
 q h q q h h q q q q h q q q q q q q q q q  
 4 12 3 4 1234 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4  
 A - DESTE FI-DELES LAETI TRIUM-PHANTES VE-NI -TE VE-NI -TE IN

C G7 C G7 C G7 \*\*\*\*\*  
-----	-----	-3--1--0-	-1-0-
--0-----	-----	-----	-----
--0--2--0-	-0--	-0--0--0-	-0-0-
--0-----	-----	-2--0-----	-0---
-----	-2--	-----3-	---3-
-----2---	-3--	-----	-----
 h q\* e w h q q h h  
 12 3A4A 1234 12 3 4 1234  
 BE-ETHLEHEM NATUM VI- DETE

C G7 C G7 C G7 C  
---0-----	-----	-----	-----0-
-3-----1-3-	-0-----1-	-1-0-1-3-	-1-----
-----2-	-0--2-----	-----	-----0--0-
-----	--- --0---	-2-0-2-3-	-2-----
-2-3---0---	-----	-----	-----3-
-----1-	-3-----	-----	-----
 q q q q q\* e q q q q q q h q q  
 1 2 3 4 1 2A 3 4 1 2 3 4 1 2 3 4  
 REGEM ANGE-LO -RUM VE-NITE ADO- REMUS VE-

G7 C F C G7 C F C G7 C F C G7 C  
--0-----0-1-	-0-----0-	-1-0-----	-----1-	-0-----	-----	
---3-----	---3-----	-----3-1-	-0--1---	-1--3--1-	-1-----	
--0-0--0-0-	-0-0--0-	-0-0--0-0-	-0--0---	-0--0- --	-0-----	
-----0-	-----	-----	-----	-----3---	-2-----	
--3-2--3---	-3-2---3-	---3--2-0-	-----	-----	-----3-	
-----	-----	-----	-----	-3-1-0---	-3-----	-----3-
 q q q q h q q q q q q q q h q\* e h q q  
 1 2 3 4 123 4 1 2 3 4 1 2 3 4 12 34 A 12 3 4  
 NITE ADO- REMUS VE- NITE ADO- RE - MUS DO-O -MI NUM



# STEFF'S REEL (CUMBERLAND'S FAREWELL TO REDGAP)

```

-----
A          | 1.          G          | | 2.          |
|-----|-----|-----|-----|-----|-----|
|-----|0-5-0---|-----|-----|-----|-----|
|-----|0-2-2-3-|-----|3-|2-0-----0-2-|3---0---0-|-2-----0-----|-----|
|*-2-2-----|-----|-----|2-2-----|-----|0---*|-----|2---2-0-|-2-----|
|*-----|-----|-----|-----|-----|*|-----|-----|
|--T-----T-----|T---T---|T-----T-----|---T-----T-|-T-----T---|T---T---|
|---T-----T---|---T---T-|---T-----T---|T-----T---|---T---T-----|---T---T-|
  q e e q e e   q q q q   e e q e e q   q e e q q   q e e q e e   q q q q
  1 2 A 3 4 A   1 2 3 4   1 A 2 3 A 4   1 2 A 3 4   1 2 A 3 4 A   1 2 3 4

```

```

-----
A          | 1.          G          | | 2.          |
|-----|-----|-----|-----|-----|-----|
|-----|0-5-0---|-----|-----|-----|-----|
|-----|0-2-2-3-|-----|3-|2-0-----0-2-|3---0---0-|-2-----0-----|-----|
|*-2-2-----|-----|-----|2-2-----|-----|0---*|-----|2---2-0-|-2-----|
|*-----|-----|-----|-----|-----|*|-----|-----|
|--T-----T-----|T---T---|T-----T-----|---T-----T-|-T-----T---|T---T---|
|---T-----T---|---T---T-|---T-----T---|T-----T---|---T---T-----|---T---T-|
  q e e q e e   q q q q   e e q e e q   q e e q q   q e e q e e   q q q
  1 2 A 3 4 A   1 2 3 4   1 A 2 3 A 4   1 2 A 3 4   1 2 A 3 4 A   1 2 3

```

```

-----
A          | 1.          G          | | 2.          |
|--3-2-|-0-5-5-3-2-|-0-5-5-0-|-----|-----|-----|-----| | |
|-----|-----|-----|2-0-----0-2-|3-0---0-|-2-0---0-----|-----|
|*-----|-----|-----|2-2-----|-----|0---*|-----|2---2-0-|-2-----|
|*-----|-----|-----|-----|-----|*|-----|-----|
|--T---|---T---T---|---T---T-|-----T-----T-|---T---|-----T---T---|---T---|
|-----|T---T-----|T---T---|T-----T-----|T---T-|T-----T-----|T---T-|
  e e   q q q e e   q q q q   e e q e e q   q q q   e e q q e e   q q q
  4 A   1 2 3 4 A   1 2 3 4   1 A 2 3 A 4   1 2 3   1 A 2 3 4 A   1 2 3

```

```

A          G
|--3-2-|-0-5-5-3-2-|-0-5-5-0-|-----|-----|
|-----|-----|-----|2-0-----0-2-|3-0---0-|
|-----|-----|-----|2-2-----|-----|0-|
|-----|-----|-----|-----|-----|
|--T---|T---T---T---|---T---T-|-----T-----T-|---T---T-|
|-----|-----T-----|T---T---|T-----T-----|T---T-|
  e e   q q q e e   q q q q   e e q e e q   q q q q
  4 A   1 2 3 4 A   1 2 3 4   1 A 2 3 A 4   1 2 3 4

```

A

```

|-----| -0-5-0---|-----|-----0-|
|-----0-2-2-3-|-----3-|-2-----0-----|-----|
|-2-2-----|-----|-----2---2-0-|-2-----|
|-----|-----|-----|-----|
|-T-----T-----|-T---T---|-T-----T---|-T---T---|
|---T-----T---|---T---T-|---T---T-----|---T---T-|
  q e e q e e   q q q q   q e e q e e   q q q q
  1 2 A 3 4 A   1 2 3 4   1 2 A 3 4 A   1 2 3 4

```

G

A

```

|--0---0-0-2-|-3---3-2-0-|-----|-----3-|-0---0-0-2-|-3---3-2-0-|
|-----|-----|-----3-0---0-|-3-0-----|-----|-----|
|*-----|-----|-----0---|-----0---|-----|-----|
|*-----|-----|-----T---|-----0---|-----|-----|
|---T-----T-|---T-----T-|---T-----|---T---T-|-T-----T---|-T-----T---|
|---T-----T---|---T-----T---|---T-----T-|---T---T---|---T-----T-|---T-----T-|
  q e e q q   q e e q q   q q q q   q q q q   q e e q q   q e e q q
  1 2 A 3 4   1 2 A 3 4   1 2 3 4   1 2 3 4   1 2 A 3 4   1 2 A 3 4

```

```

|-----3-----|-----|
|-3-0---0---|-0-----|
|-----2-|---2-2---*|
|-----|-----*|
|---T-T-----|-----T-----|
|-T-----T---|-T-T---T---|
  q q q e e   q q q q <- AT END
  1 2 3 4 A   1 2 3 4

```



# RAILROAD BILL

C

```

|- (3) ----- (3) ----- | - (3) ----- (3) -- | - (3) ----- (1) -- | -0-----0--- |
|-----1----- |-----1----- |-----1----- |-----1----- |
|---T----- |---T----- |---T-----T- |---T-----T- |
|--T-----T-- |--T-----T- |--T-----T-- |--T-----T- |
|-----T----- |-----T----- |-----T----- |-----T----- |
|----- |----- |----- |----- |
q e e e e q      q e e e e q      q e e e e q      q e e e e q
1 2 A 3 A 4      1 2 A 3 A 4      1 2 A 3 A 4      1 2 A 3 A 4
RAIL - ROAD BILL      RAIL - ROAD BILL

```

E7\*

F

```

|-0-----0--- |----- |----- |----- |
|----3----- |3-----3--- |1-----1----- |1-H- (3) -- (3) --1--- |
|---T-----T- |---1----- |---2----- |----- |
|-T----- |---T-----T- |---T-----T- |-----T-----T- |
|-----T----- |T-----T----- |T-----T----- |T-----T----- |
|----- |----- |----- |----- |
q e e e e q      q e e e e q      q e e e e q      e e e e e q
1 2 A 3 A 4      1 2 A 3 A 4      1 2 A 3 A 4      1 A 2 A 3 A 4
LIVE WAY UP ON RAIL ROAD HILL

```

C

G7

C

```

|-0-----0--- |----- |----- |----- |
|----1----- | (3) ----- (3) -- |1-----1----- |1-----1----- |
|---T----- |-----0----- |-----0----- |-----0----- |
|-T-----T- |---T-----T- |---T-----T- |---T-----T- |
|-----T----- |T----- |T-----T----- |T-----T----- |
|----- |-----T----- |----- |----- |
q e e e e q      q e e e e q      q e e e e q      q e e e e q
1 2 A 3 A 4      1 2 A 3 A 4      1 2 A 3 A 4      1 2 A 3 A 4
RIDE RIDE RIDE

```

strings EADGBE  
frets 022130  
fingers RMIL

\* USE ALTERNATE E7 CHORD----->

# MALAGUENA

MODERATELY FAST

|-----|-----|-----|-----|-----|-----|-----|  
|---0-1-3-|-0-1-3-1-|-0-----0-|-----0-1-|-0-0-1-3-|-0-1-3-1-|-0-----0-|  
---1-2-4-	-1-2-4-2-	-1-1-2-1-	-1-2-1-2-	-1-1-2-4-	-1-2-4-2-	-1-1-2-1-
-----	-----	-----	-----	-----	-----	-----
-0-----	-----	-----	-----	-----	-----	-----
q e e q e e q q q e e q e e q q q e e q e e q q q e e q

-----	-----0-	-----0---	-----	-----0-1-	-0-----	-----
---0-1-	-0-0-1-0-	-0-1-0-3-	-1---0-1-	-1-3-----	-0-----0-	-----0-1-
-1-2-1-2-	-1-----1-	-----1-1-	-2-2---2-	-2-----	-1-1-2-1-	-1-2-1-2-
-----	-----	-----	-----3-3-	-3-----	-----	-----
-----	-----	-----	-----	-----	-----	-----
e e q q q e e q e e q q q e e q e e q q q e e q q e e q q

-----	-----	-----0-	-----0---	-----	-----0-1-
-0-----0-	-----0---	---0-1-0-	-0-1-0-3-	-1---0-1-	-1-3-1-1-
-1-1-2-1-	-1-2---2-	-1-----1-	-----1-1-	-2-2---2-	-2---2-2-
-----	-----	-----	-----	-----3-3-	-3---3-3-	
-----	-----	-----	-----	-----	-----	-----
q e e q e e q q q e e q e e q q q e e q e e q q

E SLOWLY

F

E

0--	-----	-----	-----	----	-1--	-----	-----	-----	0--
0--	0-1-3-	-3-3-3-	-3-1-0---0-	-1--	-1--	---0-1-	-3-1-0-	-----0-	0--
-1--	-----	-----	-----2---	----	-2--	-2-----	-----	-2-1-2---	-1--
-2--	-----	-----	-----	----	-3--	-----	-----	-----	-2--
-2--	-----	-----	-----	----	-3--	-----	-----	-----	-2--
0--	-----	-----	-----	----	----	-----	-----	-----	0--
h\* q q q q q q q e e e e h\* h\* q q q q q q q e e q h\*

F FREELY

-----	-----	-----	-----	-1--	-----0---1-0-3-3-1-0-----		
---0-	-3-3-3-	-3-1-0---0-	-1--	-1--	---0-1-3---3-----3-1-0---		
-1-2---	-----	-----2---	----	-2--	-2-----	-----2-	
-----	-----	-----	-----	-3--	-----	-----	-----
-----	-----	-----	-----	-3--	-----	-----	-----
-----	-----	-1-----	-1--	----	-----	-----	
q q q q q q q e e e e h\* h\* e e e e s s s s q e e e e e e e

E

```

|-----0---|
|-----0-----0---|
|-0---2-0---2-0-----0---2--1-2-1---1---|
|---3-----3-2---3-----2--2---|
|-----2---|
|-----0---|
  s s s s q e e s s s h s s s h h

```

E(partial)

Am(partial)

```

||-----0---0---0-|-----0---0---0-|-----0---0---0-|-----0---0---0---||
||-----0---|-----0---|-----1---0---|-----||
|| * ----1-----|-----1-----|-2-----|-2---0----- * ||
|| * -2-----|-2-----|-----|-----3--- * ||
||-----|-----|-----|-----||
||-----|-----|-----|-----||
  e e e e e e e e e e e e e e e e e e e e e e e e e e e e

```

START SLOW - GET FASTER UNTIL \*

```

|---0-1-3-1-|-0-----|-----|-----|
|-----|-0-0-3-1-0-|-1-----0-|-1-0-3-1-0---|
|-----|-1-----|-2-2-1-2---|-----2-|
|-2-----|-----|-3-----|-----|
|-----|-----|-----|-----|
|-----|-----|-----|-----|
  q e e e e q e e e e q e e e e e e e e e e

```

```

||---0-0-1-3-1-|-0-----|-----|-----||
||---0-----|-0-0-3-1-0-|-1-----0-|-1-0-3-1-0---||
|| * -1-----|-1-----|-2-2-1-2---|-----2- * ||
|| * -----|-3-----|----- * ||
||-----|-----|-----|-----||
||-----|-----|-----|-----||
  q e e e e q e e e e q e e e e e e e e e e

```

\*

```

|-0-0-0-|-0-0-0-|-0-0-0-|-0-0-0-|---0---|---0---|-----0-|-0-----|----|
|-0-0-0-|-0-0-0-|-0-0-0-|-0-0-0-|---0---|---0---|-----0-|-0-----|----|
|-1-1-1-|-1-1-1-|-1-1-1-|-1-1-1-|---1---|---1---|-----1-|-1-----|----|
|---2-2-|-2-2-2-|-2-2-2-|-2-2-2-|---2---|---2---|-----2-|-2-----|----|
|---2-2-|-2-2-2-|-2-2-2-|-2-2-2-|-----|-----|-----|-----|----|
|---0-0-|-0-0-0-|-0-0-0-|-0-0-0-|-0-----|-0-----|-0-----|-----0-|-0---|
  q q q q q q q q q q q q q q q q h*

```

# WILL THE CIRCLE BE UNBROKEN

C

```

|-----|-----|-----0-----|-----0---|-----0-----|
|-----| -1---1---1---| -1----- (3) -| -1---1-----| -1-----|
|-0--- (2) -| ---T-----T-| ---T-----| ---T-----T-| ---T---T---|
|-----| -T-----| -T---T---| -T---T---| -T---T---|
|-T---T---|-----T---|-----T---|-----|-----|
|-----|-----|-----|-----|-----|
  q   q   q e e e e q   q q q   q   q e e e e q   q q q   q
  3   4   1 2 A 3 A 4   1 2 3   4   1 2 A 3 A 4   1 2 3   4
WILL THE CIR - CLE           BE UN - BRO - KEN           BY AND
  
```

F

C

```

|-----|-----|-----|-----|
|-(3)--1---1---| --1-----|-----|-----|
|---T-----|-----2---2---| -0---0---0---| -0---0--- (2) |
|--T-----T---| --T---T---| ---T-----T-| ---T-----T-|
|-----T---| ---T---T---| -T---T---| -T---T---|
|-----|-----|-----|-----|
  q e e e e q   q e e e e q   q e e e e q   q q   q   q
  1 2   3   q   1 2 A 3 A 4   1 2 A 3 A 4   1 2   3   4
BY           LORD BY           AND           BY           THERE'S A
  
```

```

|-----|-----0--- (3) -| -(3)-----0---| -0-----|
|-1---1---1---| -1-----|-----1-----|-----1- (3) -|
|---T-----| ---T-----| ---T-----T-| ---T-----|
|-T-----T-| -T---T---| ---T---T---| -T---T---|
|-----T---|-----T---|-----|-----T---|
|-----|-----|-----|-----|
  q e e e e q   q q q   q   q e e e e q   q q q   q
  1 2 A 3 A 4   1 2 3   4   1 2 A 3 A 4   1 2 3   4
BET - TER           HOME A -   WAIT -ING           IN THE
  
```

G7

C

```

|-0-----|-----|-----|
|-----1---1---| -(3) - (3) - (3) ---| -1---1---1---|
|---T-----T-| ---T-----T-| ---T-----T-|
|-T---T---| --T---T---| -T---T---|
|-----|-----|-----|
|-----|-----|-----|
  q e e e e q   q e e e e q   q e e e e q
  1 2 A 3 A 4   1 2 A 3 A 4   1 2 A 3 A 4
SKY   LORD   IN           THE   SKY
  
```

# PORTLAND TOWN

```

EM                D                EM
|-0-0-0-0-0-0-0-|-2-(0)-0-0-0-|-0-0-0-0-0-0-|
|-0-0-0-0-0-0-0-|-3-0-0-0-0-|-0-0-0-0-0-0-|
|---T---T---T---|---T---T---T---|---T---T---T---|
|-T---T---T---T---|-T---T---T---|-T---T---T---|
|-T---T---T---T---|-----|-----|-----|
|-----|-----|-----|-----|
q    q e e e e q  q  q  q q  q e e e e q
4    1 2 A 3 A 4  1  2  3 4  1 2 A 3 A 4
WAS  BORN      IN  PORT  LAND  TOWN

```

```

                D                EM
|-0-0-0-0-0-0-0-|(3)-|-2-(0)-0-0-0-|-0-0-0-0-0-0-|
|---0---0---0---|---3---3---3---|---0---0---0---|
|---T---T---T---|---T---T---T---|---T---T---T---|
|-T---T---T---T---|-T---T---T---|-T---T---T---| |
|---|---|---|---|
|-----|-----|-----|-----|
q q q q  q e e e q q  q  q  q q  q e e e e q
1 2 3 4  1 2 A 3 A 4  1  2  3 4  1 2 A 3 A 4
      WAS  BORN      IN  PORT  LAND  TOWN

```

```

                D                EM
|-0-0-0-0-(3)-|-2-2-2-2-|-2-2-2-2-|-0-0-0-0-0-0-|
|-----|---3-----|---3-----|---0-----|
|---T---T---T---|---T---T---T---|---T---T---T---|---T---T---T---|
|-T---T---T---T---|-T---T---T---|-T---T---T---|-T---T---T---|
|-----|-----|-----|-----|
|-----|-----|-----|-----|
q q q q  q  q e e e e q  q q q  q  q e e e e q
1 2 3 4  1 2 A 3 A 4  1 2 3 4  1 2 A 3 A 4
      YES I  WAS                YES I  WAS

```

```

                F                EM
|-0-0-0-0-0-0-0-|-1-1-1-1-|-1-1-1-1-|-0-0-0-0-0-0-|-0-0-0-0-0-0-|
|---0---0---0---|---1---1---1---|---1---1---1---|---0---0---0---|---0---0---0---|
|---T---T---T---|---T---T---T---|---T---T---T---|---T---T---T---|---T---T---T---|
|-T---T---T---T---|-T---T---T---|-T---T---T---|-T---T---T---|-T---T---T---|
|-----|-----|-----|-----|-----|
|-----|-----|-----|-----|-----|
q q q q  q e e e e e q  q e e e e e q  q e e e e e q  q q q q
1 2 3 4  1 2 A 3 A 4  1 2 A 3 A 4  1 2 A 3 A 4  1 2 3 4
      OH  YES                I                WAS                I GOT ...

```

# FOUR FINGER RAG

Note: Use index finger on string 3,  
middle finger on string 2,  
ring finger on string 1

C

```
|--3-----3-----|--0-----0-----|--3-----3-----|
|-----1-----1--|-----1-----1--|-----1-----1--|
|-----0-----0--|-----0-----0--|-----0-----0--|
|-----|-----|-----|
|--3-----|--3-----|--3-----|
|-----3-----|-----3-----|-----3-----|
  q  q  e* s  q    q  q  e* s  q    q  q  e* s  q
```

A

A7

```
|--0-----|--5-----5-----|--3-----3-----|
|-----1-----|-----2-----2--|-----2-----2--|
|-----0-----|-----2-----2--|-----2-----2--|
|-----|-----|-----|
|--3-----2-----1--|--0-----|--0-----|
|-----|-----0-----|-----0-----|
  q  q  q    q    q  q  e* s  q    q  q  e* s  q
```

A

A7

D7

```
|--5-----5-----|--3-----|--2-----2-----|
|-----2-----2--|-----2-----|-----1-----1--|
|-----2-----2--|-----2-----|-----2-----2--|
|-----|-----2-----1--|--0-----|
|--0-----|--0-----|-----0-----|
|-----0-----|-----|-----|
  q  q  e* s  q    q  q  q    q    q  q  e* s  q
```

```
|--0-----0-----|--2-----2-----|--0-----|
|-----1-----1--|-----1-----1--|-----1-----|
|-----2-----2--|-----2-----2--|-----2-----|
|--0-----|--0-----|--0-----|
|-----0-----|-----0-----|-----0-----|
|-----|-----|-----0-----2-----|
  q  q  e* s  q    q  q  e* s  q    q  q  q    q
```

G	F#o	G7
--3-----3-----	--2-----2-----	--1-----1-----
-----0-----0--	-----1-----1--	-----0-----0--
-----0-----0--	-----2-----2--	-----0-----0--
-----	-----1-----	-----0-----
-----	--0-----	--2-----
--3-----3-----	-----3-----	-----
q q e* s q	q q e* s q	q q e* s q

	C	
-----	--3-----3-----	--0-----0-----
-----	-----1-----1--	-----1-----1--
-----	-----0-----0--	-----0-----0--
-----	-----	-----
-----0--1--2--	--3-----	--3-----
--3-----	-----3-----	-----3-----
q q q q	q q e* s q	q q e* s q
	^	

		A
--3-----3-----	--0-----	--5-----5-----
-----1-----1--	-----1-----	-----2-----2--
-----0-----0--	-----0-----	-----2-----2--
-----	-----	-----
--3-----	--3-----2--1--	--0-----
-----3-----	-----	-----3-----
q q e* s q	q q q q	q q e* s q

A7		
--3-----3-----	--1-----1-----	--0-----0-----
-----2-----2--	-----2-----2--	-----2-----2--
-----2-----2--	-----0-----0--	-----0-----0--
-----	-----	-----
--0-----	--0-----	--0-----
-----0-----	-----0-----	-----0-----
q q e* s q	q q e* s q	q q e* s q

D8		D9 (b5)
--0-----0-----	--3-----3-----	--0-----0-----
-----1-----1--	-----1-----1--	-----1-----1--
-----2-----2--	-----2-----2--	-----1-----1--
--0-----	--0-----	--0-----
-----0-----	-----0-----	-----0-----
-----	-----	-----
q q e* s q	q q e* s q	q q e* s q

	C		Dm7	F#o
--3-----3-----	--0-----0-----	--1-----2-----		
-----1-----1--	-----1-----1--	-----1-----1--		
-----1-----1--	-----0-----0--	-----2-----2--		
--0-----	-----	--0-----1-----		
-----0-----	--3-----	-----		
-----	-----3-----	-----		
q q e* s q	q q e* s q	q q e* s q		

	C	Ab7	G7		C
--3-----2-----	-----	-----	--3-----3-----		
-----1-----1--	-----	-----	-----1-----1--		
-----0-----1--	-----	-----	-----0-----0--		
--2-----1-----	--0-----	-----	-----		
-----	-----0-----2--	--3-----			
-----	-----3-----	-----	-----3-----		
q q e* s q	q q q q	q q e* s q			
	^				

--0-----0-----	--3-----3-----	--0-----		
-----1-----1--	-----1-----1--	-----1-----		
-----0-----0--	-----0-----0--	-----0-----		
-----	-----	-----		
--3-----	--3-----	--3-----2-----1--		
-----3-----	-----3-----	-----		
q q e* s q	q q e* s q	q q q q		

	A		A7	
--5-----5-----	--3-----3-----	--1-----1-----		
-----2-----2--	-----2-----2--	-----2-----2--		
-----2-----2--	-----2-----2--	-----0-----0--		
-----	-----	-----		
--0-----	--0-----	--0-----		
-----0-----	-----0-----	-----0-----		
q q e* s q	q q e* s q	q q e* s q		

	F(barre)		B7
--0-----	--1-----1-----	--2-----2-----	
-----2-----	-----1-----1--	-----0-----0--	
-----0-----	-----2-----2--	-----2-----2--	
-----	-----3-----	-----1-----	
--0-----	-----	-----	
-----3-----2--	--1-----	--2-----	
q q q q	q q e* s q	q q e* s q	

C	A	D9
--3-----3-----	--5-----3-----	--0-----0-----
-----1-----1--	-----2-----2--	-----1-----1--
-----0-----0--	-----2-----2--	-----2-----2--
-----2-----	-----	--0-----
-----	--0-----	-----0-----
--3-----	-----0-----	-----
q q e* s q	q q e* s q	q q e* s q
		^

G	C	Eo	Ebo	Do	C
--3-----0--3--0--	--3-----2--1--	--0-----	--0-----	--0-----	--0-----
-----0--0-----	--1--5--4--3--	--1-----	--1-----	--1-----	--1-----
-----0--0-----	--0--3--2--1--	--0-----	--0-----	--0-----	--0-----
-----3-----	--2-----	-----	-----	-----	-----3-----
-----	-----	-----	-----	-----	-----
--3-----	-----	-----	-----	-----	-----
q q e* s q	q q q q	q*	e	h	
	^	^	^	^	

# FINGERPICKING EXERCISES

## Exercise 1

```
E-----0-----
B-----
G-----
D-----
A-----
E--0----0----0----0---
    q      q      q      q
    1      2      3      4
```

This is played without any chord, just open strings. The thumb plays a steady 1-note-per-beat rhythm on the 6th string. The only melody note is on the third beat of each measure. The melody note can be played with either the index or middle finger but in preparation for exercises that follow, you should use the middle one.

## Exercise 2

```
E-----0-----
B-----
G-----
D-----
A-----
E--0----0----0----0---
    q      q      e  e  q
    1      2      3  A  4
```

Still without any chord, we'll change the melody note from an "on-the-beat" note to a "between-the-beats" one. Make sure the bass notes continue the steady pattern.

## Exercise 3

```
E-----0-----0-----
B-----
G-----
D-----
A-----
E--0----0----0----0---
    q      q      e  e  q
    1      2      3  A  4
```

Now we'll combine Exercises 1 and 2. The first melody note is on the beat, the second is between beats. For most fingerstyle playing, these are the only two kinds of melody notes you'll encounter.

Exercise 4

```

E-----0-----0-----
B-----
G-----
D-----
A-----
E---0---0---0---0---
    e e   q     q     q
    1 A   2     3     4
  
```

This reverses the order of melody notes. The first one is between beats, the second one is on the beat.

Exercise 5

```

E-----0-----
B----0-----
G-----
D-----
A-----
E---0---0---0---0---
    e e   q     q     q
    1 A   2     3     4
  
```

Now we'll get a second finger into the act. The melody notes now fall on two strings. The pattern is exactly as in Exercise 4 but the first melody note is on the 2nd string. The proper fingering is to play the first melody note with the index finger, the second with the middle finger.

Exercise 6

```

E---0-----0-----
B----0-----
G-----
D-----
A-----
E---0---0---0---0---
    e e   q     q     q
    1 A   2     3     4
  
```

This adds one new melody note to the pattern in Exercise 5. It's an on-the-

beat melody note on the first beat. Again, the proper fingering is to play the notes on the 1st string with the middle finger and the notes on the 2nd string with the index finger.

Exercise 7

```

E---3-----0-----
B-----
G-----
D-----
A---3-----3-----3-----3---
E-----

      q      q      q      q
      1      2      3      4
  
```

Now we'll put a chord behind the pattern. In this case, it's a C chord. The chord is fingered with the ring finger on the low C note (on the A string) and the pinky on the high G note (on the high E string). Here's what the chord looks like in TAB form:

```

X32010 (fret)
X32010 (finger)
  
```

Take a little time to get the rhythm going with the thumb. Then add two melody notes. They're both on the beat with the second one played by releasing your pinky from the 1st string.

Exercise 8

```

E---3-----
B-----1-----
G-----
D-----
A---3-----3-----3-----3---
E-----

      q      e e q      q
      1      2 A 3      4
  
```

This changes the second melody note from an on-the-beat to a between-beats note AND it moves it to the second string. Play the first melody note with the middle finger and the second one (the C note) with the index finger.

Exercise 9

```

E---3-----3-----
B-----1-----
G-----
D-----
A---3-----3-----3-----3-----
E-----

      q      e e e e q
      1      2 A 3 A 4
  
```

Now we'll add another note to Exercise 8. It's a second between-beats note played between the third and fourth beat. This may take a little time as we're getting into some real fingerstyle patterns now. Make sure the thumb continues a regular pattern and once you feel comfortable with this pattern, gradually increase the speed.

Exercise 10

```

E---3-----0--3-----
B-----1-----
G-----
D-----
A---3-----3-----3-----3-----
E-----

      q      e e e e q
      1      2 A 3 A 4
  
```

Adding one more melody note (on the third beat) gives us a rather complex pattern. This combination of three closely-spaced melody notes is about as complex as it gets. Practice this one until you can play it at speed with a good rhythmic feel. This is a typical Merle Travis lick.

Exercise 11

```

E---3-----3-----
B-----
G-----
D-----2-----2-----
A---3-----3-----
E-----

      q      q      q      q
      1      2      3      4
  
```

Staying with the C chord, we'll start alternating the bass notes. This simple pattern alternates the bass between a C and E note. The usual

arrangement is to use the chord's root (C in this case) for the first and third beats and either the third or fifth for the second and fourth beats. Here we're using the third (an E note on the fourth string).

Following this convention, the bass notes for the first and third beats are on a lower string than the bass for beats two and four. That means that the typical motion of the thumb is to alternate between the low bass note (usually the sixth or fifth string) and a higher bass note (usually the fourth string).

### Exercise 12

```

E---3-----3-----
B-----
G-----
D-----2-----2---
A---3-----3-----
E-----

      q      e e q      q
      1      2 A 3      4
  
```

This is the same as Exercise 11 except that the second melody note is between beats. The main thing is to make sure you can keep the steady alternating bass pattern.

### Exercise 13

```

E---3-----0-----
B-----
G-----
D-----2-----2---
A---3-----3-----
E-----

      q      e e q      q
      1      2 A 3      4
  
```

Going a step further with the melody, we'll change the second melody note so you can get used to alternating the bass and changing melody notes at the same time.

Exercise 14

```

E---3-----0---3-----
B-----
G-----
D-----2-----2---
A---3-----3-----
E-----

    q     e e e e q
    1     2 A 3 A 4

```

Building on Exercise 13, we'll add a third melody note, this time between the third and fourth beats. As you increase the speed on this pattern, you should be able to capture the bouncy shuffle feel that it should have.

Exercise 15

```

E---3-----0--3-----
B-----1-----
G-----
D-----2-----2---
A---3-----3-----
E-----

    q     e e e e q
    1     2 A 3 A 4

```

This is the same as Exercise 10 except that the bass is alternating. Once you've mastered this, you have a rather complete repertoire of fingerstyle patterns for use in accompaniment. The exercises that follow will help you develop a full variety of patterns which will be required for playing complete melodies.

Exercise 16

```

E-----3-----0--3-----
B-----1-----
G-----
D-----2-----2---
A---3-----3-----
E-----

    e e e e e e q
    1 A 2 A 3 A 4

```

Adding another melody note to Exercise 15 we get this rather complex pattern. This is very typical of the ragtime and Travis styles and can be adapted to many different chord forms.

### Exercise 17

```
E-----5-----5-----  
B-----  
G-----  
D-----2-----2-----  
A--0-----0-----  
E-----  
      q      q      e e q  
      1      2      3 A 4
```

We'll switch now to an A chord. Unlike some A chords you may know, this one requires an index finger bar across the 4th, 3rd, 2nd, and 1st strings at the second fret. The remaining fingers are then free for melody notes. Here's the TAB form of the chord:

```
002225 (fret)  
001114 (finger)
```

This pattern continues the alternating bass, still using the 5th and 4th strings, and has two melody notes, one on the beat, the other between the third and fourth beats.

### Exercise 18

```
E-----5-----3-----  
B-----  
G-----  
D-----2-----2-----  
A--0-----0-----  
E-----  
      q      q      q      q  
      1      2      3      4
```

Changing the second melody note to an on-the-beat note gives the pattern a much different rhythm. This pattern occurs in many Robert Johnson and Blind Blake tunes.

### Exercise 19

```
E-----5-----3--5-----  
B-----  
G-----  
D-----2-----2-----  
A--0-----0-----  
E-----  
      q      q      e e q  
      1      2      3 A 4
```

Now we'll add a third melody note between the third and fourth beats to give a pattern that's often heard in ragtime pieces.

Exercise 20

```

E-----5-----3--5-----
B-----2-----
G-----
D-----2-----2---
A---0-----0-----
E-----

    q     e e e e q
    1     2 A 3 A 4
  
```

Taking the pattern one step further, we add a melody note on the 2nd string between the second and third beat. The notes on the 1st string should be played with the ring finger, the note on the 2nd string with the index. We're now in violation of the rule that one should avoid playing consecutive melody notes with the same finger.

Exercise 21

```

E---3-----3-----
B-----
G-----
D-----0-----0---
A-----
E---3-----3-----

    q     q     q     q
    1     2     3     4
  
```

Now we'll switch to a G chord. This G chord, however, may be different from ones you've learned before. To have the most fingers available for melody notes, it's best to play the G chord with your pinky on the first (high E) string. Here's the TAB notation:

```

320003 (fret)
320004 (finger)
  
```

This pattern alternates the bass across two strings (the 6th and 4th strings), a very common practice. The melody notes are simple so you can concentrate on making the two-string jump with your thumb.

### Exercise 22

```
E---3-----0-----  
B-----  
G-----  
D-----0-----0---  
A-----  
E---3-----3-----  
    q      q      q      q  
    1      2      3      4
```

This is the same pattern except for the changing melody note.

### Exercise 23

```
E---3-----0--3-----  
B-----  
G-----  
D-----0-----0---  
A-----  
E---3-----3-----  
    q      q      e e q  
    1      2      3 A 4
```

Now we'll start adding melody notes. The first is a G note between the third and fourth beats. Practice this until you get a good rhythmic feel.

### Exercise 24

```
E---3-----0--3-----  
B-----3-----  
G-----  
D-----0-----0---  
A-----  
E---3-----3-----  
    q      e e e e q  
    1      2 A 3 A 4
```

Adding another melody note between the second and third beats gives us another common ragtime pattern. What is tricky here is that to play the D note on the 2nd string, you have to move your pinky very rapidly between the 1st and 2nd strings. It may take awhile for you to master moving your left hand this way.

Exercise 25

```

E-----3-----0--3-----
B-----3-----
G-----
D-----0-----0---
A-----
E--3-----3-----
    e e e e e e q
    1 A 2 A 3 A 4
  
```

This is the same as Exercise 24 except that the first melody note is between the first and second beat. This has a highly syncopated feel with three of the four melody notes played between beats.

Exercise 26

```

E-----3-----
B-----0-----0-----
G-----3-----
D-----0-----0---
A-----
E--3-----3-----
    e e e e e e q
    1 A 2 A 3 A 4
  
```

The rhythm pattern is the same as Exercise 25 but the melody notes have changed location requiring a three-string jump. This will require that one of your fingers makes the quick jump from one string to another. I'd probably play the first four melody notes with my index finger on the third string and my middle finger on the second. Then for the last note, I'd move my fingers up one string and play it with my middle finger.

Exercise 27

```

E--3-----0-----3-----|-----3-----
B-----0-----0-----|--0-----0-----
G-----3-----|-----3-----
D-----0-----0---|-----0-----0---
A-----|-----
E--3-----3-----|--3-----3-----
    q     e e e e q     e e e e q     q
    1     2 A 3 A 4     1 A 2 A 3     4
  
```

Now we have an exercise with two different measures put together to form a complete lick. The first measure is the same as Exercise 26 and the second

