

Mel Bay Presents

Fingerstyle Cross picking Solos

By Tommy Flint

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STEREO CASSETTE TAPE AVAILABLE



This style should be played legato. All notes should be sustained as long as possible, even flow into the following note.

At the end of the second measure all four fingers of the left hand should be in position on the strings.

String ④ ⑤ ③ ④ ② ③ ① ② ① ③ ② ④ ③ ⑤ ④

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

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

Now, to get the feel of this style, play the same run in straight eighth notes. Space the notes very evenly and play legato. The picking and fingering are the same as above.

Here is an exercise using the same notes (with the exception of B on the first string) in mixed order.

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

③ ④ ② ③ ① ③ ② ③ ① ② ① ③ ① ③ ② ③

How to read tablature-See Mel Bay's "Anthology of Fingerstyle Guitar" by Tommy Flint

ALL SCALES SHOULD BE MEMORIZED
THE C MAJOR SCALE-TWO OCTAVES

THE G MAJOR SCALE

LOWER OCTAVE

UPPER OCTAVE

THE D MAJOR SCALE

FINGERING #1

FINGERING #2

THE A MAJOR SCALE

THE A MINOR SCALE

(HARMONIC)

LOWER OCTAVE UPPER OCTAVE

Hammer Hammer Hammer Hammer

THE D MINOR SCALE

TWO OCTAVES

Hammer Hammer Hammer Hammer

THE G MINOR SCALE

Hammer Hammer Hammer

IMPORTANT

All scales should be memorized including the fingering and picking as they will be exactly the same when playing eighth or sixteenth notes.

THE GALWAY PIPER

SOLO

Medium

Chords: G, D7

Notes: *p i p i p i p m p i p i*

Fingering: ③ ②, ④ ② ④ ③, ⑤ ④, ② ④ ③ ⑤

Chords: G, D7

Notes: *i p m p i a p m p i p i p m i p i*

Fingering: ③ ④ ② ④ ③ ①, ④ ② ④ ③ ⑤ ③ ④ ②, ③ ④

Chords: D7

Notes: *2 i 2 i m i p m p i m i p*

Fingering: ②, ① ③ ④, ② ④ ③, ② ③ ④

Chords: G, D7

Notes: *i p i p m i p i*

Fingering: ④ ⑤, ③ ④ ②, ③ ④

THE SCALE SHOULD BE PRACTICED IN VARIOUS RHYTHMS THE C SCALE IN EIGHTH NOTES

1 & 2 & 3 & 4 &

SIXTEENTH NOTES

1 A & A 2 A & A
or Cat er Pill ar Cat er Pill ar

THE SCALE IN THIRDS CUT TIME

Practice slowly at first. Gradually increase tempo with each practice session.

Hammer Hammer Hammer Hammer

Hammer Hammer Hammer Hammer Hammer Hammer Hammer

TRIPLETS ON THE G SCALE

Hammer

THE D MAJOR SCALE FINGERING #2

EIGHTH NOTES

SIXTEENTH NOTES

THIRDS D SCALE

Hammer Hammer Hammer Pull-off

TRIPLETS D SCALE

Hammer Hammer

A RUN IN THE KEY OF G

Musical notation for a guitar run in the key of G major. The piece is in 4/4 time. The first staff is the treble clef, and the second is the bass clef. The run starts on the G string (open) and moves up to the 10th fret. Fingerings are indicated by circled numbers: 3, 1, 4, 2, 4, 3, 5. Dynamics include *i*, *a*, *i*, *p*, *m*, *p*, *i*, *m*, *p*, *i*, *p*, *i*, *m*. The bass line consists of open strings and fretted notes (10, 7, 0, 9, 7, 0).

ANOTHER RUN IN G

Musical notation for another guitar run in the key of G major. The piece is in 4/4 time. The first staff is the treble clef, and the second is the bass clef. The run starts on the G string (open) and moves up to the 12th fret. Fingerings are indicated by circled numbers: 3, 4, 5. Dynamics include *p*, *m*, *p*, *i*, *m*, *i*, *p*, *i*, *m*, *i*, *p*, *i*, *m*. The bass line consists of open strings and fretted notes (10, 7, 10, 7, 10, 8, 7, 0, 0, 7, 0, 0).

A RUN BASED ON D7 CHORD

Musical notation for a guitar run based on the D7 chord in the key of G major. The piece is in 4/4 time. The first staff is the treble clef, and the second is the bass clef. The run starts on the D string (open) and moves up to the 10th fret. Fingerings are indicated by circled numbers: 4, 2, 3, 1, 2. Dynamics include *i*, *p*, *i*, *p*, *m*, *p*, *i*, *a*, *i*, *p*, *m*, *p*, *i*, *p*, *i*. The bass line consists of open strings and fretted notes (0, 7, 9, 7, 10, 7, 7, 10, 7, 0, 9, 7, 0). Labels "Hammer" and "Pull-off" are placed below the bass line.

A RUN IN A MINOR

Musical notation for a guitar run in a minor key. The piece is in 4/4 time. The first staff is the treble clef, and the second is the bass clef. The run starts on the G string (open) and moves up to the 4th fret. Fingerings are indicated by circled numbers: 4, 2, 3, 1, 2. Dynamics include *p*, *i*, *p*, *m*, *i*, *m*, *p*, *i*, *p*, *i*, *p*, *m*, *i*. The bass line consists of open strings and fretted notes (0, 5, 7, 6, 0, 5, 0, 6, 7, 0, 5, 0).

ARKANSAS TRAVELER

Guitar Arrangement
by Tommy Flint

C F G7 C D G7

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

C F G7 C F G7 C

p m p i p i m i p i p m p

G7 C G7 C G7 C G7

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

C G7 C G7 C F G7 C

Measures number seven and eight and fifteen and sixteen can be played this way.

m i m p i m i p m p i m p

DEVIL'S DREAM

Guitar Arrangement
by Tommy Flint

G Am D7

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

G Am G D7 G

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

Am D7

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

G Am G D7 G

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

p m p i p m p m i p m p

Measures number three and four of the verse and three and four of the chorus can be played this way.

DEVIL'S DREAM

SECOND VERSION

A Bm E7
i p i m *p i p* *p i p m* *i p m*
 ② ③ ① ③ ① ④ ③ ② ④ ② ③ ①
 Pull-off Pull-off
 10 13 10 13 10 0 10 13 11 12-11 7 9 7 9 7 9 13-11 0

A Bm A E7 A
p i m i *p i p* *p i m p*
 ③ ② ① ③ ② ④ ⑤ ④ ② ④
 Slide
 10 13 10 13 10 0 10 13 11 12-11 7 7 7-6 0 7-6 7 4-6 7

Bm E7
p i p m *i p m* *p i p m*
 ③ ② ④ ① ② ③ ① ③ ② ④
 Pull off
 6 5 0 6 5 0 6 5 0 10 13-11 7 9 7 7 9 7 9 7 10 13-11 0

A Bm A E7 A
p i m i
 ③ ② ① ⑤ ④ ② ④
 Pull off Slide
 6 5 0 6 5 0 6 5 0 10 13-11 7 7 7-6 0 7-6 7 4-6 7

DOUBLE THUMBING

Tommy Flint

G *i p m p* *i p m p* *i p m p* *i p m i* C *p i a i m i a i*

G D *i a m a m a* D7 *i a m a i p m p*

G C

G D7 G *a i p m i*

The seventh and eighth measures may be played this way.

Hold Chord a *i a i*

D7 m *i m i*

OLD JOE CLARK

Guitar Arrangement
by Tommy Flint

Fast

G
p i p m p i p m i a i p m p i m p i p m p i p m i a i p m
D7

G
m p i p m p i m p i p i
D7 G
m

p i p i p
p i p i p i
D7 *p i*

Slide

Slide

Hammer

G
D7
G

Measures number one, three and five can be played as follows.

p i p m p i p m

FLOP EARED MULE

Guitar Arrangement
by Tommy Flint

Notice that the chorus is in single string style.

Chorus D

The third and fourth measures of the bridge may be played this way.

FLOP EARED MULE

SECOND VERSION

Guitar Arrangement
by Tommy Flint

G
Har. 12.-----

D7
i p i p m p

G
i p m p i

Har. 12.-----

D7

G

Fine

D
p i p i m p i m

A7
i p m p i p i

D
p i p m

A7

D
p i p m p

D.C. al Fine

FIRE ON THE MOUNTAIN

Guitar Arrangement
by Tommy Flint

G *i a i p m p i m* *i a m i a i m p* *i a i p i p i m* *p i p i* D7 G

D7 G

C *m i a i p a i p m i p i a i* G7 C G7 C

G7 C G7 C

G D7 G

AN ENDING IN G

First finger should remain on D

Musical notation for the first ending in G major. The piece is in 4/4 time. The first staff shows a melodic line with dynamics *i*, *p*, *i*, *p*, *m*, *i*, *p*, *m*, *p*, *i*, *m*, *p*, *i*. Fingerings are indicated by circled numbers: 2, 3, 3, 1, 4, 2, 4, 3. The second staff shows the bass line with fret numbers: 8, 11, 8, 7, 0, 8, 11, 7, 10, 7, 0.

ANOTHER ENDING

Musical notation for the second ending in G major. The first staff shows a melodic line with dynamics *p*, *m*, *p*, *i*, *m*, *i*, *p*, *i*, *m*, *i*, *p*, *i*, *m*. Fingerings are indicated by circled numbers: 3, 1, 3, 4, 2, 4. The second staff shows the bass line with fret numbers: 10, 7, 10, 7, 10, 8, 0, 0, 2, 0, 0.

Both endings may be combined to form a double ending.

Musical notation for the combined double ending in G major. The first staff shows a melodic line with dynamics *i*, *p*, *m*. The second staff shows the bass line with fret numbers: 8, 11, 8, 7, 0, 8, 11, 7, 10, 7, 0.

Musical notation for the combined double ending in G major. The first staff shows a melodic line. The second staff shows the bass line with fret numbers: 10, 7, 10, 7, 10, 8, 0, 0, 2, 0, 0.

BLUE ANDES MIST

by Tommy Flint

Bright
Am

p i p m i m i Dm E7 Am

④ ② ③... ① ② ① ② ③ ① ② ① ② ① ①... ② ① ② ① ② ①

0 5 7 6 6 7 6 5 6 7 12 0 10 0 8 0 7 0 5 0 4 0 6 0 4 0

Am E7 Am

② ① ② ① ② ① ② ① ② ① ② ① ② ① ② ①

10 0 12 0 13 0 10 0 9 0 10 0 12 0 9 0 12 0 15 0 13 0 12 0 10 0 12 0 13 0 10 0

F#7 Bm B7 E7

③ ① ② ③ ② ② ①... ② ①... ①

11 0 14 0 11 0 11 12 0 14 0 15 0 14 0 7 0 8 7 10 8 7 10 12 0 10 0 8 0 7 0

Am E7 Am

10 0 13 0 12 0 10 0 9 0 12 0 10 0 9 0 12 0 15 0 13 0 12 0 10 0 13 0 12 0 10 0

F#7 Bm E7 Am G7

①... ①

11 0 14 0 11 0 11 12 0 14 0 15 0 12 0 12 0 10 0 8 0 7 0 5

C G7 C

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

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

Hammer Pull-off

10 7 10 8-10-8 10 7 10 7 8-9 0 7 10 7 10 8 10 7 10 8

G7 C

p i p i p m i p i m i p i p i p i m i p i m i

⑥ ④ ⑤ ③ ④ ② ③ ⑤ ③ ② ③ ④ ③ ④ ③ ⑤ ③ ② ③ ④

8 7-8 7 8 0 0 0 0 12 8 0 0 0 0 8 7-8 7 0

E7 A7 D9 G

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

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

6 7 7 0 5 6 6 0 4 2 1 2 1 0 7 10 7 10

A7 Dm G7 C

p i p m p i p m i p m p i p

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

7 0 6 8 6 7 6-8 5 6 0 3 6 0 3 5 0 0 5

Am Dm E7 Am

p i p m i m i i p m i p m p

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

Hammer Hammer

7 0 5-7 6 0 6 7 6-8 5 6 0 4 7 0 4 7 0 4-6 7

SOLDIER'S JOY

C Hold chord G7

Bar

m p *i m p m i m p m* *i* *m i* *m p*

p i m i p m p i m i *p i p i p p i*

m i m i p m i i p i m i *p i m i m p i*

① ③ ② ① ④ ① ③ ③ ② ③

① ③ ④ ③ ③ ② ② ① ③ ④ ② ④ ③

C G7 C G7 C

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