

**BOOK 1**

Hal Leonard

**GUITAR<sup>TM</sup>  
METHOD**



# FOREWORD

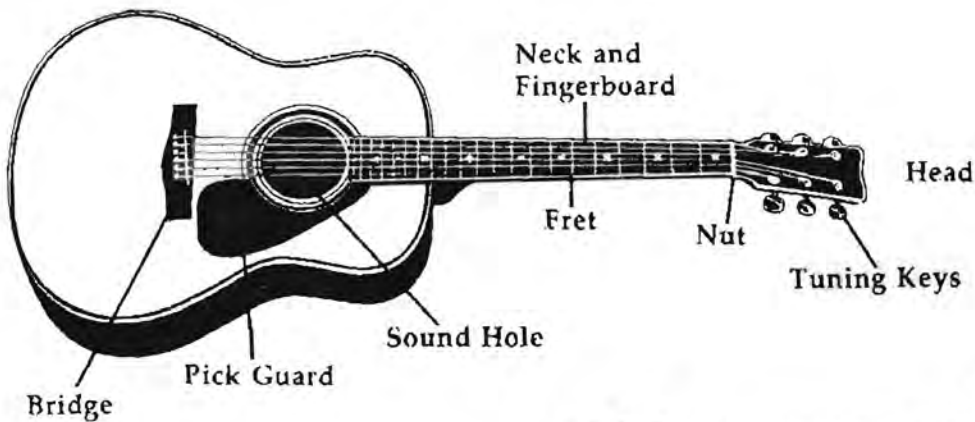
Since the first edition of this method was published in 1977, I have talked with thousands of guitar teachers about how the method worked for them. This feedback has been essential in building supplements to the method and a catalog with real integrity. When I decided to revise Book 1, I sent out a survey 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.

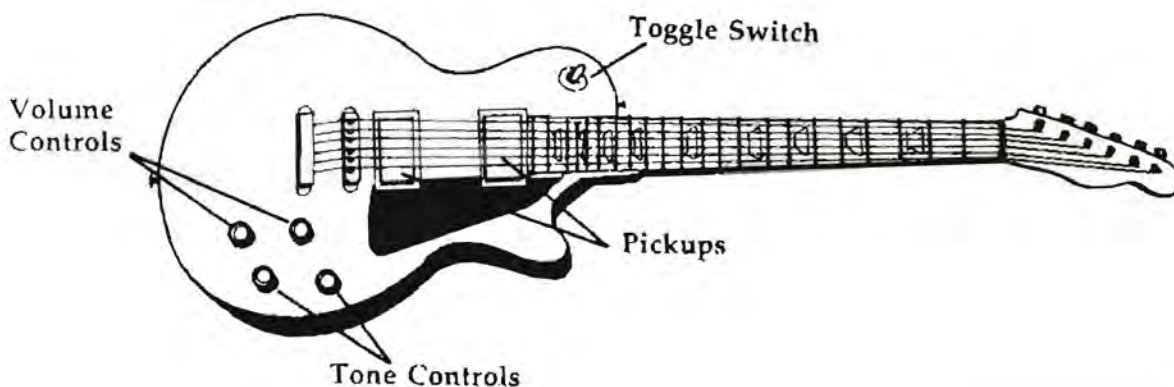
### Steel-string



### Nylon-string



### Electric



## Tuning 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.

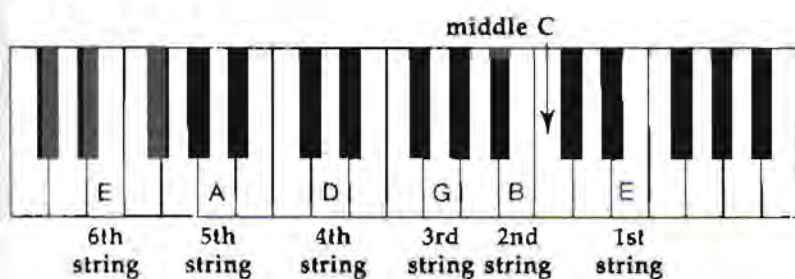
The strings are numbered 1 through 6 beginning with the thinnest string, the one closest to your knee. Tune each string in sequence beginning with the sixth string, by playing the correct key on the piano (see diagram) and slowly turning the tuning key until the sound of the string matches the sound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

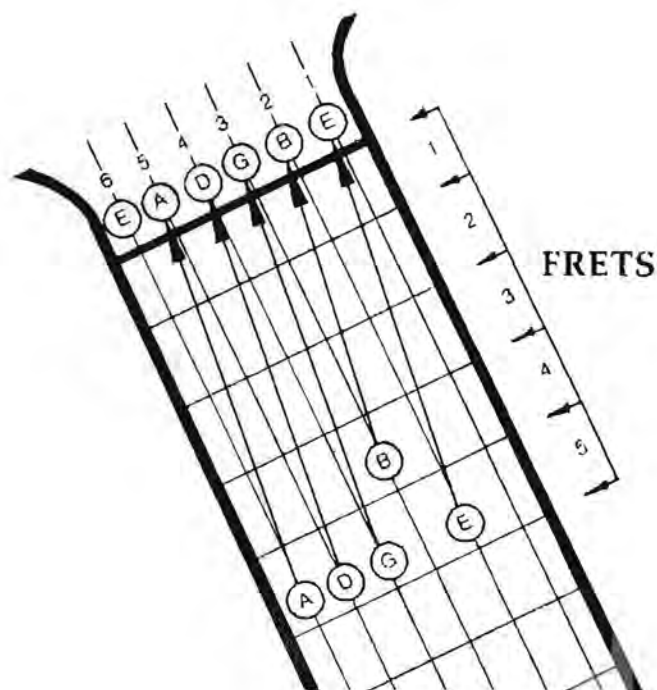
## Keyboard



## 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.

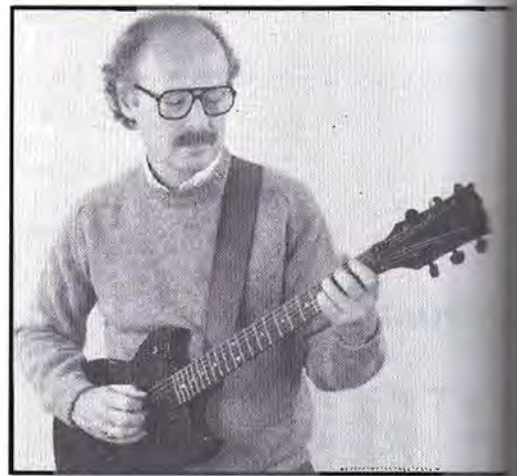




# PLAYING POSITION

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:

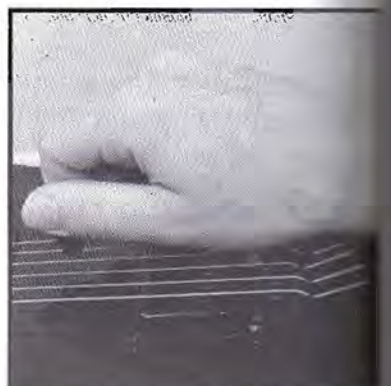
- Position your body, arms and legs in such a way that you **avoid tension**.
- If you feel tension creeping into your playing, you probably need to reassess your position.
- Tilt the neck upwards—never down.
- Keep the body of the guitar as vertical as possible. Avoid slanting the top of the guitar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



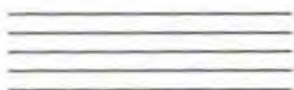
These photos show the position for holding a pick and the right hand position in relationship to the strings. Strive for finger efficiency and relaxation in your playing.



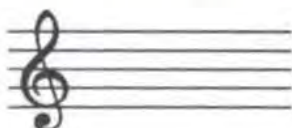
# MUSICAL SYMBOLS

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.

STAFF

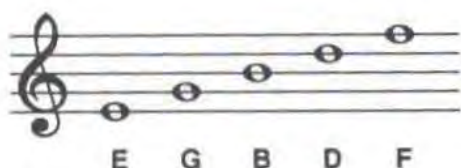


TREBLE  
CLEF



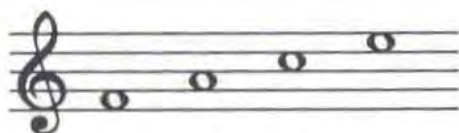
Each line and space of the staff has a letter name: The **lines** are, (from bottom to top) E - G - B - D - F (which you can remember as Every Guitarist Begins Doing Fine): The **spaces** are from bottom to top, F - A - C - E, which spells "Face."

LINES



E G B D F

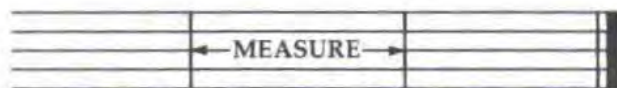
SPACES



F A C E

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.

BAR LINES



BAR LINE

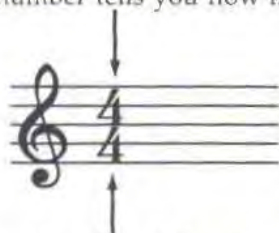
BAR LINE

DOUBLE BAR

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

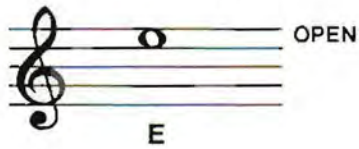
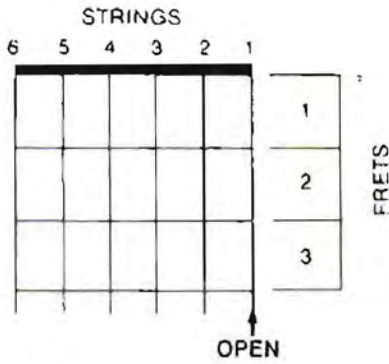
QUARTER NOTE = 1 beat

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.

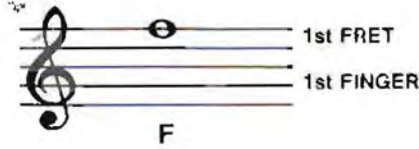
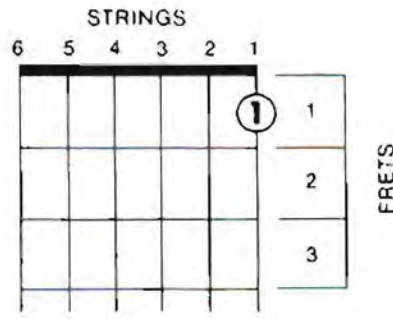


# NOTES ON THE FIRST STRING

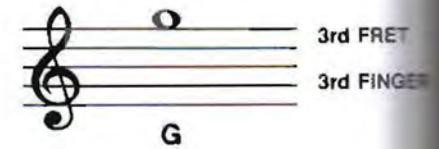
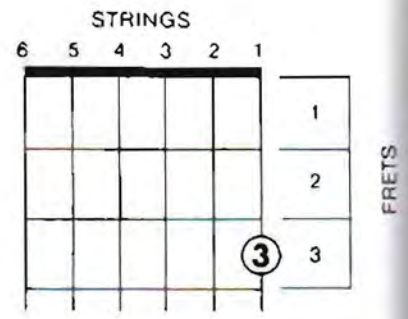
E



F



G



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

COUNT: 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      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

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

4

1 2 3 4

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

7

C G7

GO ON TO THE NEXT LINE

5

C

3

8

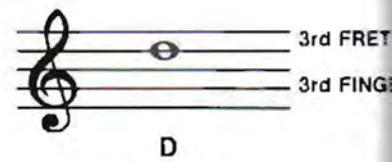
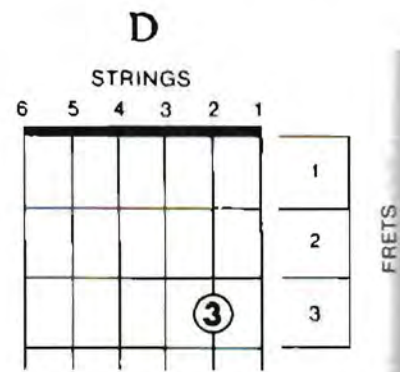
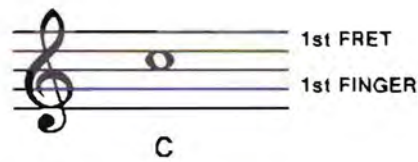
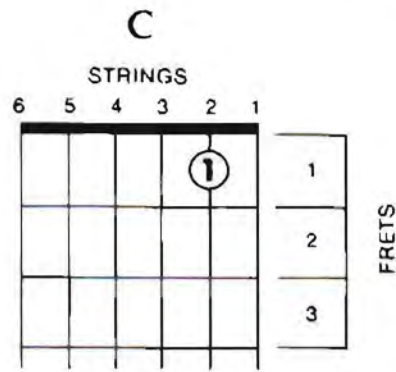
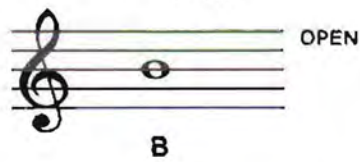
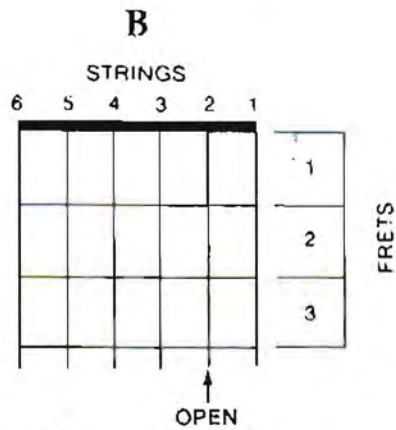
C G7 C

5

G7 C G7 C



# NOTES ON THE SECOND STRING



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.


12 


13 

14 


## 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.

15 

STRING: 

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

16 



17 



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

18

13

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)

19

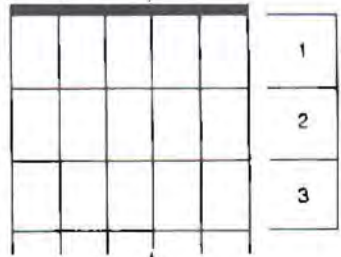
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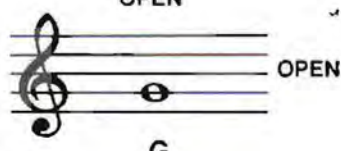
# NOTES ON THE THIRD STRING

**G**

STRINGS  
6 5 4 3 2 1



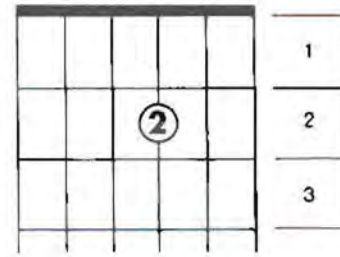
↑  
OPEN



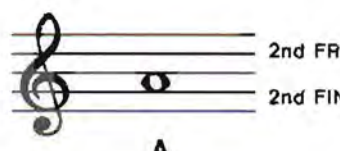
**G**

**A**

STRINGS  
6 5 4 3 2 1



2nd FRET  
2nd FINGER



**A**



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

20 

21 

Supplement  
this book with —

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- Solo licks
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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



# AU CLAIR DE LA LUNE ⑦

France

Part 1

26

Part 2

1

2

1

2

1

2

Chords: C, G7, C, G7, C, G7, C, G7, C, D7, G7, C, G7, C

Fingerings: 5, 9, 13

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# AURA LEE ⑧

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 ( $\text{♩.}$ ) gets three beats.

THREE BEATS PER MEASURE  
QUARTER NOTE ( $\text{♩}$ ) GETS ONE BEAT

$\frac{3}{4}$   $\text{♩} + \cdot = \text{♩.}$   
2 beats 1 beat 3 beats

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

Eng

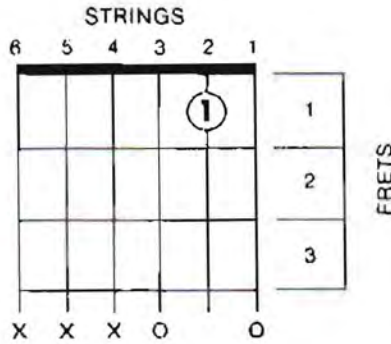


# 3-STRING CHORDS

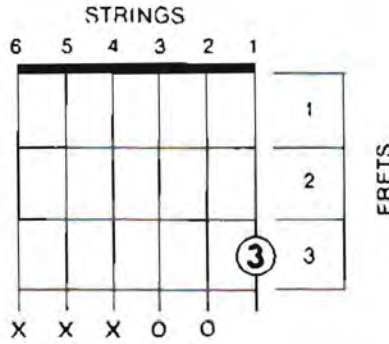
A chord is sounded when more than one note or string is played at the same time. To begin you will be playing chords on three strings with only one finger depressed.

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

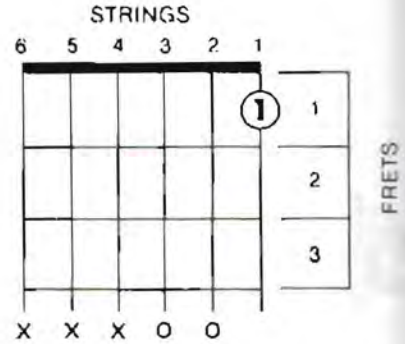
## C Chord



## 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.

Musical notation for two lines of chords. Line 30 shows C, G, G7, C. Line 31 shows C, G7, C, G, C. The notation is in 4/4 time and shows partial chords.

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 51.

# 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.

C      G7      G

## MARIANNE 10

Caribbean

32

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

Down in the val - ley, val - ley so low,  
Hang your head o - ver, Hear the wind blow.

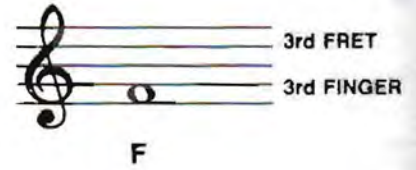
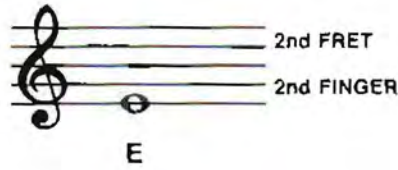
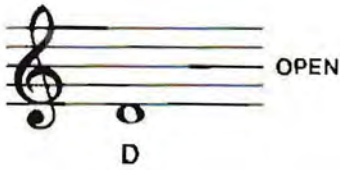
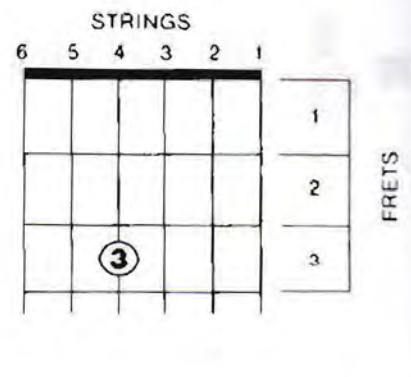
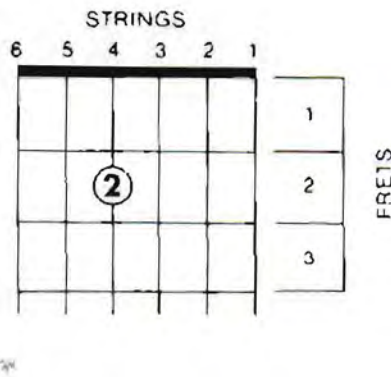
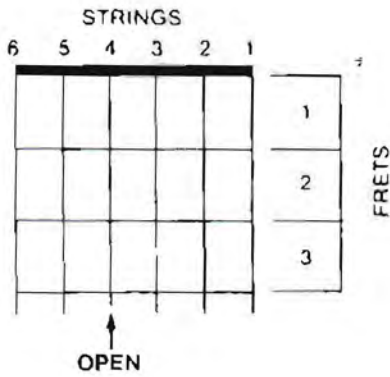


# NOTES ON THE FOURTH STRING

D

E

F



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

34

Musical exercise 34 in 4/4 time. It consists of a sequence of notes on the 4th string: open, 1st fret, 2nd fret, 3rd fret, 4th fret, 5th fret, 6th fret, 7th fret, 8th fret, 9th fret, 10th fret, 11th fret, 12th fret, and open. The notes are grouped as 1 - 2, 3 - 4, and then a long arrow labeled "Hold 2nd finger down." points to the right.

35

Musical exercise 35 in 4/4 time. It consists of a sequence of notes on the 4th string: open, 1st fret, 2nd fret, 3rd fret, 4th fret, 5th fret, 6th fret, 7th fret, 8th fret, 9th fret, 10th fret, 11th fret, 12th fret, and open.

## 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

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

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

COUNT: 3 4 1

1 - 2







# WORRIED MAN BLUES (15) (16)

42 **G**

I takes a wor-ried man to sing a wor-ried song, It

**C** **G**

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.

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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 - 3 - 4 2 BEATS

## AMAZING GRACE (17)

44 **G** **C** **G**

A - maz - ing Grace, How sweet the sound, That

**D7** **G**

5 saved a wretch like me; I once was lost, but

**C** **G** **D7** **G**

11 now am found; Was blind, but now I see.



45

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

salts go march - ing in Lord, I want to

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

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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

46

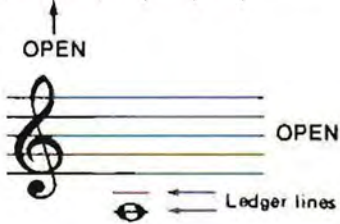
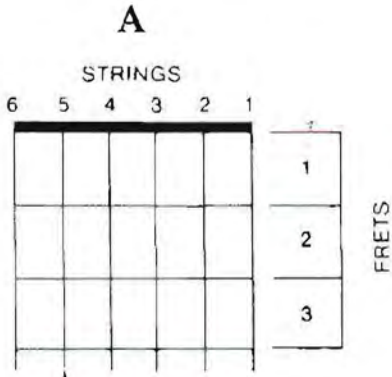
Dm G Dm

Dm G A7

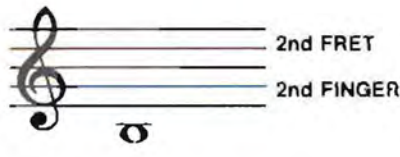
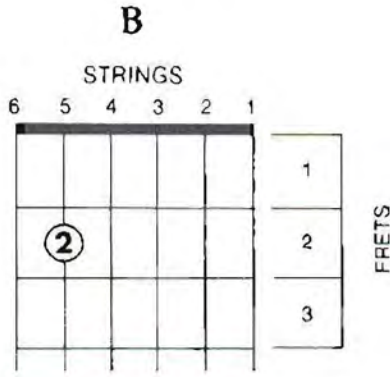
Dm G A7

Dm G A7 Dm

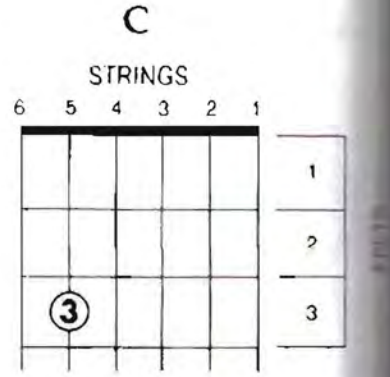
# NOTES ON THE FIFTH STRING



**A**



**B**



**C**



47

(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

49 Russia

Am Dm<sup>7</sup> Am Dm Am

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 with a treble clef and a key signature of one flat (B-flat). The second staff starts with a bass clef. Chord symbols are placed above the notes. The melody is a simple, rhythmic line.

## GREENSLEEVES (22)

50 England

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

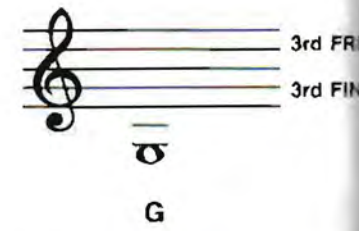
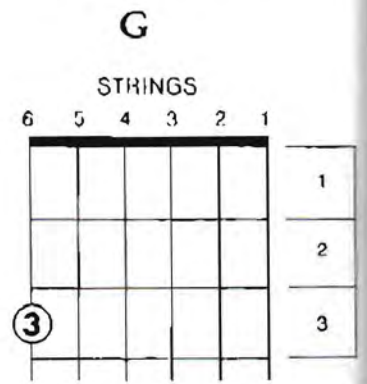
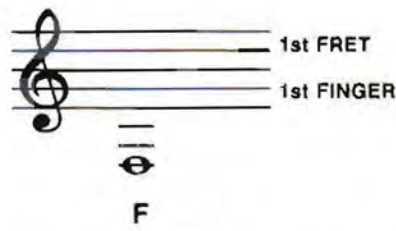
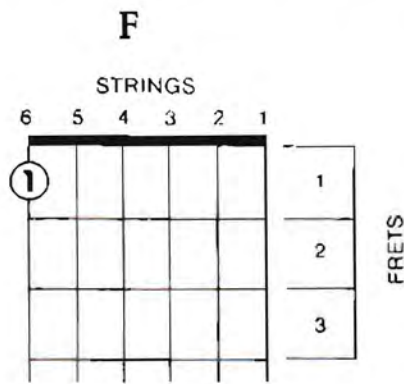
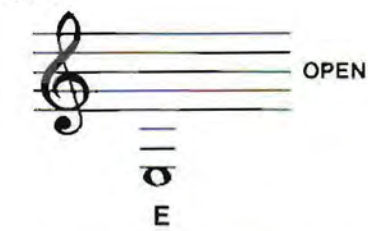
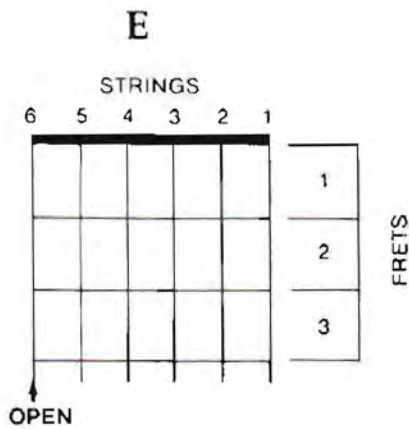
21 Green - sleeves was my de - light, Green - sleeves was my

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 with a treble clef and a key signature of one flat (B-flat). The second staff starts with a bass clef. Chord symbols are placed above the notes. The melody is a simple, rhythmic line. The lyrics are written below the notes.

# NOTES ON THE SIXTH STRING



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

51

Hold 1st finger down.

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.





# 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**

**Part 1**

58 G

3 - 4 - 1      2 - 3 - 4 - 1 - 2

**Part 2**

**Part 1**

C      G      C

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

**Part 2**

5

**Part 1**

G      D7      G

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

**Part 2**

10

**Part 1**

(Em) optional      G      D7      G

1 - 2 - 3 - 4 - 1

**Part 2**

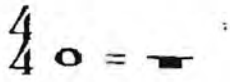
15

3      2

## Rests

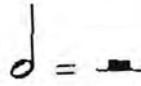
Musical **rests** are moments of silence in music. Each type of note has a matching rest which has the same name and receives the same number of counts.

### Whole



4 beats

### Half



2 beats

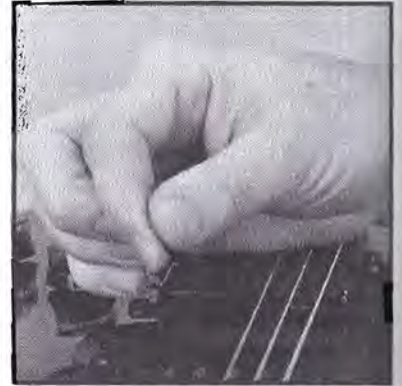
### Quarter



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 R R R

5

D

9

E

13

# JACK STUART (27)

64

G D7 G C

6

G D7 G D7

11

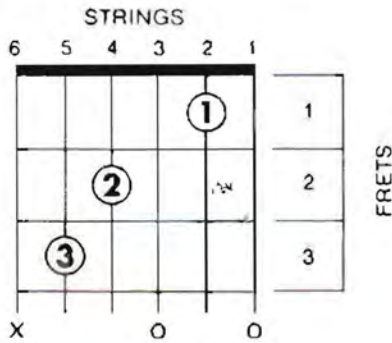
G D7 G

17

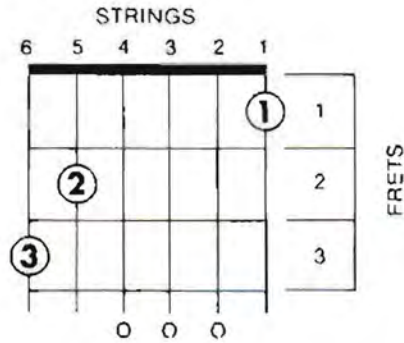
# THE FULL C, G and G7 CHORDS

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.

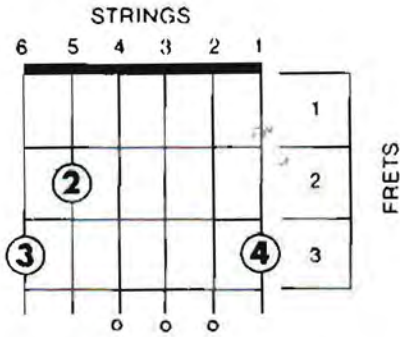
65  $\frac{4}{4}$  C G7 C G7 C

66  $\frac{3}{4}$  C G7 C G7 C

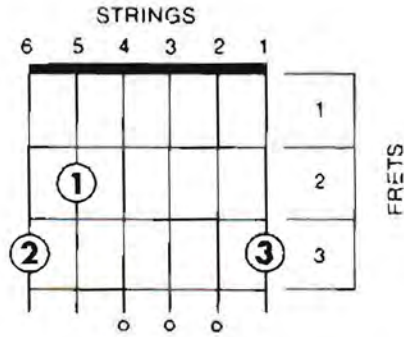


Earlier in the book you learned to play a three-string G chord. Now try the full six-string G chord for a fuller sound. Study the illustrations for the correct finger position. The formation using fingers 2, 3, and 4 will seem more difficult at first, but it will be easier to move to the C chord or the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



67

G D7 G D7 G

68

G C G D7 G

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

**WILL THE CIRCLE BE UNBROKEN**

28

Country gos

69

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. \_\_\_\_\_

The musical score for 'Will the Circle Be Unbroken' is written in G major (one sharp) and 4/4 time. It consists of four staves of music. The first staff starts at measure 69 and ends with a fermata. The second staff starts at measure 5 and ends with a fermata. The third staff starts at measure 9 and ends with a fermata. The fourth staff starts at measure 13 and ends with a fermata. Chords G, C, D7, and G are indicated above the notes.

Copyright © 1986 HAL LEONARD PUBLISHING CORPORATION  
International Copyright Secured - All Rights Reserved**CORINNA**

29

70

G

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

C G

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

D7 G

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



The musical score for 'Corinna' is written in G major (one sharp) and 4/4 time. It consists of three staves of music. The first staff starts at measure 70 and ends with a fermata. The second staff starts at measure 4 and ends with a fermata. The third staff starts at measure 8 and ends with a fermata. Chords G, C, D7, and G are indicated above the notes.



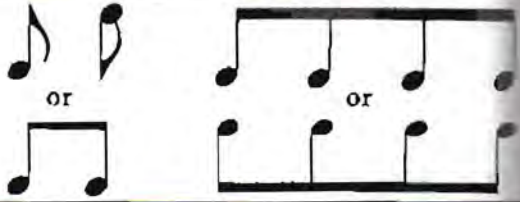


# EIGHTH NOTES

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

$\frac{4}{4}$   =   
1 Quarter Note = 2 Eighth Notes


Eighth notes can be written in several different ways



Count aloud:

$\frac{4}{4}$    
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 &

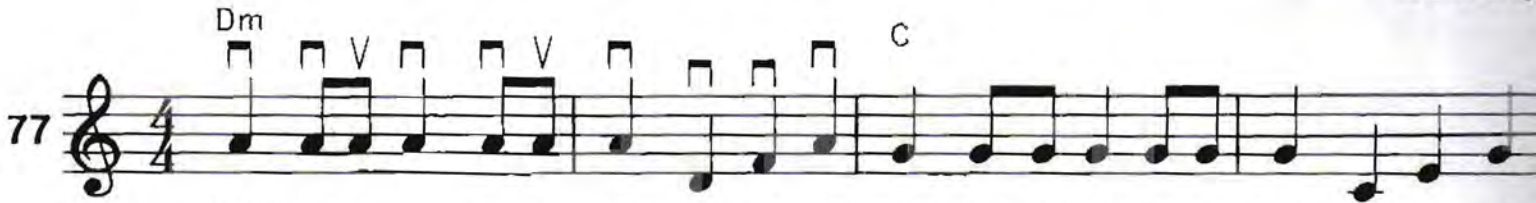
  
1 2 3 & 4 & 1 & 2 & 3 & 4 & 1 2 & 3 - 4

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



# TIRED SAILOR (31)

Sea Shanty

77 

What will you do with a tir - ed sail - or? What will you do with a tir - ed sail - or?



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

# FRERE JACQUES

France

78 

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 (\*).

# SAILORS HORNPIPE

79 

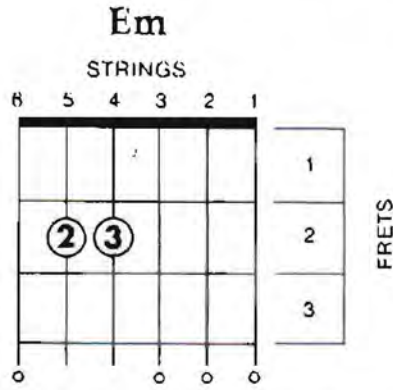






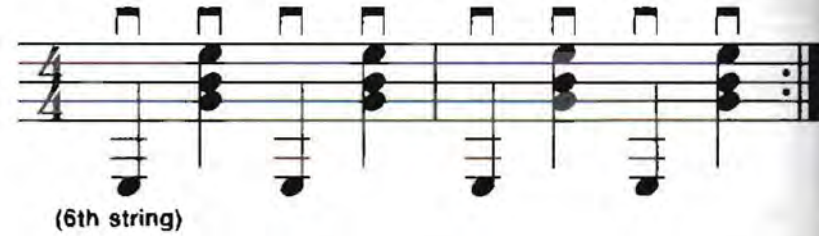
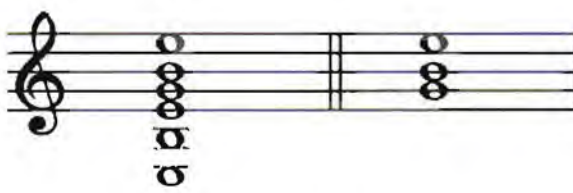


# THE E MINOR CHORD



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! 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

G Em C D7

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)

85

G Em C D7

G Em C D7

9

G Em C D7

13

G Em D7 G

17

Em C D7

21

G Em 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.

## 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 C

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 Em

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

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

91

1 2

G Em G

3

D7 G Em



Musical notation system 1 (measures 6-8). Chords: G, D7, C, G.

Musical notation system 2 (measures 9-10). Chords: G, Em, G.

Musical notation system 3 (measures 11-12). Chords: D7, G, Em.

Musical notation system 4 (measures 13-14). Chords: G, D7, C, G.

# 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. \_\_\_\_\_





# MINUET IN G (39) (40)

J.S. BACH  
(Guitar 2nd)  
by W. Schwan

95

First system of musical notation for measures 1-2. It consists of two staves, labeled 1 and 2. The key signature is one sharp (F#) and the time signature is 3/4. Chord symbols G, C, and G are placed above the first staff. Measure numbers 1 and 2 are on the left.

Second system of musical notation for measures 3-4. It consists of two staves, labeled 1 and 2. Chord symbols D7, G, D7, G, and D7 are placed above the first staff. Measure numbers 3 and 4 are on the left.

Third system of musical notation for measures 5-6. It consists of two staves, labeled 1 and 2. Chord symbols G, C, and G are placed above the first staff. Measure numbers 5 and 6 are on the left.

Fourth system of musical notation for measures 7-8. It consists of two staves, labeled 1 and 2. Chord symbols D7, G, D7, and G are placed above the first staff. Measure numbers 7 and 8 are on the left.



1 2

G D Em A

17

1 2

A7 D7 A7 D7

21

1 2

G C G D

25

1 2

D7 G D7 G

29

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.

96 Am Em B7 Em

3

5 \*

7

9

11



# 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.

