

Hal Leonard  
**GUITAR  
METHOD**  
by Will Schmid

## COMPLETE EDITION

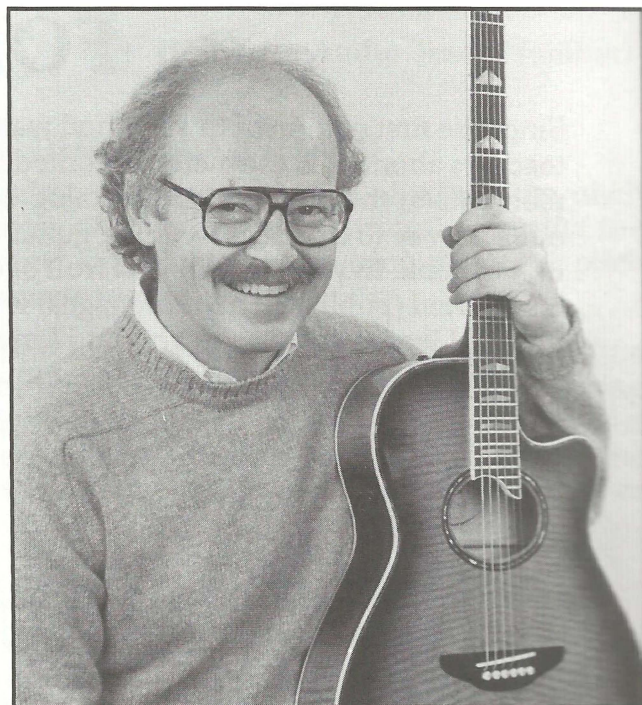
- Learn To Play Solo Guitar And Many Accompaniments In A Variety Of Styles
- Easily Adapted To Private Or Class Instruction



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Hal Leonard  
**GUITAR METHOD**<sup>TM</sup>  
 by Will Schmid

**BOOK 1**



Dr. Will Schmid is the author of the best selling *Hal Leonard Guitar Method* (in nine languages) and over forty books for guitar and banjo, cassettes, CDs, and a video tape for Hal Leonard Publishing. In addition to his own writing, Will has served as editor of a wide variety of Hal Leonard's methods and guitar publications. He is professor of music at the University of Wisconsin-Milwaukee where he chairs the Guitar Performance Program. He holds a B.A. from Luther College and a Ph.D. from the Eastman School of Music. He has given workshops throughout the United States and in Australia, Canada and Europe. From 1994-96 Dr. Schmid served as president of the 63,000-member Music Educators National Conference (MENC) and as a founder of the MENC/GAMA Guitar Task Force. Will performs as a finger-style and flat-pick guitarist in a singing duo with his wife Ann, autoharpist and director of the nationally known Stringalong Workshops.

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# FOREWORD

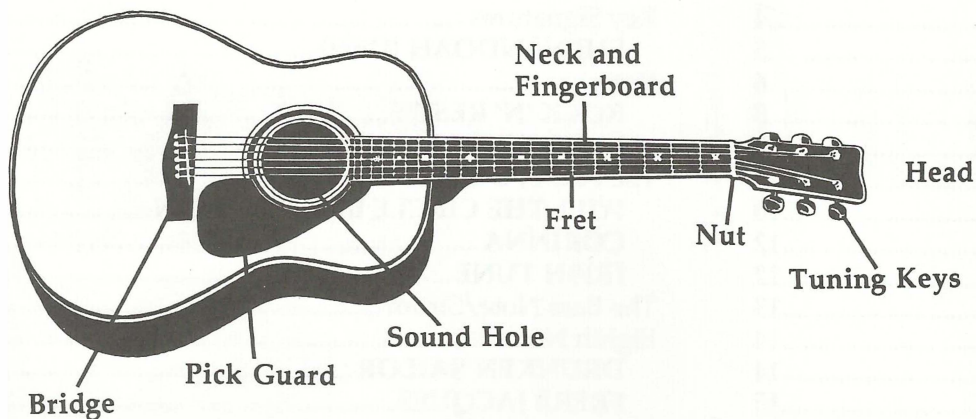
Since the first edition of this method was published in 1977, I have talked with thousands of guitar teachers about how the method worked for them. This feedback has been essential in building supplements to the method and a catalog with real integrity. When I decided to revise Book 1, I sent out a survey to a panel of leading guitar teachers, who answered a series of questions and marked up the book. In your hands is the fruit of our labors, and a further reason why the Hal Leonard Guitar Method (published in 8 languages) will gain wider acceptance by teachers and students. Thanks to Kirk Likes, Larry Beekman, Jim Skinger, Harold Hooper, Jim Cooney, John Campbell, George Widiger, Mike Alwin, John Dragonetti, Tony Collova, Gary Wolk and Debi Kossoris.

*Will Schmid*

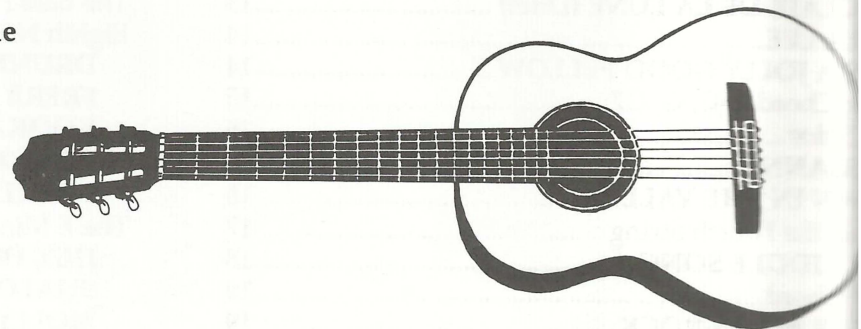
## YOUR GUITAR

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

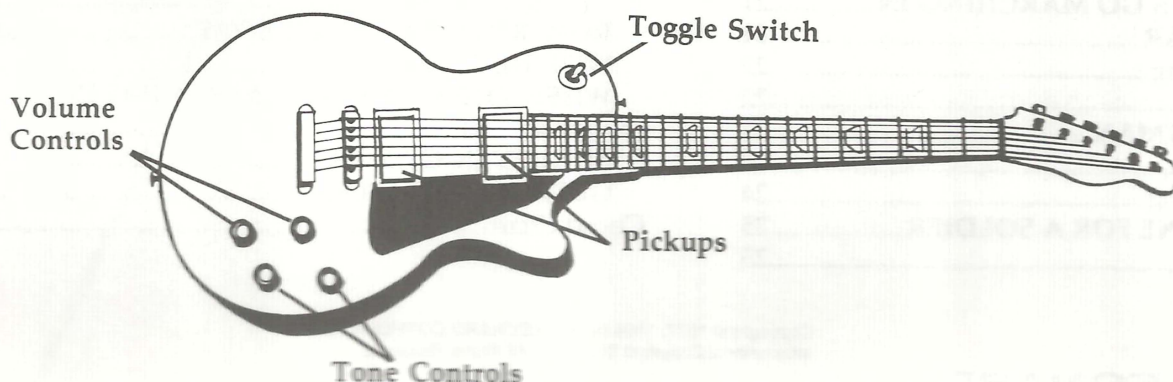
### Steel-string



### Nylon-string



### Electric

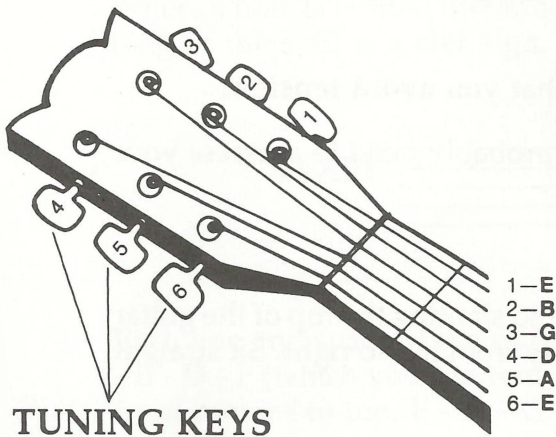


# TUNING 1 (Indicates Audio Track Number)

## Tuning to a Piano

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.

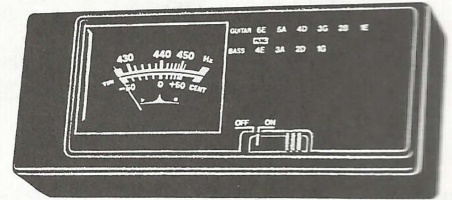
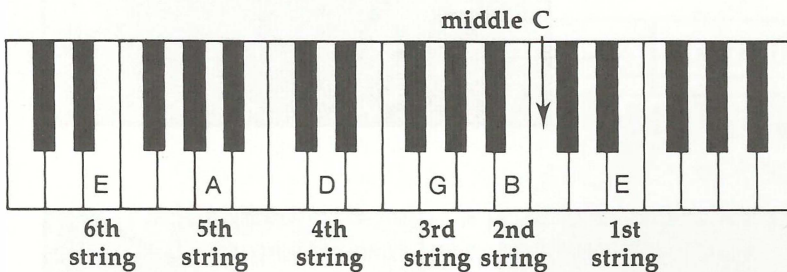
The strings are numbered 1 through 6 beginning with the thinnest string, the one closest to your knee. Tune each string in sequence beginning with the **sixth** string, by playing the correct key on the piano (see diagram) and slowly turning the tuning key until the sound of the string matches the sound of the piano.



## Tuning with an Electronic Guitar 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.

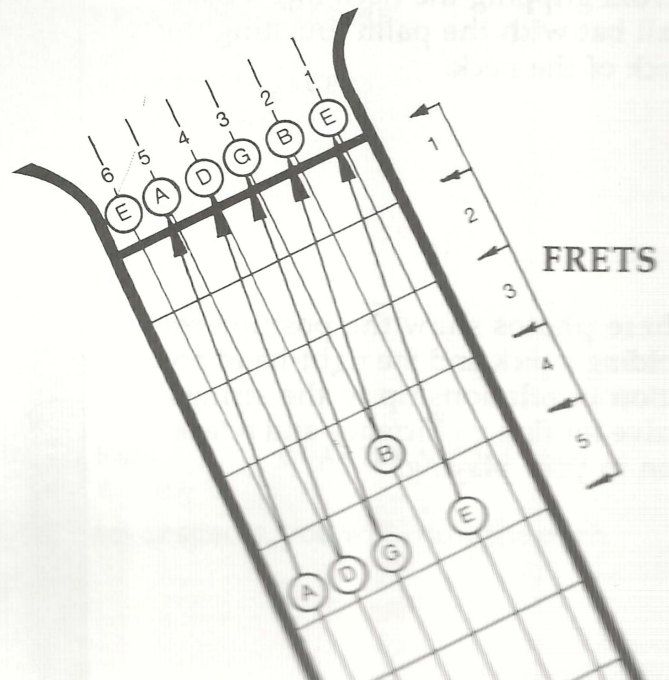
## Keyboard



## Relative Tuning

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

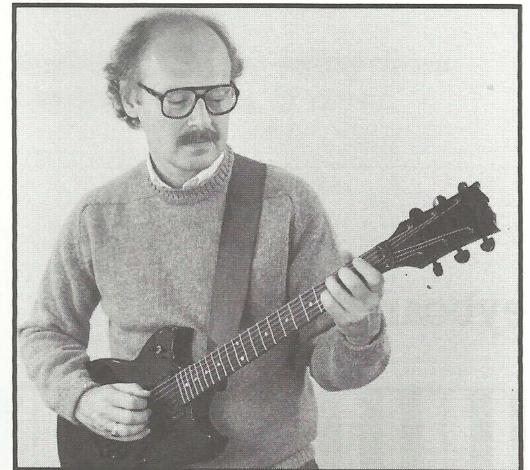
- Assume that the sixth string is tuned correctly to E.
- Press the sixth string at the 5th fret. This is the pitch A to which you tune your open fifth string. Play the depressed sixth string and the fifth string with your thumb. When the two sounds match, you are in tune.
- Press the fifth string at 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.



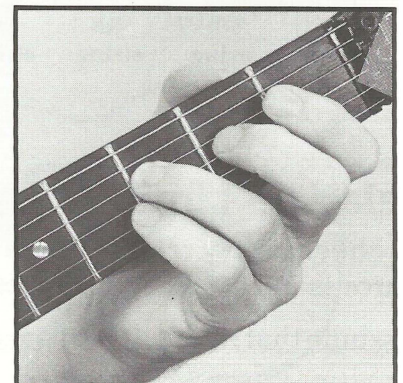
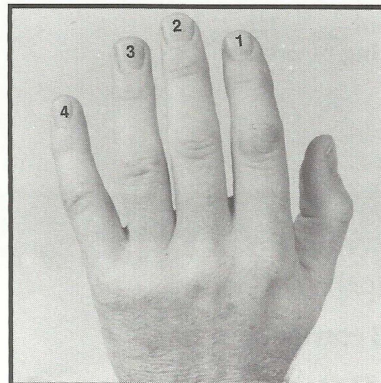
# PLAYING POSITION

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. Observe the following general guidelines in forming your playing posture:

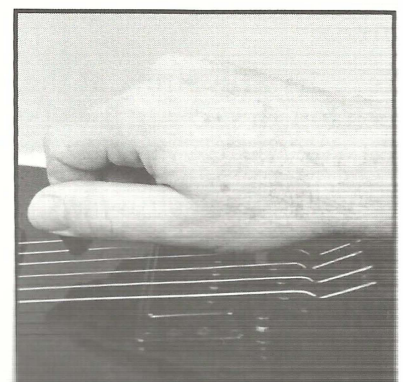
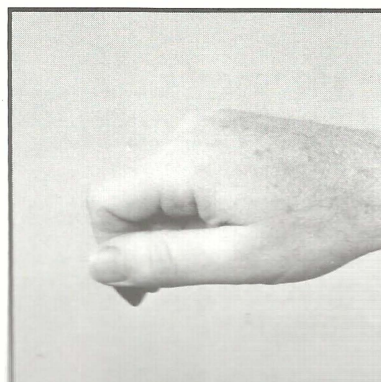
- Position your body, arms and legs in such a way that you **avoid tension**.
- If you feel tension creeping into your playing, you probably need to reassess your position.
- Tilt the neck upwards—never down.
- Keep the body of the guitar as vertical as possible. Avoid slanting the top of the guitar 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 as shown below. Avoid gripping the neck like a baseball bat with the palm touching the back of the neck.

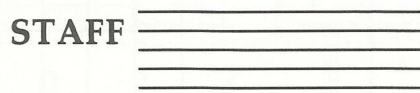


These photos show the position for holding a pick and the right-hand position in relationship to the strings. Strive for finger efficiency and relaxation in your playing.

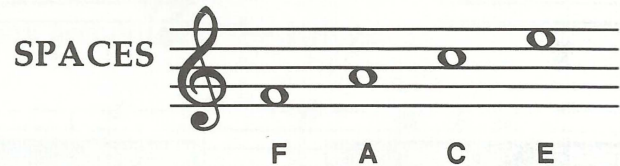
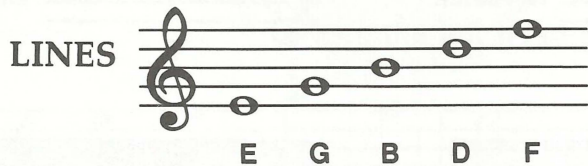


# MUSICAL SYMBOLS

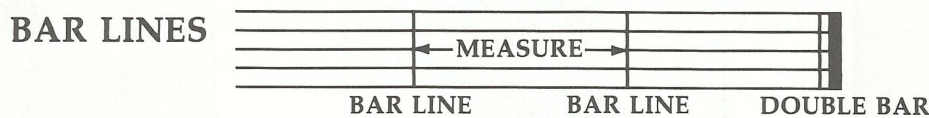
Music is written in **notes** on a **staff**. The staff has five lines and four spaces between the lines. Where a note is written on the staff determines its **pitch** (highness or lowness). At the beginning of the staff is a **clef sign**. Guitar music is written in the treble clef.



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."

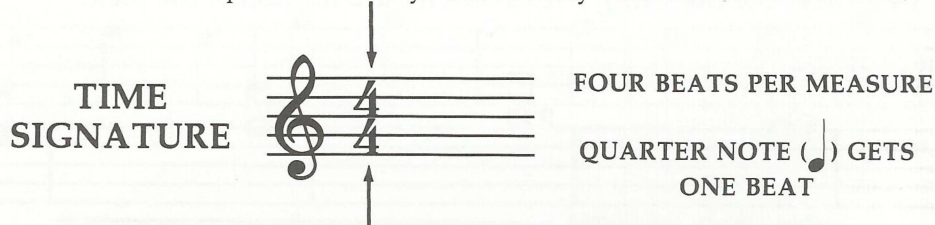


The staff is divided into several parts by bar lines. The space between two bar lines is called a measure. To end a piece of music a double bar is placed on the staff.



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.



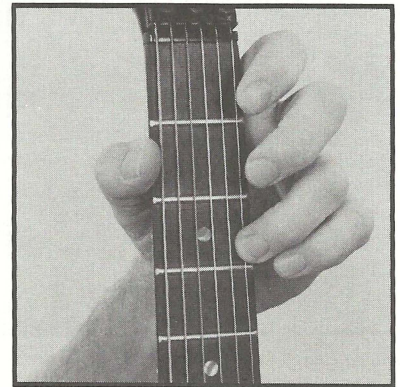
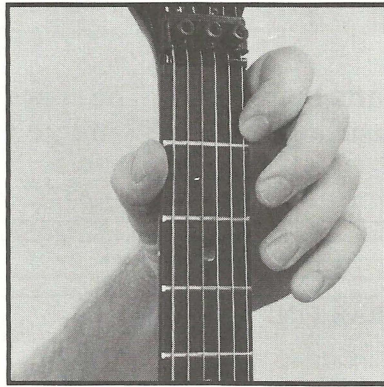
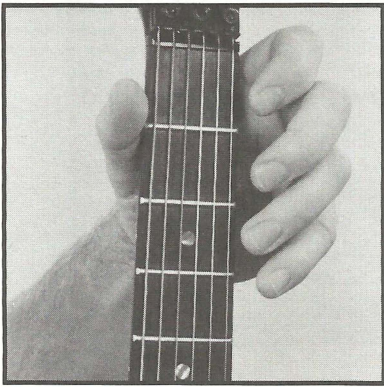
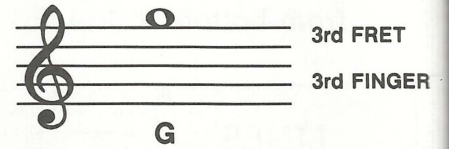
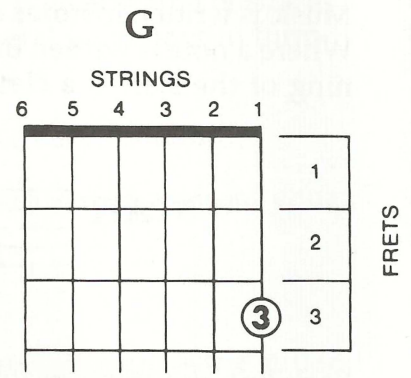
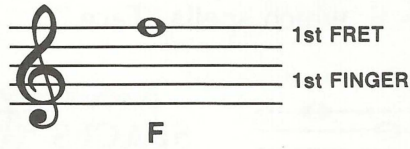
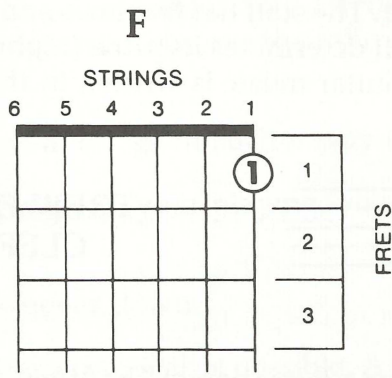
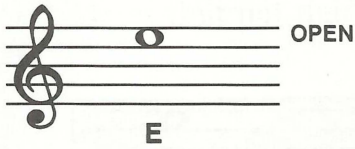
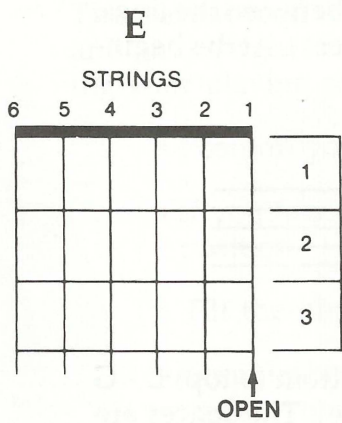
The bottom number of the time signature tells you what kind of note will receive one beat.

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



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



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

1

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

2

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

3

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).

Touch only the tips of the fingers on the strings.

Keep the left hand fingers arched over the strings.

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. Grey 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.

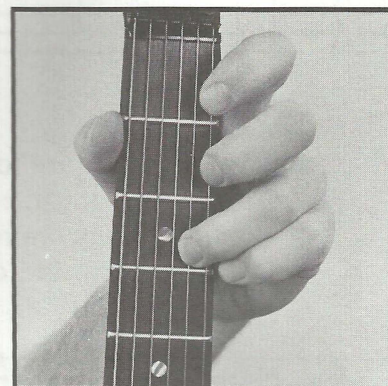
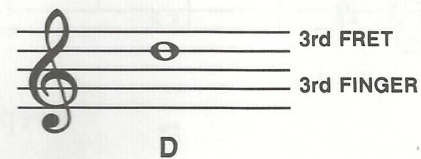
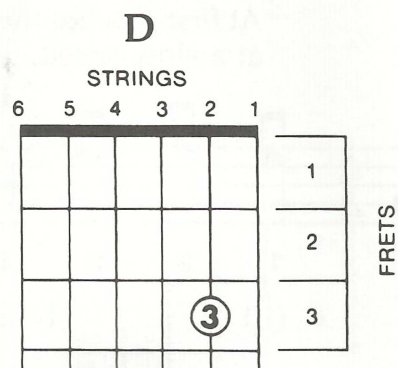
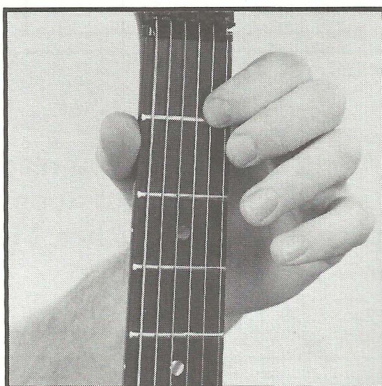
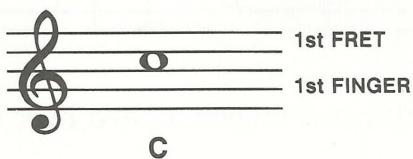
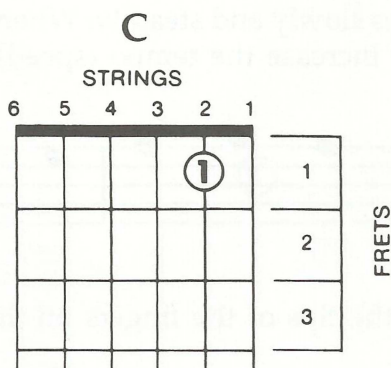
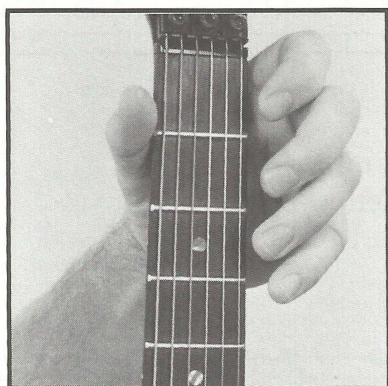
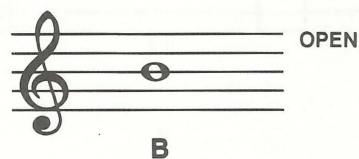
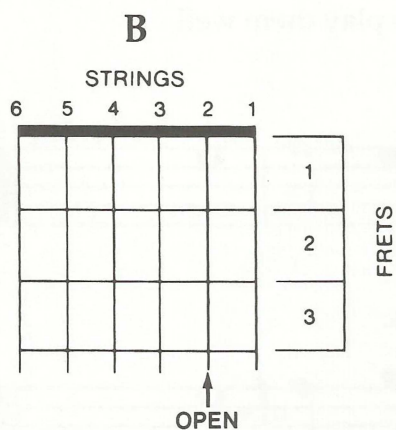
2

GO ON TO THE NEXT LINE

3



# NOTES ON THE SECOND STRING



9

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

Hold down 1st finger. →

10

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

11

1    2    3    4    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.

2

3

4

## 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.

5

STRING: ② ————— ① —————

FINGER: open 1st 3rd open 1st 3rd

6

6

7

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.

## ODE TO JOY ④ ⑤

Beethoven

Musical score for 'Ode to Joy' by Beethoven, measures 18-21. The score is written in 4/4 time and consists of four staves. Chord symbols are placed above the notes: C, G, C, G, C, F, C, G, C, G, C, G, C, F, C, G, C. Measure numbers 18, 5, 9, and 13 are indicated at the start of the first, second, third, and fourth staves respectively.

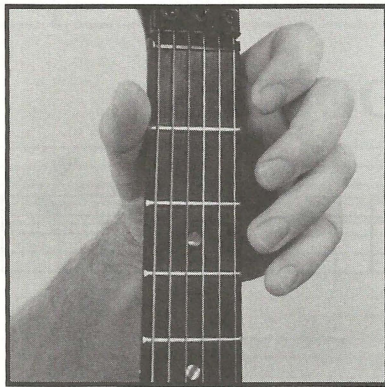
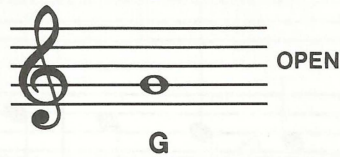
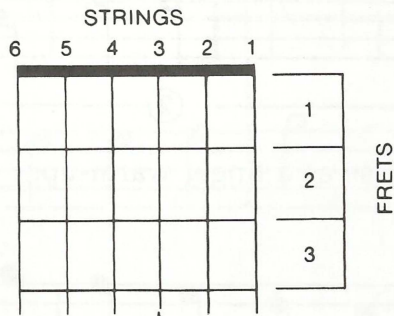
The following piece is a **round** for from 1 to 3 players. Each new player begins when the previous player gets to the asterisk (\*). Play it twice through without stopping.

## ROUND ⑥

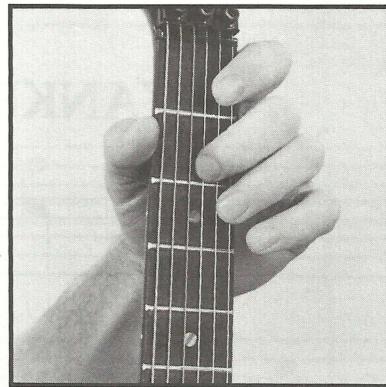
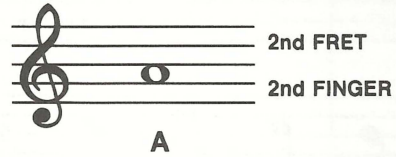
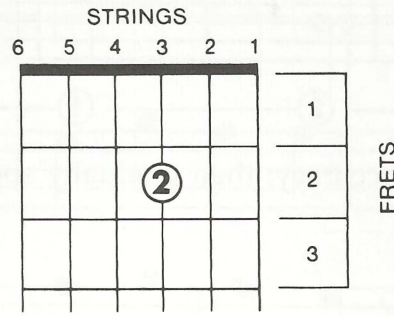
Musical score for 'Round', measures 19-21. The score is written in 4/4 time and consists of three staves. Chord symbols are placed above the notes: C, G7, C, C, G7, C, C, G7, C. Measure numbers 19 and 5 are indicated at the start of the first and second staves respectively. An asterisk (\*) is placed above the first note of the second staff.

# NOTES ON THE THIRD STRING

G



A



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



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

22

STRING: ③ — ② — ① — ② — ③

Play for accuracy; then gradually speed up. Use as a finger warm-up.

23

## YANKEE DOODLE

24

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. If you have a tape recorder, you can record one of the parts and then play a duet with yourself. When you can play both parts, combine them in the optional solo below.

## THE BELLS

Duet

Part 1

25

Part 2

Optional Solo

Repeat and Fade

# AU CLAIR DE LA LUNE ⑦

France

Part 1

26

Part 2

Musical notation for Part 1 and Part 2. Part 1 is on a treble clef staff with a 4/4 time signature. Part 2 is on a bass clef staff with a 4/4 time signature. The music consists of quarter notes and half notes. Chords C, G7, and C are indicated above the staff.

1

2

Musical notation for Part 1 and Part 2. Part 1 is on a treble clef staff with a 4/4 time signature. Part 2 is on a bass clef staff with a 4/4 time signature. The music consists of quarter notes and half notes. Chords G7, C, G7, and C are indicated above the staff.

1

2

Musical notation for Part 1 and Part 2. Part 1 is on a treble clef staff with a 4/4 time signature. Part 2 is on a bass clef staff with a 4/4 time signature. The music consists of quarter notes and half notes. Chords D7 and G7 are indicated above the staff.

1

2

Musical notation for Part 1 and Part 2. Part 1 is on a treble clef staff with a 4/4 time signature. Part 2 is on a bass clef staff with a 4/4 time signature. The music consists of quarter notes and half notes. Chords C, G7, C, G7, and C are indicated above the staff.

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# AURA LEE ⑧

27

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  $\frac{3}{4}$  time a dotted half note (♩.) gets three beats.

THREE BEATS PER MEASURE  
QUARTER NOTE (♩) GETS ONE BEAT

$\frac{3}{4}$  ♩ + ♩. = ♩.

2 beats + 1 beat = 3 beats

28

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 ⑨

England

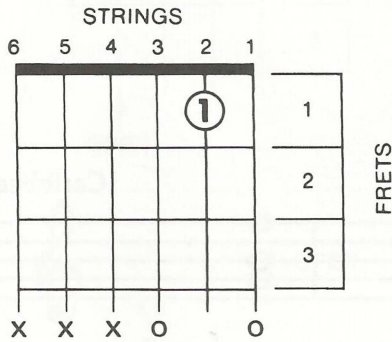
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# 3-STRING CHORDS

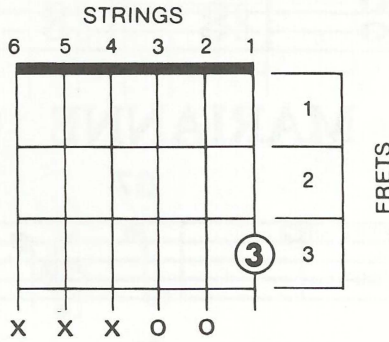
A chord is sounded when more than one note or string is played at the same time. To begin you will be playing chords on three strings with only one finger depressed.

Strike strings 3, 2 and 1 with a downward motion. All three strings should sound as one, not separately.

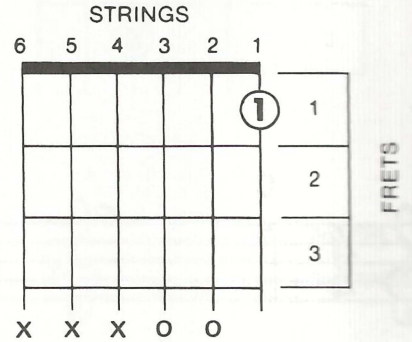
## C Chord



## G Chord

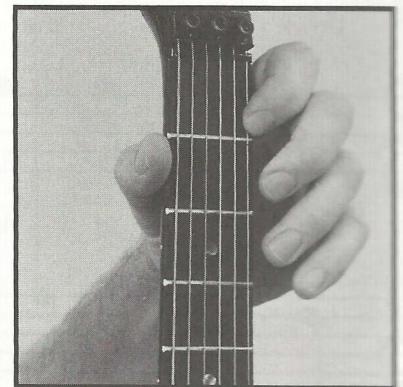
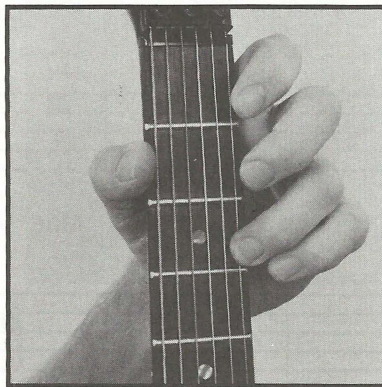
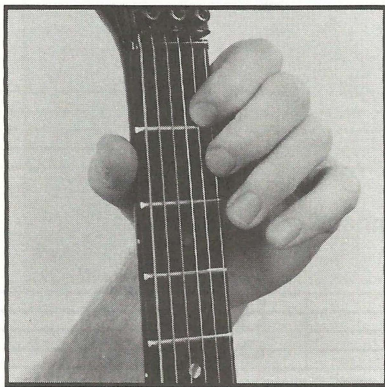


## G7 Chord



An (o) under a string indicates that the string should be played "OPEN" (not depressed by a finger).

An (x) under a string indicates that the string should not be strummed.



Keep a steady beat, and change chord fingerings quickly.

The chords above are partial chords. If you are ready to learn the full versions of these chords, turn to the Chord Chart on page 47.



# GUITAR SOLOS

You have been playing either the melody or the chord strums in the previous exercises. Now combine the chords and the melody. First, play through the melodies (the top notes only). When you feel you know the melodies well enough, strum each chord. Finally, combine the melody and the chords. Practice the exercise slowly and steadily and gradually increase the tempo as you progress.

Diagram showing three guitar chords: C (0 0 0 3 3 3), G7 (0 2 0 3 3 3), and G (0 2 0 3 3 3).

## MARIANNE 10

Caribbean

32 Musical notation for "Marianne" starting at measure 32. It consists of four staves of music in 4/4 time. The first staff has a C chord above it. The second staff has a G7 chord above it. The third staff has a G7 chord above it. The fourth staff has a C chord above it. The lyrics are: "All day, all night Mar - i - anne, Down by the sea - side sift - in' sand. E - ven lit - tle chil - dren love Mar - i - anne, Down by the sea - side sift - in' sand."

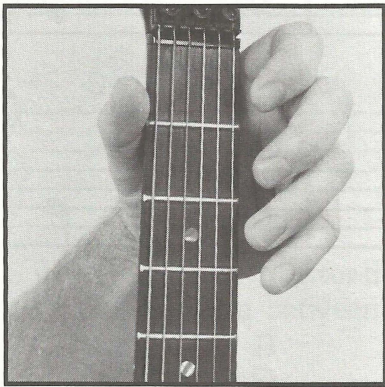
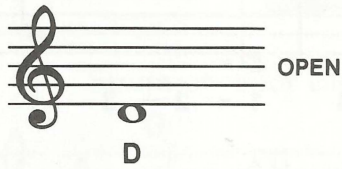
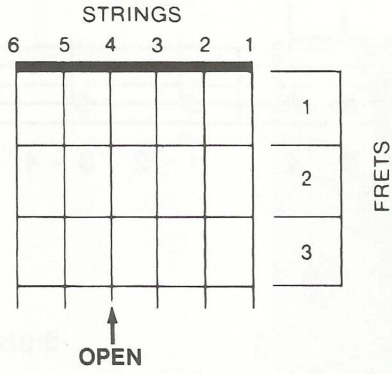
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## DOWN IN THE VALLEY

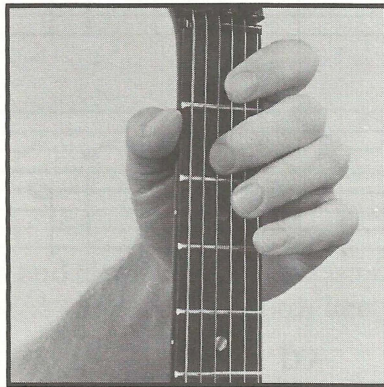
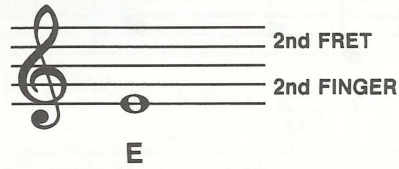
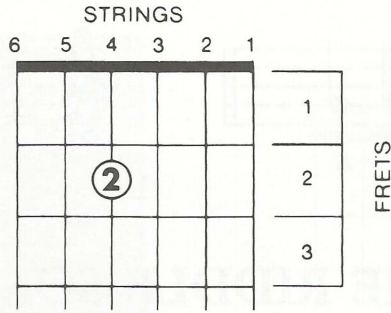
33 Musical notation for "Down in the Valley" starting at measure 33. It consists of two staves of music in 3/4 time. The first staff has a C chord above it. The second staff has a G7 chord above it. The lyrics are: "Down in the val - ley, val - ley so low, Hang your head o - ver, Hear the wind blow."

# NOTES ON THE FOURTH STRING

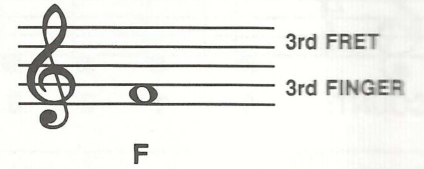
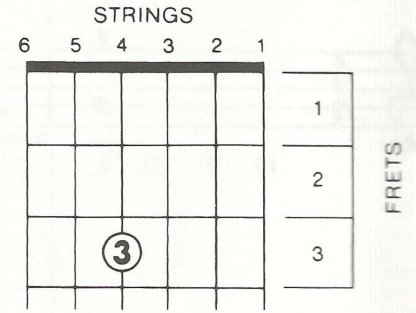
D



E



F



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

34

1 - 2 3 - 4 Hold 2nd finger down. →

35

## 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. The following illustrations show several examples of pickup notes. Count the missing beats out loud before you begin playing.

36

(1 2 3) 4      1 - 2 3 4

(1 2) 3 4      1 - 2 3 - 4

## THE RIDDLE SONG 11 12

37

Pickup G C G British

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

5 9 13

1 - 2 - 3

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

Practice playing both the notes and then the chord strums as a duet with your teacher, a friend or a tape recorder.

38

C G7

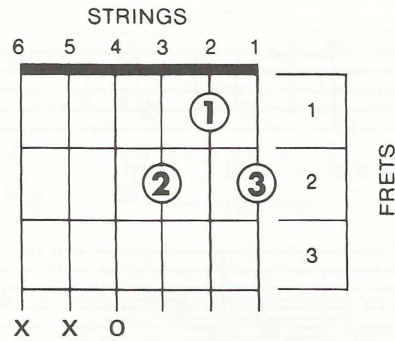
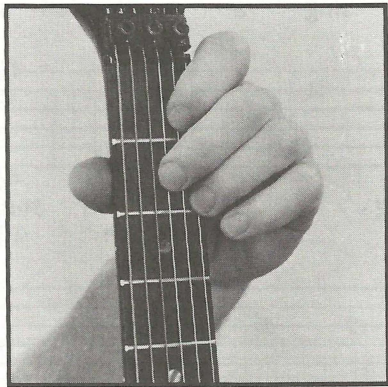
COUNT: 3 4 1

5

1 - 2

# THE D7 CHORD

The D7 chord is a triangular formation of the fingers. You can play the full version of this chord right away. Arch your fingers so that the tips touch only one string each. Strum strings 4 through 1 for D7.



Strum once for each slash mark below.

G D7

G D7 G D7 G

Review the fingering for the C chord and then practice Exercise 40 until you can play it well. Whenever you are moving between the C chord and the D7 chord, keep the first finger down.

G C D7 G

## 12-BAR BLUES-ROCK 13 14

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

# WORRIED MAN BLUES (15) (16)

42 **G**  
I takes a wor-ried man to sing a wor-ried song, It  
5 **C** takes a wor-ried man to sing a wor-ried song, It **G**  
9 takes a wor-ried man to sing a wor-ried song, I'm wor-ried  
13 **D7** now, yes now, but I won't be wor-ried long. **G**

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## 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 illustration of tied notes.

43 **1 - 2 - 3 - 4 - 1** **5 BEATS**  
**2 3 - 4 - 1 - 2** **4 BEATS**  
**3 4 - 1** **2 BEATS**  
**2 - 3 - 4**

# AMAZING GRACE (17)

44 **G**  
A - maz - ing Grace, How sweet the sound, That  
5 **D7** saved a wretch like me; **G** I once was lost, but  
11 **C** now am found: **G** Was blind, but now I see. **D7** **G**

# WHEN THE SAINTS GO MARCHING IN 18 19

(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 march-ing in \_\_\_\_\_ oh when the

5  
 saints go march - ing in \_\_\_\_\_ Lord, I want to

10  
 be in that num-ber \_\_\_\_\_ when the saints go march - ing in. \_\_\_\_\_

Chords: G, D7, C, G, D7, G

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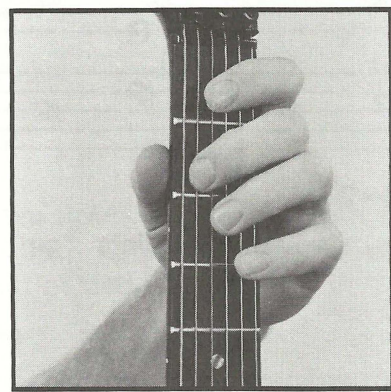
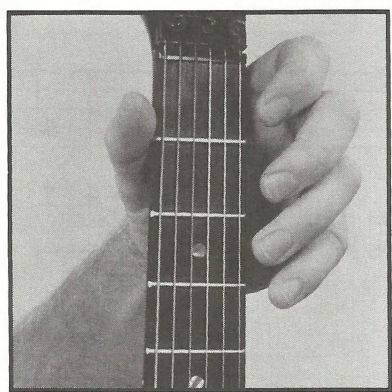
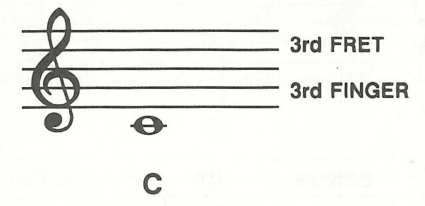
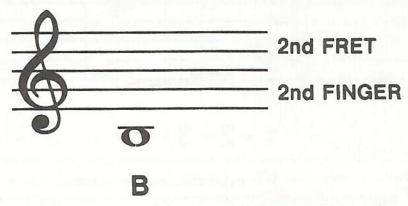
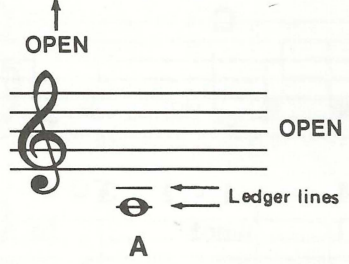
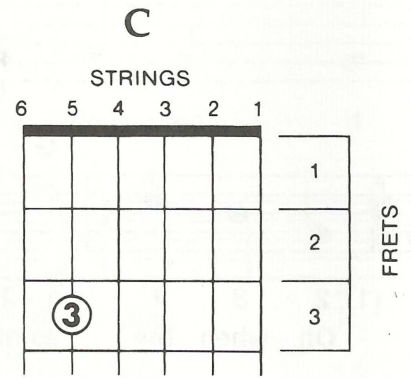
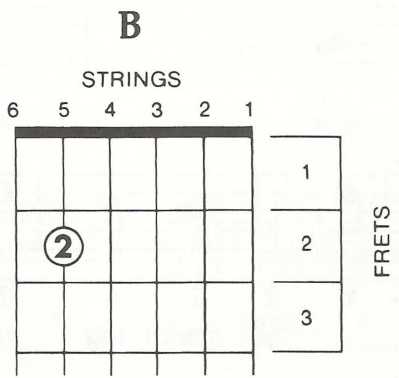
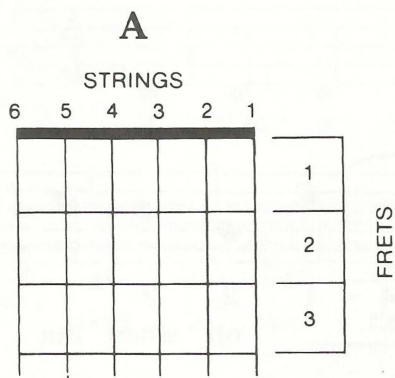
Remember that the chord letters shown in grey are to be played by your teacher.  
 You should play the melody only on this piece.

## THE GYPSY GUITAR

5  
 9  
 13

Chords: Dm, G, Dm, G, A7, Dm, G, A7, Dm

# NOTES ON THE FIFTH STRING



47

0 1 2 3

(Hold 2nd finger down →)

## BLUES BASS 20 21

48

**A**

D7

**A**

E7

D7

**A**

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.

## THE VOLGA BOATMAN

Am Dm Am Dm Am Russia

9

Dm Am Dm Am Dm Am

5

Detailed description: This block contains the musical notation for 'The Volga Boatman'. It consists of two staves of music in 4/4 time. The first staff starts at measure 9 and the second at measure 5. Chords are indicated above the notes: Am, Dm, Am, Dm, Am, Dm, Am. The melody is a simple, rhythmic line of quarter and eighth notes.

## GREENSLEEVES (22)

England

0

Dm C

A - las, my love, you do me wrong to

Dm Am Dm

5

cast me off dis - court - eous - ly, When I have

C Dm A7

10

loved you so long de - light - ing in your

Dm F C

15

com - pa - ny. Green - sleeves - was all my joy,

Dm A7 F

21

Green - sleeves was my de - light, Green - sleeves was my

C Dm A7 Dm

27

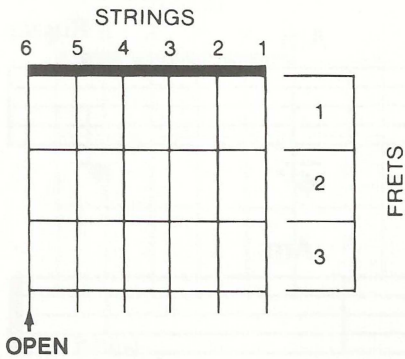
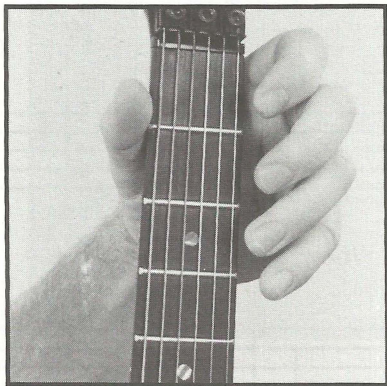
heart of gold, and who but la - dy Green - sleeves.

Detailed description: This block contains the musical notation for 'Greensleeves'. It consists of seven staves of music in 3/4 time. The first staff starts at measure 0 and the last at measure 27. Chords are indicated above the notes: Dm, C, Dm, Am, Dm, C, F, A7, Dm. The melody is a simple, rhythmic line of quarter and eighth notes. The lyrics are written below the notes.

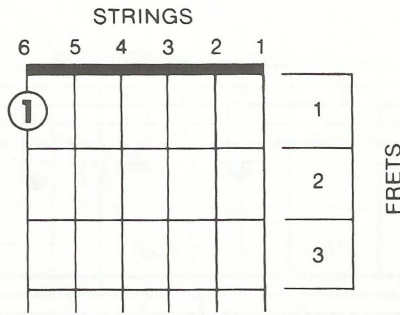
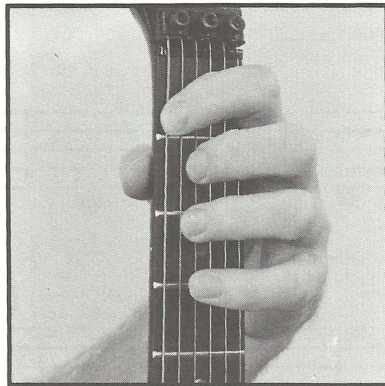


# NOTES ON THE SIXTH STRING

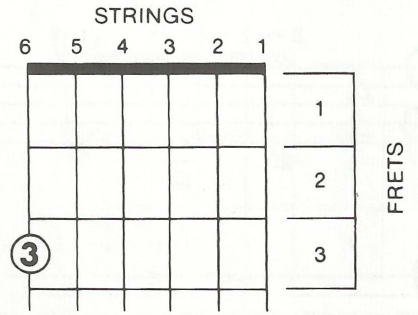
**E**

**F**

**G**




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

51

52

53

# JOHNNY HAS GONE FOR A SOLDIER 23

Ireland

54

Am E Am C Em Am

E Am C Em Am

E Am C Em Am

E Am C Em Am

The interval between notes that have the same letter name and are eight notes apart is called an **octave**. The second half of **Johnny Has Gone for a Soldier** is written one octave higher than the first half.

Octaves

## BASS ROCK

55

E\*

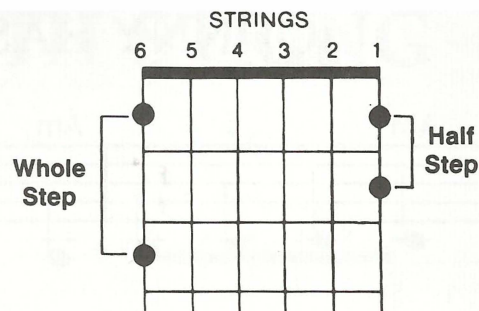
A E

B A E

\* Power chords (no 3rd) may be used throughout.

## 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 one half-step. The distance from one fret to the second 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 one 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:

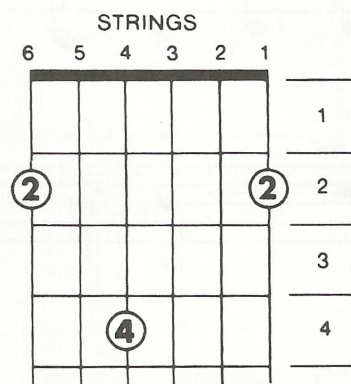


1st string  
2nd fret

4th string  
4th fret

6th string  
2nd fret

## 3 F#s



Practice each of these finger exercises many times.



## LONDONDERRY AIR (24)



## 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* is written for 1, 2 or 3 guitar parts. Part 1 (the melody) will demand that you count out the tied notes accurately. Use a metronome or tap your foot and count aloud at first. With your teacher, other friends, or a tape recorder, play part 2 and the chords.

**SHENANDOAH** (25) Sea Shanty

**Key Signature** G

**Part 1** 58

**Part 2**

**Part 1** C G C

**Part 2** 5

**Part 1** G D7 G

**Part 2** 10

**Part 1** (Em) optional G D7 G

**Part 2** 15

3 - 4 - 1      2 - 3 - 4 - 1 - 2

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

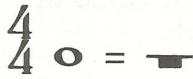
1      2 - 3 - 4 - 1 - 2      1 - 2 - 3 - 4 - 1

1 - 2 - 3 - 4 - 1

## Rests

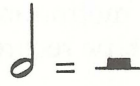
Musical **rests** are moments of silence in music. Each type of note has a matching rest which has the same name and receives the same number of counts.

### Whole



4 beats

### Half



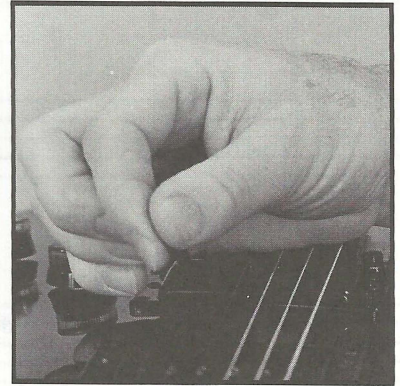
2 beats

### 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 hand to touch the strings, and work for a quiet economy of motion with 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.

59   
 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."

60   
 1 2 R R R 2 3 4 R R R R 1 R 3 4 1 - 2 - 3 R

61   
 1 R R 4 1 - 2 R R 1 2 3 - 4 1 R R R

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

62   
 1 2 R 1 R R 1 - 2 - 3 R R R 1 R 3 1 - 2 R

# ROCK 'N' REST (26)

63

E

Count rests aloud:

R R R R R

5

D

R R

9

E

R R

13

# JACK STUART (27)

Scottish

64

G D7 G C

6

G D7 G D7

11

G D7 G C

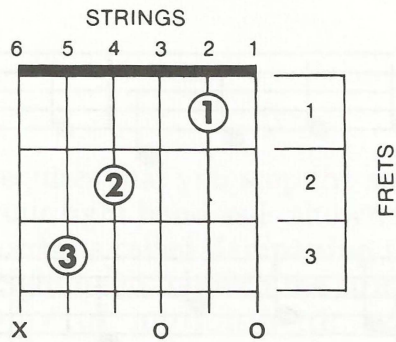
17

G D7 G

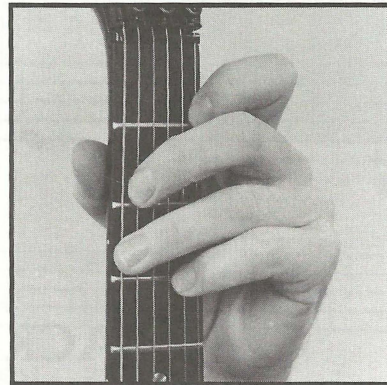
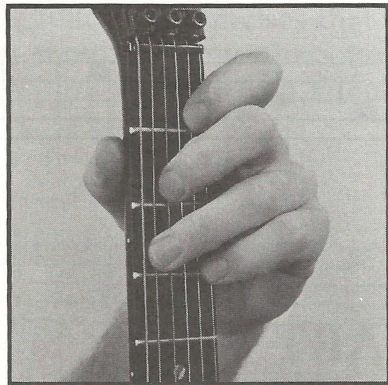
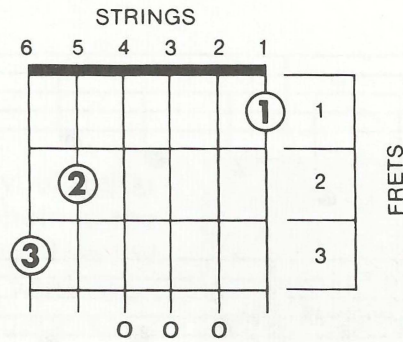
# THE FULL C, G and G7 CHORDS

When you began playing the C chord and the G7 chord, you used only three strings. You can play these chords on more strings and the sound will be much fuller. Study the illustrations below for the five-string C chord and the six-string G7 chord. Place each finger in the position shown and strum the chord several times.

## C CHORD



## G7 CHORD

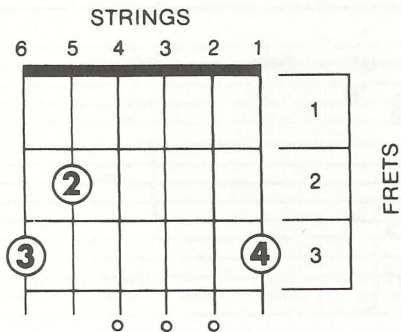


A double bar with two dots **:||** is a **repeat sign**, and it tells you to play the music a second time.

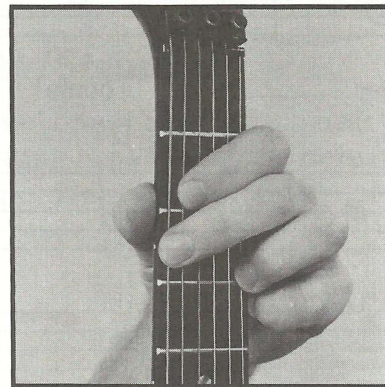
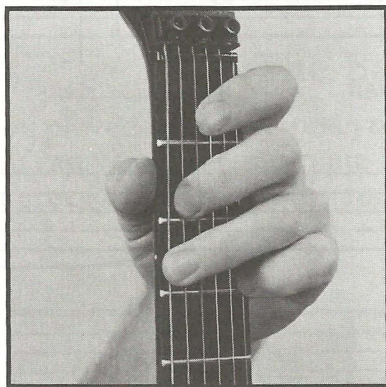
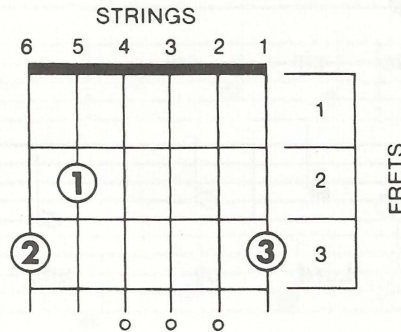
Two musical exercises, numbered 65 and 66, are shown in treble clef. Exercise 65 is in 4/4 time and consists of five measures: C, G7, C, G7, and C. Exercise 66 is in 3/4 time and also consists of five measures: C, G7, C, G7, and C. Each measure contains a whole note chord. A repeat sign is placed at the end of each exercise.

Earlier in the book you learned to play a three-string G chord. Now try the full six-string G chord for a fuller sound. Study the illustrations for the correct finger position. The formation using fingers 2, 3, and 4 will seem more difficult at first, but it will be easier to move to the C chord or the G7 chord. If your hand is small, use the formation with fingers 1, 2, and 3 or the G chord you learned earlier.

### G CHORD



### G CHORD



7

8

When you can play exercises 67 and 68 clearly and evenly, replace the rests with another strummed chord.



Practice trading off on melody and chords in these pieces.

## WILL THE CIRCLE BE UNBROKEN

28

Country gospel

69

Will the cir - cle \_\_\_\_\_ be un - bro - ken, \_\_\_\_\_ by and

by, Lord, by and by? There's a

9

bet - ter \_\_\_\_\_ home a - wait - ing, \_\_\_\_\_ in the

13

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

Chords: G, C, G, D7, G

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## CORINNA

29

Blues

70

Oh, oh, Cor - in - na where you been so long?

4

Oh, oh, Cor - in - na where you been so long?

8

Ain't had no lov - in' since you been gone.

Chords: G, C, D7, G

# IRISH TUNE (30)

71

71

72

73

## The Bass Note/Strum

When you played chords before, you strummed one chord for each beat in the measure. 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**.

72

Bass Strum Bass Strum

Bass Strum Bass Strum

Or in  $\frac{3}{4}$  time

Bass Strum Strum

73

Repeat previous measure

74

When you can play the bass-strum patterns with a steady rhythm, use them to accompany the previous songs or other songs you already know.

# EIGHTH NOTES

An eighth note is half the length of a quarter note and gets  $\frac{1}{2}$  beat in  $\frac{4}{4}$  or  $\frac{3}{4}$ .

1 Quarter Note = 2 Eighth Notes

Eighth notes can be written in several different ways

Count aloud:

1 2 3 4

Tap your foot on the beat.

1 & 2 & 3 & 4 &  
(and)

Eighth notes are played with a **down (▣) stroke** of the pick on the beat and an **up (∨) stroke** on the and (&).

75

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

Practice Exercise 76 with an alternating down and upstroke for all eighth notes and a down stroke for all quarter notes. It may help if you think that your pick is tied to your toe. When you tap your foot on the beat, the pick goes down. When your foot goes up on "and," your pick goes up.

76

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

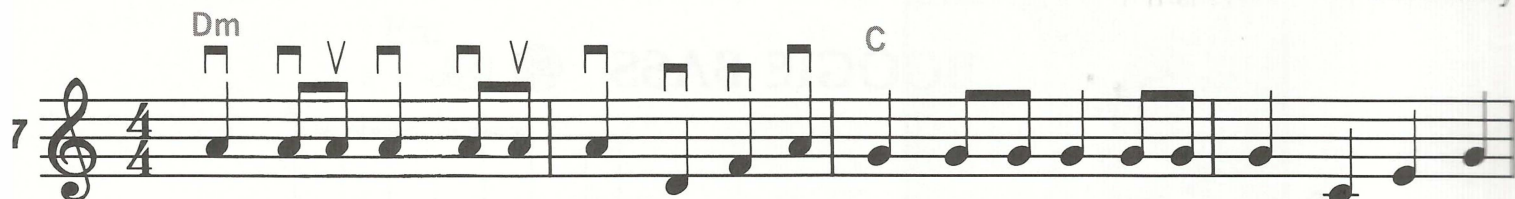
1 & 2 & 3 & 4 1 2 & 3 4 &

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

Always practice slowly and steadily at first; then gradually increase the speed.

# DRUNKEN SAILOR 31

Sea Shanty

7 

What will you do with a drunk - en sail - or? What will you do with a drunk - en sail - or?



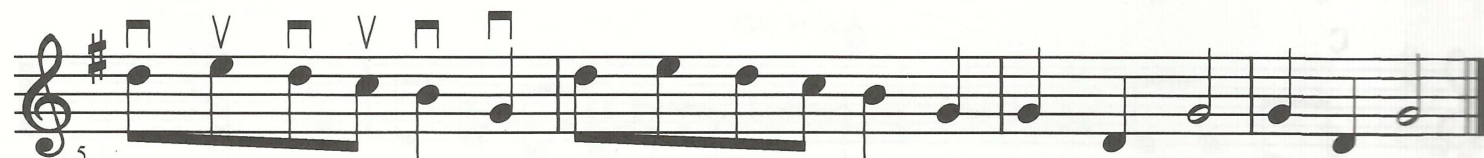
What will you do with a drunk - en sail - or, ear - ly in the morn - ing?

# FRERE JACQUES

France

8 

Frè - re Jac - ques, frè - re Jac - ques, Dor - mez vous? dor - mez vous?  
Are you sleep - ing? Are you sleep - ing? Broth - er John, Broth - er John,

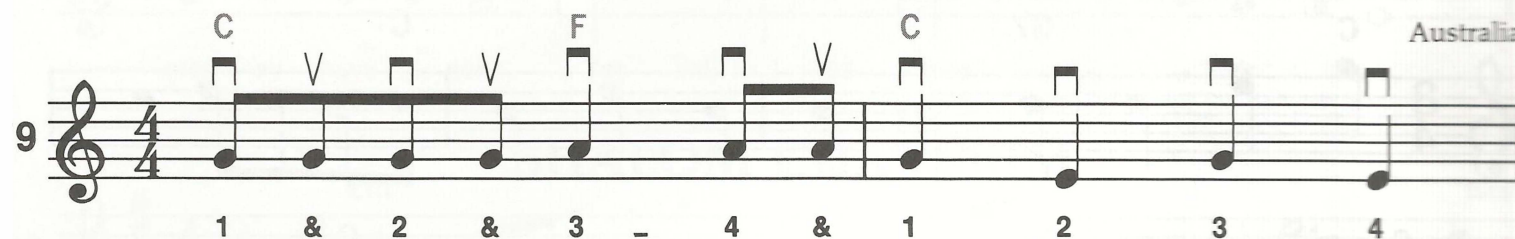


Son - nez les ma - tin - es, son - nez les ma - tin - es, Din, din, don; din, din, don.  
Morn - ing bells are ring - ing, Morn - ing bells are ring - ing, ding, dong, ding; ding, dong, ding.

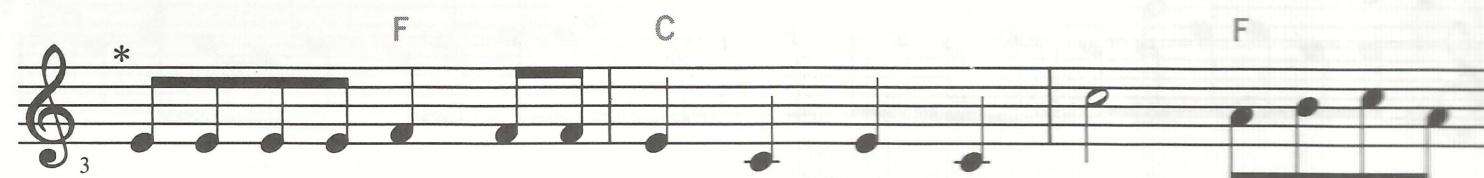
\* Frere Jacques can be played as a round, Enter when 1st player reaches the asterisk (\*).  
Kookaburra can also be played as a 4-part round.

# KOOKABURRA

Australia

9 

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





Always check the key signature before you begin. All F's should be played F# in BOOGIE BASS.

## BOOGIE BASS 32 33

80

G

V V V V

4

C

7

G D7

10

C G

## 3-PART ROUND

81

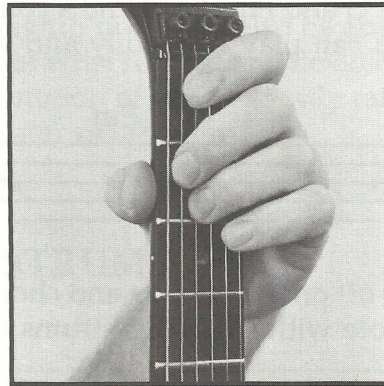
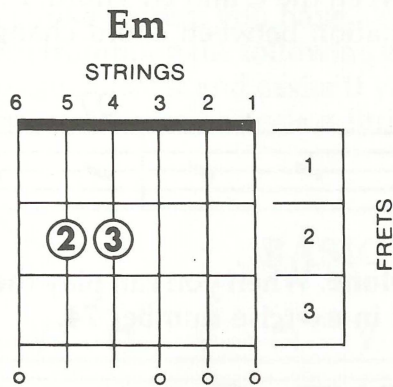
C G7 C

5

\* C G7 C

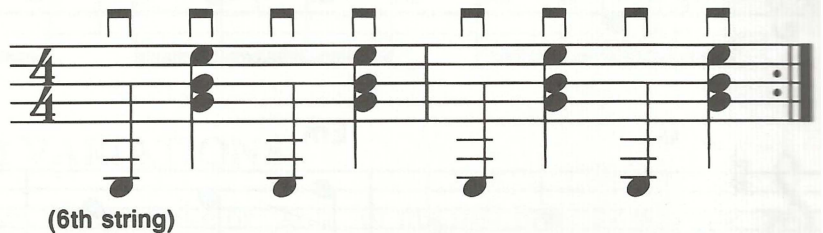
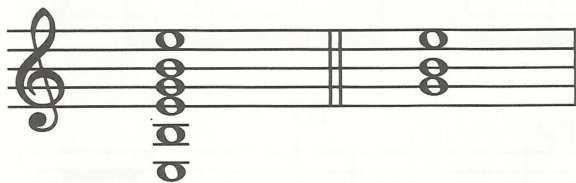
C G7 C

# THE E MINOR CHORD



You've played the chords you learned in a variety of ways—as the full chord or only partial chords. The E minor chord can be played the same way. Study and play the example which shows the full six-string chord and a three-string partial chord.

When you are playing the E minor chord in the alternating bass note-chord pattern, use the sixth string for the bass note and the partial three-string chord. Practice the example until you can play it easily and clearly.



## HEY, HO, NOBODY HOME

England

82

**Em**

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

## SHALOM CHAVERIM

Israel

83

**Em**

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

\*Play as a round if you wish.

Whenever two chords have a common finger position (one or more fingers stay in the same place), you should keep the common finger on the string. In the following progression there is a common finger between the G and Em chord and a common finger between the C and D7 chord. Practice the example until you can play it steadily and without any hesitation between chord changes.

84

Practice trading off on the melody and chords on **Molly Malone**. When you can play the chords easily, try a bass note with two after-strums that you learned in exercise number 74.

## MOLLY MALONE 34

Ireland

85

5

9

13

17

21

# MORE ADVANCED STRUMS

The down-up stroke pattern you have already played on eighth notes can also be applied to strums. As you practice strumming the following exercises, keep your wrist relaxed and flexible. The down-up motion will be much faster and easier if you use down-up 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

86

C

1 & 2 & 3 & 4 &

Em

## 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.

87

G Miss

1 (&) 2 & 3 & 4 &

G D7

This variation misses two up strokes. Continue to strum but miss the strings on the "and" of beats one and three.

88

G Miss

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

Em



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

Practice these strums before playing "Simple Gifts."

89

G Em G

1 2 & 3 & 4 &

90

D7 C G

## SIMPLE GIFTS (35) (36)

Shaker song

91

G Em G

D7 G Em

Musical notation for measures 6-8. The key signature is one sharp (F#). The notation consists of two staves. Measure 6 starts with a treble clef and a sharp sign. Chord symbols G, D7, C, and G are placed above the staff. Measure 6 contains a quarter note G4, an eighth note G4, and a quarter note F#4. Measure 7 contains a quarter note D5, an eighth note D5, and a quarter note C5. Measure 8 contains a quarter note C5, an eighth note C5, and a quarter note G4. Measure 9 contains a quarter note G4, an eighth note G4, and a quarter note F#4.

Musical notation for measures 9-10. The key signature is one sharp (F#). The notation consists of two staves. Measure 9 starts with a treble clef and a sharp sign. Chord symbols G and Em are placed above the staff. Measure 9 contains a quarter note G4, an eighth note G4, and a quarter note F#4. Measure 10 contains a quarter note D5, an eighth note D5, and a quarter note C5.

Musical notation for measures 11-12. The key signature is one sharp (F#). The notation consists of two staves. Measure 11 starts with a treble clef and a sharp sign. Chord symbols D7, G, and Em are placed above the staff. Measure 11 contains a quarter note D5, an eighth note D5, and a quarter note C5. Measure 12 contains a quarter note G4, an eighth note G4, and a quarter note F#4.

Musical notation for measures 13-14. The key signature is one sharp (F#). The notation consists of two staves. Measure 13 starts with a treble clef and a sharp sign. Chord symbols G, D7, C, and G are placed above the staff. Measure 13 contains a quarter note G4, an eighth note G4, and a quarter note F#4. Measure 14 contains a quarter note D5, an eighth note D5, and a quarter note C5.

# BASS-MELODY SOLOS

This style solo was developed on the Carter family recordings. The melody is played in the bass and long notes (♩ ♪ or ○) are filled in with strums. Emphasize the bass melody notes and play lightly on the strums.

## ROW, ROW, ROW YOUR BOAT

92

C\*

Hold down C chord.

\*You can hold your 1st finger down throughout the entire solo if you wish.

## WORRIED MAN BLUES (37) (38)

93

G (Hold down throughout G chord)

Takes a wor - ried man \_\_\_\_\_ to sing a wor - ried song, \_\_\_\_\_

Takes a wor - ried man \_\_\_\_\_ to sing a wor - ried song, \_\_\_\_\_

Takes a wor - ried man \_\_\_\_\_ to sing a wor - ried song, I'm wor - ried

now, \_\_\_\_\_ but I won't be wor - ried long. \_\_\_\_\_

# WHEN THE SAINTS GO MARCHING IN

94

Oh when the saints \_\_\_\_\_ go march-ing in \_\_\_\_\_ oh when the

saints go march - ing in \_\_\_\_\_ Lord, I want to

be in that num-ber when the saints go march - ing in.

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When you feel that these solos are coming along well, you might wish to try a variation on the strums. Instead of a single down stroke (▮), play a down-up stroke (▮ ▮). Practice this exercise; then put the down-up stroke in the solos.

## NEW NOTE — C#

STRINGS

6	5	4	3	2	1
				②	

FRETS

1
2
3

2nd STRING  
2nd FRET  
2nd FINGER

# MINUET IN G 39 40

J.S. BACH  
(Guitar 2 arr.  
by W. Schmid)

95

1 2

1 2

1 2

1 2

o.

1

2

17

G D Em A

1

2

21

A7 D7 A7 D7

1

2

25

G C G D

1

2

29

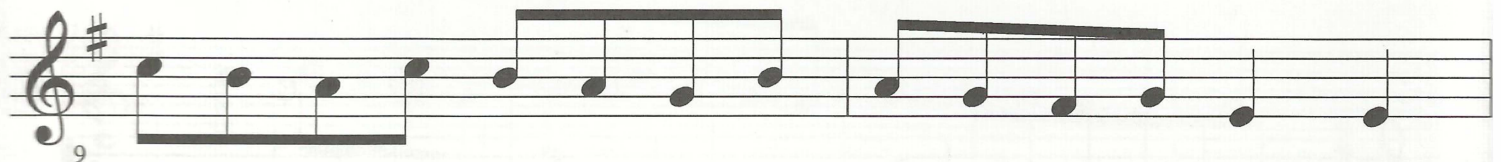
D7 G D7 G

Repeat to top of page

# GUITAR ENSEMBLE 41

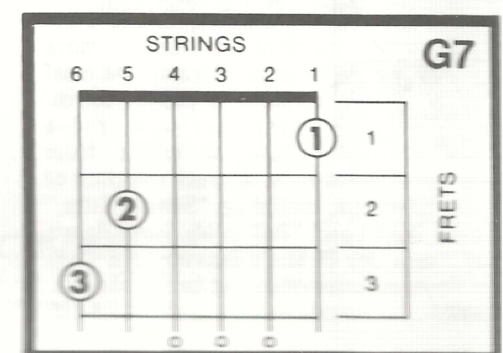
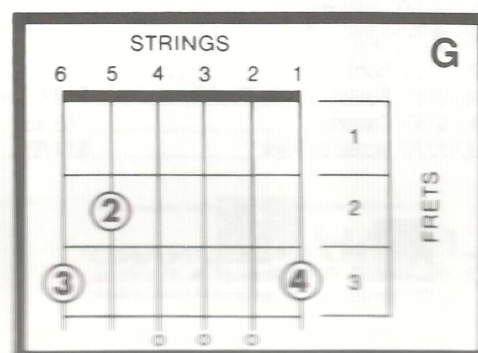
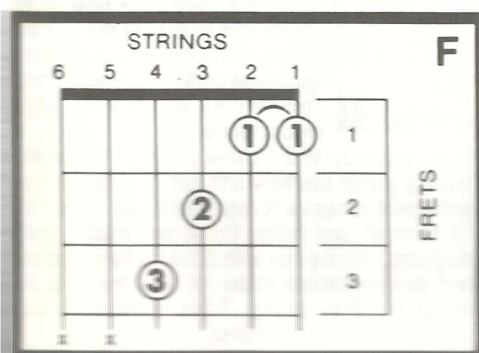
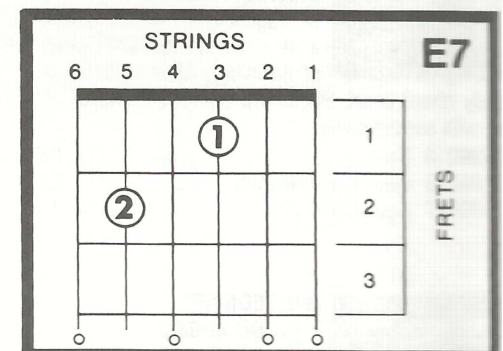
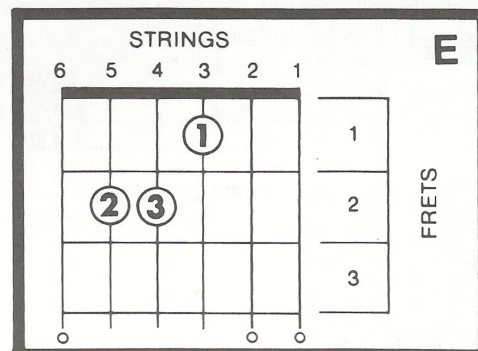
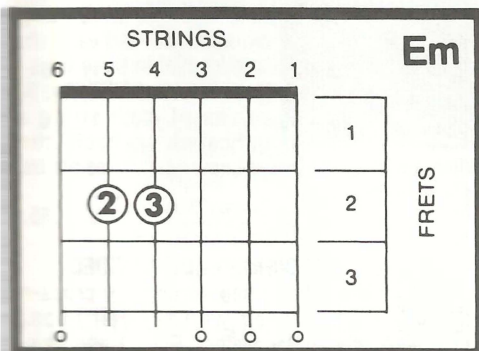
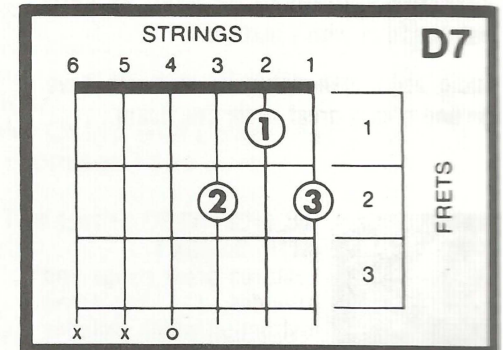
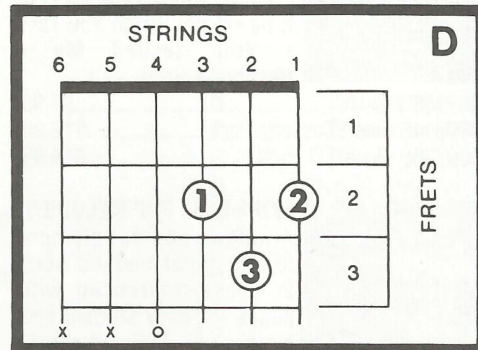
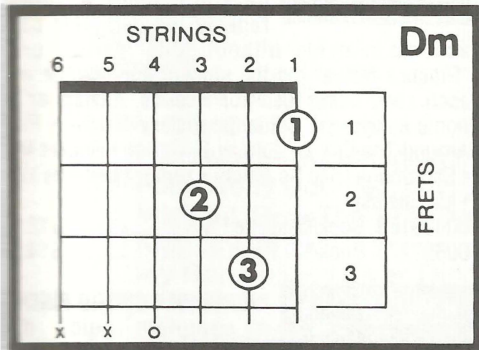
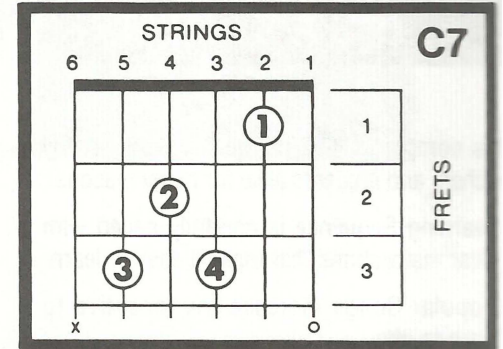
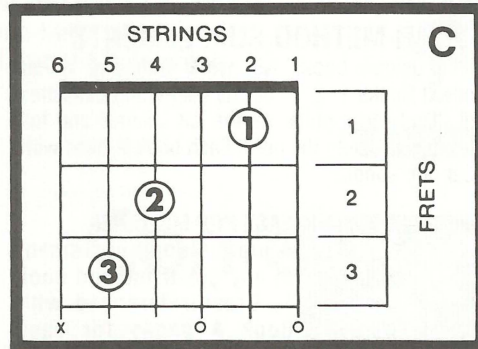
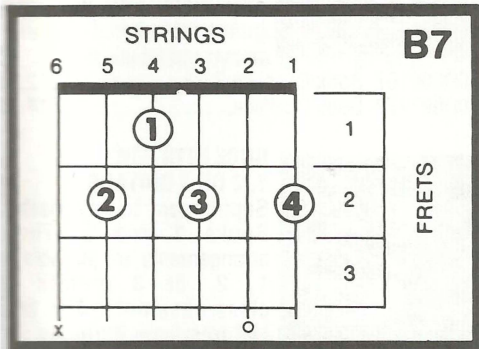
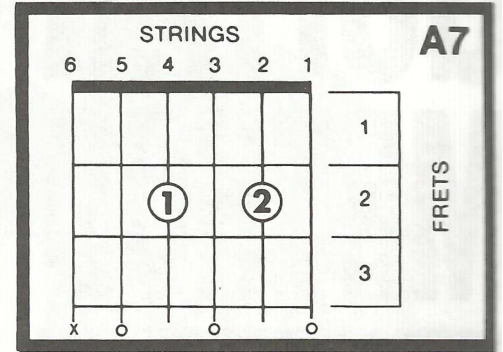
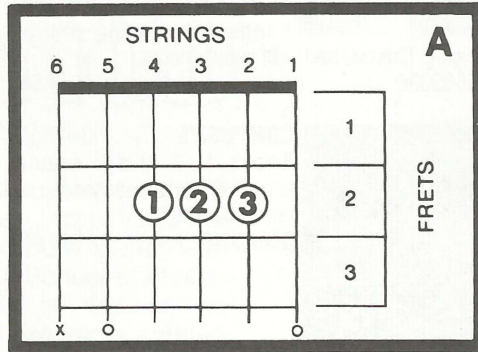
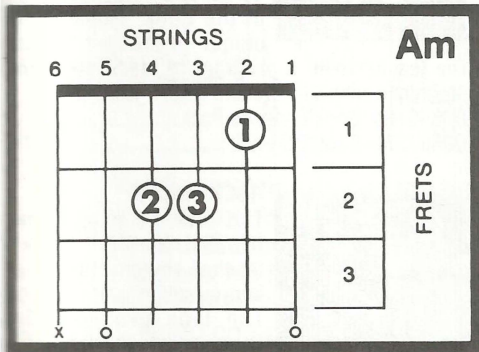
## 3-part round

After learning this Russian "Tumba" round, you may wish to play it with two or three other guitarists. Each player begins when the previous player has reached line 3 at the asterisk. A more advanced player such as your teacher may play the chords (repeating them throughout). Play the round three times through with gradually accelerating speed.



# 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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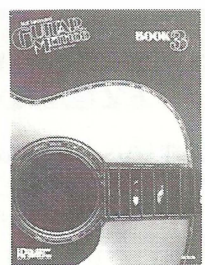
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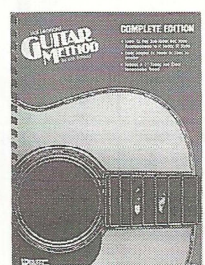
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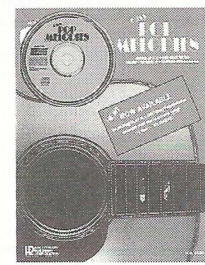
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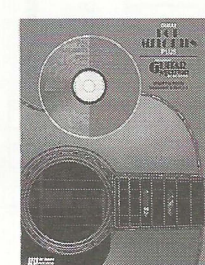
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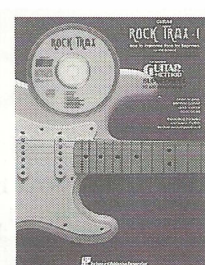
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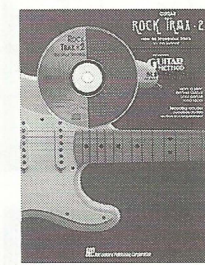
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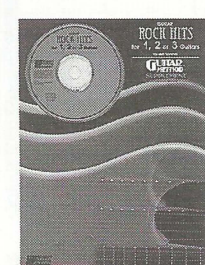
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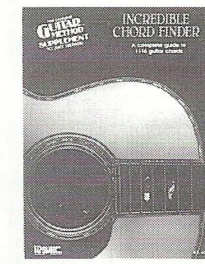
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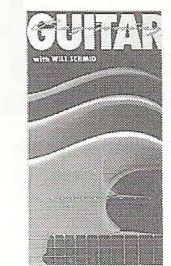
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# GUITAR METHOD<sup>TM</sup>

by Will Schmid

Will Schmid has gained the reputation as an outstanding guitar teacher and performer throughout the United States. He received his BA from Luther College and his PhD from the Eastman School of Music. While teaching at the University of Kansas, he created and performed a series of programs entitled "Folk Music Americana" for National Public Radio. He is currently Associate Professor of Music Education at the University of Wisconsin-Milwaukee and serves on the editorial staff of Hal Leonard Publishing Corporation.



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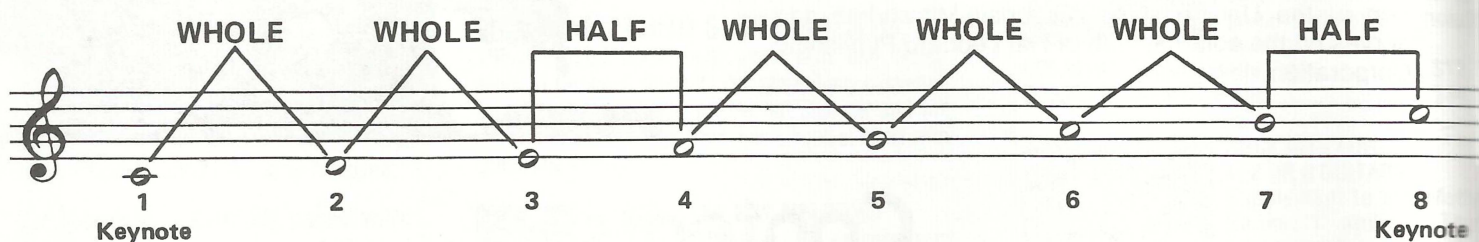


# Keys and Scales

Each piece of music is based upon a particular series of notes. The arrangement in steps of these notes is called a scale. Depending upon the arrangement of whole-steps and half-steps each scale has a particular name.

The first type of scale you'll be learning is a major scale. It has eight notes with the following whole and half-step pattern.

## The C Major Scale



Notice that there is a half-step between notes 3 and 4 and again between 7 and 8.

A scale is named by the first and last note so the scale above is a C Scale. The particular "step pattern" shown above is for a major scale—so that the full name of the scale is the C Major Scale.

You learned in Book I that a sharp raises a note one half-step. There is also a sign called a flat ( $b$ ) which lowers a note one half-step. If a scale has no sharps or flats and begins on C, it is in the key of C. Likewise if you look at a song and there are no sharps or flats in the key signature, the song is probably in the key of C.

Practice this ascending and descending C Major scale and listen carefully.



# The G Major Scale

If you build a scale on the keynote, G, the whole and half-step pattern still looks like this.

A musical staff in treble clef showing the interval pattern of the G Major scale. The notes are G (1), A (2), B (3), C (4), D (5), E (6), F# (7), and G (8). The intervals between notes are labeled: WHOLE (1-2), WHOLE (2-3), HALF (3-4), WHOLE (4-5), WHOLE (5-6), WHOLE (6-7), and HALF (7-8). The first note (1) and the last note (8) are both labeled as 'Keynote'.

In this scale, however, you must add a sharp to F to create a half-step between notes 7 and 8. This is a G Major scale because it begins and ends on G. The key signature for G Major is one sharp (F#).

Now play the G Major scale up and down two octaves.

Four staves of music showing the G Major scale up and down two octaves. The first staff shows the scale ascending from G4 (note 1) to G5 (note 8). The second staff shows the scale descending from G5 (note 8) to G4 (note 1). The third staff shows the scale ascending from G4 (note 9) to G5 (note 12). The fourth staff shows the scale descending from G5 (note 12) to G4 (note 9). The key signature is one sharp (F#) and the time signature is 4/4. The notes are numbered 1 through 12.

# Transposing

To develop your skills as a musician you will want to be able to play in more than one key. When you begin a song or scale on a different note, you are transposing, moving the whole and half-step pattern to a different note.

Here is "Yankee Doodle" written in the key of C and then transposed to the key of G. Remember to check the key signature before you begin any song so you will play the correct notes.

## YANKEE DOODLE IN C



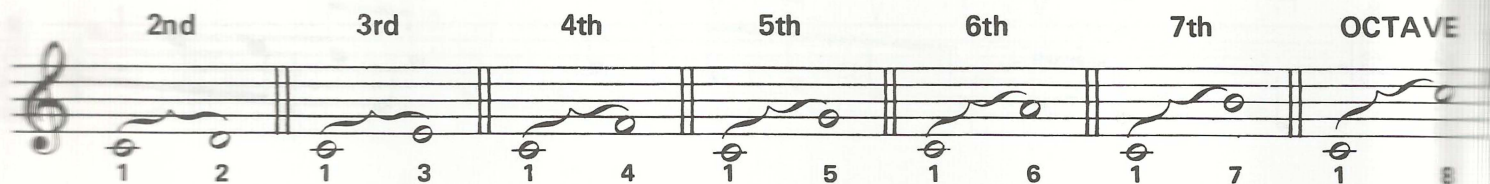
## YANKEE DOODLE IN G



# Intervals

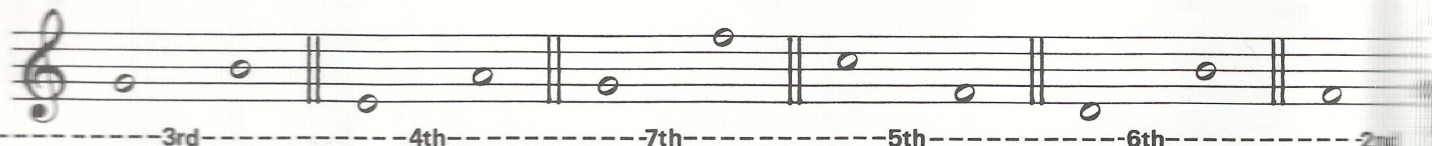
When we discussed scales on page 2, we gave each scale note a number. You can use these numbers to determine the interval or distance between notes.

The interval between steps one and two is a second, from one to three a third, from one to four a fourth, etc.



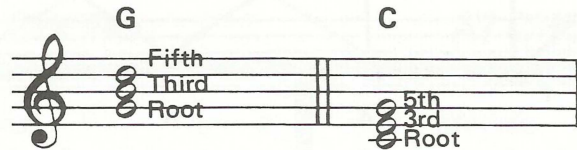
You can also start with a note other than the key note and determine intervals. Call that note one, then count up or down (alternating line/space, space/line) to find the interval.

THIS INTERVAL IS CALLED AN INTERVAL OF A

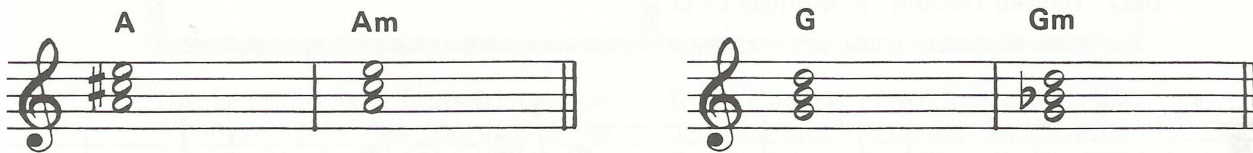


# Chords

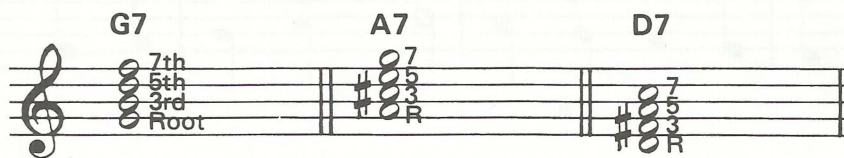
Chords are stacked intervals. A three-note chord is called a triad and consists of two stacked thirds. They are named for their bottom note or root.



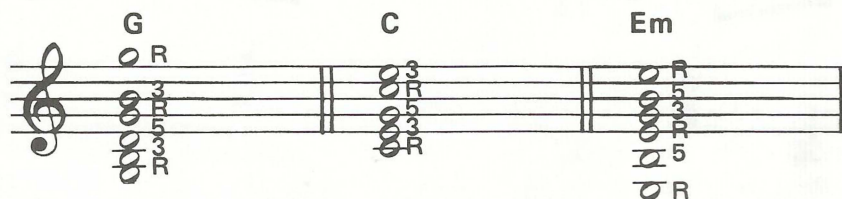
A single letter above a chord G, D, C, etc., indicates that chord is a major chord. When the letter is followed by a small "m," the chord is a minor chord. This means that the third of the chord is one half-step lower than the major chord.



When a seventh is added above the root of the chord, it is called a seventh chord, indicated by G7, D7, etc.

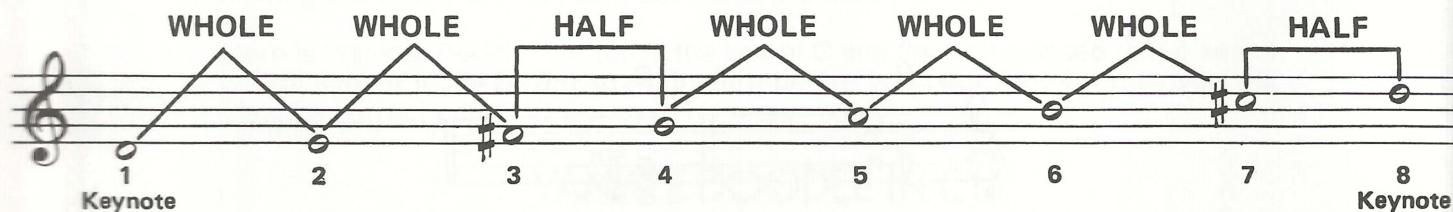


Because the guitar has six strings, many chords have notes doubled or tripled.



# The D Major Scale

Now let's learn a new major scale and key signature, D.



Since there is an F# and a C# in the D Major scale, the key signature for D Major is two sharps (F# and C#).

Practice the D Major scale ascending and descending. After you can play it slowly, increase the speed and play alternating down-up strokes. This key is used frequently in guitar music so learn the fingering pattern well. For extra practice transposing, play "Yankee Doodle" in the key of D.



## YANKEE DOODLE IN D



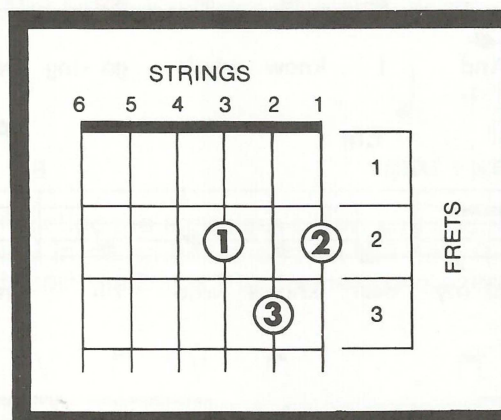
## Supplement this book with a Hal Leonard's MORE EASY POP MELODIES

As you progress through Book 2, you will have the opportunity to play additional songs from Hal Leonard's MORE EASY POP MELODIES. Each supplementary song is carefully coordinated with the instructional material in this method. The title and page reference for these songs appears at the bottom of selected pages in this book.

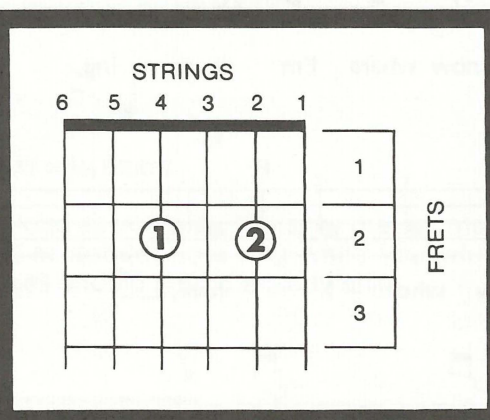
# The D Chord and the A7 Chord

Two of the chords most commonly used in the key of D Major are the D chord and the A7 chord. Learn the fingering for each of these chords; then practice the exercises below.

## D CHORD



## A7 CHORD



The D chord is a four-string chord. When you play this chord, it is very important that you keep your left-hand fingers arched and press with the very tips of your fingers.

To play the A7 chord, place your left-hand fingers in position as shown in the illustration and strum the first five strings. Be sure that the guitar neck does not touch your left palm.

When you are playing the alternating bass strum (bass note followed by the chord), use the open 4th string as the bass note of the D chord. The bass note of the A7 chord is the open 5th string.

**STRUM**

7

**PICK & STRUM**

8

**STRUM**

9



Practice the melodies of each of the following songs; then sing the melody as you strum the chords.

## I KNOW WHERE I'M GOING

10

The musical notation for 'I Know Where I'm Going' is written on two staves in G major (one sharp) and 4/4 time. The first staff contains measures 1 through 4, and the second staff contains measures 5 through 8. Chords are indicated above the notes: D for measures 1, 5, and 8; A7 for measures 4 and 8; G for measure 6; and Em for measure 7. The lyrics are: 'I know where I'm go - ing, And I know who's go - ing with me. I know who I love, — And my dear knows who I'll mar - ry.'

Be sure to play downstrokes (▣) and upstrokes (∨) on the eighth notes in "Polly Wolly Doodle." Remember that high A is played with the fourth finger.

## POLLY WOLLY DOODLE

11

The musical notation for 'Polly Wolly Doodle' is written on four staves in G major (one sharp) and 4/4 time. The first staff contains measures 1 through 4, the second staff contains measures 5 through 9, the third staff contains measures 10 through 13, and the fourth staff contains measures 14 through 16. Chords are indicated above the notes: D for measures 1, 8, and 16; A7 for measures 4 and 13. The lyrics are: 'Oh, I went down south for to see my Sal, Sing - ing Pol - ly Wol - ly Doo - dle all the day, My Sal she is a spun - ky gal, Sing - ing Pol - ly Wol - ly Doo - dle all the day! Fare thee well, fare thee well, fare thee well my fair - y fey, For I'm goin' to Lou' - si - an - a For to see my Su - si - an - a, Sing - ing Pol - ly Wol - ly Doo - dle all the day.'

# Dotted Quarter Notes

You've already learned that a dot after a note increases the value by one-half.

$$\text{Quarter Note} + \text{Dot} = \text{Dotted Quarter Note}$$

$$2 \text{ BEATS} + 1 \text{ BEAT} = 3 \text{ BEATS}$$

A dot after a quarter note also increases its value by one-half.

$$\text{Quarter Note} + \text{Dot} = \text{Dotted Quarter Note}$$

$$1 \text{ BEAT} + \frac{1}{2} \text{ BEAT} = 1\frac{1}{2} \text{ BEATS}$$

Practice the exercises below and count aloud as you play. Whisper the counts that are in parentheses and let the held (tied or dotted) note ring while you whisper. Measures 2 and 3 in the next two exercises should sound exactly alike.

12

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

13

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

14

1 (2) & 3 - 4

First practice playing the melody to "Michael, Row The Boat Ashore"; then sing as you strum the chords.

## MICHAEL, ROW THE BOAT ASHORE

15

Mi - chael, row the boat a - shore, Hal - le - lu - jah! Mi - chael,

row the boat a - shore, Hal - le - lu - jah!

## Half Rest

The half rest (—) gets two beats and sits on the third line of the staff.

## KUMBAYAH

16 Kum - ba - yah, my Lord, kum - ba - yah! Kum - ba

17 yah, my Lord, kum - ba - yah! Kum - ba - yah, my Lord,

18 kum - ba - yah! Oh, Lord, kum - ba - yah.

When you are strumming chords in this song or any others, be sure to play steadily and without any hesitation between chords. If you are having difficulty changing chords smoothly, practice them slowly at first.

## MY BONNIE LIES OVER THE OCEAN

17 My Bon - nie lies o - ver the o - cean, My Bon - nie lies o - ver the sea, My

18 Bon - nie lies o - ver the o - cean, Oh, bring back my Bon - nie to me.

19 Bring back, bring back, Oh, bring back my Bon - nie to me, to me.

20 Bring back, bring back, Oh, bring back my Bon - nie to me.

# Syncopation

One form of syncopation is the stressing or accenting of notes on the "ands" of beats. Sometimes the accent is a result of tying eighth notes together or of placing quarter notes on the off-beats. Practice each exercise slowly and carefully. Increase the speed after you are sure you can play the rhythm correctly.

Keep the down-up stroke going throughout the exercise. When you see a count in parentheses, simply miss the string and let the sound ring. By doing this you will play the syncopated pattern with the correct stroke of the pick.

For extra practice, play all of the syncopation exercises on all of the open strings.

18

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

19

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

20

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

21

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

22

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

23

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

Now play Exercise 24 which uses syncopation in the melody. After you can play it well, strum the chords as you sing the melody.

## CALYPSO BAY

24

1 G 2 D7 3 4 G

5 6 C 7 D7 8 G

First play the melody; then sing as you strum the chords for the next song.

## ROCK-A-MY SOUL

25

1 G 2 3 D7 4 G

Rock-a-my soul in the bos-om of A - bra-ham, Rock-a-my soul in the bos-om of A - bra-ham,

5 G 6 7 D7 8 G

Rock-a - my soul in the bos-om of A - bra-ham, Oh, rock - a - my soul.

Practice the new syncopation patterns in the next two exercises many times. These patterns are used in "He's Got The Whole World In His Hands"

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

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

Be sure to play both melody and chord strums on this song.

## HE'S GOT THE WHOLE WORLD IN HIS HANDS

He's got the whole world\_ in His hands, He's got the whole wide world\_ in His hands, He's got the

whole world\_ in His hands, He's got the whole world in His hands.

The verse of a song was originally the part of a song sung by a soloist and the chorus was the part sung by a chorus or group of singers. The chorus was also repetitious music to fit with the repeated text. It has developed so that the chorus is usually the most recognized and remembered portion of a song and the verse usually tells a story.

## OH, MARY DON'T YOU WEEP

**Verse**

29

1 G 2 D7 3 4 G 5 C

If I could I sure - ly would, Stand on the rock where the Mo - ses stood. Pha - roah's ar - my got

**Chorus**

6 G 7 D7 8 G 9 D7 10 D7 11 G 12 G 13 C 14 G 15 D7 16 G

drown - ded, Oh, Ma - ry don't you weep. Oh, Ma - ry don't you weep, don't you mourn.

Oh, Ma - ry don't you weep, don't you mourn, Pha - roah's ar - my got drown - ded, Oh, Ma - ry don't you weep.

You are already familiar with the dotted double bar (:||) that indicates the repeat of the section before it. When you see two repeat bars (||: :||), you should repeat the music between them.

You will also see first and second endings (1 2) in this song. Play the first ending the first time through the song. Go back to the repeat sign and play the section again. On the second time through, skip the first ending and go on to the second ending.

## LITTLE DAVID PLAY ON YOUR HARP

30

1 G 2 D7 3 4 D7 5 G 6 G 7 G 8 D7 9 G 10 D7 G

# More Advanced Strums

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

To keep the beat as you're playing strums, continue the down-upstroke. When you have a note longer than one eighth note, simply miss the string on that strum. The next note or strum will then have the correct downstroke or upstroke.

## BASIC DOWN-UP STRUM

31

D A7

1 & 2 & 3 & 4 &

## VARIATION I

Variation I 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.

32

G C

1 (Miss) 2 & 3 & 4 &

## VARIATION II

Variation II misses two upstrokes. Continue to strum but miss the strings on the "and" of beats one and three.

33

D Em

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



Try all of the strums on the following songs until you find the pattern you like best. The strum rhythm is not always the same as the melodic rhythm.

Be sure to practice the melody first; then strum the chords as you sing. Remember: D.C. al Fine means to go back to the beginning and play to Fine, the end.

## ROCK ISLAND LINE

34

You know the Rock Is - land Line — it is a might - y good road, — You know the

Rock Is - land Line — is the road to ride, — You know the Rock Is - land Line — it is a

might - y good road, — And if you want to ride it, got to ride it like you're fly - in', Get your

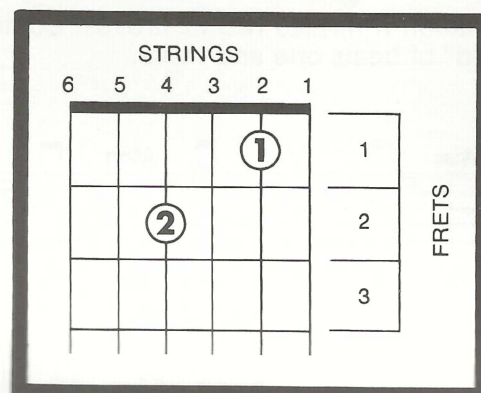
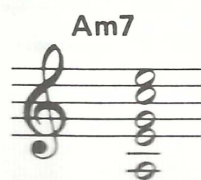
tick - et at the sta - tion on the Rock Is - land Line. —

A B C Dou-ble X Y Z Cat's in the cup - board but she can't — see me. —

D.C. al Fine

## The Am7 Chord

The Am7 chord is an easy chord to play. Check the fingering illustration and try the chord. The bass note for the alternating bass note/chord pattern is the open fifth string.



When the chords change every two beats, you should use a strumming pattern that takes two beats to complete such as Variation II.

35

G Em

As you develop your skills, you should vary your strumming to fit a song. For example in measures 7 and 8 and 15 and 16 you play the strumming pattern shown so the section will sound more complete.

36

Am7 D7 C G

In the song "Simple Gifts" the chords change more frequently than in many of the songs you've played so far. You should practice moving from one chord to the next until you can make the changes without hesitation.

Practice the melody until you can play it well.

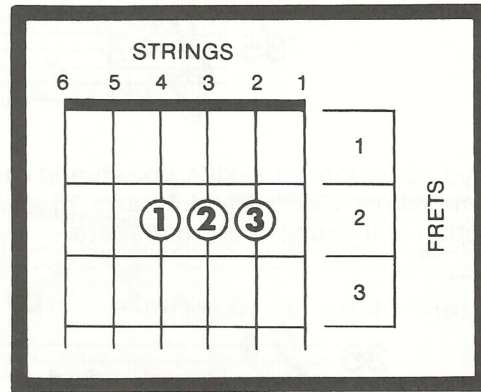
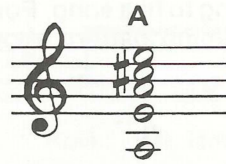
## SIMPLE GIFTS

37

G Em G Am7 D7 G Am7 D7 C G Em G Am7 D7 C G

# The A Chord

Study the illustration for the A chord.  
The bass string for this chord is the fifth string.



In this song, you have to change from the Em chord to the A chord quickly. Practice the following exercise until you can play it without hesitation. Begin slowly and gradually increase the speed.

38

Em A Em A

Use the strumming pattern shown in Exercise 38 in the first four measures of Exercise 39. From measure 5 to measure 16 the strumming pattern of the last measure of Exercise 38 will sound good.

## FOLLOW THE DRINKIN' GOURD

### Chorus

39

Em A Em A

Fol - low the drink - in' gourd, fol - low

drink - in' gourd, For the old man is a wait - in' for to car - ry you to free - dom,

### Verse

Em D Em

fol - low the drink - in' gourd, When the sun comes up and the first quail calls, Fol - low the drink - in' gourd

For the old man is a wait - in' for to car - ry you to free - dom, Fol - low the drink - in' gourd.

# Syncopated Strums

You have played the rhythms of the new strum variations in melodic form. Remember to keep the down-up motion going always and simply miss the string on notes longer than one eighth note.

Now try this pattern using different chords.

After playing the melody to "Marianne," use the strumming pattern above as you sing the melody.

## MARIANNE

1 All day, 2 all night, 3 Mar - ri - anne, 4 Down by the 5  
6 sea - side 7 sift - ing sand; 8 E - ven lit - tle child - ren 9 love 10  
11 Mar - ri - anne, 12 Down by the 13 sea - side 14 sift - ing sand. 15 16

Playing the syncopated strums alone is easy. When you are strumming as you are singing the melody, it becomes a little more difficult. Practice the next exercises several different ways:

1. Play the syncopation exercise.
2. Play the melody of Exercise 45 several times until you can sing it easily.
3. Sing the melody as you strum quarter notes.
4. Sing the melody as you strum the syncopated strum.

44

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

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

## PAY ME MY MONEY DOWN

45

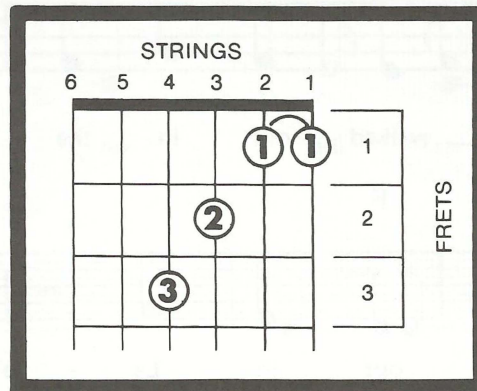
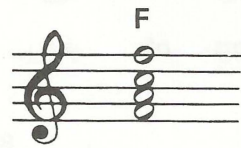
I thought I heard the big boss say "Pay me my mon-ey down!"

Pay me or go to jail, Pay me my mon-ey down!" "Pay me, oh pay me,

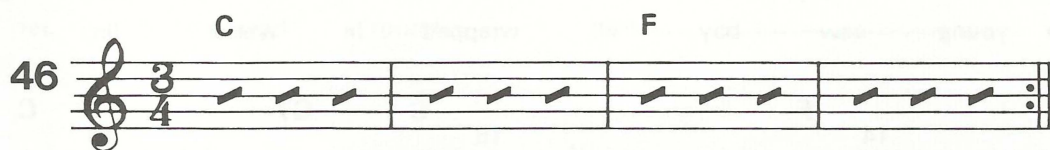
Pay me my mon-ey down! Pay me or go to jail, Pay me my mon-ey down!"

# The F Chord

To play the F chord your first finger will press two strings instead of one string as usual. The underside of the finger will contact the string at the first fret. Fingers two and three are arched and press the correct strings with the tips only. Strum the first four strings, and play a fourth string bass note.



Practice the following exercise before going on. Keep the rhythm steady and don't hesitate when you change chords.



## WHO'S GONNA SHOE YOUR PRETTY LITTLE FEET?

1 C 2 3 4 5 F

Who's gon - na shoe your pret - ty lit - tle feet? Who's gon - na

6 7 C 8 9 F 10

glove your hand? Who's gon - na kiss your

11 C 12 13 14 G7 15 C 16

red ru - by lips? and Who's gon - na be your man?

Practice the melody and chord changes until you can play them well.

## THE STREETS OF LAREDO

48

As I walked out in the streets of Laredo, As

I walked out in Laredo one day, I

spied a young cowboy all wrapped in white linen, All

wrapped in white linen as cold as the clay.

For songs written in  $\frac{3}{4}$  time, you can use the following strumming pattern. It is a variation of the alternating bass note/chord pattern with the bass note on the first beat only.

After you can play this exercise without any hesitation between the chords, use the strumming pattern for "The Streets of Laredo."

49

# MAMA DONT 'LOW

1 C  
Ma - ma don't 'low no gui - tar played 'round

2  
here, Ma - ma don't 'low no

3 4 5  
gui - tar played 'round here,

6 7 G 8 G7  
I don't care what Ma - ma don't 'low gon - na

9 C  
play my gui - tar an - y - how, Ma - ma don't 'low no

11 F 12 13 C  
gui - tar played 'round here.

14 G7 15 C 16  
here.

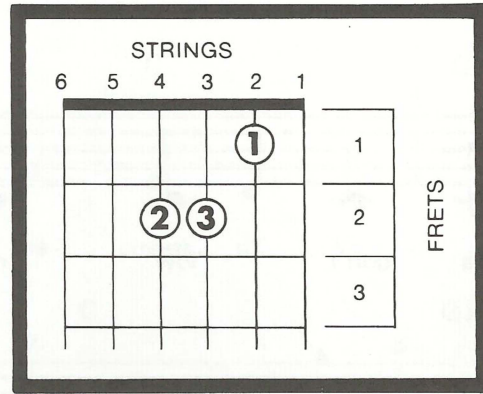
2. Mama don't 'low no banjo playing 'round here, (twice)  
I don't care what mama don't 'low, gonna play my banjo anyhow,  
Mama don't 'low no banjo playing 'round here.

3. 4. & 5. Use other instruments such as kazoo, washboard, gutbucket, etc.



# The Am Chord

The A minor chord will be very similar to the Am7 chord which you have already learned. Add the third finger on the third string. The bass string for the Am chord is the open fifth string.



First play the melody; then accompany your singing by strumming any of the patterns on page 15 or 19.

## NINE HUNDRED MILES

51

Am

Well, I'm rid - ing on that train, I've got tears in my

4

eyes, \_\_\_\_\_ Trying to read a let - ter from my home.

5

Em

8

9 Am

\_\_\_\_\_ If that train is run - ing right I'll be home to - mor - row

10

11

12

13

14 G

15 Am

night, 'Cause I'm nine hun - dred miles from my home,

16

17 Em

18

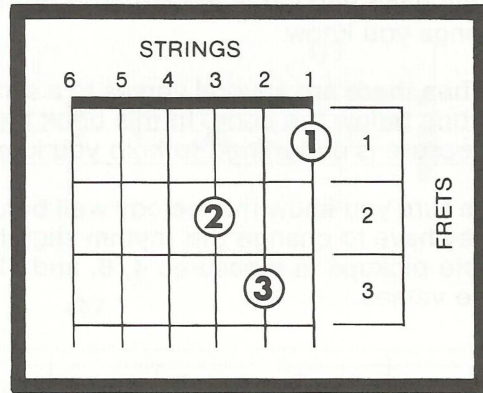
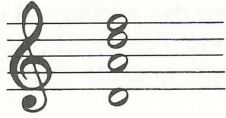
19 Am

20

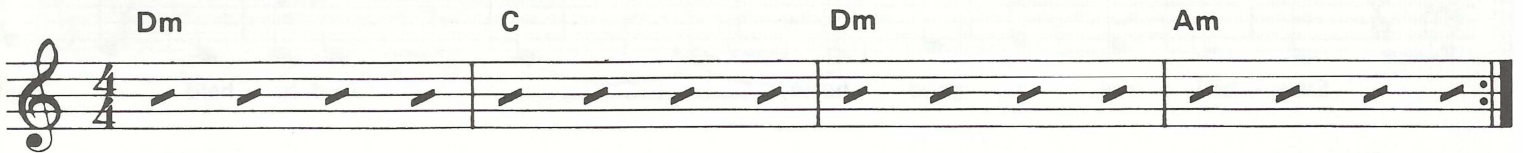
\_\_\_\_\_ And I hate to hear that lone - some whis - tle blow.

# The Dm Chord

Place your fingers carefully on the positions indicated for the D minor chord. Strum only strings one through four. The bass note for the Dm chord is the open fourth string.



Practice changing chords in the following. Play slowly and steadily so there is no hesitation between chords.



## SINNER MAN

Oh, sin - ner man, where you gon-na run to? Oh, sin - ner man, where you gon-na run to?

Oh, sin - ner man, where you gon - na run to? All on that day?

When you know both the melody and chords well, practice the bass note/strum pattern below. Play this pattern as you sing the melody.

There are many ways you can play a song to add variety. The easiest way is to play the melody only. You can also play an alternating bass note/strum pattern; a strum variation; alternating bass note pattern; or a combination of the melody and chords. On the next three pages several versions of "Stewball" are introduced. Be sure to practice all of them until you can play them smoothly and easily. After you study how each version is constructed, try to develop different arrangements of other songs you know.

When there are several verses to a song, the additional verses are often typed in a group below the song. In this book the syllable that falls on the first beat of each measure is underlined to help you keep your place in the song.

Be sure you know the melody well before you try to sing the additional verses. You may have to change the rhythm slightly to fit the melody. For example, the eighth note pickups in measures 4, 8, and 12 will become one quarter note in some of the verses.

## STEWBALL

55

1 C

2 3 4 5

Stew - ball was a good horse, And he held a high

6 Dm 7 8 9 10 G7

head. And the mane on his fore - top

11 12 13 14 15 16 C

Was as fine as silk thread.

2. I rode him in England  
I rode him in Spain,  
And I never did lose, boys,  
I always did gain.

3. So come all you gamblers,  
From near and from far,  
Don't bet your gold dollar  
On that little gray mare.

4. Most likely she'll stumble,  
Most likely she'll fall,  
But you never will lose, boys  
On my noble Stewball.

5. Sit tight in your saddle,  
Let slack on your rein,  
And you never will lose, boys,  
You always will gain.

Practice the basic alternating bass note/strum pattern and two other strum patterns. After you can play them well, play "Stewball" and use one of the patterns.

56

C Dm G7

57

C Dm G7 G7

1 2 & 3 &

58

C Dm Dm Dm

1 2 3 &

The following exercises are variations of the basic bass note/strum pattern. Instead of playing the same note all the way through a song, vary the bass note on each chord. After practicing these two exercises, go back and play this pattern as you sing the melody.

59

C Dm G7 C

60

G C Dm G7

Now you are ready to play an instrumental version which uses several of the ideas you have been practicing. Folk singers will often use an instrumental solo like this between verses of a song.

## STEWBALL

The musical score for 'Stewball' is written in treble clef with a 3/4 time signature. It consists of 16 measures. Measure 1 is marked with a 'C' chord. Measures 3, 4, and 5 are grouped together with a bracket and labeled 'HOLD DOWN THE CHORD'. Measure 6 is marked with a 'Dm' chord. Measures 7, 8, and 9 are grouped together with a bracket. Measure 10 is marked with a 'G7' chord. Measures 11, 12, and 13 are grouped together with a bracket. Measure 14 is marked with a 'C' chord. Measures 15, 16, and 17 are grouped together with a bracket. The score includes various rhythmic patterns, including eighth and quarter notes, and rests.

## LICKS

When a song has a held note in the melody, a player will often improvise his own material during that time. This is called many things: a lick, fill, riff, break, ride. One example is shown below and could be used in measures 3 and 15 in "Stewball." Create your own licks to fill measures 6-8 and 11 and 12.

The musical score for 'Licks' is written in treble clef with a 3/4 time signature. It consists of 12 measures. Measure 1 is marked with a 'C' chord. Measures 3, 4, and 5 are grouped together with a bracket. Measures 6, 7, and 8 are grouped together with a bracket. Measures 9, 10, and 11 are grouped together with a bracket. Measure 12 is marked with a 'C' chord. The score includes various rhythmic patterns, including eighth and quarter notes, and rests.

# The A Minor Scale

You know the pattern of whole-steps and half-steps for a major scale. By changing the combination of whole and half-steps we can build new scales. If we begin a scale on the note A and use the pattern shown, an A minor scale is created.

A musical staff in treble clef showing the interval pattern for the A minor scale. The notes are A (1), B (2), C (3), D (4), E (5), F (6), G (7), and A (8). Above the staff, brackets indicate the intervals: 'WHOLE' between 1 and 2, 'HALF' between 2 and 3, 'WHOLE' between 3 and 4, 'WHOLE' between 4 and 5, 'HALF' between 5 and 6, 'WHOLE' between 6 and 7, and 'WHOLE' between 7 and 8. The first note (1) is labeled 'Keynote' and the eighth note (8) is also labeled 'Keynote'.

Notice that there is a half-step between notes 2 and 3 and again between 5 and 6. Practice the A minor scale and listen carefully.

63

A musical staff in treble clef, 4/4 time signature, showing the A minor scale. The notes are A, B, C, D, E, F, G, A, ascending and then descending. The exercise is numbered 63.

Two songs can have the same key signature but be in different keys. They have different keynotes. Play the two versions of "Frere Jacques." Exercise 64 is in the key of C Major and has no sharps or flats in the key signature. Exercise 65 is in A minor and also has a key signature of no sharps or flats.

## FRERE JACQUES

64

A musical staff in treble clef, 4/4 time signature, showing the melody for "Frere Jacques" in C Major. The key signature is C. The exercise is numbered 64. The melody consists of two lines of music, with measures numbered 1 through 8.

## FRERE JACQUES

65

A musical staff in treble clef, 4/4 time signature, showing the melody for "Frere Jacques" in A minor. The key signature is A minor (no sharps or flats). The exercise is numbered 65. The melody consists of two lines of music, with measures numbered 1 through 8.

Practice the following exercise which is written in A minor. Remember there are no sharps or flats in the key signature.

## WAYFARING STRANGER

66

1 Am 2 3 4

I'm just a poor way-faring stranger, Trav'ling

5 Dm 6 7 Am 8 9

through this world of woe. But there's no sick-ness

10 11 12 13 Dm 14

no toil or dan-ger, in that bright land to which I

15 Am 16 17 18 19 Dm

go. I'm go-ing there to see my fa-ther,

20 21 Am 22 23 24 25 C

I'm go-ing there no more to roam. I'm just a-go-

26 27 Am 28 29 Dm 30 31 Am 32

-ing o-ver Jor-dan, I'm just a-go-ing o-ver home.

After you can play the melody well, practice the chords. An effective accompaniment for this song would be the alternating bass note/chord rhythm shown in Exercise 67.

67

Am Dm

In this song the melody is in the top notes of the chords. Practice the melody only before adding the chords. The tempo of this piece should be flexible.

## BLACK IS THE COLOR OF MY TRUE LOVE'S HAIR

Freely

38

Am 1 2 4 3 4 G 5 Am 6

Black, black, black is the col - or of my true love's hair. Her lips

7 8 Dm 9 Am 10 Dm 11 12

are some-thing ros - y fair. The pret - ti - est face and the dain - ti - est

Am 13 14 15 16 Dm 17 18

hands. I love the ground where - on she stands.

Detailed description: This is a musical score for the song 'Black is the Color of My True Love's Hair'. It is written in 4/4 time and begins with the tempo marking 'Freely'. The score is divided into three systems. The first system contains measures 1 through 6, with chords Am, G, and Am. The second system contains measures 7 through 12, with chords Dm, Am, and Dm. The third system contains measures 13 through 18, with chords Am and Dm. The lyrics are written below the notes, with some words underlined. The page number '38' is in the top left corner.

Practice the following song slowly and steadily; then gradually increase the tempo. You may want to use Variation I or II as a strumming accompaniment to this piece.

## BOUND FOR THE PROMISED LAND

39

Am 1 2 G 3 Am 4 Em

5 Am 6 7 G 8 Am 9 G 10

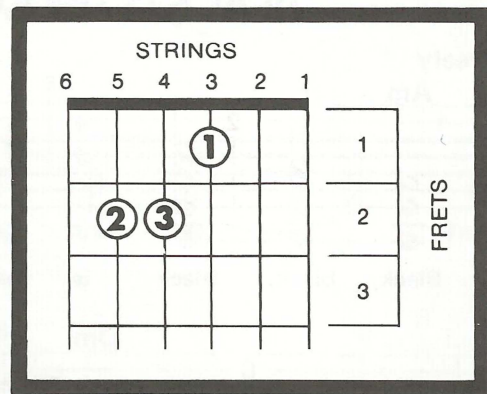
11 Am 12 Em 13 Am 14 15 G 16 Am

Detailed description: This is a musical score for the song 'Bound for the Promised Land'. It is written in 4/4 time and consists of 16 measures. The score is divided into three systems. The first system contains measures 1 through 4, with chords Am, G, Am, and Em. The second system contains measures 5 through 10, with chords Am, G, Am, and G. The third system contains measures 11 through 16, with chords Am, Em, Am, G, and Am. The page number '39' is in the top left corner.



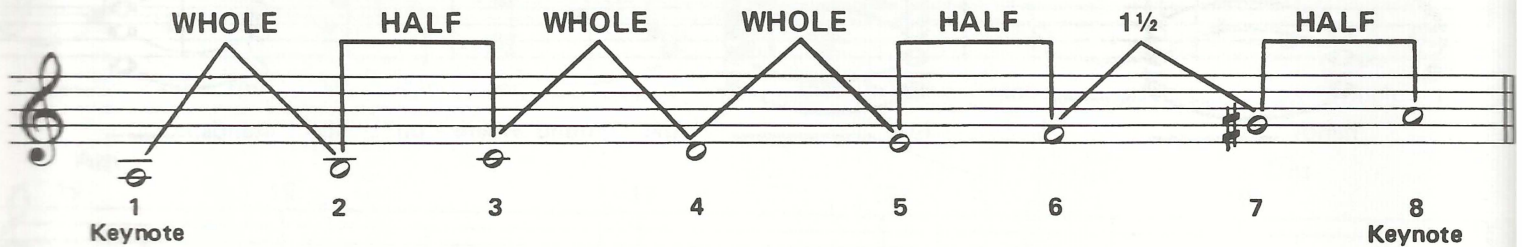
# The E Chord

The E chord uses the same finger position as the Am chord but is played on strings three, four, and five. The bass string for the E chord is the open sixth string.

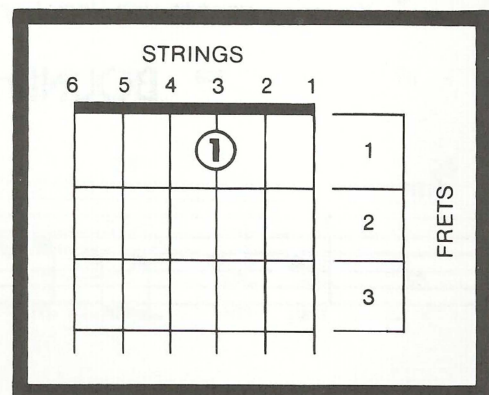


# The Harmonic Minor Scale

There are different types of minor scales. On page 29 you learned the whole and half-step pattern for an A natural minor scale. The A harmonic minor has the following pattern:



Look at the diagram for the fingering of G#; then practice the A harmonic minor scale shown above.



Exercise 70 uses the A harmonic minor scale.

## JOSHUA FOUGHT THE BATTLE OF JERICHO

70

One of the best known songs written in the harmonic minor is the Israeli dance, "Hava Nagila." Traditionally you should begin this song at a slow tempo and gradually increase the speed as you complete it. Remember that a sharp affects all notes on that line or space in one measure.

## HAVA NAGILA

1 **E** **V** **2** **Am** **E**

Ha - va na - gi - la, ha - va na - gi - la, ha - va na - gi - la, vay nis - m' - cha.

**Am** **E**

Ha - va na - gi - la, ha - va na - gi - la, ha - va na - gi - la, vay nis - m' - cha.

**Dm** **E**

Ha - va n' ra - ne - nah, ha - va n' ra - ne - nah, ha - va n' ra - ne - nah, vay nis - m' - cha.

**Dm** **E**

Ha - va n' ra - ne - nah, ha - va n' ra - ne - nah, ha - va n' - ra - ne - nah, vay nis - m' - cha.

**Am**

U - ru, u - ru a - chim, u - ru a - chim b' lev - sa me - ach, u - ru a - chim b' lev - sa me - ach,

**Dm** **E** **Am**

u - ru a - chim b' lev - sa me - ach, u - ru a - chim b' lev - sa me - ach, U - ru a - chim, u - ru a - chim, b' lev - sa me - ach.

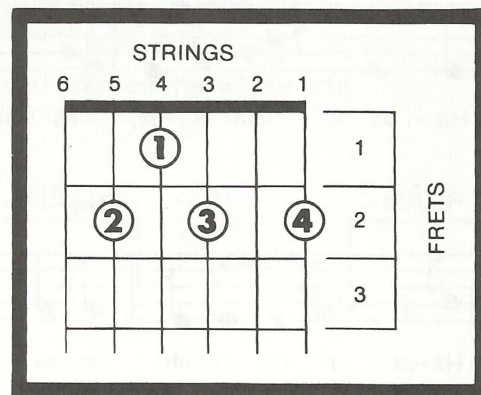
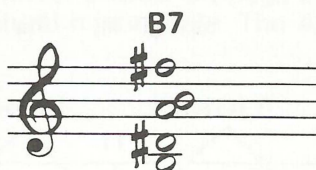
# 12-Bar Blues

The traditional form of Blues has twelve measures or bars with a particular pattern of chords. These chords are based on a major scale. Another characteristic of blues is the playing or singing of blues notes, notes that are one half-step lower than the scale note. The following diagram shows the E blues scale. It is similar to a major scale except that the third and seventh are lowered one half-step.



## The B7 Chord

Study the finger position for the B7 chord. Because E is a traditional blues key for guitar, you will need to know this chord to play the blues. The bass note for the B7 chord is the fifth string.



Practice the melody line; then strum the chords. Vocalists often use syllables to fill in words they have forgotten or to imitate the sounds of the instruments. This is called scat singing. In Exercise 73 syllables have already been added for you to sing as you strum the chords. You can also create your own.

## THE BLUES

73

Scat sing: Doo doo doo - dah, doo doo doo doo - dah.

Doo doo doo - dah, doo doo doo doo - dah.

Doo doo doo - dah, doo doo doo doo - dah.

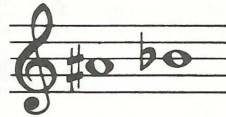
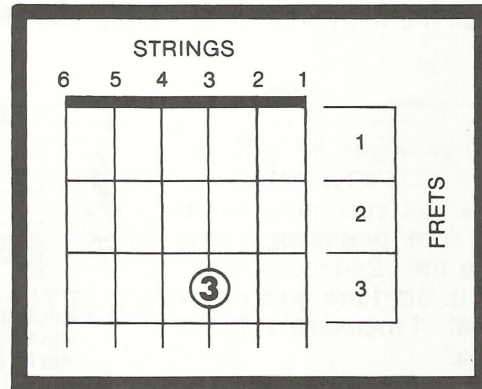
\*The A7 chord in measure 2 is an optional chord. Play either E or A7 in this measure.

# New Note B $\flat$ or A $\sharp$

Between the notes A and B there is one whole-step or two half-steps. As you know, a **sharp** ( $\sharp$ ) **raises** the pitch of a note one half-step. A $\sharp$  is the third fret of the third string, one half-step above A.

If you would play B on the third string rather than the open second string, it would be the fourth fret. As you know, a **flat** ( $\flat$ ) **lowers** the pitch of a note one half-step. B $\flat$  would then be the third fret of the third string, one half-step below B.

Since both A $\sharp$  and B $\flat$  are on the third fret of the third string and sound the same, they are called **enharmonic tones**. Usually the A $\sharp$  is written when the melody is ascending and the B $\flat$  is written when the melody is descending.



3rd String  
3rd Fret  
3rd Finger

Practice the melody of Exercise 74; then sing as you play the chord accompaniment. Experiment with the strum patterns you know to find one that fits with the melody.

## 24-HOUR BLUES

74

The musical score for '24-HOUR BLUES' is written in 4/4 time. It consists of three staves of music with lyrics and chord markings. The first staff starts with a treble clef and a 4/4 time signature. The lyrics are: "I got the blues in the morn-in' and the blues all thru the night." The second staff continues the melody with lyrics: "Blues in the morn - in' and the blues all thru the night." The third staff continues with lyrics: "Lov - in' you ba - by's the on-ly thing gon - na put me right." Chord markings include E, A7, and B7.

When you played "Stewball," you added a lick or fill to give the song variety. You can also add licks to blues when a note is held or there is a rest. The following examples could be used to fill measures 3 and 4 and measures 7 and 8 in Exercise 74.

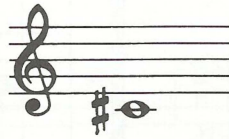
## TYPICAL BLUES "LICKS"

The image shows two musical examples of typical blues licks in 4/4 time, shown on a treble clef staff. The first lick consists of a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note A4. The second lick consists of a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note G4.

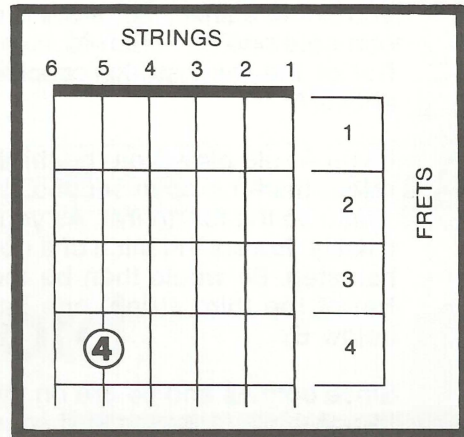
# C#

Check the fingering for C# before you play Exercise 75.

Rock is another style of popular music. Exercise 75 is a typical Blues-Rock bass line that you have heard in many songs. After practicing it several times, sing the "24-Hour Blues" melody above it. Start the guitar part on the first beat of measure 1 in the "24-Hour Blues."



5th STRING  
4th FRET  
4th FINGER



## BLUES-ROCK BASS

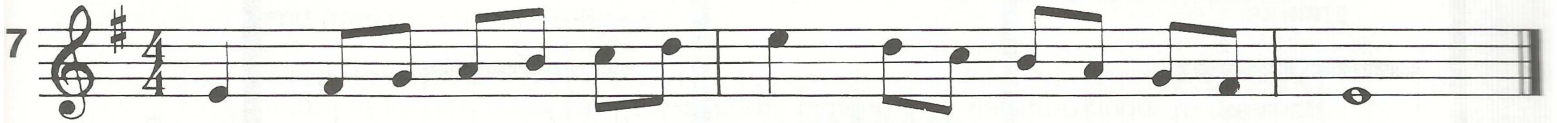
75

Here's another blues song in the key of G. Remember that a blues scale is like a major scale with a lowered third and fifth. You may want to improvise your own licks in measures 7 and 8. In measure 4 there is a new symbol, a natural sign,  $\natural$ . A natural sign cancels a sharp or flat on that line or space for that measure.

76

# The E Minor Scale

The key signature of E minor is one sharp (#). Practice the scale until you are familiar with the fingering patterns.



Play the melody and then sing as you play the chordal accompaniment.

## ALL THE PRETTY LITTLE HORSES

Musical notation for the song "All the Pretty Little Horses". It consists of three staves of music in treble clef, key of E minor (one sharp), and 4/4 time. The melody is accompanied by chords indicated above the notes. The lyrics are written below the notes.

1 Em 2 D 3 G 4 Em 5  
Hush you bye, don't you cry, go to sleep-y lit - tle ba - by When you wake

6 D 7 G 8 Em 9 G 10 D C G  
you shall have all the pret - ty lit - tle hor - ses. Blacks and bays, dap - ples and grays,

11 Em 12 D 13 G 14 Em 15 G 16 Em  
coach and six - a - lit - tle hor - ses. Hush you bye, don't you cry, go to sleep-y lit - tle ba - by.

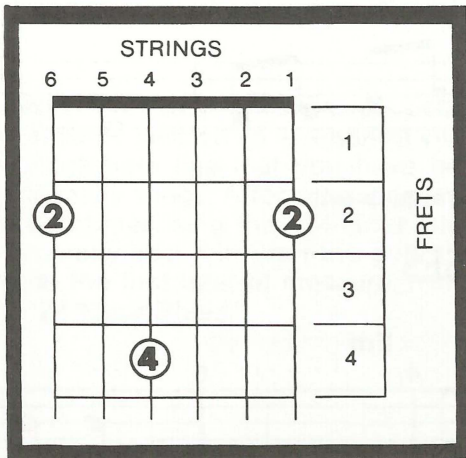
## Playing Arpeggios

When a chord is played one note at a time rather than simultaneously, it is called an arpeggio. These arpeggios can be played ascending or descending. Practice Exercises 79 and 80 and then sing the melody of "All The Pretty Little Horses" above these ascending arpeggios. Be sure to study the chord pattern and play the correct chord where indicated.

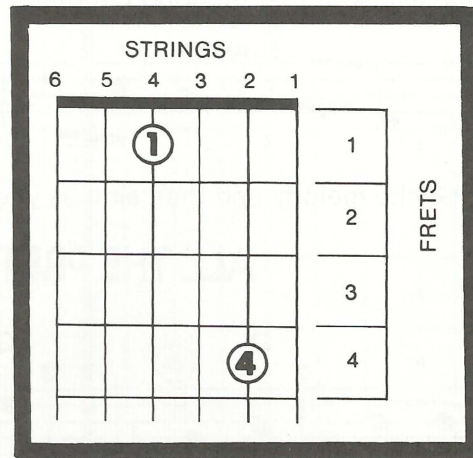
Musical notation for two arpeggio exercises, labeled 79 and 80. Both are in treble clef, key of E minor (one sharp), and 4/4 time. Exercise 79 shows ascending arpeggios for chords Em, D, G, and Em. Exercise 80 shows ascending arpeggios for chords G, D, C, G, and Em.

# The E Harmonic Minor

THREE F#s



TWO D#s



Check the fingerings for the new notes shown above.

Remember that the harmonic minor has a raised seventh step. In E minor, this note would be D#. Practice the harmonic minor scale below in two octaves.



The melody of Exercise 82 is built upon both the E natural minor and E harmonic minor scales. Practice the melody until you can play it easily and steadily; then sing the melody as you strum the chords. You can also play an alternating bass note/ chord strum accompaniment as you sing.

## KEEP YOUR HAND ON THE PLOW

82

Em

1 2 3 4 5

Paul and Si - las bound in jail, had no mon - ey for their bail, Keep your hand on - a the

6 7 8 9 10 11

plow, hold on! Hold on, hold on!

B7 Em

12 13 14 15 16

Keep your hand on - a the plow, hold on.

# Bass Runs

You've already learned to improvise licks or fills when there is a held note in the melody. You can also add variety to your bass lines by adding a bass run similar to a lick or fill. In Exercise 83 there is a very easy bass run from G to C in measure 4 and from C to G in measure 8.

Watch the alternating bass notes on the chords. The alternate bass note on the C chord in this exercise can be played by moving only the third finger to the sixth string, third fret, to play low G. Play slowly at first; then gradually increase the tempo.

Musical notation for Exercise 83, measures 1-9. The key signature is one sharp (F#) and the time signature is 4/4. Measures 1-3 are marked with a 'G' chord. Measure 4 is marked with a 'G7' chord and contains a 'Bass Run' indicated by a bracket. Measures 5-8 are marked with a 'C' chord. Measure 9 is marked with a 'Bass Run' indicated by a bracket. The notation shows bass notes on the sixth string and chords on the treble clef staff.

In Exercise 84 the bass run moves from G to D in measure 4 and from D to G in measure 8. To add variety a C# is added to the run and creates a half-step pattern (B-C-C#-D). This movement by half steps is called **chromatic**. Remember that C# is played with the fourth finger on the fifth string. Don't slide your fingers. Use a different finger for each note.

Musical notation for Exercise 84, measures 1-9. The key signature is one sharp (F#) and the time signature is 4/4. Measures 1-3 are marked with a 'G' chord. Measure 4 is marked with a 'Bass Run' indicated by a bracket. Measures 5-8 are marked with a 'D7' chord. Measure 9 is marked with a 'Bass Run' indicated by a bracket. The notation shows bass notes on the sixth string and chords on the treble clef staff.



# Bluegrass Music

Bluegrass music is a style of instrumental music which grew out of traditional Appalachian folk music, Anglo-American fiddle tunes, and blues-influenced banjo playing. It is named after Bill Monroe's band, The Blue Grass Boys. Bill Monroe is often called the father of bluegrass music and members of this band included the well-known artists Lester Flatt and Earl Scruggs. One typical bluegrass-style song is "The Banks Of The Ohio."

## BANKS OF THE OHIO

85

1 G 2 3 D 4

I asked my love to take a walk, to take a  
CHORUS: And on - ly say that you'll be mine, and in no

Bass Run

5 D7 6 7 G 8

walk, just a lit - tle down be -  
oth er arms en - twine, down be -

9 G7 10 11 C 12

side where the wa - ters flow, down by the  
side where the wa - ters flow, down by the

13 G 14 D7 15 G 16

banks of the O - hi - o.  
banks of the O - hi - o.

One of the best known bluegrass songs is "Roll In My Sweet Baby's Arms." The melody is the same for the verse and the chorus. It is an easy melody to harmonize, and after you learn it, you can play it at a fast tempo. Remember that you may have to change the rhythm to fit the words of the verse. The first syllable on the first beat of each measure is underlined. After you can play the melody and play the guitar part at a slow speed, begin to increase the tempo gradually.

## ROLL IN MY SWEET BABY'S ARMS

### CHORUS

1  
Roll in my sweet ba - by's arms,

2

3  
Roll in my sweet ba - by's arms, Gon - na lay 'round the shack till the

4

5

6  
mail train comes back, Then I'll roll in my sweet ba - by's arms.

7

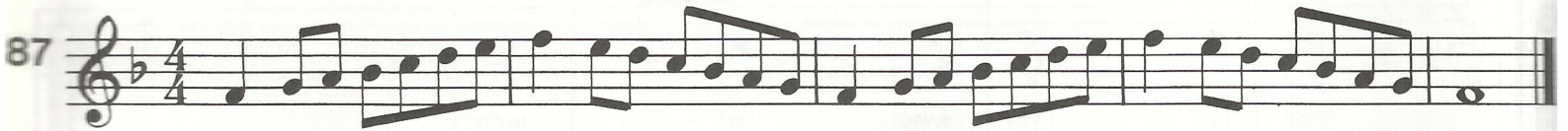
8

1. Ain't gonna work on the railroad,  
Ain't gonna work on the farm.  
 Gonna lay 'round the shack till the mail train comes back,  
 Then I'll roll in my sweet baby's arms. CHORUS.

2. They tell me your parents don't like me;  
 They drove me away from your door.  
 If I had my life to live over,  
 I'd never go there any more. CHORUS.

# The F Major Scale

The key of F has one flat (B $\flat$ ) in the key signature. The half-steps should fall between steps 3 and 4 and again between 7 and 8 in the F major scale. Practice the scale slowly and carefully; then gradually increase the speed. Remember B $\flat$  is played with the third finger on the third fret of the third string.



In Exercise 88 you'll be using a new fingering on some of the G's. In measure 4 and 7 the G is preceded by B $\flat$ . You shouldn't slide your third finger over to the first string so play the G with the fourth finger.

## THE GOLDEN VANITY

Exercise 88 is a single-line musical notation in treble clef, 4/4 time, and the key of F major. It consists of 10 measures. The notes and fingerings are as follows:  
Measure 1: F2 (quarter), G2 (quarter), A2 (quarter), B $\flat$ 2 (quarter), C3 (quarter), D3 (quarter), E3 (quarter), F3 (quarter).  
Measure 2: F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), B $\flat$ 2 (quarter), A2 (quarter), G2 (quarter), F2 (quarter).  
Measure 3: F2 (quarter), G2 (quarter), A2 (quarter), B $\flat$ 2 (quarter), C3 (quarter), D3 (quarter), E3 (quarter), F3 (quarter).  
Measure 4: F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), B $\flat$ 2 (quarter), A2 (quarter), G2 (quarter), F2 (quarter).  
Measure 5: F2 (quarter), G2 (quarter), A2 (quarter), B $\flat$ 2 (quarter), C3 (quarter), D3 (quarter), E3 (quarter), F3 (quarter).  
Measure 6: F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), B $\flat$ 2 (quarter), A2 (quarter), G2 (quarter), F2 (quarter).  
Measure 7: F2 (quarter), G2 (quarter), A2 (quarter), B $\flat$ 2 (quarter), C3 (quarter), D3 (quarter), E3 (quarter), F3 (quarter).  
Measure 8: F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), B $\flat$ 2 (quarter), A2 (quarter), G2 (quarter), F2 (quarter).  
Measure 9: F2 (quarter), G2 (quarter), A2 (quarter), B $\flat$ 2 (quarter), C3 (quarter), D3 (quarter), E3 (quarter), F3 (quarter).  
Measure 10: F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), B $\flat$ 2 (quarter), A2 (quarter), G2 (quarter), F2 (quarter).  
The piece ends with a double bar line.

Remember the notes that are not normally a part of the scale are called accidentals, like the C# in measures 10, 11, and 12.

## THE MINSTREL BOY

Musical score for "THE MINSTREL BOY" in G major, 4/4 time. The score consists of 16 measures across three staves. Measures 1-5 are on the first staff, 6-10 on the second, and 11-16 on the third. Measure 10 contains a C# accidental.

Here's another song in the key of F major. Notice the natural sign on B in measure 15.

## THE ASH GROVE

Musical score for "THE ASH GROVE" in F major, 3/4 time. The score consists of 16 measures across four staves. Measures 1-4 are on the first staff, 5-8 on the second, 9-12 on the third, and 13-16 on the fourth. Measure 15 contains a natural sign on B.

# 6/8 Time

Until now you have played time signatures in which the quarter note received one beat. In  $\frac{6}{8}$  time the bottom number tells you that the eighth note now gets one beat and the top number tells you that there are six beats in one measure. Practice this new time signature in Exercise 91.

## IRISH WASHER WOMAN

91

In  $\frac{6}{8}$  time all note and rest values are proportionate to the eighth note.



1 BEAT



2 BEATS



3 BEATS

When  $\frac{6}{8}$  is played at a faster tempo, you will feel a definite grouping of two. Each group of two has three eighth notes so the strong beats of the measure are 1 and 4. Practice Exercise 92 slowly at first. After you know the melody and the fingering patterns, increase the speed and think of two groups per measure.

## PATSY-ORY-ORY-AYE

92

1 - 2 3 4 - 5 6 1 - 2 3 4 - 5 - 6 Pat - sy - o - ry - o - ry - aye, Pat - sy - o - ry - o - ry - aye,

5 6 7 8 Pat - sy - o - ry - o - ry - aye, Work - ing on - a the rail - way.

Here's another song in  $\frac{6}{8}$  time. Practice it slowly at first; then increase the tempo so you feel two beat groups per measure. When you are strumming the chords, strum two in each measure on beats 1 and 4.

## WEE COOPER O'FIFE

There was a wee coop-er who lived in Fife, Nick-et-ty, nack-e-ty, noo, noo, noo, And he has got-ten a

gen - tle wife. Hey, Will-ie Wal-lack - y, Ho, John Dou-gal, A - lain, quo rush-e - ty, roo, roo, roo. —

## $\frac{9}{8}$ Time

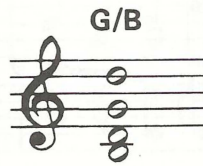
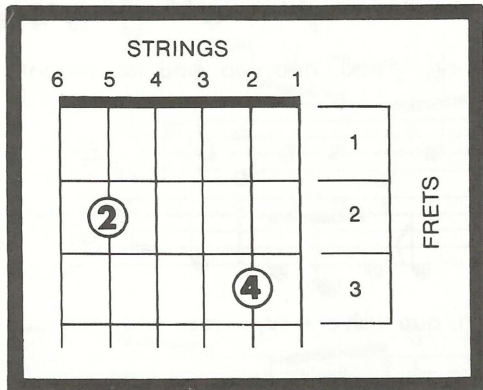
A  $\frac{9}{8}$  time signature is similar to the  $\frac{6}{8}$  time signature because the eighth note gets one beat. In  $\frac{9}{8}$  there are nine beats to a measure. The eighth notes are grouped in threes, three groups per measure.

## JESU, JOY OF MAN'S DESIRING

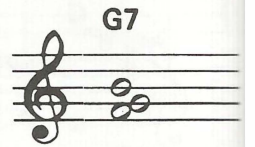
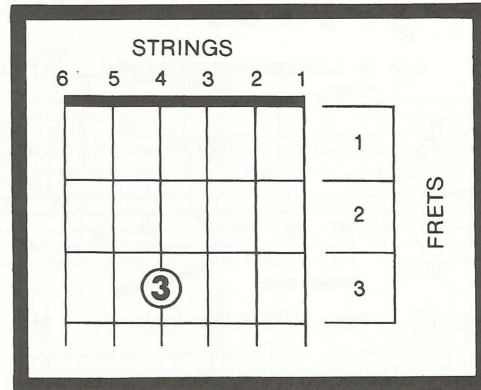
# Another Look At Old Chords

To complete the second book a beautiful arrangement of "Plasir D'Amour" has been written. It combines melody and chords and the melody is in the top notes. There are several partial chords and some modified chords. Always finger the complete chords and strum only the notes notated.

## G/B CHORD



## MODIFIED G7 CHORD



The first modified chord you have is in measure 2. It is a G chord with the note B in the bass and is notated G/B. Look at the fingering illustration and then strum the chord.

The other modified chord is a G7. It uses strings 2, 3, and 4. Study the illustration and try strumming the chord before you play this song.

Remember to play the melody (top notes only) before you combine the melody and the chords.

## PLAISIR D'AMOUR

95

Chords: C, G/B, C, F, C, G/B, F, G7, C, Dm, C, G/B, C

# Chord Chart

In this chart you will find all of the chords you learned in this book. There are also several of the more common chords you may see in other music you are playing.

**Am**

STRINGS

6 5 4 3 2 1

FRETS

1
2
3

**A**

STRINGS

6 5 4 3 2 1

FRETS

1
2
3

**A7**

STRINGS

6 5 4 3 2 1

FRETS

1
2
3

**B7**

STRINGS

6 5 4 3 2 1

FRETS

1
2
3

**C**

STRINGS

6 5 4 3 2 1

FRETS

1
2
3

**C7**

STRINGS

6 5 4 3 2 1

FRETS

1
2
3

**Dm**

STRINGS

6 5 4 3 2 1

FRETS

1
2
3

**D**

STRINGS

6 5 4 3 2 1

FRETS

1
2
3

**D7**

STRINGS

6 5 4 3 2 1

FRETS

1
2
3

**Em**

STRINGS

6 5 4 3 2 1

FRETS

1
2
3

**E**

STRINGS

6 5 4 3 2 1

FRETS

1
2
3

**E7**

STRINGS

6 5 4 3 2 1

FRETS

1
2
3

**F**

STRINGS

6 5 4 3 2 1

FRETS

1
2
3

**G**

STRINGS

6 5 4 3 2 1

FRETS

1
2
3

**G7**

STRINGS

6 5 4 3 2 1

FRETS

1
2
3



# THE HAL LEONARD

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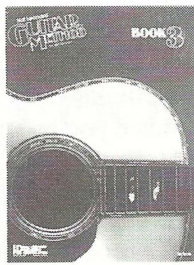
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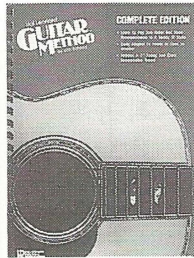
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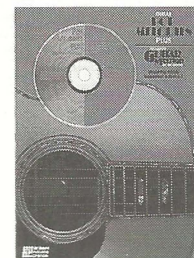
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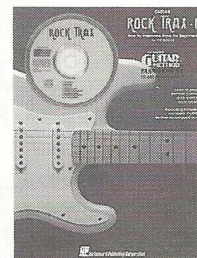
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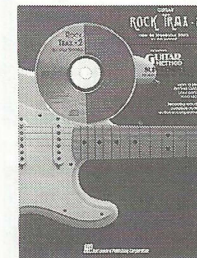
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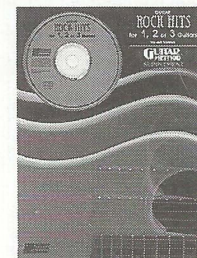
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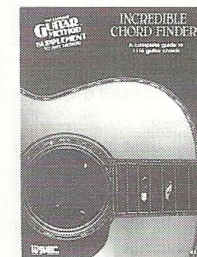


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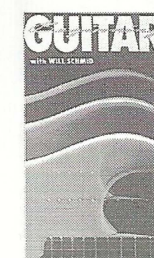
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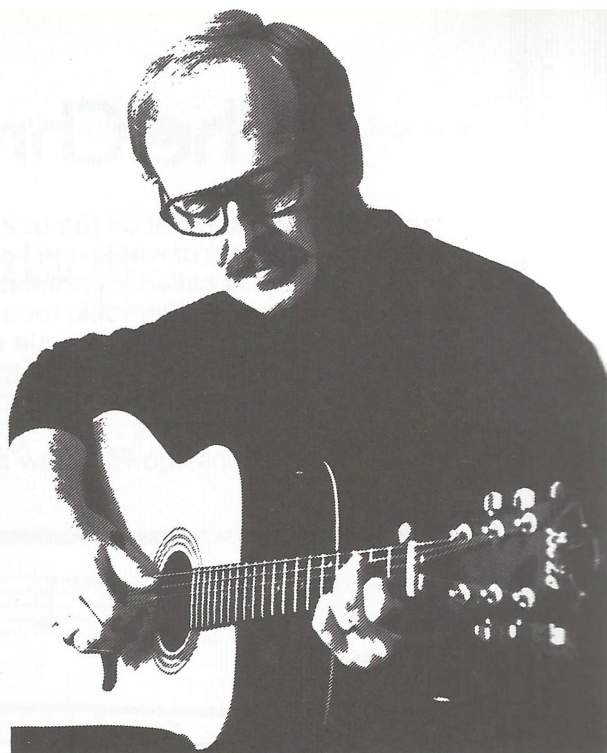
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# Hal Leonard

# GUITAR METHOD<sup>TM</sup>

by Will Schmid

Will Schmid has gained the reputation as an outstanding guitar teacher and performer throughout the United States. He received his BA from Luther College and his PhD from the Eastman School of Music. While teaching at the University of Kansas, he created and performed a series of programs entitled "Folk Music Americana" for National Public Radio. He is currently Associate Professor of Music Education at the University of Wisconsin-Milwaukee. During the summer of 1976-1977 he was a guest lecturer at the Eastman School of Music and taught classes including a guitar workshop.



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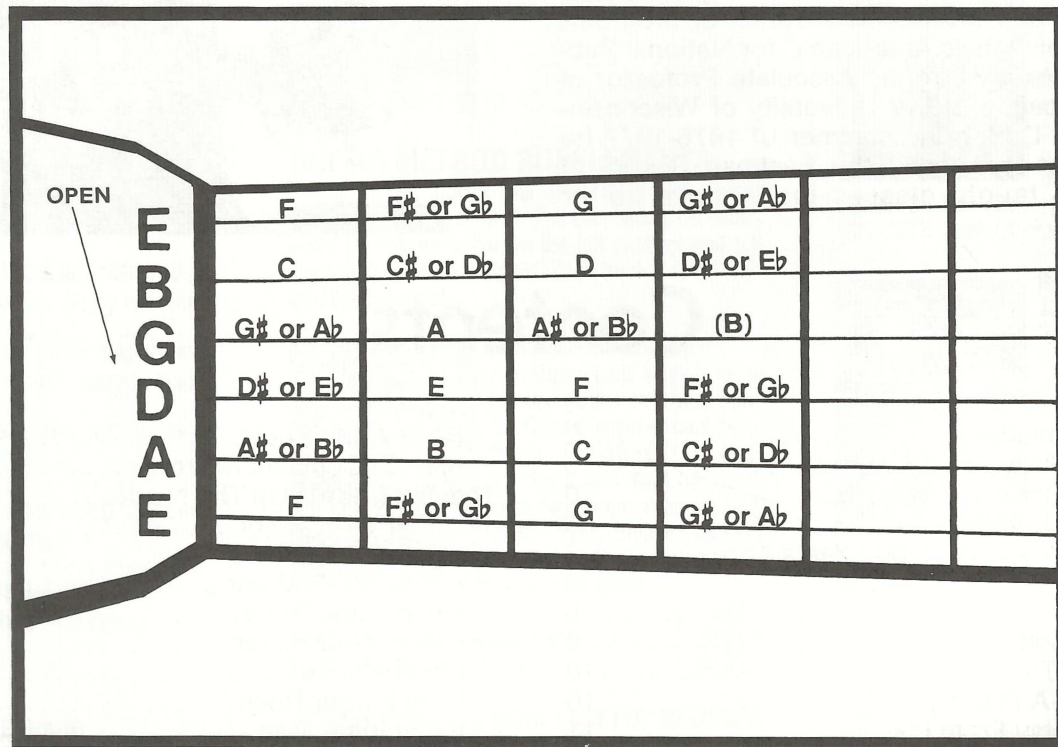


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# The Chromatic Scale

You know that each fret on the guitar represents one half-step and that scales have a particular pattern of whole and half-steps. When the scale pattern is made entirely of half-steps, it is called a **chromatic scale**. You'll notice in the diagram below that there are several enharmonic tones, tones that sound the same but have different letter names. In a chromatic scale or melody the note with the sharp sign is usually used in an ascending line. When the melody or scale is descending, the note with the flat sign is used.

Study the positions shown below and then practice the chromatic scale.



## THE CHROMATIC SCALE

The musical notation shows the chromatic scale across six strings, numbered 1 through 15. The strings are labeled as follows:

- 1: 6th String
- 2: 5th String
- 3: 4th String
- 4: 3rd String
- 5: 2nd String
- 6: 1st String
- 7: 2nd String
- 8: 1st String
- 9: 2nd String
- 10: 3rd String
- 11: 4th String
- 12: 5th String
- 13: 6th String
- 14: 5th String
- 15: 6th String

Practice each of the exercises until you can play them well. Begin slowly at first and gradually increase the speed.

## CHROMATIC EXERCISE

Musical score for Chromatic Exercise, measures 1 through 12. The exercise is written in treble clef, 4/4 time, and G major. It consists of four lines of music. Measure 1 starts with a G4 quarter note. Measure 2 has a G4 quarter note. Measure 3 has a G4 quarter note. Measure 4 has a G4 quarter note. Measure 5 has a G4 quarter note. Measure 6 has a G4 quarter note. Measure 7 has a G4 quarter note. Measure 8 has a G4 quarter note. Measure 9 has a G4 quarter note. Measure 10 has a G4 quarter note. Measure 11 has a G4 quarter note. Measure 12 has a G4 quarter note. The exercise is a chromatic scale starting on G4 and moving up and down through the octave.




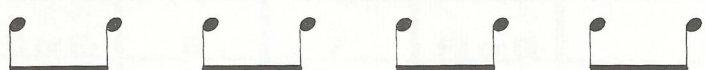

## CHROMATIC BLUES

Musical score for Chromatic Blues, measures 1 through 12. The exercise is written in treble clef, 4/4 time, and G major. It consists of three lines of music. Measure 1 has a G4 quarter note. Measure 2 has a G4 quarter note. Measure 3 has a G4 quarter note. Measure 4 has a G4 quarter note. Measure 5 has a G4 quarter note. Measure 6 has a G4 quarter note. Measure 7 has a G4 quarter note. Measure 8 has a G4 quarter note. Measure 9 has a G4 quarter note. Measure 10 has a G4 quarter note. Measure 11 has a G4 quarter note. Measure 12 has a G4 quarter note. The exercise is a chromatic scale starting on G4 and moving up and down through the octave. Chord symbols are provided above the notes: G (measures 1-4), G7 (measure 4), C7 (measures 5-6), G (measures 7-8), D7 (measure 9), C7 (measures 10-11), and G (measures 11-12).

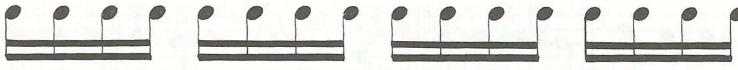
# Sixteenth Notes

A note that receives  $\frac{1}{4}$  beat is called a **sixteenth note** and has two flags or a double beam .

The following chart shows how each type of note can be subdivided.

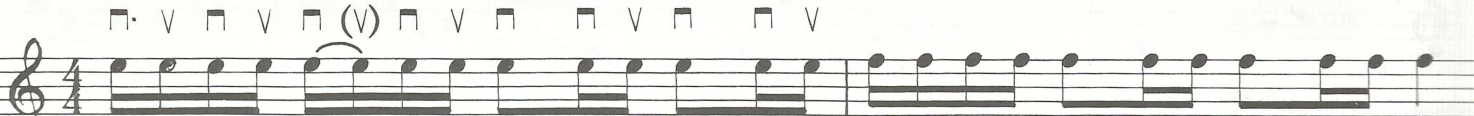
<b>1</b> WHOLE NOTE	
= <b>2</b> HALF NOTES	
= <b>4</b> QUARTER NOTES	
= <b>8</b> EIGHTH NOTES	
= <b>16</b> SIXTEENTH NOTES	

Since there are four sixteenth notes in one quarter note beat, count them by adding the syllable "a" (pronounced "uh"). The counting would be:

$\frac{4}{4}$    
 1 a & a 2 a & a 3 a & a 4 a & a

Practice the following sixteenth note exercises. Begin playing them slowly and accurately, then increase the tempo. Tap your foot on each beat of the measure.

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

5   
 1 a & a 2 (a) & a 3 & a 4 & a

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

# 2/4 Time

Remember that the top number of a time signature tells you how many beats are in one measure. In  $\frac{2}{4}$  time there are two beats in a measure and a quarter note gets one beat.

One of the best ways to develop fast, steady sixteenth note technique is to practice traditional bluegrass fiddle tunes. A primary characteristic of these tunes is that the melody is embellished with sixteenths. In the following duet, part 1 is the melody and part 2 is the duet part. Practice both parts until you can play them smoothly. Start slowly at first; then gradually increase the tempo. Ask your teacher or a friend to play the duet. If you have a tape recorder, you can record one part and play a duet with yourself.

## ARKANSAS TRAVELER

The musical score for "Arkansas Traveler" is presented in 2/4 time. It consists of three systems of music, each with a melody line and a guitar accompaniment line. The melody line is written in treble clef, and the guitar line is written in bass clef. The score is divided into 16 measures, numbered 1 through 16. The guitar accompaniment includes chord diagrams for C, F, G, G7, and F7. The melody line features sixteenth note patterns and a key signature change to one sharp (F#) in measure 4. The score concludes with a double bar line and repeat dots in measure 16.

Here are two more fiddle tunes. A reel is a type of dance which originated in Scotland or Ireland. This particular melody was used as a part of Aaron Copland's composition, **Rodeo**.

Practice the melody slowly at first; then gradually increase the speed as you learn the fingering and picking patterns. After you know the melody play a bass note/ afterbeat accompaniment part like part 2 of "Arkansas Traveler."

## MISS McCLOUD'S REEL

Musical score for "MISS McCLOUD'S REEL" in G major, 2/4 time. The score consists of three staves of music. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is numbered 1 through 5. Chords G, D, and G are indicated above the notes. The second staff continues the melody from measure 6 to 11, with chords Em, G, D, and G. The third staff continues from measure 12 to 16, with chords D, G, Em, G, and D. The piece ends with a double bar line and repeat dots.

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Hold down the C chord when there is a bracket indicated. This will help you because your fingers will be in the correct position.

## SOLDIER'S JOY

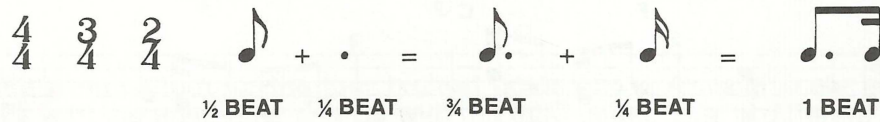
Musical score for "SOLDIER'S JOY" in C major, 2/4 time. The score consists of three staves of music. The first staff starts with a treble clef, a key signature of no sharps or flats, and a 2/4 time signature. The melody is numbered 1 through 5. Chords C, G7, and C are indicated above the notes. Brackets are placed under measures 1-2, 3-4, and 5. The second staff continues the melody from measure 6 to 11, with chords G7, C, G7, and C. The third staff continues from measure 12 to 16, with chords G7, C, G7, C, G7, and C. The piece ends with a double bar line and repeat dots.

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# Dotted Eighth Notes

Like the other dotted notes you've played, the dot after an eighth note increases the value of the note by one-half.

Since the dotted eighth receives only a part of a beat in  $\frac{4}{4}$ ,  $\frac{3}{4}$ , or  $\frac{2}{4}$  time, a sixteenth is added to it to complete the beat.



An easy way to learn a dotted eighth is to think of it as three tied sixteenth notes. This will help you play the rhythm more accurately. Practice the following exercise until you can play the subdivision of the beat easily.

Before playing the following exercise, speak the words out loud in their correct rhythm.

## I WAS BORN ABOUT 10,000 YEARS AGO

I was born a-bout ten thou-sand years a-go,      There ain't noth-ing in this world that I don't know,  
 Pet-er, Paul and Mos-es play-ing ring a-round the ros-es, And I'll lick the guy who says it is-n't so.

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On the next pages you will be playing several exercises which use the dotted eighth/sixteenth note pattern. Practice each carefully until you feel comfortable with this rhythm.



# COMMON TIME

The symbol **C** is another way of writing  $\frac{4}{4}$  time and stands for "common time." Remember that there are four beats in a measure and a quarter note gets one beat.

## GOOBER PEAS

Musical score for "GOOBER PEAS" in common time, measures 11-12. The score is written on a treble clef staff with a common time signature (C). The melody consists of eighth and quarter notes. Chord symbols are placed above the staff: C (1), F (2), C (3), F (4), G7 (5), C (6), F (7), G7 (8), C (9), F (10), G7 (11), F (12), G7 (13), C (14).

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Always look at the key signature before you begin to play a song.

## TRAMP, TRAMP, TRAMP

Musical score for "TRAMP, TRAMP, TRAMP" in common time, measures 12-16. The score is written on a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody consists of eighth and quarter notes. Chord symbols are placed above the staff: G (1), C (2), G (3), D7 (4), G (5), C (6), G (7), C (8), D7 (9), G (10), D7 (11), G (12), G (13), C (14), G (15), C (16), D7 (17), G (18).

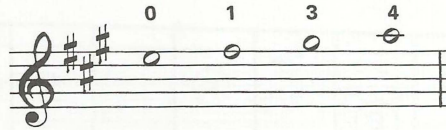
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# The Key of A Major

Study the key signature for A Major, F#, C#, and G#, before you begin playing Exercise 13. Locate all of the G#'s on your fingerboard and review the correct fingering.



The fingering pattern for the four highest notes of the A major scale is special. Play F# with the first finger and G# with the third finger. This is different from the way you learned it originally and should be used in the key of A.



## A MAJOR SCALE STUDY

13

Exercise 13: A Major Scale Study. The scale is written in treble clef with a common time signature (C). The first line contains measures 1-4, the second line contains measures 5-8, and the third line contains measures 9-12. Fingerings are indicated above the notes.

Practice all of the exercises until you can play them easily. If any measures seem difficult, isolate those measures and practice them slowly. As you learn the fingering patterns, gradually increase the tempo.

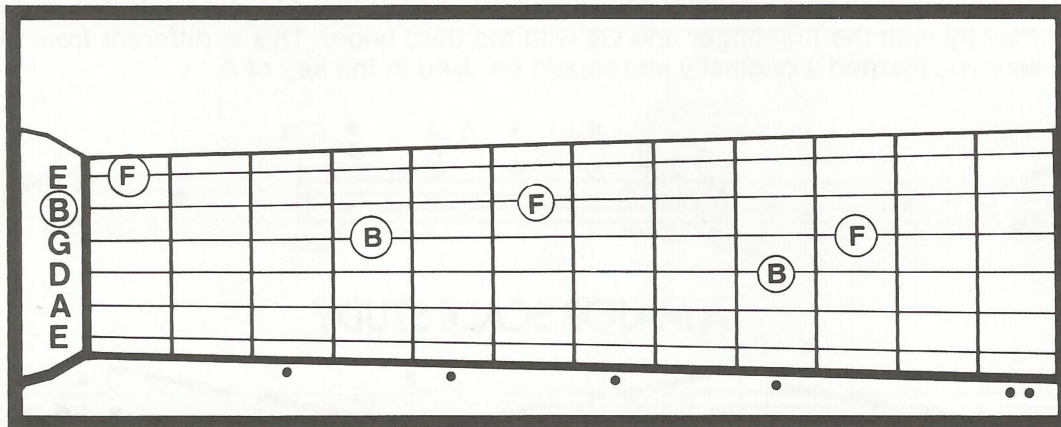
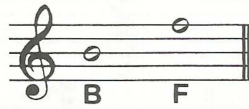
## ROLLER COASTER WALTZ

14

Exercise 14: Roller Coaster Waltz. The piece is written in treble clef with a 3/4 time signature. The first line contains measures 1-5, the second line contains measures 6-11, and the third line contains measures 12-16. Fingerings are indicated above the notes. A bracket under measure 7 is labeled "Practice this measure separately."

# Moving Up The Neck

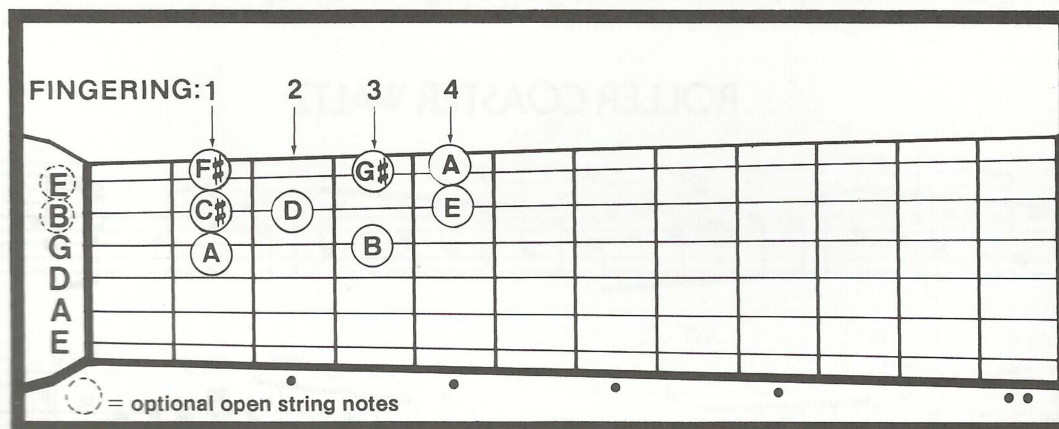
Unlike many other instruments that have only one key or one fingering for each note, the guitar allows you to play the same pitch in a number of different positions. For example the notes B and F may be played in the positions shown below.



Moving notes to different places on the neck is called **position playing**. The position (place on the neck) is numbered for the fret on which you have your first finger. In Position II your first finger is on fret 2, Position V begins with your finger on the fifth fret, and so on.

Choosing the best way to finger a melody is one of the primary challenges to the advancing guitarist. The first step in your development will be to explore the possibilities of Position II.

## Position II—A Major



Watch your fingering carefully as you play the A Major scale below. Be sure to practice both sets of fingerings.

15

Fingering	1	3	1	2	4	1	3	4	4	3	1	4	2	1	3	1
Optional Fingering Using Open Strings	1	0	1	2	0	1	3	4	4	3	1	0	2	1	0	1

A musical staff in treble clef with a key signature of one sharp (F#) and a common time signature (C). The notes of the A Major scale are written across the staff. Above the notes are two rows of fingering numbers: the top row shows the primary fingering (1, 3, 1, 2, 4, 1, 3, 4, 4, 3, 1, 4, 2, 1, 3, 1) and the bottom row shows an alternative fingering using open strings (1, 0, 1, 2, 0, 1, 3, 4, 4, 3, 1, 0, 2, 1, 0, 1).

Play Exercise 16 completely in Position II. When a finger roll is indicated between A and C# and between E and A, simply flatten the finger so that it depresses both notes without lifting the tip of the finger.

## SWEET BETSY FROM PIKE

Musical score for "Sweet Betsy from Pike" in G major, 3/4 time. The score consists of two staves of music. The first staff contains measures 1 through 8. Above the notes, fingerings are indicated: measure 1 (A) has "1st Finger Roll" above it; measure 2 (E) has "2" above it; measure 3 (A) has "3" above it; measure 4 has "4" above it; measure 5 has "1st Finger Roll" above it; measure 6 has "4th Finger Roll" above it; measure 7 has "7" above it; measure 8 has "8" above it. The second staff contains measures 9 through 16. Above the notes, chords are indicated: measure 9 (A), measure 11 (D), measure 12 (A), measure 14 (E), and measure 15 (A). Measure numbers 1 through 16 are placed below the notes.

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The fiddle tune, "Devil's Dream," will give you a good opportunity to practice both second position, A Major, and the down/up pick stroke on sixteenth notes. Practice the song slowly until you have learned the fingering patterns.

Watch the fingerings indicated above the notes because there are some that are different from the fingerings you originally learned. The music will be easier to play if you use these fingerings. When there is a bracket under a series of notes, hold all the fingers down as you would in playing a chord.

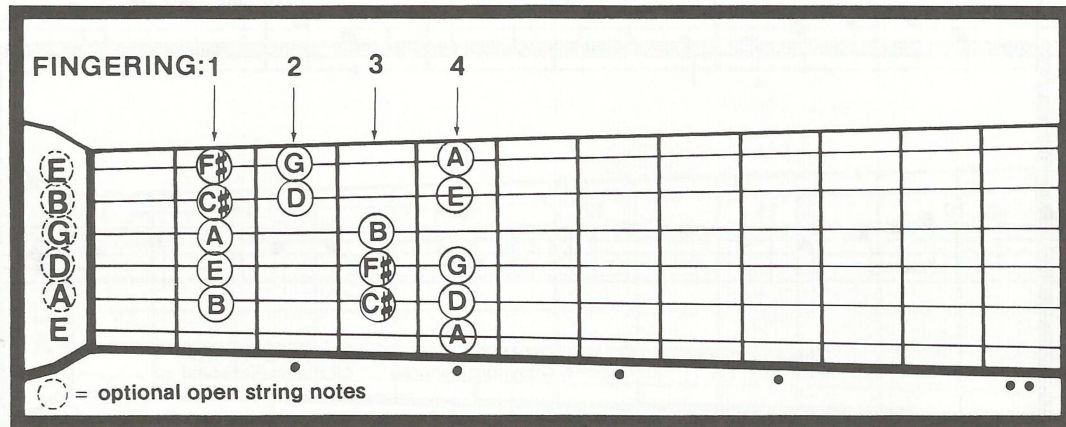
## THE DEVIL'S DREAM

Musical score for "The Devil's Dream" in G major, 2/4 time. The score consists of four staves of music. The first staff contains measures 1 through 4. Above the notes, fingerings are indicated: measure 1 (A) has "0 2 1 2 0 2 1 2 0" above it; measure 2 has "1 0 2 1" above it; measure 3 (Bm) has "2 1 3 1" above it; measure 4 has "4 3 1 0" above it. The second staff contains measures 5 through 8. Above the notes, chords are indicated: measure 5 (A), measure 7 (D), measure 8 (A) has "1 0 2" above it, and measure 8 (E) has "1 2" above it. The third staff contains measures 9 through 12. Above the notes, chords are indicated: measure 9 (A) has "0 2 0 1 0" above it; measure 10 has "1 0 2 1" above it; measure 11 (Bm); and measure 12. The fourth staff contains measures 13 through 16. Above the notes, chords are indicated: measure 13 (A), measure 15 (D), measure 15 (A), measure 16 (E), and measure 16 (A). Measure numbers 1 through 16 are placed below the notes.

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# Position II – D Major

Now try the key of D Major in Position II. Remember that your first finger will be on the second fret. The fingerings shown below the staff are optional fingerings using open strings. Practice the scale study using both sets of fingerings. After you can play it with either finger position, choose the one that is best for the music you are playing.



18

Fingering: 4 1 3 4 1 3 1 2 4 1 2 4 2 1 4 2 1 3 1 4 3 1

Optional Fingering Using Open Strings: 0 1 3 0 1 0 1 2 0 1 2 4 2 1 0 2 1 0 1 0 3 1

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

0 3 1 0 1 3 0 1 0 3 1 2 1 2 1 3 0

Use only Position II in Exercise 19.

## THE WATER IS WIDE

19

Slowly

1 2 3 4

5 6 7 8

In this book you'll be learning a number of new chords. Instead of a separate diagram like you saw in Book 1 and 2, a chord diagram will be shown in the music where the new chord occurs. Before playing the song, look at the finger positions for the chords and strum them several times. The new chords in measure 5 and measure 9 begin on frets higher on the neck. Use the position shown and move your hand to the fret indicated.

After you can play the music easily and know the melody well, sing the verses as you play.

## THE WATER IS WIDE

Slowly with expression

The wa - ter is wide, I can - not get o'er. And neith - er

have I wings to fly. Give me a boat that can car - ry

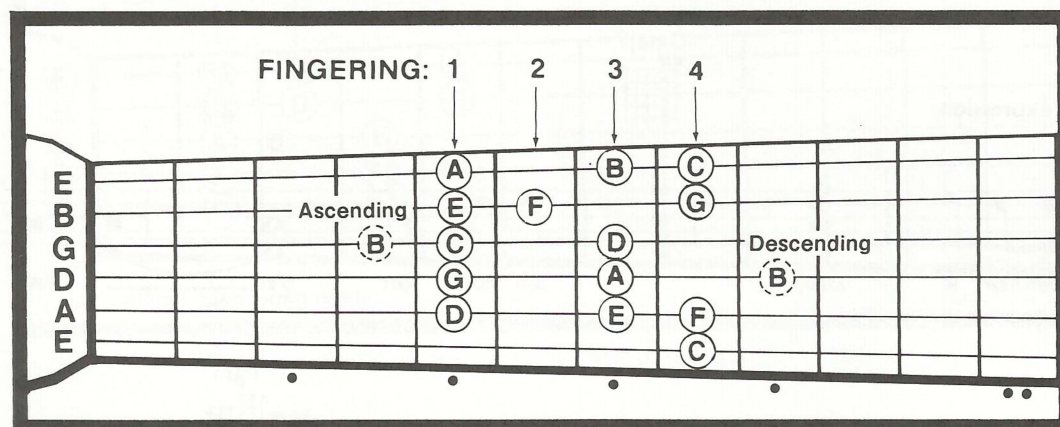
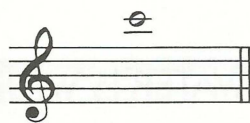
two, And both shall row, my true love and I.

2. Oh, love is handsome and love is fine,  
 Bright as a jewel when it is new,  
 But love grows old, and waxes cold,  
 And fades away like morning dew.

# Position V—C Major

Now try the key of C Major in Position V (first finger on the fifth fret). Once you have learned the fingering pattern for this scale well, you will be able to play many other scales by simply moving to another position.

The C on the first string, eighth fret, looks like this:



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

Musical notation for measures 21 and 22 of the C Major scale in Position V. Measure 21 contains the ascending scale with fingering numbers 1, 3, 1, 2, 4, 1, 3, 4, 4, 3, 1, 4, 2, 1, 3, 1. Measure 22 contains the descending scale with fingering numbers 4, 1, 3, 4, 1, 3, 1, 1, 4, 3, 1, 4, 3, 1, 4, 1, 4.

When you go up the scale, you usually play B on the third string, fourth fret and slide your finger to C on the fifth fret. To play a descending scale, play B on the fourth string, ninth fret. You will have to stretch your fourth finger to the ninth fret to play this B. Study the music and try both ways to decide which fingering is best.

Musical notation for measures 22 and 23 of the C Major scale in Position V. Measure 22 continues the descending scale with fingering numbers 4, 1, 3, 4, 1, 3, 1, 1, 4, 3, 1, 4, 3, 1, 4, 1, 4. Measure 23 contains the descending scale with fingering numbers 1, 1, 4, 3, 1, 4, 3, 1, 4, 1, 4. A 'slide' is indicated between the 7th and 8th notes of measure 22.

When a roll is indicated, flatten your finger so it depresses all notes at one time.

Musical notation for measures 23 and 24 of the C Major scale in Position V. Measure 23 contains the descending scale with fingering numbers 1, 1, 4, 3, 1, 4, 3, 1, 4, 1, 4. Measure 24 contains the descending scale with fingering numbers 4, 3, 1, 4, 3, 1, 4, 1, 4. A '1st Finger Roll' is indicated between the 7th and 8th notes of measure 23, and a '4th Finger Roll' is indicated between the 11th and 12th notes of measure 24.

Play the following songs in Position V.

## JOY TO THE WORLD

1 2 3 4 5 6 7 8  
9 10 11 12 13 14  
15 16 17 18 19 20

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## BARBARA ALLEN

C 1 2 3 4 G  
5 F 6 C 7 G7 8 C

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## DEEP RIVER

C 1 2 F 3 C Am G G7  
5 C 6 Dm Am 7 F G7 8 C

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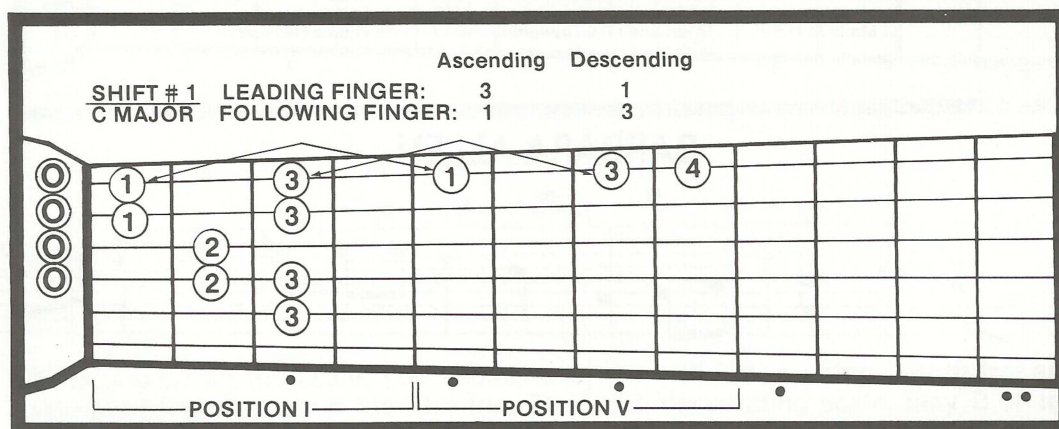


# Shifting Positions I—V

When you are moving from Position I to Position V, the movement is called **shifting**. There are a number of accepted ways of shifting, but the important thing is to accomplish it with a smooth, connected sound.

The following general rules will help you learn to shift positions easily and clearly.

1. The thumb should stay in a position roughly between fingers one and two.
2. During the shift, maintain the normal hand and finger position to assure the correct placement of the fingers in the new position.
3. When you are shifting, the **leading finger** should maintain pressure on the string until the **following finger** is in its new position. On an ascending line the **3rd** or **4th** finger is the **leading finger**. The **1st** finger is the **leading finger** on a descending melody. When ascending, the **following** finger is the 1st and when descending, it is the 3rd or 4th.
4. The **following finger** should slide along the string until its new position is reached. The **leading finger** releases its pressure just as the following finger plays its first note in the new position.
5. The shift should be made as quickly as possible.

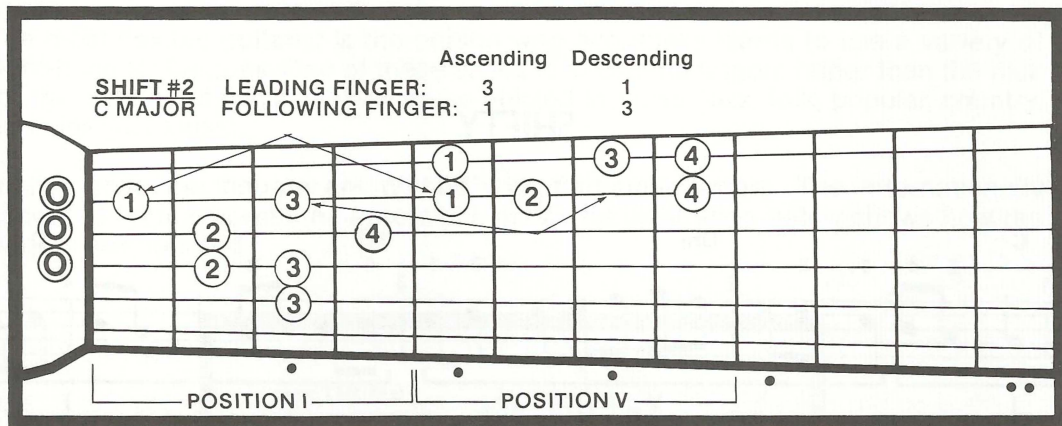


Practice the C Major scale with this shift.

27

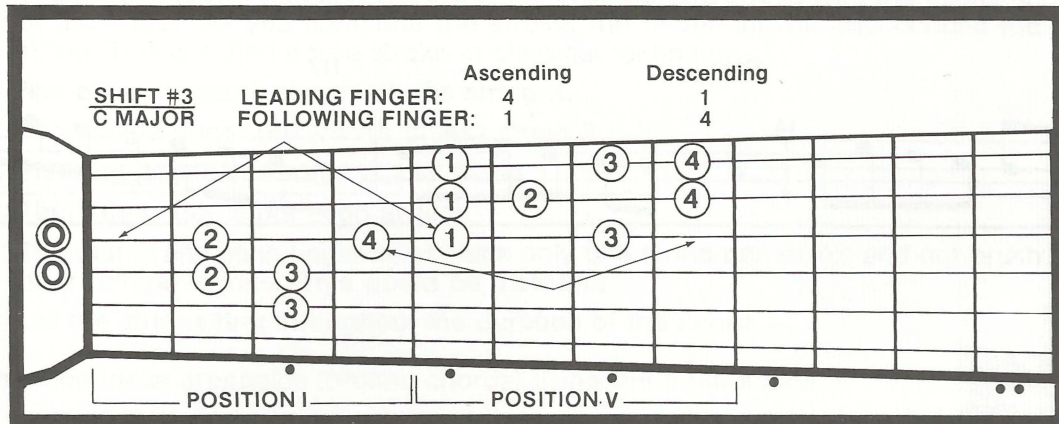
The musical notation shows the C Major scale in treble clef, starting on middle C (C4). The scale is divided into three sections:  
 - Position I: C4 (1), D4 (2), E4 (3), F4 (3), G4 (3), A4 (3), B4 (3), C5 (0).  
 - Position V: C5 (3), D5 (3), E5 (3), F5 (3), G5 (3), A5 (3), B5 (3), C6 (0).  
 - Position I: C6 (1), B5 (2), A5 (3), G5 (3), F5 (3), E5 (3), D5 (3), C5 (3).  
 Bowing directions are indicated by arrows above the notes: down-bow for ascending and up-bow for descending.

Now practice shifting on the second string.



28

In this pattern the 4th finger is used as the **leading** finger on the ascending pattern and is the following finger on the descending pattern.



29

This exercise will help you develop your ability to shift positions. Practice slowly and carefully at first. After you have the finger patterns learned, you can increase the tempo.

## SHIFTY

30

C Dm G7 C

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

I V I

5 Dm G7 C

1 3 1 2 4 2 1 3 7 1 3 1 3 8 4

V V

9 F G7 C F Dm G7

1 3 1 0 12

V I

13 C Dm G7 C

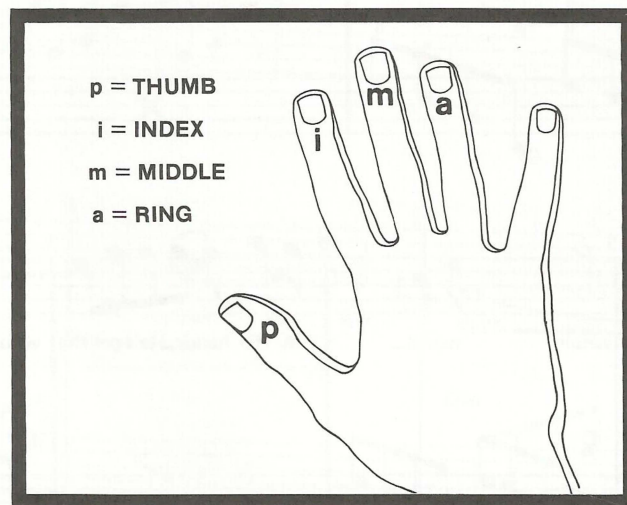
1 3 1 3 16

I V

# Finger Picking

The most flexible guitarist is the person who eventually learns to use a variety of right-hand techniques. One of these styles is to use the fingers rather than the pick for the right-hand playing. This can be utilized in blues, jazz, folk, popular, country, and classical music.

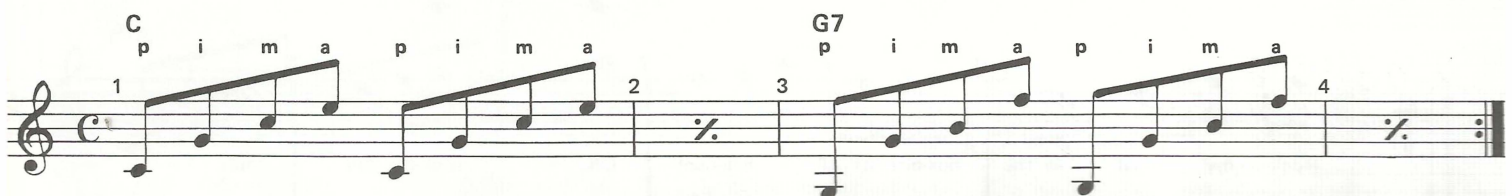
In this style the fingers are named with particular letters. The internationally accepted system is with the letters p, i, m, a. The illustration below shows how the fingers are denoted.



These general rules will help you as you begin learning this technique.

1. The thumb (p) plucks strings 4, 5, or 6 depending upon which string is the **root** of the chord. This motion is a downward stroke. Use the left side of the thumb followed by the thumbnail.
2. The other fingers (i, m, a) pluck the string in an upward stroke with the fleshy tip of the finger. As you complete the stroke, the fingernail will also contact the string. This is called a **free stroke** in classical technique.
3. The index finger (i) always plucks string 3.
4. The middle finger (m) always plucks string 2.
5. The ring finger (a) always plucks string 1.
6. The little finger is not used at first.
7. The thumb and each finger must pluck only one string per stroke and not brush over several strings. (This would be a strum.)
8. Let the strings ring throughout the duration of the chord.

Practice these arpeggios (broken chords) using the p-i-m-a pick.



Practice the p-i-m-a picking pattern as an accompaniment for the following melodies. When the fingernails pluck the string, it should be a natural part of the pluck. Don't let the nails hook the strings and snap them against the fingerboard.

## HE'S GOT THE WHOLE WORLD IN HIS HANDS

33

He's got the whole world\_ in His hands,\_ He's got the whole wide world\_

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

**G7**

in His hands,\_ He's got the whole world\_ in His hands,\_ He's got the whole world in His hands. \_\_\_\_\_

**C** **G7** **C**

Detailed description: This musical score is for the hymn 'He's Got the Whole World in His Hands'. It consists of two systems of music. The first system contains measures 1 through 3, and the second system contains measures 4 through 8. Each measure is divided into a vocal line (top staff) and a guitar accompaniment line (bottom staff). The vocal line includes lyrics and measure numbers (1-8). The guitar line features a consistent 'p-i-m-a' picking pattern, indicated by the letters 'p', 'i', 'm', and 'a' under the notes. Chord symbols 'C' and 'G7' are placed above the guitar line. Measure 7 includes a repeat sign. The piece concludes with a final chord 'C' in measure 8.

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Always play with a full, even sound. Practicing too softly will not allow you to develop the best technique.

## ROCK-A-MY SOUL

34

Position II

Rock-a - my soul in the bos-om of A - bra-ham, Rock-a - my soul in the bos-om of A - bra-ham,

**D**  
p i m a

**A7**

Rock-a - my soul in the bos-om of A - bra-ham, Oh, rock-a - my soul.

**D** **A7** **D**

(Thumb strum)

Detailed description: This musical score is for the hymn 'Rock-a-My Soul'. It is labeled 'Position II' and consists of two systems of music. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. Each measure is divided into a vocal line (top staff) and a guitar accompaniment line (bottom staff). The vocal line includes lyrics and measure numbers (1-8). The guitar line features a consistent 'p-i-m-a' picking pattern, indicated by the letters 'p', 'i', 'm', and 'a' under the notes. Chord symbols 'D' and 'A7' are placed above the guitar line. Measure 7 includes a repeat sign. The piece concludes with a final chord 'D' in measure 8, followed by the instruction '(Thumb strum)'.

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Be sure to learn the melody well before you play the accompanying part.

## MAN OF CONSTANT SORROW

1 2 3 4

I am a man of constant sorrow, And I've seen

G C

5 6 7 8

troubles all my days. I'll bid fare -

Am Dm

9 10 11 12

well to Minn-e-so-ta, The state where

G C

13 14 15 16

I was born and raised.

Am Dm

Continue picking  
if going to next verse

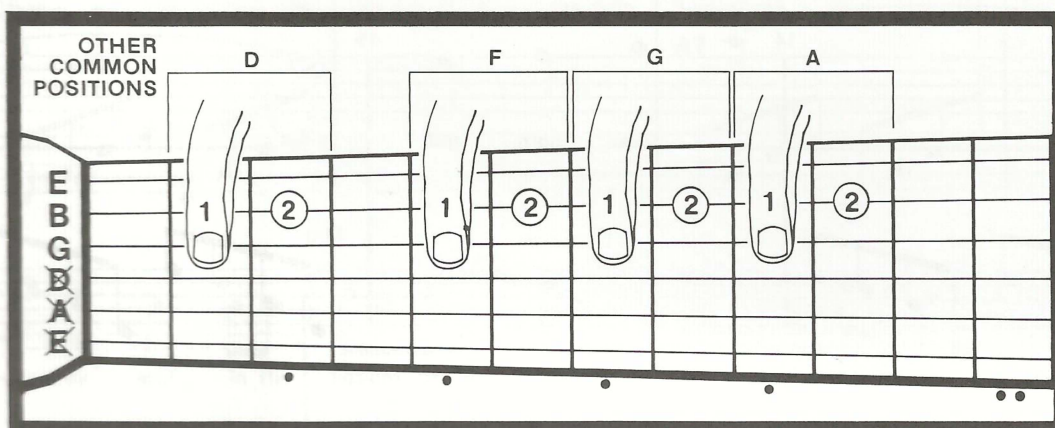
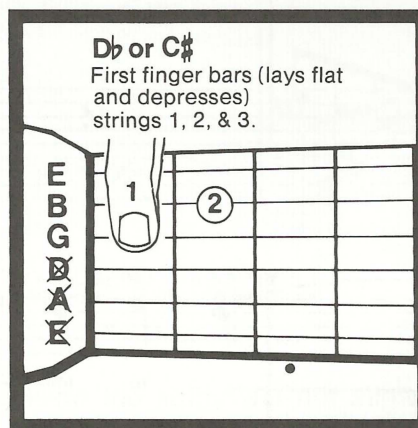
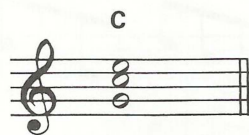
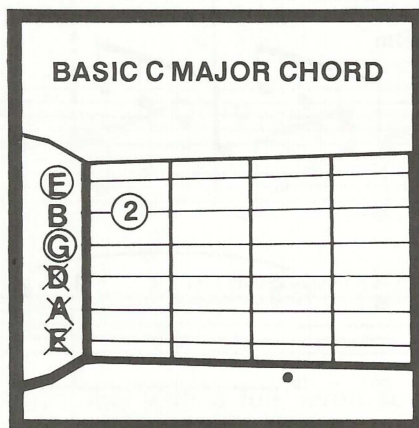
2. All through this world I'm bound to ramble,  
Through sun and wind and drivin' rain,  
I'm bound to ride the Northern Railway.  
Perhaps I'll take the very next train.

# Moving Chords Up The Neck

Any chord that is played in Position I can be moved up the neck. Any open strings in the original chord must also be moved up by replacing the nut of the guitar with a single finger or a **bar** (sometimes spelled **barre**). A bar is formed by placing the first finger across the strings needed for the chord. You can determine these new fingerings if you follow these rules:

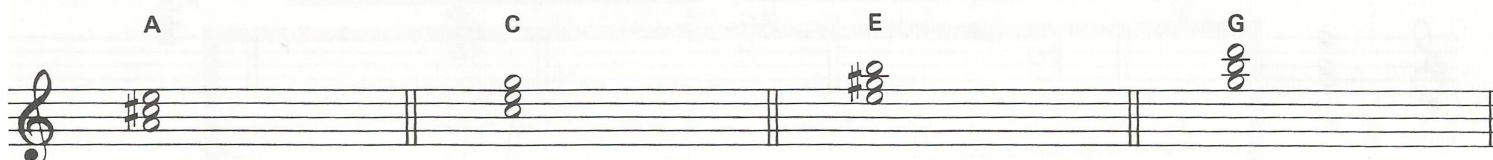
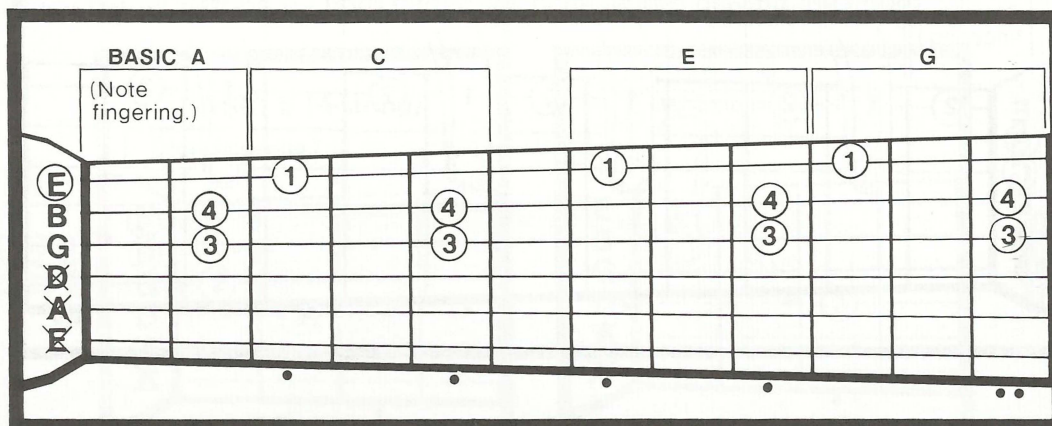
1. Begin with a basic first position chord.
2. Keep the fingers in the same position as you move the chord up the neck.
3. Play a bar or single finger to replace the open strings of the original chord.
4. Find the name of the chord by counting up the frets. Be sure to count each fret as one half-step. For example, a C chord moved to the fifth fret (5 half-steps) would sound as an F chord. The quality of the chord (major, minor, or seventh) remains the same.

## Moving The 3-String C Chord



Study the fingering for the three-string A chord.

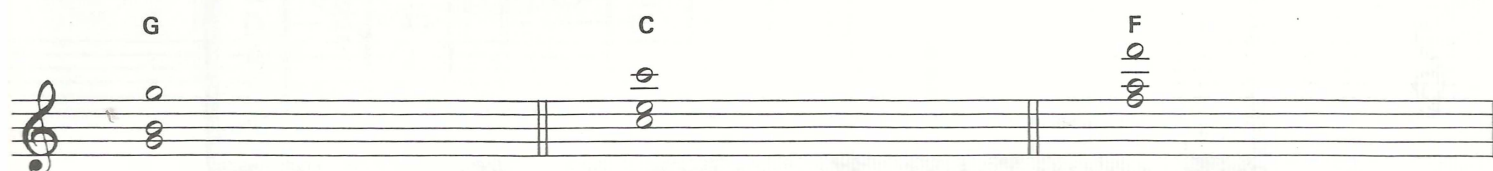
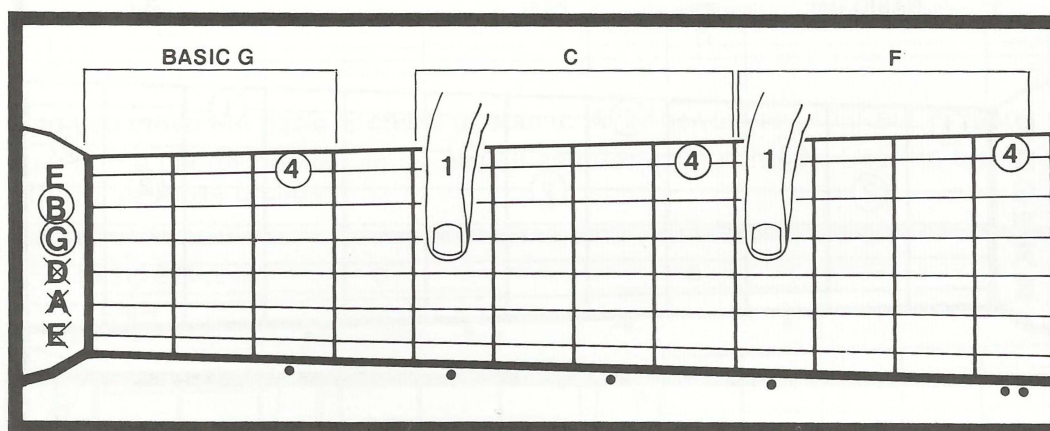
# Moving The 3-String A Chord



Can you move the 3-string A chord to a position that sounds the D chord?  
 (Answer: 1st finger in the fifth fret.)

# Moving The 3-String G Chord

Be sure to look at the fingering for the chords before you begin to play them.

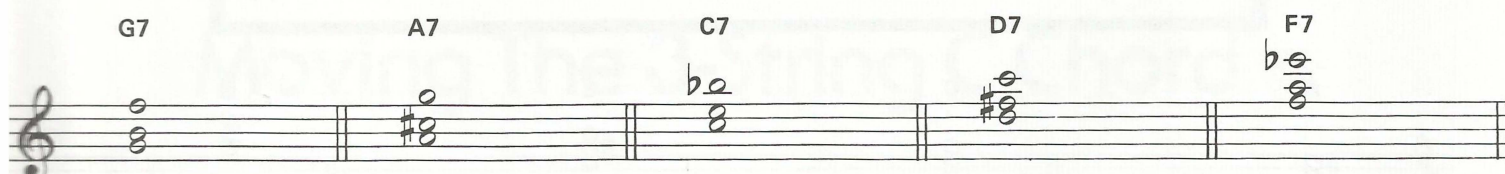
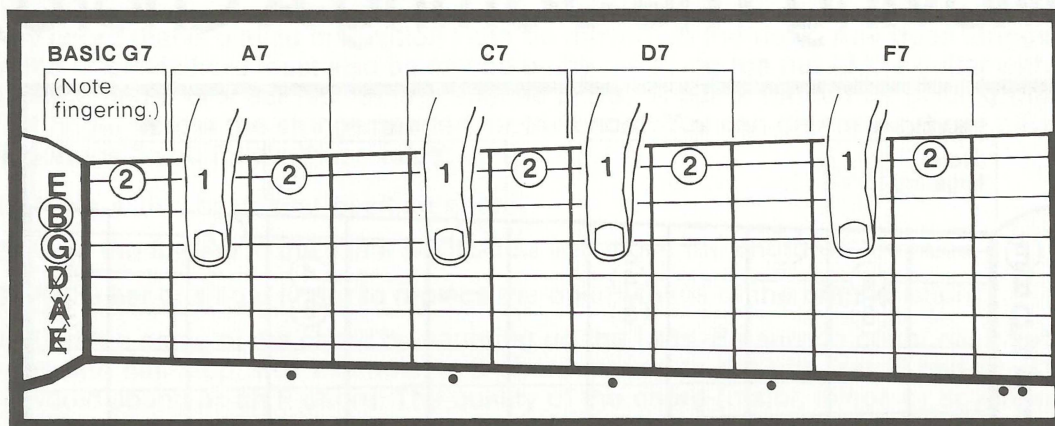


Can you move the 3-string G chord to a position that sounds the A chord?  
 (Answer: 1st finger in the second fret.)

Can you move the 3-string G chord to a position that sounds the D chord?  
 (Answer: 1st finger in the seventh fret.)



# Moving The 3-String G7 Chord



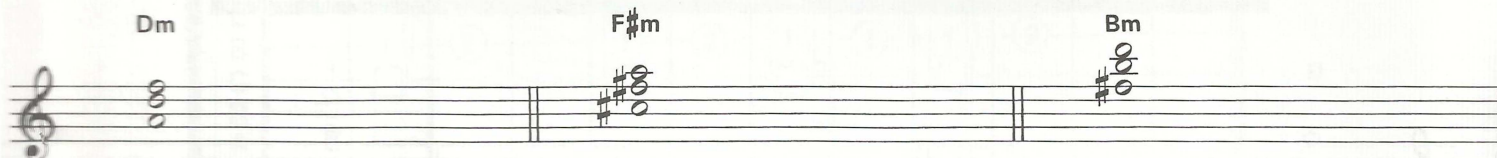
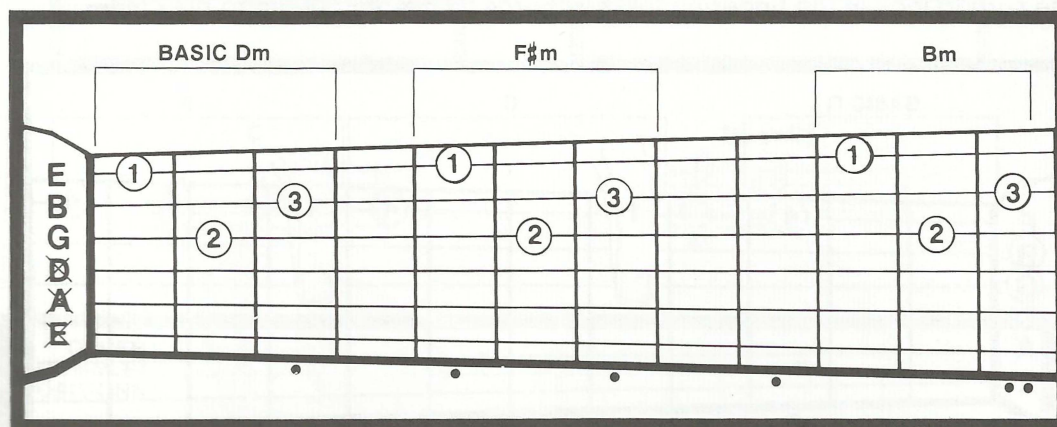
Can you move the 3-string G7 chord to a position that sounds B7?

(Answer: 1st finger bar in the fourth fret.)

Can you move the 3-string G7 chord to a position that sounds Eb7?

(Answer: 1st finger bar in the eighth fret.)

# Moving The 3-String Dm Chord



Can you move the 3-string Dm chord to a position that sounds:

Em? (Answer: 1st finger in the third fret.)

Gm? (Answer: 1st finger in the sixth fret.)

Am? (Answer: 1st finger in the eighth fret.)

# Moving The E Chord

## 4 STRINGS AND 6 STRINGS

Study the four-string E chord finger positions before playing the chord.

**BASIC E (4-string)**  
(Note fingering.)

**F**  
Bar Strings 1 and 2.

**G**

**C**

**G**

**C**

Can you move the basic E chord to sound: **A**? (Answer: 1st finger in the fifth fret.)  
Any of the chords above can be played as three-string chords. Use the top three strings for those chords.

**BASIC E (6-string)**  
(Note fingering.)

**G**

**B**

**E**

**G**

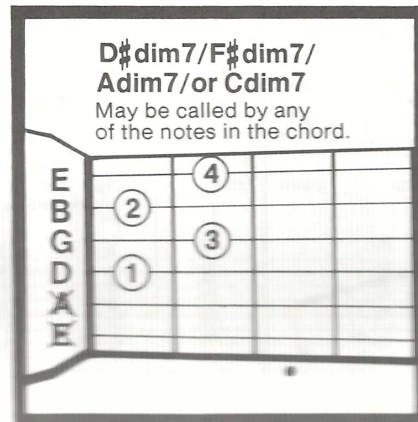
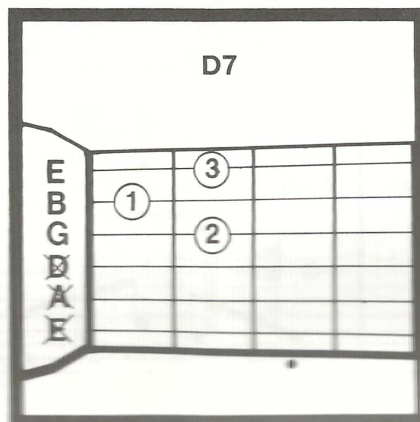
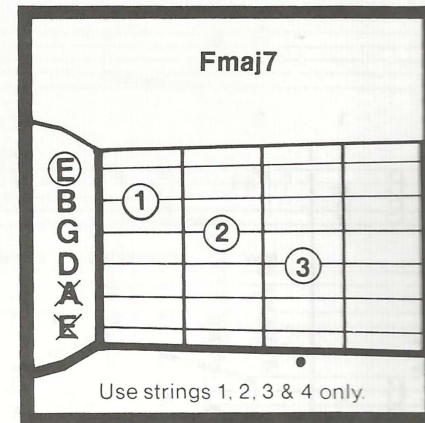
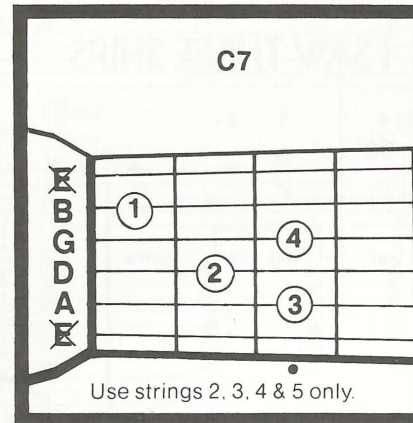
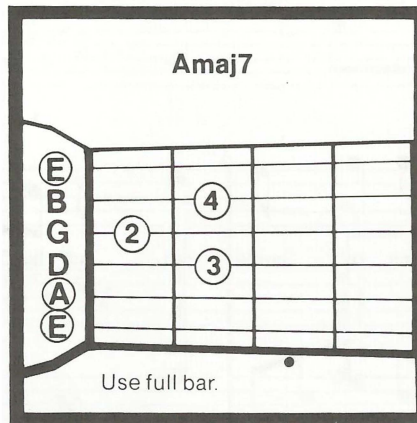
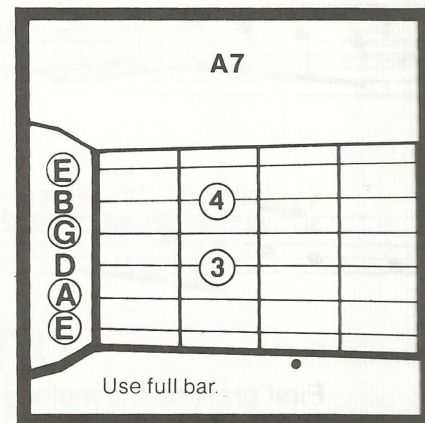
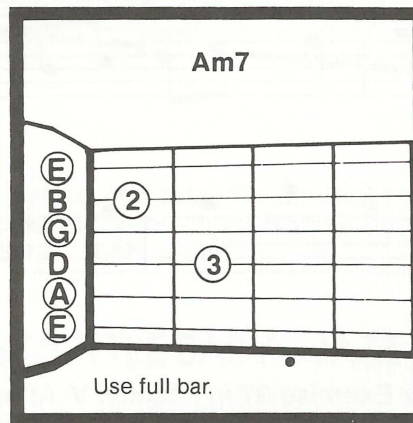
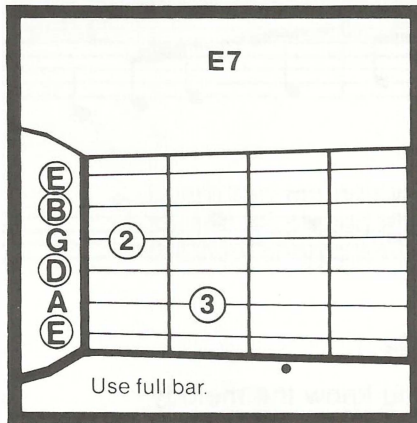
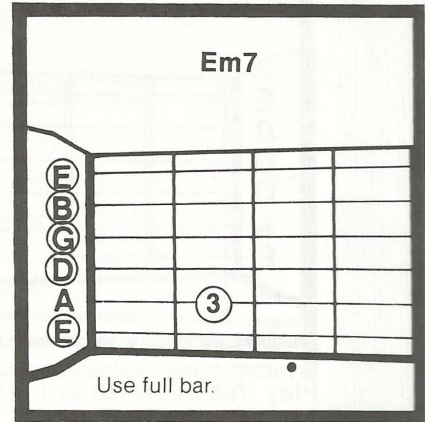
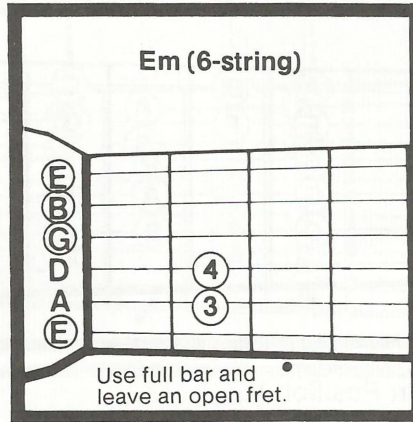
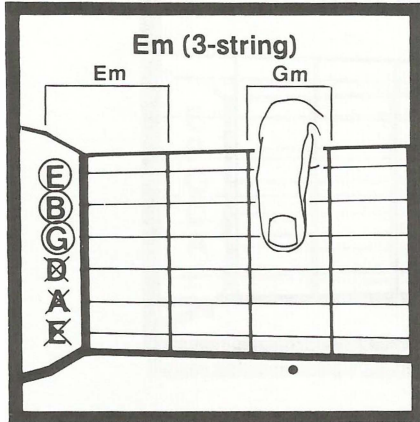
**B**

Can you move the 6-string E chord to form:  
**F**? (Answer: 1st finger bar in the first fret.)  
**A**? (Answer: 1st finger bar in the fifth fret.)



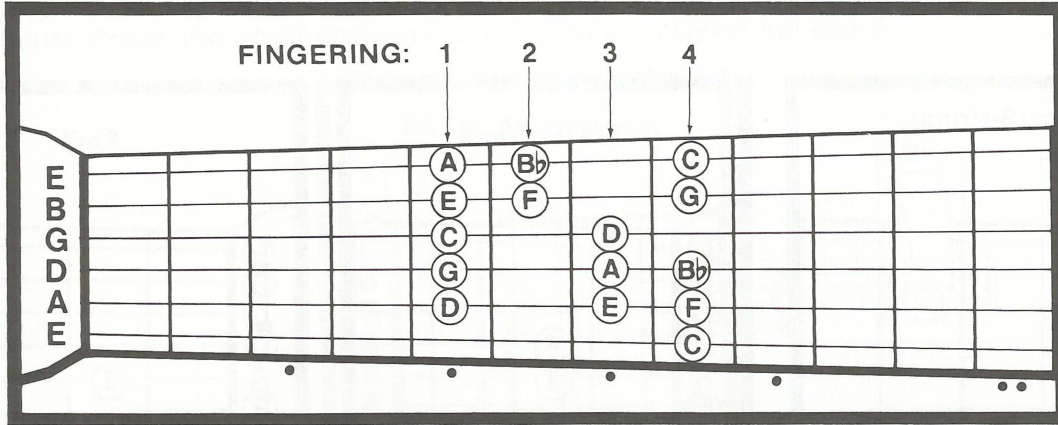
# Other Moveable Chords

Remember to follow the same rules for moving the chords up the neck. Pay special attention to the fingerings because they may be somewhat different than those you know.



# Position V—F Major

The fingering pattern for the key of F in Position V is slightly different from the key of C. There is a B $\flat$  in the key signature.



Play this exercise entirely in Position V.

36

First practice the melody for Exercise 37 in Position V. After you know the melody well, play the p-i-m-a-m-i picking pattern in the second part.

## I SAW THREE SHIPS

37

1 2 1 4 1 2 3 4 1 3 1

I saw three ships come sailing by, come sailing by, I

F C

p i m a m i

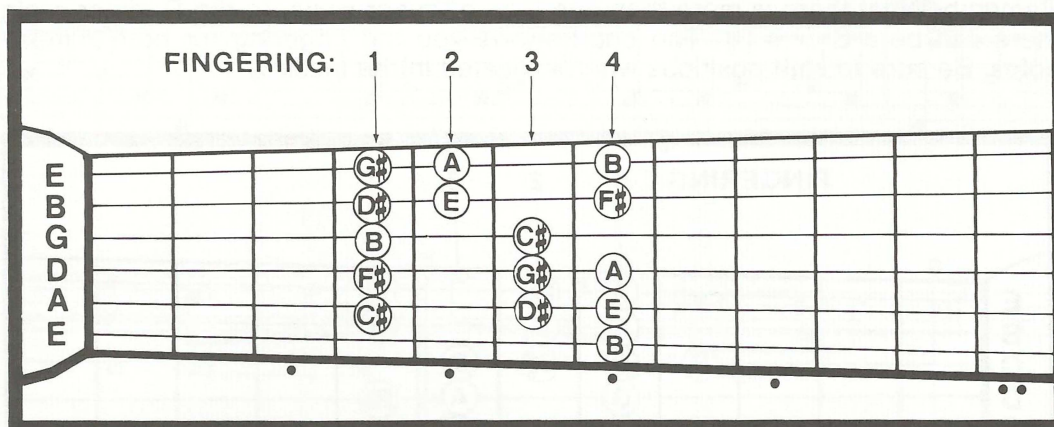
2 1 4 1 2 7 8

saw three ships come sailing by on Christmas day in the morning.

F C F

# Position IV—E Major

The E Major scale lies nicely in the fourth position. The fingering pattern will be the same as F Major in the fifth position. Practice the scale shown below.



Learn the melody well before you play the chordal accompaniment. The melody should be played all in the fourth position. Remember to check the fingerings for the new chords and practice them alone.

## HUSH, LITTLE BABY—JAZZ STYLE

39

Musical notation for 'Hush, Little Baby' in jazz style. The piece is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The melody is written in the fourth position. The chordal accompaniment includes the following chords and fret positions:

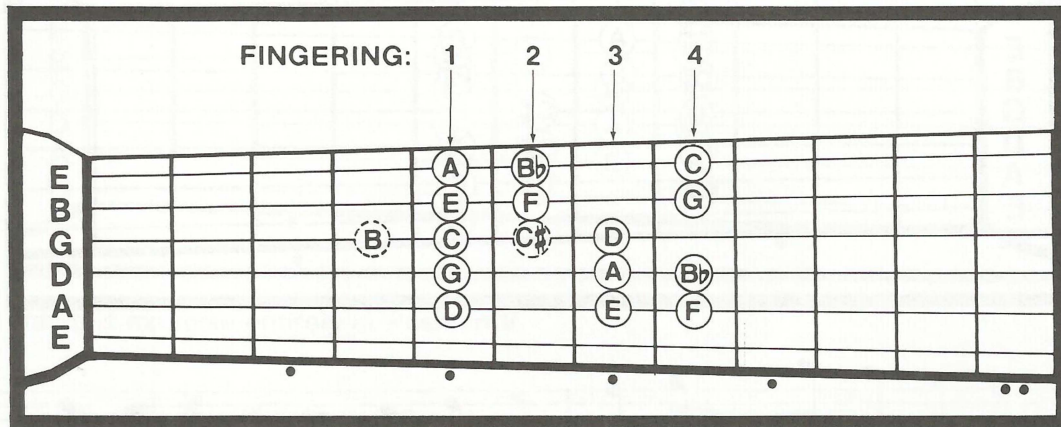
- 2nd fret bar: F#m7
- 4th fret bar: G#m7
- 5th fret bar: A

The notation shows a melody line and a chordal accompaniment line. The melody is written in the fourth position. The chordal accompaniment is written in the fourth position. The piece ends with a double bar line.

# Position V—D Minor

Since D minor has the same key signature as F Major, you will be able to adapt easily to the fingerings you have just learned.

Remember that there is more than one type of minor scale. In the D minor scale there can be a C or a C#. The chart shows you the fingering for both of these notes. Be sure to shift positions when indicated in the music.



40

Practice the melody first in Position V. After you know the melody well, play the finger pattern shown in part 2.

## GREENSLEEVES

41

Slowly in 6

A - las, my love, you do me wrong to

p i m a m i

3 cast me off dis - court - eous - ly, For I have loved

Dm A Dm

6 you so long de - light - ing in your com - pa - ny.

C Dm A Dm p p

9 Green - sleeves was all my joy, Green - sleeves was

F C Dm

12 my de - light, Green - sleeves was my heart of gold, and

A F C

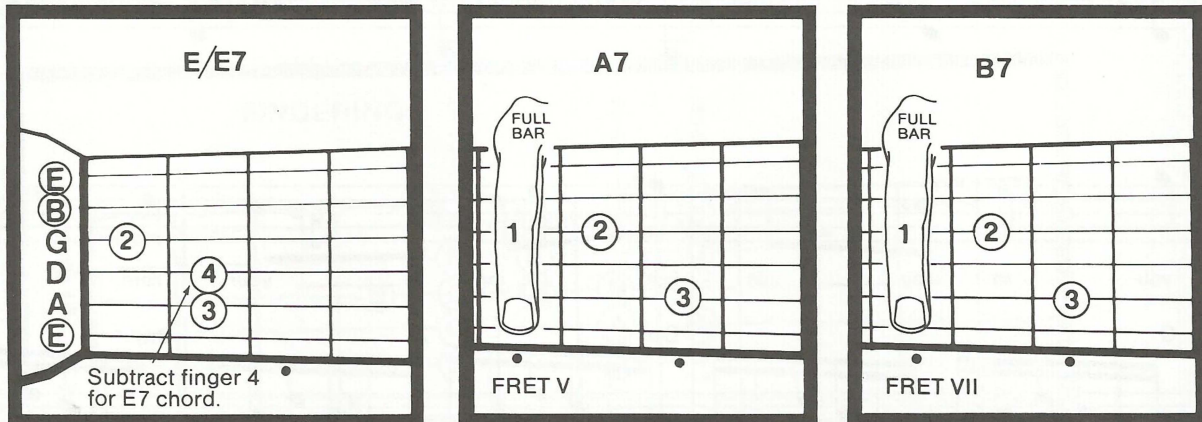
15 who but my la - dy Green - sleeves.

Dm A D



# Bar Chord Blues/Rock

One of the best ways to learn to play bar chords up the neck is to practice the 12-bar blues with the chords shown below. The 12-bar blues became the basis for many of the rock and roll songs of the 1950's.



To play the bar chords A7 and B7 keep the fingers in the E7 formation and slide the hand up to the correct fret. The strumming rhythm shown is one that would sound good with this song.



## SORE FINGER ROCK

42

I got the sore fin - ger blues from play - in' gui - tar all night long,

I got the sore fin - ger blues from play-in' gui - tar all night long,

But I'm a keep-in' on a - play - in' it to make my fin - gers strong.

Play Exercise 43 entirely with the E chord formation moved up and down the neck. The G chord is barred at the third fret; the A chord at the fifth fret; and the B chord at the seventh fret. If you need to check the finger position, look at page 25.

Remember to practice the melody before you play the strumming pattern.

## HEY, GUITAR MAN

1 V

Hey, Gui-tar Man, Thrill me if you can.

E G A E G A E G

5 6 7 8

Hey Gui-tar Man, Thrill me if you can.

A G A E G A E

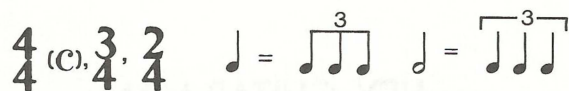
9 10 11 12

Play it wild and free, then I know you'll be my Gui-tar Man.

B A G E G A E

# Triplets

Triplets are a way of subdividing a unit into three parts instead of two parts.



It will help if you think of playing in a  $\frac{6}{8}$  time signature. Remember that a moderate to fast  $\frac{6}{8}$  has two strong beats per measure. Exercises 44 and 45 should sound exactly the same.

44

45

Practice the following theme and variations on a familiar song, "Twinkle, Twinkle Little Star."

## STARDOM VARIATIONS

Theme

46

Variation 1

47

Variation 2

Musical notation for Variation 2, measures 1-8. The piece is in 2/4 time. Measures 1-4 are marked with '1', '2', '3', and '4' respectively. Measures 5-8 are marked with '5', '6', '7', and '8' respectively. The notation includes eighth notes, quarter notes, and triplets. The first measure ends with a double bar line and the word 'Fine'. The eighth measure ends with a double bar line and the instruction 'D.C. al Fine'.

Variation 3

Musical notation for Variation 3, measures 1-8. The piece is in 2/4 time. Measures 1-4 are marked with '1', '2', '3', and '4' respectively. Measures 5-8 are marked with '5', '6', '7', and '8' respectively. The notation includes quarter notes, eighth notes, and triplets. The first measure ends with a double bar line and the word 'Fine'. The eighth measure ends with a double bar line and the instruction 'D.C. al Fine'.

Watch for the change in the time signature.

Variation 4 (Slowly)

Musical notation for Variation 4 (Slowly), measures 1-8. The piece is in common time (C). Measures 1-4 are marked with '1', '2', '3', and '4' respectively. Measures 5-8 are marked with '5', '6', '7', and '8' respectively. The notation includes quarter notes, eighth notes, and triplets. The first measure ends with a double bar line and the word 'Fine'. The eighth measure ends with a double bar line and the instruction 'D.C. al Fine'.

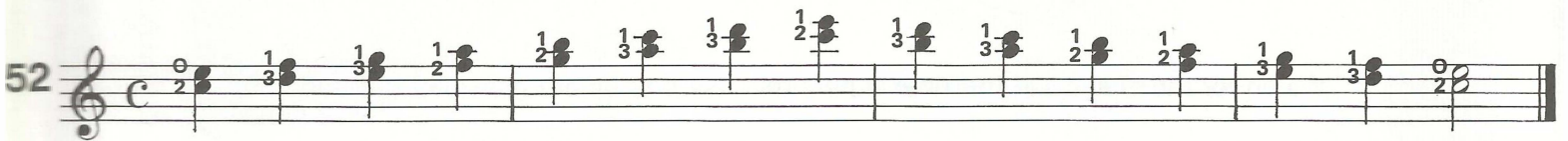
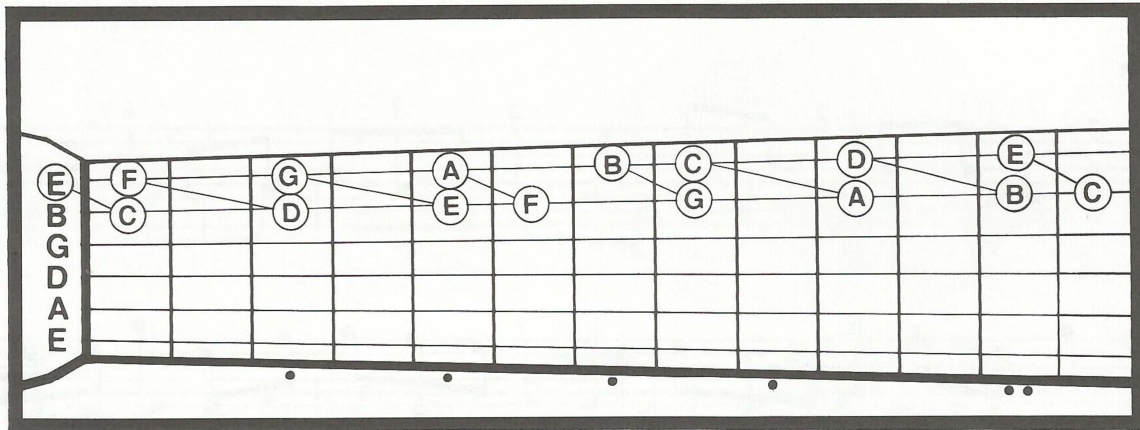
Variation 5 (Fast)

Musical notation for Variation 5 (Fast), measures 1-8. The piece is in 2/4 time. Measures 1-4 are marked with '1', '2', '3', and '4' respectively. Measures 5-8 are marked with '5', '6', '7', and '8' respectively. The notation includes eighth notes, quarter notes, and triplets. The first measure ends with a double bar line and the word 'Fine'. The eighth measure ends with a double bar line and the instruction 'D.C. al Fine'.

# Studies In Thirds

One way to embellish the melody is to add a second part at the interval of a third above or below the melody. The technique of playing thirds is easy to do on a guitar by sliding the fingers up and down two adjacent strings. Study each of the fingering charts carefully; then play the exercises in thirds. Pay close attention to the fingerings given next to each set of notes.

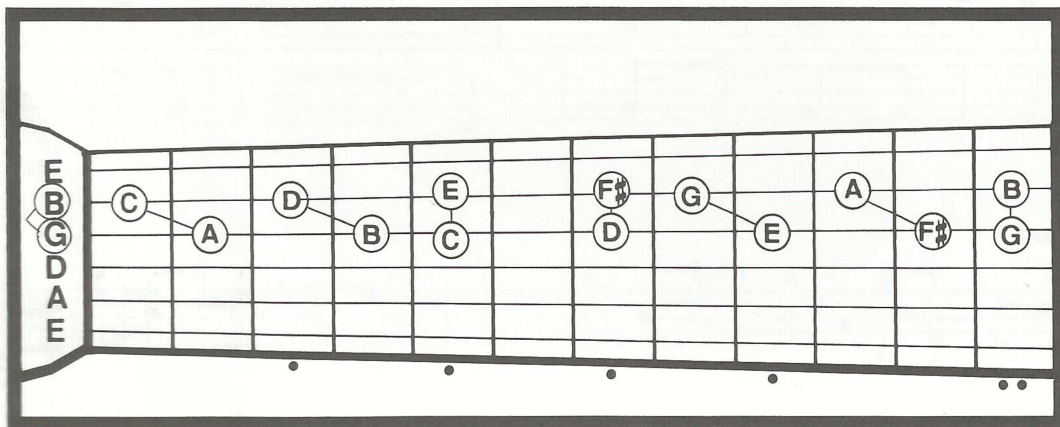
## C MAJOR—STRINGS 1 AND 2



Notice that the finger combination 1 and 3 and the combination 1 and 2 come in pairs.

## G MAJOR—STRINGS 2 AND 3

Now try thirds on strings 2 and 3.



Notice that the finger combination 1 and 2 and the combination 2 and 3 come in pairs.

Practice the melody until you can play the thirds easily. After you know part 1 well, play the finger picking part. When fingers "a" and "m" are indicated in part 2, pluck both strings at the same time.

## GOING LATIN

Musical notation for measures 1-4. The top staff is in treble clef, 2/4 time, with a key signature of one flat. Measure 1 starts with a repeat sign. Measures 1-2 contain a triplet of eighth notes. Measure 3 contains a triplet of eighth notes. Measure 4 contains a triplet of eighth notes. The bottom staff is in treble clef, 2/4 time. Measure 1 has a whole rest. Measure 2 has a quarter note with fingerings 'i' and 'a' above it. Measure 3 has a quarter note with fingerings 'm' and 'i' above it. Measure 4 has a quarter note. Chords C, G7, and C are indicated below the staff.

Musical notation for measures 5-9. The top staff is in treble clef, 2/4 time. Measures 5-9 contain triplets of eighth notes. The bottom staff is in treble clef, 2/4 time. Measure 5 has a quarter note. Measure 6 has a quarter rest. Measure 7 has a quarter note. Measure 8 has a quarter note. Measure 9 has a quarter note. Chords F, C, and G7 are indicated below the staff.

Musical notation for measures 10-15. The top staff is in treble clef, 2/4 time. Measure 10 starts with a repeat sign. Measure 10 contains a triplet of eighth notes. Measure 11 contains a triplet of eighth notes. Measure 12 contains a triplet of eighth notes. Measure 13 contains a triplet of eighth notes. Measure 14 contains a quarter note. Measure 15 contains a quarter note. The bottom staff is in treble clef, 2/4 time. Measure 10 has a quarter note. Measure 11 has a quarter note. Measure 12 has a quarter note. Measure 13 has a quarter note. Measure 14 has a quarter note. Measure 15 has a quarter note. Chords G7 and C are indicated below the staff.

Now practice this song which has thirds on strings 2 and 3. If you have difficulty remembering the position, look at the chart on page 36.

In the second part watch the special position fingerings carefully in measures 1 and 9. These will make the part easier to play.

## SHIFTING INTO THIRD

55

1 2 3 4

G D C G

p i m i p p

4th String-Fret: 5 4 2 0

5 6 7 8

C G Em D G

4th String-Fret: 5 4 2 0

9 10 11 12

G D C G

4th String-Fret: 5 4 2 0

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You may want to play this optional part in measure 4 (1st time only) or measure 8.



Remember to check all of the chord positions and fingerings before you begin to play a song. Any new chords will be shown in the music where the chord occurs.

# ALL MY TRIALS

1 Hush lit - tle ba - by, 2 don't you 3 cry, 4 You

C p i m a m i m a p i m a Gm p i m a m i

5 know your ma - ma 6 was born to die, 7 8

C C7 F Dm7

9 All 10 Added elaboration 11 my tri - als, Lord 12

C Am Dm7

13 soon 14 be 15 o - ver. 16

G7 C



Practice the chorus slowly at first; later increase the speed so you don't slow down after the verse.

## THE BRAZOS

### Verse

57

1 I crossed the broad Pe - cos, I ford - ed the Con - cho

2

3

4

5 Swam the Gua - da - lu - pe, I fol - lowed the Bra - zos, Red

6

7

8

9 Riv - er runs rust - y, but the Wi - chi - ta's clear, and

10

11

12

13 down by the Bra - zos I court - ed my dear.

14

15

16

Chorus (Melody is the lower note throughout the chorus.)

17: Li - la - li - lee, 18: Give me your hand, 19: Give me your hand, 20: Give me your hand, 21: Li - la - li -

Chords: C, F, C, G7, C

22: lee, 23: Give me your hand. 24: Give me your hand. 25: Li - la - li - lee, 26: lee,

Chords: F, G7, C, F

27: Give me your hand, 28: Give me your hand, 29: There's man - y a riv - er that wa - ters the land. 30: There's man - y a riv - er that wa - ters the land. 31: There's man - y a riv - er that wa - ters the land. 32: There's man - y a riv - er that wa - ters the land.

Chords: C, G7, C

2. The sweet Angelina runs glossy and gliding,  
 The crooked Colorado runs weary and winding,  
 The slow San Antonio it crosses the plain,  
 And I never will walk by the Brazos again. CHORUS

3. She hugged me, she kissed me, she called me her loved one,  
 The Trinity's muddy, but the Brazos - quicksandy,  
 She hugged me, she kissed me, she called me her own,  
 And down by the Brazos she left me alone. CHORUS

4. The girls of Little River, they're plump and they're pretty,  
 The Sabine and the Sulphur have many a beauty,  
 And down by the Neches there's girls by the score,  
 And I never will walk by the Brazos no more. CHORUS

# Descending Bass Lines

Many guitar players use descending bass lines to add interest to their finger picking. These lines can be chromatic or they can be steps of a scale. Following is one example of a descending bass line. This line uses notes only on the fifth string.

58

Em  
p i m i a i m i

Em/D#

Em/D

Em/C#

C

7th Fret

6th Fret

5th Fret

4th Fret

3rd Fret

Be sure to practice the melody until you know it well before adding the finger picking part. Remember that you may have to change the rhythm of the melody to fit the words. The word on the first beat of whole note measure is underlined.

## THE BUTCHER BOY

59

Em

1 2 3 4

1. She went up - stairs to make her bed, And not a

C Am7 Em

5 6 7 8

word to her moth - er said.

- Her mother she went upstairs too, saying  
"Daughter, oh what troubles you?"
2. "Oh mother, oh mother I cannot tell,  
That butcher boy I love so well,  
He courted me my life away  
And now at home he will not stay."
3. "There is a place in London town,  
Where that butcher boy goes and sits down.  
He takes that strange girl on his knee  
And he tells to her what he won't tell me."
4. Her father he came up from work,  
Saying where's my daughter, she seems so hurt.  
He went upstairs to give her hope  
And found her hanging from a rope.
5. He took his knife and cut her down,  
And in her bosom these words he found:  
Go dig my grave both wide and deep  
Place a marble slab at my head and feet.  
And on my coffin a snow white dove  
To show the world that I died of love.

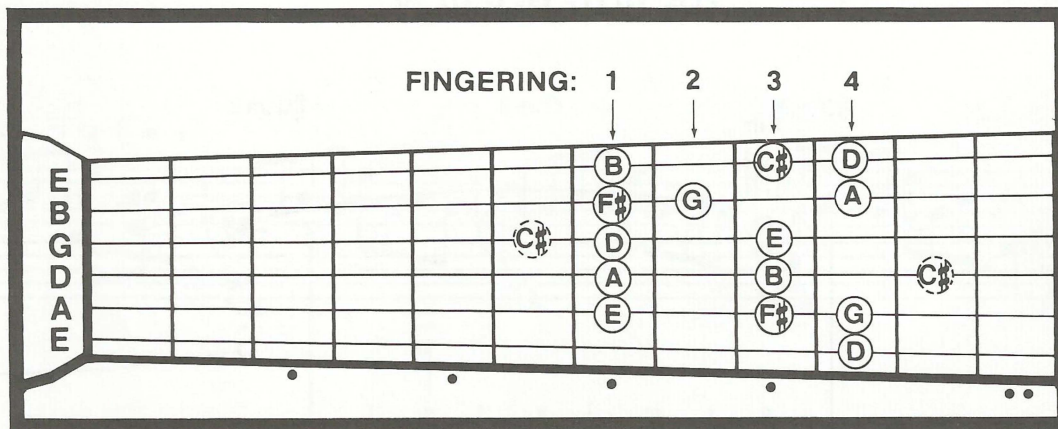
Now try this arrangement of the song "The Butcher Boy." Practice both parts until you can play them well. You may want to ask your teacher or a friend to play a duet with you. If you have a tape recorder, record one part and play the other with it.

## THE BUTCHER BOY

The musical score is written in G major (one sharp) and common time (C). It consists of three systems of two staves each. The first system includes a guitar chord diagram for Em at the 7th fret. The second system includes a guitar chord diagram for C at the 3rd fret. The third system includes guitar chord diagrams for Am7 and Em. Fingerings and slurs are indicated throughout the piece.

# Position VII—D Major

Now move to Position VII to play in the key of D Major. Use the same fingering pattern that you learned for the C Major scale in Position V.



61

The following arrangement has three different parts. Learn the melody/chord line in part 2. After you can play it easily, practice the countermelody of part 1 in Position VII and finger picking style in part 3.

## FLOW GENTLY, SWEET AFTON

62

Play in Position VII

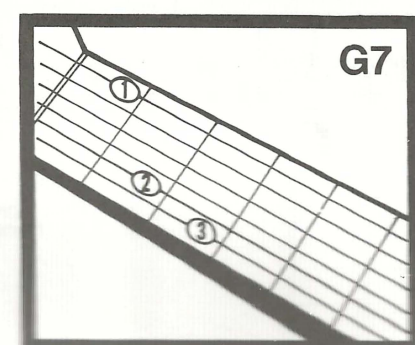
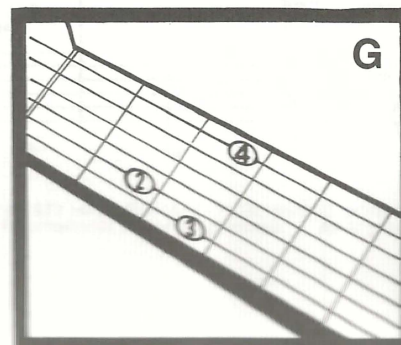
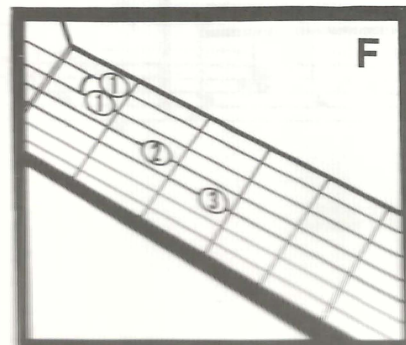
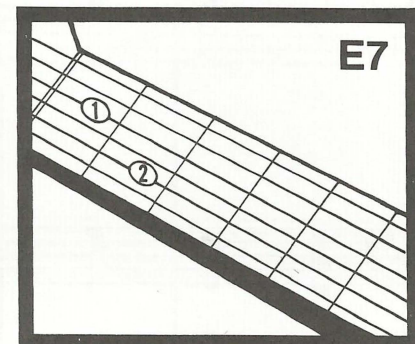
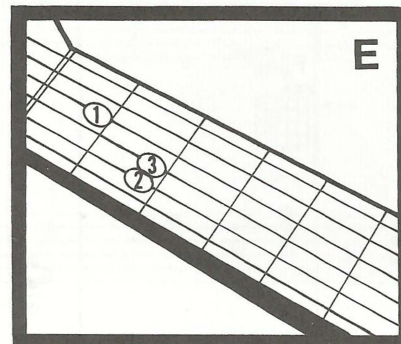
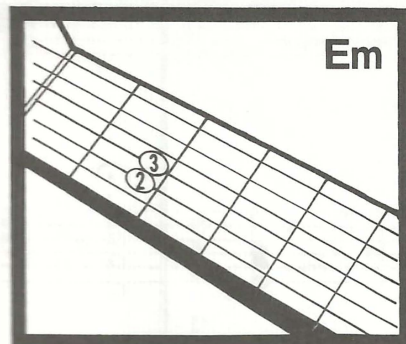
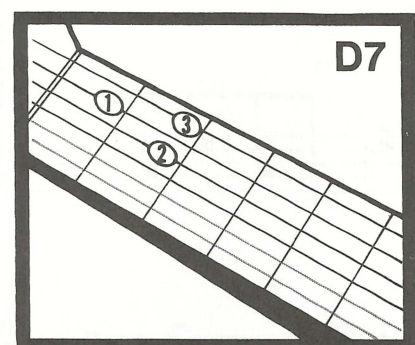
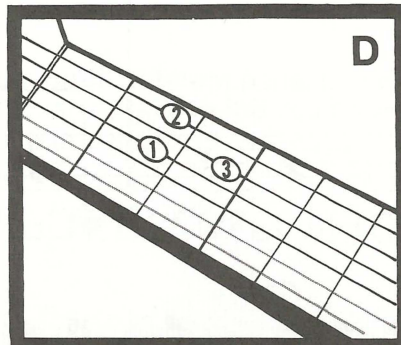
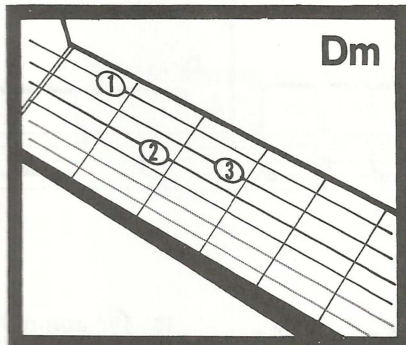
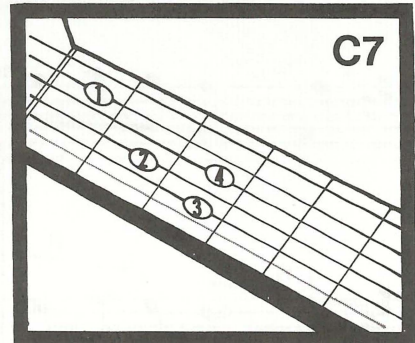
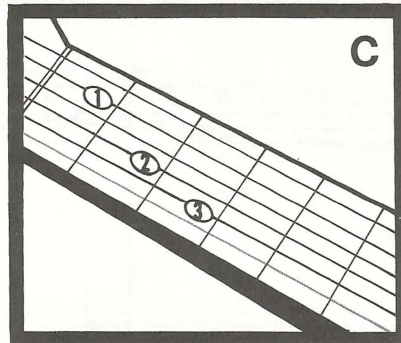
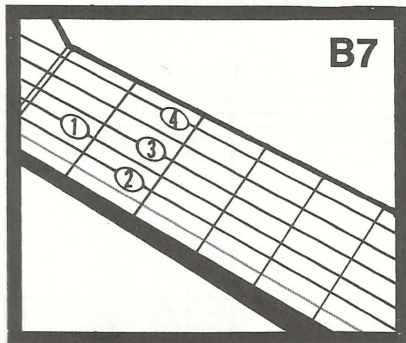
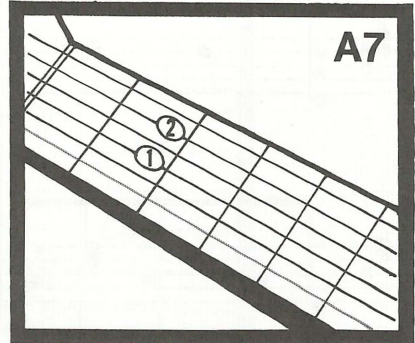
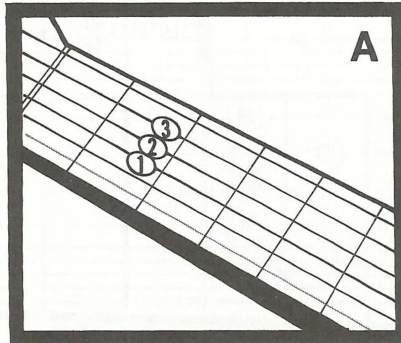
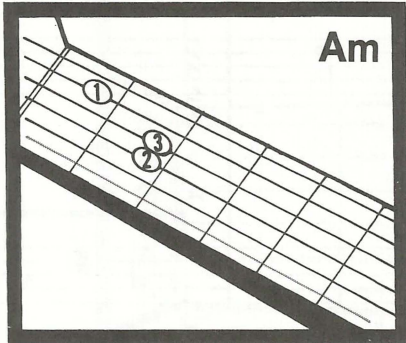
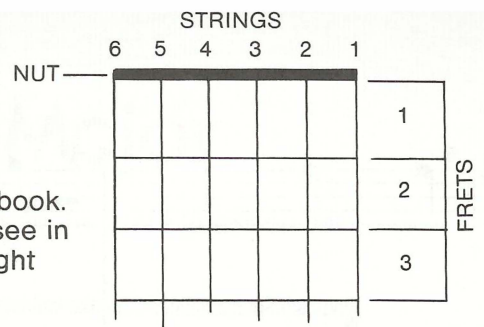
Musical score for measures 5, 6, 7, and 8. The score is written in treble clef with a key signature of two sharps (F# and C#). Measure 5 contains a melodic line with eighth notes. Measure 6 includes a guitar chord diagram for a D major chord at the 5th fret, with notes on strings 2, 3, 4, and 5. Measure 7 continues the melodic line. Measure 8 features a melodic line and a guitar chord diagram for an A major chord. The bass line consists of eighth-note chords, with a repeat sign (⌋) in measures 6 and 7.

Musical score for measures 9, 10, 11, and 12. The score is written in treble clef with a key signature of two sharps. Measure 9 contains a melodic line with eighth notes. Measure 10 includes a guitar chord diagram for a D major chord at the 5th fret. Measure 11 features a melodic line and a guitar chord diagram for a G major chord at the 5th fret. Measure 12 contains a melodic line and a guitar chord diagram for a D major chord at the 5th fret. The bass line consists of eighth-note chords, with a repeat sign (⌋) in measure 10.

Musical score for measures 13, 14, 15, and 16. The score is written in treble clef with a key signature of two sharps. Measure 13 contains a melodic line with eighth notes. Measure 14 includes a guitar chord diagram for an F#m chord at the 5th fret, with notes on strings 2, 3, 4, and 5. Measure 15 features a melodic line and a guitar chord diagram for an A major chord at the 5th fret. Measure 16 contains a melodic line and a guitar chord diagram for a D major chord at the 5th fret. The bass line consists of eighth-note chords, with a repeat sign (⌋) in measure 14.

# Chord Chart

In this chart you will find all of the chords you learned in this book. There are also several of the more common chords you may see in other music you are playing. Remember that a string that is light grey should not be played.





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