(Book 2) Lesson 5. Fingering Devices

If, when playing the guitar, all notes fitted comfortably into the standard scale patterns, life would indeed be beautiful for all guitarists. Such is not the case, however! Composers and arrangers dream up musical ideas that require other than standard fingerings, due to the note groupings. We will deal with some of these and introduce others from time to time as seems necessary.

These fingering devices are intended to be helpful if worked out and understood, as compared to just being practiced. You may wish to play like a horn player or such, but you had better learn to think like a guitar player because that is your choice of instrument.

<u>Full hand shifting:</u> already discussed (as used in all previous scales and scale exercices <u>Two finger shifting:</u> using fingers 1-3 (1-2) and 2-4 (2-3). Useful when the notes are grouped in twos <u>Three finger shifting with extension fingering:</u> Useful when notes are grouped in threes. <u>Three finger shifting with extension fingering and slides:</u> Useful when notes are grouped in fours.

It may seem that I am advocating a one string guitar. Rest assured that I am not! Are there other fingerings for the following studies? Certainly, but for now, we will limit the playing to the first string.

Two finger shifts: 1-3 (1-2) and 2-4 (3-4) on the "E" alphabet.





Note that the whole tones are fingered 2-4 while the half tones are fingered 2-3. Shift by gliding with the second finger.

Also notice that there are many more whole tones than there are semitones.

The half tones fall between B & C and E & F. If you think the alphabet as you play, you will have very few or perhaps no problems. If you do not think the alphabet, good luck!

(Many of the pearls of wisdom are direct quotes from Tony Bradan. Much of the wording of this book is directly attributed to Mr.Bradan.)

WORK OUT and PRACTICE the TWO FINGER SHIFTS on the "E" and "G" alphabets with both fingering systems.