

HAL LEONARD GUITAR METHOD

SECOND EDITION



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Contains books 1, 2, and 3 bound together in one easy-to-use volume

BY WILL SCHMID
AND GREG KOCH



HAL LEONARD

GUITAR METHOD

SECOND EDITION

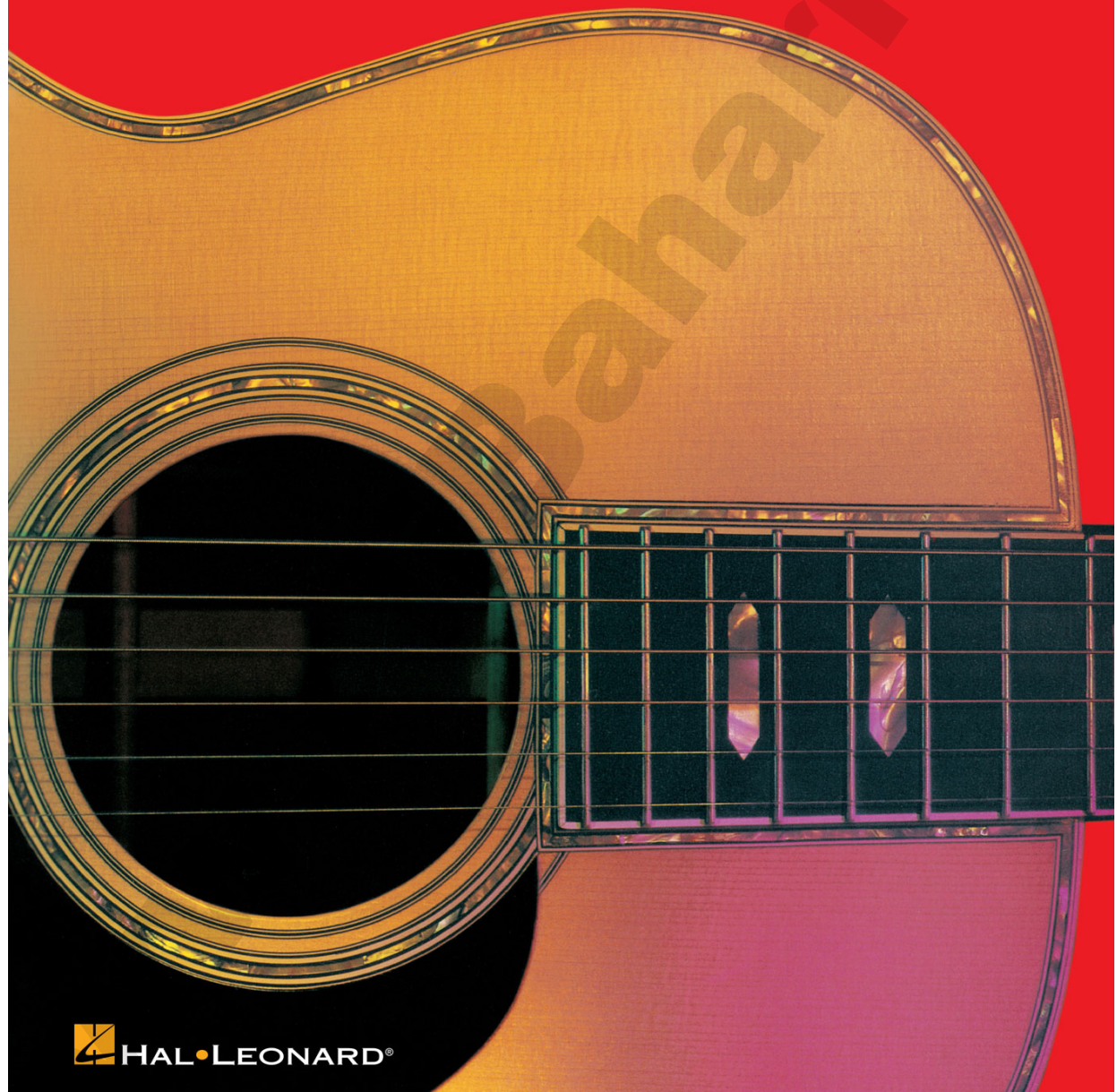


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CONTENTS

Your Guitar

Tuning

Playing Position

Musical Symbols

Notes on the First String

Spanish Theme

Notes on the Second String

World Beat

Ode To Joy

Blues

Notes on the Third String

Rockin' Robin

Yankee Doodle

Surf Rock

Au Clair De La Lune

Aura Lee

He's A Jolly Good Fellow

Notes on the Fourth String

Worried Man Blues

Playing Chords

C And G7 Chords

Tom Dooley

G And D7 Chords

Pay Me My Money Down

12-Bar Rock

Amazing Grace

Riffin

When The Saints Go Marching In

Will The Circle Be Unbroken

Notes on the Fifth String

Blues Bass

Joshua Fought the Battle of Jericho

Greensleeves

Notes on the Sixth String

Doo-Wop

Give My Regards to Broadway

Bass Rock

Half and Whole Steps

F-Sharp

Danny Boy (Londonderry Air)

Key Signatures

Shenandoah

Spy Riff

Rests

Deep Blue

Red River Valley

Twang

Rock 'N' Rest

Eighth Notes

Sea Shanty

Frère Jacques

Snake Charmer

The Star-Spangled Banner

More Strumming

The Em Chord

Hey, Ho, Nobody Home

Shalom Chaverim

The D Chord

This Train

Boogie Bass

Simple Gifts

C-Sharp

Rockin' Blues

The A7 Chord

Down In The Valley

Minuet In G

Time Is On My Side

Grand Finale

Chord Chart

The Am Chord

Sinner Man

Dotted Quarter Notes

The Dm Chord

Eighth Rest

Syncopation

Joshua Fought the Battle of Jericho

Rock-A-My Soul

Jamaica Farewell

The A Chord

What's a Key

The Key of D

Oh, Mary Don't You Weep

Fourth Finger Workout

De Colores

Endings

Angels We Have Heard On High

Catchy Riff

Second Position

Marianne

Blues/Rock Riff

The High A Note

The Wabash Cannonball

The E Chord

La Bamba

The Key of A

Joy To The World

Power Chords

Tablature

Steady Groove

The Shuffle

Power Chord Shuffle

Midnight Special

The Blues

Blues In A

C.C. Rider

Shuffle Riff

The Key of Am

Wayfaring Stranger

Hava Nagila

Fingerstyle Guitar

Right-Hand Position

Swing Low, Sweet Chariot

Scarborough Fair

The Water Is Wide

The F Chord

Picking Chords

House Of The Rising Sun

Carter Style Solos

Row, Row, Row Your Boat

Man Of Constant Sorrow

Wildwood Flower

Bass Runs

Goin' Down The Road

The B7 Chord

We Three Kings

The Key of E

By The Waters Of Babylon

Battle Hymn Of The Republic

Triplets

Jesu, Joy Of Man's Desiring

Deep Blues

Lost In The Shuffle

The Pentatonic Scale

Rock Lick

Country/Rock Lick

Hard Rock Lick

Bluegrass Lick

Country Lick

Blues Lick

Rock 'N' Roll Lick

Blues/Rock Lick

Pentatonic Lead Guitar

Improvising

Improv Tips

Open Jam

Movable Power Chords

Pop Riff

Early Rock Riff

Hard Rock Riff

Pop/Rock Riff

Rockabilly Riff

Classic Rock Riff

Heavy Rock Riff

Palm Muting

Muted Groove

Accented Rhythm

Grand Finale

The Major Scale

C Major Scale

G Major Scale

The First Noel

D Major Scale

Riff in D

Sixteenth Notes

$\frac{2}{4}$ Time

Arkansas Traveler

Exotic Rock

Freedom Rock

Eine Kleine Nachtmusik

Dotted Eighth Notes

Tramp, Tramp, Tramp

The Chromatic Scale

Cut Time

The Entertainer

In The Hall Of The Mountain King

Estudio

St. Louis Blues

Barre Chords

E-Type Barre Chord

Barre Chord Tips

A-Type Barre Chord

Classic Rock

Swingin'

Alternative Rock

Slow Rock

Minor Groove

Jazzy

Bossa Nova

Hard Rock

Barre Exam

Travis Picking

Sometimes I Feel Like a Motherless Child

Freight Train

Drop D Tuning

Pop/Rock

Grunge

Folk/Rock

Movable Scales

The Major Scale

A Major Scale

D Major Scale

G Major Scale Pattern

C Major Scale Pattern

Miss McLeod's Reel

The Minor Scale

A Minor Scale Pattern

God Rest Ye Merry Gentlemen

The Minor Pentatonic Scale

G Minor Pentatonic Riff

C Minor Pentatonic Lick

The Major Pentatonic Scale

C Major Pentatonic Riff

Fifth Position

Deep River

Bouree

Heavy Rock

Jazzin' The Blues

The Key of F

F Major Scale, First Position

Sloop John B.

Compound Time

$\frac{6}{8}$ Time

I Saw Three Ships

$\frac{12}{8}$ Time

Slow Blues

Articulation

The Slide

Bouncy Blues

Power Chord Slides

The Hammer-On

Folk Pattern

Rock 'N' Hammer

Acoustic Rock

Boogie Blues

The Pull-Off

Power Pull

Blues Waltz

Bluegrass Run

The String Bend

Rock Lick

Swampy Blues

Double-Stop Bend

Jam Session

Pop/Rock Ballad

Funk

Smooth Jazz

Latin Rock

Country

Jazz Waltz

Reggae

Hard Rock

Blues

Jazz Rock

Grand Finale

Reference Section

Circle of Fifths

Three-Note Chord Forms

Miscellaneous Chords

Chord Construction

Triads

Sevenths

Extended chords

Inversions & Voicings

Gear

Guitars

Amps

Effects

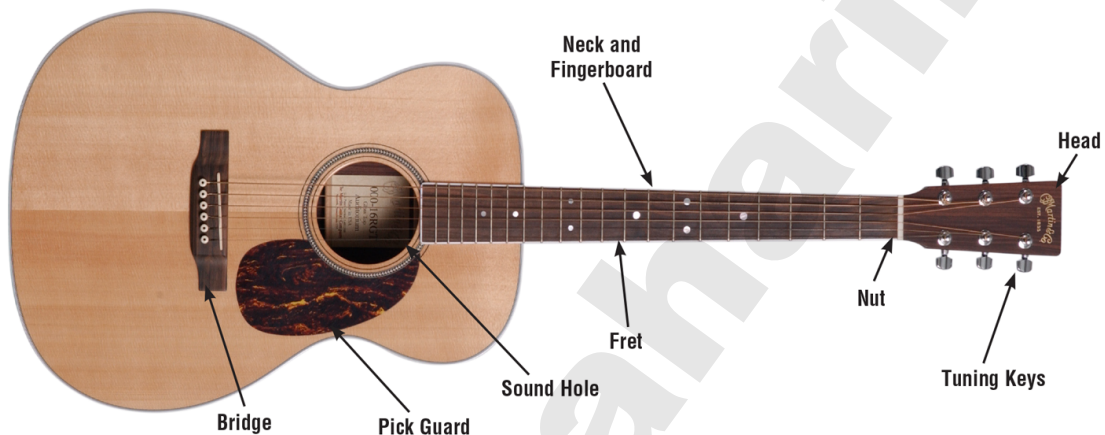
Pickups

Definitions for Special Guitar Notation

YOUR GUITAR

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

STEEL-STRING



NYLON-STRING

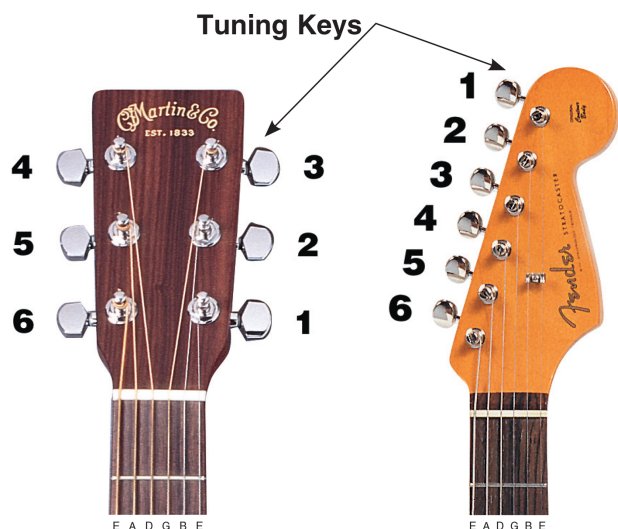


ELECTRIC



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

TUNING



Double tap image to enlarge.

TUNING TO THE AUDIO

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 first string, by listening to the correct

pitch on the audio and slowly turning the tuning key until the sound of the string matches the sound of the source.



TUNING WITH AN ELECTRONIC TUNER

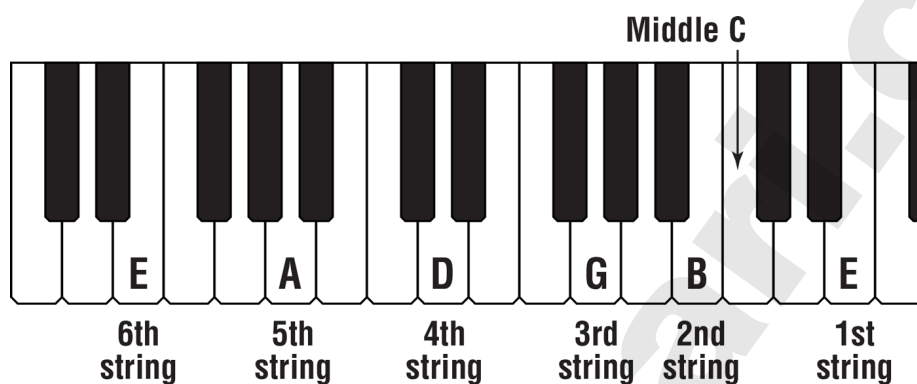


Double tap image to enlarge.

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

TUNING TO A KEYBOARD

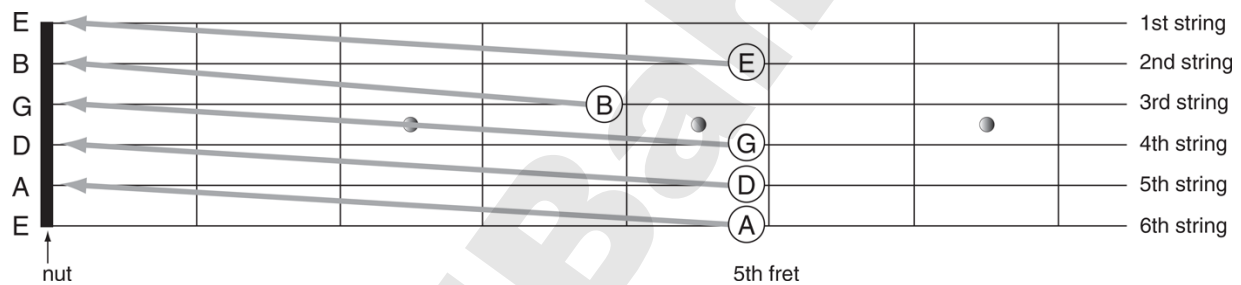
If you have a piano or electric keyboard nearby, play the correct key (see diagram) and slowly turn the corresponding tuning key until the sound of the string matches the sound of the keyboard.



ANOTHER WAY TO TUNE

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

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



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

PLAYING POSITION

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

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



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

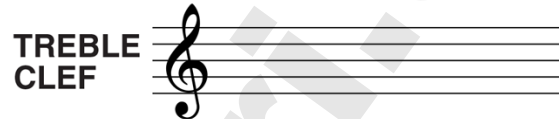
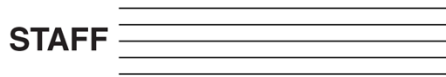


These photos show the position for holding a pick and the right-hand position in relationship to the strings. Strive for finger efficiency and relaxation in your playing.

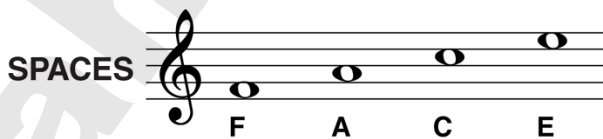
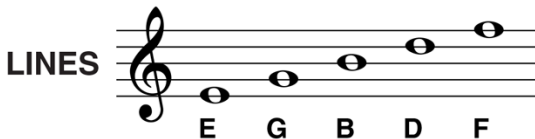


MUSICAL SYMBOLS

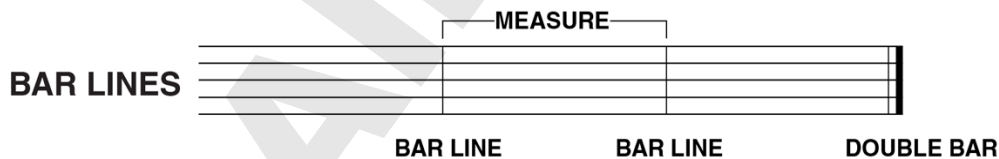
Music is written in **notes** on a **staff**. The staff has five lines and four spaces between the lines. Where a note is written on the staff determines its **pitch** (highness or lowness). At the beginning of the staff is a **clef sign**. Guitar music is written in the treble clef.



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



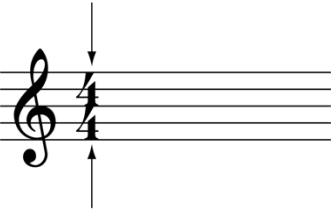
The staff is divided into several parts by bar lines. The space between two bar lines is called a **measure** (also known as a "bar"). To end a piece of music a double bar is placed on the staff.



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

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

TIME SIGNATURE



FOUR BEATS PER MEASURE
QUARTER NOTE () GETS ONE BEAT

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

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

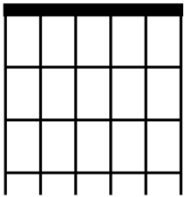
NOTES

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

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

NOTES ON THE FIRST STRING

E

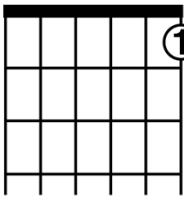


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OPEN

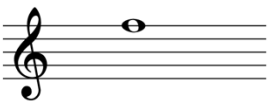


E

F

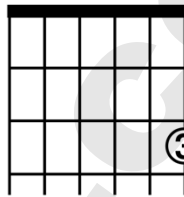


1st FRET
1st FINGER

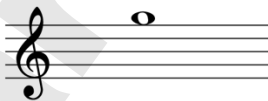


F

G



3rd FRET
3rd FINGER



G



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

1



Hold down 1st finger -----

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. Gray letters above the staff indicate chords to be played by your teacher. Measure numbers are given at the beginning of each new line of music.

Listen to one measure of clicks on the audio before playing.



SPANISH THEME

8

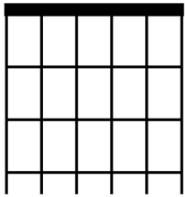




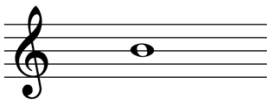


NOTES ON THE SECOND STRING

B

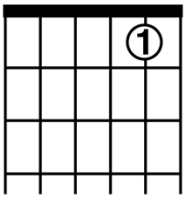


↑
OPEN



B

C

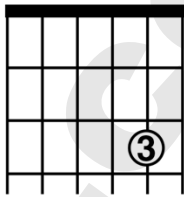


1st FRET
1st FINGER

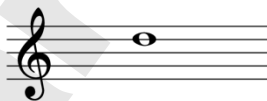


C

D



3rd FRET
3rd FINGER



D



9



Hold down 1st finger -----

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

10



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.

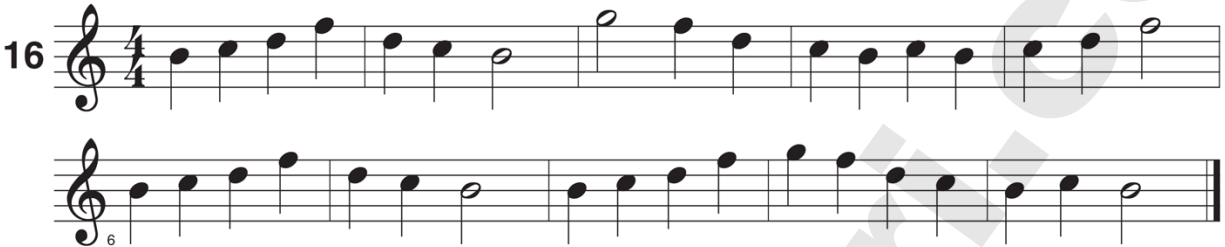


MOVING FROM STRING TO STRING

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.

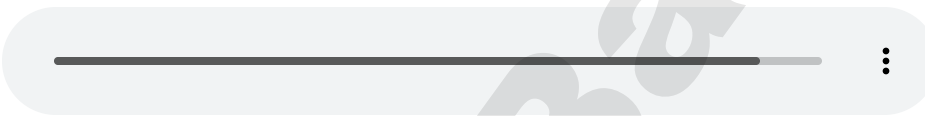


WORLD BEAT

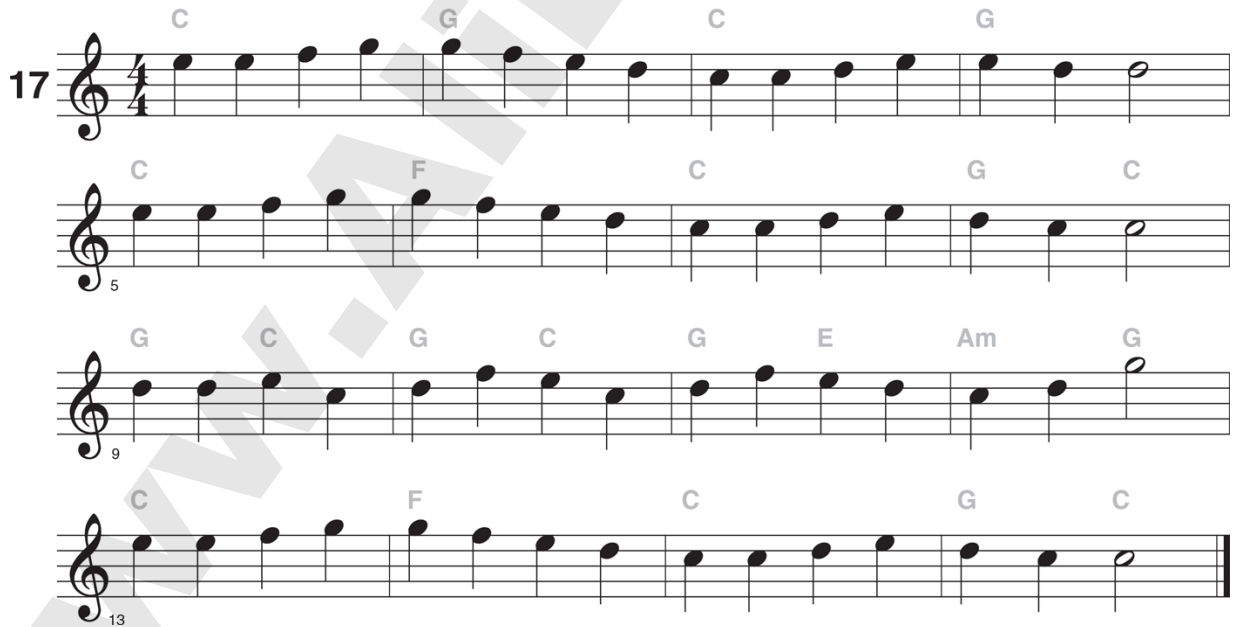


Practice the following songs played on strings 1 and 2. Always begin slowly and then gradually increase the tempo. Gray chord symbols are used throughout the book to indicate that the chords should be played by the instructor.

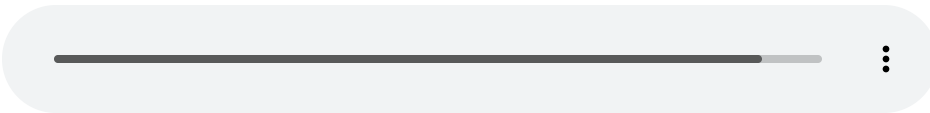
ODE TO JOY



Beethoven



BLUES



18

G7

C7

G7

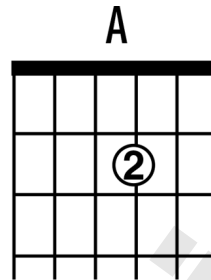
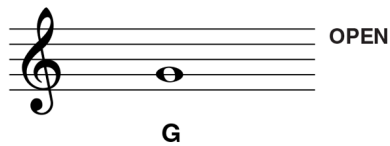
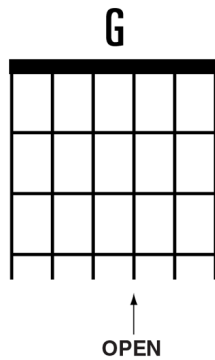
D7

C7

G7

A musical score for a blues solo in 4/4 time, starting at measure 18. The notation is on a single staff with a treble clef. The key signature has one flat (Bb). The solo consists of 12 measures. The first measure is marked with a '18' and a 'G7' chord. The second measure is marked with a 'C7' chord. The third measure is marked with a 'G7' chord. The fourth measure is marked with a 'D7' chord. The fifth measure is marked with a 'C7' chord. The sixth measure is marked with a 'G7' chord. The seventh measure is marked with a 'D7' chord. The eighth measure is marked with a 'C7' chord. The ninth measure is marked with a 'G7' chord. The tenth measure is marked with a 'D7' chord. The eleventh measure is marked with a 'C7' chord. The twelfth measure is marked with a 'G7' chord. The notation includes eighth and quarter notes, and rests. A '5' is written below the first measure, and a '9' is written below the fifth measure.

NOTES ON THE THIRD STRING

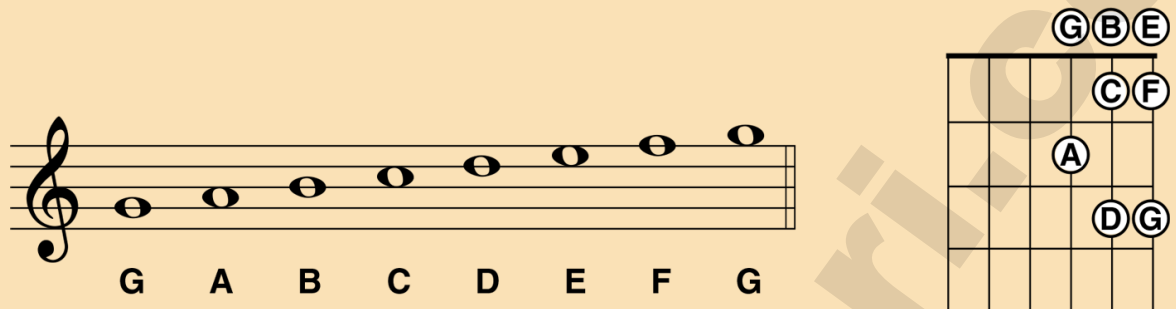


Keep the fingers arched over the strings at all times so they will be in position to finger the next note.



THREE-STRING REVIEW

Here are all the notes we've learned so far.



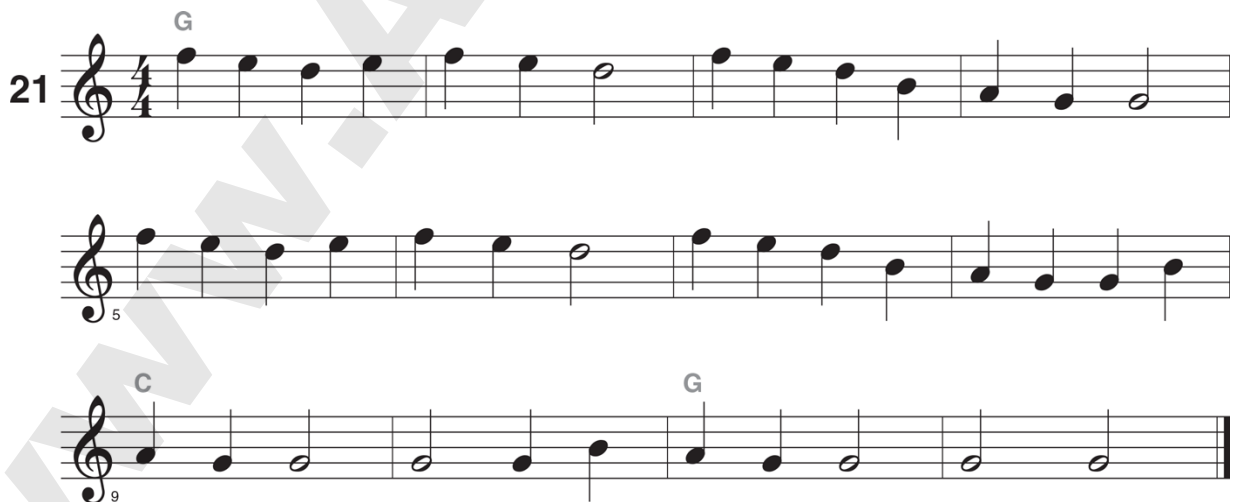
Play through these notes up and down. Then play just the low G and the high G, and notice how similar they sound. The distance between two different notes with the same letter name is called an **octave**.

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

ROCKIN' ROBIN



J. Thomas



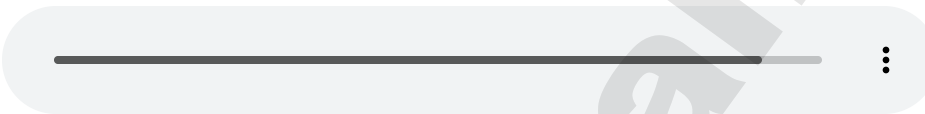
YANKEE DOODLE



Traditional

[illegible]

SURF ROCK



23

D

G

D

5

9

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

AU CLAIR DE LA LUNE

France

Part 1

24

Part 2

C

G7

C

G7

C

1

2

G7

C

G7

C

D7

G7

1

2

C

G7

C

G7

C

1

2

PRACTICE TIP

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

AURA LEE

Progress bar: _____ ⋮

Poulton/Fosdick

The musical score for 'Aura Lee' is written in 4/4 time and consists of three staves. The first staff begins at measure 25 and contains four measures with chords C, D7, G7, and C. The second staff begins at measure 6 and contains four measures with chords D7, G7, C, and E7. The third staff begins at measure 11 and contains six measures with chords Am, E, C, D7, G7, and C. The music is written in treble clef with eighth and quarter notes.

3/4 TIME

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

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

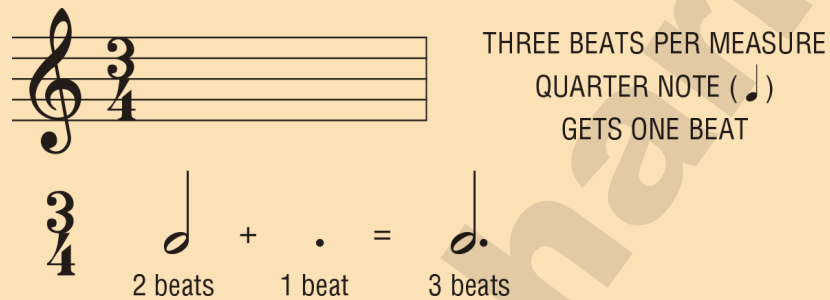
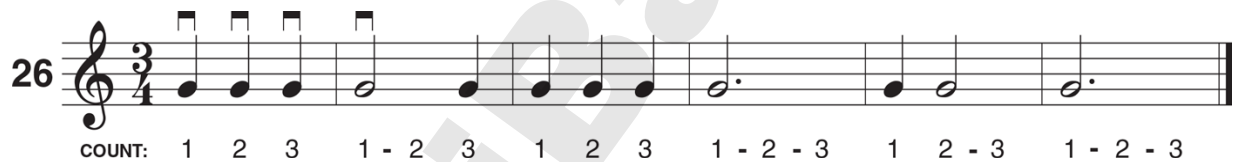


Diagram illustrating the 3/4 time signature and beat calculation:

Time signature: $\frac{3}{4}$

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

Beat calculation: $\frac{3}{4}$ (2 beats) + . (1 beat) = ♩. (3 beats)

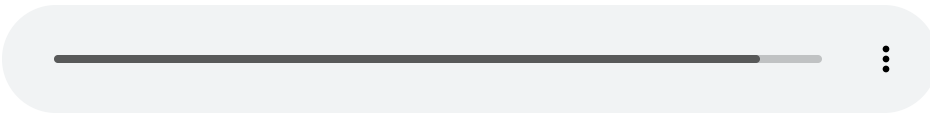


26

Musical notation for a 3/4 time piece, showing a sequence of notes and rests across measures. The count is provided below the staff:

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

HE'S A JOLLY GOOD FELLOW



England

27

G C G D7

G C

D7 G

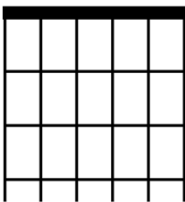
7

12

The image shows a musical score for the song 'He's a Jolly Good Fellow'. It consists of three staves of music in 3/4 time. The first staff starts at measure 27 and contains four measures with chords G, C, G, and D7. The second staff contains two measures with chords G and C. The third staff contains two measures with chords D7 and G, ending with a double bar line. Measure numbers 7 and 12 are indicated at the start of the second and third staves respectively. A large, diagonal watermark 'www.AliBano.com' is overlaid across the entire page.

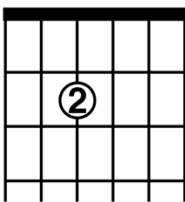
NOTES ON THE FOURTH STRING

D



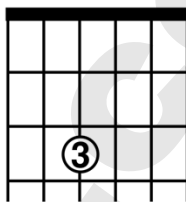
↑
OPEN

E



②

F



③



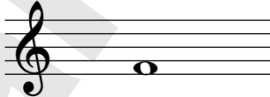
OPEN

D



2nd FRET
2nd FINGER

E



3rd FRET
3rd FINGER

F







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

28



0 1 - 2 3 - 4 Hold 2nd finger down

29



PICKUP NOTES

Music doesn't always begin on beat one. When you begin after beat one, the notes before the first full measure are called **pickup notes**. Following are two examples of **pickup notes**. Count the missing beats out loud before you begin playing. When a song begins with pickup notes, the last measure will be short the exact number of beats used as pickups.

30

(1 2 3) 4 1 2 3 4

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

WORRIED MAN BLUES

Traditional

31

PICKUP G

It takes a wor-ried man to sing a wor-ried song. It

COUNT: 4 1

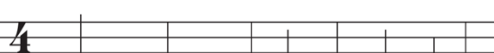
C G

5 takes a wor-ried man to sing a wor-ried song. It

9 takes a wor-ried man to sing a wor-ried song. I'm wor-ried

D7 G

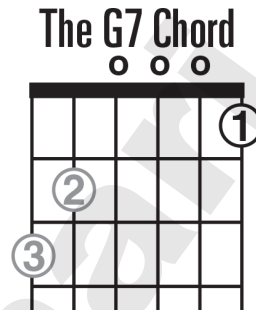
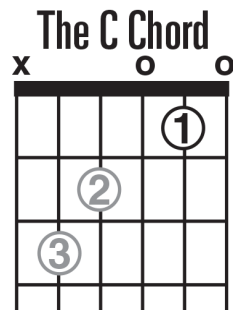
13 now, yes now, but I won't be wor-ried long.

32 
COUNT: 3 4 1

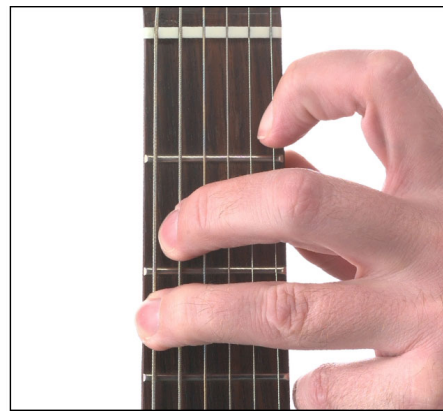

1 - 2

PLAYING CHORDS

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



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



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

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

33

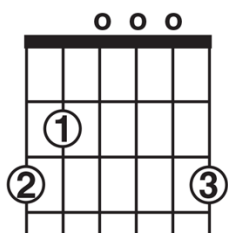
Now apply this strum to the song below.

TOM DOOLEY

Traditional

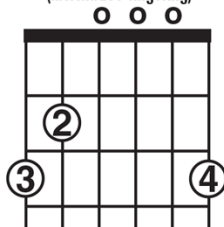
Next, let's try two more chords: G and D7. Notice that the G chord can be played two different ways.

The G Chord

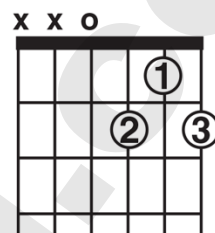


The G Chord

(alternative fingering)



The D7 Chord



Strum once for each slash mark below.

35

G D7

G D7 G D7 G

5

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

36

G C D7 G

PAY ME MY MONEY DOWN

37

Georgia Sea Islands

G D7 G

Pay me, oh pay me, pay me my mon - ey down.

Pay me or go to jail, pay me my mon - ey down.

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

38

G D7 C D7

39

C G7 C G7 C

40

G C D7 C G C D7 C

MOVING FROM CHORD TO CHORD

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

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

12-BAR ROCK

41

G

C

G

D7

C

G

You can also play the G, C, and D7 chords with **"Worried Man Blues"**

TIES

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

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

Practice trading off on melody and chords in these following pieces.

AMAZING GRACE



43

Traditional

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

5

1 - 2 - 3 - 1 - 2

saved a wretch like me. I once was lost, but

11

1 - 2 - 3 - 1 - 2

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

RIFFIN



44

D7

G7

D7

A7

G7

D7

WHEN THE SAINTS GO MARCHING IN



Traditional

45

G

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

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

D7

G

saints go march - ing in Lord, I want to

C

G

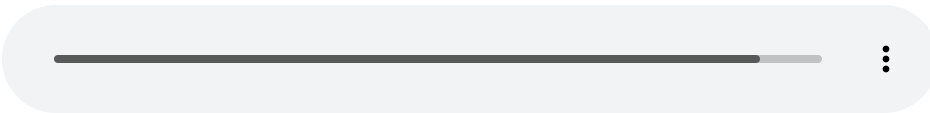
D7

G

10 1 2 - 3 - 4 - 1 - 2 - 3 4 1 - 2 - 3 - 4 - 1

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

WILL THE CIRCLE BE UNBROKEN



Country Gospel

46

G

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

C G

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

9

bet - ter _____ home a - wait - ing, _____ in the

D7 G

13 sky, Lord, _____ in the _____ sky. _____

NOTES ON THE FIFTH STRING

A

↑
OPEN

OPEN

Ledger lines

A

B

2

2nd FRET
2nd FINGER

B

C

3

3rd FRET
3rd FINGER

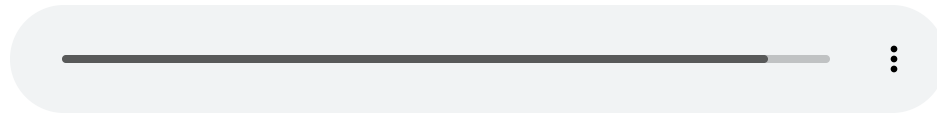
C

47

0 2 3

Hold 2nd finger down

BLUES BASS



48

A

D7 A

E7 D7 A

Musical notation for Blues Bass exercise 48. It consists of three staves in 4/4 time. The first staff starts with a treble clef and a key signature of one sharp (F#). The second and third staves start with a bass clef. The first staff has a measure rest followed by a series of eighth notes. The second staff has a measure rest followed by a series of eighth notes. The third staff has a measure rest followed by a series of eighth notes. The exercise ends with a double bar line.

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

JOSHUA FOUGHT THE BATTLE OF JERICO



49

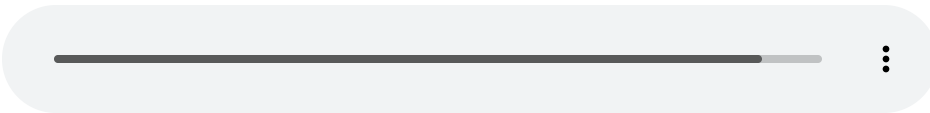
Am E7 Am

E7 Am

Spiritual

Musical notation for Joshua Fought the Battle of Jericho exercise 49. It consists of two staves in 4/4 time. The first staff starts with a treble clef and a key signature of one flat (Bb). The second staff starts with a bass clef. The first staff has a measure rest followed by a series of eighth notes. The second staff has a measure rest followed by a series of eighth notes. The exercise ends with a double bar line.

GREENSLEEVES



England

50

Dm C

Dm Am Dm

C Dm A7

Dm F C

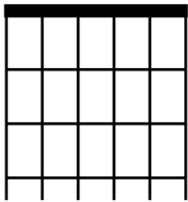
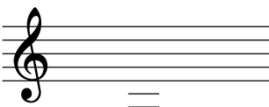
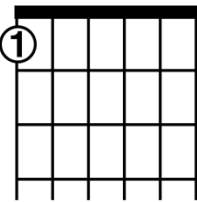
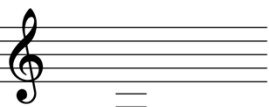
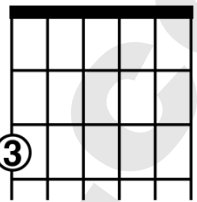
Dm A7 F

C Dm A7 Dm

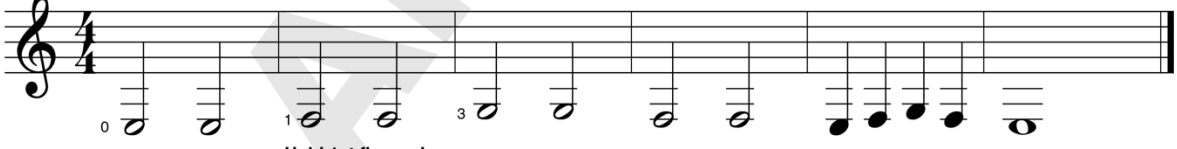
27

The musical score for Greensleeves is written in treble clef with a 3/4 time signature. It consists of six staves of music. The first staff starts at measure 50 and ends at measure 57. The second staff starts at measure 58 and ends at measure 65. The third staff starts at measure 66 and ends at measure 73. The fourth staff starts at measure 74 and ends at measure 81. The fifth staff starts at measure 82 and ends at measure 89. The sixth staff starts at measure 90 and ends at measure 97. Chord symbols are placed above the notes: Dm, C, Dm, Am, Dm, C, Dm, A7, Dm, F, C, Dm, A7, F, C, Dm, A7, Dm. The score ends with a double bar line at measure 97.

NOTES ON THE SIXTH STRING

E  ↑ OPEN  OPEN E 	F  ①  1st FRET 1st FINGER F 	G  ③  3rd FRET 3rd FINGER G 
--	--	--

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

51 

Hold 1st finger down

52 

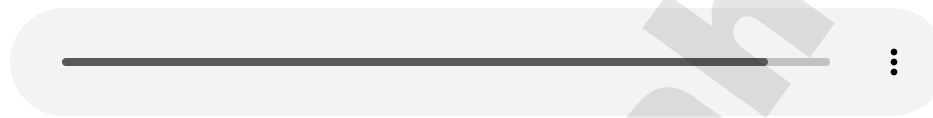
53 

DOO-WOP



54

GIVE MY REGARDS TO BROADWAY



George M. Cohan

55

BASS ROCK



56

E

A

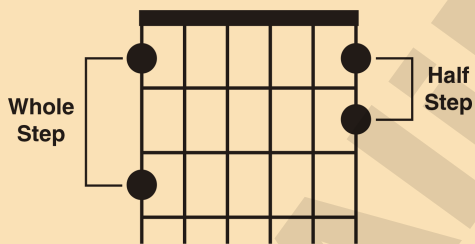
E

B

A

E

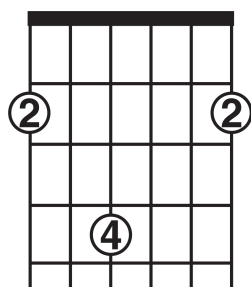
HALF AND WHOLE STEPS



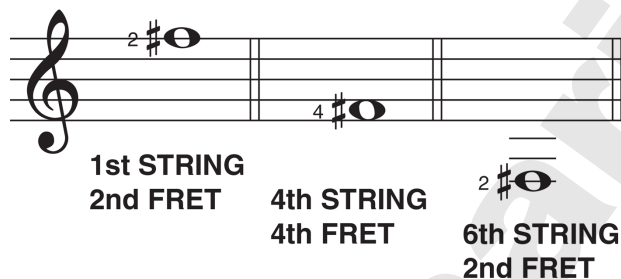
The distance between music tones is measured by half steps and whole steps. On your guitar the distance between one fret and the next fret is a half step. The distance from one fret to the third fret in either direction is called a whole step.

F-SHARP (F#)

3 F#s



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



Practice each of these finger exercises many times.



DANNY BOY (LONDONDERRY AIR)



Ireland

58

Musical notation for the song "Danny Boy (Londonderry Air)". The notation is in treble clef, 4/4 time, and D major. It consists of three staves. The first staff starts at measure 58 and ends at measure 64. The second staff starts at measure 65 and ends at measure 71. The third staff starts at measure 72 and ends at measure 78. Chord symbols G, C, D7, and G are placed above the notes. Fingering numbers 0, 2, 4, and 5 are shown below the notes. The piece concludes with a double bar line at the end of the third staff.

G C

G D7 G

C G D7 G

KEY SIGNATURES

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

SHENANDOAH

Sea Shanty

59 Oh Shen - an - doah I long to see you, A -

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

10 I long to see you, A - way we're bound a -

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

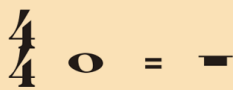
SPY RIFF



60

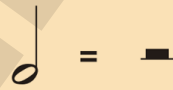
RESTS

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.



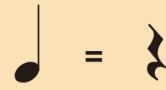
Whole

4 beats



Half

2 beats



Quarter

1 beat

RED RIVER VALLEY

Cowboy Song

64

Come and sit by my side if you love me.

Do not hasten to bid me adieu.

But remember the Red River Valley,

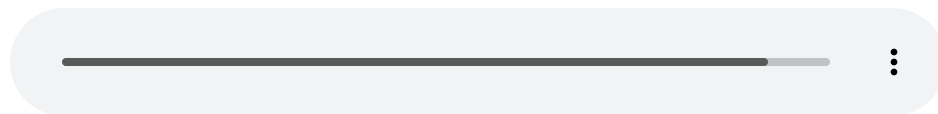
and the cowboy who loved you so true.

TWANG

65

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

ROCK 'N' REST



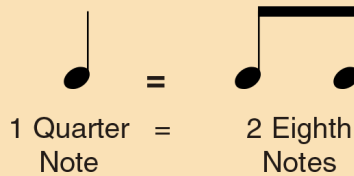
66

5

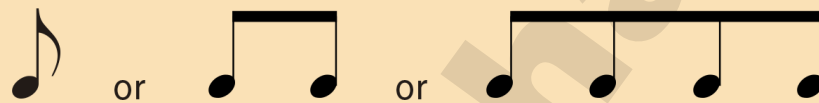
The image shows two staves of musical notation in 3/4 time. The top staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains a sequence of eighth notes followed by a whole rest. The bottom staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains a sequence of eighth notes followed by a whole rest. A large, diagonal watermark reading 'www.AliBahar.com' is overlaid across the page.

EIGHTH NOTES

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



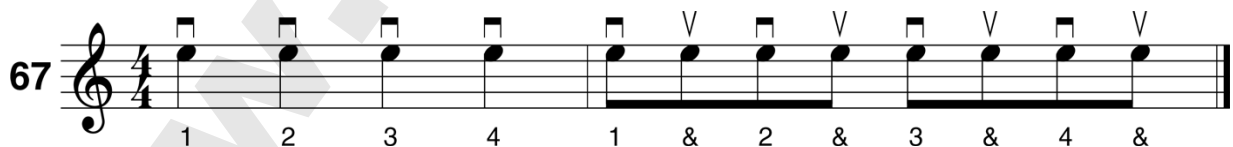
One eighth note is written with a flag. Consecutive eighth notes are connected with a beam.



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



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



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

68

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

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

SEA SHANTY

69

Dm C

Dm Am Dm Repeat Sign

FRÈRE JACQUES



France

70

G

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

V V

5 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.

SNAKE CHARMER



71

Am E7

Dm Am

4

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

THE STAR-SPANGLED BANNER



Key/Smith

72

C G Am E Am D7 G

C G F C G C G

Am E Am D7 G C G F

10

C

15

G7 C G F C Am D7

19

G C F A7 Dm

24

pause

C G C G7 C Am C G7 C

28

The image shows a musical score for 'The Star-Spangled Banner' in 3/4 time. The score is written on a single staff with a treble clef. The key signature is one sharp (F#), indicating the key of D major. The score is divided into measures, with measure numbers 72, 10, 15, 19, 24, and 28 marked at the beginning of their respective lines. Chord symbols are placed above the notes: C, G, Am, E, Am, D7, G, C, G, F, C, G, C, G, F, C, Am, D7, G, C, F, A7, Dm, C, G, C, G7, C, Am, C, G7, C. A 'pause' instruction is written above a measure containing a whole note G. The score ends with a double bar line.

MORE STRUMMING

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

BASIC DOWN-UP STRUM

73

C V V V V V V

1 & 2 & 3 & 4 &

G

STRUM VARIATIONS

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

74

G Miss V V V V C

1 (&) 2 & 3 & 4 &

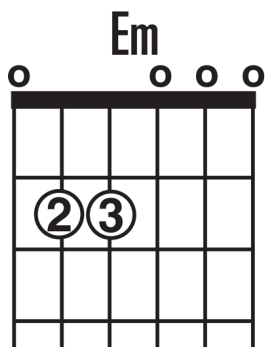
G D7

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

75

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

THE Em CHORD



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



HEY, HO, NOBODY HOME



England



SHALOM CHAVERIM



Israel

78

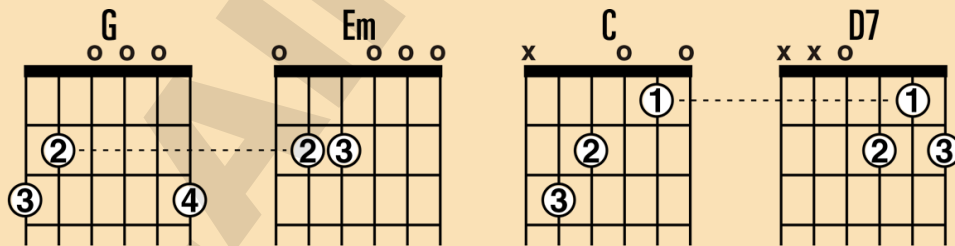
Em

Sha - lom, cha-ve-rim! Sha - lom, cha-ve-rim! Sha - lom, sha -

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

CHORD PAIRS

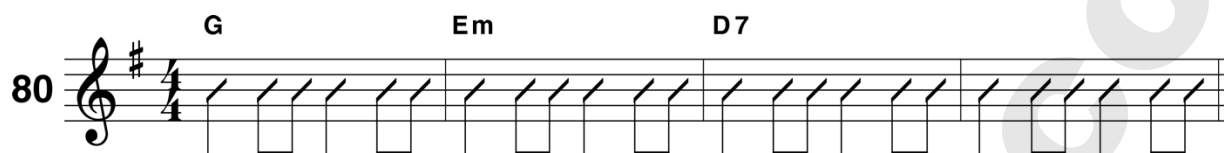
As you move between different chords, if one or more fingers remain on the same note, allow them to stay pressed as you switch chords. In the following progression there is a common finger between the G and Em chords and a common finger between the C and D7 chords.

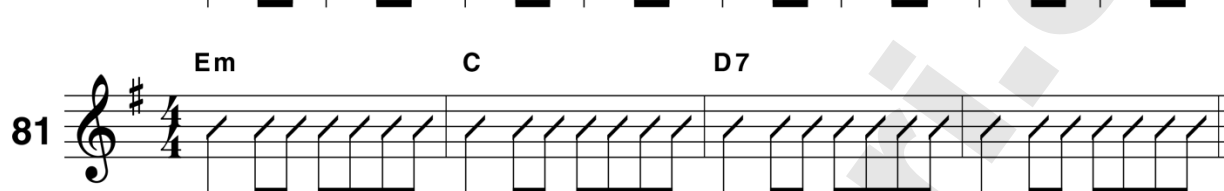


79

G Em C D7

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

80 

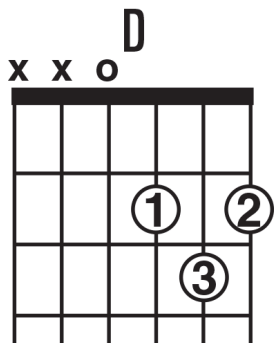
81 

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

82 

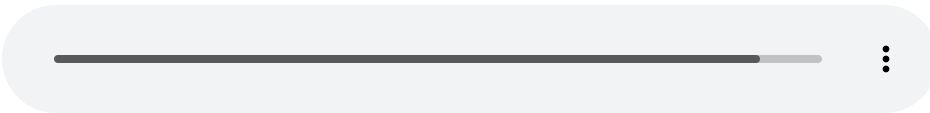
83 

THE D CHORD



84
85
The musical notation consists of two staves, 84 and 85, in 4/4 time. Staff 84 shows a sequence of chords: Em, D, C, D. Staff 85 shows a sequence of chords: Em, D, C, Em, D, C. The notation uses eighth notes and rests to represent the rhythm of the chords.

THIS TRAIN



African American

86 **G**
This train is bound for glo - ry, this train. _____

D
5 This train is bound for glo - ry, this train. _____

G **G7** **C** **G** **D**
9 This train is bound for glo-ry, if you want to ride it you must be ho - ly.

G **D** **G**
13 This train is bound for glo - ry, this train. _____

BOOGIE BASS



87

G V V V V V

C

G D

C G

10

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of four staves of music. The first staff starts at measure 87 and contains six measures with a 'G' chord above the first measure and 'V' (likely a vibrato or breath mark) above the next five. The second staff starts at measure 93 and contains three measures with a 'C' chord above the second measure. The third staff starts at measure 99 and contains four measures with 'G' and 'D' chords above the first and third measures respectively. The fourth staff starts at measure 105 and contains four measures with 'C' and 'G' chords above the first and second measures respectively. The piece ends with a double bar line at the end of the fourth staff. A large, diagonal watermark 'www.AliBaba.com' is visible across the page.

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

Practice these strums before playing "Simple Gifts."

88

89

90

89 

90 

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

SIMPLE GIFTS



Shaker Song

91

1

2

G Em G

System 1 (Measures 91-93): Treble and bass staves in G major (one sharp). Treble staff: Measure 91 has a whole note G4. Measure 92 has a half note G4, a half note A4, and a half note B4. Measure 93 has a half note G4, a half note F#4, and a half note E4. Bass staff: Measure 91 has a whole note G2. Measure 92 has a half note G2, a half note A2, and a half note B2. Measure 93 has a half note G2, a half note F#2, and a half note E2. Chords G, Em, and G are indicated above the staff.

1

2

D G Em

System 2 (Measures 94-96): Treble staff: Measure 94 has a half note D4, a half note E4, and a half note F#4. Measure 95 has a half note D4, a half note E4, and a half note F#4. Measure 96 has a half note D4, a half note E4, and a half note F#4. Bass staff: Measure 94 has a half note D2, a half note E2, and a half note F#2. Measure 95 has a half note D2, a half note E2, and a half note F#2. Measure 96 has a half note D2, a half note E2, and a half note F#2. Chords D, G, and Em are indicated above the staff.

1

2

G D C G

System 3 (Measures 97-100): Treble staff: Measure 97 has a half note G4, a half note A4, and a half note B4. Measure 98 has a half note G4, a half note A4, and a half note B4. Measure 99 has a half note G4, a half note A4, and a half note B4. Measure 100 has a half note G4, a half note A4, and a half note B4. Bass staff: Measure 97 has a half note G2, a half note A2, and a half note B2. Measure 98 has a half note G2, a half note A2, and a half note B2. Measure 99 has a half note G2, a half note A2, and a half note B2. Measure 100 has a half note G2, a half note A2, and a half note B2. Chords G, D, C, and G are indicated above the staff.

1

2

G Em G

System 4 (Measures 101-103): Treble staff: Measure 101 has a half note G4, a half note A4, and a half note B4. Measure 102 has a half note G4, a half note A4, and a half note B4. Measure 103 has a half note G4, a half note A4, and a half note B4. Bass staff: Measure 101 has a half note G2, a half note A2, and a half note B2. Measure 102 has a half note G2, a half note A2, and a half note B2. Measure 103 has a half note G2, a half note A2, and a half note B2. Chords G, Em, and G are indicated above the staff.

1 2

11

D G Em

This system contains measures 11, 12, and 13 of a musical score. The key signature has one sharp (F#). The first staff (treble clef) contains a melody with eighth and quarter notes. The second staff (treble clef) contains a bass line with eighth and quarter notes. Chord symbols D, G, and Em are placed above the first staff in measures 12, 13, and 14 respectively. A large watermark 'www.AliBano.com' is visible diagonally across the page.

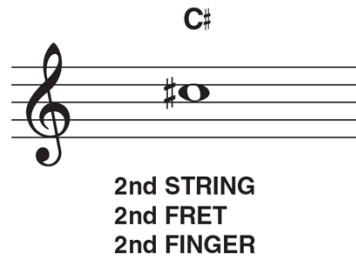
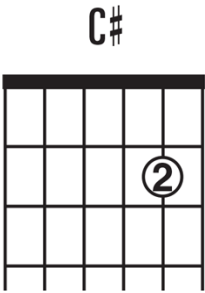
1 2

14

G D C G

This system contains measures 14, 15, 16, and 17 of a musical score. The key signature has one sharp (F#). The first staff (treble clef) contains a melody with eighth and quarter notes. The second staff (treble clef) contains a bass line with eighth and quarter notes. Chord symbols G, D, C, and G are placed above the first staff in measures 14, 15, 16, and 17 respectively. A large watermark 'www.AliBano.com' is visible diagonally across the page.

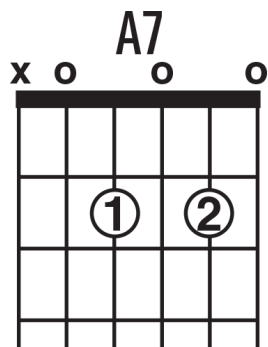
C-SHARP (C#)



ROCKIN' BLUES



THE A7 CHORD



95

D A7

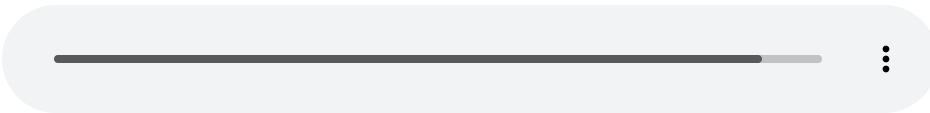
G A7 D

96

D G A7 D G A7

5

DOWN IN THE VALLEY



Traditional

97

3/4

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

A7

low, _____ } hang your head o -
blow, _____ }

D

9 ver, hear the wind blow. _____

MINUET IN G

J.S. Bach

98

1

2

G C G

1

2

D G D G D

5

1

2

G C G

9

1

2

D G D G

13

1 2

G D Em A7

17

1 2

A7 D A7 D

21

1 2

G C G D

25

1 2

D G D G

29

Repeat to top of page

TIME IS ON MY SIDE

Jerry Ragovoy

99

G

Time _____ is on my

C D

side. _____ Yes it is.

G

Time _____ is on my

C D

side. _____ Yes it is.

Em D

17 { Now you al - ways say _____
You're search - in' for good times.

Em A7

21 that you wan - na be free. }
But just wait and see. }

D C

29 You come run - nin' back.

D **C**

29 You come run - nin' back.

D **C**

33 You'd come run - nin' back to

D

37 me. _____

G

41 Time, time, time is on my

C **D**

45 side. _____ Yes it is.

G

49 Time, time, time is on my

C **D** **G**

53 side. _____ Yes it is. Time's on my side.

GRAND FINALE



100

E7

3

A7

5

E7

7

B7

9

A7

E7

11

A musical score for a piece titled "GRAND FINALE". The score is written in 4/4 time and consists of six staves. The first staff is marked with a tempo of 100 and a key signature of E7. The second staff has a measure marked with a "3". The third staff has a measure marked with an "A7" and a "5". The fourth staff has a measure marked with an "E7" and a "7". The fifth staff has measures marked with "B7" and "9", and "A7". The sixth staff has a measure marked with an "E7" and a "11". The score ends with a double bar line.

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.

