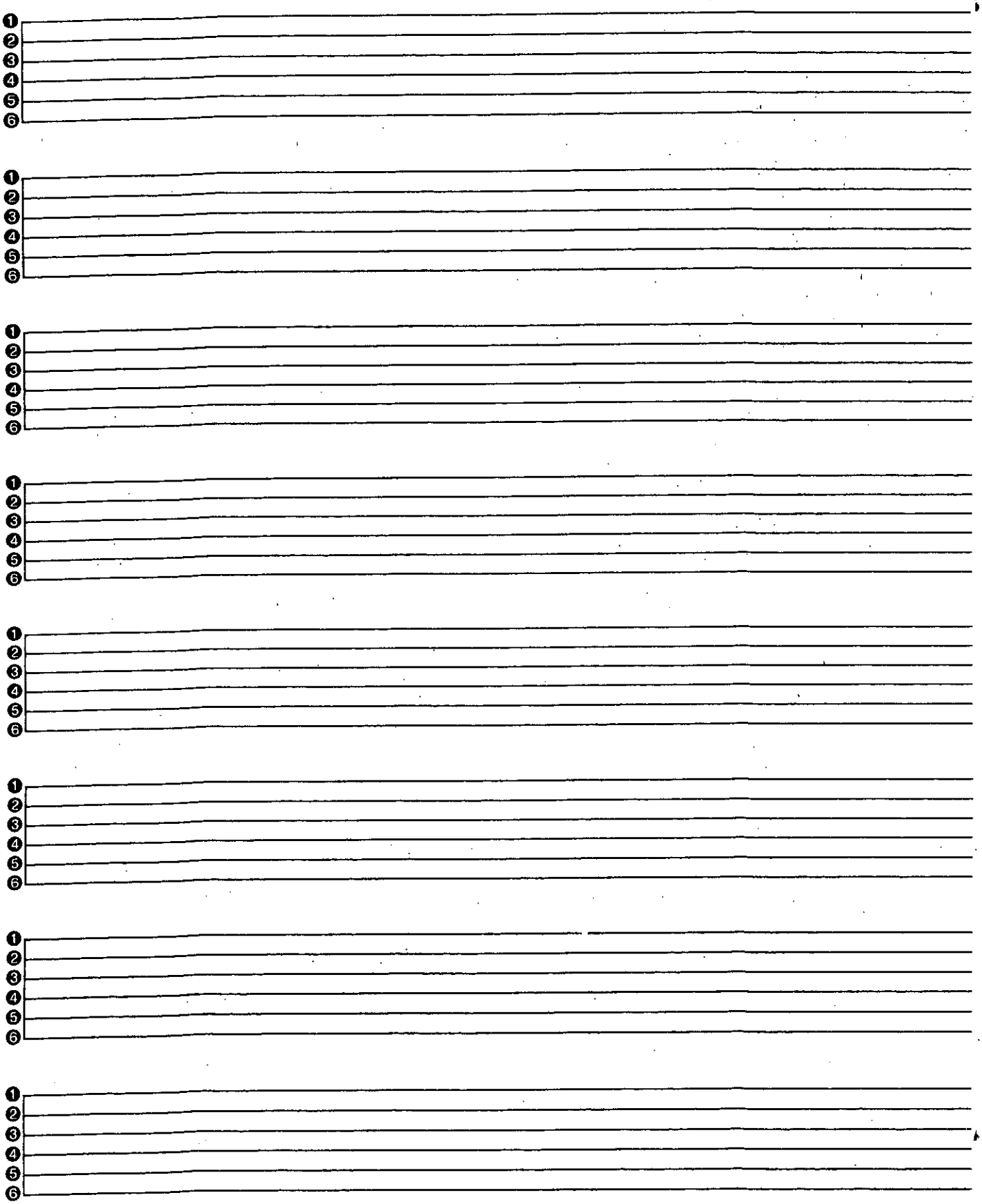
Guitar Reference

Notes/Chord Diagram

Notes/Tab



Name _____ Test _____

Date _____ Period _____ Score _____

POSTURE

classical

1 does not sit properly with the instrument
2 left leg is elevated but the guitar sits awkwardly
3 posture with the guitar needs only slight improvement
4 posture is correct for the hands to play properly

adapted sitting position

1 left arm is on the left knee
2 guitar is in an awkward position
3 *same*
4 *same*

RIGHT HAND POSITION

fingerstyle

1 wrist is too close to the guitar; fingers not extended naturally and are not working from the first knuckle
2 wrist is too close to the guitar
3 wrist position is good, finger motion is from the first knuckle, but there is some tension in the hand
4 hand position is perfect with relaxed and proper motion

pickstyle

1 does not hold the pick properly; middle finger is touching the pick
2 *same*
3 moving the thumb and index finger into the hand instead of moving from the wrist
4 holding the pick properly with correct hand position

LEFT HAND POSITION

1 thumb is over the neck; fingers are very tense and not playing on their tips; not playing the correct fret
2 thumb is over the neck but fingers are playing with less tension; fingers are not always on the correct fret
3 thumb is behind the neck but fingers are not on their tips
4 thumb position is behind the neck and fingers are playing on their tips on correct frets

ALTERNATING

fingerstyle (alternating the index and middle fingers)

1 no alternating
2 alternating done infrequently
3 alternating most of the time
4 always alternating

pickstyle (using down and up strokes)

1 no alternating on 8th notes
2 alternating done infrequently on 8th notes
3 alternating most of the time on 8th notes
4 always using downstokes on down beats and upstrokes on up beats when playing 8th notes

NOTES

1 can not play any notes of the song
2 can play about a third of the notes
3 can play most of the notes
4 can play all of the notes

RHYTHM

1 can not play and keep the beat
2 can keep the beat better but the note values are not always correct
3 the beat is good with a few deviations in the rhythm of the song
4 the beat is good and the rhythm of all the notes is correct

COMMENTS:

Beginning and Advanced Skill Tests
Revised – May 2007

1st Quarter

1) Chromatic Scale, up and down
2) G-Em-Am-D7 progression
3) 6th String Pentatonic Scale, open position, up and down
4) Say and Play 1st position Natural Notes, up and down
5) Chromatic Scale, up and down, finger pick, rest stroke
6) Written Chord Sheet
7) "Old Man of the Sea" Guitar Ensemble and Individual

2nd Quarter

1) "Yellow Submarine" Finger pick chords
2) "Scarbourgh Fair" Melody
3) "8th of January" Ensemble and Individual
4) Christmas Carol Solo

3rd Quarter

1) 4th, 5th and 6th String Natural Note roots, open to 12th fret
2) E7-A7-E7-B7, two different voicings, No open chords
3) Finger Pick, T12T3212, G-Em-Am-D7 progression
4) "Minuet" Duet and Individual
5) 6th String Major Scale, 3rd to 10th fret, Say scale root with major chord
6) "Blackberry Blossom" Ensemble and Individual

4th Quarter

1) 5th String Major Scale, 5th to 10th fret, Say scale root with major chord
2) 5th and 6th String movable pentatonic scale
3) Assigned guitarist, 500 word paper, picture and presentation
4) ii-V-I, Major and Minor, 6th string root
5) ii-V-I, Major and Minor, 5th string root

1st Semester Guitar Skills Final

Revised 2009

May be performed in any order

1) Blues in E - memorized, 6 times though (3 times for teacher solo, 3 times for student solo)
2) Recite, by memory, the formula for a blues.
3) Scales = Chromatic, C major, G major, D major
4) Finger pick the melody to "Scarbough Fair," twice through.
5) Play any song of your choice from the guitar folder.
6) Finger pick (Thumb-one-together-one) the accompaniment to "8th of January."
7) Play the chords in Bluegrass style to "Give Me Back My 15 cents."
8) Play each of the following chord progressions with 2 or 4 strums on each chord. One of them must be performed in a choke strum style.

G-Em-Am-D7	C-Am-Dm7-G7
G-Em-Am-D7	C-Am-Dm7-G7
G-Em-Am-D7	C-Am-Dm7-G7
G-C-G-D	C-A-D7-G7
D-Bm-Em-A	Dm-Am-E-Am
D-Bm-Em-A	Dm-Am-E-Am
D-Bm-Em-A	Dm-Am-E-Am
D-Bm-E-A7	C-G-E-Am

Advanced Guitar Final Skills Test

Revised ~~2009~~ 2012

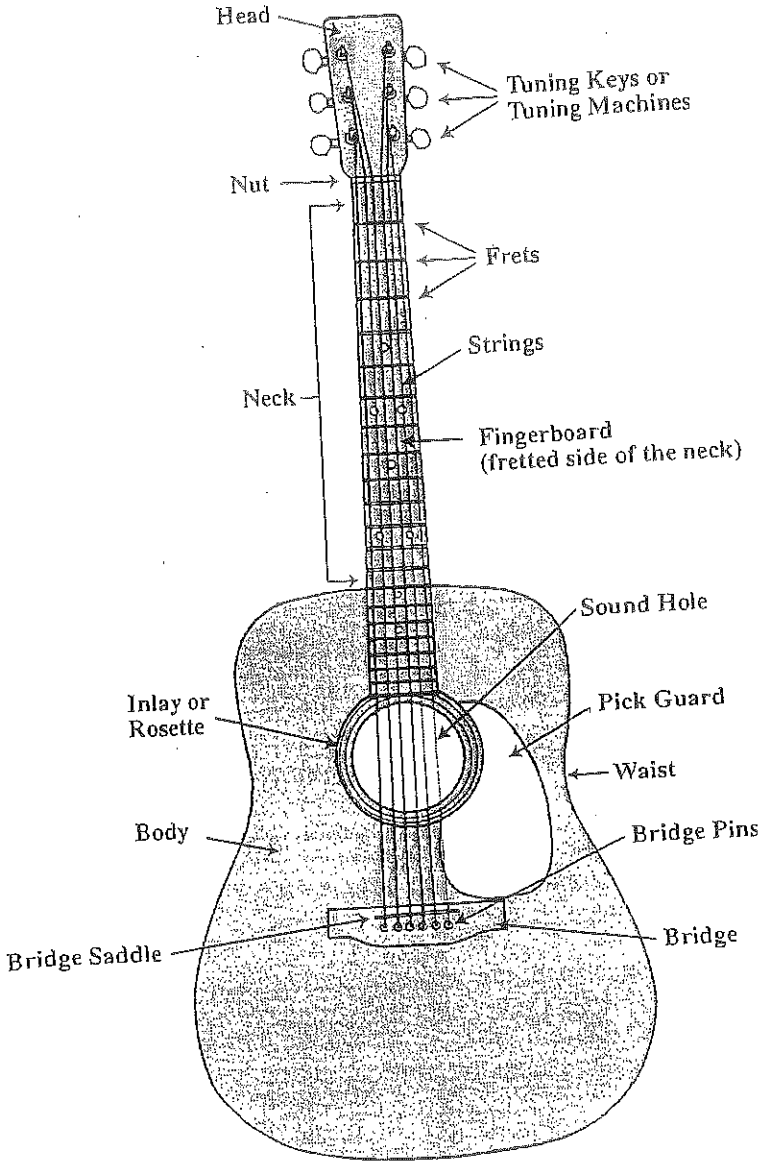
May be performed in any order.

1) **"Autumn Leaves"** Twice through, play the melody and play one solo.
2) **"12 Bar Jazz Blues"** - 6 times with jazz changes, by memory, in the key of A. (3 times for teacher solo, 3 times student solo.)

   Amj7 - - - Dmj7 - - - Amj7 - - -
   Amj7 - - - Dmj7 - - - Dmj7 - - -
   Amj7-Bm7-C#m7-F#9-Dmj7 - - D#o7
   E7#5#9 - - - Amj7-F#9-Bm7-E9-
3) **"6th String Root Major Scales"** in given keys anywhere from 3rd-fret G to 10th-fret D. Memorized
4) **"5th String Root Major Scales"** in given keys anywhere from 4th-fret C# to 10th-fret G. Memorized
5) **"Jazz Choice Song"** Play the changes to either "The Way you Look Tonight" or "All of Me"
6) **"Finger Picking"** Using the pattern, T12T3212, play the following progression
   - G-Em-Am- D7
   - G-Em-Am- D7
   - G-Em-Am- D7
   - G-C-G-D
7) **"Bluegrass Choice"** Pick the Melody for either "Blackberry Blossom" or "Whiskey Before Breakfast." Take all repeats.
8) **"Travis Pick"** the first half of **"Blackberry Blossom"** 2 times. Use one picking pattern on each chord.
9) ~~**"II-V-I Progressions"** Memorized~~
   - ~~6th String Root Major~~
   - ~~6th String Root Minor~~

   Classical or Jazz Solo

Parts of the Guitar



Care of the Guitar

Here are some tips to keep in mind for taking care of the guitar:

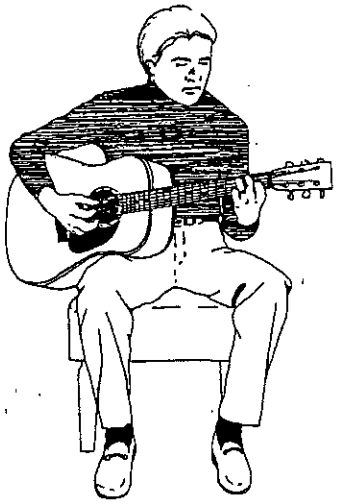
1) Make sure the correct type of strings are on the guitar. There are basically two types of strings: nylon and steel. Nylon strings are for the classical guitar and steel strings are for the steel string acoustic (folk) guitar and electric guitar (unless the electric has an "acoustic" pick-up). Steel strings which are bronze are for the steel string acoustic guitar. Bronze strings do not work well on electric guitars unless the electric has an "acoustic pick-up." Most guitars play best if strung with medium or light gauge strings. Heavy gauge strings may warp the neck on some guitars.

2) Avoid rapid temperature and/or humidity changes. A rapid change could damage the finish and the wood of the guitar. Do not leave the guitar in a car when the weather is very hot or cold, and try not to leave the guitar next to heater vents or air conditioners. If the climate is extremely dry, a guitar humidifier can be purchased and used to prevent the guitar drying and cracking.

3) Polish the guitar. Polish which is made specifically for guitars can be purchased from a music store. Besides keeping the guitar looking nice, polishing the guitar will help to protect the finish and the woods. Be careful not to polish the fingerboard.

4) If the guitar is being shipped or taken on an airplane, be sure to loosen the strings. The strings do not have to be completely loose, but loosened considerably so the tension of the strings pulling on the neck is greatly reduced.

Holding Position



Folk or Jazz Position

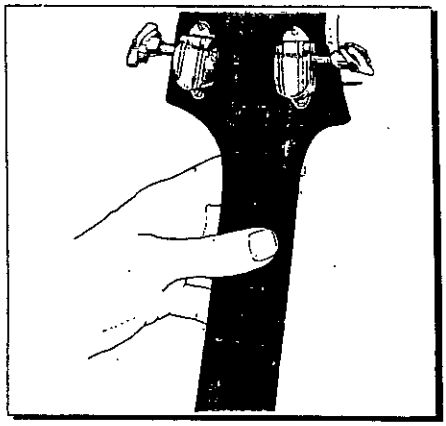
If the guitar is held properly, it will feel comfortable to you. Although there are many ways to hold the guitar, there are basically two sitting positions: the folk or jazz and the classical positions. Either position may be used, but for most of the material contained in this book, the folk sitting position is recommended.

In the ***folk or jazz sitting position,*** the guitar is held with the waist of the guitar resting on the right leg. The side of the guitar sits flat on the leg with the neck extending to the left. The neck should be tilted upward slightly so the left arm *does not* rest on the left leg. Both feet should be flat on the floor, although many guitarists prefer to elevate the right leg by using a footstool. The right arm rests on the top of the guitar just beyond the elbow. The right hand should be placed over and to the back (towards the bridge) of the sound hole. Whether using a pick or the fingers, the right-hand fingers should be bent slightly. The right-hand fingers may touch the top of the guitar, but they should not be stationary. They move when stroking the strings.

Classical Position

In the ***classical sitting position,*** the left foot is elevated (with a foot stool), and the guitar rests on the left leg. The body of the guitar also rests on the inside of the right leg. The body of the guitar should rest flat on the left leg. The neck of the guitar should be on about a 45° angle. The right arm rests on the top of the guitar just beyond the elbow. The right hand should be placed to the back (towards the bridge) of the sound hole. Lean forward slightly, touching the top/back of the guitar body. Sit so the right foot is pointing forward.

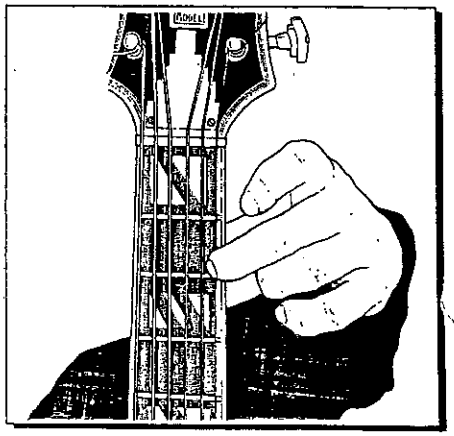
The left hand should be positioned with the thumb touching the back of the guitar neck. Do not bend the thumb forward. The thumb should be vertical, touching the neck at the knuckle. Do not position the thumb parallel with the neck. The palm of the left hand should not touch the guitar neck. The left wrist may bend *slightly,* but be careful not to exaggerate the bend.



Left-Hand Thumb

When placing a left-hand finger on the string, "square" the finger and push on the string using the tip of the finger. (The fingernails must be short so the tip of the finger can be used.) The finger should be positioned just behind and touching (when possible) the fret wire. Placing the finger too low in the fret may result in a buzz, and placing the finger on top of the fret wire may cause a muted sound. The left-hand knuckles should run parallel with the guitar neck. This makes it possible to reach higher frets with the left-hand third and fourth fingers without turning the wrist. Again, be careful not to bring the left-hand thumb over the top of the guitar neck, and do not touch the guitar neck with the palm of the hand. When pushing on the string, it is as though the guitar neck and string are being pinched between the thumb and finger.

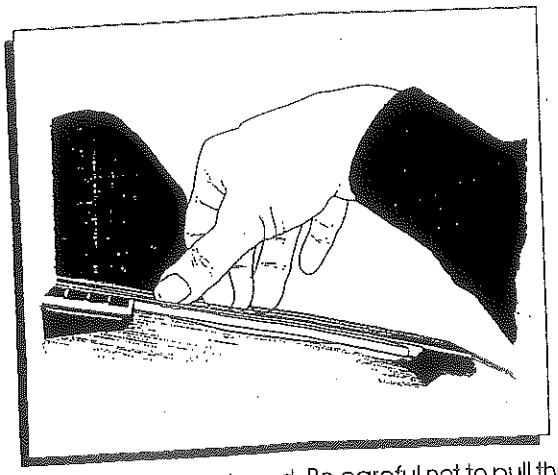
Push the string firmly enough to get a sound, but don't over push. To determine the correct amount of pressure, touch the string with the left-hand finger and gradually apply pressure. Pick the string over and over. When a clear sound occurs, that's the amount of pressure to use.



Fingering Notes

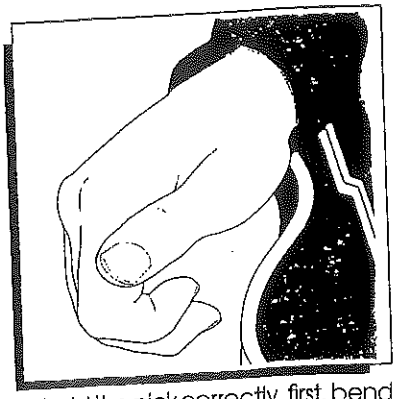
Rest your right-hand thumb on the first (the smallest) string and stroke the open string (open means no left-hand fingers are pushing on the string) downward. Make sure the right-hand wrist moves, and the arm moves slightly from the elbow. The right-hand fingers may touch the top of the guitar, but they should move when the string is played. Try to have a relaxed feeling in the right hand. Go straight down with the thumb when stroking the string. Next, with the right-hand thumb, play the second string open. When playing a string other than the first string, the thumb should go straight down and rest upon (but not play) the next smallest string. In classic guitar playing, this is called a ***rest stroke***.

Strumming refers to playing three or more strings so the strings sound simultaneously. To practice the strumming action, rest the right-hand thumb on the fourth string and strum four strings. Using a down stroke, let the right hand fall quickly across the strings so they sound at the same time. The right-hand wrist and arm move with the action.

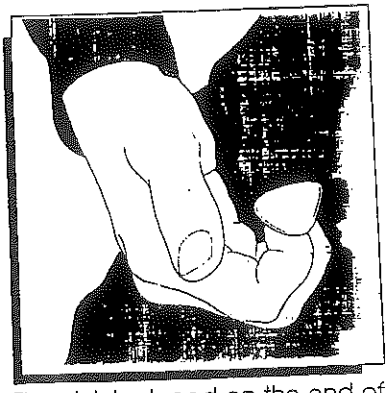


When playing fingerstyle (without a pick), the position of the right hand is very important to achieving a good sound. The right hand should be placed over the rear (towards the bridge) portion of the sound hole. The right-hand fingers should be relaxed and curled in the same manner in which they would be if you were walking. When stroking the string, the tip of the thumb and/or fingers should strike the string first, followed by the tip of the fingernail. This motion should happen quickly so it sounds as if the finger and nail are striking the string at the same time.

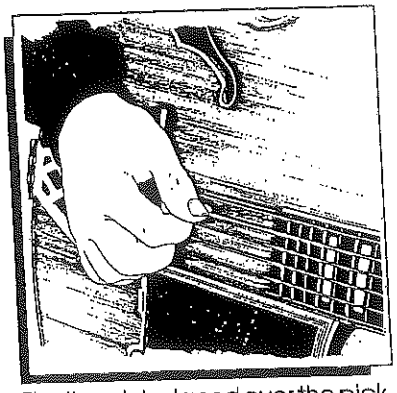
Avoid bending the thumb at the first knuckle (the knuckle closest to the nail). Bend the thumb from the joint closest to the palm of the hand. The first knuckle of the fingers should not bend. The movement of the fingers should be restricted to the joint closest to the palm of the right hand and the middle knuckle. When picking up with the fingers, use an up and slightly outward motion. Play one string at a time, and avoid hitting the string next to the one being played. Be careful not to pull the string away from the guitar. This will cause a "flappy, twang" sound. When picking with the thumb, go down and out slightly. Again, avoid pulling the string away from the guitar, and after striking a string, avoid hitting the string next to it.



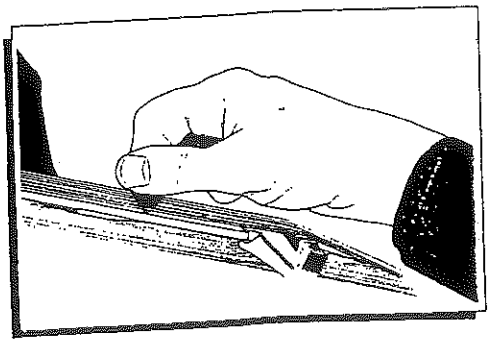
To hold the pick correctly, first, bend the right-hand index finger. The other fingers of the right hand also bend, but not as much as the index finger.



The pick is placed on the end of the index finger with the pointed part of the pick aiming away from the index finger.



The thumb is placed over the pick, covering $^2/_3$ to $^3/_4$ of the pick.



To place the right hand (with the pick) in playing position, rest the pick on the first string. The pick should be tilted upward slightly, rather than at a direct right angle to the string. The pick should stroke the string just over and to the back (towards the bridge) of the sound hole. Pick the first string down. The right-hand wrist should move slightly when the string is played, and the right arm should move slightly from the elbow. When playing strings other than the first, after stroking the string, the pick should rest on the next smallest string. This action is a type of ***rest stroke***, which is commonly used in fingerstyle playing, and will generate a richer and fuller tone than picking with an outward motion will. Try playing each of the strings using this type of motion.

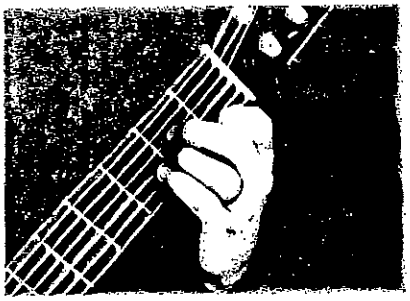
To get the feel of strumming with the pick, rest the pick on the fourth string and strum four strings down. Be sure to have a relaxed right hand. Move the wrist and arm slightly when doing the strumming. When picking a single string, or strumming, upward, the pick is tilted down slightly so the pick will glide across the strings, rather than "bite" or snag them.

INTRODUCTORY UNIT

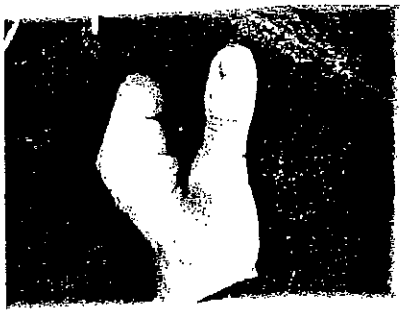
POSITIONING THE BODY FOR PLAYING

Playing positions may vary with the type of guitar played. This text uses the classical position for the beginning student as it can be successfully applied to the playing of folk, rock, jazz and classical styles. Note the pictures here. The player is seated on the FRONT EDGE of the chair. The left leg is positioned on a small footstool. The footstool is available at your music store—or you might want to construct your own. The guitar is placed on the left thigh. Each player should adjust the footstool so that the head of the instrument is about at eye level. The right leg is placed in such a way that the bottom right edge of the guitar body can rest on it. Placement of this leg varies with the height of the individual player and the chair on which the player sits. The upper back edge of the guitar body rests on the chest. This position leaves almost the entire back of the instrument body free to vibrate.

PLACING THE LEFT HAND

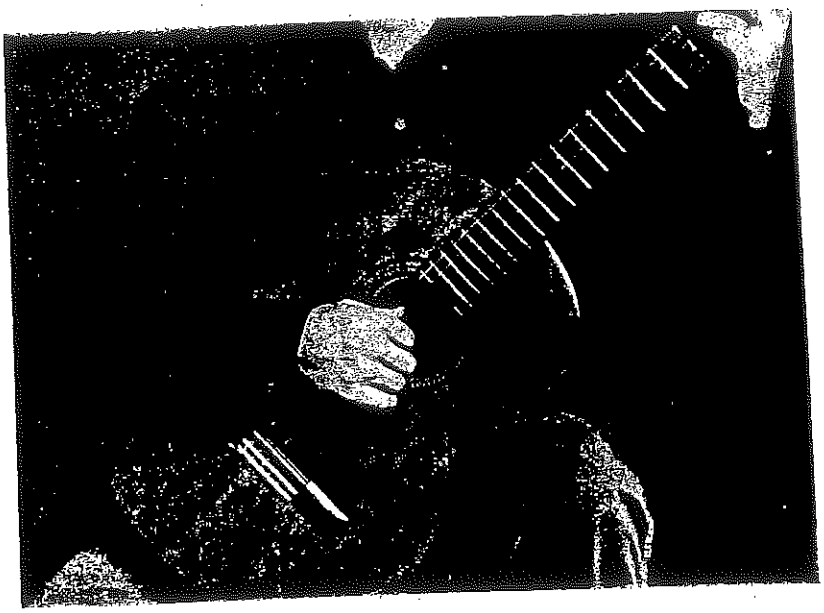


A good left hand position is critical to fine playing. It is very important that each student develop a good position at the BEGINNING stages of study. Start by placing the thumb as shown in the picture at left below. Next, add the fingers by placing them on the fingerboard as shown in the picture at right. Notice that the thumb is **not** bent at the first knuckle and that each finger is **curved** so that only the **tips** touch the guitar fretboard. Practice holding the instrument with each finger in a different fret and the thumb positioned about between the index and middle fingers. Avoid "strangling" the neck of the guitar as this will impede movement of your left hand as you expand your playing skills.



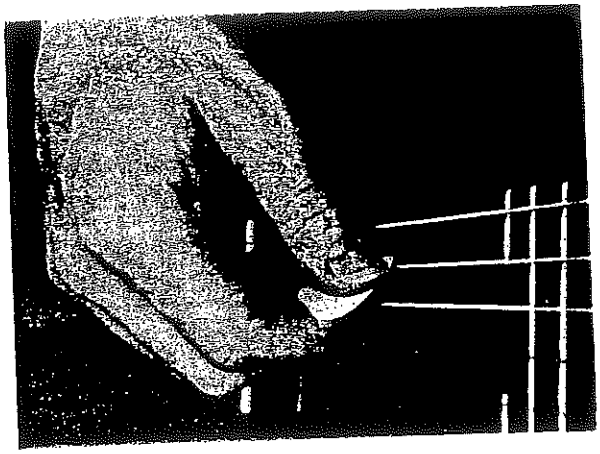
PLACING THE RIGHT HAND

This picture indicates the positioning of the right arm and hand. This placement will allow the player proper use of the hand and fingers in all applications in this text.



Beginning players may choose to strum with the thumb or pick. It is recommended that you learn both. TO STRUM WITH THE THUMB, simply move the hand from the wrist and elbow so that the thumb passes evenly over ALL the strings. The motion is much like what you would do to shake water off your fingers. Though there will be some chords which require you to avoid strumming one or two low strings, it is very important that the strum include ALL UPPER STRINGS. (Upper strings are those closest to your feet.)

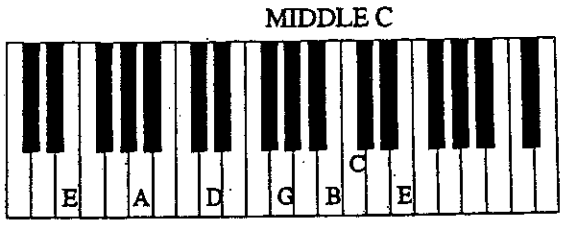
TO STRUM WITH THE PICK, place the right arm in the regular position. Hold the pick between the thumb and index finger as shown in these pictures. Move the right hand as when strumming with the thumb. Once again, be sure the pick is strumming all the upper strings. Further instructions on use of the right hand are in the sections of this book which deal with playing scales and arpeggios.



TUNING THE GUITAR

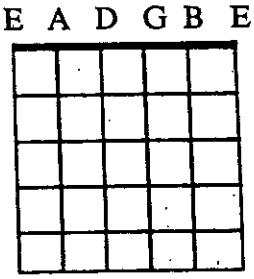
Tuning a guitar is an exercise in ear training. Over a period of time you will learn to identify whether the string you are tuning is higher, lower or the same as your reference pitch. IT IS VERY IMPORTANT TO BE PATIENT WITH YOURSELF as you approach this task. Take your time with each string and listen carefully. Good tuning skills come gradually and shouldn't be rushed.

The figure at left below shows how to tune a guitar to the piano. Note that the guitar sounds a full octave below the notated pitches. The figure at right below shows the letter names of the six numbered guitar strings. **MEMORIZE THEM.**



STRING: 6 5 4 3 2 1

Figure 1



STRING: 6 5 4 3 2 1

Figure 2

Learn to tune the guitar to itself.

1) Begin with the 6th string (E). Tune this string to the piano, tuning fork, pitchpipe or other device. Tighten the string to raise the pitch; loosen it to lower the pitch.
2) Next, place your finger on the 5th fret of string 6. **Play this string only.** Match the pitch of the open string 5 (A) to the note you just played on string 6 (A), as shown in Figure 3.
3) Once you have matched the 5th string to the "A" sound taken from string 6, proceed to tune the other strings in a similar manner.
4) Find the "D" pitch on the 5th fret of string 5 (figure 4). Tune string 4.
5) Find the "G" pitch on the 5th fret of string 4 (figure 5). Tune string 3.
6) Find the "B" pitch on the **4th fret** of string 3 (figure 5). Tune string 2.
7) Find the high "E" on the 5th fret of string 2 (figure 5). Tune string 1.

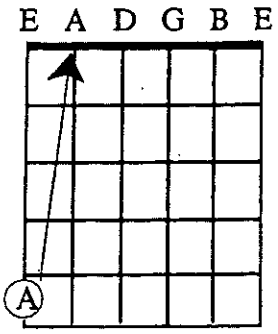


Figure 3

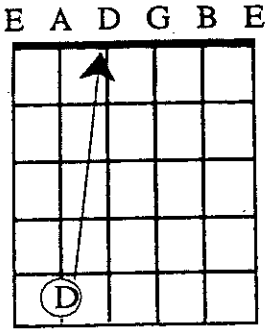


Figure 4

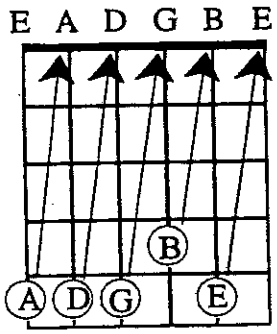
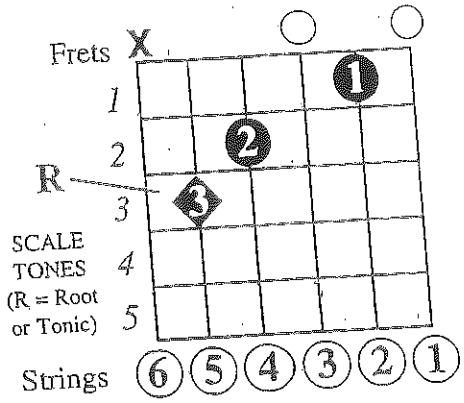


Figure 5

Reading the Music Diagrams

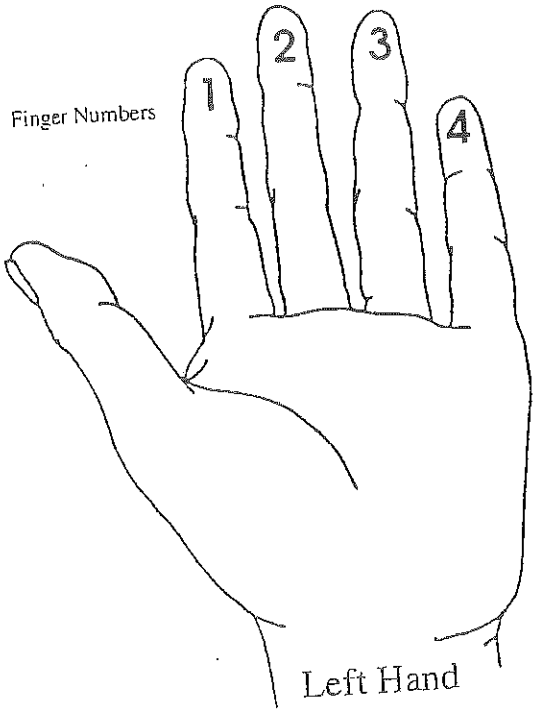
The music in this book will be written using chord diagrams, tablature, and standard notation.

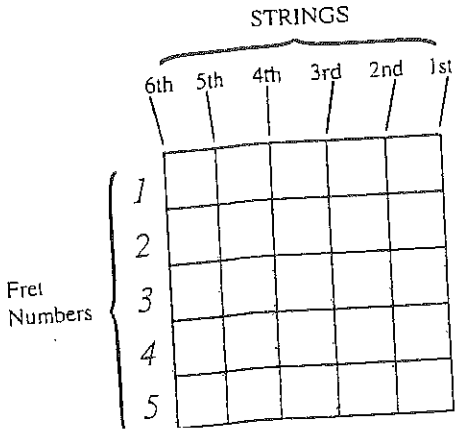
Chord diagrams will be used to illustrate chords and scales. With the chord diagrams, the vertical lines represent the strings on the guitar, with the first string being on the right. The horizontal lines represent frets, with the first fret being on the top. Dots, or numbers, on the lines show the placement of left-hand fingers. The numbers on, or next to the dots indicate which left-hand finger to use. A diamond may be used to indicate the placement of the root of the chord or scale. *Root* refers to a note which has the same letter name as the chord or scale.

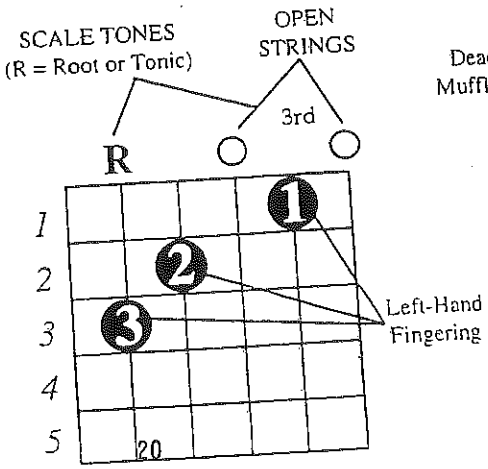


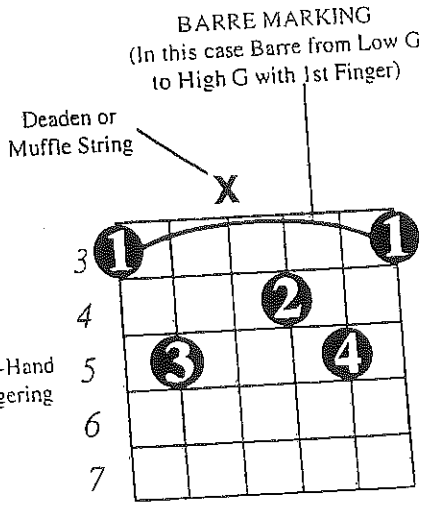
A zero above a string indicates the string is to be played open (no left-hand fingers are pushing on the string). An "X" above a string indicates that string is not to be played, or that the string is to be muted by tilting one of the left-hand fingers and touching the string lightly.

Left-Hand Fingers







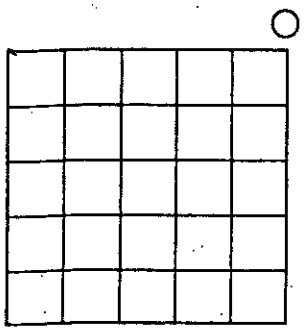


First Warm-Up

To become familiar with the feel of the guitar, and to develop coordination, do the following warm-up exercise:

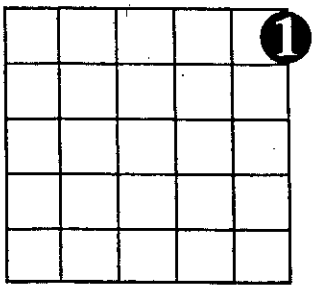
Step 1

Begin by playing the first string, open. ***Open*** means no left-hand fingers are pushing on the string.



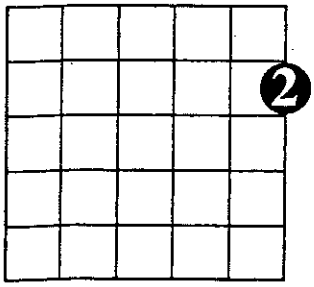
Step 2

Next, play the first string, first fret. The left-hand first finger should be pushing on the string. Be sure to get a good, clear sound.



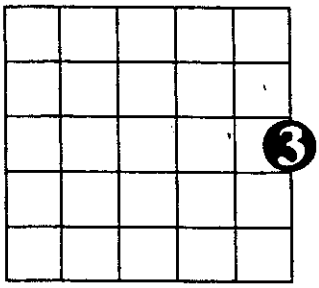
Step 3

Next, play the first string, second fret. The left-hand second finger should be used to push on the second fret.



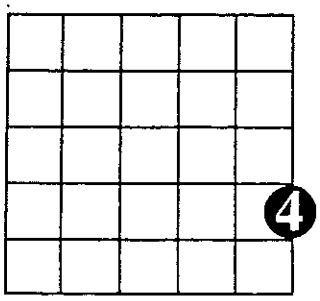
Step 4

Next, play the first string, third fret, using the left-hand third finger.



Step 5

Finally, play the first string, fourth fret, using the left-hand fourth finger.



Now, play these same notes in the reverse order (4-3-2-1), still on the first string. Repeat this exercise several times up and down the fingerboard. Notice that the same number left-hand finger is used as the fret number. After doing the exercise several times on the first string, repeat the same sequence on each string.

Notes

THIS IS A NOTE:

A NOTE HAS THREE PARTS. THEY ARE:

The HEAD
The STEM
The FLAG

NOTES MAY BE PLACED IN THE STAFF,

ABOVE THE STAFF,

AND BELOW THE STAFF.

A note will bear the name of the line or space it occupies on the staff.
The location of a note in, above, or below the staff will indicate the pitch.

PITCH: the height or depth of a tone.
TONE: a musical sound.

LEGER LINES:
Extra lines above and below the staff.

Types of Notes

The type of note will indicate the length of its sound.

This is a whole note.
The head is hollow.
It does not have a stem.

= 4 Beats
A whole note will receive four beats or counts.

This is a half note.
The head is hollow.
It has a stem.

= 2 Beats
A half note will receive two beats or counts.

This is a quarter note.
The head is solid.
It has a stem.

= 1 Beat
A quarter note will receive one beat or count.

This is an eighth note.
The head is solid.

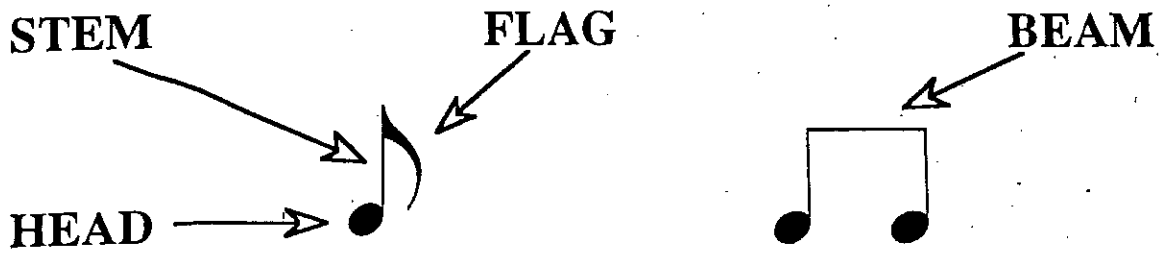
= $^1/_2$ Beat
An eighth note will receive one-half beat or count.

COUNTING

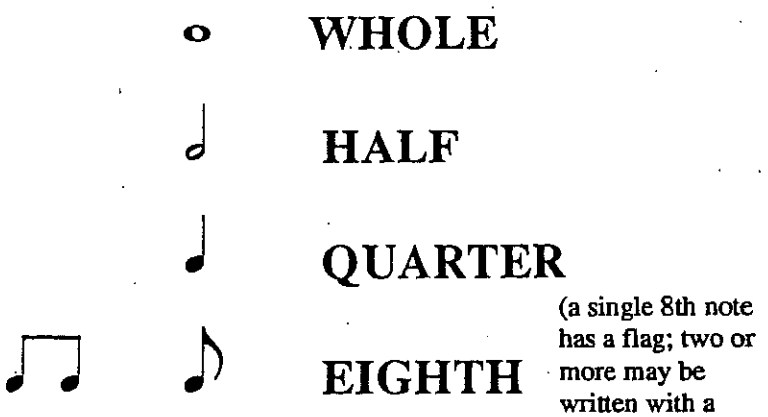
NOTES AND RESTS

You know that the placement of the NOTE HEAD tells you which pitch to play. **The KIND OF NOTE attached to the head tells you HOW LONG to hold each pitch.**

THE PARTS OF THE NOTE ARE: HEAD, STEM, FLAG (or BEAM)



MEMORIZE THE KINDS OF NOTES BELOW.



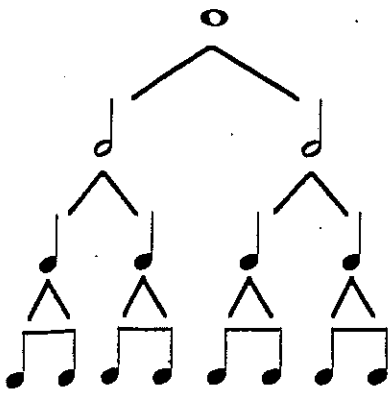
WHOLE

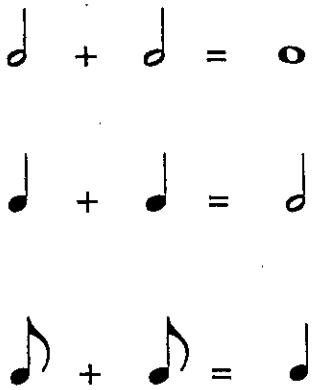
HALF

QUARTER

EIGHTH (a single 8th note has a flag; two or more may be written with a connecting beam)

The chart below left graphically illustrates the relative value of the kinds of notes above. The note addition table below right is another way of looking at note relationships.





Rests

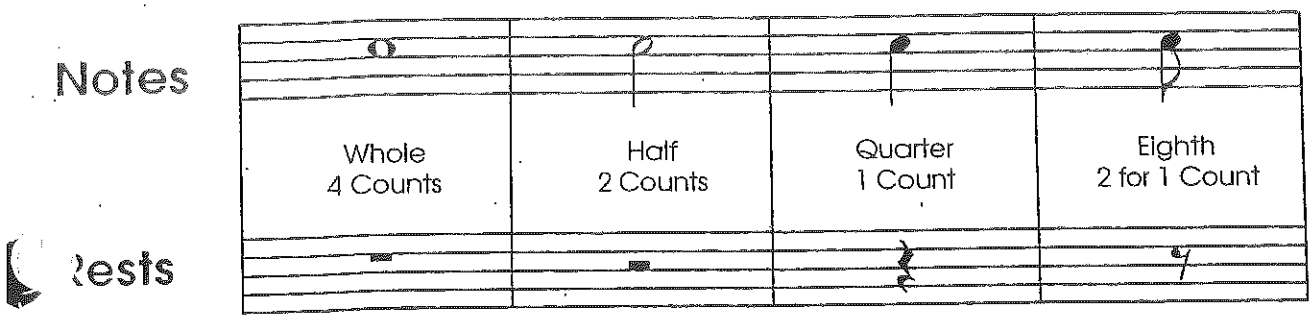
A *rest* is a sign used to designate a period of silence. This period of silence will be of the same duration of time as the note to which it corresponds.

This is an eighth rest.

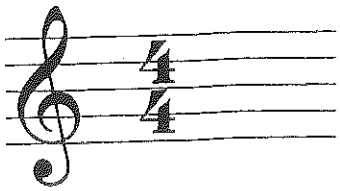
This is a quarter rest.

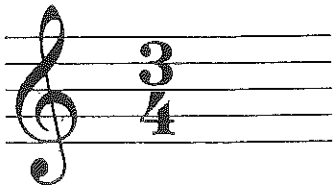
Half rest.
(Half rests lie on the line.)

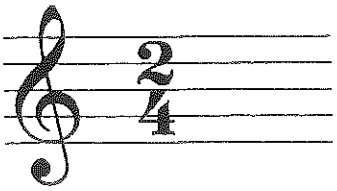
Whole rest.
(Whole rests hang down from the line.)



The Time Signature



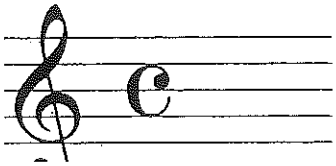




The above examples are the common types of time signatures to be used in this book.

The number of beats per measure. **4** Four beats per measure

The type of note receiving one beat. **4** A quarter note receives one beat.



Signifies so-called ***common time*** and is simply another way of designating 4/4 time.

Note Reading

Reading Standard Notation

The Staff

Music is written on a ***staff*** consisting of ***five lines*** and ***four spaces.*** The lines and spaces are numbered upward as shown.

5TH LINE
4TH SPACE
4TH LINE
3RD SPACE
3RD LINE
2ND SPACE
2ND LINE
1ST SPACE
1ST LINE

The lines and spaces are named after letters of the alphabet.

The ***lines*** are named as follows:

5 — F
4 — D
3 — B
2 — G
1 — E

The letters can easily be remembered by the sentence – Every Good Boy Does Fine

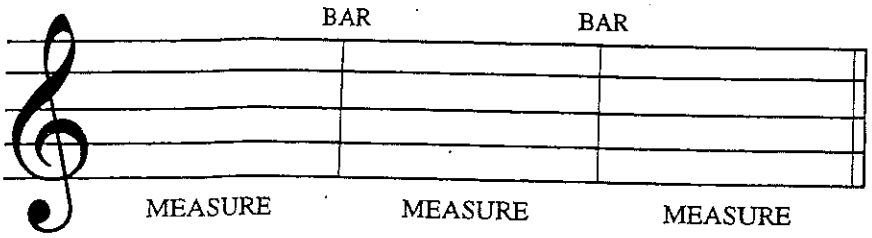
The letter-names of the ***spaces*** are:

4 — E
3 — C
2 — A
1 — F

They spell the word **F-A-C-E.**

The musical alphabet has seven letters – **A B C D E F G.**

The ***staff*** is divided into measures by vertical lines called ***bars.***

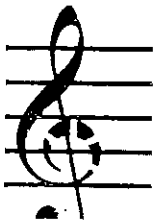


DOUBLE BARS MARK THE END OF A SECTION OR STRAIN OF MUSIC.

The Clef

This sign is the treble or G clef.

All guitar music will be written in this clef.



The second line of the treble clef is known as the G line. Many people call the treble clef the G clef because it circles around the G line.

The fingerboard of the guitar is divided into positions. The position is named for the fret that the 1 (index) finger plays. In the instructions on page 15, the 1 finger was placed behind the 7th fret. This is 7th or VII Position.

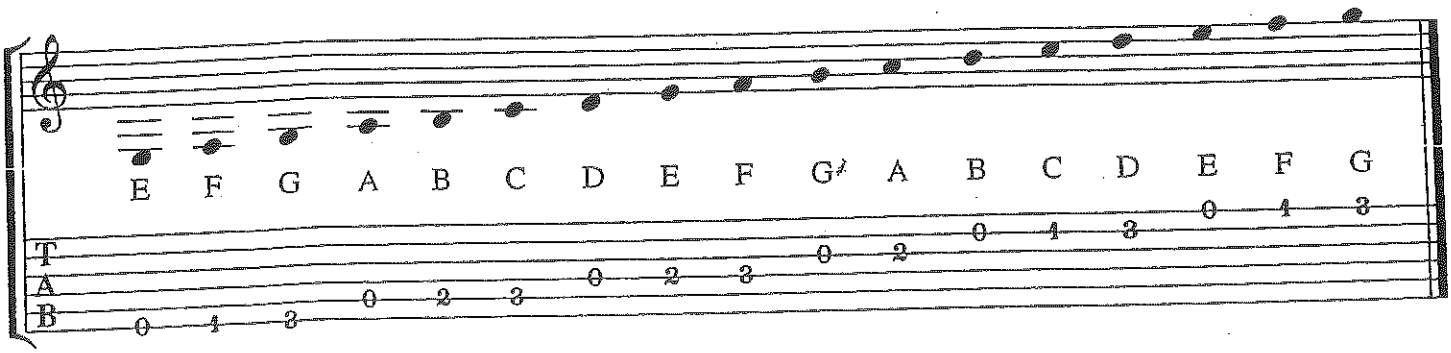
Nimble Fingers

Place your left hand in VII Position as described on page 15. Then, using the alternating rest stroke, play the 4 finger note four times using even strokes, then the 3 finger note, then the 2 finger note, and then the 1 finger note. Your fingers should lift off of the fingerboard as you play each successive note of this exercise.

Now, play the 1 finger note, and then place the 2 finger down and play the note (keeping the 1 finger on the string as well). Then do the same with the 3 finger, and the 4 finger. Experiment with performing the same exercise in other positions and on other strings. Notice that the stretch between your fingers is wider on the lower frets.

Basic Notes in I Position

Generally, the music in this book will be given in staff notation. You will fill in the TAB. The basic notes played in 1st or I Position, are shown below to serve as a reference for you as you play the songs in the rest of the book. The numbers on the lines indicate the frets behind which you should press your left hand fingers. Practice these notes to become familiar with them.

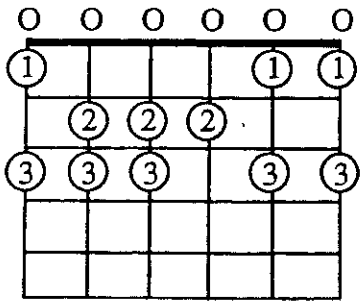


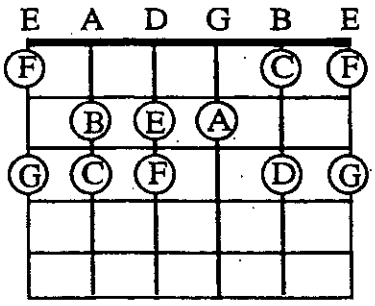
COMBINE THE PHYSICAL AND MENTAL SKILLS: NOTATION OF THE FIRST POSITION SCALE

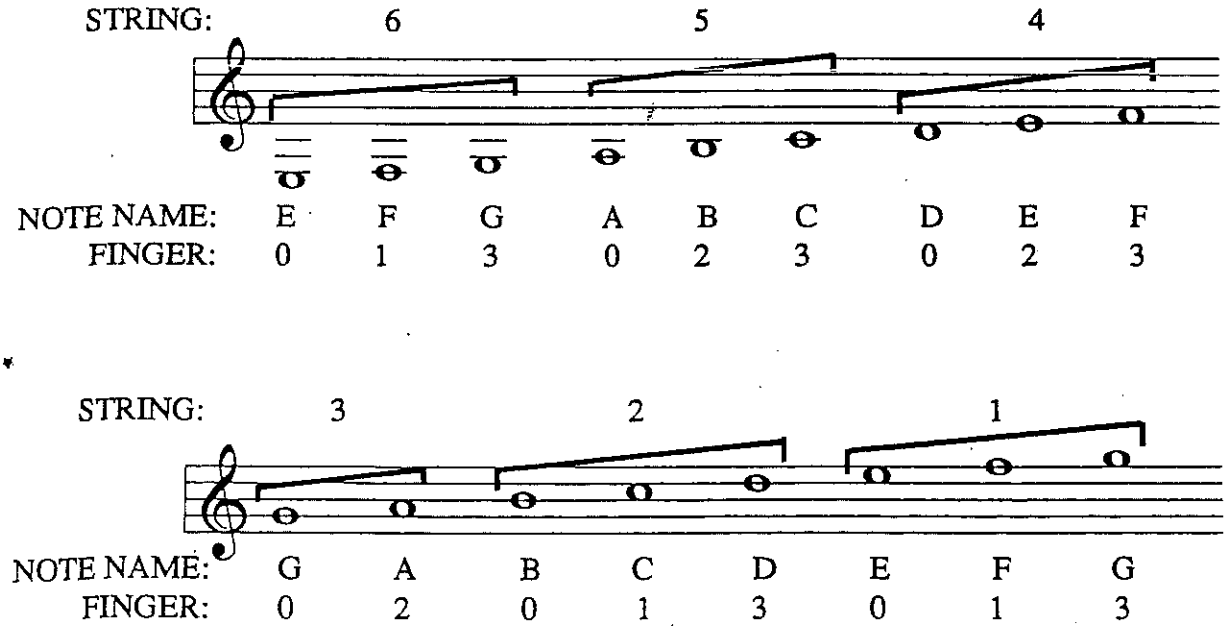
Now you can connect the first position scale to the notation representing it. Below are your fingering and note name charts. Beneath them are two lines of notation showing how this scale looks when written in WHOLE notes.

PLAY THE SCALE AS YOU WATCH THE NOTES. SAY THE LETTER NAMES AS YOU GO. AVOID LOOKING AT YOUR LEFT HAND. THE IDEA HERE IS TO CONNECT THE WRITTEN SYMBOL TO THE MUSCLE PATTERNS YOU HAVE SO CAREFULLY DEVELOPED.

Don't forget that the music alphabet repeats itself. For instance, there are three G's in this scale. Each has a **SPECIFIC SOUND** and is **NOTATED IN A SPECIFIC PLACE ON THE STAFF**. Don't get them confused.







DO WORK SHEET 3, p. 111.

SHARPS, FLATS, NATURALS, ENHARMONIC NOTES

Chart A below is the one you know well. You probably noticed that there were some frets you didn't play when we did this first position scale. Chart A shows **NATURAL NOTES.** Chart B shows the pitches which occur in the frets between the natural notes. (Use finger 4 to play notes at the 4th fret.)

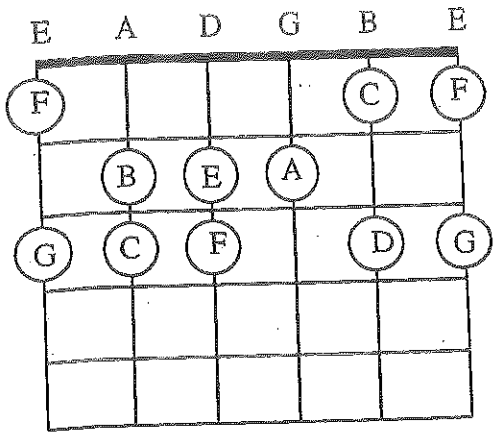


Chart A

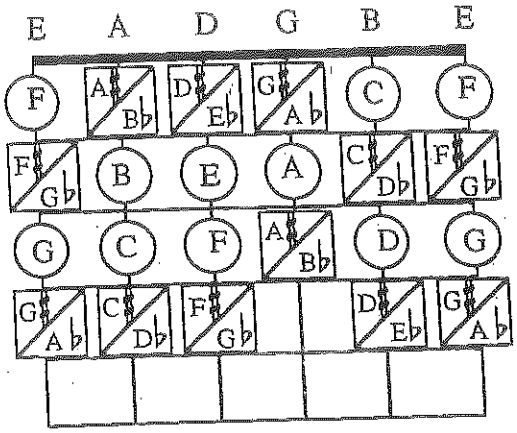
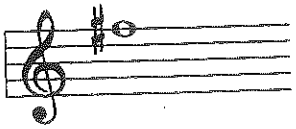
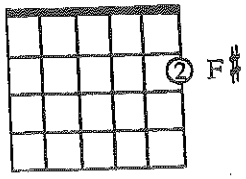


Chart B

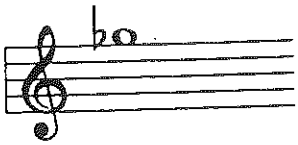
MEMORIZE THE SYMBOLS AND DEFINITIONS BELOW.

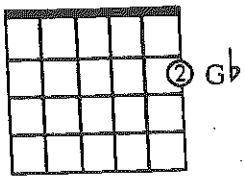
A SHARP (♯) RAISES A NATURAL NOTE ONE FRET. Fret 2 on the first string is, therefore, F♯.

Notation: 

Played: 

A FLAT (♭) LOWERS A NATURAL NOTE ONE FRET. Fret 2 on the first string is, therefore, also called G♭.

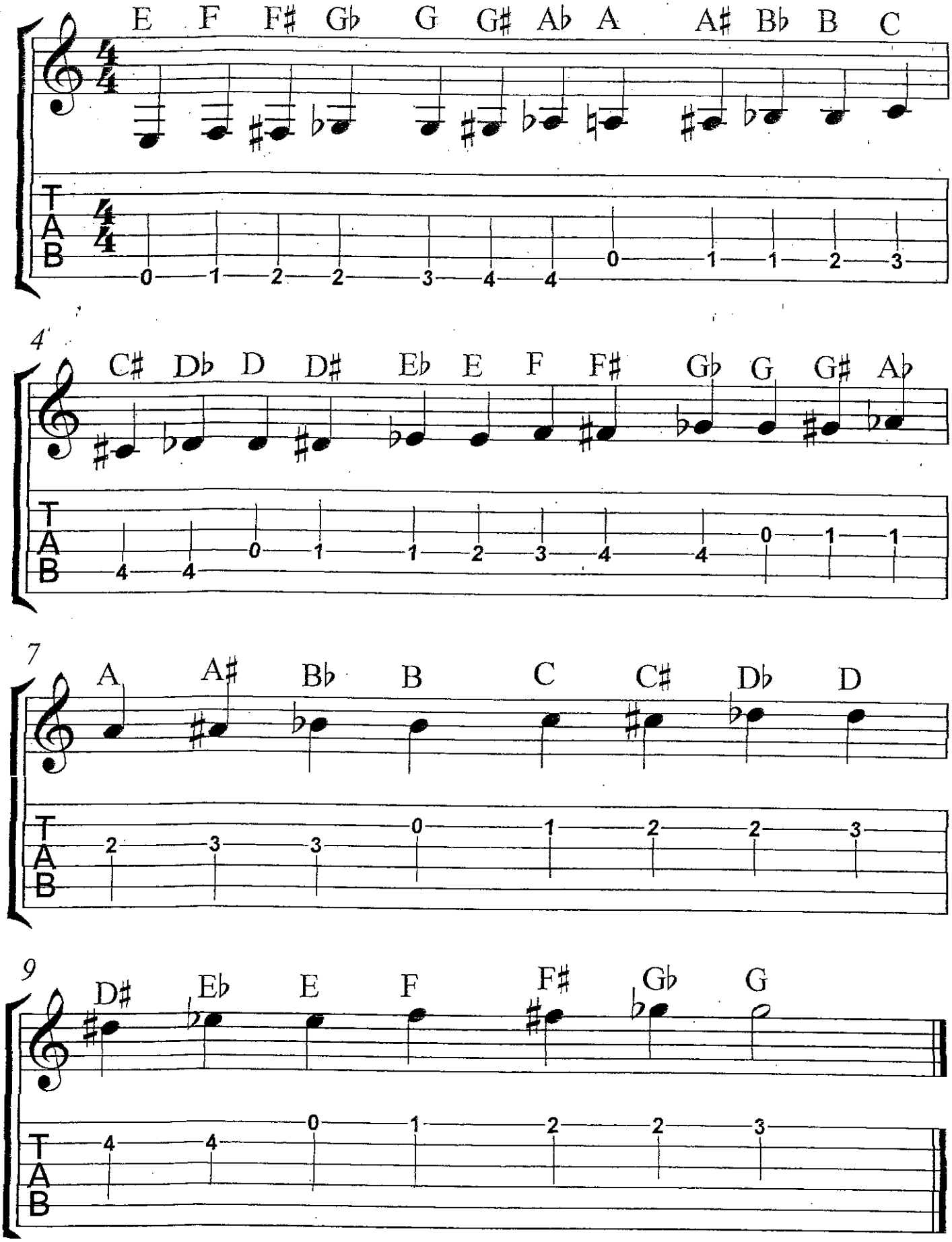
Notation: 

Played: 

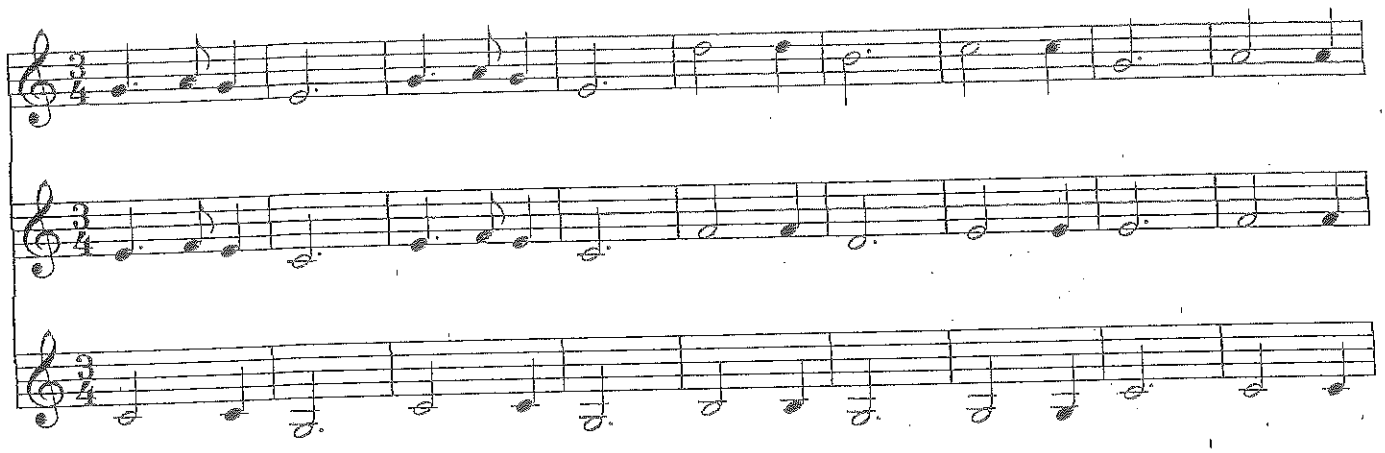
F♯ and G♭ are called **ENHARMONIC NOTES.**

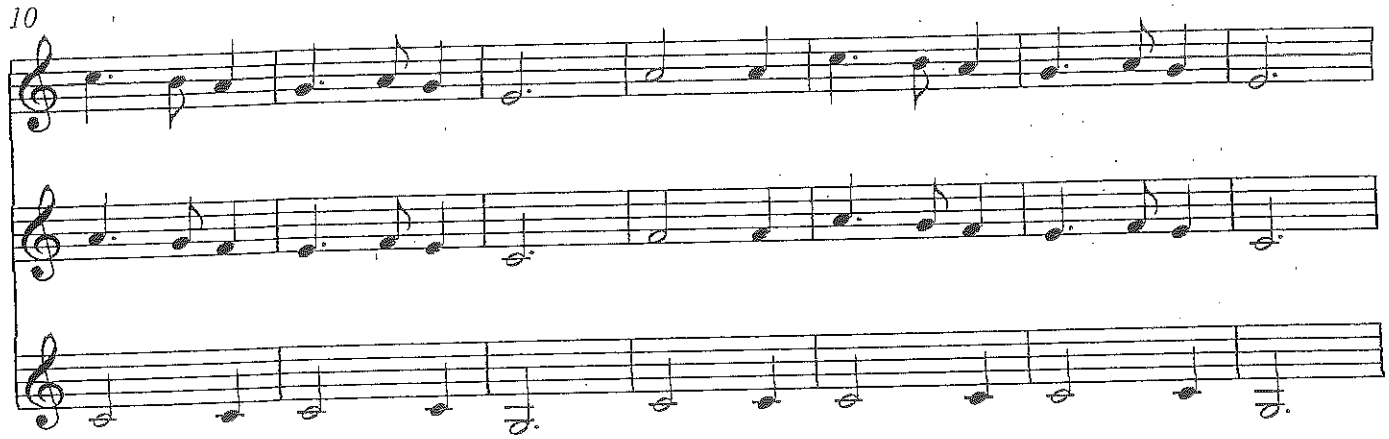
ENHARMONIC means: SAME SOUND, DIFFERENT NAMES.

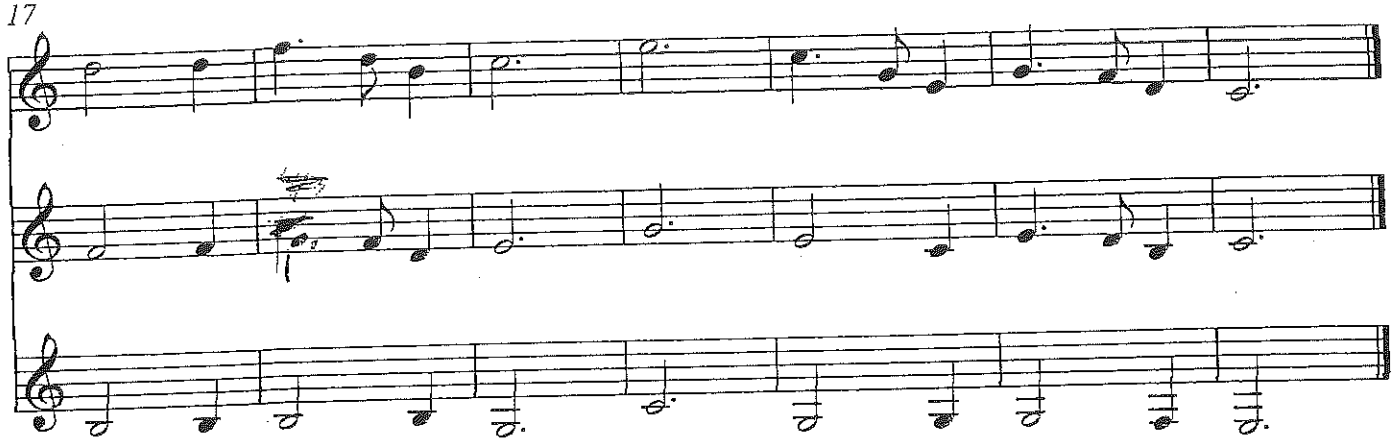
1st Position Notes



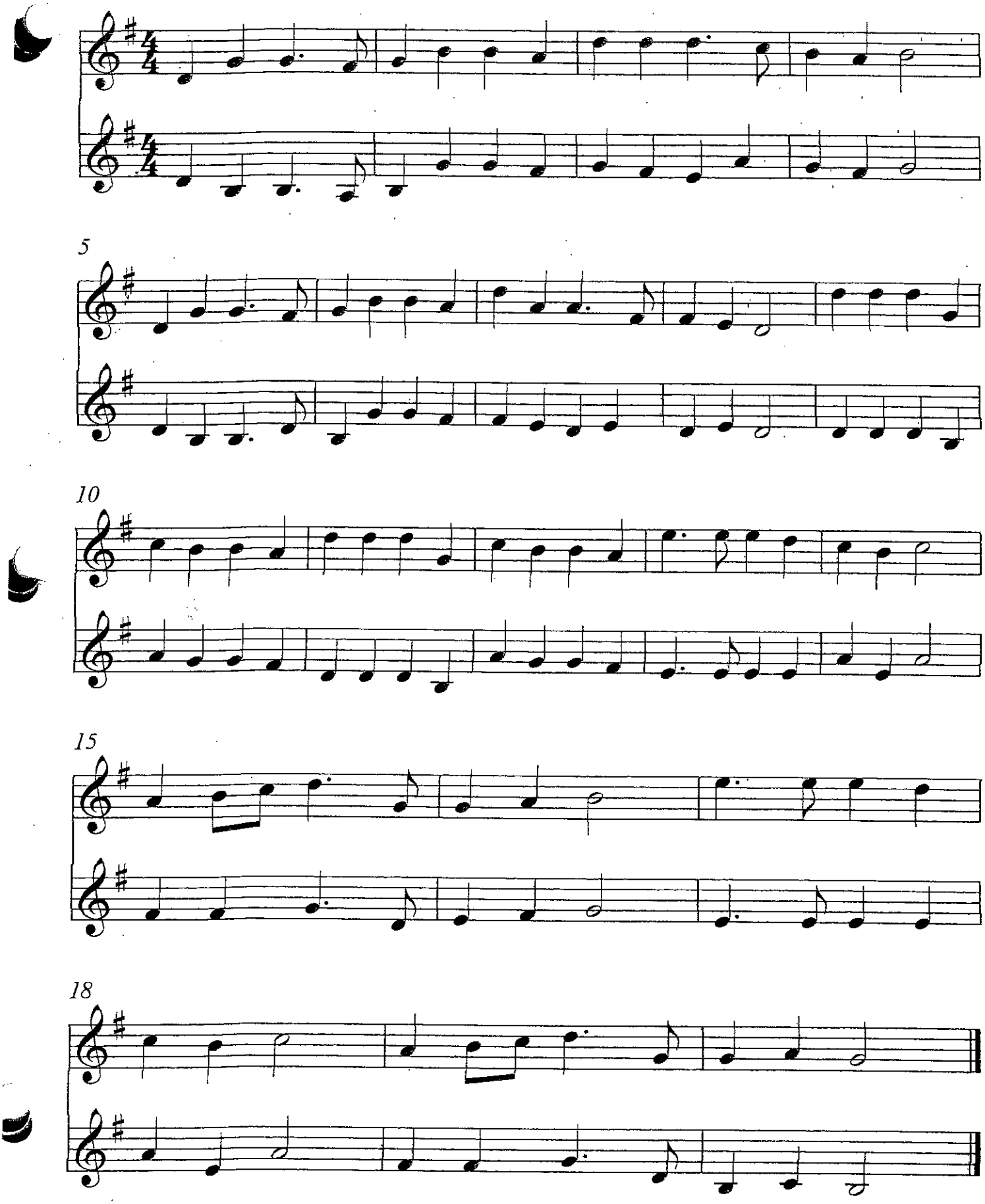
Silent Night



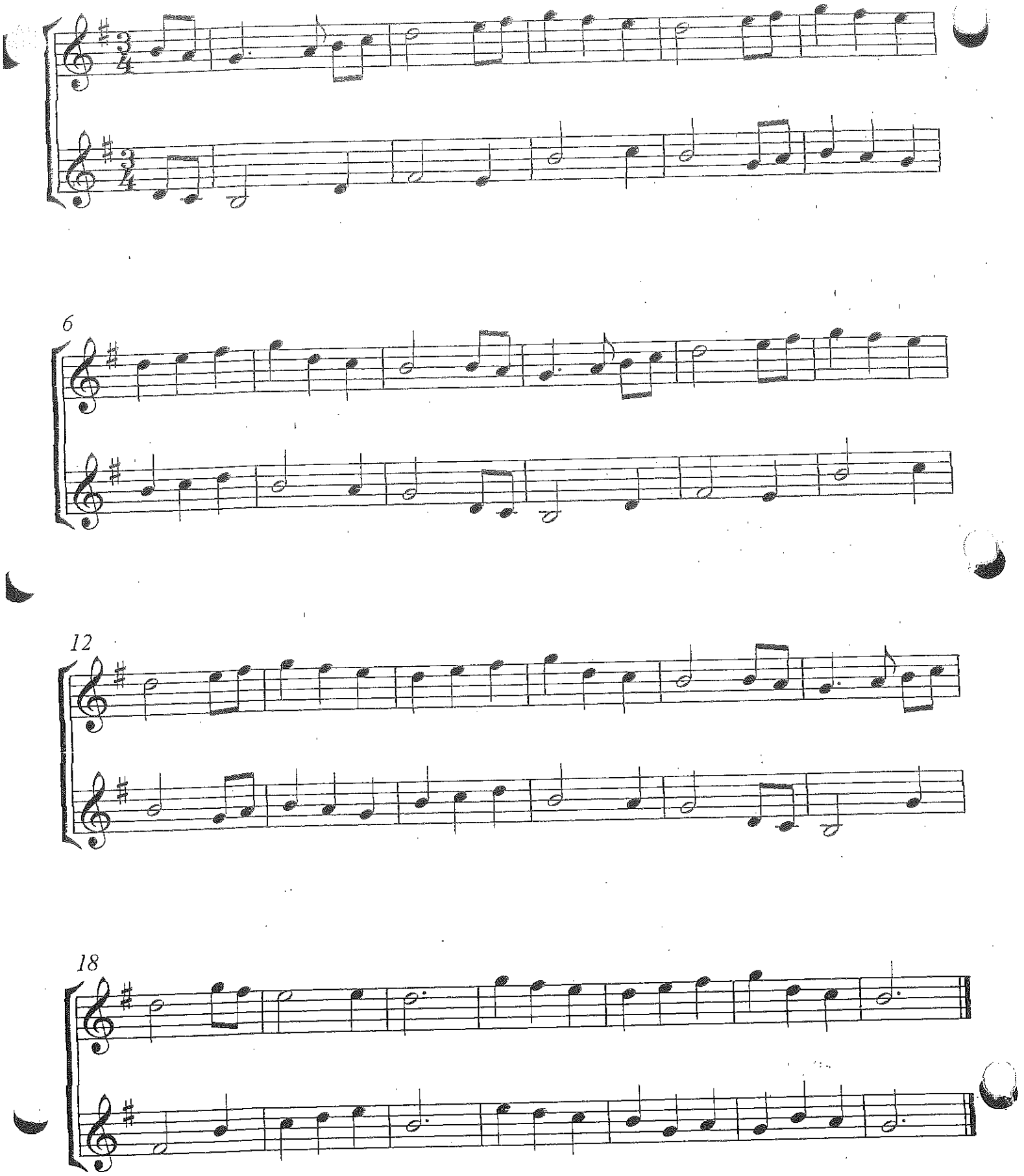




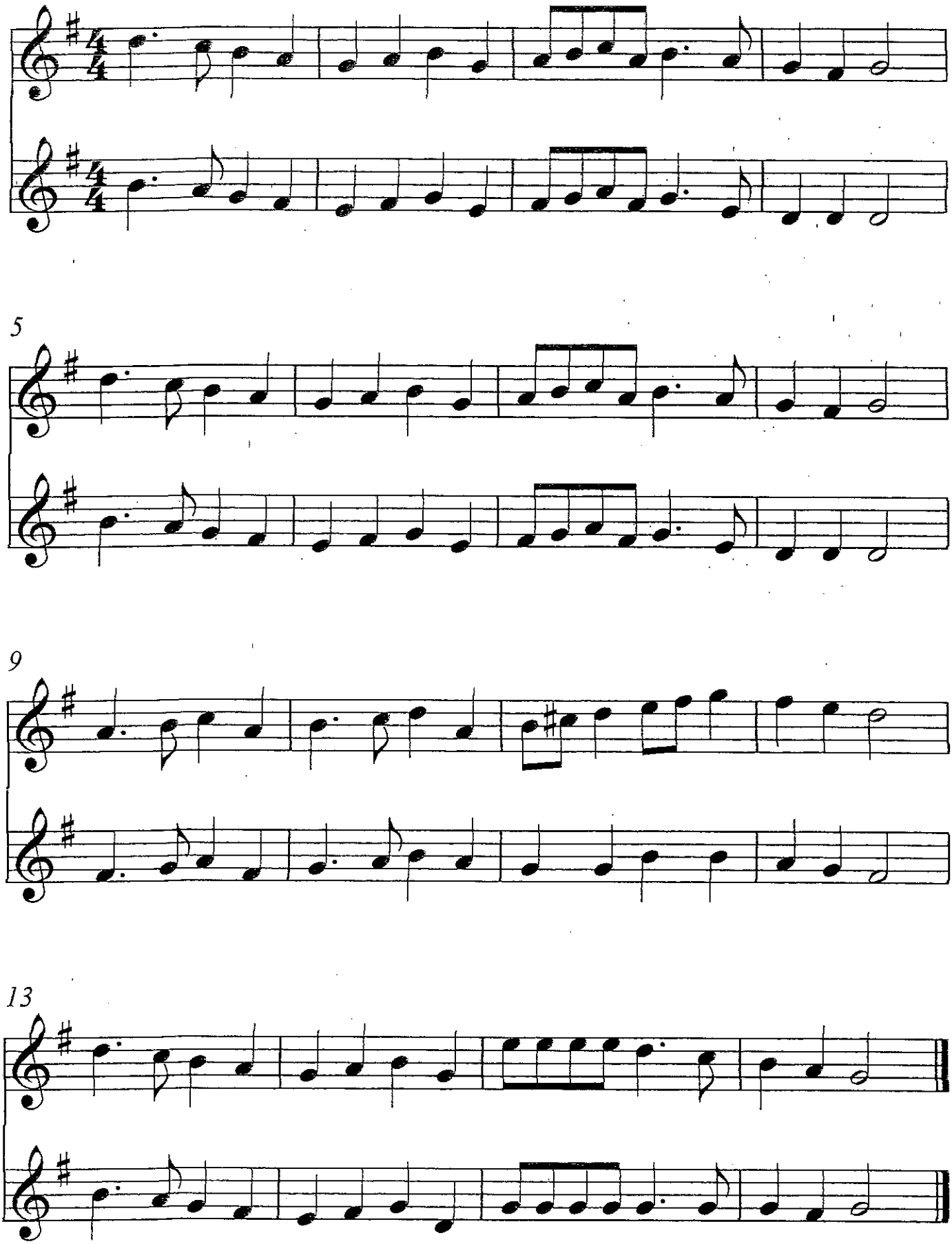
Hark, the Herald Angels Sing



First Noel



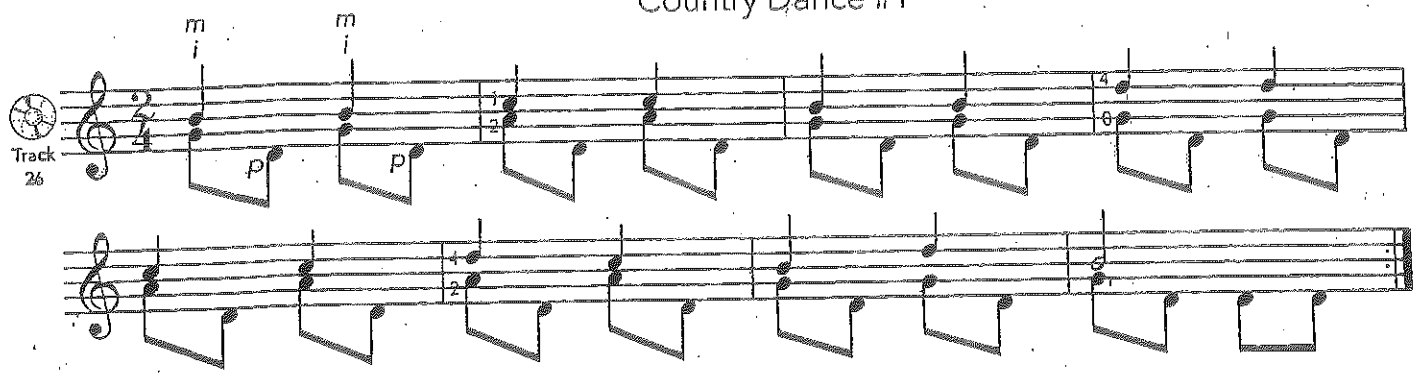
Deck the Hall



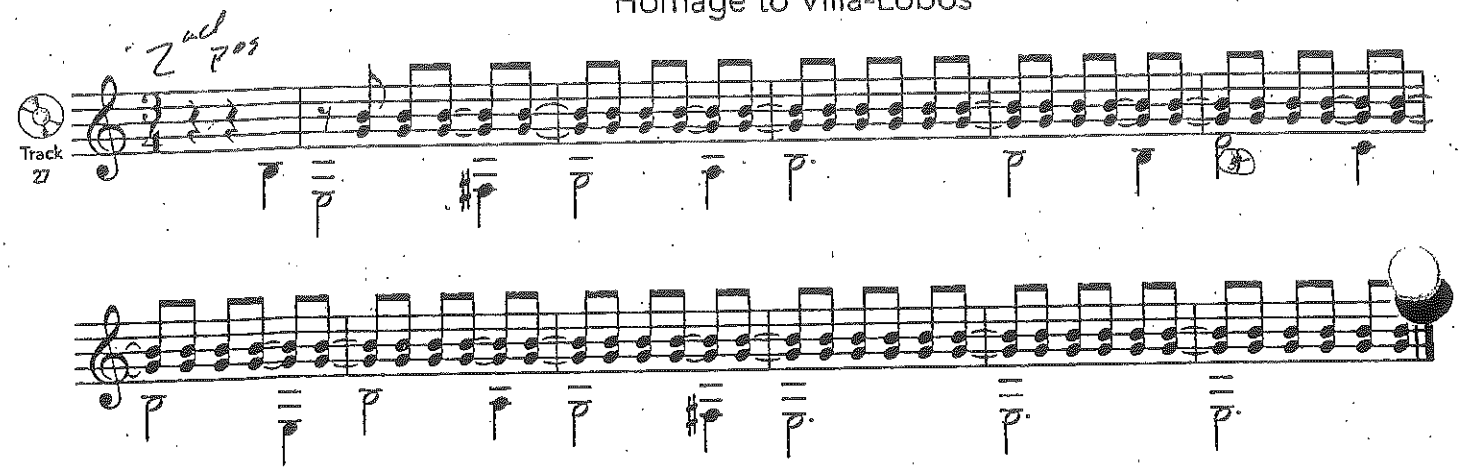
Pieces With Thumb and Two-Note Chord Alternations

Remember to prepare, repeat and review! Play very slowly and practice very small portions at first and you will be sounding great soon. Master one piece before going on to the next.

Country Dance #1

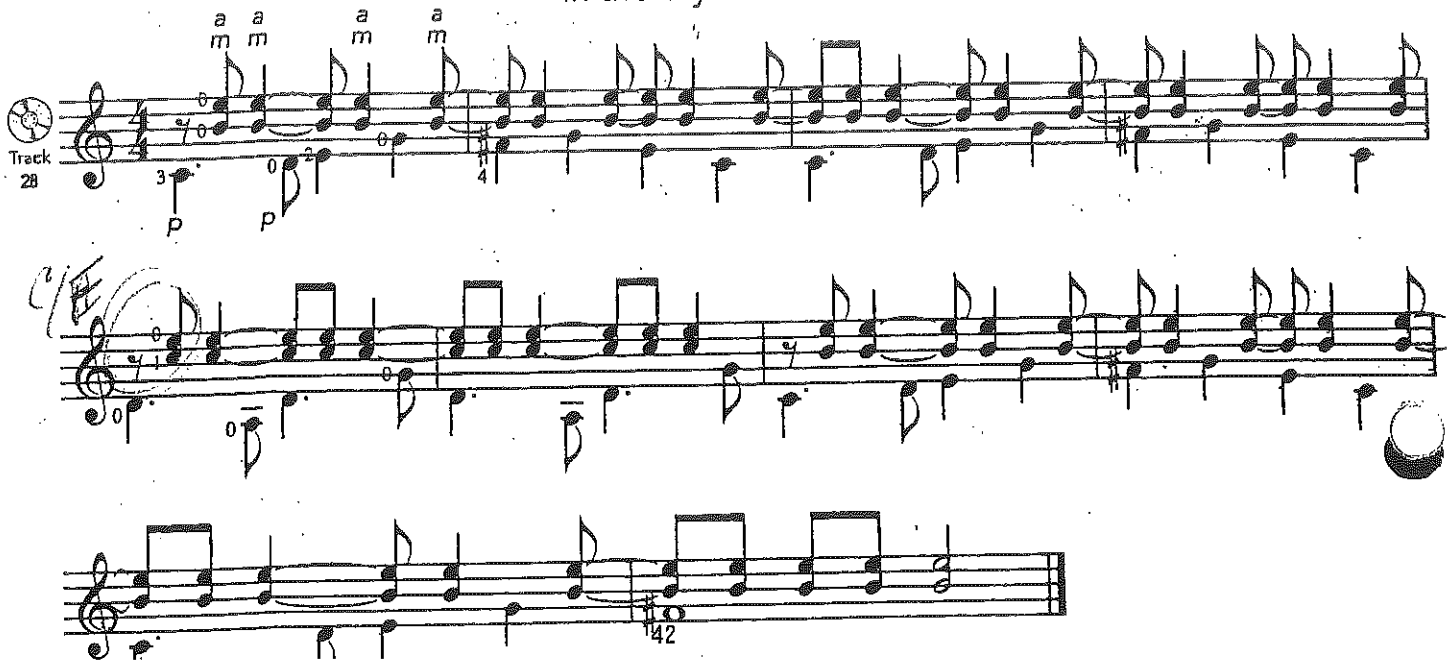


Homage to Villa-Lobos



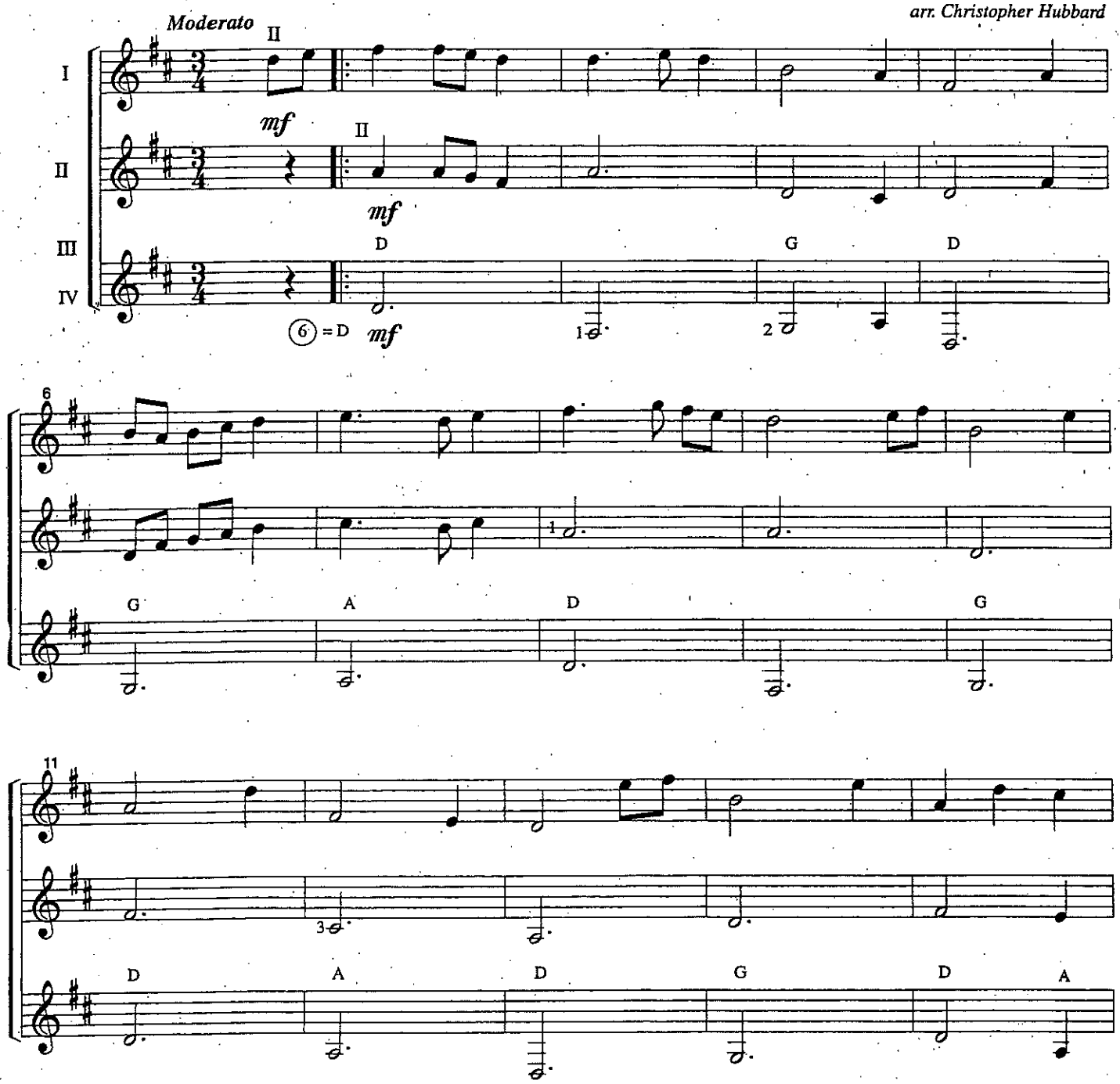
Learn just the bass part to this one first. When added to the treble part, what looks like a complicated rhythm sounds like continuous eighth notes!

In the Style of Leo Brouwer

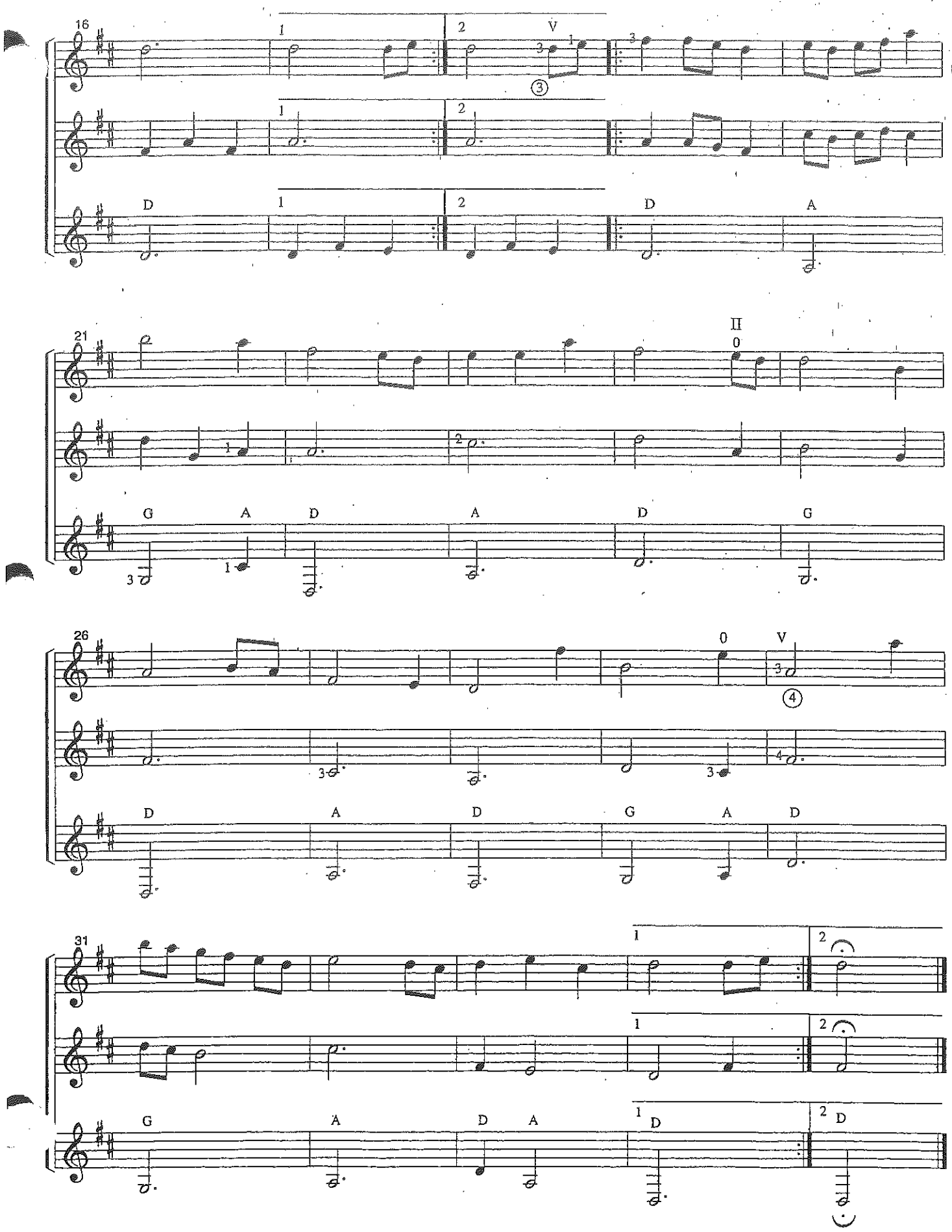


Si Bheag Si Mhor

Traditional Celtic
arr. Christopher Hubbard

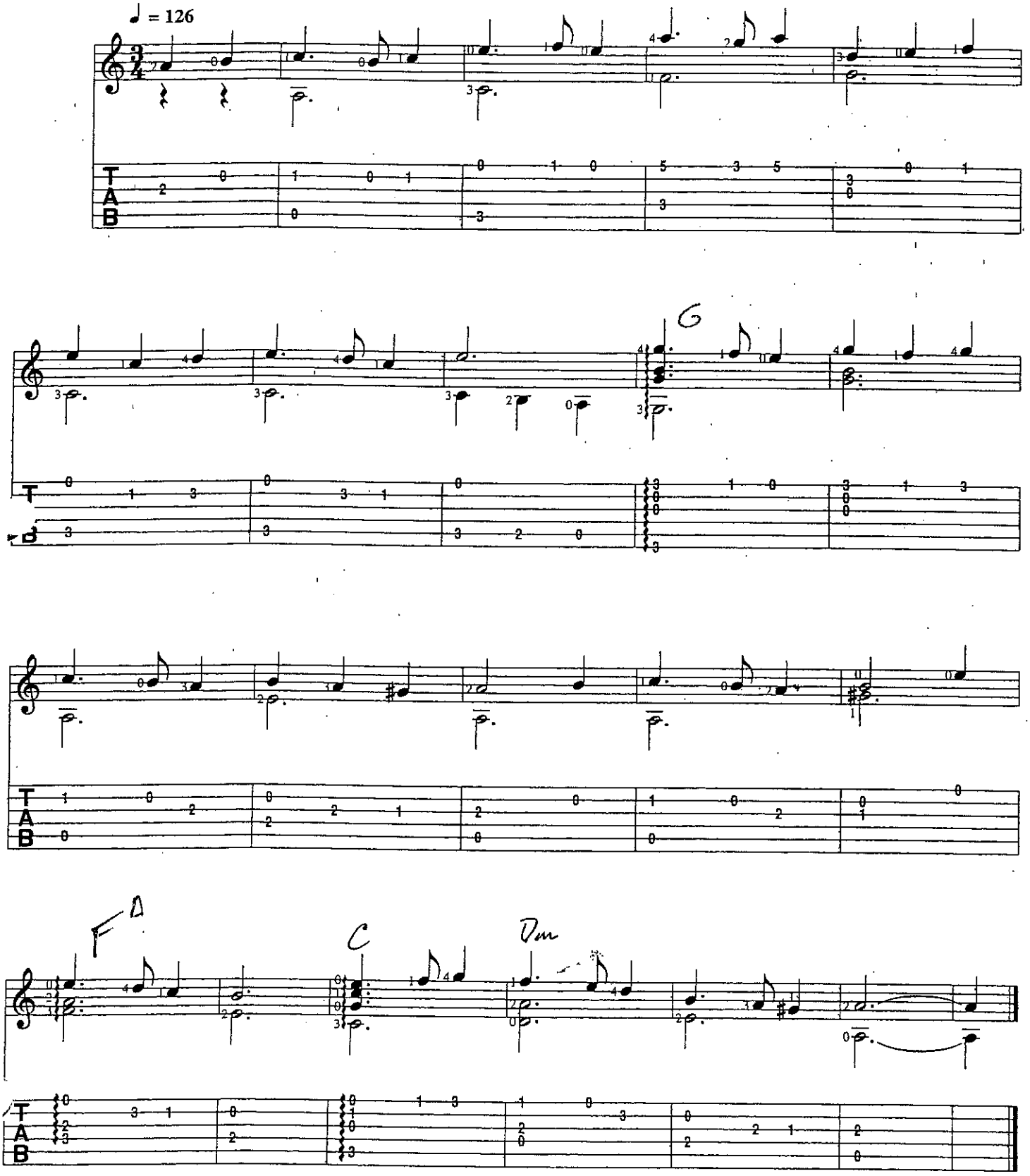


Performance Notes: This piece may be played with or without the chordal accompaniment. For dynamic variety, you may wish to perform it in the manner of a "concerto grosso". To do this, form one or more small ensembles within the large group. Then, alternate between large and small groups in performance.


16
D
D
A
21
II
G
A
D
A
D
G
26
V
D
A
D
G
A
D
31
G
A
D
A
D
D

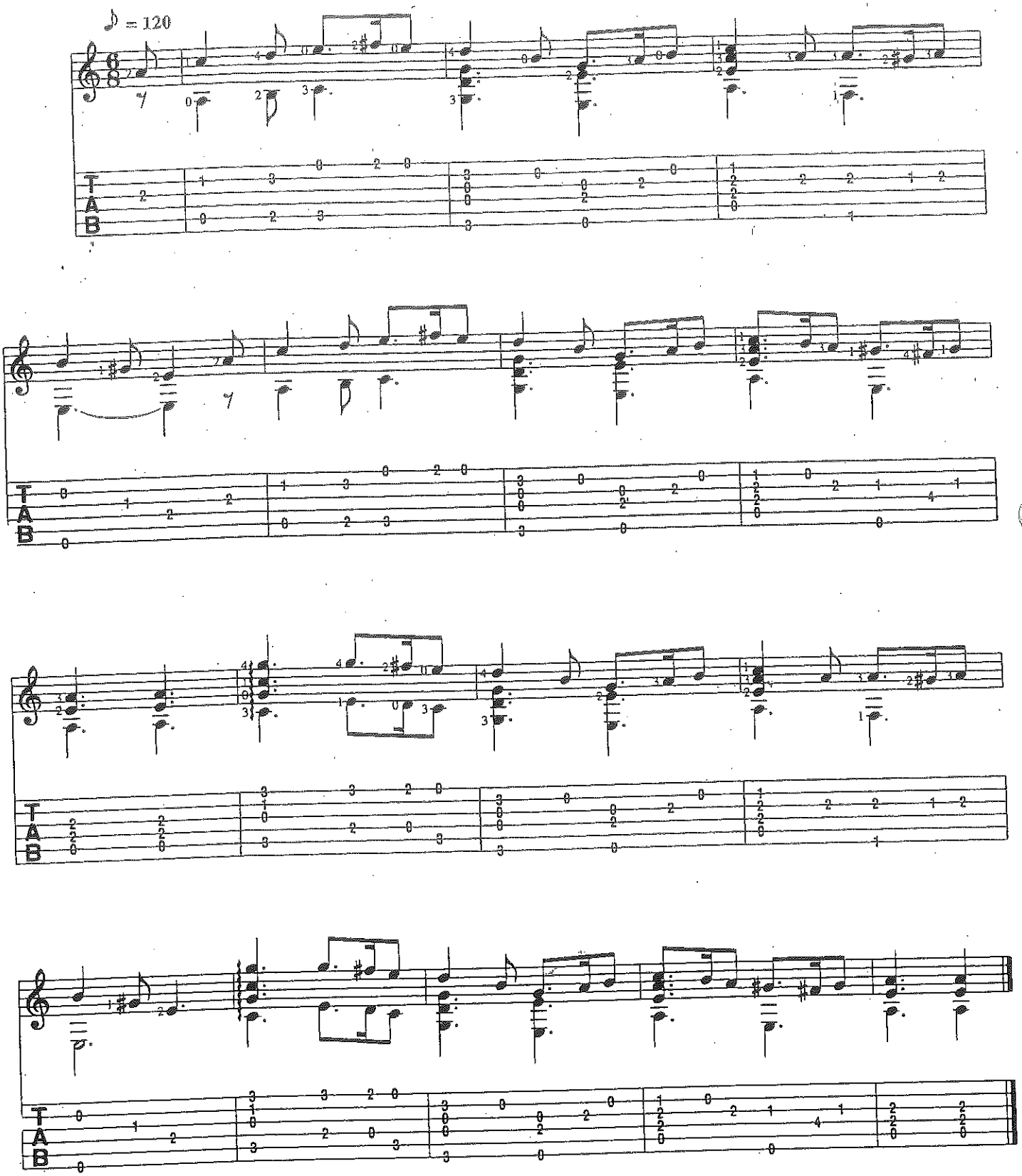
Españoleto

Gaspar Sanz
(1640–1710)



Greensleeves

Anonymous (attributed to Henry VIII)
(1491–1547)

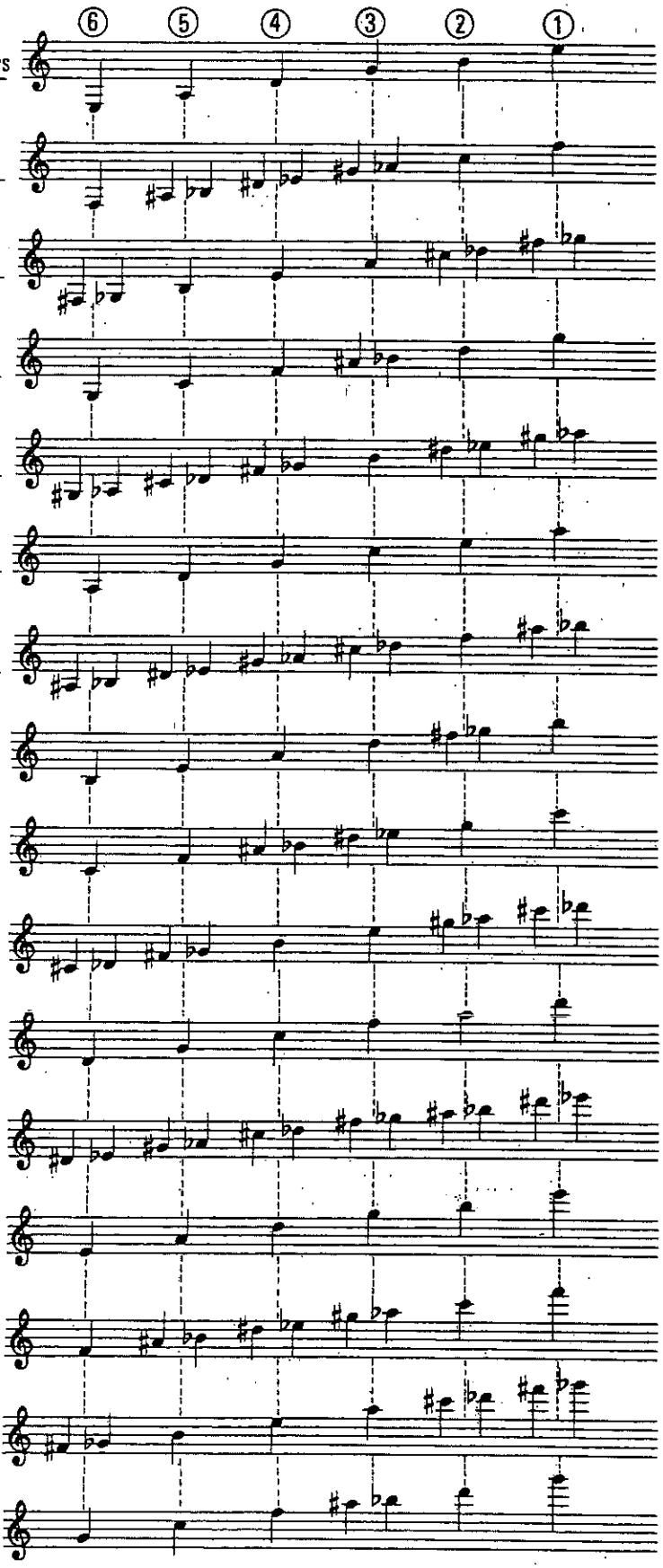


GUITAR FINGERBOARD CHART

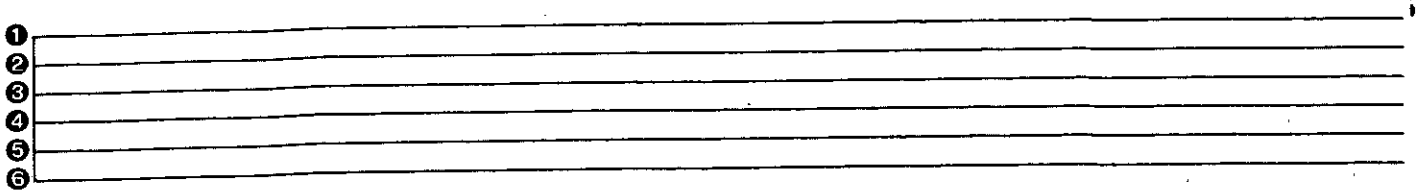
STRINGS

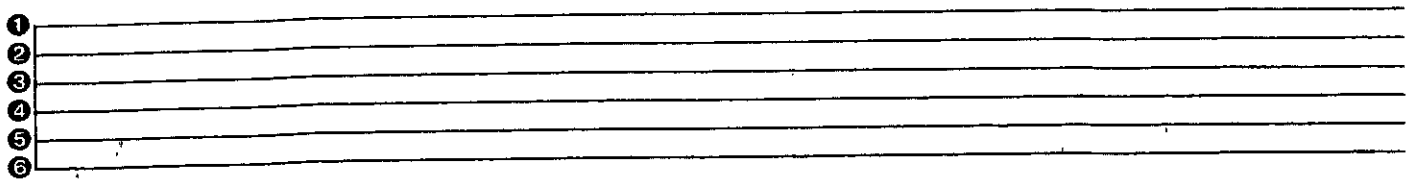
	⑤	④	③	②	①	
	A	D	G	B	E	Open Strings
F	A# / B♭	D# / E♭	G# / A♭	C	F	1st Fret
F# / G♭	B	E	A	C# / D♭	F# / G♭	2nd Fret
G	C	F	A# / B♭	D	G	3rd Fret
G# / A♭	C# / D♭	F# / G♭	B	D# / E♭	G# / A♭	4th Fret
A	D	G	C	E	A	5th Fret
A# / B♭	D# / E♭	G# / A♭	C# / D♭	F	A# / B♭	6th Fret
	E	A	D	F# / G♭	B	7th Fret
C	F	A# / B♭	D# / E♭	G	C	8th Fret
C# / D♭	F# / G♭	B	E	G# / A♭	C# / D♭	9th Fret
D	G	C	F	A	D	10th Fret
D# / E♭	G# / A♭	C# / D♭	F# / G♭	A# / B♭	D# / E♭	11th Fret
E	A	D	G	B	E	12th Fret
F	A# / B♭	D# / E♭	G# / A♭	C	F	13th Fret
F# / G♭	B	E	A	C# / D♭	F# / G♭	14th Fret
G	C	F	A# / B♭	D	G	15th Fret

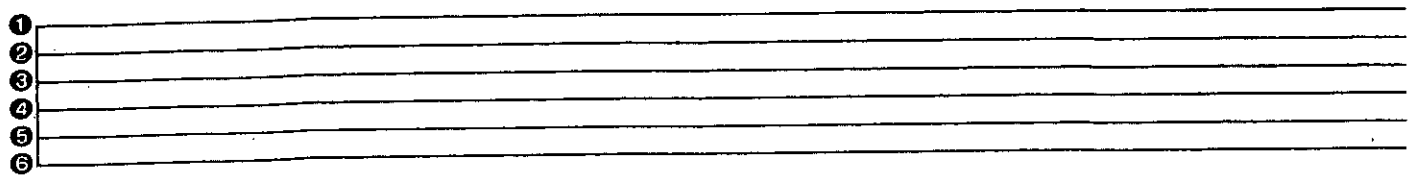
STRINGS

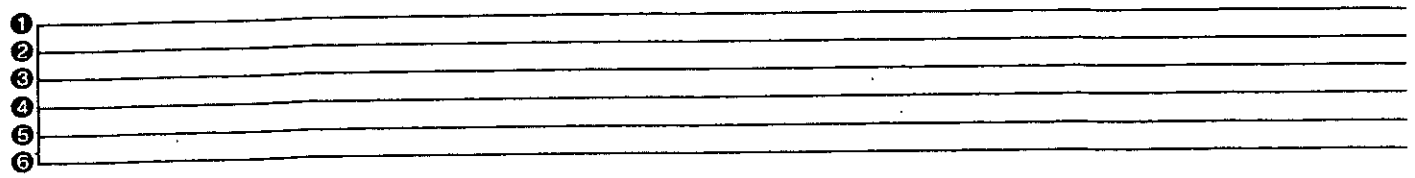


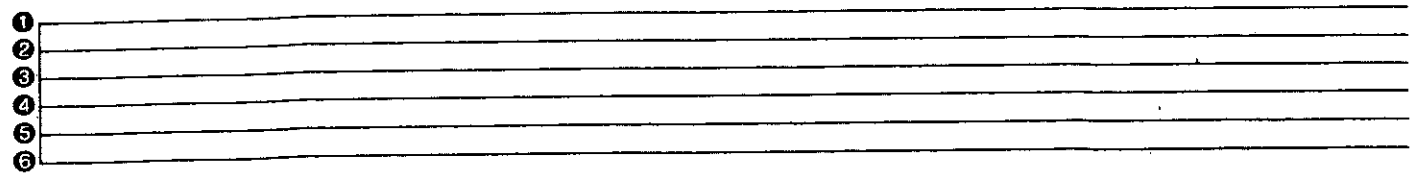
Tablature Reading

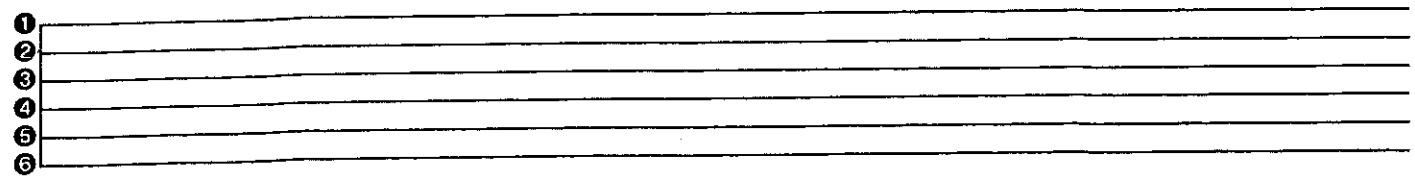


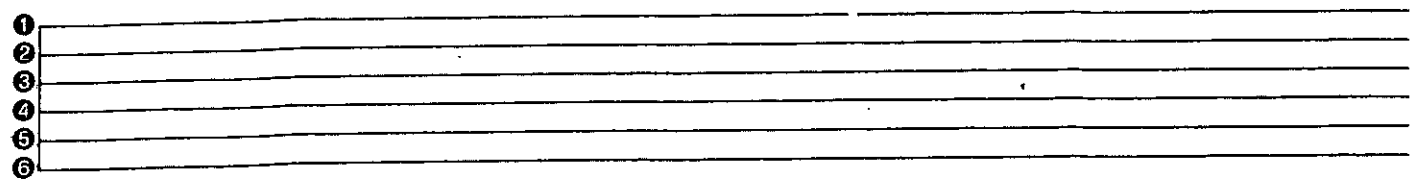


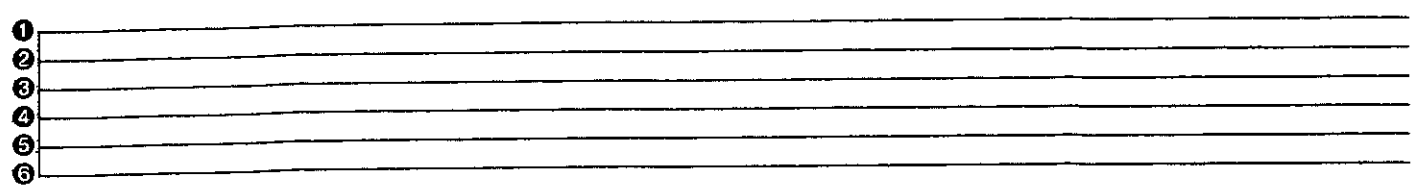












Notes/Tab

❶
❷
❸
❹
❺
❻

❶
❷
❸
❹
❺
❻

❶
❷
❸
❹
❺
❻

❶
❷
❸
❹
❺
❻

❶
❷
❸
❹
❺
❻

❶
❷
❸
❹
❺
❻

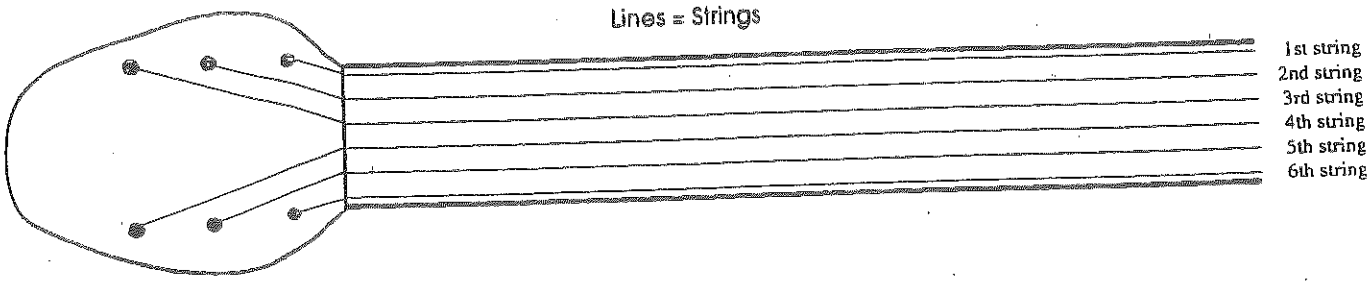
❶
❷
❸
❹
❺
❻

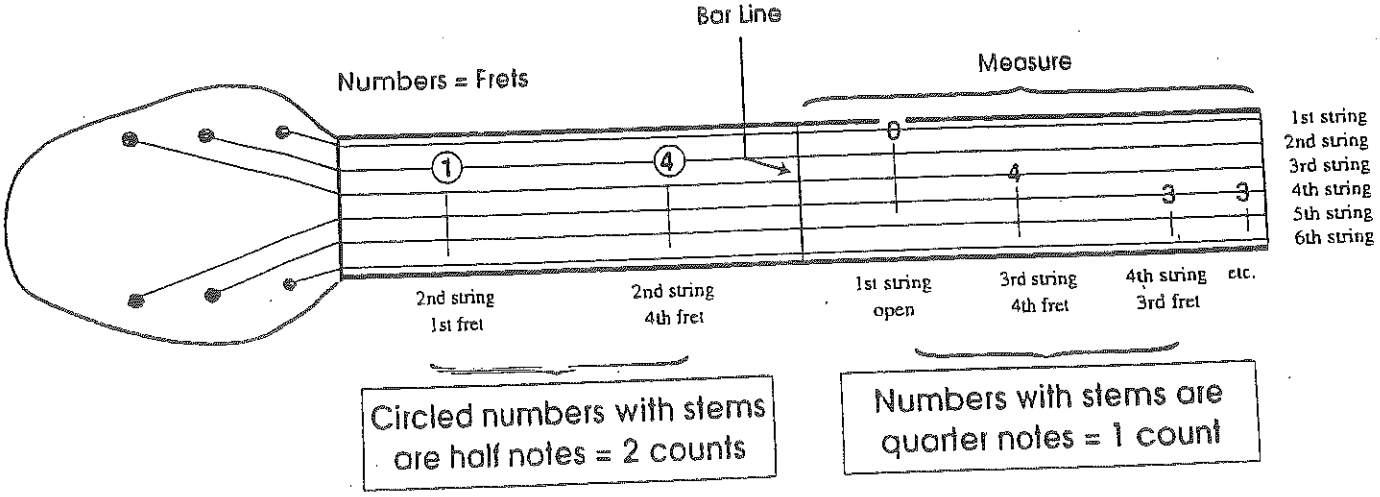
❶
❷
❸
❹
❺
❻

Learning to Read Tablature

Tablature is a way of writing guitar music which tells you where to find notes. In tablature:

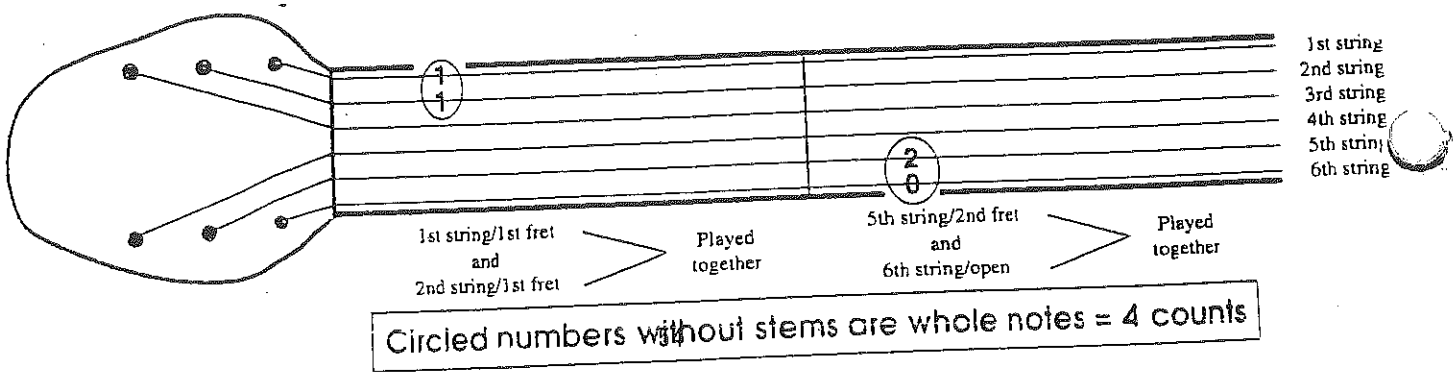
Lines = Strings
Numbers = Frets





Playing Several Notes at Once

When numbers appear right above one another, more than one string is played at the same time.



Solos by Number

All of the music in this text should be played with a pick or with the right hand thumb unless noted otherwise.

Top Number = Fret
Bottom Number = String

Boil That Cabbage

Disc 1 Track #2

Southern American Song

Fret:	0	0	0	0	1	1	1	1	0	0	0	0	3	Pause
String:	1	1	1	1	1	1	1	1	1	1	1	1	2	
Fret:	0	0	0	0	1	1	1	1	0	0	3	3	1	Pause
String:	1	1	1	1	1	1	1	1	1	1	2	2	2	

Lightly Row

Disc 1 Track #3

Fret:	3	0	0	Pause	1	3	3	Pause	1	3	0	1	3	3	3	Pause
String:	1	1	1		1	2	2		2	2	1	1	1	1	1	
Fret:	3	0	0	Pause	1	3	3	Pause	1	0	3	3	0	Pause
String:	1	1	1		1	2	2		2	1	1	1	1	
Fret:	3	3	3	3	3	0	1	Pause	0	0	0	0	0	1	3	Pause
String:	2	2	2	2	2	1	1		1	1	1	1	1	1	1	
Fret:	3	0	0	0	1	3	3	3	1	0	3	3	1	Pause
String:	1	1	1	1	1	2	2	2	2	1	1	1	2	

Mozart's Theme

(Also known as *Twinkle, Twinkle Little Star*)

Disc 1 Track #4

Fret:	0	0	3	3	0	0	3	—	1	1	0	0	2	2	0	—
String:	3	3	2	2	1	1	2		2	2	2	2	3	3	3	
Fret:	0	0	3	3	0	0	3	—	1	1	0	0	2	2	0	—
String:	3	3	2	2	1	1	2		2	2	2	2	3	3	3	
Fret:	3	3	1	1	0	0	2	—	3	3	1	1	0	0	2	—
String:	2	2	2	2	2	2	3		2	2	2	2	2	2	3	
Fret:	0	0	3	3	0	0	3	—	1	1	0	0	2	2	0	—
String:	3	3	2	2	1	1	2		2	2	2	2	3	3	3	

Wolfgang Amadeus Mozart (1756-1791)

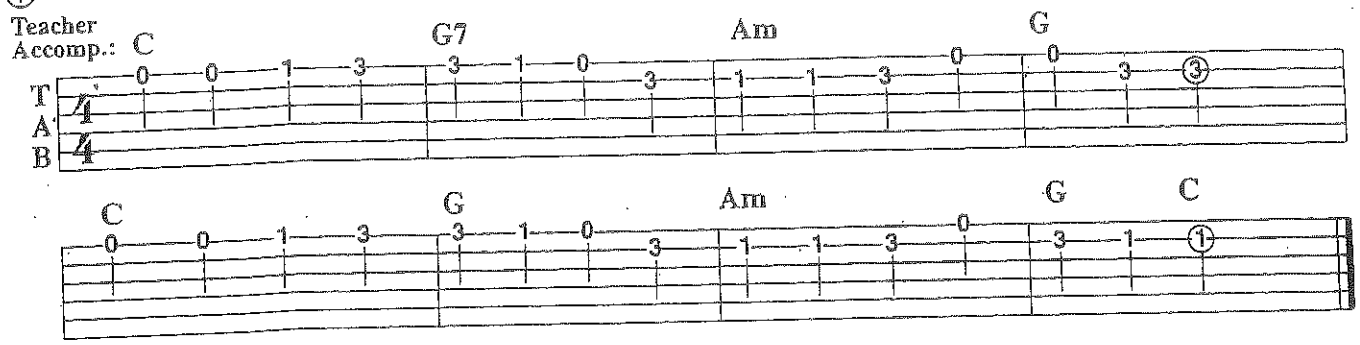
Mozart showed amazing musical talent at a very young age. Mozart began composing at the age of five. His father, Leopold, decided to commercialize his talent and set up concert tours that included playing for royalty.

Ludwig Von Beethoven (1772-1827)

Beethoven was one of the world's greatest composers. He was born in Germany in the city of Bonn. Beethoven showed early ability in music, especially the ability to improvise or make up musical themes spontaneously. When Beethoven was approximately 30 years old, he began noticing he was losing his hearing. One of the amazing features about Beethoven was that he continued to compose some of his greatest works while he was deaf. His greatest works are his Nine Symphonies and they are known for the artistic development of the themes and the emotional power conveyed in the music. "Song of Joy" is a theme from his Ninth Symphony.

Song of Joy

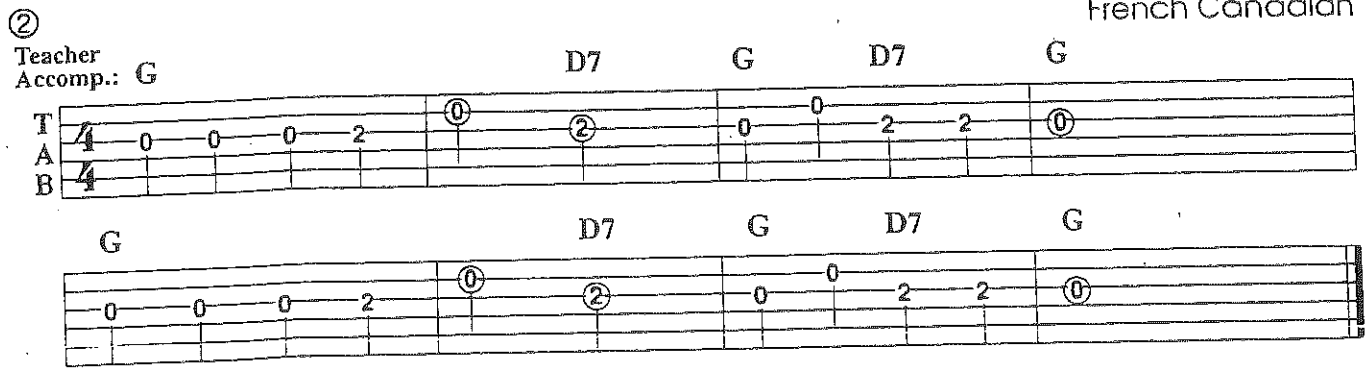
Disc 1
Track #13



Au Clair de la Lune

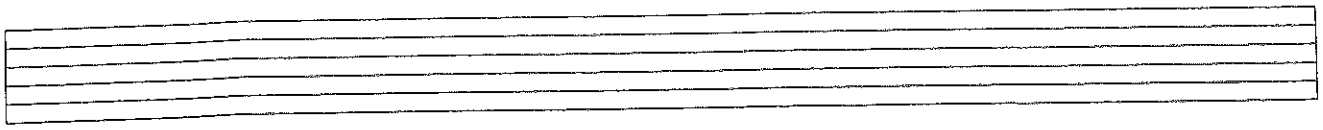
Disc 1
Track #14

French Canadian

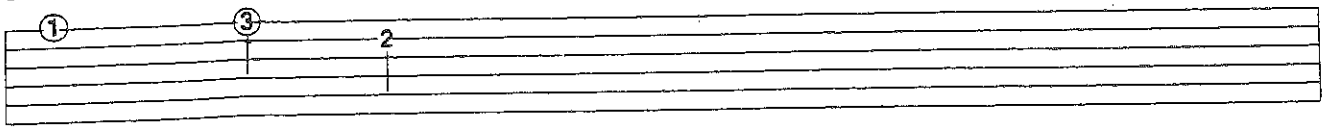


Tab Quiz

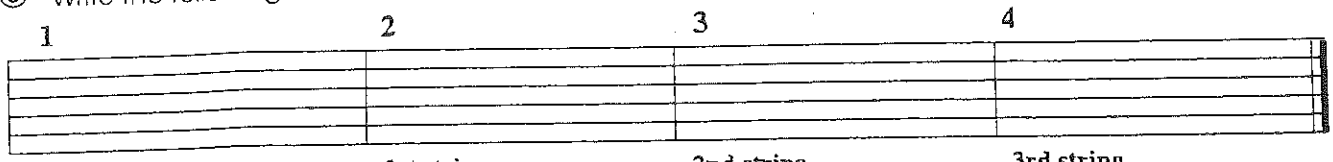
① Which line is the first string? Which is the 6th string?



② How many counts do the following notes receive?



③ Write the following notes in tablature

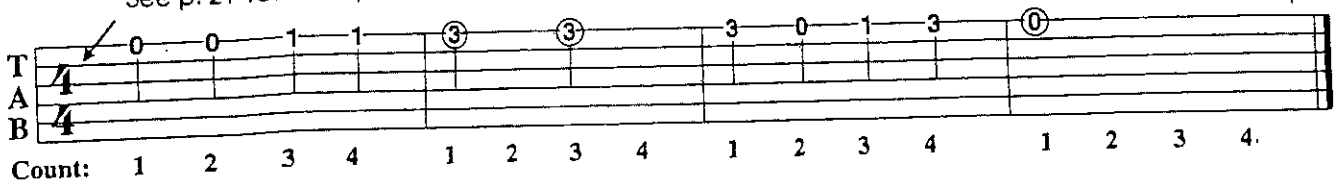


1	2	3	4
2nd string 1st fret 4 counts	1st string 3rd fret 1 count	2nd string 2nd fret 2 counts	3rd string open 1 count

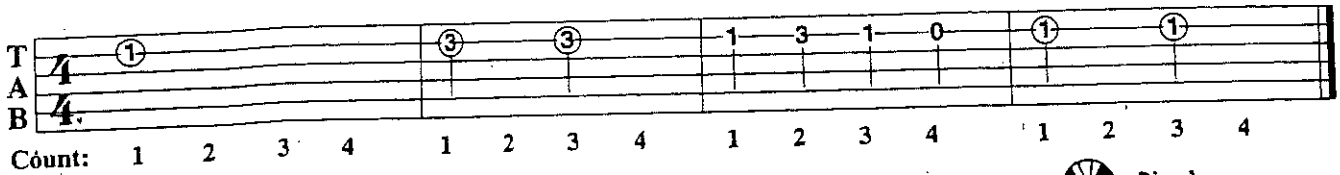
Tab Study/1st String

Disc 1 Track #9

See p. 21 for the explanation of time signatures.

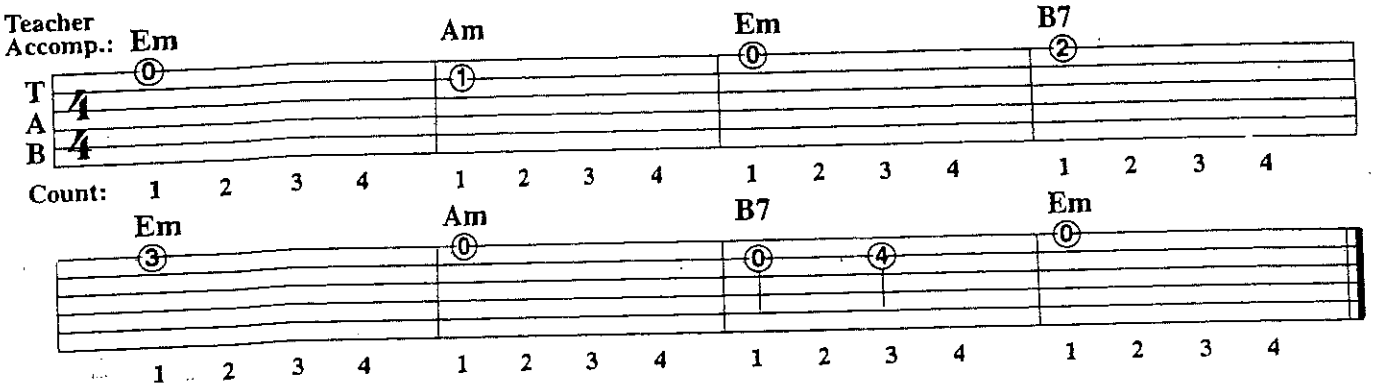


Tab Study/2nd String



Minor Mood

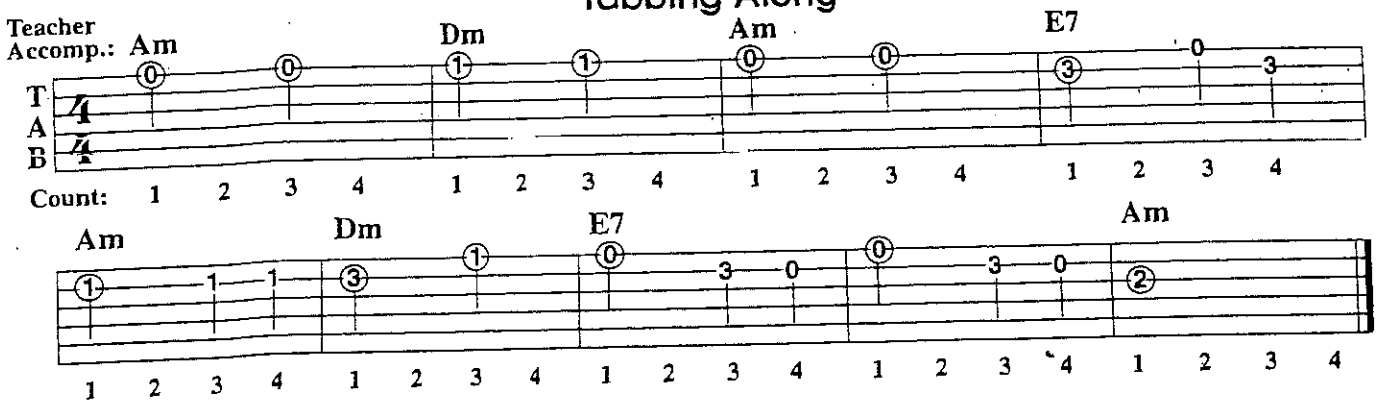
Disc 1 Track #10



Adding The Third String

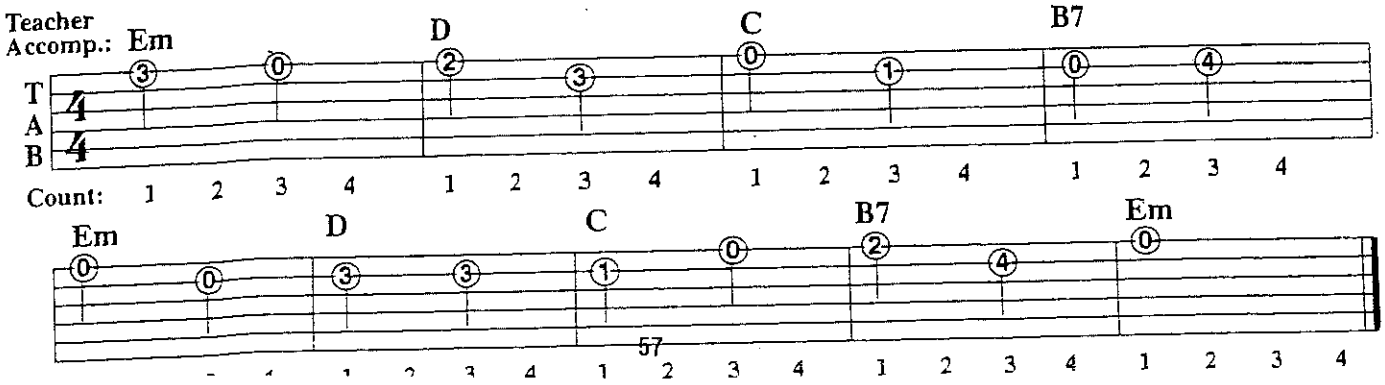
Tabbing Along

Disc 1 Track #11



Spanish Solo

Disc 1 Track #12

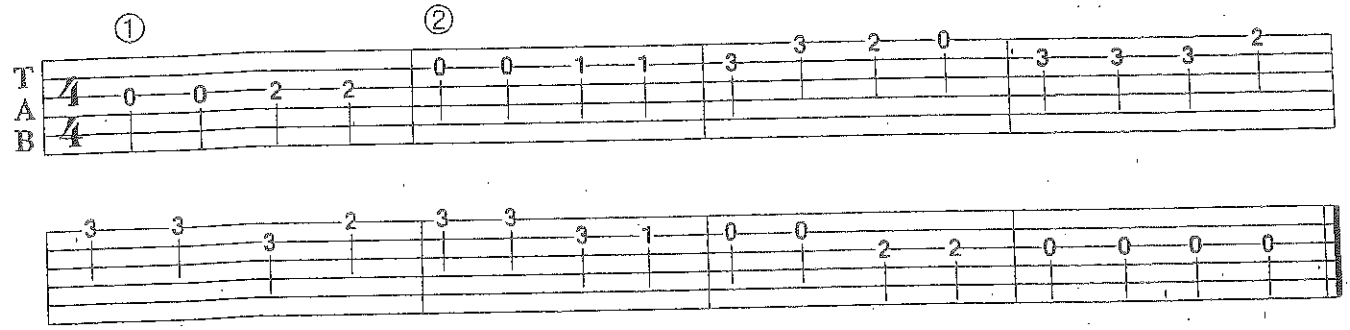


Guitar Ensemble in Tablature

Guitaround

Disc 1
Track #15

Have the entire class play this round in unison. Then, divide the class in half. Play it again with one half starting at number ① and the other half starting at number ① when the first half reaches number ②.



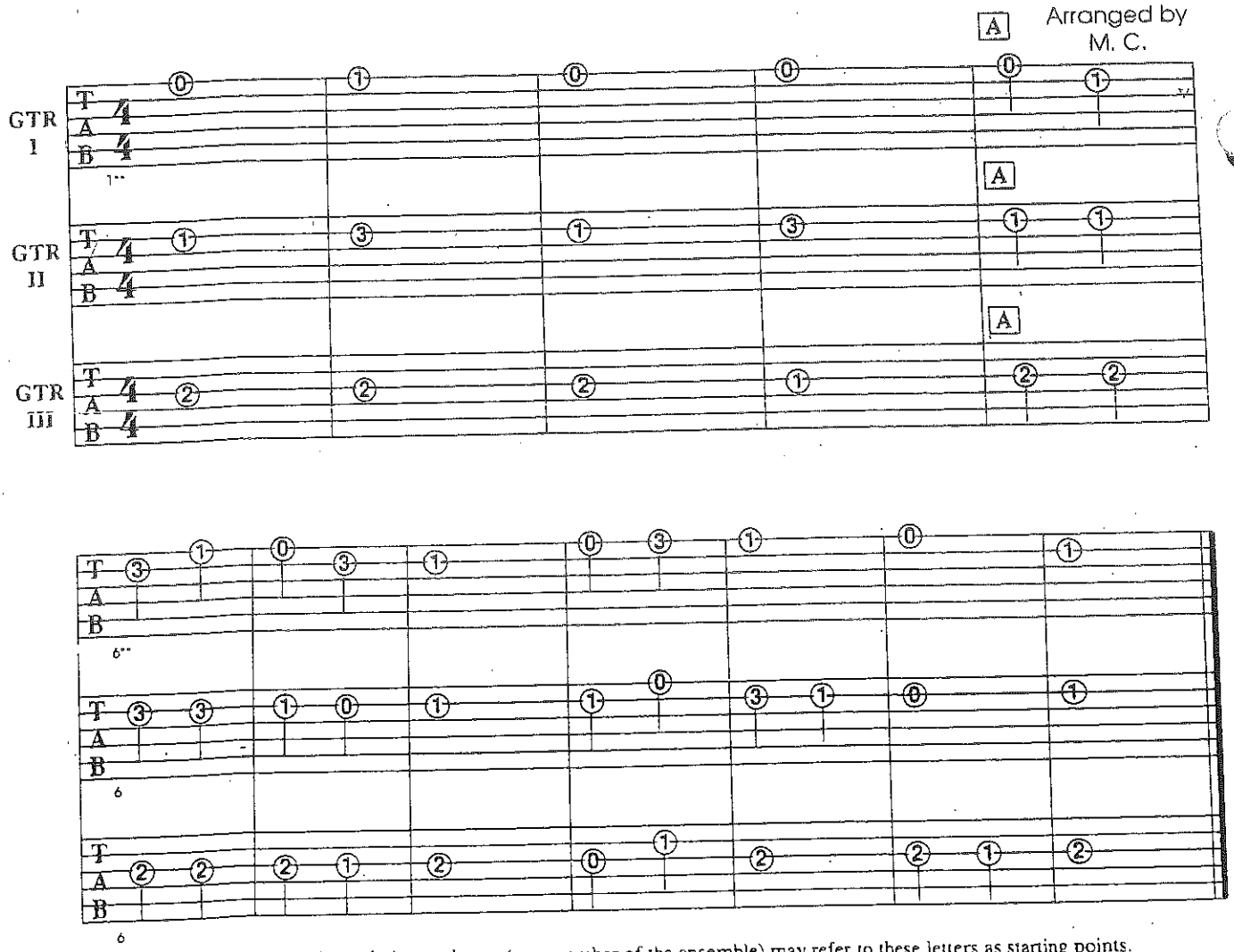
Tab Trio

The following piece is written for three guitars. Divide the class into three sections. Have each section play a part.

Where the Red Fern Grows

Disc 1
Track #16

Arranged by
M. C.



* This is rehearsal que. In rehearsal, the conductor (or a member of the ensemble) may refer to these letters as starting points.

** These are measure numbers.

Tab on Four Strings

Scarborough Fair

Disc 1 Track #80

ENGLISH

*Moderato

Em D Em G

Em G A Em G

D Em D Em

House of the Rising Sun

Disc 1 Track #81

Andante

I Am C D F II Am

C E7 I Am C

D F Am E Am

Malaga

Disc 1 Track #82

MC

**Adagio

Em D C B7

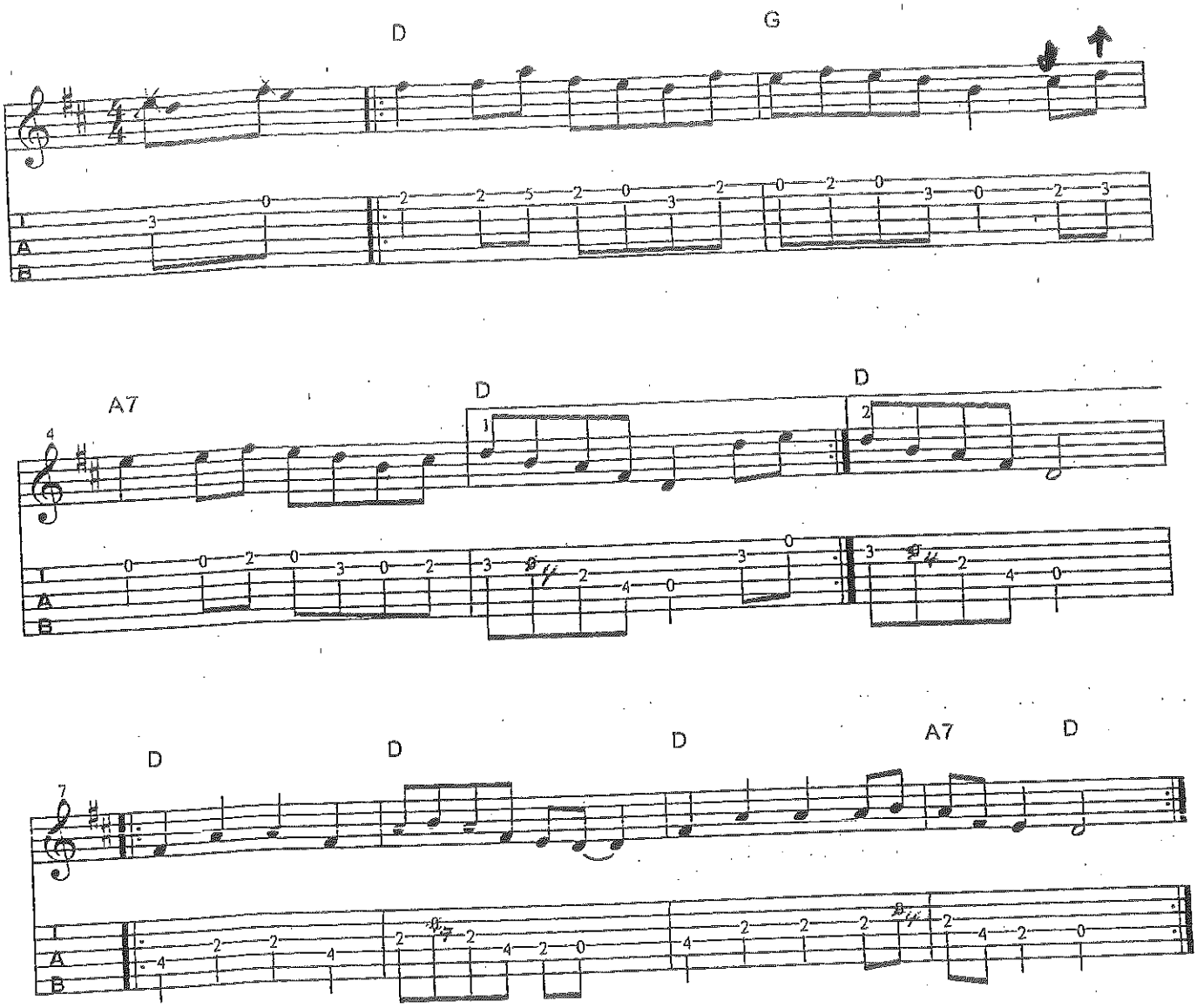
Em mf D C B7 f

Em mf D Em

*Moderato - medium speed (see p. 131)

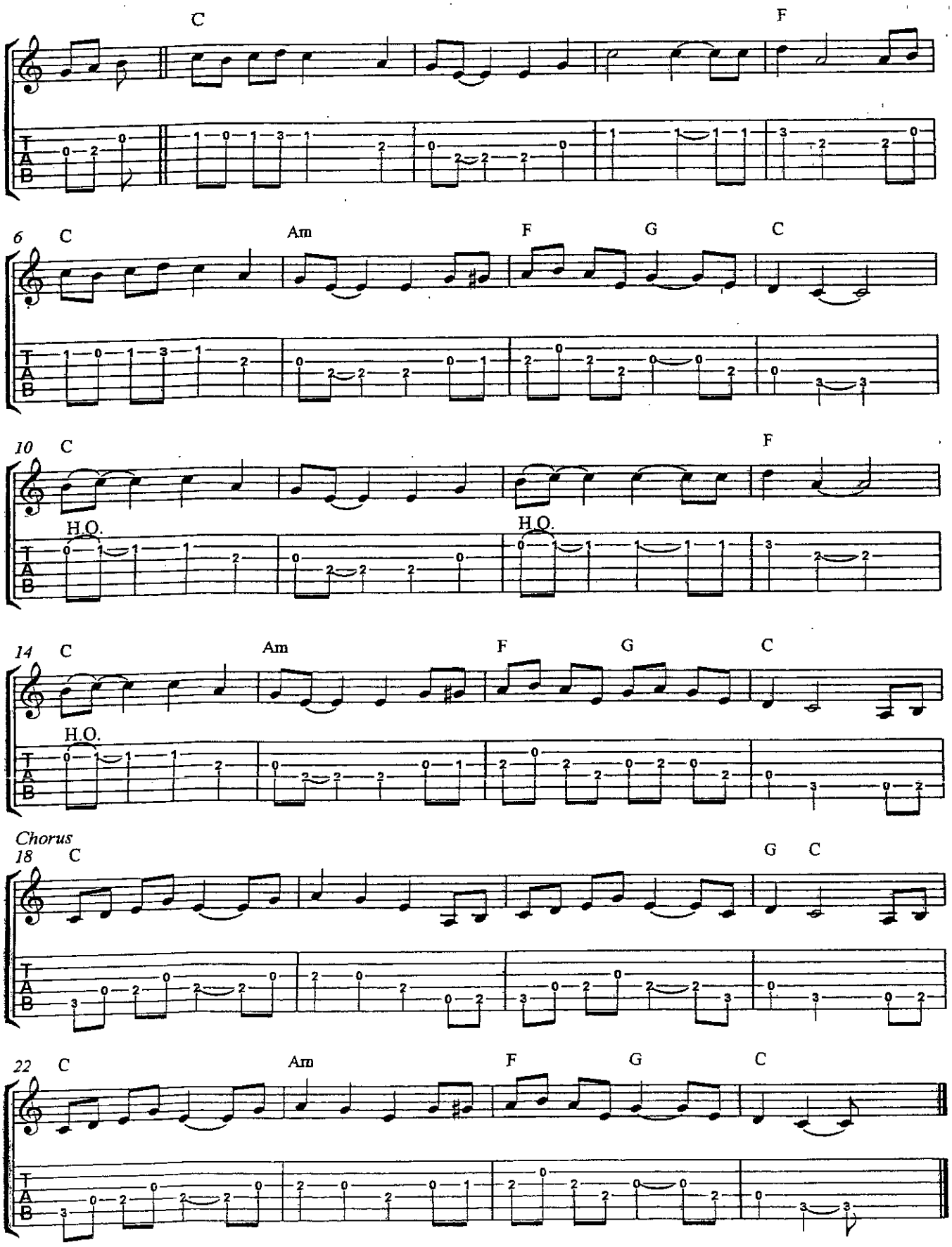
Eighth of January

Traditional
Arranged by Steve Carr



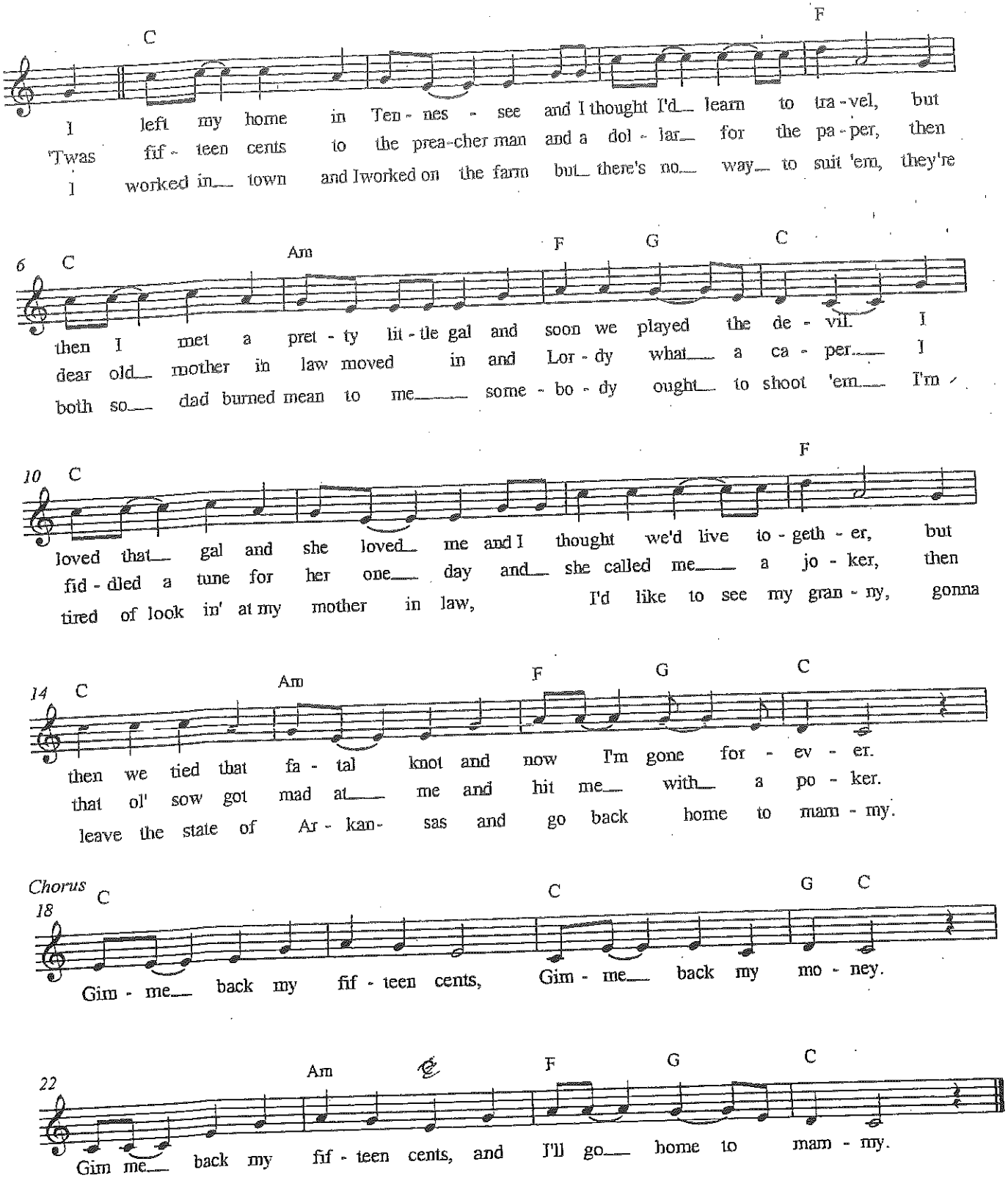
Gimme Back My Fifteen Cents

Traditonal
As performed by Doc Watson



Gimme Back My Fifteen Cents

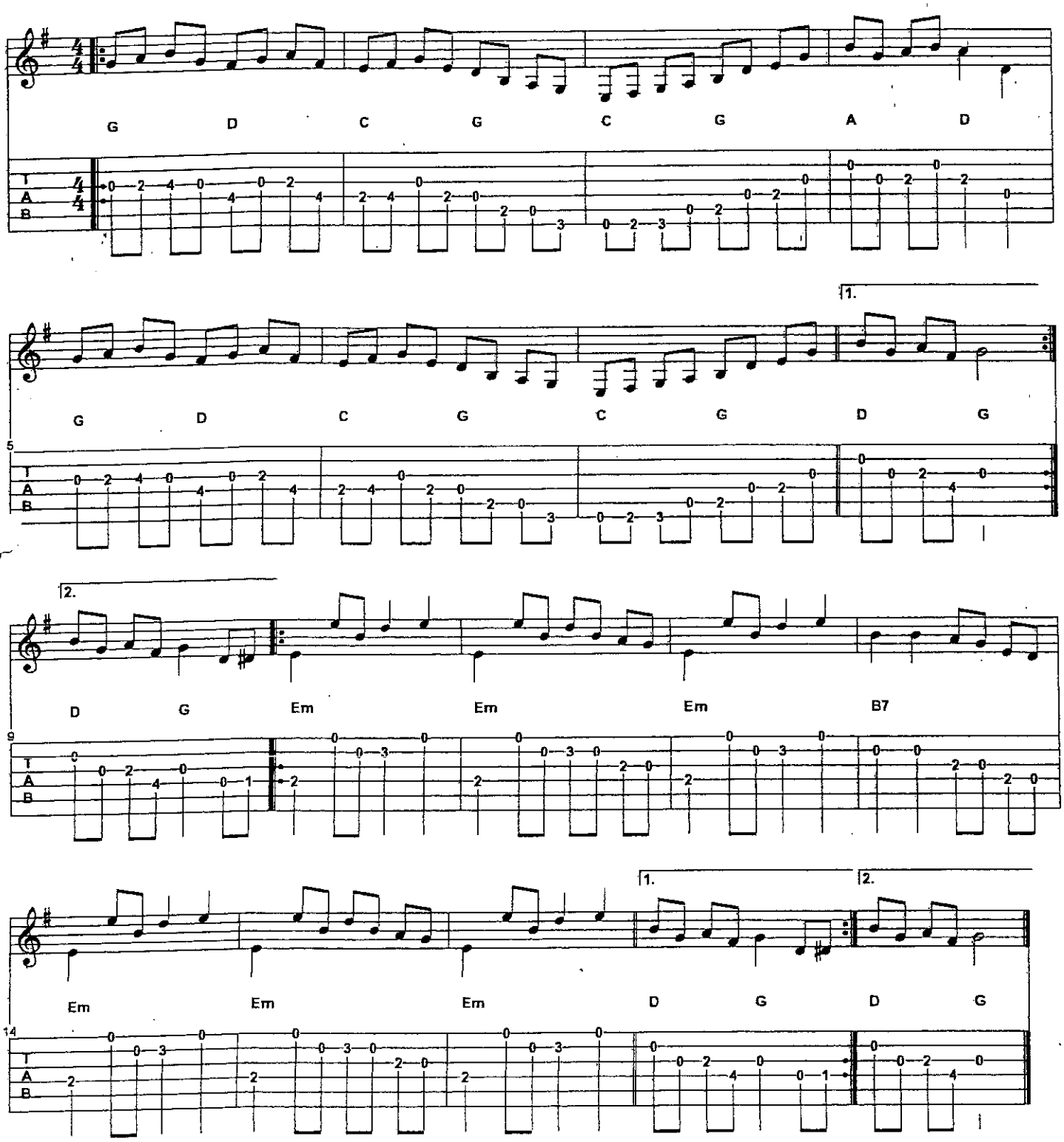
Traditional
As performed by Doc Watson



Blackberry Blossom

Basic Version

Traditional
Arranged by Steve Carr



Travis Picking

Named after Merle Travis, Travis picking was derived from an instrumental style of playing the guitar that was first developed by southern African-American musicians around the turn of the century. Early innovators of the style include Mississippi John Hurt, Blind Blake, Robert Johnson, Mance Lipscomb and Reverend Gary Davis. Merle Travis's exposure on the radio (1930) and as a studio session man in Hollywood after World War II did much to guide and influence guitarists such as Chet Atkins and Jerry Reed. The primary characteristics of Travis picking are a steady bass pattern played by the thumb and syncopated patterns played with the fingers. Merle called his playing "thumb style." Travis picking is both an accompaniment style and a solo guitar style.

PLAYING POSITION

The right forearm should be placed on the edge of the guitar just above the bridge. The wrist is slightly arched and the fingers are curved. Plant the thumb on the 4th string, the index finger on the 2nd string and the middle finger on the 1st string. The thumb should extend beyond the fingers toward the soundhole. Keep the fingers *bunched* together, fig. 1 and 2.

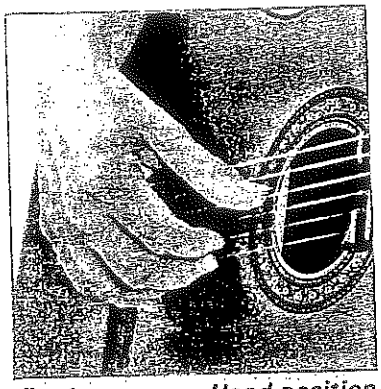


fig. 1 ***Hand position***

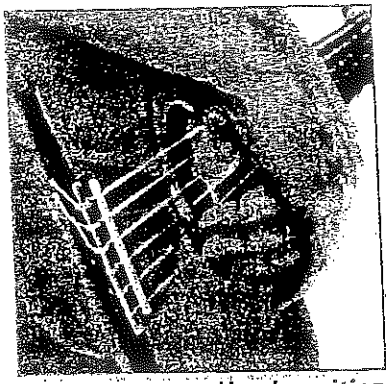


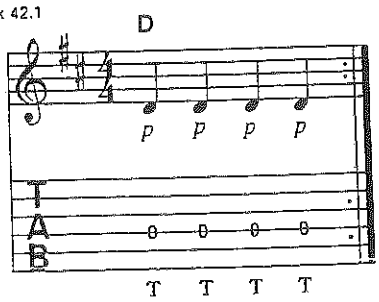
fig. 2 ***Hand position from underneath***

GROOVE THE BASS

While holding an open position D chord, pluck the root of the chord (4th string) with the thumb *(p)* on every downbeat, exercise 64. Use free strokes. Next, practice alternating the thumb between the 4th and 3rd strings, exercise 65.

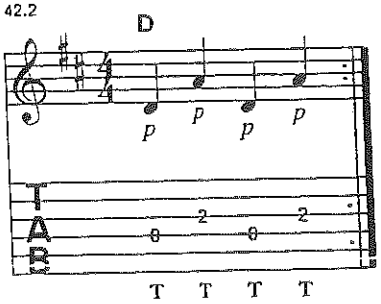
Track 42.1

64



Track 42.2

65

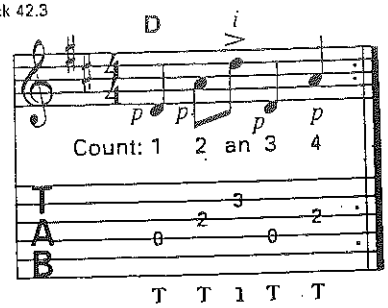


ADD THE FINGERS

First, add the index finger to the pattern. Play the 2nd string with the index finger on beat 2*an*. It helps to bring out the syncopation if you stress or accent (>) the upbeat, exercise 66. Next, add the middle finger to the pattern on beat 3*an* and you have a **basic Travis picking pattern**, exercise 67.

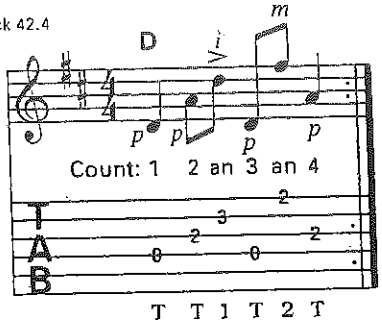
Track 42.3

66



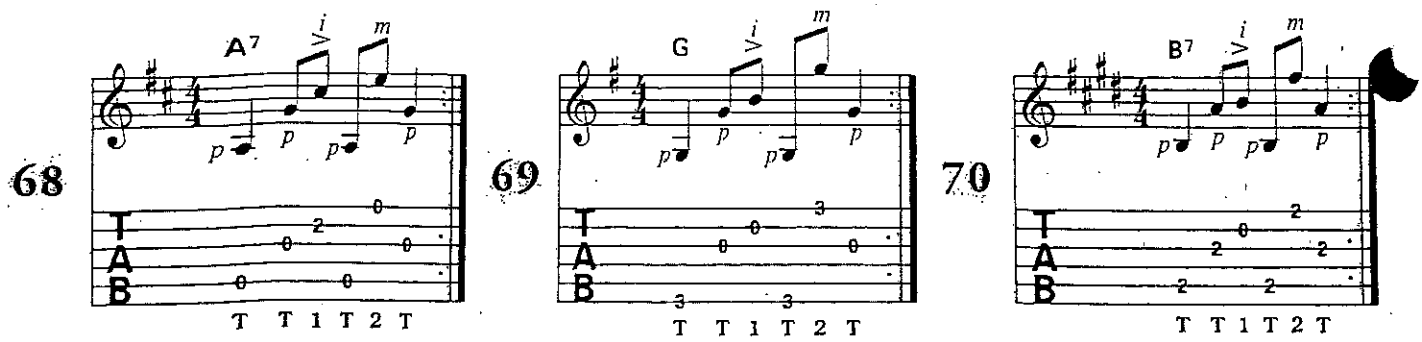
Track 42.4

67



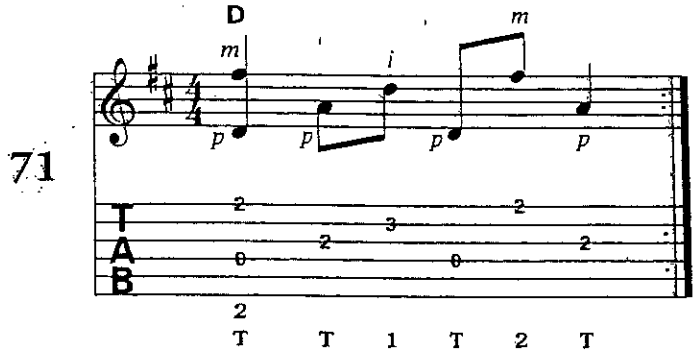
Be patient. It takes some time and practice before this picking pattern becomes routine. The bass notes are the essence of this accompaniment pattern. The repeating bass notes provide the distinctive sound of the Travis picking patterns. Suggestions for practice include eliminating the *alternate* thumb pattern and staying on the 4th string, practicing the pattern on open strings, and tapping the pattern on the back of the guitar.

The basic Travis picking pattern works on any open string chord. Simply alternate the thumb between the root of the chord and the 3rd string. Try playing the pattern on the following chords.

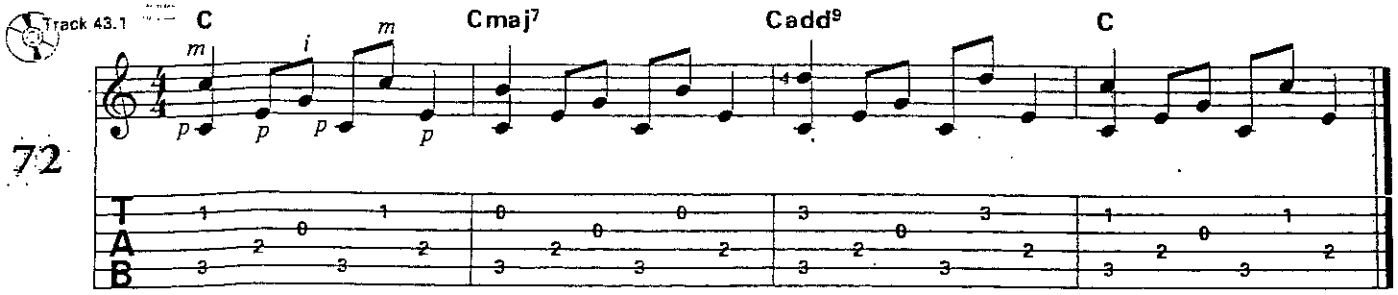


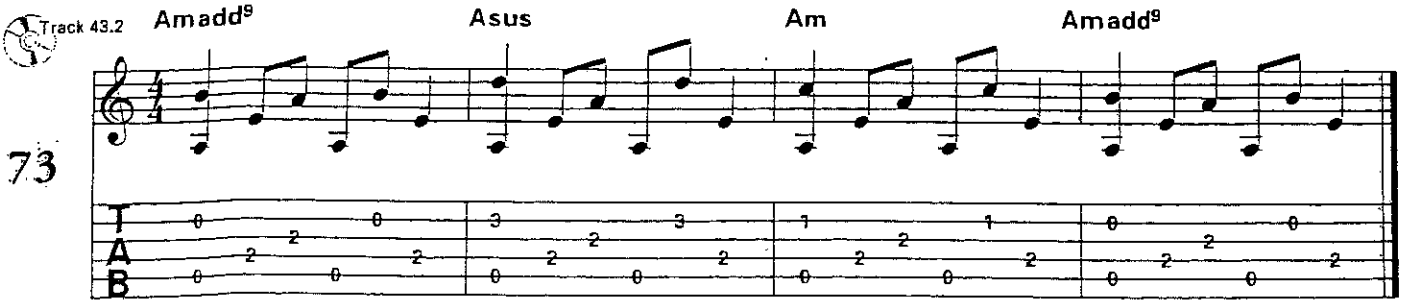
ADD THE PINCH TECHNIQUE
(middle finger & thumb)

Pluck the 1st string with the middle finger as the thumb plucks the root of the chord on beat *1*. Use *free strokes* with both the thumb and middle finger. Keep the thumb rigid and extended toward the soundhole in order to avoid a collision course with the middle finger.



To play the following exercises, plant the index finger on the 3rd string, the middle finger on the 2nd string and the thumb on the 5th string. The thumb alternates between the 5th and 4th strings.





Here are a few suggested songs that work well with the Travis picking patterns: *Take Me Home Country Roads, Leaving on a Jet Plane, For the Good Times, Me and Bobby McGee, Dust in the Wind, Don't Think Twice, Pack Up Your Sorrows, Alice's Restaurant* and *Hesitation Blues.*

Chord Reading

CHORD ACCOMPANIMENT GUIDE

The Three Principal Chords

I	IV	V7
A♭ (A♭ C E♭ A♭)	D♭ (F A♭ D♭ F)	E♭7 (E♭ B♭ D♭ G)
A (A E A C♯ E)	D (D A D F♯)	E7 (E B D G♯ B E)
B♭ (F B♭ D F)	E♭ (B♭ E♭ G)	F7 (F C E♭ A)
B (F♯ B D♯ F♯)	E (E B E G♯ B E)	F♯7 (F♯ A♯ C♯ E)
C (C E G C E)	F (F A C F)	G7 (G B D G B F)
D♭ (F A♭ D♭ F)	G♭ (G B♭ D♭ G)	A♭7 (E♭ A♭ C♭ G♭)
D (D A D F♯)	G (G B D G B G)	A7 (A E G C♯ E)
E♭ (B♭ E♭ G)	A♭ (A♭ C E♭ A♭)	B♭7 (A♭ D♭ F B♭)
E (E B E G♯ B E)	A (A E A C♯ E)	B7 (B D♯ A B F♯)
F (F A C F)	B♭ (F B♭ D F)	C7 (C E B♭ C)
F♯ (F♯ A♯ C♯ F♯)	B (F♯ B D♯ F♯)	C♯7 (C♯ E♯ B C♯)
G (G B D G)	C (C E G C)	D7 (A D A C♯ F♯)

The Relative Minor Chords

i	iv	V7
Fm (F A♭ C F)	B♭m (F B♭ D♭ F)	C7 (C E B♭ C)
F♯m (F♯ A C♯ F♯)	Bm (F♯ B D F♯)	C♯7 (C♯ E♯ B C♯)
Gm (D B♭ D G)	Cm (G C E♭ G)	D7 (A D A C♯ F♯)
A♭m (A♭ C♭ E♭ A♭)	D♭m (F A♭ D♭ F♭)	E♭7 (E♭ B♭ D♭ G)
Am (E A E A C E)	Dm (D A D F)	E7 (E B D G♯ B E)
B♭m (F B♭ D♭ F)	E♭m (G♭ B♭ E♭ G♭)	F7 (F C E♭ A)
Bm (F♯ B D F♯)	Em (E B E G)	F♯7 (F♯ A♯ C♯ E)
Cm (G C E♭ G)	Fm (F A♭ C F)	G7 (G B D G B F)
C♯m (E G♯ C♯ E)	F♯m (F♯ A C♯ F♯)	G♯7 (D♯ G♯ B♯ F♯)
Dm (D A D F)	Gm (D B♭ D G)	A7 (A E G C♯ E)
E♭m (G♭ B♭ E♭ G♭)	A♭m (A♭ C♭ E♭ A♭)	B♭7 (A♭ D♭ F B♭)
Em (E B E G)	Am (E A E A C E)	B7 (B D♯ A B F♯)

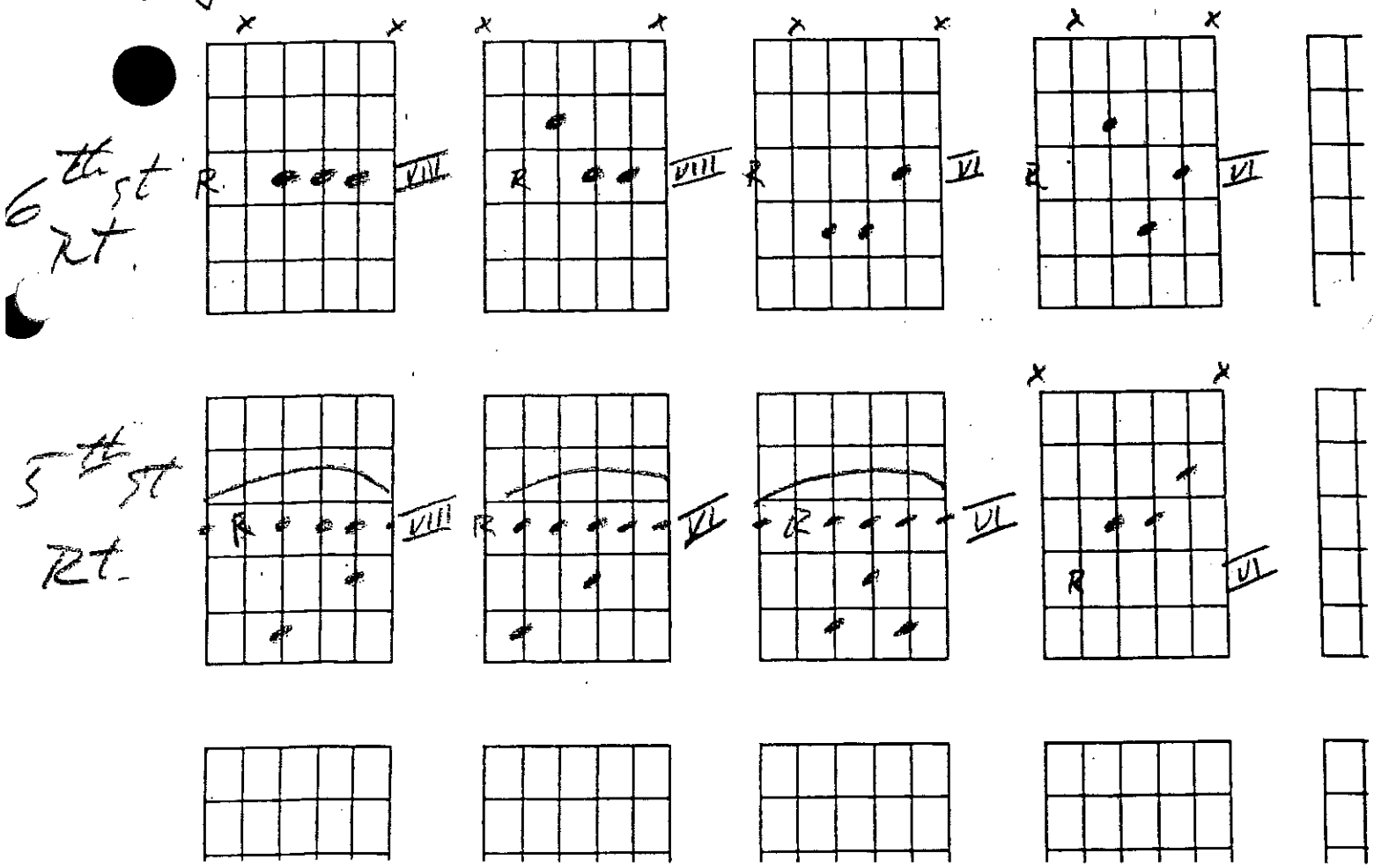
Alternate Chords

A♭6 (E♭ A♭ C F)	A♭dim. (E♭ A♭ C♭ G♭)	A♭aug. (E A♭ C E)	D♭6 (F B♭ D♭ A♭)	Fm6 (D A♭ C F)	B♭m6 (F B♭ D G)
A6 (A E A C♯ F♯)	Adim. (E A C G)	Aaug. (A E♯ A C♯ E♯)	D6 (A D A B F♯)	F♯m6 (D♯ A C♯ F♯)	Bm6 (F♯ B D G♯)
B♭6 (B♭ F B♭ D G)	B♭dim. (F♭ B♭ D♭ A♭♭)	B♭aug. (D B♭ D F♯)	E♭6 (B♭ E♭ G C)	Gm6 (B♭ E B♭ D G)	Cm6 (E♭ A C G)
B6 (F♯ B D♯ G♯)	Bdim. (D A B F)	Baug. (D♯ B D♯ F♯♯)	E6 (E B E G♯ C♯ E)	G♯m6 (G♯ E♯ B D♯ G♯)	C♯m6 (E A♯ C♯ G♯)
C6 (E A C G)	Cdim. (E♭ B♭♭ C G♭)	Caug. (C E G♯ C)	F6 (A D A C F)	Am6 (E A C F♯)	Dm6 (D A B F)
D♭6 (F B♭ D♭ A♭)	D♭dim. (F♭ C♭♭ D♭ A♭♭)	D♭aug. (D♭ F A D♭)	G♭6 (B♭ E♭ G♭ E♭)	B♭m6 (F B♭ D G)	E♭m (E♭ B♭ C G♭)
D6 (A D A B F♯)	Ddim. (D A C F)	Daug. (D A♯ D F♯)	G6 (G B D G B E)	Bm6 (F♯ B D G♯)	Em6 (E B E G♯ C♯ E)
E♭6 (B♭ E♭ G C)	E♭dim. (E♭ B♭♭ D♭ G♭)	E♭aug. (E♭ G B G)	A♭6 (E♭ A♭ C F)	Cm6 (E♭ A C G)	Fm6 (D A♭ C F)
E6 (E B E G♯ C♯ E)	Edim. (E B♭ D G)	Eaug. (E G♯ B♯ E)	A6 (A E A C♯ F♯)	C♯m6 (F♯ B D♯ A)	F♯m6 (D♯ A C♯ F♯)
F6 (A D A C F)	Fdim. (E A♭ C♭ F)	Faug. (F A C♯ F)	B♭6 (F B♭ D B♭ G)	Dm6 (D A B F)	Gm6 (B♭ E B♭ D G)
F♯6 (C♯ F♯ A♯ D♯)	F♯dim. (E A C F♯)	F♯aug. (F♯ A♯ C♯ F♯)	B6 (F♯ B D♯ G♯)	D♯m6 (D♯ A♯ B♯ F♯)	G♯m6 (G♯ G♯)
G6 (G B D G B E)	Gdim. (F♯ B♭ D♭ G)	Gaug. (D♯ G B G)	C6 (E A C G)	Em6 (E B E G C♯ E)	Am6 (A E A C F♯)

Notes/Chord Diagram

II - V - I - I6
Major

Notes/Chord Diagram

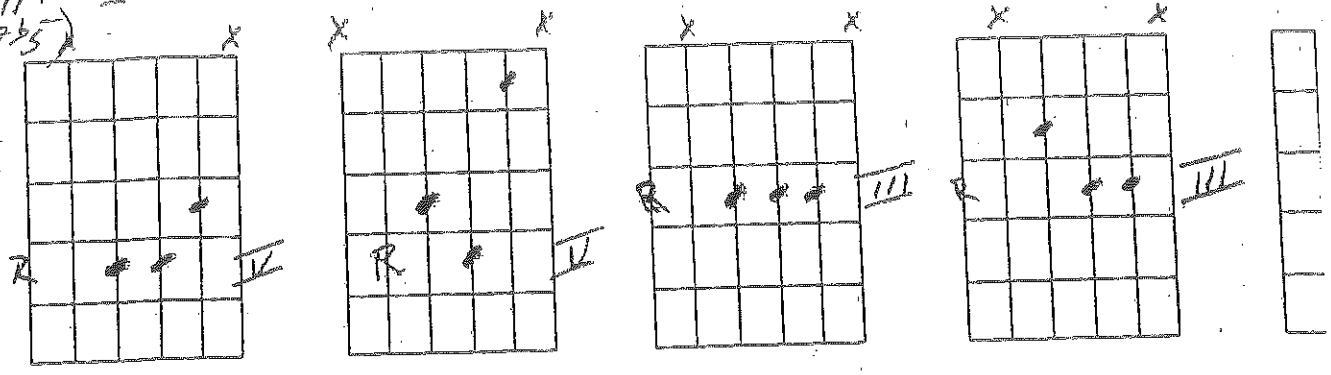


II♯ - IV - I - IG Minor

(m7♭5)

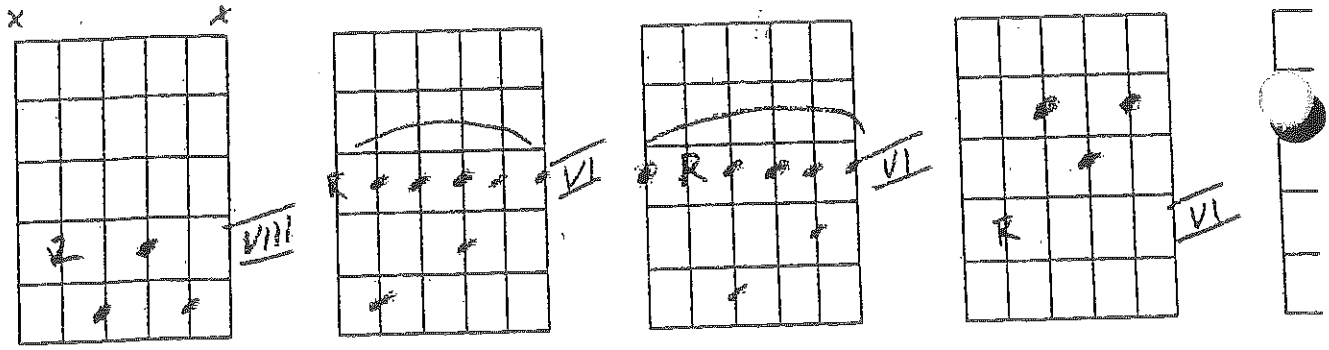
6th st.

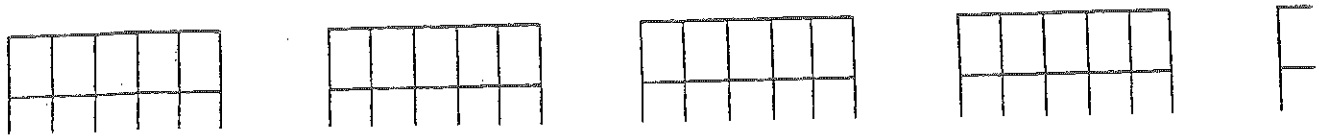
Rt.



7th st.

Rt.



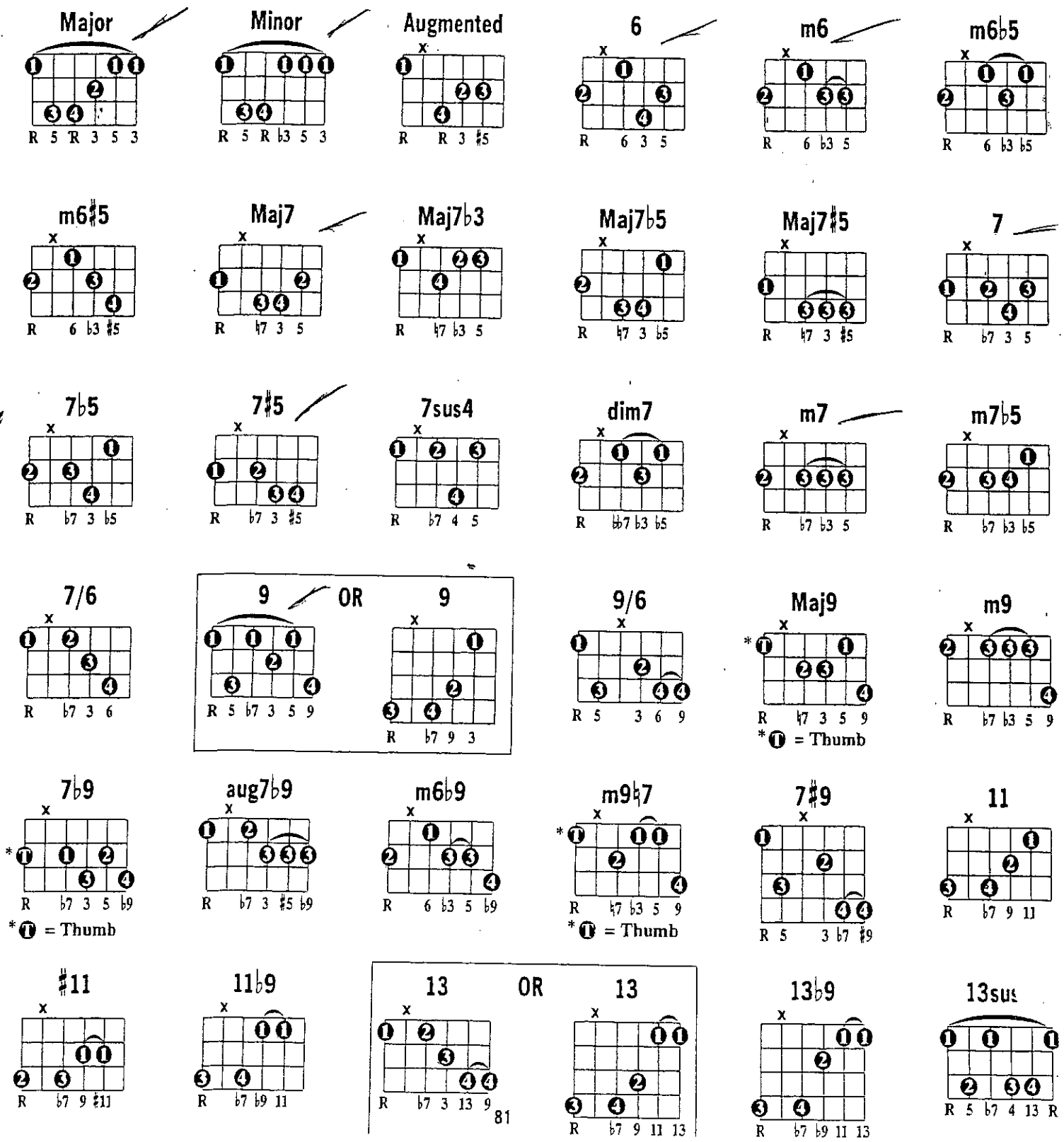


Jazz Chords

X = Do not play string, deaden it.

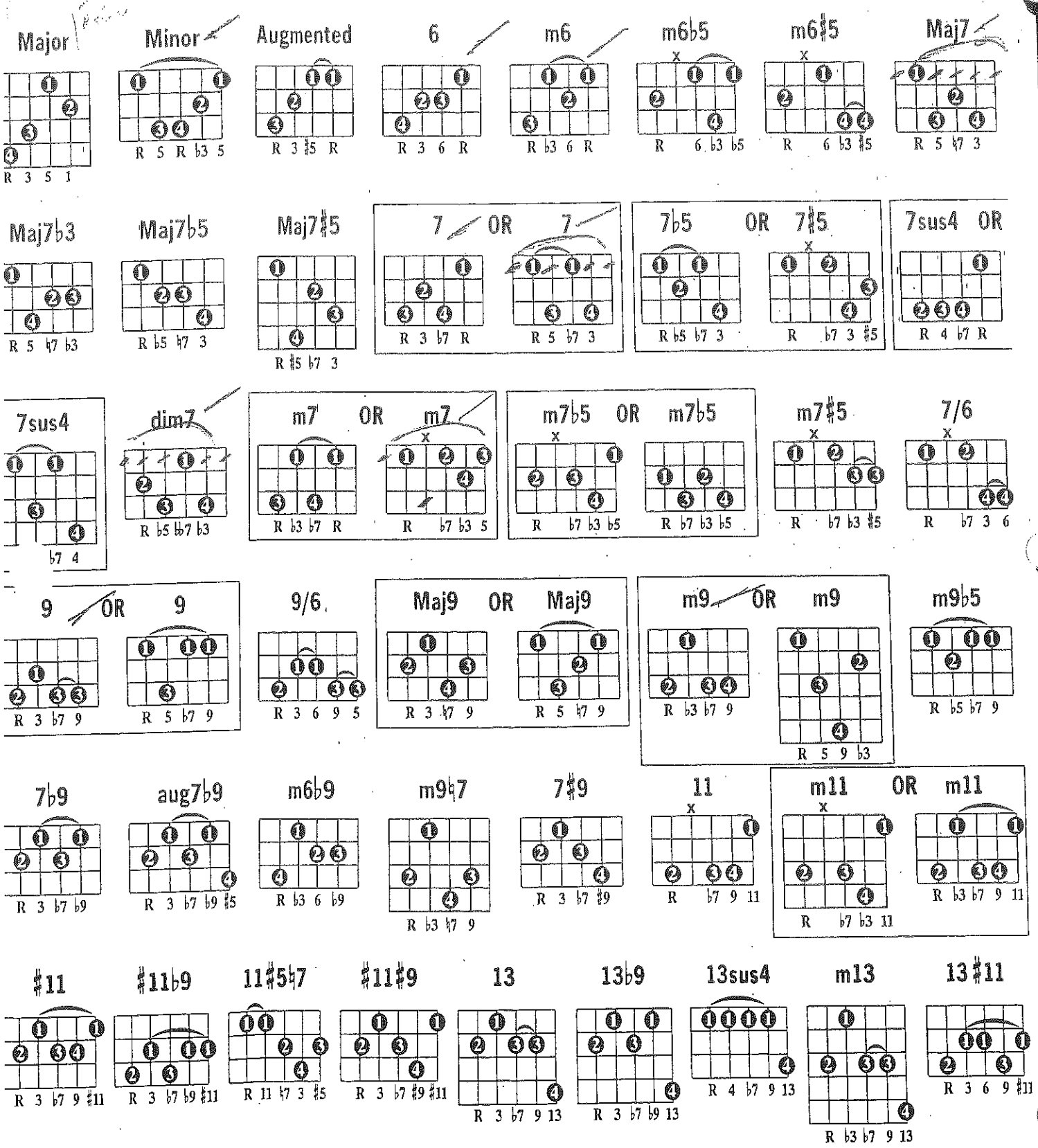
6th String Root

Chord	F	F♯/G♭	G	G♯/A♭	A	A♯/B♭	B	C	C♯/D♭	D	D♯/E♭	E
Fret	1	2	3	4	5	6	7	8	9	10	11	12



5th String Root

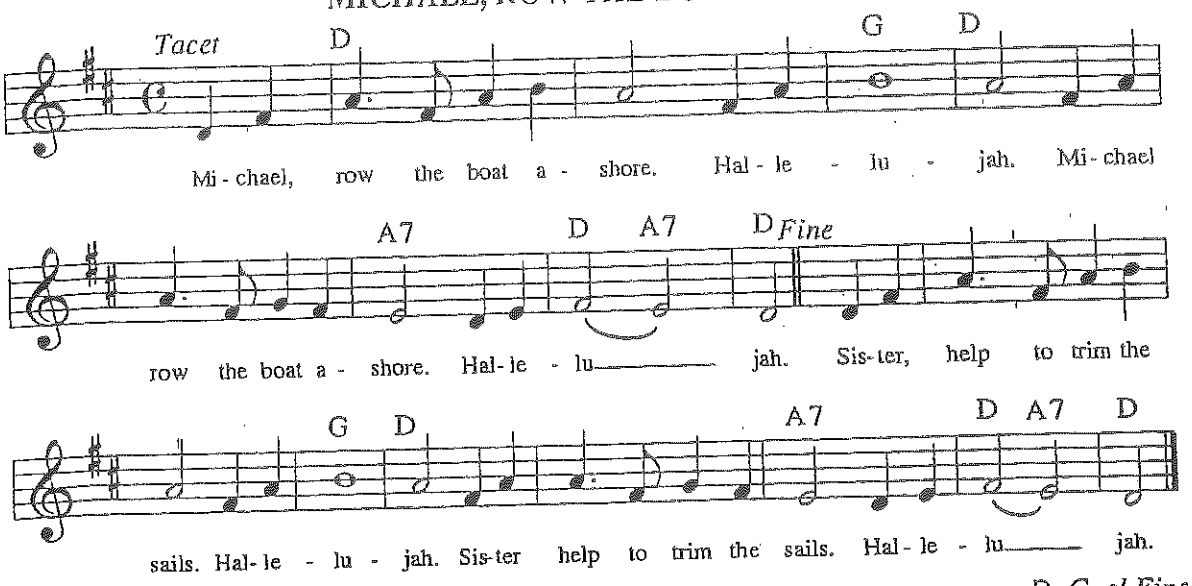
Chord	A♯/B♭	B	C	C♯/D♭	D	D♯/E♭	E	F	F♯/G♭	G	G♯/A♭	A
Fret	1	2	3	4	5	6	7	8	9	10	11	12



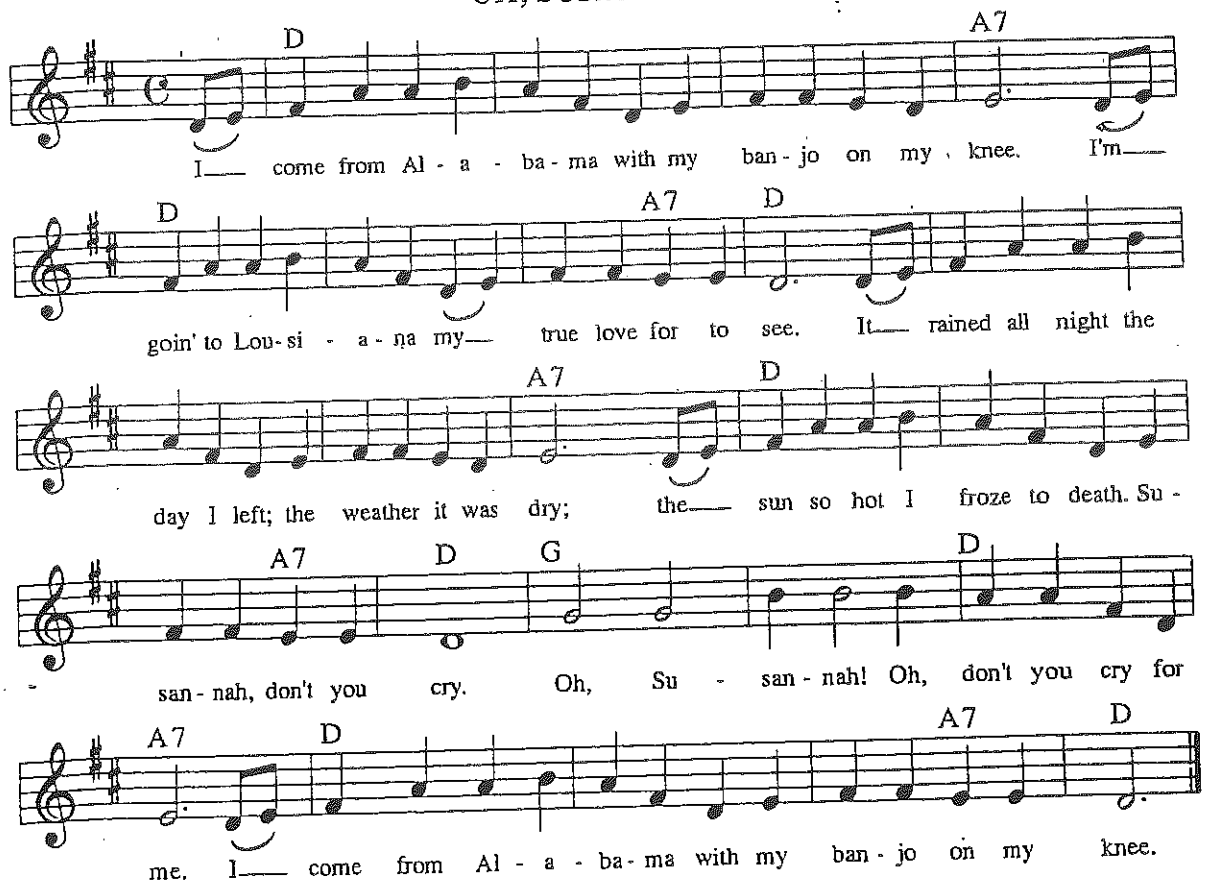
Notes/Chord Diagram

FINE (fee-nay)	=	the end
D. C. AL FINE	=	go back to the beginning and play to Fine
TACET	=	do not play
C	=	4/4 time (also called "common time")

MICHAEL, ROW THE BOAT ASHORE



OH, SUSANNAH



Eleanor Rigby

Words and Music by
John Lennon and Paul McCartney

Sing:

Guitar: Capo 5
and sing lower

C Em Fine

Ah look at all the lone - ly peo - ple!

Em

1. E - lea - nor Rig - by, picks up the rice in the church where a wed - ding has been,
2. Fath-er Mc-Ken - zie, writ - ing the words of a ser - mon that no one will hear,
3. E - lea - nor Rig - by, died in the church and was bur - ied a - long with her name,

C Em

lives in a dream. Waits at the win - dow,
no one comes near. Look at him work - ing,
no - bod - y came. Fath - er Mc - ken - zie,

C

wear-ing the face that she keeps in a jar by the door,
darn-ing his socks in the night when there's no - bod - y there,
wip - ing the dirt from his hands as he walks from the grave,

Em

who is it for?
what does he care?
no one was saved.

All the lone - ly peo - ple, where

C Em

do they all come from? All the lone - ly peo -

C Em D.C. al Fine after 3rd Verse

- ple, where do they all be - long?

Repeat Sign :‖

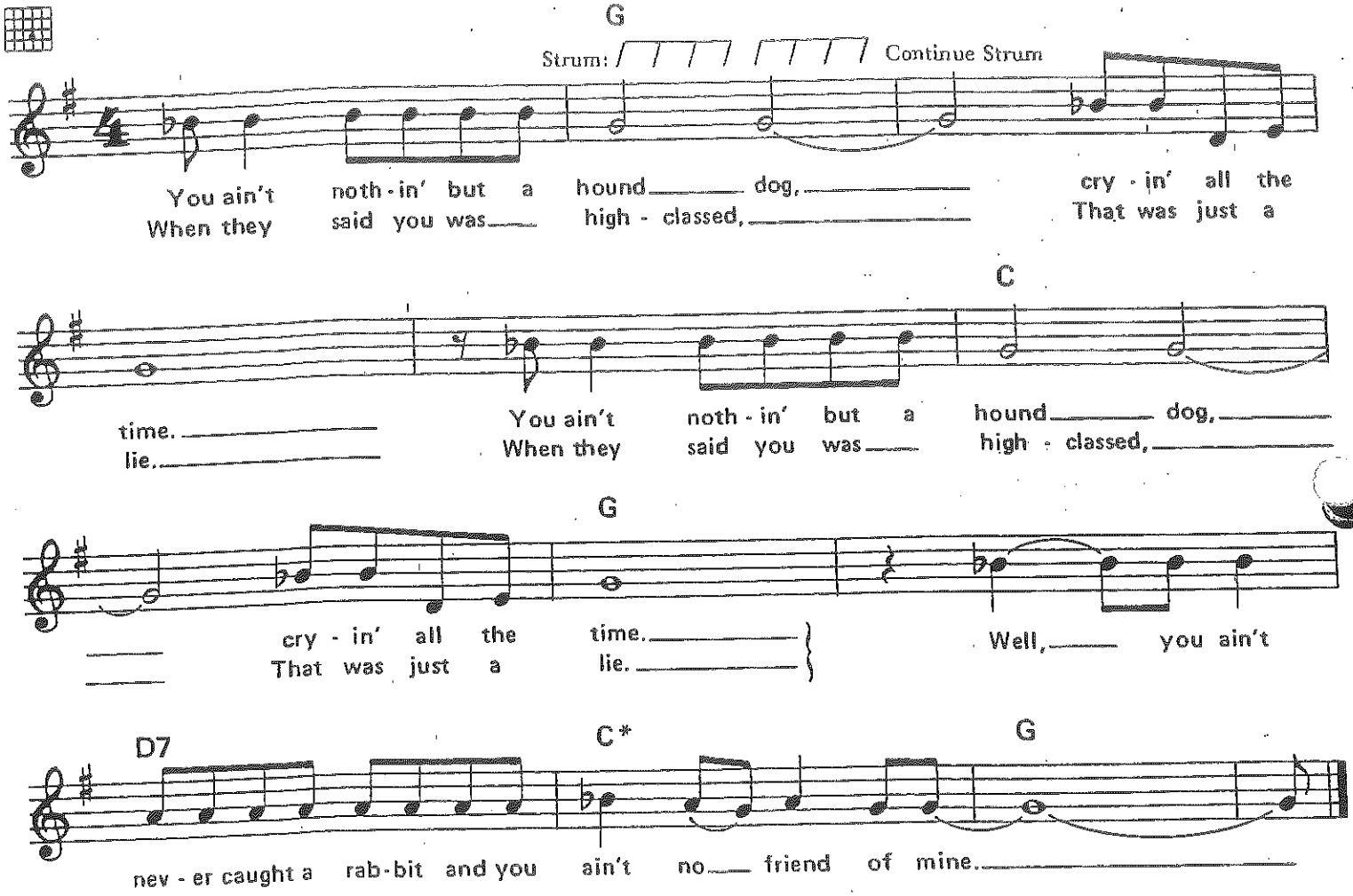
The double bar line with two dots :‖ tells you to repeat a section of music. Two repeat signs ‖: :‖ tell you to repeat the music between them.

Now play the down/up strum on Elvis Presley's rock hit, Hound Dog.

Hound Dog

Words and Music by
Jerry Leiber and Mike Stoller

Sing:



**Keep the common 1st finger down when moving from D7 to C.*

Hound Dog is one of many early rock'n'roll hits which uses the form of **12-Bar Blues** borrowed from the black blues tradition. You will return to the blues later in this book on page 117.

If you have not yet learned to play the full G, C and G7 chords, you might wish to [illegible] to page 80 and review this material. If you are not ready to play these fuller

Goodnight Irene

Sing:

Option: Capo 2 or 3

Words and Music
Huddie Ledbetter and John A. Lomax

Chorus

D A7

I - rene, good - night, I -

D D7

rene, good - night. Good - night, I - rene, good -

G A7 D Fine

night, I - rene, I'll see you in my dreams.

2. Last
3. Stop

Verse

D A7

1. Some - times I live in the coun - try,
(2.) Sat - ur - day night I got mar - ried,
(3.) ram - blin', stop your gam - blin', Stop

D

Some - times I live in town.
Me and my wife set - tled down. Now
stay - in' out late at night. Go

D7 G

Some - times I get a great no - tion to
me and my wife are part - ed, Gonna
home to your wife and fam - 'ly, Sit

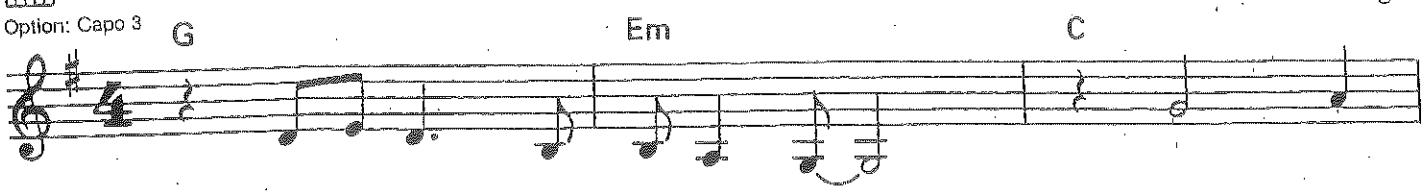
A7 D D.C. al Fine

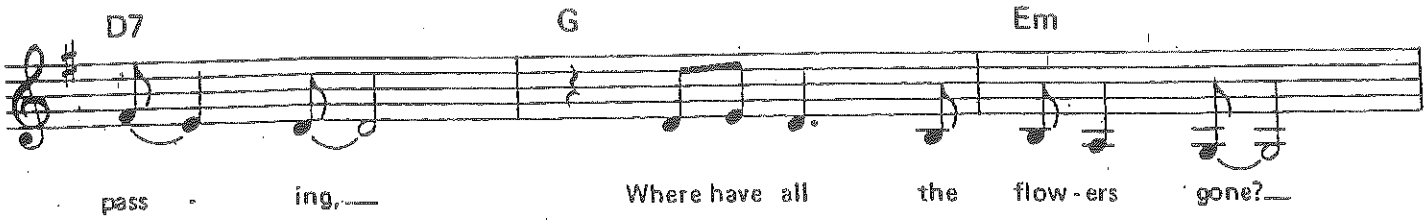
jump in the riv - er and drown.
take an - oth - er stroll down town.
down by the fire - side bright.

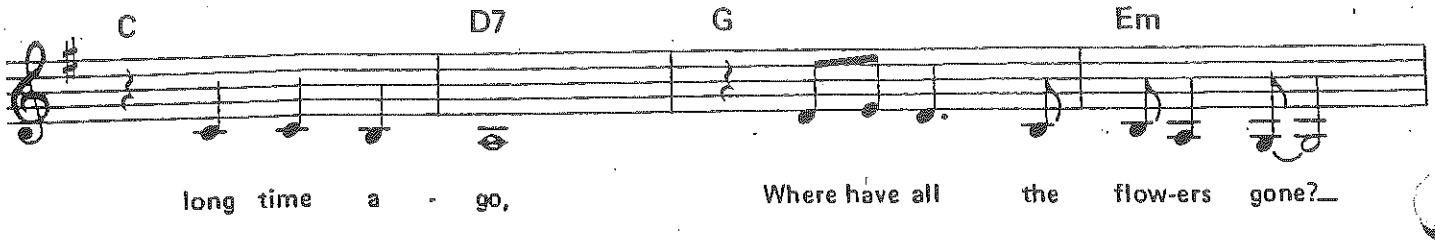
Where Have All The Flowers Gone?

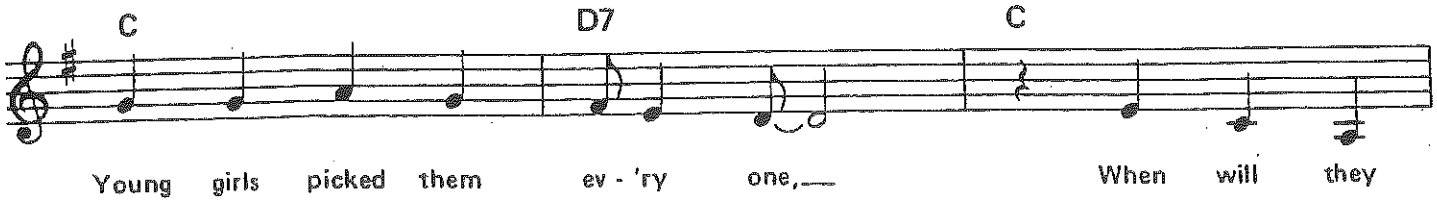
Option: Capo 3

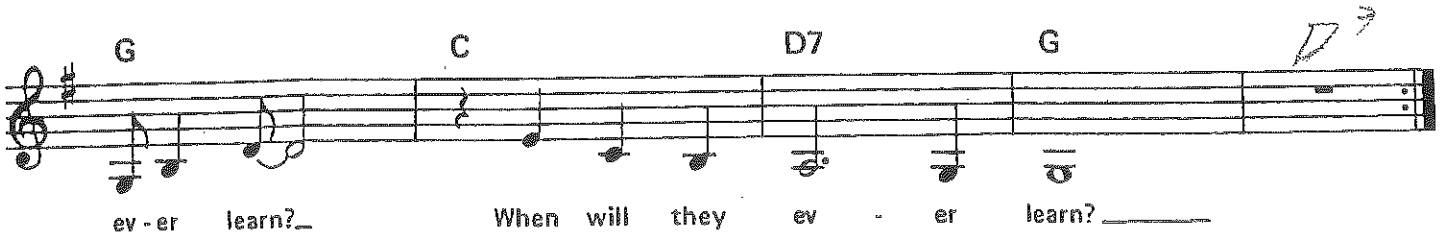
Words and Music by
Pete Seeger











2. Where have all the young girls gone? long time passing,
   Where have all the young girls gone? long time ago,
   Where have all the young girls gone? Gone to young men everyone,
   When will they ever learn? When will they ever learn?

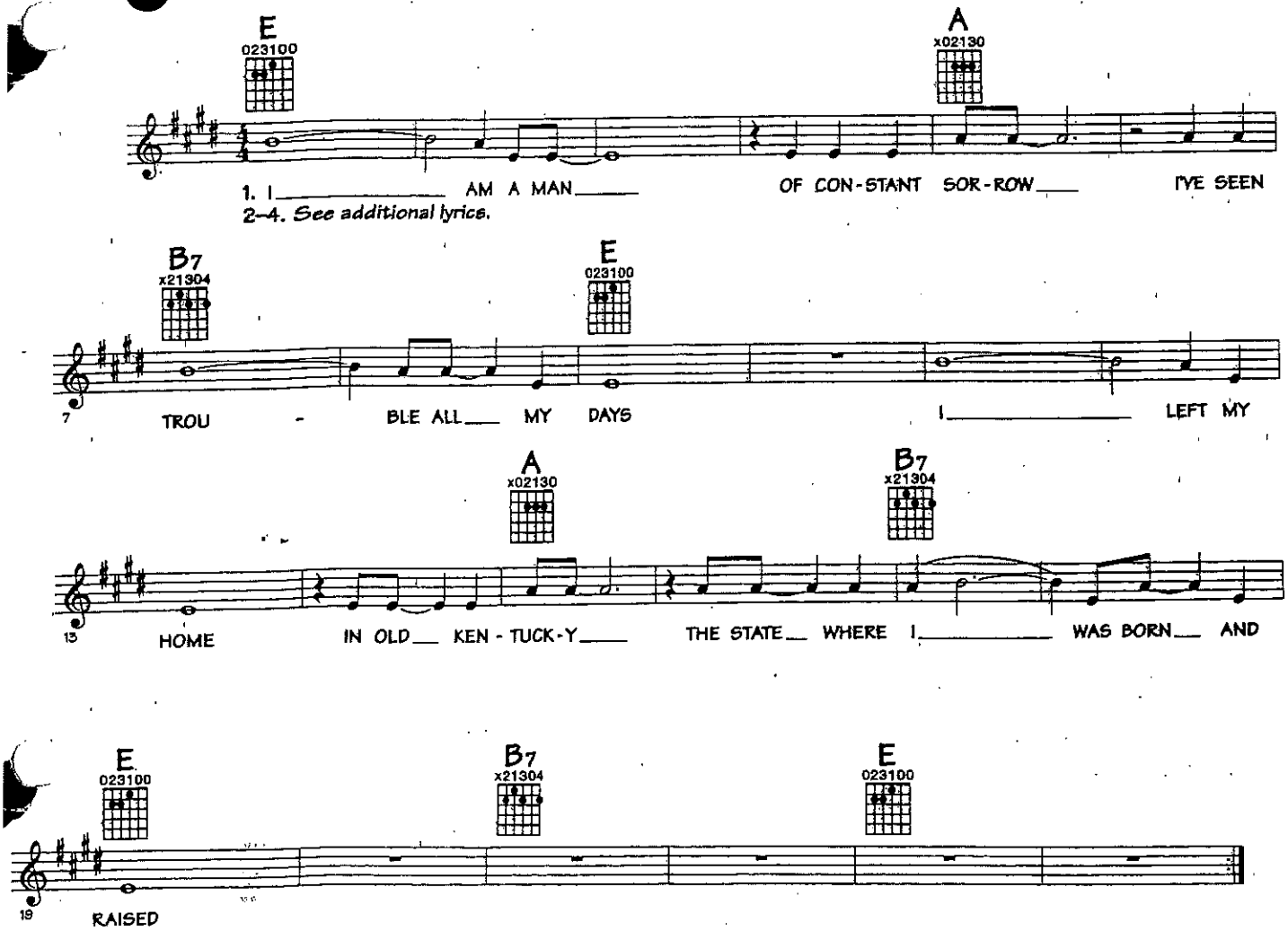
3. Where have all the young men gone? long time passing,
   Where have all the young men gone? long time ago,
   Where have all the young men gone? Gone to soldiers everyone,
   When will they ever learn? When will they ever learn?

4. Where have all the soldiers gone? long time passing, (2)
   Where have all the soldiers gone? Gone to graveyards, everyone. etc.

5. Where have all the graveyards gone? long time passing, (2)
   Where have all the graveyards gone? Gone to flowers, everyone, etc.

MAN OF CONSTANT SORROW

TRACK 74 Verse



1. E A
I AM A MAN OF CONSTANT SORROW
B7 E
I'VE SEEN TROUBLE ALL MY DAYS
A
I LEFT MY HOME IN OLD KENTUCKY
B7 E B7 E
THE STATE WHERE I WAS BORN AND RAISED

2. E A
FOR SIX LONG YEARS I'VE BEEN IN TROUBLE
B7 E
NO PLEASURE HERE ON EARTH I FIND
A
FOR IN THIS WORLD I'M BOUND TO RAMBLE
B7 E B7 E
I HAVE NO FRIENDS TO HELP ME NOW

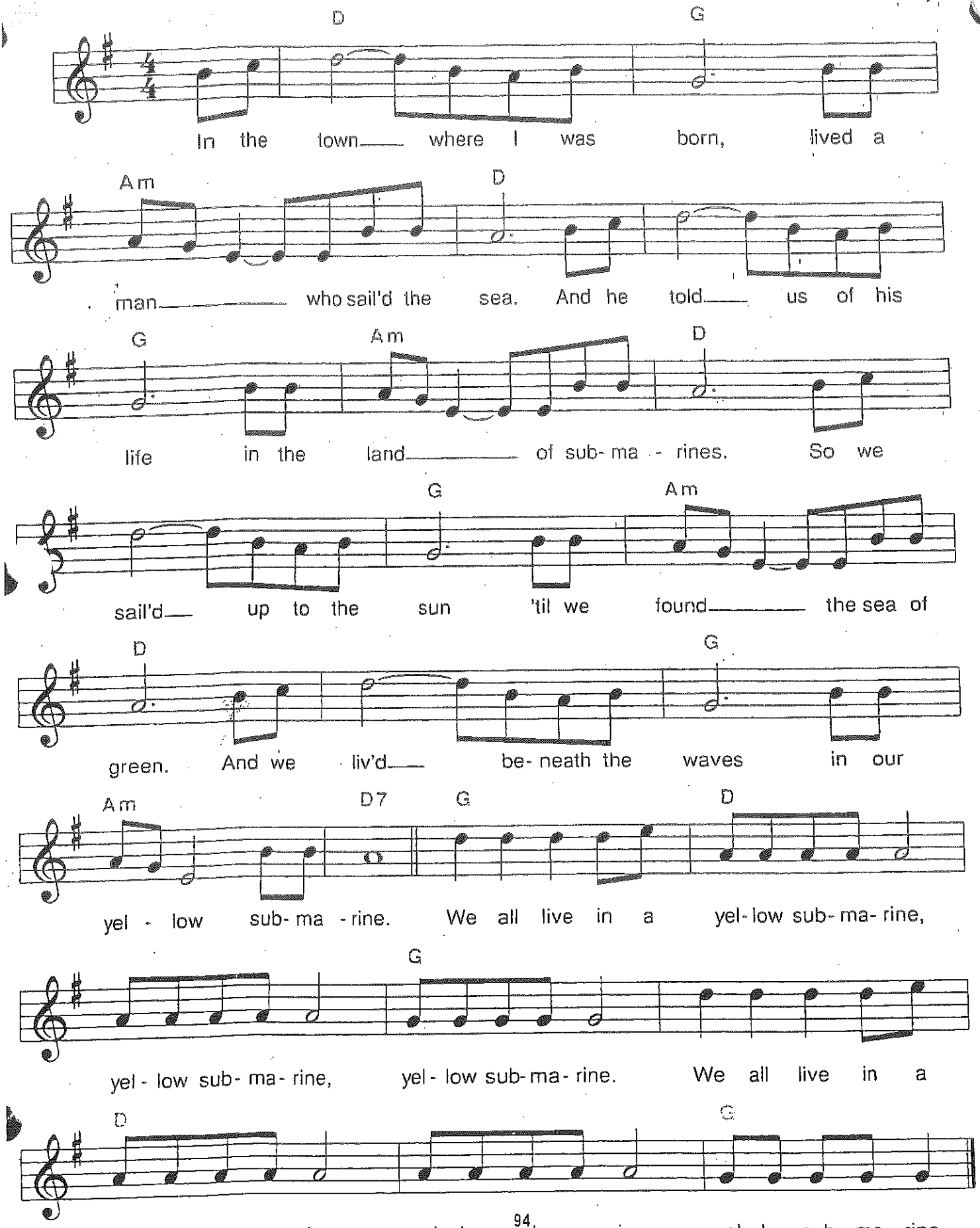
3. E A
YOU CAN BURY ME IN SOME DEEP VALLEY
B7 E
FOR MANY YEARS WHERE I MAY LAY
A
THEN YOU MAY LEARN TO LOVE ANOTHER
B7 E B7 E
WHILE I AM SLEEPING IN MY GRAVE

4. E A
MAYBE YOUR FRIENDS THINK I'M JUST A STRANGER
B7 E
MY FACE YOU NEVER WILL SEE NO MORE
A
BUT THERE IS ONE PROMISE THAT IS GIVEN
B7 E B7 E
I'LL MEET YOU ON GOD'S GOLDEN SHORE

20 21 YELLOW SUBMARINE

slow - fast

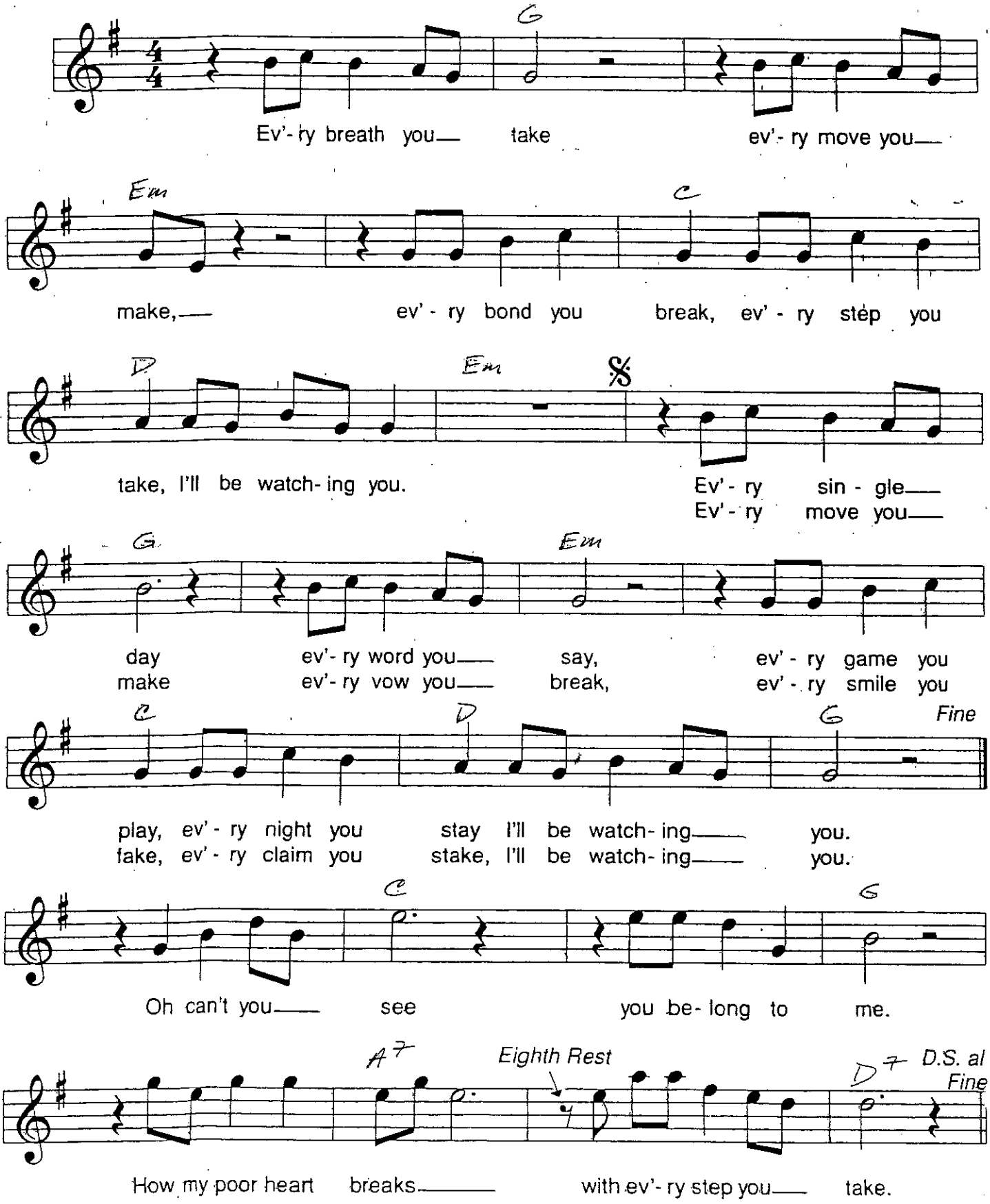
Words and Music by John Lennon
and Paul McCartney



18 19 EVERY BREATH YOU TAKE

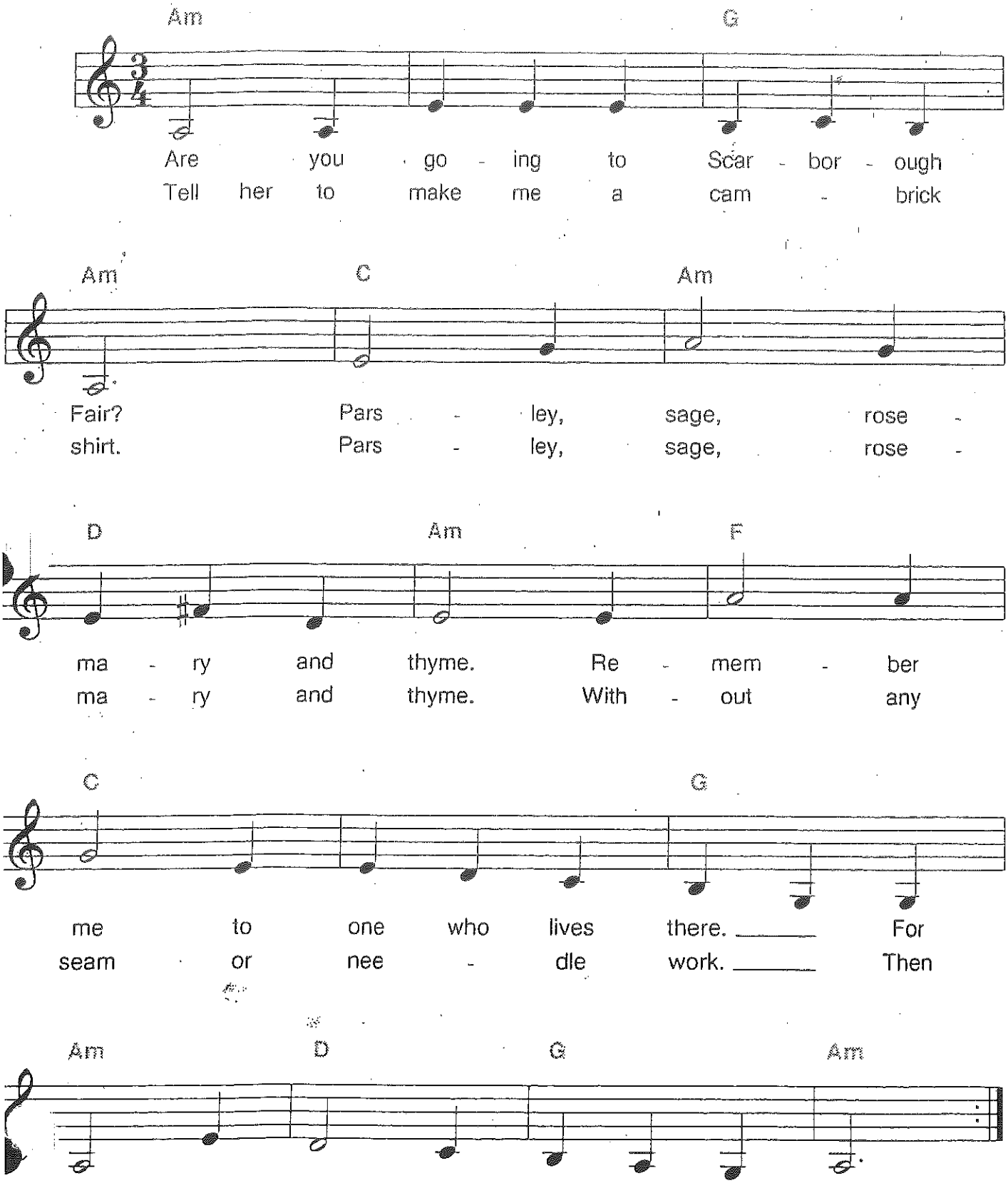
slow - fast

Words and Music by
Sting



12 SCARBOROUGH FAIR

Traditional English



Patience

Words and Music by W. Axl Rose, Slash,
Izzy Stradlin', Duff McKagan and Steven Adler

Moderately, slow in 2

C G

1. Shed a tear 'cause I'm miss-in'— you.— I'm still 'al-right— to smile.—
2. *See additional lyrics*

mp

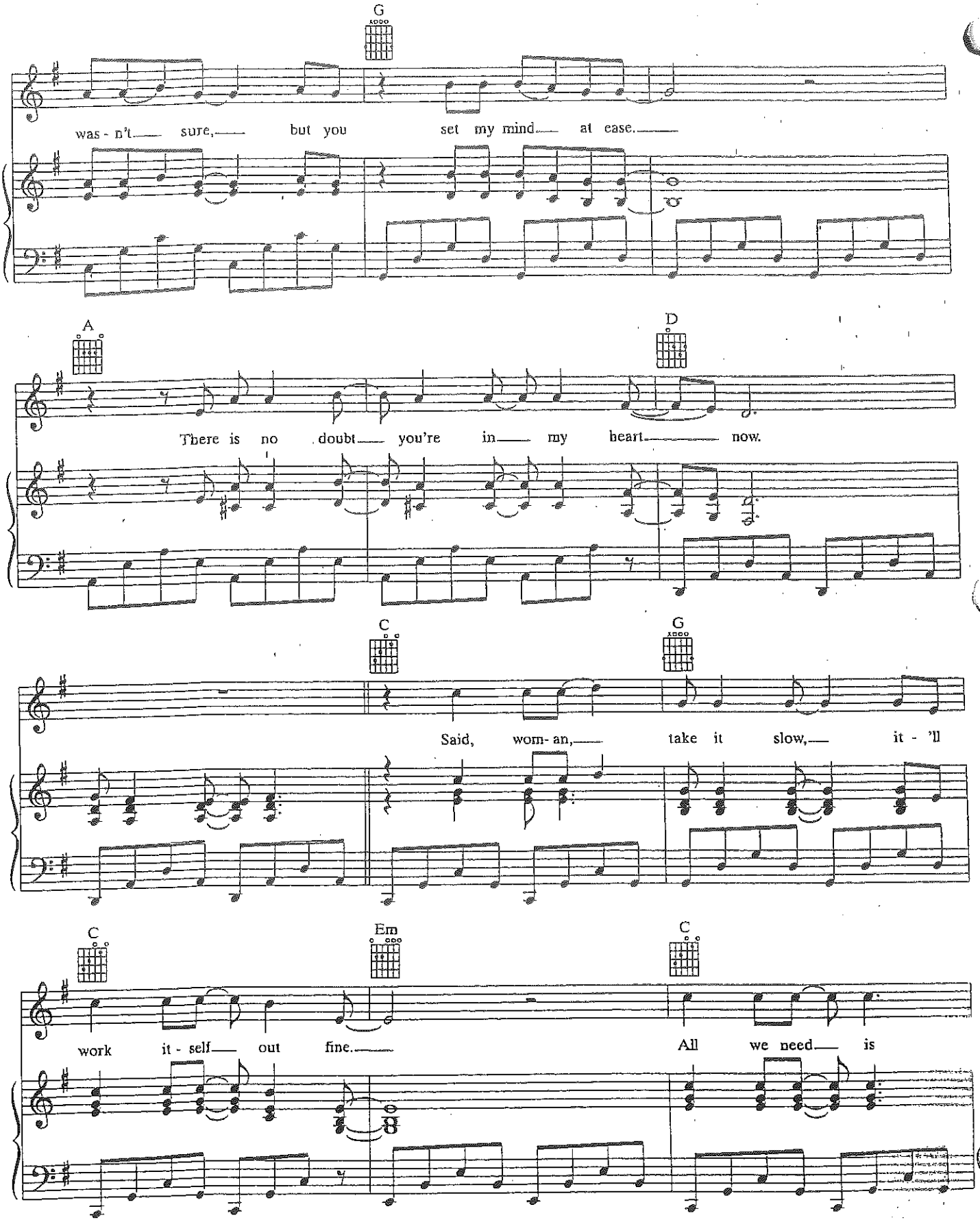
A

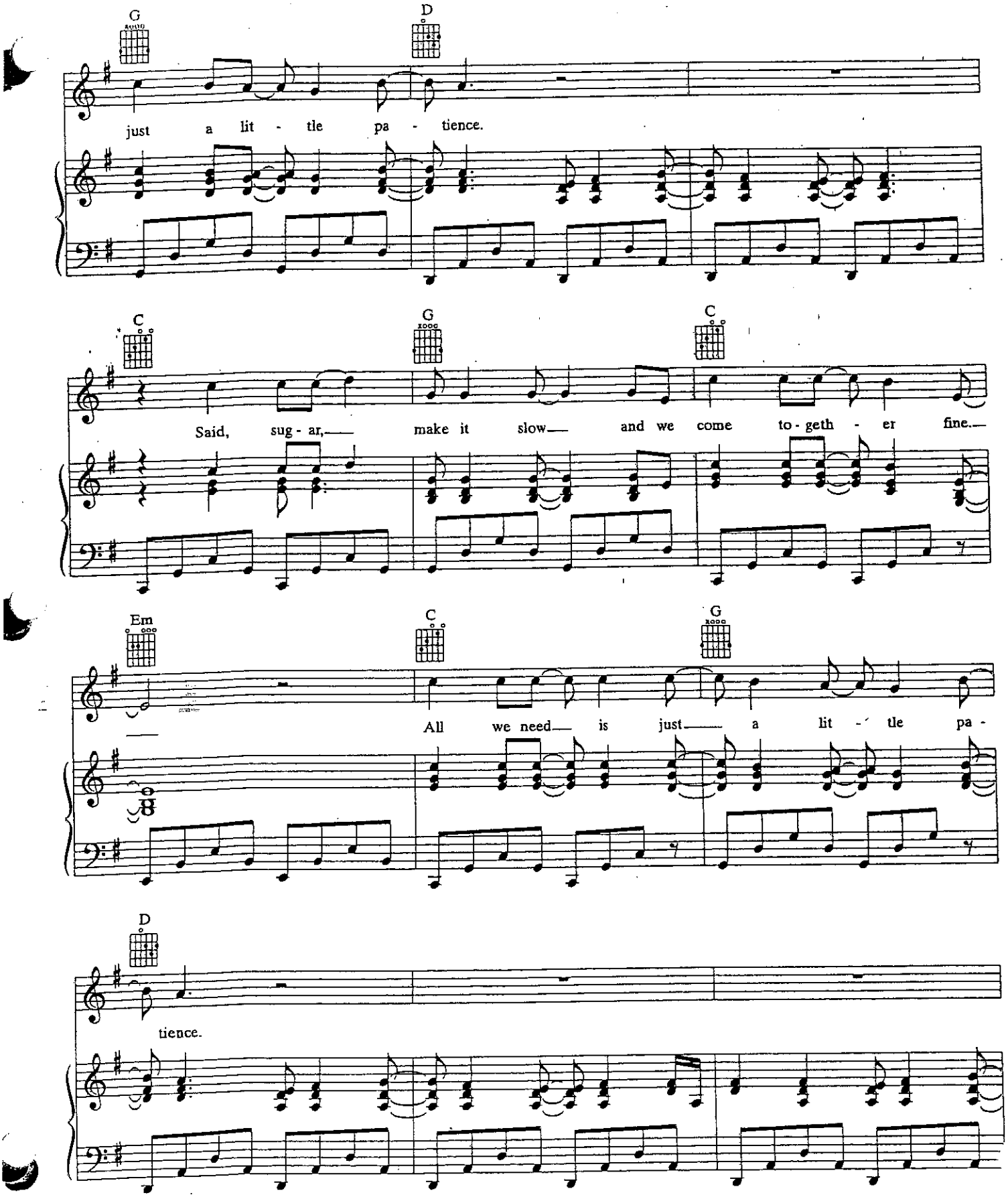
— Girl, I think a-bout— you ev-'ry day—

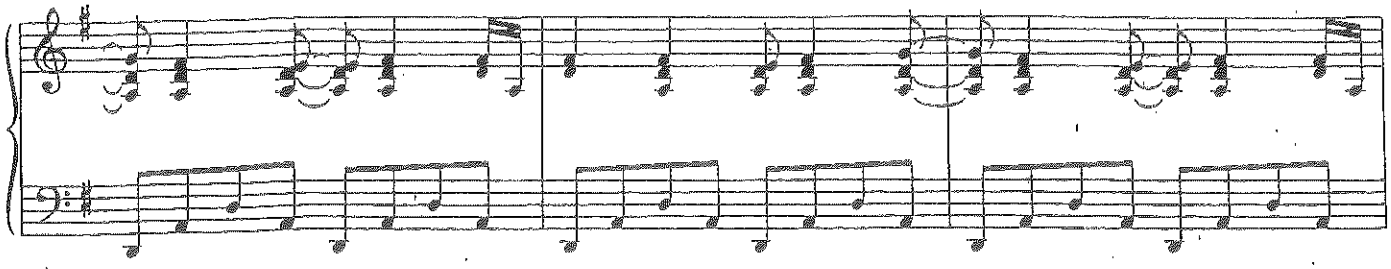
D C

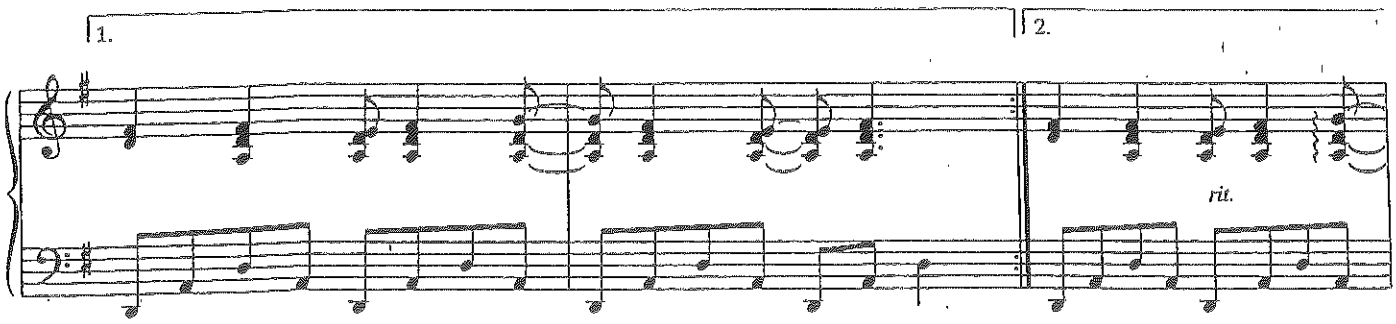
— now. Was a time when I

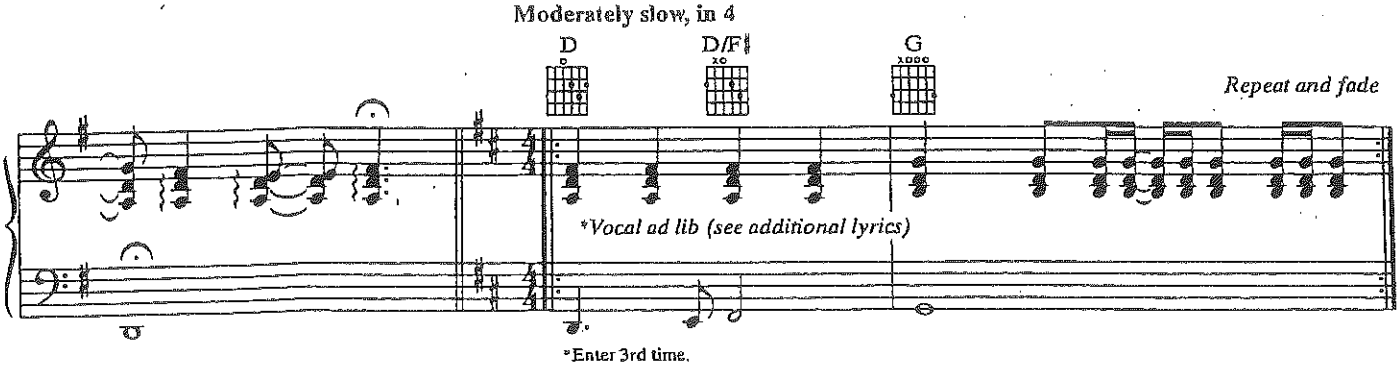
*Recorded a half step lower.


G
was - n't sure, but you set my mind at ease.
A
D
There is no doubt you're in my heart now.
C
G
Said, wom- an, take it slow, it - 'll
C
Em
C
work it - self out fine. All we need is


G
D
just a lit - tle pa - tience.
C
G
C
Said, sug - ar, make it slow and we come to - geth - er fine.
Em
C
G
All we need is just a lit - tle pa -
D
tience.







Additional Lyrics

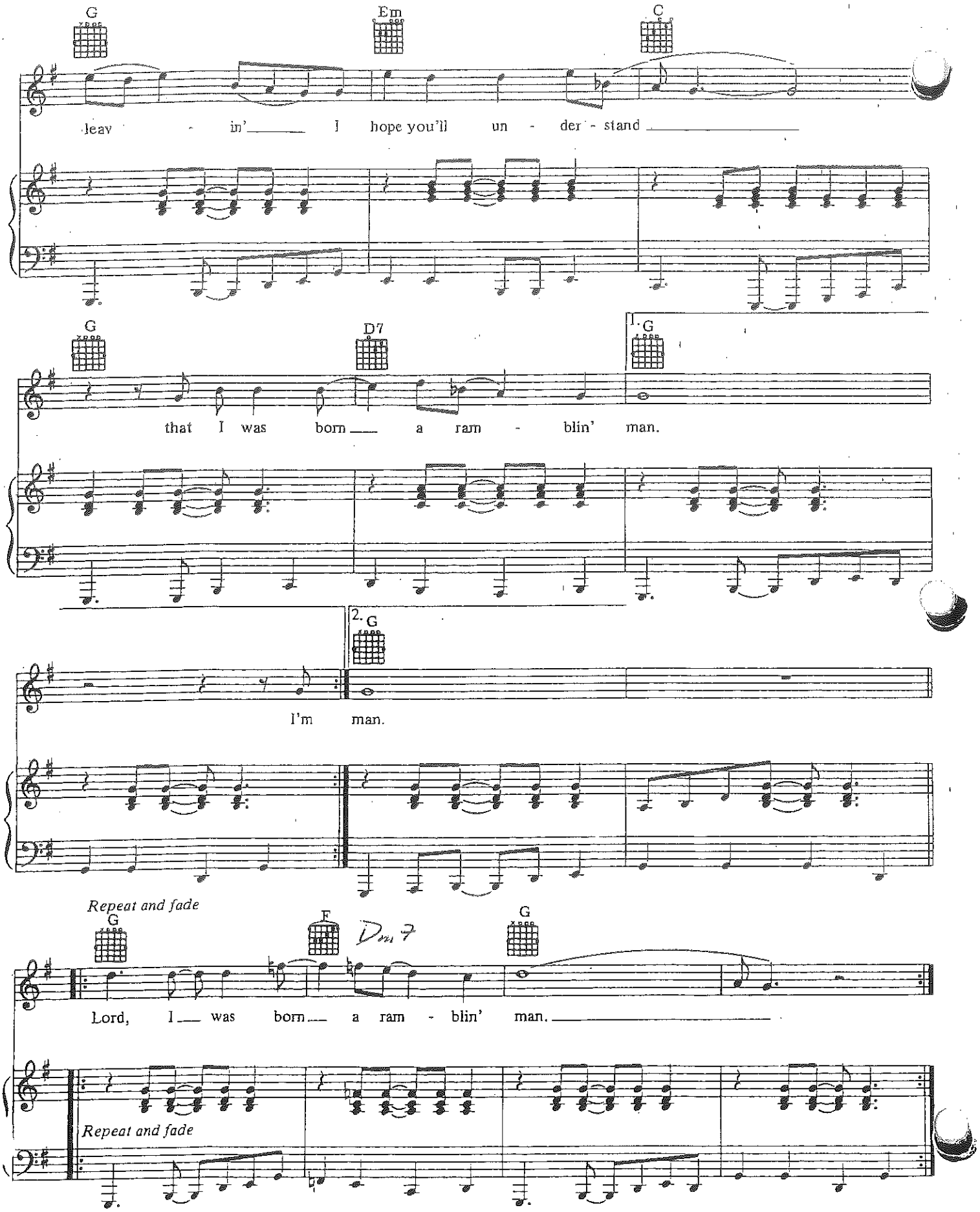
||: C - C - G - G
A - A - D - D :||

||: C - G - C - Em
C - G - D - D :||

2. I sit here on the stairs 'cause I'd rather be alone.
If I can't have you right now I'll wait, dear.
Sometimes I get so tense but I can't speed up the time.
But you know, love, there's one more thing to consider.

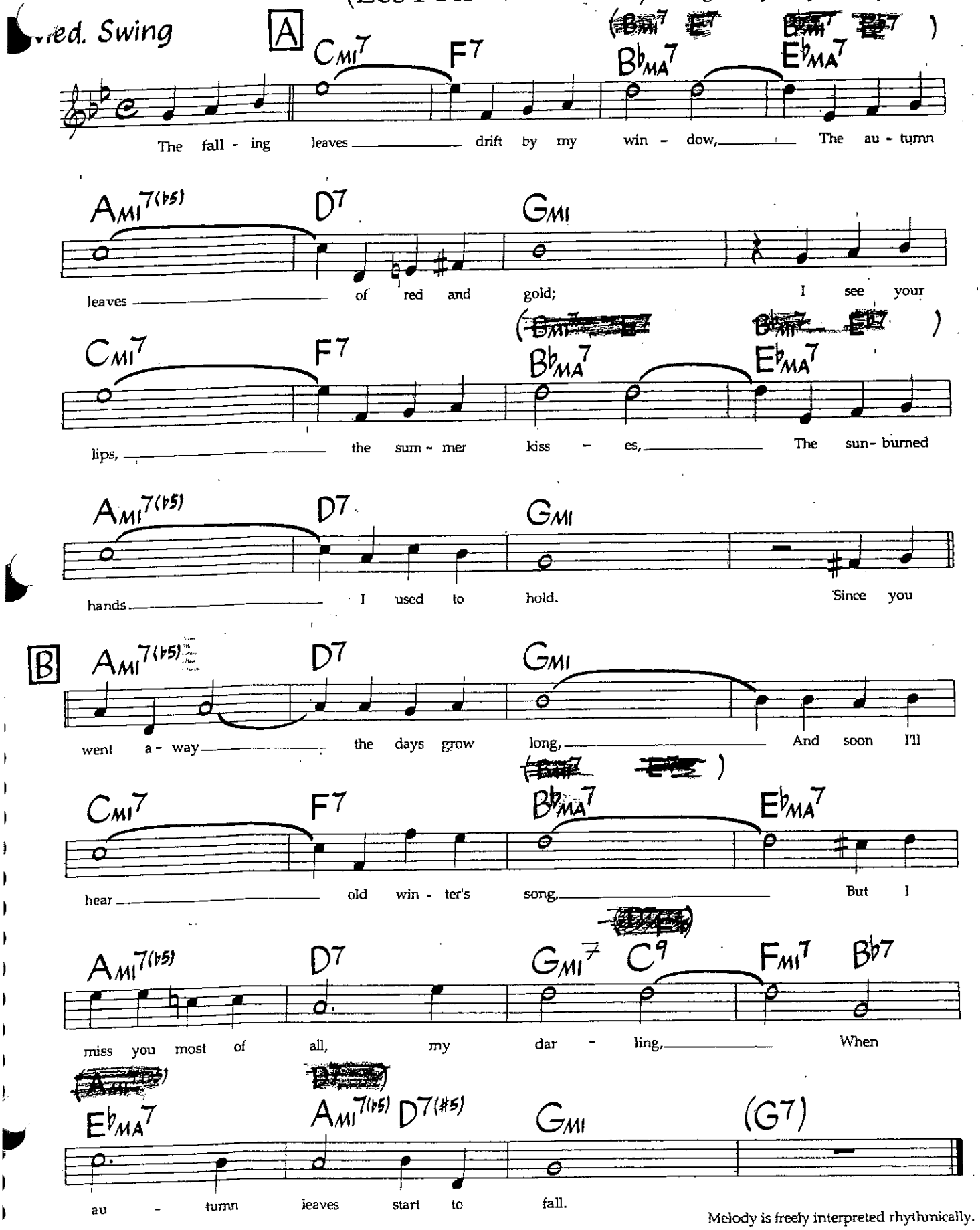
Said, woman, take it slow and things will be just fine.
You and I'll just use a little patience.
Said, sugar, take the time 'cause the lights are shining bright.
You and I've got what it takes to make it.
We won't fake it, ah, I'll never break it 'cause I can't take it.

Vocal ad lib:
Little patience, mm, yeah, mm, yeah.
Need a little patience, yeah.
Just a little patience, yeah.
Some more patience.
I been walkin' the streets at night
Just tryin' to get it right.
Hard to see with so many around.
You know I don't like being stuck in the ground,
And the streets don't change, but baby the name.
I ain't got time for the game 'cause I need you.
Yeah, yeah, but I need you, oo, I need you.
Woh, I need you, oo, this time.


G
Em
C
leav - in' I hope you'll un - der - stand
G
D7
1. G
that I was born a ram - blin' man.
2. G
I'm man.
Repeat and fade
G
F
Dm7
G
Lord, I was born a ram - blin' man.
Repeat and fade

Autumn Leaves
(Les Feuilles Mortes)

Music by Joseph Kosma
English Lyric by Johnny Mercer



Melody is freely interpreted rhythmically.

All Of Me

Seymour Simons
Gerald Marks

Med. Swing

A

C6 E7
All of me, why not take all of me?

A7 DMI7
Can't you see I'm no good with - out you?

E7 AMI7
Take my lips, I want to lose them;

D9 DMI9 G7 #5
Take my arms, I'll nev - er use them.

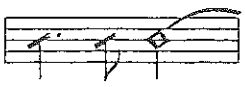
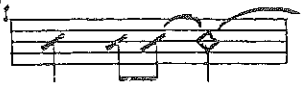
B

C6 E7
Your good- bye left me with eyes that cry,

A7 DMI7
How can I go on dear with - out you?

F6 FMI6 EMI7 A9
You took the part that once was my heart, So

DMI7 G9 C6 (DMI7 G9)
why not take all of me.

the rhythm:  may be performed:  throughout.

(e.g. bars 1, 3, 5, 9, etc.)

Bar 13 of **B** may be played: DMI7(♭5)