

# Fingerpicking Across the Fretboard

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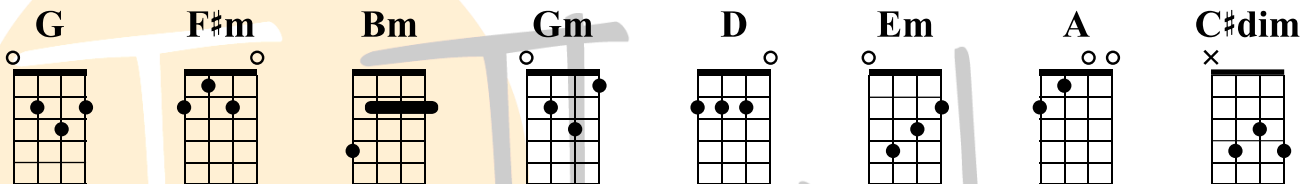
Key D:

Harmony: D, G, Gm, C#m, F#m

BPM: 75

Video Tutorial: <https://www.youtube.com/watch?v=6-eU6Y6M3dY>

Chord Shapes:



When would you use this technique?

- When you are layering ukuleles.
  - o When playing with friends you want to avoid playing the exact same thing and if you are playing the exact same thing, there should be intention behind it.
- Writing your own song
  - o I like to compose ideas with basic strum patterns and chord shapes
  - o Once I have the main idea sketched out, simple chord shapes, simple strum patterns, that is when I start to explore more complicated rhythm ideas.
- Making covers your own
  - o When you are first learning the instrument playing the song as close to the recording as possible is important.
  - o Once you are able to do that you have learned how to play in time, develop a natural feel for timing, singing under control and carrying a tune, can be applied with more freedom.
  - o Once you get there, have fun, bend the rules and make something that is familiar, yet fresh, at the same time.

**Base Strum Pattern:**

1 & 2 & 3 & 4 & | 1 & 2 & 3 & 4 & | 1 & 2 & 3 & 4 & | 1 & 2 & 3 & 4 & |  
**G** | **F#m** **Bm** | **G** | **F#m** **Bm** |  
 D U D U D U D U | D U D U U D U | D U D U D U D U | D U D U U D U |

1 & 2 & 3 & 4 & | 1 & 2 & 3 & 4 & | 1 & 2 & 3 & 4 & | 1 & 2 & 3 & 4 & |  
**G** | **F#m** **Bm** | **G** | **Gm** |  
 D U D U D U D U | D U D U U D U | D U D U D U D U | D U D U D U D U |

- This was written as the "middle 8"

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- o Middle 8 is producer jargon for the bridge
- o Why 8? Because usually the bridge was an 8 bar idea, half the length of a typical verse at the time
- o Why middle? Bridges were played in the middle, thus making middle 8 a very literal term, yet still slang for the bridge
- o

- We are in the key of D, so this idea would be

- o IV - iii - vi three times, finishing with a
- o IV - iv move
  - The IV chord can become a minor chord if you resolve it on the I, so the G to Gm works as long as the next part of the song, whether it is verse or chorus, starts with a D major chord
  - A cool way to sing or solo over that change is the 3<sup>rd</sup> interval to the flat 3<sup>rd</sup> interval to the 2<sup>nd</sup> because that is where the change is happening.
  - B, Bb, A that is the three note chromatic movement to highlight with the melody

**Transforming into fingerpicking**

- Fretboard arpeggio screen shots generated at:

<https://ukebuddy.com/ukulele-arpeggios>

The G arpeggio has the formula 1, 3, 5 with notes G, B, D  
 It is based on the G major chord.

- The first thing you have to do with the G chord know the notes,
  - o G - root
  - o B - 3<sup>rd</sup>
  - o D - 5<sup>th</sup>
- If you know how to move chord shapes around you can also just explore all the different chord shapes
- Even if you know the arpeggios, know where all chord shapes are, going to a website like Ukebuddy and putting in "G arpeggio" and seeing it on the fretboard is amazing as well.
- Even if you have all the information, accessing it from a different angle can break routine and create new forms of inspiration.

### Creating the fingerpicking pattern for G

- I simply choose two of those green notes and alternated them. That is it, I didn't over think it, I didn't pursue the perfect two, I just chose two and played them.
- You can play 2, 3, you can 5 play notes, you don't have to create a limit. Just have fun and see what sounds good.

Repeat the process for F#m and Bm

**F#m arpeggio**

The F#m arpeggio has the formula 1, b3, 5 with notes F#, A, C#  
It is based on the [F# minor chord](#).

**Bm arpeggio**

The Bm arpeggio has the formula 1, b3, 5 with notes B, D, F#  
It is based on the [B minor chord](#).

- The last detail is the G to Gm
- The two chords share two of the three notes
  - o G - the root
  - o D - the 5<sup>th</sup>
- The only note that changes, the 3<sup>rd</sup> to the b3<sup>rd</sup>, is when the B becomes a Bb, so we want to target that note to really highlight it when we play the fingerpicking part

Musical notation showing two measures. The first measure is for G major (7) and the second for G minor (8). The treble clef has a key signature of one sharp (F#). The bass clef shows fingerpicking patterns: 7-5-7-5-7-5-7-5 for G and 6-5-6-5-6-5-6-5 for Gm.

Combine the two and you have the new fingerpicking pattern for the middle 8, free, cool, and all over the fretboard.

Having said that, adding passing tones and ornamentation and other slight variations, we can take this idea even further. Let me know if you want to explore it even deeper.

Musical notation showing two measures. The first measure is for G major (3) and the second for G minor (4). The treble clef has a key signature of one sharp (F#). The bass clef shows chord diagrams and fingerings for each note. The G major chord diagram shows 2-3-2-2-0-0 and the G minor chord diagram shows 1-3-2-2-0-0. The treble clef has a key signature of one sharp (F#). The bass clef shows fingerpicking patterns: 7-5-7-5-7-5-7-5 for G and 5-4-5-2-2-2-2 for Gm.

Want to create melody?

Musical notation showing the D Major Scale for improvisation. The treble clef has a key signature of two sharps (F# and C#). The bass clef shows fingerpicking patterns: 2-4-2-3 for the first measure and 5-2-4-5 for the second measure.

- The D major scale is a great place to start to develop some basic melodic ideas. Start basic, start intentional and build on it.