

# AL LEONARD

SECOND EDITION

# GUITAR METHOD BOOK

BY WILL SCHMID AND GREG KO

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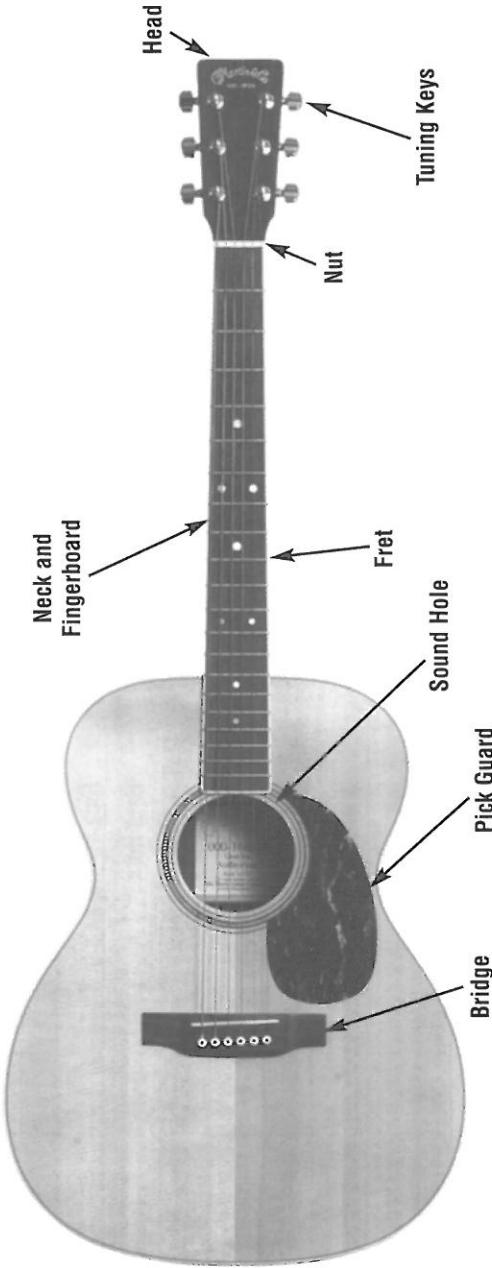
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# YOUR GUITAR

This book is designed for use with any type of guitar—acoustic steel-string, nylon-string classical, or electric. Any of these guitars can be adapted for use in a wide variety of styles of music.

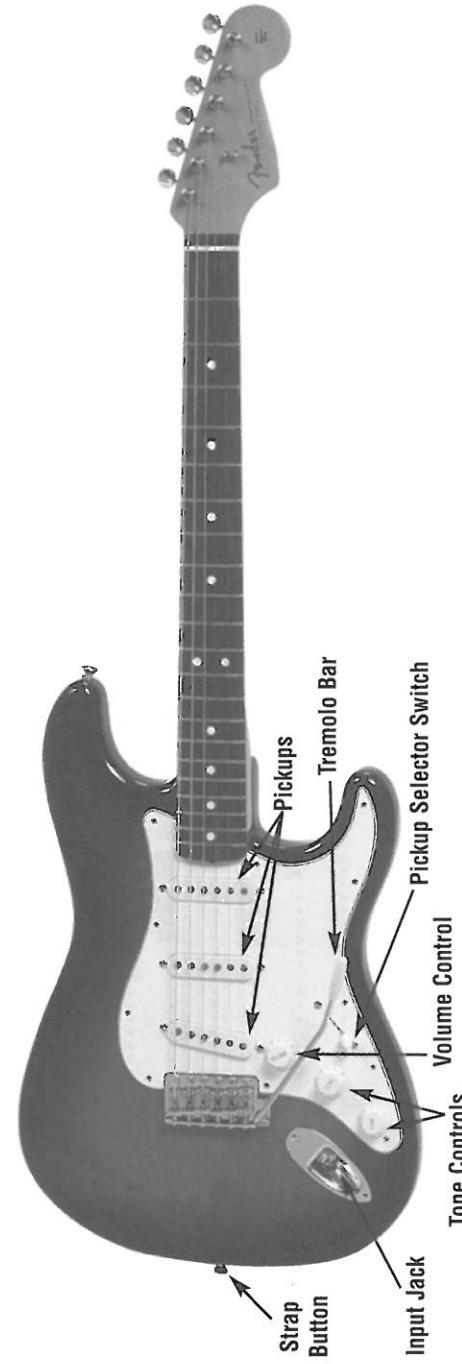
## STEEL-STRING



## NYLON-STRING

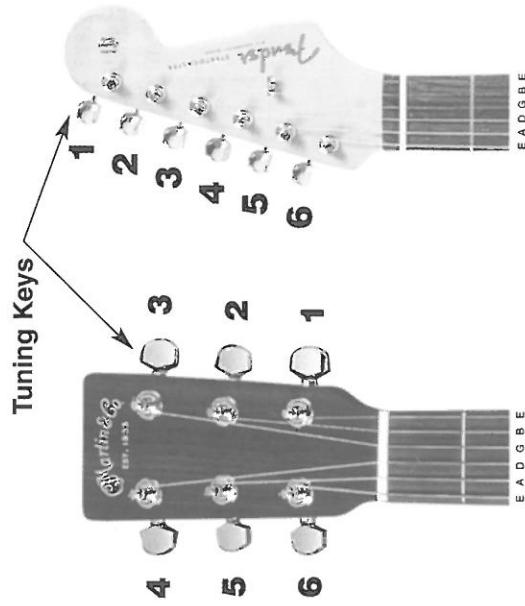


## ELECTRIC



If you are using a solidbody-electric or an acoustic-electric be sure to practice with an amplifier some of the time.

# TUNING



When you are tuning your guitar, you will adjust the pitch (highness or lowness of sound) of each string by turning the corresponding tuning key. Tightening a string raises the pitch and loosening it lowers the pitch.

The strings are numbered 1 through 6 beginning with the thinnest string, the one closest to your knee. Follow the instructions below to tune each string in sequence, beginning with the sixth string.

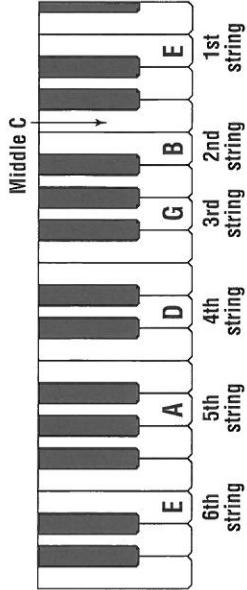
## TUNING WITH AN ELECTRONIC TUNER

An electronic tuner “reads” the pitch of a sound and tells you whether or not the pitch is correct. Until your ear is well trained in hearing pitches, this can be a much more accurate way to tune. There are many different types of tuners available, and each one will come with more detailed instructions for its use.



## TUNING TO A KEYBOARD

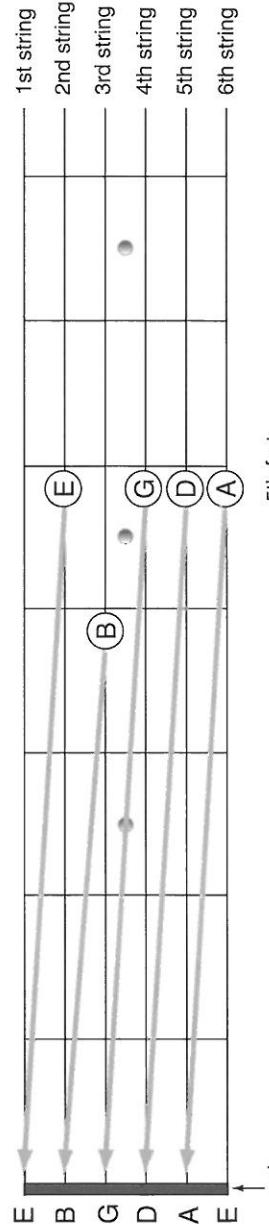
If you have a piano or electric keyboard nearby, play the correct key (see diagram) and slowly turn the corresponding tuning key until the sound of the string matches the sound of the keyboard.



## ANOTHER WAY TO TUNE

To check or correct your tuning when no pitch source is available, follow these steps:

- Assume that the sixth string is tuned correctly to E.
- Press the sixth string at the 5th fret. This is the pitch A to which you tune your open fifth string. Play the depressed sixth string and the fifth string with your thumb. When the two sounds match, you are in tune.
- Press the fifth string at the 5th fret and tune the open fourth string to it. Follow the same procedure that you did on the fifth and sixth strings.
- Press the fourth string at the 5th fret and tune the open third string to it.
- To tune the second string, press the third string at the 4th fret and tune the open second string to it.
- Press the second string at the 5th fret and tune the first string to it.

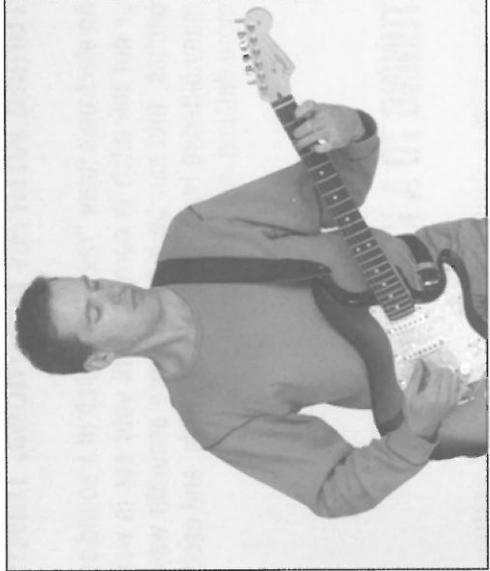
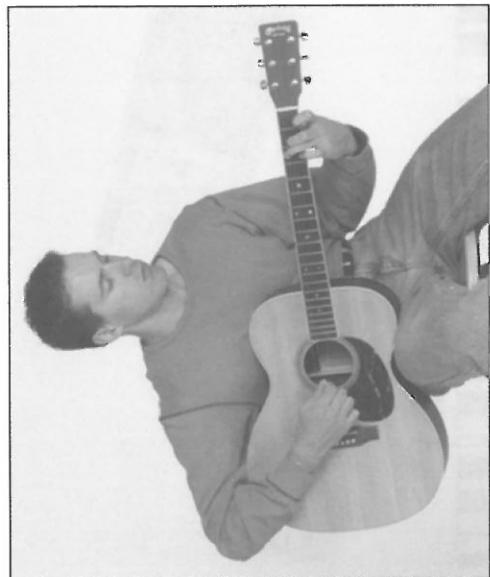


This is called **relative tuning** because the strings are tuned relative to one another.

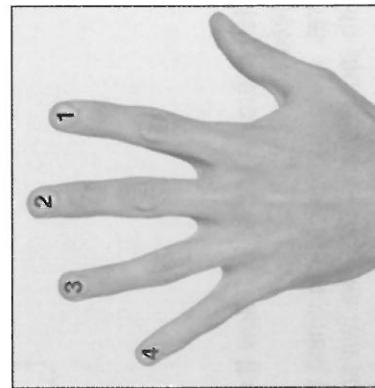
# PLAYING POSITION

There are several ways to hold the guitar comfortably. On the left is a typical seated position, and on the right is the standing position. Make sure you practice sitting and standing. Observe the following general guidelines in forming your playing posture:

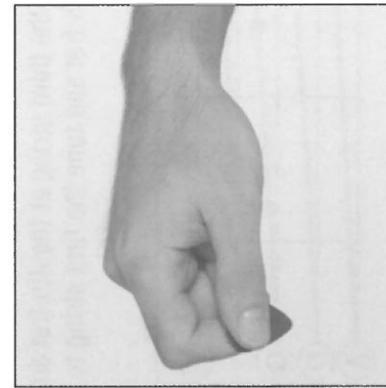
- Position your body, arms, and legs in such a way that you avoid tension.
- If you feel tension creeping into your playing, you probably need to reassess your position.
- Tilt the neck upwards—never down.
- Keep the body of the guitar as vertical as possible. Avoid slanting the top of the guitar so that you can see better. Balance your weight evenly from left to right. Sit straight (but not rigid).



Left-hand fingers are numbered 1 through 4 (Pianists: Note that the thumb is not number 1.) Place the thumb in back of the neck roughly opposite the 2nd finger. Avoid gripping the neck like a baseball bat with the palm touching the back of the neck.



These photos show the position for holding a pick and the right-hand position in relationship to the strings. Strive for finger efficiency and relaxation in your playing.



# MUSICAL SYMBOLS

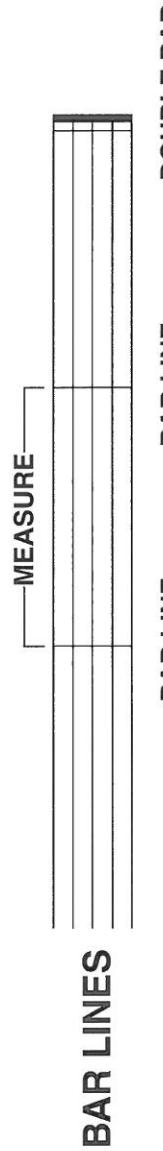
Music is written in **notes** on a **staff**. The staff has five lines and four spaces between the lines. Where a note is written on the staff determines its **pitch** (highness or lowness). At the beginning of the staff is a **clef sign**. Guitar music is written in the treble clef.



Each line and space of the staff has a letter name. The **lines** are, (from bottom to top) E - G - B - D - F, which you can remember as Every Guitarist Begins Doing Fine. The **spaces** are, (from bottom to top) F - A - C - E, which spells "Face".

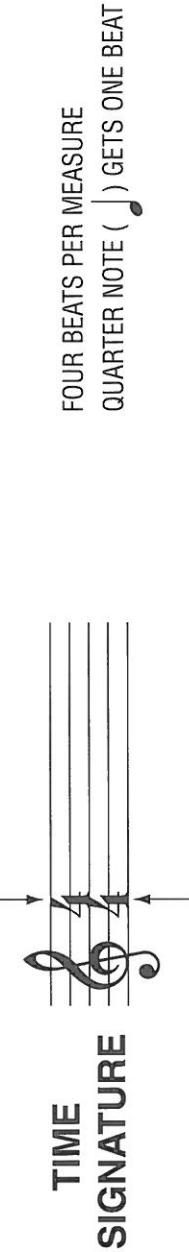


The staff is divided into several parts by bar lines. The space between two bar lines is called a **measure** (also known as a "bar"). To end a piece of music a double bar is placed on the staff.



Each measure contains a group of **beats**. Beats are the steady pulse of music. You respond to the pulse or beat when you tap your foot.

The two numbers placed next to the clef sign are the time signature. The top number tells you how many beats are in one measure.



The bottom number of the time signature tells you what kind of note will receive one beat.

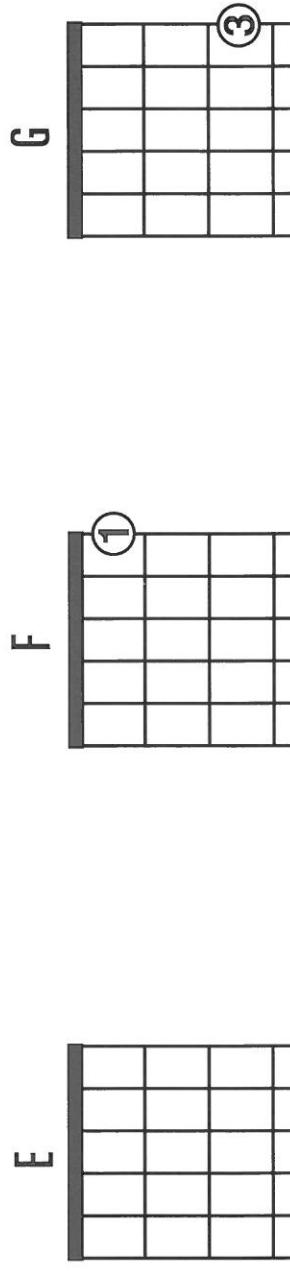
**Notes** indicate the length (number of counts) of musical sound.



**NOTES** WHOLE NOTE = 4 beats HALF NOTE = 2 beats QUARTER NOTE = 1 beat

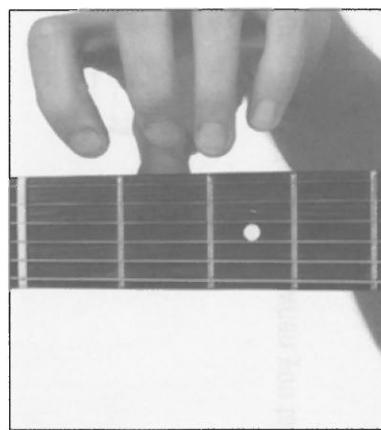
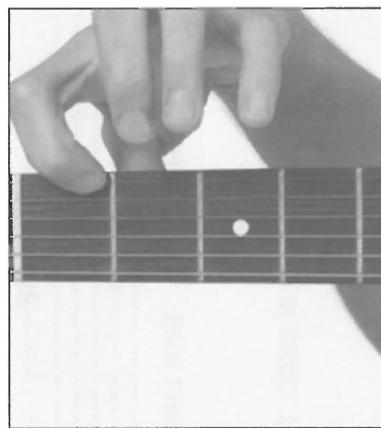
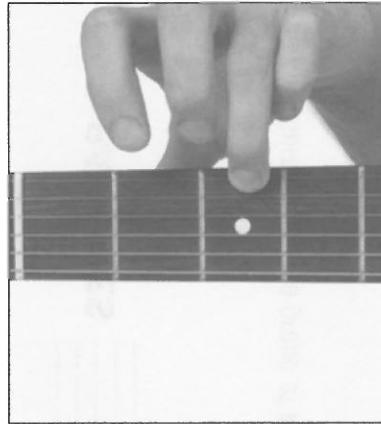
When different kinds of notes are placed on different lines or spaces, you will know the pitch of the note and how long to play the sound.

# NOTES ON THE FIRST STRING



Musical notation: Treble clef, G major scale (open, 1st fret, 3rd fret).

Hand position: Fretboard showing fingers 1, 2, and 3 positioned at the 1st, 2nd, and 3rd frets respectively. A pick is shown striking the string at the 1st fret.



This sign (■) tells you to strike the string with a downward motion of the pick.

Musical notation: Treble clef, G major scale (open, 1st fret, 3rd fret). A pick symbol (■) is placed above the 1st fret note.

Hand position: Fretboard showing fingers 1, 2, and 3 positioned at the 1st, 2nd, and 3rd frets respectively. A pick is shown striking the string at the 1st fret.

COUNT: 1 - 2 - 3 - 4    1 - 2 - 3 - 4    1 - 2 - 3 - 4    1 - 2 - 3 - 4

Hold down 1st finger -

Musical notation: Treble clef, G major scale (open, 1st fret, 3rd fret).

Hand position: Fretboard showing fingers 1, 2, and 3 positioned at the 1st, 2nd, and 3rd frets respectively. A pick is shown striking the string at the 1st fret.

COUNT: 1 - 2 - 3 - 4    1 - 2 - 3 - 4    1 - 2 - 3 - 4    1 - 2 - 3 - 4

Musical notation: Treble clef, G major scale (open, 1st fret, 3rd fret).

Hand position: Fretboard showing fingers 1, 2, and 3 positioned at the 1st, 2nd, and 3rd frets respectively. A pick is shown striking the string at the 1st fret.

COUNT: 1 - 2 - 3 - 4    1 - 2 - 3 - 4    1 - 2 - 3 - 4    1 - 2 - 3 - 4

At first practice the exercises slowly and steadily. When you can play them well at a slow speed, gradually increase the tempo (speed).

4

1 2 3 4

This exercise consists of two measures of music in common time (indicated by a 'C') and a treble clef. The first measure shows a vertical column of four notes on the first string. The second measure shows a vertical column of four notes on the second string. Fingerings are indicated above the notes: 1, 2, 3, and 4 respectively.

Touch only the tips of the fingers on the strings.

5

This exercise consists of two measures of music in common time (indicated by a 'C') and a treble clef. The first measure shows a vertical column of four notes on the second string. The second measure shows a vertical column of four notes on the third string. Fingerings are indicated above the notes: 1, 2, 3, and 4 respectively.

Keep the left hand fingers arched over the strings.

6

This exercise consists of two measures of music in common time (indicated by a 'C') and a treble clef. The first measure shows a vertical column of four notes on the third string. The second measure shows a vertical column of four notes on the fourth string. Fingerings are indicated above the notes: 1, 2, 3, and 4 respectively.

Some songs are longer than one line. When you reach the end of the first line of music, continue on to the second line without stopping. Gray letters above the staff indicate chords to be played by your teacher. Measure numbers are given at the beginning of each new line of music.

G7

C

GO ON TO THE NEXT LINE

5

This block contains two measures of music in common time (indicated by a 'C') and a treble clef. The first measure starts with a G7 chord (indicated by 'G7' in gray) followed by a vertical column of four notes on the fourth string. The second measure starts with a C chord (indicated by 'C' in gray) followed by a vertical column of four notes on the third string. A bracket labeled 'GO ON TO THE NEXT LINE' spans both measures. Measure number 5 is indicated at the end of the second measure.

## SPANISH THEME

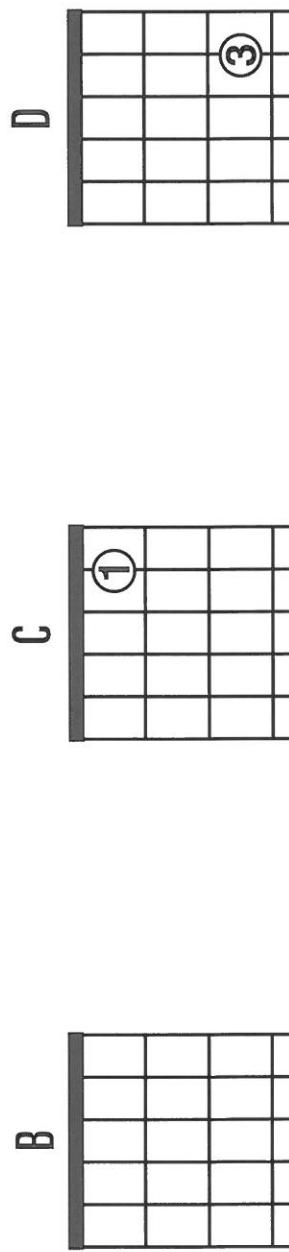
8

This exercise consists of two measures of music in common time (indicated by a 'C') and a treble clef. The first measure shows a vertical column of four notes on the fourth string. The second measure shows a vertical column of four notes on the third string. Fingerings are indicated above the notes: 1, 2, 3, and 4 respectively.

5

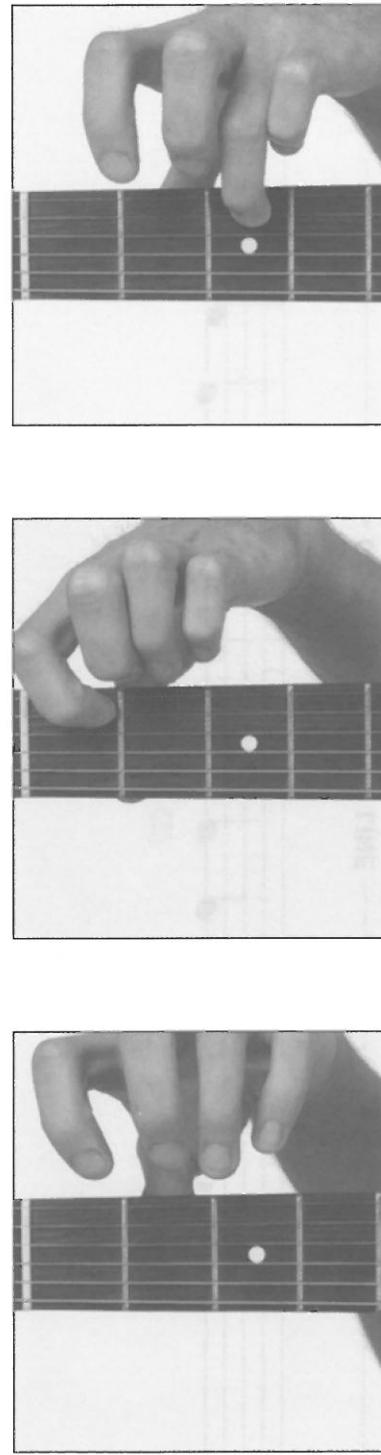
This exercise consists of two measures of music in common time (indicated by a 'C') and a treble clef. The first measure shows a vertical column of four notes on the third string. The second measure shows a vertical column of four notes on the second string. Fingerings are indicated above the notes: 1, 2, 3, and 4 respectively.

# NOTES ON THE SECOND STRING



OPEN

Musical notation for the second string (B) in treble clef. The notes are: OPEN, 1st FRET (1), 1st FINGER, 3rd FRET (3). The corresponding fretboard diagram shows the finger placement on the second string.



Musical notation for the second string (B) in treble clef. The notes are: 1 - 2 - 3 - 4, Hold down 1st finger, 1 - 2 - 3 - 4, 1 - 2 - 3 - 4, 1 - 2 - 3 - 4. The corresponding fretboard diagram shows the finger placement on the second string, with the 1st finger held down.

COUNT: 1 - 2 - 3 - 4    1 - 2 - 3 - 4    1 - 2 - 3 - 4    1 - 2 - 3 - 4    1 - 2 - 3 - 4

Musical notation for the second string (B) in treble clef. The notes are: 1 - 2 - 3 - 4, 1 - 2 - 3 - 4, 1 - 2 - 3 - 4, 1 - 2 - 3 - 4. The corresponding fretboard diagram shows the finger placement on the second string.

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

Musical notation for the second string (B) in treble clef. The notes are: 1 - 2 - 3 - 4, 1 - 2 - 3 - 4, 1 - 2 - 3 - 4, 1 - 2 - 3 - 4. The corresponding fretboard diagram shows the finger placement on the second string.

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

Always practice the exercises slowly and steadily at first. After you can play them well at a slower tempo, gradually increase the speed. If some of your notes are fuzzy or unclear, move your left-hand finger slightly until you get a clear sound.

Handwritten musical notation for exercise 12. It consists of two measures of music in common time (indicated by a '4'). The first measure starts with an open string (no finger) followed by three notes on the second string. The second measure starts with an open string followed by three notes on the first string. The notes are represented by small circles on the staff.

12

Handwritten musical notation for exercise 13. It consists of two measures of music in common time. The first measure starts with an open string followed by three notes on the second string. The second measure starts with an open string followed by three notes on the first string. The notes are represented by small circles on the staff.

13

### MOVING FROM STRING TO STRING

You have learned six notes now, three on the first string and three on the second string. In the following exercises you will be moving from string to string. As you are playing one note, look ahead to the next and get your fingers in position.

Handwritten musical notation for exercise 14. It consists of two measures of music in common time. The first measure starts with an open string (labeled 'open') followed by three notes on the second string (labeled '1st', '3rd', and 'open'). The second measure starts with an open string followed by three notes on the first string (labeled '1st', '3rd', and '3rd'). Fingerings are indicated by numbers above the notes: '1' for the first string note, '2' for the second string note, and '3' for the third string note.

14

STRING:  
FINGER: open

① open      1st      3rd

Handwritten musical notation for exercise 15. It consists of two measures of music in common time. The first measure starts with an open string followed by three notes on the first string. The second measure starts with an open string followed by three notes on the second string. The notes are represented by small circles on the staff.

15

Handwritten musical notation for exercise 16. It consists of two measures of music in common time. The first measure starts with an open string followed by three notes on the second string. The second measure starts with an open string followed by three notes on the first string. The notes are represented by small circles on the staff.

16

### WORLD BEAT

Handwritten musical notation for exercise 17. It consists of two measures of music in common time. The first measure starts with an open string followed by three notes on the second string. The second measure starts with an open string followed by three notes on the first string. The notes are represented by small circles on the staff.

Handwritten musical notation for exercise 18. It consists of two measures of music in common time. The first measure starts with an open string followed by three notes on the second string. The second measure starts with an open string followed by three notes on the first string. The notes are represented by small circles on the staff.

18

Practice these songs played on strings 1 and 2. Always begin slowly and then gradually increase the tempo. Gray chord symbols are used throughout the book to indicate that the chords should be played by the instructor.

~~DO NOT USE~~  
DO NOT USE  
DO NOT USE  
DO NOT USE  
DO NOT USE  
DO NOT USE

## ODE TO JOY

Beethoven

17

5

9

13

## BLUES

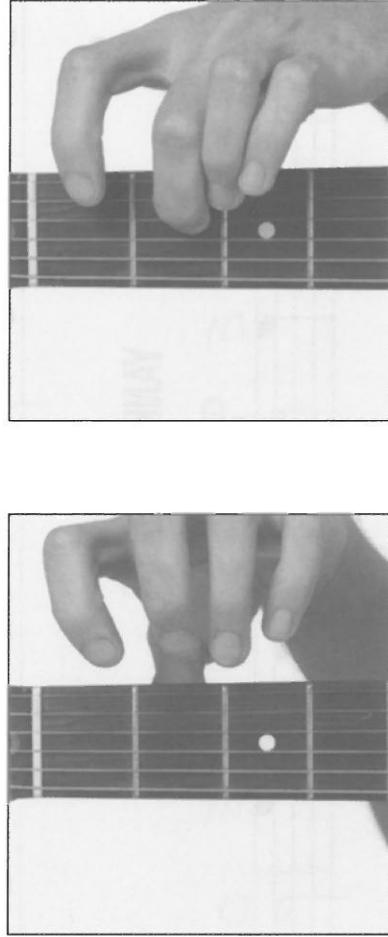
8

5

9

## NOTES ON THE THIRD STRING

The diagram illustrates two views of a guitar neck's fretboard. The top view shows a 12-fret neck with the 2nd fret highlighted by a circle containing the number '2'. The bottom view shows a 12-fret neck with the 11th fret highlighted by a circle containing the number '11'. An arrow points from the word 'OPEN' to the 11th fret.



Keep the fingers arched over the strings at all times so they will be in position to finger the next note.

THREE-STRING REVIEW

Here are all the notes we've learned so far

Play through these notes up and down. Then play just the low G and the high G, and notice how similar they sound. The distance between two different notes with the same letter name is called an **octave**.

The following songs use notes on strings 1, 2, and 3.

### ROCKIN' ROBIN

J.Thomas

This block contains handwritten musical notation for "Rockin' Robin". It consists of two measures on a treble clef staff. The first measure starts with a note on string 3 (G), followed by notes on strings 1 (F), 2 (E), and 3 (D). The second measure starts with a note on string 3 (G), followed by notes on strings 1 (F), 2 (E), and 3 (D).

11

This block contains handwritten musical notation for "Rockin' Robin". It consists of two measures on a treble clef staff. The first measure starts with a note on string 3 (G), followed by notes on strings 1 (F), 2 (E), and 3 (D). The second measure starts with a note on string 3 (G), followed by notes on strings 1 (F), 2 (E), and 3 (D).

5

This block contains handwritten musical notation for "Rockin' Robin". It consists of two measures on a treble clef staff. The first measure starts with a note on string 3 (G), followed by notes on strings 1 (F), 2 (E), and 3 (D). The second measure starts with a note on string 3 (G), followed by notes on strings 1 (F), 2 (E), and 3 (D).

9

### YANKEE DOODLE

Traditional

This block contains handwritten musical notation for "Yankee Doodle". It consists of two measures on a treble clef staff. The first measure starts with a note on string 3 (G), followed by notes on strings 1 (F), 2 (E), and 3 (D). The second measure starts with a note on string 3 (G), followed by notes on strings 1 (F), 2 (E), and 3 (D).

22

This block contains handwritten musical notation for "Yankee Doodle". It consists of two measures on a treble clef staff. The first measure starts with a note on string 3 (G), followed by notes on strings 1 (F), 2 (E), and 3 (D). The second measure starts with a note on string 3 (G), followed by notes on strings 1 (F), 2 (E), and 3 (D).

5

### SURF ROCK

This block contains handwritten musical notation for "Surf Rock". It consists of two measures on a treble clef staff. The first measure starts with a note on string 3 (G), followed by notes on strings 1 (F), 2 (E), and 3 (D). The second measure starts with a note on string 3 (G), followed by notes on strings 1 (F), 2 (E), and 3 (D).

23

This block contains handwritten musical notation for "Surf Rock". It consists of two measures on a treble clef staff. The first measure starts with a note on string 3 (G), followed by notes on strings 1 (F), 2 (E), and 3 (D). The second measure starts with a note on string 3 (G), followed by notes on strings 1 (F), 2 (E), and 3 (D).

5

This block contains handwritten musical notation for "Surf Rock". It consists of two measures on a treble clef staff. The first measure starts with a note on string 3 (G), followed by notes on strings 1 (F), 2 (E), and 3 (D). The second measure starts with a note on string 3 (G), followed by notes on strings 1 (F), 2 (E), and 3 (D).

12

A **duet** is a song that has two parts that can be played together. Practice both parts of the following duet. Ask your instructor or a friend to play the duet with you.

## AU CLAIR DE LA LUNE

France

Handwritten musical notation for the first part (Part 1) of "Au Clair de la Lune". The music is in common time (indicated by a '4'). The notes are written on five-line staffs. The melody consists of quarter notes and eighth notes. The notes are labeled with letters: C, C, C, D, E, G7, D, C. The piece ends with a single note on the fifth line of the staff.

Handwritten musical notation for the second part (Part 2) of "Au Clair de la Lune". The music is in common time (indicated by a '4'). The notes are written on five-line staffs. The melody consists of quarter notes and eighth notes. The notes are labeled with letters: C, C, C, D, E, G7, D, C. The piece ends with a single note on the fifth line of the staff.

Handwritten musical notation for the third part (Part 3) of "Au Clair de la Lune". The music is in common time (indicated by a '4'). The notes are written on five-line staffs. The melody consists of quarter notes and eighth notes. The notes are labeled with letters: D7, D, D, D, A, A, D, C, B, A, G7. The piece ends with a single note on the fifth line of the staff.

Handwritten musical notation for the fourth part (Part 4) of "Au Clair de la Lune". The music is in common time (indicated by a '4'). The notes are written on five-line staffs. The melody consists of quarter notes and eighth notes. The notes are labeled with letters: E, G7, D, C, E, G7, D, C. The piece ends with a single note on the fifth line of the staff.

## PRACTICE TIP

Regular practice is essential. Practicing a half hour each day is better than practicing two hours every four days. Find a regular time of the day that works for you.

## AURA LEE

Poulton/Festick

Handwritten musical notation for "AURA LEE" in G major, 2/4 time. The notation uses a treble clef and consists of two staves. The first staff starts with a G note, followed by a C, B, C, D, G7, A, D. The second staff starts with a B7, A, D, E7, B, A, B, E.

5

Handwritten musical notation for "AURA LEE" in G major, 2/4 time. The notation uses a treble clef and consists of two staves. The first staff starts with an E note, followed by E, E, E, E, E, E. The second staff starts with an E, followed by E, E, E, E, E, E.

6

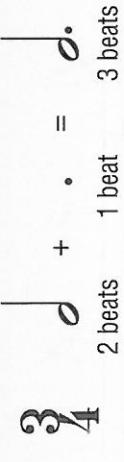
Handwritten musical notation for "AURA LEE" in G major, 2/4 time. The notation uses a treble clef and consists of two staves. The first staff starts with an Am, D, C, D, E. The second staff starts with an E, followed by E, E, E, E, E, E.

11

3/4 TIME

Some music has three beats per measure instead of four. This is indicated by the top number of the time signature. The bottom number (4) tells you that the quarter note gets one beat.

A dot after a note increases its value by one-half. In 3/4 time a dotted half note (♩.) gets three beats.



Handwritten musical notation for "HE'S A JOLLY GOOD FELLOW" in G major, 3/4 time. The notation uses a treble clef and consists of two staves. The first staff starts with a G, followed by B, B, A, B, C. The second staff starts with a G, followed by G, G, G, G, G, G.

COUNT: 1 2 3 1 - 2 3 1 2 3 1 - 2 - 3 1 2 - 3 1 - 2 - 3

## HE'S A JOLLY GOOD FELLOW

England

Handwritten musical notation for "HE'S A JOLLY GOOD FELLOW" in G major, 3/4 time. The notation uses a treble clef and consists of two staves. The first staff starts with a G, followed by B, B, A, B, C. The second staff starts with a G, followed by G, G, G, G, G, G.

G

Handwritten musical notation for "HE'S A JOLLY GOOD FELLOW" in G major, 3/4 time. The notation uses a treble clef and consists of two staves. The first staff starts with a G, followed by B, B, A, B, C. The second staff starts with a G, followed by G, G, G, G, G, G.

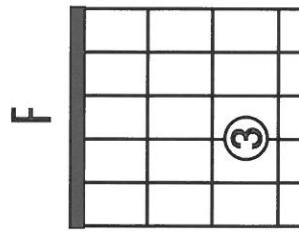
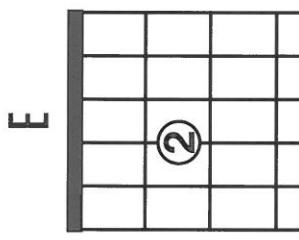
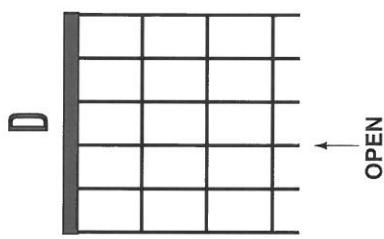
D7

Handwritten musical notation for "HE'S A JOLLY GOOD FELLOW" in G major, 3/4 time. The notation uses a treble clef and consists of two staves. The first staff starts with a G, followed by B, B, A, B, C. The second staff starts with a G, followed by G, G, G, G, G, G.

12

14

# NOTES ON THE FOURTH STRING



28

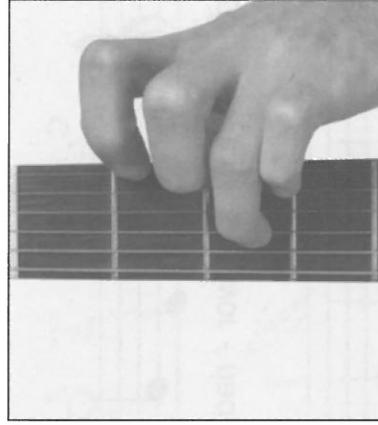
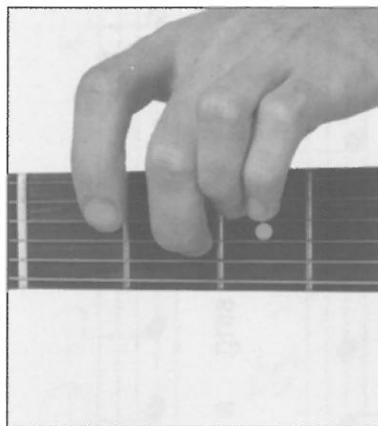
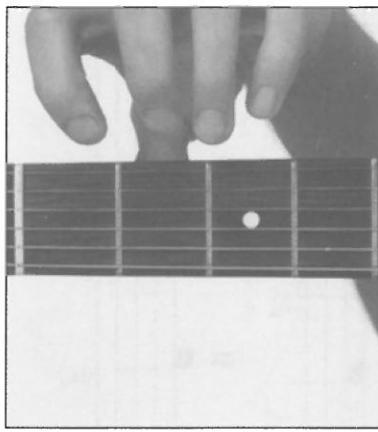
OPEN      2nd FRET  
D            2nd FINGER

Fretboard diagram: Open string (D), 2nd fret (E), 3rd fret (F).

29

3rd FRET  
3rd FINGER

Fretboard diagram: Open string (D), 2nd fret (E), 3rd fret (F).



Practice each exercise carefully. Remember to keep your fingers arched over the strings.

28

1 - 2    3 - 4    Hold 2nd finger down - - - - -

Fretboard diagram: Open (D), 2nd (E), 3rd (F). The 2nd finger is held down across all three strings.

29

Fretboard diagram: Open (D), 2nd (E), 3rd (F). The 3rd finger is held down across all three strings.

## PICKUP NOTES

Music doesn't always begin on beat one. When you begin after beat one, the notes before the first full measure are called **pickup notes**. Following are two examples of pickup notes. Count the missing beats out loud before you begin playing.

A musical staff in G major with a common time signature. It features a pickup note on the first beat, followed by four quarter notes on the second, third, fourth, and fifth beats of the measure.

(1 2 3) 4 1 2 3 4 (1 2) 3 4 1 - 2 3 - 4

A musical staff in G major with a common time signature. It features a pickup note on the first beat, followed by three quarter notes on the second, third, and fourth beats of the measure.

(1 2) 3 4 1 2 3 - 4

When a song begins with pickup notes, the last measure will be short the exact number of beats used as pickups.

## WORRIED MAN BLUES

Traditional

A handwritten musical score for "Worried Man Blues" in G major. The score includes lyrics and a count of 4. It features several pickup notes and a short final measure. The lyrics are:

It takes a wor - ried man to sing a wor - ried song. It  
1 takes a wor - ried man to sing a wor - ried song.  
5 takes a wor - ried man to sing a wor - ried song.  
9 takes a wor - ried man to sing a wor - ried song. I'm wor - ried  
13 now, yes now, but I won't be wor - ried long.

A handwritten musical score for "Worried Man Blues" in G major, section 2. It includes a count of 3 and a count of 1. The lyrics are:

C G 7

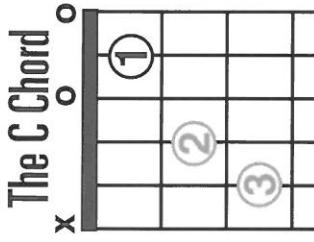
A handwritten musical score for "Worried Man Blues" in G major, section 2. It includes a count of 4 and a count of 1. The lyrics are:

C G 5

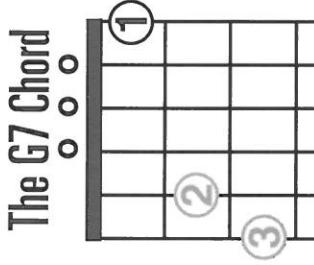
1 - 2

# PLAYING CHORDS

A **chord** is sounded when more than two notes or strings are played at the same time. To begin you will be playing chords on three strings with only one finger depressed. Disregard the light gray finger numbers on strings 4, 5, and 6 until you can easily play the one-finger versions of the chords below.

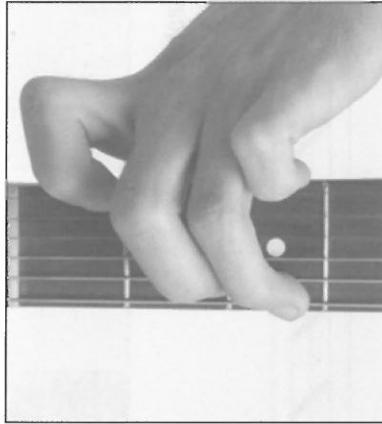
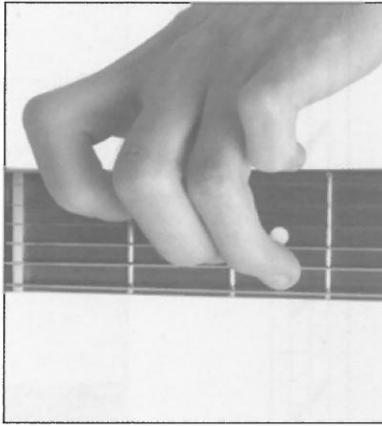


## The C Chord



## The G7 Chord

Study the illustrations for the chords above. An “o” above a string indicates that the string should be played “open” (not depressed by a finger). An “x” above a string indicates that the string should not be strummed. Refer to the hand positions in the photos below for additional visual guidance.



Depress the strings indicated with the tips of your fingers. Arch your fingers to avoid touching strings that are to be played open. Strum over the strings with a downward motion. All strings should sound as one, not separately.

Practice the following exercise strumming once for each slash mark. Keep a steady beat, and change chord fingerings quickly.

33

C      G7      C      G7      C

Now apply this strum to the song below.

## TOM DOOLEY

Traditional

G7

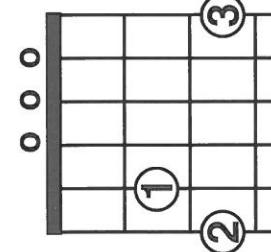
C

C

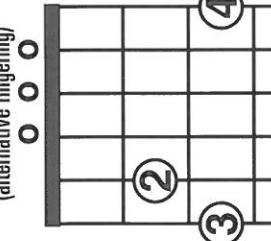
34

Next, let's try two more chords: G and D7. Notice that the G chord can be played two different ways.

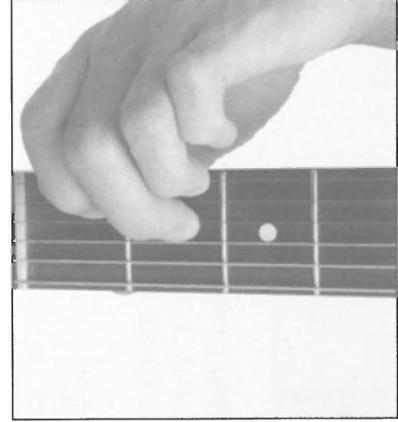
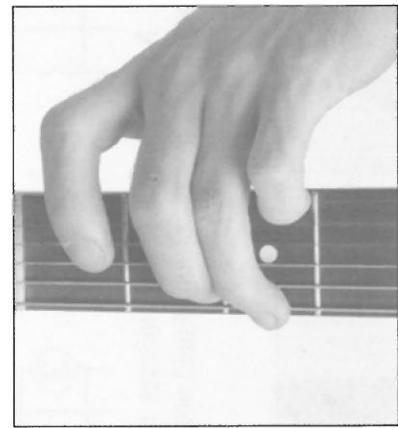
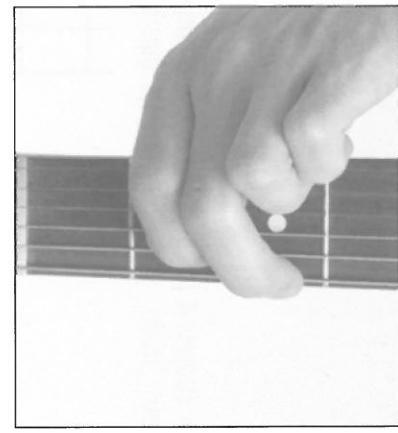
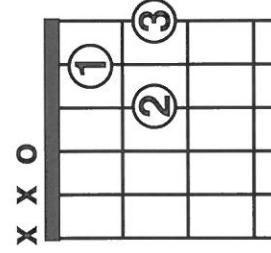
### The G Chord



### The G Chord



### The D7 Chord



Strum once for each slash mark below.

Review the fingering for the C chord and then practice Exercise 36 until you can play it well. Whenever you are moving between the C chord and the D7 chord, keep the first finger down.

### PAY ME MY MONEY DOWN

Georgia Sea Islands

The following exercises use the four chords you have learned so far. The chords are arranged in sequences called **chord progressions**.

**38**

G      D7      C      D7

**39**

C      G7      C      G7      C

**40**

G      C      D7      C      G      C      D7      C

### MOVING FROM CHORD TO CHORD

As you are playing one chord, look ahead to the next and get your fingers in position. Then, switch chords using a minimum of hand motion.

Trade off strumming the chords and playing the melody with your teacher or a friend.

### 12-BAR ROCK

**41**

G      C      D7

G      C      D7      G

You can also play the G, C, and D7 chords with “Worried Man Blues” on page 16.

## TIES

A curved line which connects two notes of the same pitch is called a **tie**. The first note is struck and held for the value of both notes. The second note should not be played again. Look at the following example of tied notes.

2

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

5 BEATS                          4 BEATS                          2 BEATS

This musical staff shows a tie connecting two eighth notes on the fourth line of the treble clef staff. The first note is held for 5 beats, and the second note is held for 2 beats. The measure ends with a half note on the fifth line.

Practice trading off on melody and chords in these pieces.

### AMAZING GRACE

Traditional

3

G

A - maz - ing grace, how sweet the sound that

D7

1 - 2 - 3 - 1 - 2

C

saved a wretch like me. D7

1 once was lost, but

G

now am found; was blind, but now I see. \_\_\_\_\_

5                                11

This musical score for "Amazing Grace" is in G major and common time (indicated by '3'). It features a vocal melody line with lyrics and harmonic chords (D7, G). The melody consists of eighth and sixteenth notes. The lyrics describe a person's salvation and blindness.

### RIFFIN'

D 7

4

G

A7

D 7

G 7

A7

This musical score for "Riffin'" is in D major and common time (indicated by '4'). It consists of a single melodic line with eighth and sixteenth notes, accompanied by chords (D7, G7, A7).

## WHEN THE SAINTS GO MARCHING IN

Traditional

**45**

G

(1) 2 3 4 1 - 2 - 3 - 4 - 1 2 3 4 1 - 2 - 3 - 4 - 1 2 3 4  
Oh when the saints go marching in \_\_\_\_\_ oh when the \_\_\_\_\_ oh when the the \_\_\_\_\_

D7

1 - 2 - 3 - 4 - 1 - 2 - 3 4 Lord, I want to  
G D7 G

saints go march - ing 10  
C

1 2 - 3 - 4 - 1 - 2 - 3 4 when the saints go march - ing 1  
be in that num-ber \_\_\_\_\_ when the saints go march - ing 1 in.\_\_\_\_\_

## WILL THE CIRCLE BE UNBROKEN

Country Gospel

**46**

G

Will the cir - cle \_\_\_\_\_ be un - bro - ken, \_\_\_\_\_ by? \_\_\_\_\_ by, Lord, by and bet - ter home a - wait - ing, \_\_\_\_\_ in the sky. \_\_\_\_\_ There's a \_\_\_\_\_

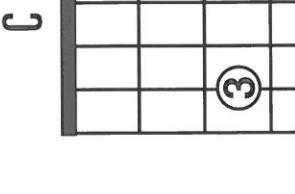
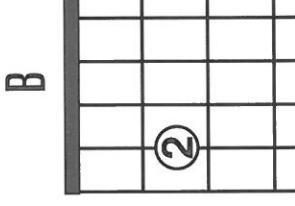
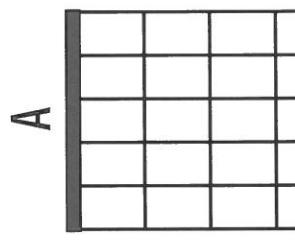
C

D7

9

sky, Lord, \_\_\_\_\_ in the \_\_\_\_\_

# NOTES ON THE FIFTH STRING



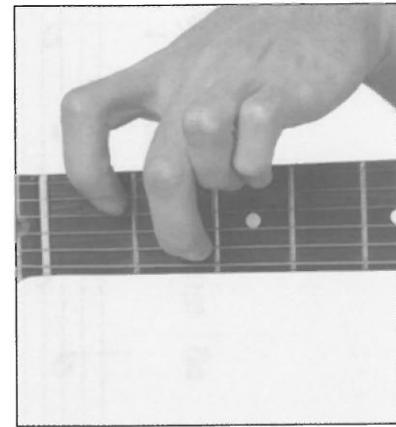
OPEN

A musical staff in treble clef with a sharp sign. It shows an open string (0) followed by notes at the 1st, 2nd, and 3rd frets. A bracket labeled "Ledger lines" points to the 1st and 2nd fret notes.



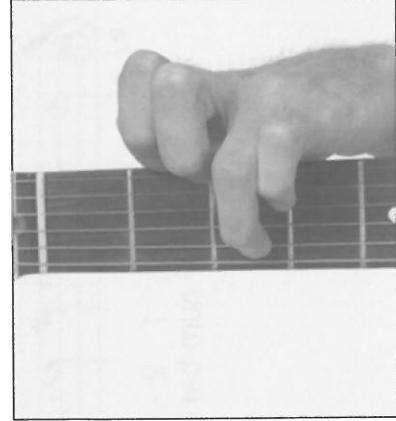
OPEN

A musical staff in treble clef with a sharp sign. It shows an open string (0) followed by notes at the 1st, 2nd, and 3rd frets. A bracket labeled "2nd FRET 2nd FINGER" points to the 2nd fret note.



OPEN

A musical staff in treble clef with a sharp sign. It shows an open string (0) followed by notes at the 1st, 2nd, and 3rd frets. A bracket labeled "3rd FRET 3rd FINGER" points to the 3rd fret note.



A musical staff in treble clef with a sharp sign. It shows a sequence of notes: open string (0), 1st fret (1), 2nd fret (2), 3rd fret (3), 2nd fret (2), 3rd fret (3), 2nd fret (2), 3rd fret (3). A dashed line extends from the 3rd fret note, with the text "Hold 2nd finger down" written below it.

## BLUES BASS

A

A musical staff in treble clef with a sharp sign. It shows a sequence of notes: open string (0), 1st fret (1), 2nd fret (2), 3rd fret (3), 2nd fret (2), 3rd fret (3), 2nd fret (2), 3rd fret (3). The 2nd fret note is held down across the staff.

D7

A musical staff in treble clef with a sharp sign. It shows a sequence of notes: open string (0), 1st fret (1), 2nd fret (2), 3rd fret (3), 2nd fret (2), 3rd fret (3), 2nd fret (2), 3rd fret (3). The 2nd fret note is held down across the staff.

E7

A musical staff in treble clef with a sharp sign. It shows a sequence of notes: open string (0), 1st fret (1), 2nd fret (2), 3rd fret (3), 2nd fret (2), 3rd fret (3), 2nd fret (2), 3rd fret (3). The 2nd fret note is held down across the staff.

Practice these familiar melodies until you feel comfortable playing them. Remember to look ahead as you play so you can prepare for the next notes.

## JOSHUA FOUGHT THE BATTLE OF JERICHO

Spiritual

49

Am E7 Am

This musical example shows two measures of a spiritual. The first measure starts with an A note (Am), followed by an E7 chord, and then another A note (Am). The second measure follows a similar pattern. The lyrics are written below the notes.

E7 Am

This musical example shows two measures of the same spiritual. The first measure starts with an E7 chord, followed by an A note (Am). The second measure follows a similar pattern. The lyrics are written below the notes.

## GREENSLEEVES

England

50

Dm C

This musical example shows two measures of 'Greensleeves'. The first measure starts with a Dm chord, followed by a C note. The second measure follows a similar pattern. The lyrics are written below the notes.

Dm Am

This musical example shows two measures of 'Greensleeves'. The first measure starts with a Dm chord, followed by an A note (Am). The second measure follows a similar pattern. The lyrics are written below the notes.

A7 Dm

This musical example shows two measures of 'Greensleeves'. The first measure starts with an A7 chord, followed by a Dm chord. The second measure follows a similar pattern. The lyrics are written below the notes.

C F

This musical example shows two measures of 'Greensleeves'. The first measure starts with a C note, followed by an F note. The second measure follows a similar pattern. The lyrics are written below the notes.

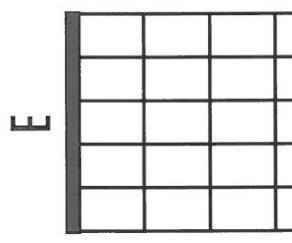
A7 Dm

This musical example shows two measures of 'Greensleeves'. The first measure starts with an A7 chord, followed by a Dm chord. The second measure follows a similar pattern. The lyrics are written below the notes.

Dm C

This musical example shows two measures of 'Greensleeves'. The first measure starts with a Dm chord, followed by a C note. The second measure follows a similar pattern. The lyrics are written below the notes.

# NOTES ON THE SIXTH STRING



OPEN      E

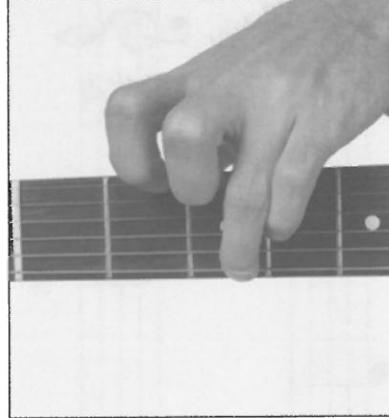
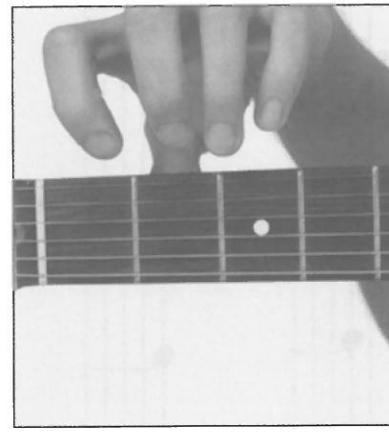
1st FRET      F

2nd FRET      G

3rd FRET      G

3rd FINGER

Musical notation for the E string starting with an open note. The notes are: OPEN, E, F, G, F, G.



After you play these exercises, write the letter names below each note.

1

2

3

Hold 1st finger down -

Three sets of musical notation for exercises 1, 2, and 3 on the E string. Each set consists of two measures. The first measure of each set starts with an open note. The second measure starts with a note on the first fret. The notation includes vertical stems and small horizontal dashes above the notes.

DOO-WOP

GIVE MY REGARDS TO BROADWAY

George M. Cohan

BASS ROCK

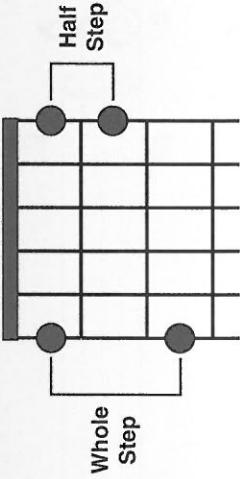
56

E A B

5 6 7 8 9

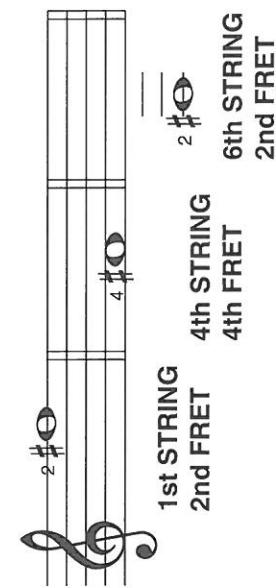
## HALF AND WHOLE STEPS

The distance between music tones is measured by half steps and whole steps. On your guitar the distance between one fret and the next fret is a half step. The distance from one fret to the third fret in either direction is called a whole step.



## F-SHARP ( F# )

When a sharp ( # ) is placed in front of a note, the note is raised a half step and played one fret higher. A sharp placed before a note affects all notes on the same line or space that follow in that measure. Following are the three F#s that appear on the fretboard to the right:



Practice each of these finger exercises many times.

A musical staff with a treble clef and a common time signature. It shows a series of eighth-note patterns. The first pattern is on the 1st string (fret 2). The second pattern is on the 2nd string (fret 0). The third pattern is on the 1st string (fret 2). An arrow labeled "also sharp" points to the 1st string at the 2nd fret. The number "7" is at the bottom left.

A musical staff with a treble clef and a common time signature. It shows a series of eighth-note patterns. The first pattern is on the 1st string (fret 4). The second pattern is on the 2nd string (fret 0). The third pattern is on the 1st string (fret 2). An arrow labeled "also sharp" points to the 1st string at the 4th fret. The number "8" is at the bottom left.

## DANNY BOY (LONDONDERRY AIR)

A musical score for "DANNY BOY" in G major. It includes a treble clef, a common time signature, and a key signature of one sharp. The vocal line consists of quarter notes and eighth notes. The piano accompaniment features sustained notes and chords. The number "c" is at the top center.

A musical score for "DANNY BOY" in D7. It includes a treble clef, a common time signature, and a key signature of one sharp. The vocal line consists of quarter notes and eighth notes. The piano accompaniment features sustained notes and chords. The number "D7" is at the top center.

A musical score for "DANNY BOY" in C major. It includes a treble clef, a common time signature, and a key signature of zero sharps or flats. The vocal line consists of quarter notes and eighth notes. The piano accompaniment features sustained notes and chords. The number "C" is at the top center.

## KEY SIGNATURES

Instead of writing a sharp sign before every F in a song, one sharp is placed at the beginning of the line. This is called a **key signature** and indicates that every F in the song should be played as F#. In “Shenandoah” there will be an arrow above each F# to remind you to play F#.

## SHENANDOAH

Sea Shanty

G  
 59

Oh Shen - an - doah — I long to see you, — A —  
 C G C

way — you roll - ing riv - er, — Oh Shen - an - doah —  
 5 G D7 G

10 — I long to see you, — A — way — we're bound a -  
 E<sup>m</sup> G D7 G

15 a - cross the wide Miss - ou - ri  
 way

G D7 G

59

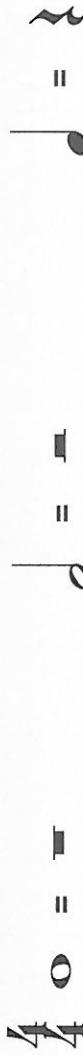
SPY RIFF

A musical score consisting of two staves. The left staff has a treble clef, a key signature of one sharp, and a tempo of 60 BPM. The right staff has a treble clef, a key signature of one sharp, and a tempo of 5 BPM. Both staves have vertical stems pointing upwards. The first measure contains a whole note followed by a half note. The second measure contains a half note followed by a quarter note. The third measure contains a quarter note followed by an eighth note. The fourth measure contains an eighth note followed by a sixteenth note.

## RESTS

Musical **rests** are moments of silence in music. Each type of note has a matching rest which has the same name and receives the same number of counts.

### Whole



4 beats

### Half



2 beats

### Whole



4 beats

### Half



2 beats

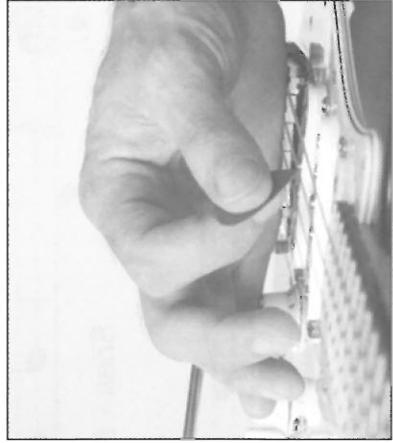
### Quarter



1 beat

A rest often requires that you stop the sound of your guitar strings with your right hand as is shown in the photo to the right. This process is called **dampening** the strings. Use the edge of your right palm to touch the strings, and work for little unnecessary movement.

As you play the following exercises that contain both notes and rests, count aloud using numbers for the notes and say the word, "rest," for each beat of silence.



1

COUNT: 1 2 3 Rest 1 Rest 3 Rest Rest 2 3 4 1 - 2 Rest Rest

The letter R is used in place of the word "rest."

2

1 2 R R R 2 3 4 R R R R 1 R 3 4 1 - 2 - 3 R

## DEEP BLUE

3

1 2 R R R 2 3 4 R R R R 1 R 3 4 1 - 2 - 3 R

1 2 R R R 2 3 4 R R R R 1 R 3 4 1 - 2 - 3 R

## RED RIVER VALLEY

Cowboy Song

**64**

Come and sit by my side if you love me.  
D7

**65**

Do not has - ten to bid me a - dieu.  
C

**66**

But re - mem - ber the Red Riv - er val - ley,  
G

**67**

and the cow - boy who loved you so true.  
**TWANG**

**68**

**TWANG**

**69**

**TWANG**

In  $\frac{3}{4}$  a complete measure of rest (3 counts) is written as a whole rest (—).

## ROCK 'N' REST

**70**

Rock 'n' Rest

**71**

Rock 'n' Rest

**72**

Rock 'n' Rest

**73**

Rock 'n' Rest

**74**

Rock 'n' Rest

**75**

Rock 'n' Rest

**76**

Rock 'n' Rest

**77**

Rock 'n' Rest

**78**

Rock 'n' Rest

**79**

Rock 'n' Rest

**80**

Rock 'n' Rest

**81**

Rock 'n' Rest

**82**

Rock 'n' Rest

**83**

Rock 'n' Rest

**84**

Rock 'n' Rest

**85**

Rock 'n' Rest

**86**

Rock 'n' Rest

**87**

Rock 'n' Rest

**88**

Rock 'n' Rest

**89**

Rock 'n' Rest

**90**

Rock 'n' Rest

**91**

Rock 'n' Rest

**92**

Rock 'n' Rest

**93**

Rock 'n' Rest

**94**

Rock 'n' Rest

**95**

Rock 'n' Rest

**96**

Rock 'n' Rest

**97**

Rock 'n' Rest

**98**

Rock 'n' Rest

**99**

Rock 'n' Rest

**100**

Rock 'n' Rest

**101**

Rock 'n' Rest

**102**

Rock 'n' Rest

**103**

Rock 'n' Rest

**104**

Rock 'n' Rest

**105**

Rock 'n' Rest

**106**

Rock 'n' Rest

**107**

Rock 'n' Rest

**108**

Rock 'n' Rest

**109**

Rock 'n' Rest

**110**

Rock 'n' Rest

**111**

Rock 'n' Rest

**112**

Rock 'n' Rest

**113**

Rock 'n' Rest

**114**

Rock 'n' Rest

**115**

Rock 'n' Rest

**116**

Rock 'n' Rest

**117**

Rock 'n' Rest

**118**

Rock 'n' Rest

**119**

Rock 'n' Rest

**120**

Rock 'n' Rest

**121**

Rock 'n' Rest

**122**

Rock 'n' Rest

**123**

Rock 'n' Rest

**124**

Rock 'n' Rest

**125**

Rock 'n' Rest

**126**

Rock 'n' Rest

**127**

Rock 'n' Rest

**128**

Rock 'n' Rest

**129**

Rock 'n' Rest

**130**

Rock 'n' Rest

**131**

Rock 'n' Rest

**132**

Rock 'n' Rest

**133**

Rock 'n' Rest

**134**

Rock 'n' Rest

**135**

Rock 'n' Rest

**136**

Rock 'n' Rest

**137**

Rock 'n' Rest

**138**

Rock 'n' Rest

**139**

Rock 'n' Rest

**140**

Rock 'n' Rest

**141**

Rock 'n' Rest

**142**

Rock 'n' Rest

**143**

Rock 'n' Rest

**144**

Rock 'n' Rest

**145**

Rock 'n' Rest

**146**

Rock 'n' Rest

**147**

Rock 'n' Rest

**148**

Rock 'n' Rest

**149**

Rock 'n' Rest

**150**

Rock 'n' Rest

**151**

Rock 'n' Rest

**152**

Rock 'n' Rest

**153**

Rock 'n' Rest

**154**

Rock 'n' Rest

**155**

Rock 'n' Rest

**156**

Rock 'n' Rest

**157**

Rock 'n' Rest

**158**

Rock 'n' Rest

**159**

Rock 'n' Rest

**160**

Rock 'n' Rest

**161**

Rock 'n' Rest

**162**

Rock 'n' Rest

**163**

Rock 'n' Rest

**164**

Rock 'n' Rest

**165**

Rock 'n' Rest

**166**

Rock 'n' Rest

**167**

Rock 'n' Rest

**168**

Rock 'n' Rest

**169**

Rock 'n' Rest

**170**

Rock 'n' Rest

**171**

Rock 'n' Rest

**172**

Rock 'n' Rest

**173**

Rock 'n' Rest

**174**

Rock 'n' Rest

**175**

Rock 'n' Rest

**176**

Rock 'n' Rest

**177**

Rock 'n' Rest

**178**

Rock 'n' Rest

**179**

Rock 'n' Rest

**180**

Rock 'n' Rest

**181**

Rock 'n' Rest

**182**

Rock 'n' Rest

**183**

Rock 'n' Rest

**184**

Rock 'n' Rest

**185**

Rock 'n' Rest

**186**

Rock 'n' Rest

**187**

Rock 'n' Rest

**188**

Rock 'n' Rest

**189**

Rock 'n' Rest

**190**

Rock 'n' Rest

**191**

Rock 'n' Rest

**192**

Rock 'n' Rest

**193**

Rock 'n' Rest

**194**

Rock 'n' Rest

**195**

Rock 'n' Rest

**196**

Rock 'n' Rest

**197**

Rock 'n' Rest

**198**

Rock 'n' Rest

**199**

Rock 'n' Rest

**200**

Rock 'n' Rest

**201**

## EIGHTH NOTES

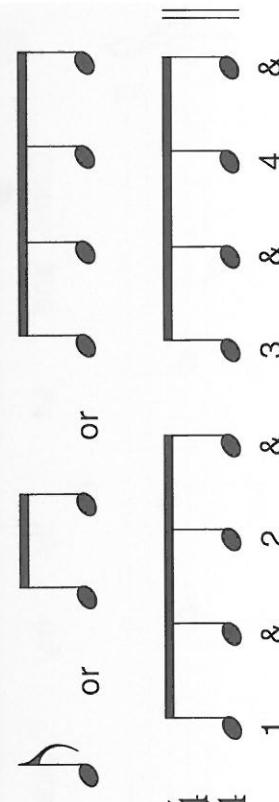
An **eighth note** is half the length of a quarter note and receives half a beat in  $\frac{4}{4}$  or  $\frac{3}{4}$  meter.

One eighth note is written with a flag. Consecutive eighth notes are connected with a beam.

To count eighth notes, divide the beat into two, and use “and” between the beats. Count the measure to the right aloud while tapping your foot on the beat.

Eighth notes are played with a **downstroke** (█) of the pick on the beat and an **upstroke** (V) on the “and.” This is called **alternate picking**.

1 Quarter Note = 2 Eighth Notes



7

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

Playing the following exercise using alternate picking for all eighth notes and strictly downstrokes for all quarter notes. Practice slowly and steadily at first; then gradually increase the speed.

8

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

4    1    2    3    &    4    &    1    &    2    &    3    &    4    &    1    2    &    3    -    4

6    1    2    3    &    4    &    1    &    2    &    3    &    4    &    1    2    &    3    -    4

A double bar with two dots (||) is a **repeat sign**, and it tells you to play the music a second time.

### SEA SHANTY

69

Dm

C

Sheet music for "Sea Shanty" in D minor. The key signature has one sharp (F#). The time signature is common time (indicated by a '4'). The melody consists of eighth notes and sixteenth notes. A repeat sign with two dots is located at the end of the first section, indicating a return to the beginning.

Dm

Repeat Sign

Dm

5

Sheet music for "Sea Shanty" in D minor. The key signature has one sharp (F#). The time signature is common time (indicated by a '4'). The melody continues with eighth notes and sixteenth notes. A repeat sign with two dots is located at the beginning of the second section, indicating a return to the beginning.

### FRÈRE JACQUES

G

70

Fré - re Jac - ques,  
Are you sleep - ing?

Fré - re Jac - ques,  
Are you sleep - ing?

Sheet music for "Frère Jacques" in G major. The key signature has one sharp (F#). The time signature is common time (indicated by a '4'). The melody consists of eighth notes and sixteenth notes. The lyrics "Fré - re Jac - ques, Are you sleep - ing?" are repeated.

Fré - re Jac - ques,  
Are you sleep - ing?  
Jac - ques,  
Are you sleep - ing?

France

5

Son - nez les ma - tin - es,  
Morn-ing bells are ring-ing,

Son - nez les ma - tin - es,  
Morn-ing bells are ring-ing,

son - nez les ma - tin - es,  
Morn-ing bells are ring-ing,

son - nez les ma - tin - es,  
Morn-ing bells are ring-ing,

Sheet music for "Frère Jacques" in G major. The key signature has one sharp (F#). The time signature is common time (indicated by a '4'). The melody consists of eighth notes and sixteenth notes. The lyrics "Son - nez les ma - tin - es, Morn-ing bells are ring-ing," are repeated.

### SNAKE CHARMER

E 7

Am

Dm

4

Sheet music for "Snake Charmer" in E7. The key signature has one sharp (F#). The time signature is common time (indicated by a '4'). The melody consists of eighth notes and sixteenth notes. The lyrics "Am" and "Dm" are indicated above the staff.

Try playing "Snake Charmer" again, this time on the higher strings. Begin an octave higher with the A note on the second fret of the third string, and use your ear as a guide.

## THE STAR-SPANGLED BANNER

Key/Smith

2 2/4

2 C G Am E Am D7 G

C G F C

Am E Am D7 G

C

G7 C

G C Am D7

C G7 C Am C G7 C

Key/Smith

2 C G Am E Am D7 G

C G F C

Am E Am D7 G

C

G7 C

G C Am D7

C G7 C Am C G7 C

24 pause

28

5 10 15 19

32

# MORE STRUMMING

The alternating down-up stroke pattern you have already played on eighth notes can also be applied to strumming. As you practice the following exercise, keep your wrist relaxed and flexible. The down-up motion will be much faster and easier if you use motion of the wrist only, rather than of the entire arm. This wrist motion feels a little like shaking water off the hand.

## BASIC DOWN-UP STRUM

73

C      G

1 & 2 & 3 & 4 &

## STRUM VARIATIONS

A variation of the basic down-up strum misses the upstroke or “and” of the first beat. Remember to keep the down-up motion going and miss the strings on the “and” of beat one.

74

G      D7

1 (&) 2 & 3 & 4 &

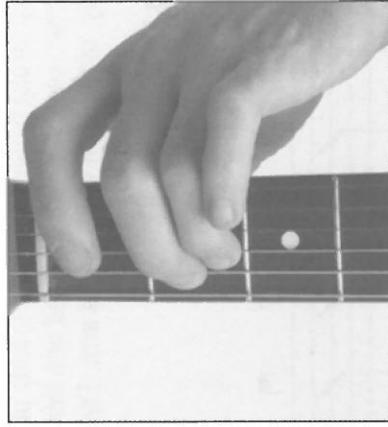
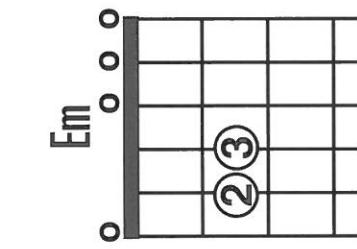
This variation misses two upstrokes. Continue to strum but miss the strings on the “and” of beats one and three.

75

G      C

1 (&) 2 & 3 (&) 4 &

# THE Em CHORD



The E minor chord is one of the easiest chords on the guitar. Arch your fingers and play on the tips to avoid touching the other open strings.

**Em**

England

6

## HEY, HO, NOBODY HOME

**Em**

England

7

Hey, ho, no - bod - y home. Meat, nor drink, nor  
mon - ey have I none, yet will I be mer - ry. (ry.)

## SHALOM CHAVERIM

(Peace, My Friend)

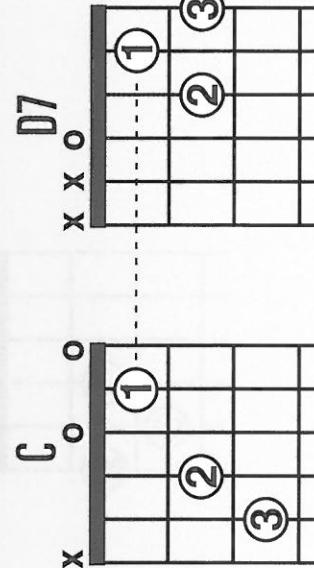
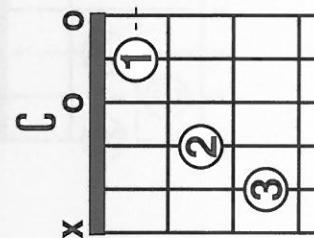
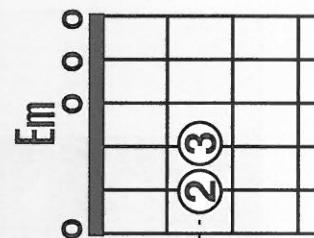
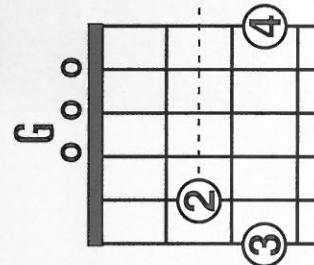
**Em**

8

Sha - lom, cha - ve - rim! Sha - lom, cha - ve - rim! Sha - lom, sha - lom!  
Le - hit - ra - ot, le - hit - ra - ot. Sha - lom, sha - lom.

## CHORD PAIRS

As you move between different chords, if one or more fingers remain on the same note, allow them to stay pressed as you switch chords. In the following progression there is a common finger between the G and Em chords and a common finger between the C and D7 chords.



79

G      Em      C      D7

80

G      Em      C      D7

81

G      Em      C      D7

82

G      Strum top four strings      Bass      Strum      Bass      Strum

83

G      Strum top three strings      D7      Strum top three strings

Practice the following chord progressions until you can play them steadily and without any hesitation between chord changes. Try to move your fingers to a new chord as a unit instead of “letting your fingers do the walking” one at a time.

80

G      Em      C      D7

81

G      Em      C      D7

82

G      Strum top four strings      Bass      Strum      Bass      Strum

83

G      Strum top three strings      D7      Strum top three strings

You can vary the strumming by alternating between a bass note (usually the lowest note of a chord and the name of the chord) and the remainder of the chord. This style of accompaniment is referred to as the **bass note strum**, or “boom chick” rhythm.

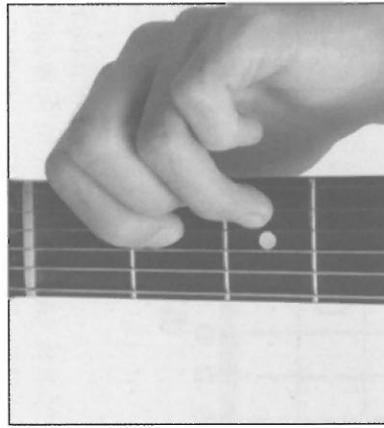
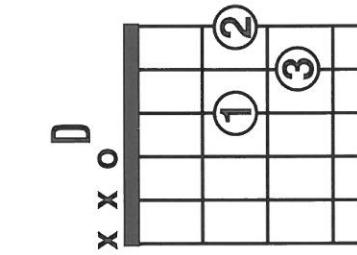
82

G      Strum top four strings      Bass      Strum      Bass      Strum

83

G      Strum top three strings      D7      Strum top three strings

# THE D CHORD



## THIS TRAIN

African American

## BOOGIE BASS

A musical score for 'Boogie Bass' featuring six staves of music. The first staff starts with a G chord (Bass D, G, B) followed by a bass note. The second staff starts with a C chord (Bass E, G, B). The third staff starts with a D chord (Bass F#, A, C#). The fourth staff starts with a G chord (Bass B, D, G). The fifth staff starts with a C chord (Bass E, G, B). The sixth staff starts with a G chord (Bass D, G, B). Each staff contains a bass note and a series of eighth notes. Measures are indicated by vertical bar lines.

87

The next example uses a variation on the bass note strum technique. This time, strike the bass note and then strum the remainder of the chord twice.

A musical score for 'Boogie Bass' featuring six staves of music. The first staff starts with a G chord (Bass D, G, B) followed by a bass note. The second staff starts with a D chord (Bass F#, A, C#). The third staff starts with an E7 chord (Bass G, B, D, G). The fourth staff starts with a C chord (Bass E, G, B). The fifth staff starts with a G chord (Bass D, G, B). The sixth staff starts with a D7 chord (Bass F#, A, C#). Each staff contains a bass note and a series of eighth notes. Measures are indicated by vertical bar lines.

88

Practice these strums before playing “Simple Gifts.”

Guitar tablature for "Simple Gifts" Part 1. The staff shows a treble clef, a key signature of one sharp (F#), and a common time signature. The melody consists of eighth-note chords: G, Em, Em, V, □, V, □, V, □, V, □, V, □, V, □, V, □. Strumming instructions are provided below the staff: 1, 2 & 3, 4 & 8.

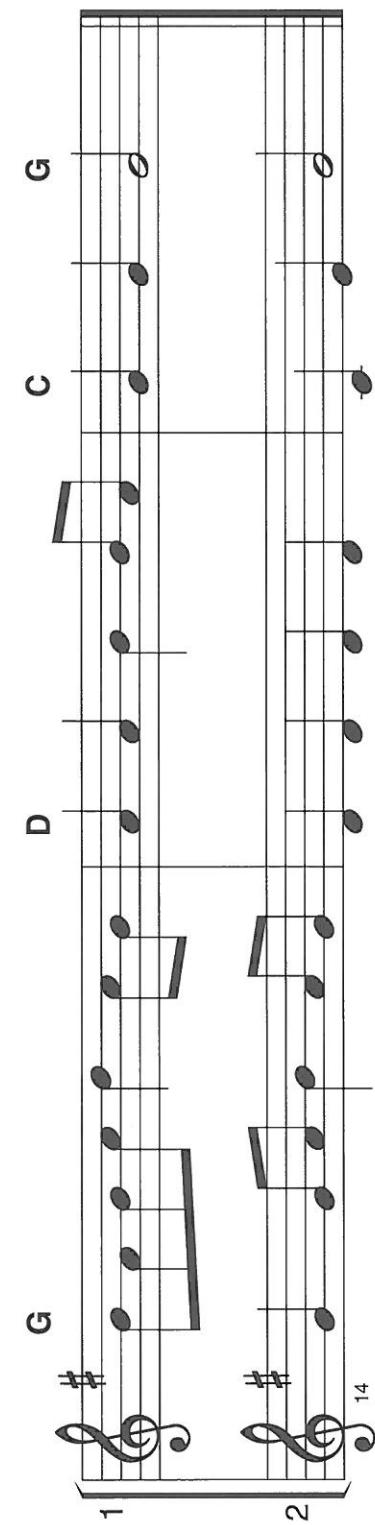
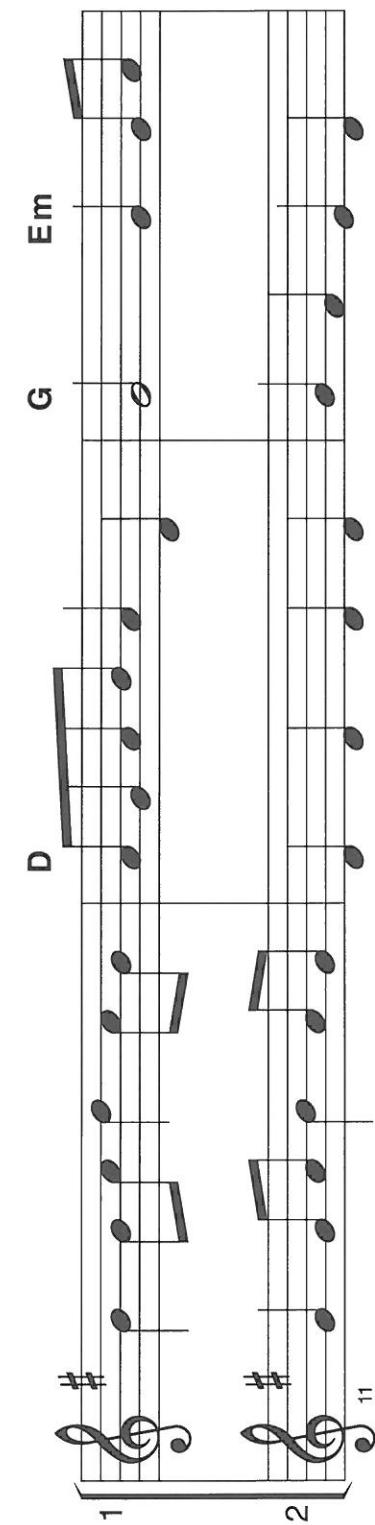
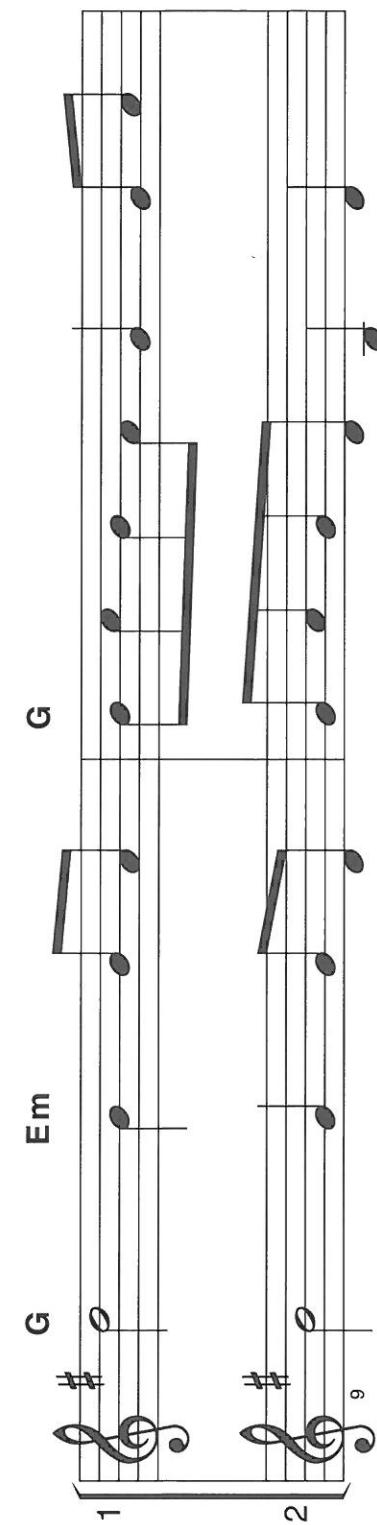
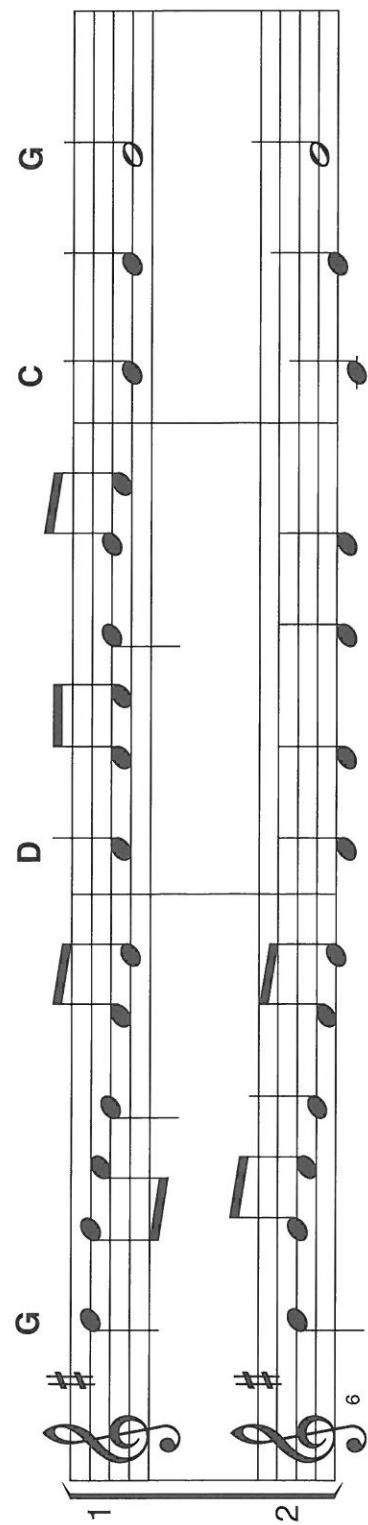
Guitar tablature for "Simple Gifts" Part 2. The staff shows a treble clef, a key signature of one sharp (F#), and a common time signature. The melody consists of eighth-note chords: D, □, V, □. Strumming instructions are provided below the staff: 1, 2 & 3, 4 & 8.

On “Simple Gifts” you can play the melody (Part 1), the harmony line (Part 2), or the chordal accompaniment.

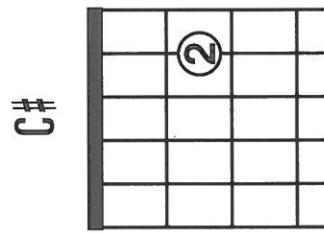
### SIMPLE GIFTS

Guitar tablature for the Shaker Song "Simple Gifts". The staff shows a treble clef, a key signature of one sharp (F#), and a common time signature. The melody consists of eighth-note chords: G, Em, G, Em. Strumming instructions are provided below the staff: 1, 2 & 3, 4 & 8.

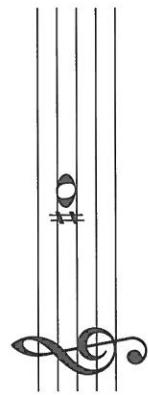
Guitar tablature for the Shaker Song "Simple Gifts". The staff shows a treble clef, a key signature of one sharp (F#), and a common time signature. The melody consists of eighth-note chords: Em, G, Em. Strumming instructions are provided below the staff: 1, 2 & 3, 4 & 8.



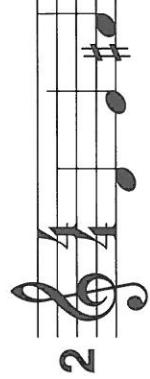
# C-SHARP (C#)



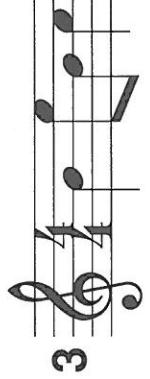
C#



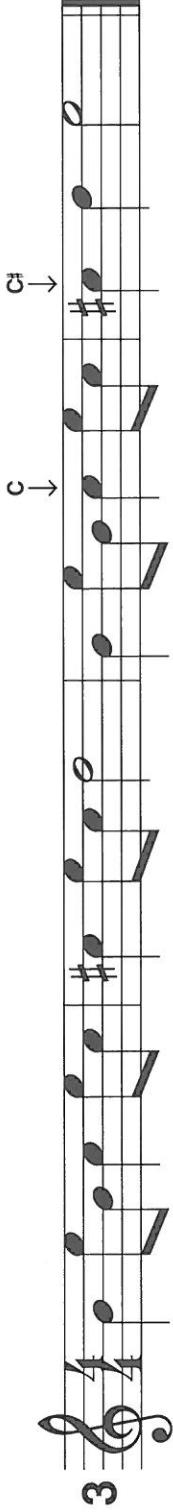
2nd STRING  
2nd FRET  
2nd FINGER



2



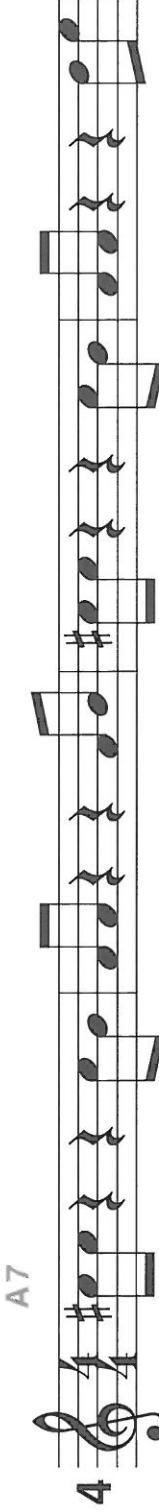
3



C#

C

## ROCKIN' BLUES



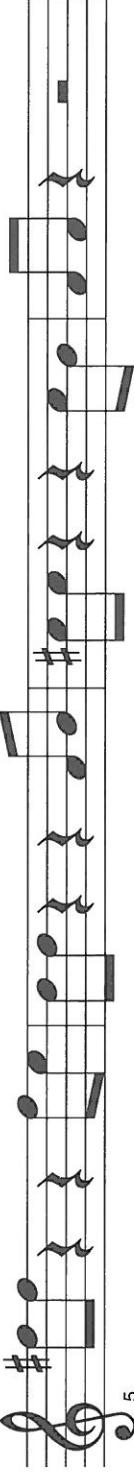
A7

4

A7

D7

5

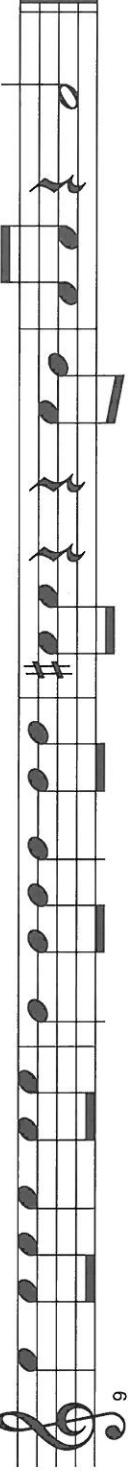


A7

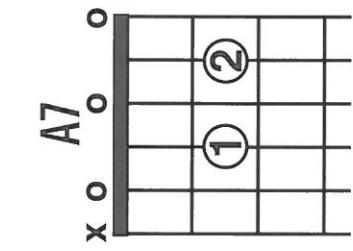
D7

E7

6



# THE A7 CHORD



95      D      A7

3

96      G      A7

4

96      D      G      A7

5

## DOWN IN THE VALLEY

Traditional

97      D      A7

3

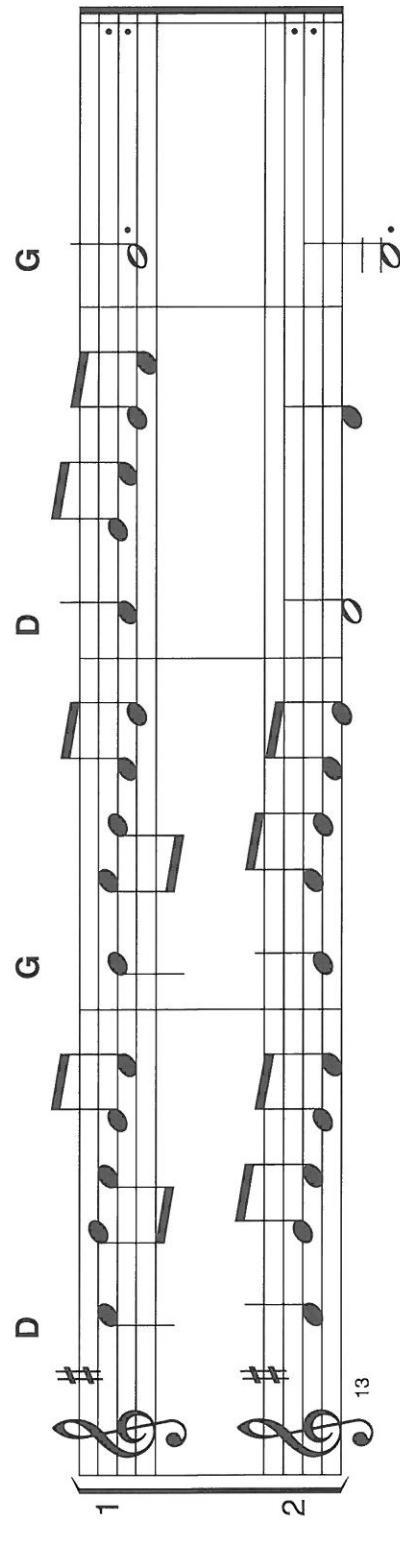
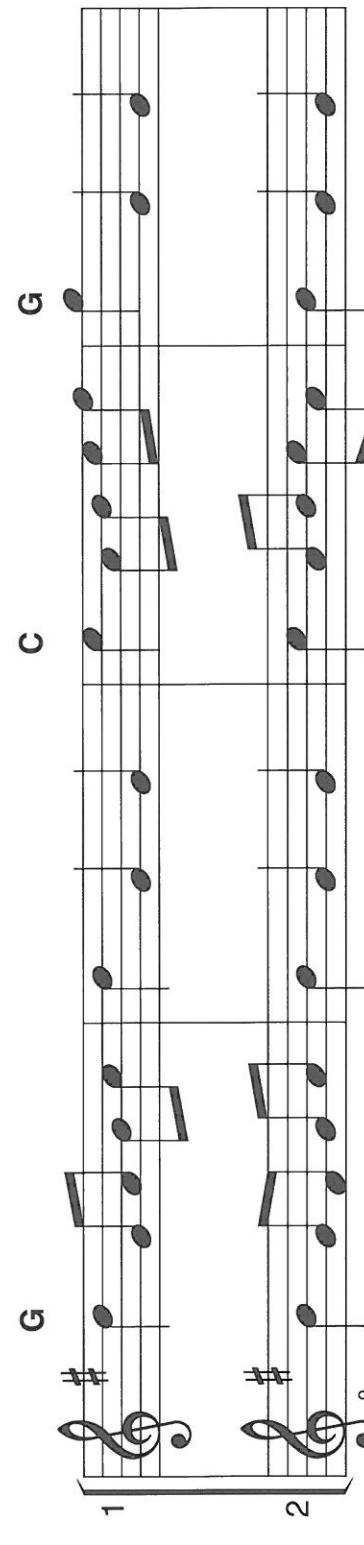
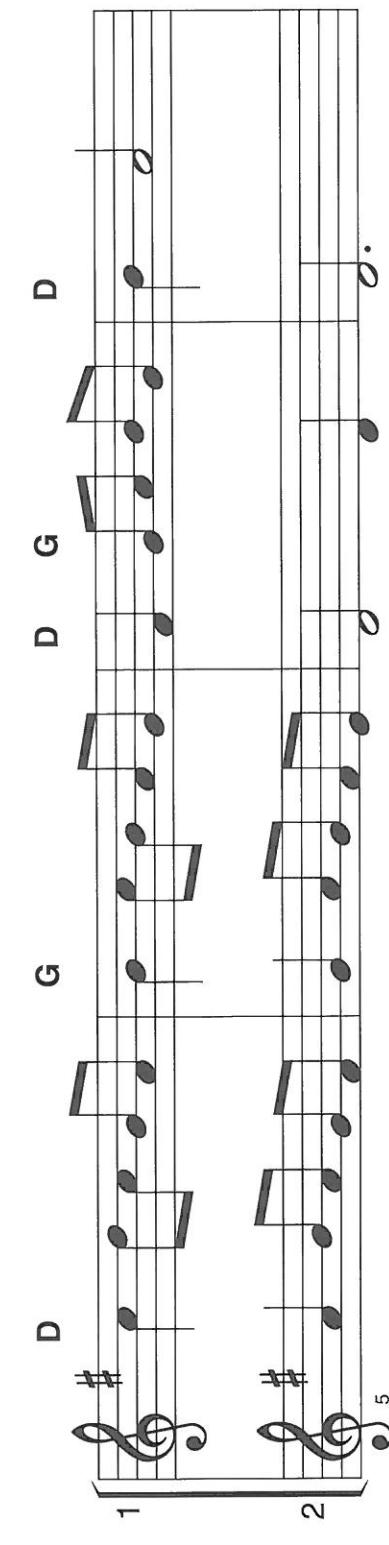
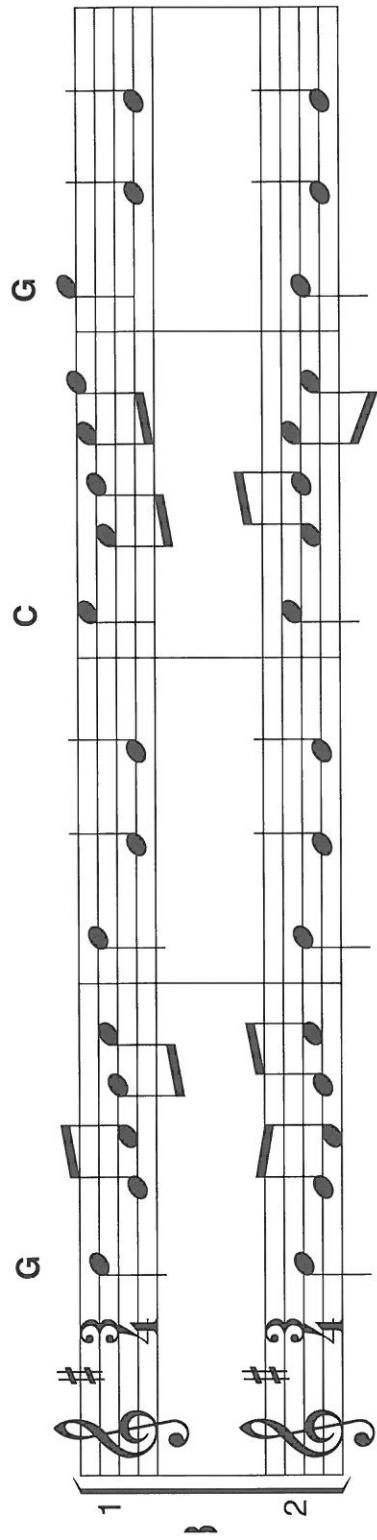
Down in the wind  
Hear the blow,  
val - ley, dear,

9      D      A7

hang your head o -  
ver, hear the wind blow.

9

## MINUET IN G



A7

Em

D

G

1 17

D A7 D

A7

1 21

D G

C

G

1 25

D G

D G

1 29

Repeat to top of page

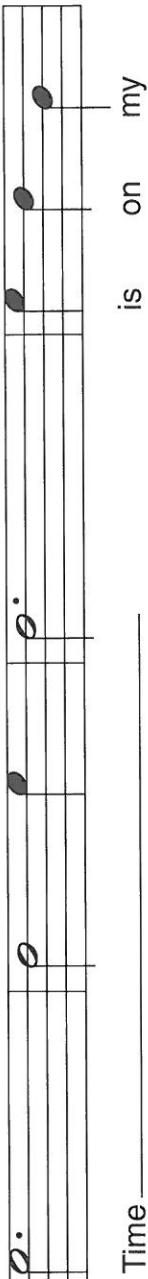
1 29

# TIME IS ON MY SIDE

Jerry Ragovoy



Time



is

on

my



5

side.

Yes

it

is.

D



9

Time is on my side.

G



13

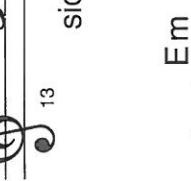
side.

Yes

it

is.

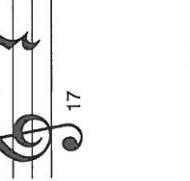
D



17

Time is on my side.

C



21

{ Now you search - in' for say good times.

Em



21

that

But

wan - na

be

free. }

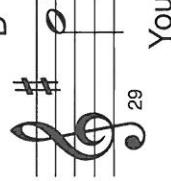
just

wait

and

see. }

A7



29

You

come

run - nin' back.

C

**C**

D ♯ E. E.

29 You come run - nin' back.

**C**

D ♯ E. E.

33 You'd come run - nin' back

**D**

D ♯ E. E.

37 me. \_\_\_\_\_

**G**

D ♯ E. E.

41 Time, time, time, is on my

**D**

C

45 side. \_\_\_\_\_ Yes it is.

**G**

D ♯ E. E.

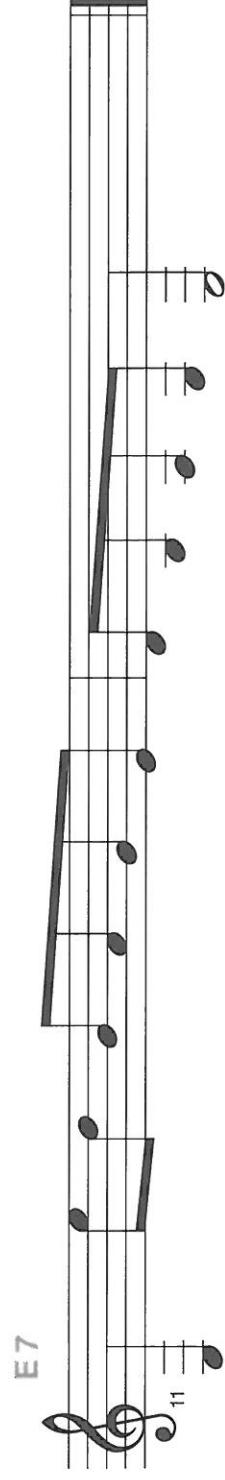
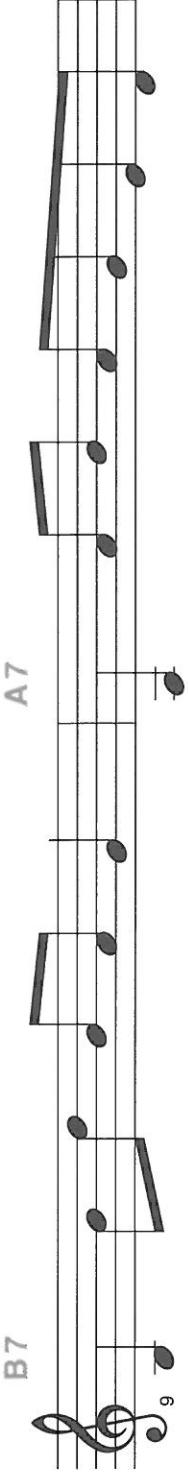
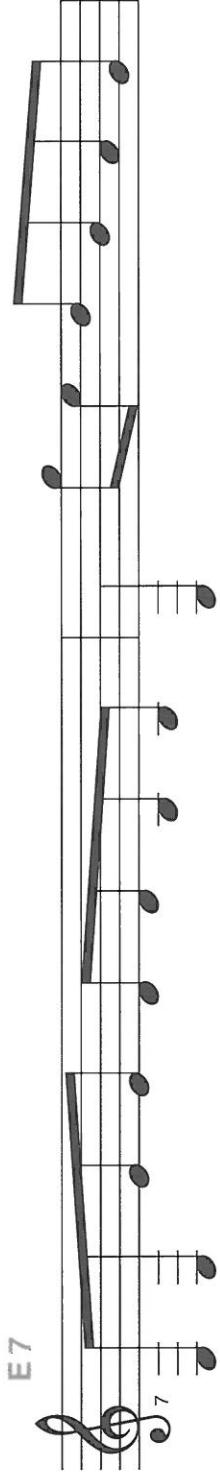
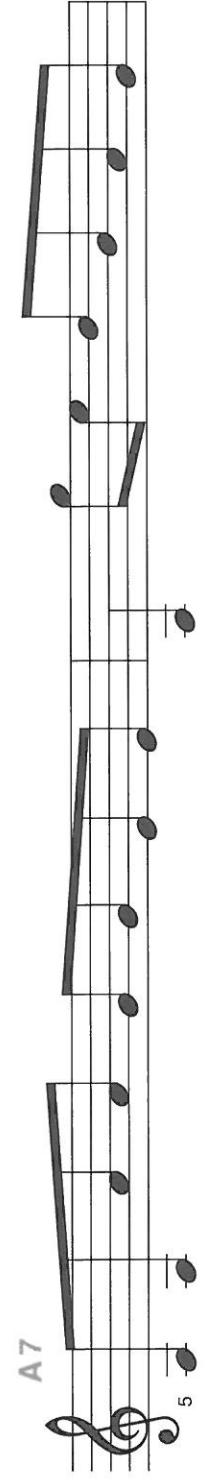
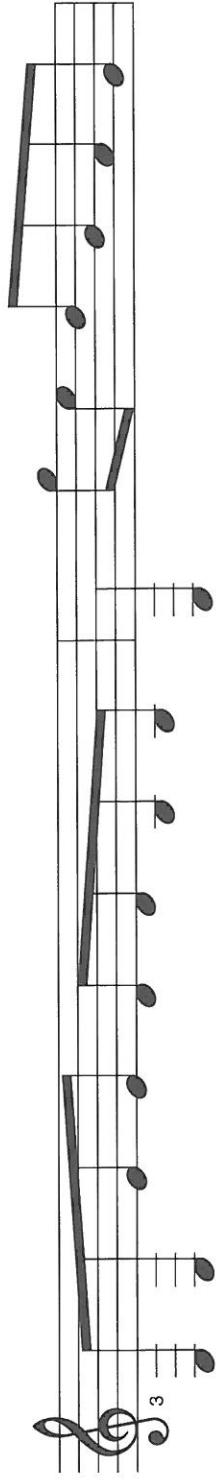
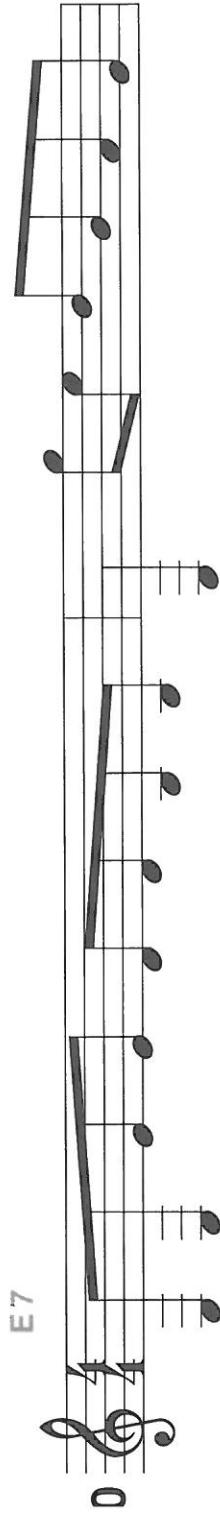
49 Time, time, time, is on my

**G**

C

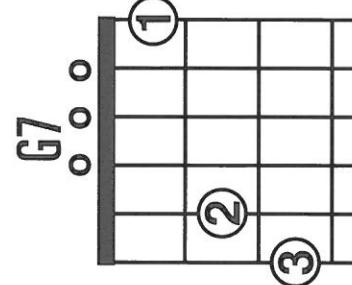
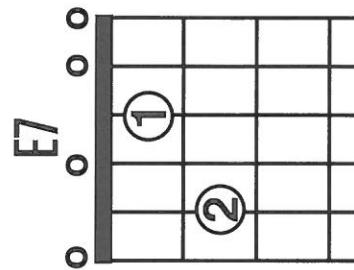
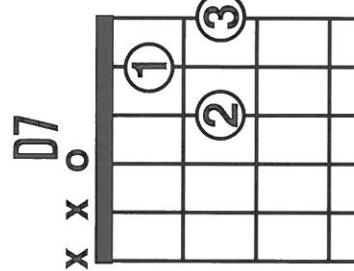
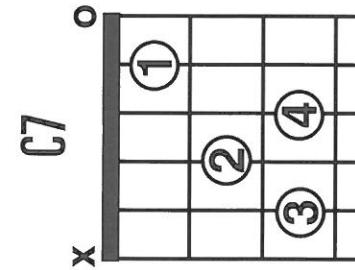
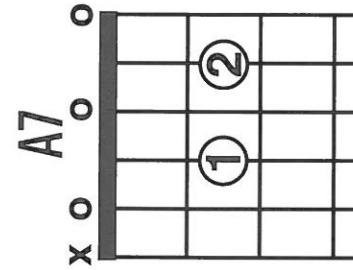
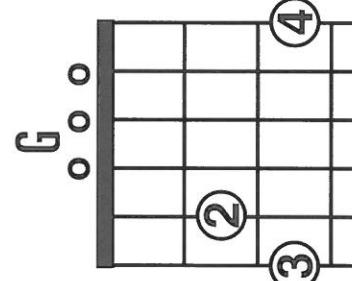
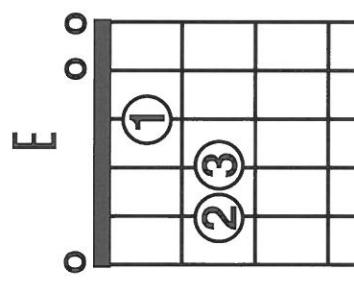
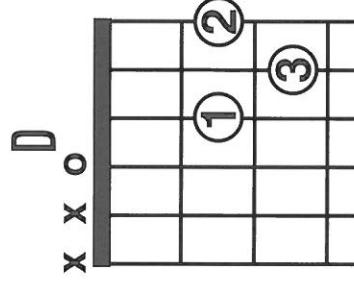
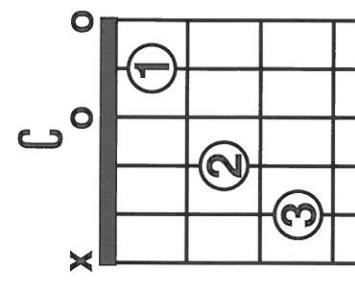
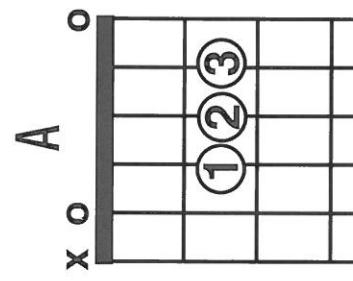
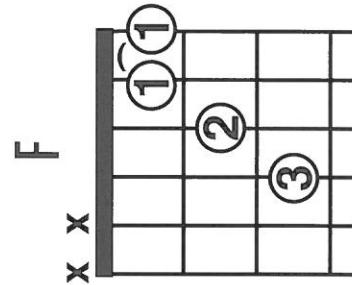
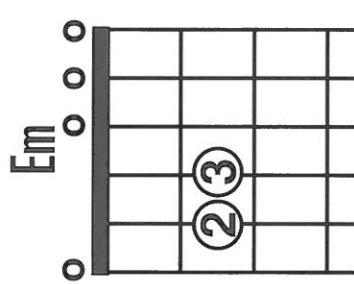
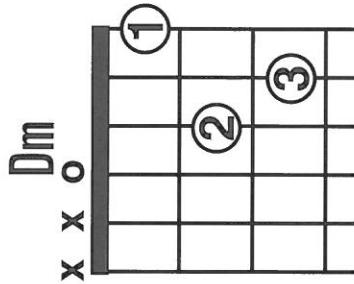
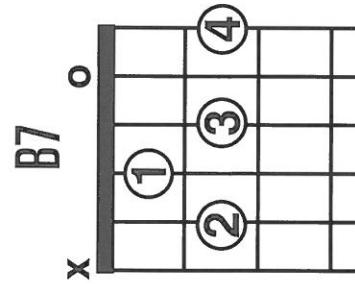
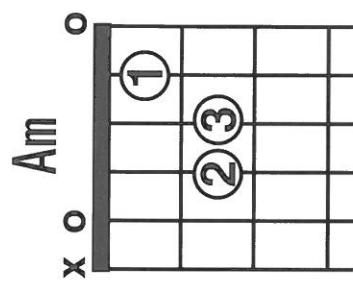
53 side. \_\_\_\_\_ Yes it is. Time's on my side.

## GRAND FINALE



## CHORD CHART

In this chart you will find the chords learned in this book as well as several other common chords you may see in music you are playing.



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