

SECOND EDITION

BY WILL SCHMID AND GREG KO

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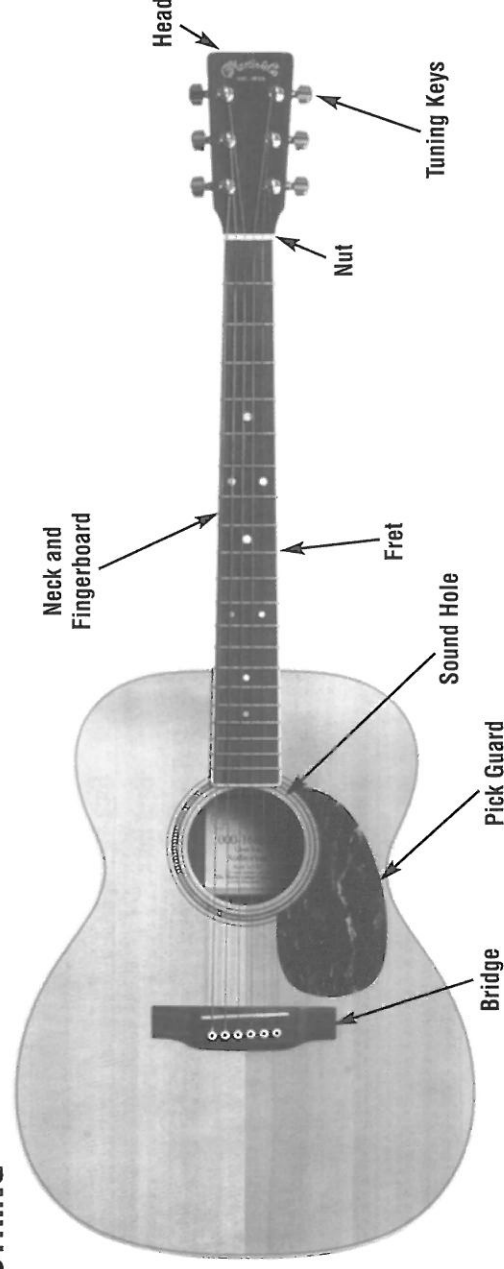
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# YOUR GUITAR

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

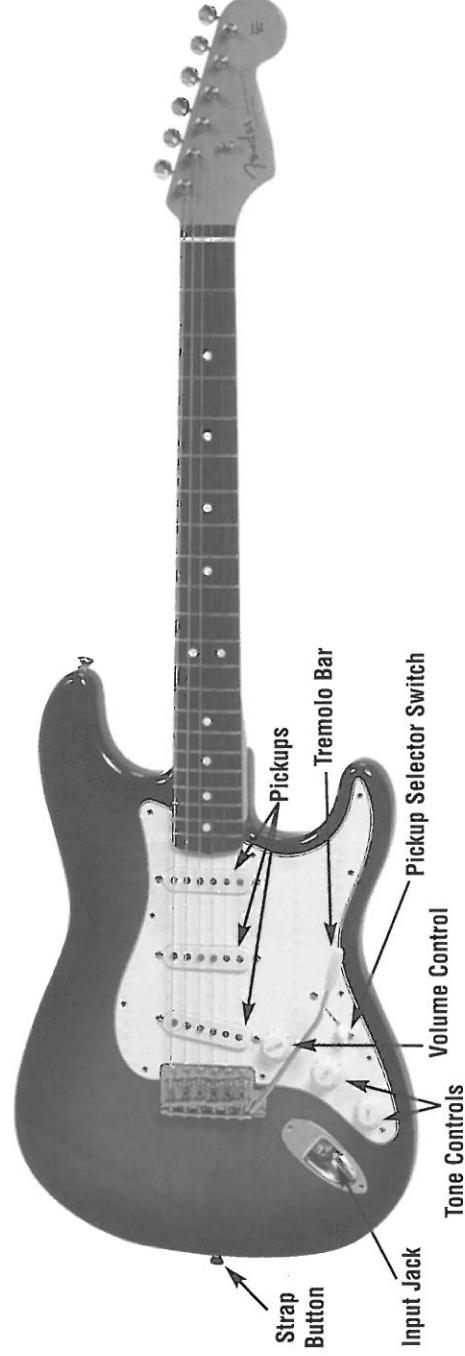
## STEEL-STRING



## NYLON-STRING



## ELECTRIC

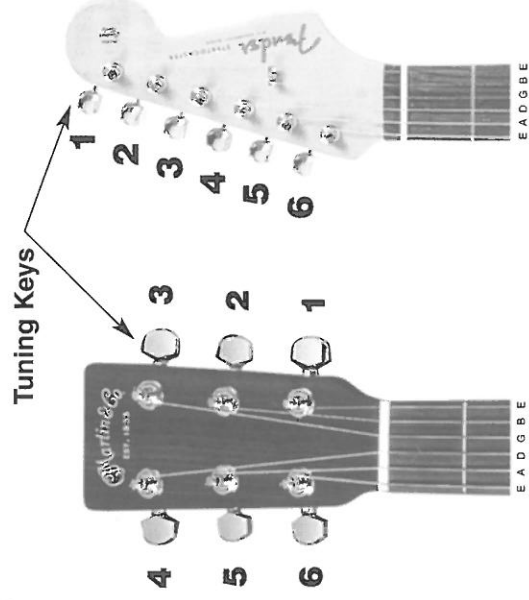


If you are using a solidbody-electric or an acoustic-electric be sure to practice with an amplifier some of the time.

# TUNING

When you are tuning your guitar, you will adjust the pitch (highness or lowness of sound) of each string by turning the corresponding tuning key. Tightening a string raises the pitch and loosening it lowers the pitch.

The strings are numbered 1 through 6 beginning with the thinnest string, the one closest to your knee. Follow the instructions below to tune each string in sequence, beginning with the sixth string.



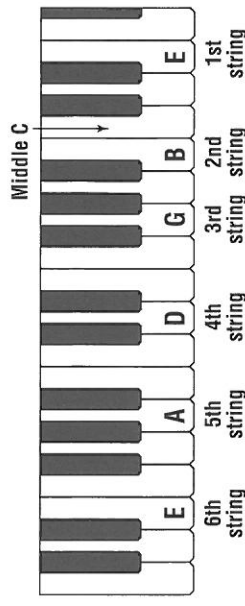
## TUNING WITH AN ELECTRONIC TUNER

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



## TUNING TO A KEYBOARD

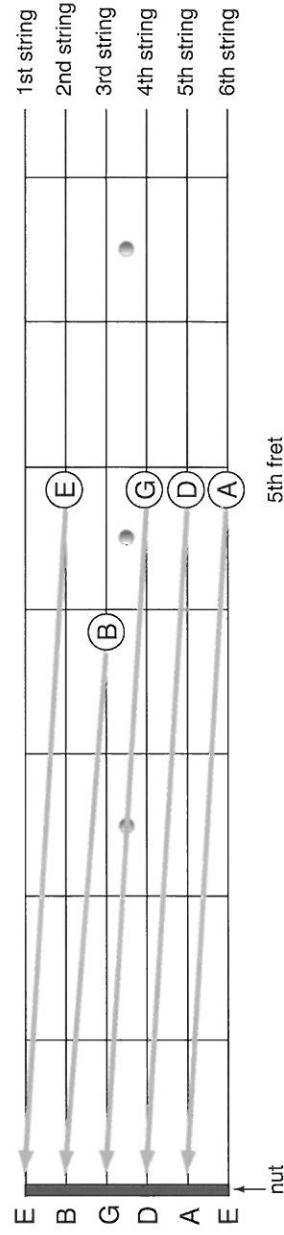
If you have a piano or electric keyboard nearby, play the correct key (see diagram) and slowly turn the corresponding tuning key until the sound of the string matches the sound of the keyboard.



## ANOTHER WAY TO TUNE

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

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

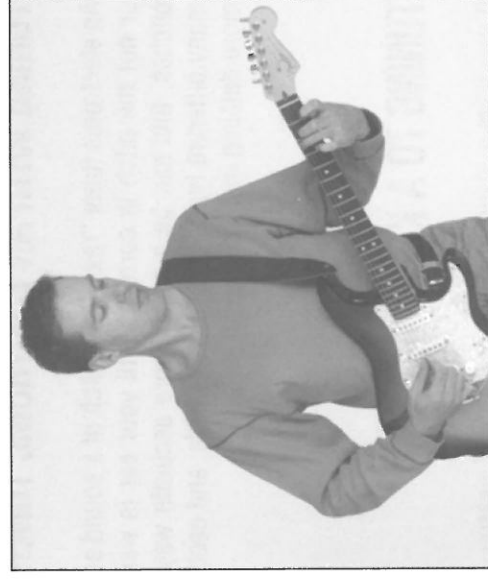
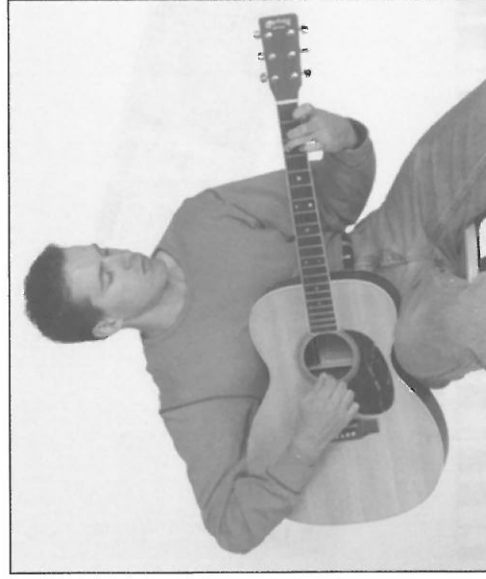


This is called **relative tuning** because the strings are tuned relative to one another.

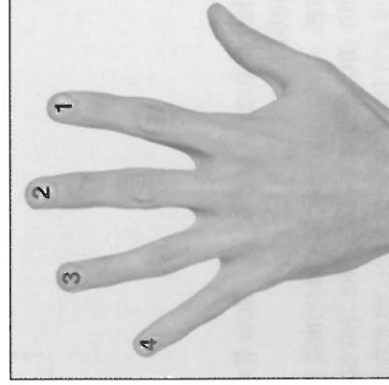
# PLAYING POSITION

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

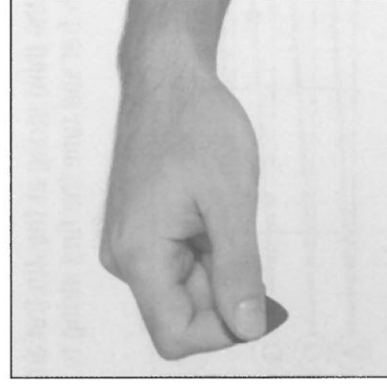
- Position your body, arms, and legs in such a way that you avoid tension.
- If you feel tension creeping into your playing, you probably need to reassess your position.
- Tilt the neck upwards—never down.
- Keep the body of the guitar as vertical as possible. Avoid slanting the top of the guitar so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



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



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





# MUSICAL SYMBOLS

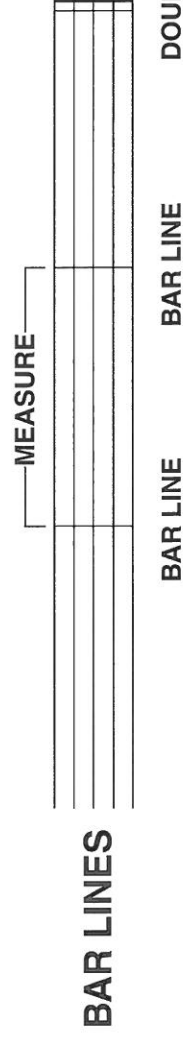
Music is written in **notes** on a **staff**. The staff has five lines and four spaces between the lines. Where a note is written on the staff determines its **pitch** (highness or lowness). At the beginning of the staff is a **clef sign**. Guitar music is written in the treble clef.



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

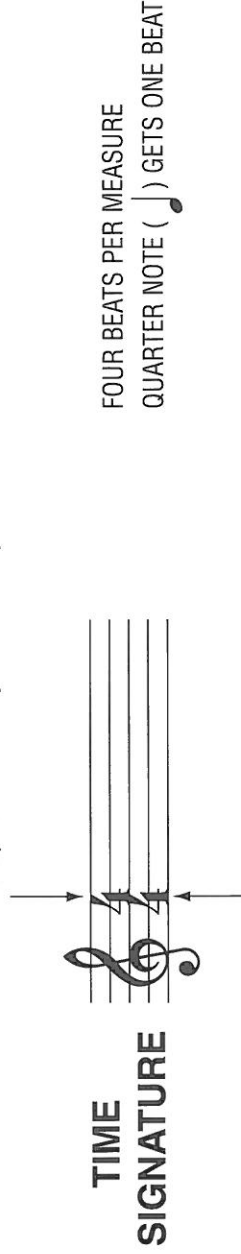


The staff is divided into several parts by bar lines. The space between two bar lines is called a **measure** (also known as a "bar"). To end a piece of music a double bar is placed on the staff.



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

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



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

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

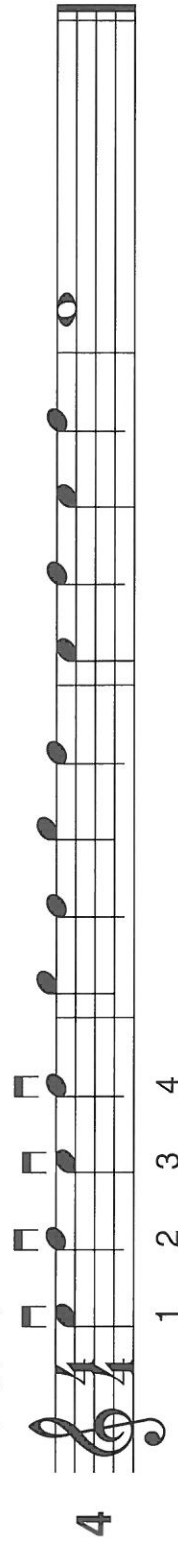


When different kinds of notes are placed on different lines or spaces, you will know the pitch of the note and how long to play the sound.



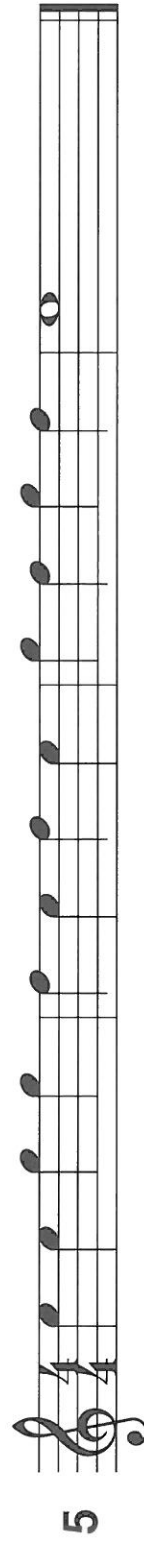
At first practice the exercises slowly and steadily. When you can play them well at a slow speed, gradually increase the tempo (speed).

4



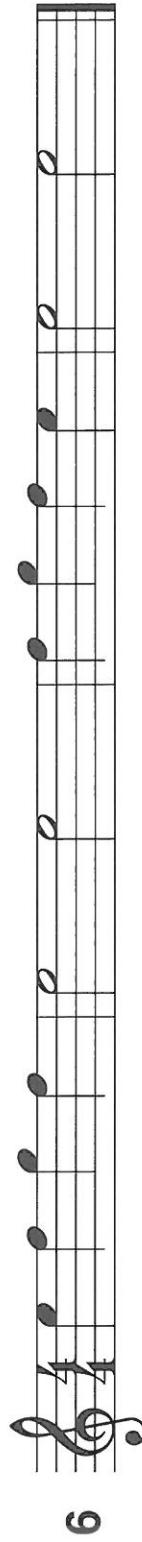
Touch only the tips of the fingers on the strings.

5



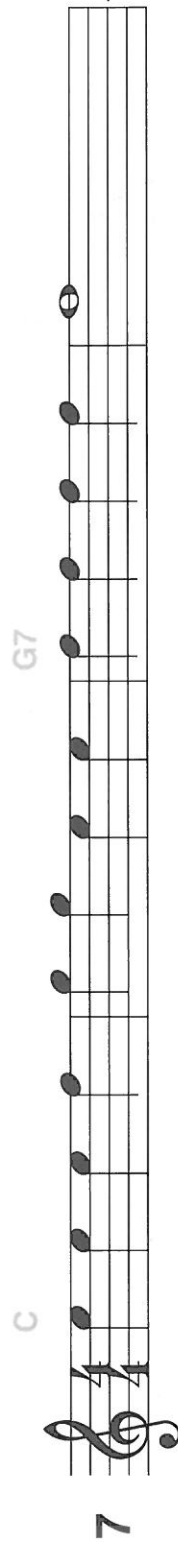
Keep the left hand fingers arched over the strings.

6



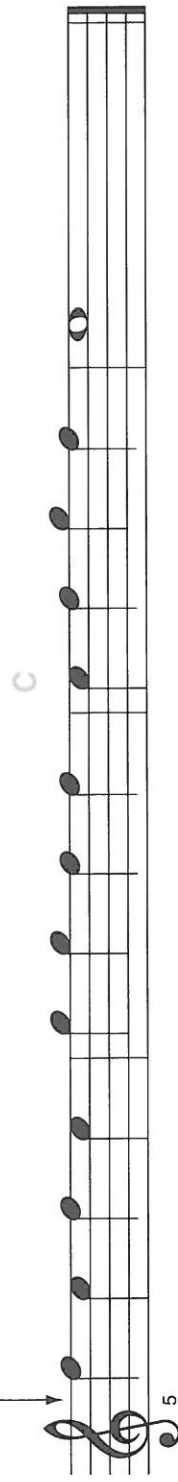
Some songs are longer than one line. When you reach the end of the first line of music, continue on to the second line without stopping. Gray letters above the staff indicate chords to be played by your teacher. Measure numbers are given at the beginning of each new line of music.

7

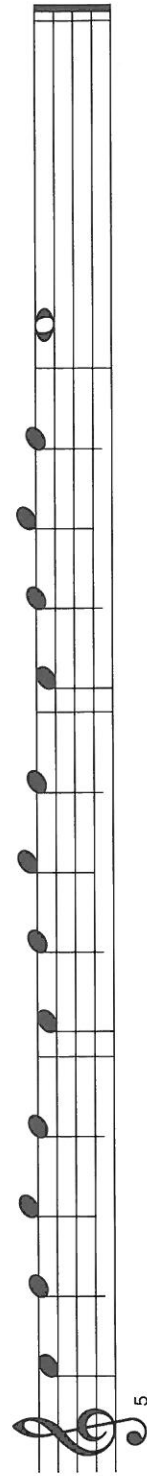
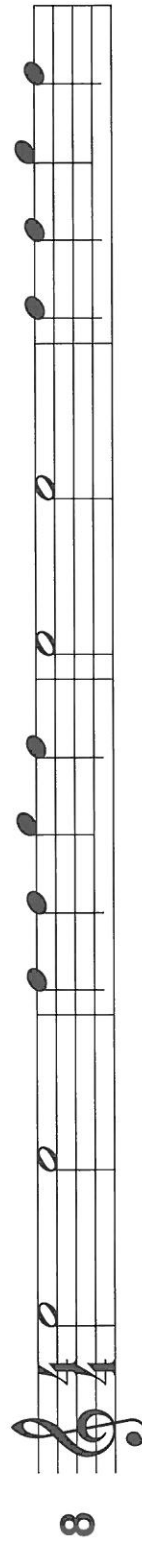


GO ON TO THE NEXT LINE

8

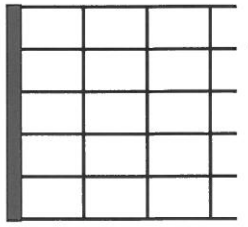


## SPANISH THEME

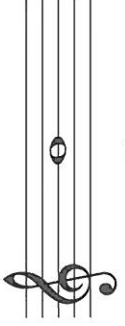


# NOTES ON THE SECOND STRING

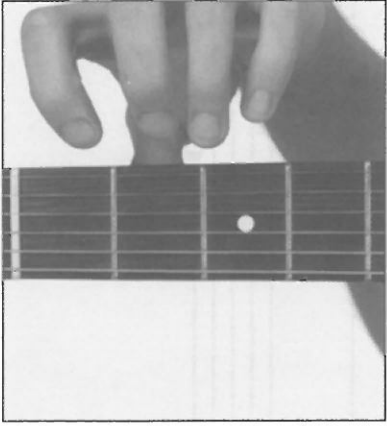
**B**



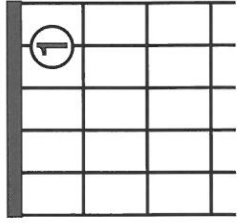
↑ OPEN



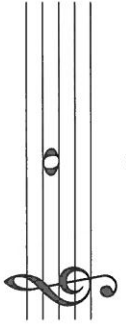
**B**



**C**

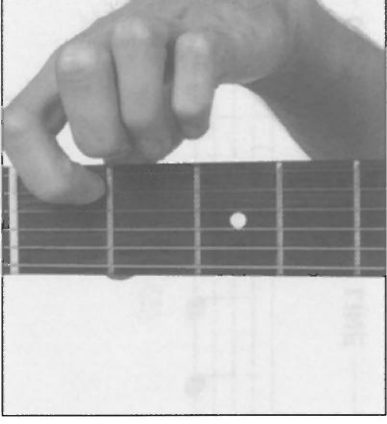


**C**

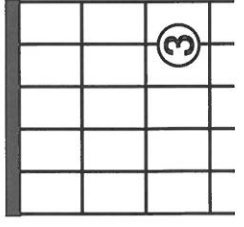


1st FRET  
1st FINGER

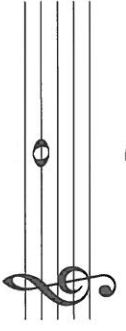
**C**



**D**

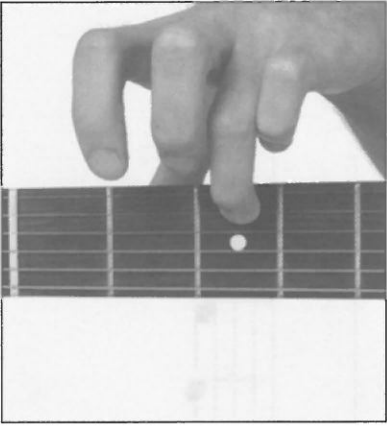
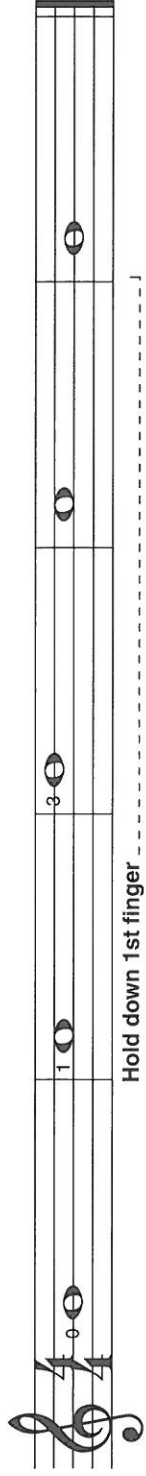


**D**



3rd FRET  
3rd FINGER

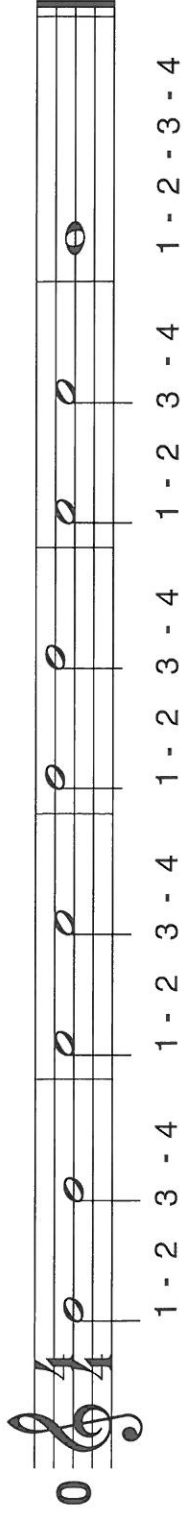
**D**

1 0 1

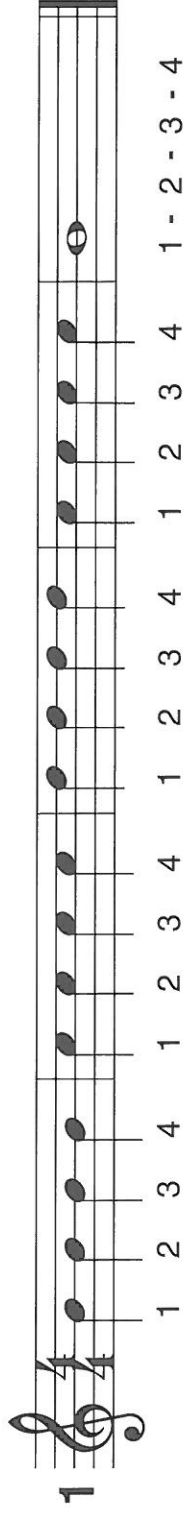
Hold down 1st finger

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



0

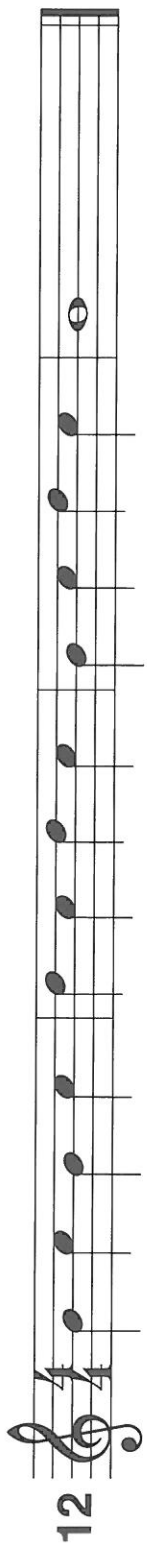
1 - 2 3 - 4   1 - 2 3 - 4   1 - 2 3 - 4   1 - 2 3 - 4   1 - 2 - 3 - 4

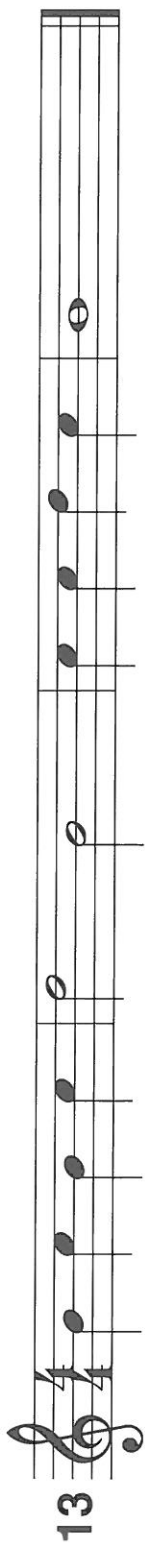


1

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

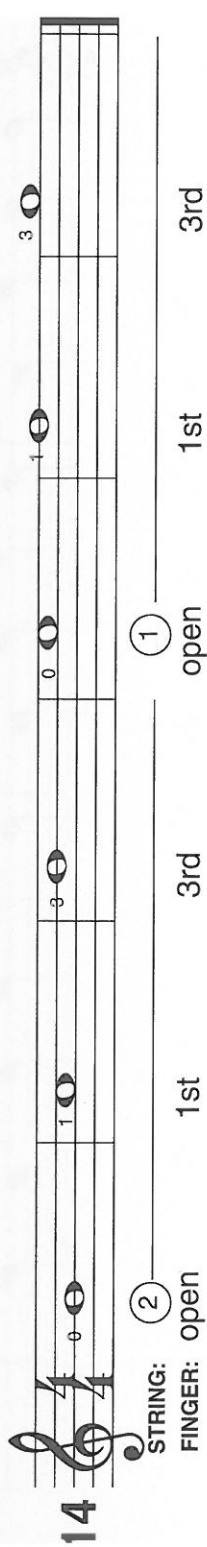
Always practice the exercises slowly and steadily at first. After you can play them well at a slower tempo, gradually increase the speed. If some of your notes are fuzzy or unclear, move your left-hand finger slightly until you get a clear sound.

12 

13 

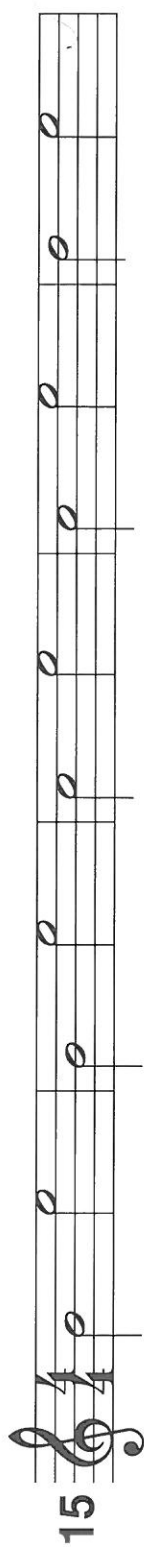
## MOVING FROM STRING TO STRING

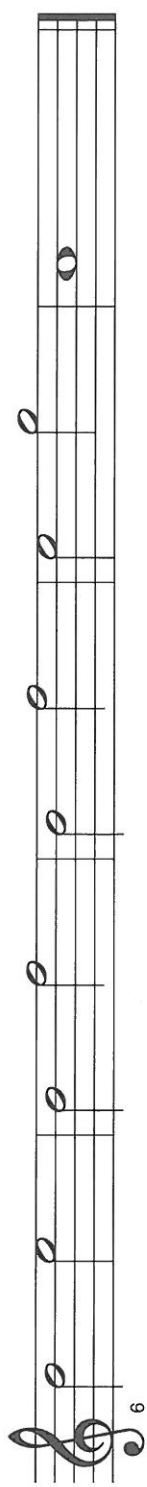
You have learned six notes now, three on the first string and three on the second string. In the following exercises you will be moving from string to string. As you are playing one note, look ahead to the next and get your fingers in position.

14 

STRING: ②  
FINGER: open

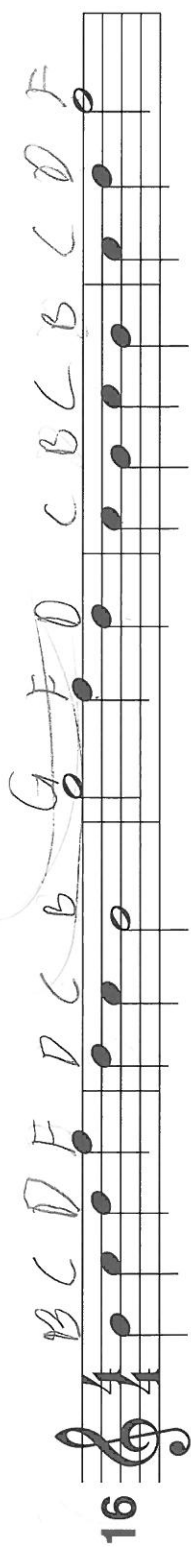
1st 3rd 1st 3rd

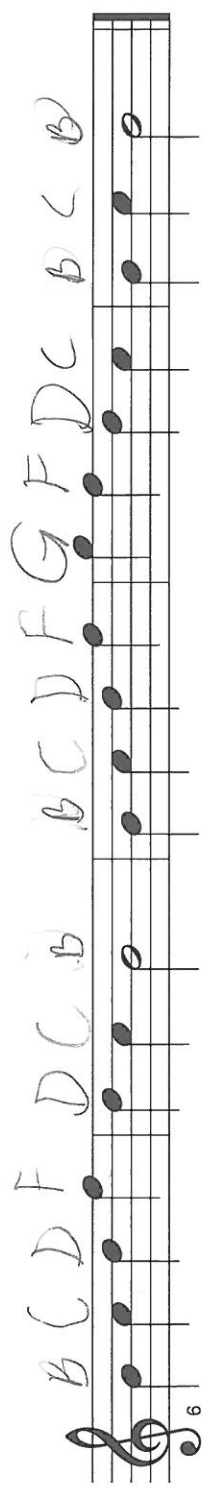
15 

16 



## WORLD BEAT

16 

16 

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

Mark  
me  
write  
and  
Bum.  
Notes,  
practice,  
and

## ODE TO JOY

Beethoven

7

5

9

13

## BLUES

8

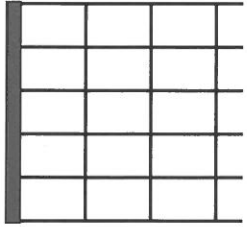
5

9

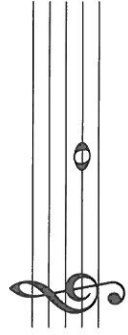


# NOTES ON THE THIRD STRING

**G**

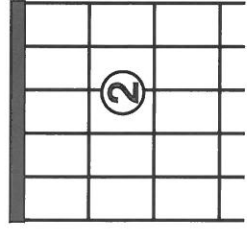
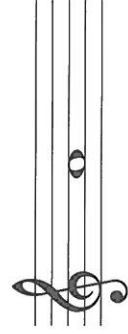


↑ OPEN

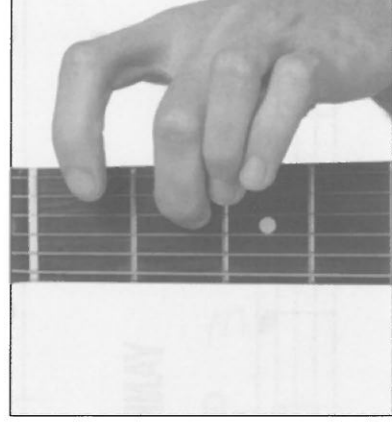
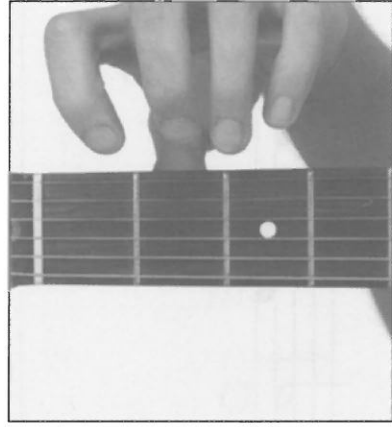


OPEN

**A**

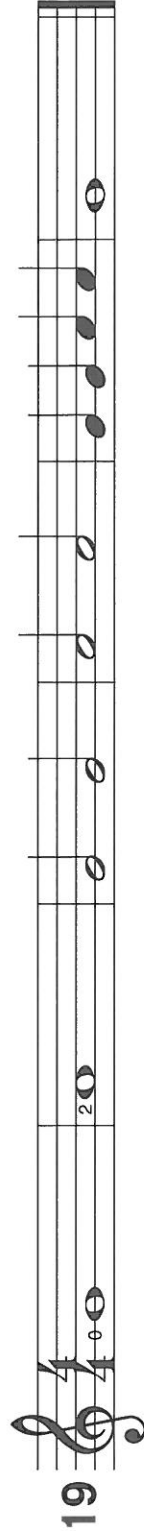



2nd FRET  
2nd FINGER

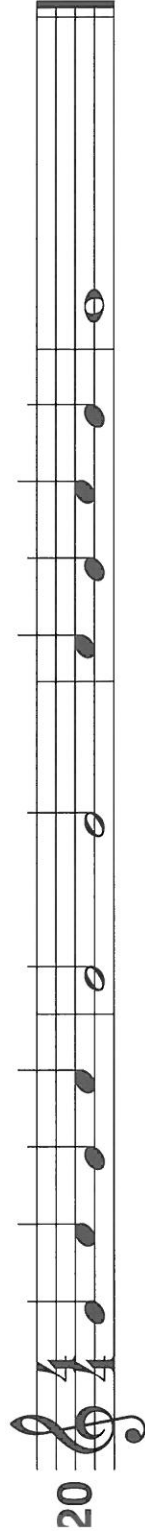


Keep the fingers arched over the strings at all times so they will be in position to finger the next note.

19

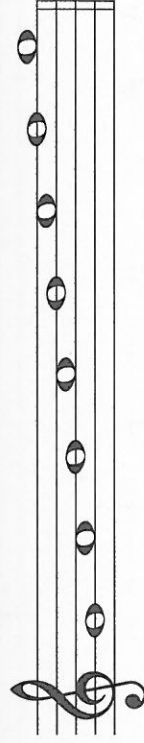


20

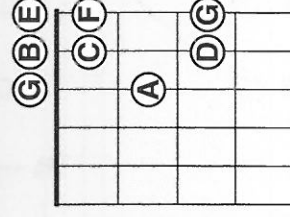


## THREE-STRING REVIEW

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



G A B C D E F G



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

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

### ROCKIN' ROBIN

J. Thomas

*RCB*  

11

Musical staff for measure 11. Notes: G4, F4, E4, D4, E4, F4, E4, D4, E4, F4, G4. Fingering: 1, 2, 3, 2, 1, 2, 3, 2, 1, 2, 3. Chords: G, F, E, D, E, F, G.

12

Musical staff for measure 12. Notes: F4, E4, D4, E4, F4, E4, D4, E4, F4, G4, A4, G4. Fingering: 1, 2, 3, 2, 1, 2, 3, 2, 1, 2, 3, 2. Chords: F, E, D, E, F, G, A, G.

13

Musical staff for measure 13. Notes: C4, A3, G3, G3, G3, A3, G3, G3, A3, G3, G3. Fingering: 1, 2, 3, 2, 1, 2, 3, 2, 1, 2, 3, 2. Chords: C, A, G, G, A, G, G.

### YANKEE DOODLE

Traditional

22

Musical staff for measure 22. Notes: E4, C4, D4, E4, C4, E4, G4, E4, C4, D4, E4, C4. Fingering: 1, 2, 3, 2, 1, 2, 3, 2, 1, 2, 3, 2. Chords: E, C, D, E, G, E, C, D, E, C.

23

Musical staff for measure 23. Notes: E4, C4, D4, E4, F4, E4, D4, C4, B3, G3, A3, B3, E4, C4. Fingering: 1, 2, 3, 2, 1, 2, 3, 2, 1, 2, 3, 4, 3, 2. Chords: E, C, D, E, F, E, D, C, B, G, A, B, E, C.

### SURF ROCK

23

Musical staff for measure 23. Notes: B3, D3, D3, C3, A3, A3, C3, D3, D3, C3, A3, D3, F3. Fingering: 1, 2, 3, 2, 1, 2, 3, 2, 1, 2, 3, 2, 1. Chords: B, D, D, C, A, A, C, D, D, C, A, D, F.

24

Musical staff for measure 24. Notes: G3, G3, F3, D3, D3, F3, G3, G3, F3, D3, A3, C3. Fingering: 1, 2, 3, 2, 1, 2, 3, 2, 1, 2, 3, 2. Chords: G, G, F, D, D, F, G, G, F, D, A, C.

25

Musical staff for measure 25. Notes: D3, D3, C3, A3, A3, C3, D3, D3, D3, F3, D3. Fingering: 1, 2, 3, 2, 1, 2, 3, 2, 1, 2, 3, 2. Chords: D, D, C, A, A, C, D, D, D, F, D.



# AURA LEE

Poulton/Fosstiek

15  
16  
17

## 3/4 TIME

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

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

2 beats + 1 beat = 3 beats

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

16  
17

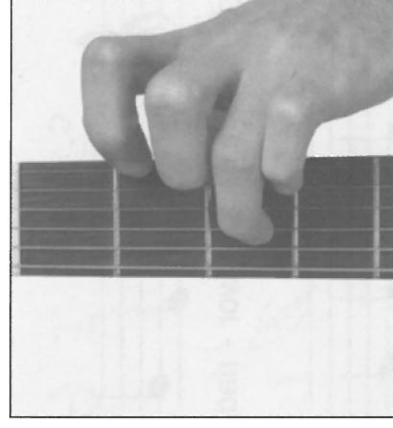
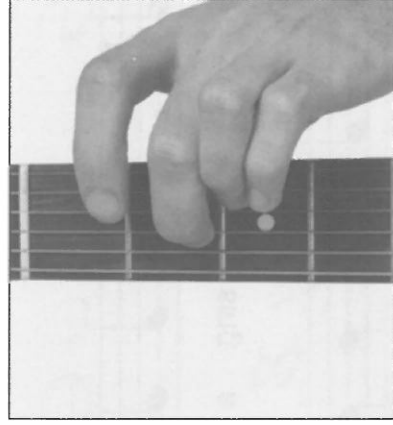
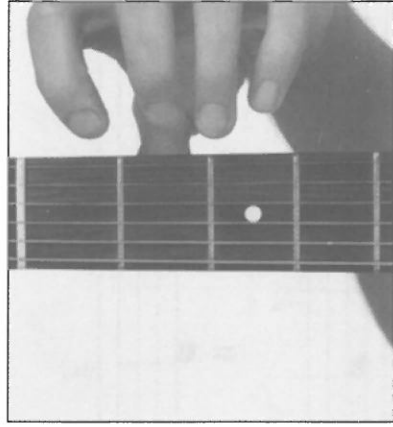
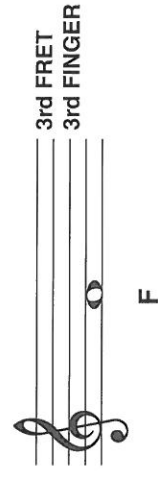
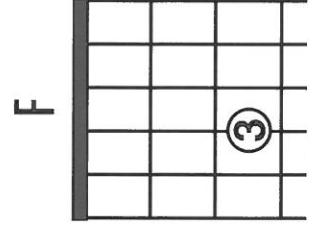
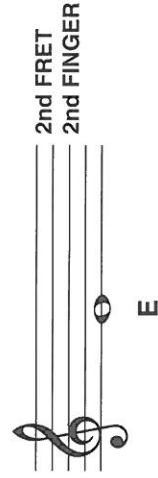
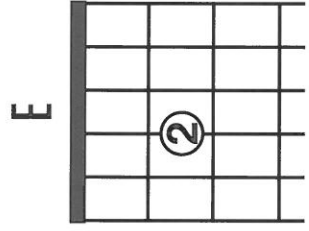
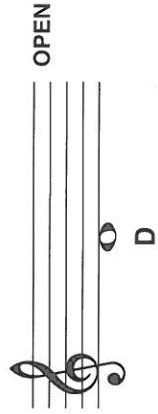
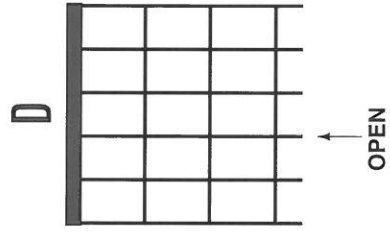
COUNT: 1 2 3 1 - 2 3 1 2 3 1 - 2 - 3 1 2 - 3 1 - 2 - 3

# HE'S A JOLLY GOOD FELLOW

England

12  
7  
12

# NOTES ON THE FOURTH STRING



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

28

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

29

# PICKUP NOTES

Music doesn't always begin on beat one. When you begin after beat one, the notes before the first full measure are called **pickup notes**. Following are two examples of pickup notes. Count the missing beats out loud before you begin playing.

(1 2 3) 4 1 2 3 4

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

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

## WORRIED MAN BLUES

Traditional

PICKUP  
It takes a wor-ried man to sing a wor-ried song. It  
COUNT: 4 1

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

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

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

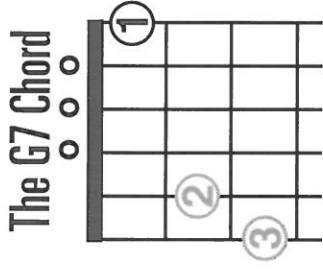
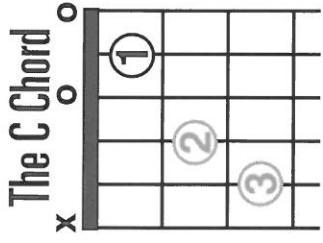
3 4 1  
now, yes now, but I won't be wor-ried long.

5  
now, yes now, but I won't be wor-ried long.

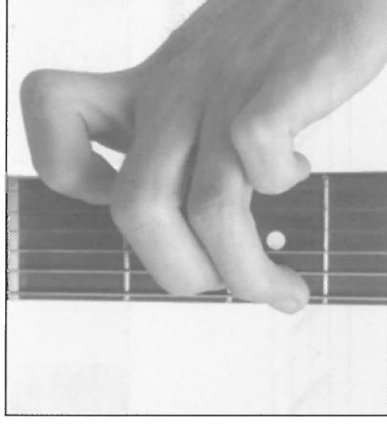
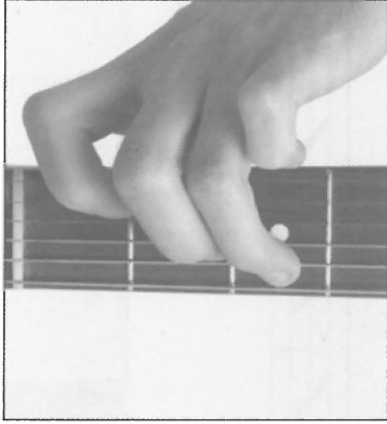


# PLAYING CHORDS

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



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



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

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

33

Now apply this strum to the song below.

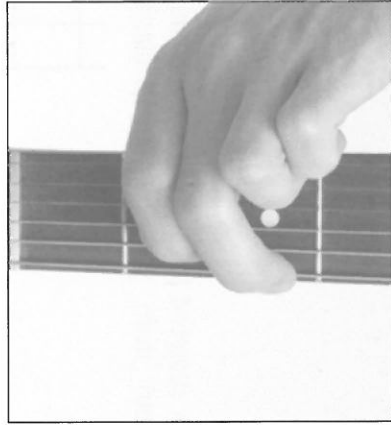
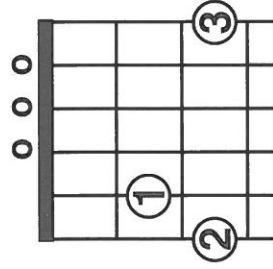
## TOM DOOLEY

Traditional

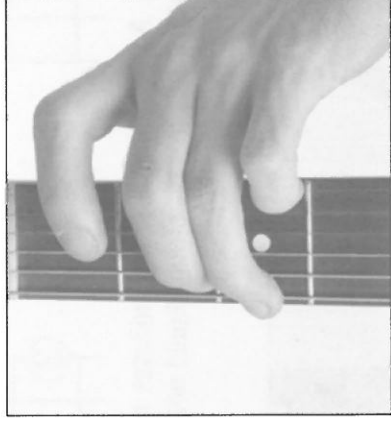
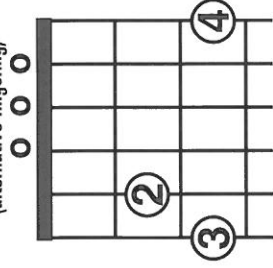
34

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

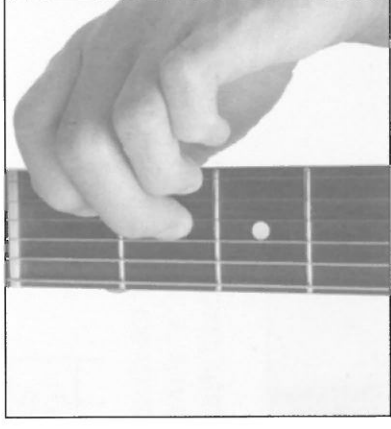
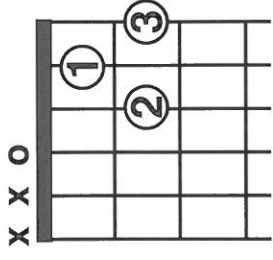
### The G Chord



### The G Chord (alternative fingering)



### The D7 Chord



Strum once for each slash mark below.

5

G D7 G D7 G

6

G D7 C G

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

6

G D7 C G

### PAY ME MY MONEY DOWN

Georgia Sea Islands

5

G D7 G

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

38

G D7 C D7

39

C G7 C G7

40

G C D7 C G C D7 C

## MOVING FROM CHORD TO CHORD

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

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

## 12-BAR ROCK

41

G

C

D7 C G G

You can also play the G, C, and D7 chords with “Worried Man Blues” on page 16.

# TIES

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

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

5 BEATS 4 BEATS 2 BEATS

Practice trading off on melody and chords in these pieces.

## AMAZING GRACE

Traditional

A - maz - ing grace, how sweet the sound that  
 saved a wretch like me. I once was lost, but  
 now am found; was blind, but now I see.

G C D7 G

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

## RIFFIN'

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

D7 G7 A7 D7 D7 D7

5 9

# WHEN THE SAINTS GO MARCHING IN

Traditional

45

(1) 2 3 4 1 - 2 - 3 - 4 - 4 - 1 2 3 4 1 - 2 - 3 - 4 - 4 - 1 2 3 4  
 Oh when the saints \_\_\_\_\_ go march - ing in \_\_\_\_\_ oh when the

5

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

10

1 2 - 3 - 4 - 4 - 1 - 2 - 3 4 1 - 2 - 3 - 4 - 4 - 1  
 be in that num - ber \_\_\_\_\_ when the saints go march - ing in. \_\_\_\_\_

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

# WILL THE CIRCLE BE UNBROKEN

Country Gospel

46

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

5

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

9

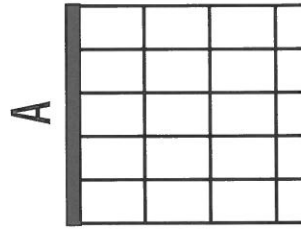
bet - ter \_\_\_\_\_ home a - wait - ing, \_\_\_\_\_ in the

13

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

Chords: G, C, G, D7, G

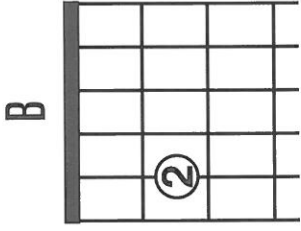
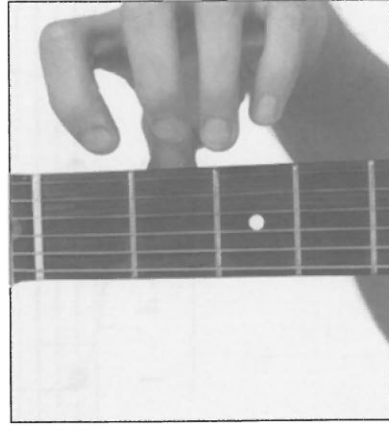
# NOTES ON THE FIFTH STRING



OPEN

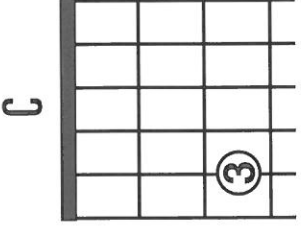
Ledger lines

A



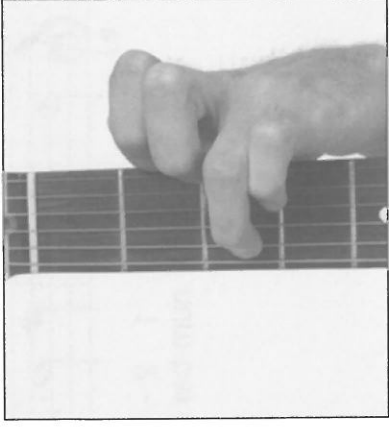
2nd FRET  
2nd FINGER

B



3rd FRET  
3rd FINGER

C



7

Hold 2nd finger down -----

## BLUES BASS

8

D7

E7



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

## JOSHUA FOUGHT THE BATTLE OF JERICO

Spiritual

49

Am E7 Am

Am E7 Am

5

Detailed description: This block contains the first two staves of music for 'Joshua Fought the Battle of Jericho'. The first staff, labeled '49', is in 4/4 time and begins with an Am chord. The second staff, labeled '50', begins with an E7 chord. Both staves end with an Am chord. The melody consists of quarter and eighth notes.

## GREENSLEEVES

England

50

Dm C

Dm Am Dm

C Dm A7

Dm F C

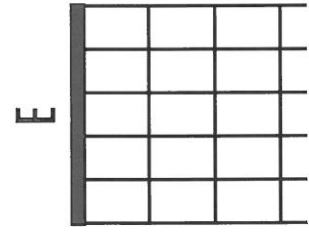
Dm A7 F

C Dm A7 Dm

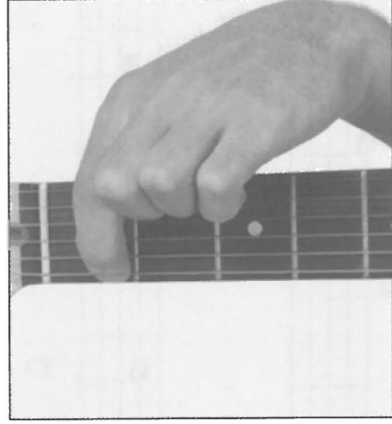
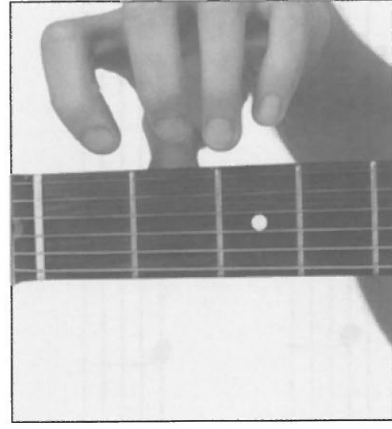
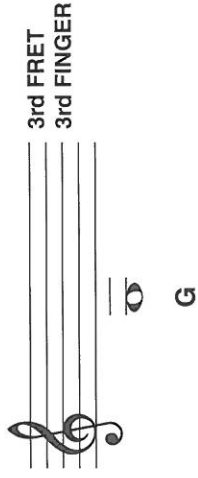
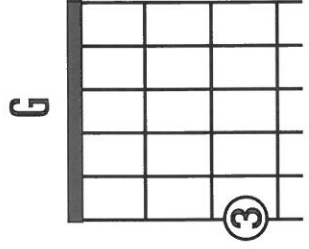
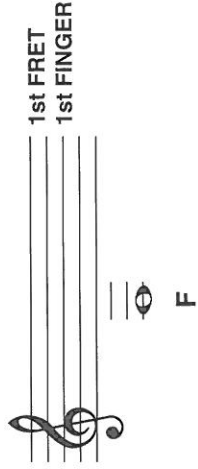
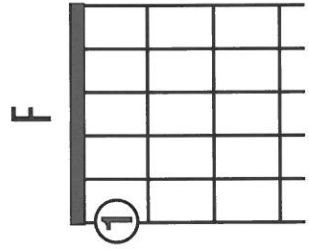
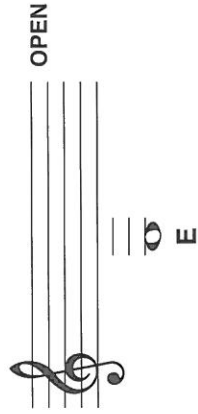
5 10 15 21 27

Detailed description: This block contains six staves of music for 'Greensleeves'. The first staff, labeled '50', is in 3/4 time and begins with a Dm chord. The second staff begins with an Am chord. The third staff begins with a C chord. The fourth staff begins with a Dm chord. The fifth staff begins with a Dm chord. The sixth staff, labeled '27', begins with a C chord. The melody consists of quarter and eighth notes.

# NOTES ON THE SIXTH STRING



↑ OPEN



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

1

Hold 1st finger down.....

2

3

# DOO-WOP

54

Musical notation for measures 54 and 55. Measure 54 is in 3/4 time and contains notes C4, E4, G4, and A4. Measure 55 is in 4/4 time and contains notes F4, G4, A4, and B4. Chord symbols C, Am, F, and G are placed above the notes.

# GIVE MY REGARDS TO BROADWAY

George M. Cohan

55

Musical notation for measures 55 and 56. Measure 55 is in 4/4 time and contains notes C4, E4, G4, and A4. Measure 56 is in 6/8 time and contains notes G4, A4, B4, and C5. Chord symbols C, Fm, G7, Dm, G7, C, Am, G7, C, G7, G, D7, G, Am, G7, and C are placed above the notes.

# BASS ROCK

56

Musical notation for measures 56, 57, and 58. Measure 56 is in 4/4 time and contains notes E4, G4, A4, and B4. Measure 57 is in 4/4 time and contains notes A4, B4, C5, and D5. Measure 58 is in 4/4 time and contains notes B4, C5, D5, and E5. Chord symbols E, A, B, and E are placed above the notes.



## KEY SIGNATURES

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

### SHENANDOAH

Sea Shanty

59

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

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

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

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

### SPY RIFF

60

60

64

# RESTS

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

## Whole



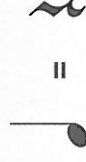
4 beats

## Half



2 beats

## Quarter



1 beat

A rest often requires that you stop the sound of your guitar strings with your right hand as is shown in the photo to the right. This process is called **dampening** the strings. Use the edge of your right palm to touch the strings, and work for little unnecessary movement.

As you play the following exercises that contain both notes and rests, count aloud using numbers for the notes and say the word, “rest,” for each beat of silence.



1

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

The letter **R** is used in place of the word “rest.”

2

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

## DEEP BLUE

3

5



# RED RIVER VALLEY

Cowboy Song

64 Come and sit by my side if you love me.  
65 Do not has - ten to bid me a - dieu.  
66 But re - mem - ber the Red Riv - er Val - ley,  
67 and the cow - boy who loved you so true.

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

## TWANG

65  
66

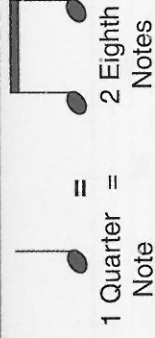
In  $\frac{3}{4}$  a complete measure of rest (3 counts) is written as a whole rest (—).

## ROCK 'N' REST

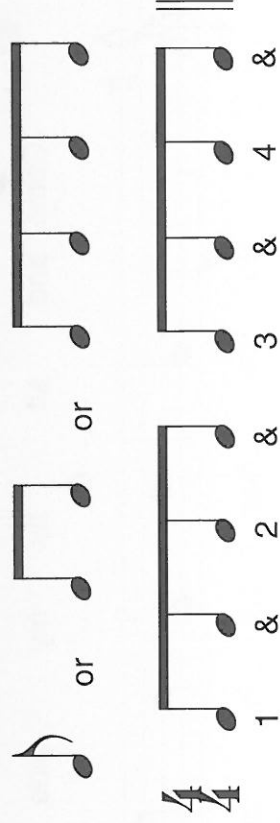
66  
67

# EIGHTH NOTES

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

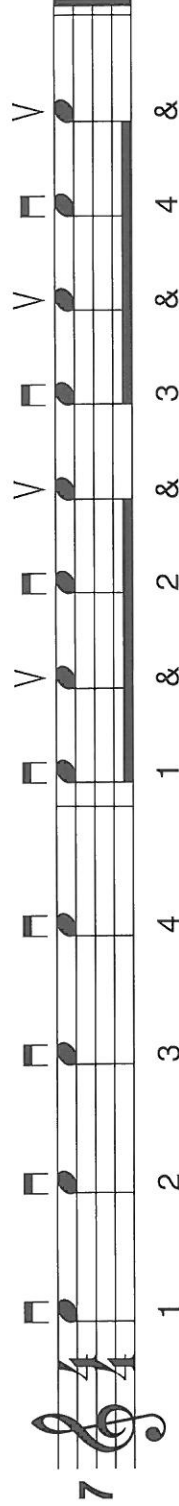


One eighth note is written with a flag. Consecutive eighth notes are connected with a beam.

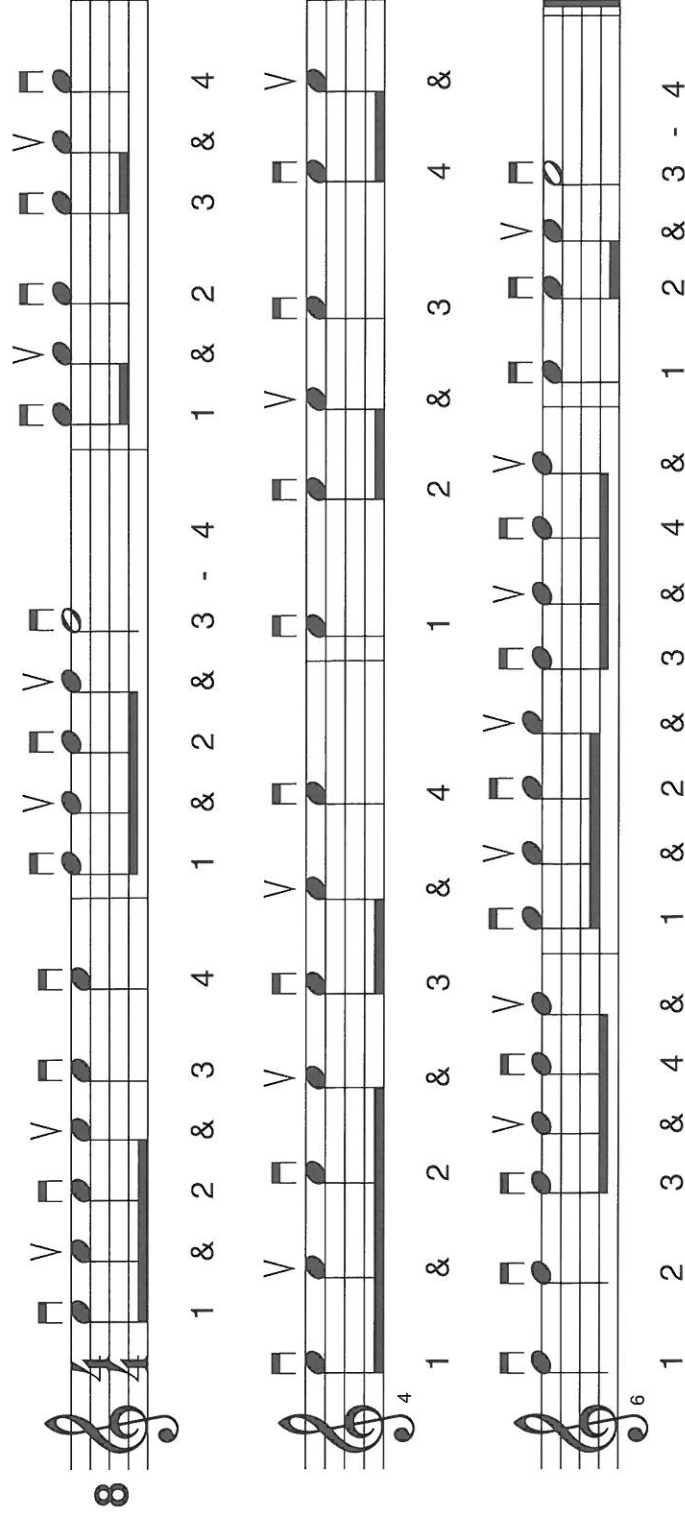


To count eighth notes, divide the beat into two, and use "and" between the beats. Count the measure to the right aloud while tapping your foot on the beat.

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



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



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

## SEA SHANTY

69

Dm V C

Dm Am Dm

Repeat Sign

## FRÈRE JACQUES

France

70

G V

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

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

## SNAKE CHARMER

71

Am E7

Dm Am

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



# MORE STRUMMING

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

## BASIC DOWN-UP STRUM

73

C

1 & 2 & 3 & 4 &

G

## STRUM VARIATIONS

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

74

G

Miss V V V V V V V V

1 (&) 2 & 3 & 4 &

D7

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

75

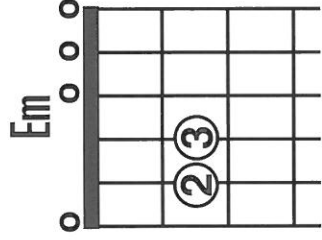
G

Miss V V Miss V V V V V V

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

C

# THE Em CHORD



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

**Em**

## HEY, HO, NOBODY HOME

England

**Em**

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

## SHALOM CHAVERIM

Israel

(Peace, My Friend)

**Em**

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

## CHORD PAIRS

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

79

G Em C D7

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

80

G Em D7

81

Em C D7

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

82

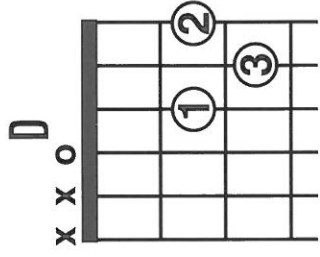
G C D7

83

G C D7



# THE D CHORD



4

Em D C D

5

Em D C Em D C

## THIS TRAIN

African American

5

G This train is bound for glo - ry, this train. \_\_\_\_\_

5 This train is bound for glo - ry, this train. \_\_\_\_\_

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

13 This train is bound for glo - ry, this train. \_\_\_\_\_

# BOOGIE BASS

87

88

89

90

91

92

93

94

95

96

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98

99

100

101

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106

107

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



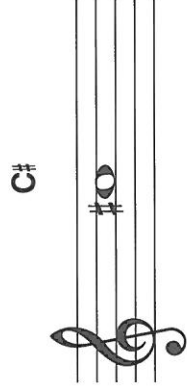
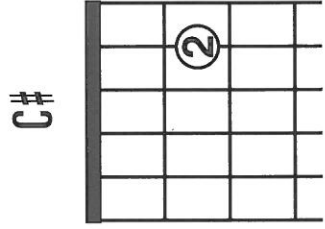
Musical notation for the first system, measures 1-6. The key signature has one sharp (F#). The notation consists of two staves. The first staff contains the melody, and the second staff contains the accompaniment. Chords are indicated above the notes: G (measures 1-2), C (measures 3-4), D (measures 5-6), and G (measures 7-8). Measure numbers 1, 2, and 6 are shown at the bottom.

Musical notation for the second system, measures 7-12. The key signature has one sharp (F#). The notation consists of two staves. The first staff contains the melody, and the second staff contains the accompaniment. Chords are indicated above the notes: Em (measures 7-8), G (measures 9-10), Em (measures 11-12), and G (measures 13-14). Measure numbers 9 and 12 are shown at the bottom.

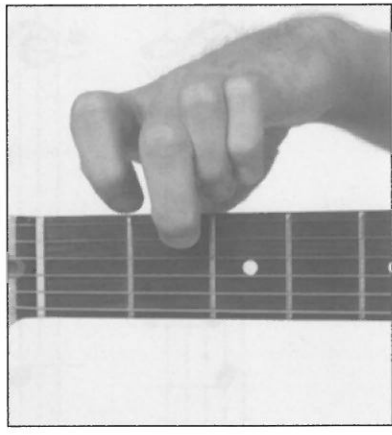
Musical notation for the third system, measures 13-18. The key signature has one sharp (F#). The notation consists of two staves. The first staff contains the melody, and the second staff contains the accompaniment. Chords are indicated above the notes: D (measures 13-14), G (measures 15-16), Em (measures 17-18), and G (measures 19-20). Measure numbers 11 and 14 are shown at the bottom.

Musical notation for the fourth system, measures 19-24. The key signature has one sharp (F#). The notation consists of two staves. The first staff contains the melody, and the second staff contains the accompaniment. Chords are indicated above the notes: G (measures 19-20), D (measures 21-22), C (measures 23-24), and G (measures 25-26). Measure numbers 14 and 17 are shown at the bottom.

# C-SHARP (C#)



2nd STRING  
2nd FRET  
2nd FINGER



2

A musical staff in treble clef with a 4/4 time signature. It contains a sequence of notes: C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), and C5 (quarter).

3

A musical staff in treble clef with a 4/4 time signature. It contains a sequence of notes: C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), and C5 (quarter). Arrows labeled 'C' and 'C#' point to the first and eighth notes respectively.

## ROCKIN' BLUES

4

A musical staff in treble clef with a 4/4 time signature. It contains a sequence of notes: C#4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), and C5 (quarter). A chord symbol 'A7' is placed above the staff.

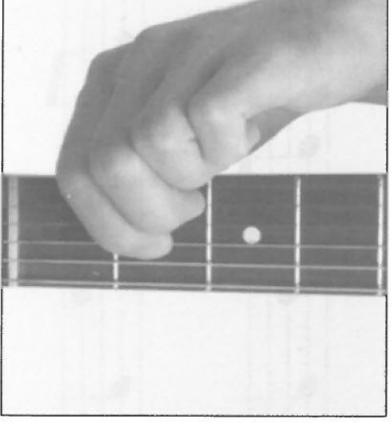
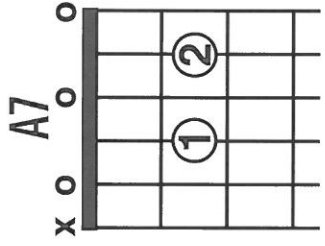
5

A musical staff in treble clef with a 4/4 time signature. It contains a sequence of notes: D#4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), and C5 (quarter). Chord symbols 'D7' and 'A7' are placed above the staff.

9

A musical staff in treble clef with a 4/4 time signature. It contains a sequence of notes: E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), and C5 (quarter). Chord symbols 'E7', 'D7', and 'A7' are placed above the staff.

# THE A7 CHORD



95

D A7

96

G A7 D

97

D G A7 D G A7

## DOWN IN THE VALLEY

Traditional

97

A7 D

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

low, \_\_\_\_\_ }  
blow, \_\_\_\_\_ }

98

D

hang your head o -

99

D

ver, hear the wind blow. \_\_\_\_\_

# MINUET IN G

J.S. BACH

Measures 1 and 2 of the Minuet in G. The music is in G major (one sharp) and 3/4 time. Measure 1 starts with a G chord and contains a sixteenth-note figure. Measure 2 contains a C chord and continues the figure. The notation is presented in two systems, with a brace under the first system and a '2' under the second system.

Measures 3 and 4 of the Minuet in G. Measure 3 contains a G chord and a sixteenth-note figure. Measure 4 contains a D chord and continues the figure. The notation is presented in two systems, with a brace under the first system and a '2' under the second system. A '5' is written below the second system.

Measures 5 and 6 of the Minuet in G. Measure 5 contains a G chord and a sixteenth-note figure. Measure 6 contains a C chord and continues the figure. The notation is presented in two systems, with a brace under the first system and a '2' under the second system. A '9' is written below the second system.

Measures 7 and 8 of the Minuet in G. Measure 7 contains a G chord and a sixteenth-note figure. Measure 8 contains a D chord and continues the figure. The notation is presented in two systems, with a brace under the first system and a '2' under the second system. A '13' is written below the second system.



15 16 17

G D Em A7

18 19 20

A7 D A7 D

21 22 23

G C G D

24 25 26

D G D G

Repeat to top of page

# TIME IS ON MY SIDE

Jerry Ragovoy

9

G

Time \_\_\_\_\_ is on my

5

C

D

side. \_\_\_\_\_ Yes it is.

9

G

Time \_\_\_\_\_ is on my

13

C

D

side. \_\_\_\_\_ Yes it is.

17

Em

D

{ Now you al - ways say \_\_\_\_\_ good times.  
You're search - in' for' } { You're search - in' for' } { say \_\_\_\_\_ good times.

21

Em

A7

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

29

D

C

You \_\_\_\_\_ come run - nin' back.

**D** **C**  
29 You come run - nin' back.

**D** **C**  
33 You'd come run - nin' back to

**D**  
37 me. \_\_\_\_\_

**G**  
41 Time, time is on my

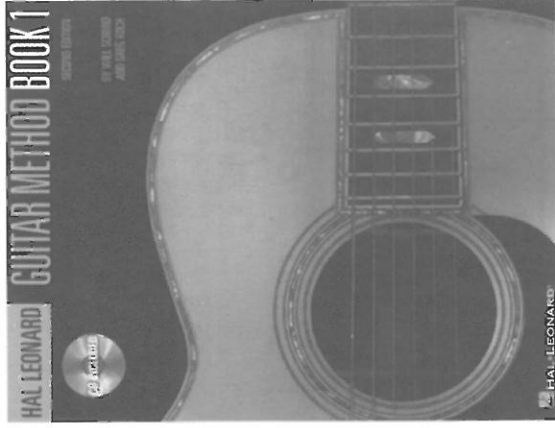
**C** **D**  
45 side. \_\_\_\_\_ Yes it is.

**G**  
49 Time, time is on my

**C** **D** **G**  
53 side. \_\_\_\_\_ Yes it is. Time's on my side.







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