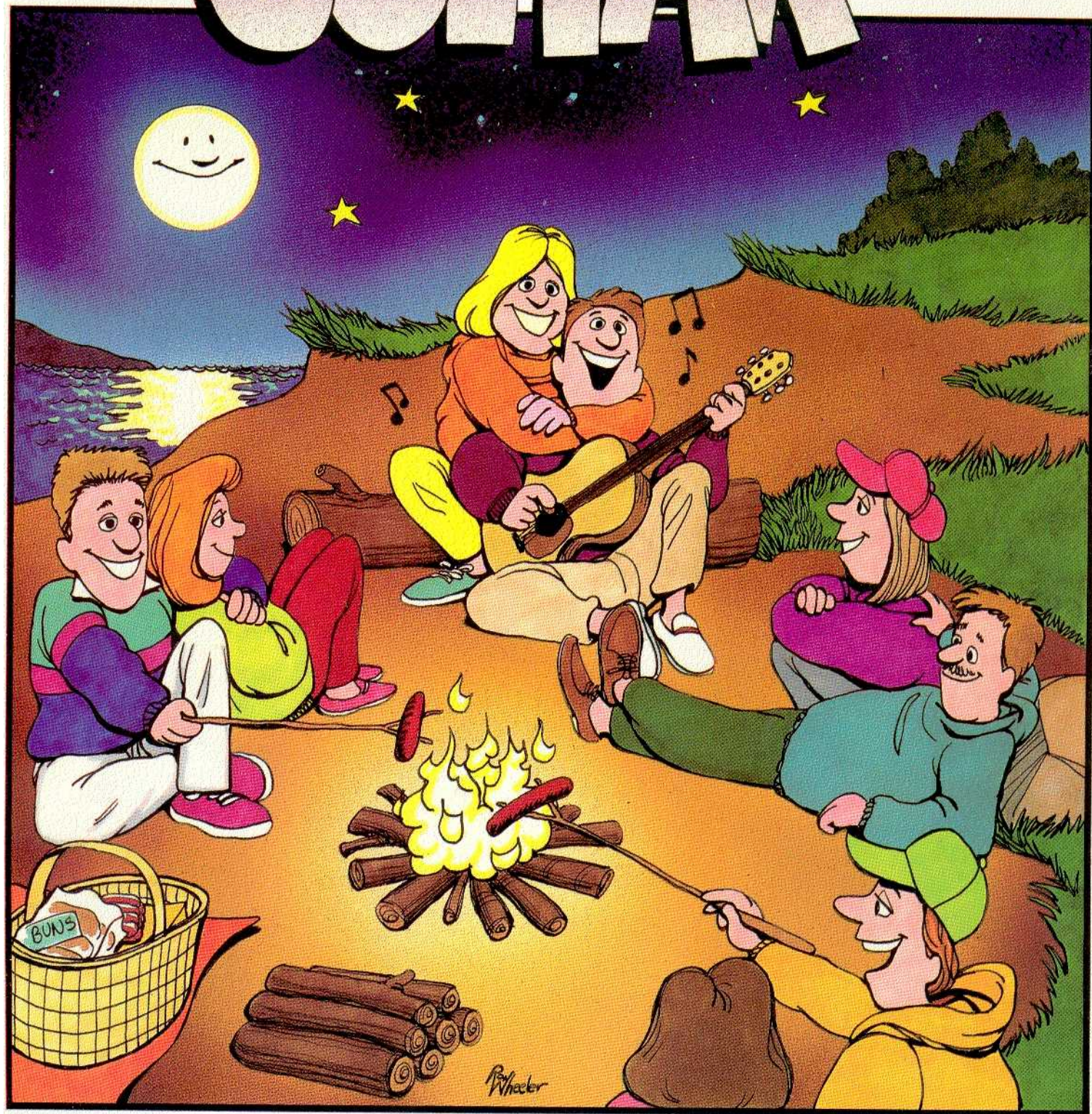


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GUITAR



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YOU CAN TEACH YOURSELF[®]

GUITAR

By William Bay

***You Can Teach Yourself^o Guitar* is a new concept in guitar literature. It is an excellent method designed for any student who wants to learn the basics of playing the guitar. Upon completion of this method, the student will be well versed in a variety of keys and accompaniment styles. The guitar is truly a fun instrument. This text should open a world of creative possibilities to the guitar student.**

A stereo cassette tape, compact disc, VHS video, and CD ROM of the music in this book are now available. The publisher strongly recommends the use of one of these resources along with the text to insure accuracy of interpretation and ease in learning.

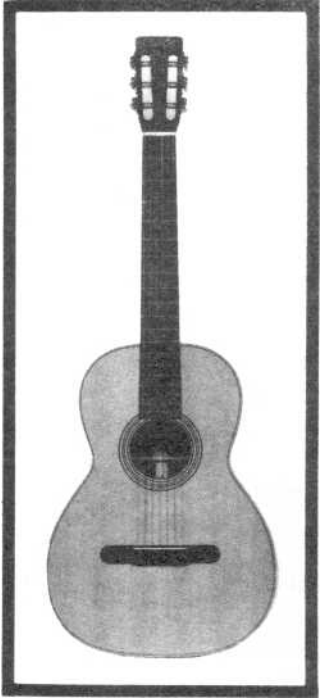


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TYPES OF GUITARS

Classic



Standard Folk



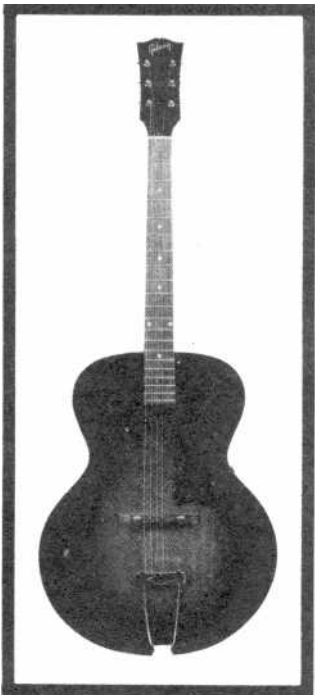
Jumbo Folk



12-String



Arch-Top



Solid-Body Electric



Acoustic Electric



CLASSIC GUITAR-The classic guitar is characterized by the round sound hole, nylon or gut strings, and a rather wide neck. The reason for the wide neck is to allow the right-hand fingers to fit in between the strings for fingerstyle playing. The wood on a classic guitar is usually lighter than on a regular folk-style guitar in order to bring out the delicate tone of the nylon strings. Never put metal strings on a guitar made for nylon strings. The wood will not be able to stand the increased stress. We usually recommend starting on nylon strings, as they are easier (less painful) on the fingers.

STANDARD FOLK GUITAR-This is a very widely used guitar today. It may be played with the fingers or with a pick. It is characterized by a round sound hole and a more narrow neck than is found on the "classic"-type guitars. The narrow neck is easier to finger barre or more complicated chords on. Ball-end nylon strings may usually be put on this type of guitar; however, since it is made for steel strings, it will not produce a tone with nylon comparable to a guitar made for nylon. It is a good rule to stick with whatever type of strings the guitar was originally made for (i.e., nylon or metal). This type of guitar puts out considerably more volume than a nylon-stringed or classical guitar.

JUMBO FOLK GUITAR-This style of guitar is similar to the standard folk guitar except, of course, for the larger body. While the large body on this type is bulkier to handle, a fuller and deeper tone results from it. A fuller volume range can be obtained from this style of guitar than from a standard folk model. Some jumbo models come with a wide neck comparable to that found on a classic guitar. This is advantageous to the player who devotes most of his playing to fingerstyle. Standard folk guitars and jumbo folk guitars are sometimes referred to as "flat-top" guitars due to the flat surface on the face of the guitar (containing the round sound hole).

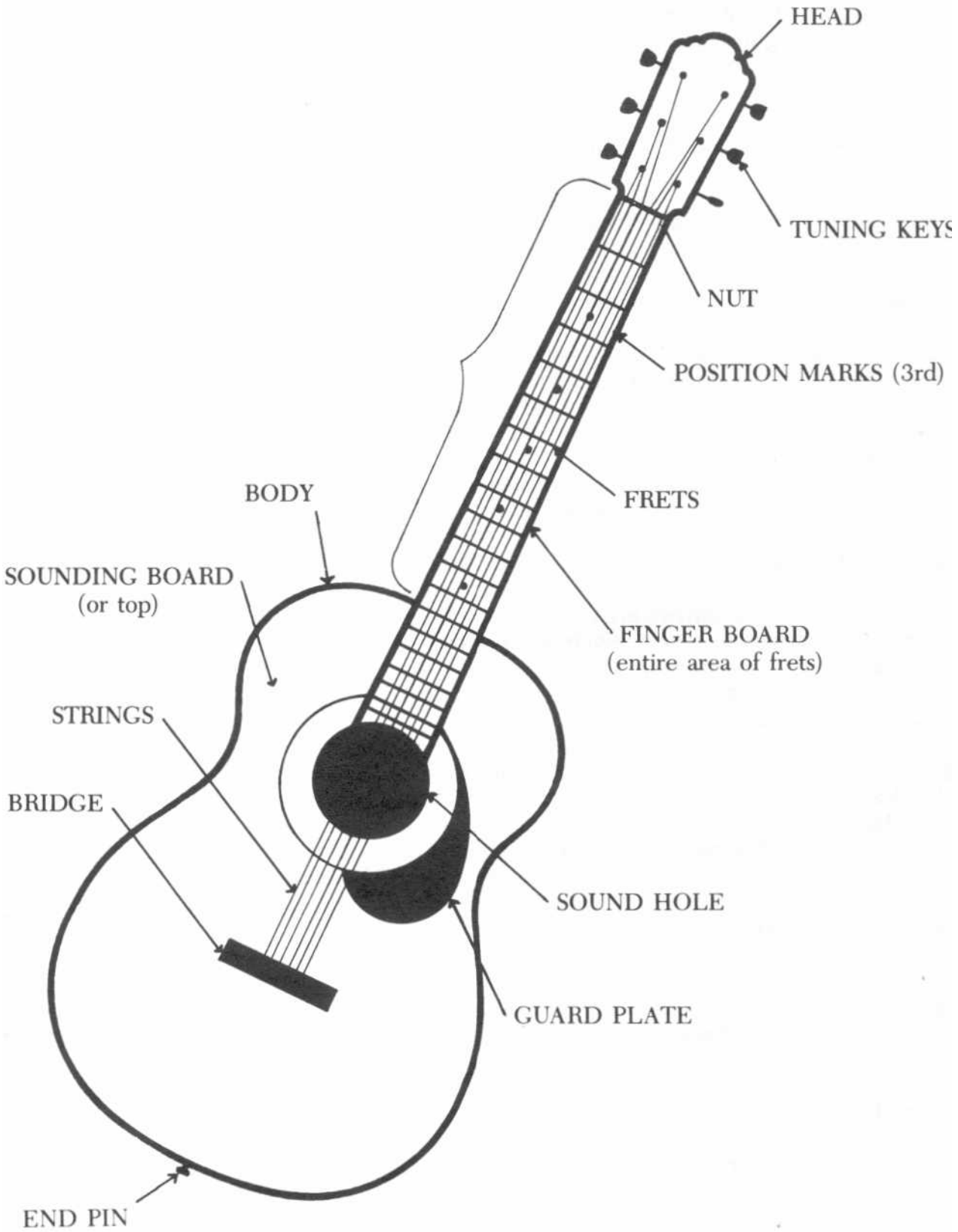
TWELVE-STRING GUITAR-The 12-string guitar has a large body which is similar to a jumbo model. The neck is wider in order to comfortably fit all 12 strings. The guitar is played like a regular 6-string model since the strings are tuned to the same notes. On a 12-string guitar there are six sets of strings, two strings to a set. Each set is tuned to the corresponding set on a 6-string guitar; however, some sets may have an octave spread. While this style of guitar is excellent for folk and blues playing, it is bulkier and less mobile technically. It is not recommended, therefore, that a student begin with this type of guitar.

ARCH-TOP-This type of guitar gets its name from the curved (arched) top on the instrument. Both the front and back of this type of guitar are arched. Modern arch-top guitars contain "F"-shaped sound holes. The curvature of the front and back lend a degree of mellowness to the sound. The "F" holes tend to project the sound for greater distances than a comparable round-hole model. Arch-top guitars find much usage as rhythm instruments in dance bands and in country music. Most folk and fingerstyle players prefer the immediate full spread of sound found on round-hole models. Arch-top guitars have metal strings.

SOLID-BODY ELECTRICThis is the type of guitar found in most of today's rock music. It is built for speed and amplification. The sound possibilities are endless, depending on the pick-up, tone, and amplifier combination chosen. It is usually cheaper and more practical to begin on a non-electric (acoustic) model.

ACOUSTIC ELECTRIC-This type of guitar is also found in much of today's rock music. Again, the sound possibilities vary according to the electric components selected. Many jazz guitarists prefer an acoustic electric with a deep body. (Essentially this is an arch-top guitar with an electric pick-up mounted on it.) A mellow tone can result from this combination, but the type of electrical pick-up and amplifier influence this.

THE GUITAR AND ITS PARTS



HOW TO BUY A GUITAR

The type of guitar you buy depends to a degree on what style of music you wish to play. Generally, for purposes of beginning, we recommend a classic-model guitar (round hole with nylon strings). Usually the nylon strings are more comfortable for beginners' tender fingers. Be careful that the size of the guitar is neither too big and unwieldy nor too small. It should feel comfortable to you.

WHERE TO BUY-Any reputable music merchant should handle a wide enough selection of guitars to choose from. We do advise you to choose a merchant who has the ability and facility to service your instrument. Adjustments and minor repairs are frequently necessary, so be sure your dealer can give you service. You might also inquire into renting an instrument, as many music merchants have very reasonable rental programs. Do make certain, however, that the rented instrument is comfortable to play. Finally, you might investigate what is available in the way of a used guitar. Many good buys are available in used instruments. Again, make certain that the guitar in question meets your needs as a beginner. You don't need the most expensive instrument to begin.

WHAT TO LOOK FOR-The main requisite for a beginner's guitar is ease of playing. Make sure it is comfortable. If there are several models to choose from, listen to them and compare the tones. Most people prefer a guitar with a deeper and more mellow sound. Look out for neck warpage. Some guitars do have warped necks. Usually, if this is the case, the neck is bowed back and the strings half way down the neck are disproportionately high off the fingerboard. When a reverse warp is present the strings will at some point be too close to the fingerboard, and somewhere on up the fingerboard a buzz will occur. Look out also for a nut that is too high. (Refer back to the diagram showing the parts of the guitar.) When the nut is too high, the strings will be hard to press down in the first fret. This problem can be corrected easily by filing down the grooves holding the strings. The dealer should make this adjustment. Be careful that the strings are not lowered enough to cause a buzz. Most important of all, go to a reputable music merchant who stands behind and services the products he sells.

CASES-Most guitars come in a vinyl bag, cardboard case, or plywood case. The case you buy should reflect the amount of protection you wish to give your instrument. The plywood case is the best; however, they are expensive and not necessary for some beginner models. Both the vinyl bag and the pressboard case do an adequate job. The price of the case should not exceed the value of your instrument. No case can work miracles. If you drop your guitar, regardless of the type of case, you are likely to crack it. Buy a case that will give you adequate protection from bumps, kicks, and moisture. With any instrument, a good case is a worthwhile investment.

CARE OF YOUR GUITAR

The better your guitar, usually speaking, the older and more fragile are the woods. Try to keep your guitar from extreme temperature and sudden changes in temperature. Do not place it in the sun, by a heat vent or radiator, by an air conditioner, or leave it in the trunk of a car. Watch out for bumps, kicks, and dropping your guitar. If you use a strap to hold it, make certain that both the strap and the strap button to which it is attached are of sufficient strength. If your guitar needs a strap button, let your dealer install it for you.

Be careful of buttons and belt buckles. They can destroy the back finish of a guitar. Make certain that the guitar has the proper strings. (Don't put metal strings on a guitar made to hold nylon!) Make sure that your instrument isn't tuned too high. If in doubt, tune it to an "in-tune" piano or go to your local music store and purchase a guitar pitch pipe. Finally, an occasional polishing will keep the finish on your instrument bright. Again, you can obtain guitar polish at your local music store.

STRINGS

There are many types of strings on the market today; so many, in fact, that the beginning student may become quite confused by it all. Below we attempt to clarify some of the types and uses of strings.

NYLON STRINGS-Nylon strings are found on classic guitars. This type of string has a soft, mellow tone and is easy on the fingers. This is a very good string with which to begin. Certain problems occur with tuning a new set of nylon strings. When they are new, they stretch quite a bit and therefore need frequent tuning. They settle down after a day or so. The tone of nylon strings is brought out best by thin, aged woods (usually rosewood back and sides and spruce top). Nylon strings lose some of their vibrance when put on a guitar made originally for metal strings. (The wood on this type of guitar is thicker and stronger to take the stress of metal strings.)

BALL-END NYLON-These nylon strings have balls on the ends similar to those found on metal strings. They are usually a little heavier than regular nylon and can take vigorous strumming. They are frequently called "folk nylon," as they are the best type of nylon string for folk playing. The balls on the ends enable them to fit on a standard folk guitar, which holds the strings by means of pegs in the bridge. No nylon string will last long if attached to a metal tail piece. Usually the top three strings of ball-end nylon sets are black nylon, and the bottom three have a brass wrapping.

MONEL-Monel strings are steel strings. Metal strings have a much sharper and louder tone than nylon. Monel strings are steel gray in color. The thickness varies according to the type of set purchased. For beginners we recommend a medium light gauge set. This would have the following gauges per string:

E or 1st-.010-.012
B or 2nd-.012-.016

G or 3rd-.020-.024 (wound)
D or 4th-.026-.032

A or 5th-.038-.044
E or 6th-.048-.054

SILK-AND-STEEL--Silk-and-steel sets are a very flexible metal compound. They are bright silver in color and have a softer tone than most other metal strings. They are excellent for fingerstyle playing. Also, they are usually easier on the fingers than some of the harder, more brittle types. If you are using metal strings and are experiencing sore fingers, you might try a set of silk-and-steel. Silk-and-steel sets will not pick up electrically and should not be used on electric guitars.

STRINGS (CONT'D.)

BRONZE-Bronze strings are made of a bronze alloy and have a rather pronounced, striking tone. They are excellent for folk and jumbo models needing volume and brilliance of sound. They come in light, medium, and heavy gauges. Usually the light gauges are preferable for a fingerstyle player, while the medium and heavy gauge sets lend themselves suitably to the "hard-strummin' pick player." Bronze strings are not for the solid-body electric guitar.

BRASS-Brass strings are very similar to bronze sets in usage. The brass string is usually a little more brittle than the bronze string, and the tone is a little more sharp or harsh (depending upon your personal taste and interpretation). These strings also are not for the solid-body electric guitar.

FLAT-POLISHED-Flat-polished strings are monel strings which have been ground so that the surface is smooth. (The little ridges are taken out.) These strings come for both acoustic and electric guitars. They have the advantage of being easier on the fingers. Technically, some guitarists claim greater left-hand velocity using a flat-polished string. These sets still retain the tonal quality of a standard, round-wound string.

FLAT-WOUND-Flat-wound strings are for the electric guitar. They are wound flat (no ridges) and are made of some monel or nickel compound. They differ from flat-polished strings in that they are wound flat from the beginning. Flat-polished strings are round wound and then ground flat. Flat-wound strings are very comfortable to the left hand and give a smooth bell-like tone when amplified. This string is preferred by many jazz guitarists.

GENERAL COMMENTS-The string selected depends on the type of guitar you play, the style of music you prefer, the sound you want to create, and your preferences for comfort and ease of playing. As you can see, there are many variables; and it is a highly personal decision. Do not leave strings on your instrument too long. When a string gets old it sounds dead and loses its flexibility. Just how long to keep a set of strings depends on how much the instrument is played, the temperature and humidity, the actual physical chemistry of an individual's hand perspiration, and the quality of the set of strings. We are hesitant to give a standard rule for changing strings; however, beginning students probably can start looking and listening for wear at about five weeks. Again, when in doubt, ask your teacher. Strings can be purchased at any local music store.

HOW TO HOLD THE GUITAR

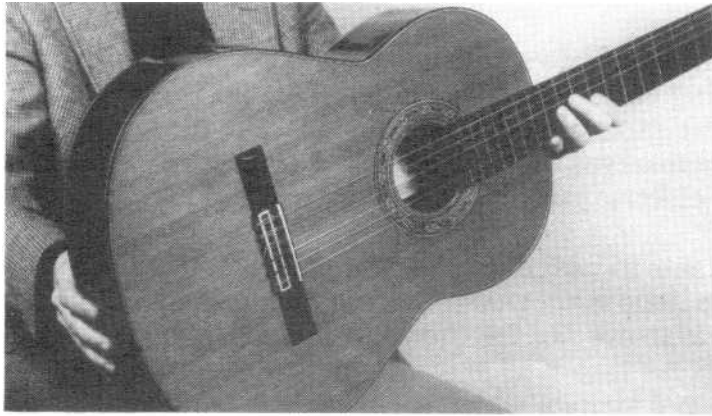


Fig. 1



Fig. 2

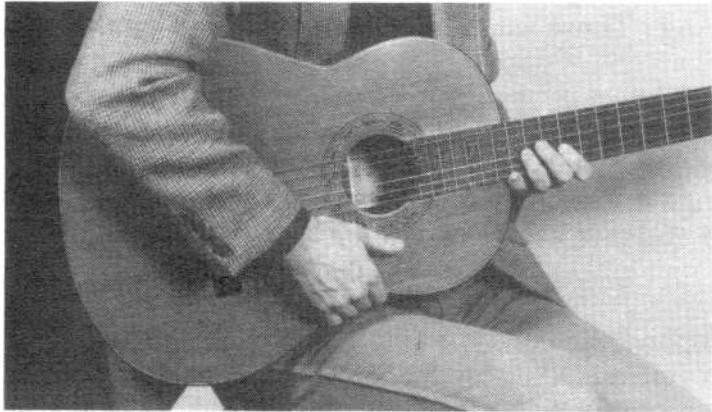


Fig. 3

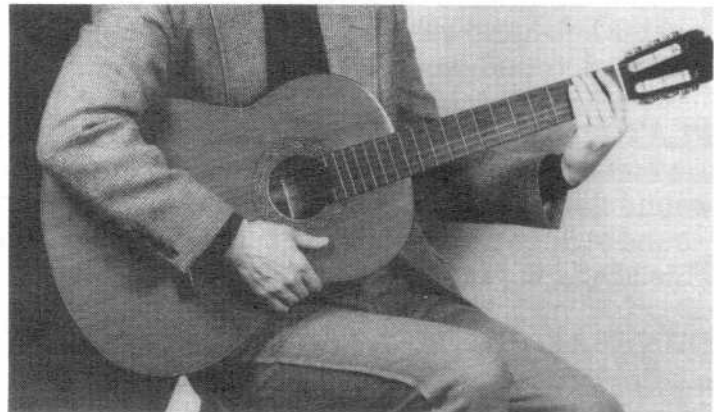


Fig. 4

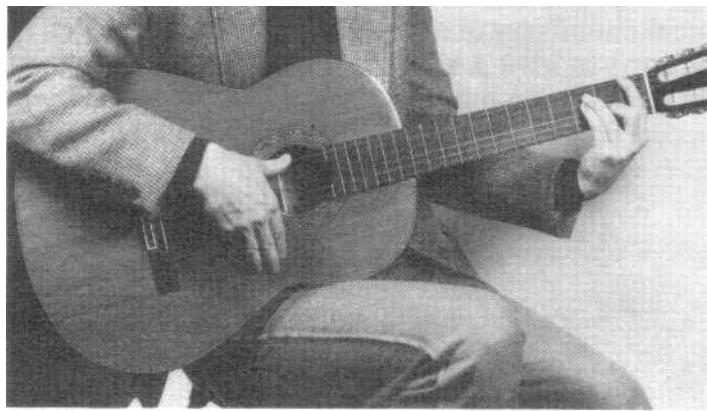
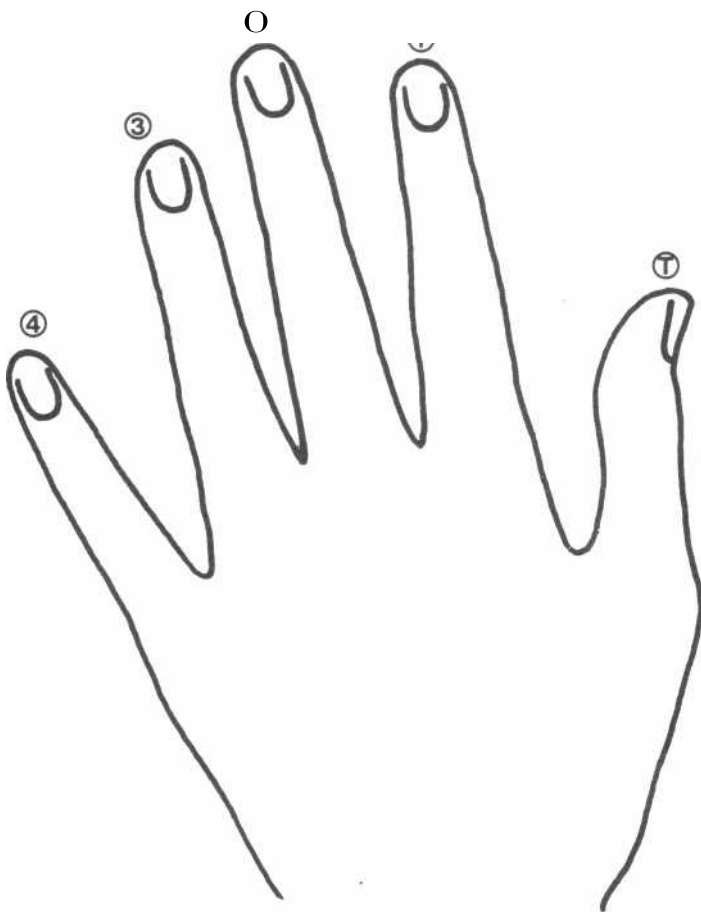


Fig. 5

First, hold the guitar as shown in Figure 1. Next, bring it in close to the body as shown in Figure 2. Then, move your right hand as shown in the position in Figure 3. This will bring the guitar firmly against your body. The left hand is then moved, as shown in Figure 4, up into the area of first position. This is where the first finger is resting in the middle of the first fret. Finally, Figure 5 shows the right hand getting ready to strum the strings of the guitar.

THE LEFT HAND



Numbers for the left hand fingers will appear in chord diagrams throughout the book.

LEFT HAND POSITION

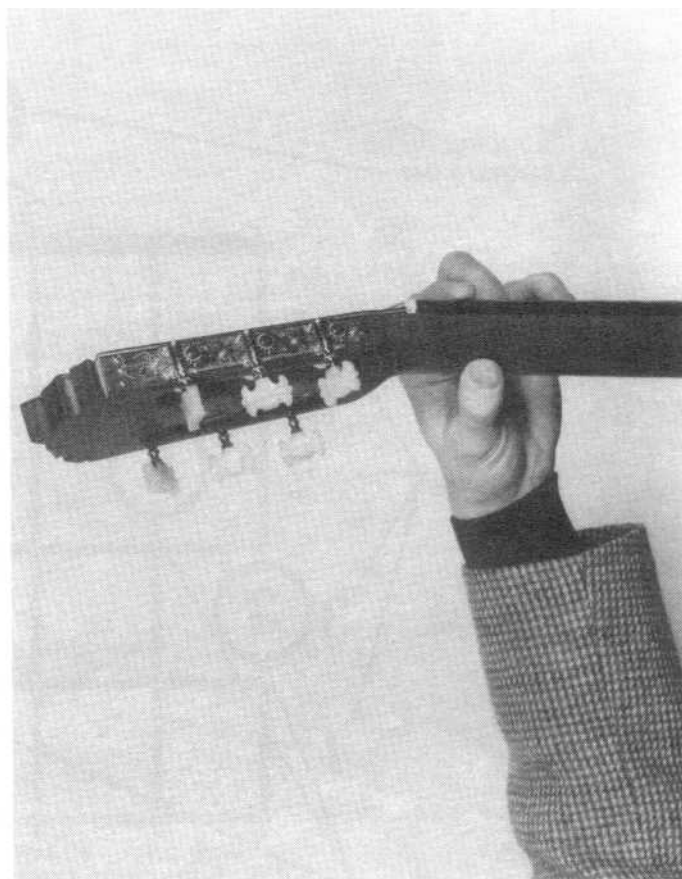


Fig. 6

LEFT HAND POSITION

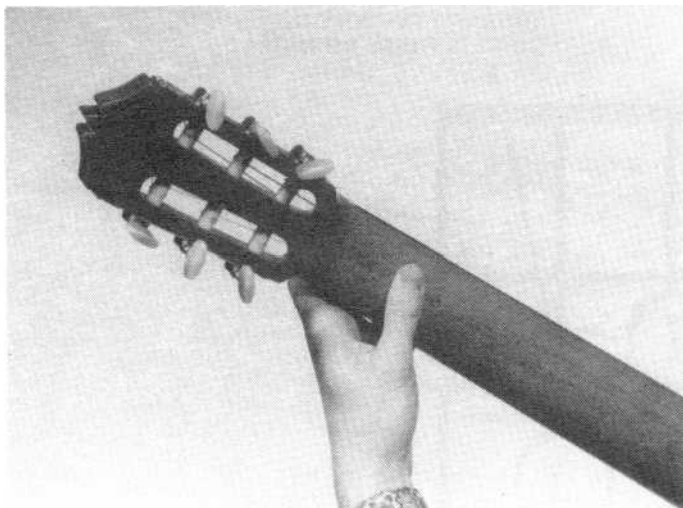


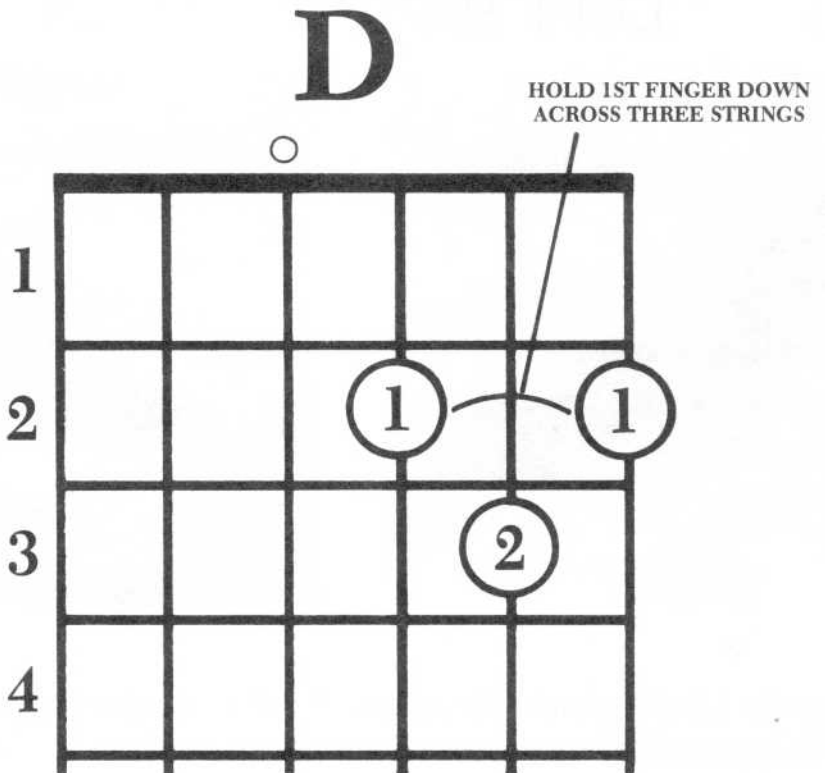
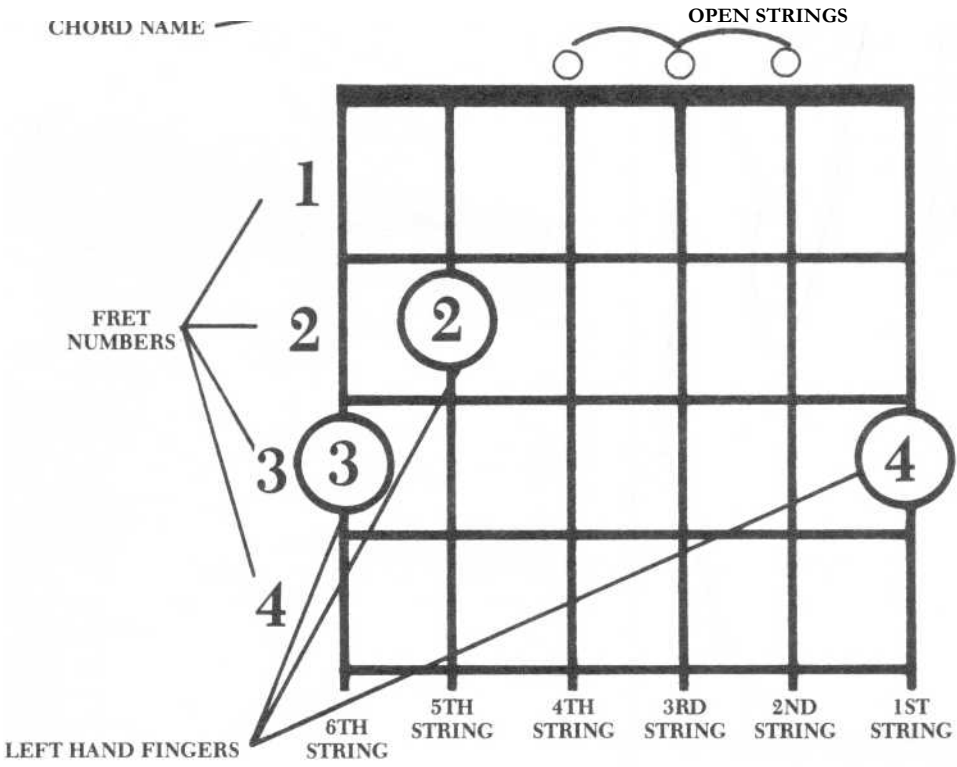
Fig. 7



Fig. 8

To begin with, keep the left elbow and wrist relaxed. Avoid positioning that strains and tightens your left wrist and elbow. The important thing to remember is to place the left hand so that the hand is arched and so that the fingers can fall straight down on the strings. Greater technique can be obtained by pressing down the strings with the tips of the fingers than with the fleshy part.

EXPLANATION OF CHORD SYMBOLS



TUNING THE GUITAR

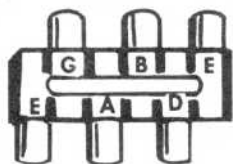
The six open strings of the guitar will be of the same pitch as the six notes shown in the illustration of the piano keyboard. Note that five of the strings are below the middle C of the piano keyboard.

The diagram illustrates the relationship between piano keys and guitar strings. At the top, a piano keyboard highlights the notes E, A, D, G, B, and E, with 'MIDDLE C' labeled between G and B. Below this, 'PIANO NOTATION' shows these notes on a grand staff. 'GUITAR NOTATION' shows the notes on a six-string guitar staff, labeled 6TH (E), 5TH (A), 4TH (D), 3RD (G), 2ND (B), and 1ST (E). A central fretboard grid shows the fret numbers 6, 5, 4, 3, 2, 1 for each string, with lines connecting the piano keys to the corresponding frets on the guitar strings.

ANOTHER METHOD OF TUNING

1. Tune the 6th string in unison to the E or twelfth white key to the LEFT of MIDDLE C on the piano.
2. Place the finger behind the fifth fret of the 6th string. this will give you the tone or pitch of the 5th string. (A)
3. Place finger behind the fifth fret of the 5th string to get the pitch of the 4th string. (D)
4. Repeat same procedure to obtain the pitch of the 3rd string. (G)
5. Place finger behind the FOURTH FRET of the 3rd string to get the pitch of the 2nd string. (B)
6. Place finger behind the fifth fret of the 2nd string to get the pitch of the 1st string. (E)

The diagram shows a fretboard grid with strings 6, 5, 4, 3, 2, 1 at the top and frets 1 through 5 on the left. Dashed lines indicate the tuning sequence: from string 6 (E) to string 5 (A) at the 5th fret, from string 5 (A) to string 4 (D) at the 5th fret, from string 4 (D) to string 3 (G) at the 5th fret, from string 3 (G) to string 2 (B) at the 4th fret, and from string 2 (B) to string 1 (E) at the 5th fret. The notes A, D, G, B, and E are circled at the bottom of the grid.



PITCH PIPES

Pitch pipes with instructions for their usage may be obtained at any music store. Each pipe will have the correct pitch of each guitar string and are recommended to be used when a piano is not available.

STRUMMING THE STRINGS RIGHT HAND PLACEMENT

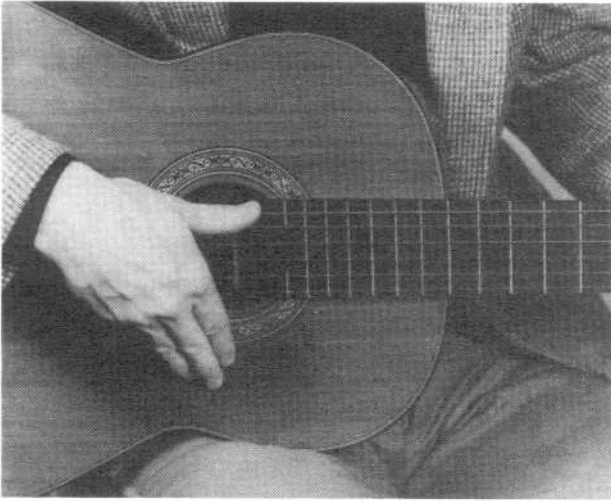


Fig. 9

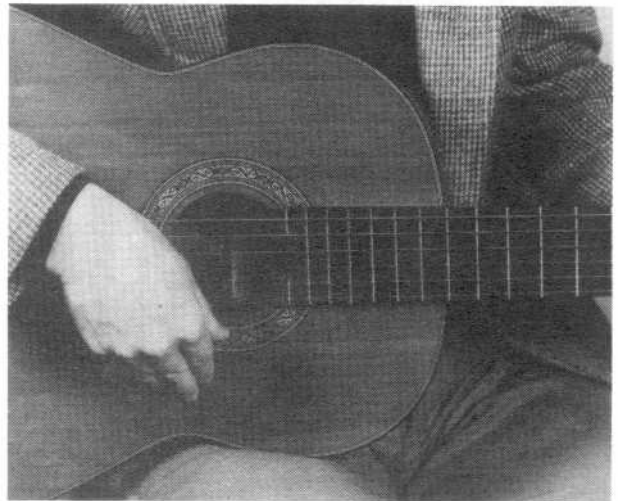


Fig. 10

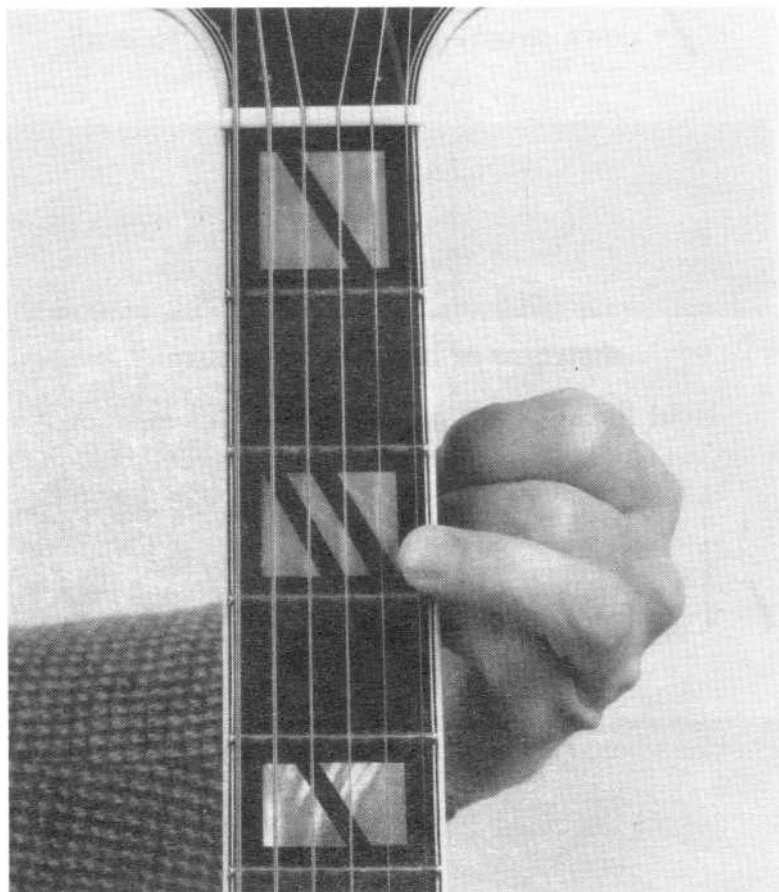
At this point in the student's learning process we will be concentrating on coordinating chord fingering in the left hand with strumming motion in the right hand. We, therefore, recommend strumming with the thumb down across the strings. Later on we will introduce the possible use of a pick.

To strum the instrument, place the thumb by the sixth string. This is the largest of the six strings (figure 9). To strum down across the strings, bring the thumb down gently across all six strings. Do this a number of times until all of the strings sound at once. The strum should be even and the thumb should not rest too long on any one string. You should glide evenly across all six strings (figure 10).

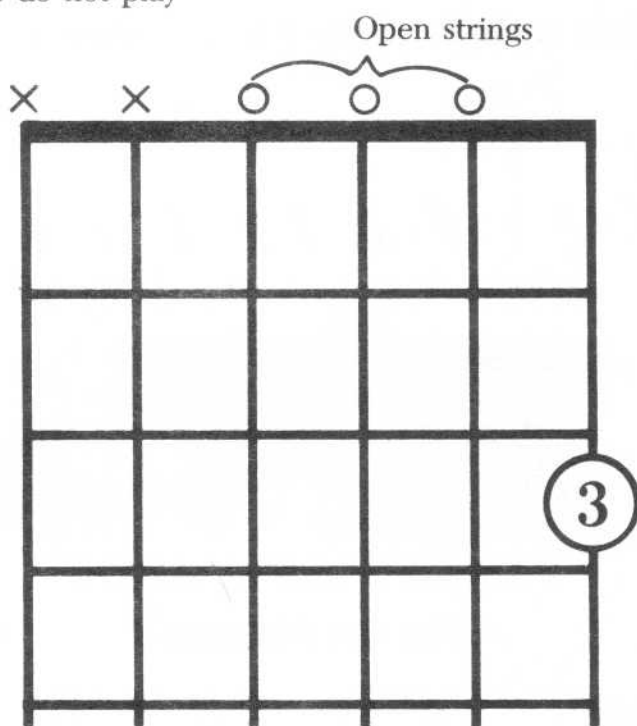
REMEMBER

The left hand should be positioned on the neck of the guitar so that the thumb rests comfortably in the middle of the back of the neck. This will require you to arch your hand somewhat. Look again at the photos on page 9. By keeping the left hand thumb in the middle of the neck, and by learning to play in this fashion from the beginning, your fingers will have the tendency to come down directly on top of the strings and avoid the problems of accidentally laying across the wrong strings when you finger notes and chords. When you lay your fingers across the wrong string, you will accidentally deaden the sound of some of the notes. Proper positioning of the left hand will give you great freedom in fingering rapid passages later on. Also, by placing the thumb in the middle of the neck, you are providing maximum strength in fingering difficult chords.

G CHORD-EZ FORM



× = means do not play



× = Do not play 6th & 5th strings

○ = 4th, 3rd, & 2nd strings are played open

③ = Press the 3rd finger down on the 3rd fret on the 1st string

TIME SIGNATURES

/ = down strum—from large strings to small

$\frac{4}{4}$ or **C** = COMMON TIME

4 strums or beats per measure

Hold the G chord and play it in this manner.



$\frac{3}{4}$ = THREE-FOUR or WALTZ TIME

3 strums or beats per measure

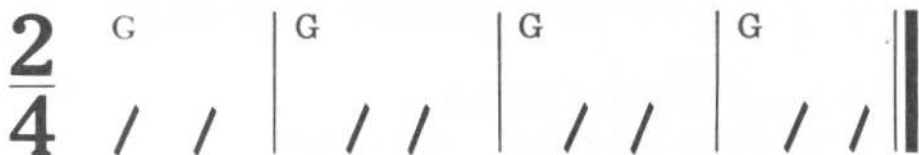
Hold the G chord and play it in the following manner.



$\frac{2}{4}$ = TWO-FOUR TIME

2 strums or beats per measure

Play it in this manner.



Strumming The G Chord

↘ = Down strum - From large strings to small

G Rest for 4 counts Rest

Strum Strum Strum Strum

G Rest for 2 counts Rest

Strum Strum Strum Strum Strum Strum

G Rest for 1 count Rest

Strum Strum Strum

G Rest for 2 counts

G Rest for 1 count

Strum Strum Strum

G Rest for 1 count

Strum Strum Strum etc.

G Rest Rest

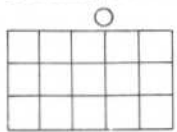
Strum Strum etc.

G Rest Rest

Strum Strum etc.

Brother John Sing & Play

Starting Pitch



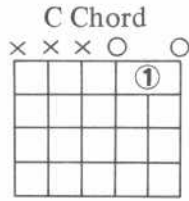
G

Student

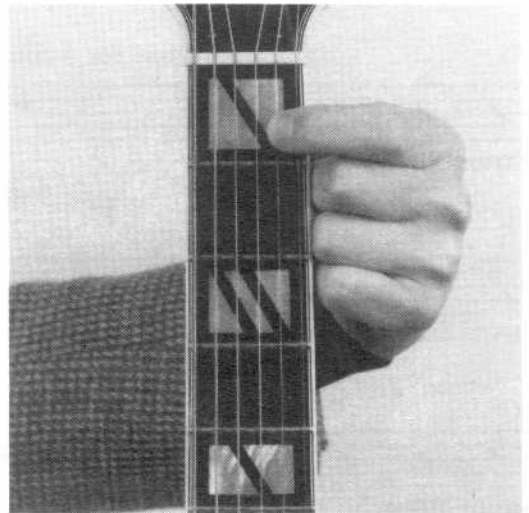
Are you sleep - ing? Are you sleep - ing? Bro - ther John. Bro - ther John.

Morn - ing bells are ring - ing! Morn - ing bells are ring - ing! Din - dan - don. Din - dan - don.

C Chord-EZ Form



Play only the top 3 strings!



Make sure your 1st finger does not accidentally rest against the 1st string!

C Rest

C Rest

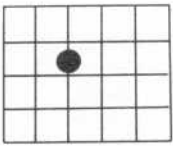
C

C

C

C

Starting Pitch



Three Blind Mice

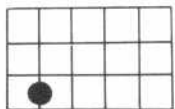
C

Three blind mice, Three blind mice, See how they run, See how they run, they

all ran af - ter the farm - er's wife who cut off their tails with a carv - ing knife, did

e - ver you see such a sight in your life as three blind mice. Three blind mice

Starting Pitch



Row, Row, Row Your Boat

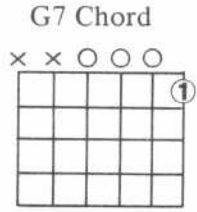
This means 2 strums or beats per measure

C

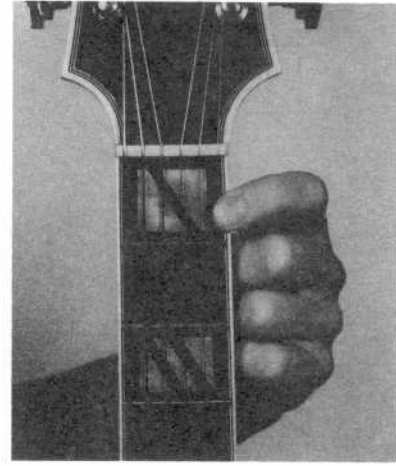
Row, Row, Row your boat gent - ly down the stream.

Mer - ri - ly, Mer - ri - ly, Mer - ri - ly, Mer - ri - ly life is but a dream.

G7 Chord—EZ Form



Play only the top 4 strings

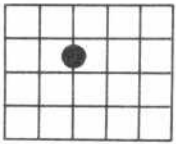


G7

C G7 C G7

C G7 C G7 C

Starting Pitch



Skip To My Lou

C G7 C G7 C

Choose your part-ner skip to my Lou, Choose your part - ner skip to my Lou,

C G7 C

Choose your part - ner skip to my Lou, Skip to my Lou my dar - ling!

C G7 C G7 C

Left and Right, Oh skip to my Lou Left and Right, Oh skip to my Lou

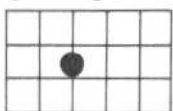
C G7 C

Left and Right, Oh skip to my Lou Skip to my Lou my darling.

Rock-A-My Soul

Spiritual

Starting Pitch



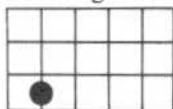
C

Rock - a - my soul in the bo - som of A - bra - ham;

Rock a - my-soul in the bo-som of A - bra-ham; Rock-a - my soul in the

bo - som of A - bra - ham; Oh, Rock-a - my soul.

Starting Pitch



Polly Wolly Doodle

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 pret - ty gal, sing-ing

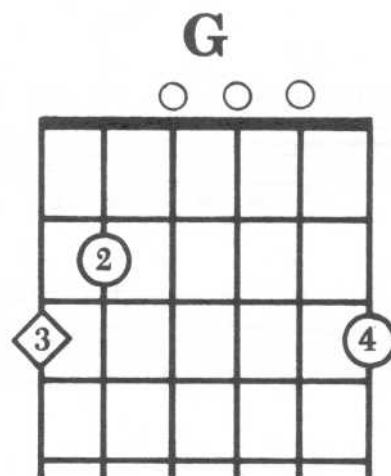
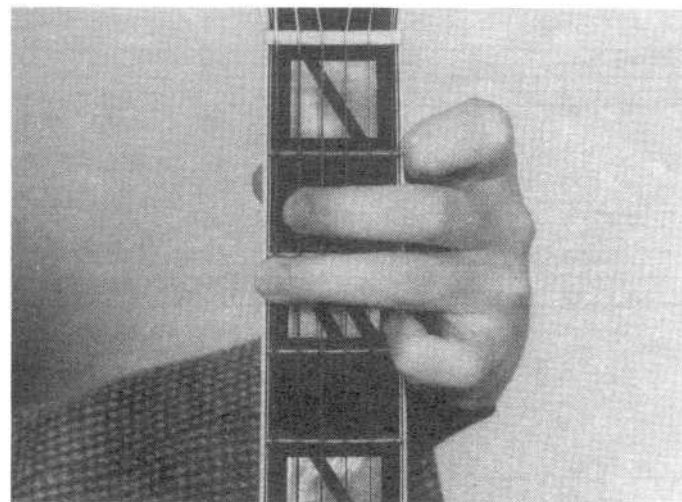
pol-ly wol-ly doo-dle all the day. Fare thee well, fare thee well, fare thee

well my fair - y fey, For I'm goin' to Lou - si - an - a for to

see my Su - si - an - na, Sing-ing pol - ly wol - ly doo - dle all the day.

THE FULL G CHORD

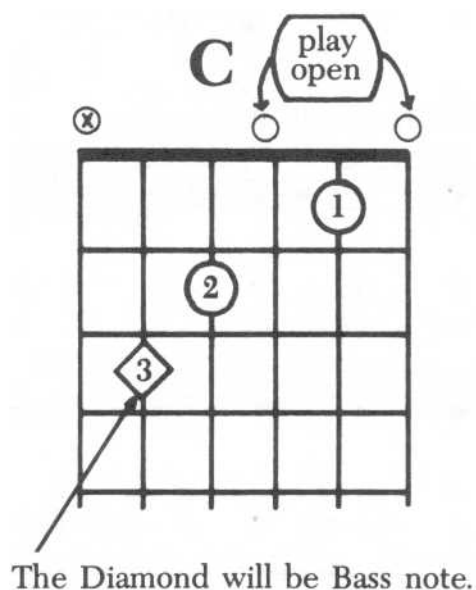
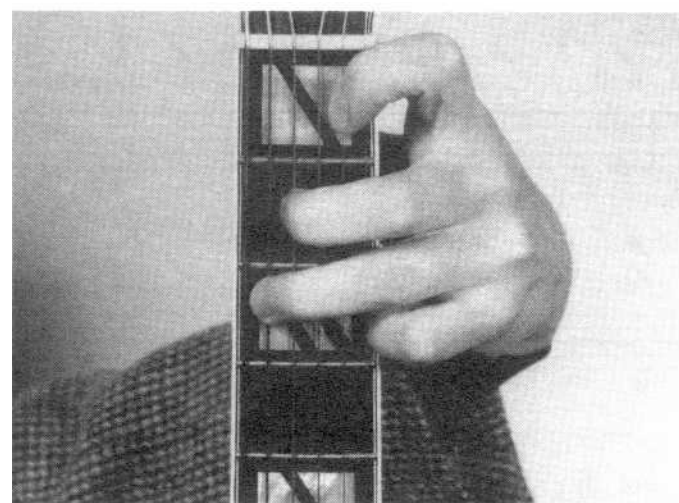
If your "E-Z" form of the G chord is sounding clear, you are ready to try the full G chord. Note the change in fingering. Practice to make sure your fingers aren't touching and deadening the wrong strings.



Diamond will be bass note. Fourth finger is used on the top string because it will enable quicker transition to G7 and C chords.

To play the full G chord-Make certain that your left-hand thumb is placed in the middle of the back of the neck. Bring your fingers directly down on the strings. Practice to make sure your fingers aren't touching and deadening the wrong strings.

THE FULL C CHORD

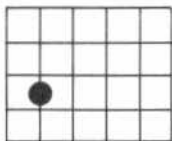


The Diamond will be Bass note.

Remember that the three basic chords in the key of G are: G, C, and D7.

Oh, My Darling Clementine

Starting Pitch



In a ^Ccav - ern in a can - yon ex - ca - va - ting for a

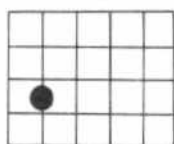
^{G7}mine - Dwelt a ^Cmin - er, for - ty ^{G7}nin - er and his ^Cdaugh - ter Clem - en - tine.

^COh my dar - ling, oh my dar - ling, oh my dar - ling Clem - en -

^{G7}tine, - You are lost and ^Cgone for - ev - er I am ^{G7}sor - ry ^CClem en - tine.

Putting On The Style

Starting Pitch



1. Young man in a carriage, driving like he's mad,
 with a pair of horses he's borrowed from his dad. He
 cracks his whip so lively, just to make the ladies smile,
 but they know he's only putting on the style.

Chorus: Putting on the agony,
 Putting on the style,
 That's what all the young folks
 Are doing all the while.
 And as I look around me
 I'm very apt to smile,
 To see so many people
 Putting on the style.

2. Sweet sixteen and goes to church,
 Just to see the boys,
 Laughs and giggles
 At every little noise.
 She turns this way a little,
 And turns that way a while,
 But everybody knows she's only
 Putting on the style.
Chorus

3. Young man just from college
 Makes a big display
 With a great big jawbreak,
 Which he can hardly say.
 It can't be found in Webster's,
 And won't be for a while,
 But everybody knows he's only
 Putting on the style.
Chorus

Starting Pitch



Three Fishermen

1. Once there were three fish er - men.

Once there were three fish - er - men. Fish-er, Fish-er, men, men, men.

Fish - er, Fish-er men, men, men. Once there were three Fish - er - men.

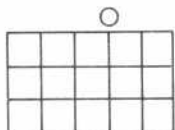
vs. 2. First one's name was Abraham
 (Repeat)
 Abra, Abra, ham, ham, ham
 (Repeat)
 First one's name was Abraham

vs. 3. Second's name was Isaac.
 Isy, Isy, ac, ac, ac.

vs. 5. Wish they'd gone to Amsterdam.
 Amster, Amster, dam, dam, dam.

vs. 4. Third one's name was Jacob
 Jakey, Jakey, cub, cub, cub.

Starting Pitch



Pay Me Money Down

Chorus Pay me, oh, pay me, Pay me my mon-ey down, —

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

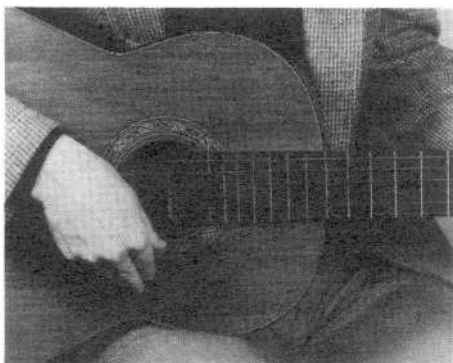
West Indian Folk Song

2. I thought I heard the captain say,
 Pay me my money down.
 Tomorrow is our sailing day,
 Pay me my money down.
Chorus

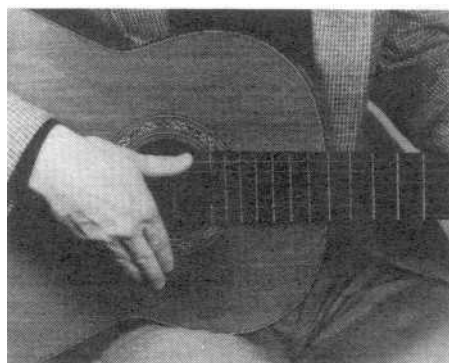
DOWN-UP STRUM

/ = DOWN STRUM Up till now, we have only been strumming Down Across the strings.

v = UP STRUM Now we will strum Down and Up.



Down Strum

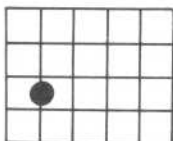


Up Strum

Try to get a slightly "Swinging" feeling on the Down - Up strum with this song.

Buffalo Gals

Starting Pitch



Strum Down Down up Down up Down up

C
I was walk - ing down the street, down the street, down the street a

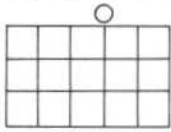
G7
hand - some gal I chanced to meet oh she was fair to see.

C
Buf - fa - lo gals won't - cha come out to - nite, come out to - nite, come out to - nite,

G7 C
Buf - fa - lo gals won't - cha come out to - nite and dance by the light of the moon.

He's Got The Whole World

Starting Pitch



Strum Down up Down up Down up Down up



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

Guitar notation for the first system: Treble clef, C major chord, lyrics: He's got the whole world in His hands, He's got the whole world in His hands.

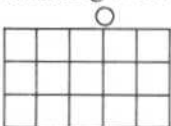
Guitar notation for the second system: Treble clef, G7 chord, lyrics: whole world in His hands, He's got the whole world in His hands.

Guitar notation for the third system: Treble clef, G7 chord, lyrics: in His hands, He's got the whole world in His hands.

2. He's got the little bitsy baby. . . . 3. He's got you and me brother. . . .

Hey Lolly

Starting Pitch



Strum Down up Down up



Chorus Hey lol - ly, lol - ly, lol - ly, Hey lol - ly, lol - ly, lo.

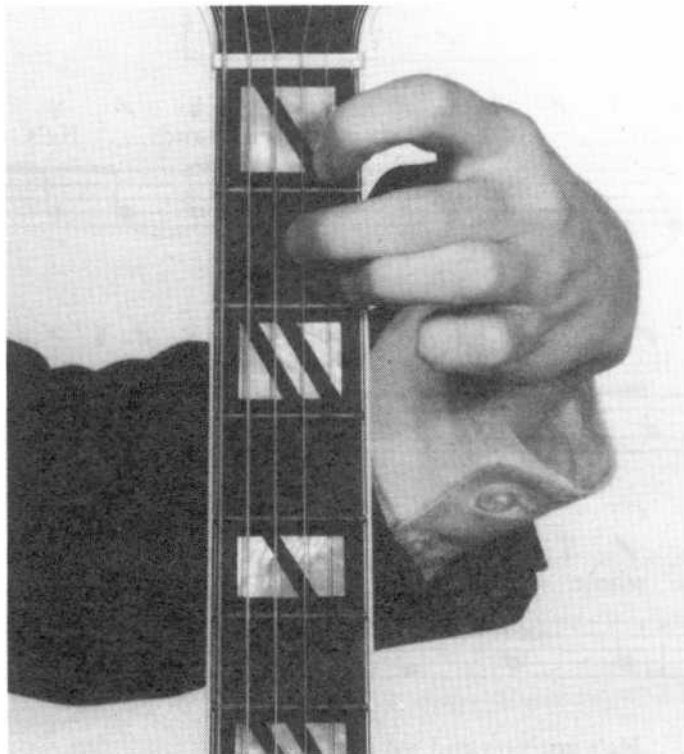
Guitar notation for the first system: Treble clef, C major chord, lyrics: Hey lol - ly, lol - ly, lol - ly, Hey lol - ly, lol - ly, lo.

Guitar notation for the second system: Treble clef, G7 chord, lyrics: Hey lol - ly, lol - ly, lol - ly, Hey lol - ly, lol - ly, lo.

1. Wake up in the mornin', sunny and bright
 Hey lolly, lolly lo.
 Looked in the mirror, got a terrible fright!
 Hey lolly, lolly lo.
2. I have a girl she's ten feet tall,
 Hey lolly, lolly lo.
 Sleeps on the floor with her feet in the hall,
 Hey lolly, lolly lo.

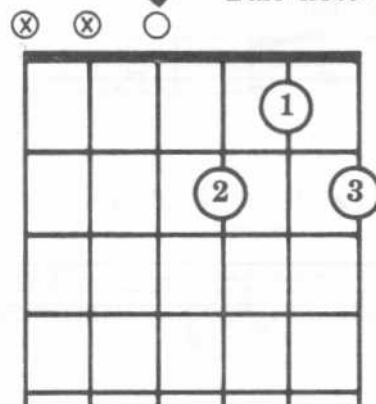
[make up your own verses]

THE "D7" CHORD



D7

◆ = Bass note of chord



(The Bass-note is the 4th string played open.)

⊗ = Omit String

$\frac{4}{4}$ G / / / / | G / / / / | D7 / / / / | G / / / / } (REST) (REPEAT SIGN)

$\frac{3}{4}$ G / / / | G / / / | D7 / / / | G / / / }

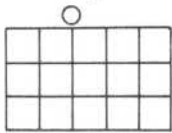
$\frac{2}{4}$ G / / | G / / | G / / | G / / | D7 / / | D7 / / | G / / | / }

⋈ = REST: It indicates a period of silence = to a stroke (/).

Make certain the tone produced is clear. Try to change from the G to D7 chord without looking at your hands.

Zacchaeus

Starting Pitch



Children's Gospel Song

Moderately

Zac - chae - us was a ver - y lit - tle man, A ver - y lit tle man was



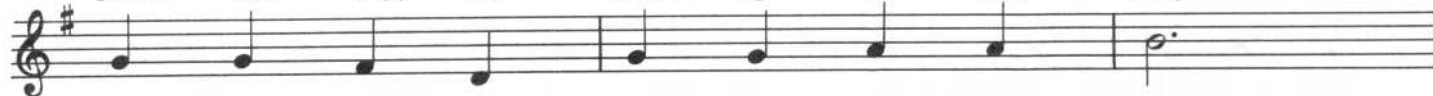
he, He climbed up in a sy - ca - more tree For the



Lord he wan - ted to see; And as the Sav - ior



passed that way, He looked up in the tree,



- - - Spoken - - - For I'm go - ing to your house to -

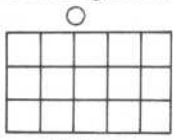


day, For I'm go - ing to your house to - day."



Battle Hymn Of The Republic

Starting Pitch



1. Mine eyes have seen the glo - ry of the com - ing of the Lord, He is

tramp - ling out the vin - tage where the grapes of wrath are stored, He has

loosed the fate - ful light - ning of his ter - ri - ble swift sword, His

truth is march - ing on. Glo - ry, glo - ry, Hal - le -

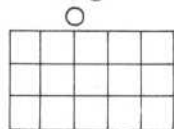
lu - jah! Glo - ry, glo - ry, Hal - le - lu - jah!

Glo - ry, glo - ry, Hal - le - lu - jah! His truth is march - ing on.

2. I have seen Him in the watch fires of a hundred circling camps.
 They have builded Him an altar in the evening dews and damps.
 I have read His righteous sentence by the dim of flaring lamps,
 His truth is marching on.
3. In the beauty of the lilies, Christ was born across the sea,
 With a glory in His bosom that transfigures you and me;
 As He died to make men holy, Let us die to make men free,
 While God is marching on

Hush Little Baby

Starting Pitch



Strum Down Down up Down Down

Children's Song

G D7

Hush litt - tle ba - by don't say a word, ma - ma's gon - na buy you a

C G D7

mock - ing bird, If that mock - ing bird won't sing,

C G

Ma - ma's gon - na buy you a dia - mond ring. If that dia - mond

D7 C G

ring turns brass, Ma ma's gon - na buy you a look - ing glass.

D7 C G

If that look - ing glass gets broke, Ma - ma's gon - na buy you a bil - ly goat.

G D7

2. If that billy Goat won't pull,

mama's Gonna buy you a cart and bull.

If that cart and bull turn o'er.

mama's Gonna buy you a dog named rover.

G D7

3. If that dog named rover won't bark.

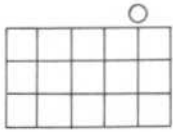
Mama's gonna buy you a horse and cart.

If that horse and cart break down,

You'll still be the sweetest little baby in town.

Bile 'Dem Cabbage Down

Starting Pitch



Strum Down up Down up
 / V / V

Chorus

G C G D7
 Bile dem cab - bage down, down, turns dem hoe cakes round. The

G C G D7 G
 on - ly song that I can sing is bile dem Cab - bage down.

Verse

G D7
 1. Went up on the moun - tain just to give my horn a blow,

G C G D7 G
 throught I heard my true love say, "Yon - der comes my beau."

Verses

2. Took my gal to the black-smith shop
 To have her mouth made small,
 She turned around a time or two
 and swallowed show and all.

4. Someone stole my old 'coon dog
 Wish they'd bring him back
 He chased the big hogs thru the fence
 And the little ones thru the crack.

6. Once I had an old gray mule,
 His name was Siman Slick
 He'd roll his eyes and back his ear
 And how that mule would kick!

3. Possum in a 'simmon tree,
 Raccoon on the ground,
 Raccoon says, "You son-of-a-gun,
 Shake some 'simmons down!"

Chorus

5. Met a possum in the road
 Blind as he could be,
 Jumped the fence and whipped my dog.
 And bristled up at me.

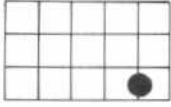
Chorus

7. I've heard some folks tell a tale
 There's gold in them thar hills,
 But I lived up there forty years
 And all I seen was stills!

Chorus

Away In A Manger

Starting Pitch

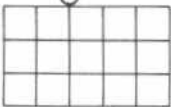


Strum Down Down-up Down

A - way in a man - ger, no crib for his bed, The
lit - tle Lord Je - sus laid down his sweet head. The
stars in the sky looked down where he lay, The
lit - tle Lord Je - sus, a - sleep on the hay.

This Little Light Of Mine

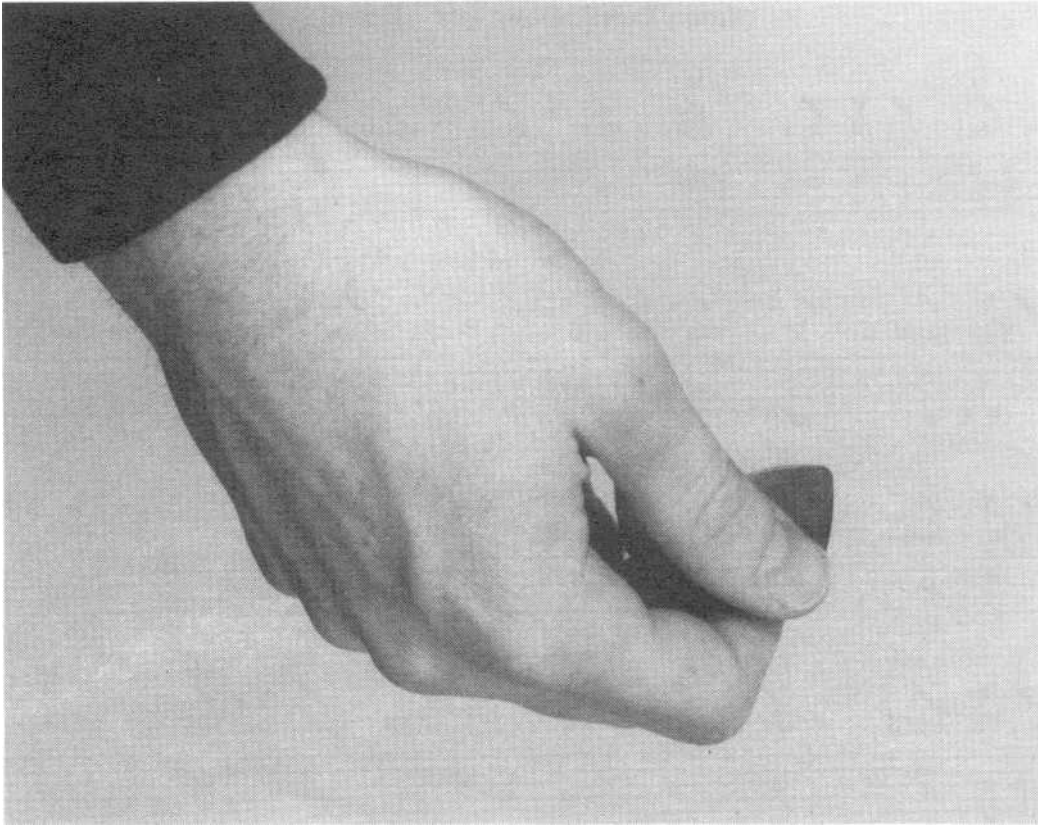
Starting Pitch



Strum Down Down-up Down Down

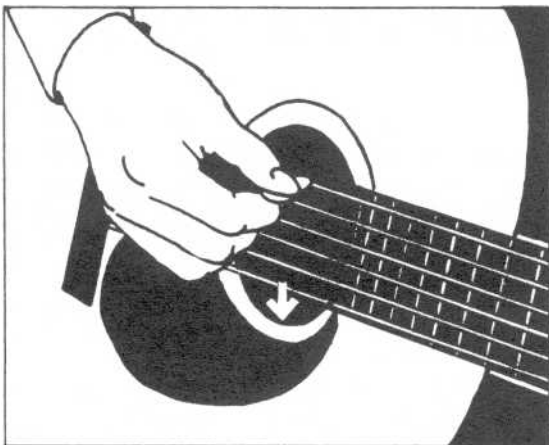
This lit - tle light of mine, I'm gon - na let it shine,
This lit - tle light of mine, I'm gon - na let it shine,
This lit - tle light of mine, I'm gon - na let it shine, let it shine,
let it shine, let it shine.

HOLDING THE PICK

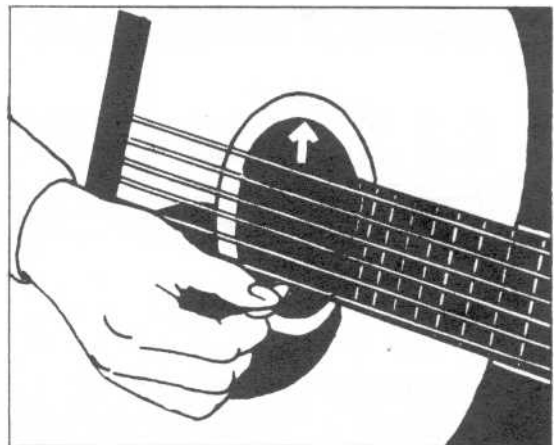


Now is the time to introduce the use of the flat pick. Study the photograph carefully, make certain that the pick is not held too tightly. Practice strumming up and down with the flat pick in order to get the feel of it. (The student may continue to use his thumb at this point if so desired by the teacher.) Make careful note of the symbols used to denote down pick and tip pick. This will be used throughout as we learn to pick notes.

Check your hand position. Do not hold the pick too tight!



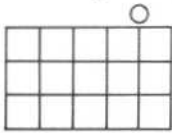
/ = Down Strum



∨ = Up Strum

Peace Like A River

Starting Pitch



Strum Down Down Down up Down up
 / / / / \ / \

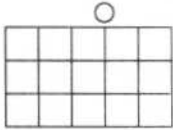
1. I've got peace like a riv - er, I've got peace like a riv - er, I've got peace like a riv - er in my soul; I've got peace like a riv - er I've got peace like a riv - er, I've got peace like a riv - er in my soul.

2. I've got joy like a fountain

3. I've got love like an ocean.

All Through The Night

Starting Pitch



Slowly

Strum Down Down Down up
 / / / / \ / \

Sleep, my child, and peace at - tend thee. All through the night.
 Guar - dian an - gels, God will send thee all through the night. (Repeat)

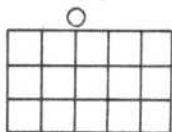
Soft and drow - sy hours are creep - ing, hill and vale in slum - ber sleep - ing

I am lov - ing vig - il keep - ing all through the night.

2. While the moon her watch is keeping, all through the night.
 While the weary world is sleeping, all through the night.
 O'er thy spirit gently stealing,
 Visions of delight revealing,
 Breathes a pure and holy feeling, all through the night.

Blow, Ye Winds

Starting Pitch



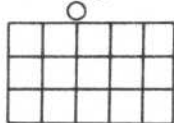
Strum Down Rest Down up



'Tis ad - ver - tised in Bos - ton, New York, and Buf - fa - lo, Five
 hun - dred brave A - mer - i - cans, a sail - ing for to go, sing - ing
 blow ye winds in the morn - ing, and blow ye winds high ho!
 Clear a - way your run - ing gear and blow, ye winds, high ho!

The Wabash Cannonball

Starting Pitch

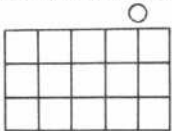


Strum Down Rest Down up Down up Down up



From the great At - lan - tic o - cean to the wide Pa - ci - fic
 shore, From the queen of flow ing riv - ers to the south - land by the
 shore, She's might - y tall and hand - some and quite well known by
 all. How we love the "Choo Choo" of the Wa - bash Can - non - ball!

Starting Pitch



Down By The Riverside

Strum Down Down up Down up Down up

1. Gon na lay down my sword and shield down by the



riv - er - side, down by the ri - ver - side,



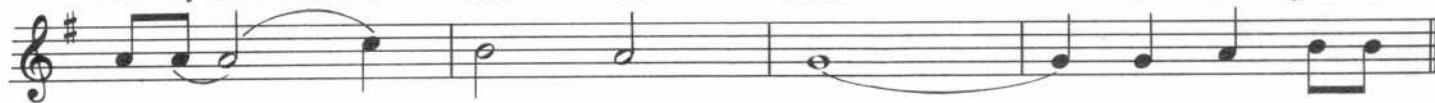
down by the ri - ver - side, Gon - na lay down my



sword and shield, down by the ri - ver - side, and



stu - dy war no more: I ain't gon - na



Chorus stu - dy war no more, I ain't gon - na stu - dy war no



more, I ain't gon - na stu - dy war no



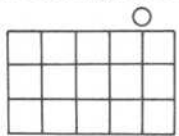
1. more. I ain't gon - na 2. more.



- 2. I'm gonna join hands with everyone, etc.
- 3. I'm gonna put on my long white robe, etc.
- 4. I'm gonna talk with the Prince of Peace, etc.

Go Tell It On The Mountain

Starting Pitch



Strum Down up Down up Down Down
 / V / V / /

G D7

Go tell it on the moun - tain, ov - er the hill and

G D7

ev' - ry - where, go tell it on the moun - tain that

D7 G

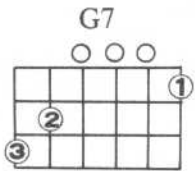
Je - sus Christ is born! Oh, when I was a

D7 G

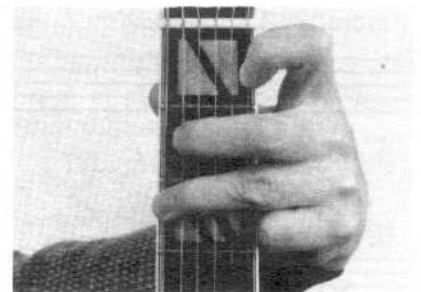
sin - ner, I prayed both night and day, I asked the Lord to

C D7

help me, and He showed me the way.



Full G7 Chord

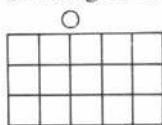


Practice Study

G G7 C D7 G D7 G

She'll Be Coming Round The Mountain

Starting Pitch



Strum Down Rest Down up Down up Down up

She'll be ^G com - ing round the mountain when she comes, She'll be

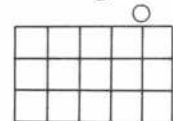
com - ing round the moun - tain when she comes, She'll be

^G com - ing round the ^{G7} moun - tain, She'll be ^C com - ing round the ^{D7} moun - tain, She'll be

^G com - ing round the ^{D7} moun - tain when she comes.

The Gospel Train

Starting Pitch



Strum Down Rest Down up Down up Down up

1. The ^G gos - pel train's a ^C com - in', I ^{D7} hear it just at hand, I

^G hear the ^{G7} wheel a ^C mov - 'in and ^G rumb - lin' thro' the ^{D7} land. ^{G7} Chorus

^C board, ^G lit - tle ^{G7} chil - dren; Get on board, ^{G7} lit - tle ^{G7} chil - dren; Get on

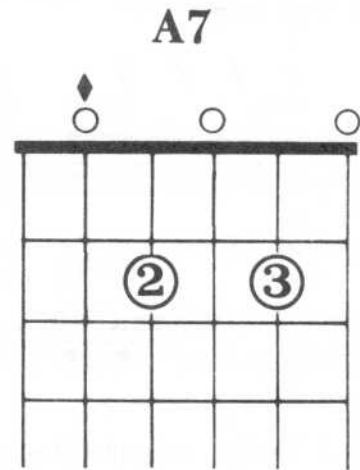
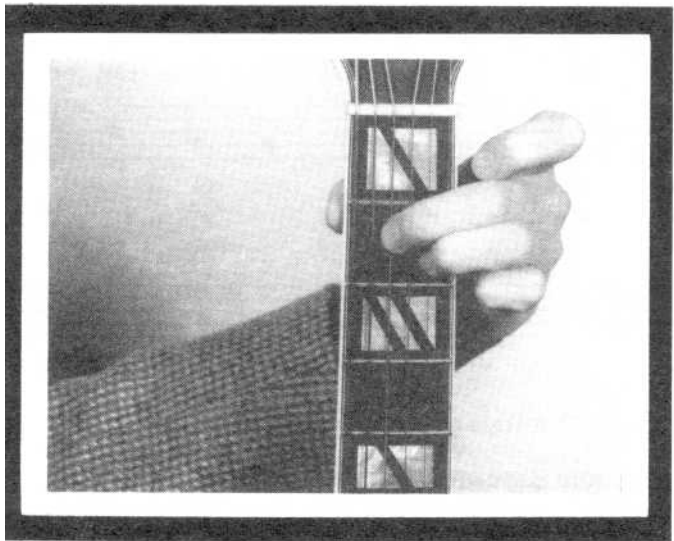
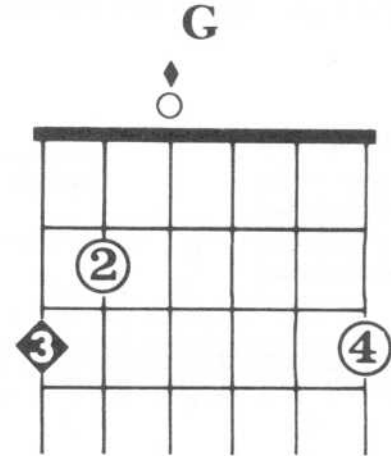
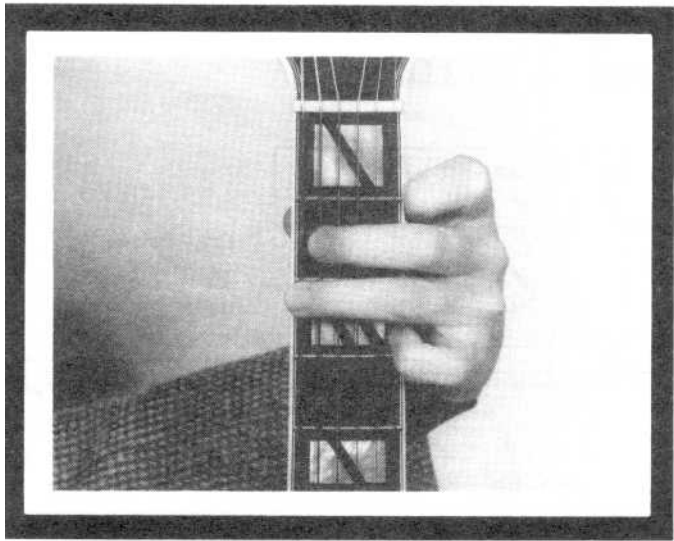
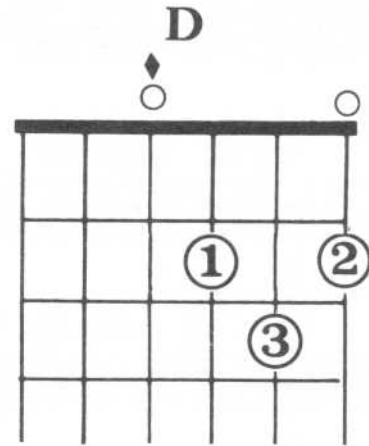
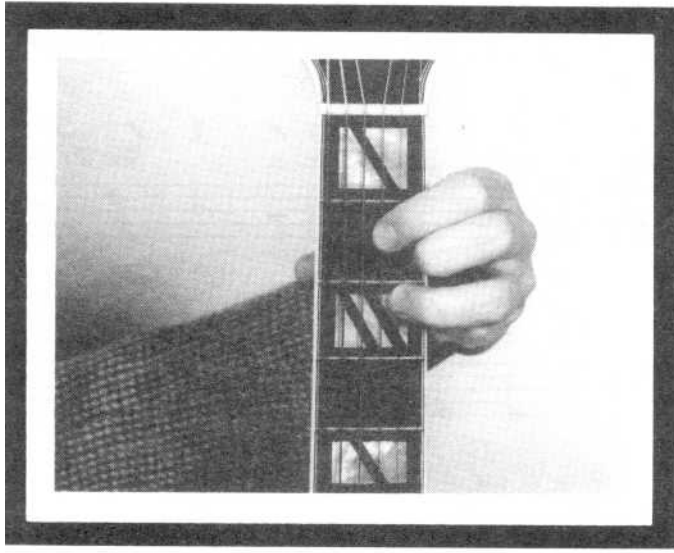
^C board, ^G lit - tle ^{D7} chil - dren, there's room for ^G man - y a ^G more!

2. The fare is cheap and all can go,
 The rich and poor are there;
 No second class aboard this train,
 No difference in the fare. Chorus

3. I hear that train a - comin',
 She sure is speedin' fast,
 So get your tickets ready
 And ride to heaven at last. Chorus

THE KEY OF D

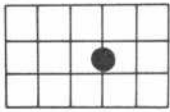
The three basic chords in the key of D are: D, G, and A7.



O = Open Strings
◆ = Bass Note of Chord

Old Joe Clark

Starting Pitch



Strum	Down	Down	up	Down	up	Down	up
	/	/	∨	/	∨	/	∨

I ^D used to live on a moun-tain top. Now I live in town I'm

stay - ing at the big ho - tel, court - in' Bet - sey Brown.

Chorus
Fare ye will, old Joe Clark, Fare ye well I'm bound,

Fare ye will, old Joe Clark, good - bye Bet - sey Brown.

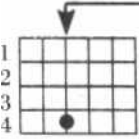
2. Old Joe Clark, the preacher's son,
Preached all over the plain,
The only text he ever knew
Was "high, low jack and the game."
3. Old Joe Clark had a mule,
His name was Morgan Brown,
'And every tooth in that mule's head
Was sixteen inches around.
- Chorus*

4. Old Joe Clark had a house
Fifteen stories high
And every story in that house
Was filled with chicken pie.
5. I went down to old Joe's house
He invited me to supper,
I stumped my toe on the table leg
And stuck my nose in the butter.
- Chorus*

She Wore a Yellow Ribbon

Strum Down Down up Down Down

[4th String, 4th Fret = Starting Pitch]



American Folk Song

Bright Tempo

D / / V / / / V / / / V / V / V / / V / /

A - round her hair, She wore a yel-low rib-bon; She

A7 / / V / / / V / / / V / V / V / / V / V / V /

wore it in the spring-time and in the month of May, And

D / / V / / / V / / / V / V / V / / V / /

if you asked her why the heck she wore it, she

A7 D / / V / / / V / / / V / V / V / / V / /

wore it for her sol-dier boy who's far, far a - way. Far a-

G D / / V / V / V / / V / V / V / / V / V / V / / V / V / V /

Chorus: way, _____ far a - way _____ she

A7 D / / V / / / V / / / V / V / V / / V / /

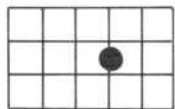
wore it for her sol - dier boy who's far, far a - way. _____

D
But, in her heart, she has a secret passion
A7
She has it in the springtime, and in the month of May;
D
And if you asked her who is now her passion,
A7 D
She has it for a college man who's not so far away.

Chorus

Give Me Oil in My Lamp

Starting Pitch



Strum Down Down-up Down Down-up

Lively tempo

1. Give me some oil in my lamp, keep me burn-ing, Give me some oil in my lamp I

pray, Give me some oil in my lamp keep me burn-ing. Keep me

burn-ing till the break of day. Chorus Sing Ho-san - nah, sing Ho-san - nah,

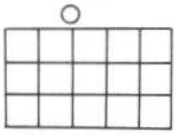
sing Ho-san - nah to the King of kings, Sing Ho-san - nah,

Sing Ho-san - nah, Sing Ho-san - nah to the King.

2. Give me joy in my heart, keep me singing,
3. Place your peace in my soul, keep me sharing,
4. Place your faith in my heart, keep me trusting,

When The Saints Go Marchin' In

Starting Pitch



Syncopated Strum Down Down up up Down up
hold

Oh, when the saints ^D go march - ing ^{A7} in, ^D

Oh, when the ^{A7} saints ^D go march - ing ^{A7} in,

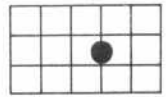
Oh, Lord, I ^D want ^{D7} to be ^G in that num - ber,

when the ^D saints ^{A7} go march - ing ^D in. ^G ^D

2. And when they gather 'round the throne.
3. And when they crown him King of kings
4. And on that Hallelujah day.

Streets Of Laredo

Starting Pitch



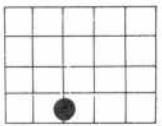
Strum Down Down up Down Down Down Down

As I walked out in the streets of La - re - do, as I walked out in La - re - do one day, I spied a young cow - boy wrapped up in white lin - en, wrapped up in white lin - en as cold as the clay.

2. "Go fetch me a cup, a cup of cold water, To cool my parched lips," the cowboy then said; Before I returned, the spirit had left him And gone to its Maker - the cowboy was dead.

3. We beat the drum slowly and played the fife lowly, And bitterly wept as we bore him along; For we all loved our comrade, so brave, young, and handsome, We all loved our comrade although he'd done wrong.

Starting Pitch



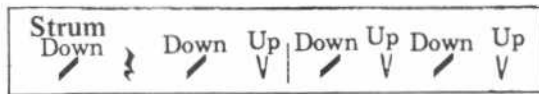
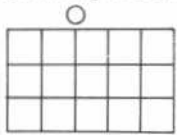
Crawdad Song

Strum Down Rest Down up

You get a line and I'll get a pole, Hon - ey, Hon - ey, You get a line and I'll get a pole, Babe, Babe, You get a line and I'll get a pole, We'll go down to the craw - dad hole, Hon - ey, sug - ar ba - by mine.

Oh! Susanna

Starting Pitch



I come from Al - a - bam - a with my ban - jo on my knee, I'm

g'wan to Lou si an a my true love for to see. It

rained all night the day I left, the weath - er it was dry, The

sun so hot I froze to death Su - san - na don't you cry.

Oh Su - san - na Oh don't you cry for me I've

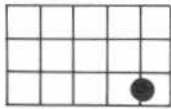
come from Al - a - bam - a with my ban - jo on my knee.

Oh Su - san - na, Oh don't you cry for me, I've

come from Al - a - bam - a with my ban - jo on my knee.

The Girl I Left Behind Me

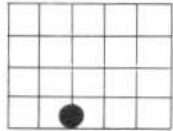
Starting Pitch



Strum Down Rest Down up
 / / / / /

I am lone-some since I crossed the hill and o'er the moor and valley, such a
 heav-y throught my heart do fill since part-ing with my Las-sie. I
 seek no more the joy in life, for ech-oes but re-mind me how
 swift the hours did pass a-way with the girl I left be-hind me.

Starting Pitch



Strum Down Rest Down up Down up Down up
 / / / / / / /

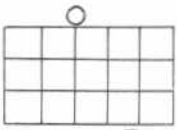
Li'l Liza Jane

I got a gal and you got none Li'l Liz-a Jane,
 I got a gal that calls me hon; Li'l Liz-a Jane.

Chorus
 Oh E-liz-a, Li'l Liz-a Jane,
 Oh E-liz-a, Li'l Liz-a Jane.

Frankie & Johnny

Starting Pitch

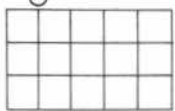


Syncopated Strum	Down	up	Down	up	up	Down	up
	/	\	/	\	\	/	\
				hold			

D
Frank-ie and John - ny were sweet - hearts; Oh, Lord-y, how They could
love. Swore to be true to each oth - er,
True as the stars a bove. He was her man,
but he done her wrong.

Come And Go With Me

Starting Pitch



Strum	Down	up	Down	up	Down	Rest	Down	up
	/	\	/	\	/	z	/	\

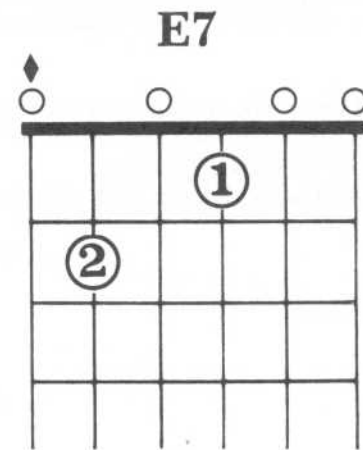
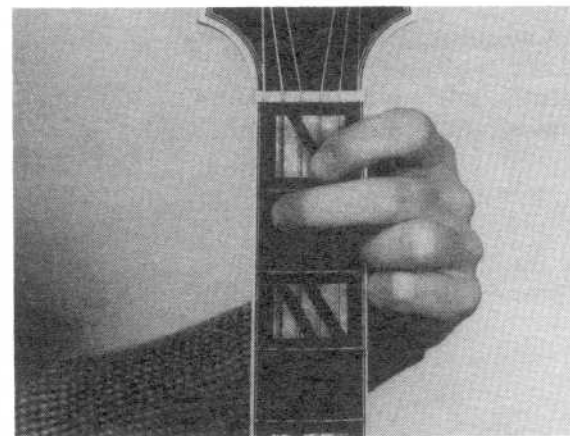
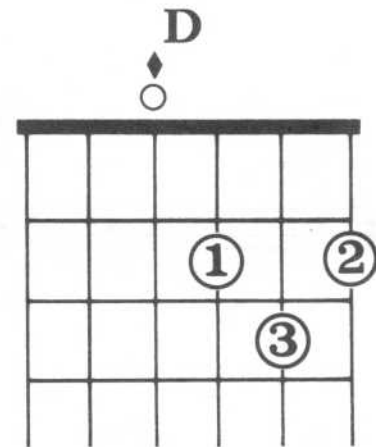
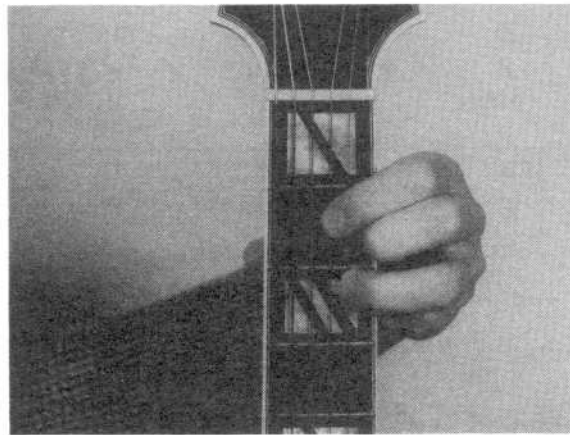
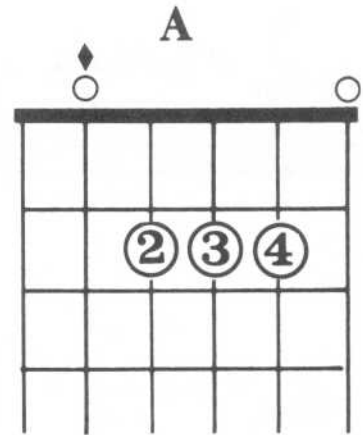
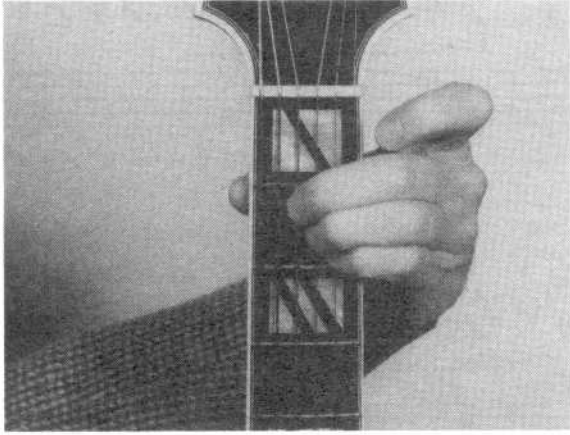
D G
Come go with me to that land, come and go with me to that
land, come and go with me to that land where I'm bound.
Come and go with me to that land, come and go with me to that
land. Come and go with me to that land where I'm bound.

- 2. There'll be singin' in that land
- 4. There is freedom in that land

- 3. There'll be dancin' in that land.
- 5. There is love in that land.

THE KEY OF A

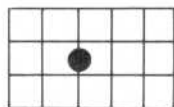
The three basic chords in the key of A are: A, D, and E7.



O = Open Strings
◆ = Bass Note of Chord

Just A Closer Walk

Starting Pitch



Synco - pat - ed Down Down up Down up Down up
Strum / / V hold / V / V

1. Just a clos - er walk with Thee, _____

Grant it, Je - sus, is my plea, _____

Dai - ly walk - ing close to Thee, Let it _____

be, dear Lord, let it be. _____

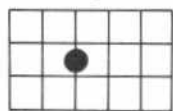
2. I am weak and thou art strong;
Jesus keep me from all wrong;
I'll be satisfied as long
As I walk, let me walk close to thee.

3. Through this world of toil and snares,
If I falter, Lord, who cares?
Guide me gently, safely o'er
To Thy kingdom shore, to Thy shore.

4. Repeat Vs. 1

Hand Me Down My Walking Cane

Starting Pitch



Syncopated Strum Down Down up up Down up
 / / V V / / V
 hold

Hand me down my walk - ing cane, Hand me down my walk - ing cane, Hand me down my walk - ing cane, gon - na leave on the mid - night train 'cause all my cares are tak - en a - way.

A E7 A D A E7 A

Rock Of Ages

Starting Pitch

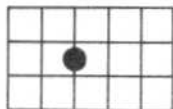


Strum Down Down Down up
 / / / V

1. Rock of a - ges, cleft for me, let me hide my - self in thee; Let the wa - ter and the blood, from Thy wound - ed side which flowed, Be of sin the dou - ble cure, Save from wrath and make me pure.

A D A E7 A E7 A D A E7 A

Starting Pitch



Worried Man Blues

Synco-pated Strum Down Down up hold up Down up
hold

It takes a wor-ried man to sing a wor-ried song. It takes a wor-ried man to sing a wor-ried song, It takes a wor-ried man to sing a wor-ried song, I'm wor-ried now, But I won't be wor-ried long.

1. I went across the river, I lay down to sleep,
When I woke up, had shackles on my feet.
Chorus

2. I asked that judge, tell me, what's gonna be my fine?
Twenty-one years on the Rocky Mountain Line.
Chorus

3. Twenty-one years to pay my awful crime,
Twenty-one years-but I got ninety-nine.
Chorus

Starting Pitch



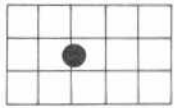
Green Grow The Lilacs

Strum Down up Down Down

Green grow the li-lacs all spark-ling with dew, I'm lone-ly, my dar-ling, since part-ing with you. But by our next meet-ing I'll hope to prove true, and change the green li-lacs to the Red, White, and blue.

Little Brown Jug

Starting Pitch



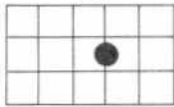
Syncopated Strum Down Down up up Down up

hold

My wife and I live all a-lone, In a lit-tle brown hut we call out own,
 She loves gin and I love rum, tell you what don't we have fun.
 Ha, ha, ha, you and me, lit-tle brown jug don't I love Thee.
 Ha, ha, ha, you and me, lit-tle brown jug don't I love Thee?

Old Dan Tucker

Starting Pitch



Strum Down Down up Down up Down up

Went to town the oth-er night to hear a noise and see a fight.
 All the peo-ple were a run-ning a-round, cry-ing old Dan Tuck-ers come to town."
 Get out the way, old Dan Tuck-er, you're too late to come for sup-per,
 Sup-per's o-ver and din-ner's cook-in', and old Dan Tuck-er just stand-in' there look-in'.

Old Time Religion

Starting Pitch



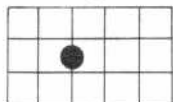
Strum Down Down up Down up Down up
 / / \ / \ / \

Give me that old time re - li - gion, give me that old time re - li - gion, it's good e - nough for me.

2. It was good for my father

3. It was good for the Hebrew children.

Starting Pitch



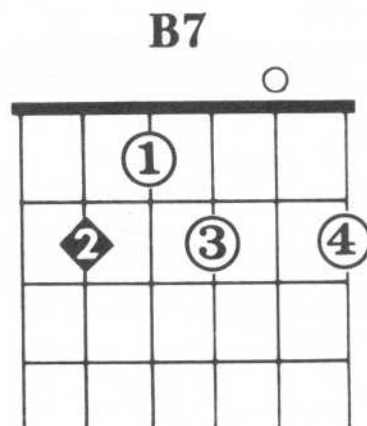
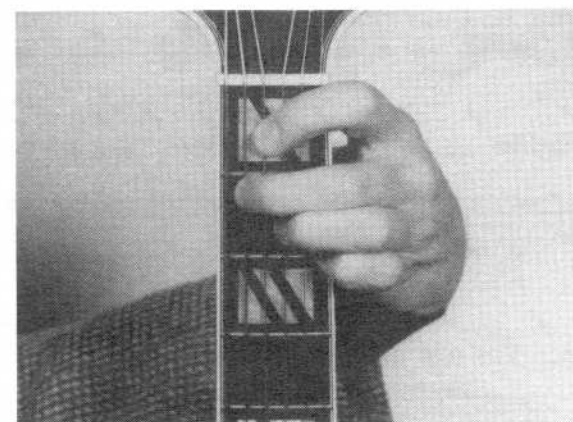
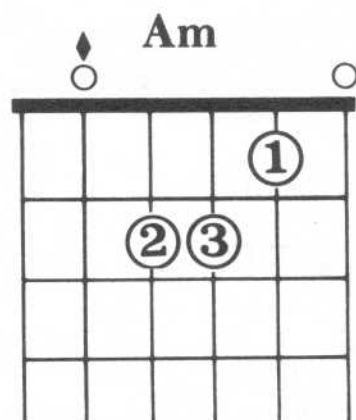
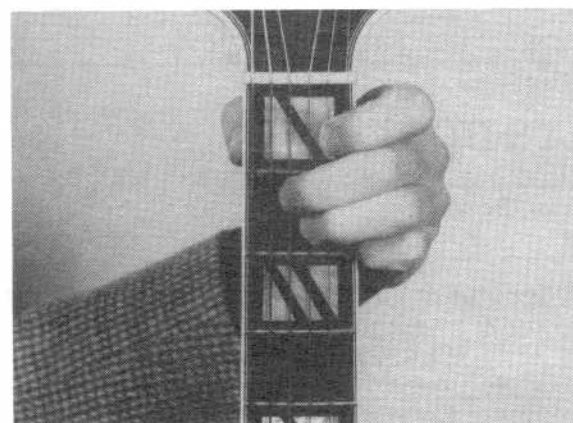
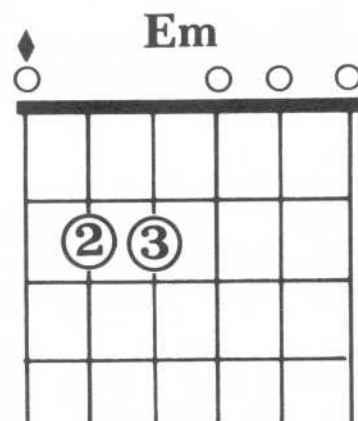
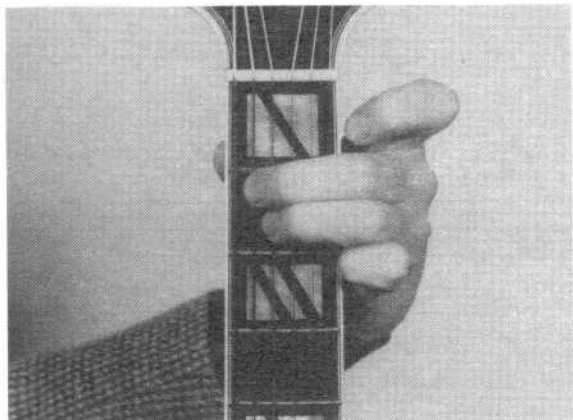
Do, Lord

Strum Down Down up Down up Down up
 / / \ / \ / \

I've got a home in glo-ry-land that out-shines the sun. I've got a home in glo-ry-land that out-shines the sun. I've got a home in glo-ry-land that out-shines the sun. Do, Lord, oh do, Lord, oh do re-mem-ber me. Do, Lord, oh do, Lord, oh do re-mem-ber me. Do, Lord, oh do, Lord, oh do re-mem-ber me. Way be-yond the blue.

THE KEY OF E MINOR

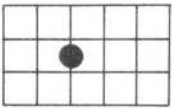
The three basic chords in the key of E minor are: Em, Am, and B7.



O = Open Strings
♠ = Bass Note of Chord

Wade In The Water

Starting Pitch



Strum Down Down up Down Down up



Em Wade in the wa-ter, Wade in the wa-ter chil-dren

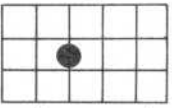
Em Wade in the wa-ter Am B7 God's gon-na trou-ble - these wa- ters. Em

Em Am Em B7 See that band all dressed in white, God's gon-na tro-ble these wa- ters,

Em Am Em Am B7 Em Looks like a band of the Is-ra-el - ites, God's gon-na trou-ble these wa- ters.

Wayfarin' Stranger

Starting Pitch



Strum Down Down Down Down



Em I'm just a poor way-far-ing stran-ger, Am A trav'lin' through this world of

Slowly B7 woe, Em But there's no sick-ness, toil or dan-ger, Am In that bright world, to which I

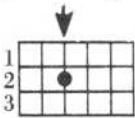
Em go. I'm go-ing there to meet my Fa-ther, Am I'm go-ing there no more to

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

What Child Is This?

Strum Down Rest Down

[Starting Pitch]

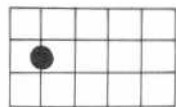


Flowing Tempo

What child is this who, laid to rest, On
Ma - ry's lap is sleep - ing? Whom
an - gels greet with an - thems sweet, while
shep - herds watch are keep - ing?
This, this is Christ the King whom
shep - herds guard and an - gels sing;
Haste, haste to bring Him laud, the
babe, the Son of Ma - ry.

Starting Pitch

The God Of Abraham Praise



Strum Down Down

Hebrew Melody

The God of Abraham praise, who reigns enthroned above; Ancient of everlasting days, and God of love; To Him uplift your voice, at whose supreme command from earth we rise, and seek the joys at His right hand.

Em Am Em B7
 Em G C G D7 G
 Em Am Em B7
 Em Am Em B7 Em

Oh God, We Praise Thee

Starting Pitch



Strum Down Rest Down up

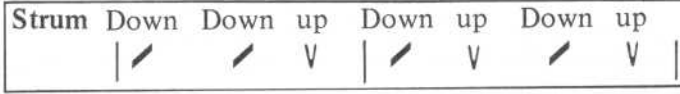
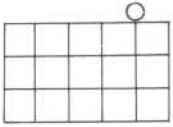
Early American Sacred Song

Oh God! We praise Thee and confess that Thou the only Lord; And ever-lasting Father art, by all the earth adored.

Em D Em
 Am B7 Em Am
 D Em B7 Em

Oh, Sinner Man

Starting Pitch



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

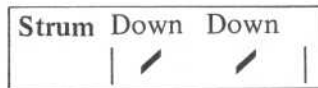
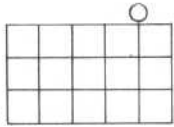
Oh, sin - ner man, where you gon - na run to?

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

All on that day.

What Shall We Do With The Drunken Sailor?

Starting Pitch



Brightly 1. What shall we do with the drunk - en sail - or? What shall we do with the

drunk - en sail - or? What shall we do with the drunk - en sail - or? Ear - lye in the morn - ing.

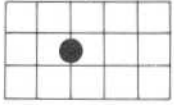
CHORUS Hooray, and up she rises, (3 times)
Earlye in the morning.

2. Throw 'im in the Brig until he rises (3 times)
Earlye in the morning. (Chorus)

3. Send 'im a climbin' up to the crows nest (3 times)
Earlye in the morning. (Chorus)

Joshua Fit The Battle Of Jericho

Starting Pitch



Synco-panted Strum Down up Down up up Down up
 Hold

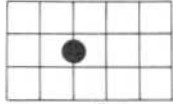
Em

B7

Chorus Josh-ua fit the bat-tle of Jer - i - cho, Jer - i - cho,

I Will Arise And Go To Jesus

Starting Pitch

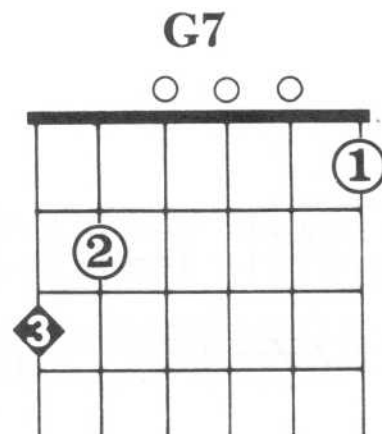
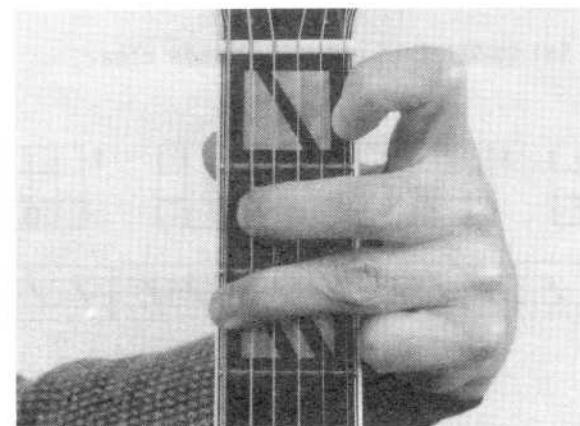
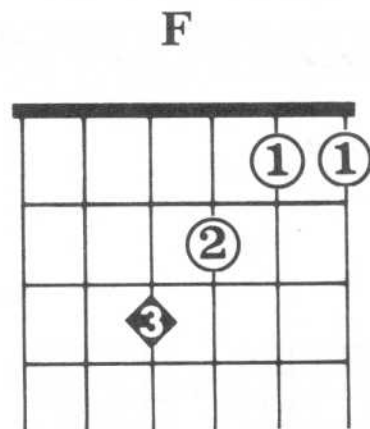
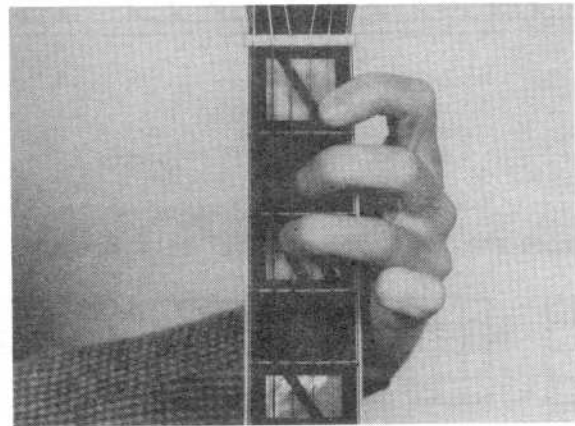
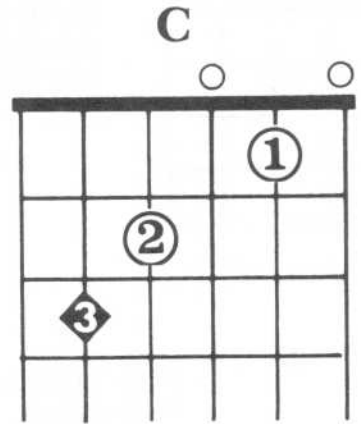
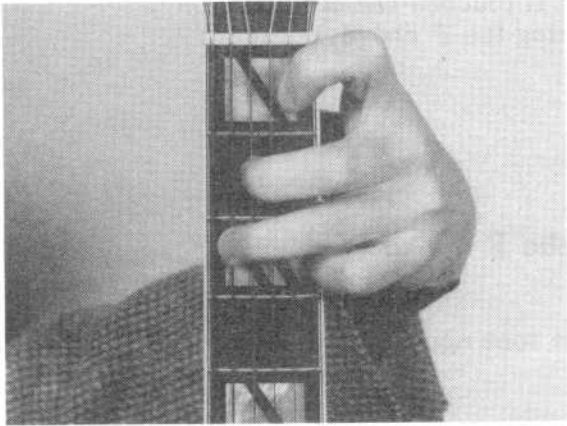


Strum Down Down up Down Down up

Southern Folk Hymn

THE KEY OF C

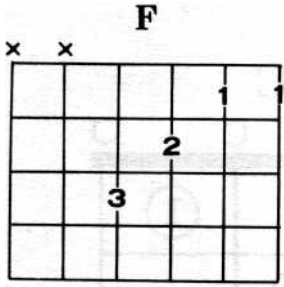
The three basic chords in the key of C are: C, F, and G7.



O = Open Strings
♠ = Bass Note of Chord

The F Chord

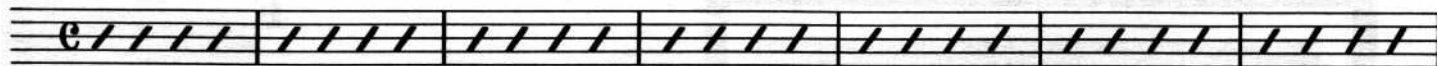
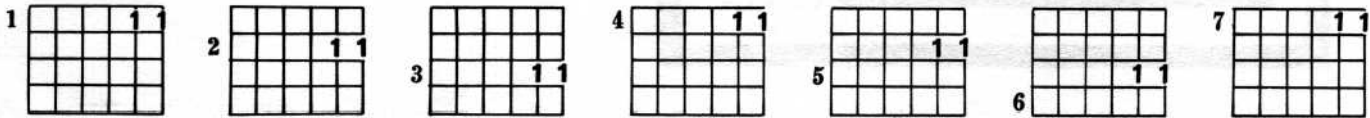
(Student plays the top 4 strings)



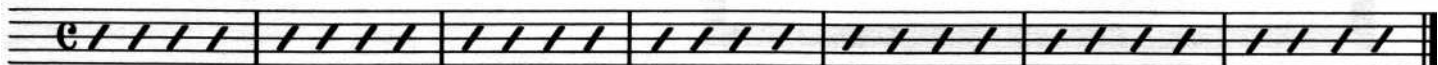
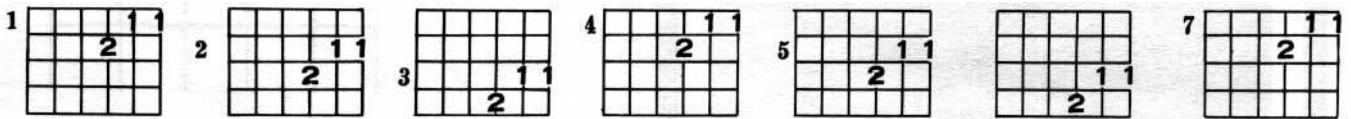
To play the F chord - make sure your left hand thumb is on the center of the back of the neck. If you wrap your thumb around the neck so that it touches the 6th string, you will have problems fingering the F chord.

Building the F chord

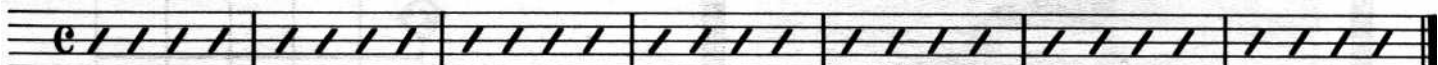
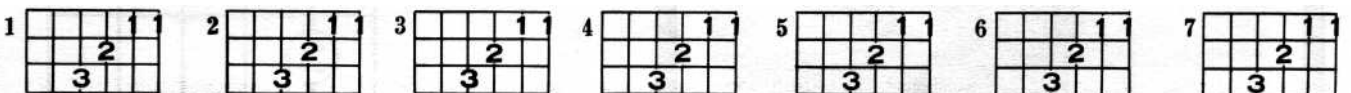
Play the following exercise until the tone sounds clear. You will start on the 1st fret and end on the 7th fret.



Now play this exercise from the 1st to the 7th fret until it sounds clear.

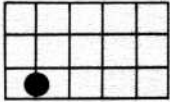


Play from 1st to 7th fret until it sounds clear.



On Top Of Old Smoky

Starting Pitch



Strum Down Down up Down up
/ / V / V

On top of Old Smoky all

cov - ered with snow I lost my true

lov - er came court - in' too slow.

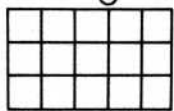
But court - in's a pleas - ure oh

flirt - in's a grief, A false heart - ed lov -

er is worse than a thief.

Starting Pitch

There Is A Tavern In The Town



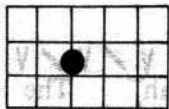
Syncopated Strum Down Down up up Down up

There ^C is a tav - ern in the town, in the town And there my true love sits him ^{G7} down, sits him down And ^C drinks his wine mid laugh - ter ^F gay and free ^G But ^{G7} nev - er, nev - er ^C thinks of me. Fare thee well ^{G7} for I must leave thee do not ^C let the part - ing grieve thee And re - mem - ber that the ^{G7} best of friends must ^C part, ^F must ^C part. A - dieu, a - dieu kind friends a - dieu; a - dieu a - dieu. I can no long - er stay with you, ^{G7} stay with you And I will hang ^C my harp on a ^F weep - ing wil - low tree And ^{G7} may the world go well with ^C thee.

The Marine's Hymn

Strum Down Down up Down up Down up

Starting Pitch



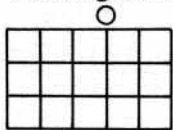
From the halls of Monte zu ma To the shores of Tripoli We will fight our country's battles in the air on land and sea. First to fight for right and freedom and to keep our honor clean. We are proud to claim the title of United States Marines.

C G7 C G7 C G7 C F C F C G7 C F G7 C

Down Down up Down up Down up

Camptown Races

Starting Pitch

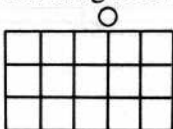


Syncopated Strum Down Down up up Down up
hold

The Camp-town la - dies sing this song, Doo - dah, doo - dah, The
Camp-town track is five miles long, Oh doo - dah day.
Goin to run all night, Goin to run all day. I'll
bet my mon-ey on the bob - tail nag, Some bo - dy bet on the bay.

Railroad Bill

Starting Pitch

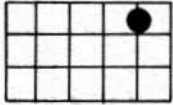


Shuffle Strum / V / V / V / V

Rail - road Bill, Rail - road Bill,
He nev - er worked and he nev - er will, I'm gon - na
ride old rail - road Bill.

Every Time I Feel The Spirit

Starting Pitch

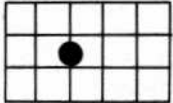


Syncopated Strum Down Down up up Down up
hold

F C G7 C
Chorus: Ev - ry time I feel the spirit mov-in' in my heart I will pray, ev - ry

F C F C G7 C
time I feel The spi - rit mov - in in my heart I will pray. Verse: U - pon the
moun-tain, when my Lord spoke, out of his mouth came fire and smoke; Look'd all a -
round me it looked so fine 'til I asked my Lord if all were mine.

Starting Pitch



Standing In The Need Of Prayer

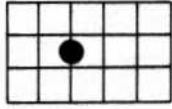
Shuffle Strum Down up Down up Down up Down up

C G7 C F G7
Ain't my broth-er or my sis-ter but it's me, oh, Lord, stand-ing in the need of

C G7 C F G7
prayer, Ain't my broth-er or my sis-ter but it's me, oh, Lord, stand-ing in the need of
prayer. It's me, it's me, oh, Lord, stand-ing in the need of
prayer, it's me, it's me, oh, Lord, stand-ing in the need of prayer

Wildwood Flower

Starting Pitch



Strum Down up Down up Down Down

C G7 C

I will twine with my ming - les of ra - ven black hair

G7 C

with the ro - ses so red and the li - lies so fair,

F C

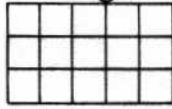
The myr - tle so bright with its em - er - ald dew

G7 C

And the pale and the lead - er and eyes look so blue.

Our Boys Will Shine Tonight

Starting Pitch



Strum Down up Down up Down Down

C F C

Our boys will shine to - night, our boys will shine.

D7 G

Our boys will shine to - night, all down the line.

C F C

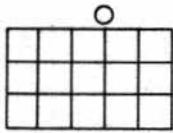
Our boys will shine to - night, our boys will shine. When the

F C F C G7 C

sun goes down and the moon comes up, our boys will shine.

Starting Pitch

Yellow Rose Of Texas

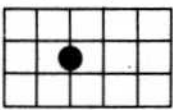


Strum Down up Down Down up Down up

There's a yel - low rose in Tex - as I'm go - in' for to see, no
oth - er fel - low knows her; no - bod - y else but me. She
cried so when I left her it like to broke my heart, and
if I ev - er find her, we nev - er more will part.

Starting Pitch

Swanee River

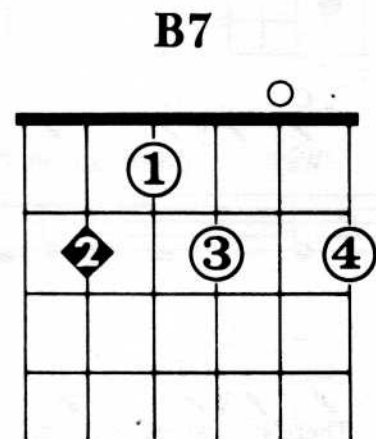
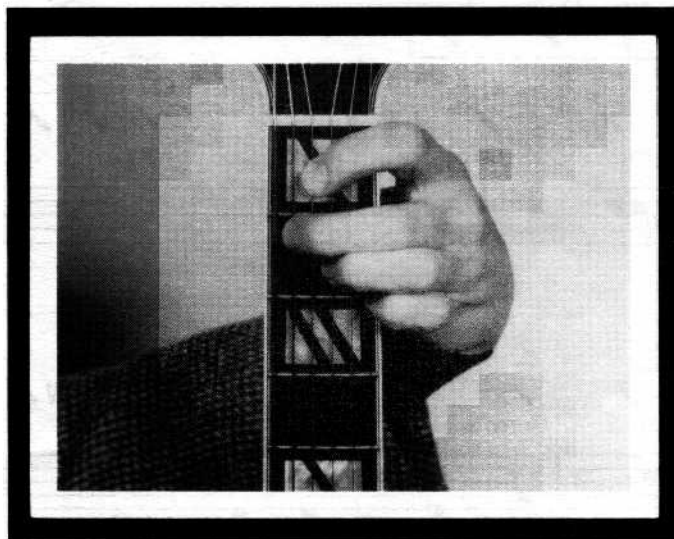
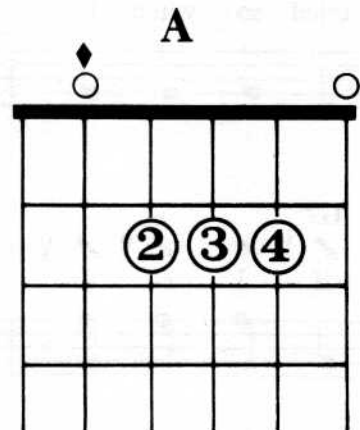
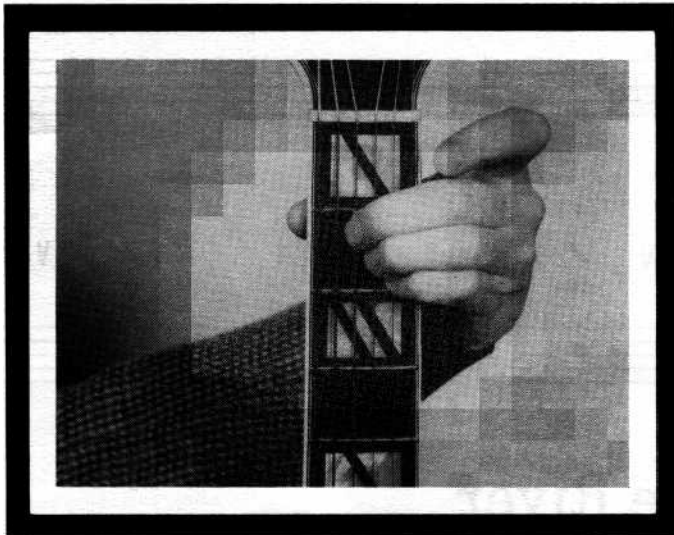
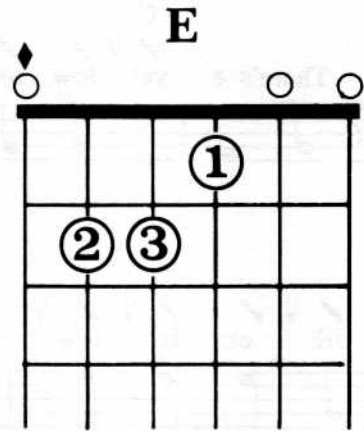
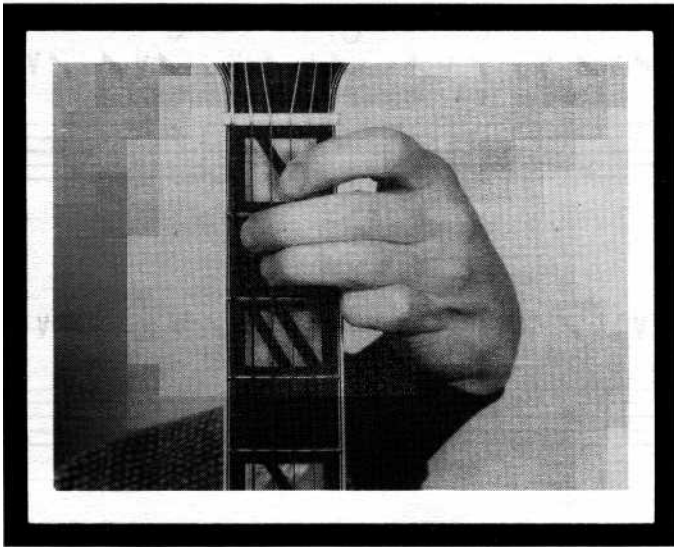


Strum Down Down up Down Down

'Way down up on the Swa - nee riv - er, far, far a - way.
There's where my heart is turn - ing ev - er, there's where the old folks stay.

THE KEY OF E

The three basic chords in the key of E are: E, A, and B7.



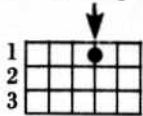
O = Open Strings
◆ = Bass Note of Chord

Swing Low, Sweet Chariot

Strum Down Down Down Down up



[Starting Pitch]



Slowly

Chorus: E / / / / V A / / E / / V / / / / V
Swing low, sweet char - i - ot, _ Com-in' for to car-ry me

B7 / / / / V A E / / V A E / / V
home, Swing low, sweet char - i - ot, _

B7 E / / / / V / / / / V / / / / V
Com-in' for to car-ry me home, 1. I looked o - ver Jor-dan an'

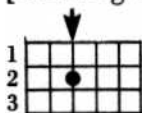
A E / / / / V / / / / V B7 / / / / V A
what did I see, _ Com-in' for to car-ry me home,

A E A E B7 E / / V / / V / /
band of an-gels com-in' af-ter me, Com-in' for to car-ry me home.

E A E
2. When I get to glory, my voice I'll raise,
B7
Comin' for to carry me home,
A E A E
To sing a song of grateful praise,
B7 E
Comin' for to carry me home.

Sweet By and By

[Starting Pitch]



Strum	Down	Down	up	Down	up	Down	up
	/	/	v	/	v	/	v

Moving Tempo

There's a land that is fair - er than day, And by
 faith we can see it a - far, for the Fa - ther waits o - ver the
 way, To pre - pare us a dwell - ing place there.

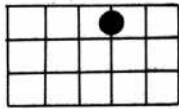
Chorus:
 In the sweet by and by, We shall
 meet on that beau - ti - ful shore; In the sweet by and
 by, We shall meet on that beau - ti - ful shore.

2. We shall sing on that beautiful shore
 They melodious songs of blest;
 And our spirits shall sorrow no more
 Not a sigh for the blessing of rest.

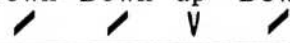
3. To our bountiful Father above
 We will offer our tribute of praise,
 For the glorious gift of His love
 And the blessings that hallow our days.

Beautiful Brown Eyes

Starting Pitch



Strum Down Down up Down



E
Beau - ti ful, beau - ti - ful A
brown eyes

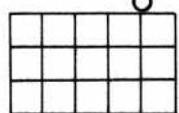
E
I loved you but all in B7
vain.

E
Beau - ti - ful, beau - ti - ful A
brown eyes I'll

B7
nev - er love blue eyes a - gain. E A E

Goin' Down The Road Feelin' Bad

Starting Pitch



Syncopated Strum Down up up Down up Down up



E
I'm goin' down the road feel - ing bad. E7
Lord I'm

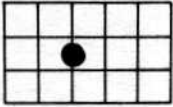
A
goin' down the road feel - ing E
bad. Lord, I'm

A
goin' down the road feel - in' E
bad. Lord, Lord and I'm

B7
sure gon - na be feel - ing bet - ter E
soon.

This Train

Starting Pitch



Strum Down Down up Down up Down up
/ / V / V / V

E
This train is bound for glo - ry, This train.

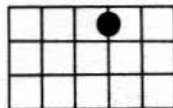
B7
This train is bound for glo - ry, This train.

E E7 A
This train is bound for glo - ry, don't car - ry noth in' but the right - eous and the ho - ly

E A E
This train is bound for glo - ry this train.

Mary Ann

Starting Pitch



Syncopated Strum Down Down up up Down up
/ / V / V / V / V / V / V / V
hold

E B7
All day, all night Ma - ry Ann

E
down by the sea - shore sift - ing sand

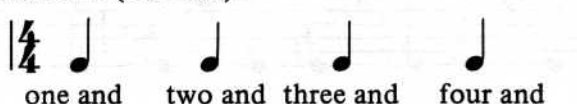
B7
Ev - en lit - tle chil - dren love Ma - ry Ann,

E
'cause she sings and dan - ces like no one can.

Basic Blues Rhythm

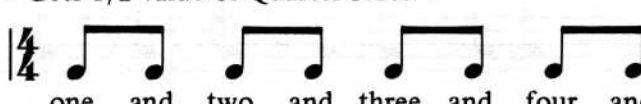
Of-ten when I pass this way
I feel as though I ought to stay
But life keeps driv-in' me a-way
un-til a-noth-er rain-y day.

Quarter Note → Gets Full Beat (one and)



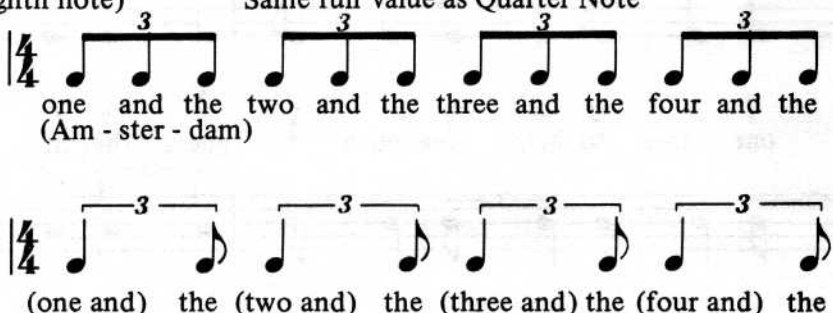
one and two and three and four and

Eighth Note → Gets 1/2 value of Quarter Note




one and two and three and four and

Triplet (eighth note) Same full value as Quarter Note



one and the two and the three and the four and the
(Am - ster - dam)

(one and) the (two and) the (three and) the (four and) the



Of - ten when I pass this way I
feel as though I ought to stay But
life keeps driv - in' me a - way un -
till a - noth - er rain - y day.

Blues Shuffle Rhythm

Strum down up down up down up down up

Chords: E - A - B7

E

Of - ten when I pass this way I feel as though I ought to stay But

life keeps driv - in' me a - way un - till an - oth - er rain - y day I

A
don't know why I feel this way I guess there's not much else to say But

E
keep on shuf - flin' that a - way and play the blues for me to - day Seems

B7
no one cares to help me much I guess that life goes on as such I

E
nev - er thought I'd see the day when there was just no oth - er way

Slidin' Into E

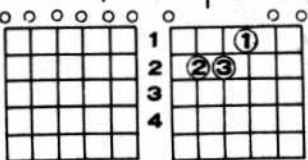
Try the above Shuffle Rhythm with the following Lick:

E

open press down

open press down

E

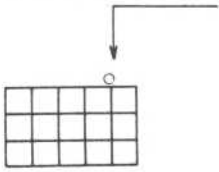


Strike the strings open with a Down Stroke and then press your left hand fingers down on an E chord. Do NOT stroke the E chord when you first press it down. Finally, accent the beat with the open strings prior to pressing down the E chord.

all strings open

12th Street and Delmar

[2nd String Open = Starting Pitch]



Slow groove

Chords E - A - B7

E
1. Twelfth street and Del- mar that's where my ba - by lives.

A
Twelfth street and Del - mar that's where my ba - by

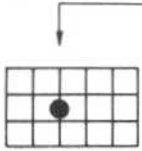
E B7
lives. I just been to see her

A E
and all her kids.

2. Twelfth street and Delmar, you're crowdin' me.
Twelfth street and Delmar, you're crowdin' me.
You didn't think that I would
Begin to see.
3. Twelfth street and Delmar, I ain't gonna stay.
Twelfth street and Delmar, I ain't gonna stay.
You want to marry me,
There ain't no way.

Down and Out

[4th String, 2nd Fret = Starting Pitch]



Shuffle Strum

Slow groove

Chords: E - A - B7

E
1. Tired and wear - y I got the blues.

A
Tried and wear - y I got the Blues. E

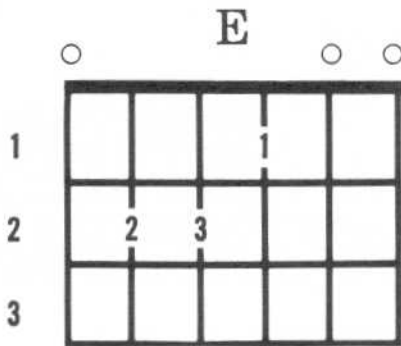
B7 A E
Down and out Those same old Blues.

2. Boss just fired me - More bad news
Boss just fired me - More bad news
He didn't want me - Those same old Blues.
3. (My) Baby left me - I got the Blues.
(My) Baby left me - I got the Blues
She up and left me - More down out Blues.
4. Down and out - I got the Blues.
Down and out - I got the Blues.
No ambition - Those same old Blues.

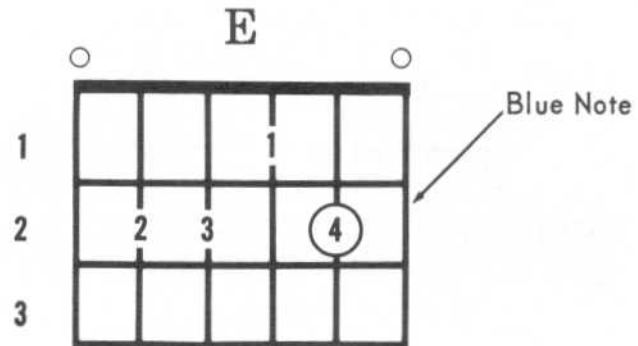
"BLUE NOTES"

The circled notes below are notes that can be added to the chords to give them a more varied blues effect.

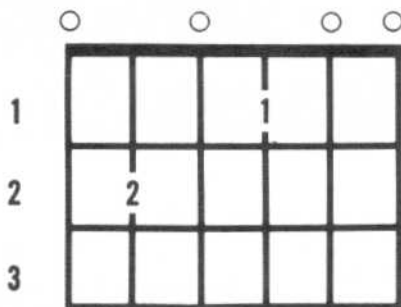
Basic Chord



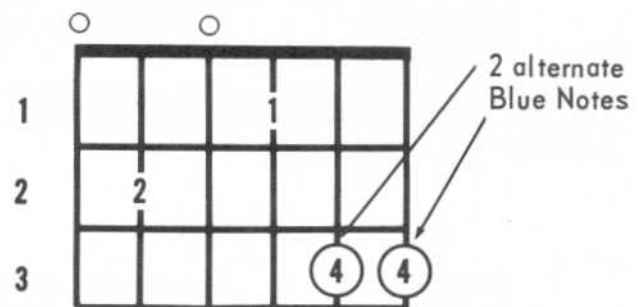
Blue Notes Circled



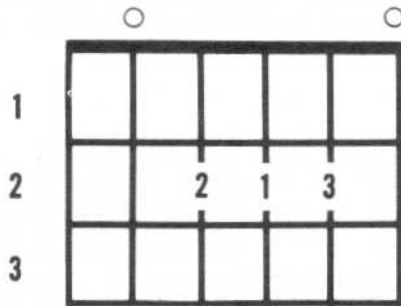
E⁷



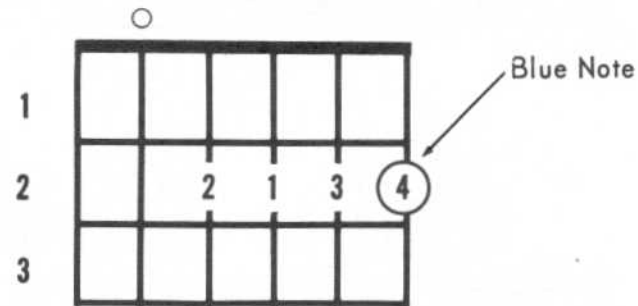
E⁷



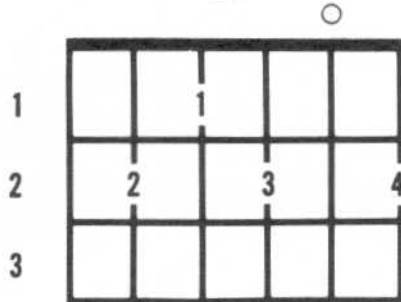
A



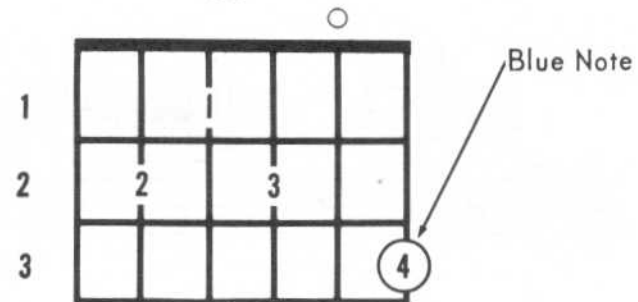
A



B⁷



B⁷



Blue Note Exercise

E

E

E

E

E

1 2 3

E

E

E

E7

E

E

1 2 3

A

A

A

A

A

1 2 3

E

E

E

E

E

1 2 3

B7

B7

B7

A

A

A

1 2 3

E

E

E

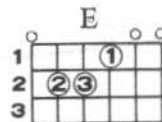
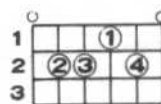
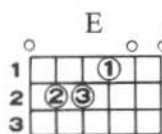
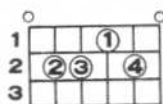
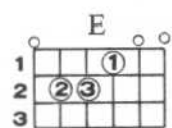
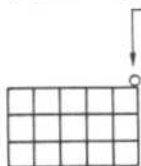
E

E

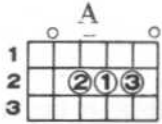
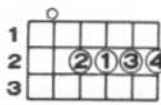
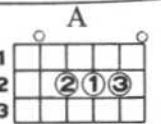
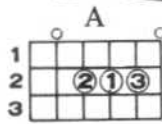
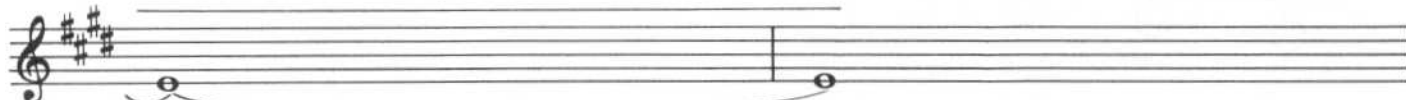
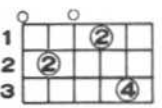
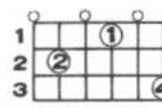
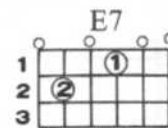
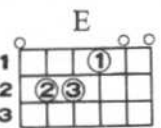
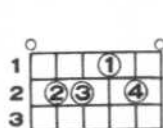
1 2 3

[1st String, Open = Starting Pitch]

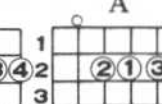
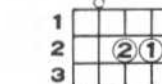
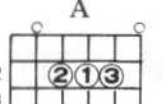
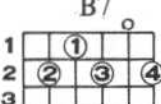
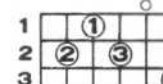
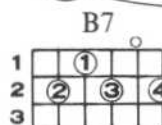
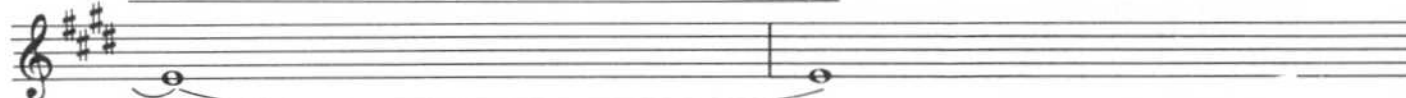
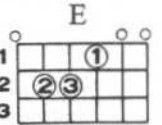
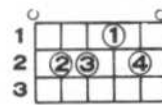
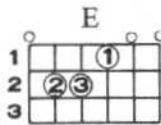
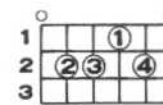
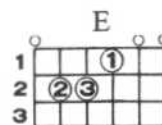
City Slicker



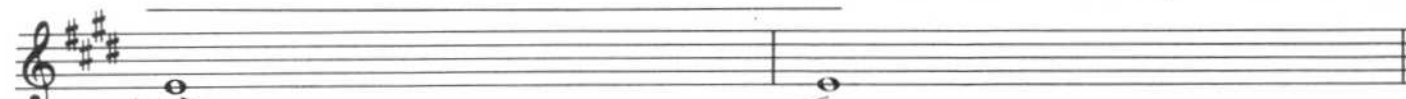
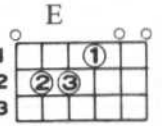
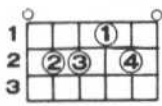
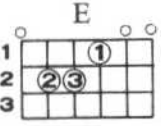
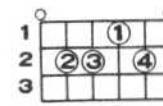
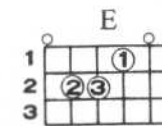
1. Ci - ty slick - er have a good time. —



Ci - ty slick - er (com)mit - tin' no crime. —

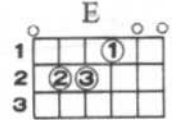
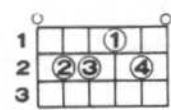
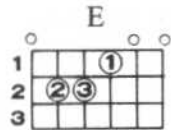
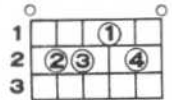
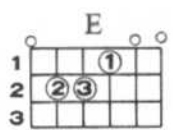
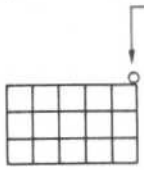


Got lots o' class You ain't got a dime. —

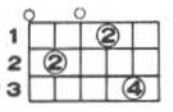
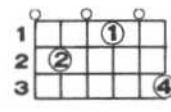
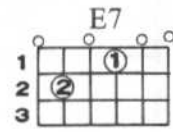
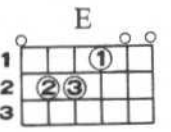
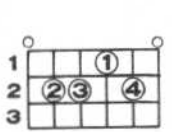
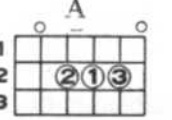
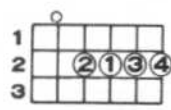
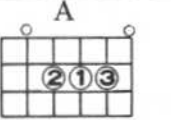
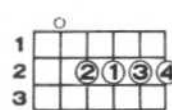
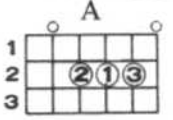


[1st String, Open = Starting Pitch]

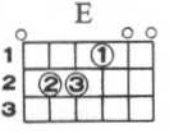
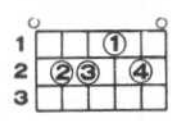
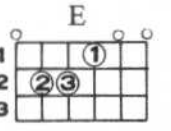
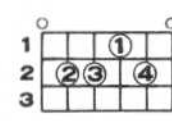
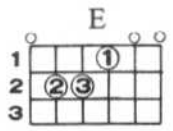
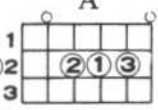
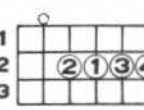
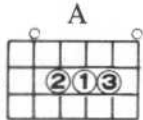
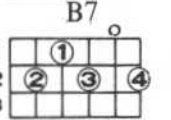
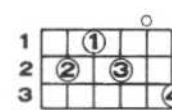
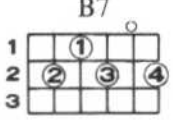
City Slicker



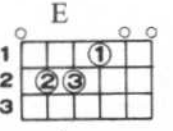
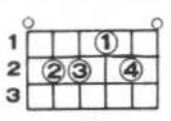
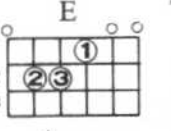
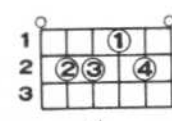
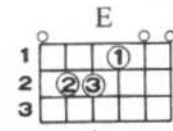
1. Ci - ty slick - er have a good time.

Ci - ty slick - er (com)mit - tin' no crime.

Got lots o' class You ain't got a dime.



(Phrases or "Licks" Starting on Measure 11 of 12 Bar Blues)

Single Note Finger Style Lick

With this Ending Lick the player will play three triplets, plucking the notes with the Right Hand. The Fingering would be:

$\overbrace{\quad\quad\quad}^3$
 1.
 Thumb 2nd Finger
 (*p*) (*m*)

 $\overbrace{\quad\quad\quad}^3$
 1.
 Thumb 2nd Finger
 (*p*) (*m*)

 $\overbrace{\quad\quad\quad}^3$
 1.
 Thumb 2nd Finger
 (*p*) (*m*)

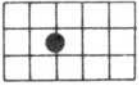
Measure 11

Chromatic Slide Ending

Measure 11

Pushin and A Pullin'

[4th String, 2nd Fret = Starting Pitch]



Moderate

E

1. Push - in' and a pull - in'

Bid in' my time.____

Push - in' and a pull - in'



E7

ev - ry day I'm

A

out shove - lin' co - al____

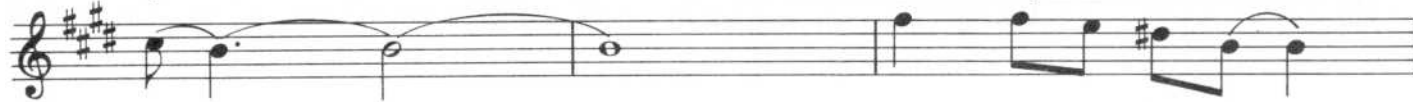
Hurts my back__ I'm just



E
dyin'_____

B7

Some day I'm leav - in'____



A
Now I

on - ly am

E

cryin!_____

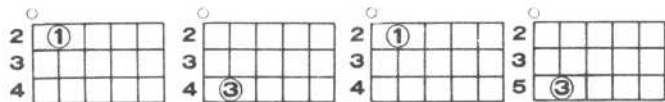


2. Fifty cents an hour - earnin' my pay.
Pushin' and a pullin' - every day I'm
Out lookin' elsewhere - ain't no jobs for my kind.
Someday I'm leavin' - now get back to the grind.

Shuffle Rhythm

The Shuffle Rhythm was popularized by many of the early Rock Musicians. It adds a Boogie - Woogie type of feeling to the Blues.

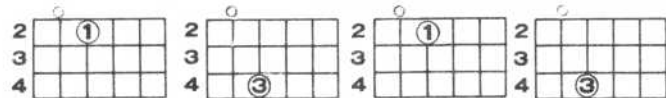
Blues Shuffle Boogie



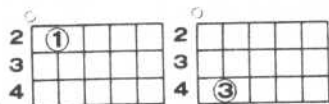
Slow groove

Musical notation for the first system of Blues Shuffle Boogie. It consists of a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The melody features eighth notes with triplet markings. Below the treble staff are five bass clef staves, labeled 1st through 6th, showing the corresponding bass line with open strings and fretted notes.

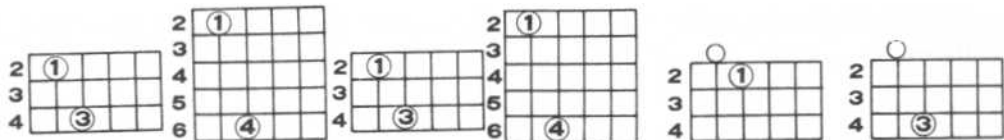
Musical notation for the second system of Blues Shuffle Boogie, continuing the melody and bass line from the first system.



Musical notation for the third system of Blues Shuffle Boogie, continuing the melody and bass line.



Musical notation for the fourth system of Blues Shuffle Boogie, concluding the piece.

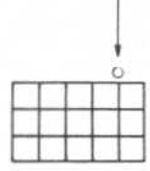


Musical notation for the first system, consisting of a treble clef staff and a bass clef staff. Both staves feature a sequence of eighth-note triplets. The treble staff starts on a G4 note, and the bass staff starts on a G2 note. The rhythm is consistent throughout the system.



Musical notation for the second system. The treble staff continues with eighth-note triplets, while the bass staff features a sequence of chords: G2, D2, G2, D2, G2, D2, G2, D2. The final three measures of the system show a change in the bass line to a more complex chordal structure.

[2nd String Open = Starting Pitch]



Motown Shuffle

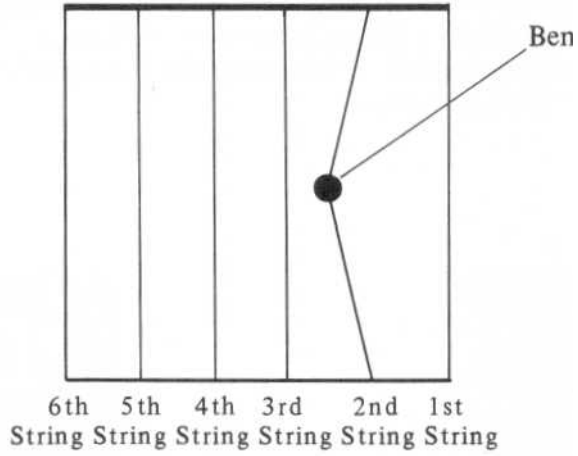
(Use Shuffle Rhythm shown on preceding page)

1. Up

Vocal melody with lyrics and guitar accompaniment. The lyrics are: "up and down in and out up and down Mo-town Blues go - in' round my head. ain't dead But I feel like I'm dy - in' 'cause there's no use in try - in' a - gain. Got them old Mo-town Blues a-gain." The accompaniment includes guitar chords (E, A, B7) and a bass line.

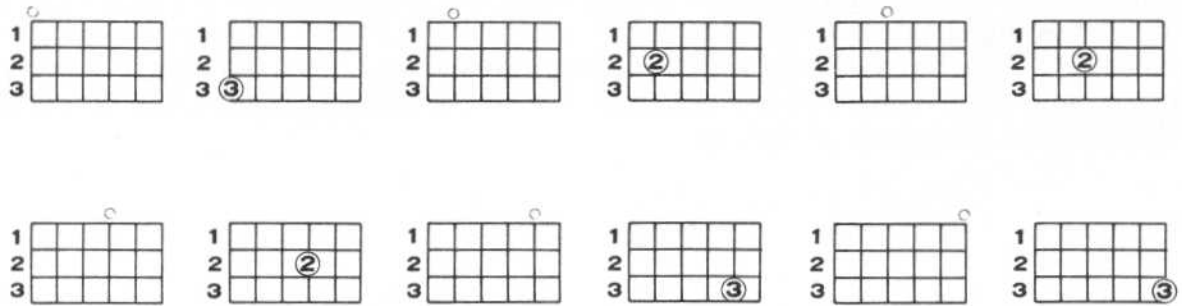
The Bend ()

The Bend is a great Blues effect. It is achieved by pushing a string towards the next largest string. This alters the pitch of that particular note.



Blues Run

Try this on the E Chord.
Also try Bending various notes in the Run.

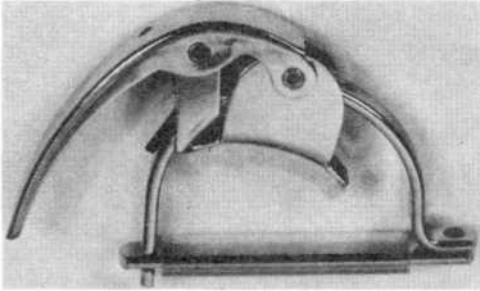


Once you have gained fluency in playing this Run going up, try playing it coming down.

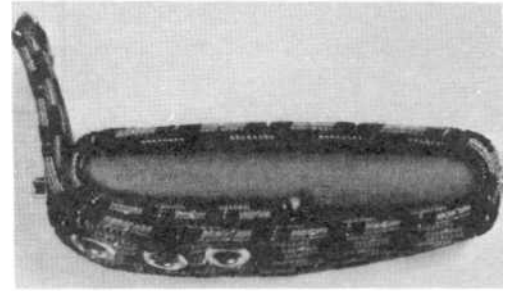
THE CAPO

(pronounced kay-po)

Frequently a singer may want to sing a song in a different key from the one you know. In order to meet this demand you will have to raise or lower the key. The easiest way to raise the pitch of the instrument and thereby play in a higher key is by the use of a capo. Capos can be purchased at any music store and are either elastic or metal. While the metal capo is stronger, the elastic one is often less likely to scratch the neck of your guitar.



Metal Capo



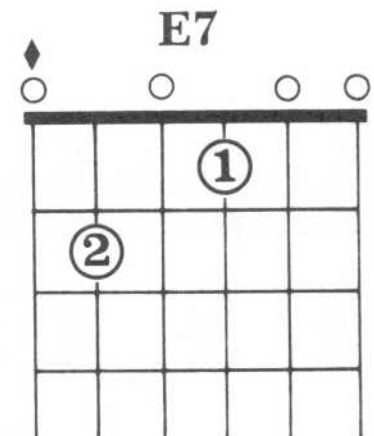
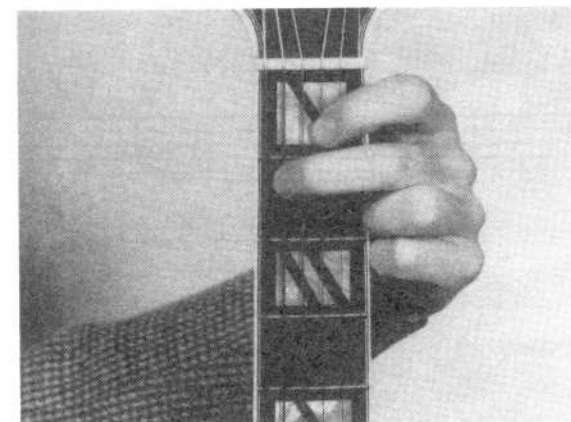
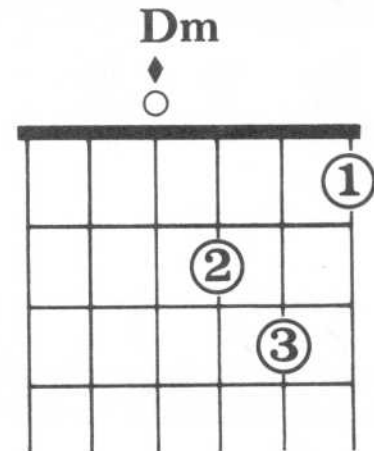
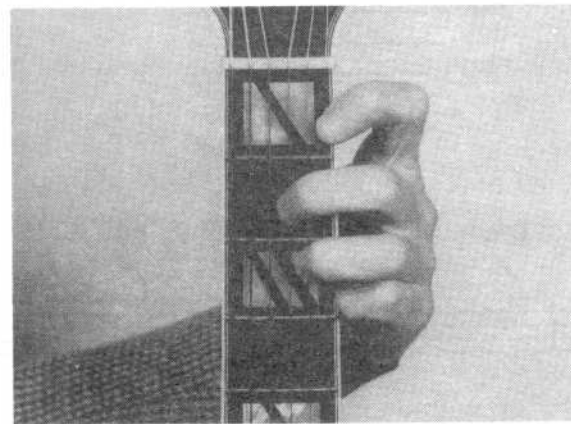
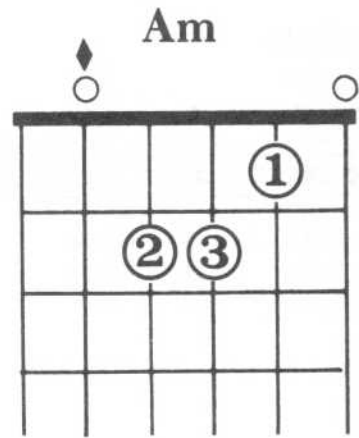
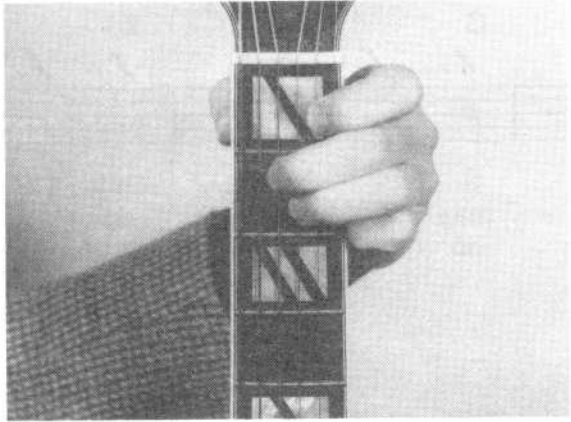
Elastic Capo

HOW TO USE THE CAPO

The key you are playing in is raised $\frac{1}{2}$ step each time you move the capo up one fret. As an example, play your E chord. Next place the capo on the first fret, move your hand up one fret, finger and play your E chord. It sounds higher, doesn't it! The most practical way of raising the pitch or key is by the use of barre chords. With barre chords your first finger lies across all six strings and serves as your capo. Capos enable the player to obtain the ringing sound of open strings in all keys. This is very useful to the folk and bluegrass performer.

THE KEY OF A MINOR

The basic chords in the key of A minor are: Am, Dm, and E7.



O = Open Strings
♦ = Bass Note of Chord

Coventry Carol

Starting Pitch



Strum: / / /
Down Down Down

Slowly

Am E7 Am G Am E7

1. Lul - lay, thou lit - tle ti - ny child,
2. O sis - ters too, how may we do,
3. Sleep now my child, Thou ho - ly babe,

Am Dm E7 Am

By, by, lul - ly, lul - lay. _____ Lul -
For to pre - serve this day. _____ This
here by thy side we stay. _____ Now

G Am G Am Dm E7

lay, Thou lit - tle ti - ny child,
poor young - ling in for whom we sing
rest - ing in thy moth - er's arms,

Am Dm E7 Am

By, by, lul - ly, lul - lay. _____
By, by, lul - ly, lul - lay. _____
By, by, lul - ly, lul - lay. _____

Count | $\overset{>}{1}$ 2 3 $\overset{>}{4}$ 5 6 | $\overset{>}{1}$ 2 3 $\overset{>}{4}$ 5 6 |

$\frac{6}{8}$ Time =

Strum | $\overset{>}{1}2$ $\overset{v}{3}$ $\overset{>}{4}5$ $\overset{v}{6}$ | $\overset{>}{1}2$ $\overset{v}{3}$ $\overset{>}{4}5$ $\overset{v}{6}$ |

When | $\overset{>}{1}$ John-ny $\overset{v}{2}$ comes $\overset{>}{3}$ march-ing $\overset{v}{4}$ | $\overset{>}{1}$ home $\overset{v}{2}$ a-gain, $\overset{>}{3}$ Hur- $\overset{v}{4}$ | rah

When Johnny Comes Marching Home

[4th String, 2nd Fret = Starting Pitch]



Moderately

Strum Down up Down up

When John - ny comes march - ing home a - gain, Hur - rah, Hur -

rah, When John - ny comes march - ing home a - gain, Hur -

rah, Hur - rah, The men will cheer and the

boys will shout, the la - dies they will all turn out and we'll

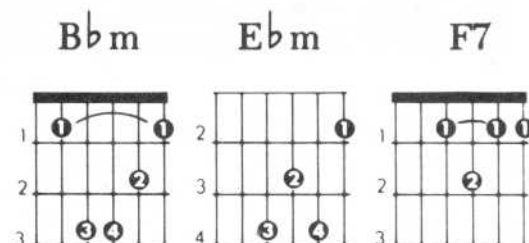
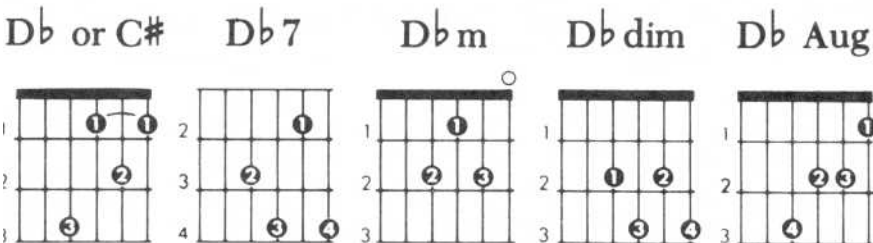
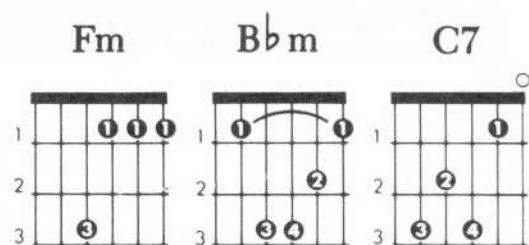
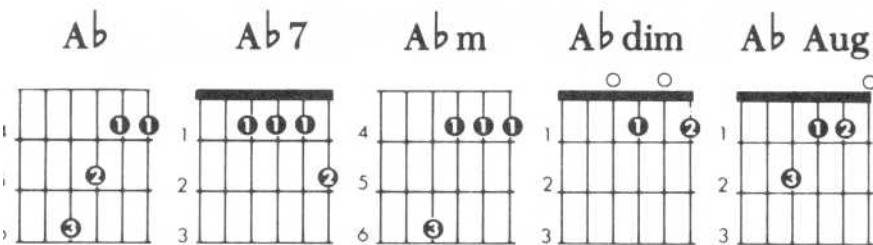
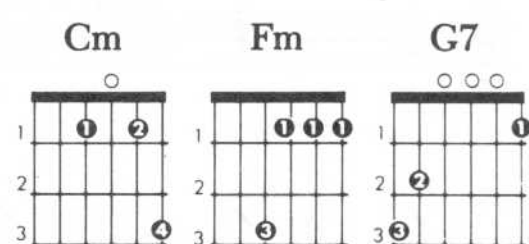
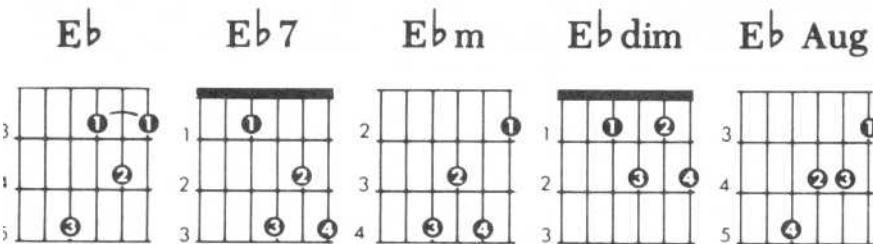
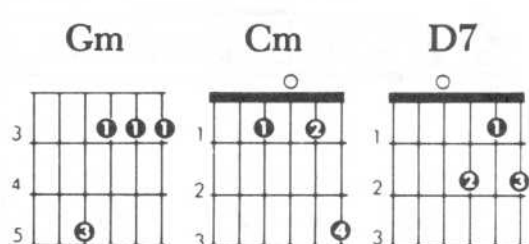
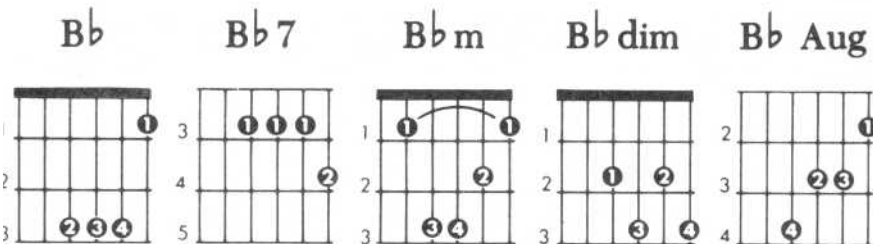
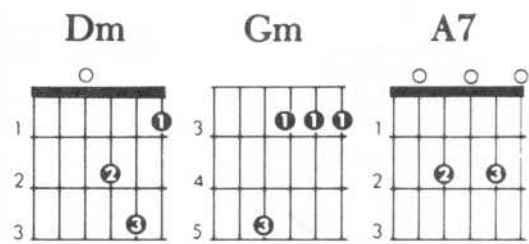
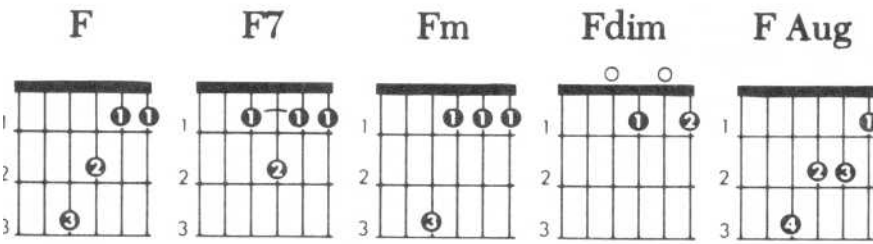
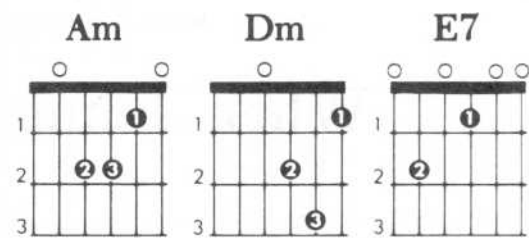
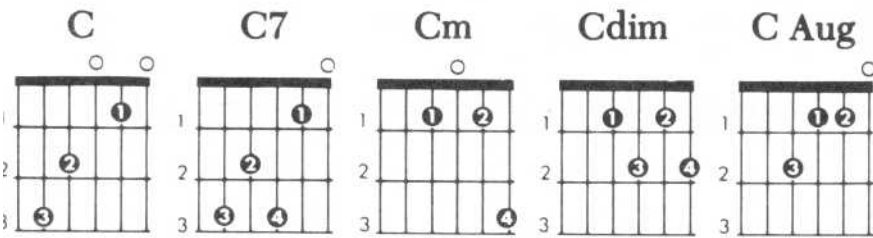
all be gay when John-ny comes march-ing home..

Am Em C Dm Am E7 Am E7 Am

MASTER CHORD

MAJOR KEY

RELATIVE MINOR



REFERENCE CHART

MAJOR KEY

G^b or F[#] 	G^b7 	G^b m 	G^b dim 	G^b Aug
B 	B7 	Bm 	Bdim 	B Aug
E 	E7 	Em 	Edim 	E Aug
A 	A7 	Am 	A dim 	A Aug
D 	D7 	Dm 	Ddim 	D Aug
G 	G7 	Gm 	Gdim 	G Aug

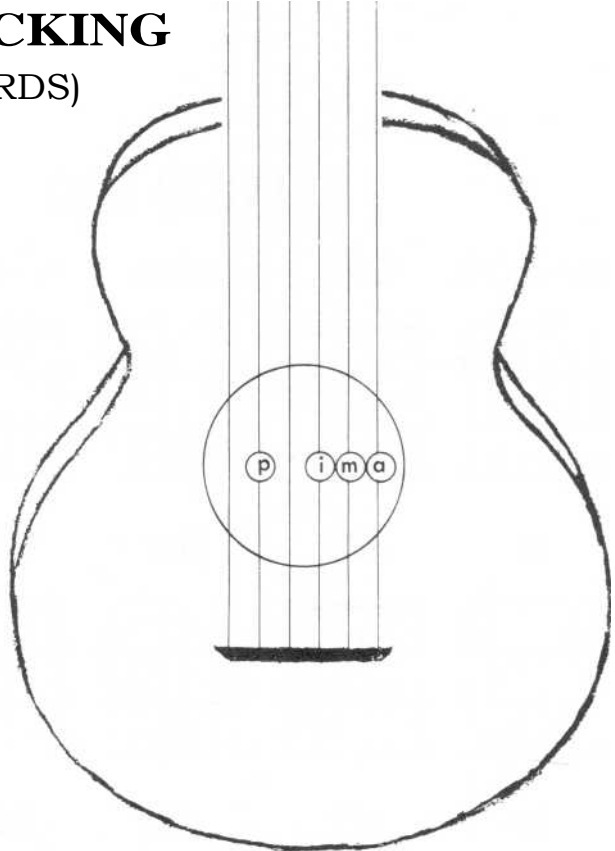
RELATIVE MINOR

E^b m 	A^b m 	B^b7
G[#] m 	C[#] m 	D[#]7
C[#] m 	F[#] m 	G[#]7
F[#] m 	Bm 	C[#]7
Bm 	Em 	F[#]7
Em 	Am 	B7

ARPEGGIO PICKING

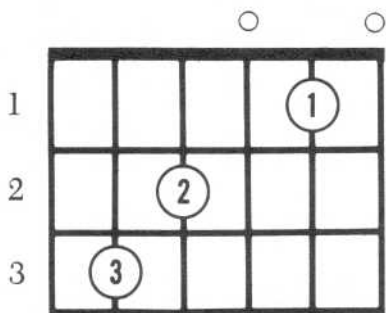
(BROKEN CHORDS)

Arpeggio style playing is especially beautiful when used as an accompaniment to a Ballad. Basically all the player does is to play the chord, a note at a time, starting from the bass note and moving up. The Thumb should rest on the Bass note of the Chord, the 1st Finger (i) on the 3rd string, the middle finger (m) on the 2nd string, and the Ring Finger (a) on the 1st string.



Left Hand

C



Right Hand p i m a

Check the Diagram to make certain your Right Hand Fingers are plucking the correct strings.

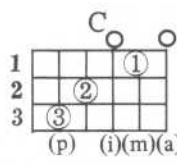
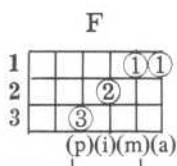
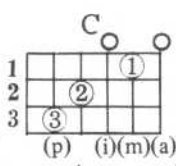
Hold a C Chord and Play: p - i - m - a

Arpeggio Exercise:

Kum Ba Yah

[5th String, 3rd Fret = Starting Pitch]

African Spiritual



Moderately

Mel. 1. Kum-ba ya, my Lord, Kum-ba ya, Kum-ba -

Acc. C (p) (i)(m)(a) F C

ya, my Lord Kum - ba - ya, Kum - ba -

Acc. Dm G C

ya, my Lord, Kum - ba - ya, Oh,

Acc. F C Dm

Lord, Kum - ba - ya.

Acc. C G7 C

- 2. Someone's singing, Lord, Kumbaya
- 3. Someone's weeping, Lord, Kumbaya
- 4. Someone's praying, Lord, Kumbaya

[6th String, 3rd Fret = Strring Pitch]

Shenandoah

1
2
3

1
2
3

C (p)(i)(m)(a)

1
2
3

F (p)(i)(m)(a)

1. Oh, Shen-an-doah, I long to hear you, A - way, you roll-ing

1st
2nd
3rd
4th
5th
6th

C (i)(m)(a) Am (i)(m)(a) F

1
2
3

C (p)(i)(m)(a)

1
2
3

Am (p)(i)(m)(a)

1
2
3

C (p)(i)(m)(a)

riv - er. Oh Shen-an-doah I long to hear you, A -

C Am C

C Am C

1
2
3

Am (p)(i)(m)(a)

1
2
3

C (p)(i)(m)(a)

way, we're bound a - way, 'Cross the wide Mis - sou - ri.

Am C

Am C

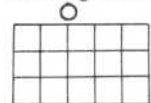
2. The white man loved the Indian maiden,
 Away, you rolling river
 With notions his canoe was laden,
 Away, we're bound away,
 'Cross the wide Missouri.

3. O, Shenandoah, I love your daughter,
 Away, you rolling river
 I'll take her 'cross the rolling water,
 Away, we're bound away,
 'Cross the wide Missouri.

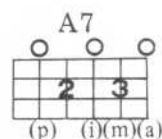
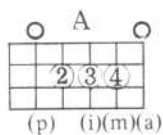
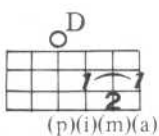
4. O, Shenandoah, I'm bound to leave you,
 Away, you rolling river,
 O, Shenandoah, I'll not deceive you,
 Away, we're bound away,
 'Cross the wide Missouri.

My Faith Looks Up to Thee

Starting Pitch

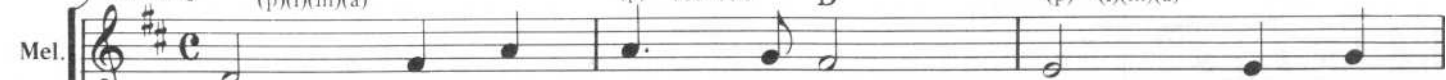


Ray Palmer

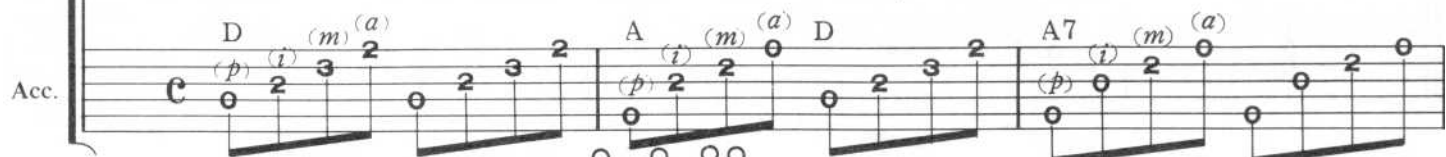


Lowell Mason

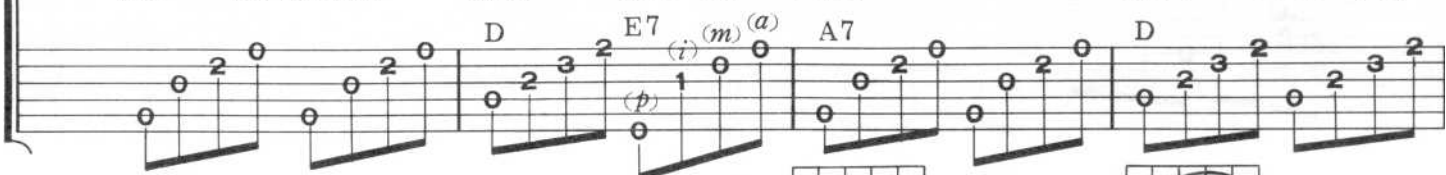
Slowly



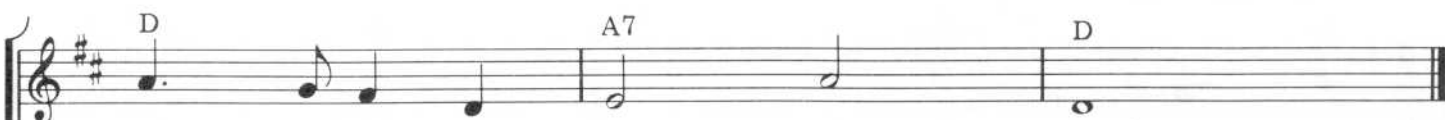
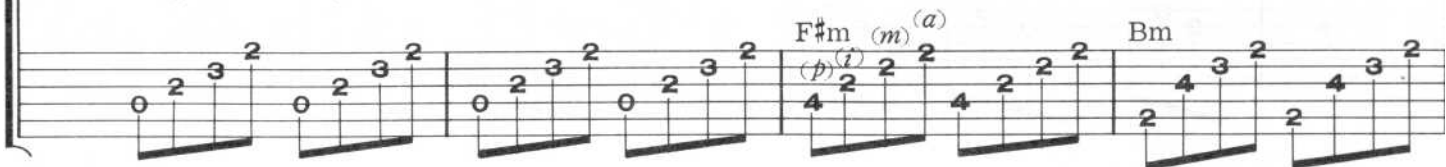
1. My faith looks up to Thee, Thou Lamb of
 2. May Thy rich grace im-part Strength to my
 3. While life's dark maze I tread And griefs a -
 4. When ends life's tran - sient dream, When death's cold



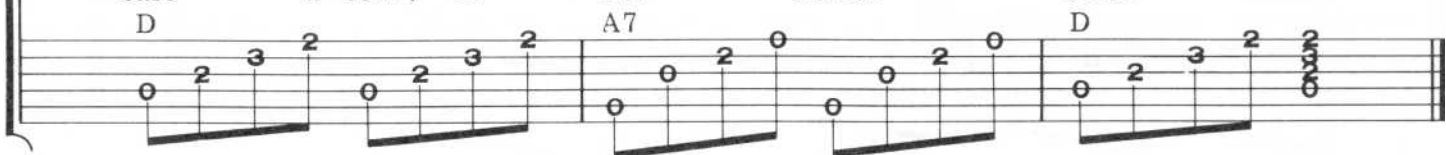
Cal - va - ry, Sav - ior di - vine; Now hear me
 faint - ing heart, My zeal in - spire; As Thou hast
 round me spread, Be Thou my guide; Bid dark - ness
 sul - len stream Shall o'er me roll, Blest Sav - ior,



when I pray, Take all my sin a-way, O let me
 died for me, O may my, love to Thee Pure, warm and
 turn to-day, Wipe sor - rows tears a-way, Nor let me
 then, in love, Fear and dis - trust re-move, O bear me

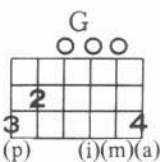
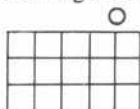


from this day Be whol - ly Thine!
 change - less be A liv - ing fire!
 ev - er stray From Thee a side.
 safe a - bove. A ran - somed soul.



Balm in Gilead

Starting Pitch



Slowly

D7

Musical staff with treble clef, key signature of one sharp (F#), and common time signature (C). The melody begins with a quarter note G4, followed by eighth notes A4 and B4, and a quarter note C5. Chords D7, Em, G, and C are indicated above the staff.

There is a balm in Gil-e-ad, to make the wound-ed

D7

G

Em

G

C

Musical staff with guitar chord diagrams. Chords D7, G, Em, G, and C are shown with fingerings and dynamics like (p), (i), (m), and (a). The diagrams show the fretting hand positions for each chord.

Am

D7

G

Em

G

D7

G

Musical staff with treble clef, key signature of one sharp (F#), and common time signature (C). The melody continues with quarter notes G4, A4, B4, and C5. Chords Am, D7, G, Em, G, D7, and G are indicated above the staff.

whole; There is a balm in Gil-e-ad, to heal the sin sick soul.

Am

(m)(a)D7

(i)

(m)(a)G

(i)

(m)(a)Em

(i)

(m)(a)G

(i)

(m)(a)D7

(i)

(m)(a)G

(i)

(m)(a)G

(i)

(m)(a)G

(i)

(m)(a)G

(i)

(m)(a)G

(i)

(m)(a)G

(i)

(m)(a)G

(i)

(m)(a)G

Musical staff with guitar chord diagrams for the second system, showing fingerings and dynamics for Am, D7, G, Em, G, D7, and G.

G

C

G

D

Musical staff with treble clef, key signature of one sharp (F#), and common time signature (C). The melody consists of quarter notes G4, A4, B4, and C5. Chords G, C, G, and D are indicated above the staff.

1. Some-times I feel dis-couraged, And think my work's in_ vain, But
2. If you can't preach like Pet-er, If you can't pray like_ Paul, Just

G

C

G

D

Musical staff with guitar chord diagrams for the third system, showing fingerings and dynamics for G, C, G, and D.

To Refrain

G

Am

G

D7

G

C

Musical staff with treble clef, key signature of one sharp (F#), and common time signature (C). The melody begins with a quarter note G4, followed by eighth notes A4 and B4, and a quarter note C5. Chords G, Am, G, D7, G, and C are indicated above the staff.

then the Ho - ly Spir - it Re - vives my soul a - gain._
tell the love of Je - sus, And say He died for all._

G

Am

G

D7

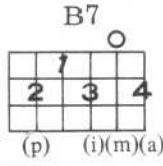
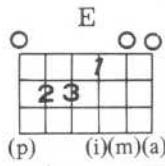
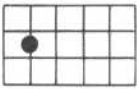
G

C

Musical staff with guitar chord diagrams for the fourth system, showing fingerings and dynamics for G, Am, G, D7, G, and C.

Were You There?

Starting Pitch



Slowly

Mel.

1. Were you there when they cru - ci - fied my Lord? _____ Were you
 2. Were you there when they nailed Him to the tree? _____ Were you
 3. Were you there when they laid Him in the tomb? _____ Were you

Acc.

A E F#m B7 E A

there when they cru - ci - fied my Lord? _____ Oh!
 there when they nailed Him to the tree? _____
 there when they laid Him in the tomb? _____

Acc.

E A E A Am

Some-times it caus - es me to trem-ble, trem-ble,

Acc.

A E A E B7 E A E

trem-ble. _____ Were you there when they cru - ci - fied my Lord?
 Were you there when they nailed Him to the tree?
 Were you there when they laid Him in the tomb?

Acc.

ALTERNATE BASS

An interesting variation on the standard arpeggio picking is the use of alternate basses. With alternate basses the guitarist plays his arpeggio as usual; however, he plucks an alternate bass note with his thumb the second time that the arpeggio is played.

1st
2nd
3rd
4th
5th
6th

C

1 2 3
1 2 3
(p) (i)(m)(a)

Alt. Bass

1 2 3
1 2 3
(p) (i)(m)(a)

1 2 3
1 2 3
(p) (i)(m)(a)

Alt. Bass

1 2 3
1 2 3
(p) (i)(m)(a)

F

1 2 3
1 2 3
(p)(i)(m)(a)

Alt. Bass

1 2 3
1 2 3
(p) (i)(m)(a)

Alt. Bass

1 2 3
1 2 3
(p)(i)(m)(a)

Alt. Bass

1 2 3
1 2 3
(p) (i)(m)(a)

G7

1 2 3
1 2 3
(p) (i)(m)(a)

Alt. Bass

1 2 3
1 2 3
(p)(i)(m)(a)

Alt. Bass

1 2 3
1 2 3
(p) (i)(m)(a)

Alt. Bass

1 2 3
1 2 3
(p)(i)(m)(a)

C

1 2 3
1 2 3
(p) (i)(m)(a)

Alt. Bass

1 2 3
1 2 3
(p) (i)(m)(a)

C

1 2 3
1 2 3
(p) (i)(m)(a)

ALTERNATE G7 CHORD

This form of the G7 chord lends itself exceptionally well to finger style playing. Try substituting it into songs in place of the standard G7 fingering.

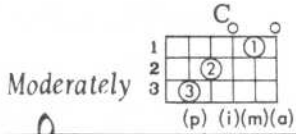
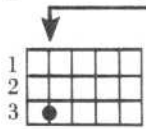
G7

1 2 3
1 2 3
(p) (i)(m)(a)

Long, Long Ago

[5th String—3rd Fret = Starting Pitch]

(Using Alternate Basses)

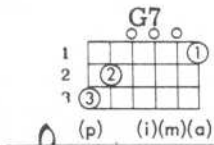


Mel. Moderately

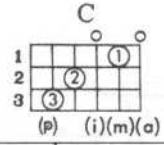
Tell me the tales that to me were so dear,

Acc. C

1st 2nd 3rd 4th 5th 6th

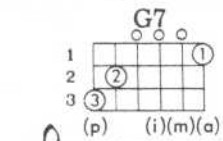


Long, long a - go, Long, long a - go.

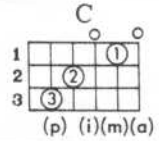


G7 C

Sing me the song I de - light - ed to hear,



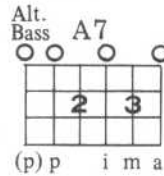
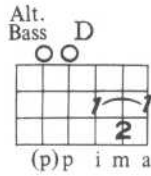
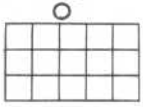
Long, long a - go, Long, long a - go.



G7 C

On Jordan's Stormy Banks

Starting Pitch



Samuel Stennett
1727-1795

American Folk Melody

Lively tempo

Mel. *D A7 D A7*

1. On Jordan's storm-y banks I stand, And cast a wish-ful eye To
2. O'er all those wide ex - tend - ed plains Shines one e - ter - nal day; There
3. When I shall reach that hap - py place, I'll be for - ev - er blest, For

Acc. *D A7 D A7*

D A7 D

Ca-naan's fair and hap - py land, Where my pos - ses - sions lie, O
God the Son for - ev - er - reigns, And scat - ters night a - way. No
I shall see my Fa - ther's face, And in his bos - om rest. Filled

D A7 D

A7 D A7

the trans-porting rap - turous scene That ris - ses to my sight: Sweet
chill - ing winds of poi - sonous breath Can reach that health - ful shore; Sick -
with de - light my rap - tured soul Lives out its earth - ly day; And

A7 D A7

D A7 D

fields ar - rayed in liv - ing green And riv - ers of de - light!
ness and sor - row, pain and death, Are falt and feared no more.
then, though Jor - dan's waves may roll, I'll fear - less launch a - way.

D A7 D

3/4 Arpeggio Strum

You will remember that in 3/4 time you count 1-2-3, 1-2-3, etc. The arpeggio pattern in time is most commonly p-i-m-a-m-a. You simply play the standard arpeggio (p-i-m-a) and repeat the last 2 notes (m - a).

Exercise 1

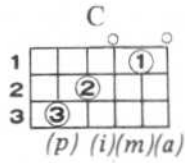
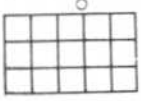
Exercise 1 consists of two staves of music in 3/4 time. The first staff features four measures of music. Above the first two measures are chord diagrams for C and Am. The C diagram shows the standard open chord with fingerings 1, 2, 3. The Am diagram shows the standard open chord with fingerings 2, 3, 1. The notation includes notes on the 1st, 2nd, 3rd, 4th, 5th, and 6th strings, with fingerings (1), (2), (3), (i), (m), (a) and strumming directions (p), (i), (m), (a), (m), (a). The second staff features three measures of music. Above the first two measures are chord diagrams for Dm, G, and C. The Dm diagram shows the standard open chord with fingerings 1, 2, 3. The G diagram shows the standard open chord with fingerings 2, 3, 4. The C diagram shows the standard open chord with fingerings 1, 2, 3. The notation includes notes on the 1st, 2nd, 3rd, 4th, 5th, and 6th strings, with fingerings (1), (2), (3), (i), (m), (a) and strumming directions (p), (i), (m), (a), (m), (a).

Exercise 2

Exercise 2 consists of two staves of music in 3/4 time. The first staff features four measures of music. Above the first two measures are chord diagrams for Em and Am. The Em diagram shows the standard open chord with fingerings 2, 3, 1. The Am diagram shows the standard open chord with fingerings 2, 3, 1. The notation includes notes on the 1st, 2nd, 3rd, 4th, 5th, and 6th strings, with fingerings (2), (3), (1), (i), (m), (a) and strumming directions (p), (i), (m), (a), (m), (a). The second staff features three measures of music. Above the first two measures are chord diagrams for B7 and Em. The B7 diagram shows the standard open chord with fingerings 1, 2, 3, 4. The Em diagram shows the standard open chord with fingerings 2, 3, 1. The notation includes notes on the 1st, 2nd, 3rd, 4th, 5th, and 6th strings, with fingerings (1), (2), (3), (4), (i), (m), (a) and strumming directions (p), (i), (m), (a), (m), (a).

Down in the Valley

(Pitch)

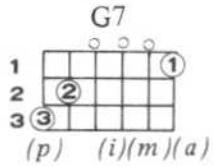


Moderately

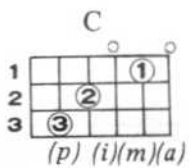
Mel.

Down in the val - ley val - ley so
Hear that train blow dear hear that train

Acc.



low. _____
blow. _____ Late in the eve -



means
go back to
beginning

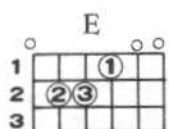
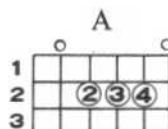
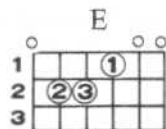
ning hear that train blow. _____

Another 3/4 Strum

Try playing the following song, Amazing Grace, with this finger pattern, (p-i-m-a-m-i). This arpeggio pattern merely has the effect of going up and coming down. It is particularly suitable for slow ballads and hymns.

Amazing Grace

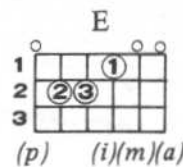
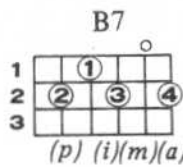
[5th String, 2nd Fret = Starting Pitch]



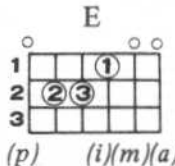
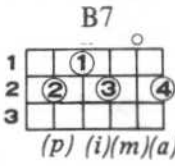
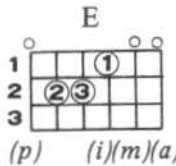
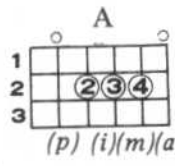
Mel. *Slowly* (p) (i)(m)(a) (p) (i)(m)(a) (p) (i)(m)(a)

1. A - maz - ing__ Grace, how sweet the sound, That saved a__

Acc. *1st* *2nd* *3rd* *4th* *5th* *6th*



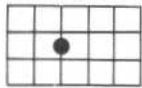
wretch like me__ I once__ was__ lost, but



now__ I am found, Was blind but__ now I see__

Mine Eyes and My Desire

Starting Pitch



Flowing tempo
Isaac Watts

William Bay

Mel. Em D

1. Mine eyes and my de - sire _____ Are _____
 2. Oh keep my soul from death, _____ Nor _____
 3. With hum - ble faith I wait _____ To _____
 4. (Repeat Verse 1)

Acc. Em D

C Em B7

ev - er to the Lord; _____ I
 put - my hope to shame! _____ For
 see Thy face a - gain; _____ Of

C Em B7

Em D

love to plead His prom - is - es, _____ And
 I have placed my on - ly trust _____ In
 Is - rael it shall ne'er be said, _____ He

Em D

C B7 Em

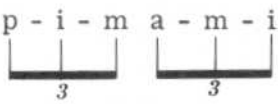
rest up - on His word _____
 my Re - deem - er's name _____
 sought the Lord in vain _____

C B7 Em

Triplet Arpeggio

A Triplet is counted [1 - 2 - 3, 2 - 2 - 3, 3 - 2 - 3, etc.] The pattern for the one-trip-let, two-trip-let, three-trip-let

Triplet Arpeggio is p - i - m a - m - i



Exercise 1

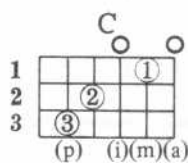
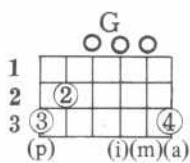
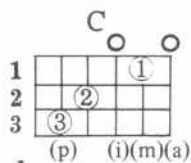
Exercise 1 includes two systems of guitar chords and arpeggios. The first system features C major and Am chords. The second system features G major, G7, and C major chords. Each chord is accompanied by a fretboard diagram showing fingerings (1, 2, 3) and a corresponding musical staff with triplet arpeggios. The arpeggios are labeled with fingerings (i, m, a) and dynamics (p, m, a).

Exercise 2

Exercise 2 includes two systems of guitar chords and arpeggios. The first system features Em and Am chords. The second system features B7 and Em chords. Each chord is accompanied by a fretboard diagram showing fingerings (1, 2, 3) and a corresponding musical staff with triplet arpeggios. The arpeggios are labeled with fingerings (i, m, a) and dynamics (p, m, a).

Now the Day Is Over

[3rd String Open = Starting Pitch]

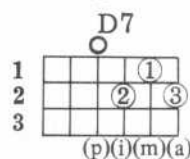
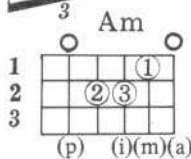
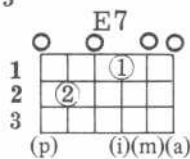
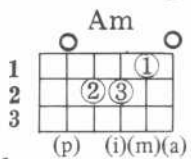


Hymn

Mel. **Slowly**

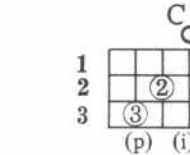
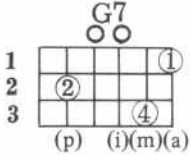
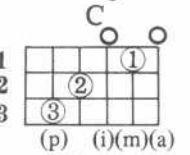
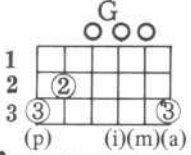
Now the day is o - ver,

Acc. **C** *i m a m* **G** *i m a m* **C**



Night is draw - ing_ nigh, _____ Shad - ows of the

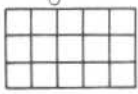
Acc. **Am** **E7** **Am** **D7**



eve - ning Steal a - cross the sky.

Acc. **G** **C** **G7** **C**

2. Jesus give the weary
Calm and sweet repose
With the tend'rest blessing,
May our eyelids close.
3. When the morning wakens,
Then may we arise
Pure and fresh and sinless,
In Thy holy eyes.



Aura Lee

Ballad

Chord Diagrams:

- G:** 1 2 3 4 (p) (i)/(m)/(a)
- A7:** 1 2 3 (p) (i)/(m)/(a)
- D7:** 1 2 3 (p)(i)/(m)/(a)
- B7:** 1 2 3 4 (p) (i)/(m)/(a)
- Em:** 1 2 3 (p) (i)/(m)/(a)
- E7:** 1 2 3 (p) (i)/(m)/(a)

Instrumentation: Tel. (Telephone), Acc. (Acoustic guitar)

Tempo: Slowly

Lyrics:

As the Black - bird in the Spring, 'neath the wil - low
 Sat and piped, I heard him sing in praise of Au - ra
 tree Lee. Au - ra Lee, Au - ra Lee,
 Maid of gold - en hair. Sun - shine came a
 long with thee and swal - lows in the air.

Chord Progression: G, A7, D7, G, B7, Em, B7, G, E7, A7, D7, G

Accompaniment: 1st, 2nd, 3rd, 4th, 5th, 6th strings. Includes triplets and slurs.

A New 4/4 Strum

P-i-m-i-a-i-m-i

Example 1

Example 2

Pitch

1					
2	●				
3					

Slowly

1			○		
2		○		○	○
3	○				

(p) (i)(m)(a)

Look Down

Spiritual

1			○	○	○
2		○		○	○
3	○				

(p)(i)(m)(a)

1		○	○	○	○
2		○		○	○
3	○				

(p)(i)(m)(a)

1			○		○
2		○		○	○
3	○				

(p) (i)(m)(a)

1			○	○	○
2		○		○	○
3	○				

(p) (i)(m)(a)

1			○		○
2		○		○	○
3	○				

(p) (i)(m)(a)

p-i-a-i

With this finger style effect the guitarist first plucks the bass note with the thumb. This is followed by the index finger, the middle and ring finger together, and back to the index finger. The important thing to remember is that the middle and ring fingers pluck together. Two notes should sound at once.

C

1st (p) (i)(m)(a)

G7

1st (p) (i)(m)(a)

Bury Me Not on the Lone Prairie

Western Song

Pitch

Moderately

Mel.

“Oh bu - ry me not on the lone prai -
In a nar - row grave just six by

Acc.

rie!”
three

Where coy - otes howl
Oh bury me not

and the wind blows free.
on the lone prai - rie.”

SYNCOPATED PATTERN

This pattern accentuates the up beat of the 2nd count. It is quite common and is easy to play once you gain the basic feel of it.

Tie

Count: 1 & 2 & 3 & 4 &

Notice that 2 of the notes are tied. This means that the first note is played and the 2nd note is held.

Tie

Play Play Hold Play

Starting Pitch



Bless the Lord

(PSALM 134)

William Bay

Flowing tempo

Acc. *C* *Em* *Am* *C7*

Bless the Lord, _____

Mel. *C* *m* *a* *m* *Em* *m* *a* *m* *Am* *C7*

F *Dm* *G* *G7*

all ser - vants of God. Lift your

F *Dm* *G* *G7*

hands to the Lord in His sanc - tu a - ry, Bless the

C *Em* *Am* *Fm*

Lord who made heav'n and the earth. _____

C *G7* *C* *F* *C* (G7)

C *G7* *C* *F* *C* (G7)

Hammering On

Hammering On is an effect used widely in country and bluegrass picking. The player first plucks the bass note with his thumb, next he plucks the 1st, middle, and ring fingers simultaneously. Following this he raises the middle left hand finger off its string, plucks the string and while this tone is ringing he presses down the middle finger on the left hand. Finally, the 1st, middle, and ring fingers pluck their notes again simultaneously. This interesting pattern is not as complicated as it sounds. Remember that the effect is brought about largely by plucking an open string and then pressing down the left hand middle finger while the open string is still ringing.

Hammering On C Chord

Hammering On F Chord

Hammering On G Chord

Strting Pitch

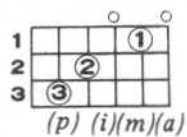


C

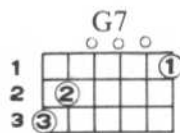
Careless Love

(Hammering On Style)

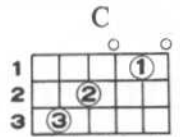
Bluegrass Song



(p) (i)(m)(a)



(p) (i)(m)(a)



(p) (i)(m)(a)

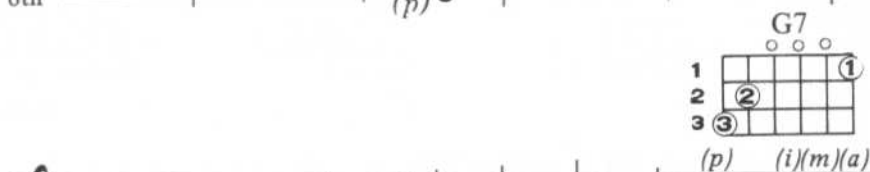
Bright tempo

Mel.

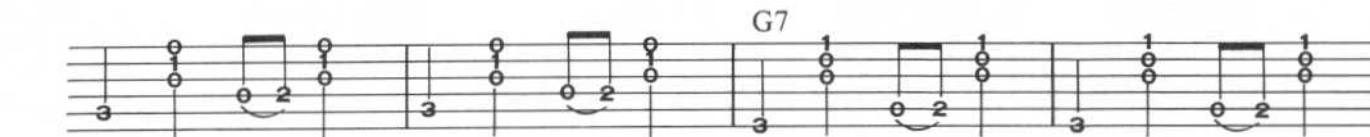


Love, Oh love, Oh, Care - less Love.

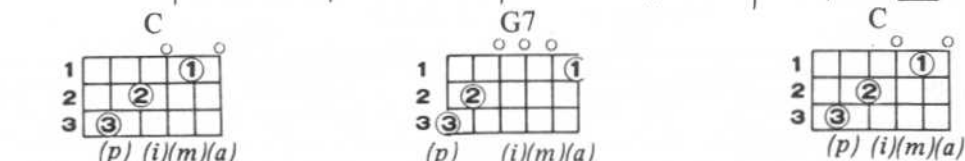
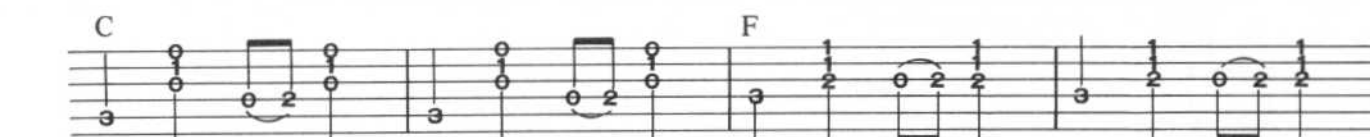
Acc.



Love, Oh love, Oh, Care - less Love. Oh, well, it's



love, Oh love, Oh, Care - less Love, You



see what Care - less Love has done.

