

Marco Cirillo

Acoustic Steps

Fingerstyle Guitar

**This book is complemented by the online videos on
blitzguitar.com**

A special thanks to Juan Rezzuto for the inspiration. With him I've learned that teaching is not a job or a stopgap, but it's a lifestyle!

Thank you to my family for the constant support.

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I was born in Naples (Italy). When I was ten years old my father bought me my first guitar. I played classical guitar for ten years, and I finished my degree when I was 20y.o. I consider myself quite lucky because the classical guitar gave me an amazing fingerstyle technique, a good sight reading and also a well-structured teaching method.

When I was 20y.o just after finishing my degree I decided I wanted to be in a band and play the "Cool Stuff". I had enough of practicing and playing alone in my room. Now, I wanted to be on stage and play loud, grow my hair and be cool. So I went to Roma and I studied electric guitar for five years in a private school. I learned everything about scales, chords, harmony, modes, solos and playing with duos and bands

I moved to London in 2011. I was 26. I had few things in my bag and my guitar. I started like everybody else: in a small and cheap room far from central London, with no money in my pocket, no friends and no music network. I did another job for one year. Then, jam after jam, the first gig came up, then the second one. Three months after my first gig I left my secondary job and I've started my career.

Today I am a full time musician. I feel like I am living the dream. The best lesson I've learned since I moved to London is: Don't procrastinate. Set up a goal. Press forward. Do not stop, do not linger in your journey and strive for your goal. One step at a time.

Good Luck!

Acoustic Steps

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Fundamentals

How to read this book

In this book you will find two notation systems. The **Staff** (also known as the Standard Notation System) that provides a consistent and precise way of indicating the pitch by placing the notes on a grid of five lines and four spaces. The little number next to the note indicates the left hand fingering. **The Chords** are placed on the top of the Staff.

The **TAB**, is another notation system based on strings and frets rather than notes. It is usually used by novices with no experience of the Standard Notation system. The letters at the bottom of the tab indicate the plucking pattern for the left hand.

Each Stage has a **Warm Up** and **Three Different Levels**.

The warm up: will help you to improve basic techniques such as arpeggio fingerstyle, hammer on and pull off, bar chords, palm muting and different time signatures. I highly recommend that you practice the warm up for 15mins at the beginning of each session. (Even more if you have time!!)

Why I have three levels for each stage?

The three levels use exactly the same chord progression but have different rhythmic variations. One thing I have learnt after years of playing and teaching guitar is that, repetition alone can help you improve your technique but it won't give you creativity. **Remember, each single thing you play can generate a countless number of variations.**

- Variation in Rhythm.
- Variation in Melody
- Variation in Harmony
- Variation in Technique
- Variation in Tone
- Variation in Dynamic

The **Beginner Level** will help you become familiar with the chord progression.

Notice that for this level the right hand plucking pattern is always oversimplified; this allows you to focus on the chords. The **Intermediate Level** will add rhythm and style to these chords. The right hand will use more complex patterns and different techniques. The **Advanced Level** spices up the chords, adding extra notes without changing the basic chord structure. Putting aside the difference between the three levels, notice how the chords are the same but the rhythm and right hand approach changes at each level. The Beginner Level keeps a fairly easy and symmetrical plucking pattern. Each chord is repeated twice. The Intermediate Level adds a different rhythm pattern: now the song sounds a bit more like a Pop Rock Ballad. The Advanced Level spices up the rhythm, and adds some extra notes and techniques. Here we use a percussive approach called Snare Drum Technique. **Each Stage is based on a different key.** You also have two Hot String Lessons (creative exercises based on the most common techniques) and four Burning Strings Lessons (how to put into practice what we have learned).

**All the video examples are available at
www.blitzguitar.com**

Come back to this pages every time you find the  damental sign.

The right hand: The right hand will pluck the strings with the thumb and fingers which are indicated as P i m a – thumb, index, middle, ring.

I can hear you asking “But why we use P for thumb and a for ring finger?” We borrowed the Pima system from Classical/Spanish guitar where P stand for Pollice, i for indice, m for medio and a for anulare. The little finger will hang peacefully, unused.

We can also use the right hand for the Tapping and Percussive Technique.

The left Hand: The left hand will play the notes by pressing the frets. The fingers are indicated with the number 1 2 3 4 (index, middle, ring and little finger) on the Stave (the line on top of the TAB). Every time you want to know which finger you have to use, look at the stave and follow the numbers next to the note. The thumb is uncounted.

Percussive Guitar. Use the Guitar as a Drum Kit

- **Thumb Slap:** Strike the bottom strings with the right hand thumb while the top strings are still ringing. This technique is used at Stages 2, 3, 9, 11 and 13.
- **Fingers Slap:** Strike the strings with the thumb and fingers. The thumb will generate a percussive sound while the fingers will cut off the top strings.
- **Body Drum:** This technique is achieved by striking the top bridge with the palm of your right hand in order to create a thud effect, similar to the bass drum. This technique is used at Stage 11.
- **Percussive Thumb:** this technique is also called Tambora. It is achieved by striking the strings quickly with the thumb. Remember to strike quick enough that the string continues ringing. This technique is used at stages 10 (Ex.3) and 11.

The Hammer On is a technique performed with the left hand. It is achieved by hammering the fret with the finger without plucking the string. The

Hammer On is one of the most commonly used techniques on guitar and if used properly can give fluidity to a complex phrase. It can also be used to spice up chords with grace notes. There are three steps to follow: 1) Pluck the string 2) Hammer the fret 3) Let the last note ring.

This technique is the opposite of the Pull off.

The Pull off technique is achieved by pulling the strings off the fretboard. This technique requires two notes on the same string. There are four steps to follow: 1) Prepare both the notes 2) Pluck the string 3) Pull the string off 4) Let the second note ring.

In this book, both Hammer on and Pull off are indicated with a curved line that links the two different notes. The letter H stands for Hammer on, the p for Pull Off. Both are written in the Tab. Don't be confused by the capital P written at the bottom of the Tab which just means Right hand Thumb.

The Tied Note is also indicated with the same curved line that links two notes of the same pitch. In this case, pluck the first note and let it ring adding the value of the linked note.

The Index Finger Pick Shape is a technique that can be quite useful if you need a pick, but don't have one. Hold the index finger as a pick and pick the string with the fingertip. Learn this technique at stage 8.

Natural and Artificial Harmonics are another often used technique on acoustic guitar. The **natural harmonic** is achieved by placing your finger lightly on frets 5, 7, 13 and 19. The Artificial Harmonic (in this book also called Pinched Harmonics) is achieved by fretting the note and pinching the same string 12 frets above with the right hand. There are four steps you need to follow for the Artificial Harmonic: 1) Fret the note with the left hand as you normally do when you play 2) Lean the index finger 12 frets above, right on the fret-wire 3) Pluck the string with either the middle finger or the thumb without lifting the finger 4) Once you produce the harmonic, release the right hand and let the harmonic ring on.

Natural Harmonics on stages 2, 3, 4 and 14.

Artificial Harmonics on stages 2 and 4.

Good Luck!!

All video examples are available at
www.blitzguitar.com. Go to the product page, click
the button and enjoy the video support.

Blitzguitar.com is a webpage full of free guitar lessons online. You will find a lot of free material. Acoustic, Electric and Classical Guitar lessons suitable for beginners and intermediate.

Thank you very much for your trust!

Stage 1 “The Walk”

Main technique: Right hand arpeggio.

Warm Up: In this exercise you will learn how to alternate the Thumb and Fingers (a quite common finger-style technique). The bass notes will be played with the Thumb, indicated with the letter P, whilst the top notes will be played with m-i(middle and index finger).

Beginner level: In this stage the right hand technique is quite simple. Learn the easy pattern P-i-m-a and start familiarising with the left hand positions. Remember that the bass note must continue to ring!!

Intermediate level: Let’s add a bit of rhythm! I am using a common arpeggio quite often used in pop music. The middle section (Bar n.9) uses a relatively challenging rhythm in which the chord change always occurs on the offbeat.

Advanced level: In this stage you will start to become familiar with the Chord Melody technique. In this technique you will be playing a little melody on the top strings (Bar 2, 4, 6, 8). The middle section (Bar 9) is rhythmically complex. Practice slowly and memorise the rhythm pattern. Don’t give up!!! You will see, it will sound much better in just a few days!!

Goals

- Familiarise yourself with the walking bass technique.
- Memorise the names of each chord.
- Learn how to play on the offbeat (intermediate level).
- Learn the chord melody technique (advanced level).

**Stage 1 C Major
Let's Warm Up!!**

Speed: ♩ 125

1

T
A
B

P m P i P m P i Same Plucking Pattern

5

T
A
B

9

T
A
B

P m P m P m P m Same ...
i i i i

13

T
A
B

Stage 1 C Major
Beginner

Speed: ♩ 105

C G/B Am7 G

P i m a P i m a Same Plucking Pattern

5 Fadd9 Em7 Fadd9 G

9 Fadd9 C Gsus4 Am7 Fadd9 C G

13 C G/B Am7 G

17 Fadd9 Em7 Fadd9 G C

The image shows a musical score for guitar, measures 17 through 21. The score consists of a treble clef staff with a melodic line and a tablature staff below it. The melodic line features eighth-note patterns with triplets and slurs. The tablature staff shows fret numbers (0, 1, 2, 3, 4) for each string (T, A, B). Above the staff, the chords Fadd9, Em7, Fadd9, G, and C are indicated for measures 17, 18, 19, 20, and 21 respectively. Measure 21 ends with a final chord C.

Measure	Chord	T (Treble)	A (Acoustic)	B (Bass)
17	Fadd9	3 0 1 0 3 0 1 0	3 0 3 0	3 0
18	Em7	2 0 4 0 2 0 4 0	2 0 2 0	2 0
19	Fadd9	3 0 1 0 3 0 1 0	3 0 3 0	3 0
20	G	0 4 0 3 0 4 0 3	0 3 0 3	3 3
21	C	0 0 0 0 0 0 0 0	0 1 0 2 0 3	0 1 0 2 0 3

**Stage 1 C Major
Intermediate**

Speed: ♩ 125

C **G/B** **Am7** **G**

T: 1 0 1 3 0 1 3 0
A: 0 0 0 0 0 0 0 0
B: 3 2 0 3 0 3 0 3

m a m
i i
P P

Same Plucking Pattern

5 **Fadd9** **Em7** **Fadd9** **G**

T: 1 0 1 3 0 1 3 0
A: 0 0 0 0 0 0 0 0
B: 3 2 3 3 0 3 0 3

9 **Fadd9** **C** **Gsus4** **Am7** **Fadd9** **C** **G**

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

a a 3
m m
i i
P P P

Same Plucking Pattern

13 **C** **G/B** **Am7** **G**

T: 1 0 1 3 0 1 3 0
A: 0 0 0 0 0 0 0 0
B: 3 2 0 3 0 3 0 3

17 Fadd9 Em7 Fadd9 G C

T 1 0 1 | 3 0 3 | 1 0 1 | 3 0 3 | 0

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

B 3 | 2 | 3 | 3 | 2

**Stage 1 C Major
Advanced**

Speed: ♩ 155

C G/B Am7 G

T 1 0 1 3 1 0 3 1 1 0 1 3 1 0 3 1

A 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

B 3 3 2 0 3 3 0 3

m i p a i i m i m i m i Same Plucking Pattern

5 Fadd9 Em7 Fadd9 G

T 1 0 1 3 1 0 3 1 1 0 1 3 1 0 3 1

A 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

B 3 3 2 3 3 0 3 3

9 Fadd9 C Gsus4 Am7 Fadd9 C G

T 1 0 1 1 0 1 1 0 1 1 3 0 1 0 1 1 0 1 3 0 3 1 0 3 1 0

A 0

B 3 3 3 0 3 3 0 3 3 3 3 0 3 3 3 3 3 3 3 3 3 3 3 3

m i p a m i p a m i p a m i p

13 C G/B Am7 G

T 1 0 1 3 1 0 3 1 1 0 1 3 1 0 3 1

A 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0



B 3 2 0 3

17 Fadd9 Em7 Fadd9 G C

The musical score consists of five measures. The first measure is Fadd9, the second is Em7, the third is Fadd9, the fourth is G, and the fifth is C. The tablature for each measure is as follows:

Measure	T	A	B
17	1 0 1	0 0	3
18	3 1 0 3 1	0 0	2
19	1 0 1	0 0	3
20	3 1 0 3 1	0 0	3
21	1 0	0 0	3


Stage 2 “Mellow Drum”

Main technique: In this stage we are going to improve two techniques: The Finger Slap technique  (Strike the strings with the right hand thumb and fingers in order to produce a snare drum sound) and Artificial Harmonics (also called Pinched Harmonics). 

Warm Up: Play the exercise using the plucking pattern suggested. Make sure you hold the 3rd finger down from bar 1 to bar 4. Think lazy ... the less you move the better it is!!

Beginner level: Let's familiarise ourselves with the positions. Let each position continue to ring and keep the thumb quite low behind the neck. On bars 12 and 13 I've used a 1st and 2nd ending.

Intermediate level: Learn the Fingers Slap technique. Notice that this technique is indicated with a cross. Make sure you strike the right strings, for example, on bar 1, I am striking the 6th, 4th, 3rd and 2nd strings whilst on bar 3 the 5th, 4th, 3rd and 2nd strings. No random kicks here!!!

Advanced level: Artificial Harmonics are cool!! The right hand must pluck the strings just in the right place. You can learn more about this technique in the Fundamentals page!  Notice that we added an embellishment on bars 1, 3, 5 and 7 called Grace Note (Acciaccatura). The Grace note must be played as quickly as possible before the note that follows it.

Goals

- Implement the Finger Slap Technique into your playing.
- Learn how to play the Artificial Harmonics.
- Embellish the chords using Grace Notes (Acciaccatura).

Stage 2 G Major
Let's Warm Up!!

Speed: ♩ 110

Musical notation for measures 1-4. The system includes a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The bass staff is divided into two parts, T and B, with fret numbers indicated below. The lyrics "P a i m P a i m Same ..." are written below the bass staff.

Musical notation for measures 5-8. The system includes a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The bass staff is divided into two parts, T and B, with fret numbers indicated below.

Musical notation for measures 9-12. The system includes a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The bass staff is divided into two parts, T and B, with fret numbers indicated below.

Musical notation for measures 13-15. The system includes a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The bass staff is divided into two parts, T and B, with fret numbers indicated below. The system concludes with a double bar line.

**Stage 2 G Major
Beginner**

Speed: ♩ 115

G **G/B** **Cadd9** **Dadd11**

P i m a P i m a Same ...

Em7 **Bm(b6)** **Cadd9** **D/F#**

Em **Dadd11** **C** **G** **Dadd11**

G **G/B** **Cadd9** **Dsus4**

Em7 Bm(b6) Cadd9 D/F# G

T
A
B

Stage 2 G Major
Intermediate

X: Fingers Slap. Strike the strings with the right hand fingers.

Speed: ♩ 115

G **G/B** **Cadd9** **Dadd11**

T	0	3	X	3		0	3	X	3		5	4	3	X	3
A	0	0	X	0		2	0	X	0		0	0	X	0	0
B	3	0	X	0		3	0	X	0		5	4	X	4	4

P i m a X 3 a m i P
P i m a a m i P
Same ...

5 **Em** **G/B** **C** **D/F#**

T	0	3	X	3		4	0	3	X	3		0	2	3	X	3
A	4	0	X	0		4	0	X	0		0	2	X	2	2	0
B	0	0	X	0		2	4	X	2		3	0	X	3	0	0

9 **Em** **D** **C** **G**

T	0	8	X	8		0	7	X	7		0	5	X	5		0	12	X	12
A	7	9	X	9		5	7	X	7		3	5	X	5		12	0	X	0
B	7	0	X	7		5	0	X	5		3	5	X	3		10	12	X	12

13 **G** **G/B** **C** **Dadd11**

T	7	0	3	X	3		0	3	X	3		0	3	X	3
A	0	0	X	0		2	0	X	0		3	0	X	0	0
B	5	0	X	0		3	0	X	0		5	4	X	4	4

18 Em7 Bm(b6) Cadd9 D/F# G

T
A
B

3	X	3	3	X	3	3	X	3	3
0	X	0	0	X	0	0	X	2	0
4	X	4	4	X	4	0	X	0	0
0	X	0	2	X	2	3	X	2	3

Stage 2 G Major Advanced

X: Fingers Slap. Strike the strings with the right hand fingers.

Speed: ♩ 115

1 G G/B Cadd9 Dadd11

T
A
B

3 0 0 3 3 2 4 3 0 0 3 X 3 2 0 0 3 3 3 0 0 3 3 5 4 0 3 X 3

P i m a a
m i p

5 Em7 Bm(b6) Cadd9 D/F#

T
A
B

0 4 0 3 3 2 4 3 0 0 3 X 3 2 0 0 3 3 0 2 3 X 3

9 Em Dadd11 C G Dadd11

T
A
B

0 0 2 0 0 4 0 0 4 0 1 0 3 0 4 0 0 3 0 0 3 7 0 7 5 7 0 0 7 5

pluck fret <20> pluck fret <19> pluck fret <17> natural harm

14 G G/B Cadd9 Dadd11


T
A
B

3 0 0 3 3 2 4 3 0 0 3 X 3 2 0 0 3 3 3 0 0 3 3 5 4 0 3 X 3

18 Em7 Bm(b6) Cadd9 D/F# G

The musical score consists of two staves. The top staff is a treble clef staff with a key signature of one sharp (F#). It contains five measures of music, each corresponding to a chord: Em7, Bm(b6), Cadd9, D/F#, and G. The bottom staff is a bass clef staff with fret numbers and chord diagrams. The strings are labeled T (Treble), A (A), and B (Bass). The fret numbers are: Em7 (0, 4, 0, 2, 4), Bm(b6) (2, 4, 0, X, 4), Cadd9 (3, 0, 0, 2, 4), D/F# (2, 0, X, 2), and G (3, 0, X, 2, 3). The chord diagrams show the fingerings for each chord.

Stage 3 “Legamientos!!”

Main technique: The Grace Note (Acciaccatura) and Thumb Slap Technique. Also, learn the differences between Slurs (Hammer on and Pull off, Legato) and Tied Note (Legatura di valore). 

Warm Up: In this warm up exercise you will be learning the Slur technique: the Hammer on (H) and Pull off (p). Learn everything about this technique by checking the Fundamental Page. The E minor scale played on bar 5 will be performed with an open string approach (more of that on stage 5).

Beginner level: This chord progression is quite often used in pop music. The open strings make each chord ring beautifully. Same rule!! Hold your fingers down as long as you can and let each string continue to ring. You shouldn't struggle with the chords.

Intermediate level: In this stage we can learn the difference between the Tie and Slur. Apply the vibrato technique on bar numbers 2, 4 and 6 in order to create more sustain and let the chord resonate. Use the Finger Slap technique from bar 9 to 11 as well as grace notes.

Advanced level: This is challenging. There are many different elements here. Slur, Tied note, Grace note, Thumb Slap, Pinched Harmonic and Chord Melody. Let's analyse bars 1 and 2. Arpeggio, Thumb Slap and Tied note on bar 1, Grace Note and Chord Melody on bar 2. Take things step by step and practice one bar at a time. Good luck!!

Goals

- Learn the difference between the tied note and Hammer on/Pull off.
- Use all the techniques learned in stages 1 and 2.

Stage 3 E Minor
Let's Warm Up!!

Speed: ♩ 75

P i m a m P i s l m P i m P i m a m i s l m a P i m

5

a m a i m i P i P m i P m i P i P i P i P i P i P i P i a m i

**Stage 3 E Minor
Beginner**

Speed: ♩ 130

Em7add9 Cadd9 G D/F#

T
A
B

P i m a P i m a Same Plucking Pattern ...

5 Em7add9 Cadd9 G D/F#

T
A
B

9 Am7 Em C Dadd11

T
A
B

13 Em7add9 Cadd9 G D/F#

T
A
B

17

Em7add9 Cadd9 G D/F#

T
A
B

0 3 4 0 3 | 3 2 0 3 2 0 3 | 0 0 3 0 0 3 | 0 2 3 0 2 3 | 5 0 4 0

Stage 3 E Minor
Intermediate

X: Fingers Slap. Strike the strings with the right hand fingers.

Speed: ♩ 130

Em7add9 Cadd9 G D/F#

P i m a P m a m i P
Same ...

5 Em7add9 Cadd9 G D/F#

m i

9 Am7 Em C Dadd11

natural harm <12>
P i m a a m i P
Same ...

13 Em7add9 Cadd9 G D/F#

17 Em7add9 Cadd9 G D/F#

T
A
B

0 0 3 3 0 0 3 3 3 3 0 3 5 0 4 0

0 0 3 3 2 4 2 2 2 2 2 3 0

0 0 3 3 2 2 2 2 0

Stage 3 E Minor Advanced

Speed: ♩ 130

Thumb Slap: Strike the string with the thumb.
Fingers Slap: Strike the strings with the thumb and fingers.
Check the fundamental page or go to blitzguitar.com.

1 Em7add9 Cadd9 G D/F#

Thumb Slap

Thumb Slap

T	0	3	3	3	3	0	3	H	2	0	0	3	3	3	3	3	2	3	H
A	4	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
B	0	X	0	0	0	0	0	0	0	0	0	3	X	3	2	2	2	2	0

P i m a a m i m i m a m i m P i m a a m i m a m

5 Em7add9 Cadd9 G D/F#

Thumb Slap

Thumb Slap

T	0	3	3	3	3	0	3	H	2	0	0	3	3	3	3	3	2	3	H
A	4	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
B	0	X	0	0	0	0	0	0	0	0	0	3	X	3	2	2	2	2	0

P i m a a m i m i m a m i m P i m a a m i m a m

9 Am7 Em C Dadd11

Fingers Slap

Fingers Slap

Fingers Slap

natural harm <12>

T	0	1	X	1	1	0	0	X	0	0	0	1	X	1	1	3	0	0	0
A	2	0	X	0	0	2	0	X	0	0	0	2	X	0	0	0	0	0	0
B	0	X	0	0	0	0	0	X	2	2	0	X	3	3	3	5	0	0	0

P i m a a m i P Same ... a m i P

13 Em7add9 Cadd9 G D/F#

Thumb Slap

Thumb Slap

T	0	3	3	3	3	0	3	H	2	0	0	3	3	3	3	3	2	3	H
A	4	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
B	0	X	0	0	0	0	0	0	0	0	0	3	X	3	2	2	2	2	0

P i m a a m i m i m a m i m P i m a a m i m a m

17 Em7add9 Cadd9 G D/F#

T
A
B

0 3 3 3 3 3 0 3 2 4 2 0 0 3 3 3 3 0 0 2 3 2 4 5 0 4 0 0 3 3 2 2 0

Stage 4 “Arpeggio Master”

Main technique: Natural and Artificial Harmonics and Tied note.

Warm Up: This warm up is one of my favourites. I usually do this exercise right before a gig starts in order to warm up and stretch my fingers. It combines minor and major add 9 chords which are quite stretchy and difficult to memorise. Make sure you learn the chords by heart so that you can focus on the left hand. The first couple of days will probably drive you crazy but persevere!!

Beginner level: Familiarise yourself with the positions. The beginner stage will help you to learn the left hand positions and the chords. Bar number 6 is the most challenging so make sure you follow the fingers recommended.

Intermediate level: Learn how to change the chord on the fourth offbeat. The challenge here is to make the change starting from the top string.

Advanced level: In this stage you will improve the Natural and Artificial Harmonics. Memorise the frets you have to pinch in order to achieve the Artificial Harmonics. Learn everything about this technique in the Fundamentals Page.

Goals

- Stretch your fingers.
- Improve chord change.
- Achieve great Natural and Artificial Harmonics.

Stage 4 Bm Minor
Let's Warm Up!!

Speed: ♩ 88

Measures 1-4. Treble clef, key signature of two sharps (F# and C#), 4/4 time. The guitar part shows fret numbers for both hands (T and B). Lyrics: P i m a m i m i Same P i a m P i m i

Measures 5-8. Treble clef, key signature of two sharps (F# and C#), 4/4 time. The guitar part shows fret numbers for both hands (T and B). Lyrics: P i m a m i m i Same P i a m P i a m

Measures 9-12. Treble clef, key signature of two sharps (F# and C#), 4/4 time. The guitar part shows fret numbers for both hands (T and B). Lyrics: P i a m P i a m P P i m a m i m i Same

Measures 13-14. Treble clef, key signature of two sharps (F# and C#), 4/4 time. The guitar part shows fret numbers for both hands (T and B). Lyrics: P i m i m i m i m

**Stage 4 B Minor
Beginner**

Speed: ♩ 75

Bm(b6) A7/C# Dadd11

P i m a P i m a Same Plucking Pattern ...

5 Em Bm7 Dadd11 A

9 Em Bm7 Dadd11 A

13 Bm(b6) A7/C# Dadd11

17

Em Bm7 Dadd11 A

T
A
B

0 8 8 | 7 7 7 | 7 0 7 | 6 5 5

9 9 9 | 9 9 9 | 7 0 7 | 7 6 7 6

7 7 | 7 7 | 5 5 | 5 5

**Stage 4 B Minor
Intermediate**

Speed: ♩ 75

Bm(b6) A7/C# Dadd11

a i m a P i m a P i m a P i m a Same ...

5 Em Bm7 Dadd11 A

9 Em Bm7 Dadd11 A

13 Bm(b6) A7/C# Dadd11

17

Em Bm7 Dadd11 A

The musical score consists of four measures. The treble clef staff shows a melody of eighth notes with slurs. The bass staff shows fret numbers for each note. Chords are labeled above the staff: Em, Bm7, Dadd11, and A.

Measure	Chord	Treble Staff Notes	Bass Staff Fret Numbers
17	Em	G4, A4, B4, C5, B4, A4, G4	8, 0, 0, 7, 7, 0, 0
18	Bm7	A4, B4, C5, B4, A4, G4, F#4	7, 7, 0, 0, 9, 7, 7
19	Dadd11	A4, B4, C5, B4, A4, G4, F#4	7, 7, 0, 0, 5, 7, 0
20	A	A4, B4, C5, B4, A4, G4, F#4	5, 5, 0, 0, 7, 6, 7, 6, 5

Stage 4 B Minor Advanced

Speed: ♩ 75

1

	natural harm	natural harm	natural harm	pluck fret 19
	<12>	<12>	<12>	<7>
T	3	5	7	
A	4	7	7	
B	2	4	5	
	a	i	Same	
	i			
	P			

5

	natural harm	pluck fret 19	pluck fret 19	natural harm
	<12>	<7>	<0>	<12>
T	8	7	7	6
A	9	9	7	7
B	7	7	5	5

9

	natural harm	pluck fret 19	pluck fret 19	natural harm
	<12>	<7>	<0>	<12>
T	8	7	7	6
A	9	9	7	7
B	7	7	5	5

13

	natural harm	natural harm	natural harm	pluck fret 19
	<12>	<12>	<12>	<7>
T	3	5	7	
A	4	7	7	
B	2	4	5	

17

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

21

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

Stage 5 Hot Strings

“Cascading Scales”

Who said that scales are boring? This Hot Strings Lesson will change your mind forever!!

What is a Cascading Scale?

A cascading scale is a scale that combines fretted notes with open string notes. It's a great way to:

- Create bell-like tones.
- Add complexity to harmony.
- Expand a melody line.
- Improve right and left hand ability.
- Enhance creativity.

How to Practice the Scales.

In this stage we are going to have a look at four different scales: C major, G major, A minor and E minor. Slowly practice four notes a time focusing on the tone, fluidity and timing. I would recommend that you practice one scale, for example C major, for 15mins, then, play the relative exercise. Write down at least two of your own ideas (always C major) then move on to the next scale. It's time to put these ideas into practice.

Key points:

- Practice each scale four notes a time, one key a time.
- Use the fingers recommended.
- Once you are able to play the whole scale move on to the exercise.
- Put it into practice!! Write your own ideas using the cascading scales.

Stage 5 "Hot Strings" Cascading Scales

C major scale

P i P i m P m i m a m a m a m i m P i P P i P

A minor scale

P i m i P i m P m i m a m a m a m i m P m i P m i m P

G major scale

P i P i m P i m P m i m a m a m a m i m P m i P m i P i P

E minor scale

i m i m P i m P m i P m i m a m i m P m i P i P P i m i P

Check out the video lesson at blitzguitar.com

Stage 5 "Hot Strings" Cascading Scales in action!!

Ex 1 without cascading scale

i m a m i m Same ...
P

Ex 1 with cascading scale

i m a m i m Same ...
P

Ex 2 without cascading scale

i m i m P m i P P i m i m P m i P P
P

P m i m P m i P m i m P m i m P
P

Ex 2 with cascading scale

4/4 time signature. Treble clef staff shows an ascending scale (E4, F4, G4, A4, B4, C5) followed by a descending scale (B4, A4, G4, F4, E4). Bass clef shows fret numbers (0, 3, 5, 7) and tablature. Lyrics: i a i m P a i P P i a i m P a i P P.

4/4 time signature. Treble clef staff shows an ascending scale (E4, F4, G4, A4, B4, C5) followed by a descending scale (B4, A4, G4, F4, E4). Bass clef shows fret numbers (0, 3, 5, 7) and tablature. Lyrics: i a i m P a m P m a m P a m a P.

Ex 3

4/4 time signature. Treble clef staff shows complex rhythmic patterns with triplets and slurs. Bass clef shows fret numbers (0, 2, 3, 5, 7) and tablature. Lyrics: a m i m m i m m i P a m i P.

Ex 4

2/4 time signature. Treble clef staff shows an ascending scale (E4, F4, G4, A4) followed by a descending scale (A4, G4, F4, E4). Bass clef shows fret numbers (0, 3, 5, 7) and tablature. Lyrics: i m P i P m i P Same ...

2/4 time signature. Treble clef staff shows an ascending scale (E4, F4, G4, A4) followed by a descending scale (A4, G4, F4, E4). Bass clef shows fret numbers (0, 3, 5, 7) and tablature. Lyrics: i m P m m i m P m.

Stage 6 “Iron Strings”

Main technique: Drop D tuning (Warm Up only), Tied note.

Warm Up: In this warm up exercise you will have to drop the 6th string one step down from E (standard tuning) to D (drop D tuning). If this is the first time you are playing in Drop D, I would suggest you use a tuner so that you are 100% sure you are tuned correctly.

Beginner level: What would happen if we keep the same chord but we changed the bass note? Well, let's find out!! From bar 1 to 9 we will be playing the same D minor chord but with different bass notes. By changing the root note (Bass note), the name of the chord will change too.

Intermediate level: Do you want to build up finger muscles and strength? Practice this exercise over and over again. I would highly recommend that for this particular stage you use a metronome. Also, make sure you emphasise the 1st and 4th sixteenth of each bar.

Advanced level: By excluding one finger the right hand's balance will change. Keep the middle finger (the one we are excluding) relaxed and close to the strings. If you experience pain or a burning feeling in your fingers or wrist, stop immediately and rest for one or two days.

Goals

- Familiarise yourself with the Drop D tuning.
- Build up Finger muscle and strength.

Stage 6 Dm Minor
Let's Warm Up!!

Drop D Tuning

6-D 3-G

5-A 2-B

4-D 1-E

Speed: ♩ 132

1 3 1 3 0 1 3 1 0 | 3 1 3 0 3 3 | 3 1 3 0 1 3 1 0 | 3 1 3 0 3 3

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

P i i i i i i i i Same ... m i m i m i m i Same ...

5 3 1 3 5 6 8 | 5 6 5 8 6 5 6 6 | 3 1 3 5 6 8 | 5 8 6 5 6 6

3 2 3 5 7 8 | 5 7 8 7 5 7 7 | 0 1 3 1 0 3 3 3 | 0 1 3 1 0 3 3 3

9 10 8 10 8 10 8 10 12 | 13 12 10 8 10 10 | 10 8 10 8 10 8 10 12 | 13 12 10 8 10 10

10 9 10 9 10 9 10 12 | 14 12 10 9 10 10 | 0 1 3 1 0 3 3 3 | 0 1 3 1 0 3 3 3

13 6 5 8 6 8 5 6 5 | 8 5 5 5 7 6 5 10 10

7 5 8 7 8 7 | 8 5 5 7 6 5 10 10

**Stage 6 Dm Minor
Beginner**

Standard Tuning

Speed: ♩ 75

Dm **Bbmaj7** **Gm7add9** **Dm/A** **Asus4**

P i m a P i m a Same Plucking Pattern

5 **Dm** **Bbmaj7** **Gm7add9** **Dm/A** **Asus4**

9 **Bbmaj7** **Am7**

13 **Bbmaj7** **Adim**

17 Dm Bbmaj7 Gm7_{add9} Dm/A Asus4

21 Dm Bbmaj7 Gm7_{add9} Dm/A Asus4 Dm

Stage 6 Dm Minor Intermediate

Λ: Emphasize (play it louder)

Speed: ♩ 75

Dm **Bbmaj7**

TAB

a i m P a i m P a i m P a i m P a i m P a i m P a i m P a i m P

Same ...

Gm7add9 **Dm/A** **Asus4**

TAB

Dm **Bbmaj7**

TAB

Gm7add9 **Dm/A** **Asus4**

TAB

Bbmaj7 **Am7**

TAB

a i m P a i m P a i m P a i m P a i m P a i m P a i m P a i m P

Same ...

13 **Bbmaj7** **Adim**

	^				^								^				^															
T	1	1	1	3	3	3	3	3	1	1	2	2	2	2	2	3	3	3	3	3	2	2	2	5	5	5	5	8	8	8	8	11
A	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	6	6	6	6	9	9	9	9	12
B	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	5	5	5	5	8	8	8	8	11
B	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

17 **Dm** **Bbmaj7**

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

19 **Gm7add9** **Dm/A** **Asus4**

T	1	1	1	0	0	0	0	0	1	1	1	0	0	0	0	0
A	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
B	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
B	3	3	3	3	3	3	3	3	0	0	0	0	0	0	0	0

21 **Dm** **Bbmaj7**

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

23 **Gm7add9** **Dm/A** **Asus4** **Dm**

T	1	1	1	0	0	0	0	0	1	1	1	0	0	0	0	0	1
A	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
B	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
B	3	3	3	3	3	3	3	3	0	0	0	0	0	0	0	0	0

Stage 6 Dm Minor Advanced

Speed: ♩ 75

1

TAB

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

a i P a i P a i P a i P a i P a i P a i P

Same ...

4

TAB

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

7

TAB

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

10

TAB

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

13

TAB

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

Stage 7 “Thumb Momentum”

Main technique: Bar Chord, Slash Chord (a basic chord with a different bass note).

Warm Up: The bar chord (or barre is a chord in which you “bar” the fret with one finger in order to play more strings at the same time. In this warm up, we are going to bar two and three strings. The bar chord is used in bars 1, 2, 11, 12, 13, 14 and 15 and is marked with a Roman numeral.

Beginner level: In this stage we are going to learn the Slash Chords. These chords are quite easy to play, just A, D and E major played with different inversions. Let each chord continue to ring throughout.

Intermediate level: Keep the thumb’s volume equal throughout the whole exercise. Notice that the A major chord in bars 1, 5, 17 and 21 is played with the barre technique.

Advanced level: Same approach as the intermediate stage but with more rhythmic ideas. Good Luck!!

Goals

- Familiarise yourself with bar chords.

Stage 7 A Major
Let's Warm Up!!

Speed: ♩ 144

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

V----- V-----

0 0 0 0 0 0 0 0

T 6 5 5 5 6 5 5 5 | 6 5 5 5 6 5 5 5 | 4 5 4 5 0 4 5 0 | 4 5 4 5 0 4 5 0

A 0 0 0 0 0 0 0 0

B 0 0 0 0 0 0 0 0

P i m a P i m a Same ...

5 1 3 0 1 3 0 | 1 2 1 0 1 2 1 1 | 1 2 1 0 1 2 1 1 | 1 2 1 0 1 2 1 1

V----- V-----

0 0 0 0 0 0 0 0

T 2 3 2 3 2 3 2 3 | 2 3 2 3 2 3 2 3 | 6 5 5 5 6 5 5 5 | 6 5 5 5 6 5 5 5

A 0 0 0 0 0 0 0 0

B 0 0 0 0 0 0 0 0

9 1 3 0 2 1 3 0 | 1 2 1 0 1 2 1 1 | 1 1 1 4 1 1 1 1 | 1 2 1 0 1 2 1 1

IX-----

0 0 0 0 0 0 0 0

T 9 10 9 10 9 10 9 10 | 9 10 9 10 9 10 9 10 | 9 9 12 9 9 9 9 9 | 9 9 12 9 9 9 9 9

A 0 0 0 0 0 0 0 0

B 0 0 0 0 0 0 0 0

13 1 1 1 4 1 1 1 | 1 2 1 0 1 2 1 1 | 1 3 2 1 1 2 1 1 | 1 3 2 4 1 2 4

VII----- V-----

0 0 0 0 0 0 0 0

T 7 7 10 7 7 7 7 10 | 7 7 10 7 7 7 7 10 | 5 5 5 9 9 12 12 17 | 9 10 9 10 12 14

A 0 7 7 7 7 7 7 7 | 0 7 7 7 7 7 7 7 | 0 6 6 9 9 9 9 9 | 0 0 0 0 0 0 0 0

B 0 0 0 0 0 0 0 0

P P i m a i m a m i m a m i m a

**Stage 7 A Major
Beginner**

Speed: ♩ 132

V-----
A D/A E/A D/A

P i m a P i m a Same Plucking Pattern ...

5 V-----
A D/A E/A D/A

9 A E/A D/A A v----- II----- E/A D/A A II-----

13 A E/A D/A A v----- D E

17

A D/A E/A D/A A

T
A
B

0 2 0 2 0 4 0 4 0 6 0 6 0 4 0 4 0

Stage 7 A Major Intermediate

Speed: ♩ 132

V-----
A D/A E/A D/A

0 2 2 2 2 2 2 2 3 4 6 4

a m i P Same ... a m i P

5 A D/A E/A D/A

2 2 2 0 0 0 0 0 0 0 3 4 6 3 2 4 4 0

a m i P a m i P

9 A E/A D/A A A E/A D/A A

9 10 9 7 9 5 7 5 2 2 2 0 1 2 3 4 2 2 2 0 0 0 0 0 0

13 A E/A D/A A A D/A

9 10 9 7 9 5 7 5 2 3 2 4 2 0 4 2 0 3 4 2 1 4 0 0 0 0 0 0

17 A D/A E/A D/A

T	2	3	5	3	0
A	2	2	4	2	3
B	2	4	6	4	2
B	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	0 0 0 0 0 0 0 0

21 A D/A E/A D/A A

T	2	3	5	3	3	3	0	0
A	2	2	4	2	2	2	2	2
B	2	4	6	4	4	4	0	0
B	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	0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0	

17 A D/A E/A D/A A

T 2 2 3 3 3 5 5 5 3 3 0

A 2 2 2 2 2 4 4 4 2 2 2

B 0 0 0 0 0 0 0 0 0 0 0


21 D/A E/A D/A A

T 2 2 3 3 3 5 5 5 3 3 2

A 2 2 2 2 2 4 4 4 2 2 2

B 0 0 0 0 0 0 0 0 0 0 0

Stage 8 “The Finger Pick”

Main technique: Grace Note, Strumming, Palm Muting and Index Pick Shape. In this stage we are going to learn how to pick the strings with the index fingers in, what I call, the Index Pick Shape. 

Warm Up: Let’s familiarise ourselves with the Palm Muting and Index Pick Shape technique. Lean the right hand’s palm on the bridge in order to muffle the strings and use the index finger as a pick. Remember, take things step by step and practice one bar at a time. Use a natural approach and try different angles till you find the one you feel comfortable playing with. The Index Pick Shape is not a natural technique at all!! Definitely not an easy warm up!!

Beginner level: Practice this stage with both fingerstyle and Index Pick Shape technique. Remember that by practicing the beginner stage you will become familiar with the chords used in the intermediate and advanced stages so make sure you practice slowly and memorise the chords and structure of the exercise before moving on to the intermediate stage.

Intermediate level: This is one of my favourite stages. It has a Pop Rock vibe played with the Index Finger Shape (you can also practice it with the pick). Make sure you emphasise the 1st, 4th and 7th eighth notes of each bar. Use Palm Muting throughout the whole piece.

Advanced level: Same approach as the Intermediate stage but with more strums. You must always use the Index Pick Shape and Palm Muting throughout the whole piece.

Goals

- Familiarise yourself with the Index Pick Shape.
- Learn how to emphasise different beats.
- Learn the Palm Muting technique.

Stage 8 F Minor
Let's Warm Up!!

Speed: ♩ 158

P.M.----- palm muting -----| throughout ...

Fm Dbmaj7

T	4	10	10	9	10	10	9	10	10	6	5	6	5	6	5
A	8	10	10	10	10	10	8	10	10	4	6	6	5	6	5
B										4	6	6	5	6	5

Index finger (pick shape) throughout ...

Bbmin Fmin Eb Dbmaj7

T	3	2	3	3	3	2	3	3	3	9	10	8	6	6	6	6	6
A	1	3	3	3	3	1	3	3	3	8	10	6	4	6	5	5	5
B										8	10	6	4	6	5	5	5

Dbmaj7 Fmin

T	6	6	6	6	6	6	6	9	9	9	9	9	9	9	9	9	9
A	5	5	5	5	5	5	5	10	10	10	10	10	10	10	10	10	10
B	4	4	4	4	4	4	4	8	8	8	8	8	8	8	8	8	8

Dbmaj7 Bbm

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

Fmin

T	2	2	2	2	2	2	2	9	9	9	9	9	9	9	9	9	9
A	3	3	3	3	3	3	3	10	10	10	10	10	10	10	10	10	10
B	1	1	1	1	1	1	1	8	10	10	10	10	10	10	10	10	8

**Stage 8 F Minor
Beginner**

Speed: ♩ 152

Fm Dbmaj7 Eb Cm7

Index Pick Shape throughout ...

5 Fm Dbmaj7 Eb

9 Dbmaj7 Bbm Fm Eb

13 Dbmaj7 Bbm Fm Eb Db

17 Fm Dbmaj7 Eb Cm7

T
A
B

21 Fm Dbmaj7 Eb Fm

T
A
B

Stage 8 F Major Intermediate

Speed: ♩ 152

Λ : emphasize this beat.

Musical notation for measures 1-4. Chords: Fm, Dbmaj7, Eb, Cm7. Includes guitar tablature and fretboard diagrams.

Λ Λ Λ Λ Λ Λ Same ...

T	9	9	8	8
A	10	10	0	8
B	10	10	8	8
B	8 8 8 8 8 8 8 8	9 9 9 9 9 9 9 9	6 6 6 6 6 6 6 6	8 8 8 8 8 8 8 8

Index Pick Shape and Palm Muting throughout ...

Musical notation for measures 5-8. Chords: Fm, Dbmaj7, Eb. Includes guitar tablature and fretboard diagrams.

T	9	9	8	8
A	10	10	0	8
B	10	10	8	8
B	8 8 8 8 8 8 8 8	9 9 9 9 9 9 9 9	6 6 6 6 6 6 6 6	6 6 6 6 6 6 6 6

Musical notation for measures 9-12. Chords: Dbmaj7, Bbm, Fm, Ebmaj7. Includes guitar tablature and fretboard diagrams.

T	6	2	9	9	8	8
A	5	3	10	10	0	0
B	6	3	10	10	8	8
B	4 4 4 4 4 4 4 4	1 1 1 1 1 1 1 1	8 8 8 8 8 8 8 8	8 8 8 8 6 6 6 6		

Musical notation for measures 13-16. Chords: Dbmaj7, Bbm, Fm, Ebmaj7, Dbmaj7. Includes guitar tablature and fretboard diagrams.

T	6	2	4	6	6
A	5	3	6	0	5
B	6	3	5	8	6
B	4 4 4 4 4 4 4 4	1 1 1 1 1 1 1 1	8 8 8 6 6 6 4	6 6 6 6 5 6 4	

17

Fm Dbmaj7 Eb

T	9	9	8	8
A	10	10	0	8
B	10	10	8	8
	8 8 8 8 8 8 8 8	9 9 9 9 9 9 9 9	6 6 6 6 6 6 6 6	8 8 8 8 8 8 8 8

21

Fm Dbmaj7 Eb Fm

T	9	9	8	8	9
A	10	10	0	8	10
B	10	10	8	8	10
	8 8 8 8 8 8 8 8	9 9 9 9 9 9 9 9	6 6 6 6 6 6 6 6	6 6 6 6 6 6 6 6	8 8 8 8 8 8 8 8

Stage 8 F Major Advanced

Speed: ♩ 152

Λ : Emphasize

Chords: Fm, Dbmaj7, Eb, Cm7

T	9	9	9	9	9	9	8	8	8	8	8	8
A	10	10	10	10	10	10	0	0	0	8	8	8
B	10	10	10	10	10	10	8	8	8	8	8	8

Index Pick Shape throughout ...

Chords: Fm, Dbmaj7, Eb

T	9	9	9	9	9	9	8	8	8	8
A	10	10	10	10	10	10	0	0	0	0
B	8	8	8	8	8	8	6	6	6	6

Chords: Dbmaj7, Bbm, Fm, Eb

T	6	5	6	4	6	2	1	2	9	6	9	9	8
A	6	5	6	5	6	3	3	2	10	10	10	10	10
B	4	6	5	6	4	1	3	3	8	10	10	8	8

Chords: Dbmaj7, Bbm, Fm, Eb, Dd

T	6	5	6	4	6	2	1	2	9	6	9	9	8
A	6	5	6	5	6	3	3	2	10	10	10	10	10
B	4	6	5	6	4	1	3	3	8	10	10	6	8

Chords: Fm, Dbmaj7, Eb, Cm7

T	9	9	9	9	9	9	8	8	8	8	8	8
A	10	10	10	10	10	10	0	0	0	8	8	8
B	8	8	8	8	8	8	6	6	6	6	6	6

21 Fm Dbmaj7

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

23 Eb Fm

T	8	8	8	8	8	8	9
A	0	0	0	0	0	0	10
B	8	8	8	8	8	8	10
B	6	6	6	6	6	6	8

Stage 9 “Holy Joe”

Main technique: 3/4 and 6/8 time signature  Fingers Slap and Muffled Pluck Technique. 

Warm Up: The warm up section is a single-note melody, played with the thumb, which uses a technique called “Pedal Tone”. The stretchy positions played in bars 9, 10 and 11 can be quite intimidating: practice them slowly one note a time and rest immediately if you feel any pain.

Beginner level: In this stage we are going to use a 6/8 time signature. This rhythm can be counted in two different ways: in six beats or three beats.

Intermediate Stage: Same as Beginner stage but with a different bass line at the end of each bar.

Advanced Stage: This stage is rhythmically advanced. If you have problems with the rhythm you can break it down by counting along to the music in eight notes 1 2 3 – 1 2 3.

“The Muffle Thumb”: Place the edge of the outside of your palm on the strings close to the bridge and pluck the strings with the thumb.

Goals

- Familiarise yourself with the 3/4 and 6/8 time signature.
- Implement more techniques within the same bar.
- Learn how to achieve a Muffled Thumb technique.
- Learn how to achieve different percussive sounds.

Stage 9 B Major
Let's Warm Up!!

Speed: ♩. 144

3 3 3 3 3 3 3 3 3 3 3 3

TAB: 0 4 0 4 0 4 | 0 4 0 4 0 4 | 0 4 0 4 0 4 | 0 4 0 4 0 4

P m i P m i P m i Same ...

5 3 3 3 3 3 3 3 3 3 3 3

TAB: 0 4 0 4 0 4 | 0 4 0 4 0 4 | 0 4 0 4 0 4 | 0 4 0 4 0 4

9 3 3 3 3 3 3 3 3 3 3 3

TAB: 8 4 6 4 8 4 | 9 4 9 4 9 4 | 9 4 9 4 9 4

12 3 3 3 3 3 3 3 3 3 3 3

TAB: 9 4 8 4 6 4 | 4 2 4 1 4 | 4 2 1 | 2 2 2

16 3 3 3 3 3 3 3 3 3 3 3

TAB: 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0

P m i P m i P m i Same ...

19

The image shows a musical score for guitar, measures 19 through 22. The top staff is a treble clef staff with a key signature of three sharps (F#, C#, G#). The melody consists of eighth notes, with some triplets. Fingerings are indicated by numbers 1-4 above the notes. The bottom staff is a tablature staff with three strings labeled T (Treble), A (Middle), and B (Bass). Fret numbers are written below the strings.

Measure	T (Treble)	A (Middle)	B (Bass)
19	0 0 0 0 0 0	18 0 0	16
20	0 0 0 0 0 0	15 0 0	
21	0 0 0 0 0 0	16 0 0	
22	0 0 0 0 0 0	16 0 0	

**Stage 9 B Major
Beginner**

Speed: ♩. 76

Badd11 Gm

1 3 4 0 1 4 2 2 2 2 4 4 4 4

T
A
B

P i m a P m Same ...

5 Eadd9 F#add11

3 4 1 4 3 2 0 3 0 1 0 0 2 0

T
A
B

9 Gmadd9 F#add11

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

T
A
B

13 Eadd11 F#sus4

3 0 2 0 3 0 2 0 3 0 2 0 3 0 2 0

T
A
B

17 Gmadd9

3 2 0 3 2 0 3 4 0 3 1 0 2 0 3 0

T
A
B

21 F#/E B/E Eadd11

Musical notation for measures 21-25. The system includes a treble clef staff with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The guitar tablature below shows fret numbers on strings T, A, and B. Measure 21 has a barre on the 3rd fret. Measure 22 has a barre on the 4th fret. Measure 23 has a barre on the 3rd fret. Measure 24 has a barre on the 4th fret. Measure 25 has a barre on the 4th fret. A double bar line is present after measure 24, with first and second endings indicated above. The second ending leads to measure 26.

27

Musical notation for measures 27-32. The system includes a treble clef staff with a key signature of three sharps and a 4/4 time signature. The guitar tablature below shows fret numbers on strings T, A, and B. Measure 27 has a barre on the 4th fret. Measure 28 has a barre on the 4th fret. Measure 29 has a barre on the 4th fret. Measure 30 has a barre on the 4th fret. Measure 31 has a barre on the 4th fret. Measure 32 has a barre on the 4th fret.

33

Musical notation for measures 33-37. The system includes a treble clef staff with a key signature of three sharps and a 4/4 time signature. The guitar tablature below shows fret numbers on strings T, A, and B. Measure 33 has a barre on the 4th fret. Measure 34 has a barre on the 4th fret. Measure 35 has a barre on the 4th fret. Measure 36 has a barre on the 4th fret. Measure 37 has a barre on the 4th fret.

38

Musical notation for measures 38-42. The system includes a treble clef staff with a key signature of three sharps and a 4/4 time signature. The guitar tablature below shows fret numbers on strings T, A, and B. Measure 38 has a barre on the 3rd fret. Measure 39 has a barre on the 3rd fret. Measure 40 has a barre on the 3rd fret. Measure 41 has a barre on the 3rd fret. Measure 42 has a barre on the 3rd fret.

Stage 9 B Major
Intermediate

Speed: ♩ 76

1 **Badd11** **Gm**

T
A
B

5 **Eadd9** **F#add11**

T
A
B

9 **Gmadd9** **F#add11**

T
A
B

13 **Eadd11** **F#sus4**

T
A
B

17 **Gmadd9**

T
A
B

21 F#/E

1. B/E 2. B/E Eadd11

T
A
B

Badd11 Gm

T
A
B

Eadd9 F#add11

T
A
B

Gmadd9 F#add11

T
A
B

Eadd11 F#sus4

T
A
B

Stage 9 B Major
Advanced

★ Snare Drum with thumb
★★ Pluck muffled string with the thumb

Speed: $\text{♩} = 92$

Musical notation for measures 1-4. The top staff shows a treble clef with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. The first two measures contain a triplet of eighth notes (G4, A4, B4) with a '0' above the first note and a '7' below the first note. The next two measures contain a triplet of eighth notes (B4, C5, B4) with a '0' above the first note and a '7' below the first note. The text 'Let ring on!!' is written above the first and third measures. The bottom staff shows guitar tablature for strings T, A, and B. The first two measures have fret numbers 2 and 2 on the B string, with 'P' below. The next two measures have fret numbers 4, 4, 4 on the B string, with 'P' below. There are 'X' marks on the A and B strings in measures 1, 3, and 4. The text 'Muffled with Palm' is written below the first two measures. The text 'a m i' is written below the first and third measures.

Musical notation for measures 5-8. The top staff shows a treble clef with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. The first two measures contain a triplet of eighth notes (G4, A4, B4) with a '0' above the first note and a '7' below the first note. The next two measures contain a triplet of eighth notes (B4, C5, B4) with a '0' above the first note and a '7' below the first note. The text 'Let ring on!!' is written above the first and third measures. The bottom staff shows guitar tablature for strings T, A, and B. The first two measures have fret numbers 0 and 0 on the B string, with 'P' below. The next two measures have fret numbers 2, 4, 2 on the B string, with 'P' below. There are 'X' marks on the A and B strings in measures 5, 7, and 8. The text 'Muffled with Palm' is written below the first two measures. The text 'a m i' is written below the first and third measures.

Musical notation for measures 9-12. The top staff shows a treble clef with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. The first two measures contain a triplet of eighth notes (G4, A4, B4) with a '0' above the first note and a '7' below the first note. The next two measures contain a triplet of eighth notes (B4, C5, B4) with a '0' above the first note and a '7' below the first note. The text 'Let ring on!!' is written above the first and third measures. The bottom staff shows guitar tablature for strings T, A, and B. The first two measures have fret numbers 4 and 4 on the B string, with 'P' below. The next two measures have fret numbers 1 and 2 on the B string, with 'P' below. There are 'X' marks on the A and B strings in measures 9, 11, and 12. The text 'Muffled with Palm' is written below the first two measures. The text 'a m i' is written below the first and third measures.

Musical notation for measures 13-16. The top staff shows a treble clef with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. The first two measures contain a triplet of eighth notes (G4, A4, B4) with a '0' above the first note and a '7' below the first note. The next two measures contain a triplet of eighth notes (B4, C5, B4) with a '0' above the first note and a '7' below the first note. The text 'Let ring on!!' is written above the first and third measures. The bottom staff shows guitar tablature for strings T, A, and B. The first two measures have fret numbers 0 and 0 on the B string, with 'P' below. The next two measures have fret numbers 4 and 2 on the B string, with 'P' below. There are 'X' marks on the A and B strings in measures 13, 15, and 16. The text 'Muffled with Palm' is written below the first two measures. The text 'a m i' is written below the first and third measures.

17

Musical notation for measures 17-20. Treble clef, key signature of three sharps (F#, C#, G#). Includes guitar tablature with fret numbers and picking directions (p, a, m). Measure 17 starts with a 2-fret barre on the 2nd string, followed by a sequence of notes with triplets and a star symbol. Measure 18 continues the triplet sequence. Measure 19 features a 3-fret barre on the 2nd string. Measure 20 shows a complex chordal structure with multiple strings.

21

Musical notation for measures 21-24. Treble clef, key signature of three sharps. Includes guitar tablature with fret numbers and picking directions. Labels "harm 15" and "harm 19" are present above the tablature in measures 22 and 23 respectively. Measure 21 starts with a 4-fret barre on the 2nd string. Measure 22 features a 3-fret barre on the 2nd string. Measure 23 has a 4-fret barre on the 2nd string. Measure 24 ends with a 4-fret barre on the 2nd string and a 6-fret barre on the 1st string.

25

Musical notation for measures 25-28. Treble clef, key signature of three sharps. Includes guitar tablature with fret numbers and picking directions. Labels "harm 15" and "harm 19" are present above the tablature in measures 27 and 28 respectively. Measure 25 starts with a 4-fret barre on the 2nd string. Measure 26 features a 3-fret barre on the 2nd string. Measure 27 has a 4-fret barre on the 2nd string. Measure 28 ends with a 4-fret barre on the 2nd string and a 6-fret barre on the 1st string.

29

Musical notation for measures 29-34. Treble clef, key signature of three sharps. Includes guitar tablature with fret numbers and picking directions. Star symbols are used for specific notes in measures 29, 30, 31, 32, and 33. Measure 29 starts with a 4-fret barre on the 2nd string. Measure 30 features a 3-fret barre on the 2nd string. Measure 31 has a 4-fret barre on the 2nd string. Measure 32 ends with a 4-fret barre on the 2nd string and a 6-fret barre on the 1st string. Measure 33 has a 4-fret barre on the 2nd string. Measure 34 ends with a 4-fret barre on the 2nd string and a 6-fret barre on the 1st string.

35

Musical notation for measures 35-38. Treble clef, key signature of three sharps. Includes guitar tablature with fret numbers and picking directions. Star symbols are used for specific notes in measures 35, 36, 37, and 38. Measure 35 starts with a 4-fret barre on the 2nd string. Measure 36 features a 3-fret barre on the 2nd string. Measure 37 has a 4-fret barre on the 2nd string. Measure 38 ends with a 4-fret barre on the 2nd string and a 6-fret barre on the 1st string.

40

Treble Clef Staff: $\text{F}\sharp, \text{C}\sharp, \text{G}\sharp$ key signature. Melodic line with slurs and accents.

Bass Clef Staff: Fret numbers and chord diagrams.

2	4	0	0	X	X	0	4	2	2	X	X	4	4	2
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

Stage 10 Hot Strings

“Tapping”

The Tapping is a revolutionary technique that allows you to play fretted notes with the right hand. Below is a list of things you can add to your playing by implementing this technique.

- **Melody:** With the tapping you can create amazing melodies that are not possible with just common left hand playing.
- **Harmony:** You can create richer chords by adding voicings that are not achievable with just the right hand.
- **Rhythm:** The tapping can be used to create complex rhythm pattern. This is a quite advanced approach and can be used only after you feel comfortable with the basic tapping technique.
- **Creativity:** The solutions are almost infinite. With this technique you will take your creativity to the next level!
- **Fun:** The Tapping is a fun technique!! Once you overcome the fear of failure/sore fingers/complexity and other types of negativity, you will be so happy to be able to use this technique that each piece you play or compose will have a bit of it!

Ex.1: This exercise uses a different tuning. The “Drop D” is an alternate form of tuning in which the 6th string is tuned down from E to D. The only note tapped in this exercise is the one on the 9th fret marked with a “+”.

Ex.2: Same Drop D tuning. This time tap the 9th fret with the index and slide down to the 7th fret.

Ex.3: A minor key. This time we tap two strings at the same time with the index and middle fingers. The Percussive Thumb is achieved by slapping the strings with the thumb quickly enough to let it resonate.

Ex.4: Same as Ex.3 but with a two strings slide on bar 4.

Ex.5: E major exercise. This time we are tapping the notes behind the chords. Strum the first chord, cross over with the right hand and tap the 4th fret with the index finger, then pull off.

Ex.6: Same as Ex.5 but with slide.

Stage 10 "Hot Strings" Tapping!!

▣: Down-stroke index pick shape

▤: Up-stroke index pick shape

+ : Tapping

Percussive Thumb (tambora): Slap the thumb on the string and let ring on

Ex.1 in D major

Drop D

T
A
B

P i m a T a m i Same ...

T
A
B

Ex.2 D major with tapping and slide

T
A
B

P i m a Tsl a m P i m a T a m

T
A
B

Ex.3 in A minor

0 0 + + 0 0 + + harm 12
T 1 1 5 1 1 1 5 1 1 1 1 5 1 1 1 5 2 2
A 2 2 5 3 3 3 5 0 0 0 2 2 2 0 0 0 3 3
B 0 0 3 3 3 3 3 3 3 3 3 3 3 3 3 3 0 0
Index Pick Shape Percussive Thumb T

Ex.4 in A minor with Tapping and Slide

0 0 + + 0 0 + + harm 12
T 1 1 5 1 1 1 5 1 1 1 5 1 1 1 5 7 3 2
A 2 2 5 3 3 3 5 0 0 0 5 7 0 2 2 2 2 2
B 0 0 3 3 3 3 3 3 3 3 3 3 3 3 3 3 5 3 0
Index Pick Shape Percussive Thumb T sl

Ex.5 in E major

0 0 + 4 0 0 0 0 + 4 0 0 0
T 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
A 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2
B 0 0 3 3 3 3 3 3 3 3 3 3 3 3 3 3
T

Ex.6 in E major with Tapping and Slide.

0 0 + 4 0 + + 0 0 0 + 4 0 + + 0 0
T 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
A 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2
B 0 0 3 3 3 3 3 3 3 3 3 3 3 3 3 3
T T sl T T sl

The image displays a musical score for guitar, consisting of a treble clef staff and a guitar tablature staff. The key signature is one sharp (F#). The score is divided into four measures across two systems.

System 1:

- Measure 1:** Treble clef staff shows a quarter rest followed by a quarter note G4 (F#) and a quarter note A4 (F#). The tablature shows fret 0 on the 4th string, a pickup (T) on the 5th string, and a slide (T sl) on the 6th string.
- Measure 2:** Treble clef staff shows a quarter note G4 (F#) and a quarter note A4 (F#). The tablature shows fret 0 on the 4th string, a pickup (T) on the 5th string, and a slide (T sl) on the 6th string.

System 2:

- Measure 3:** Treble clef staff shows a quarter rest followed by a quarter note G4 (F#) and a quarter note A4 (F#). The tablature shows fret 0 on the 4th string, a pickup (T) on the 5th string, and a slide (T sl) on the 6th string.
- Measure 4:** Treble clef staff shows a quarter note G4 (F#) and a quarter note A4 (F#). The tablature shows fret 0 on the 4th string, a pickup (T) on the 5th string, and a slide (T sl) on the 6th string.

The tablature staff includes fret numbers (0, 4, 5, 2) and dynamics (p). Techniques indicated include T (pickup) and T sl (slide).

Stage 11 “Keep the Pulse”

Burning Strings Series

Main technique: Body, Thumb Slap, D.S. al Coda.



Implementing Percussive Technique in a piece can be quite challenging. In Keep the Pulse, we will be using two different percussive technique at the same time. The Body and the Thumb Slap.

Body: The Body is a thud effect similar to the Bass Drum. It is achieved by hitting the top bridge (or the body around the bridge) with the edge of your right hand’s palm. The position I like to hit is the one right above the sixth bridge pin.

Thumb Slap: This technique is achieved by slapping the strings with the thumb. Use the “Thumb Slap” on each beat and off beat from bar 1 to 27. The easiest way is to count 1&2&3&4& and slap the stings on each count.

Once you become familiar with the “Body” and “Thumb Slap” Techniques, move on to bar 10 and add the melody. Pluck the strings with either a or m (ring or middle finger). It is quite challenging so practice slowly and increase the speed when you feel you are ready.

The finale (from bar 28) is played with both Body and Slap Thumb at the same time. Emphasise the notes played with the thumb and workout where each strong note (the one played with the thumb) falls in the bar.

The structure: D.S. al Coda means Dal Segno al Coda (from the sign to the coda). Play bar 21 then return to the sign  (bar 6) and play till To Coda  (bar 19). Skip all the bars between To Coda and Coda (skip bar 20 and 21) and start the Coda from bar 22.

Goals

- Implementing Percussive Techniques in your Playing.
- Learning the D.S al Coda.

Stage 11 F Major Burning Strings

Speed: 160

★ Thumb Slap: Slap thumb on strings.

★★ Thumb Slap and Body together.

★★ ★ ★★ ★★ ★ ★★ ★ Throughout

3

6 F Bb

Keep Thumb Slap and Body and play melody with either a or m.

10 F Bb

14

T
A
B

18

C Dm Bb

To Coda

T
A
B

21

Bb

D.S. al Coda

Coda

T
A
B

24

F Gm Am Bb C Dm C/E F Gm Am Bb

T
A
B

28

C Dm Bb C Am Bb C Fadd9

T
A
B

Stage 12 “Canone”

Burning Strings Series

Main technique: Right Hand plucking articulation.

Canone is a Classical Music piece I’ve composed specifically for this book. I was obviously inspired by Baroque composer Johann Sebastian Bach.

The main purpose of this piece is to improve finger fluidity with single notes and arpeggio plucking.

From bar 1 to 11 you will encounter the single note plucking. I wrote down the fingering for the right and left hands on each note so that you have guidance. I would highly recommend you follow the fingers suggested.

From bar 12 the arpeggio will be played using the P – i – a plucking pattern (Thumb, index and ring finger). The root note of each chord is always played on the 5th string with the index finger. For example, the D minor chord has the root note on the 5th string fret 5, the G major on the 10th fret C major on the 3rd and so on. Memorise where the root note is and the chord change will be much easier.

The finale is a quite challenging with the A minor chord going up to fret 17.

Goals

- Gain fluidity and control with the single note and arpeggio plucking techniques.

**Stage 12 A Minor
Burning Strings**

Speed: ♩ 176

Am Dm G

T
A
B

i m i m i a m a m a m a m i m a m i m m a m i m i a m

5 C F Bm7b5 E A Dm

T
A
B

a m i m a m i m a m i m i m i m i m i a m a m a m a m a m i m i m

9 G C F Bm7b5 E Am Dm G

T
A
B

a m i m i m i m i m i a m i m a m i m i m i a m P i a i P i a i

13 C F Bm7b5 E Am G/B C Dm G

T
A
B

P i a i P i a i P i a i P i a i a m a m a m i m a P i a i P i a i

17 C F Bm7b5 Bb Am

T 5 10 3 3 3 1 0 5 8 12 17 17

A 5 5 10 10 3 3 2 3 3 3 2 2 0 2

B 3 5 5 8 10 10 2 3 3 2 3 3 1 0 2

P i a i P i a i P i a i P i a i a m i m i m i m i i m i m i

P
P
P

Stage 13 “Funky Hood”

Burning Strings Series

Main technique: Advanced Rhythm, Octave Technique and Chords with different Voicings.

I wrote Funky Hood two years ago. I was playing in a club in London and the singer asked me to play some background music. She said “play some stuff ... not too cheesy”. Funky Hood was created pretty much like that. I added the second part later during the writing of this book. There is a lot of stuff going on here ... let me break it down.

Chords: Each chord uses two different voicings (sometimes more than two). The voicing is the top note of the chord. Let’s analyse the first bar. The C minor starts with a G voicing (the top note played on the first string third fret is G), then we have a Csus9 chord (the voicing is D played on the second string third fret) and a Cm7 with a Eb voicing (the Eb is played on the second string fourth fret). Practice one bar a time and memorise each chord by heart before moving on to the next bar. The chords written in small characters are passing chords, which are used to link the two main chords.

Rhythm: The rhythm can be quite intimidating. Listen to the song many times can help you to become familiar with the rhythm and timing. One approach is to work out where the note falls in the bar and count each single bit. Good Luck.

Octaves Technique: With this technique you can create quite strong melodies and riffs. The octaves occur on bar 4, 5 and 8. Use fingers recommended.

A vast array of Chords and Rhythm in just eight bars!!

Goals

- Learn different voicings.
- Improve your Rhythm chops.
- Learn the Octave technique.

Stage 13 C Minor Burning Strings

Speed: ♩ 82

Chords: Cm7, Csus9, Cm7, Abmaj7, Abmaj7#11, Abmaj7

Lyrics:
 a a a a P P i m a m i
 m m m m a a a
 i i i i m m m
 P P P P P P

Chords: G7#5, G7, G7#5, GAlt, Cm7, Csus9, Cm7

Lyrics:
 a a a a a m a a
 m m m m m m m
 i i i i i i i
 P P P P P P P

Chords: Fm7, Fm7add9, Fm7, Cm7, Csus9, Cm7

Lyrics:
 a a a a a m m m
 m m m m m m m
 i i i i i i i
 P P P P P P P

Chords: D7, G7#5, G7#5, Cm7

Lyrics:
 a a a a m m m
 m m m m m m m
 i i i i i i i
 P P P P P P P

Stage 14 “Hammer Steel”

Burning Strings Series

Main technique: Slur technique (hammer on and pull off).

Congratulations, you made it to the last stage of the book. Hammer Steel is a quite challenging song in E major. I wrote this song last year while practicing the hammer on. The hardest part was writing it. I had to add all the ties, left and right fingering and chords manually, then the app crashed and I had to do it all again!!

The main purpose of this exercise is to give you:

- Control.
- Strength.
- Coordination.
- Fluidity.

The Hammered note must have the same volume as the plucked one.

I would highly recommend that you practice one bar a time without the bass note. Follow the recommended fingers and metronome all the time.

I really believe that this song is easier than it looks. The hammer on is a fairly natural technique. I am not trying to over simplify it but I am sure that if you practice slowly your technique will improve in weeks.

There is, though, one killer part that starts from bar 26 which is not natural at all and uses a combination of Hammer On and Pull Off. This part might take a bit longer. Don't give up, stay positive and focus on your target.

Good Luck!!

Goals

- Take the Hammer on and Pull off to the next level.

Stage 14 E Major
Burning Strings

Speed: ♩ 132

E

0
H
P

4-5 4-5 4-5 0 4-5 10-12 0 4-5 4-5 10-12 0 9-10 7-9 0

i m i m i m i m i m m i m i m i m i m i

5

Let Ring ...

4-5 4-5 4-5 0 4-5 10-12 0 4-5 4-5 10-12 0 9-10 7-9 0

0
H
P

i m i m i m i m i m m i m i m i m i m

9

A

4-5 2-4 4-6 2-4 1-2 4-6 4-5 2-4 4-6 2-4 1

0
H
P

i m i m i a i a i a i m i m i a i a i

13

4-5 4-5 4-5 0 4-5 10-12 0 4-5 4-5 10-12 0 9-10 7-9 0

0
H
P

17 **C#m** **B**

T
A
B

i m i m i m i m i m m i m i m i m i

21 **A**

T
A
B

i m i m i m i m i m i m i m i m a

26

T
A
B

i m i m i m i m i m i m i m i m i m

30

T
A
B

