



COMPLETE
INCLUDES BOOKS 1, 2 & 3

ALFRED'S BASIC GUITAR METHOD

..... THE MOST POPULAR METHOD
FOR LEARNING HOW TO PLAY

For individual or class instruction

MORTY MANUS & RON MANUS



Includes
Audio, Video
& Software



THIRD EDITION

Contents printed on environmentally responsible paper.



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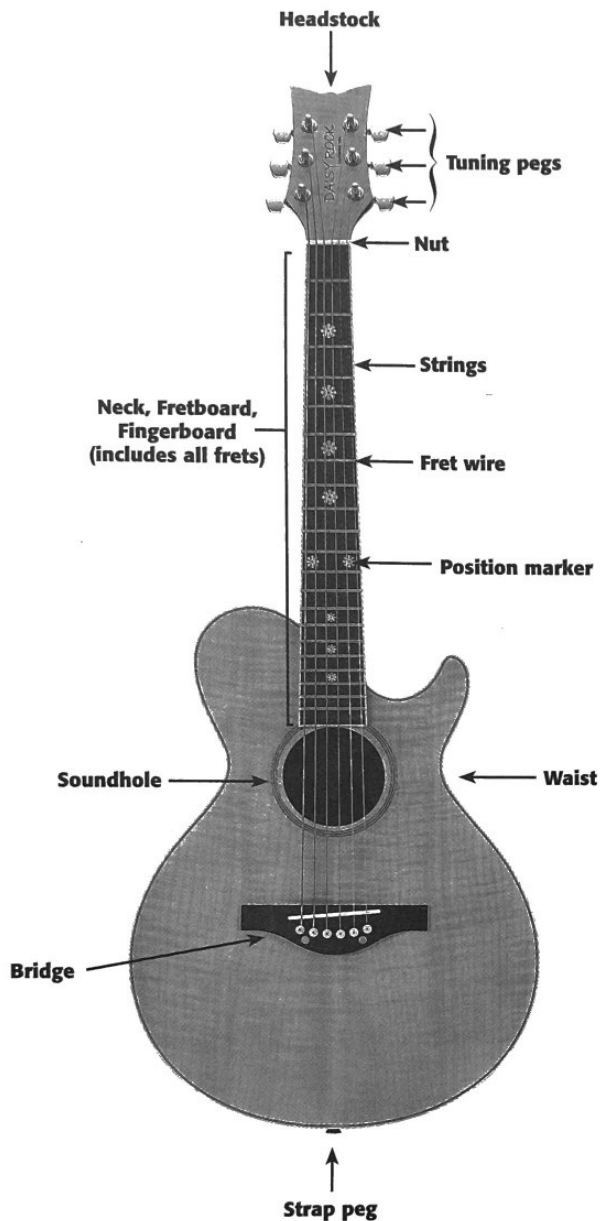
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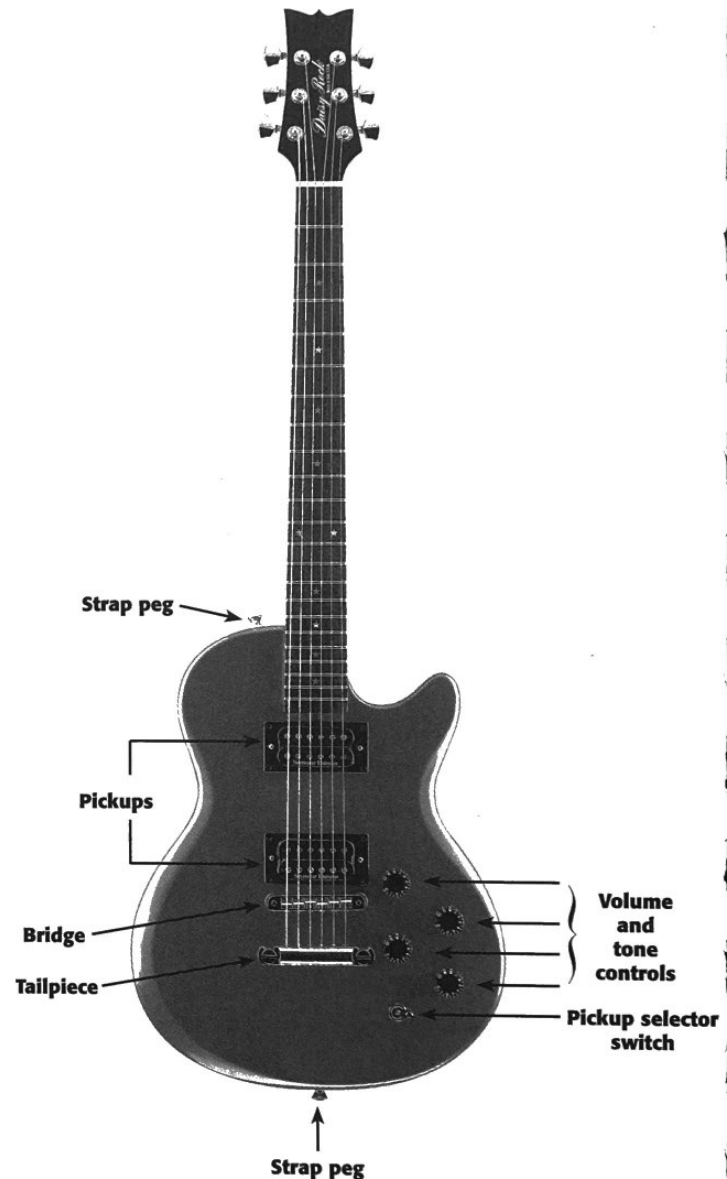
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The Parts of Your Guitar

The Acoustic Guitar



The Electric Guitar



Steel Strings and Nylon Strings

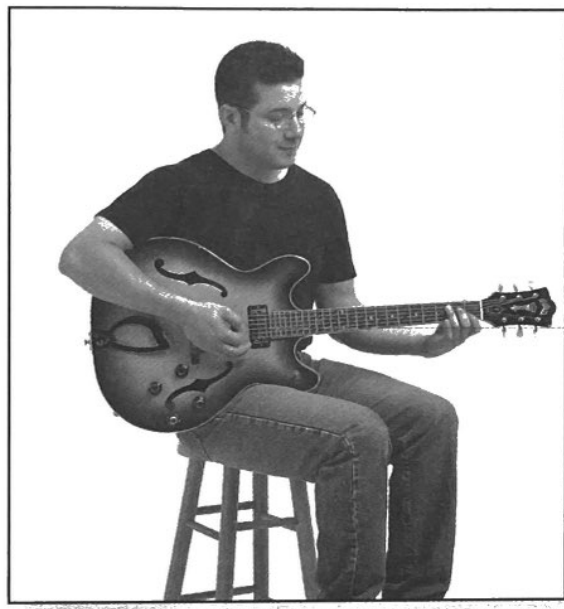
Steel strings are found on both acoustic and electric guitars. They have a bright and brassy sound. Nylon strings are usually found on classical and flamenco guitars. They have a mellow, delicate sound. Nylon strings are often easier for beginners to play because they are easier on the fingers than steel strings.

How to Hold Your Guitar

Hold your guitar in a position that is most comfortable for you. Some positions are shown below.

When playing, keep your left wrist away from the fingerboard. This will allow your fingers to be in a better position to finger the chords. Press your fingers firmly, but make certain they do not touch the neighboring strings.

Tilt the neck slightly up. Don't twist the body of the guitar to see the strings better.

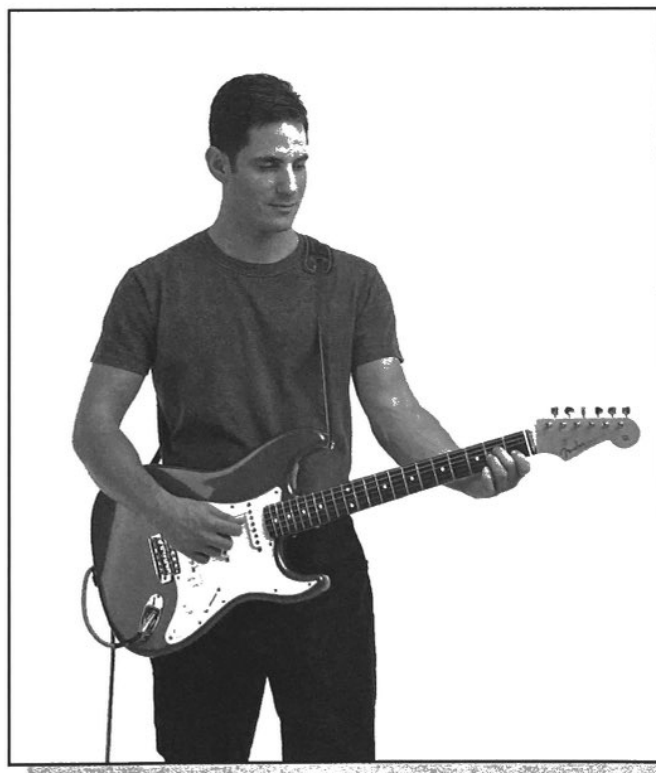


Sitting.



Sitting with legs crossed.

The guitar is strummed with the right hand. You may use a guitar pick or your thumb. Strum all chords in a downward motion unless otherwise indicated.



Standing with strap.

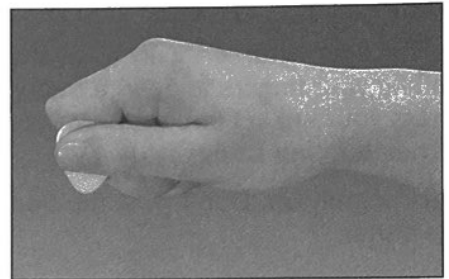
The Right Hand

To *strum* means to play the strings with your right hand by brushing quickly across them. There are two common ways of strumming the strings. One is with a pick, and the other is with your fingers.

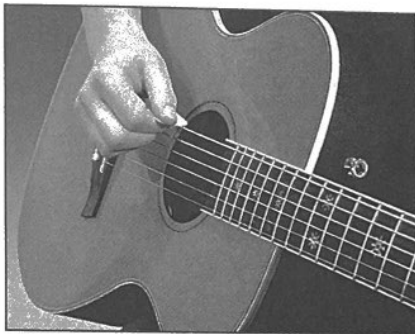
Strumming with a Pick

Hold the pick between your thumb and index finger. Hold it firmly, but don't squeeze it too hard.

Strum from the 6th string (the thickest, lowest-sounding string) to the 1st string (the thinnest, highest-sounding string).



Important: Strum by mostly moving your wrist, not just your arm. Use as little motion as possible. Start as close to the top string as you can, and never let your hand move past the edge of the guitar.



Start near the top string.



Move mostly your wrist, not just your arm. Finish near the bottom string.

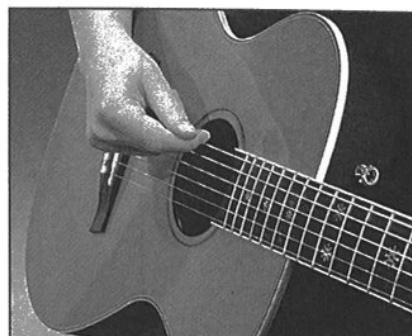
Strumming with Your Fingers

Decide if you feel more comfortable strumming with the side of your thumb or the nail of your index finger. The strumming motion is the same with the thumb or finger as it is when using the pick.

Strum from the 6th string (the thickest, lowest-sounding string) to the 1st string (the thinnest, highest-sounding string).



Strumming with the thumb.

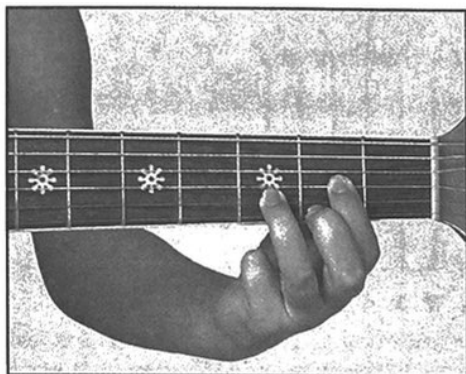


Strumming with the index finger.

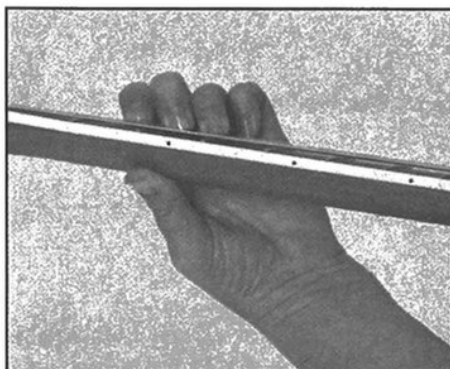
The Left Hand

Proper Left Hand Position

Learning to use your left hand fingers starts with a good hand position. Place your hand so your thumb rests comfortably in the middle of the back of the neck. Position your fingers on the front of the neck as if you are gently squeezing a ball between them and your thumb. Keep your elbow in and your fingers curved.



Keep elbow in and fingers curved. Arch your wrist slightly so your fingertips can more easily come down on top of the strings



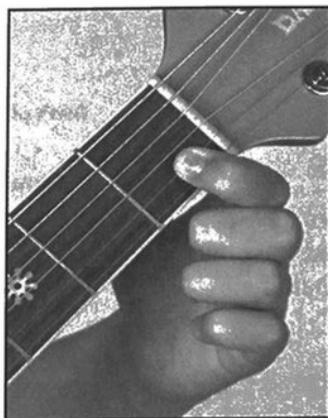
Position fingers as if you are gently squeezing a ball between your fingertips and thumb. Place the thumb under the fingerboard opposite the 2nd finger.

Placing a Finger on a String

When you press a string with a left hand finger, make sure you press firmly with the tip of your finger and as close to the fret wire as you can without actually being right on it. Short fingernails are important! This will create a clean, bright tone.



Right!
Finger presses the string down near the fret without actually being on it.



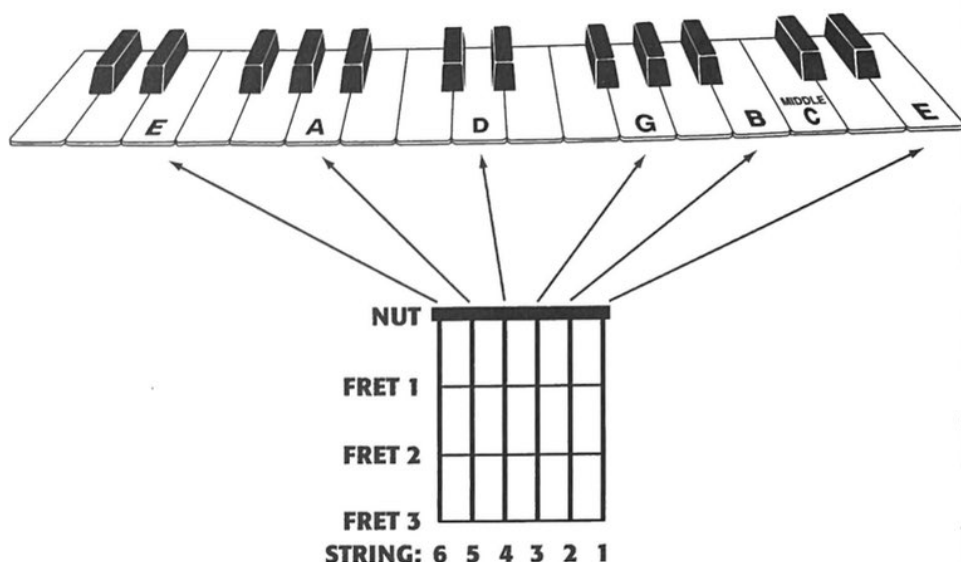
Wrong!
Finger is too far from fret wire; tone is "buzzy" and indefinite.



Wrong!
Finger is on top of fret wire; tone is muffled and unclear.

How to Tune Your Guitar to a Keyboard

The six strings of the guitar are the same pitches as the six notes shown on the keyboard in the following illustration:



Tuning the Guitar to Itself

Tune the 6th string to E on the keyboard. If no keyboard is available, approximate E as best you can and proceed as follows:

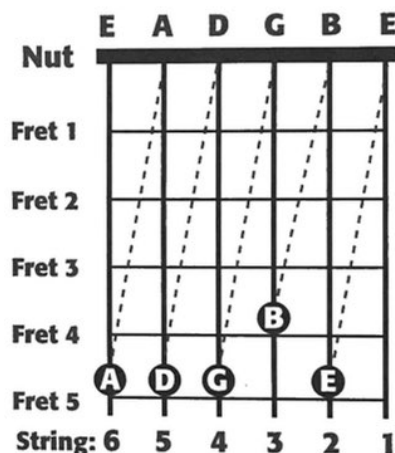
Press 5th fret of 6th string to get pitch of 5th string (A).

Press 5th fret of 5th string to get pitch of 4th string (D).

Press 5th fret of 4th string to get pitch of 3rd string (G).

Press 4th fret of 3rd string to get pitch of 2nd string (B).

Press 5th fret of 2nd string to get pitch of 1st string (E).



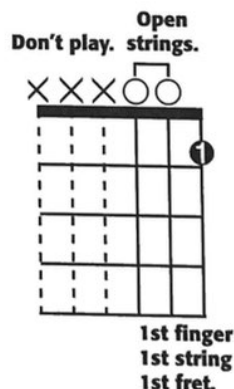
Tuning with the Audio Tracks or DVD

To tune while listening to the audio tracks or watching the DVD, listen to the directions and match each of your strings to the corresponding pitches.



How to Read Chord Diagrams

Fingering diagrams show where to place the fingers of your left hand. Strings not played are shown with dashed lines. The number within the circle indicates the finger that is pressed down.

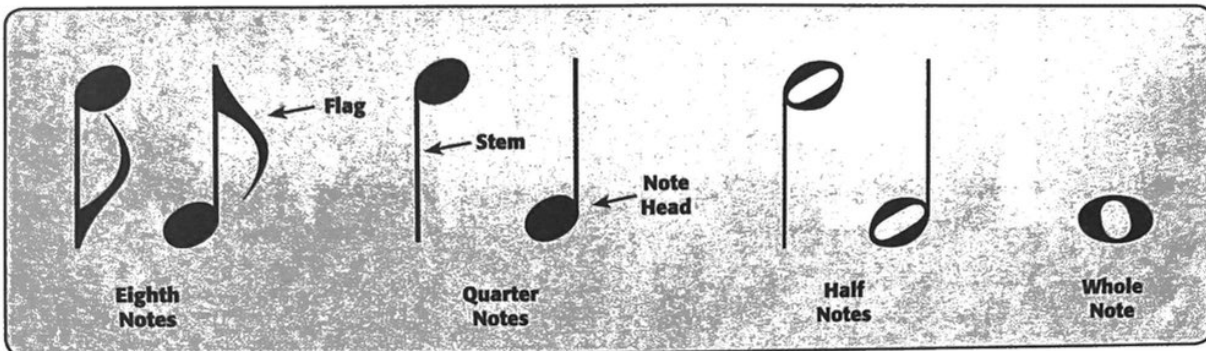


How to Use an Electronic Tuner

An electronic tuner is a handy device that can help keep your guitar in tune. You pick each string one at a time, and the tuner guides you to the exact pitch each string should be tuned to. Until your ear becomes more experienced, an electronic tuner can be extremely useful.

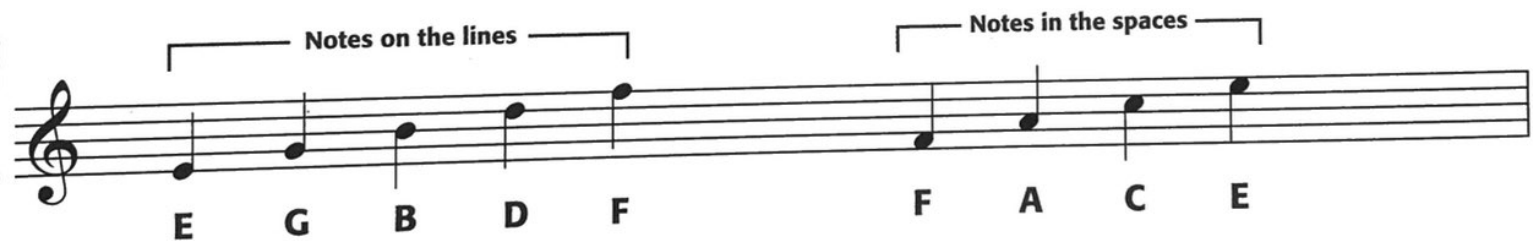
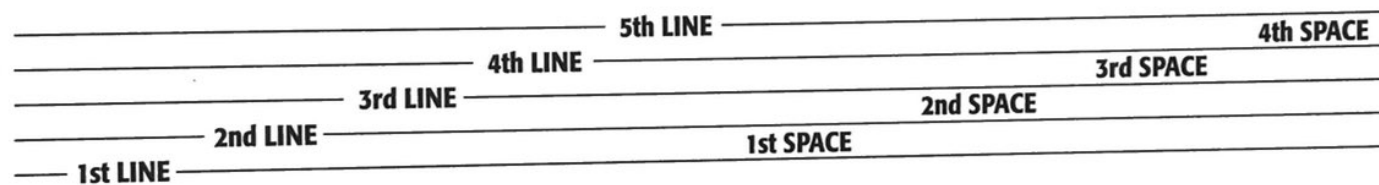
Getting Acquainted with Music

Musical sounds are indicated by symbols called *notes*. Their time value is determined by their color (white or black) and by stems or flags attached to the note head.



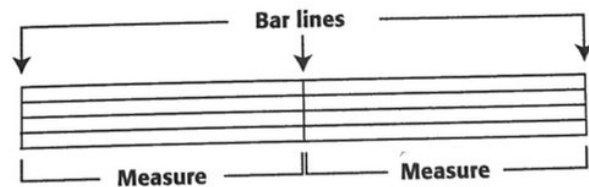
The Staff

The notes are named after the first seven letters of the alphabet (A–G), endlessly repeated to embrace the entire range of musical sound. The name and pitch of the note is determined by its position on five horizontal lines and the spaces between, called the *staff*.



Measures

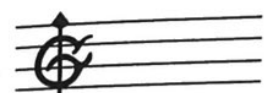
Music is divided into equal parts called *measures*, or *bars*. One measure is divided from another by a *bar line*.



Clefs

During the evolution of musical notation, the staff had from 2 to 20 lines, and symbols were invented to locate certain lines and the pitch of the note on that line. These symbols are called *clefs*.

Music for guitar is written in the *G clef*, or *treble clef*. Originally, the Gothic letter G was used on a four-line staff to establish the pitch of G.

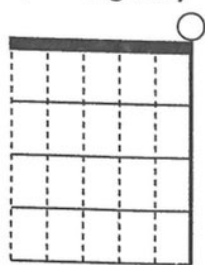


This grew into the modern notation on a five-line staff:

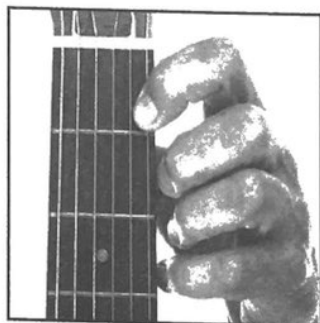


The First String E

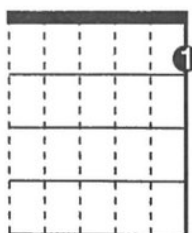
OPEN STRING*
(not fingered)



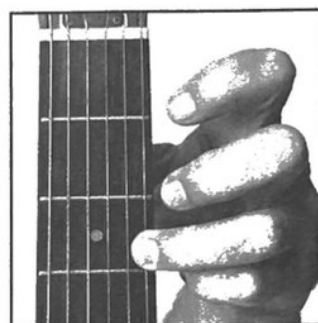
E



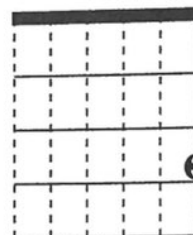
1st FRET



F



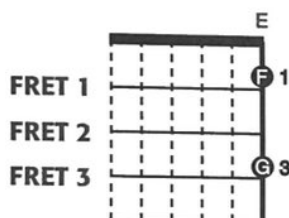
3rd FRET



G

Dashed line means string is not to be played.

Use only down-strokes indicated by ▮. The symbol ○ over a note means *open string*. Do not finger.

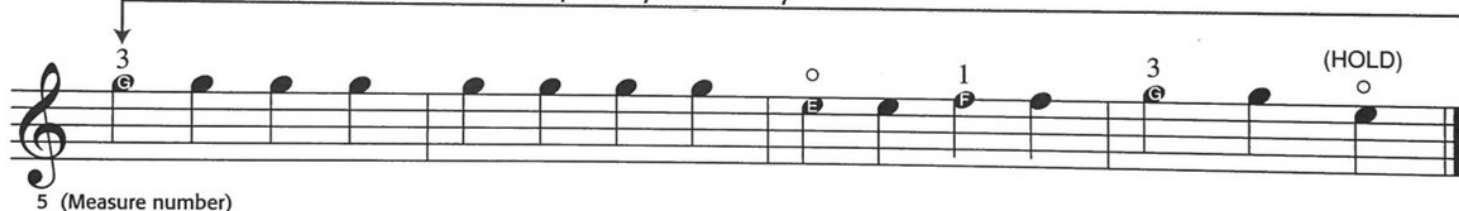


Track 2



GO TO NEXT LINE
WITHOUT STOPPING.

Play slowly and evenly.



5 (Measure number)

PLAYING WITH E, F, G



Track 3



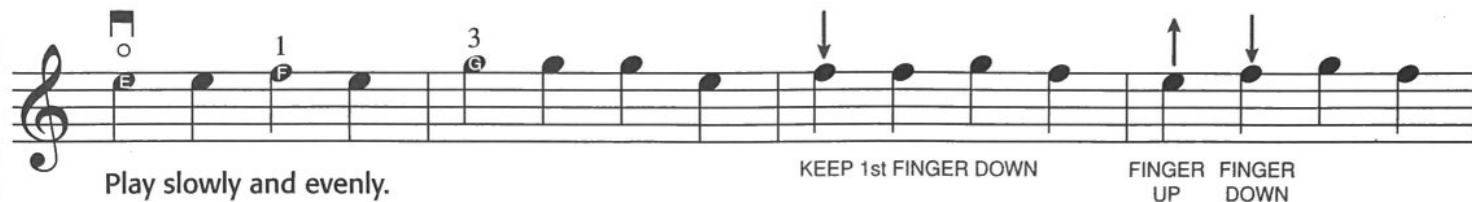
DOUBLE BAR LINE

USED TO SHOW THE
END OF THE PIECE

*Though no photo is shown for the open string, the fingers of the LH should remain slightly above the string to be ready to play the correct fret when needed. The thumb should also remain in its proper position.

MORE Track 4

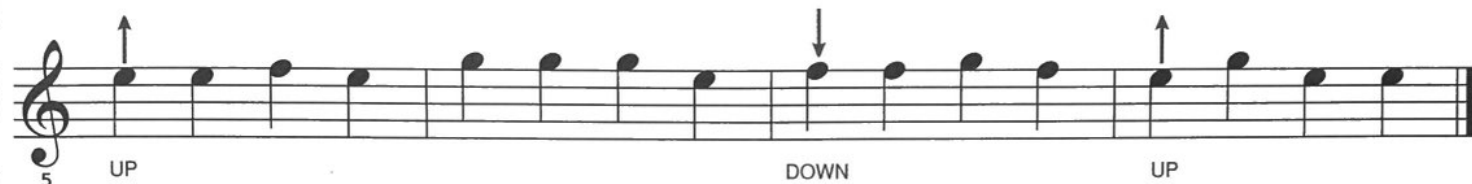
Left hand fingers: When playing from the 1st to the 3rd fret, keep the 1st finger down. Only the G will sound, but when you go back to F, your playing will sound smoother.



Play slowly and evenly.

KEEP 1st FINGER DOWN

FINGER UP
FINGER DOWN



UP

DOWN

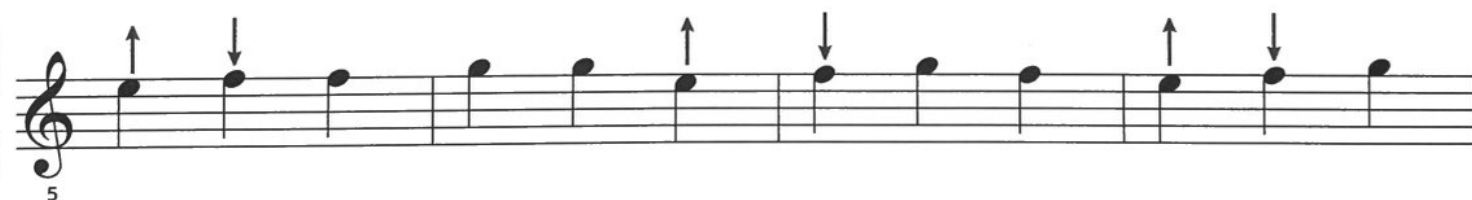
UP

STILL MORE Track 5

Left hand fingers: Place as close to the fret wires as possible without actually touching them.



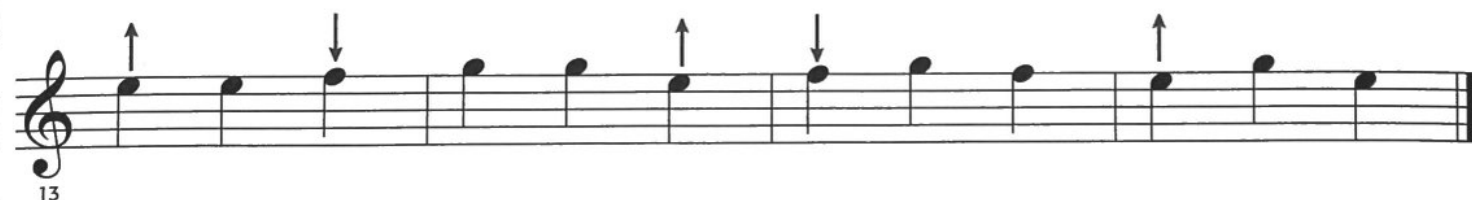
KEEP 1st FINGER DOWN



5



9

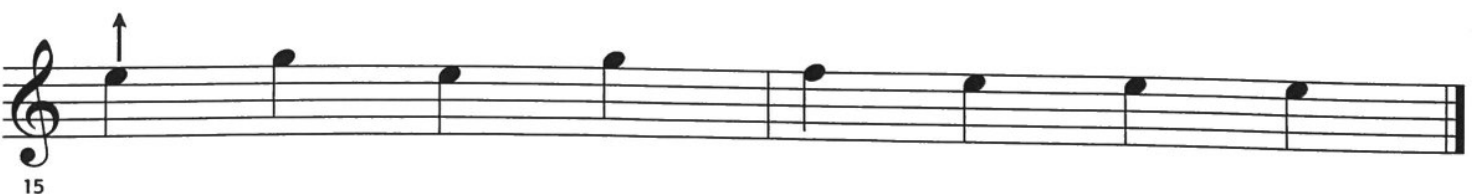
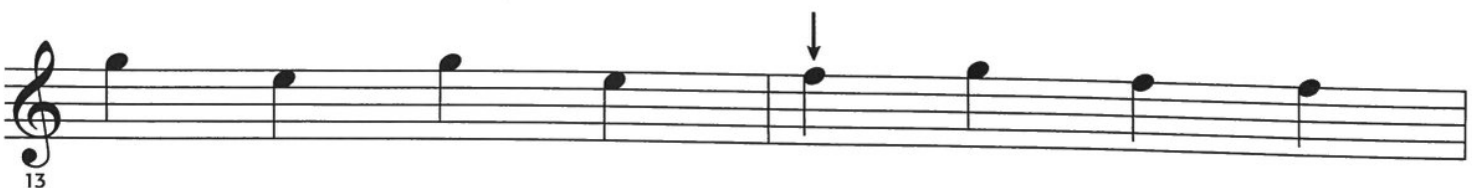


13

NO MORE Track 6

Left hand fingers: Use only the tips—keep them curved.

Left hand thumb: Place on the back of the neck opposite the 1st and 2nd fingers.



Sound-Off: How to Count Time

Four Kinds of Notes



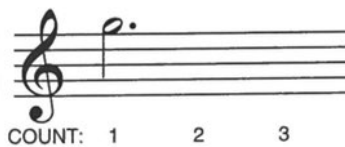
QUARTER NOTE
ONE COUNT



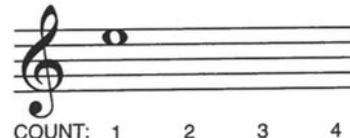
HALF NOTE
TWO COUNTS



DOTTED HALF NOTE
THREE COUNTS



WHOLE NOTE
FOUR COUNTS

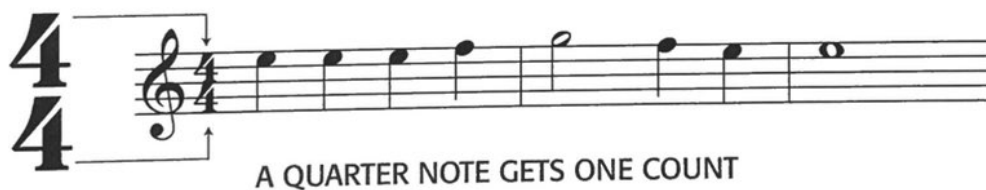


Time Signatures

Each piece of music has numbers at the beginning called a *time signature*. These numbers tell us how to count time.

The TOP NUMBER tells us how many counts are in each measure.
The BOTTOM NUMBER tells us what kind of note gets one count.

FOUR COUNTS TO A MEASURE



A QUARTER NOTE GETS ONE COUNT

THREE COUNTS TO A MEASURE

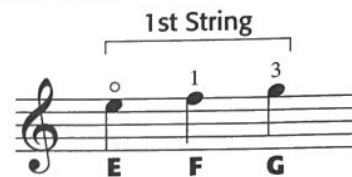


A QUARTER NOTE GETS ONE COUNT

Important: Go back and fill in the missing time signatures of the songs you have already learned.

The Second String B

NOTES YOU'VE LEARNED SO FAR



OPEN STRING

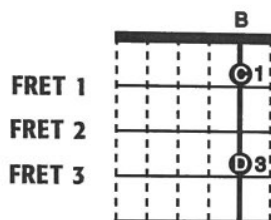
B

1st FRET

C

3rd FRET

D



TWO-STRING ROCK Track 8



MERRY-GO-ROUND



Track 9



BEAUTIFUL BROWN EYES

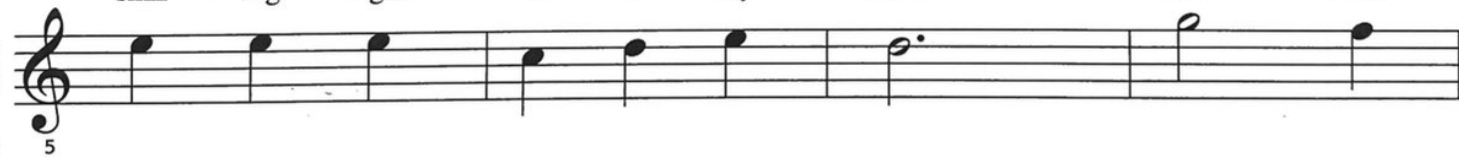


Track 10

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



smil - ing right in - to my heart. But now



where are those beau - ti - ful brown eyes? Why



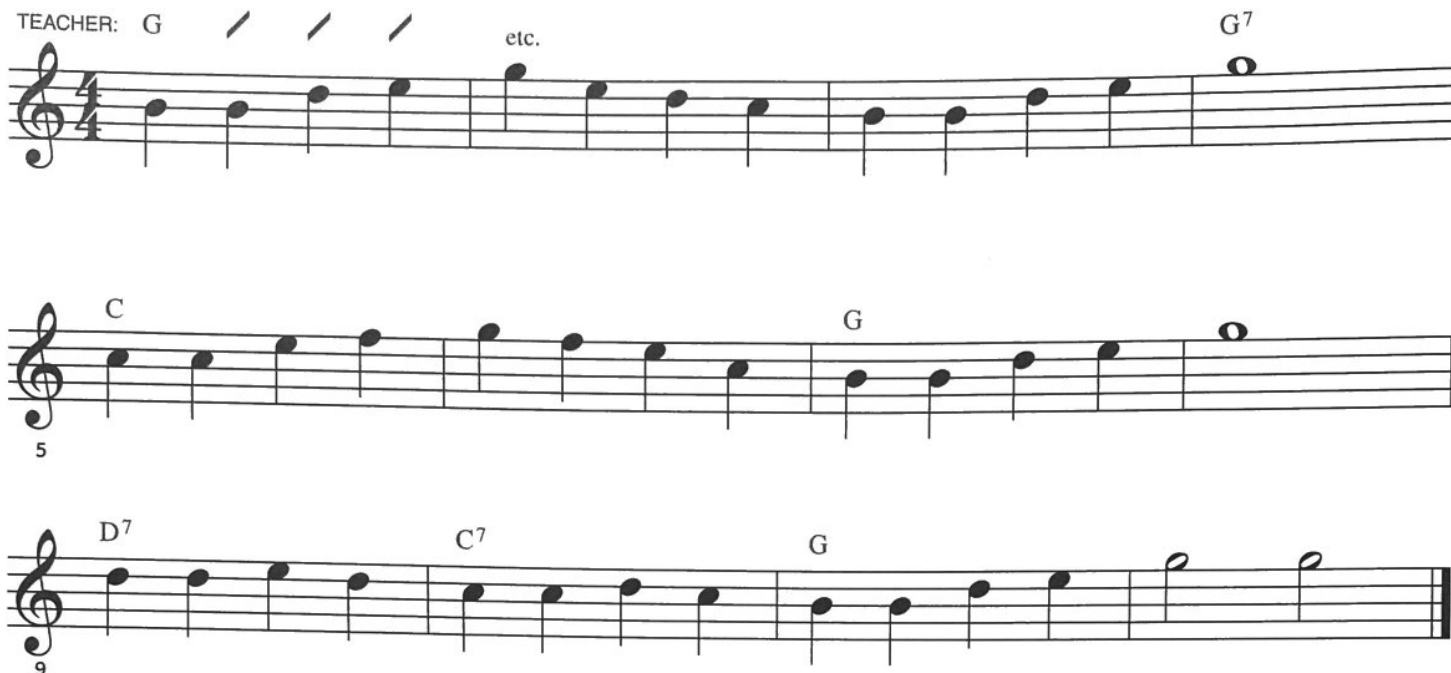
must we be so far a - part?



GUITAR ROCK Track 11

If you have a teacher or a guitar playing friend, the chord symbols above each staff may be used to play a duet (two players). These chords are not to be played by the student.

TEACHER: G / / / etc. G⁷



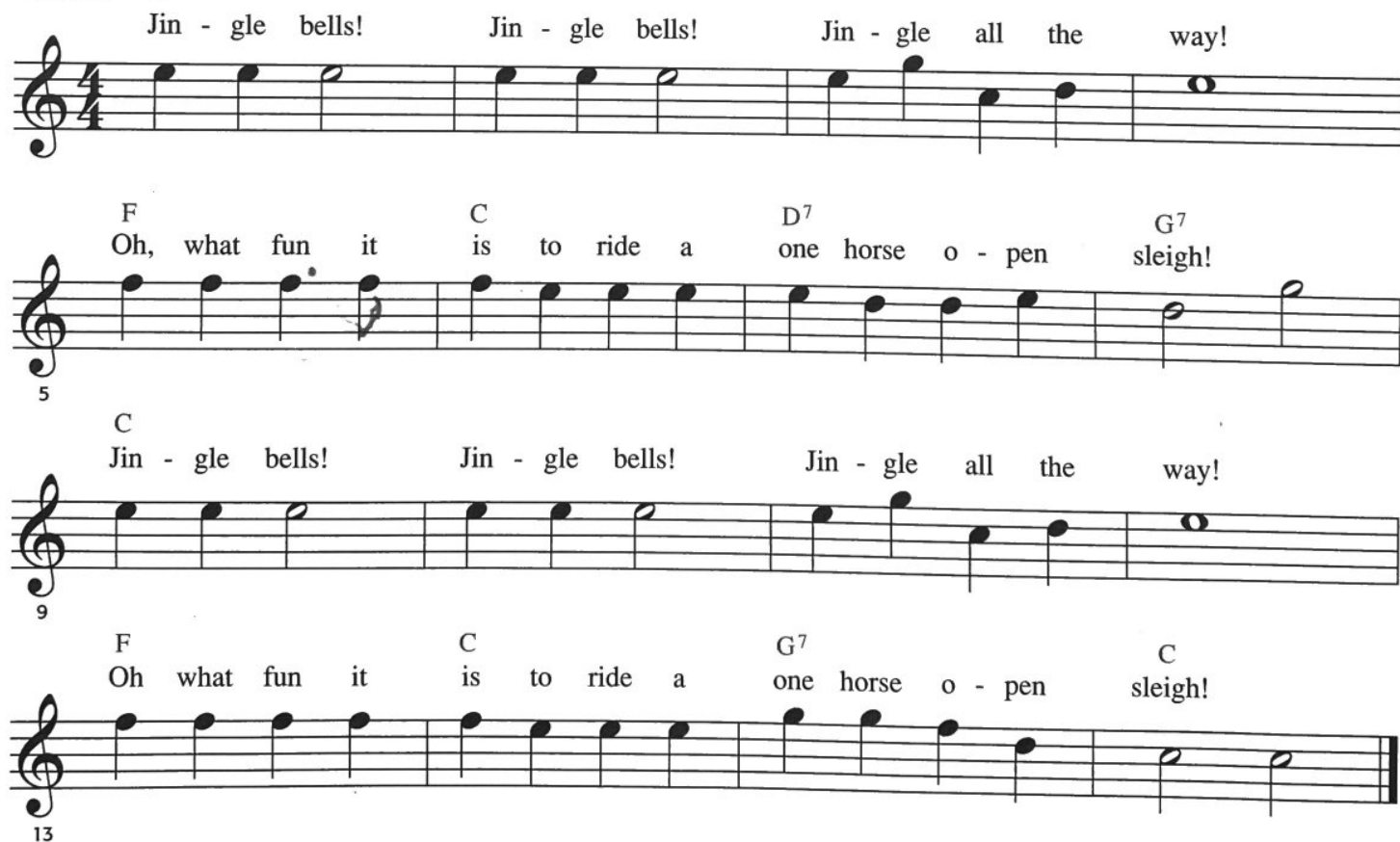
5

9

JINGLE BELLS Track 12

TEACHER: C

Jin - gle bells! Jin - gle bells! Jin - gle all the way!



5

9

13

ALOUETTE

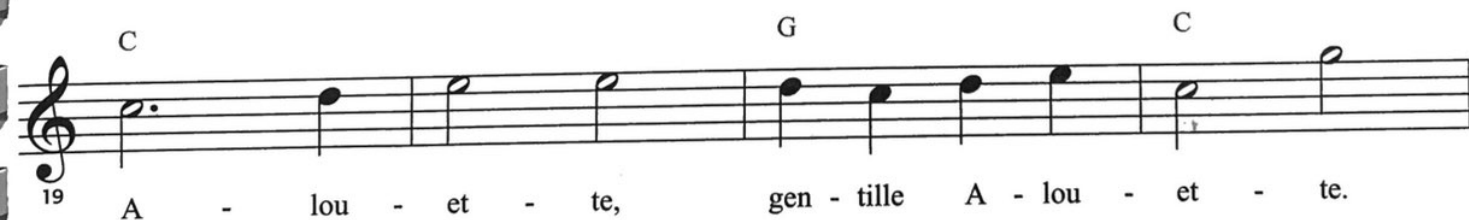
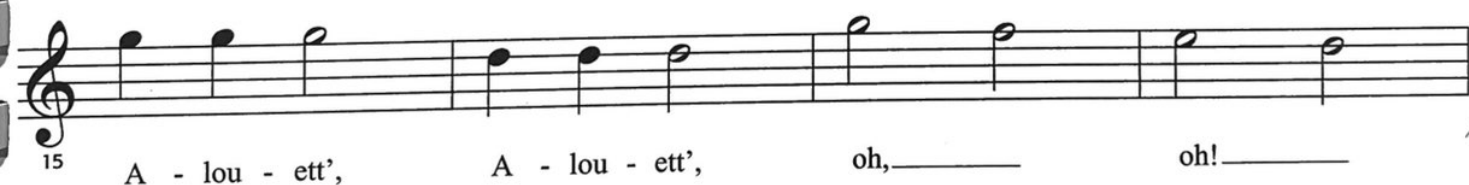


Track 13

Traditional French-Canadian

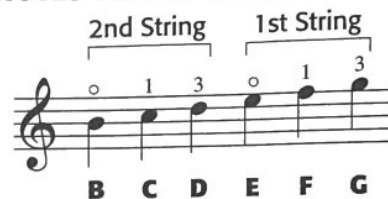
TEACHER: C

G



The Third String G

NOTES YOU'VE LEARNED SO FAR



OPEN STRING



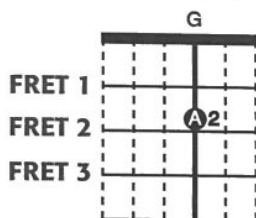
G



2nd FRET



A



Track 14

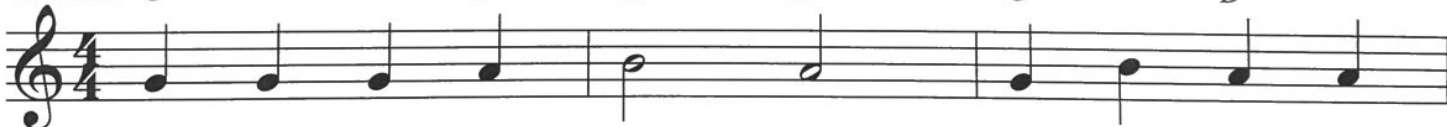


AU CLAIR DE LA LUNE



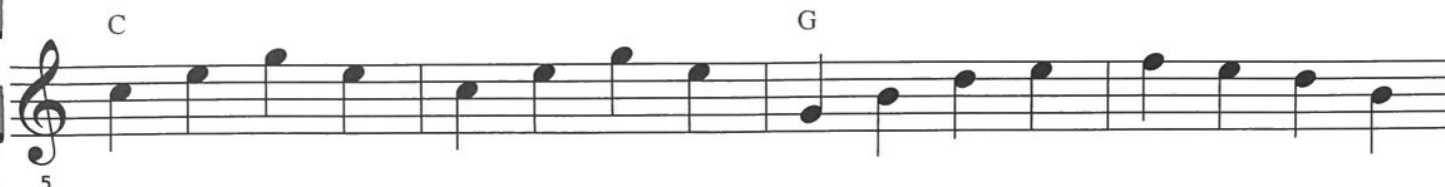
Track 15

TEACHER: G



THREE-STRING ROCK Track 16

TEACHER: G

G⁷

LARGO Track 17

(from *The New World Symphony*)

Antonin Dvořák

TEACHER: C

G⁷

C

E⁷

Am



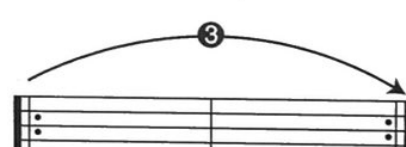
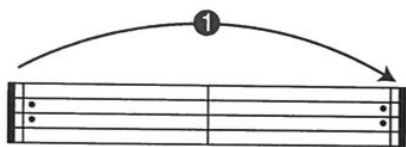
BACK TO THE '50s Track 18

TEACHER: G



Repeat Signs

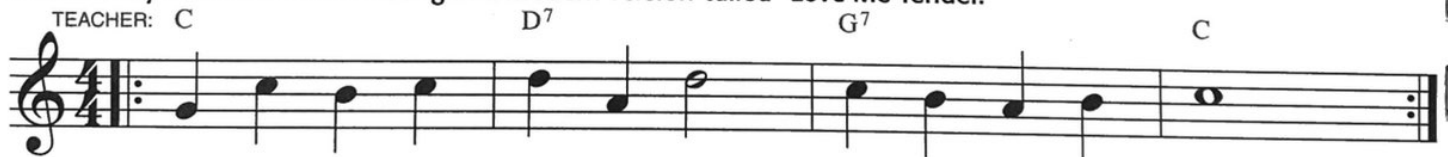
The double dots inside the double bars indicate that everything between the double bars must be repeated.



AURA LEE Track 19

Elvis Presley recorded this folk song in a modern version called "Love Me Tender."

TEACHER: C



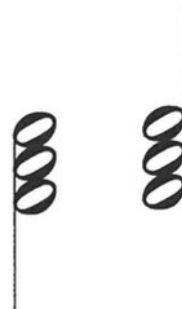
Introducing Chords

A *chord* is a combination of harmonious notes.

All notes except the whole note have a stem going up or down.

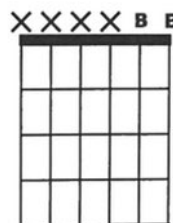
When notes are struck together as a chord, they are connected by the same stem.

(Not to be played.)



Chord Study No. 1 Track 20

This exercise uses two-note chords on the open B and E strings. Play both strings together with one down-stroke.

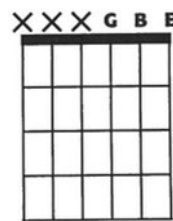


An x above a string also means that string is not to be played.

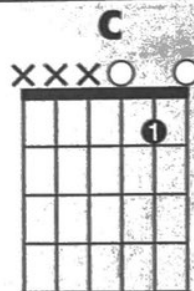
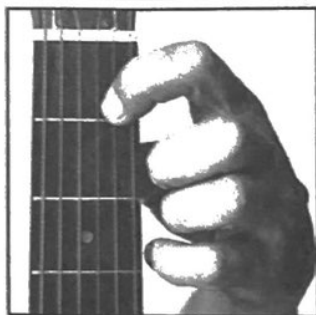


Chord Study No. 2 Track 21

This exercise uses three-note chords on the open G, B, and E strings. Learn the order of the strings thoroughly. Play with the wrist free and relaxed. Keep your eyes on the notes and not on the fingerboard.



Three-String C Chord



Track 22

5

(HOLD C DOWN TO THE END OF THE EXERCISE)

1

C

C

ODE TO JOY



Track 23

(Theme from Beethoven's 9th Symphony)

Ludwig van Beethoven

TEACHER: C

5

C

G⁷

G⁷ C

Quarter Rest

This sign indicates silence for one count. For a clearer effect, you may stop the sound of the strings by touching the strings lightly with the heel of the right hand.



ROCK 'N' RHYTHM



Track 24

TEACHER: C

5

9

F

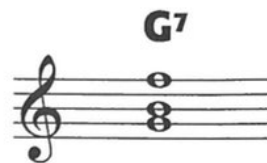
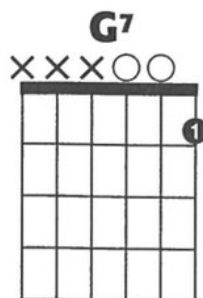
C

G⁷ F⁷ C

(REST)

(REST)

Three-String G⁷ Chord



Track 25

5

1

(HOLD F DOWN TO THE END)

G⁷ C G⁷ C

Two-CHORD ROCK

Track 26

TEACHER: C

5

9

C C G⁷ C (REST) (REST)

F C G⁷ C

G⁷ C G⁷ C

LOVE SOMEBODY

Track 27

Here is a song for you to sing while you play the accompaniment. The slanting line below or following a chord symbol (C /// G⁷ ///) means to play the same chord for each line. Repeat the chord until a new chord symbol appears.

PLAY: C /// G⁷ /// C /// G⁷ ///

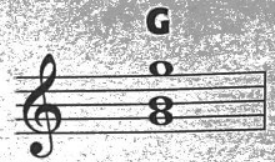
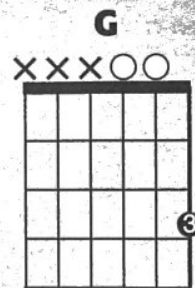
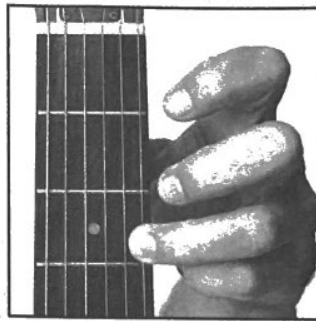
SING: Love some - bod - y, 'deed I do. Love some - bod - y, now guess who?

5

C /// G⁷ /// C /// G⁷ ///

Love some - bod - y have you guessed? You're the one that I love best.

Three-String G Chord



Track 28

Musical notation for Track 28, featuring a melody line and a chord line. The melody line is in 3/4 time, starting with a quarter note G, followed by a quarter note B, and a quarter note D. The chord line consists of G, G7, C, and G chords.

ROCKIN' WITH G & C



Track 29

TEACHER: G

Musical notation for Track 29, featuring a melody line and a chord line. The melody line is in 4/4 time, starting with a quarter note G, followed by a quarter note B, and a quarter note D. The chord line consists of C, D, C, and G chords.

DOWN IN THE VALLEY



Track 30

Play this song as a guitar solo by playing the music, then sing the melody and accompany yourself by playing the chord line.

PLAY: C / / / / / / / / / / G / / / / /

SING: Down in the val - ley, val - ley so low,

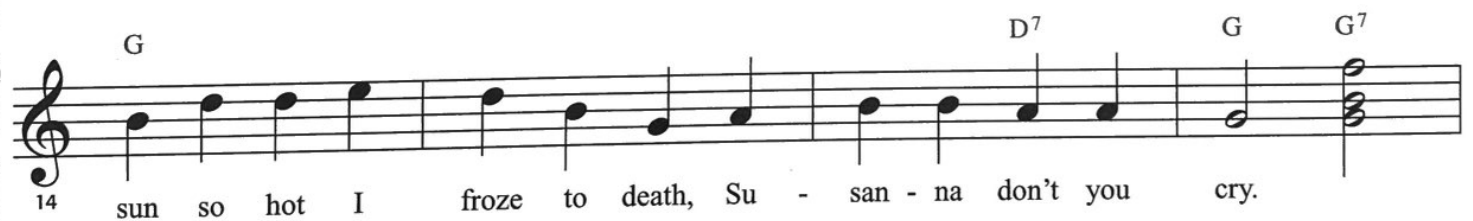
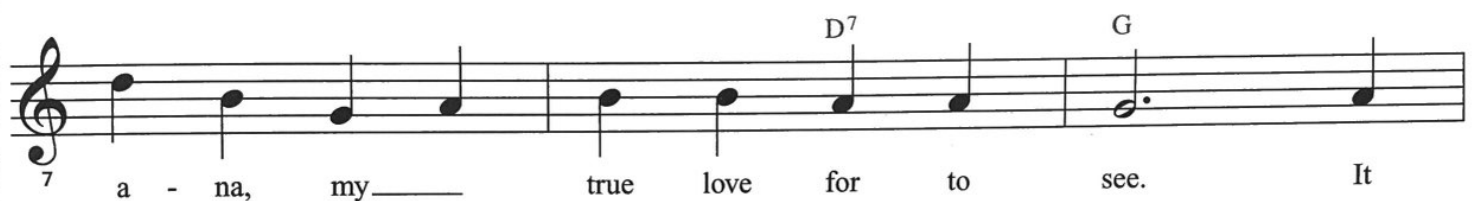
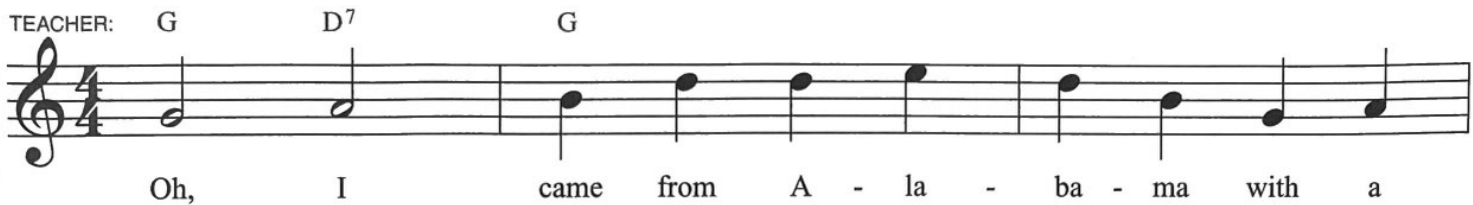
Musical notation for Track 30, featuring a melody line and a chord line. The melody line is in 3/4 time, starting with a quarter note G, followed by a quarter note B, and a quarter note D. The chord line consists of G7, C, and G chords.

/ / / G7 / / / / / / / / C / / / / /

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

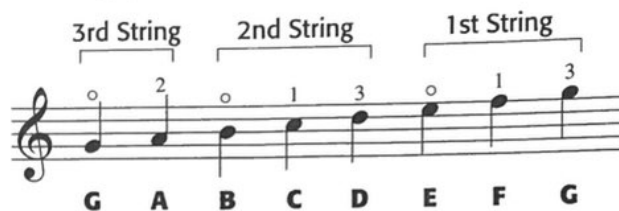
OH, SUSANNA Track 31

Stephen Foster

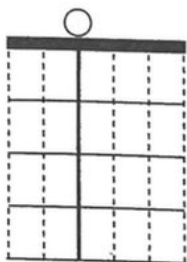


The Fourth String D

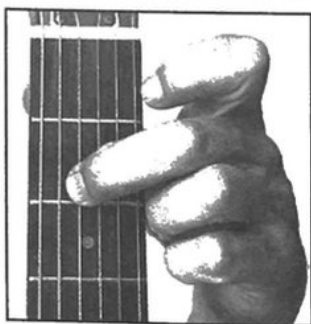
NOTES YOU'VE LEARNED SO FAR



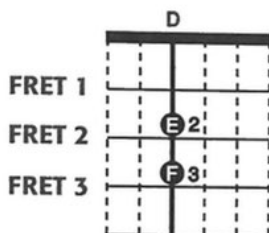
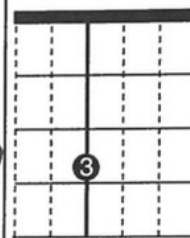
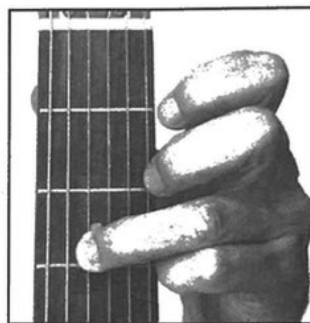
OPEN STRING



2nd FRET



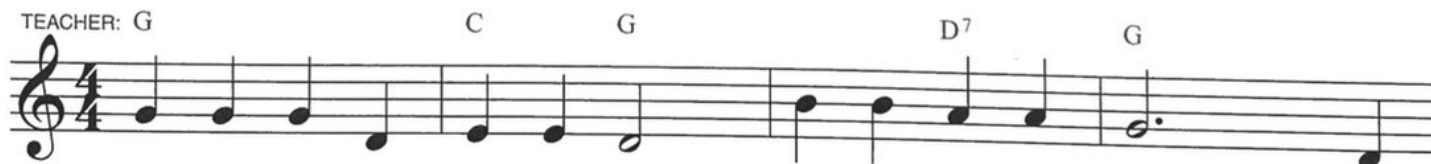
3rd FRET



OLD MACDONALD HAD A FARM



TEACHER: G



Hold Sign (Fermata)

This sign indicates that the time value of the note is lengthened to approximately twice its usual value.

REUBEN, REUBEN



TEACHER: F

Common Time

C means *common time*, which is the same as $\frac{4}{4}$ time.

G WHIZ



TEACHER: G



BOHEMIAN FOLK SONG Track 36

TEACHER: C



Not all guitar solos are played using one form of the three-note chords already learned. The next two songs use various combinations of two- and three-note chords.

GOOD NIGHT, LADIES Track 37

TEACHER: G



DAISY BELL



Track 38

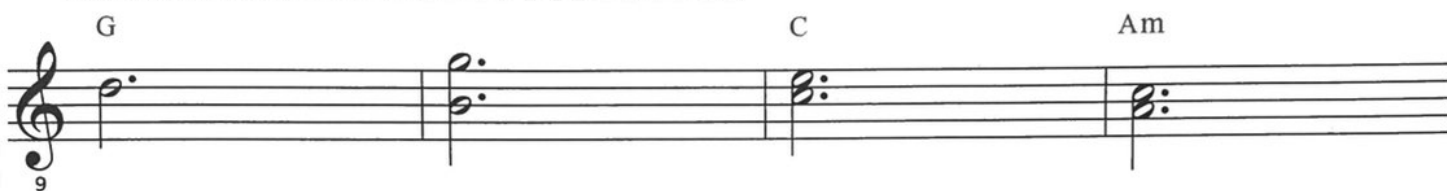
(A Bicycle Built for Two)

Harry Dacre

TEACHER: C

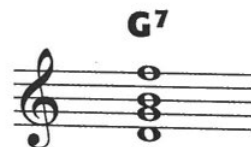
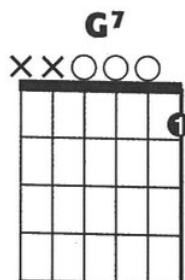
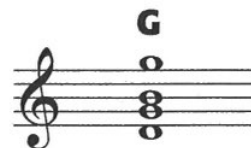
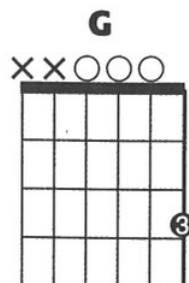
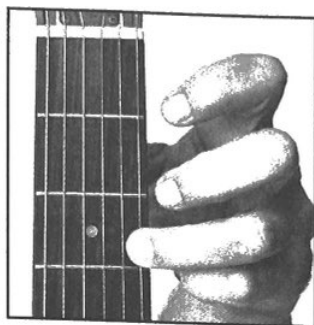


HOLD FINGERS DOWN _ _ _ _ _

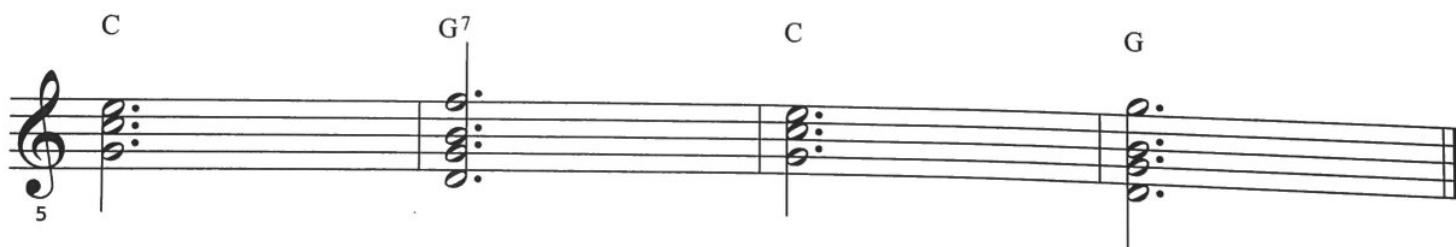
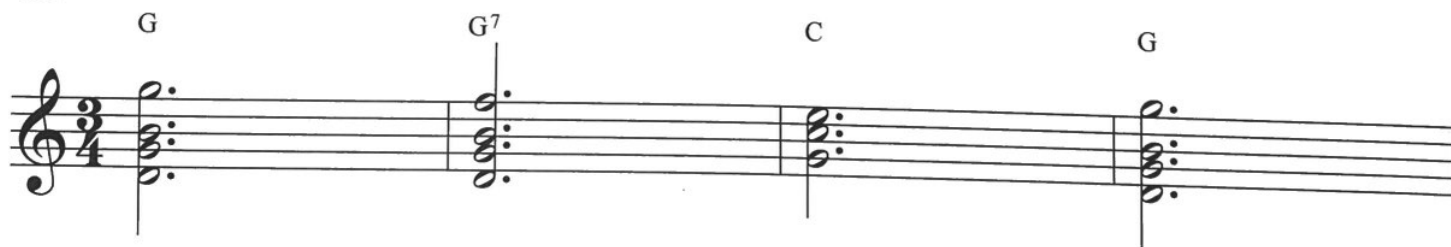


Four-String G & G⁷ Chords

The three-note chords you have learned so far can be expanded to four-note chords that sound fuller and richer. For the G and G⁷ chords, simply add the open 4th string.



Here is an exercise using expanded four-string versions of the G and G⁷ chords.

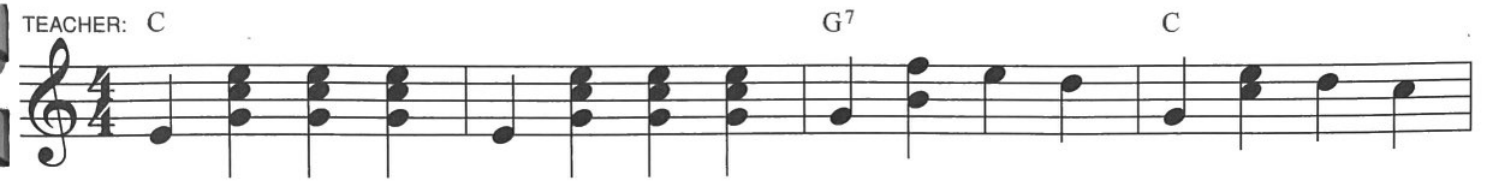


LAUGHING POLKA



Track 40

TEACHER: C



*Two thin lines mean the end of a section.

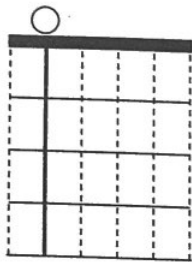
The Fifth String A

NOTES YOU'VE LEARNED SO FAR

4th String 3rd String 2nd String 1st String

D E F G A B C D E F G

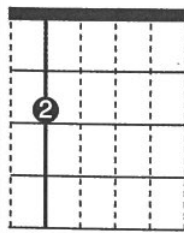
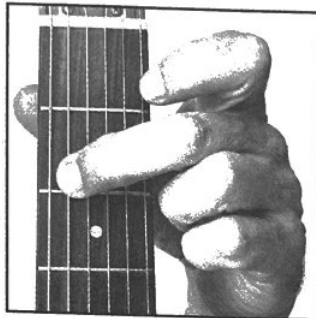
OPEN STRING



A

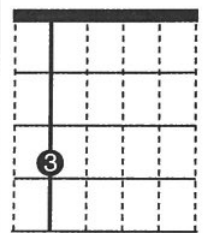
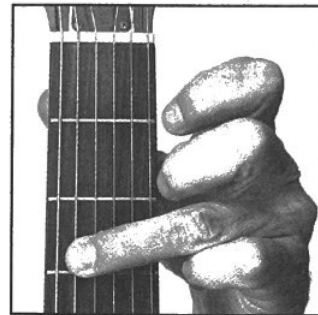
LEDGER LINES
A short line that extends the staff upwards or downwards is called a ledger line.

2nd FRET



B

3rd FRET



C

A

FRET 1

FRET 2 **B** 2

FRET 3 **C** 3



Track 41

VOLGA BOATMEN



Track 42

TEACHER: Am

Dm

Am

Dm

Am

F

C

G

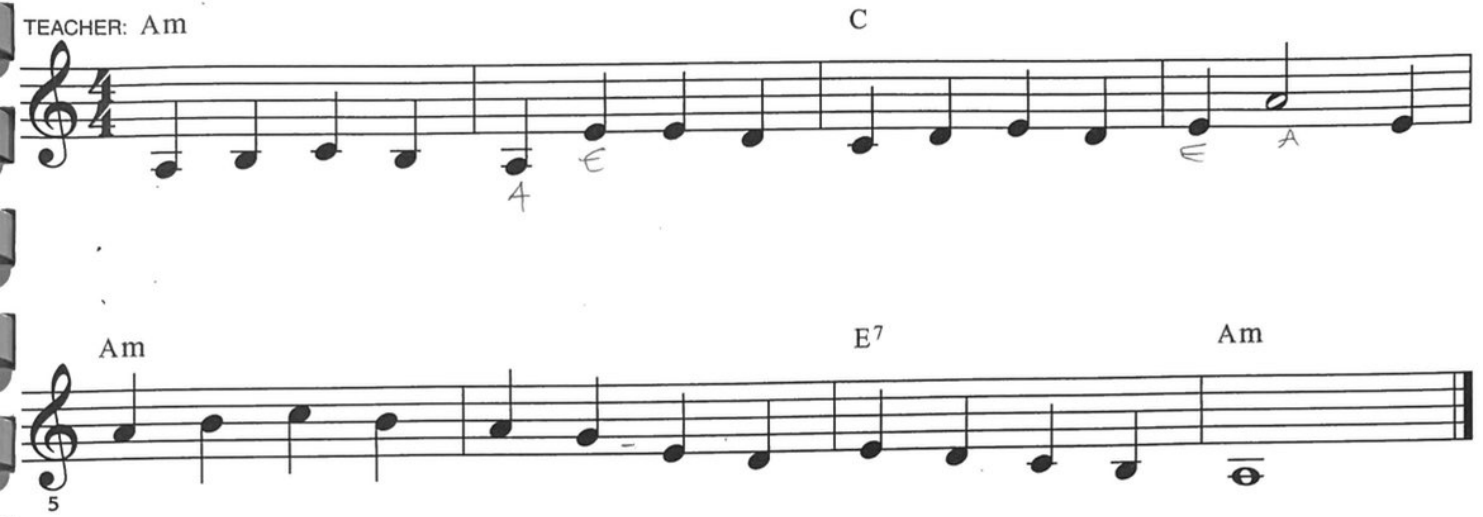
Am

Dm

Am

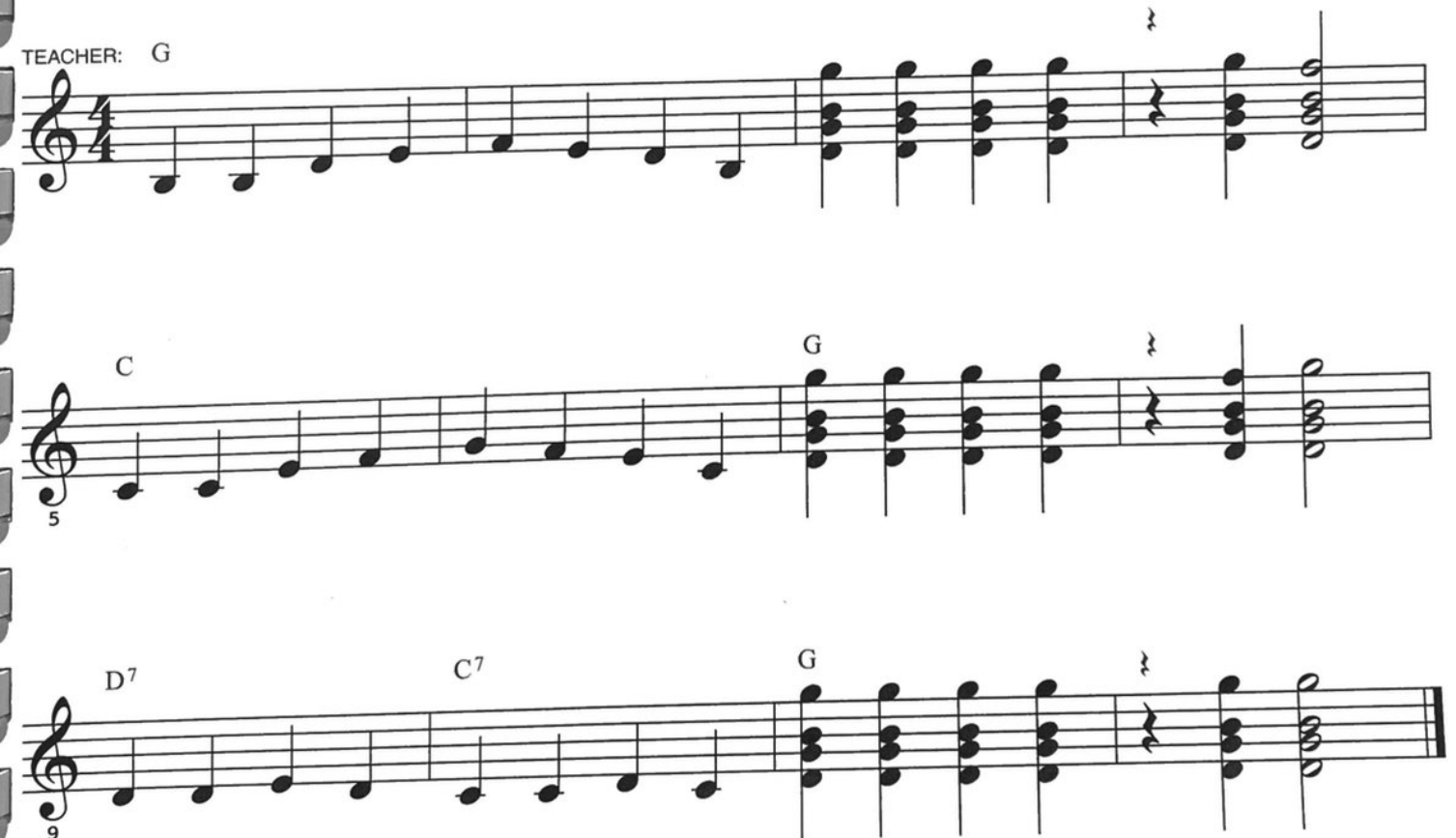
PETER GRAY Track 43

TEACHER: Am



LOW-DOWN ROCK Track 44

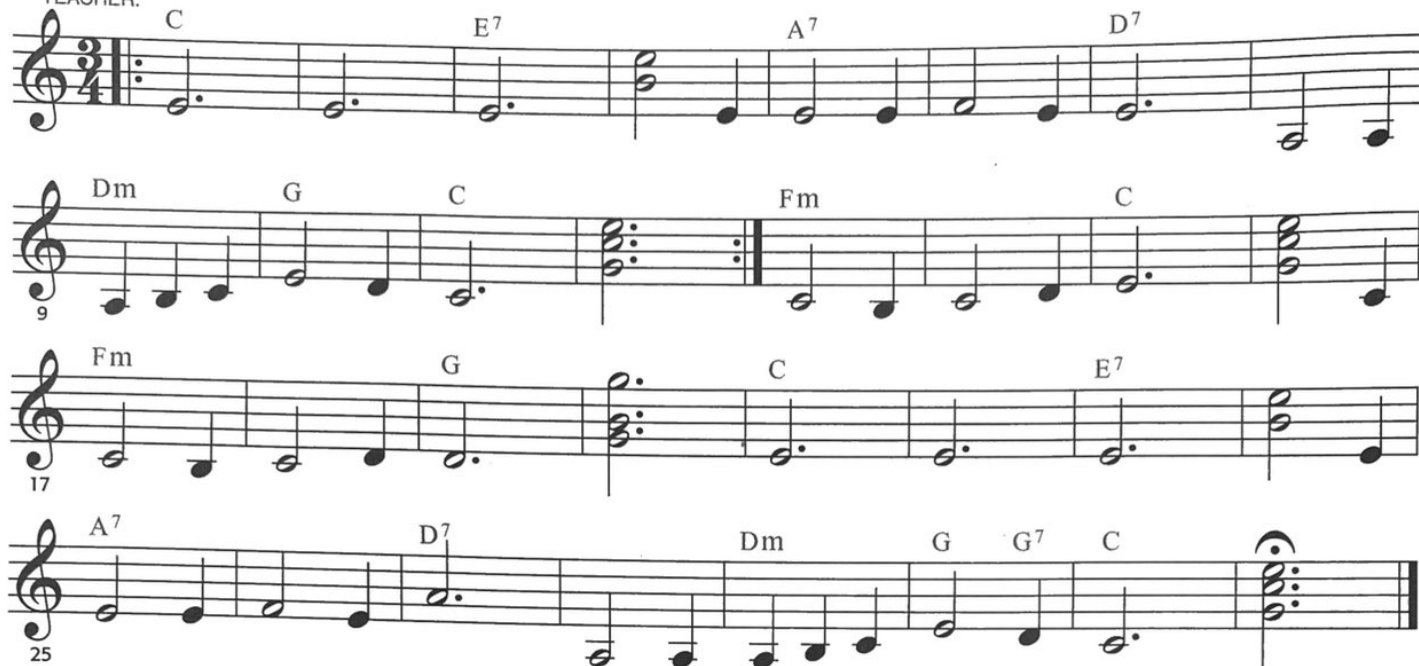
TEACHER: G



LIEBESTRÄUM Track 45

Franz Liszt

TEACHER:



Chords: C, E7, A7, D7, Dm, G, C, Fm, C, Fm, G, C, E7, A7, D7, Dm, G, G7, C.

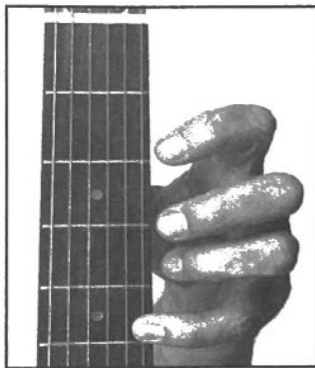
BOOGIE STYLE Track 46

TEACHER:

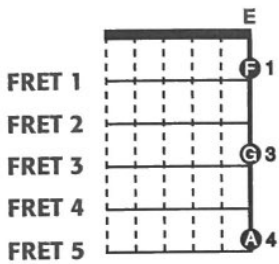
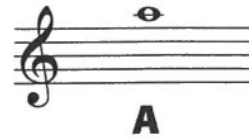
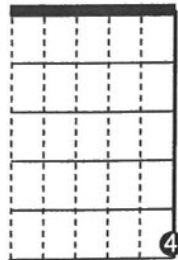


Chords: Am, C, D, Am, D, C, Am, C, D, Am, Dm, F, G, Dm, G, F, Am, C, D, Am, E, G, E, D, F, D, Am, C, D, Am.

Introducing High A



5th FRET



Track 47



ROCKIN' IN DORIAN MODE

Track 48

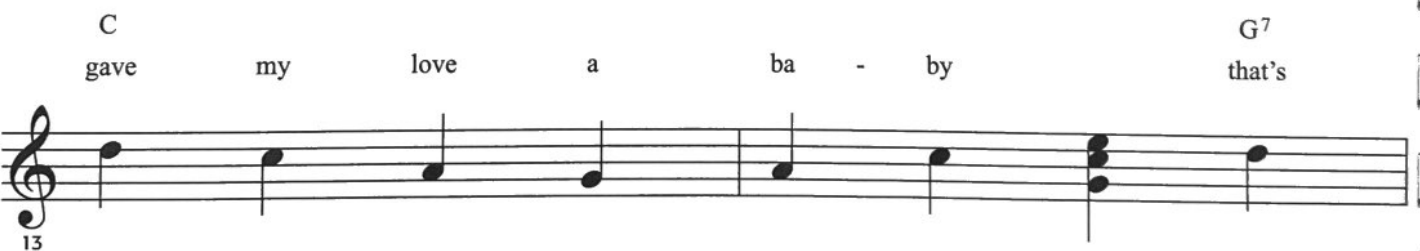
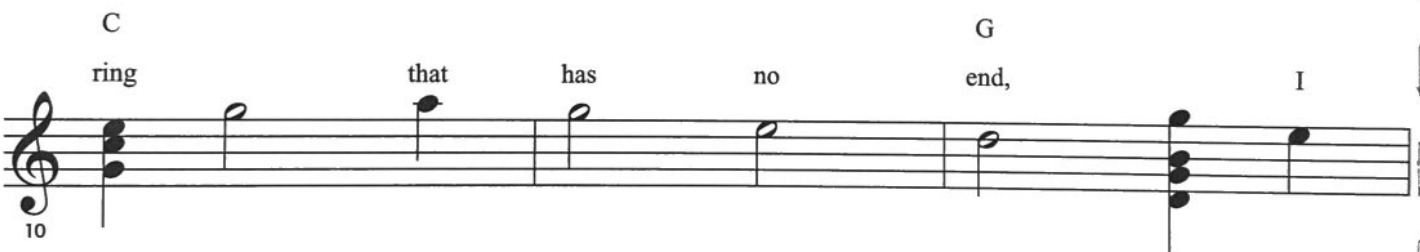
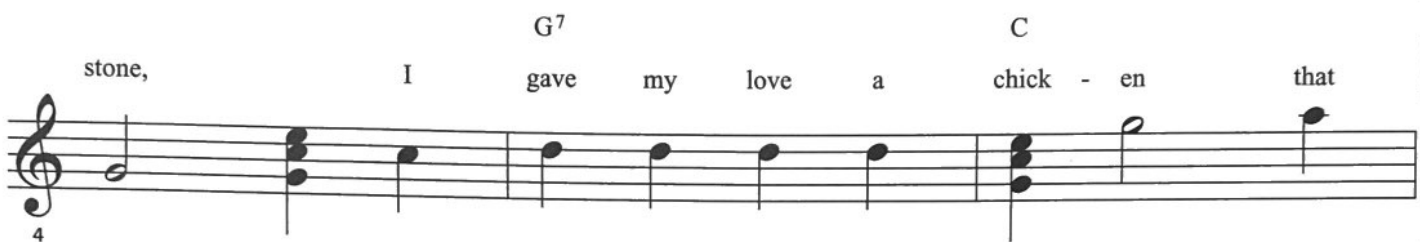
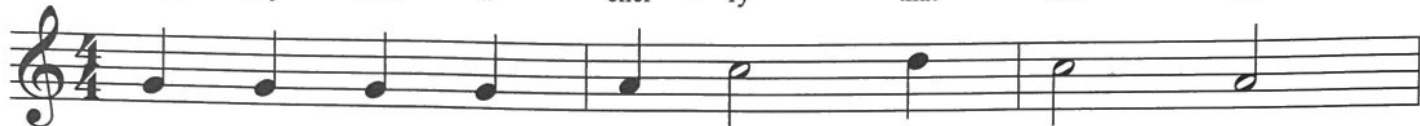


THE RIDDLE SONG Track 49

Play "The Riddle Song" in two ways: as a musically complete guitar solo, then as accompaniment while you sing. Strum chords once each beat. This song may also be played as a duet with your teacher or guitar-playing friend.

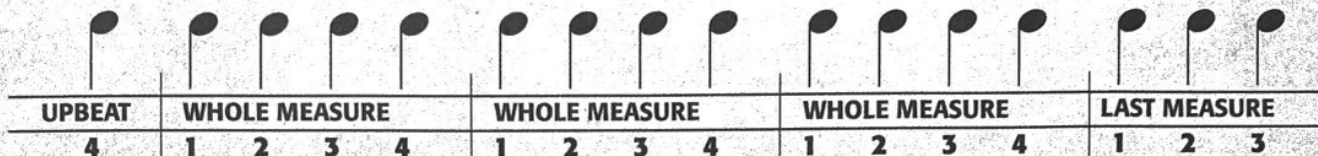
PLAY: C / / / etc.

SING: Gave my love a cher - ry that has no



Incomplete Measures

Not every piece of music begins on beat 1. Music sometimes begins with an incomplete measure called an *upbeat*, or *pickup*. If the pickup has just one beat, the last measure will have only three beats in $\frac{4}{4}$ or two beats in $\frac{3}{4}$.



A-TISKET, A-TASKET Track 50

TEACHER: C

F C

F C



THE YELLOW ROSE OF TEXAS Track 51

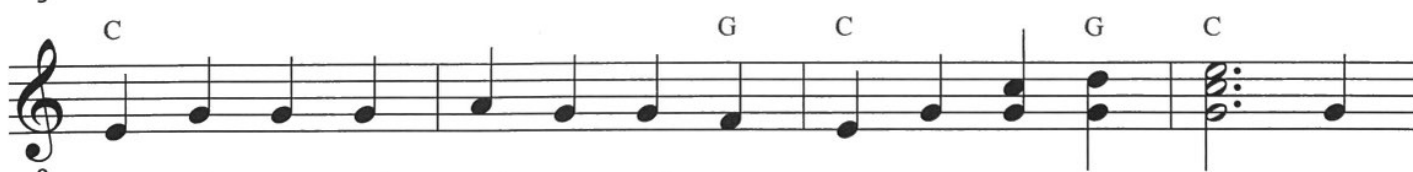
TEACHER: G⁷

C

G C

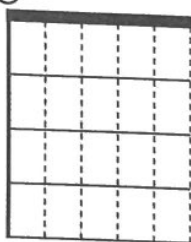
G C

C

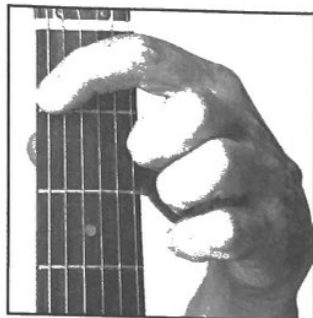


The Sixth String E

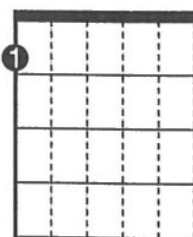
OPEN STRING



E



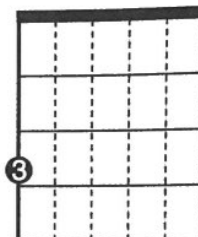
1st FRET



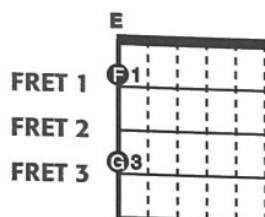
F



3rd FRET



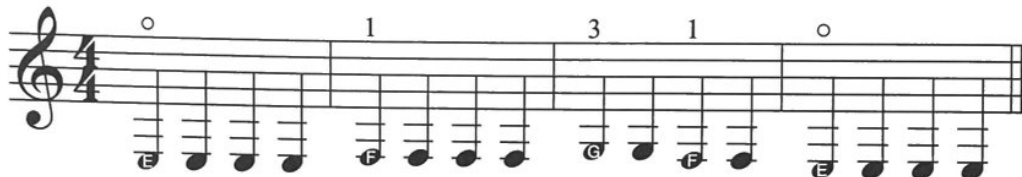
G



FRET 1
FRET 2
FRET 3



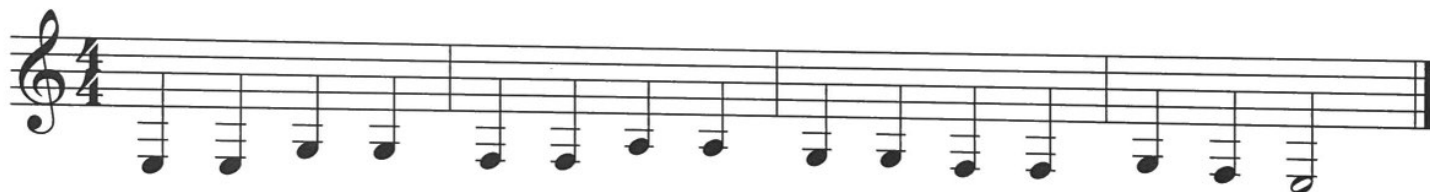
Track 52



DOWN LOW



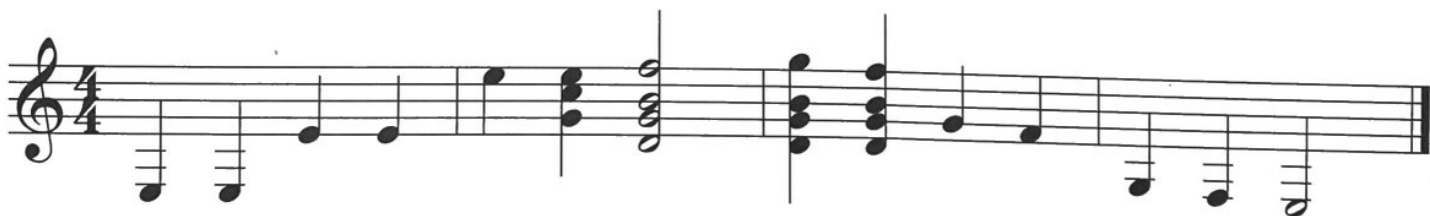
Track 53



BOTTOM TO TOP



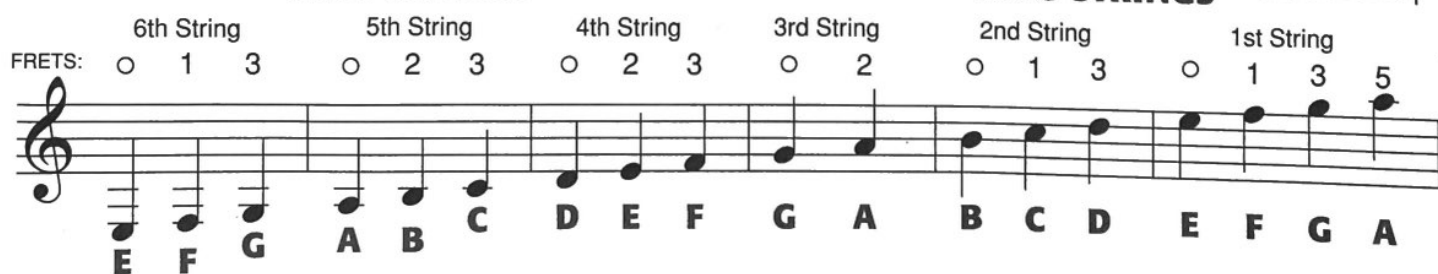
Track 54



REVIEW

BASS STRINGS

SOLO STRINGS



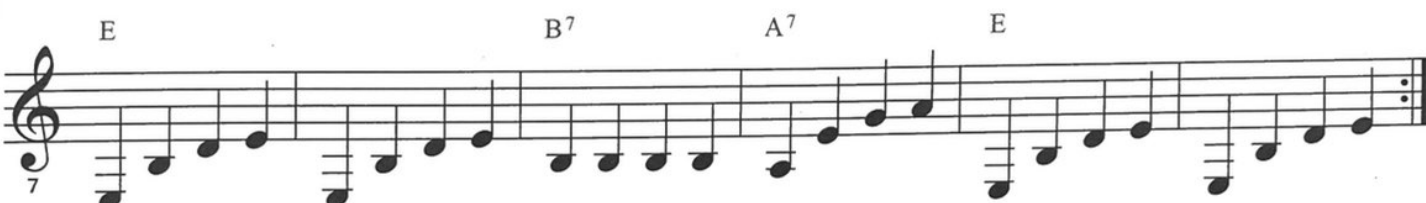
Tempo Signs

The three principal *tempo signs* are
Andante (slow), Moderato (moderately), Allegro (fast).

THREE-TEMPO ROCK Track 55

Play three times: 1st time Andante, 2nd time Moderato, 3rd time Allegro.

TEACHER: E  etc.

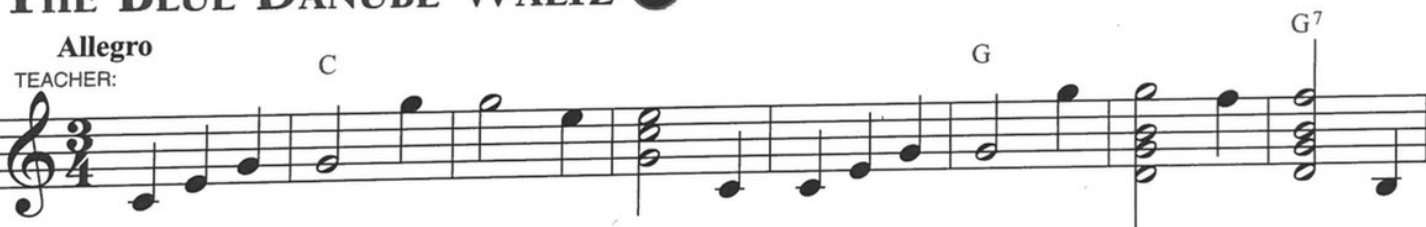


THE BLUE DANUBE WALTZ Track 56

Johann Strauss

Allegro

TEACHER:



Bass-Chord Accompaniment

A popular style of playing chord accompaniments in $\frac{4}{4}$ time breaks up the chord into a single note and a smaller chord. Play only the lowest note (called the *bass note*) on the 1st beat, then play the rest of the chord on the 2nd, 3rd, and 4th beats.

The complete pattern is **bass-chord-chord-chord**. A variation of this repeats the bass note on the third beat: **bass-chord-bass-chord**.

C
bass-chord-chord-chord G⁷

G (Variation)
bass-chord-bass-chord C (Variation)

HOLD E DOWN — — — — J

HOLD E — — — — J

CAN-CAN (DUET) Track 57

This song is a duet. The 1st and 2nd parts are to be played by the student. The teacher may accompany the student by playing the 2nd part and vice versa. Follow this procedure on subsequent duets unless otherwise indicated.

Note: The 2nd part is written in bass-chord-chord-chord style but can also be played in bass-chord-bass-chord style.

Allegro

Jacques Offenbach

1 6

2 6

HOLD E DOWN — — — — J

1 6

2 6

1 11

2 11

HOLD E — — — — J

HOLD C — — — — J

Dynamics

Signs showing how soft or loud to play are called *dynamics*.
The principal dynamics are shown here:

p (*piano*)
soft

mf (*mezzo-forte*)
moderately loud

f (*forte*)
loud

ff (*fortissimo*)
very loud

ECHO WALTZ Track 58

Moderato

TEACHER:



6

11

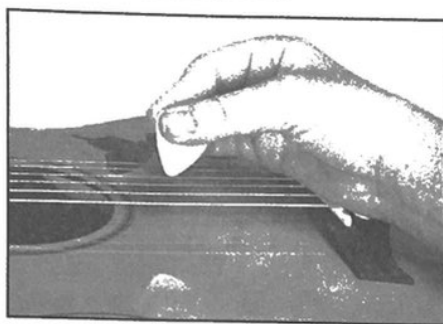
16

21

25

29

Signs of Silence



Stop the sound of the strings by touching them lightly with the heel of your hand.

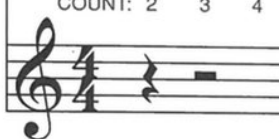
-  **QUARTER REST = 1 COUNT**
-  **HALF REST = 2 COUNTS**
-  **WHOLE REST = 4 COUNTS IN $\frac{4}{4}$ TIME**
3 COUNTS IN $\frac{3}{4}$ TIME

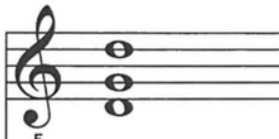
THE DESERT SONG (DUET) Track 59

(Study in Counting)

Moderato

1  *f*
COUNT: 2 3 4

2  *p*

1  *p*

2  *f*

1  *f*

2  *p*

1  1

2 

ECHO ROCK Track 60

Two tempo signs may be combined. *Allegro moderato* means "moderately fast."

Allegro moderato

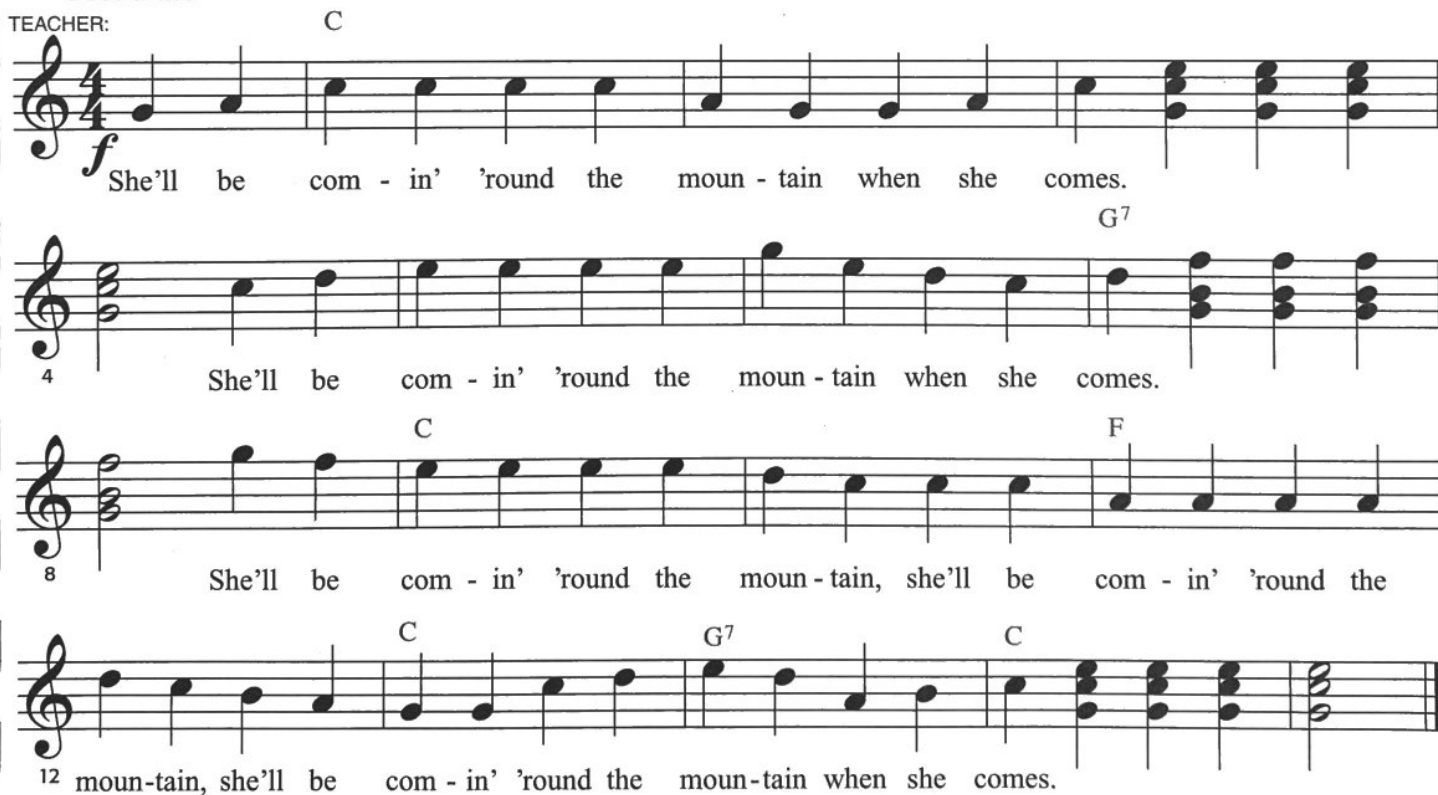
TEACHER: C  etc.



SHE'LL BE COMIN' 'ROUND THE MOUNTAIN Track 61

Moderato

TEACHER: C



She'll be com - in' 'round the moun - tain when she comes.

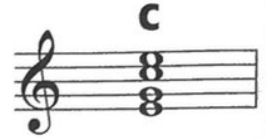
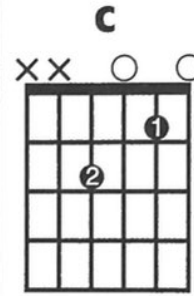
She'll be com - in' 'round the moun - tain when she comes.

She'll be com - in' 'round the moun - tain, she'll be com - in' 'round the

12 moun-tain, she'll be com - in' 'round the moun-tain when she comes.

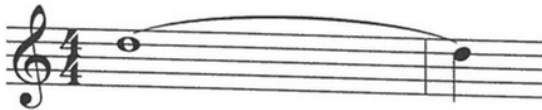
Four-String C Chord

The four-string C chord requires placing the 2nd finger on the 2nd fret of the 4th string.



Ties

A *tie* is a curved line that connects two or more notes of the same pitch. When two notes are tied, the second one is not played; rather, the value is added to the first note.



Hold D for 5 beats.

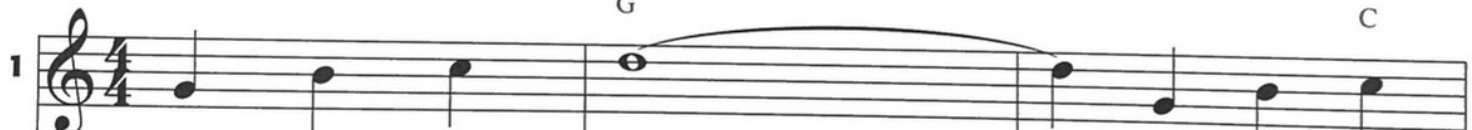
WHEN THE SAINTS GO MARCHING IN (DUET OR TRIO) Track 62

Allegro

TEACHER:

G

C

1 

COUNT: 2 3 4

2 

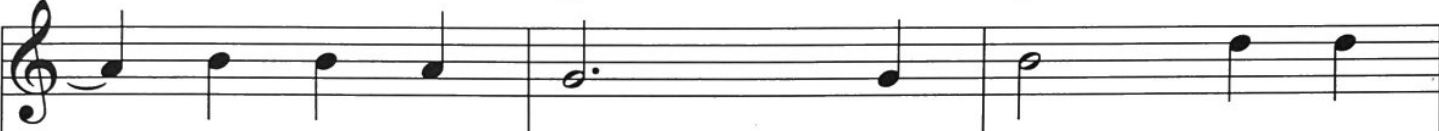
mf

1 

2 

1  6

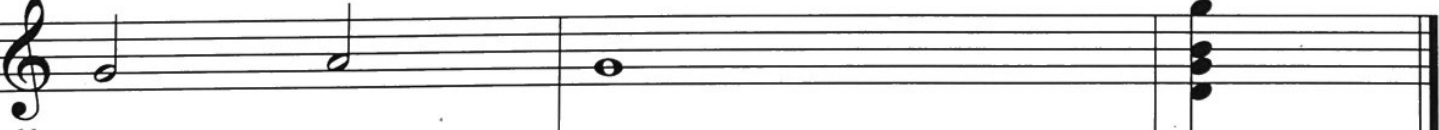
2  6

1  8

2  8

1  11

2  11

1  14

2  14

More Bass-Chord Accompaniments

When a piece is in $\frac{3}{4}$ time, a popular style of chord accompaniment is **bass-chord-chord**. The bass note is the note that names the chord (C for the C chord, G for the G and G7 chords, etc.). Usually, the bass note is also the lowest note in the chord. First play the bass note alone, then the rest of the chord on the second and third beats.

C
bass - chord - chord G⁷ G C

3 3 2 3

HOLD C HOLD G HOLD G HOLD C

If a chord is repeated for two or more measures, an alternate bass note (another note in the chord) is used to get a greater variety of sound.

C Alt. G⁷ bass - chord - chord C

bass - chord - chord bass - chord - chord bass - chord - chord bass - chord - chord

3 2 0 3

HOLD C HOLD E HOLD G HOLD G

CHIAPANECAS (DUET)



Track 63

Mexican Handclapping Song

Allegro

1 2

mf *f* *mf* *f*

3 2 0 4 3 (2)* 6 12

mf *f* *mf* *f*

mf *f*

*Alternate fingering.

19

19

1

25

2

25

3

3

1

31

2

31

1

2

37

37

3

1 43

2 43

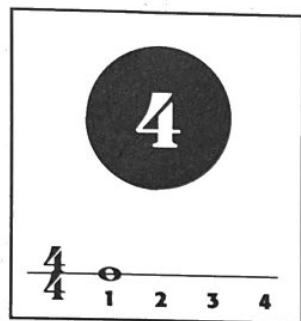
3

Eighth Notes

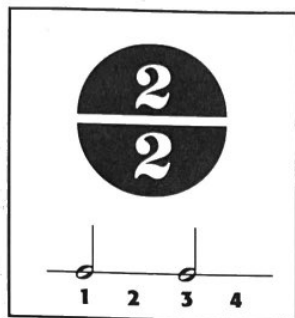
Eighth notes are black notes with a flag added to the stem:  or .

Two or more eighth notes are written with beams:  or ,  or .

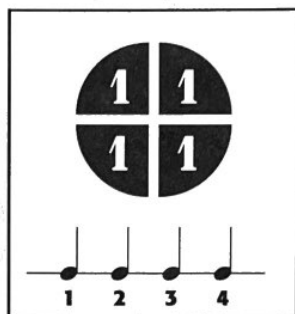
Each eighth note receives one half beat.



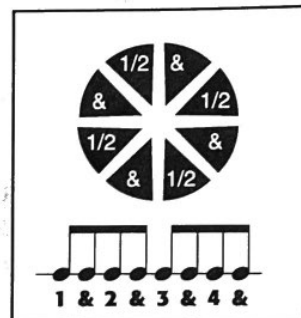
WHOLE NOTE



2 HALF NOTES



4 QUARTER NOTES



8 EIGHTH NOTES

Use alternating down-strokes  and up-strokes  on eighth notes.



Track 64



HAPPY BIRTHDAY TO YOU Track 65

Moderato

TEACHER: C

G⁷

C

Mildred J. Hill
and Patty S. Hill



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EIGHTH-NOTE BOUNCE Track 66

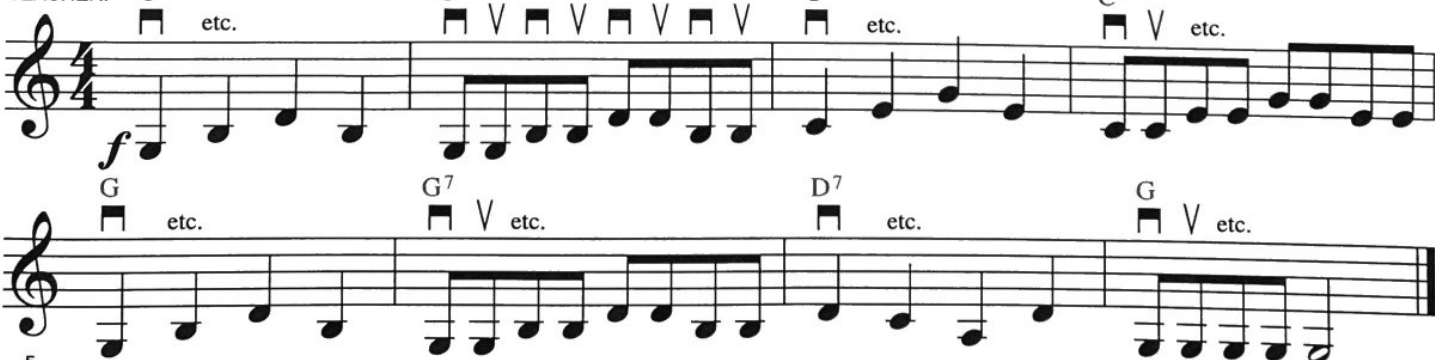
Allegro moderato

TEACHER: G

G⁷

C

C⁷



WALKIN' BASS ROCK Track 67

Allegro moderato

TEACHER: G

 etc.



More Dynamic Signs

The sign  and the word *crescendo* both mean grow gradually **louder**.

The sign  and the word *decrescendo* both mean grow gradually **softer**.

PACHELBEL'S CANON (DUET) Track 68

Play as a round. First player plays as usual. Second player begins when first player gets to **A**.

Johann Pachelbel

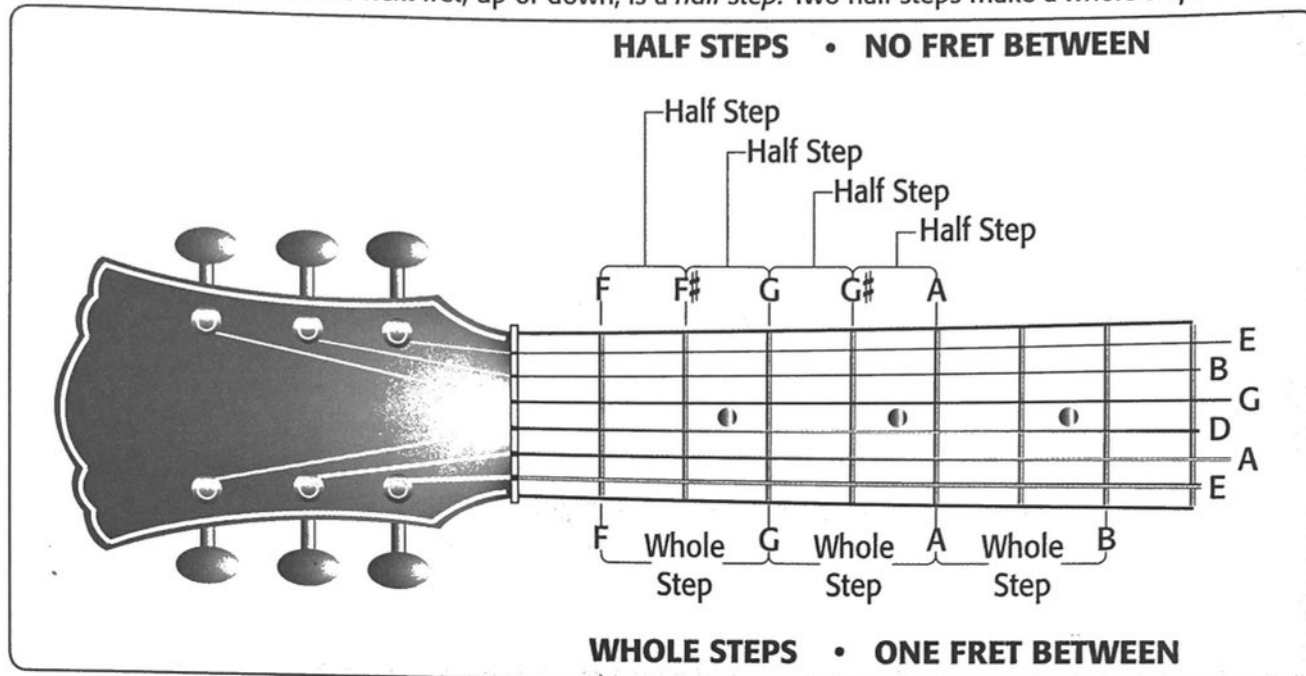
Slow and stately

TEACHER: C



Sharps #, Flats b, and Naturals ♮

The distance from one fret to the next fret, up or down, is a *half step*. Two half steps make a *whole step*.



SHARPS **raise** the note a half step. Play the next fret higher.

b FLATS **lower** the note a half step. If the note is fingered, play the next fret lower.
If the note is open, play the 4th fret of the next lower string—except if that string is **G** (3rd string), then play the 3rd fret.

♮ NATURALS **cancel** a previous sharp or flat.

When added within a measure, sharps, flats, and naturals are called *accidentals*.
A bar line cancels a previous accidental in the measures that follow.

The Chromatic Scale Track 69

The *chromatic scale* is formed exclusively of half steps. The ascending chromatic scale uses sharps #. The descending chromatic scale uses flats b.

ASCENDING CHROMATIC SCALE

DESCENDING CHROMATIC SCALE

CHROMATIC ROCK Track 70

Allegro moderato

TEACHER: F

 etc.

 V  V etc.

F⁷



MY MELANCHOLY BABY Track 71

Slowly

TEACHER: C

G. Norton and
E. Burnett



*When a sharped or flatted note appears more than once in the same measure,
the repeated note is still played sharp or flat unless cancelled by a natural.

A bar line cancels a previous accidental in the measures that follow.

OVER THE RAINBOW Track 72

Words by
E. Y. Harburg

Music by
Harold Arlen

TEACHER:

C Am Em C⁷ F C

mf Some - where o - ver the rain - bow way up high,

F Fm C A⁷ D⁷ G⁷ C G⁷

5 there's a land that I heard of once in a lul - la - by.

C Am Em C⁷ F C

9 Some - where o - ver the rain - bow skies are blue,

F Fm C A⁷ D⁷ G⁷ C

13 and the dreams that you dare to dream real - ly do come true. *p* Some -

Dm G⁷

17 day I'll wish up - on a star and wake up where the clouds are far be -

C Dm G⁷ C

19 hind me. _____ Where trou - bles melt like lem - on drops, a -

D[#]dim Em A⁷ Dm G⁷

22 way a - bove the chim - ney tops that's where you'll find me.

C Am Em C⁷ F C

25 *mf* Some - where o - ver the rain - bow blue - birds fly,

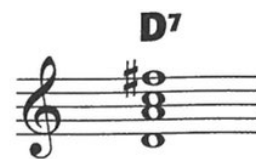
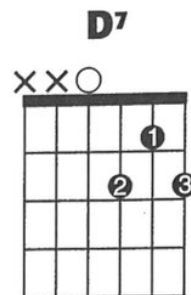
F Fm C A⁷ D⁷ G⁷ C G⁷

29 birds fly o - ver the rain - bow why then, oh why can't I? *p* If

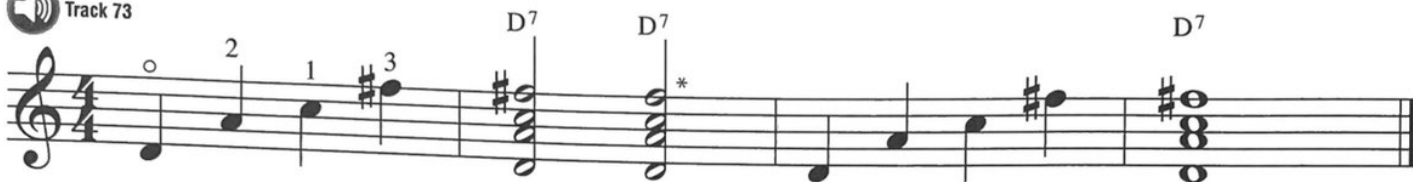
C Cmaj⁷ Dm G⁷ C

33 hap - py lit - tle blue-birds fly be - yond the rain - bow, why oh why can't I?

Four-String D7 Chord



Track 73



FOUR-BEAT BLUES

Track 74

Allegro moderato

TEACHER: G



AMAZING GRACE

Track 75

Andante

TEACHER:



*The second F in this measure is also sharp. Accidental sharps, flats, and naturals affect every note on the same line or space but only in the measure in which they appear.

ROCKIN' THE BACH



Track 76

Adapted from a Bach Minuet

Moderato

TEACHER: G

BUFFALO GALS



Track 77

Play "Buffalo Gals" in two ways: first as a musically complete guitar solo, then as accompaniment while you sing. Strum chords once each beat.

PLAY: G D7 G

SING: As I was walk - in' down the street, down the street, down the street, a

G pret-ty lit-tle girl I chanced to meet, 'neath the sil-ver-y moon.

G Buf-fa - lo gals, won't you come out to-night, come out to-night, come out to-night?

G Buf-fa - lo gals, won't you come out to-night and dance by the light of the moon?

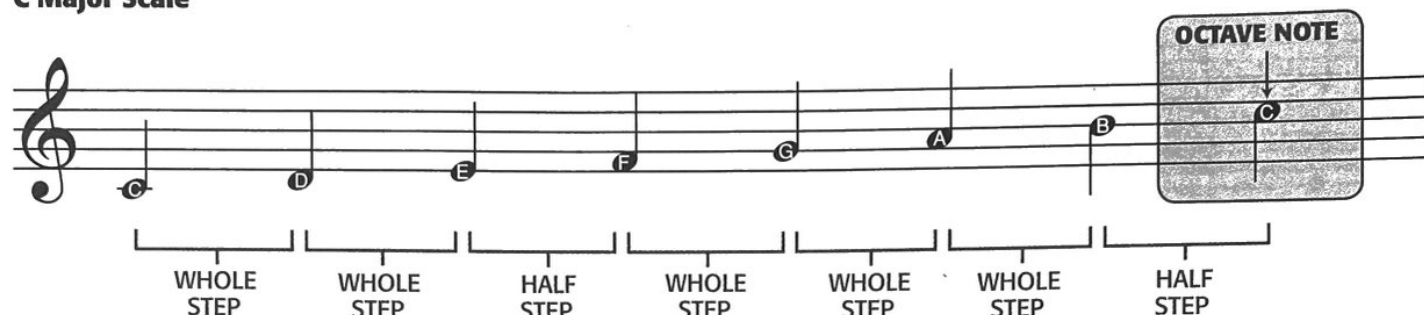
The Major Scale

A *scale* is a succession of eight notes in alphabetical order. All *major scales* are built in the same form:

**whole step, whole step, half step,
whole step, whole step, whole step, half step.**

The highest note of the scale, having the same letter name as the first note, is called the *octave note*.

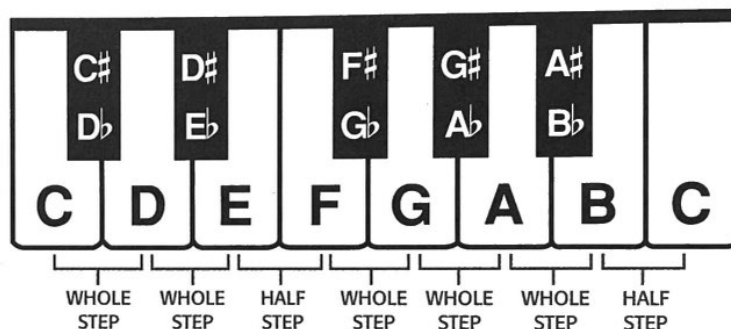
C Major Scale



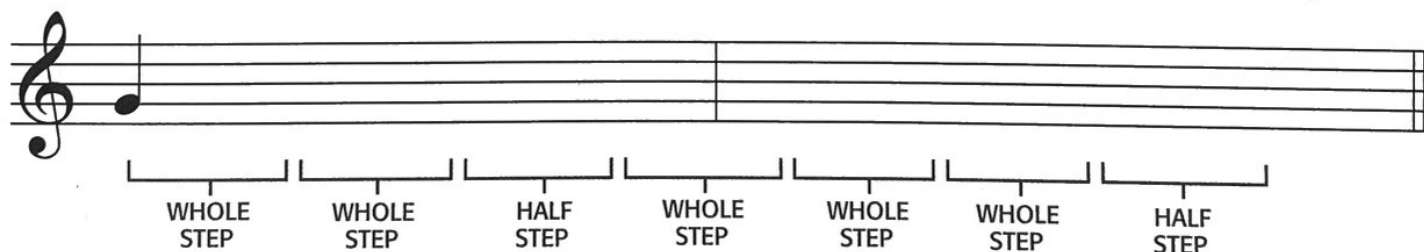
It is easier to visualize whole steps and half steps on a piano keyboard. Notice there are whole steps between every natural note except E-F and B-C.

Whole steps - One key between

Half steps - No key between



A major scale may be built starting on any note, whether natural, sharp, or flat. Using the pattern, write a major scale starting on G.



Using the pattern, write a major scale starting on F.



Check: Are the notes in alphabetical order?

Key Signatures

THE KEY OF C MAJOR

A piece based on the C major scale is in the *key of C major*.



THE KEY OF G MAJOR

A piece based on the G major scale is in the *key of G major*. Since F is sharp in the G scale, every F will be sharp in the key of G major. Instead of making all the F's sharp in the piece, the sharp is indicated at the beginning in the *key signature*. Sharps or flats shown in the key signature are effective throughout the piece.

Key Signature
One Sharp (F#)



THE KEY OF F MAJOR

A piece based on the F major scale is in the *key of F major*. Since B is flat in the F scale, every B will be flat in the key of F major.

Key Signature
One Flat (Bb)



Accidentals

If sharps, flats, or naturals not shown in the key signature occur in the piece, they are called *accidentals*. Accidentals are effective only for the measures in which they appear.

The three scales shown above should be practiced every day. Students who do this will have little difficulty playing selections written in C major, G major, and F major.

Eighth Rests



This is an *eighth rest*.
It means to rest for the value of an eighth note.

Single eighth notes are often used with eighth rests:



Clap or tap the following rhythm:



EIGHTH REST EXERCISE No. 1 Track 78

When playing a fingered note, the sound is cut off by releasing the pressure of the finger on the string. When playing an open note, the sound is cut off by touching the string with either a left hand finger or the side (heel) of the right hand.



EIGHTH REST EXERCISE No. 2 Track 79

Eighth rests may also appear on downbeats. This creates no problem if the student marks the downbeat by tapping the foot or mentally counting.



EIGHTH REST EXERCISE No. 3 Track 80



H. Cannon

TEACHER:

G

The musical score is for the song "The Girl on the Train" by Rachel Watson. It is written for piano and guitar. The key signature is one sharp (F#), and the time signature is 2/4. The score is divided into five systems, each with a measure number (7, 14, 21, 27) at the beginning. The first system includes a count: "COUNT: 1 & 2 & 1 & 2 & 1 & 2 & etc." and a dynamic marking of "mf". The guitar part is indicated by a "G" above the first measure. The piano part features various chords, including D7, G, G7, C, A7, E7, and D7, which are labeled above the notes. The score ends with a double bar line and a repeat sign.

* Two counts to a measure—a quarter note gets one count.

Track 82

Allegro moderato

TEACHER:

Allegro moderato

TEACHER:

f

COUNT: 1 2 & 3 4 & 1 & 2 &

C F G7 C F G7

5 1 2 & 3 & 4 & 1 &

C F G7 C F G7

9 1 & 2 & 3 & 4 &

C F G7 C F G7

13 C F G7 C F G7

16 C F G7

Repeat and fade

Dotted Quarter Notes

A DOT INCREASES
THE LENGTH OF A NOTE
BY ONE HALF.

 = 3 COUNTS

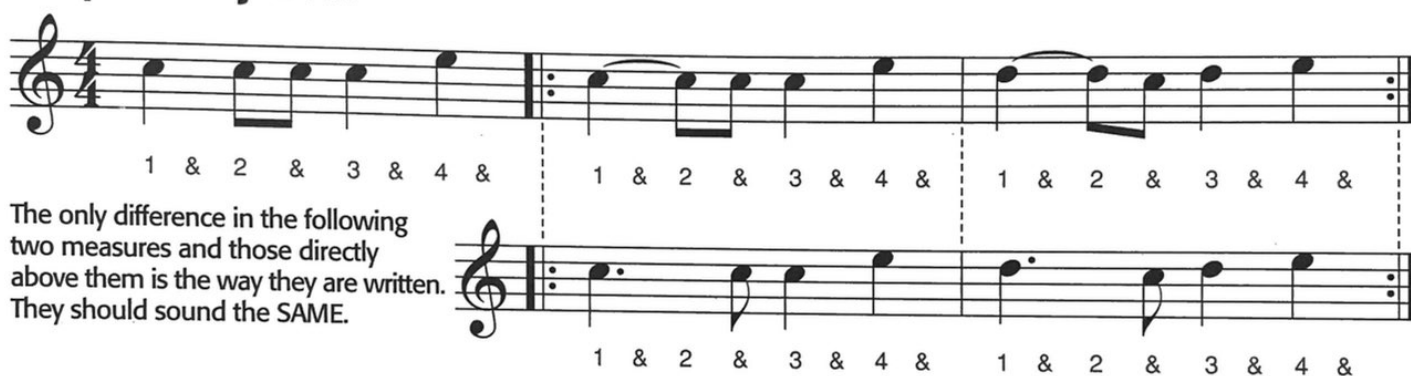
 = 1½ COUNTS

Preparatory Drill

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

The only difference in the following two measures and those directly above them is the way they are written. They should sound the SAME.

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



AULD LANG SYNE Track 83

Allegro

TEACHER:

mf

C V G⁷ V C F

C G⁷ E⁷ Am F G⁷ C G⁷

5

C G⁷ C F

9

C G⁷ E⁷ Am F G⁷ C

13

f



SINGIN' IN THE RAIN Track 84

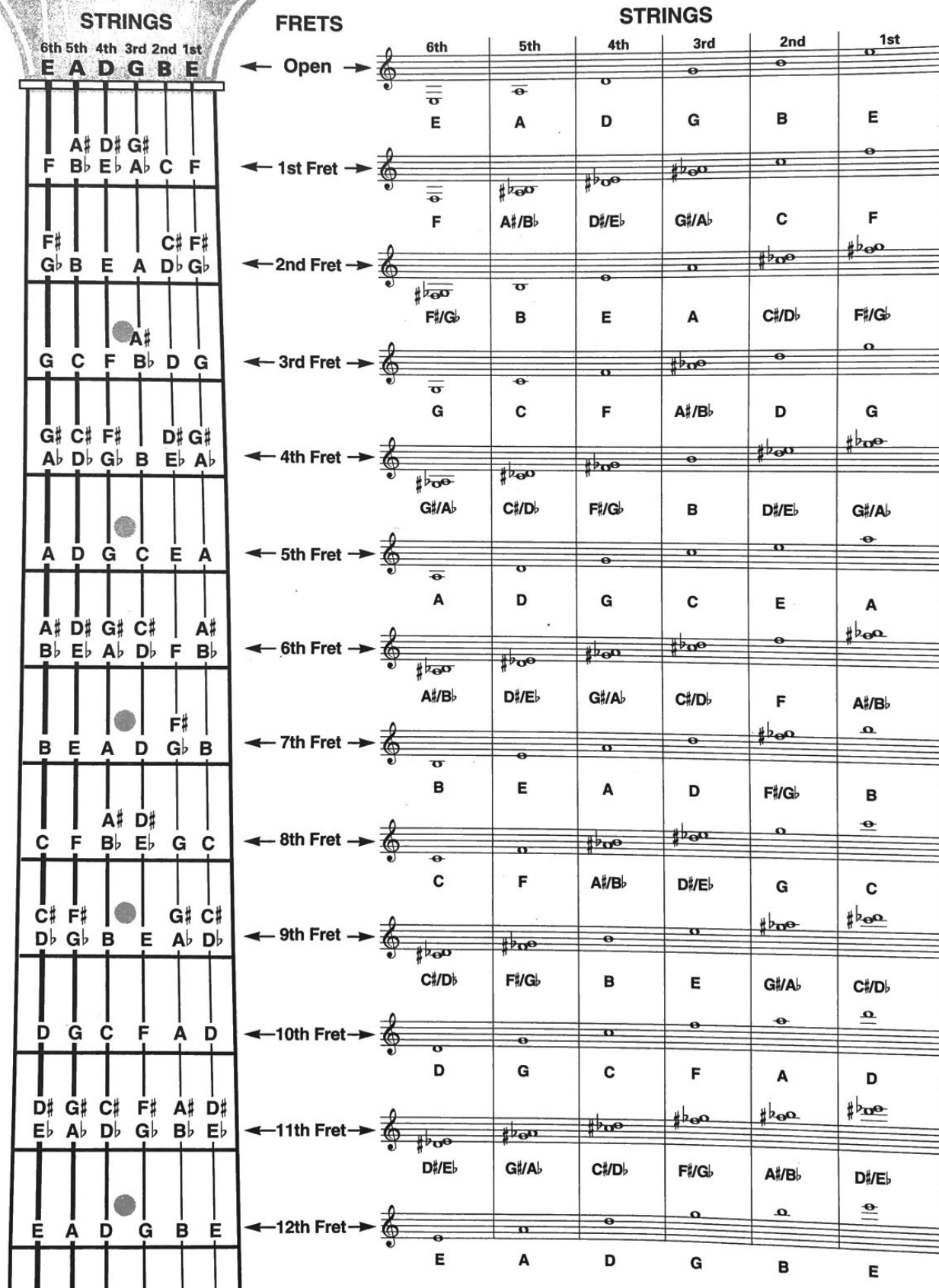
Lyric by
Arthur Freed

Music by
Nacio Herb Brown

Moderately

TEACHER:

mf I'm sing - in' in the rain, just sing - in' in the rain. What a
glo - ri - ous feel - ing, I'm hap - py a - gain. I'm
laugh - ing at clouds, so dark up a - bove. The
sun's in my heart, and I'm read - y for love. Let the
storm - y clouds chase ev - 'ry - one from the place. Come
on with the rain; I've a smile on my face. I'll
walk down the lane with a hap - py re - frain, and
sing - in', just sing - in' in the rain.

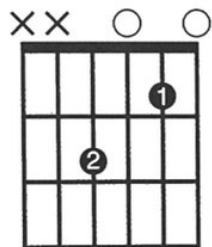


Key of C Major

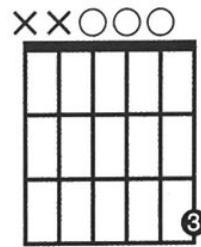
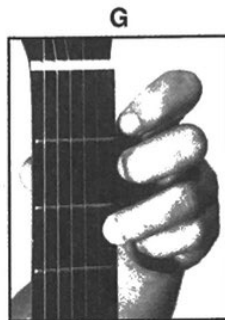
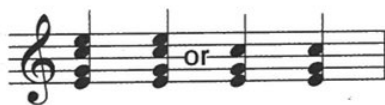
C MAJOR SCALE Track 85



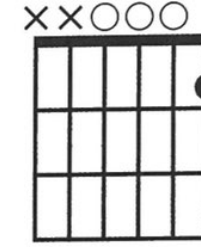
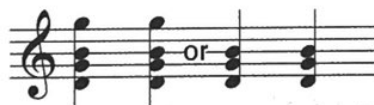
Three Chords in C



C



G



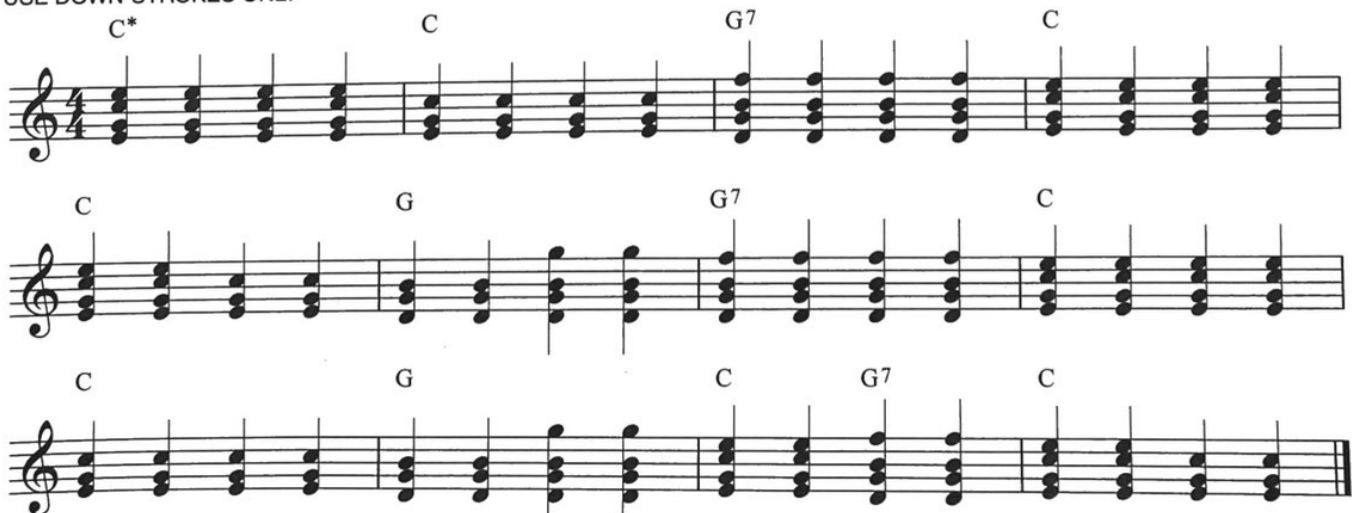
G7



In the diagrams above and throughout this book, the black dots show where to place the fingers and the number inside each dot indicates which finger to use. An open string, meaning one that is played but not fingered, will not have a dot, but will have an "o" above it. A string with an "x" above it means that string is not to be played.

ACCOMPANIMENT IN C MAJOR Track 86

USE DOWN-STROKES ONLY



* When introduced, chord names are written above the chords so the student may learn the notes of the chord as well as its name.

The C major scale can be extended to a full two octaves by adding high A, high B, and high C.

High A

5th FRET

High B

7th FRET

High C

8th FRET



Track 87

THE ASCENDING TWO-OCTAVE C MAJOR SCALE

THE DESCENDING TWO-OCTAVE C MAJOR SCALE

Practice these scales every day. Make every effort to play the sections marked with a as smoothly as possible.

RAKES OF MALLOW



Track 88

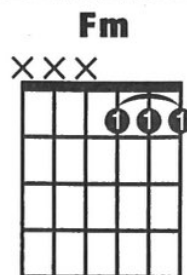
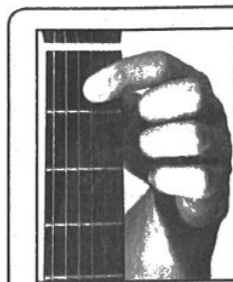
Allegro

TEACHER: C

G7

Irish fiddle tune

F minor is a new chord that requires putting your 1st finger down across three strings. Press hard near (but not on) the 1st fret.



HOME ON THE RANGE

The melody may be sung or played.



American cowboy song

Moderato

TEACHER:

Oh, give me a home where the buffalo roam, where the
 deer and the antelope play, where
 seldom is heard a discouraging word and the
 skies are not cloudy all day.
 Home, home on the range, where the
 deer and the antelope play, where
 seldom is heard a discouraging word and the
 skies are not cloudy all day.

Chords: C, D7, G7, F, Fm, C, G7, D7, F, Fm, C, G7, C.

HOLD - - - - -

* A wavy line in front of a chord } means to run the pick across the strings more slowly to obtain a rippling, harp-like sound. The technical name for this effect is the Italian word *arpeggiando*, usually abbreviated *arp.*

Tunes that Teach Technic No. 1

VARIATION ON LITTLE BROWN JUG Track 91

For developing technic in repeated notes.

TEACHER: C F G⁷ C G⁷ C



VARIATION ON JIM CRACK CORN Track 92

Combining scale passages and chords.

TEACHER: C F G⁷ C



* The symbol ♯ means *cut time*, indicating that the time value is cut in half; half notes receive 1 beat, quarter notes receive ½ beat, etc.

Bass Solos with Chord Accompaniment

When bass solos are played with chord accompaniment, the solo part is written with the stems descending, and the chords with the stems ascending.

In the example below, the bass solo begins on the first beat and is held for three beats; the quarter rest shows that the chord accompaniment begins on the second beat.



MEET ME IN ST. LOUIS, LOUIS Track 93

Allegro

A. B. Sterling
and Kerry Mills

TEACHER: C



Meet me in St. Lou - is, Lou - is, meet me
at the fair. Don't tell
me the lights are shin - ing an - y place but
there. We will dance the Hooch - ee
Kooch - ee. I will be your Toot - sie Woot - sie.
Meet me in St. Lou - is,
Lou - is, meet me at the fair. **HOLD** - - - - -

Chord symbols: C, F, G7, D7, E7, A7, C, D7, G7, C.

Key of G Major

The key signature of one sharp indicates the key of G major. Each F is played as F# unless otherwise indicated by a natural sign.

G MAJOR SCALE



Track 94

KEY SIGNATURE



The Three Principal Chords in G

The three *principal*, or most commonly used, chords in any key are built on the first, fourth, and fifth notes of the scale. The chord built on the fifth note usually adds a seventh tone to it. The chords are known as 1, 4, 5(7) chords and are notated by Roman numerals: I, IV, V7. The three principal chords in the key of G are G, C, and D7.

G

G

C

C

D7

D7

TIRITOMBA



Track 95

First learn the melody, which is in the key of G and makes use of many repeated notes. Then, have your teacher or a friend play the melody while you strum the chords, four to each measure.

Allegro

TEACHER:

Italian folk song

THE OLD CHISHOLM TRAIL (DUET) Track 96

Student to learn both parts. Then play as a duet with your teacher or a friend. Finally, sing the melody (top staff) while playing the accompaniment (bottom staff).

Moderato



1 Oh, come a - long boys, and lis - ten to my tale, I'll

2

1 tell you of my trou - bles on the old Chis - holm Trail. It's a hard and tough life a -

2

1 rid - in' the range, but an old cow - boy can nev - er change.

2

* Remember: F is played F# in the key of G.

SIMPLE GIFTS (DUET) Track 97



1

2

1

2

THIS LAND IS YOUR LAND (DUET) Track 98

Student to learn both parts.

Woody Guthrie

TEACHER: 

1 *f* This land is your land, this land is my land,

2 *mf*

1 — from Cal - i - for - nia to the New York is - land,

2

1 — from the red - wood for - est to the Gulf Stream wa - ters,

2 *f* melody

1 *f* this land was made for you and me.

2 *mf*

Chords: C, G, D7

Tunes That Teach Technic No. 2

MARGARITA Track 100

Study in 3rds.

March tempo

TEACHER: G



SHORTNIN' BREAD Track 101

For developing fluency in skips.

Moderato

TEACHER: G



INTRODUCING D AND B PLAYED TOGETHER

E A D G B E



or 2

or 3

 Track 99



RED RIVER VALLEY (DUET) Track 102

Moderato

1 From this val - ley they say you are go - ing, we will

2 HALF REST (2 beats)

1 miss your bright eyes and sweet smile, for they say you are tak - ing the

2 G D7

1 sun-shine, that bright - ens our path - way a - while.

2 C D7

AMERICA (DUET) Track 103

Andante

1 My coun-try, 'tis of thee, sweet land of lib - er-ty, of thee I sing. Land where my

2 G

1 fa - thers died, land of the pil - grims' pride, from ev - 'ry moun - tain-side let free - dom ring.

2 G D7

Syncopation Track 104

Syncopation is the name given to a musical effect in which a note is *anticipated*, meaning it is played before its expected beat. For example, the rhythm below is not syncopated—each quarter note falls in the expected place, *on* the beat.



The example below uses syncopation. The third quarter note is played on the "&" of the second beat rather than on its expected place on the third beat.

For best results, count carefully and *accent* > (play a little louder) all syncopated notes.



The following syncopations occur in the next tune you will learn. Practice them carefully before attempting "The Entertainer" on the next page.

Basic rhythm:



1st variation:



2nd variation:



3rd variation:



Another syncopation:

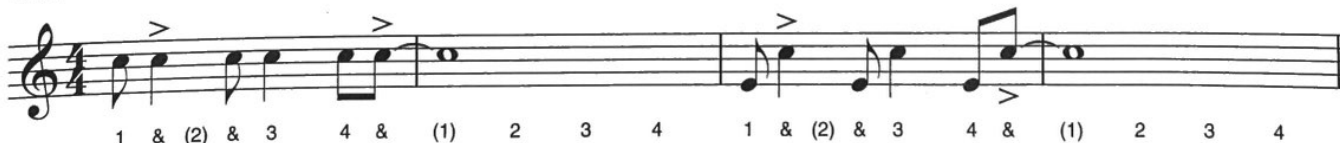
Can be thought of as:



Still another:



Combined:



THE ENTERTAINER (DUET) Track 105

The first music to make extensive use of syncopation was called *ragtime*. It became very popular around the turn of the 20th century. This ragtime composition was used as the main theme for the movie *The Sting*.

Student to learn both parts.

Scott Joplin

Slowly (in 2)



1 *f*

2 *f*

REPEAT SIGN

1 *p*

2 *pp* (very soft)

1 *f*

2 *f*

1 *f*

2 *f*

Go back to repeat sign. Go on to the next line.

1.

2.

1. *p*

2. *p*

1. *f*

2. *mf*

1. *f*

2. *mf*

1. *f*

2. *mf*

1. *f*

2. *mf*

1. *f*

2. *mf*

1. *f*

2. *mf*

Go back to repeat sign.

End.

1.

2.

1. *f*

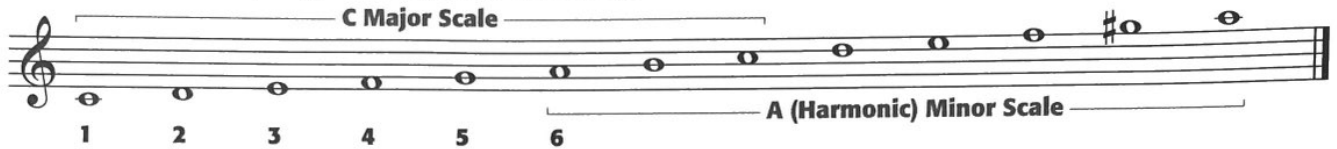
2. *mf*

1. *f*

2. *mf*

Key of A Minor

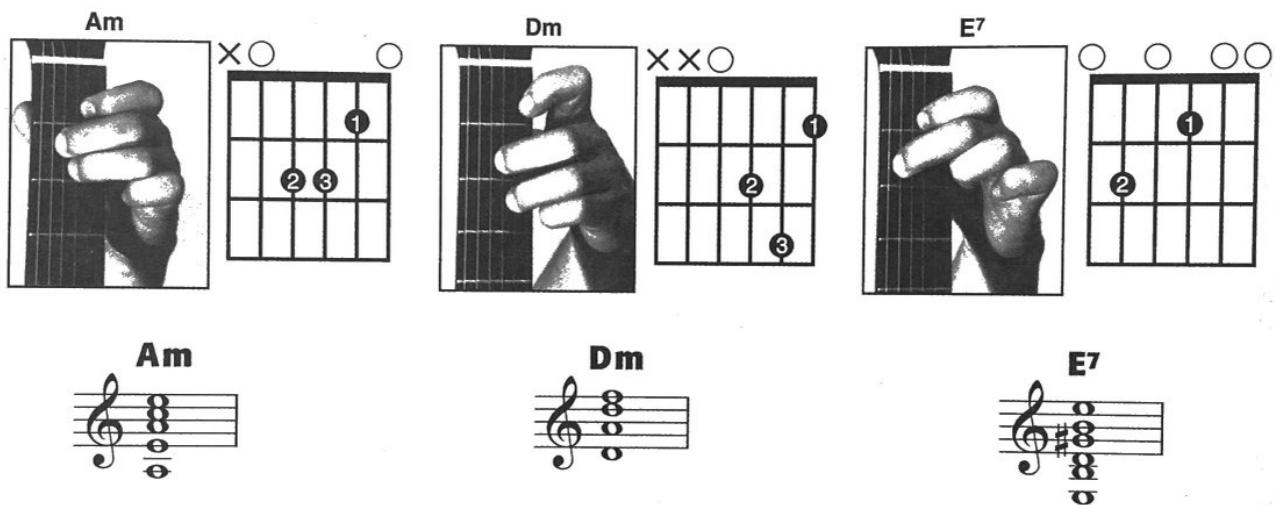
For every major key, there is a minor key with the same key signature called the *relative minor key*. The keys of A minor and C major are relative keys because they have the same key signature (no sharps, no flats). The relative minor scale is built on the 6th tone of the major scale. Chords are built on the harmonic minor scale, which has its 7th step *augmented* (raised a half step).



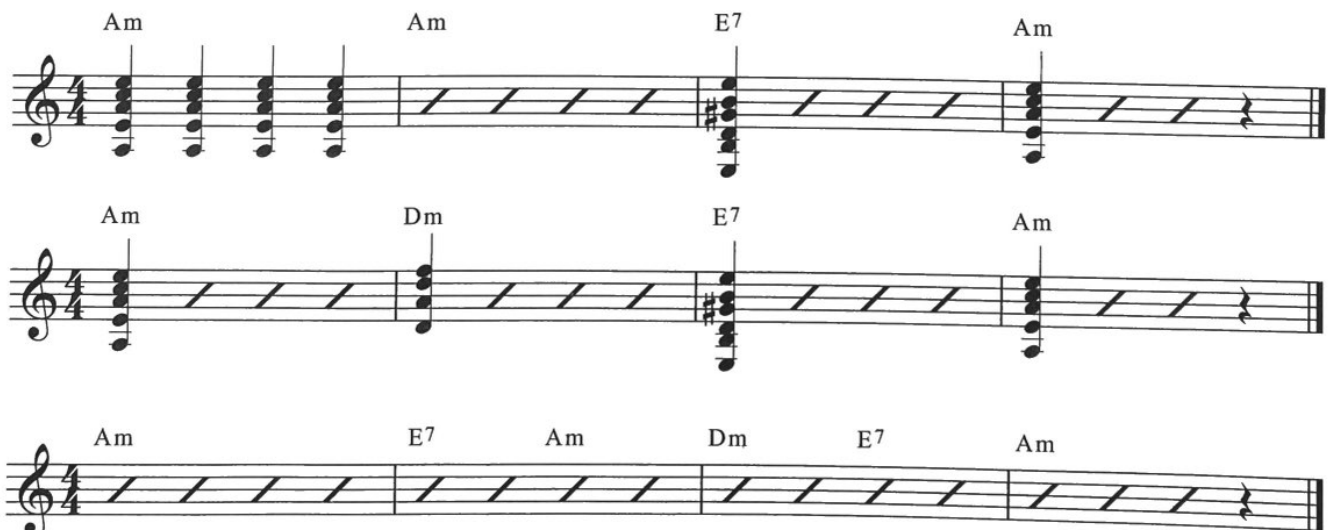
A HARMONIC MINOR SCALE Track 106



The Three Principal Chords in the Key of A Minor



ACCOMPANIMENTS IN A MINOR



WAVES OF THE DANUBE (KEY OF A MINOR) Track 107

This melody by Romanian composer Ion Ivanovici is frequently played at anniversary celebrations.

Moderate waltz

TEACHER:

E7



p

Am

Dm

Am

E7

To Coda Φ

1. Am

2. Am

G7

mf

C

G7

C

E7

Am

Dm

E7

D.C. al Coda*

Am

Φ Coda**

Am

* D.C. means go back to the beginning. D.C. al Coda means play from the beginning to the Φ , then skip directly to the coda (the last two measures).

** A Coda is an added ending.

6/8 Time

The time signature $\frac{6}{8}$ = six beats in each measure
 = eighth note gets one beat



NOTE AND REST VALUES IN $\frac{6}{8}$



DRINK TO ME ONLY WITH THINE EYES Track 108

Andante



C. C. RIDER Track 109

Moderate Blues $\text{♩} = 72$



Tunes That Teach Technic No. 3

FOR HE'S A JOLLY GOOD FELLOW **Track 110**



Track 110

Allegro

TEACHER:

TEACHER: 

FUNICULI, FUNICULA **Track 111**



Track 111

* Go back to the sign % and play to the Fine.

Allegro

TEACHER: D?

TEACHER: D7

f

C A7 G B7 Em B7

p

Em C G D7 G

f

THE IRISH WASHERWOMAN **Track 112**



Track 112

Irish folk tune

Allegro

TEACHER:

COUNT: (1 2 3 4) 5 6

Allegro

TEACHER:

G D7

COUNT: (1 2 3 4) 5 6

G D7 G 1 2

G 4 1 1 4 1 4 2 1 4 1 2

C 3 2 3 1 3 G D7 G

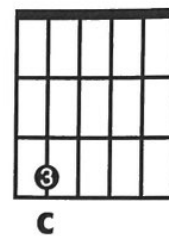
KEEP 3rd FINGER DOWN

1 2 3 4

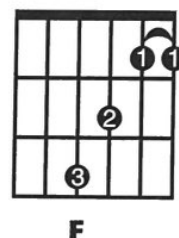
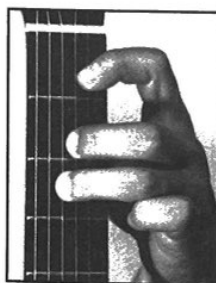
1 2 3 4

Bass-Chord Accompaniment: Key of C

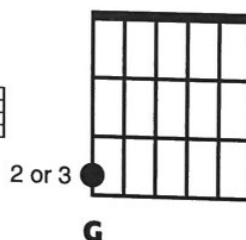
Chord accompaniment is considerably improved by replacing the first chord of each measure with a bass note. The simplest bass note is the *root* (the letter name) of the chord, or simply the bass note (BN). The three principal chords in the key of C are C, F, and G7.



With the C (I) chord, play the bass note C.



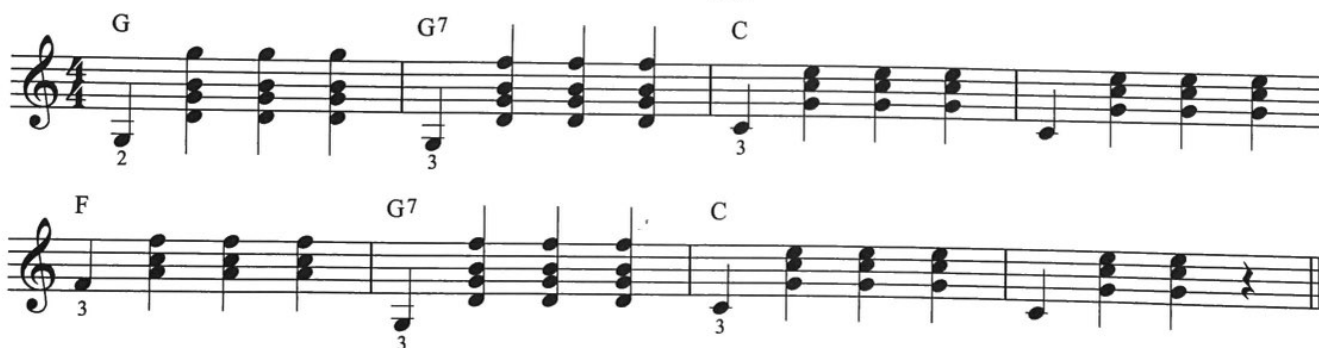
With the F (IV) chord, play the bass note F.



With the G or G7 (V7) chord, play the bass note G.



BASS-CHORD-CHORD-CHORD Track 113



* On certain occasions, it is preferable to use the thumb for bass notes on the low E string when followed by a chord. Try both fingerings and use the one that is easier for you.

THE YELLOW ROSE OF TEXAS (DUET) Track 114

Moderato

1 She's my Rose - bud, she's my Dar - lin'! My love is sweet and true! I

2

C C C

1 still can hear her laugh - ter 'neath Tex - as skies of blue. So I'm

2

C C G7

1 get - tin' set to hur - ry back and I know there she'll be, my sweet

2

C C G7 C

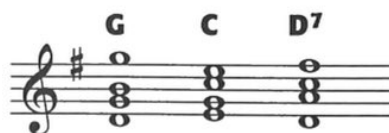
1 Yel - low Rose of Tex - as there a - wait - in' faith - ful - ly.

2

G7 F

Bass-Chord Accompaniment: Key of G

As shown on page 8, the three principal chords in the key of G are G, C, and D7:

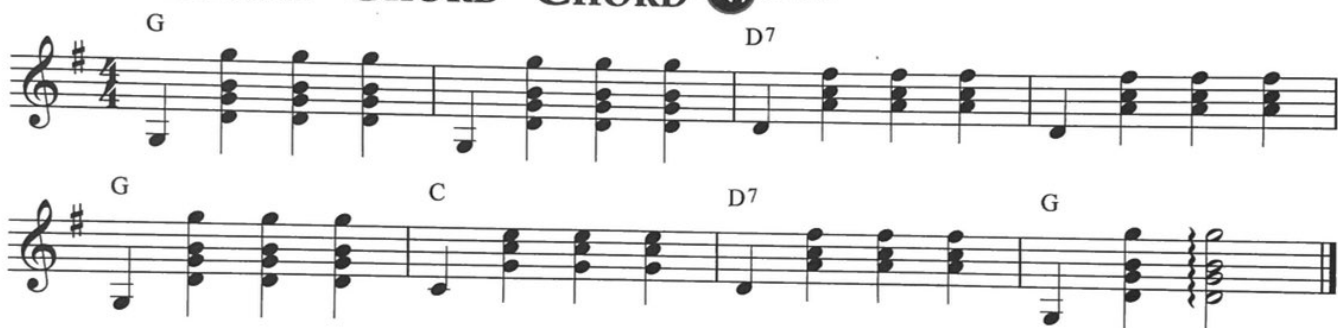


THE THREE PRINCIPAL CHORDS WITH THE ROOT OR BASS NOTE

The *root* of a chord is the note that names it. For example, the root of a G chord is the note G; the root of a D7 chord is D and so on.



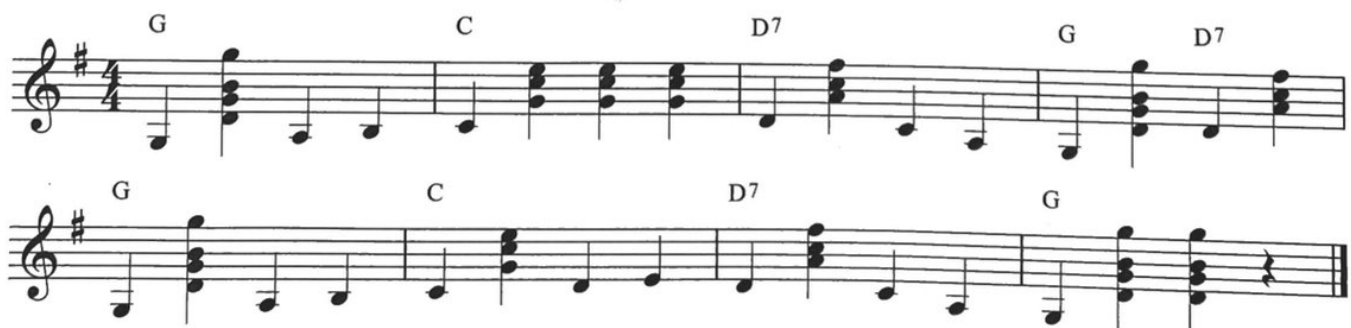
BASS-CHORD-CHORD-CHORD Track 115



BASS-CHORD-BASS-CHORD Track 116



BASS-CHORD VARIATION Track 117



OH! SUSANNA (DUET)



Track 118

Stephen Foster

Allegro

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

2

1 goin' to Lou' - si - an - a my true love for to see. It

2

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

2

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

2

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

2

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

2

The Key of D Major

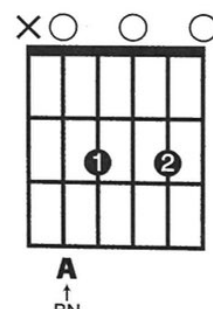
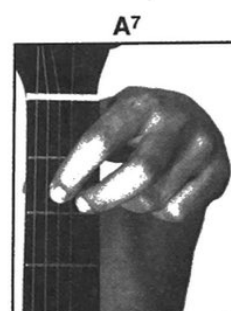
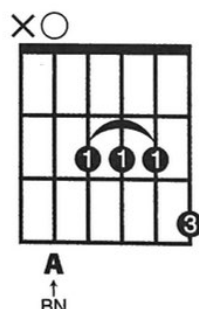
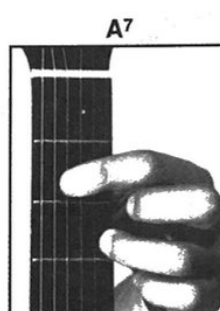
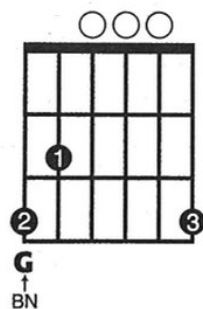
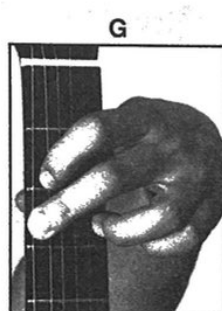
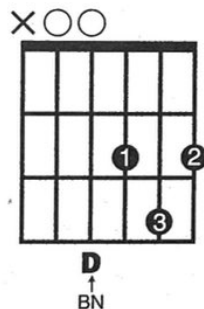
The key signature of two sharps indicates the key of D major. Each F is played as F# and each C is played as C# unless otherwise indicated by a natural sign. To play the two-octave D major scale, you'll need two new notes on the 1st string: high C# (1st string, 9th fret) and high D (1st string, 10th fret).

When learning the two-octave D major scale below, follow the fingering carefully. Like all scales, this one should be practiced daily.

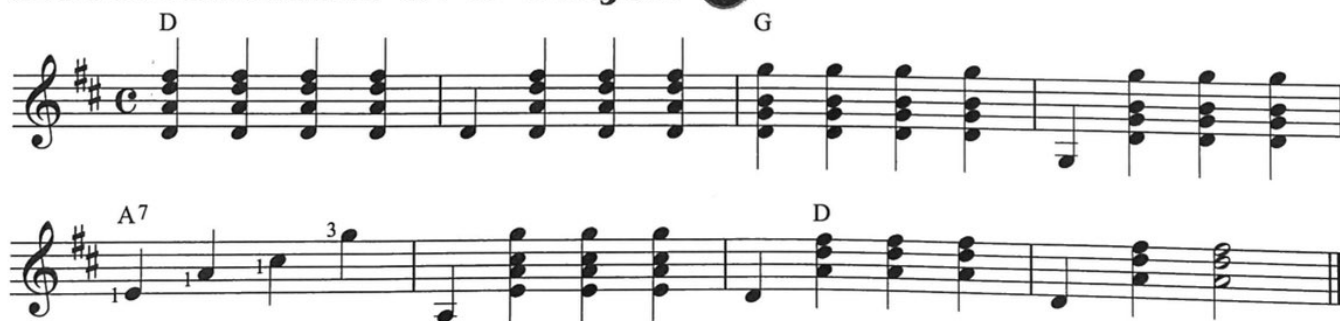
D MAJOR SCALE Track 119



The Three Principal Chords in D with Bass Notes



ACCOMPANIMENT IN D MAJOR Track 120



Tunes That Teach Technic No. 4

TWO ETUDES IN D Track 121

1.



2.



JOY TO THE WORLD Track 122

The student should learn both the melody and the accompanying chords of this Christmas favorite.

Majestically





MARINES' HYMN (DUET)



Track 123

March tempo

1 *mf* From the halls of Mon - te - zu ma to the

2

D A7 D D

1 shores of Trip - o - li, we will fight our coun - try's

2

D A7 D A7

1 bat - tles on the land and on the sea.

2

D D D A7 D

1 *f* First to fight for right and glo - ry and to

2

G D D

1 keep our hon - or clean. We are proud to claim the

2

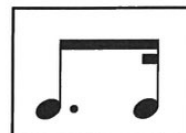
G G D D A7

1 ti - tle, of U - nit - ed States Ma - rines.

2

D D D A7

The Dotted 8th & 16th Note Rhythm



Like 8th notes, dotted 8ths and 16ths are played two to each beat. But unlike 8th notes (which are played evenly) dotted 8ths and 16ths are played *unevenly*: long, short, long, short.

Compare the following:

8th NOTES: ||

COUNT: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

DOTTED 8th and 16ths: ||

COUNT: 1 & a 2 & a 3 & a 4 & a 1 & a 2 & a 3 & a 4 & a



An easy way to remember the sound of dotted 8ths and 16ths is to say the words:

"hump - ty dump - ty hump - ty dump - ty"

The dotted 8th and 16th note rhythm is very common in all kinds of music, but especially classical, folk, country, and blues. Here are examples of each to practice.

TOREADOR SONG Track 124

(from *Carmen*)

Slow march

TEACHER: G

George Bizet

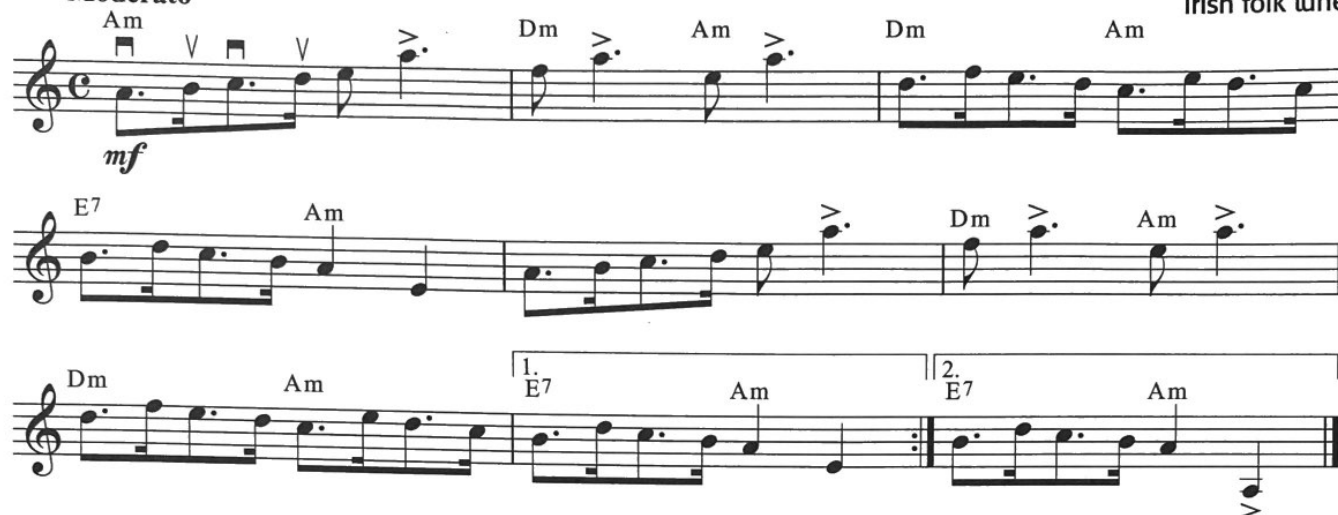
The musical score for the Toreador Song from Carmen is presented in four staves. The key signature is G major (one sharp) and the time signature is 4/4. The tempo is marked 'Slow march'. The score includes various chords and dynamic markings. The first staff starts with a forte (f) dynamic and a G chord. The second staff includes A7, D, Am, and Em chords, with a piano (p) dynamic marking. The third staff includes Bm, F#7, B, and Am chords. The fourth staff includes G, D7, and G chords. The score concludes with a final G chord.

Student to play melody and chords for all songs on this page.

STRAIGHT JIG Track 125

Moderato

Irish folk tune



Musical score for "Straight Jig" (Track 125). The score is in treble clef, 2/4 time, and D minor. It consists of three staves of music. The first staff begins with a *mf* dynamic marking. Chords are indicated above the notes: Am, Dm, Am, Dm, Am. The second staff continues the melody with chords E7, Am, Dm, Am. The third staff features a first ending (1. E7, Am) and a second ending (2. E7, Am) leading to a final cadence.

WORRIED MAN BLUES Track 126

Moderato



Musical score for "Worried Man Blues" (Track 126). The score is in treble clef, 4/4 time, and G major. It consists of two staves of music. The first staff has chords G and C. The second staff has chords D7 and G. The melody is characterized by eighth-note patterns.

BOOGIE BLUES Track 127

Moderato



Musical score for "Boogie Blues" (Track 127). The score is in treble clef, 4/4 time, and G major. It consists of four staves of music. The first staff has chords G and V. The second staff has chords G7 and C. The third staff has chords G and D7. The fourth staff has chords G, G7, C, A7, D7, and G. The melody is characterized by eighth-note patterns.

The dotted 8th and 16th note rhythm can be combined with bass-chord style to create a type of accompaniment called the *shuffle beat*. Keep in mind the "hump-ty dump-ty" rhythm of the accompaniment, and use down-picks and up-picks to accomplish it.

CARELESS LOVE (DUET) Track 128

Traditional blues

Moderate shuffle beat



1 *f* Love, oh love, oh care - less love, *mf* *similarly*

2 *mf* *similarly*

1 love, oh love, oh care - less love, oh, it's

2 *similarly*

1 love, oh love, oh care - less love, don't you

2 *similarly*

1 see what care - less love has done? *G* *C* *G*

2 *similarly*

* X means to repeat previous measure.

Alternating Bass Notes

An *alternate bass note* is any note except the root of the chord (usually the 5th note of the scale).

Alternate bass notes are used to enrich the accompaniment when the harmony remains the same for several consecutive measures.

This accompaniment is good:



But this is better:



Alternating Bass Notes in the Key of C

Complete forms of the C and G7 chords are shown here. If the stretches can be handled, their use is preferred when playing accompaniment. Finger the complete chord at the beginning of the measure and hold it until the chord changes.

C

C

F

F

G7

G7

ACCOMPANIMENTS IN C MAJOR

Track 129

I RIDE AN OLD PAINT (DUET) Track 130

Moderato

1 *mf* I ride an old paint, — as well as I can, — I hope we can

2 C BN Alt. BN Alt. G7 Alt.

1 make it as far as old Mon - tan'. We'll get some good feed there, a -

2 C BN Alt. G7 BN

1 rid - in' round the range. My old paint and me, may - be our luck 'll

2 C Alt. G7 C

1 change. Ride a - long old fel - la let's ride a - long, now git a -

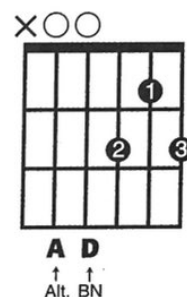
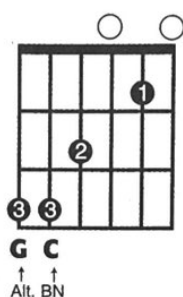
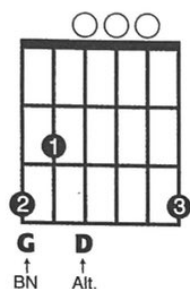
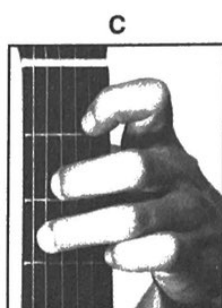
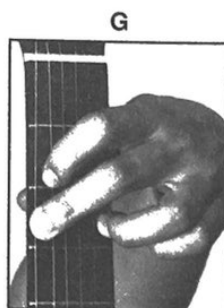
2 Alt. G7 C

1 long! While I'm rid - in' old paint then I'll nev - er go wrong.

2 C Alt. G7 C

* Pull-off: Do not pick the second note. Pull the 2nd finger off the string so that the open G note sounds.

Alternating Bass Notes in the Key of G



ACCOMPANIMENTS IN G MAJOR Track 131

MARY ANN (DUET)



Track 132

Allegro

1 *mf* G D7

2

1 G

2

1 D7

2

1 G

2

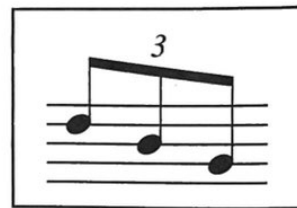
Triplets



Track 133

When three notes are grouped together with the figure "3" above or below them, the group is called a *triplet*. The three notes then have the same value as is ordinarily given to two of the notes. In $\frac{3}{4}$ or $\frac{4}{4}$ time, two eighth notes get one count, so an eighth note triplet will also get one count.

In the following exercise, play the three notes of each triplet on one count.



TRIUMPHAL MARCH



Track 134

(from *Aida*)

Maestoso (Majestically)

Giuseppe Verdi



* *D.C. al Fine* means go back to the beginning and play to the *fine* (the end).

BEAUTIFUL DREAMER Track 135

Andante

Stephen Foster



SWEET GENEVIEVE Track 136

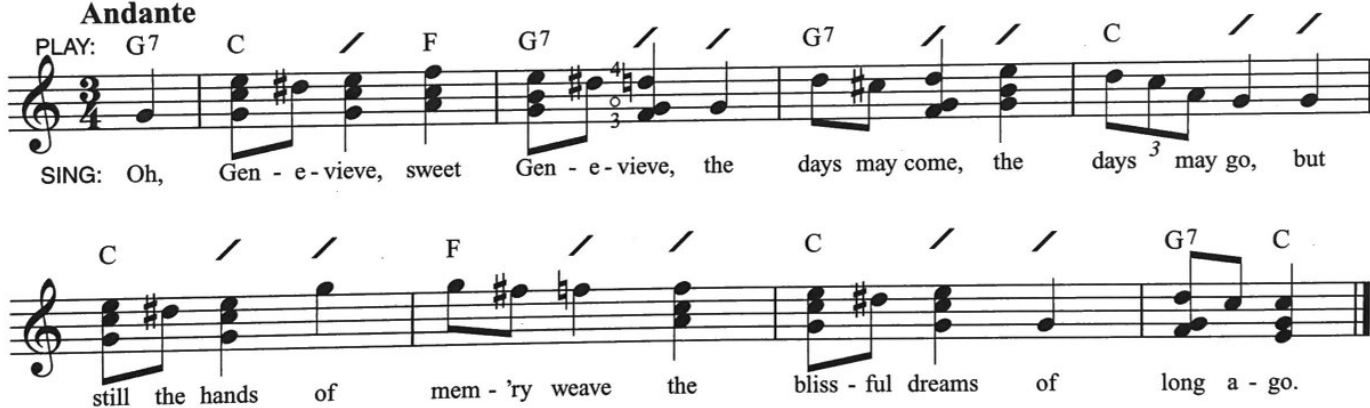
Andante

PLAY: G7 C / F G7 / G7 C /

SING: Oh, Gen - e - vieve, sweet Gen - e - vieve, the days may come, the days ³ may go, but

C / / F / / C / / G7 C

still the hands of mem - ry weave the bliss - ful dreams of long a - go.

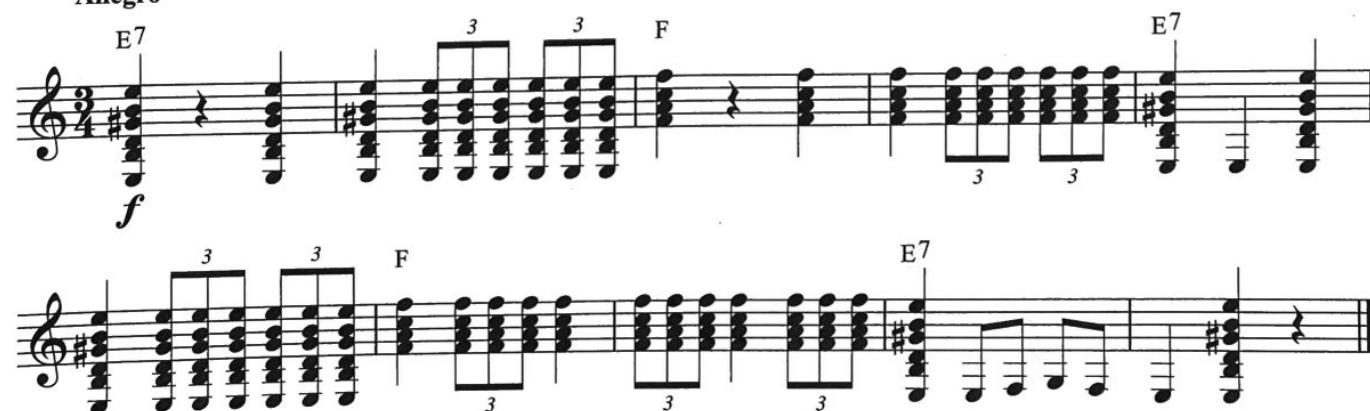


SPANISH TRIPLETS Track 137

Allegro

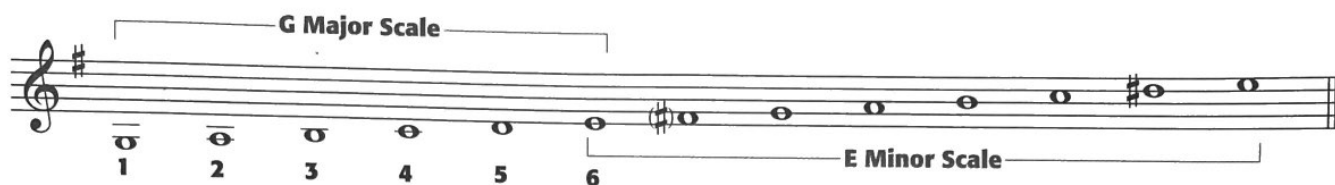
E7 f

F E7



Key of E Minor

E minor and G major are relative keys because they both have the key signature of one sharp (F#). Like the A minor scale, the E minor scale is built on the 6th tone of the relative (G) major.



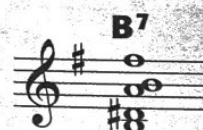
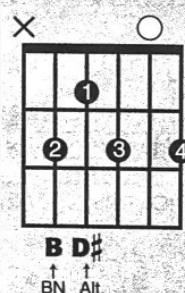
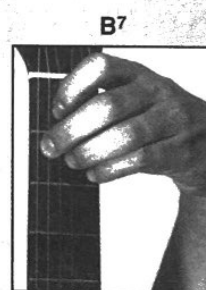
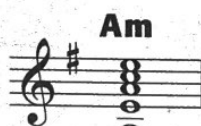
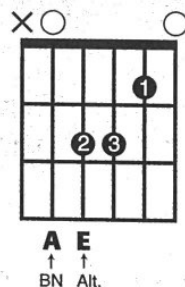
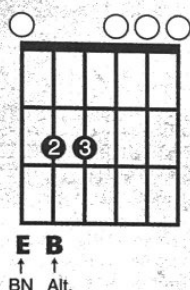
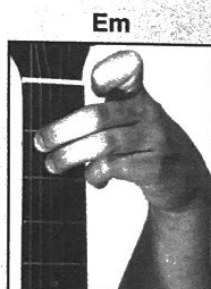
E HARMONIC MINOR SCALE



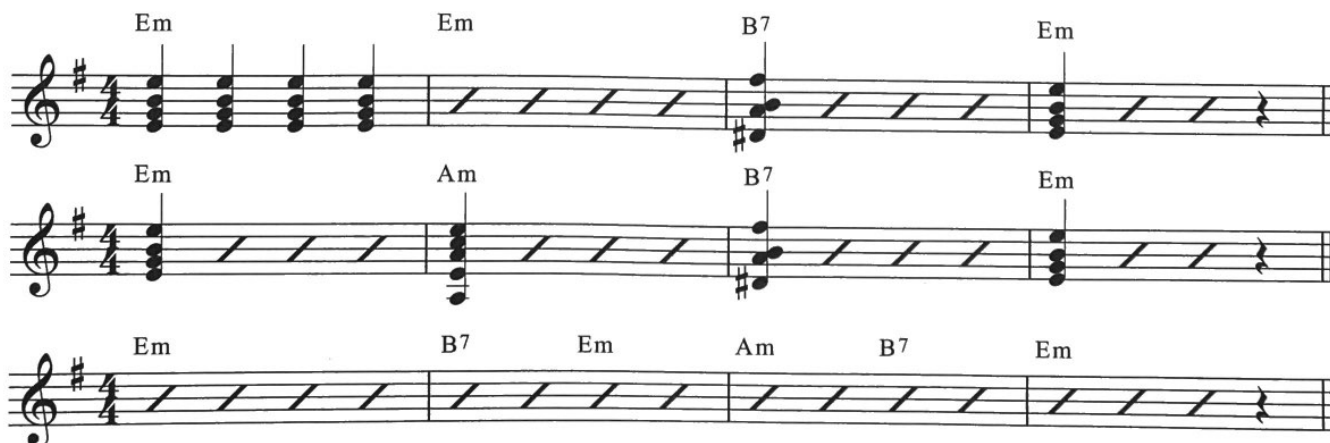
Track 138



The Three Principal Chords in the Key of E Minor



ACCOMPANIMENTS IN E MINOR



ETUDE IN E MINOR Track 139

COUNT: 1 & 2 & 3 & 4 &



JOSHUA FIT THE BATTLE Track 140

Learn the melody and chords.

Moderately, with a beat

Gospel tune

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

Em
Jer - i - cho; Josh - ua fit the bat - tle of Jer - i - cho and the

B7 1. **Em** **B7** 2. **Em** *Fine*
walls came tum - blin' down. (That morn - in') down.

Em **B7** **Em**
You may talk a - bout your King of Gid - e - on, you may

B7 **Em** **B7**
talk a - bout your man of Saul, but there's none like good old

Em **B7** **Em** **B7** *D.C. al Fine **
Josh - u - a at the bat - tle of Jer - i - cho.

* Remember to play from the beginning, then skip the 1st ending and end with the 2nd ending.

Key of F Major

The key signature of one flat indicates the key of F major. All B's are played as B $\flat$ unless otherwise indicated by a natural sign.

F MAJOR SCALE Track 141



The Three Principal Chords in F

F

B $\flat$

C7

F

B $\flat$

C7

ACCOMPANIMENTS IN F MAJOR Track 142

THE WATER IS WIDE Track 143

Slowly

1     

2     

1     

2     

1     

2     

ALPHABET SONG (THEME AND VARIATION) Track 144

Variation

LEARN EACH OCTAVE SEPARATELY

Alternating Bass Notes in the Key of F

Diagram illustrating the F major scale with alternating bass notes (BN) and complete form (C7) for the F major and B $\flat$ minor scales.

F Major Scale:

- Hand position: F major scale, alternating bass notes (BN) and complete form (C7).
- Diagram: F major scale, alternating bass notes (BN) and complete form (C7).
- Diagram: F major scale, alternating bass notes (BN) and complete form (C7).
- Diagram: F major scale, alternating bass notes (BN) and complete form (C7).

B $\flat$ Minor Scale:

- Hand position: B $\flat$ minor scale, alternating bass notes (BN) and complete form (C7).
- Diagram: B $\flat$ minor scale, alternating bass notes (BN) and complete form (C7).
- Diagram: B $\flat$ minor scale, alternating bass notes (BN) and complete form (C7).
- Diagram: B $\flat$ minor scale, alternating bass notes (BN) and complete form (C7).

C 7 Scale:

- Hand position: C 7 scale, alternating bass notes (BN) and complete form (C7).
- Diagram: C 7 scale, alternating bass notes (BN) and complete form (C7).
- Diagram: C 7 scale, alternating bass notes (BN) and complete form (C7).
- Diagram: C 7 scale, alternating bass notes (BN) and complete form (C7).

Below the diagrams are three musical staves showing the F major scale, B $\flat$ minor scale, and C 7 scale, each with alternating bass notes and complete form.

ACCOMPANIMENTS IN F MAJOR Track 145

Four musical staves showing accompaniment patterns in F major, B $\flat$ minor, and C 7 scales, each with alternating bass notes and complete form.

Staff 1: F major scale, alternating bass notes (BN) and complete form (C7).

Staff 2: B $\flat$ minor scale, alternating bass notes (BN) and complete form (C7).

Staff 3: C 7 scale, alternating bass notes (BN) and complete form (C7).

Staff 4: F major scale, alternating bass notes (BN) and complete form (C7).

OH, MY DARLING CLEMENTINE (DUET) Track 146

Moderato

1 In a cav - ern in a can - yon ex - ca - vat - ing for a

2

mine, dwelt a min - er for - ty - nin - er and his daugh - ter Clem - en-

1

2

tine. Oh my dar - ling, oh my dar - ling, oh my dar - ling Clem - en-

1

2

tine; you are lost and gone for - ev - er, dread - ful sor - ry, Clem - en - tine.

SHAVE AND A HAIRCUT Track 147

 Coda
Briskly

1 1 2 1

3

Shave and a hair - cut, two bits.

ALEXANDER'S RAGTIME BAND (SOLO OR DUET)



Track 148

With a beat

VERSE: KEY OF C MAJOR

Irving Berlin

1 *mp*

2 *p*

1

2

1

2

1

2

NOTE CHANGE OF KEY

mp

CHORUS IN F MAJOR

1

2

1

2

1 2



1 2



1 2



1 2



1 2



1 2



ST. LOUIS BLUES (DUET)



Track 149

W. C. Handy

Moderate blues tempo

1 *mf*

2

1

2

1

2

1

2

1.

2.

pp (very soft) gradually getting louder until the end
V V etc.

f

GUITAR BOOGIE



Track 150

This is perhaps the most famous guitar solo ever recorded. It's definitely worth the extra effort you may have to make to master it.

Moderate boogie tempo

TEACHER: E

Arthur Smith

PICK ONCE FOR 3 NOTES

AS BEFORE

PICK ONCE

4th STRING 5th FRET

AS BEFORE

To Coda

PICK ONCE

D.C. al Coda

Coda

Chord Exercises

Make sure you can play the following chord exercises without missing a beat:

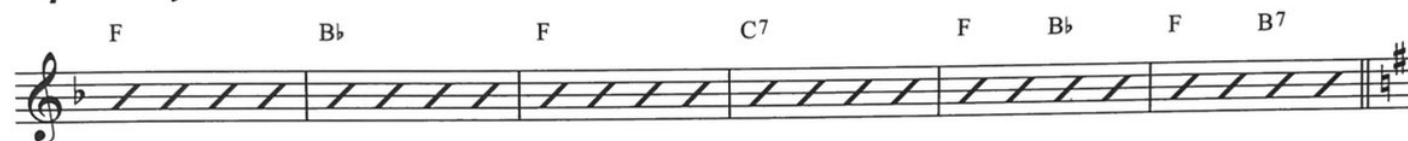
Key of C Major



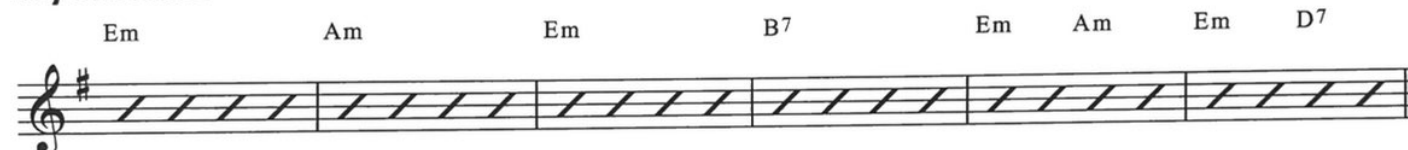
Key of A Minor



Key of F Major



Key of E Minor



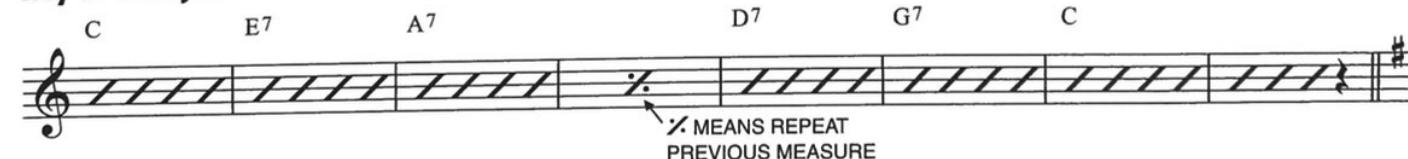
Key of G Major



Key of D Major



Key of C Major



Key of G Major



The above exercises can be played in various ways:

1. Strumming once for each slash / .
2. Substituting a primary bass note for the first beat of each measure.
3. Substituting a primary bass note for the first beat of each measure and an alternate bass note for the third beat of each measure.

Sixteenth Notes

Sixteenth notes are black notes with two flags added to the stems:  or 

Generally, when two or more sixteenth notes are played, they are joined with two beams:



Sixteenth notes are played four to a beat, twice as fast as eighth notes and four times as fast as quarter notes. Use alternate picking when playing sixteenth notes.

4 quarter notes = 8 eighth notes = 16 sixteenth notes



COUNT: 1 2 3 4 1 & 2 & 3 & 4 & 1 e & uh 2 e & uh 3 e & uh 4 e & uh

In $\frac{2}{4}$ time



1 2 1 & 2 & 1 2 1 e & uh 2 e & uh 1 2

In $\frac{3}{4}$ time



1 & 2 & 3 & 1 2 3 1 e & uh 2 e & uh 3 e & uh 1 2 3

MIXIN' IT UP  Track 151



Fine



D.C. al Fine



THE HAPPY SAILOR Track 152

The pattern of an eighth note followed by two sixteenth notes is very common. The following song illustrates this rhythm. Watch the picking carefully.

Brightly

TEACHER: Am



VARIATIONS ON A SQUARE DANCE TUNE Track 153

The rhythm of two sixteenth notes followed by an eighth note is also fairly common. Again, watch your picking carefully.

Moderately



ETUDE IN D Track 154



Arpeggios

The notes of a chord
is an *arpeggio*.



played in succession



EAST SIDE, WEST SIDE Track 155

THE MAN ON THE FLYING TRAPEZE Track 156

TEACHER: $\dot{\sim}$

SCARBOROUGH FAIR (DUET) Track 157

This beautiful English folk song was a big hit for Simon and Garfunkel in the 1960s. It is arranged here as a duet, and the student should learn both parts. Keep the arpeggios flowing smoothly in the second part, with fingers held down as long as possible.

Moderately

TEACHER: A m

The musical score is written for two parts, 1 and 2, in 3/4 time. Part 1 is the vocal line, and Part 2 is the piano accompaniment. The key signature is one flat (B-flat), and the tempo is Moderately. The score is divided into five systems, each with four measures. The lyrics are: "Are you goin' to Scar - bor - ough Fair? Sing pars - ley, sage, rose - mar - y and thyme. Re - mem - ber me to one who lives there, — for once {he she} was a true love of mine." The piano part features arpeggiated chords in the right hand and a steady bass line in the left hand. The chords are: G, F, G, Am (first system); C, D, Am (second system); G, F, Em (third system); Am, G, F, G, F, Em, Am (fourth system); D, Am, D, Am (fifth system). The score ends with a double bar line and repeat signs.

1 *p* Are you goin' to Scar - bor - ough Fair? Sing

2 *pp*

1 pars - ley, sage, rose - mar - y and thyme. Re -

2

1 mem - ber me to one who lives there, — for

2

1 Am once {he she} was a true love of mine.

2

1 D Am D Am

2

The Doo-Wop Ballad



Track 158

In the 1950s a style of rock and roll ballad called *doo-wop* became very popular. This type of song featured many long held notes sung over an accompaniment of triplets, played either as chords or arpeggios. Here are a few samples of each.

Key of C

CHORDS: C

Am 3 F G7 3

THE SAME CHORDS PLAYED AS ARPEGGIOS:

C 3 Am 3 F 3 G7 3

Detailed description: This block contains two musical staves in 4/4 time. The top staff shows four measures of chords: C (quarter), Am (quarter), F (quarter), and G7 (quarter). Each chord is followed by a triplet of eighth notes. The bottom staff shows the same four chords played as arpeggios (beamed eighth notes), each followed by a triplet of eighth notes. The notes are: C (C4, E4, G4), Am (A3, C4, E4), F (F3, A3, C4), and G7 (G3, B3, D4, F4).

Important: Hold fingers down for the above arpeggios as long as possible.

Key of G

CHORDS: G

Em 3 C 3 D7 3

ARPEGGIOS: G 3 Em 3 C 3 D7 3

Detailed description: This block contains two musical staves in 4/4 time. The top staff shows four measures of chords: G (quarter), Em (quarter), C (quarter), and D7 (quarter). Each chord is followed by a triplet of eighth notes. The bottom staff shows the same four chords played as arpeggios (beamed eighth notes), each followed by a triplet of eighth notes. The notes are: G (G4, B4, D5), Em (E4, G4, B4), C (C4, E4, G4), and D7 (D4, F4, A4, C5).

Key of C Chords, with Bass Notes

C 3 Am 3 F 3 G7 3 C

Detailed description: This musical staff in 4/4 time shows four measures of chords with bass notes. The chords are C, Am, F, and G7, each followed by a triplet of eighth notes. The final measure shows a whole note C chord. The bass notes are: C (C3), Am (A2), F (F2), G7 (G2), and C (C3).

Key of C, with Variations

C 3 Am 3 F 3 G7 3 C

Detailed description: This musical staff in 4/4 time shows four measures of chords with variations. The chords are C, Am, F, and G7, each followed by a triplet of eighth notes. The final measure shows a whole note C chord. The bass notes are: C (C3), Am (A2), F (F2), G7 (G2), and C (C3).

Key of G Chords, with Bass Notes

G 3 Em 3 C 3 D7 3 G

Detailed description: This musical staff in 4/4 time shows four measures of chords with bass notes. The chords are G, Em, C, and D7, each followed by a triplet of eighth notes. The final measure shows a whole note G chord. The bass notes are: G (G2), Em (E2), C (C3), D7 (D3), and G (G2).

Key of G, with Variations

G 3 Em 3 C 3 D7 3 G

Detailed description: This musical staff in 4/4 time shows four measures of chords with variations. The chords are G, Em, C, and D7, each followed by a triplet of eighth notes. The final measure shows a whole note G chord. The bass notes are: G (G2), Em (E2), C (C3), D7 (D3), and G (G2).

MY ANGEL BABY (DUET) **Track 159**

Here is a song written in 1950s doo-wop style. Learn the melody and arpeggio-style accompaniment.

Slowly

TEACHER:

TEACHER: *Slowly*

1 2

C Am Dm G7 C Am

1 2

Dm G7 C C7 F Fm6

1 2

D7 G7 C Am

1 2

Dm G7 C Am Dm G7

1 2

C C7 F Fm6 D7 G7 C

Key of A Major

The key signature of three sharps indicates the key of A major. All F's are played as F#'s, all C's are played as C#'s, and all G's are played as G#'s, unless otherwise indicated by a natural sign.

When learning the two-octave A major scale below, follow the fingering carefully. Like all scales, this one should be practiced daily.

A MAJOR SCALE



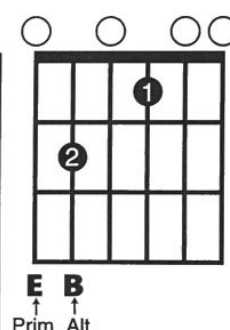
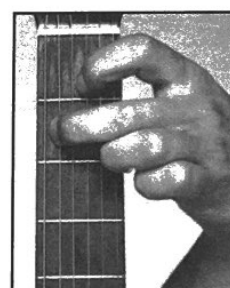
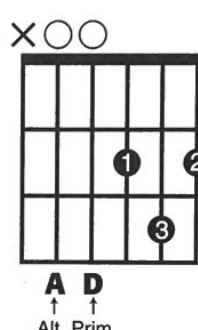
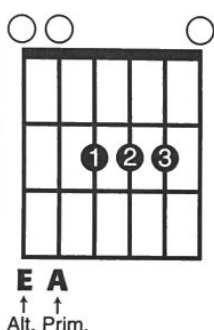
Track 160



The Three Principal Chords in A with Bass Notes

A

D

E⁷

ACCOMPANIMENTS IN A MAJOR



Track 161



Arpeggio Style



Tunes That Teach Technic No. 5

SCALE ETUDE IN A MAJOR Track 162



ARPEGGIO ETUDE Track 163

TEACHER: A



HOLD FINGERS IN PLACE AS LONG AS POSSIBLE

HARD, AIN'T IT HARD



Track 164

Bright country tempo

Traditional

TEACHER: A

It's hard, and it's hard, ain't it hard to

love one that nev - er did love you. And it's

hard, ain't it hard, yes, it's hard, dear Lord, to

love one who nev - er could be true.

A E7 A D E7 A

HAIL, HAIL, THE GANG'S ALL HERE



Track 165

Like a march, in 2 (♩ = 1 beat)

Words: Anon.
Music: Sir Arthur Sullivan

TEACHER: A

Hail, hail, the gang's all here;

What the heck do we care? What the heck do we care?

Hail, hail, the gang's all here;

What the heck do we care now?

A E7 A E7 A

SIXTEENTH NOTE STUDIES IN A MAJOR Track 166

Hammer-ons

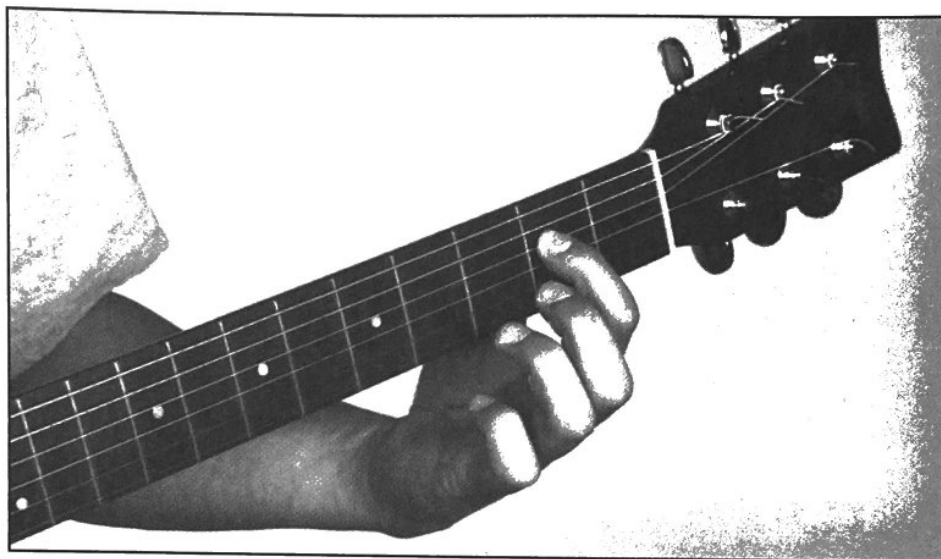


Track 167

The *hammer-on* effect is very common, especially in rock, heavy metal, country, blues, and jazz. Every guitarist should be able to play this technique. Hammer-on means playing a note by bringing a left-hand finger down hard enough to sound the note.

A hammer-on to a *fingered* string is done like this:

1. Start with a fingered note, such as E on the 4th string, 2nd fret.



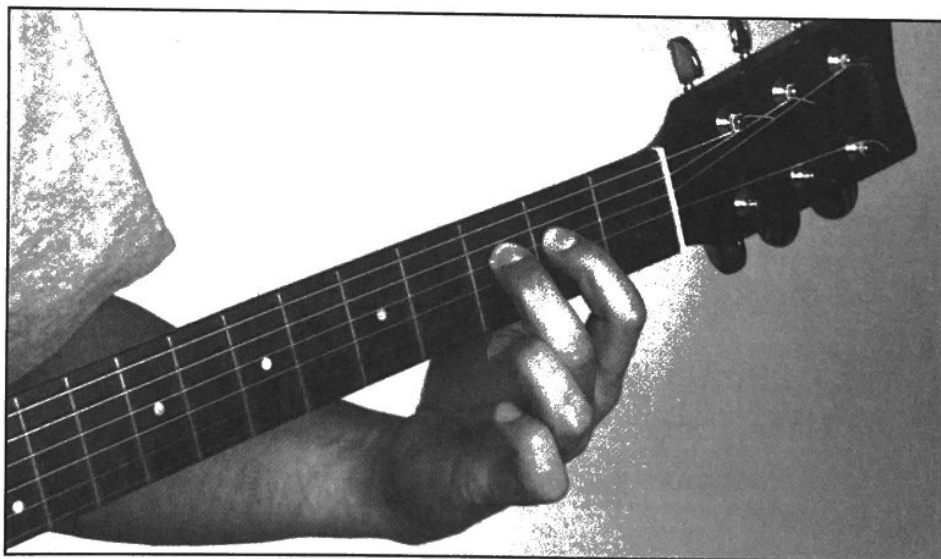
2. Strike the string with the pick while keeping the 1st finger firmly in place.

3. Then, hammer the 2nd finger down hard and fast. The F will sound.

In music notation, this is written like this:



The curved line between the E and the F is called a *slur* and means that the F is not picked. The letters "H.O." stand for "hammer-on." (Not all publications use this abbreviation.)



A hammer-on to an *open* string is done like this:

1. Strike an open string such as A with the pick.
2. Bring the 2nd finger down on the A string at the 2nd fret with a fast, hard, hammering motion, and keep it there. The note B will sound without picking the string a second time.

Here it is in music notation:



"John Hardy" and "Old Blue" are written in *cut time* (also called *alla breve*). The symbol for this is C , which means that the music is counted two beats to a measure. Every note value is cut by half: whole notes get two beats, half notes get one beat, quarter notes get a half beat, and so on.

JOHN HARDY Track 168

Bright country tempo

Traditional



John Har - dy was a des-p'rate lit - tle man, he
carried two guns ev - 'ry day. He
shot him a man on the West Vir - gin - ia line; you should - 've
seen John Har - dy get a - way, poor boy, you should - 've
seen John Har - dy get a - way.

OLD BLUE Track 169

Easy does it



I had an old dog and his name was Blue,
and I betch - a five dol - lars he's a good dog, too. Oh, there's ver - y
few like my good dog Blue.

Calypso



Track 170

Calypso is Caribbean music of West African derivation. It was originally a means of social commentary sung over a rhythmic background and is a direct ancestor of today's rap music. A more Americanized type of calypso became popular in the 1950s through the recordings of Harry Belafonte and others. These records featured the guitar in a prominent rhythmic role, but not usually as a solo instrument. Since most calypso songs use only a few chords, students can learn to play calypso music by mastering the rhythm pattern.

To start, play the following strum (follow the picking carefully).

D V v V v V v G etc. A⁷ D

COUNT: 1 & 2 & 3 & 4 &

Now, omit the strum played on beat 3.

D V v V v V v G A⁷ D

As you can see, the tricky part is leaving out the third beat and playing the two up-picks in a row.

Here are some typical calypso chord progressions. Practice them until you can play them without missing a beat, then try the songs on the next page.

D V v V v V v G A⁷ D

D V v V v V v G A⁷ D

D V v V v V v G A⁷ D

D V v V v V v G A⁷ D

Occasionally, the chord must be changed in the middle of a measure. When this happens, change on the "&" of beat 2, as in the example below.

D V v V v V v G A⁷ D

COUNT: 1 & 2 & (3) & 4 & 1 & 2 & (3) & 4 &

HEY LOLLY LOLLY



Track 171

Student to learn both the strum and solo parts.

Traditional calypso song

Hey lol - ly, lol - ly lol - ly, hey lol - ly, lol - ly lo, —

hey lol - ly, lol - ly lol - ly, hey lol - ly, lol - ly lo. —

First you sing — a sim - ple line, — hey lol - ly, lol - ly lo, —

then you try — and make it rhyme, — hey lol - ly, lol - ly lo. —

Fine

D.C. al Fine

THE SLOOP "JOHN B."



Track 172

Calypso tempo

Introduction

Traditional calypso song

TEACHER: D

So

hoist up the John B. sails, — see how the main sail set,

send for the cap-tain a - shore let me go home. — Oh, let me go

home, — please let me go home, I

feel so break up, I wan - na go home.

Key of D Minor

As you have already learned, the key signature of one flat signifies the key of F major. It can also indicate the key of D minor, which is called the *relative minor* key of F major. The one flat in the key signature means that all B's are played as B $\flat$'s unless preceded by a natural sign.

Here are three different D minor scales. Follow the fingering carefully, and add them to your daily practice routine.

D NATURAL MINOR SCALE Track 173



D HARMONIC MINOR SCALE Track 174



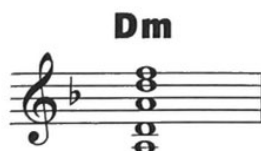
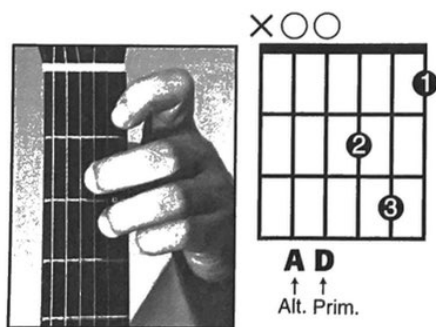
D MELODIC MINOR SCALE Track 175

Notice that when this scale descends, the sixth and seventh notes of the scale are lowered a half step.

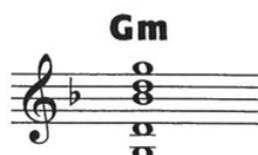
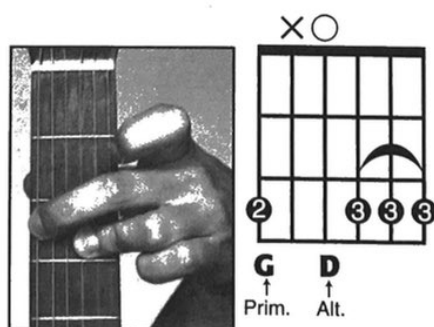


The Three Principal Chords in D Minor with Bass Notes

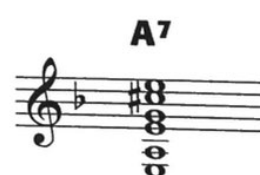
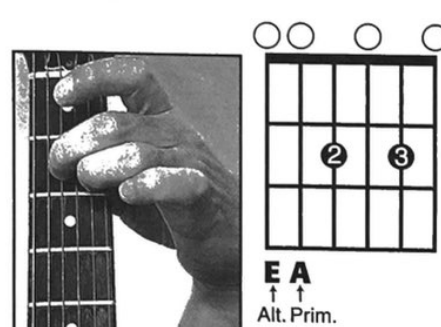
Dm



Gm



A7

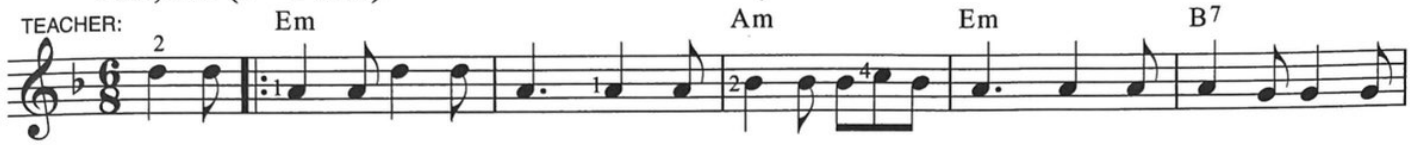


SICILIAN TARANTELLA Track 176

A *tarantella* is a dance of Italian origin that supposedly mimics the movements of someone who has been bitten by a tarantula. This tarantella is very popular and often performed at Italian weddings.

Fast, in 2 (♩ = 1 beat)

TEACHER:



Sixteenth Notes and $\frac{6}{8}$ Time

As in $\frac{2}{4}$, $\frac{3}{4}$, and $\frac{4}{4}$ time, in $\frac{6}{8}$ time, sixteenth notes are played twice as fast as eighth notes. Compare the following:



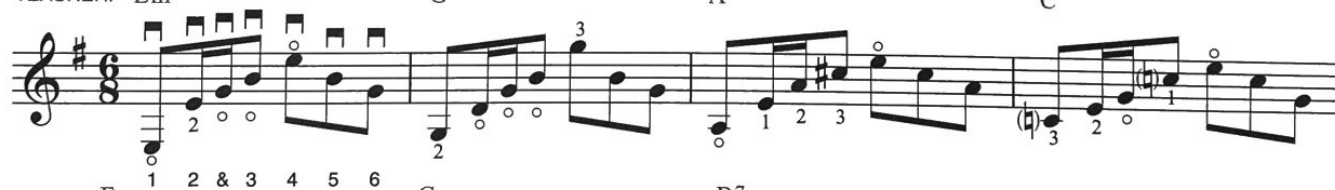
The old folk song "The House of the Rising Sun" became a big hit in the 1960s using this accompaniment in $\frac{6}{8}$ time. This accompaniment may be used with the arrangement of "The House of the Rising Sun" on the following page. (Hold chords as much as possible.)

TEACHER: Em

G

A

C



Em

G

B7



Em

G

A

C



Em

B7

Em



THE HOUSE OF THE RISING SUN (DUET)



With accompaniment
from page 126.

Student to learn both parts.

Traditional

Slow and bluesy

1

2

Detailed description: This system contains the first four measures of the duet. Part 1 (treble clef) starts with a quarter rest, followed by a half note G4, a quarter note A4, a half note B4, and a quarter note A4. Part 2 (treble clef) starts with a quarter rest, followed by a half note G3, a quarter note A3, a half note B3, and a quarter note A3. The key signature has one sharp (F#) and the time signature is 6/8.

HOLD CHORDS WHEREVER POSSIBLE

1

2

Detailed description: This system contains measures 5 through 8. Part 1 continues with a half note G4, a quarter note A4, a half note B4, and a quarter note A4. Part 2 continues with a half note G3, a quarter note A3, a half note B3, and a quarter note A3. The system ends with a repeat sign in measure 8.

1

2

Detailed description: This system contains measures 9 through 12. Part 1 continues with a half note G4, a quarter note A4, a half note B4, and a quarter note A4. Part 2 continues with a half note G3, a quarter note A3, a half note B3, and a quarter note A3.

1

2

Detailed description: This system contains measures 13 through 16. Part 1 continues with a half note G4, a quarter note A4, a half note B4, and a quarter note A4. Part 2 continues with a half note G3, a quarter note A3, a half note B3, and a quarter note A3. The system ends with a double bar line and repeat dots.

Key of E Major

The key signature of four sharps indicates the key of E major. Although at first the student may find the number of sharps confusing, it is well worth the effort to master this key, because it is the key in which the guitar sounds best. Many of the best-known blues, country, folk, and rock songs are in the key of E for this reason.

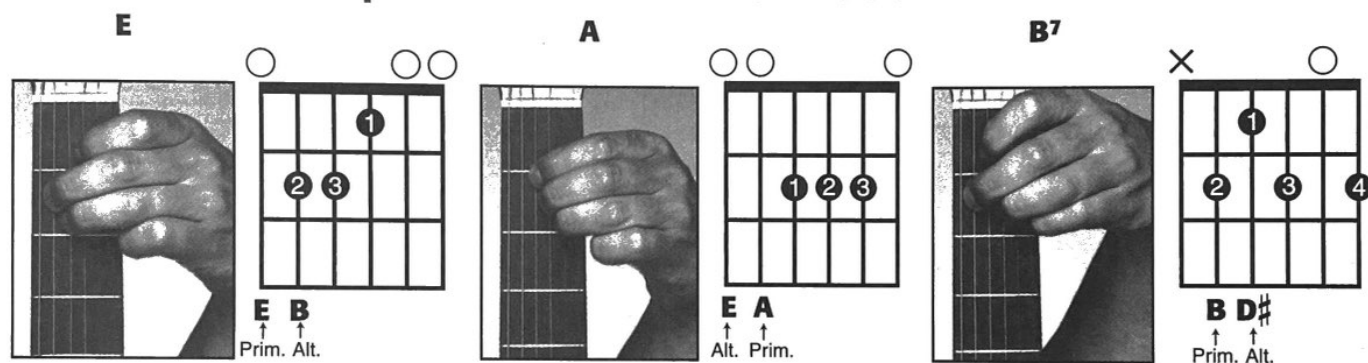
The key signature of four sharps means that all F's are played as F#'s, all C's are played as C#'s, all G's are played as G#'s, and all D's are played as D#'s. Those are all the sharps in the key of A, plus D#.

When learning the two-octave E major scale below, follow the fingering carefully. Like all scales, this one should be practiced daily.

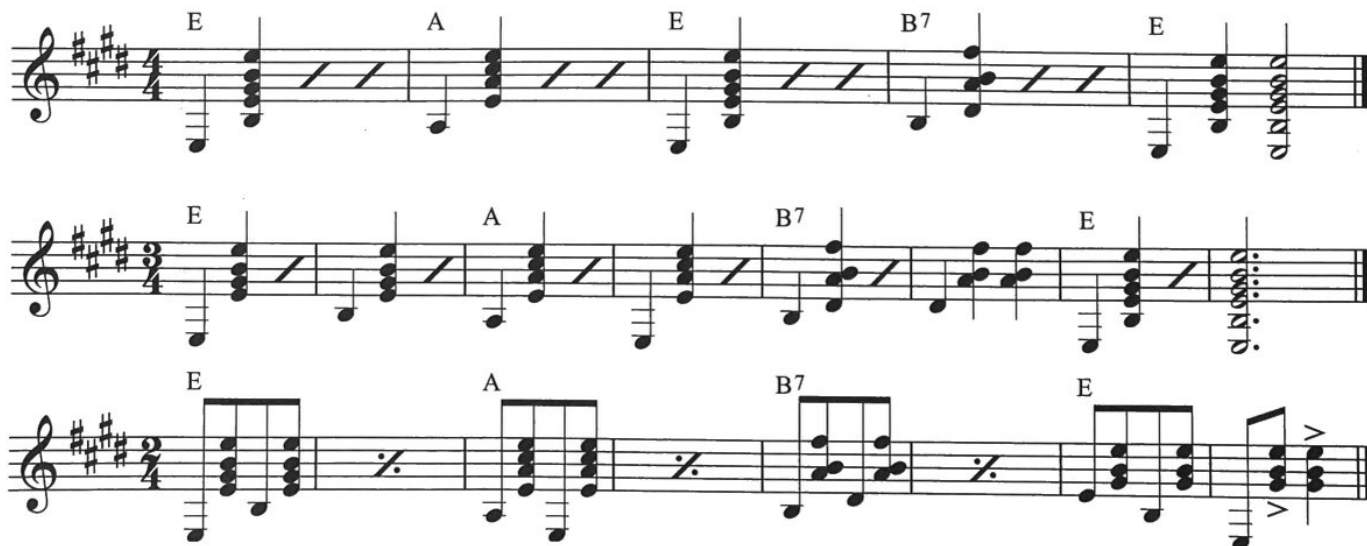
E MAJOR SCALE Track 179



The Three Principal Chords in E with Bass Notes



ACCOMPANIMENTS IN E MAJOR Track 180



FINGER EXERCISE IN E Track 181



Track 181

A valuable exercise for the 2nd and 4th fingers. Remember that F, C, G, and D are sharp.

Andante

1. 2. SHIFT

1. 2. SHIFT

1. 2. SHIFT

THE BLUE TAIL FLY **Track 182**



Track 182

The student should learn both the solo part and accompaniment of this famous American folk song.

In the *verse*, each chord should be strummed once where it appears. Tempo is free in this part.

In the *chorus*, also called the *refrain*, play a perky bass/chord accompaniment similar to the one in $\frac{2}{4}$ time on the preceding page.

Freely

Verse:

Freely
Verse:

The image shows the musical notation for the verse of the song 'The Blue Tail Fly'. It consists of two staves of music in G major (three sharps) and 2/4 time. The first staff contains the melody for the first line of the verse, with lyrics 'When I was young I used to wait on mas - ter and pass him his plate, and'. The second staff contains the melody for the second line, with lyrics 'pass the bot - tle when he got dry, and brush a - way the blue tail fly.' Chord symbols E, A, B7, and E are placed above the notes. A double bar line with a repeat sign is used to indicate a repeat of the first line of the verse.

When I was young I used to wait on mas - ter and pass him his plate, and

pass the bot - tle when he got dry, and brush a - way the blue tail fly.

In tempo

Chorus:

Chorus:

E B7 E

Jim-my crack corn and I don't care, Jim-my crack corn and I don't care, Jim-my crack corn and I don't care,

A B7 E

Jim-my crack corn and I don't care, my mas-ter's gone a-way.

*This mark (//) is called a *caesura* in classical music. Pop musicians call them "railroad tracks." They mean to leave an extra pause between the two notes.

Using Passing Notes in the Bass

As you have learned, the bass/chord style of accompaniment is generally more effective than just strumming a chord on each beat. The bass notes used are the *root* (the name of the chord), the *5th*, and sometimes the *3rd* of the chord. The chart below shows the various choices of bass note for every chord that you've learned.

Name of Chord	Root	5th	3rd
C	C	G	E
C7	C	G	E
F	F	C	A
G	G	D	B
G7	G	D	B
G minor	G	D	B$\flat$
D	D	A	F$\sharp$
D7	D	A	F$\sharp$
D minor	D	A	F
A	A	E	C$\sharp$
A7	A	E	C$\sharp$
A minor	A	E	C
E	E	B	G$\sharp$
E7	E	B	G$\sharp$
E minor	E	B	G
B7	B	F$\sharp$	D$\sharp$

Generally, the root should be your first choice, although when playing 7th chords, it is often more effective to use an alternate note first. Your second choice can be dictated by how easy it is to get to it. For example, the note E in a C chord is the 3rd of that chord, and it is easier to get to than the note G, which is the 5th.

Diminished 7th Chords

So far, all the chords you have learned belong to three different families: major, minor, and 7th. Another type of chord common in jazz, classical, and pop music is the *diminished 7th* chord. Diminished 7th chords can be derived from ordinary 7th chords by flattening every note in the 7th chord except the root.

D7
X X O

Starting with D7, we have the notes D (root), F# (3rd), A (5th), and C (7th).

D A C F#

To make a D7 into a D diminished 7th chord, flat the 3rd, 5th, and 7th a half step. This gives us the notes D, F, A $\flat$, and C $\flat$ (or B).

D dim7
X X O O

D A $\flat$ B F



A7
X O

Starting with A7, we have the notes A (root), C# (3rd), E (5th), and G (7th).

E A C# G

To make an A7 into an A diminished 7th chord, flat the 3rd, 5th, and 7th a half step. This gives us the notes A, C, E $\flat$, and G $\flat$ (or F#).

A dim7
X X

E $\flat$ A C F#



E7
X X

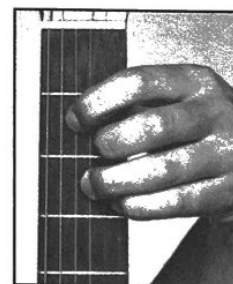
Starting with E7, we have the notes E (root), G# (3rd), B (5th), and D (7th).

E B D G#

To make an E7 into an E diminished 7th chord, flat the 3rd, 5th, and 7th a half step. This gives us the notes E, G, B $\flat$, and D $\flat$ (or C#).

E dim7
X X

E B $\flat$ C# G



The good news is that these three diminished chords can be used for every diminished chord in music:

D dim7 = F dim7 = A $\flat$ or G# dim7 = B dim7
A dim7 = C dim7 = E $\flat$ or D# dim7 = G $\flat$ or F# dim7
E dim7 = G dim7 = B $\flat$ dim7 = D $\flat$ or C# dim7

For a bass note, pick any low note in the diminished 7th chord that moves smoothly to your next bass note.

YOU TELL ME YOUR DREAM (SOLO WITH DIMINISHED CHORDS)



Moderate Dixieland jazz tempo

TEACHER: D Ddim D B7

You had a dream, well,

E7 Cdim E7

I had one, too.

A7 Cdim A7

I know mine's best 'cause it

G Gm A7

was of you.

D Ddim D B7

Come, sweet - heart, tell me,

E7 Cdim E7

now is the time:

G Gdim G D B7

You tell me your dream,

E7 G/A A7 D

I'll tell you mine.

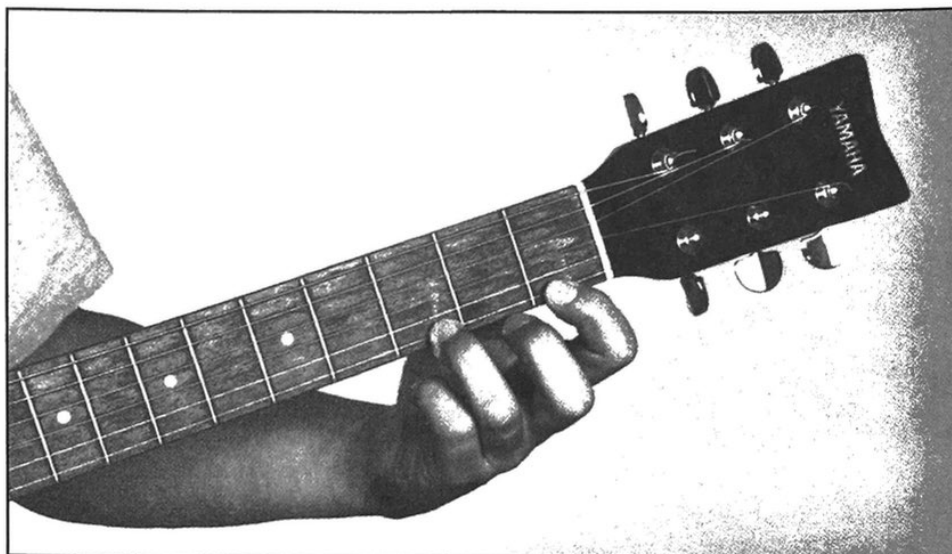
Pull-offs



The *pull-off* effect is very common in all types of music, but especially in rock, heavy metal, country, blues, and jazz. Like the hammer-on (see page 120), the pull-off allows you to play a note without using the right hand.

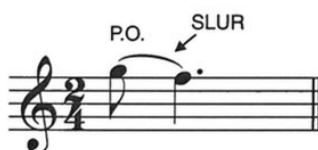
A pull-off to a *fingered* string is done like this:

1. Start with a fingered note such as G on the 1st string, 3rd fret.
2. Pick the 1st string with the 1st and 3rd fingers on F and G.

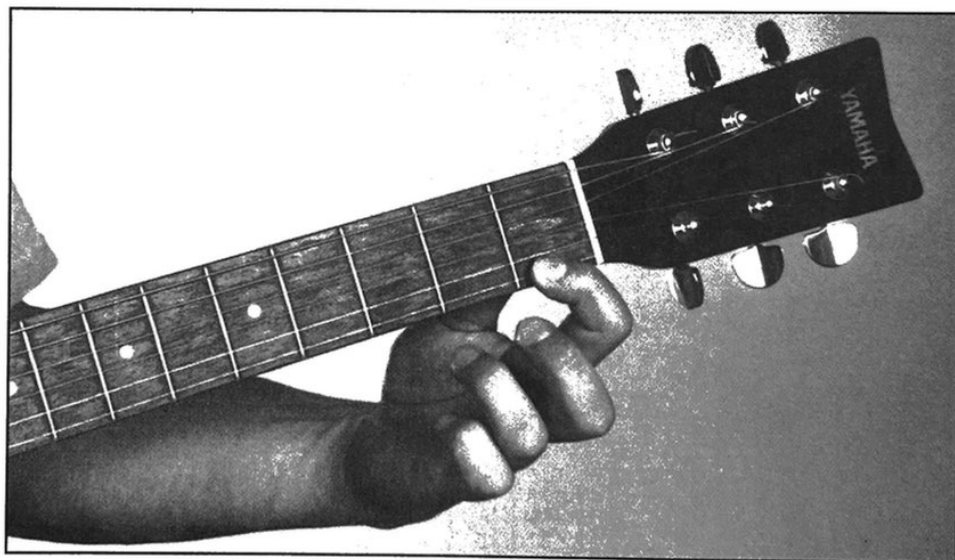


3. Pull the 3rd finger off the string with a lateral motion so that the F sounds clearly.

In music notation, this is written like this:



The curved line between the G and the F is a *slur*, which means that the F is not picked. The letters "P.O." stand for "pull-off." (Not all publications use this notation.)



A pull-off to an *open* string is done like this:

1. Start with a fingered note such as G on the 1st string, 3rd fret.
2. Pick the 1st string with the 3rd finger on G.
3. Pull the 3rd finger off the string using a lateral motion so that the open E sounds clearly.

Here it is in music notation:



COUNTRY DANCE (STUDY WITH PULL-OFFS)



Track 186

Allegretto

TEACHER: C

Chords: G, C, Am, D7, F, G7, C7

Techniques: P.O., 1, 2, 3, 4

BLUES IN A (STUDY WITH PULL-OFFS AND HAMMER-ONS)



Track 187

Moderately

TEACHER: A7

Chords: D7, A7, E7, A

Techniques: P.O., H.O., 1, 2, 3, 4

The Polka



Track 188

As its name implies, the *polka* was originally a Polish dance. It was brought to the United States in the 19th century and still enjoys popularity. The following polka is based on the folk song "Little Brown Jug."

Bright and spirited

1 *f* 2 1 2 4 4 P.O. *mf*

2nd STRING, 5th FRET

1 P.O. *mf*

2

1 *f*

2

1 *Fine*

2 *Fine*

NOTE CHANGE OF KEY TO C MAJOR

1 *p*

2

P.O.

4 P.O.

2nd STRING, 5th FRET

1 *p*

2

P.O.

f

1

2

P.O. P.O. P.O. P.O.

1

2

P.O. P.O. P.O. P.O.

D.C. al Fine

Grace Notes

A *grace note* is a small note (usually an eighth note) with a slash mark through the flag placed before a normal-sized note, like this:



The grace note is played very light and fast (not accented) just before the regular note.

On the guitar, grace notes are played three different ways:

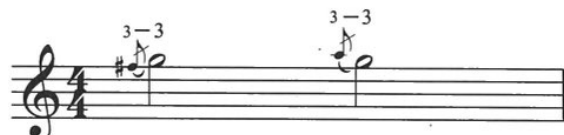
1. From below, as a quick hammer-on using two fingers.



2. From above, as a quick pull-off using two fingers.



3. From either below or above, as a quick slide (see page 142) from the grace note to the regular note using one finger.



Grace notes can be very effective in adding sparkle to a melody, and guitarists like them because they sound good and are easy to play. Although it would be possible to play grace notes before every note in a melody, this would soon become an irritating mannerism, and the tasteful player will limit the use of grace notes to a few effective places.

AMAZING GRACE NOTES Track 189

In the following study, play the grace notes whichever way is most comfortable and sounds best to you.

Moderately



D.C. al Fine

COLONEL BOGEY Track 190

This great march became popular after its use in the movie classic *The Bridge on the River Kwai*. Follow the fingering carefully on the grace notes.

March

TEACHER: D

Kenneth J. Alford



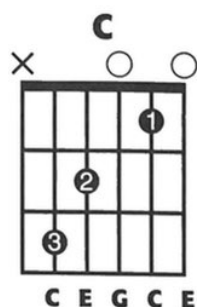
NOTE: E# IS THE SAME AS F#, 1st STRING, 1st FRET



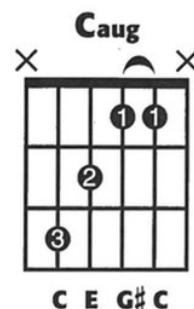
Augmented Chords

To *augment* something means to make it larger. In music, an *augmented* chord is one in which the interval from the root to the 5th has been made larger by a half step.

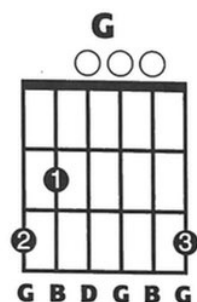
Starting with the C major chord, we have C (root), E (3rd), and G (5th).



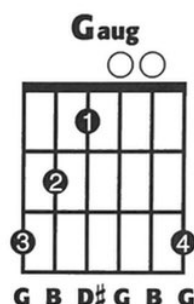
To make a C major chord into a C augmented chord, raise the 5th a half step, to G#.



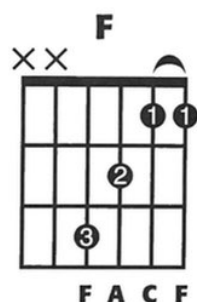
Starting with a G major chord, we have G (root), B (3rd), and D (5th).



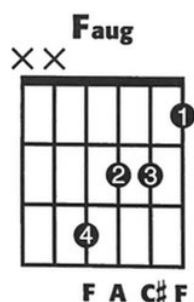
To make a G major chord into a G augmented chord, raise the 5th a half step, to D#.



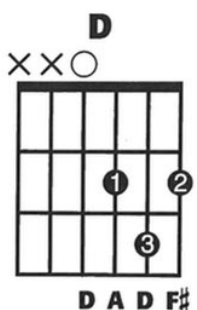
Starting with an F major chord, we have F (root), A (3rd), and C (5th).



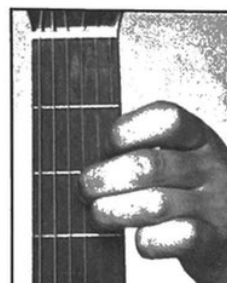
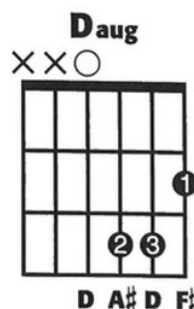
To make an F major chord into an F augmented chord, raise the 5th a half step, to C#.



Starting with a D major chord, we have D (root), F# (3rd), and A (5th).



To make a D major chord into a D augmented chord, raise the 5th a half step, to A#.



The good news is that these four chords can be used for every augmented chord in music:

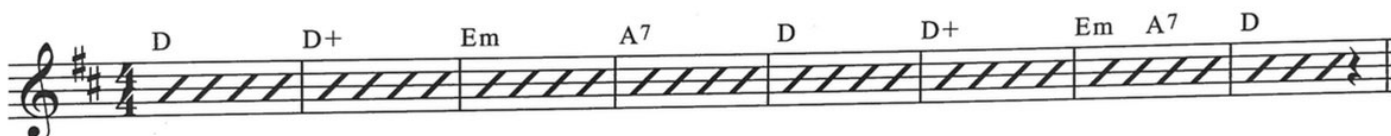
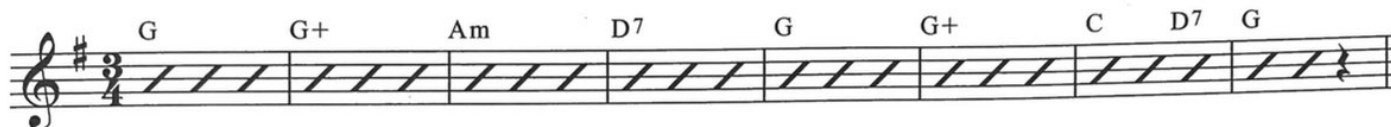
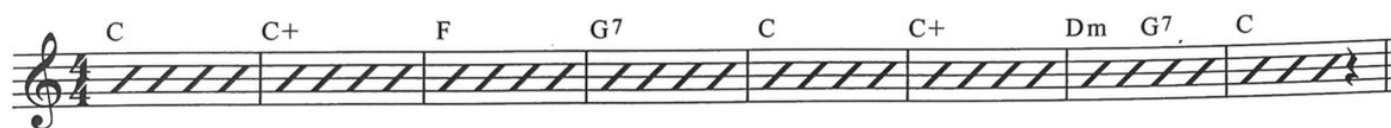
C augmented	=	E augmented	=	G# or A $\flat$ augmented
G augmented	=	B augmented	=	D# or E $\flat$ augmented
F augmented	=	A augmented	=	C# or D $\flat$ augmented
D augmented	=	F# augmented	=	A# or B $\flat$ augmented



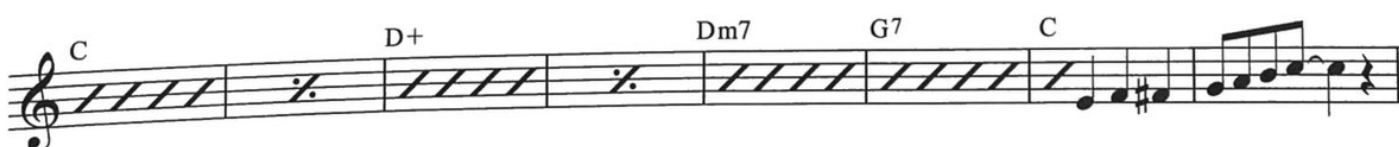
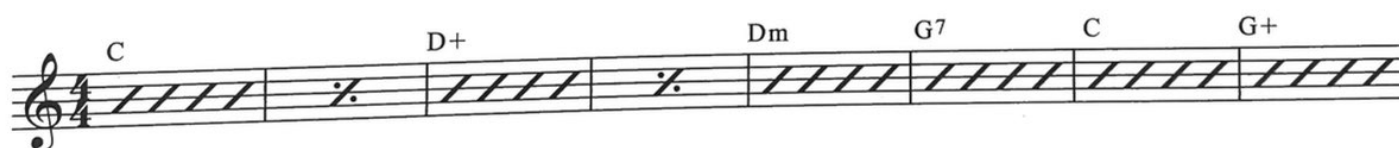
Track 191

Augmented chords are used most prominently in jazz music. The following chord progressions are typical of the way augmented chords are used.

IMPORTANT: In modern sheet music, augmented chords are usually indicated by a plus sign (for example C+, G+, and so on).



The following chord progression fits the melody of the great Duke Ellington standard "Take the A Train." Note the extensive use of augmented chords.



Slides



Track 192

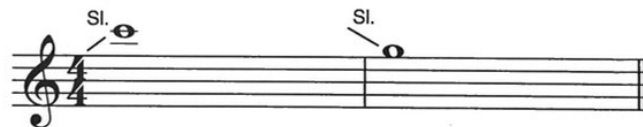
Sliding up to or away from a note is a very common and effective device.

1. Sliding from one note to another must always be done on one string, either up or down. Finger the first note and pick the string. Then, without releasing the pressure on the string, slide to the next note.

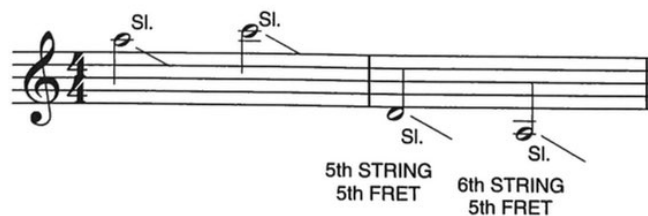
In musical notation:



2. Often, the slide begins on an indefinite note a few frets above or below the final note. Start with a little pressure on the string, but not enough to press it down to the fret. Then, as you slide toward the final note, gradually increase the pressure so that when you reach the final note, it sounds clear.



3. Sliding away from a definite note to an indefinite note is more or less the reverse of no. 2 above. Start with any note that is at least five frets up the fingerboard. Pick the string, and as you slide down and away from the note, gradually release the pressure on the string so that your finger stops its vibration.



SLIDIN' AROUND (DUET) Track 193

This duet demonstrates the use of slides in blues playing. For best results, the student should learn both parts. If playing alone, play the 2nd part first, then the 1st part, then the 2nd part again to finish up. If playing as a duet, have the 2nd player play the arrangement through once, then add the top part. More advanced players will want to improvise some blues against the funky bass line.

Moderate funky blues

Part 1: *mf*

Part 2: *mf*

6th STRING
5th FRET

5th STRING
5th FRET

1. 2.

Tunes That Teach Technic No. 6

DEVIL'S DREAM HORNPIPE Track 194

Allegro

TEACHER: 







OUR KATIE (OBEREK) Track 195

An oberek is a lively Polish dance popular with the same people that enjoy polkas.

Lively









ABIDE WITH ME (DUET) Track 196

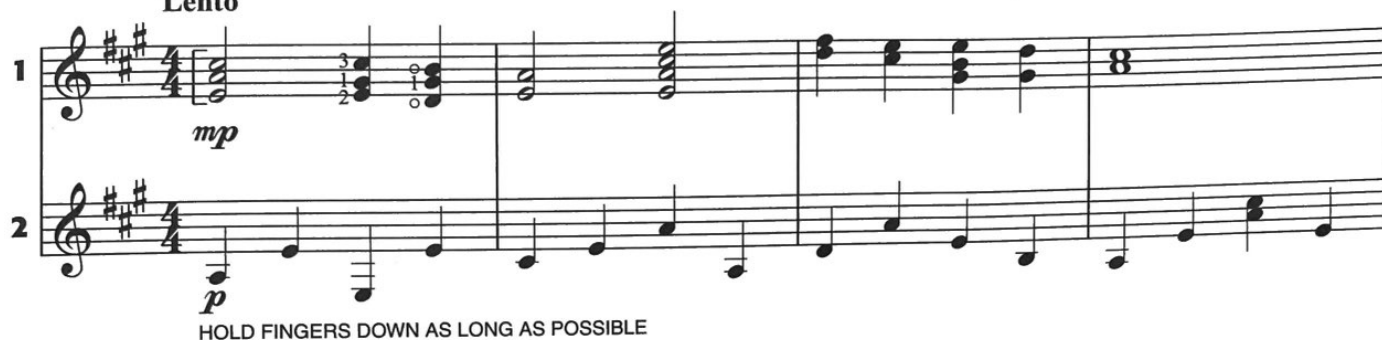
This arrangement of the lovely old hymn combines a chord/melody solo in the 1st part with an arpeggio-style accompaniment in the 2nd part. The student should learn both parts. Also, note that the accompaniment is always played at a dynamic one level lower than the melody part.

The tempo indication *Lento* means to play slowly.

Words by
Henry Francis Lyte

Music by
William H. Monk

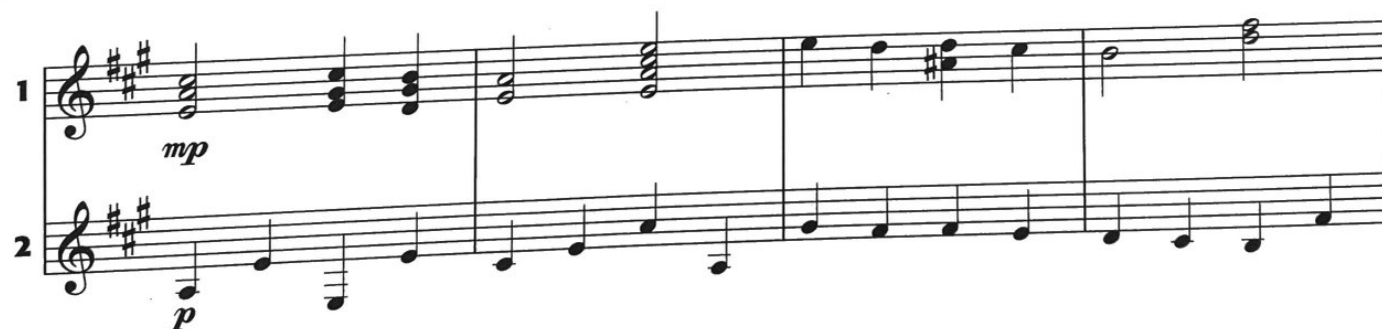
Lento



First system of musical notation. Part 1 (treble clef) starts with a chord and a melody line. Part 2 (treble clef) starts with a single note and an arpeggio-style accompaniment. Dynamics: *mp* for Part 1, *p* for Part 2. A bracket under Part 2 is labeled "HOLD FINGERS DOWN AS LONG AS POSSIBLE".



Second system of musical notation. Part 1 continues with a melody line. Part 2 continues with an arpeggio-style accompaniment. Dynamics: *mf* for Part 1, *mp* for Part 2. A bracket under Part 2 is labeled "HOLD FINGERS DOWN AS LONG AS POSSIBLE".



Third system of musical notation. Part 1 continues with a melody line. Part 2 continues with an arpeggio-style accompaniment. Dynamics: *mp* for Part 1, *p* for Part 2. A bracket under Part 2 is labeled "HOLD FINGERS DOWN AS LONG AS POSSIBLE".



Fourth system of musical notation. Part 1 continues with a melody line. Part 2 continues with an arpeggio-style accompaniment. Dynamics: *cresc.* for Part 1, *f* for Part 1, *cresc.* for Part 2, *mf* for Part 2. A bracket under Part 2 is labeled "HOLD FINGERS DOWN AS LONG AS POSSIBLE".

Beguine

The *beguine* (be-GEEN) is a graceful dance of Afro-Cuban origin that became known in the U.S. around 1930 and has remained popular ever since. Its rhythm makes ingenious use of the bass/chord style on guitar, breaking up the bass notes and the chords in a syncopated pattern that gives the dance its characteristic sound.

Here is the basic rhythm of the beguine:

4/4

bass chord chord Alt. bass chord Alt. bass chord

COUNT: 1 & (2) & 3 & 4 &

Notice that the pattern is simply a bass/chord pattern played in eighth notes, but with the second bass note omitted. It is this omission of the second downbeat that gives the rhythm of the beguine its characteristic sound.

First, practice the beguine rhythm on the D and A7 chords as written out below. Then, learn both the melody (part 1) and the accompaniment (part 2) of the beautiful Italian beguine "Guitarra Romana."

Track 197

D A7

GUITARRA ROMANA (ROMAN GUITAR) Track 198

Eldo di Lazzaro

Moderate beguine

TEACHER:

1

2

mp

p

A7 D

System 1: Two staves. Staff 1 (treble clef) has a key signature of two sharps (F# and C#). It contains a melodic line with eighth and quarter notes, followed by a measure with a dotted quarter note and an eighth rest, and then a measure with a quarter note and an eighth rest. Above the staff are the chord markings A7 and D. Staff 2 (treble clef) contains a bass line with eighth and quarter notes, followed by a measure with a dotted quarter note and an eighth rest, and then a measure with a quarter note and an eighth rest. Above the staff are the chord markings A7 and D.

System 2: Two staves. Staff 1 (treble clef) has a key signature of two sharps (F# and C#). It contains a melodic line with eighth and quarter notes, followed by a measure with a dotted quarter note and an eighth rest, and then a measure with a quarter note and an eighth rest. Above the staff are the chord markings A7 and D. Staff 2 (treble clef) contains a bass line with eighth and quarter notes, followed by a measure with a dotted quarter note and an eighth rest, and then a measure with a quarter note and an eighth rest. Above the staff are the chord markings A7 and D.

System 3: Two staves. Staff 1 (treble clef) has a key signature of two sharps (F# and C#). It contains a melodic line with eighth and quarter notes, followed by a measure with a dotted quarter note and an eighth rest, and then a measure with a quarter note and an eighth rest. Above the staff are the chord markings A7 and D. Staff 2 (treble clef) contains a bass line with eighth and quarter notes, followed by a measure with a dotted quarter note and an eighth rest, and then a measure with a quarter note and an eighth rest. Above the staff are the chord markings A7 and D. The system ends with the instruction "To Coda" and a Coda symbol.

For a very nice effect during the following interlude, guitar 1 can lightly muffle the strings with the heel of the right hand. This produces a sound like that of pizzicato strings.

System 4: Two staves. Staff 1 (treble clef) has a key signature of two sharps (F# and C#). It contains a melodic line with eighth and quarter notes, followed by a measure with a dotted quarter note and an eighth rest, and then a measure with a quarter note and an eighth rest. Above the staff are the chord markings Gm, Dm, and A7. Staff 2 (treble clef) contains a bass line with eighth and quarter notes, followed by a measure with a dotted quarter note and an eighth rest, and then a measure with a quarter note and an eighth rest. Above the staff are the chord markings Gm, Dm, and A7.

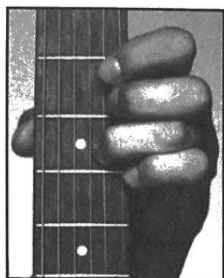
System 5: Two staves. Staff 1 (treble clef) has a key signature of two sharps (F# and C#). It contains a melodic line with eighth and quarter notes, followed by a measure with a dotted quarter note and an eighth rest, and then a measure with a quarter note and an eighth rest. Above the staff are the chord markings Dm and D. Staff 2 (treble clef) contains a bass line with eighth and quarter notes, followed by a measure with a dotted quarter note and an eighth rest, and then a measure with a quarter note and an eighth rest. Above the staff are the chord markings Dm and D. The system ends with the instruction "D.S. al Coda" and a Coda symbol.

System 6: Two staves. Staff 1 (treble clef) has a key signature of two sharps (F# and C#). It contains a melodic line with eighth and quarter notes, followed by a measure with a dotted quarter note and an eighth rest, and then a measure with a quarter note and an eighth rest. Above the staff are the chord markings D and D. Staff 2 (treble clef) contains a bass line with eighth and quarter notes, followed by a measure with a dotted quarter note and an eighth rest, and then a measure with a quarter note and an eighth rest. Above the staff are the chord markings D and D. The system ends with the instruction "Coda" and a Coda symbol.

Bends

The laws of acoustics state that when the tension of a string is increased, its pitch rises. Blues players discovered this in the early days of blues, and the technique, now called *bending* a string, has become standard. Here's how to do it.

1. Finger any note on any of the first five strings and pick the string; for example, use the note E on the 2nd string, 5th fret.



2. Keeping the pressure on the string, push it across the fingerboard until you hear the pitch rise a half step, from E to F.



Bends do not work well on the lower frets, so make sure the note you're bending is at least on the 3rd fret or higher. Also, make sure you're using a light-gauge string. It's difficult to do this effect if the string is too stiff.

Modern heavy metal players often bend notes a whole step, 1½ steps, and even 2 steps higher. This can be accomplished by using an extremely light-gauge string, such as .008s, and playing up around the 12th fret.

When bending notes on the low E, the string must be pulled to avoid pushing it off the fingerboard.

Play A on the 6th string, 5th fret.



Bend A to A#.



Unfortunately for the student, the notation of this effect is still in contention. Some arrangers write the fingered note and indicate by using an arrow that it should be bent up a ½ step or more. Others prefer to write the final pitch with a notation to bend it up from a lower note. In this book we use the former notation.

BENDING THE BLUES



Track 199

Moderate blues

TEACHER: 1/2 BEND C to C#

1/2 BEND C to C#

D7

E7

D7

A

D

Sl.

A

A7

PISTOL PETE



Track 200

The arrow with 1/4 above it is often used to tell the performer to pull the note up a quarter of a step, that is, not quite up to the next note. One advantage that guitar players have over piano players is that they can play these sounds, which do not exist on a piano.

Heavy rock beat

TEACHER:

1/2

E

etc.

1/2

6th STRING 5th FRET

A

E

B7

1/4

A7

1/4

B7

1/4

A7

1/4

E

Counterpoint

The word *counterpoint* means two or more melodies are played at the same time. Of course, the idea is that they sound good together. In classical music, the unquestioned master of counterpoint was the great J. S. Bach (1685–1750), who thought nothing of improvising four- and five-part fugues. Counterpoint hasn't been used much in popular music, but occasionally a little gem turns up, like "Simple Melody" by Irving Berlin. In this one, he manages to write two different melodies that sound good individually or when played simultaneously.

The following arrangement can be played in several ways. Either of the parts marked 1 and 2 can be played as a solo or as a solo accompanied by part 3; or, all three parts can be played simultaneously.

SIMPLE MELODY (TRIO) Track 201

Irving Berlin

Moderately with a lilt (♩ = 3♩)

NOTE: E# IS THE SAME AS F#, 1st STRING, 1st FRET

1 Mu - si - cal De - mon, set your hon - ey a - dream - in', won't you play me some rag?_

2 Won't you play a sim - ple mel - o -

TEACHER: G D7 G D7 P.O.

1 Just change that clas - si - cal nag_ to some sweet beau - ti - ful drag._

2 dy like my moth - er sang to me?_

3 Ddim D7 D+ G G#dim P.O.

1 If you will play from a cop - y of a tune that is chop - py you'll get

2 One with good old fash - ioned

3 D7 G D7 G

1 all my ap - plause, and that is simp - ly be - cause

2 har - mo - ny, play a

3 D7 Ddim D7 P.O. P.O.

1 I want to lis - ten to rag.

2 sim - ple mel - o - dy.

3 N.C. G

Tunes That Teach Technic No. 7

Here we will combine pull-offs and hammer-ons in ways common to rock, blues, and jazz guitarists. Concentrate on articulating clearly, that is, make sure each note sounds clear regardless of whether or not it is picked.

ONYX CLUB HOP Track 202

Fast bebop tempo

PICK ONCE FOR EACH TRIPLET



2nd STRING
5th FRET

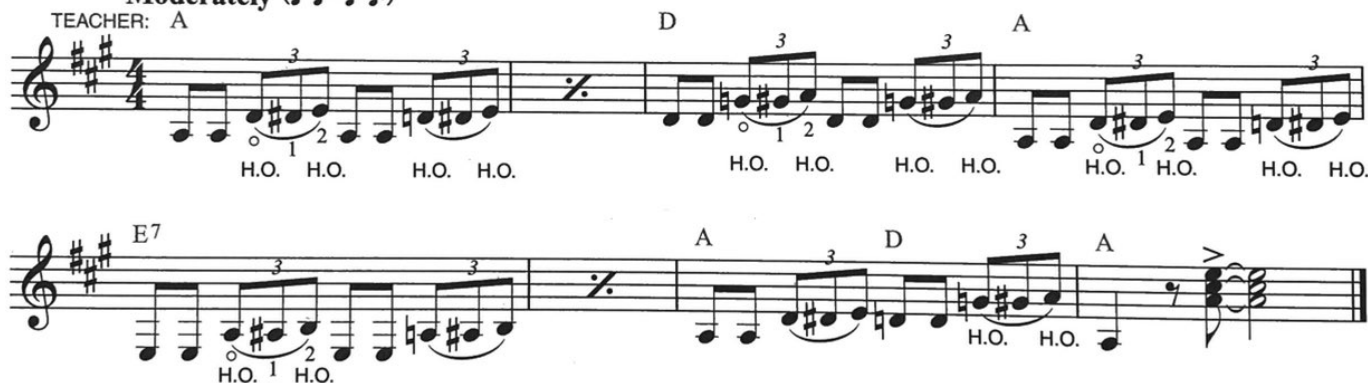
continue similarly



JUST LOPIN' ALONG Track 203

Moderately ($\text{♩} = \text{♩}^3$)

TEACHER: A



JINGLE FOR A SUNNY DAY Track 204

Moderately ($\text{♩} = \text{♩}^3$)

TEACHER: F

