

FINGERSTYLE

WORKBOOK

GOODGUITARIST

TABLE OF CONTENTS

CHAPTER 1 EXERCISES.....	1
AURA LEE CHORD CHARTS.....	4
KEY POINTS.....	6
CHAPTER 2 EXERCISES	7
FREIGHT TRAIN CHORD CHARTS.....	12
KEY POINTS.....	16
CHAPTER 3 EXERCISES	17
KEY POINTS.....	20

EXERCISES - CHAPTER 1

1A

Am

1B

Am C

2A

2B

Am C

3A

D

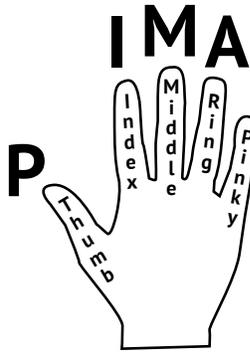
3rd - RING
2nd - MIDDLE
1st - INDEX
THUMB

1 + a 2 + a

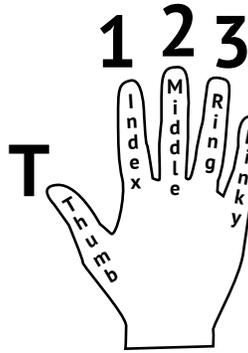
3B

A

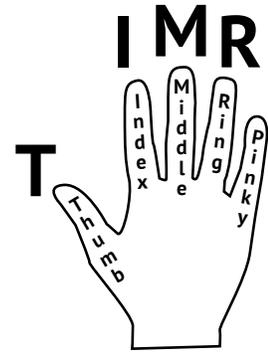
1 + a 2 + a



The "Old School" way
(Latin)



The Universal Way
(Numbers)



The Simple Way
(English)

4A

Am

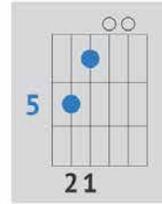
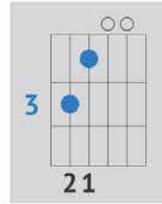
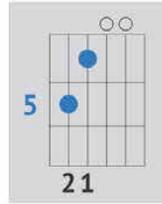
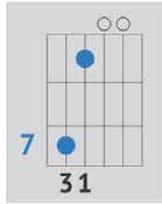
4B

Em

5

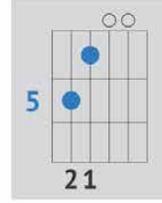
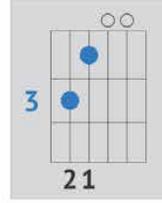
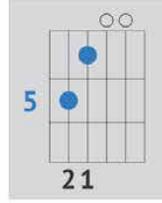
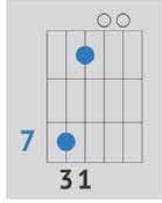
6A

Staff notation for exercise 6A: e1, B2, G3, D4, A5, E6. Notes: R (2), M (3), I (4), T (5), R (2), M (3), I (4), T (5).



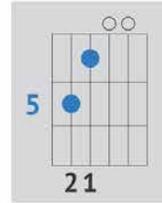
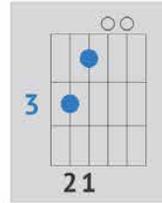
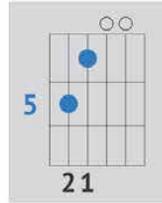
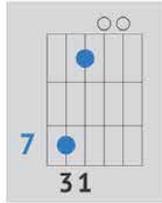
6B

Staff notation for exercise 6B: e1, B2, G3, D4, A5, E6. Notes: T (5), I (4), M (3), R (2), M (3), I (4).



6C

Staff notation for exercise 6C: e1, B2, G3, D4, A5, E6. Notes: T (5), I (4), M (3), R (2), I (4), M (3), R (2).



7A

Staff notation for exercise 7A: e1, B2, G3, D4, A5, E6. Notes: G3 (1), G3 (2), G3 (3), G3 (4); E5 (1), E5 (2), E5 (3), E5 (4).

7B

Staff notation for exercise 7B: e1, B2, G3, D4, A5, E6. Notes: G3 (1), G3 (2), G3 (3), G3 (4); E5 (1), E5 (2), E5 (3), E5 (4). Fingering: 1 + 2 + 3 + 4 +

8

Staff notation for exercise 8: e1, B2, G3, D4, A5, E6. Notes: C major (R M I T R M I T), G major (R M I T R M I T). Fingering: 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

AURA LEE - STANDARD VERSION

TO SIMPLIFY READING, INDIVIDUAL FINGER SYMBOLS (IMR) HAVE BEEN REPLACED WITH X

x
x
x

1

D E A D

2

D E A D

3

D F# G D

4

D E A D

D

132

E

231

A

123

G

21 34

choose one

F#/C#

3421

F#

134211

goodguitarist.com

AURA LEE - PATTERN THROUGHOUT

TO SIMPLIFY READING, INDIVIDUAL FINGER SYMBOLS (IMR) HAVE BEEN REPLACED WITH X

x
x
x

1

D E A D

2

D E A D

3

D F# G D

4

D E A D

D

E

A

G

choose one

F#/C#

F#

goodguitarist.com

KEY POINTS - CHAPTER 1

1 Playing something so elaborate isn't as difficult as you'd think!

CHORD PROGRESSION + FINGERPICKING PATTERN = BASIC FINGERSTYLE

2 ASCENDING = UP DESCENDING = DOWN

*and when we say "up" and "down" we mean it musically, not physically

3 **YOU HAVE THREE OPTIONS FOR ANCHORING:**

- 1) Using the heel of your palm
- 2) Using your pinky
- 3) Floating your hand (no anchoring!)

4 Clean, clear chords shapes are especially important for fingerstyle. It's always worth it to spend some time on a difficult switch, or when incorporating a new shape into your playing.

5 Separating your hand into "thumb + finger" is the first step to finger independence.

6 Using your thumb and fingers to pluck strings together (instead of one after another) is a useful alternative to strumming

EXERCISES - CHAPTER 2

9A

e	1
B	2
G	3
D	4
A	5
E	6

9B

e	1
B	2
G	3
D	4
A	5
E	6

9C

e	1
B	2
G	3
D	4
A	5
E	6

9D

e	1
B	2
G	3
D	4
A	5
E	6

10
A

e	1
B	2
G	3
D	4
A	5
E	6

10
B

C C/G

C

C/G

10
C

Am F

Am

F*

10
D

C C/G Am F

11
A

11
B

11
C

C

11
D

11
E

12

13
A

13
B

13
C

C

G/B

Am

G/B

14
A

1 + 2 + 3 + 4 +

A minor (-)
TENTH

e	1	E-based		A-based	
		maj	min	maj	min
B	2			7	6
G	3	6	5		
D	4			5	5
A	5				
E	6	5	5		

14
B

1 + 2 + 3 + 4 +

9 - 7 + 6 - 4 -

15

1 + 2 + 3 + 4 +

9 - 7 + 6 - 4 -

16
A

C

16
B

Am

16
C

C Am

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

17
A

C **D**

e 1
B 2
G 3
D 4
A 5
E 6

17
B

G **D**

e 1
B 2
G 3
D 4
A 5
E 6

17
C

G **D** **C** **C**

e 1
B 2
G 3
D 4
A 5
E 6

18

C **Am**

e 1
B 2
G 3
D 4
A 5
E 6



FREIGHT TRAIN - STANDARD VERSION

1

C **G**

1 3 0 3 1 0 3 1
 2 3 1 0 3 1
 3 2 3 2 3 2 0 0 0 0
 4 3 3 3 2 3 2 3 3
 5 3 3 3 3 3
 6 3 3

2

G **C**

1 3 1 0 3 1 3 0
 2 3 3 1 3 0
 3 0 0 0 0 3 2 3 2 3 2 2
 4 3 3 3 3 3 3 3 3 3 3 2
 5 3 3 3 3 3
 6 3 3 3 3 3

3

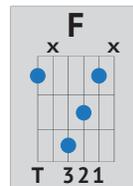
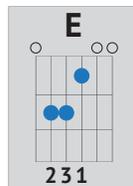
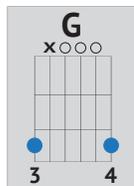
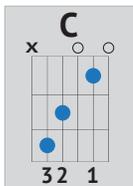
E **F**

1 0 1 0 3 1 3 1 0
 2 1 3 2 3 1 0
 3 1 2 2 2 2 3 3 3 3 3
 4 0 0 0 0 1 1 1 1
 5 0 0 0 0 1 1
 6 0 0 0 0 1 1

4

C **G** **C**

1 0 0 3 1
 2 0 3 0 0 1
 3 0 2 3 2 0 0 3 2 2 3 3 0 2
 4 3 3 3 3 3 3 3 3 3 3 3 0 2
 5 3 3 3 3 3
 6 3 3 3 3 3



goodguitarist.com

FREIGHT TRAIN - THUMB AND MELODY SEPARATED

1

C **G**

1 3 0 3 1 0 3 1

e B G D A E

2

G **C**

1 3 1 0 3 1 3 0

e B G D A E

3

E **F**

1 0 1 0 3 1 2 3 1 0

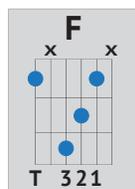
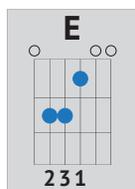
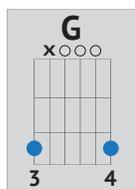
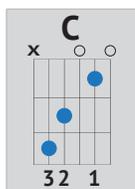
e B G D A E

4

C **G** **C**

1 0 0 3 1 0 3 0 2

e B G D A E



goodguitarist.com

FREIGHT TRAIN - SIMPLIFIED "F"

1

C **G**

1 3 0 3 1 0 3 1
 2 3 1 0 3 1
 3 2 3 2 3 2 0 0 0 0
 4 3 3 3 3 2 3 3
 5 3 3 3 3
 6 3 3

2

G **C**

1 3 1 0 3 1 3 0
 2 3 0 3 1 3 0
 3 0 0 0 0 2 2 2 2 2 2
 4 3 3 3 3 3 3 3
 5 3 3 3 3
 6 3 3

3

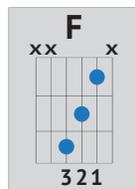
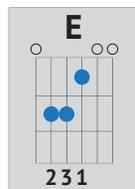
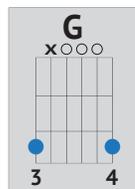
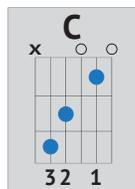
E **F**

1 0 1 0 1 3 1 0
 2 0 1 3 2 3 1 0
 3 1 2 2 2 2 3 3 3 3 3 3
 4 2 2 2 2 3 3 3 3 3 3 3
 5 0 0 0 0 3 3 3 3 3 3 3
 6 0 0 0 0

4

C **G** **C**

1 0 0 1
 2 0 3 1
 3 0 0 2 2 2
 4 2 3 2 0 0 3 2 2 3 3 0 2
 5 3 3 3 3 3 3 3 3 3 3 3
 6 3 3 3 3 3 3 3



goodguitarist.com

FREIGHT TRAIN - SIMPLIFIED "F"

- THUMB AND MELODY SEPARATED

1

C **G**

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

e B G D A E

2

G **C**

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

e B G D A E

3

E **F**

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

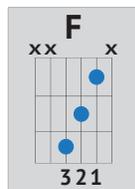
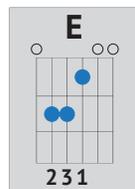
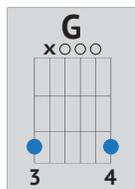
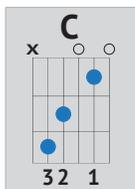
e B G D A E

4

C **G** **C**

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

e B G D A E



goodguitarist.com

KEY POINTS - CHAPTER 2

- 1** Each finger's picking energy comes from your big knuckle. The thumb's comes from the biggest joint (at the wrist)
- 2** Experiment with different picking combinations. This is key to developing comfort and consistency.
- 3** **STANDARD FINGERPICKING POSITION:**
 - I M R (1st, 2nd, 3rd fingers) on the thinnest 3 strings (G B e)
 - Thumb alternates between the 3 thickest strings (E A D)
- 4** **EXPERIMENT WITH THE '10th' SHAPE**
 - Pick a root along the E or A string
 - Pick a shape (major or minor, depending on the string)
- 5** Start adding percussion to your playing with a simple "smack" on beats 2 and 4.
- 6** Timing is critical when adding embellishments to your fingerpicking - count it out!
- 7** Pay attention to the notes within your chord shapes, as this will help you decide which strings to pluck
- 8** When perfecting the bassline, it's helpful to isolate the bass part and make sure you can play it smoothly by itself

EXERCISES - CHAPTER 3

MINDING THE MELODY

- 1) Play melody by itself
- 2) Hold entire shape but play JUST the melody - make it sound as good as step 1
- 3) Go through it in phrases with all the finger-picking

19 A

		C		G/B		Am		G/B	
e	1								
B	2	1		0	0	1	2	0	0
G	3		0						
D	4								
A	5	3		2		0		2	
E	6								

19 B

		G		Am		G/B		C	
e	1							0	
B	2	0		1	2	3	0		0
G	3		0						
D	4								
A	5			0		2		3	
E	6	3							

20 A

				C		M		I	
e	1			0					
B	2					3		1	
G	3								
D	4								
A	5								
E	6			3					

20 B

				D					
e	1			2	0	2	3		
B	2								
G	3								
D	4			0		0			
A	5								
E	6								

20 C

		Em		D		C			
e	1								
B	2	3	0	2	3	0	3	1	0
G	3								
D	4								
A	5	2		0					
E	6					3			

21

Em D C G/B Am G D/F# Em

22
A

C

22
B

C

22
C

Am

22
D

Am

22
E

Am

23
A

C

23
B

C

23
C

C **C**

23
D

Am **Am**

23
E

D **G**

24

D
xx○
5
● ●
●
132

A/D
xx○
5
● ●
●
211

G/D
xx○
3
● ●
●
211

D
xx○
● ●
●
132

25
A

25
B

26
A

26
B

KEY POINTS - CHAPTER 3

1

Just like the bassline, you should also practice the melody by itself in order to develop melodic control

- 1) Practice the melody by itself
- 2) Hold entire shape but still just pluck melody - make it sound as good as step 1
- 3) Integrate the rest of the song, phrase by phrase

2 Fast switches may come your way. Go slow and steady, focusing on accuracy no matter how slow you need to go!

3 Plucking the same string twice in a row is tough. Once again it's accuracy over speed.

4 Fact is, the basic chord shapes occupy our first 3 fingers leaving us with our weak little pinky to play hammer-on's and pull-off's.

REMEMBER

- Don't overexert yourself
- Diligence will pay off, I promise!

5 Combining *Alternate Thumb Style* with *Embellishments* is quite the exercise in coordination, but once you get it, it's a huge milestone. When you can put these two things together, you'll feel like a next-level fingerpicker!

6 **TRIAD = THE 3 NOTES REQUIRED TO MAKE A CHORD**

Isolating these notes, along with fingerpicking, allows us to easily escape from the basic chord shapes.

7 Slides not only sound neat, but they help us change into other positions on guitar. Maintain the pressure as you slide to keep the note ringing.

8 Integrating *smacks* into more complicated fingerpicking patterns is the starting point for the most advanced things you can do on guitar.

THANK YOU

I just want to let you know how grateful I am that you're taking this course. I made it 100% by myself, with the goal of helping people learn guitar in a simple, quick and affordable way.

If it's not too much trouble, I'd love to know what you think about this course. Whether it's positive or otherwise, feedback is the only way I can improve my offerings.

[You can rate the course using this link](#), or by logging into the course and clicking "Rate This Course!" on the left-side menu, just under the "GoodGuitarist.com" Logo.

Copyright © 2019 by Good Guitarist (info@goodguitarist.com).
All rights reserved. Made in Canada.
All materials used in this book are the original work of the author.
No part of this publication may be reproduced, distributed, or transmitted in any form or by any means without the prior written permission of the author.



PATTERNS YOU SHOULD KNOW

- 1 Most songs are in 4/4 time (count to 4), but you'll come across the occasional 3/4 tune. This pattern works over any 3/4 fingerpicker. As far as examples go, "Annie's Song" by John Denver comes to mind.

- 2 This song uses a common rhythm "trick" where we superimpose groups of 3 onto a 4/4 beat. I'll explain...

Our 4/4 beat is comprised of 8 "units" total: 1 + 2 + 3 + 4 + (1234 and ++++ = 8 units to count)

We can emphasize the following units: ① + 2 ⊕ 3 + ④ +

You'll get two groups of 3, and a group of 2. This adds syncopation to an otherwise regular beat like so:

1 + 2 + 3 + 4 +
3 3 2

"Diamonds and Rust" is a good example of this.

3 This is a variation on the first Travis Picking pattern that I teach in Chapter 2. It's found in some of the most iconic fingerpicking tunes like "Dust In The Wind."

It uses your thumb, index and middle, so you can build this one up and go pretty fast with a bit of practice.

C **Am** **Em** **Em**

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

4 This pattern flows easily and will help you build up your connection with your ring finger, as it uses that finger on a stronger beat (beat 3). Works great for slower ballads, like "Falling Slowly" by Glen Hansard.

E **B⁷** **E** **B⁷**

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +