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ABOUT THE AUTHORS



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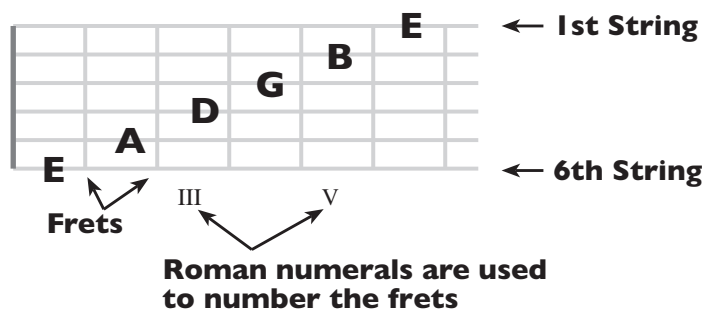
CHAPTER 1

Review of the Basics

THE OPEN STRINGS

Holding your guitar in playing position, the strings are numbered from 6th to 1st with the 6th or lowest string being the one closest to the ceiling. Many beginning players don't know which end is up when it comes to the guitar. Since we are playing musical sounds, we refer to high and low depending upon the height and depth of our notes. The first string may be closest to the floor, but it is called the highest string because it is tuned to a higher note than the other strings. Music is made up of notes. A note is a musical sound, or *pitch*, of a specific degree of highness or lowness. Each note is given one of seven alphabetical names: A, B, C, D, E, F or G.

The following diagram shows that the strings are named E, A, D, G, B, E from 6th to 1st. The sentence "Ernie's Ant Does Get Big Eventually" may help you memorize these notes.



ROMAN NUMERALS

Here is a review of Roman numerals and their Arabic equivalents.

Ii.....1	IV ..iv4	VIIvii .. 7	X.....x 10	XIII.....xiii ...13	XVIxvi 16
II....ii.....2	V....v5	VIII.....viii . 8	XIxi ... 11	XIVxiv ...14	XVIIxvii.... 17
III...iii....3	VI ..vi6	IXix ... 9	XIIxii .. 12	XVxv.....15	XVIII...xviii... 18

Check it out! By measure three of Example 20, you'll be whippin' out those sixteenth note licks like butter. Work-up to playing them quickly—practice somewhat slowly at first. You will find that it is impractical to practice hammer-ons and pull-offs *too* slowly. At very slow speeds, rhythmic accuracy becomes unreasonable to expect.

Pay special attention to the last note in the first measure (D on the 2nd string). This note is played with a hammer-on, even though the string has yet to be struck by the right hand. In a way, this is really a *tap*. Make sure that the 2nd finger strikes the 3rd fret with sufficient force to make the D note sound clearly, but not so much that the note sounds percussive.

Example 20 is a 4-measure exercise in 4/4 time. The first measure contains a hammer-on on the 2nd string (D) followed by a sixteenth-note lick. The second measure continues the lick. The third measure features a more complex sixteenth-note pattern. The fourth measure concludes with a final note. The guitar tablature shows the fretting for both hands, with dynamic markings (p, m) and fingering numbers (0-5) provided for each note.

Example 21 introduces double-stop hammer-ons and pull-offs. There is nothing really new here, although it may feel new. In hammer-ons, make sure you are lifting and dropping both fingers together. IN pull-offs, take care to pull both fingers off together. IN both cases, strive to maintain a good balance between the parts—the upper and lower notes in each double-stop should sound at the same volume.

Example 21 is a 4-measure exercise in 4/4 time, marked with a tempo of 84. It features double-stop hammer-ons and pull-offs. The first measure shows a double-stop on the 2nd and 3rd strings, with a hammer-on on the 2nd string. The second measure continues the double-stop pattern. The third measure features a pull-off on the 2nd string. The fourth measure concludes with a final double-stop. The guitar tablature shows the fretting for both hands, with dynamic markings (p, a) and fingering numbers (0-5) provided for each note.

ARTIFICIAL HARMONICS

By now, you have certainly listened to lots of guitar music. You may have noticed occasional high chiming notes that have a bell-like tone. These were probably *harmonics*. Every musical note, or *fundamental* tone, is accompanied by an array of *overtone*s. We aren't usually aware of them—they are just there, the way that many colors of the spectrum are there when we perceive a specific color. A harmonic is what happens when we touch the string in such a way as to isolate one of these overtones from the fundamental tone and most of the other overtones. These high, pure sounding tones are distinctive, and add a beautiful color to pieces. They can be very effective as highlights in the music. There are various ways to make harmonics on the guitar. In *Beginning Fingerstyle Guitar*, page 74, we covered natural harmonics. Now, it's time to discuss *artificial harmonics*.

While natural harmonics are made by touching the string lightly at certain points on the string with the left hand (the 12th, 7th and 5th frets are most common), artificial harmonics involve a different technique. Here is how to perform an artificial harmonic that sounds an octave higher than the fundamental tone:

- Finger the desired note normally with the left hand.
- With the *i* finger of the right hand, lightly touch the same string directly over a fret exactly twelve frets higher than the fingered note. For instance, if the fingered note is one the 1st fret, touch a spot directly over the 13th fret with the right hand.
- While touching the string with *i*, pluck the string with *p* or *a*.
- Immediately upon striking the note, quickly lift the right hand away from the string, allowing it to ring clearly.

Experiment with this for a little while. Remember that the as you change from note to note, the right hand will mirror the motion of the left hand fingers. As finger higher notes on a string, your right hand will move to the right. As you finger lower notes on a string, your right hand will move to the left. Work on the timing between plucking the string with *p* or *a* and lifting your right hand away of the strings so that the notes ring clearly. Notice the diamond shaped note heads in the example below, indicating harmonics. Unless marked otherwise, all of he artificial harmonics are as described above--twelve frets higher than the fingered note.

In Examples 22 and 23, pluck with *p*.

22
Track 14

$\text{♩} = 100$

The musical notation shows a sequence of notes on a single string, each with a diamond-shaped head indicating an artificial harmonic. The notes are: G2 (1st fret), A2 (2nd fret), B2 (3rd fret), C3 (4th fret), D3 (5th fret), E3 (7th fret), F3 (8th fret), G3 (9th fret), A3 (10th fret), B3 (12th fret), C4 (13th fret), D4 (14th fret), E4 (15th fret), F4 (17th fret), G4 (18th fret), A4 (20th fret), B4 (21st fret), C5 (22nd fret).

Tablature (T, A, B):

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