

Roberto Dalla Vecchia
FLATPICKING GUITAR

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Introduzione

Questo libro racchiude una serie di trascrizioni dedicate alla chitarra acustica flatpicking, più precisamente è questo il materiale che solitamente propongo nei miei corsi a quei chitarristi che hanno il desiderio di avvicinarsi a questo affascinante stile, la chitarra flatpicking.

Tuttavia si danno per scontati ed acquisiti i primi rudimenti sullo strumento, quali l'impostazione della mano destra e sinistra, la conoscenza dei principali accordi, la capacità di suonare alcuni semplici ritmi, la capacità di leggere uno spartito in musica o intavolatura.

Il programma ha subito infinite variazioni nel corso degli anni, nei contenuti, nel modo in cui è suddiviso, nella selezione dei brani. Soprattutto le singole trascrizioni di ciascun brano hanno subito tante variazioni e correzioni nel tentativo di renderle migliori dal punto di vista didattico e quindi accessibili a tutti.

In questo programma ho cercato di riunire tutti gli elementi basilari del flatpicking, dal tipico accompagnamento a bassi alternati ad alcuni arrangiamenti in *Carter Style*. La parte più voluminosa è occupata naturalmente dai *fiddle tunes*, ne ho scelti 10 tra i più noti, amati e rappresentativi del genere. E' anche presente una sezione tecnica dedicata alle più comuni diteggiature della scala maggiore, nelle tre tonalità regine del flatpicking: SOL, DO e RE.

Per finire non ho voluto tralasciare l'aspetto puramente tecnico proponendo diversi esercizi per la mano destra e per la mano sinistra. Un grosso problema con il quale tutti i flatpickers devono confrontarsi è proprio l'elevata velocità del repertorio; solamente la cura e la costanza nel migliorare la propria tecnica rendono possibili esecuzioni pulite, potenti e veloci.

Ci tengo a sottolineare che tutto il materiale qui presente non è suddiviso per difficoltà, ma è suddiviso in capitoli che affrontano i diversi aspetti del flatpicking. Ne consegue che, in fase di studio, è meglio affrontare, più o meno contempora-

Introduction

This book is made up of the fundamentals for beginner flatpicking guitar. I have been experimenting teaching in different ways for over 20 years, and in this book you will find the program I now use with my students who are looking to get into this style.

Throughout the years, I have greatly changed the contents of this book to suit who I can only guess will be the readers. I have spent a lot of time arranging the tunes so as to match the skill level of the drills, exercises, and theory. I have tried hard to include all of the fundamental elements that you will need to begin flatpicking.

The book starts with back up guitar. You will learn to alternate your bass notes properly, play a good smooth rhythm, and more. You can then put your rhythm to the test with some classic *Carter Style* arrangements. For the largest section of the book, I have chosen and arranged 10 of the most common and loved *fiddle tunes* out there. You'll also find the most common fingerings for the keys of G, C, and D. Last but not least, I've included a section with exercises for both the right and the left hand. The practice of these will lead to fast, clean, and powerful flatpicking.

The contents throughout this book do not get harder to follow as you go along, and it is not meant to be used in any strict order. You are encouraged to begin each section before necessarily finishing any of them. They are all equally important, and to master one before acknowledging the others will be repetitive and possibly lead to uneven musicianship. On the other hand, try to make sure to get something or other polished out of a section before flipping to the next.

neamente, tutti i diversi capitoli, piuttosto che esaurire lo studio di una intera sezione prima di passare alla sezione successiva.

Nello stesso tempo è fondamentale non passare al brano o esercizio successivo prima di aver veramente imparato il brano o esercizio su cui stai lavorando. In altre parole non avere fretta, il tempo speso meglio e che porta più frutti è proprio quello rivolto a migliorare nei minimi dettagli l'esecuzione di un brano.

Per maggiori informazioni e rimanere in contatto puoi visitare il mio sito: www.robortodallaVecchia.com o contattarmi via email all'indirizzo info@robortodallaVecchia.com.

Non mi resta che augurarti di trascorrere tanti momenti intensi e indimenticabili in compagnia della tua chitarra e di questo libro.

Buona musica!

Roberto Dalla Vecchia

Thanks to Willy Forsythe e Paolo Costola for all their patience and time in turning this to English!

If you have any questions or concerns, please contact me at my website:

www.robortodallaVecchia.com

e-mail:

info@robortodallaVecchia.com

Hope you enjoy!

Roberto Dalla Vecchia

Accompagnamento

In generale i chitarristi preferiscono imparare ed eseguire dei solo lasciando l'accompagnamento, back up, ad uno studio successivo. E' questo un errore a mio avviso molto grave in grado di minare la propria crescita musicale sullo strumento.

E' buona abitudine, prima di studiare una melodia, sapere in quale tonalità è scritta e qual'è il giro armonico che la sorregge.

Il tempo impiegato a studiare il back up contribuisce in modo determinate allo sviluppo del senso ritmico in ciascuno di noi, molto spesso un bravo e solido chitarrista ritmico è anche un bravo solista.

Per questo fondamentale motivo il libro inizia con un intero capitolo dedicato al back up. In questa sezione troverai prima gli elementi basilari che lo caratterizzano: i bassi alternati, alcune semplici variazioni ritmiche, i più comuni giri di basso, bass runs, e un classico pattern ritmico per concludere un brano.

Il capitolo termina con tre esempi di back up che vogliono essere un'applicazione concreta ed esemplificativa di tutto quello studiato in precedenza.

Questa parte del libro può ritenersi completamente assimilata quando, senza l'aiuto di una partitura, sarai in grado di accompagnare, con destrezza e scioltezza, un qualsiasi brano includendo tutti i vari elementi studiati.

Back Up

Guitar players usually tend to learn the lead part right away, and practice the back up (comping) later on. This is a big mistake, and it will limit your development as a guitar player and a musician.

First thing to do when you approach a tune is to learn the key and the harmony the melody is based upon.

Practicing the back up will help you to develop your rhythmic skills, resulting eventually in better and more solid chops when you'll play leads.

That's why the book starts with a chapter going in depth on the back up. In this section you'll be able to learn all the basic concepts: alternate basses, some simple rhythmic variations, the most commonly used bass runs, and a typical outro rhythmic pattern to end the performance.

The three final back up examples will give a practical demonstration of all the notions we went through.



You'll be done with this part of the book only when you'll be able to effectively back up a tune, fluently using all the elements you learned.

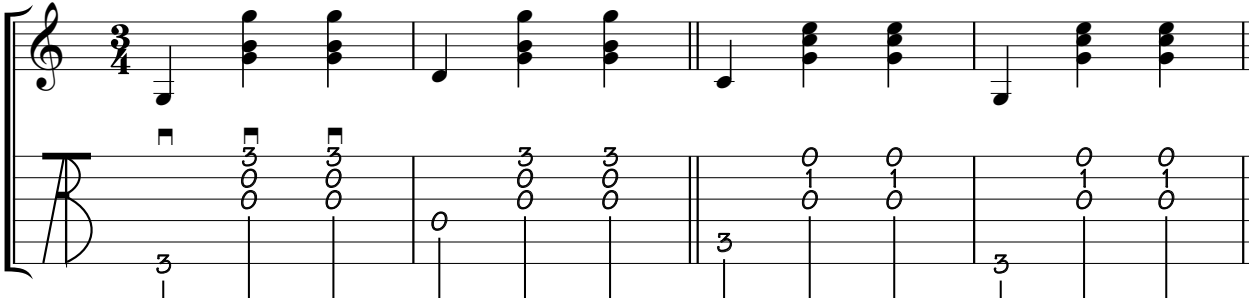
Accompagnamento in 3/4



Waltz Back Up

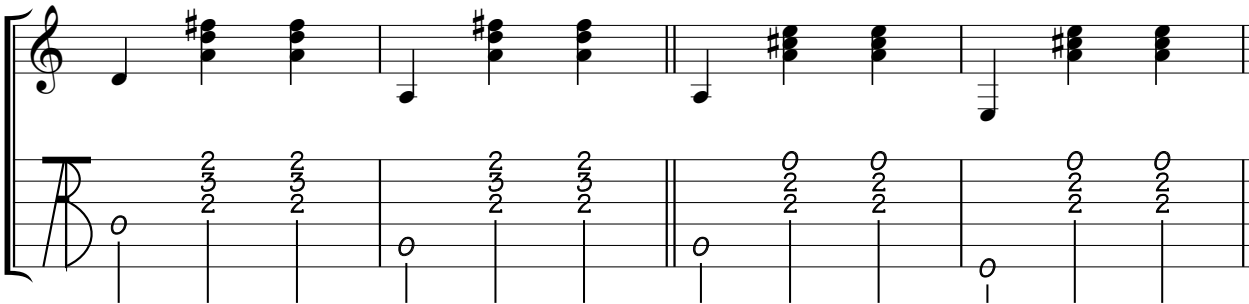
Anche nel caso di tempo in 3/4 o tempo di Valzer si usa l' accompagnamento a bassi alternati in modo del tutto simile alla pagina precedente.



In waltz time, continue to alternate the root and the dominant bass notes between your strums.

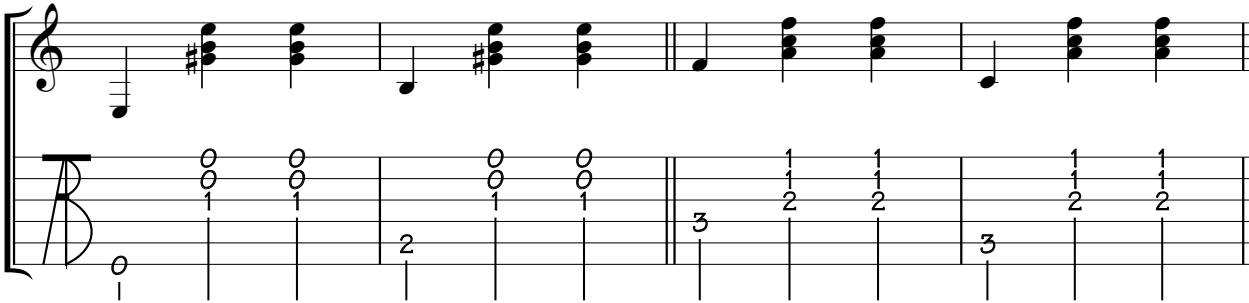
G  **C** 



D  **A** 



E  **F** 



Handsome Molly

Traditional arranged by Roberto Dalla Vecchia

G G G

Musical notation for the first system, featuring a treble clef staff with a key signature of one sharp (F#) and a common time signature. The melody is written in eighth notes. Below it is a bass clef staff with a double bass line. The first measure has a G chord, the second a G chord, and the third a G chord. The bass line includes fingerings like 2 and 0.

D D D

Musical notation for the second system, featuring a treble clef staff with a key signature of one sharp (F#) and a common time signature. The melody is written in eighth notes. Below it is a bass clef staff with a double bass line. The first measure has a D chord, the second a D chord, and the third a D chord. The bass line includes fingerings like 2, 4, and 2.

C G G

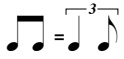
Musical notation for the third system, featuring a treble clef staff with a key signature of one sharp (F#) and a common time signature. The melody is written in eighth notes. Below it is a bass clef staff with a double bass line. The first measure has a C chord, the second a G chord, and the third a G chord. The bass line includes fingerings like 1, 2, 3, and 2.

G G D

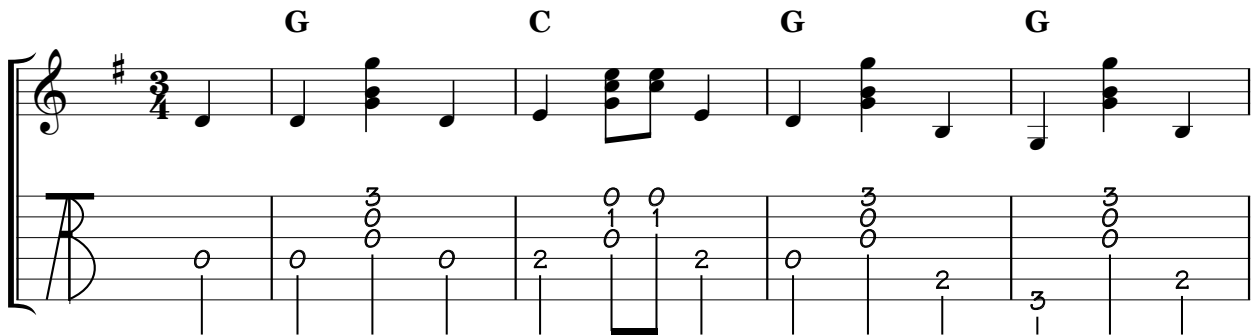
Musical notation for the fourth system, featuring a treble clef staff with a key signature of one sharp (F#) and a common time signature. The melody is written in eighth notes. Below it is a bass clef staff with a double bass line. The first measure has a G chord, the second a G chord, and the third a D chord. The bass line includes fingerings like 2, 2, 2, and 2.

The Storms Are on the Ocean

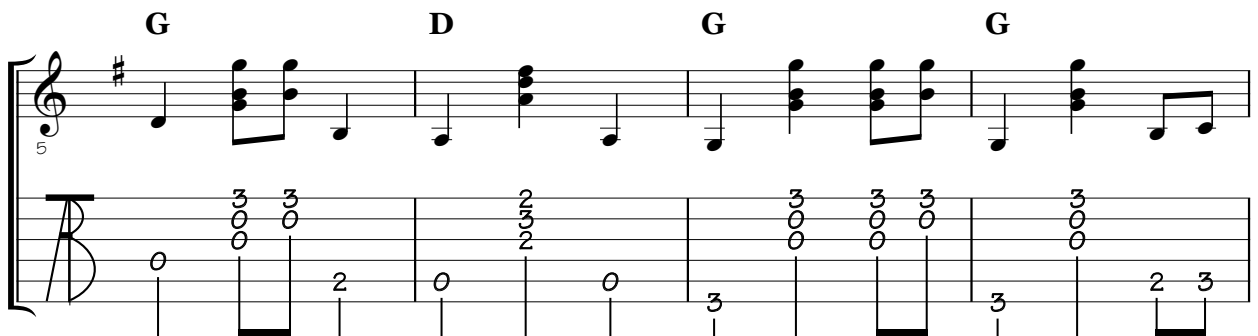
Traditional arranged by Roberto Dalla Vecchia



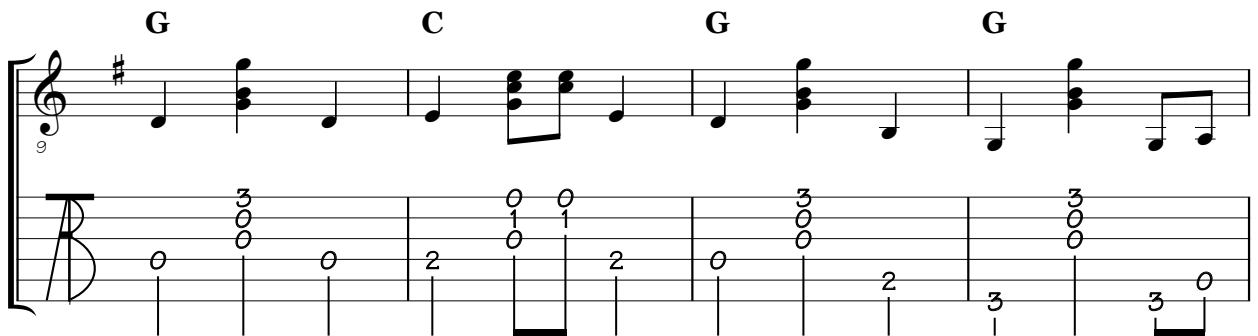
G C G G



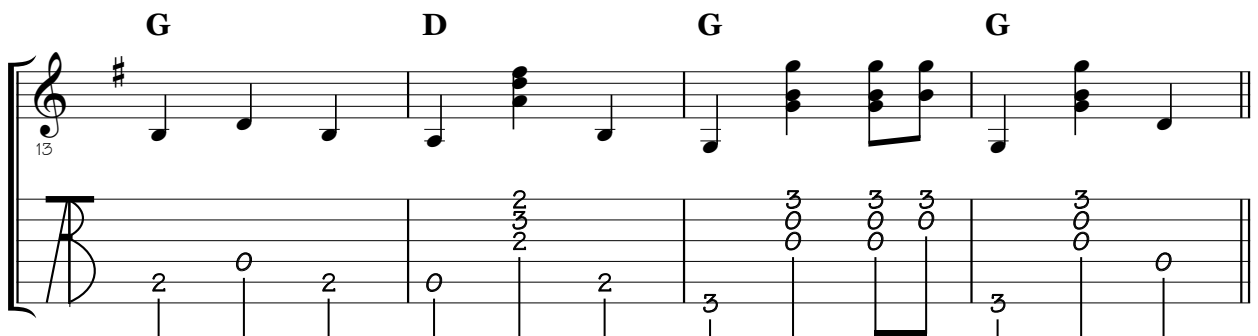
G D G G



G C G G



G D G G



La struttura standard di un Fiddle Tune

Tipicamente un *Fiddle Tune* è formato da **32 misure**.

Queste 32 misure possono essere suddivise in 2 frasi di 8 misure, ripetute 2 volte ciascuna ($8 \times 2 + 8 \times 2 = 32$).

Se chiamiamo le frasi di 8 misure A e B rispettivamente, otteniamo una struttura del tipo: **A A B B**

Circa il 70% dei *fiddles tunes* hanno questa struttura, che pertanto chiamiamo standard.

In alcuni casi è importante notare come sia la parte A sia la parte B possano essere ulteriormente suddivise nel seguente modo.

PARTE A

PROPOSTA A	RISPOSTA 1A
PROPOSTA A	RISPOSTA 2A

PARTE B

PROPOSTA B	RISPOSTA 1B
PROPOSTA B	RISPOSTA 2B

Ogni gruppo rappresenta 2 misure

Capire e ricordare la struttura di un fiddle tune è fondamentale perché aiuta a memorizzare il brano sia per la parte di back up che per la parte di melodia.

Fiddle Tune Format

The typical *fiddle tune* follows a **32 bar** format.

These 32 bars are divided into two parts: part A and part B.

Each part is 8 bars long and repeated using the structure: **A A B B**.

This is by far the most common format and is worth memorizing.

Below is a 32 measure tune broken right down to its basic components.

PART A

QUESTION A	ANSWER A1
QUESTION A	ANSWER A2

PART B

QUESTION B	ANSWER B1
QUESTION B	ANSWER B2

Each segment shown will be 2 bars.

This “call and response” technique has been used since the beginning of music.

Knowing and understanding this structure can hold together your soloing and improvisation as well as the rhythm behind it.

Arkansas Traveler

Traditional arranged by Roberto Dalla Vecchia

Capo II

C F G C G

A

G C F G C

4

C ^{1.}G C || ^{2.}G C

7

C F C G C G

10

B

Bill Cheatham

Traditional arranged by Roberto Dalla Vecchia

Capo II

G G C

4

C G

5

C 1. D G 2. D G

7

G C D G G C

10

Blackberry Blossom

Traditional arranged by Roberto Dalla Vecchia

G D C G C G

A7 D7 G D C G

C G 1. D G 2. D G

Em Em Em

Finali

Alcuni esempi classici di endings di fiddle tunes nelle tre tonalità più comuni.

Fiddle Tune Endings

Here are 3 examples of classic endings in the common keys of C, G and D

Key of C

Musical notation for a fiddle tune ending in the key of C. The notation includes a treble clef staff and a bass clef staff. The treble staff shows a melody starting with a quarter note G, followed by a dotted quarter note A, a quarter note B, and a quarter note C. The bass staff shows a bass line starting with a quarter note G, followed by a dotted quarter note A, a quarter note B, and a quarter note C. The bass line includes fingerings such as 3 0 5, 4, 1, 2 0, 2, 3, 0, 3 4, 0 1 2 3 4, 0, 1 2 3 0 1.

Key of G

Musical notation for a fiddle tune ending in the key of G. The notation includes a treble clef staff and a bass clef staff. The treble staff shows a melody starting with a quarter note G, followed by a dotted quarter note A, a quarter note B, and a quarter note C. The bass staff shows a bass line starting with a quarter note G, followed by a dotted quarter note A, a quarter note B, and a quarter note C. The bass line includes fingerings such as 3 2 3, 3, 0 2 3 0, 3 1 0, 2 0, 2 4, 0 2 0, 2 0 2 0, 3, 2 3 0 2 3.

Key of D

Musical notation for a fiddle tune ending in the key of D. The notation includes a treble clef staff and a bass clef staff. The treble staff shows a melody starting with a quarter note D, followed by a dotted quarter note E, a quarter note F#, and a quarter note G. The bass staff shows a bass line starting with a quarter note D, followed by a dotted quarter note E, a quarter note F#, and a quarter note G. The bass line includes fingerings such as 3 0 2, 3 0 2 3 0, 2 3 2 0, 3 0 2, 3 0, 2 4 2 0, 4 0 2 0.

Esercizi mano destra

Right Hand Exercises

Eseguire questi esercizi con costanza usando sempre il metronomo. Prestare massima attenzione alla uniformità del tocco e del volume.

Right hand training is extremely important in flatpicking guitar. The practice of these exercises with a metronome will greatly improve your overall playing. Do this regularly to build and maintain a strong and accurate picking hand.

Ex. 1

First system of Exercise 1. Treble clef, common time. The melody consists of eighth notes in a descending sequence: G4, F4, E4, D4, C4, B3, A3, G3. The bass line shows fingerings: 3 3 2 0, 3 3 2 0, 3 3 2 0, 3 3 2 0, 1 2 0 0, 1 2 0 0, 1 2 0 0, 1 2 0 0. Picking pattern: m V m V m V m V.

Second system of Exercise 1. Treble clef, common time. The melody consists of eighth notes in a descending sequence: G4, F4, E4, D4, C4, B3, A3, G3. The bass line shows fingerings: 0 3 2 0, 0 3 2 0, 0 3 2 0, 0 3 2 0, 1 3 3 2, 1 3 3 2, 1 3 3 2, 1 3 3 2.

Third system of Exercise 1. Treble clef, common time. The melody consists of eighth notes in a descending sequence: G4, F4, E4, D4, C4, B3, A3, G3. The bass line shows fingerings: 3 3 2 0, 3 3 2 0, 3 3 0 0, 3 2 0 0, 3 3 2 0, 3 3 2 0, 3 3 2 0, 3 3 2 0.

Ex. 2

Exercise 2. Treble clef, common time, key signature of one sharp (F#). The melody consists of eighth notes in a descending sequence: G4, F#4, E4, D4, C4, B3, A3, G3. The bass line shows fingerings: 3 0 2 0, 3 0 2 0, 2 0 2 0, 2 0 2 0, 1 0 2 0, 1 0 2 0, 0 0 3 0, 0 0 3 0. Picking pattern: m V m V m V m V.

Scala di DO Maggiore

C Major Scale

First system of guitar tablature for the C Major scale. The strings are labeled T (Treble), A (Acoustic), and B (Bass). The time signature is 4/4. The notes are: C4 (B3), C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Fingering: 3, 0, 2, 3, 0, 2, 0, 1, 0, 2, 0, 3, 2, 0, 3.

Second system of guitar tablature for the C Major scale. The strings are labeled T (Treble), A (Acoustic), and B (Bass). The time signature is 4/4. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. Fingering: 3, 0, 2, 3, 0, 2, 0, 1, 3, 0, 1, 3, 1, 0, 3, 1, 0, 2, 0, 3, 2, 0, 3, 2, 0, 3, 1, 0, 1, 3, 0, 2, 3.

Ex. 1

First system of guitar tablature for Exercise 1. The strings are labeled T (Treble), A (Acoustic), and B (Bass). The time signature is 4/4. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. Fingering: 3, 0, 2, 3, 0, 2, 3, 0, 2, 3, 0, 2, 3, 0, 2, 3, 0, 2, 3, 0, 2, 0, 2, 0, 1, 2, 0, 1, 3, 0, 1.

Second system of guitar tablature for Exercise 1. The strings are labeled T (Treble), A (Acoustic), and B (Bass). The time signature is 4/4. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. Fingering: 1, 0, 2, 1, 0, 2, 0, 0, 2, 0, 3, 2, 0, 3, 2, 0, 3, 2, 0, 3, 2, 0, 3, 2, 0, 3, 2, 0, 3, 2, 0, 3, 2, 0, 3, 2, 0, 3.

Ex. 2

First system of guitar tablature for Exercise 2. The strings are labeled T (Treble), A (Acoustic), and B (Bass). The time signature is 4/4. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. Fingering: 3, 2, 0, 3, 2, 0, 3, 2, 0, 0, 2, 1, 0, 3, 1, 1, 2, 0, 0, 2, 3, 0, 2, 3, 0, 2, 3, 0, 2, 3.

Speed Drill 105



Date: _____

4/4

7

11

15

and so on up to the 12th fret

Track list:

Alternating Bass Pattern 2:28
Waltz Back Up 1:11
Strumming Pattern Variations 2:03
Bass Runs 1:50
Back Up Ending 0:28
Blackberry Blossom 1:44
Red Haired Boy 1:43
Whiskey Before Breakfast 1:42

Handsome Molly (slow) 0:52
Handsome Molly (fast) 0:29
Jesse James (slow) 0:50
Jesse James (fast) 0:25
New River Train (slow) 0:49
New River Train (fast) 0:25
The Storms Are on the Ocean (slow) 1:11
The Storms Are on the Ocean (fast) 0:46
You Are My Sunshine (slow) 0:51
You Are My Sunshine (fast) 0:25

Arkansas Traveler (slow) 1:33
Arkansas Traveler (fast) 0:51
Bill Cheatham (slow) 1:34
Bill Cheatham (fast) 0:52
Blackberry Blossom (slow) 1:34
Blackberry Blossom (fast) 0:51
Flowers of Edinburgh (slow) 1:32
Flowers of Edinburgh (fast) 0:51
Old Joe Clark (slow) 1:33

Old Joe Clark (fast) 0:52
Red Haired Boy (slow) 1:33
Red Haired Boy (fast) 0:51
Salt Creek (slow) 1:32
Salt Creek (fast) 0:52
Soldier's Joy (slow) 1:32
Soldier's Joy (fast) 0:52
St. Anne's Reel (slow) 1:33
St. Anne's Reel (fast) 0:51
Whiskey Before Breakfast (slow) 1:33
Whiskey Before Breakfast (fast) 0:50
Fiddle Tune Endings 1:20

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Right Hand Exercises 7-11 2:54
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G Major Scale 3:22
D Major Scale 2:47
Speed Drill 101 1:04
Speed Drill 102 1:24
Speed Drill 103 0:56
Speed Drill 104 1:46
Speed Drill 105 1:31
Speed Drill 106 1:17
Speed Drill 107 1:30
Speed Drill 108 0:29
Speed Drill 109 1:02
Speed Drill 110 1:26