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LESSON 1 INTRODUCTION AND BASICS

You can find these lessons on my website. There are individual files for each chapter, and audio recordings of most songs.

<http://www.voith-usa.com/Guitar/index.html>

Learning to play the guitar is a lot of fun. The reason for this is that you can learn some simple skills and be playing guitar in a very short time (one lesson). In addition, you can progress at your own rate by learning other simple skills and building on what you already know. Many of the skills are "mechanical" or repetitive patterns which when practiced become automatic. However, the practicing is the kind of hard work which is fun because you see (hear) yourself progressing and adding to your set of skills, and you can always fall back on known skills when you just want to play. You do not need to have rigid goals which cause you to "strain" at playing guitar. You have a lifetime to learn. The important thing is to pick up and play your guitar even if for only ten minutes a day.

Some of the skills you will learn are:

- A) **CHORDS**: Simple left hand finger positions on guitar strings.
- B) **STRUMS**: Repetitive right hand patterns for playing guitar strings.
- C) **BASS RUNS**: Individual notes played between chord changes.

You will build on these three basic skills to allow:

- A) **ACCOMPANIMENT** of songs.
- B) **FLAT PICK STYLE**, which is a style in which the notes of the song are played with the thumb on the bass or lower pitched strings, while adding chord strums in between notes.
- C) **FINGERPICKING STYLE**, which is a style in which the index and middle (and sometimes ring) fingers play the melody on the treble (higher pitched) strings, while the thumb plays a constant beat on the bass strings.

You will **NOT BE TAUGHT TO READ MUSIC** in this book. However, a notation will be introduced to show patterns, including right hand strums and left hand positions. The intent is not that you will learn to play an unknown song by sight from the notation, but to show you how the song is played. This will allow you to try it section by section until you don't need the notes anymore.

NOTE: In this book, the fingers are referred to using numbers and letters:

T(Thumb), 1 or I (Index), 2 or M (Middle), 3 or R (Ring), 4 or L (Little).

If you study piano, note that this is **DIFFERENT** from numbering used there.

TYPICAL PROGRESSION THROUGH THE CLASS

The following represents a possible way to use this book. It is not the only way. You can jump around as you see fit to facilitate your learning.

1. Read Lesson 1 - Introduction, Tuning, etc.
Lesson 2 - (key of D)
2. Lesson 3 - (simple strums)
Lesson 4 - (key of G)
3. Lesson 5 - (key of C)
Read Lesson 7 - Transposing
4. Lesson 9 - (strum 11 - Arpeggios)
5. Lesson 9 - (strum 7 - "Travis" or "Cotten" Picking)
6. Lesson 10 - (Bass runs in D)
7. Read Lesson 8 - Tablature notation
Lesson 8 Songs - one or two
8. Review - go back and look at old lessons
9. More - go back and pick up skipped stuff
- read Appendices A, B
- Melody picking - Lessons 11, 12

TUNING

When you tune a string of the guitar, you should continuously pluck the string you are tuning as you turn the tuning peg. This way, you will hear the sound as you tune and will be less likely to tighten the string too much and break it. It is usually a good idea to tune "up to pitch". In other words, it is best to start with the string a little low in pitch and tune it up to pitch. This will tend to give the string maximum tension. On the other hand, lowering a string to pitch will not assure this maximum tension and the string will most likely slip a little bit causing it to go flat.

Until you get good at tuning, a good exercise is to loosen a string until it is obvious that the pitch is too low, then slowly tighten the string (plucking it as you tighten) until it comes "up to pitch". If you tune the string too high simply lower it and try again. Be aware, though, that when strings are new they will continue to stretch for the first few hours causing them to loosen and go flat. After a time, they will reach their optimum tension and will stay in tune for a longer period of time.

There are several ways to tune a guitar.

1. Use a **smartphone App**
 - panotuner
 - GuitarTuna (may require a fee)
2. Use a **guitar pitch pipe** (it has six notes, one per string). When you blow on a note, blow easily, or it may not sound properly. This is especially true of the D note.

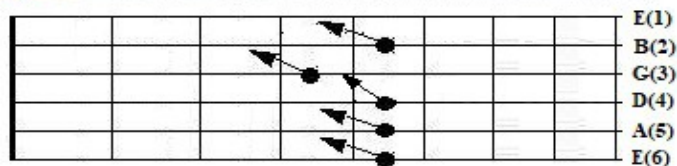
3. Use an **electronic tuner**. Electronic tuners are very popular and are handy when you are in a noisy environment, or are having difficulty hearing your instrument well enough to determine the correct pitch. They usually automatically detect the note you are tuning to, and indicate that you are in tune with a needle or indicator. Some allow you to select the note you are tuning to, and indicate that you are in tune with a needle or indicator. You might call this "tuning by sight". However, it is always best to double check using a method that requires you to use your ear. You will never develop an "ear" if you consistently rely on electronic guitar tuners. Tuning by "ear" is a time honored "art". Tuning by "sight" is merely convenient.

Below is a picture of a pitch pipe and an electronic tuner. The electronic tuner attaches to the head of the guitar as shown.



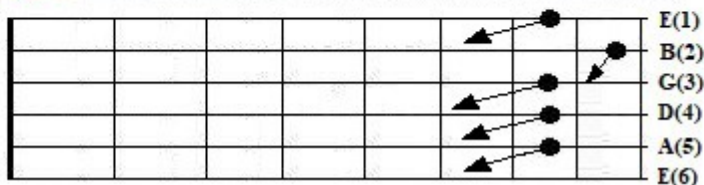
4. Tune the guitar **relative to itself** (first way)

- a) Tune the sixth string until it sounds ok (don't tighten too much)
- b) Hold 6-th string at 5-th fret, tune 5-th string to 6-th
- c) Hold 5-th string at 5-th fret, tune 4-th string to 5-th
- d) Hold 4-th string at 5-th fret, tune 3-rd string to 4-th
- e) Hold 3-rd string at 4-th fret, tune 2-nd string to 3-rd
- f) Hold 2-nd string at 5-th fret, tune 1-st string to 2-nd



5. Tune the guitar **relative to itself** (second way)

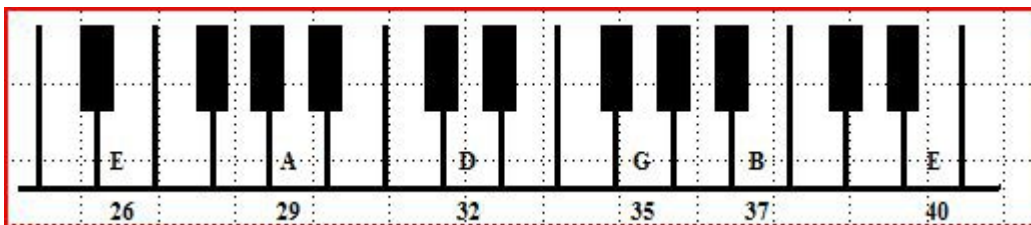
- a) Tune the first string until it sounds ok (don't tighten too much)
- b) Hold 1-st string at 7-th fret, tune 2-nd string one octave below 1-st
- c) Hold 2-nd string at 8-th fret, tune 3-rd string one octave below 2-nd
- d) Hold 3-rd string at 7-th fret, tune 4-th string one octave below 3-rd
- e) Hold 4-th string at 7-th fret, tune 5-th string one octave below 4-th
- f) Hold 5-th string at 7-th fret, tune 6-th string one octave below 5-th



To help with the above, listen for "beats" indicating need to tune. When you play two strings which should be in tune, (for instance, d above), if the strings are not in tune, you should be able to hear "beats", or a "louder-softer-louder-softer-....louder-softer" pattern. As you tune the one string to the other, the "beats" smooth out.

6. Tune to a **piano**

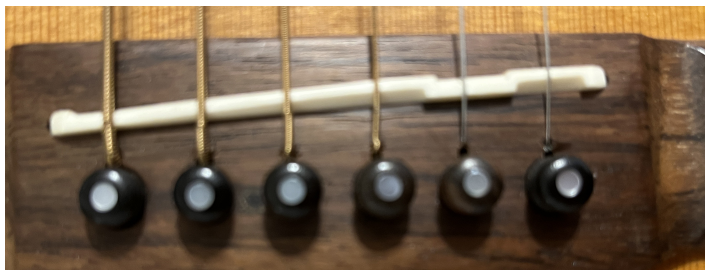
E	1	40-th	white	key	from	left
B	2	37-th	"	"	"	"
G	3	35-th	"	"	"	"
D	4	32-nd	"	"	"	"
A	5	29-th	"	"	"	"
E	6	26-th	"	"	"	"



RE-STRINGING A GUITAR

When restringing the guitar, you first attach the strings to the bridge of the guitar. In addition, if changing strings already on the guitar, usually do one string at a time. Put on a string, and tighten it up, then do the next string. Here is an excellent video (mentioned above) on stringing steel string guitars: <https://youtu.be/QmzNnzulzLI> Below is a summary of this video (steel string guitar)

At the bridge end, the strings attach to the body of the guitar below the sound hole.



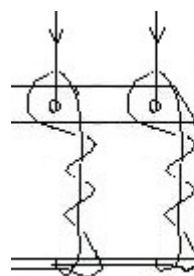
Steel String Guitar

Classical Guitar

For a steel string guitar there is a peg for each string. You need to pull out the peg. There is a "string winder" tool that is useful for winding and unwinding strings. The tool has a **notch that helps pull out the pegs**. If you don't have this tool, you could use a pair of pliers to pull out the peg. Be careful; you could break the peg. Pull straight out to avoid snapping the peg. You could also use a coin against the peg. You could also reach through the sound hole (all strings off) and push the pegs out from inside. After this, you put the end of the string (donut end) into the peg hole. The peg has a groove that should face the sound hole. The string fits in the groove. then push the peg in all the way, then pull the string tight.



Classical strings do not have the "donut" on the end. You should not use steel strings on a classical guitar. They can cause too much tension and damage the guitar. Classical strings are made of nylon or gut. Note that the thicker classical strings do have a metal wrapping around them. For the classical guitar strings, you insert the string into a hole on the bridge, and pull a length through. Then you bring that short length back up to the entrance hole and wrap the string around itself two or three times, and finally thread the end of the string back through the bottom loop of the current and the next string.



Classical Strings

String down through hole, then back up, and wrap around to bottom, then thread the extra string through the loops of current and next string.

After attaching a string to the bridge, the other end attaches to the tuning peg on the "headstock" of the guitar. Strings are wound on the tuning pegs in a standard way. For a steel string guitar, the strings should be on the inside of the pegs, as shown in the picture below. For a classical guitar, the strings should go over the top of the cylinder as shown below. When strung like this, you will become used to which direction to turn the tuning peg to tighten versus loosen a string.

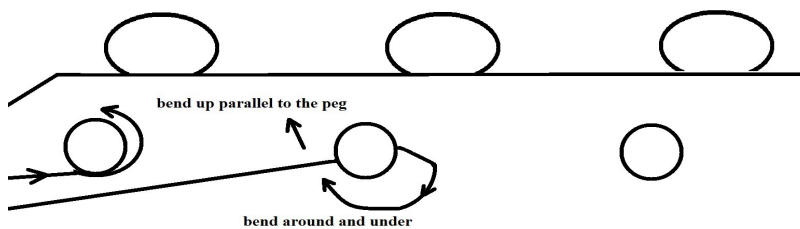


Steel String Guitar



Classical Guitar

On a steel string guitar, first use the winder knobs to line up the holes in the tuning pegs so that the holes are open left to right when looking at the above picture. This makes it easier to thread each string through the hole. Now back out about 2 inches of string from the hole. Next, wrap the rest of the string to the inside of the neck, and then back under the string on the other side of the peg. Pull the string tight (do not pull string back out of the peg hole). Now bend the string up, and start winding the string tight, while holding the string down to the peg and keeping slack out at the peg. Be sure you wind so that the string goes around the peg from the inside, as shown above. Be sure that each new winding around the peg **goes under the previous winding**. Wind until the slack in the string is taken up, and the string sounds a tone. You can use the "string winder" pictured above to quicken the winding. You can tune all the strings later after they are all on.



Here is an excellent video (mentioned above) on stringing steel string guitars

<https://youtu.be/QmzNnzu1zLI>

For a classical guitar, first use the winder knobs to line up the holes in the tuning cylinders so that the holes face up. This makes it easier to thread each string through the hole. Now back out about 2 inches of string from the hole. Start winding the string tight. Be sure that the string goes over the cylinder, then around from underneath. Be sure that the extra slack goes under the new windings as you wind. As with steel string guitars, hold the string tight at the peg, and keep slack out at the tuning cylinder. Again, wind until the slack in the string is taken up, and the string sounds a tone. You can use the "string winder" pictured above to quicken the winding. You can tune all the strings later after they are all on.

GUITAR POSITION (LEFT HAND)

Exercise: Place your fingers on the top (thinnest) string:

```

E|-1-2-3-4-----| <-- Fret
B|-----|
G|-----|
D|-----|
A|-----|
E|-----|
  I M R L (1 2 3 4) <--- Finger

```

In this position, the tip of your thumb should be behind the top E string, directly behind your fingers. The fingers should come down straight and not mute the strings next to the ones that they are actually fretting (see the next picture).



With the thumb low, the average full sized person can reach across eight frets. With the thumb high, the average person can barely span four frets.

Exercise: Place your fingers on the bottom string (thickest, string 6) as shown below. As before, the fingers should come straight down on the strings and the strings should be touched with the tip of the fingers.

```

E|-----|
B|-----|
G|-----|
D|-----|
A|-----|
E|-1-2-3-4-----| <-- FRET
  I M R L (1 2 3 4) <--- Finger

```

With your fingers in this position, the TIP of your thumb should be touching the midline of the neck; that is, behind the G string. Most people tend to have the thumb peeking up over the top. Also, most people tend to squeeze much too tightly, grinding in with the knuckle of their thumb.

The left hand wrist should be straight. Do not rest your palm against the back of the neck. Also, do not jut your wrist forward. You should be able to place a straight edge from the back of your forearm to any of your last knuckles.

The palm of the left hand should be parallel to the underside of the neck. A way to exercise this is to place the bone to the pinky AGAINST the underside of the neck. Understand that this is an EXAGGERATION so that one may get used to how it feels when the palm is parallel to the neck. Play this way only while you practice until the awkwardness is gone.

Ascending Exercise:

```
E|-----1-2-3-4-| <-- Fret
B|-----1-2-3-4-----|
G|-----1-2-3-4-----|
D|-----1-2-3-4-----|
A|-----1-2-3-4-----|
E|-1-2-3-4-----|
```

```
  I M R L I M R L I M R L I M R L I M R L I M R L <-- Left Hand Finger
(1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4)
```

Make sure that you assign 1 finger per fret. Continue this pattern up the neck until you can't get clean notes out anymore. As you do this, do not stray from this checklist:

Guitar Position

- Left Hand: Thumb Position (midline [G string] to edge.)
- Thumb Pressure (NONE! PERIOD!)
- Wrist. (Straight as a ruler, palm away from the neck)
- (parallel to the underside of the neck)

If this continues to be a problem, take a couple of passes of this exercise without your thumb touching at all. This will give you an idea of exactly how little pressure it takes. Then put your thumb back down WITH NO MORE PRESSURE. It is just there as a guide. Low thumb pressure reduces strain on certain muscles and tendons. It will also increase your endurance dramatically.

The following is a descending exercise.

```
E|--5-4-3-2-----| <-- Fret
B|-----5-4-3-2-----|
G|-----5-4-3-2-----|
D|-----5-4-3-2-----|
A|-----5-4-3-2-----|
E|-----5-4-3-2-----|

  L R M I L R M I L R M I L R M I L R M I L R M I <-- Left Hand Finger
(4 3 2 1 4 3 2 1 4 3 2 1 4 3 2 1 4 3 2 1 4 3 2 1)
```

In these exercises, all of your fingers should be less than an inch from the neck, but if you concentrate on your pinky, that should take care of them all. It places less of a burden on your pinky when your palm is parallel to the neck. It also makes it easier to keep your pinky close to the strings. If there is less of a distance for your pinky to travel to fret a note, then you can ultimately achieve higher speed because of the travel time. Not only that, it is easier to coordinate your picking with your left hand because there is less margin for error.

RELAX: Play slow enough to do everything perfectly.
Patience patience patience.

GUITAR POSITION (RIGHT HAND)

If you hold the guitar as described earlier in "Guitar Position", your right forearm should make an angle of about 160 degrees with the strings. That is as it should be. Furthermore, one could even position one's forearm so that it is parallel to those strings, extending from them. The thing to avoid is having the guitar low, with your right forearm perpendicular to the strings. Some guitarists do hold the guitar this way, and it may seem cool but it will make it harder to play.

In general, keep the shoulders relaxed, the elbows loose and "open," and the wrists relatively straight. Bending the right wrist puts additional strain on the tendons. The elbow should be in a position that allows the right forearm to work as a unit from knuckle to elbow.

If you are using a pick, only a very small portion of the pick should extend: a millimeter or less. The flat of the pick should be parallel to the strings, and the pick itself should be perpendicular to the guitar.

If you are using a pick, you should use alternate picking. Alternate picking is the alternation of downstrokes with upstrokes. Use it!

Do the following exercise:

```

E|-----1-2-3-4--| <-- Fret
B|-----1-2-3-4-----|
G|-----1-2-3-4-----|
D|-----1-2-3-4-----|
A|-----1-2-3-4-----|
E|-1-2-3-4-----|
  I M R L I M R L I M R L I M R L I M R L I M R L <-- Finger
(1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4)
  d u d u d u d u d u d u d u d u d u d u d u d u
      d = Downstroke, u = upstroke

```

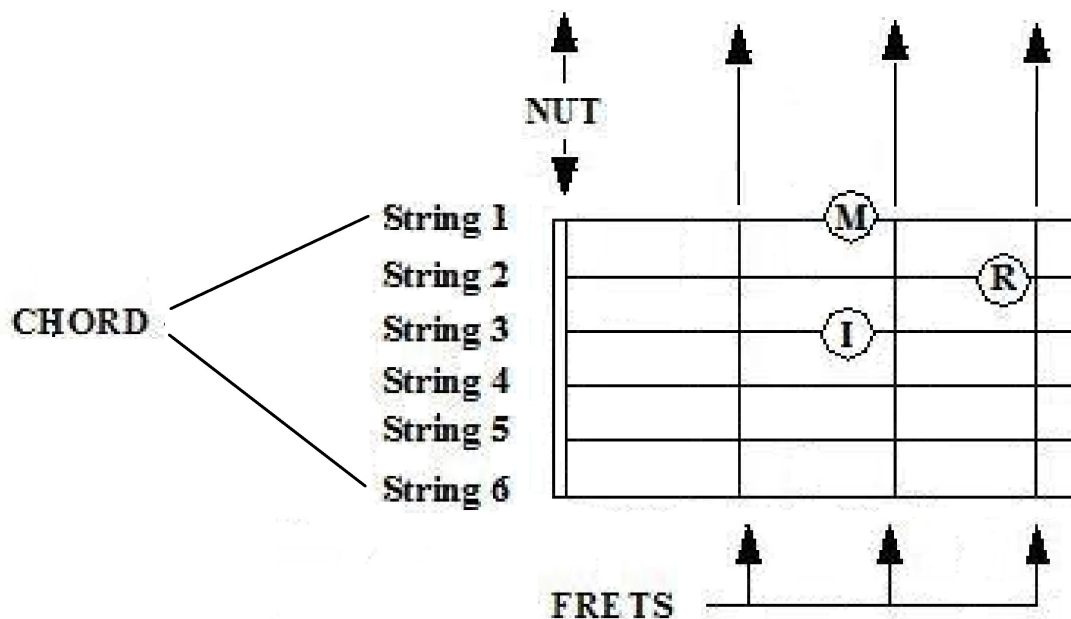
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LESSON 2 D, A7 AND G CHORDS

This lesson will introduce three "chords" (D, A7 and G chords), and some songs to use them in. Chords are left hand positions on the strings of the guitar. Each chord is illustrated by a chord diagram, which is a picture of the guitar neck showing which fret to press for each string and which left hand finger to use on the string. The strings are numbered from one (thinnest and highest pitch) to six (thickest and lowest pitch).

An example is the D chord. The picture shows the guitar neck.



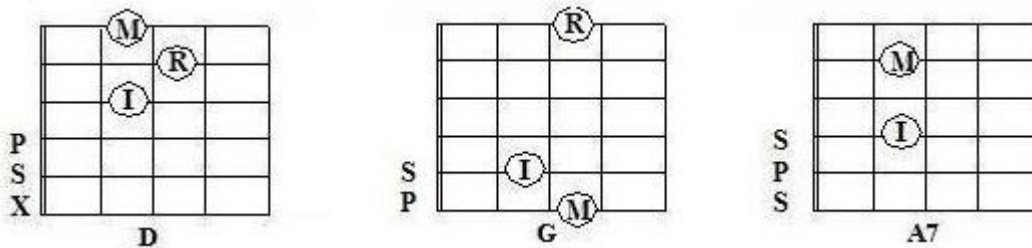
The chord diagram is on the right and is a representation of the guitar neck (as seen on the left above). The section shown by the arrows on the left is the same as the real chord diagram on the right. The letters refer to left hand fingers (I = index, M = middle, R = ring, L = little) used to hold down the strings. The metal pieces inlaid into the neck are called "frets". The letter "I" on string number 3 means that the index finger holds string 3 on the second fret. The finger should not actually touch the fret, but be slightly behind it. See the picture below on the left.



The purpose of holding a string at a fret is to shorten the string to produce a higher pitch. See the picture above on the right for the D chord.

Note that each chord has a string marked P (Primary bass) and one or more marked S (Secondary bass), for instance, string 4 on D chord (P). This is the primary bass string for the chord and is the same note as the name of the chord. The uses of this will be explained later. An X on a string means that you should not play that string, since that note is not in the chord.

When you are practicing new chords, first get your fingers into position. With no pressure on the strings, stretch your fingers so that each finger is in proper position. Then press down on the strings. Now pluck each string separately with a right hand finger to be sure that each string is held down properly, and with enough pressure. The finger should come straight down on the string with the tip of the finger holding the string. This usually requires that your finger be bent inward at the knuckle. You will get better at playing the chords as time goes by and your hand gets stronger. Here are the three chords for the key of D (D, G and A7).

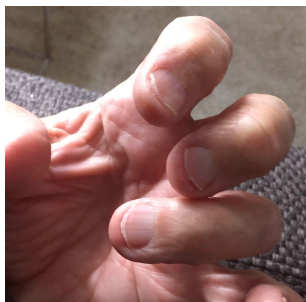


Note that in A7, the index and middle fingers are in the same relative position as in D chord, except that they are moved to strings 4 and 2 respectively instead of strings 3 and 1 as in D chord. If you keep this in mind, it will aid in remembering the positions. A HINT: when playing the G chord, place the ring finger in position first. It is a weak finger and it is hard to get it in the right place if the index and middle fingers are placed first.

The above three chords are called a "chord progression", and are the usual 3 chords in a song in the key of D. At the end of this book a chord chart is given which shows all of the common chord progressions used in this book. In addition, the chords are listed in alphabetical order. In addition to the charts showing chords used in this book, there is a much larger chart at the end of the book showing many useful chords. This chart has many more chords than you will ever need, but is there for reference.

Here are some tips that may help.

The tips of your fingers should come straight down on the strings. The shape of your hand should look like a claw. The knuckles should be bent. Your thumb should be touching the neck of the guitar behind the frets. The string should be as close to the nail as possible.



Note that to get the string as close to the nail as possible, you may want to consider cutting your left hand nails very short. If they are too long, they will get in the way of holding down the strings. This is recommended, but not absolutely necessary.

In addition, be careful not to touch the fret with your finger. The finger should be as close to the fret as possible, but slightly behind it. Because of the way your hand is constructed, this is not always possible for every finger. The pressure on the strings should come from the fingers, with low thumb pressure. Your thumb should serve more as a guide.

Your left-hand wrist should not be bent and there should be no tension in your arms. It helps if the position of your guitar is correct. If you are standing, a guitar strap should be used. You should not support the weight of the guitar with your hands and arms.. The guitar should rest on your abdomen, such that it is in the same position whether you are sitting or standing. The neck should be at a 45 degree angle up. See the first picture below. If you do not have a strap, or prefer not to use it, you can hold the guitar as shown in the second picture below.



Another thing that can make it more difficult to play is the thickness or gauge of your strings. It might help to change the strings to a lighter (thinner) gauge.

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LESSON 3 TIMING AND SIMPLE STRUMS

Now that you know some chords (left hand positions) you will want to do more interesting strumming with your right hand. This lesson will introduce two simple strums, one in 2/4 time and one in 3/4 time. For more strums and detailed information on strums, read chapter {9}. Before introducing the two strums, let's talk about timing.

TIMING

Songs have patterns of beats or accents and the strum pattern follows these beats. For instance, in the song "ON TOP OF OLD SMOKEY" (see chapter {2}), the pattern is:

"ON TOP OF OLD SMO- KY ALL COVERED WITH"
1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

In this song, the accent takes the count "1". To each "measure" there are 3 counts, each of which lasts as long as any other, or the length of one "quarter note". Therefore the song is in 3/4 time. This means that there are three counts or quarter notes per measure. If you tapped your foot to this song, you would tap on each count, 1,2,3, etc. The first word of this song is not accented. The accent is often called the "down beat". This song starts on count three or the "up beat".

Each song in the book has information on the title line to help in determining the beat, and to indicate where to start the song, and also to show what note the song starts on. For instance, the title line for ON TOP OF OLD SMOKEY has:

ON TOP OF OLD SMOKEY (3/4, 3, S2F3)

- Basic timing is 3/4
- Starts on third beat (3 of 1,2,3)
- Hold string 2, fret 3 to get first note of song

The first note (string 2, fret 3) is the "pitch" where you start singing and not necessarily the first string you strum when playing the song. Fret 0 indicates an open string (no fret held).

2/4 (4/4) STRUM

Now let's look at the strums. The first one is in 2/4 time. it is also useful in 4/4 time. This strum starts with your left hand in some chord position to start a song. Your right hand thumb plucks down (toward the ground) on a bass string (normally the "primary"), then your first, second and third (index, middle and ring) fingers pluck up together on strings 3, 2 and 1 respectively. See the picture below on the left. That is, your index finger plucks on string 3 only, while at the same time your middle finger plucks string 2 and at the same time your ring finger plucks string 1.



See the picture below on the right.

Next your thumb alternates or switches to a different bass string followed by another pluck up with the 3 fingers (still on strings 3,2 and 1). You then repeat the pattern over and over, remembering to switch strings with your thumb. This strum will be called the **THUMB-PLUCK** ("TP") strum, or as one of my students dubbed it, the "dumb cluck" strum. The following is notation for this strum:

	-----R-- -----R--	String 1 (thinnest - highest pitch)
	-----M-- -----M--	
	-----I-- -----I--	
	---T---- -----	
	----- ---T----	
STRUM	----- -----	String 6 (thickest - lowest pitch)
NUMBER-->	1) q q q q	
TIMING-->	2/4) 1 2 1 2	

The lines below the strum are used to show timing and to give the strum an identifying number. The timing is 2/4 and is counted as 1 2, 1 2. The notes are quarter notes as indicated by the letter "q". The notation shows (from left to right) that you first use your thumb on the fourth string, followed by fingers I (index), M (middle), and R (ring) together on strings 3, 2 and 1 respectively. This is repeated, except that the thumb is used on the fifth string. You should first get the strum started, counting (1 2, 1 2) and then repeat it a couple of times before starting to sing the song.

The three plucking fingers should be touching each other and the plucking motion should be with the fingers only, not with the wrist or arm. To pluck a string, place the fleshy part of your finger on the string and apply a little pressure, then slide the finger off the string in a quick motion. If you have fingernails, they will hit the string as you slide off, but don't make a special effort to use the nail. It helps if your right hand nails are long enough to hit the strings, but not so long that they catch the string. Do not move your arm or wrist for the pluck - only the fingers, which should bend at the knuckles.

Now you can try this strum on any song you know in 2/4 or 4/4 time. Since you will probably be concentrating on new chords and new strums at the same time, try this: first get your left hand into the first chord. Then, holding it tightly, forget your left hand and concentrate on your right hand. Start your strum, and when ready, start singing on the proper count. When you get to the first chord change, finish the last thumb-pluck (TP) before the change, then stop strumming and concentrate on switching the left hand to the new chord. Take as long as needed, and only when comfortable in the new chord, forget the left hand then restart strumming and singing. This

allows you to concentrate on one thing at a time until each one becomes mechanical or easy for you to do. Don't worry about the pause in singing. It will become shorter and disappear as you get better at the chords and strums.

You could even practice the strum without a song. Just do the strum several times while holding one chord, then switch chords and continue playing the strum in the new chord. This will give you practice playing the strum while you switch chords. Remember to pause as necessary while you switch chords.

3/4 STRUM

A similar strum is used for 3/4 time. The TP strum has a 1,2 ; 1,2 beat. For 3/4, you need one which is 1,2,3 ; 1,2,3. This one will be the THUMB-PLUCK-PLUCK (TPP) strum. The only difference from TP is that you do two finger plucks following each thumb. Remember that you should start the pattern on the "primary" bass string with your thumb and switch or alternate your thumb to a different bass string each time (back and forth). Here is notation for this strum:

```

          |-----R-R- |-----R-R- |
          |-----M-M- |-----M-M- |
          |-----I-I- |-----I-I- |
          |---T----- |-----T-----|
          |-----T-----|-----T-----|
STRUM     |-----T-----|-----T-----|
NUMBER--> 2)   q q q       q q q
TIMING--> 3/4) 1 2 3       1 2 3

```

Try this strum on some 3/4 songs. Remember that some songs like "ON TOP OF OLD SMOKEY" start on the up beat. In "ON TOP OF OLD SMOKEY" you would start the strum like this:

```

                ON TOP OF OLD . . . . .
                T P P T P P   T P P . . . . .
                1 2 3 1 2 3   1 2 3

```

STRUM PATTERNS

There is also information to show the strum pattern for a song below each line. This information is in the form of T's and P's, meaning Thumb and Pluck, respectively. The T's and P's show the beat and the proper number of thumb strokes and finger plucks to put into each song. If you go back to lesson two, you will see this notation in use in the songs. Sometimes patterns are shown for other strums that are presented later in the book. See chapter {9} on other strums, and in particular, page {9-5}

Another thing to remember is that not all strums follow the same timing pattern. For example, sometimes a thumb stroke is lengthened while the pluck that follows is shortened. This is true in a song like BATTLE HYMN OF THE REPUBLIC in the next chapter. You will get a sense for this by listening to songs and trying to mimic the beat used for the strum.

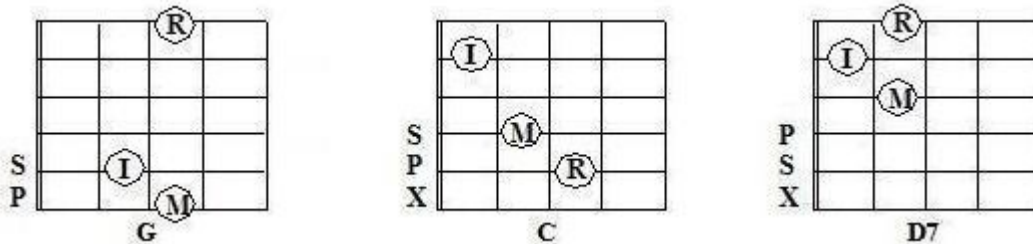
Remember that playing guitar is learning a number of easy mechanical actions and then putting them together. The above exercise is an example of putting two different things (chords and strums) together.

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LESSON 4 G, D7 AND C CHORDS

Lesson {2} covered chords for the key of D. In this lesson you will learn chords for the key of G. You already know the G chord, so we need two more. These are D7 and C. Don't forget that X on a string means don't play that string in that chord.



Now you can try these chords in the following songs. Note that some of these songs have more than a three chord sequence. This is done for variety. There is no rule that says only three chords are used in a song. If you see a chord that you do not know in a song, you should look it up in the chord chart and learn it.

The songs in this book have been included because many of them are well known. This means that you don't have to learn new songs or read music. The goal of this book is to teach you to play guitar, and not necessarily to teach you new songs. The skills you learn can be applied to other songs or styles of songs not in the notes, if you don't like the songs in this book.

As you play these songs consider the following:

Remember in lesson {2} when we discussed the buzzing or dead sound you might notice? This was caused by not holding the strings with enough pressure or because your finger may be touching a string it shouldn't be. When learning a new chord, try to get it just right, but when using the new chord in a song, don't worry too much about this dead sound. When playing a song you should concentrate on being able to get your fingers to the right chord position, and do the strum correctly. As time goes by, your ability to hold the strings down in that position will improve.

SONGS IN G

BLOWING IN THE WIND (4/4, 1, S4F0)

G C G
HOW MANY ROADS MUST A MAN WALK DOWN
TPTP T P T P T P T P T P T P T P T

C G
BEFORE YOU CALL HIM A MAN
P T P T P T P T P T P T P T P T P

C G
HOW MANY SEAS MUST A WHITE DOVE SAIL
T P T P T P T P T P T P T P T

C D7
BEFORE SHE SLEEPS IN THE SAND
P T P T P T P T P T P T P T P T P

G C G
HOW MANY TIMES MUST THE CANNONBALLS FLY
T P T P T P T P T P T P T P T

C G
BEFORE THEY'RE FOR - EVER BANNED
P T P T P T P T P T P T P T P T

C D7 G
THE ANSWER MY FRIEND IS BLOWING IN THE WIND
P T P T P T P T P T P T P T P T

C D7 G
THE ANSWER IS BLOWING IN THE WIND
P T P T P T P T P T P T P T P

THIS LAND IS YOUR LAND (4/4, 2, S3F0)

G C G
THIS LAND IS YOUR LAND, THIS LAND IS MY LAND
TPTP T P T P T P T P T P T P T P T

D7 G
FROM CALIFORNIA TO THE NEW YORK ISLAND
P T P T P T P T P T P T P T P T

C G
FROM THE REDWOOD FOREST TO THE GULF STREAM WA - TERS
P T P T P T P T P T P T P T P T P T

D7 G
THIS LAND WAS MADE FOR YOU AND ME
T P T P T P T P T P T P T

WHERE HAVE ALL THE FLOWERS GONE (4/4, 2, S4F0) (strum {9-7})

G EM C D7 G
 WHERE HAVE ALL THE FLOWERS GONE, LONG TIME PASSING
 12a3a4a 1 2 a 3a4 a 1 2a 3a4a 1 2a3a 4a 1 2a 3a4a 1 2a3a4a 1
 EM C D7 G
 WHERE HAVE ALL THE FLOWERS GONE, LONG TIME AGO
 2 a 3a4 a 1 2a 3a4a 1 2a 3a4 a 1 2a3a4a 1 2a3a4a 1
 EM C D7 C
 WHERE HAVE ALL THE FLOWERS GONE, YOUNG GIRLS PICKED THEM EVERYONE
 2 a 3a 4a 1 2a 3a4a 1 2 a 3a 4a 1 2a 3a4a 1
 G C D7 G
 WHEN WILL THEY EVER LEARN, WHEN WILL THEY E - VER LEARN
 2a 3a 4a 1 2a 3a4a 1 2a 3a 4a 1 2a 3a4a 1 2a3a4a 1 2a3a4a 1

The above song uses the pattern (1 2a3a4a), which is a strum discussed in lesson 8 (strum 7). This strum takes the place of a "thumb pluck" strum, as shown here:

T P T P T P T P becomes

1 2 a 3 a 4 a

pause--^

In this pattern, the thumb gets numbers and the index or middle finger gets "a"s. Note that after the first "1", there is a pause or delay where the missing "a" would be. To do Thumb Plucks, just reverse the process (put T in for 1, 2, 3, 4, and put P in for "a" and the pause).

BATTLE HYMN OF THE REPUBLIC (2/4, 2, S4F0)

Note: Prolong the thumb stroke and shorten the pluck, or it won't sound right.

The thumb stroke will be a dotted quarter note (like 3 eighth notes).

The pluck becomes an eighth note.

G
 MINE EYES HAVE SEEN THE GLORY OF THE COMING OF THE LORD
 TP T P T P T P T P T P T P T P T P
 C G
 HE IS TRAMPLING OUT THE VINTAGE WHERE THE GRAPES OF WRATH ARE STORED
 T P T P T P T P T P T P T P T P T P
 HE HAS LOOSED THE FATEFUL LIGHTNING OF HIS TERRIBLE SWIFT SWORD
 T P T P T P T P T P T P T P T P T P
 A7 D7 G
 HIS TRUTH IS MARCHING ON
 T P T P T P T P T P T P TP TP TP
 G C G
 GLO - RY GLORY HALLELU - IA, GLO RY GLORY HALLE - LU - IA
 T P T P T P T P TP TP T P T P T P T P T P TP TP TP TP
 A7 D7 G
 GLO RY GLORY HALLELU - I A, HIS TRUTH IS MARCHING ON
 T P T P T P T P TP TP T P T P T P T P T P TP TP TP TP

KUMBAYA

G C G
Kumbaya my Lord, kumbaya
G C D7
Kumbaya my Lord, kumbaya
G C G
Kumbaya my Lord, kumbaya
D7 G D7 G
Oh Lord, kumbaya

Someone's singing Lord, kumbaya.....

Someone's laughing, Lord, kumbaya.....

Someone's crying, Lord, kumbaya.....

Someone's praying, Lord, kumbaya.....

Someone's sleeping, Lord, kumbaya.....

HAPPY BIRTHDAY (3/4, 3, S4F0)

G D7
HAPPY BIRTHDAY TO YOU
TPP TP P T P P T P P T P
D7 G
HAPPY BIRTHDAY TO YOU
P T P P T P P T P
G C
HAPPY BIRTHDAY, HAPPY BIRTHDAY
P T P P T P
D7 G
HAPPY BIRTHDAY TO YOU
P T P P T P P T P

COUNTRY ROADS (4/4, 3, S4F0) (strum {9-7})

G EM D
 ALMOST HEAVEN WEST VIRGINIA
 12a3a4a 12a 3a 4a 1 2a3a4a 1 2a 3a 4a 1 2a3a4a 1 2a
 C G
 BLUE RIDGE MOUNTAINS SHENANDOAH RIVER
 3a 4a 1 2a 3a4a 1 2a 3a4a 1 2a3a4a 1 2a
 EM D
 LIFE IS OLD THERE OLDER THAN THE TREES YOUNGER THAN THE
 3a 4a 1 2a 3a4a 1 2a 3a 4a 1 2a3a4a 1 2a 3a 4a
 C G
 MOUNTAINS BLOWING LIKE A BREEZE
 1 2a 3a4a 1 2a 3a 4a 1 2a3a4a 1 2a

CHORUS

G D EM
 COUNTRY ROADS TAKE ME HOME TO THE PLACE
 3a 4a 1 2a3a4a 1 2a 3a 4a 1 2a3a4a 1 2a 3a 4a 1 2a3a4a 1 2a
 C G
 I BELONG WEST VIRGINIA
 3a 4a 1 2a3a4a 1 2a 3a 4a 1 2a3a4a 1 2a
 D C G
 MOUNTAIN MOMMA TAKE ME HOME COUNTRY ROADS
 3a 4a 1 2a3a4a 1 2a 3a 4a 1 2a3a4a 1 2a 3a 4a 1 2a3a4a 12a3a4a

G EM D
 ALL MY MEMORIES GATHER ROUND HER MINERS
 12a 3a 4a 1 2a3a4a 1 2a 3a 4a 1 2a 3a4a 1 2a 3a 4a
 C G
 LA - DY STRANGER TO BLUE WATERS
 1 2a 3a4a 1 2a 3a 4a 1 2a 3a4a 1 2a
 G EM
 DARK AND DUSTY PAINTED ON THE SKY
 3a 4a 1 2a 3a4a 1 2a 3a 4a 1 2a3a4a
 D C G
 MISTY TASTE OF MOONSHINE TEARDROP IN MY EYE
 1 2a 3a 4a 1 2a 3a4a 1 2a 3a 4a 1 2a3a4a 1 2a3a4a 1

CHORUS ===== (AS ABOVE)

EM G
 I HEAR HER VOICE IN THE MORNING HOURS SHE CALLS ME
 2a 3a 4a 1 2a 3a 4a 1 2a 3a 4a 1 2a 3a4a
 C G D
 RADIO REMINDS ME OF MY HOME FAR AWAY
 1 2a 3a 4a 1 2a 3a 4a 1 2a 3a 4a 1 2a3a4a 1 2a 3a
 EM F C G
 AND DRIVING DOWN THE ROAD I GET A FEELING THAT I SHOULD HAVE
 4a 1 2a 3a 4a 1 2a 3a 4a 1 2a 3a 4a 1 2a
 D D7
 BEEN HOME YESTERDAY, YESTERDAY
 3a 4a 1 2a 3a4a 1 2a3a4a 1 2a 3a 4a 1 2a3a4a 1 2a3a4a 1 2a

I'VE BEEN WORKING ON THE RAILROAD (2/4, 1, S3F0)

G C G
I'VE BEEN WORKING ON THE RAIL-ROAD ALL THE LIVELONG DAY
TP TP TPT P T P T P TPTP TPTP TP T P T P T P TP TP TP TP
A7 D7
I'VE BEEN WORKING ON THE RAILROAD JUST TO PASS THE TIME AWAY
TPT P T P T P TPTP T P T P T P T P T P TP TP TP TP TP
G C G
CAN'T YOU HEAR THE WHISTLE BLO - WING, RISE UP SO EARLY IN THE MORN
TPT P T P T P TPTP TPTP T P T P T P T P TP TP
C G D7 G
CAN'T YOU HEAR THE CAPTAIN SHOUTING, DINAH BLOW YOUR HORN
TP TP TPT P T P T P TPTP TPTP TP TP T P T P TP TP TP TP
C
DINAH WON'T YOU BLOW, DINAH WON'T YOU BLOW,
T P T P TPTP T P T P T P T
D7 G
O DINAH WON'T YOU BLOW YOUR HORN
P T P T P T P T P TP TP TP TP
C
DINAH WON'T YOU BLOW, DINAH WON'T YOU BLOW,
T P T P TPTP T P T P TP T
D7 G
O DINAH WON'T YOU BLOW YOUR HORN
P T P T P TP TP TP TP TP TP
SOMEONE'S IN THE KITCHEN WITH DI - NAH,
T P T P T P T P TPTP TPTP
A7 D7
SOMEONE'S IN THE KITCHEN I KNO-O-OW
T P T P T P TP TP TP TP TP
G C G D7 G
SOMEONE'S IN THE KITCHEN WITH DI - NAH, STRUMMING ON THE OLD BANJO
T P T P T P T P TPTP TPTP T P T P TP TP TP
A7-D7
AND SINGING FEE FI FIDDLY I O, FEE FI FIDDLY I O- O
TP TP TP TPTP TPTP T P TP TPTP TPTP TPTP T P TPTP TP
G C G D7 G
FEE FI FIDDLY I O, STRUMMING ON THE OLD BANJO
TPTP TPTP T P TP TPTP T P T P TP TP TP TP TP TP

TIPS ON PLAYING CHORDS

Here are some suggestions for you to help speed up learning chord changes. Note that some chords only appear later in the lessons, so you can come back to this section again after learning them. **Do this with each chord: Start with your fingers on the chord on the strings. Then lift your fingers slightly so they are still touching the strings in position, but not pressing the strings: hold for a few seconds and then press them down again. Then do it again, this time lifting the fingers slightly off the strings, AS CLOSE to the strings as you can without touching them. Again, hold for a few seconds, fingers in position, hovering over the strings. This is the most important part, don't let your fingers wander, look at them and try to keep them in position, right over the strings. Then put them all down together. Do this for awhile and your hand will have a much better idea of where it's going and what to do when it gets there.**

Try selecting just two chords, say C and G, and then do a SLOW four count strum and switch chords. **Keep strumming!! It doesn't matter that you didn't get to the next chord yet, it is important to avoid getting into a habit of breaking the beat because you missed a chord. If you cycle all the way back to the chord switch before you got the fingering down then you are strumming too fast. This is dull exercise work, but it WILL help. What you are doing is building muscle memory, so that when you think C, your muscles do it without any further thought. If you have trouble getting a good sound from the strings, try one string at a time with the left hand until you find the position that works. Then try two strings at a time, then three or four, depending on the chord.**

When changing chords, sometimes one finger may be moved down or up a fret on the same string. For instance, when changing between D7 and G, finger 3 (middle finger) can slide between frets 2 and 3. For other changes, one finger may remain in place. For example for C and D7, finger 1 stays in the same in place.

Look for similarities in chords. For instance, when going from C to G7, move your middle and ring fingers from 4,5 together to 5,6. The shape stays the same. Then move the index finger from string 2 to string 1. The G7 shape looks like a C shape, but spread out on the strings.

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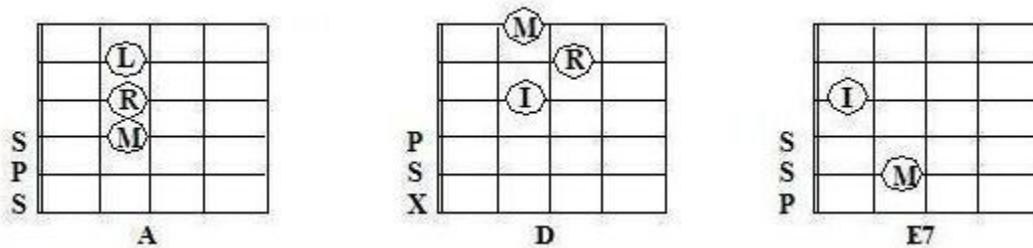
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LESSON 5 CHORDS IN THE KEYS OF A, C, E AND F

This lesson shows three more chord "progressions", (A, C, E and F).

Do not get stalled on this lesson. You can learn other skills while slowly learning new chords. The point is that having gone through the first few lessons, you know what chords are and how they fit into songs. There are other progressions not shown in the notes, but these are a good foundation, especially for folk music. Now let's look at some of the new progressions.

SONGS IN A



TOM DOOLEY (4/4, 1, S1F0)

A E7
HANG DOWN YOUR HEAD TOM DOOLEY, HANG DOWN YOUR HEAD AND CRY
TPTP T P T P T P T P T P T P T P T P T P
A
HANG DOWN YOUR HEAD TOM DOOLEY, POOR BOY YOU'RE BOUND TO DIE
T P T P T P T P T P T P T P T P T P

MY BONNIE LIES OVER THE OCEAN (3/4, 3, S1F0)

A D A B7 E7
MY BONNIE LIES OVER THE OCEAN, MY BONNIE LIES OVER THE SEA
TPPTP T P P T P P T PP TP P T P P T P P T PP T P
A D A B7 E7 A
MY BONNIE LIES OVER THE OCEAN, OH BRING BACK MY BONNIE TO ME
P T P P T P P T PP TP P T P P T P P T PP T PP
D B7 E7 A
BRING BACK, BRING BACK, OH BRING BACK MY BONNIE TO ME, TO ME
TPP TPP TPP TP P T P P T P P T P P T P P
D B7 E7 A
BRING BACK, BRING BACK, OH BRING BACK MY BONNIE TO ME
TPP TPP TPP TP P T P P T P P T PP T P

HE'S GOT THE WHOLE WORLD IN HIS HANDS (2/4, 2, S1F0)

A

HE'S GOT THE WHOLE WORLD IN HIS HANDS

TP T P T P TPTP TP TP TP TP T

E7

A

HE'S GOT THE WHOLE WIDE WORLD IN HIS HANDS

P T P TP TP TP TP TP TP T

A

HE'S GOT THE WHOLE WORLD IN HIS HANDS

P T P TPTP TP TP TP TP T

E7

A

HE'S GOT THE WHOLE WORLD IN HIS HANDS

P T P TP TP TP TP T P T P T P T P T

ROCK MY SOUL IN THE BOSSOM OF ABRAHAM (2/4, 1, S2F2)

A

ROCK MY SOUL IN THE BOSSOM OF ABRAHAM

T P T P T P T P T P

E7

ROCK MY SOUL IN THE BOSSOM OF ABRAHAM

T P T P T P T P

A

ROCK MY SOUL IN THE BOSSOM OF ABRAHAM

T P T P T P T P

E7

A

OH, ROCK-A MY SOUL

T P T P T P T P

A

E7

SO HIGH YOU CAN'T GET OVER IT SO LOW YOU CAN'T GET UNDER IT

TP T P T P T P TP T P T P T P

A

SO WIDE YOU CAN'T GET ROUND IT

TP T P T P T P

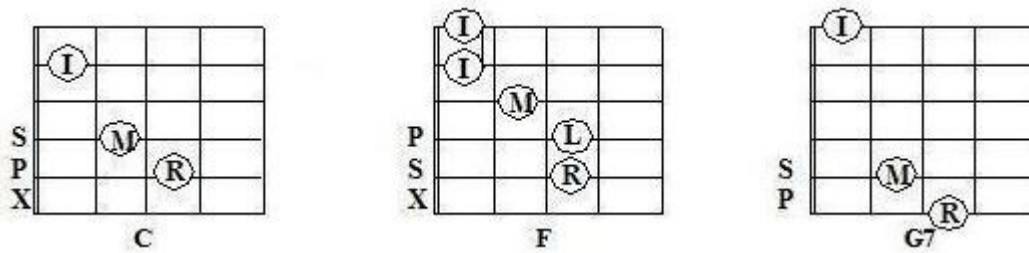
E7

A

OH, ROCK-A MY SOUL

TP T P T P T P

SONGS IN C



The key of C is very common, especially for fingerpicking. This progression has the F chord, which you may find difficult to hold down properly at first. You must flatten the index finger to hold down two strings while the other fingers need to come straight down on their strings. Hint: hold only the middle, ring and little fingers and get used to how that feels. Then do only the index finger (thumb should be right behind the index finger), and get used to how that feels. Then put the two together.

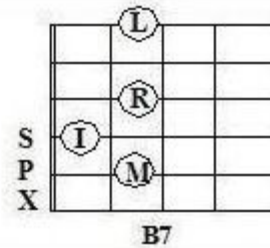
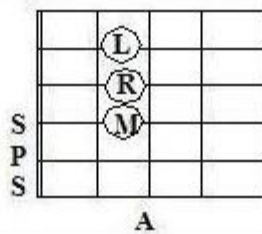
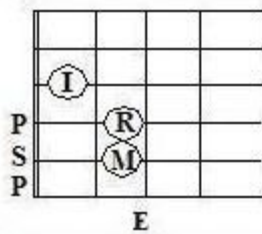
YOU ARE MY SUNSHINE (2/4, 2, S3F0)

C C7
 YOU ARE MY SUNSHINE, MY ONLY SUNSHINE
 TP TP T P T P TP TP TP TP T P TP TP TP T
 F C
 YOU MAKE ME HAPPY WHEN SKIES ARE GRAY
 P T P TP TP TP T P TP TP TP T
 F C
 YOU'LL NEVER KNOW, DEAR, HOW MUCH I LOVE YOU
 P T P TP TP TP TP T P TP TP TP TP
 G7 C
 PLEASE DON'T TAKE MY SUNSHINE AWAY
 T P TP TP TP TP TP TP TP TP TP TP

RED RIVER VALLEY (4/4, 3, S3F0)

C
 FROM THIS VALLEY THEY SAY YOU ARE GOING
 T2T4T2 T 4 T 2 T 4 T 2 T 4 T2T4 T2
 G7
 WE WILL MISS YOUR BRIGHT EYES AND SWEET SMILE
 T 4 T 2 T 4 T 2 T 4 T 2 T 4 T 2
 C C7 F
 FOR THEY SAY YOU ARE TAKING THE SUNSHINE
 T 4 T 2 T 4 T 2 T 4 T 2 T 4 T 2
 C G7 C
 THAT HAS BRIGHTENED OUR PATHWAY AWHILE
 T 4 T 2 T 4 T 2 T 4 T 2 T 4 T 2

SONGS IN E



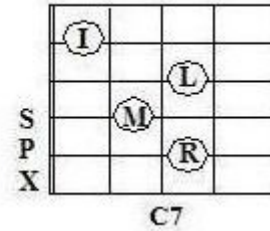
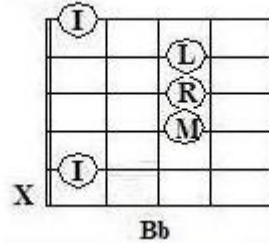
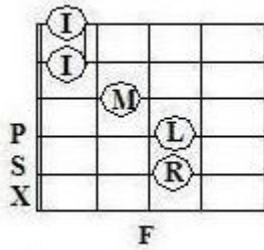
EDELWEISS (3/4, 1, S3F1)

E B7 E A E A E
 EDELWEISS, EDELWEISS, EVERY MORNING YOU GREET ME
 TPP TPP TPP TPP TPP T P P T P P TPP TPP
 B7 E A E B7 E
 SMALL AND WHITE CLEAN AND BRITE YOU LOOK HAPPY TO MEET ME
 T P P TPP T P P TPP T P P T P P TPP TPP
 B7 E
 BLOSSOM OF SNOW MAY YOU BLOOM AND GROW
 T P P T P P T P P TPP
 A B7
 BLOOM AND GROW FORE - VER
 T P P T P P TPP TPP
 E B7 E A E B7 E
 EDELWEISS, EDELWEISS BLESS MY HOMELAND FOR - E - VER
 TPP TPP TPP TPP T P P T P P TPP TPP

AMAZING GRACE (3/4, 3, S2F0)

E E7 A E
 AMAZING GRACE, HOW SWEET THE SOUND
 TPPTP P TP P T P P T P P T P
 B7
 THAT SAVED A WRETCH LIKE ME
 P T P P T P P T P P T P
 E E7 A E
 I ONCE WAS LOST AND NOW I'M FOUND
 P T P P T P P T P P T P
 B7 E
 WAS BLIND AND NOW I SEE
 P T P P T P P T P P T P

SONGS IN F



RIDDLE SONG (3/4, 3, S2F1)

F	Bb	F
I GAVE MY LOVE A CHERRY	THAT HAD	NO STONE
C7	F	C7
I GAVE MY LOVE A CHICKEN	THAT HAD	NO BONE
F	F	C7
I TOLD MY LOVE A STORY	THAT HAD	NO END
Bb	F	F
I GAVE MY LOVE A BABY	WITH NO	CRYING

 HOW CAN THERE BE A ----- (ETC)

A CHERRY WHEN IT'S BLOOMING IT HAS NO STONE
 A CHICKEN WHEN IT'S PIPPIN IT HAS NO BONE
 A STORY THAT I LOVE YOU IT HAS NO END
 A BABY WHEN IT'S SLEEPING HAS NO CRYING

CRAWDAD SONG (4/4, 1, S1F1)

F	F	
YOU GET A LINE AND	I 'LL GET A POLE, HONEY	
	C7	
YOU GET A LINE AND	I 'LL GET A POLE, BABE	
F	F7	
YOU GET A LINE AND	I 'LL GET A POLE, AND	
Bb		
WE'LL GO DOWN TO THE CRAWDAD HOLE,		
F	C7	F
HONEY	BA-	BE MINE

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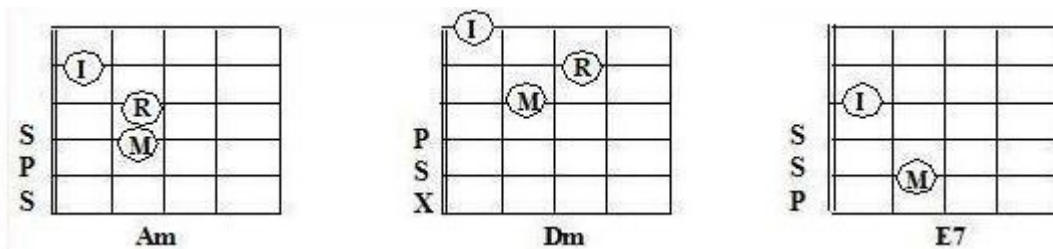
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LESSON 6 MINOR KEYS

Just a brief note before we start this lesson: guitar playing is supposed to be fun. Don't feel that you must learn at some very fast pace (unless you enjoy that). Learn and practice at your own pace. Do the things that you like, but don't be afraid to try some "harder" things. Remember that the simple things at first seemed "hard" but they were fun. If you get bogged down in some difficult new skill you are trying to learn, go back and do something you do well and enjoy. The "harder" things will come with a little practice, as long as you don't just quit practicing altogether. You are not on a schedule in learning the guitar and there are no course grades. The important thing is to pick up your guitar and play. You have the rest of your life to learn new things.

The chord progressions mentioned so far were for "major" keys. Without going into theoretical explanations, there are also "minor" keys. One way of explaining the difference is that minor keys have a different "mood", maybe sad or tragic compared to major keys. You may already have noticed some minor chords used for variety in songs written in a major key.

SONGS IN A MINOR



HOUSE OF THE RISING SUN (4/4, 4, S3F2)

AM	C	D	F	strum 10, chapter {9}
THERE IS	A HOUSE	IN NEW	ORLEANS	-----3-----
1a23a4	1a2 3a 4	1a2 3a 4	1a2 3a 4	-----2-----2---
AM	C	E		-----1-----1-
THEY CALL IT THE RIS	ING SUN			-----
4	1a2 3 a 4	1a2 3a 4	1a2 3a4 1a2 3a	-T-----
AM	C	D		-----
ITS BEEN THE RUIN	OF MANY			10) q* e q q* e q
4	1a2 3a 4	1a2 3a 4	1a2 3a	4/4) 1* a 2 3* a 4
F	AM	E	AM	
POOR GIRL, AND ME	O GOD	IM ONE		
4	1a2 3a 4	1a2 3a 4	1a2 3a 4	

SCARBOROUGH FAIR (3/4, 1, S3F2)

AM G AM
 ARE YOU GOING TO SCARBOROUGH FAIR?
 TPP T P P T P P T P P T P P T P P
 C AM D AM
 PARSLEY, SAGE, ROSEMARY AND THYME
 T P P T P P T P P T P P T P
 F C G
 REMEMBER ME TO ONE WHO LIVES THERE
 P T P P TP P T P P T P P T P P
 AM D G AM
 SHE ONCE WAS A TRUE LOVE OF MINE
 T P P TP P T P P T P P T P P

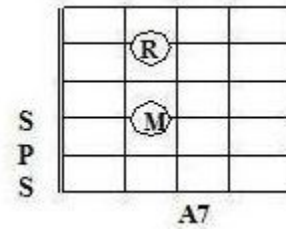
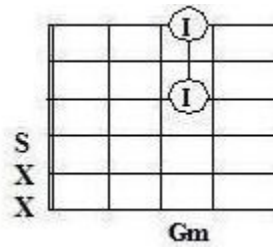
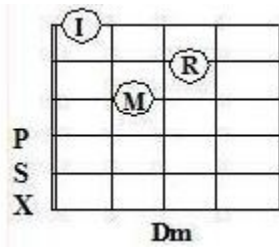
SOUND OF SILENCE (2/4, 2, S3F2)

AM G
 HELLO TO DARKNESS MY OLD FRIEND
 TP T P T P T P T P T P T P T
 AM C
 I'VE COME TO TALK WITH YOU AGAIN
 P T P T P T P T P T P T P T
 F C
 BECAUSE A VISION SOFTLY-Y CREEPING
 P T P T P T P TP TP TP T P T P
 F C
 LEFT ITS SEEDS WHILE I WA -AS SLEEPING
 T P T P T P TP T P T P T P T P
 F C
 AND THE VISION THAT WAS PLANTED IN MY BRAIN
 T P T P T P T P T P TP TP TP TP TP TP TP
 AM C G AM
 STILL REMAINS WITHIN THE SOUND OF SILENCE
 T P TP TP T P T P T P T P T P T P

GOD REST YE MERRY GENTLEMEN (2/4, 2, S3F2)

AM E
 GOD REST YE MERRY GENTLEMEN LET NOTHING YOU DISMAY
 TP T P T P T P T P T P T P T P T
 AM E
 REMEMBER CHRIST OUR SAVIOR WAS BORN ON CHRISTMAS DAY
 P T P T P T P T P T P T P T P T
 DM AM DM
 TO SAVE US ALL FROM SATAN'S POWER WHEN WE HAVE GONE ASTRAY
 P T P T P T P T P T P T P T P T P
 AM E AM DM
 OH TIDINGS OF COMFORT AND JOY, COMFORT AND JOY
 T P T P T P T P T P T P T P T P
 AM E AM
 OH TIDINGS OF COMFORT AND JOY
 T P T P T P T P T P T P T P T

SONGS IN D MINOR



EL CONDOR PASA (2/4, 2, S3F2)

DM	A7	DM	
I'D RATHER BE A SPARROW THAN A SNAIL			
TP T P T P T P T P T P T P T P T P			
F DM C DM F DM F DM			
YES I WOULD. IF I COULD, I SURELY WOULD			HMMMM...
T P TP TP TP T P TPTPT P T P TPTPTPTPTP TPTPTPTPTPT T			
DM	A7	DM	
I'D RATHER BE A HAMMER THAN A NAIL			
P T P T P T P T P T P T P T P T P			
F DM C DM F DM F DM			
YES I WOULD. IF I ONLY COULD, I SURELY WOULD			HMMMM...
T P TPTPTP T P T P T P TPT P T P TPTPTPTPTP TPTPTPTP T			

SUNRISE, SUNSET (3/4, 1, S3F2)

DM A7 DM
IS THIS THE LITTLE GIRL I CARRIED
TPP T P P T P P TPP TPP
 A7 DM D7
IS THIS THE LITTLE BOY AT PLAY
T P P T P P TPP TPP
GM D7 GM
I DON'T REMEMBER GROWING OLDER
T P P T P P TPP TPP
E E7 FM
WHEN DID THEY
TPP TPP TPP TPP
DM A7 DM
WHEN DID SHE GET TO BE A BEAUTY
T P P T P P TPP TPP
 A7 DM
WHEN DID HE GROW TO BE SO TALL
T P P T P P TPP TPP
GM D7 GM E7 A A7
WASN'T IT YESTERDAY WHEN THEY WERE SMALL
T P P T P P TPP TPP TPP TPP
DM GM DM A7 DM GM DM A7
SUNRISE, SUNSET, SUNRISE, SUNSET
T PP T PP T PP T PP
DM GM DM D7
SWIFTLY FLOW THE DAYS
T PP T P P TPP TPP
GM DM
SEEDLINGS TURN OVERNIGHT TO SUNFLOWERS
T P P T P P TPP TPP
GM A7 DM
BLOSSOMING EVEN AS WE GAZE
T P P T P P TPP TPP
DM GM DM A7 DM GM DM A7
SUNRISE, SUNSET, SUNRISE, SUNSET
T PP T PP T PP T PP
DM D7
SWIFTLY FLY THE YEARS
T PP T P P TPP TPP
GM DM
ONE SEASON FOLLOWING ANO - THER
T P P T P P TPP TPP
GM A7 DM
LADEN WITH HAPPINESS AND TEARS
T P P T P P TPP TPP

WHEN JOHNNY COMES MARCHING HOME AGAIN (2/4, 1, S1F0)

This song uses a TP with the T prolonged and the P shortened.

EM G
WHEN JOHNNY COMES MARCHING HOME AGAIN, HURRAH, HURRAH
TP T P T P T P T P T P TPT P TP T

EM G
WE'LL GIVE HIM A JOLLY WELCOME THEN, HURRAH, HURRAH
P T P T P T P T P TPT P TP T

EM B7
THE MEN WILL CHEER, THE BOYS WILL SHOUT
P T P T P T P T

EM B7
THE LADIES THEY WILL ALL TURN OUT
P T P T P T P T

G D C B7 EM
AND WE'LL ALL FEEL GAY WHEN JOHNNY COMES MARCHING HOME
P TP TP TP TP T P T P T P T

LESSON 7 TRANSPOSING AND CAPO

TRANSPOSING

Now that you know what a chord progression is (for example, G, C, D7) let's discuss something called "**transposing**". Briefly, this involves substituting one set of chords for another. You may want to do this if you find a song with chords you do not know. You can transpose the song into a key with chords that you know, and play in that key. Another reason to do this is that the song may not be in your voice range. The table below shows **10 common chord progressions**, and will help to do "TRANSPOSING".

TRANSPOSING TABLE

	<u>I</u>	<u>IV</u>	<u>V</u>	
Key of A --	A	D	E7	(major key)
Key of C --	C	F	G7	(major key)
Key of D --	D	G	A7	(major key)
Key of E -	E	A	B7	(major key)
Key of F -	F	Bb	C7	(major key)
Key of G -	G	C	D7	(major key)

You can only transpose from a major to a major key, or from a minor to a minor key.

	<u>I</u>	<u>IV</u>	<u>V</u>	
Key of Am --	Am	Dm	E7	(minor key)
Key of Dm --	Dm	Gm	A7	(minor key)
Key of Em --	Em	Am	B7	(minor key)
Key of Bm --	Bm	Em	F7	(minor key)

Suppose the song is written in the key of A. For example, the first version of "WHEN THE SAINTS GO MARCHING IN" at the end of this lesson is in the key of A. It uses A, D and E7. Suppose you want to play it in the key of D.

The table above helps to do this. You find the row for the original key of the song and the row for the key you want to transpose to:

A D E7 (row 1)

D G A7 (row 3)

You need to change each A chord to D, each (original) D chord to G and each E7 chord to A7.

Later in this lesson, some other aids to transposing will be introduced.

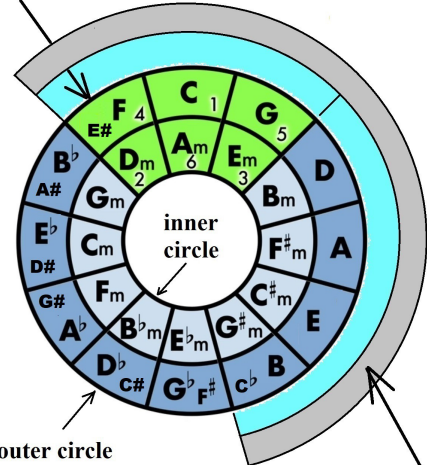
The last page of this lesson has two songs in nine different keys. Given any one of the versions on that page, the other versions could be derived from the first version by transposing as described here.

Note that at the end of the book there are two pages that have the actual chord diagrams for the ten chord progressions above. Those two pages could also serve as transposing tables for major and minor chords.

CIRCLE OF FIFTHS (CIRCLE OF CHORDS):

The transposing table (page 1 of this lesson) is derived from the circle of fifths (circle of chords). This information may be useful to some students for transposing and for other purposes. This information comes from this link:

Circle of Fifths Explained (For Guitar) <https://youtu.be/qF3mJzDulJ8>

Circle of Fifths	
<p>Chords compatible with the key of C</p> 	<p>In a typical chord progression, there are three chords grouped together on the outer circle. Usually these three chords are . The first one carries the name of the key. It is chord 1. The other two chords are chord 4 (counterclockwise) and chord 5 (clockwise).</p> <p>In addition there are also chords 2, 3 and 6. For the key of C, they appear in the shaded wedge. We will not discuss chord 7 ("diminished" chord) here.</p> <p>In the example for the key of C, the wedge has: F(4) C(1) G7(5) --- (C,F, G7 progression) Dm(2) Am(6) Em(3)</p> <p>Note: chord 5 is usually a seventh chord (here G7). Note: some notes have two names, e.g. G_b = F_#.</p>

Now for a given key, chords 1, 2, 3, 4, 5, and 6 are compatible chords that work together well.

The numbers above come from the position of the notes in the do-re-mi ... scale. Two examples:

key of C: C D E F G A B C	key of A: A B C# D E F# G# A
do re mi fa sol la ti do	do re mi fa sol la ti do
1 2 3 4 5 6 7 8(1)	1 2 3 4 5 6 7 8(1)

On the outer circle, you can find the notes for a given key by starting one note counterclockwise from the key note and count that note and six more notes clockwise. For the key of C, the notes are **F, C, G, D, A, E, B**. Note: **They are not in do-re-mi... order.**

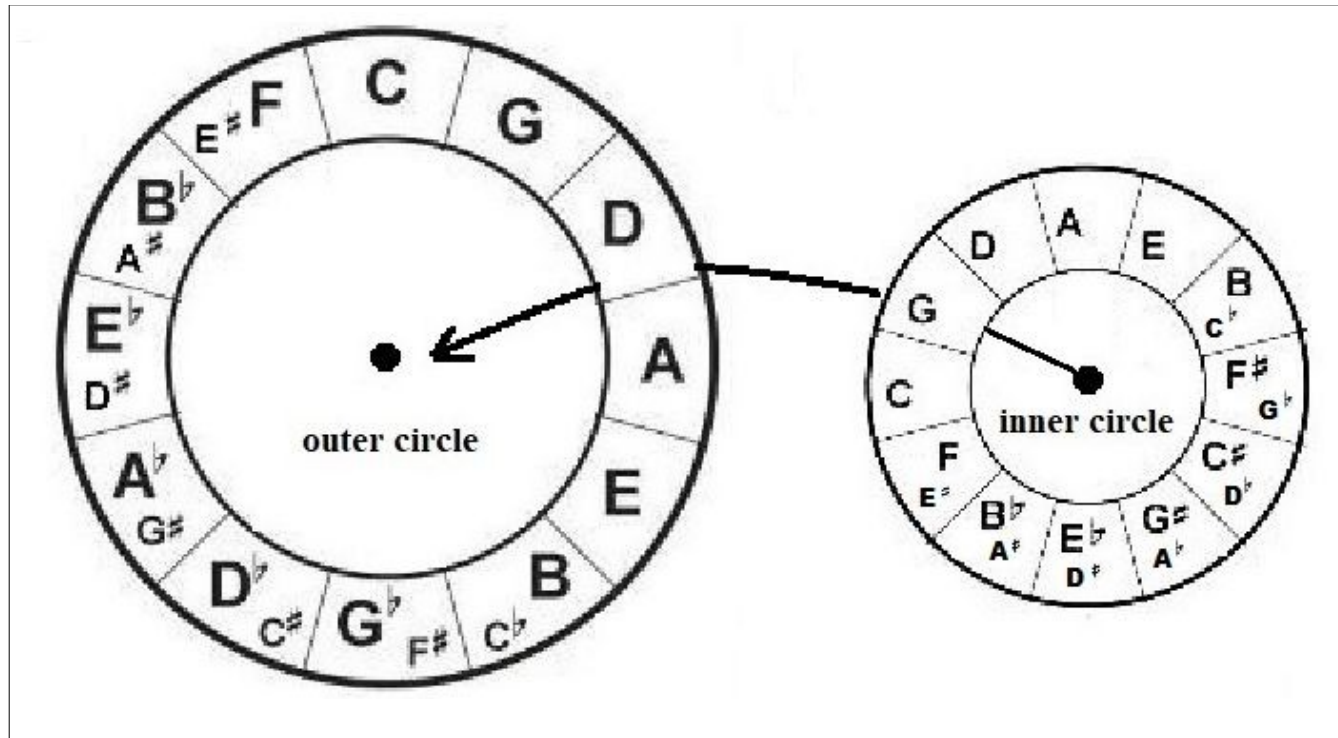
Each key has its own wedge with its own chords 1-6.

Each major key has a minor key called it's relative minor. Both keys use the exact same notes. The relative minor key for a major key appears just inside the major key on the inner circle. So Am is the relative minor key for the key of C.

Another property of the circle is that you can determine the number of sharps or flats in a key (its key signature). The key of C has no sharps or flats. As you go clockwise around the circle, add one sharp per key. As you go counterclockwise from C add one flat.

TRANSPOSING USING THE CIRCLE OF FIFTHS

This circle can also be used for **transposing**. An **advantage of this circle** for transposing is that the notes/chords for **common progressions** are grouped together, for instance, C, F, G7. Here is a set of two identical circles and a description for using them for transposing. The entries on the two circles are chords. In addition, each chord represents other chords built with the given chord. Hence the chord C represents C, Cm, C7, etc.



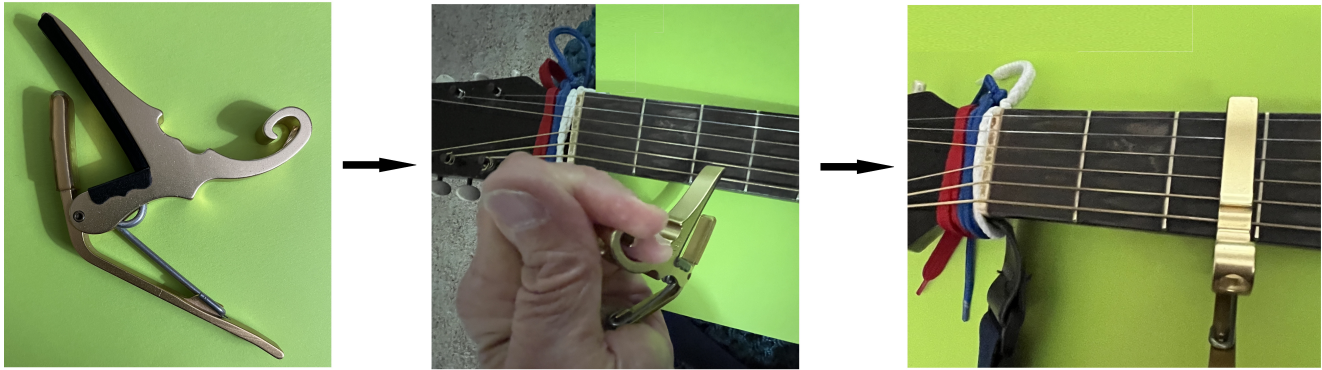
Cut out the inner circle and pin it to the outer circle, so it can rotate. On the outer circle, select the original key the song is written in. Rotate the inner circle to align the new key with the original key. New and old chords will now align on the two circles. For instance, to transpose from the key of E to the key of D, align E on the outer circle with D on the inner circle. Now E will be aligned with D, A will align with G, and B (B7) will align with A (A7). So in the original song, change E to D, A to G, and B7 to A7.

THE CAPO

You may want to play a song written in a key (e.g. key of F) that you do not know (you don't know the chord fingering shapes for that set). You may, however, know the chord shapes for a different set of chords (e.g. the key of D).

You can use the chord shapes that you know by using the **"capo"**. This device clamps on the neck of the guitar at some fret, and holds all six strings against that fret, thus **raising the pitch** of each string by the same amount.

If you want to **lower the pitch** of a song, you can't move the capo below the "zero-th" fret (the nut). However, if the capo is on the twelfth fret, the chord is the same as if there is no capo, except that the chord is an octave higher (low "do" versus high "do"). Therefore, if you want to lower the pitch, you can count down from the twelfth fret. Below is one version of a capo.



Now if you play some chord shapes, say for the key of D, with the capo on some fret, the chord you are playing has been raised to some other chord. For instance, if the capo is on fret 3 as shown in the pictures above, then the chord you play with a D chord shape is three half steps above D, or F chord. This idea of **“steps”** is discussed next.

INTERVAL (STEPS) BETWEEN NOTES IN THE SCALE

This chart shows the interval or steps between notes in the scale. (Some notes have two names.)

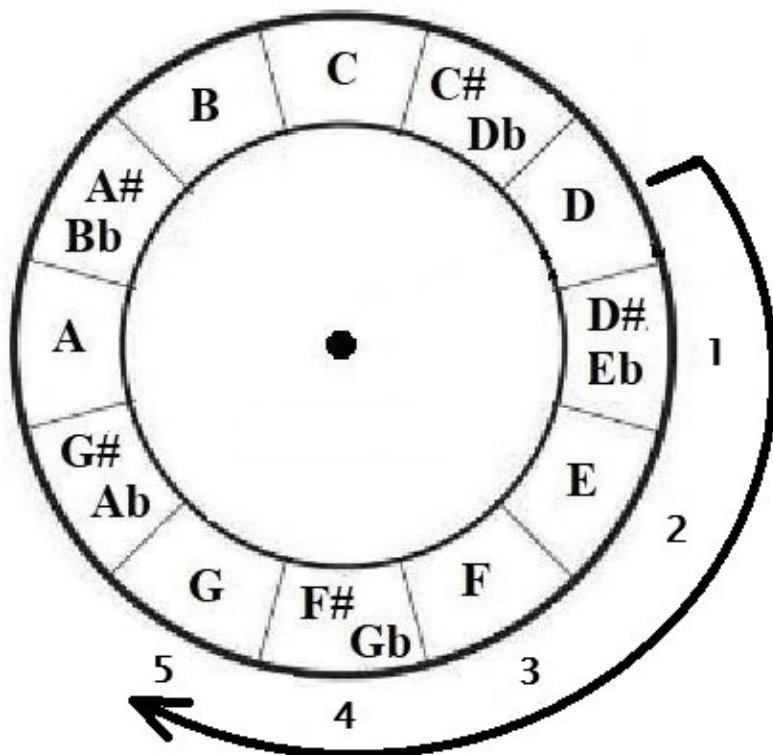
A-A#-B-C-C#-D-D#-E-F-F#-G-G#-A
 | | | | |
 Bb Db Eb Gb Ab

There is one half-step (or guitar fret) between notes in music. It helps to remember that between B-C and between E-F, there is only **one half-step (underlined above)**.

There are two half-steps (frets) between every other **non-sharped** note pair on the first line, for instance between A and B. This sequence of notes repeats, and **the first line of the chart above will be rolled into a circle** to help with capo placement. The next page has this circle.

A CAPO PLACEMENT CIRCLE

Here is that interval information wrapped into a circle.



To use key of D shapes to play key of G,
capo on fret 5

To use **chord shapes** in the **key of X** to play in the **key of Y**, use the above circle.

1. On the outer circle, select X (chord shapes in key of X are to be used);
2. Count N steps clockwise on the outer circle to Y.
3. Put the capo on fret N.

For example, to use key of D shapes to play in the key of G, count clockwise from D to G (5 steps) and put the capo on fret 5. Now when you use a D chord shape, you are playing a G chord. When you use the A7 shape, you are playing a D7 chord. And when you are using a G chord shape, you are playing a C chord.

You can now cut out this circle and paste it behind the big transposing circle from about three pages back. You now have a two sided big circle and a one sided small circle (from previous page) to use for transposing and capo placement.

On this page, the transposing rules are used for **nine different keys** to the following songs:

WHEN THE SAINTS GO MARCHING IN (6 CHORD PROGRESSIONS)

<p>A O WHEN THE SAINTS GO MARCHING IN E7 O WHEN THE SAINTS GO MARCHING IN A D O LORD I WANT TO BE IN THAT NUMBER A E7 A WHEN THE SAINTS GO MARCHING IN</p>	<p>E O WHEN THE SAINTS GO MARCHING IN B7 O WHEN THE SAINTS GO MARCHING IN E A O LORD I WANT TO BE IN THAT NUMBER E B7 E WHEN THE SAINTS GO MARCHING IN</p>
<p>C O WHEN THE SAINTS GO MARCHING IN G7 O WHEN THE SAINTS GO MARCHING IN C F O LORD I WANT TO BE IN THAT NUMBER C G7 C WHEN THE SAINTS GO MARCHING IN</p>	<p>F O WHEN THE SAINTS GO MARCHING IN C7 O WHEN THE SAINTS GO MARCHING IN F Bb O LORD I WANT TO BE IN THAT NUMBER F C7 F WHEN THE SAINTS GO MARCHING IN</p>
<p>D O WHEN THE SAINTS GO MARCHING IN A7 O WHEN THE SAINTS GO MARCHING IN D G O LORD I WANT TO BE IN THAT NUMBER D A7 D WHEN THE SAINTS GO MARCHING IN</p>	<p>G O WHEN THE SAINTS GO MARCHING IN D7 O WHEN THE SAINTS GO MARCHING IN G C O LORD I WANT TO BE IN THAT NUMBER G D7 G WHEN THE SAINTS GO MARCHING IN</p>

GREENSLEEVES (3 CHORD PROGRESSIONS)

<p>AM C G EM ALAS MY LOVE, YOU DO ME WRONG, AM E TO CAST ME OFF DISCOURTEOUSLY. AM C G EM FOR I HAVE LOVED YOU SO LONG, AM E7 AM DELIGHTING IN YOUR COMPANY.</p>	<p>DM F C AM ALAS MY LOVE, YOU DO ME WRONG, DM A TO CAST ME OFF DISCOURTEOUSLY. DM F C AM FOR I HAVE LOVED YOU SO LONG, DM A7 DM DELIGHTING IN YOUR COMPANY.</p>	<p>EM G D BM ALAS MY LOVE, YOU DO ME WRONG, EM B TO CAST ME OFF DISCOURTEOUSLY. EM G D BM FOR I HAVE LOVED YOU SO LONG, EM B7 EM DELIGHTING IN YOUR COMPANY.</p>
--	--	--

LESSON 8 TABLATURE NOTATION

You have already seen some useful notation for illustrating guitar techniques. One is the chord diagram. The chord diagram shows which frets your left hand has to hold down to produce the chord. It also shows which left hand finger to use. It shows what is happening in space (on the guitar neck) at a given point in time.

The other notation is strum and base run notation from chapters {3}, {9} and {10}. This notation is a subset of a more general notation. The basic name for this notation is called tablature or tab. Although it looks a little like a music staff, it really represents a picture of the strings of the guitar:

```
-|-----| String 1 (thinnest - highest pitch)
-|-----|
-|-----|
-|-----|
-|-----|
-|-----| String 6 (thickest - lowest pitch)
```

The notation is used to show the following:

- Strums (lessons {3} and {9})
- Bass runs (lesson {10})
- Flat and fingerpicking melody (lessons {11} and {12}).

When no tuning information is given (as in the above) then standard tuning is assumed. This is the form most tablature takes. To provide tuning information for non-standard tunings, a letter is included at the start of each string which represents it's tuning. Standard tuning, therefore, is:

```
e|----- the top-most string is tuned to high E
B|----- the second-from-top string is tuned to B
G|----- the third-from top string is tuned to G
D|----- the third-from-bottom string is tuned to D
A|----- the second-from-bottom string is tuned to A
E|----- the bottom string is tuned to low E
```

Unlike the chord diagram, tablature shows sequences of actions in time using both right and left hand fingers and thumb. Notes are placed in the tab from left to right in the order in which they are played. If several notes are lined up vertically, they are played at the same time. Timing is shown under the "staff" using a pattern matching the beat of the song. In addition, the letter "q" is used in the tab to show quarter notes. The letter "e" is used to show eighth notes. This and other notation is shown here.

- (w) indicates a whole note.
- (h) indicates a half note.
- (q) indicates a quarter note.
- (e) indicates an eighth note.
- (s) indicates a sixteenth note.
- (q*) indicates a dotted quarter note.
- (e*) indicates a dotted eighth note, etc.

In this notation, if a number or letter appears on a string, hold that string on the appropriate fret, and play the string with the appropriate right hand finger. Most songs use a combination of playing a) single notes; b) a number of notes played simultaneously (but not necessarily chords); and c) chords. (A chord is simply several notes played at the same time). All of these combinations are depicted in the same manner.

For example, if you are holding an E chord, successively playing each string from the low E string (thickest) to the high E string (thinnest) followed by an E chord would be depicted as:

```

- |-----0--0-- |
- |-----0-----0-- |
- |-----1-----1-- |
- |-----2-----2-- |
- |-----2-----2-- |
- |--0-----0-- |
    e e e e e e q <---- 6 eighth notes and one quarter note

```

RIGHT HAND NOTATION FOR STRUMS

For indicating right hand strums, the fingers of the right hand are abbreviated using letters, as for chords.

T = Thumb

I = Index or first finger

M = Middle or second finger

R = Ring or third finger

L = Little or fourth finger

A strum shows a pattern of notes to be played with the right hand. The strum can be played in any chord, so no indication of left hand position is necessary. In the next example, the timing pattern is "1 _ 2 A 3 A 4 A". Notes are played on each number and letter. The note on 1 is a quarter note, and the other notes are eighth notes. This is shown by the "q" and "e" letters in the tablature. The timing can be approximated by saying "one two-and three-and four-and". Note that this is like "1 A 2 A 3 A 4 A", but with a pause at the first A. This strum is covered in more detail in chapter {9}.

```

|-----M-----| This is sometimes called
|-----I-|-----I--| a "Travis picking" strum.
|-----|-----|
|-----T---|-----T---| Note: you can use other
|-----T-----|--T-----| Thumb patterns in
|-----|-----| this strum.
7)      q   e e       e e e e
4/4)    1 A 2 A       3 A 4 A

```

The strum is an accompaniment to singing, which is repeated over and over during the song. Chapters {3} and {9} have more on strums.

LEFT HAND NOTATION FOR MELODY

Tablature is useful for showing left hand positions for playing fingerpicking or flatpicking melody. Although right hand fingering could be shown, it is usually not, to avoid clutter and confusion. Often the left hand is in a chord position, even though the full chord is not played. It is often helpful to place chord names above the tablature to aid the reader when this is the case. This makes it easier to find the frets to hold. The following are some guidelines:

- The left hand position is usually given by a chord.
- The left hand position is sometimes shown by placing a number on a string to indicate which fret of the string is to be held down.
- When the left hand position is given by a chord, notes that stray from the chord position are shown in parentheses.

This notation will be used in the example below (FREIGHT TRAIN II). The full version is in lesson 12. For those notes not in the chord, the left hand finger to use is often obvious. You may have to lift one finger off one fret of the chord and onto some other fret to get the required note.

In the first measure of the example below, "FREIGHT TRAIN II", the pattern is 1 2A 3A 4. The underlying pattern or timing is 1A 2A 3A 4A, with no note on the first and last (A). The first note on (1) and the last (on 4) are quarter notes. The "q" letters indicate this. The other notes (on 2 A 3 A) are eighth notes and are shown by "e". (Note that the third measure varies from this pattern.)

FREIGHT TRAIN II

C	G7
-- (3) -----0---	----- (3) - -1-----1---
-----1----- (3) - (3) ---1--- -0----- -----0-----	
-----T----- ---T----- -----0----- ---T-----T-	
---T-----T- -T-----T- ---T-----T- -T-----	
-----T----- -----T- -T-----T- -----T-----	
----- ----- ----- -----	
q e e e e q	q e e e e q
1 2 A 3 A 4	1 2 A 3 4
FREIGHT TRAIN	FREIGHT TRAIN GO- ING SO FAST

BRUSH NOTATION

The "D" and "U" notation is used to indicate a brush DOWN or UP on the strings, using the right hand Index finger (or a flat pick). It is not important which exact strings you brush, since this style is akin to a chord accompaniment. The "D" and "U" motions are used in flat picking melody (chapter {11}). In this style, the melody notes are played on the base strings with the right hand thumb (or a flat pick). See below:

I WALK THE LINE

C

G7

```

|----D-U-|-----D-U-|-----|-----|---D-U-|---D-U-|-----|-----|
|----D-U-|-----D-U-|-----|-----|---D-U-|---D-U-|-----|-----|
|----D-U-|-----D-U-|-----|-----|---D-U-|---D-U-|-----|-----|
|-----| -0-H2-----|-----|-----| -T-----| -T-----| -T- (3) --| (2) ----T-|
|--T-----|-----| -T-T-| (2) ---T-|-----|-----|-----|-----|
|-----|-----|-----|-----|-----|-----|-----|-----|
  q e e   e e e e   q q   q   q   q e e   q e e   q q   q   q
  1 2 A   1 A 2 A   1 2   1   2   1 2 A   1 2 A   1 2   1   2
                    I   KEEP A   CLOSE   WATCH   ON THIS   HEART OF
  
```

NOTE: The above contains a "hammer on" (explained next).

HAMMER-ON AND PULL-OFF

Another notation indicates "HAMMER ON" and "PULL OFF". Both are often used to get melody notes which might occur in quick succession, and are difficult to sound with the right hand only. They are also used to jazz up a song. On a hammer on, a string is plucked (sometimes while held on a fret), then a finger of the left hand hammers down on another fret of the same string.

--2-H-3-----	--4-P-2-----
-----	-----
-----	-----
-----	-----
-----	-----
-----	-----
e e	e e
HAMMER ON	PULL OFF

This is illustrated below as "2-H-3". The second fret is held by left hand finger 2 (middle) and the string is plucked by right hand finger 2. The hammer is on the third fret of the string, using left hand finger 3. A pull off is similar, except after plucking the string, the left hand finger pulls off the string, sounding it. This is shown as "4-P-2" for which the string is held on fret 4 with left hand finger 3 and on fret 2 with finger 1. The string is plucked with right hand finger 2, then finger 4 pulls off, sounding the string held on fret 2.

DOUBLE THUMBING

Double thumbing is a technique whereby two bass notes are played in rapid succession. The first occurs one-half beat before the normal on-the-beat bass note, often just before the first beat of a measure. The first bass note is played one string below the second so it can be struck with a single motion of the thumb. This is denoted by a 'dt--' below the two bass notes in a double-thumbed sequence.

```
|-----|
|-----|
|-----|
|-----|
|-----3-----|
|---3-----|
dt--
```

NOTATION FOR REPEAT SIGN:

	First end	Second end
	(1)...	(2)...
-----	-----	-----
-----	-----*	-----
-----	-----	-----
-----	-----*	-----
-----	-----	-----
-----	-----	-----

SPECIAL NOTATION

(note - not all of this is used in this book)

----0---- play the open string ('fret zero')

----5---- play fret 5

---0h3--- play the open string and then hammer-on to fret 3

---2h3--- play the second fret of the string and then hammer-on to fret 3

----h7--- hammer-on to fret seven

---7p5--- play fret seven and immediately pull-off to fret five

----p5--- pull-off to fret five

---5/7--- play fret five, slide up to fret seven

---7\5--- play fret seven, slide down to fret five

---15\--- play fret 15, slide down (the ending fret of the slide is undefined, judge by ear)

--(9)b8-- or

--b(9)8-- play fret eight already bent to the pitch of fret nine, unbending until it reaches the normal pitch of fret eight

-8b(8.5)- play fret eight, bend the string (at fret eight) to reach the pitch a half note higher than the normal pitch of fret eight

-2b^-- play fret 2 then bend it toward the middle of the neck

The notation in this chapter will be used in the next several lessons to show how to play in various styles. In some of these styles, the thumb is used to provide a background "beat" or accompaniment to what you are doing. This is true of the strums in the previous lessons and of the fingerpicking style in lesson {12}. In these cases, the important thing is to alternate the thumb on the bass strings. You do not have to hit the exact string shown with the thumb. On the other hand, in chapter eleven, the thumb is playing the melody, and you must play the exact string shown in the tablature with the thumb.

In chapter {12}, the fingers (usually Middle on string 1 and Index on strings 2,3 as necessary) play the melody on the treble strings, and it is important to use those fingers on the proper string. It is usual in fingerpicking to use Index and Middle finger only, although in ragtime fingerpicking, Index, Middle and Ring fingers are used.

Do not worry about trying to "read" this notation as one would read music. You are not supposed to be able to play directly from the notation. It is intended as an aid to learning.

This notation will be used in subsequent lessons. On the following pages are several songs that use some simple examples of the notation.

SINGLE NOTE SONGS AT BASE OF NECK

HONKY-TONK

Number on string is fret to hold. Use thumb to play strings.

Uses double thumbing technique discussed in this chapter.

(count sounds like 'a one 'a two)

Left Hand Finger to use on fret

I Index, M Middle, R Ring, L Little

```
|-----|-----|-----|-----| |
|---|---|---|---|---|
|-----|-----|-----|-----|
|-----|----2---4---5---4-|-----|-----|
|--2---4---2---4-|--0---0---0---0---|----2---4---2---4-|----5---4---2---4-|
|-0---0---0---0---|-----|-----|-----|-----|
  I  R  I  R      I  R  R  R      I  R  I  R      R  R  I  R  finger
  e e e e e e e e  e e e e e e e e  e e e e e e e e  e e e e e e e e
  a 1 a 2 a 1 a 2  a 1 a 2 a 1 a 2  a 1 a 2 a 1 a 2  a 1 a 2 a 1 a 2
```

```
|-----|-----|-----|-----|
|-----|-----|-----|-----|
|-----|-----|-----|-----|
|--2---4---2---4-|----5---4---2---4-|-----|-----|
|-0---0---0---0---|--0---0---0---0---|----2---4---2---4-|----2---4---2---4-|
|-----|-----|-----|-----|
  I  R  I  R      R  R  I  R      I  R  I  R      I  R  I  R  finger
  e e e e e e e e  e e e e e e e e  e e e e e e e e  e e e e e e e e
  a 1 a 2 a 1 a 2  a 1 a 2 a 1 a 2  a 1 a 2 a 1 a 2  a 1 a 2 a 1 a 2
```

```
|-----|-----|-----|-----|
|-----|-----|-----|-----|
|-----|-----|-----|-----|
|--4---6---7---6-|----2---4---5---4-|-----|-----|
|-0---0---0---0---|--0---0---0---0---|----2---4---2---4-|----2-0-1---2-|
|-----|-----|-----|-----|
  I  R  R  R      I  R  R  R      I  R  I  R      I  I  I  finger
  e e e e e e e e  e e e e e e e e  e e e e e e e e  e e e q e
  a 1 a 2 a 1 a 2  a 1 a 2 a 1 a 2  a 1 a 2 a 1 a 2  a 1 a 2 1
```


I SHALL NOT BE MOVED (1)

Left Hand Finger to use on fret

I Index, M Middle, R Ring, L Little

```

|-----|-----|-----|-----|
|-----|-----|-----|-----|
|-----|-----|-----|-----|
|--2--2--2--2--|-2--0--|-0-0--0--2--|-0-----|
|-----|-----|-----|-----|
|-----|-----|-----|-----|
M M M M M - - - - M - <-----finger
e e e e q q e e e e h
On my way to heaven I shall not be moved

```

```

|-----|-----|-----|
|-----|-----|-----|
|-----|-----|-----|
|--0--0--0--0--|-2--0--|-----0--|
|-----|-----|-----3-3--3-----|
|-----|-----|-----|
- - - - M - R R R - <-----finger
e e e e q q e e e e
On my way to heaven I shall not be

```

```

|-----|-----|-----|-----|-----| |
|---|---|---|---|---|---|
|-----|-----|-----|-----|-----|
|--2--2--2--0--|-----|-----0--|-----|-2-----|
|-----|-----|-3--|-3--3-0--|-----|-----|
|-----|-----|-----|-3--|-----|-----|
M M M - R R - R - R <----finger
e e e e h e e e e h h
moved just like a tree standing by the wa -ter

```

```

|-----|-----|-----| |
|---|---|---|---|
|-----|-----|-----|
|--2-----|-2--0--|-----|
|-----|-3--|-3--|-----|
|-----|-----|-----|
M R M - R <-----finger
q* e q q h
I shall not be moved

```

I SHALL NOT BE MOVED (2)

Note that this version is similar to I Shall Not Be Moved (1) on a previous page, except that it is moved from strings 6, 5 and 4 to strings 5, 4 and 3. You use the same exact left hand finger motions, except on different strings. Use the thumb to play the strings, and the indicated left hand finger to hold the string on the fret.

Left Hand Finger to use on fret (I Index, M Middle, R Ring, L Little)

```

|-----|-----|-----|-----|
|-----|-----|-----|-----|
|--2--2--2--2--|-2--0--|-0-0--0--2--|-0-----|
|-----|-----|-----|-----|
|-----|-----|-----|-----|
|-----|-----|-----|-----|
M M M M M - - - M - <-----finger
e e e e q q e e e e h
On my way to heaven I shall not be moved

```

```

|-----|-----|-----|
|-----|-----|-----|
|--0--0--0--0--|-2--0--|-----0--|
|-----|-----|-----3-3--3--|
|-----|-----|-----|
|-----|-----|-----|
- - - - M - R R R - <-----finger
e e e e q q e e e e
On my way to heaven I shall not be

```

```

|-----|-----|-----|-----|-----| |
|---|---|---|---|---|---|
|--2--2--2--0--|-----|-----0-----|-----|-2-----|
|-----|-----|-----3-----3-----3-0-----|-----|
|-----|-----|-----|-----|-----|
|-----|-----|-----|-----|-3-----|-----|
M M M - R R - R - R <-----finger
e e e e h e e e e h h
moved just like a tree standing by the wa -ter

```

```

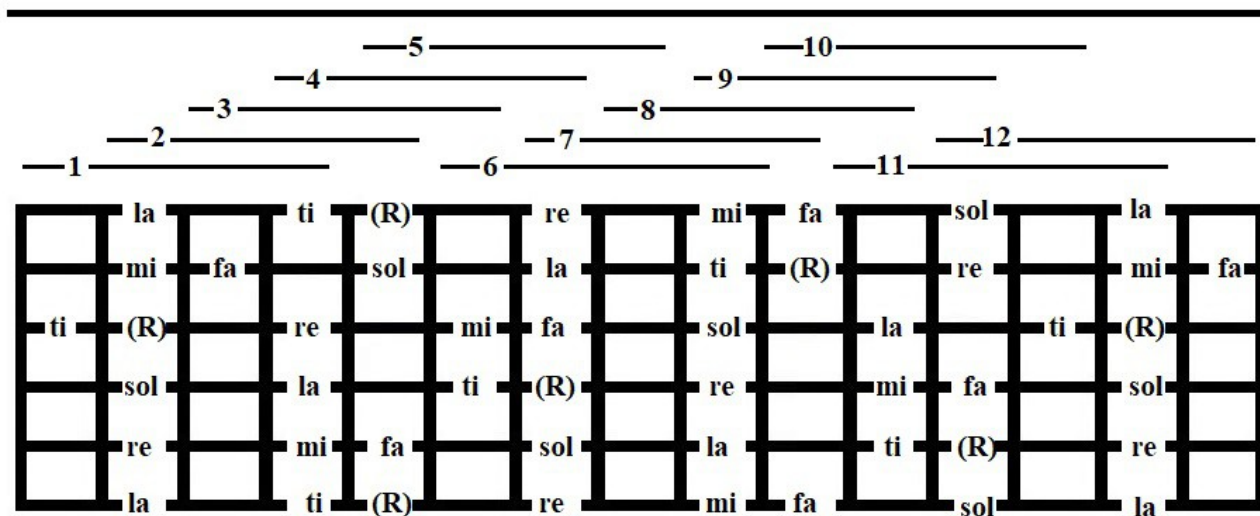
|-----|-----|-----|
|-----|-----|-----|
|--2-----|-2--0--|-----|
|-----3-----|-3-----|-----|
|-----|-----|-----|
|-----|-----|-----|
M R M - R <-----finger
q* e q q h
I shall not be moved

```

SCALES IN FOUR-FRET BOXES

On the neck of the guitar, there are 12 different boxes of four consecutive frets in which you can play scales ("do re me fa sol la ti do"). You select a box and play scales within the box. "do" is noted as R (Root). Each box is movable up and down the neck. For example, box 4 could be placed at frets 5, 6, 7, 8. So the real frets 5, 6, 7, 8 are frets 1, 2, 3, 4 within the box.

Once you get comfortable playing scales, you can then play songs using individual notes.



Major scales on keyboard

In each box, you use the appropriate finger on each fret.

Index finger I or 1

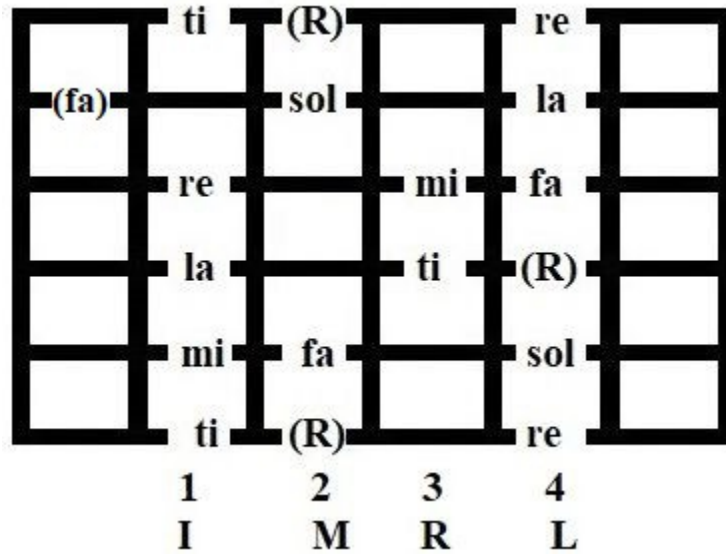
Middle finger M or 2

Ring finger R or 3

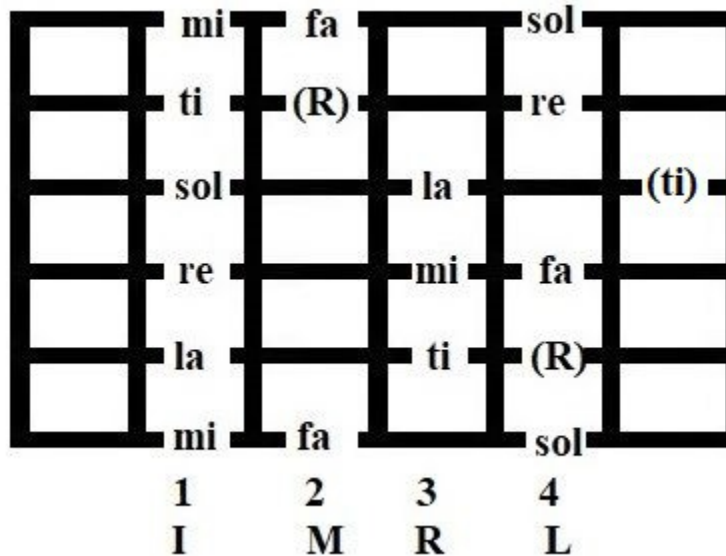
Little finger L or 4

The next page has two useful boxes where all the notes appear within the four fret box.

Below is box number 4. Note that you do not have to stray outside the box for any of "do re me fa sol la ti do"



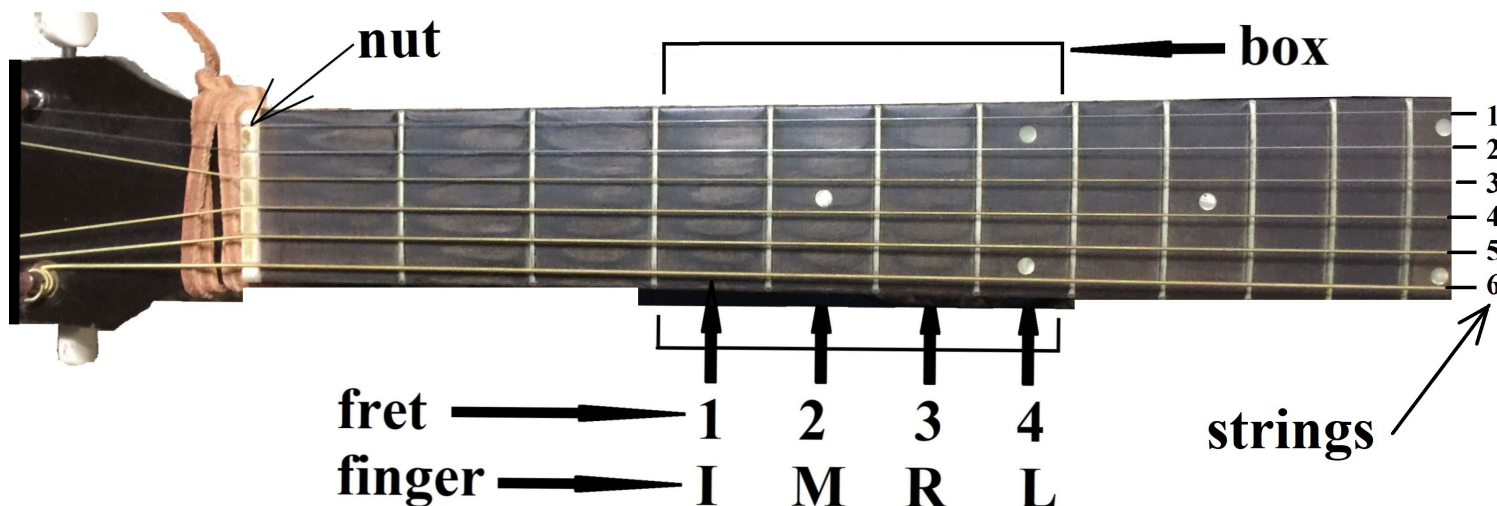
Below is box number 9. Note that you do not have to stray outside the box for any of "do re me fa sol la ti do"



There are other potentially useful boxes. In these other boxes, you have to stray outside the box for some of the notes ("do re me fa sol la ti do").

SONGS WITHIN A BOX ON THE GUITAR NECK

The songs in this lesson are written to be played in a “box” on the neck of the guitar, as discussed in the last section. Here is a picture of a typical box:



The fret indicated in the picture is the fret number **within the box**. So in this box, fret 1 within the box is actually fret number 4 on the neck of the guitar. The box can be moved up or down the neck as desired to play in a different key.

The songs in this document are written to be played on strings 6, 5 and 4 (E, A and D). The notes are held against the frets with fingers of the left hand.

The index finger (I) is used on fret 1 (within the box) (string 6, 5 or 4).

The middle finger (M) is used on fret 2 (within the box) (string 6, 5 or 4).

The ring finger (R) is used on fret 3 (within the box) (string 6, 5 or 4).

The pinky or little finger (L) is used on fret 4 (within the box) (string 6, 5 or 4).

Here is an example (first line of Twinkle Twinkle Little Star)

```

-----
-----
-----
-----1-----1----- <--fret within box
-----4-----4-----4-----2---2-1---1----- <--fret within box
---2---2-----4-----4---2--- <--fret within box
M M L L I I L M M I I L L M <--finger to use
Twinkle Twinkle Little Star How I wonder what you are
5 5 7 7 L 5 7 5 5 L L 7 7 5 <--fret on neck

```

Now note that you can shift this song and play on strings 5, 4 and 3, using the exact same finger motions.

```

-----
-----
-----1---1----- <--fret within box
-----4---4-----4---2---2-1---1----- <--fret within box
--2--2-----4---4---2-- <--fret within box
-----
M M L L I I L M M I I L L M <--finger to use
Twinkle Twinkle Little Star How I wonder what you are
5 5 7 7 4 4 7 5 5 4 4 7 7 5 <--fret on neck

```

As mentioned before, the box can be shifted up or down the neck a fixed number of frets. For example, if the box is centered on frets 6, 7, 8 and 9, you can still play the same pattern within the box:

```

-----
-----
-----1---1----- <--fret within box
-----4---4-----4---2---2-1---1----- <--fret within box
--2--2-----4---4---2-- <--fret within box
-----
M M L L I I L M M I I L L M <--finger to use
Twinkle Twinkle Little Star How I wonder what you are
7 7 9 9 6 6 9 7 7 6 6 9 9 7 <--fret on neck

```

So you can use the identical motions shown in the following songs at many places on the neck of the guitar and (within limits) on a different set of strings. In each such case, the song will be at a different pitch (in a different musical key).

So select a box location on the neck of the guitar, select a song and play it over and over using the notes. Then try it without the notes. When you can do this, see if you can do the same song but now on strings 5, 4, 3 instead of 6, 5 and 4.

TWINKLE TWINKLE LITTLE STAR

```

-----
-----
-----1---1-----
-----4---4-----4---2---2-1---1-----
--2--2-----4---4---2--
M M L L I I L M M I I L L M
Twinkle Twinkle Little Star How I wonder what you are

```

```

-----
-----
-----4---4-2---2---1---1-----4---4-2---2---1---1-----
-----4-----4-----4-----2---2-1---1-----4-----4-----
L L M M I I L L L M M I I L
Up a-bove the world so high Like a diamond in the sky

```

```

-----
-----
-----1---1-----
-----4---4-----4---2---2-1---1-----
--2--2-----4---4---2--
M M L L I I L M M I I L L M
Twinkle Twinkle Little Star How I wonder what you are

```

I SHALL NOT BE MOVED (IN BOX ON FRETS 1-4)

Note that this version is similar to I Shall Not Be Moved on the previous pages. This version is on strings 6, 5 and 4, but could also be played on strings 5, 4 and 3. Note further that the whole song is played on frets 1-4. Think of frets 1-4 as a box on the neck of the guitar. You can now move the box somewhere else, say frets 5-8, and play the same exact left hand finger motions, thinking of the fret numbers as **numbers within the new box**.

Number on string is fret to hold (**within the selected box**). Use the thumb to play the strings.

Left Hand Finger to use on fret (I Index, M Middle, R Ring, L Little)

```

|-----|-----|-----|-----|
|-----|-----|-----|-----|
|-----|-----|-----|-----|
|--3--3--3--3--|-3--1--|-1-1--1--3--|-1--|
|-----|-----|-----|-----|
|-----|-----|-----|-----|
  R R R R      R I      I I      I R      I <-----finger
  e e e e      q q      e e      e e      h
  On my way to  heaven  I shall not be  moved
  
```

```

|-----|-----|-----|-----|
|-----|-----|-----|-----|
|-----|-----|-----|-----|
|--1--1--1--1--|-3--1--|-----1--|
|-----|-----|-----4-4--4--|
|-----|-----|-----|-----|
  I I I I      R I      L L      L I <-----finger
  e e e e      q q      e e      e e
  On my way to  heaven  I shall not be
  
```

```

|-----|-----|-----|-----|-----|
|-----|-----|-----|-----|-----|
|-----|-----|-----|-----|-----|
|--3--3--3--1--|-----|-----1--|-----|-3--|
|-----|-----|-4--|-----4--1--|-----|
|-----|-----|-----|-4--|-----|
  R R R I      L      L I L I      L <----finger
  e e e e      h      e e e e      h h
  moved just like a  tree  standing by the  wa -ter
  
```

```

|-----|-----|-----|-----|
|-----|-----|-----|-----|
|-----|-----|-----|-----|
|--3--|-----|-3--1--|-----|
|-----4--|-----|-4--|-----|
|-----|-----|-----|-----|
  R L      R I      L <-----finger
  q* e      q q      h
  I shall  not be  moved
  
```

HAPPY BIRTHDAY

-----2--1-----4--2-----
---2---2--4---2-----2---2--4---2-----
M M L M M I M M L M L M
Happy birthday to you happy birthday to you

-----4---1-----2---2-1-----
-----2---2-1-----2---4--2-----
---2---2-----4-----
M M L I M M I L M M I M L M
Happy birthday happy birthday happy birthday to you

ON TOP OF OLD SMOKEY

Number on string is fret number within the box.

-----4--1----1-----1-----
-----1--4-----2--4-----4-----
---2--2-----
M M I L L I I M L I L
On top of old Smokey all covered with snow

-----1--4---4-----1---2---1-----
---2-2-----4-----4---2-----
M M I L L L I M I L M
I lost my true lover from courting too slow

DOWN IN THE VALLEY

-----1-----1-----
-----2-4-----2-----4-2-----4--
--2-----1-----
M M L I M I L M I L
Down in the valley valley so low

-----2-----
-----1-4-----4-----1-2-4-2-----
--2-----
M I L M L I M L M
Hang your head over hear the wind blow

MICHAEL ROW THE BOAT ASHORE

Number on string is fret number within the box.

-----1-----1-----
-----1-4-1-4-----4-----1-4-4--
--2-----
M I L I L I L I L I L
Michael row the boat ashore Alleluia

-----1-4-4-1-2-1-----1-----
-----4-----2-4-4-2--
I L L I M I L M L I L M
Michael row the boat ashore Allelu- ia

TOM DOOLEY

NOTE: You cannot move this song to strings 5, 4, 3 and 2 without further instruction.

-----1---1-----

-----2-----2---4--
---2---2---2---4-----2---2---2---4-----
M M M L M I I M M M L M L
Hang down your head Tom Dooley Hang down your head and cry

-----2---4---4---4---4---4---2---2---
---2---2---2---4-----4-----4-----4-----
M M M L M L L L L L M L M
Hang down your head Tom Dooley Poor boy you're bound to die

ROW ROW ROW YOUR BOAT

Number on string is fret number within the box.

-----1-----1-----1---2---4-----
---2---2---2---4-----4-----
M M M L I I L I M L
Row Row Row Your Boat Gently down the stream

---4---4-----
-----4---4--1---1---1---4---2--1-----
-----2-----4-2--
L L L L I I M I L M I L M
Merrily merrily merrily merrily life is but a dream

AMAZING GRACE

Number on string is fret number within the box.

-----1-----1-----
-----2---2---4--2-----4--2-----
-----2-----4-----2-----
M M M I L M I L M L M
A - ma zi-i-ing Grace How Sweet the Sound

-----1-----1-----4--4-----
-----2---2---4--2-----4-----
-----2-----
M M M I L M I L L L
Th- at Saved a Wretch Li -ke Me

-----1--4--4---1---1-----
-----4--2-----4--2-----
-----4---2-----
I L L I L M I L M L M
I Once Was Lost But Now I'm Found

-----1-----1-----
-----2---2---4--2-----4--2-----
-----2-----
M M M I L M I L M
Was Blind And Now I See

SKIP TO MY LOU

-----1-----1--1--1--4-----2-----
-----2-----4---1---4--4--4-----
I M I I I L L I L L L M
Skip skip skip to my Lou Skip skip skip to my Lou

-----1-----1---1--1--4-----1--2---1-----
-----2-----4-----4--2---2-----
I M I I I L L I M I L M M
Skip skip skip to my Lou Skip to my Lou my darling

RED RIVER VALLEY

Number on string is fret number within the box.

-----1--1---1---1-----1-----
-----2-----4-----4--2-----
-----2-----
M M I I I I L I L M
From this valley they say you are going

-----1-----1-----4---2---1-----
-----2-----2-----4-----
-----2-----
M M I M I L M I L
We will miss your bright eyes and sweet smile

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

L M I I L M L I L M
For they say you are taking the sunshine

-----1-----1-----
-----2-----4-----4--2-----
---4---4--2-----
L L M M I L I L M
That has brightened our pathway awhile

YOU ARE MY SUNSHINE

Number on string is fret number within the box.

-----1---1-----1-----1-----
-----2---4-----4-----2---2-----
-----2-----
M M L I I I L I M M
You are my sunshine my only sunshine

-----1-1-----
-----1-2-----4-----2-1-----
---2---4-----
M L I M I I L M I
You make me happy when skies are GREY

-----1-----1-----
-----1---2-----4---2-1-----
---2---4-----2-----
M L I M I I L M I L
You'll never know dear how much I live you

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

M L I M L L I M
Please don't take my sunshine away

WHEN THE SAINTS GO MARCHING IN (1)

Number on string is fret number within the box.

-----1---2---4-----1---2---4-----1---2---4---1-----1-----
---2-----2-----2-----2-----2-----4-----
M I M L M I M L M I M L I M I L
Oh when the saints go marching in Oh when the saints go marching in

-----1-----1--4--4--4--2-----1--2---4---1-----
---4-----4--2--2-----2-----2---4---2-----
L I L M M I L L L M I M L I M L M
Oh lord I want to be in that number when the saints go marching in

WHEN THE SAINTS GO MARCHING IN (2)

Number on string is fret number within the box.

-----1-----1-----1-----
---3---4-----3---4-----3---4-----3---3---1---
---4-----4-----4-----4-----4-----
L R L I L R L I L R L I R L R I
Oh when the saints go marching in Oh when the saints go marching in

-----1--1---1-----1-----
---1--3--1-----3-----4--3---4-----4--1--1-----
---4---4-----4-----4-----4-----
I R I L L R I I I L R L R L I I L
O Lord I want to be in that num ber When the Saints go mar-ching in

THIS LAND IS YOUR LAND

Number on string is fret number within the box.

-----1-----2-----2-----2-----1-----1-----
-----2-----4-----2-----4-----
M L I M M M M L I I
This land is your land this land is my land

-----1-----1-----1-----
-----2-----2-----4-----4-----4-----4-----2-----4-----
M M I L L L L M L I I
From Cal - ifornia to the New York island

-----1-----2-----2-----2-----1-----1-----
-----2-----2-----4-----2-----4-----
M M L I M M M M M L I I
From the redwood forest to the gulf stream waters

-----4-----4-----4-----1-----1-----2-----4-----2-----
L L L I I M L I
This land was made for you and me

SILENT NIGHT – 1

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

 L I L I L I L I I I R L L L
 Si - lent night ho - ly night all is calm all is bright

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

 I I L R I L I L I I I L R I L I L I
 Round yon vir - gin mother and child holy infant so tender and mild

 ---1---1---4-1---3-----
 -----3-4-----4-----
 -----4---1-4-2-----
 -----4---2-----
 I I L I R L R L L I L M L M
 Sleep in heavenly peace sleep in heavenly peace

SILENT NIGHT – 2

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

 M L M L M L L L I M M M
 Si - lent night ho - ly night all is calm all is bright

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

 L L M I L M L M L L L M I L M L M L
 Round yon vir = gin mother and child holy infant so tender and mild

 ---3---2-----
 ---4---4---4-1-2---2-----2-----2-----
 -----4-----5-1-----
 -----5-----
 L L R L I M M M M L M L M L
 Sleep in heavenly peace sleep in heavenly peace

BLOWING IN THE WIND

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

I I I R R R I R I L
How Many Roads Must a Man Wa-lk Down

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

I I I R I L I
Before You Call Him A Man

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

R L I I I R R R I R I L
Yes and How Many Seas Must a White Do-ve Sail

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

I I I L R R I
Before She Sleeps in the Sand (continued --->)

-->continued (Blowing in the Wind)

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

R L I I I R R R I R I L
Yes and How Ma-ny Times Must the Cannonballs fly

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

I I I R I L R
Before They're Forever Banned

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

R L L R I I R R R I L
The Answer My Friend is Blowing in the Wind

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

R L L R I I L R L
The Answer is Blowing in the Wind

LESSON 9 STRUMS FOR GUITAR

In chapter {3}, we learned two strums (Thumb-Pluck and Thumb-Pluck-Pluck). This chapter introduces a few more. In this lesson, the following notation is used to indicate the type of notes used:

- (w) indicates a whole note.
- (h) indicates a half note.
- (q) indicates a quarter note.
- (e) indicates an eighth note.
- (s) indicates a sixteenth note.
- (q*) indicates a dotted quarter note.
- (e*) indicates a dotted eighth note, etc.

FLAT PICKING STRUMS

This strum is often done using a flat pick (hence the name). In the list at the end of the chapter, it is strum number {3}. It will be taught here without a pick. The strum involves using the thumb of the right hand on the bass strings and the index finger alone brushing up or down on the other strings. The count for this strum is "1 and 2 and 1 and 2 and", or "1 A 2 A 1 A 2 A". On the first and third "A", no finger action is taken. The "A" is there to help with the timing. The notes on the Thumb strokes are quarter notes (q below tab). The other notes (on D,U) are eighth notes (e below tab).

```

|-----D-U-|-----D-U--|   String 1  (thinnest - highest pitch)
|-----D-U-|-----D-U--|
|-----D-U-|-----D-U--|
|-----|-----T-----|
|-----T-----|-----|
|-----|-----|   String 6  (thickest - lowest pitch)
3)      q   e e   q   e e
2/4)   1 A 2 A   1 A 2 A
```

You begin by plucking the primary bass string with your thumb, then you brush down (toward the ground) with the back (nail) of your index finger on strings 1,2 and 3 then back up with your index finger on the same strings. This is followed by the thumb on a different bass string and the down-up pattern again with the index finger. This is repeated endlessly (or until you get tired). Note that the "DOWN" and "UP" strokes are shown as "D" and "U" on the strings. The timing must be correct. It must follow the 1 A 2 A pattern.

After you get comfortable doing the strum, try it in a song. Remember to pause at chord changes, and concentrate on switching chords, then go back to concentrating on the strum. Normally chords will change right after completion of a whole strum. Don't worry if the pause seems too long. It will get shorter as you learn the strum.

The previous strum will later be useful for "flatpicking melody" style. That style involves playing the melody with the thumb, with down-ups thrown in as chord accompaniment. Note that strum number {4} is the 3/4 version of this strum.

A variation of the above strum is interesting. The strum is number {5} from the list at the end of the chapter.

```

|-----D-----U-D-U-|
|-----D-----U-D-U-|
|-----D-----U-D-U-|
|----T-----|
|-----T-----|
|-----|
5)   q   q   e e e e
4/4) 1 A 2 A 3 A 4 A

```

On the 1A2A the thumb hits a bass string on "1" then the index finger brushes down on "2". It is very important to keep the index finger pointing down at this point. The reason is that the index finger must be ready for its next action, which is an upstroke. Next the thumb plucks a different bass string on 3, then the index finger brushes UP-DOWN-UP on "A4A". At this point, the index finger should remain curled up. If you do not follow these tips, you may have a tendency to brush DOWN-UP-DOWN (a common problem as you learn this strum). If you are tapping your foot steadily to the beat, you should be tapping on the first thumb (1), the first DOWN (2), the second thumb (3) and the second DOWN (4). The two "UP" brushes must fit between the steady beat of 1,2,3,4.

NOTE: don't worry if you don't learn all the strums immediately. Do one at a time, and pick up other strums when you are ready. The main idea is to have fun. You have lots of time to learn new stuff.

ARPEGGIOS

Arpeggios are strums in which you pluck individual strings separately. An example is shown below.

```

|-----R-|-----R---|           |-----R-----|-----R-----|
|-----M---|-----M-----|           |-----M---M---|-----M---M---|
|-----I-----|-----I-----|           |-----I-----I---|-----I-----I-|
|-----T-----|-----T-----|           |-----T-----|-----T-----|
|-----T-----|-----T-----|           |-----T-----|-----T-----|
|-----T-----|-----T-----|           |-----T-----|-----T-----|
11)   e e e e   e e e e           12)   e e e e e e   e e e e e e
2/4)  1 A 2 A   1 A 2 A           3/4)  1 A 2 A 3 A   1 A 2 A 3 A

```

In this strum (number 11), you alternate your thumb as in a Thumb-Pluck strum (chapter {3}). But instead of the Pluck, you use Index, Middle and Ring fingers, one after the other. The count is 1 A 2 A, with the Thumb and each finger as eighth notes. Strum 12 is a 3/4 version of the strum in which you use Index, Middle, Ring, Middle and Index fingers, one after the other.

At the end of the chapter are two other strums (13 and 14) which are combinations of a Thumb-Pluck(-Pluck) and arpeggios.

Below are three songs using arpeggios. (Thumb-Pluck strum is shown for comparison.)

SKIP TO MY LOU (2/4, 1, S1F2) - Arpeggios (TIMR)

D

SKIP SKIP SKIP TO MY LOU
TIMR TIMR TI---M--R TIMR <--arpeggio
T-P T-P T----P T-P <--thumb pluck

A7

SKIP SKIP SKIP TO MY LOU
TIMR TIMR TI---M--R TIMR <--arpeggio
T-P T-P T----P T-P <--thumb pluck

D

SKIP SKIP SKIP TO MY LOU
TIMR TIMR TI---M--R TIMR <--arpeggio
T-P T-P T----P T-P <--thumb pluck

A7 D

SKIP TO MY LOU MY DAR- LING
TI---M--R TI--MR TIMR TIMR TIMR <--arpeggio
T----P T---P T-P T-P T-P <--thumb pluck

DOWN IN THE VALLEY (3/4, 1, S5F0) - Arpeggios (TIMRMI)

D

A7

DOWN IN THE VAL - LEY, VALLEY SO LOW
TIMRMI TI MR MI TIMRMI TIMRMI TI MR MI TIMRMI TIMRMI <--arpeggio
TPP T-----P--P T-P-P T-P-P T---P---P T-P-P T-P-P <--thumb pluck

D

HANG YOUR HEAD O - VER, HEAR THE WIND BLOW
TI MR MI TIMRMI TIMRMI TI MR MI TIMRMI TIMRMI <--arpeggio
T-----P---P T-P-P T-P-P T---P---P T-P-P T-P-P <--thumb pluck

AMAZING GRACE (3/4, 3, S2F0) - Arpeggios (TIMRMI)

E

E7

A

E

A - MAZING GRACE, HOW SWEET THE SOUND
TIMRMI TIMR-MI TIMRMI TIMR---MI TIMR--MI TIMR-- <--arpeggio
T-P-P T-P--P T-P-P T-P----P T-P----P T-P-- <--thumb pluck

B7

THAT SAVED A WRETCH LIKE ME
--MI TIMR--MI TIMR---MI TIMRMI TIMR- <--arpeggio
--P T-P---P T-P----P T-P-P T-P-- <--thumb pluck

E

E7

A

E

I ONCE WAS LOST AND NOW I'M FOUND
--MI TIMR-MI TIMR-MI TIM-MI TIMR-- <--arpeggio
--P T-P--P T-P--P T-P-P T-P-- <--thumb pluck

B7

E

WAS BLIND AND NOW I SEE
--MI TIMR--MI TIMR-MI TIMRMI TIMR-- <--arpeggio
--P T-P---P T-P--P T-P-P T-P-- <--thumb pluck

USING HAMMER-ONS

In the next strum, a "HAMMER ON" is be used is to jazz up a strum. For example, strum number {5} of this lesson can be changed by adding a hammer on. The new strum in C chord is shown here and is strum number {6} at the end of the chapter. The hammer on is substituted for one of the "U"s.

The "HAMMER ON" may not work in some other chord, since the hammer (on string 4 fret 2) is a note in C chord, but may not be a note in some other chord. If you are playing F chord, do the thumb on string 4 and the hammer on, on string 3. For G7, do the thumb on string 6 and the hammer on, on string 5.

C	F	G7
-----D-----D-U--	-----D-----D-U--	-----D-----D-U--
-----D-----D-U--	-----D-----D-U--	-----D-----D-U--
-----D-----D-U--	-----D---0-H-2--D-U--	-----D-----D-U--
-----0-H-2-----	---T-----	-----
---T-----	-----	-----0-H-2-----
-----	-----	---T-----
6) q q e e e e	q q e e e e	q q e e e e
4/4) 1 A 2 A 3 A 4 A	1 A 2 A 3 A 4 A	1 A 2 A 3 A 4 A

"TRAVIS" OR "COTTEN" PICKING STRUMS

In this section we will discuss strum number {7} from the list. Learning this strum will help later when you get into fingerpicking melody (lesson {12}).

-----M-----
-----I- -----I--
----- -----
-----T--- -----T---
-----T----- ---T-----
----- -----
7) q e e e e e e
4/4) 1 A 2 A 3 A 4 A

The timing of this strum (below the "staff") is "1A2A3A4A". The "beats" are on the counts 1,2,3 and 4. The "A" or "And" count comes between beats. If you are tapping your foot, the notes on numbers come when your foot is tapping, and the notes on "A" come in between. Some notes on "A" are left out. Your foot must "tap-tap-tap...-tap" regularly like ticks of a clock.

Now if you look at the "staff" for strum {7}, you see that on the "1" count, the notation shows your thumb plucking on the 5th string. On the first "A" no action is taken. You must, however, pause as if you were hitting a string here. Next on count 2, the thumb plucks down on string 3, followed on "A" by the index finger plucking up on string 2. Then on count 3, the thumb plucks down on string 5. The middle finger plucks up on string 1 on the "A", then on count 4, the thumb plucks string 4, followed by the index finger on string 2. You then repeat this strum until the end of the song.

Note that in this strum, the middle finger always plucks string one and the index finger always plucks string two or three as necessary. This is very important for later fingerpicking lessons. After you know the strum well, you will want to experiment with other ways to alternate the bass strings with your thumb.

As an aid to learning this strum, note that the first and second parts are identical except for the (M) on string one which is left out in the first part. In its place is a pause which is as long as if you actually played the (M). Therefore one way to learn this strum is to learn the second part (simple) and then to play it without the (M) followed by playing it with the (M).

As another aid to learning, think of strings 5 and one as "outside" and strings four and two as "inside". Then you can think of the strum as going: (Out pause In In, Out Out In In). This is not a rule, but only an aid to learning. Later you will want to try different patterns of alternating the bass strings with your thumb.

Here is "Skip to my Lou" noted for this strum.

SKIP TO MY LOU (2/4, 1, S1F2)

```

D
SKIP SKIP SKIP TO MY LOU
[T TI TMTI] [T TI TMTI] [T T I TMTI]
A7
SKIP SKIP SKIP TO MY LOU
[T TI TMTI] [T T I TMTI]
D
SKIP SKIP SKIP TO MY LOU
[T TI TMTI] [T T I TMTI]
A7 D
SKIP TO MY LOU MY DAR - LING
[T T I TM TI] [T TI TMTI] [T TI TMTI] ...

```

Here is another way to show this strum in Skip to My Lou (First 3 verses)

```

T T1 T 2 T 1 T D T 2 T 1
Skip Thumb-1 Skip 2-Thumb-1 Skip Thumb-1 Lou 2-Thumb-1
Skip Skip Skip To My Lou

```

Last verse

```

T T1 T 2 T 1 T D T 2 T 1
Skip Thumb-1 Lou 2-Thumb-1 Dar - Thumb-1 - ling 2-Thumb-1
Skip To My Lou My Dar - ling

```

The next section illustrates the use of three different strums in a song. You can try each strum and pick the one you like or use another one. In general, you can replace one strum with another one with compatible timing by noting the timing of the strum and replacing the beats of the one strum with the beats of the other. For instance, in the song below, since the song starts on the count 2, you must start the song on that count in the strum you have chosen. You could replace the existing strum with the new one.

Another thing to think about is how you use your thumb when you play a strum. We have said that you should alternate your thumb on different bass strings for variety. One concept is that you start at the beginning of the song with your thumb on the "primary" string and alternate to a "secondary" string and back and forth. For various reasons, this is not always the best way to alternate the bass strings. For instance, if the first and second notes of the song are actually a secondary note followed by a primary note, it may sound odd to accompany this with primary-secondary. Maybe the best rule is to do what "sounds good".

Another way to increase the variety of your playing is to use more than two strings when you alternate your thumb on the bass strings. So far, we have shown strums only using two strings. Suppose you are playing the G chord and using strum 7 from this chapter. It was shown with your thumb alternating from the 5th to the 4th string. In that strum, the following pattern of alternating your thumb sounds good:

5,4,6,3 (string 5, string 4, string 6, string 3)
S S P P (secondary, secondary, primary, primary)

For the C chord you might use:

5,4,5,3 (in this chord, you shouldn't play string 6)
P,S,P,S

In these and other chords, experiment and try different combinations that sound good to you.

Note that it is recommended not to play string 6 in C chord, although it is a valid note in the chord (E note also appears on string 1) The reason for not playing the 6th string is that it doesn't sound right - it is too far below the note on the 5th string to sound right.

The following is a listing of some strums. Hopefully you will be able to understand the notation well enough to choose a new strum and learn it from the list. Each strum is numbered, and you typically choose one strum you like with the same timing as the song you want to play. You then start the strum and repeat it endlessly, starting the song on the proper beat or count of the strum (see lesson {3}). Remember as you are learning, to pause where the chord changes (usually at the end of a strum), change chords then go back to concentrate on the strum again.

Don't feel that only one strum fits a given song. Pick the one or ones that fit best. You can even at times switch strums within a song for variety. Experiment and use what you like. There are many variations of strums 7 and 8 that are useful for fingerpicking guitar. This style will be discussed in chapter {12}.

STRUMS FOR GUITAR

```
|-----R--|---R--|
|-----M--|---M--|
|-----I--|---I--|
|-----T---|---T---|
|-----|---T---|
|-----|---T---|
|-----|---T---|
```

1) q q q q
2/4) 1 2 1 2

```
|-----R-R-|---R-R--|
|-----M-M-|---M-M--|
|-----I-I-|---I-I--|
|-----T---|---T---|
|-----|---T---|
|-----|---T---|
|-----|---T---|
```

2) q q q q q q
3/4) 1 2 3 1 2 3

```
|-----D-U-|---D-U--|
|-----D-U-|---D-U--|
|-----D-U-|---D-U--|
|-----|---T-----|
|-----T-----|---T-----|
|-----|---T-----|
|-----|---T-----|
```

3) q e e q e e
2/4) 1 A 2 A 1 A 2 A

```
|-----D-U-D-U-|---D-U-D-U--|
|-----D-U-D-U-|---D-U-D-U--|
|-----D-U-D-U-|---D-U-D-U--|
|-----T-----|---T-----|
|-----|---T-----|
|-----|---T-----|
|-----|---T-----|
```

4) q e e e e q e e e e
3/4) 1 A 2 A 3 A 1 A 2 A 3 A

```
|-----D-----U-D-U-|
|-----D-----U-D-U-|
|-----D-----U-D-U-|
|-----T-----|
|-----T-----|
|-----T-----|
```

5) q q e e e e
4/4) 1 A 2 A 3 A 4 A

In this--->
strum, use
strings:
5,4 with C
6,5 with G7
4,3 with F

```
|-----D-----D-U--|
|-----D-----D-U--|
|-----D-----D-U--|
|-----0-H-2-----|
|-----T-----|
|-----T-----|
|-----T-----|
```

6) q q e e e e
4/4) 1 A 2 A 3 A 4 A

```
|-----M-----|
|-----I-----|
|-----|-----|
|-----T-----|
|-----T-----|
|-----T-----|
|-----T-----|
```

7) q e e e e e e
4/4) 1 A 2 A 3 A 4 A

```
|-----M-----M-----|
|-----I-----I-----|
|-----T-----T-----|
|-----T-----T-----|
|-----T-----T-----|
|-----T-----T-----|
|-----T-----T-----|
```

8) q e e e e q
4/4) 1 A 2 A 3 A 4 A

```
|-----M-----M-----|
|-----I-----I-----|
|-----T-----T-----|
|-----T-----T-----|
|-----T-----T-----|
|-----T-----T-----|
|-----T-----T-----|
```

9) e e e e e e
3/4) 1 A 2 A 3 A

```
|-----R-----| <- for
|-----M-----M-----| House
|-----I-----I-----| of
|-----T-----T-----| Rising
|-----T-----T-----| Sun
|-----T-----T-----|
```

10) e* s q e* s q
4/4) 1 a 2 p 3 a 4 p

Note the similarity between strums 8 and 9. If you did not know the timing, you might mistake one for the other. However, strum 8 is a 4/4 strum, while strum 9 is 3/4. Strum 8 has two pauses in it, while strum 9 has none.

STRUMS FOR GUITAR (ARPEGGIOS)

-----R- -----R---	-----R----- -----R-----
-----M--- -----M-----	-----M---M--- -----M---M---
-----I----- -----I-----	-----I-----I--- -----I-----I-
-----T----- -----T-----	-----T----- -----T-----
-----T----- -----T-----	-----T----- -----T-----
-----T----- -----T-----	-----T----- -----T-----
11) e e e e e e e e	12) e e e e e e e e
2/4) 1 A 2 A 1 A 2 A	3/4) 1 A 2 A 3 A 1 A 2 A 3 A

-----R-- -----R---	-----R--R--- -----R-----
-----M-- -----M---	-----M--M--- -----M--M---
-----I-- -----I---	-----I--I--- -----I-----I-
-----T-- -----T---	-----T-- -----T---
-----T-- -----T---	-----T-- -----T---
-----T-- -----T---	-----T-- -----T---
13) q q e e e e	14) q q q e e e e e
2/4) 1 A 2 A 1 A 2 A	3/4) 1 A 2 A 3 A 1 A 2 A 3 A

-----R-----R---	-----R----- -----R-----
-----M-----	-----M----- -----M-----
-----I-----	-----I-----I--- -----I-----I-
-----T-----	-----T----- -----T-----
-----T-----	-----T----- -----T-----
-----T-----	-----T----- -----T-----
15) e e e e q	16) e* s e* s e* s e* s
3/4) 1 A 2 A 3 A	2/4) 1 A 2 A 1 A 2 A

-----R--R--R---	-----R----- -----R-----
-----M--M-----	-----M--M--- -----M--M---
-----I-----I---	-----I-----I--- -----I-----I-
-----T-----	-----T----- -----T-----
-----T-----	-----T----- -----T-----
-----T-----	-----T----- -----T-----
17) e e e e e e e e	18) e e q e e q e e q e e q
4/4) 1 A 2 A 3 A 4 A	4/4) 1 A 2 A 3 A 4 A 1 A 2 A 3 A 4 A

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LESSON 10 BASS RUNS

A bass run is a sequence of notes played with the thumb between chord changes. The run leads from one chord to another in a sequence of single notes which often are close to the actual melody of the song. For a given chord change (say D to A7) there is usually only one bass run. Normally the bass run takes one measure of a 2/4 time song or 2 counts of a 3/4 or 4/4 time song. For instance, in 2/4 time, the bass run is two notes on the bass strings substituting for the count 1,2 which comes just before the chord change. In the list below, each line has two bass runs for going from one chord to another and back. The fret and left hand finger to use are shown. The notation is similar to that used to show strums in chapter {9}. The run itself is shown using numbers on the string, indicating which fret of the string to hold with a left hand finger. In addition, below the run, the proper left hand finger to use is shown. Don't forget as you are learning, to pause as needed both before and after bass runs.

INSERTING BASS RUNS

To insert a bass run place it at the last two beats before the chord changes. In three quarters time, this corresponds to putting the run on (2,3) of a (1,2,3) beat. After the run, on the next (1) beat of (1,2,3) you are on the new chord. In two quarters time, the run replaces the entire (1,2) beat before you switch chords.

KEY OF D BASS RUNS

D	A7	D	
----R- ---R- ---R- -----	---R- ---R- ---R- -----	----R-	
----M- ---M- ---M- -----	---M- ---M- ---M- -----	----M-	
----I- ---I- ---I- -----	---I- ---I- ---I- -----	----I-	
--T--- ----- -T--- -----	----- ----- ----- -----	----- -T---	
----- -T--- -----	-4-2- -T--- -----	----- -T--- -2-4- -----	
----- ----- ----- -----	----- -T--- ----- -----	----- -----	
q q q q	R I q q q q	I R q q	<-left hand finger
	RUN	RUN	

D	G	D	
----R- ---R- ---R- -----	---R- ---R- ---R- -----	----R-	
----M- ---M- ---M- -----	---M- ---M- ---M- -----	----M-	
----I- ---I- ---I- -----	---I- ---I- ---I- -----	----I-	
--T--- ----- -T--- -----	----- ----- ----- -----	----- -T---	
----- -T--- -----	----- -T--- -----	----- -2-4- -----	
----- ----- ----- -----	----- -T--- ----- -----	----- -----	
q q q q	q M q q q q	I R q q	<-left hand finger
	RUN	RUN	

The finger positions are shown in the pictures below.



The runs are used in some songs below. The songs have notation to show where you would do a "THUMB-PLUCK" strum and where you put in the bass run in place of the "THUMB-PLUCK" (in place of the last two beats of the "THUMB-PLUCK-PLUCK" for three quarters time). The bass run is shown as (B R) in place of the "T P" or "P P". The fret, string and left hand finger are also shown. Here are some key of D songs.

SKIP TO MY LOU (2/4, 1, S1F2) (BASS RUNS - with slow strum)

D

SKIP SKIP SKIP TO MY LOU

T P, T P, T P, T P, (B R)

4 2 <--string 5

A7

SKIP SKIP SKIP TO MY LOU

T P, T P, T P, (B R)

2 4 <--string 5

D

SKIP SKIP SKIP TO MY LOU

T P, T P, T P, (B R)

4 2 <--string 5

A7

D

SKIP TO MY LOU MY DARLING

T P, (B R), T P, T P

2 4 <--string 5



SKIP TO MY LOU (2/4, 1, S1F2) (BASS RUNS - with fast strum)

D
 SKIP SKIP SKIP TO MY LOU
 TPTP TPTP, TPTP, TP T P , TP (B R)
 4 2 <--string 5

A7
 SKIP SKIP SKIP TO MY LOU
 TPTP, TPTP, TP T P , TP (B R)
 2 4 <--string 5

D
 SKIP SKIP SKIP TO MY LOU
 TPTP, TPTP, TP T P , TP (B R)
 4 2 <--string 5

A7 D
 SKIP TO MY LOU MY DAR- LING
 TP T P , TP (B R) , TPTP, TPTP, TPTP, TPTP
 2 4 <--string 5

DOWN IN THE VALLEY (3/4, 1, S5F0) (BASS RUNS)

D A7
 DOWN IN THE VAL-LEY, VALLEY SO LOW
 TPP T P P , TPP, TPP, T (B R) , T P P , T P P
 4 2 <--string 5

D
 HANG YOUR HEAD OVER, HEAR THE WIND BLOW
 T P P , TPP, TPP , T (B R) , T P P , T P P
 2 4 <--string 5

WHEN THE SAINTS GO MARCHING IN (2/4, 2, S2F3) (BASS RUNS)

D
 O WHEN THE SAINTS GO MARCH- ING IN
 T P , T P , T P , TP, TP, T P, T P, T P, T P, T P, T P
 A7
 O WHEN THE SAINTS GO MARCHING IN
 T P , T P , T P , T P, T P, (B R) , T P, T P
 4 2 <----- string 5

D G
 O LORD I WANT TO BE IN THAT NUMBER
 T P , (B R) T P, T P, T P, (B R) , T P, T P, T P
 2 4 <-string 5 0 2 <--- string 6

D A7 D
 WHEN THE SAINTS GO MARCHING IN
 (B R) , T P , (B R) , T P (B R) , T P, T P, T...
 2 4 4 2 2 4 <--- string 5

KEY OF G BASS RUNS

Note that there are two different runs possible for the run from "C" to "G". Use whichever sounds best to you, or alternate them.

G				C				G
---R-	---R-	---R-	-----	---R-	---R-	---R-	-----	---R-
---M-	---M-	---M-	-----	---M-	---M-	---M-	-----	---M-
---I-	---I-	---I-	-----	---I-	---I-	---I-	-----	---I-
-----	-----	-----	-----	-----	---T-	-----	-----	-----
-----	---T-	-----	0-2-	---T-	-----	---T-	2-0-	-----
---T-	-----	---T-	-----	-----	-----	-----	-----	---T-
q q	q q	q q	q M	q q	q q	q q	M q	q q
			RUN				RUN	

G				C				G
---R-	---R-	---R-	-----	---R-	---R-	---R-	-----	---R-
---M-	---M-	---M-	-----	---M-	---M-	---M-	-----	---M-
---I-	---I-	---I-	-----	---I-	---I-	---I-	-----	---I-
-----	-----	-----	-----	-----	---T-	-----	-----	-----
-----	---T-	-----	0-2-	---T-	-----	---T-	-----	-----
---T-	-----	---T-	-----	-----	-----	-----	0-2-	---T-
q q	q q	q q	q M	q q	q q	q q	q M	q q
			RUN				RUN	

G				D7				G
---R-	---R-	---R-	-----	---R-	---R-	---R-	-----	---R-
---M-	---M-	---M-	-----	---M-	---M-	---M-	-----	---M-
---I-	---I-	---I-	-----	---I-	---I-	---I-	-----	---I-
-----	-----	-----	-----	---T-	-----	---T-	-----	-----
-----	---T-	-----	2-3-	---T-	-----	-----	-----	-----
---T-	-----	---T-	-----	-----	-----	-----	0-2-	---T-
q q	q q	q q	I M	q q	q q	q q	q M	q q
			RUN				RUN	

A song in the key of G is shown below:

THIS LAND IS YOUR LAND (BASS RUNS)

G C G
THIS LAND IS YOUR LAND, THIS LAND IS MY LAND
T P T P, T P (B R), T P T P, T P (B R), T P T P
0 2 <-string 5 0 2 <---string 6
D7 G
FROM CALIFORNIA TO THE NEW YORK ISLAND
T P (B R) TP TP, T P (B R), T P T P
2 3 <-string 5 0 2 <-- string 6
C G
FROM THE REDWOOD FOREST TO THE GULF STREAM WATERS
T P (B R), T P T P, T P (B R), T P T P,
0 2 2 0 <---string 5
D7 G
THIS LAND WAS MADE FOR YOU AND ME
T P (B R), T P T P, T P (B R), T P TP T...
2 3 <-string 5 0 2 <---string 6

KEY OF C BASS RUNS

C	G7	C
----R- ---R- ---R- -----	---R- ---R- ---R- -----	---R-
----M- ---M- ---M- -----	---M- ---M- ---M- -----	---M-
----I- ---I- ---I- -----	---I- ---I- ---I- -----	---I-
----- ---T- ----- -----	----- ----- ----- -----	-----
--T--- ----- ---T--- 2-0-	----- ---T--- ----- 0-2-	---T---
----- ----- ----- -----	---T--- ----- ---T--- -----	-----
q q q q M q	q q q q q q	q M q q
	RUN	RUN

C	F	C
----R- ---R- ---R- -----	---R- ---R- ---R- -----	---R-
----M- ---M- ---M- -----	---M- ---M- ---M- -----	---M-
----I- ---I- ---I- -----	---I- ---I- ---I- -----	---I-
----- ---T- ----- 0-2-	---T- ----- ---T- 2-0-	-----
--T--- ----- ---T--- -----	----- ---T--- ----- -----	---T---
----- ----- ----- -----	----- ----- ----- -----	-----
q q q q q M	q q q q q q	M q q q
	RUN	RUN

A song in the key of C is shown below:

RED RIVER VALLEY (4/4, 3, S3F0) (BASS RUNS)

C		
FROM THIS VALLEY THEY SAY YOU ARE GOING		
T P T P	T P	T P , T P T P , T P T P
G7		
WE WILL MISS YOUR BRIGHT EYES AND SWEET SMILE		
T P T P	P , T P T P , T P	(B R) , T P T P
	2 0	<--- string 5
C	C7	F
FOR THEY SAY YOU ARE TAKING THE SUNSHINE		
T P	(B R) , T P T P , T P	(B R) , T P T P
0 2	<-- string 5	0 2 <-- string 4
C	G7	C
THAT HAS BRIGHTENED OUR PATHWAY AWHILE		
T P	(B R) , T P (B R)	T P (B R) T P T P , T P ...
string 4-> 2	0 2	0 <-St5 0 2 <-- string 5

KEY OF A BASS RUNS

A		D		A
---R- ---R- ---R- -----	---R- ---R- ---R- -----	---R- ---R- ---R- -----	---R- ---R- ---R- -----	---R-
---M- ---M- ---M- -----	---M- ---M- ---M- -----	---M- ---M- ---M- -----	---M- ---M- ---M- -----	---M-
---I- ---I- ---I- -----	---I- ---I- ---I- -----	---I- ---I- ---I- -----	---I- ---I- ---I- -----	---I-
----- ---T- ----- -----	----- ---T- ----- -----	----- ---T- ----- -----	----- ---T- ----- -----	-----
---T- ----- ---T- ---2-4-	---T- ----- ---T- ---2-4-	---T- ----- ---T- ---2-4-	---T- ----- ---T- ---2-4-	---T-
----- ----- ----- -----	----- ----- ----- -----	----- ----- ----- -----	----- ----- ----- -----	-----
q q	q q	q q	I R	q q
			RUN	
				q q
				R I
				RUN
				q q

A		E (7)		A
---R- ---R- ---R- -----	---R- ---R- ---R- -----	---R- ---R- ---R- -----	---R- ---R- ---R- -----	---R-
---M- ---M- ---M- -----	---M- ---M- ---M- -----	---M- ---M- ---M- -----	---M- ---M- ---M- -----	---M-
---I- ---I- ---I- -----	---I- ---I- ---I- -----	---I- ---I- ---I- -----	---I- ---I- ---I- -----	---I-
----- ---T- ----- -----	----- ---T- ----- -----	----- ---T- ----- -----	----- ---T- ----- -----	-----
---T- ----- ---T- -----	---T- ----- ---T- -----	---T- ----- ---T- -----	---T- ----- ---T- -----	---T-
----- ----- ----- ---4-2-	----- ----- ----- ---4-2-	----- ----- ----- ---4-2-	----- ----- ----- ---4-2-	-----
q q	q q	q q	R I	q q
			RUN	
				q q
				I R
				RUN
				q q

A song in the key of A is shown below:

ON TOP OF OLD SMOKEY (3/4, 3, S3F2) (BASS RUNS)

A		D		A
ON TOP OF OLD SMO - KEY		ALL COVERED WITH SNOW		
T P P, T P P, T (B R)	T P P, T P P T P P,	T (B R),	T P P	
2 4		4	2 <-string 5	
	E7		A	
I LOST MY TRUE LO - VER		FROM COURTING TOO SLOW		
T P P, T (B R)	T P P, T P P T P P,	T (B R),	T P P, T P..	
4 2		2 4	<-- string 6	

KEY OF E BASS RUNS

E		B7		E
---R- ---R- ---R- -----	---R- ---R- ---R- -----	---R- ---R- ---R- -----	---R-	---R-
---M- ---M- ---M- -----	---M- ---M- ---M- -----	---M- ---M- ---M- -----	---M-	---M-
---I- ---I- ---I- -----	---I- ---I- ---I- -----	---I- ---I- ---I- -----	---I-	---I-
----- ----- ----- -----	----- ----- ----- -----	----- ----- ----- -----	-----	-----
----- ----- ----- -----	----- ----- ----- -----	----- ----- ----- -----	-----	-----
---T- ---T- ---T- ---0-	---T- ---T- ---T- ---T-	---T- ---T- ---T- ---T-	---T-	---T-
---T- ---T- ---T- ---4-	---T- ---T- ---T- ---T-	---T- ---T- ---T- ---T-	---4-2-	---T-
q q q q	L q q q	q q q q	R I	q q
	RUN		RUN	

E		A		E
---R- ---R- ---R- -----	---R- ---R- ---R- -----	---R- ---R- ---R- -----	---R-	---R-
---M- ---M- ---M- -----	---M- ---M- ---M- -----	---M- ---M- ---M- -----	---M-	---M-
---I- ---I- ---I- -----	---I- ---I- ---I- -----	---I- ---I- ---I- -----	---I-	---I-
----- ----- ----- -----	----- ----- ----- -----	----- ----- ----- -----	-----	-----
----- ----- ----- -----	----- ----- ----- -----	----- ----- ----- -----	-----	-----
---T- ---T- ---T- ---2-4-	---T- ---T- ---T- ---T-	---T- ---T- ---T- ---T-	---4-2-	---T-
q q q q	I R q q	q q q q	R I	q q
	RUN		RUN	

A song in the key of E is shown below:

RIDDLE SONG (3/4, 3, S2F0) (BASS RUNS)

E		A		E
I GAVE MY LOVE A	CHER - RY THAT HA -	D NO STONE		
T P P, T P P, T P P, T(B R)	T P P, T P P, T P P, T(B R)	T P P		
	2 4	4 2 <-str 6		
B7	E	B7		
I GAVE MY LOVE A CHICKEN	THAT HA -	D NO BONE		
T(B R) T P P, T(B R) T P P, T P P, T P P, T(B R) T P P				
string 6/5-> 4 0	4 2 <- string 6	4 0 <-str 6/5		
E		B7		
I TOLD MY LOVE A STO - RY THAT HA -	D NO END			
T P P, T P P, T(B R) T P P, T P P, T P P, T(B R) T P P				
string 6 -> 4 2		4 0 <-str 6/5		

LESSON 11 FLATPICKING STYLE

Remember the strums from lesson {9}? There were strums in which you used your thumb on the bass strings and your index finger brushing down or up on the treble strings. One of those strums will be used in this lesson to lead into flat picking melody style. It was mentioned in lesson {9} that some people use a pick for this style. In this book, it will be taught without a pick, using the thumb and index finger.

Another lesson of interest that helps in learning the flat pick style is lesson {10} on bass runs. As you may recall, bass runs are individual notes on the bass strings used between chord switches. If you can do bass runs easily, you have a start on flat picking style. In this style, the thumb gets the melody notes on the bass strings, while the index finger provides accompaniment on the treble strings. It is not necessary to know the bass runs to learn this lesson.

Let's look at the first song in this lesson, "YOU ARE MY SUNSHINE". The notation is the tab from lesson {8}. All thumb strokes are shown with a T, unless the fret to hold is not in the chord. Then the number in parentheses is the fret to hold with the appropriate left hand finger. In flat picking notation, the thumb gets all the T's and all numbers in parentheses, e.g. (3). These are the melody notes of the song and sometimes some fill in notes. The accompanying index finger actions are shown using "D" and "U", and are the Down and Up strokes from lesson {8}.

The song "YOU ARE MY SUNSHINE" starts with an introduction of two measures of strums (T DU, T DU), and in the next measure, the melody starts on count 2. That is why the third measure has two notes. The first note is on count 1, and the second note (on count 2) is the first note of the song, corresponding to the word "YOU" (YOU ARE MY ...). The fourth measure has 2 notes for "ARE MY". The fifth measure has one note for "SUN-" on count one, and a strum for count two. The strum covers the brief pause after the syllable "SUN-" before the syllable "SHINE".

The notes of a melody are usually fairly close to a true chord position. You should notice that you need to be in the proper chord position when you are doing the down-up strums. At other times you are playing single notes. Normally you should try to hold the chord as much as possible, only straying from the chord with one finger to get non-chord notes. However, when you are getting ready to switch chords it sometimes helps to lift your left hand from the chord to get the required frets of a run of single notes. You may notice that this helps in "I WALK THE LINE".

With practice, you will find the best combination of sticking to the chord or leaving the chord to get a run between chords. Here is "YOU ARE MY SUNSHINE" in tablature.

YOU ARE MY SUNSHINE

C

```
|---D-U-|---D-U-|-----|-----|---D-U-|---D-U-|-----|-----|
|---D-U-|---D-U-|-----|-----|---D-U-|---D-U-|-----|-----|
|---D-U-|---D-U-|-----|-----|---D-U-|---D-U-|-----|-----|
|-----|-----|-----|---(0)-|T-----|T-----|T-T-|(1)T-|
|T-----|-----|T-----|T-----|-----|-----|-----|-----|
|-----|(3)-----|---(3)-|-----|-----|-----|-----|
```

```
q e e   q e e   q q   q   q   q e e   q e e   q q   q q
1 2 A   1 2 A   1 2   1   2   1 2 A   1 2 A   1 2   1 2
                YOU ARE MY SUN- SHINE MY ONLY
```

F

```
|---D-U-|---D-U-|-----|-----|---D-U-|---D-U-|-----|-----|
|---D-U-|---D-U-|-----|-----|---D-U-|---D-U-|-----|-----|
|---D-U-|---D-U-|-----|-----|---D-U-|T-D-U-|T-T-|(0)-----|
|-----|-----|-----|(0)---T-|T-----|-----|-----|T---|
|T-----|T-----|T-T-|-----|-----|-----|-----|-----|
|-----|-----|-----|-----|-----|-----|-----|-----|
```

```
q e e   q e e   q q   q   q   q e e   q e e   q q   q   q
1 2 A   1 2 A   1 2   1   2   1 2 A   1 2 A   1 2   1   2
SUN- SHINE YOU MAKE ME HAP- PY WHEN SKIES ARE
```

C

F

```
|---D-U-|---D-U-|-----|-----|---D-U-|---D-U-|-----|-----|
|---D-U-|---D-U-|-----|-----|---D-U-|---D-U-|-----|-----|
|---D-U-|---D-U-|-----|-----|---D-U-|T-D-U-|T-T-|(0)-----|
|T-----|-----|T-----|(0)---T-|T-----|-----|-----|T---|
|-----|T-----|T-----|-----|-----|-----|-----|-----|
|-----|-----|-----|-----|-----|-----|-----|-----|
```

```
q e e   q e e   q q   q   q   q e e   q e e   q q   q   q
1 2 A   1 2 A   1 2   1   2   1 2 A   1 2 A   1 2   1   2
GRAY YOU'LL NEVER KNOW DEAR HOW MUCH I
```

C

```
|---D-U-|---D-U-|---D-U-|-----|---D-U-|-----| |
|---D-U-|---D-U-|---D-U-|-----|---D-U-|-----|
|---D-U-|---D-U-|---D-U-|-----|---D-U-|-----|
|T-----|-----|-----|-----|(0)---|T-----|T-(3)|
|-----|T-----|T-----|T-----|-----|-----|
|-----|-----|-----|-----|-----|-----|
```

```
q e e   q e e   q e e   q   q   q e e   q q
1 2 A   1 2 A   1 2 A   1   2   1 2 A   1 2
LOVE YOU PLEASE DON'T TAKE MY
```

G7

C

```
|---D-U-|-----|---D-U-|---D-U-|-----|
|---D-U-|-----|---D-U-|---D-U-|-----|
|---D-U-|-----|---D-U-|---D-U-|-----|
|T-----|T-----|(2)|-----|-----|
|-----|-----|T-----|-----|T-----|
|-----|-----|-----|(3)-----|---(3)-|
```

```
q e e   q   q   q e e   q e e   q q
1 2 A   1   2   1 2 A   1 2 A   1 2
SUN- SHINE A- WAY (YOU --- NEXT VERSE
```

WILDWOOD FLOWER (key of C)

C G7

```

|---D-U-|-----D-U-|---D-U-|-----|---D-U-|-----|---D-U-|-----|---D-U-|-----|
|---D-U-|-----D-U-|---D-U-|-----|---D-U-|-----T-|---D-U-|-----|---D-U-|-----|
|---D-U-|-----D-U-|---D-U-|-----|T-D-U-|-0-H2-|---D-U-|-----|---D-U-|-----|
|-----|-0-H2-|-----|-T(3)-|-----|-----|---T-----|(3)-T-|-T-----|(2)--T-|
|-T-----|-----|-T-----|-----|-----|-----|-----|-----|-----|
|-----|-----|-----|-----|-----|-----|-----|-----|-----|
q e e   e e e e   q e e   q q   q e e   e e q   q e e   q q   q e e   q q
1 2 A   1 A 2 A   1 2 A   1 2   1 2 A   1 A 2   1 2 A   1 2   1 2 A   1 2
I will twine and will min-   gle my wav-   ing black
    
```

C G7

```

|---D-U-|-----D-U-|---D-U-|-----|---D-U-|-----|---D-U-|-----|---D-U-|-----|
|---D-U-|-----D-U-|---D-U-|-----|---D-U-|-----T-|---D-U-|-----|---D-U-|-----|
|---D-U-|-----D-U-|---D-U-|-----|T-D-U-|-0-H2-|---D-U-|-----|---D-U-|-----|
|-----|-0-H2-|-----|-T(3)-|-----|-----|---T-----|(3)-T-|-T-----|(2)--T-|
|-T-----|-----|-T-----|-----|-----|-----|-----|-----|-----|
|-----|-----|-----|-----|-----|-----|-----|-----|-----|
q e e   e e e e   q e e   q q   q e e   e e q   q e e   q q   q e e   q q
1 2 A   1 A 2 A   1 2 A   1 2   1 2 A   1 A 2   1 2 A   1 2   1 2 A   1 2
hair           with the ro-   ses   so red   and the li-   lies so
    
```

C

```

|---D-U-|-----D-U-|---D-U-|-----|T-D-U-|-T-----|---D-U-|-----D-U-|
|---D-U-|-----D-U-|---D-U-|---T-|---D-U-|---(3)|---T-D-U-|-----D-U-|
|---D-U-|-----D-U-|---D-U-|-T-|---D-U-|-----|---D-U-|---T-D-U-|
|-----|-0-H2-|-----|-----|-----|-----|-----|-----|
|-T-----|-----|-T-----|-----|-----|-----|-----|-----|
|-----|-----|-----|-----|-----|-----|-----|-----|
q e e   e e e e   q e e   q q   q e e   q q   q e e   q e e
1 2 A   1 A 2 A   1 2 A   1 2   1 2 A   1 2   1 2 A   1 2 A
fair           the myr-   tle so bright   of an
    
```

F C

```

|---D-U-|-----|---D-U-|---D-U-|---D-U-|-----|---D-U-|
|---D-U-|-T-|---D-U-|---D-U-|---D-U-|-----|---D-U-|
|T-D-U-|-T-|T-D-U-|---D-U-|T-D-U-|-----|---D-U-|
|-----|-----|-----|-T-----|-----|-----|---T-----|
|-----|-----|-----|-----|-----|-----|T-T-|-----|
|-----|-----|-----|-----|-----|-----|-----|-----|
q e e   q q   q e e   q e e   q e e   q q   q e e
1 2 A   1 2   1 2 A   1 2 A   1 2 A   1 2   1 2 A
em-   erald   hue           and the pale
    
```

G7 C

```

|-----|---D-U-|-----|---D-U-|-----|---D-U-|
|-----|---D-U-|-----|---D-U-|-----|---D-U-|
|T--0-H2-|-T-D-U-|-----|---D-U-|-----|---D-U-|
|-----|-----|-T-----|-T-----|(2)-T-|-----|
|-----|-----|---T-|-----|-----|T-----|
|-----|-----|-----|-----|-----|-----|
q e e   q e e   q q   q e e   q q   q e e
1 2 A   1 2 A   1 2   1 2 A   1 2   1 2 A
em-an-   i-   ta and is-   lip so blue
    
```

WILDWOOD FLOWER (key of G)

G D7

```

|---D-U-|-----D-U-|---D-U-|-----|---D-U-|-----|---D-U-|-----|---D-U-|-----|
|---D-U-|-----D-U-|---D-U-|-----|---D-U-|-----|---D-U-|-----|---D-U-|-----|
|---D-U-|-----D-U-|---D-U-|-----|---D-U-|-----T-|---D-U-|-----|---D-U-|-----|
|-----|-----|-----|-----|---T-----|---0-H2---|-----|-----|-----|-----|
|-----|---0-H2---|-----|---T(3)-|-----|-----|---T-----| (3)-T-|---T-----| (2)--T-|
|---T-----|-----|---T-----|-----|-----|-----|-----|-----|-----|-----|
q e e   e e e e   q e e   q q   q e e   e e q   q e e   q q   q e e   q q
1 2 A   1 A 2 A   1 2 A   1 2   1 2 A   1 A 2   1 2 A   1 2   1 2 A   1 2
          I will twine and will min-   gle my wav-   ing black
    
```

G D7

```

|---D-U-|-----D-U-|---D-U-|-----|---D-U-|-----|---D-U-|-----|---D-U-|-----|
|---D-U-|-----D-U-|---D-U-|-----|---D-U-|-----|---D-U-|-----|---D-U-|-----|
|---D-U-|-----D-U-|---D-U-|-----|---D-U-|-----T-|---D-U-|-----|---D-U-|-----|
|-----|-----|-----|-----|---T-----|---0-H2---|-----|-----|-----|-----|
|-----|---0-H2---|-----|---T(3)-|-----|-----|---T-----| (3)-T-|---T-----| (2)--T-|
|---T-----|-----|---T-----|-----|-----|-----|-----|-----|-----|-----|
q e e   e e e e   q e e   q q   q e e   e e q   q e e   q q   q e e   q q
1 2 A   1 A 2 A   1 2 A   1 2   1 2 A   1 A 2   1 2 A   1 2   1 2 A   1 2
hair          with the ro-   ses   so red   and the li-   lies so
    
```

G

```

|---D-U-|-----D-U-|---D-U-|-----|---D-U-|-----|---D-U-|-----D-U-|
|---D-U-|-----D-U-|---D-U-|-----|---T-D-U-|---T-----|---D-U-|-----D-U-|
|---D-U-|-----D-U-|---D-U-|---T-|---D-U-|----- (2) |---T-D-U-|-----D-U-|
|-----|-----|-----|---T-|-----|-----|-----|---T-----|
|-----|---0-H2---|-----|-----|-----|-----|-----|-----|
|---T-----|---T-----|---T-----|-----|-----|-----|-----|-----|
q e e   e e e e   q e e   q q   q e e   q q   q e e   q e e
1 2 A   1 A 2 A   1 2 A   1 2   1 2 A   1 2   1 2 A   1 2 A
fair          the myr-   tle so bright   of an
    
```

C G

```

|---D-U-|-----|---D-U-|---D-U-|---D-U-|-----|---D-U-|
|---D-U-|-----|---D-U-|---D-U-|---D-U-|-----|---D-U-|
|---D-U-|---T-|---D-U-|---D-U-|---D-U-|-----|---D-U-|
|---T-----|---T-|---T-----|-----|---T-----|-----|-----|
|-----|-----|-----|---T-----|-----|-----|---T-----|
|-----|-----|-----|-----|---T-T-|-----|
q e e   q q   q e e   q e e   q e e   q q   q e e
1 2 A   1 2   1 2 A   1 2 A   1 2 A   1 2   1 2 A
em-   erald   hue          and the pale
    
```

D7 G

```

|-----|---D-U-|-----|---D-U-|-----|---D-U-|
|-----|---D-U-|-----|---D-U-|-----|---D-U-|
|-----|---D-U-|-----|---D-U-|-----|---D-U-|
|---T--0-H2-|---T-----|-----|-----|-----|
|-----|-----|---T-----| (0) ----| (2) -T-|-----|
|-----|-----|---T-|-----|-----|---T-----|
q e e   q e e   q q   q e e   q q   q e e
1 2 A   1 2 A   1 2   1 2 A   1 2   1 2 A
em-an-   i-   ta and is-   lip so blue
    
```

Note the similarity to playing flat picking in the key of C versus in the key of G.

ON TOP OF OLD SMOKEY (key of G)

G C

```

|---DUDU---|---DUDU---|---DU---|-----|---DUDU-|---DUDU-| |
|---DUDU---|---DUDU---|---DU---|-----|---DUDU-|---DUDU-|
|---DUDU---|---DUDU---|---DU---|-----|-T-DUDU-|---DUDU-|
|-----|-----|-----|-----|-T---|-----|-T-----|
|-----|-T-----|-----|---T-----|-----|-----|
|--T-----|-----|-T---T-|-T-----|-----|-----|

```

On Top of Old Smo - key

```

1 2A3A 1 2A3A 1 2A3 1 2 3 1 2A3A 1 2A3A
q eeee q eeee q eeq q q q q eeee q eeee

```

C G D7

```

|---DU---|-----|---DUDU-|---DUDU-|---DU---|-----|---DUDU-|---DUDU-|
|---DU---|-----|---DUDU-|---DUDU-|---DU---|-----|---DUDU-|---DUDU-|
|---DU---|-----|---DUDU-|---DUDU-|---DU---|-----|---DUDU-|---DUDU-|
|-----T-|-----(0)---T-|-T-----|-----|-----|-----T-|-T-----|-----|
|-T-----|-T-----|-----|-T-----|-----|-----T-----|-T-----|-----|
|-----|-----|-----|-----|-T---T-|-T-----|-----|-----|

```

All Co-vered with Snow I lost my true lov - er

```

1 2A3 1 2 3 1 2A3A 1 2A3A 1 2A3 1 2 3 1 2A3A 1 2A3A
q eeq q q q q eeee q eeee q eeq q q q q eeee q eeee

```

D7 G

```

|---DU---|-----|---DUDU-|---DUDU-|
|---DU---|-----|---DUDU-|---DUDU-|
|---DU---|-----|---DUDU-|---DUDU-|
|-T-----|-----|-----|-----|
|-----(2) |(3)--(2)---T-|-----|-T-----|
|-----|-----|-T-----|-----|

```

for cour-tin' too slow

```

1 2A 3 1 2 3 1 2A3A 1 2A3A
q ee q q q q q eeee q eeee

```

ON TOP OF OLD SMOKEY (key of C)

C F

```

|----DUDU--|----DUDU--|---DU--|-----|---DUDU-|---DUDU-|
|----DUDU--|----DUDU--|---DU--|-----|-T-DUDU-|---DUDU-|
|----DUDU--|----DUDU--|---DU--|-----T--|---DUDU-|-T-DUDU-|
|-----|---T-----|-----|---T-----|-----|-----|
|--T-----|-----|---T---T-|-T-----|-----|-----|
|-----|-----|-----|-----|-----|-----|

```

On Top of Old Smo - key

```

1 2A3A 1 2A3A 1 2A3 1 2 3 1 2A3A 1 2A3A
q eeee q eeee q eeq q q q q eeee q eeee

```

F C G7

```

|---DU--|-----|---DUDU-|---DUDU-|---DU--|-----|---DUDU-|---DUDU-|
|---DU--|-----|---DUDU-|---DUDU-|---DU--|-----|---DUDU-|---DUDU-|
|---DUT-|-----(0)---T--|-T-DUDU-|---DUDU-|---DU--|-----T-|-T-DUDU-|---DUDU-|
|---T-----|-T-----|-----|-T-----|-----|---T-----|-----|-T-----|
|-----|-----|-----|-----|-T---T-|-T-----|-----|-----|
|-----|-----|-----|-----|-----|-----|-----|-----|

```

All Co-vered with Snow I lost my true lov - er

```

1 2A3 1 2 3 1 2A3A 1 2A3A 1 2A3 1 2 3 1 2A3A 1 2A3A
q eeq q q q q eeee q eeee q eeq q q q q eeee q eeee

```

G7 C

```

|---DU---|-----|---DUDU-|---DUDU-|
|---DU---|-----|---DUDU-|---DUDU-|
|---T-DU---|-----|---DUDU-|---DUDU-|
|-----(2)| (3)---(2)---T-|-----|-T-----|
|-----|-----|-T-----|-----|
|-----|-----|-----|-----|

```

for cour-tin' too slow

```

1 2A 3 1 2 3 1 2A3A 1 2A3A
q ee q q q q q eeee q eeee

```

NOTE: In this version, the thumb (T) is not used on string 6. The only reason for this is to show the similarity of playing in the key of C versus the key of G (previous page). There is no reason not to use string 6 in those places where the (T) note is not a melody note.

THIS LAND IS YOUR LAND (key of C)

C F C

---D-U-	---D-U-	-----	-----	---D-U-	---D-U-	-----	-----	---D-U-	---D-U-	
---D-U-	---D-U-	-----	-----	---D-U-	---D-U-	-----	-----	---D-U-	---D-U-	
---D-U-	---D-U-	-----	-----	---D-U-	---D-U-	-----	-----	---D-U-	---D-U-	
-----	-T-----	-----	(0)--2-	-T-----	-T-----	-T-T-----	-----	(0)	-T-----	-T-----
-T-----	-----	-T-T-----	-----	-----	-----	-T-----	-----	-----
 q e e q e e q q q q q e e q e e q q q q q e e q e e
 1 2 A 1 2 A 1 2 1 2 1 2 A 1 2 A 1 2 1 2 1 2 A 1 2 A

THIS LAND IS YOUR LAND, THIS LAND IS MY LAND

C G7 C

-----	-----	---D-U-	---D-U-	-----	-----	---D-U-	---D-U-	
-----	-----	---D-U-	---D-U-	-----	-----	---D-U-	---D-U-	
-----	-----	---D-U-	---D-U-	-----	-----	---D-U-	---D-U-	
-T-----	-T-----	-T-----	-T-----	-T-T-----	-----	0--	-T-----	-T-----
---T---	-T-----	-----	-----	-----	-----	(3)-----	-----	-----
 q q q q q e e q e e q q q q q e e q e e
 1 2 1 2 1 2 A 1 2 A 1 2 1 2 1 2 A 1 2 A

FROM CA-LI FORN- IA TO THE NEW YORK IS LAND

F C

-----	-----	---D-U-	---D-U-	-----	-----	---D-U-	---D-U-	---D-U-	
-----	-----	---D-U-	---D-U-	-----	-----	---D-U-	---D-U-	---D-U-	
-----	-----	---D-U-	---D-U-	-----	-----	---D-U-	---D-U-	---D-U-	
-----	---(0)--2-	-T-----	-T-----	-T-T-----	-----	(0)---	-T-----	-----	-T-----
 |-T-T-----|-----|-----|-----|-----|-----|-T-----|-----|-T-----|-----|
 |-----|-----|-----|-----|-----|-----|-----|-----|-----|
 q q q q q e e q e e q q q q q e e q e e q e e
 1 2 1 2 1 2 A 1 2 A 1 2 1 2 1 2 A 1 2 A 1 2 A

FROM THE REDWOOD FOR- EST TO THE GULF STREAM WA - TERS

G7 C

---D-U-	-----D-U-	---D-U-	---D-U-	-----	---D-U-	---D-U-	-----	---D-U-	
---D-U-	-----D-U-	---D-U-	---D-U-	-----	---D-U-	---D-U-	-----	---D-U-	
---D-U-	-----D-U-	---D-U-	---D-U-	-----	---D-U-	---D-U-	-----	---D-U-	
-----	--T-----	-T-----	-----	-----	0-	-----	-T-----	-----	--T-----
-T-----	-----	-----	-T-----	(3)---	-T-----	-----	-T-T-----	-----
 q e e q e e q e e q e e q q
 1 2 A 1 2 A 1 2 A 1 2 A 1 2

THIS LAND WAS MADE FOR YOU AND ME

THIS LAND IS YOUR LAND (key of G)

G C G

|---D-U-|---D-U-|-----|-----|---D-U-|---D-U-|-----|-----|---D-U-|---D-U-|
 |---D-U-|---D-U-|-----|-----|---D-U-|---D-U-|-----|-----|---D-U-|---D-U-|
---D-U-	---D-U-	-----	-----	---D-U-	---D-U-	-----	-----	---D-U-	---D-U-	
-----	---T-----	-----	(0)--2-	---T-----	---T-----	---T-T-	-----	(0)	---T-----	---T-----
---T-----	-----	---T-T-	-----	-----	-----	-----	---T-----	-----	-----	
 q e e q e e q q q q q e e q e e q q q q q e e q e e
 1 2 A 1 2 A 1 2 1 2 1 2 A 1 2 A 1 2 1 2 1 2 A 1 2 A
 THIS LAND IS YOUR LAND, THIS LAND IS MY LAND

D7 G

|-----|-----|---D-U-|---D-U-|-----|-----|---D-U-|---D-U-|
 |-----|-----|---D-U-|---D-U-|-----|-----|---D-U-|---D-U-|
-----	-----	---D-U-	---D-U-	-----	-----	---D-U-	---D-U-
---T-----	---T-	---T-----	---T-----	---T-T-----	-----0-	---T-----	---T-----
---T-	---T-	-----	-----	-----	(3)-----	-----	-----
 q q q q q e e q e e q q q q q e e q e e
 1 2 1 2 1 2 A 1 2 A 1 2 1 2 1 2 A 1 2 A
 FROM CA-LI FORN- IA TO THE NEW YORK IS LAND

C G

|-----|-----|---D-U-|---D-U-|-----|-----|---D-U-|---D-U-|---D-U-|
 |-----|-----|---D-U-|---D-U-|-----|-----|---D-U-|---D-U-|---D-U-|
-----	-----	---D-U-	---D-U-	-----	-----	---D-U-	---D-U-	---D-U-
-----	---(0)--2-	---T-----	---T-----	---T-T-----	-----0-	---T-----	-----	---T-----
---T-T-----	-----	-----	-----	-----	---3-----	-----	---T-----	-----
 q q q q q e e q e e q q q q q e e q e e q e e
 1 2 1 2 1 2 A 1 2 A 1 2 1 2 1 2 A 1 2 A 1 2 A
 FROM THE REDWOOD FOR- EST TO THE GULF STREAM WA - TERS

D7 G

|---D-U-|-----D-U-|---D-U-|---D-U-|-----|---D-U-|---D-U-|-----|---D-U-|
 |---D-U-|-----D-U-|---D-U-|---D-U-|-----|---D-U-|---D-U-|-----|---D-U-|
---D-U-	-----D-U-	---D-U-	---D-U-	-----	---D-U-	---D-U-	-----	---D-U-
-----	---T-----	---T-----	-----	-----0-	-----	---T-----	-----	---T-----
---T-----	-----	-----	---2-----	---(3)-----	---T-----	-----	---T-T-	-----
 q e e q e e q e e q e e q q
 1 2 A 1 2 A 1 2 A 1 2 A 1 2
 THIS LAND WAS MADE FOR YOU AND ME

I WALK THE LINE

```

C                               G7
|----D-U-|-----D-U-|-----|-----|----D-U-|---D-U-|-----|-----|
|----D-U-|-----D-U-|-----|-----|---D-U-|---D-U-|-----|-----|
|----D-U-|-----D-U-|-----|-----|---D-U-|---D-U-|-----|-----|
|-----| -0-H2-----|-----|-----| -T-----| -T-----| -T (3) --| (2) ---T-|
|--T-----|-----| -T-T-| (2) ---T-|-----|-----|-----|-----|
|-----|-----|-----|-----|-----|-----|-----|-----|
q e e   e e e e   ^q^q^^^q^^^q^  q e e   q e e   ^q^q^^^q^^^q^^^q^
1 2 A   1 A 2 A   1 2   1   2   1 2 A   1 2 A   1 2   1   2
I     KEEP A   CLOSE   WATCH   ON THIS   HEART OF

```

In this song, there are places where it is convenient to lift your hand from the chord and just worry about the individual bass strings that need to be played. It is a matter of what works for you in this and other songs.

```

C                               G7
|----D-U-|-----D-U-|-----|-----|---D-U-|---D-U-|-----|-----|
|----D-U-|-----D-U-|-----|-----|---D-U-|---D-U-|-----|-----|
|----D-U-|-----D-U-|-----|-----|---D-U-|---D-U-|-----|-----|
|-----| -0-H2-----|-----|-----| -T-----| -T-----| -T (3) --| (2) ---T-|
|--T-----|-----| -T-T-| (2) ---T-|-----|-----|-----|-----|
|-----|-----|-----|-----|-----|-----|-----|-----|
q e e   e e e e   ^q^q^^^q^^^q^  q e e   q e e   ^q^q^^^q^^^q^^^q^
1 2 A   1 A 2 A   1 2   1   2   1 2 A   1 2 A   1 2   1   2
MINE           I     KEEP MY   EYES   WIDE   O-PEN   ALL THE

```

I have marked these places with ^^^^ markers on the line with q..q..e

```

C                               F
|----D-U-|-----D-U-|-----|-----|---D-U-|---D-U-|-----|-----| |
|----D-U-|-----D-U-|-----|-----|---D-U-|---D-U-|-----|-----|
|----D-U-|-----D-U-|-----|-----|---D-U-|---D-U-|-----T---| (0) -----|
|-----| -0-H2-----|-----| (0) ---T-| -T-----| -T-----| -T-----| -T-----| -T-----|
|--T-----|-----| -T-T-|-----|-----|-----|-----|-----|
|-----|-----|-----|-----|-----|-----|-----|-----|
q e e   e e e e   q q   q   q   q e e   q e e   q   q   q   q
1 2 A   1 A 2 A   1 2   1   2   1 2 A   1 2 A   1 2   1 2   1 2
TIME           I     KEEP THE   ENDS   OUT   FOR THE   TIES THAT

```

```

C                               G7
|----D-U-|---D-U-|-----|-----|---D-U-|-----D-U-|
|----D-U-|---D-U-|-----|-----|---D-U-|-----D-U-|
|----D-U-|---D-U-|-----|-----|---D-U-|-----D-U-|
|--T-----|-----| -T---|-----|-----|-----|
|-----| -T-----|---T-| (2) --- (0) ---|-----| -0-H2-----|
|-----|-----|-----|-----| -T-----|-----|
q e e   q e e   ^q^q^^^q^^^q^  q e e   e e e e
1 2 A   1 2 A   1 2   1   2   1 2 A   1 A 2 A
BIND           BE- CAUSE YOU'RE   MINE

```

```

C
|-----|-----|---D-U-|-----D-U-|-----|
|-----|-----|---D-U-|-----D-U-|-----|
|-----|-----|---D-U-|-----D-U-|-----|
|-----|-----|-----| -0-H2-----|-----|
|-----| (0) ---T-| -T-----|-----| -T-T-|
|--T-T-|-----|-----|-----|-----|
^q^q^^^q^^^q^^^q^  q e e   e e e e   q q
1 2   1   2   1 2 A   1 A 2 A   1 2
I     WALK THE   LINE           (I -----NEXT VERSE

```

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LESSON 12 FINGERPICKING STYLE

The notation used in this lesson is the tablature of lesson {8}. In this technique, the basic idea is that the thumb goes back and forth constantly on the bass strings (on the beat) for accompaniment, while the index and middle fingers play the melody. The middle finger usually plays string one and the index finger is used on the other strings. The thumb alternates on the bass strings. Don't be too concerned which exact strings the thumb hits. Some notes played by the index and middle fingers are fill-in notes and not part of the melody.

When playing these songs, different strum patterns are used. For instance, in the second version of freight train, there are only two patterns. One of these is strum {8} from lesson {9}. This will help in learning. The trick is to see these patterns and to modify them to be sure to get all the melody notes. Other strum patterns are used as required by the particular song. A set of exercises are given at the end of this chapter. They will prepare you for patterns needed in many songs.

Another thing to keep in mind is that many notes can be found in the basic chord, without changing the left hand chord position. Other notes are played by "straying" slightly from the chord with some left hand finger.

There are two versions of freight train in the notes. The first version has the melody notes on the beat of the thumb always. The second version has the notes coming some on and some off the beat. The first version is only to get you started.

An example is given here along with some explanation (FREIGHT TRAIN II)

C				G7			
-- (3) -----0---	----- (3) -	-1-----1---					
-----1-----	(3) - (3) ----1---	-0-----	-----0-----				
-----T-----	---T-----	-----0-----	---T-----T-				
---T-----T-	-T-----T-	---T-----T-	-T-----T-				
-----T-----	-----T-	-T-----T-	-----T-----				
-----	-----	-----	-----				
q e e e e q	q e e e e q	q e e q q	q e e e e q				
1 2 A 3 A 4	1 2 A 3 A 4	1 2 A 3 4	1 2 A 3 A 4				
FREIGHT TRAIN	FREIGHT TRAIN	GO-	ING SO				FAST

In the example above, the first sound produced is done by plucking the fourth string with the thumb, while at the same time plucking the first string held on the third fret. The fourth string is held on the second fret (part of the C chord). The little finger is used to hold the first string, third fret. This fret has the number 3 on it, indicating which fret to hold. Remember from lesson {8} that the chord shows which left hand fret to hold. Parentheses are used when a fret is held which is not in the basic chord. The first action in the notation is called a "PINCH". After the pinch, the thumb plucks the third string open (not held on any fret), followed by the index finger plucking the second string held on the first fret.

The reason that the little finger gets the third fret above is that the left hand is in the C chord and the little finger is free to be plucked down on the third fret of string 1 without moving the hand out of the C chord. Often, your left hand is also in a chord or close to a chord.

FREIGHT TRAIN I

C				G7									
--(3)-----	-0-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----
-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----
-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----
--T-----	-T-----	--T-----	-T-----	--T-----	-T-----	--T-----	-T-----	--T-----	-T-----	--T-----	-T-----	--T-----	-T-----
-----T-	-----T-	-----T-	-----T-	-----T-	-----T-	-----T-	-----T-	-----T-	-----T-	-----T-	-----T-	-----T-	-----T-
-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----
q	q	q	q	q	q	q	q	q	q	q	q	q	q
1	2	1	2	1	2	1	2	1	2	1	2	1	2
FREIGHT	TRAIN		FREIGHT	TRAIN		GO -	ING	SO	FAST				

C													
--(3)-----	-1-----	-0-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----
-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----
-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----
--T-----	-T-----	-T-----	-T-----	-T-----	-T-----	-T-----	-T-----	-T-----	-T-----	-T-----	-T-----	-T-----	-T-----
-----T-	-----T-	-----T-	-----T-	-----T-	-----T-	-----T-	-----T-	-----T-	-----T-	-----T-	-----T-	-----T-	-----T-
-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----
q	q	q	q	q	q	q	q	q	q	q	q	q	q
1	2	1	2	1	2	1	2	1	2	1	2	1	2
FREIGHT	TRAIN		FREIGHT	TRAIN		GO -	ING	SO	FAST				
E7*	F												

--0---	--(1)---	-0---	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----
-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----
-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----
--T---	-T---T---	-T---	-T-T---	-T---	-T---	-T---	-T---	-T---	-T---	-T---	-T---	-T---	-T---
-----T-	-----T-	-----T-	-----T-	-----T-	-----T-	-----T-	-----T-	-----T-	-----T-	-----T-	-----T-	-----T-	-----T-
-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----
q	q	q	q	q	q	q	q	q	q	q	q	q	q
1	2	1	2	1	2	1	2	1	2	1	2	1	2
PLEASE	DON'T	TELL	WHAT	TRAIN	I'M	ON	CAUSE	I					

C				G7				C					
--0---	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----		
-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----		
-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----		
--T---	-T---	-T---	-T-T---	-T---	-T---	-T---	-T---	-T---	-T---	-T---	-T---		
-----T-	-----T-	-----T-	-----T-	-----T-	-----T-	-----T-	-----T-	-----T-	-----T-	-----T-	-----T-		
-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----		
q	q	q	q	q	q	q	q	q	q	q	q		
1	2	1	2	1	2	1	2	1	2	1	2		
DON'T	KNOW	WHERE	I'M	BOUND	strings		EADGBE						
							frets		022130				

* USE ALTERNATE E7 CHORD-----> fingers MRIL

FREIGHT TRAIN II

C		G7	
--(3)-----0---	-----	----- (3) -	-1-----1---
-----1-----	(3) - (3) ---1---	-0-----	-----0-----
-----T-----	---T-----	-----0-----	---T-----T-
---T-----T-	-T-----T---	---T-----T-	-T-----
-----T-----	-----T---	-T-----T---	-----T-----
-----	-----	-----	-----
q e e e e q	q e e e e q	q e e q q	q e e e e q
1 2 A 3 A 4	1 2 A 3 A 4	1 2 A 3 4	1 2 A 3 A 4
FREIGHT TRAIN	FREIGHT TRAIN	GO- ING SO	FAST

C			
--(3)-----1---	-0-----	----- (3) -	-0-----0---
-----0-----	-----1--- (3) --	-1-----	-----1-----
-----T-----	---T-----	-----0-----	---T-----T-
---T-----T-	-T-----T---	---T-----T-	-T-----
-----T-----	-----T---	-T-----T---	-----T-----
-----	-----	-----	-----
q e e e e q	q e e e e q	q e e q q	q e e e e q
1 2 A 3 A 4	1 2 A 3 A 4	1 2 A 3 4	1 2 A 3 A 4
FREIGHT TRAIN	FREIGHT TRAIN	GO- ING SO	FAST

E7*		F	
--0----- (1) ---	-0-----	-----	-----
-----3-----	-----3---3---	-1----- (3) -	-1---1----- (3) -
-----T-----	---T-----	-----2-----	-----
---T-----T-	-T-----T---	---T-----	---T-----
-----T-----	-----T---	-T-----T-T-	-T-----T---T-
-----	-----	-----	-----
q e e q q	q e e q q	q e e q q	q e e q q
1 2 A 3 4	1 2 A 3 4	1 2 A 3 4	1 2 A 3 4
PLEASE DON'T	TELL	WHAT TRAIN	I'M ON CAUSE I

C	G7	C	
--0-----	-----	-----0---	
-----1---1---	-0---0--- (3) -	-1---1-----	
-----T-----	---T-----	---T-----T-	
---T-----T-	-T-----T---	-T-----	
-----T-----	-----T---	-----T-----	
-----	-----	-----	
q e e e e q	q e e q q	q e e e e q	
1 2 A 3 A 4	1 2 A 3 4	1 2 A 3 A 4	
DON'T KNOW	WHERE I'M	BOUND	

strings EADGBE
frets 022130

* USE ALTERNATE E7 CHORD-----> fingers RMIL

SOULCAKE

NOTE: Use right finger 1 (index) on string two and right finger 2 (middle) on string one. In the last two verses, add the thumb on the bass strings.

|-----| -0-----2-----3--2--0-----| -0-----2-----3--5--7-----|
----0---	----0-----0-----0-----	----0-----0-----0-----
-----	-----	-----
-----	-----	-----
-----	-----	-----
e e e e e e e e e e e e e e e e e
A 1 A 2 A 3 A 4 A 1 A 2 A 3 A 4 A

|----0---2---3--2--0---| -0---2--H-3-P-2---0-----|
----0---0---0-----0---	----0-----3-----0---
-----	-----
-----	-----
-----	-----
e e e e e e e e e e e e e e e e e
1 A 2 A 3 A 4 A 1 A 2 A 3 A 4 A

|----0---2---3--2--0---| -0---2---3--5--7-----|
----0---0---0-----0---	----0-----0-----0---
----2---0-----	-2---0-----
-----3--2--3---	-----
-----3--5--7-----	
e e e e e e e e e e e e e e e e e
1 A 2 A 3 A 4 A 1 A 2 A 3 A 4 A

|----0---2---3--2--0---| -0---2--H-3-P-2---0-----|
----0---0---0-----0---	----0-----3-----
----2---0-----	-2---0-----2-----
-----3--2--3---	-----2-----
-----	-----
e e e e e e e e e e e e e e e e e
1 A 2 A 3 A 4 A 1 A 2 A 3 A 4 A

SUGAR BABE

E

```

|-----|-----|
|-----0---(3)----- (2) -|-----0-----|
|--(0)-H-1-----|----(0)-H-1-----|
|-----|-----|
|-----T-----T-----|-----T-----T-|
|--T-----T-----|---T-----T---|
  e   e e e e e e   e   e   s   s   e   e   q   q
  1   A 2 A 3 A 4   A   1   A   a 2 A 3 4
SU  - GAR  BABE WHAT'S THE MAT -TER      WITH YOU
  
```

A7

```

|-----0---(3)----- (2) |-----0-----|
|--(0)-H-2-----|----(0)-H-2-----|
|-----|-----|
|-----T-----T-----|-----T-----T-|
|--T-----T-----|---T-----T---|
|-----|-----|
  e   e e e   e   e   e   e   e   s   s   e   e   q   q
  1   A 2 A   3   A   4   A   1   A   a 2 A 3 4
YOU      DON'T TREAT ME LIKE YOU USED      TO DO
  
```

E

```

|-----|-----|
|-----0---(3)--- (2) |-----0-----|
|--(0)-H-1-----|----(0)-H-1-----|
|-----|-----|
|-----T-----T-----|-----T-----T-|
|--T-----T-----|---T-----T---|
|-----|-----|
  e   e   e e e e e   e   s   s   e   e   q   q
  1   A 2 A 3 A 4   A   1   A   a 2 A 3 4
SUG  -   AR   BABE      SUG  -   GAR BABE
  
```

B7

E

```

|-----|-----0---|
|---0-----0---|-----0-----|
|-----2-----|-(0)-H-1-----|
|-----T-----T-|-----|
|--T-----T-----|-----T-----T-|
|-----|---T-----T-----|
  e e   e e e e q   e   e e e e e q
  1 A 2 A 3 A 4   1   A 2 A 3 A 4
IT'S ALL OVER      NOW
  
```

SILENT NIGHT I

C G7 C
 |-----|-----|-----|-----|-----|-----|-----|-----|-----|
 |-----|-----|-----|-----|-----| (3) - (3) - | -0-----| -1---1- |-----|
 |-----| -0-- (2) -0- |-----| -0-- (2) -0- |-----|-----|-----|-----| -0-----|
 | -T---T- | ---T-----| -2---T- | ---T-----| -2---T- | ---T-----| ---T-----| ---T-----|
---T---	-T-----	-T-T---	-T-----	-T-T---	-T---T---	-T---T---	-T---T---	-T---T---
 q q q q e e q q q q e e q q q q q q q q q q q q q
 Si- -lent night Ho- -ly night All is calm all is bright

F C F C
 |-----|-----|-----|-----|-----|-----|-----|-----|-----|
 |-----| -1-- (0) --|-----|-----|-----| -1-- (0) ---|-----|-----|-----|
 | -2-----2- | ---T---2- | -0-- (2) -0- |-----| -2-----2- | ---T---2- | -0-- (2) -0-- |-----|
 | ---T---| -T-----| ---T-----| -2---T- | ---T-----| -T-----| ---T-----| -2---T- |
 | -T---T- | -----T- | -T-----| -T-T---| -T-----T- | -----T- | -T-----| -T-T---|
 |-----|-----|-----|-----|-----|-----|-----|-----|-----|
 q q q q e e q q e e q q q q q q e e q q e e q q q q
 round yon vir- -gin mo-ther and child ho- -ly In-fant so ten-der and mild

G7 C G7 C
-----	-1-----	-----	-0-----	-----	-----	-----	-----	-----
(3) -- (3) -	--- (3) -0-	-1-----	-----	-1-----	-----	-----	-T-----	
---T---	---T-----	-----	---T---	---0-----	-0-----	-----	-T-----	
-T---T-	-T-----T-	---T---	-T---T-	---T--2-	--- (3) --0-	---T---	-----T-	
-----	-----	-T---T-	-----	-T---T-	---T-----	-T-----	---T---	
-----	-----	-----	-----	-----	-T-----	-----	-----	
 q q q q e e q q q q q q q e e q q q q q q q
 sleep in heaven-ly pea- -ce sleep in heaven -ly pea- -ce

SILENT NIGHT II

C		G7		C
-----	-----	-----	-----	-----
-----	-1-1-	-----	-1-1-	-3---3-
-0--2-0-	-0--0-0-	-0--2-0-	-0--0-0-	-0--0-0-
-----	-2-----	-----	-2-----	-3---3-
-----	-----	-----	-----	-----
-----	-----	-----	-----	-----
q* e q	q q q	q* e q	q q q	q q q
1A2A3A	1 2 3	1A2A3A	1 2 3	1 2 3
SILENT	NIGHT	HOLY	NIGHT	ALL IS CALM
				ALL IS BRIGHT

F		C		F
-----	-----	-----	-----	-----
-----	-1---0---	-----	-----	-----
-2---2-	-2---2-	-0---2-0-	-2---2-	-2---2-
-----	-3---3---	-----	-2-----	-3---3---
-----	-----	-3-----	-3-----	-----
-----	-----	-3-----	-----	-----
q q q	q e e q	q e e q	q q q	q q q
1 2 3	1 2A3	1 2 A 3	1 2 3	1 2 A 3
ROUND YON VIR -	GIN MOTHER AND CHILD	HOLY	INFANT SO	

C		G7		C-
-----	-----	-----	-1-----	-----
-----	-----	-3-----3-	-0-3-0-	-1-----
-0---2-0-	-----	-0-----	-0-----	-0-0-0-
-----	-2-----	-3-----	-----	-2-2-
-----	-3-----	-----	-----	-----
-----	-3-----	-----	-----	-----
q e e q	q q q	q q q	q e e q	q q q
1 2A 3	1 2 3	1 2 3	1 2 A 3	1 2 3
TENDER AND MILD	SLEEP IN HEAVENLY	PEACE		

G7		C
-----	-----	-----
-1-----	-----	-----
-0-0-0-	-0-----	-0-----
-2---2-	-0-3--0-	-1-----
-----	-2-----	-3-----
-----	-----	-----
q e e q	q e e q	q q q q
1 2 A 3	1 2 A 3	1 2 3 1
SLEEP IN	HEAVENLY	PEACE

GOOD KING WENCESLAS

C

```

|-----|-----|
|---1---1---(3)---|-1-----|
| * ---T-----|-----0---|
| * -T-----T---|-----T-----T-|
|-----T-----|-T-----T---|
|-----|-----|

```

q e e e e q q q q q
 1 2 A 3 A 4 1 2 3 4
 GOOD KING WEN CES - LAS LOOKED OUT
 WHEN THE SNOW LAY ROUND A - BOUT

F

C

```

|-----|-----|
|----- (0) -|-1---1---1---|
|-2---(0)---2---|---T----- * |
|---T-----T---|-T-----T * |
|-T-----T-----|-----T-----|
|-----|-----|

```

q q q q q e e e e q
 1 2 3 4 1 2 A 3 A 4
 ON THE FEAST OF STE - PHEN
 DEEP AND CRISP AND EV - EN

F

C

```

|-(3)---(1)-0-----|-0-----|-----|-----|
|----- (3) |----- (3) --1-----|----- (0) --|-1---1---1---|
|-----|-----|-2---0---2-----|---T-----|
|---T-----T-----|-T-----T-----|---T-----T---|-T-----T-|
|-----T-----T-|-T-----T-----|-T-----T-----|-----T-----|
|-----|-----|-----|-----|

```

q q q q q q q q q q q q e e e e q
 1 2 3 4 1 2 3 4 1 2 3 4 1 2 A 3 A 4
 BRIGHTLY SHONE THE MOON THAT NIGHT THO THE FROST WAS CRU - EL

```

|-----|-----|
|----- (0) |-1----- (3) ---|
|-0----- (2) -----|-----T---T---|
|---T-----T---|-T-----T-----|
|-T-----T-----|-----|
|-----|-----|

```

q q q q q q q
 1 2 3 4 1 2 3 4
 WHEN A POOR MAN CAME IN SIGHT

F

C

```

|(3)---(1)---0-----|-----1---|-----0---|
|----- (3) -|-1---1-----|-1---1-----|
|-----|---T-----T---|---T-----T---|
|-T-----T-----|-T-----T-----|-T-----T-----|
|---T-----T---|-----|-----|
|-----|-----|-----|

```

q q q q q e e e e q q e e e e q
 1 2 3 4 1 2 A 3 A 4 1 2 A 3 A 4
 GATHERING WINTER FU - EL

ADESTE FIDELES

C G7 C G7 C F C G7 C G7

|----|-----|-----|--0-----0-1-|-0-----|-----|-----0-|

|--1-|-1-----1-|-3---|--1--3--1-3-|-1---3--1-|-1---0---|-0-1-3---|

|----|-0--0---|-0-0-|--0--0--0-0-|-0---0--0-|-----0-2-|-----|

|----|-2-----|-3---|-----3-----|-----3--2-|---4---0-|-----|

|----|-----|-----|-----|-----|-----|-----0-2-3-|

|----|-----|-----|-----|-----|-----|-----3-----|

q h q q h h q q q q h q q q q q q q q q q

4 12 3 4 1234 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

A - DESTE FI-DELES LAETI TRIUM-PHANTES VE-NI -TE VE-NI -TE IN

C G7 C G7 C G7 *****

|-----|-----|-3--1--0-|-1-0-|

|--0-----|-----|-----|-----|

|--0--2--0-|-0--|-0--0--0-|-0-0-|

|--0-----|-----|-2--0-----|-0---|

|-----|-----|-2--|-----3-|---3-|

|-----2---|-3--|-----|-----|

h q* e w h q q h h

12 3A4A 1234 12 3 4 1234

BE-ETHLEHEM NATUM VI- DE TE

C G7 C G7 C G7 C

|---0-----|-----|-----|-----0-|

|-3-----1-3-|-0-----1-|-1-0-1-3-|-1-----|

|-----2-|-0--2-----|-----|---0--0-|

|-----|--- --0---|-2-0-2-3-|-2-----|

|-2-3---0---|-----|-----|-----3-|

|-----1-|-3-----|-----|-----|

q q q q q* e q q q q q q h q q

1 2 3 4 1 2A 3 4 1 2 3 4 12 3 4

REGEM ANGE-LO -RUM VE-NITE ADO- REMUS VE-

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

|--0-----0-1-|-0-----0-|-1-0-----|-----1-|-0-----|-----|

|---3-----|---3-----|-----3-1-|-0---1---|-1--3--1-|-1-----|

|--0-0--0-0-|-0-0--0-|-0-0--0-0-|-0--0---|-0--0- --|-0-----|

|-----0-|-----|-----|-----|---3---|-2-----|

|--3-2--3---|-3-2---3-|---3--2-0-|-----|-----|-----3---|

|-----|-----|-----|-3-1-0---|-3-----|---3---|

q q q q h q q q q q q q q h q* e h q q

1 2 3 4 123 4 1 2 3 4 1 2 3 4 12 34 A 12 3 4

NITE ADO- REMUS VE- NITE ADO- RE - MUS DO-O -MI NUM

WE THREE KINGS

Am

```

|-----| -0-----|-----|-----|-----|-----|
|-----|----- (3) ---| -1-----| - (0) -1- (0) |-----|-----|
|-2---2---|-----|-----2---|-----2---| -2---2---| -2---2---|
|--2---2---| --2---2---| -2-----| --2---2---2-| --2---2---| --2---2---|
|-0---0---| -0-----| --0---0---|-----| -0---0---| -0---0---|
|-----|-----|-----|-----|-----|-----|

```

```

q e e q   q q q       q q q   q   q q   q e e q   q e e q
1 2 A 3   1 2 3       1 2 3   1   2 3   1 2 A 3   1 2 A 3
      We three kings of or- i-ent are

```

Am

```

|-0-----|-----|-----|-----|-----|
|----- (3) ---| -1-----| (0) --1--- (0) -|-----|-----|
|--2---2---|-----2---|-----2---| -2---2---| -2---2---|
|-2---2---| -2-----| -2---2---2--| --2---2---| --2---2---|
|-----| --0---0---|-----| -0---0---| -0---0---|
|-----|-----|-----|-----|-----|

```

```

q q q       q q q   q   q q   q e e q   q e e q
1 2 3       1 2 3   1   2 3   1 2 A 3   1 2 A 3
Bearing gifts we traverse a- far

```

C

Am

```

|-----|-----| -0-----| (3) (1) 0-| ---0-----|-----|-----|-----|
|-1-----1-| (3) - (3) |-----1---|-----| (3) --- (3) | -1--- (0) |-----| -0-----|
|---0-----| ---0---| ---0-----|-----|-----| ---2---| -2-----| ---0---|
|-2-----2-| -2---2-| -2-----2-| -2---2-| -2-----2-| -2---2-| ---2---| -0---0-|
|-----|-----|-----|-----3---| ---3-----|-----| -0---0-|-----|
|-----|-----|-----|-----|-----|-----|-----|-----|

```

```

q q   q   q q q   q e e q   q q q   q q   q   q q q   q q q   q q q
1 2   3   1 2 3   1 2 A 3   1 2 3   1 2   3   1 2 3   1 2 3   1 2 3
Field and fountain moor and mountain following yonder star. Oh -

```

C

Am C

Am C

```

|-----|-----|-----|-----|-----|-----|-----|-----|
| (3) ---| -1---1-| -1---1-| -1---1-| -1---1-| -1---1-| -1---1-| -1---1-|
|---0-----|-----0---|-----2---|-----0---|-----0---|-----0---|-----2---|-----0---|
|-0---0-| -2---2-| -2---2-| -2---2-| -2---2-| -2---2-| -2---2-| -2---2-|
|-----| ---3---| ---3-3-| ---0---0-|-----| ---3---| ---3-3-| ---0---0-|-----|
|-----|-----|-----|-----|-----|-----|-----|-----|

```

```

q q q   q q q   q q q   q q q   q q q   q q q   q q q   q q q
1 2 3   1 2 3   1 2 3   1 2 3   1 2 3   1 2 3   1 2 3   1 2 3
Oh star of won-der star of light star with royal beauty bright

```

C

Am

```

|-----|-----0-| -1---0---|-----0-|-----|-----|-----|-----|
|-1---1---| (3) ---|-----| (3) ---| -1---1-| -1---1-| -1---1-| -1---1-|
|---0-----| ---0---| ---0-----|-----|-----| ---0-0-| ---0-2-| ---2---|
|-2---2-| -2---2-| -2---2-| -2---2-| -2---2-| -2---2-| -2---2-| -2---2-|
|-----|-----|-----| ---3---| ---3---| ---3---| ---0---|-----|
|-----|-----|-----|-----|-----|-----|-----|-----|

```

```

q e e q   q q q   q q q   q q q   q q q   q q q   q q q   q q q
1 2 A 3   1 2 3   1 2 3   1 2 3   1 2 3   1 2 3   1 2 3   1 2 3
Westward leading still pro-ceeding guide us to thy perfect light

```


STEFF'S REEL (CUMBERLAND'S FAREWELL TO REDGAP)

```

-----
A                | 1.                G                | | 2.                |
|-----|-----|-----|-----|-----|-----|
|-----0-2-2-3-|-----3-|-2-0-----0-2-|-3---0---0-|-2-----0-----|-----|
|*-2-2-----|-----|-----2-2-----|-----0---*|-----2---2-0-|-2-----|
|*-----|-----|-----|-----*|-----|-----|
|--T-----T-----|---T---T---|---T---T---|---T---T---|---T---T---|---T---T---|
|---T---T---|---T---T---|---T---T---|---T---T---|---T---T---|---T---T---|
  q e e q e e   q q q q   e e q e e q   q e e q q   q e e q e e   q q q q
  1 2 A 3 4 A   1 2 3 4   1 A 2 3 A 4   1 2 A 3 4   1 2 A 3 4 A   1 2 3 4

```

```

-----
A                | 1.                G                | | 2.                |
|-----|-----|-----|-----|-----|-----|
|-----0-2-2-3-|-----3-|-2-0-----0-2-|-3---0---0-|-2-----0-----|-----|
|*-2-2-----|-----|-----2-2-----|-----0---*|-----2---2-0-|-2-----|
|*-----|-----|-----|-----*|-----|-----|
|--T-----T-----|---T---T---|---T---T---|---T---T---|---T---T---|---T---T---|
|---T---T---|---T---T---|---T---T---|---T---T---|---T---T---|---T---T---|
  q e e q e e   q q q q   e e q e e q   q e e q q   q e e q e e   q q q
  1 2 A 3 4 A   1 2 3 4   1 A 2 3 A 4   1 2 A 3 4   1 2 A 3 4 A   1 2 3

```

```

-----
A                | 1.                G                | | 2.                |
|--3-2-|-0-5-5-3-2-|-0-5-5-0-|-----|-----|-----|-----|
|-----|-----|-----|-----|-----|-----|-----|-----|
|*-----|-----|-----|-----2-2-----|-----0---*|-----2---2-0-|-2-----|
|*-----|-----|-----|-----|-----*|-----|-----|
|--T---|---T---T---|---T---T---|-----T-----T---|---T---|-----T---T---|---T---|
|-----|---T---T---|---T---T---|---T---T---|---T---T---|---T---T---|---T---T---|
  e e   q q q e e   q q q q   e e q e e q   q q q   e e q q e e   q q q
  4 A   1 2 3 4 A   1 2 3 4   1 A 2 3 A 4   1 2 3   1 A 2 3 4 A   1 2 3

```

continued ----->

A G

```

|-3-2-|-0-5-5-3-2-|-0-5-5-0-|-----|-----|
|-----|-----|-----|-2-0-----0-2-|-3-0---0----|
|-----|-----|-----|-----2-2-----|-----0-----|
|-----|-----|-----|-----|-----|-----|
|-T---|-T-T---T---|---T---T-|-----T-----T-|---T---T---|
|-----|-----T-----|T---T---|T-----T-----|T---T-----|
  e e   q q q e e   q q q q   e e q e e q   q q q q
  4 A   1 2 3 4 A   1 2 3 4   1 A 2 3 A 4   1 2 3 4

```

A

```

|-----|-----|-0-5-0---|-----|-----0-|
|-----0-2-2-3-|-----3-|-2-----0-----|-----|
|-2-2-----|-----|-----2---2-0-|-2-----|
|-----|-----|-----|-----|
|-T-----T-----|T---T---|T-----T---|T---T---|
|---T-----T---|---T---T-|---T---T-----|---T---T-|
  q e e q e e   q q q q   q e e q e e   q q q q
  1 2 A 3 4 A   1 2 3 4   1 2 A 3 4 A   1 2 3 4

```

G A

```

|--0---0-0-2-|-3---3-2-0-|-----|-----3-|-0---0-0-2-|-3---3-2-0-|
|-----|-----|-3-0---0-|-3-0-----|-----|-----|
|*-----|-----|-----0---|-----0---|-----|-----|
|*-----|-----|-----T---|-----0---|-----|-----|
|---T---T---|---T---T---|---T---|---T---T-|T-----T---|T-----T---|
|--T---T---|T---T---|T---T---|T---T---|---T---T---|---T---T---|
  q e e q q   q e e q q   q q q q   q q q q   q e e q q   q e e q q
  1 2 A 3 4   1 2 A 3 4   1 2 3 4   1 2 3 4   1 2 A 3 4   1 2 A 3 4

```

```

|-----3-----|-----|
|-3-0---0---|-0-----|
|-----2-|---2-2---*|
|-----|-----*|
|---T-T---|-----T---|
|-T---T---|T-T---T---|
  q q q e e   q q q q <- AT END
  1 2 3 4 A   1 2 3 4

```

RAILROAD BILL

C

```

|- (3) ----- (3) ----- | - (3) ----- (3) -- | - (3) ----- (1) -- | -0-----0--- |
|-----1-----|-----1-----|-----1-----|-----1-----|
|---T-----|---T-----|---T-----T-|---T-----T-|
|--T-----T--|--T-----T--|--T-----T--|--T-----T--|
|-----T-----|-----T-----|-----T-----|-----T-----|
|-----|-----|-----|-----|

  q e e e e q      q e e e e q      q e e e e q      q e e e e q
  1 2 A 3 A 4      1 2 A 3 A 4      1 2 A 3 A 4      1 2 A 3 A 4
  RAIL - ROAD BILL      RAIL - ROAD BILL
  
```

E7*

F

```

|-0-----0---|-----|-----|-----|
|---3-----| -3-----3---| -1-----1---| -1-H- (3) -- (3) --1---|
|---T-----T--|-----1-----|-----2-----|-----|
| -T-----| ---T-----T-| ---T-----T--| -----T-----T--|
|-----T-----| -T-----T---| -T-----T-----| -T-----T-----|
|-----|-----|-----|-----|

  q e e e e q      q e e e e q      q e e e e q      e e e e e q
  1 2 A 3 A 4      1 2 A 3 A 4      1 2 A 3 A 4      1 A 2 A 3 A 4
  LIVE WAY UP ON RAIL ROAD HILL
  
```

C

G7

C

```

|-0-----0---|-----|-----|-----|
|---1-----| (3) ----- (3) -- | -1-----1---| -1-----1---|
|---T-----|-----0-----|-----0-----|-----0-----|
| -T-----T-| ---T-----T-| ---T-----T-| ---T-----T-|
|-----T-----| -T-----T-----| -T-----T-----| -T-----T-----|
|-----|-----T-----|-----|-----|

  q e e e e q      q e e e e q      q e e e e q      q e e e e q
  1 2 A 3 A 4      1 2 A 3 A 4      1 2 A 3 A 4      1 2 A 3 A 4
  RIDE RIDE RIDE
  
```

* USE ALTERNATE E7 CHORD

strings EADGBE

frets 022130

fingers RMIL

WILL THE CIRCLE BE UNBROKEN

C

```

|-----|-----|-----0-----|-----0---|-----0-----|
|-----|-1---1---1---|-1----- (3) -|-1---1-----|-1-----|
|-0--- (2) -|---T-----T-|---T-----|---T-----T-|---T---T---|
|-----|-T-----|---T---T---|---T---T---|---T---T---|
|-T---T---|-----T---|-----T---|-----|-----|
|-----|-----|-----|-----|-----|
q   q   q e e e e q   q q q   q   q e e e e q   q q q   q
3   4   1 2 A 3 A 4   1 2 3   4   1 2 A 3 A 4   1 2 3   4
WILL THE CIR - CLE           BE UN - BRO - KEN           BY AND
  
```

F

C

```

|-----|-----|-----|-----|
|-(3)--1---1---|---1-----|-----|-----|
|---T-----|-----2---2---|-0---0---0---|-0---0---0--- (2) |
|--T-----T---|--T---T---|---T-----T-|---T-----T-|
|-----T---|---T---T---|-T---T---|-T---T---|
|-----|-----|-----|-----|
q e e e e q   q e e e e q   q e e e e q   q q   q   q
1 2   3   q   1 2 A 3 A 4   1 2 A 3 A 4   1 2   3   4
BY           LORD BY   AND   BY           THERE'S A
  
```

```

|-----|-----0--- (3) -|- (3) -----0---|-0-----|
|-1---1---1---|-1-----|-----1-----|-----1- (3) -|
|---T-----|---T-----|---T-----T-|---T-----|
|-T-----T-|-T---T---|---T---T---|-T---T---|
|-----T---|-----T---|-----|-----T---|
|-----|-----|-----|-----|
q e e e e q   q q q   q   q e e e e q   q q q   q
1 2 A 3 A 4   1 2 3   4   1 2 A 3 A 4   1 2 3   4
BET - TER           HOME A -   WAIT -ING           IN THE
  
```

G7

C

```

|-0-----|-----|-----|
|-----1---1---|- (3) - (3) - (3) ---|-1---1---1---|
|---T-----T-|---T-----T-|---T-----T-|
|-T-----T-|-T---T---|-T---T---|
|-----|-----|-----|
|-----|-----|-----|
q e e e e q   q e e e e q   q e e e e q
1 2 A 3 A 4   1 2 A 3 A 4   1 2 A 3 A 4
SKY   LORD   IN           THE   SKY
  
```

FOUR FINGER RAG

**Note: Use index finger on string 3,
middle finger on string 2,
ring finger on string 1**

C

```
|--3-----3-----|--0-----0-----|--3-----3-----|
|-----1-----1--|-----1-----1--|-----1-----1--|
|-----0-----0--|-----0-----0--|-----0-----0--|
|-----|-----|-----|
|--3-----3-----|--3-----3-----|--3-----3-----|
|-----3-----3-----|-----3-----3-----|-----3-----3-----|
  q  q  e* s  q      q  q  e* s  q      q  q  e* s  q
```

A

A7

```
|--0-----5-----|--5-----5-----|--3-----3-----|
|-----1-----2-----|-----2-----2-----|-----2-----2-----|
|-----0-----2-----|-----2-----2-----|-----2-----2-----|
|-----|-----|-----|
|--3-----2-----1--|--0-----0-----|--0-----0-----|
|-----|-----0-----0-----|-----0-----0-----|
  q  q  q      q      q  q  e* s  q      q  q  e* s  q
```

A

A7

D7

```
|--5-----5-----|--3-----3-----|--2-----2-----|
|-----2-----2-----|-----2-----2-----|-----1-----1-----|
|-----2-----2-----|-----2-----2-----|-----2-----2-----|
|-----|-----2-----1-----|--0-----0-----|
|--0-----0-----|--0-----0-----|-----0-----0-----|
|-----0-----0-----|-----0-----0-----|-----0-----0-----|
  q  q  e* s  q      q  q  q      q      q  q  e* s  q
```

```
|--0-----0-----|--2-----2-----|--0-----0-----|
|-----1-----1-----|-----1-----1-----|-----1-----1-----|
|-----2-----2-----|-----2-----2-----|-----2-----2-----|
|--0-----0-----|--0-----0-----|--0-----0-----|
|-----0-----0-----|-----0-----0-----|-----0-----0-----|
|-----|-----0-----2-----|-----0-----2-----|
  q  q  e* s  q      q  q  e* s  q      q  q  q      q
```

continued ----->

G	F#o	G7
--3-----3-----	--2-----2-----	--1-----1-----
-----0-----0--	-----1-----1--	-----0-----0--
-----0-----0--	-----2-----2--	-----0-----0--
-----	-----1-----	-----0-----
-----	--0-----	--2-----
--3-----3-----	-----3-----	-----
q q e* s q	q q e* s q	q q e* s q

C		
-----	--3-----3-----	--0-----0-----
-----	-----1-----1--	-----1-----1--
-----	-----0-----0--	-----0-----0--
-----	-----	-----
-----0--1--2-----	--3-----3-----	--3-----3-----
--3-----3-----	-----3-----	-----3-----
q q q q	q q e* s q	q q e* s q
	^	

A		
--3-----3-----	--0-----0-----	--5-----5-----
-----1-----1--	-----1-----1--	-----2-----2--
-----0-----0--	-----0-----0--	-----2-----2--
-----	-----	-----
--3-----3-----	--3-----2-----1--	--0-----0-----
-----3-----	-----	-----3-----
q q e* s q	q q q q	q q e* s q

A7		
--3-----3-----	--1-----1-----	--0-----0-----
-----2-----2--	-----2-----2--	-----2-----2--
-----2-----2--	-----0-----0--	-----0-----0--
-----	-----	-----
--0-----0-----	--0-----0-----	--0-----0-----
-----0-----	-----0-----	-----0-----
q q e* s q	q q e* s q	q q e* s q

continued ---->

D8					D9 (b5)				
--0-----0-----	--3-----3-----	--0-----0-----							
-----1-----1--	-----1-----1--	-----1-----1--							
-----2-----2--	-----2-----2--	-----1-----1--							
--0-----0-----	--0-----0-----	--0-----0-----							
-----0-----0-----	-----0-----0-----	-----0-----0-----							
-----	-----	-----							
q q e* s q	q q e* s q	q q e* s q							
	C	Dm7			F#o				
--3-----3-----	--0-----0-----	--1-----2-----							
-----1-----1--	-----1-----1--	-----1-----1--							
-----1-----1--	-----0-----0--	-----2-----2--							
--0-----0-----	-----0-----0-----	--0-----1-----							
-----0-----0-----	--3-----3-----	-----0-----0-----							
-----	-----3-----	-----							
q q e* s q	q q e* s q	q q e* s q							
C	Ab7	G7			C				
--3-----2-----	-----3-----3-----	--3-----3-----							
-----1-----1--	-----1-----1--	-----1-----1--							
-----0-----1--	-----0-----0--	-----0-----0--							
--2-----1-----	--0-----0-----	-----0-----0-----							
-----	-----0-----2-----	--3-----3-----							
-----	-----3-----	-----3-----							
q q e* s q	q q q q	q q e* s q							
	^								
--0-----0-----	--3-----3-----	--0-----0-----							
-----1-----1--	-----1-----1--	-----1-----1--							
-----0-----0--	-----0-----0--	-----0-----0--							
-----	-----	-----							
--3-----3-----	--3-----3-----	--3-----2-----1--							
-----3-----3-----	-----3-----3-----	-----3-----3-----							
q q e* s q	q q e* s q	q q q q							

continued ---->

A	A7	
--5-----5-----	--3-----3-----	--1-----1-----
-----2-----2--	-----2-----2--	-----2-----2--
-----2-----2--	-----2-----2--	-----0-----0--
-----	-----	-----
--0-----	--0-----	--0-----
-----0-----	-----0-----	-----0-----
q q e* s q	q q e* s q	q q e* s q

	F(barre)	B7
--0-----	--1-----1-----	--2-----2-----
-----2-----	-----1-----1--	-----0-----0--
-----0-----	-----2-----2--	-----2-----2--
-----	-----3-----3--	-----1-----1--
--0-----	-----	-----
-----3-----2--	--1-----	--2-----
q q q q	q q e* s q	q q e* s q

C	A	D9
--3-----3-----	--5-----3-----	--0-----0-----
-----1-----1--	-----2-----2--	-----1-----1--
-----0-----0--	-----2-----2--	-----2-----2--
-----2-----	-----	--0-----
-----	--0-----	-----0-----
--3-----	-----0-----	-----
q q e* s q	q q e* s q	q q e* s q ^

G	C	Eo	Ebo	Do	C
--3-----0--3--0--	-----3--2--1--	-----	-----	-----	--0-----
-----0--0-----	--1--5--4--3--	-----	-----	-----	--1-----
-----0--0-----	--0--3--2--1--	-----	-----	-----	--0-----
-----3-----	--2-----	-----	-----	-----	-----3-----
-----	-----	-----	-----	-----	-----
--3-----	-----	-----	-----	-----	-----
q q e* s q	q q q q	q*	e	h	
	^	^	^	^	

PORTLAND TOWN

EM				D				EM			
-----	-0-----0---		-2-(0)-----	-0-----0---							
	-0---		-----0-----	-----3---		-----0-----					
	-----	---T-----T-		-----T-		---T-----T-					
	-----	-T-----T-		-T--T--T--		-T-----T-					
	-T---		-----	-----		-----					
	-----		-----	-----		-----					
q	q e e e e q	q	q q q q	q e e e e q							
4	1 2 A 3 A 4	1	2 3 4	1 2 A 3 A 4							
WAS	BORN	IN	PORT	LAND	TOWN						

				D				EM			
	-0-----	-0-----	(3)-	-2-(0)-----	-0-----0---						
	-----0---		-----0-----	-----3---		-----0-----					
	---T---T-		---T---T-		-----T-		---T---T-				
	-T---T---		-T---T---		-T--T--T--		-T---T---				
	-----		-----		-----		-----				
	-----		-----		-----		-----				
q q q q	q e e q q	q	q q q q	q e e e e q							
1 2 3 4	1 2 A 3 4	1	2 3 4	1 2 A 3 A 4							
WAS	BORN	IN	PORT	LAND	TOWN						

				D				EM			
	-0---0---	(3)-	-2-----2---	-2-----2-		-0-----0---					
	-----		-----3-----	-----3-----		-----0-----					
	---T---T-		---T---T-		---T---T-		---T---T-				
	-T---T---		-T---T---		-T---T---		-T---T---				
	-----		-----		-----		-----				
	-----		-----		-----		-----				
q q q	q	q e e e e q	q q q	q	q e e e e q						
1 2 3	4	1 2 A 3 A 4	1 2 3	4	1 2 A 3 A 4						
YES	I	WAS	YES	I	WAS						

				F				EM			
	-0-----	-----		-1-----1---	-1-----1---		-0-----0---	-0-----			
	-----0---		-1---1---1---	-----1-----	-----0-----		-----0---		-----0---		
	---T---T-		---T---T-		---T---T-		---T---T-		---T---T-		
	-T---T---		-T---T---		-T---T---		-T---T---		-T---T---		
	-----		-----		-----		-----		-----		
	-----		-----		-----		-----		-----		
q q q q	q e e e e q	q e e e e q	q e e e e q	q q q q							
1 2 3 4	1 2 A 3 A 4	1 2 A 3 A 4	1 2 A 3 A 4	1 2 3 4							
OH	YES	I	WAS	I GOT ...							

APPENDIX (GENERAL MUSIC INFORMATION)

MUSICAL NOTES (WESTERN MUSIC)

Western music is made up of 12 notes. Each note has a name. The names of notes are shown below. There is one "half step" between each note. Some notes have alternate names (A# is Bb). Note that A# means A sharp, and Bb means B flat. The notes are:

C	C#	D	D#	E	F	F#	G	G#	A	A#	B	(C	C#	D	D#.....)
	(Db)		(Eb)			(Gb)		(Ab)		(Bb)		(repeats.....)			

MAJOR SCALE

The most familiar scale is the Major scale which is made up of 7 of the 12 notes. 5 notes are left out, or only used for variety. The scale is also called "Ionian". We refer to these 7 notes as

Do, Re, Mi, Fa, So, La and Ti.

In Major mode, there is a half step (one fret on the guitar) between the 3rd and 4th (Mi and Fa) of the seven notes and between the 7th and high 1st (8th) notes (Ti and high Do). Between all other notes there is a whole step due to the 5 left out notes. This is shown below:

```

half steps between -v-----v-----v-----v-----v-----v-----v-----v-----v
                   (Do) 2 (Re) 2 (Mi) 1 (Fa) 2 (So) 2 (La) 2 (Ti) 1 (Do) 2 (Re)
number -----> 1  2b  2  3b  3          4  5b  5  6b  6  7b  7          8  9b  9
                   (1#)  (2#)          (4#)  (5#)  (6#)          (8#)
left out ----- ^-----^-----^-----^-----^-----^-----^-----^

```

The numbering convention above will be used to construct chords and scales. The missing notes are referred to as flat or sharp versions of the 7 used notes. Note that when we get back to Do at the high end of the scale, we can refer to the notes as 8 (or high 1), 9b (or high 2b), 9 (or high 2), etc.

With the above information, we can form all of the scales in Major and other modes.

If a Major scale is formed in some key (say F#), the name of the key is Do in the scale (Do is F#). This is the base note. Subsequent notes of the scale are formed by moving the required number of steps, as shown above. For example:

KEY OF C:

```

half steps -v-----v-----v-----v-----v-----v-----v-----v-----v
           (Do) 2 (Re) 2 (Mi) 1 (Fa) 2 (So) 2 (La) 2 (Ti) 1 (Do)
           C     D     E     F     G     A     B     C  <- notes
           1     2     3     4     5     6     7     8  <- number

```

KEY OF F#:

half	steps	-v	-v	-v	-v	-v	-v	-v	-v	-v				
(Do)	2	(Re)	2	(Mi)	1	(Fa)	2	(So)	2	(La)	2	(Ti)	1	(Do)
F#		G#		A#		B		C#		D#		E# (F)		F# <- notes
1		2		3		4		5		6		7		8 <- number

MODES USING NOTES OF THE MAJOR SCALE

A typical song might start on "do", progress through different notes and almost always finish on "do". A song that does this is said to be in "Ionian" mode. This mode has a certain "feel" to it.

There are other modes that have a different "feel". One such mode is "Aeolian". This mode starts on "la", progresses through different notes and almost always finishes on "la". This mode has a "sad" feel to it.

In all there are seven modes, each of which as its own "feeling". The modes are characterized by the location of half steps in the progression from 1 to 8 (Note 8 is a repetition of 1). Each mode typically starts on one of the notes do re mi fa so la ti, and progresses through the song, typically "resolving" or ending on the same note. On the next page is a table showing the modes, and the notes used for each key.

If you want to find the notes used for a given key and a given mode, select the mode. Then go to the column corresponding to note 1, then go down to the key you want, and the notes are across the table from that note to the next occurrence of that note. This is illustrated in the table below on the next page for two cases:

Key of Bb, Mixolydian mode	<u>Bb</u>	<u>C</u>	<u>D</u>	<u>Eb</u>	<u>F</u>	<u>G</u>	<u>Ab</u>	<u>Bb</u>
Key of F#, Locrian mode	<u>F#</u>	<u>G</u>	<u>A</u>	<u>B</u>	<u>C</u>	<u>D</u>	<u>E</u>	<u>F#</u>

MODES CHART AND CIRCLE

do	re	mi	fa	so	la	ti	do	re	mi	fa	so	la	ti	do	start	end
1	2	3	4	5	6	7	1	<-----							Ionian	do...do
1	2	3	4	5	6	7	1	<-----							Phrygian	re...re
1	2	3	4	5	6	7	1	<-----							Dorian	mi...mi
1	2	3	4	5	6	7	1	<-----							Lydian	fa...fa
	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	<u>1</u>	<-----						Mixolydian	so...so
(minor key)		1	2	3	4	5	6	7	1	<----					Aeolian	la...la
			<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	<u>1</u>	<--				Locrian	ti...ti

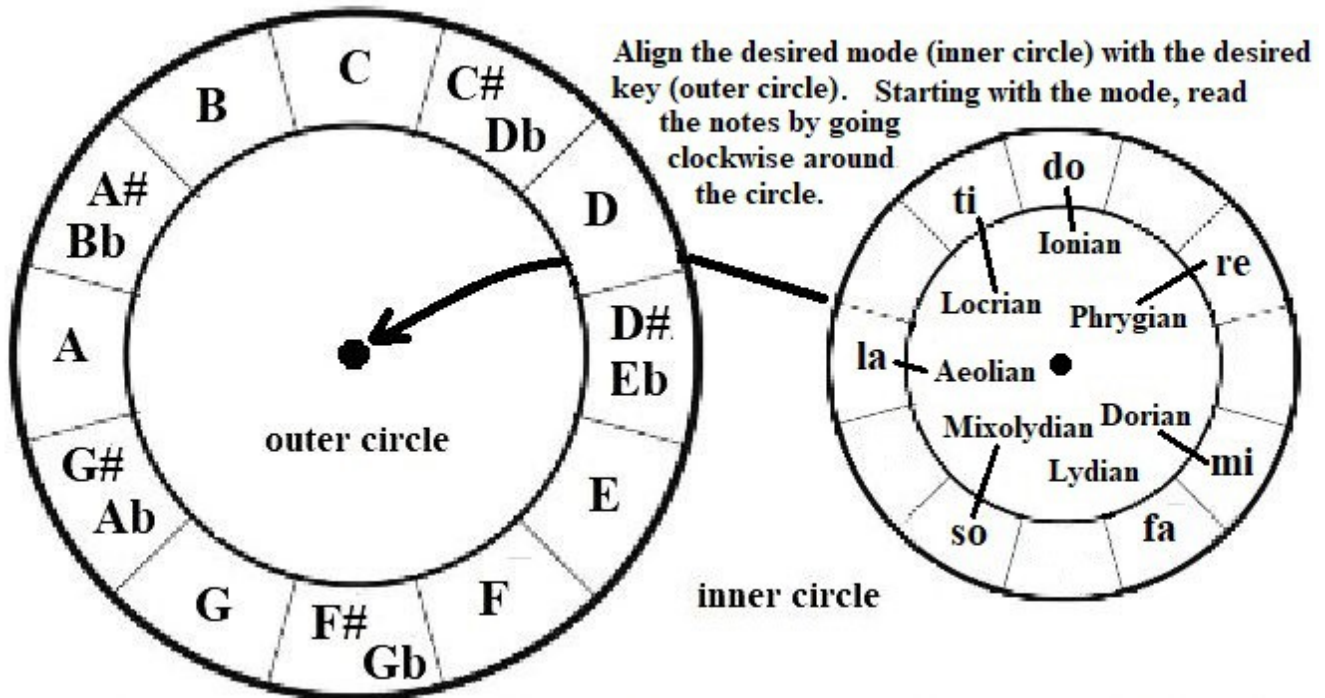
C	D	E	F	G	A	B	C	D	E	F	G	A	B
Db	Eb	F	Gb	Ab	Bb	C	Db	Eb	F	Gb	Ab	Bb	C
D	E	F#	G	A	B	C#	D	E	F#	G	A	B	C#
Eb	F	G	Ab	<u>Bb</u>	<u>C</u>	<u>D</u>	<u>Eb</u>	<u>F</u>	<u>G</u>	<u>Ab</u>	<u>Bb</u>	C	D
E	F#	G#	A	B	C#	D#	E	F#	G#	A	B	C#	D#
F	G	A	Bb	C	D	E	F	G	A	Bb	C	D	E
F#	G#	A#	B	C#	D#	E	F#	G#	A#	B	C#	D#	E
Gb	Ab	Bb	B	Db	Eb	F	Gb	Ab	Bb	B	Db	Eb	F
G	A	B	C	D	E	<u>F#</u>	<u>G</u>	<u>A</u>	<u>B</u>	<u>C</u>	<u>D</u>	<u>E</u>	<u>F#</u>
Ab	Bb	C	Db	Eb	F	G	Ab	Bb	C	Db	Eb	F	G
A	B	C#	D	E	F#	G#	A	B	C#	D	E	F#	G#
Bb	C	D	Eb	F	G	A	Bb	C	D	Eb	F	G	A
B	C#	D#	E	F#	G#	A#	B	C#	D#	E	F#	G#	A#
C	D	E	F	G	<u>A</u>	<u>B</u>	<u>C</u>	<u>D</u>	<u>E</u>	<u>F</u>	<u>G</u>	<u>A</u>	B

(A is relative minor of C)
- Aeolian

2 2 1 2 2 2 1 2 2 1 2 2 2 <-- steps between notes

In the circles below, cut out the inner circle, and align the desired mode (inner circle) with the desired key (outer circle). Starting with the mode, read the notes going clockwise around the circle, for example, for Dorian mode, key of G:

mi (G), fa (G#), sol (A#), la (C), ti (D), do (D#), re (F), mi (G).

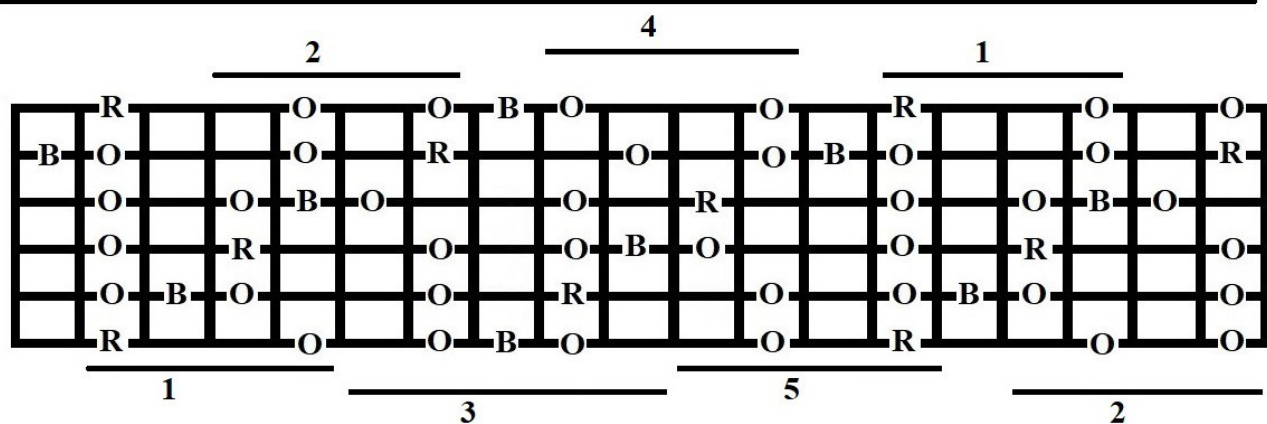


PENTATONIC SCALES

Movable scale patterns were discussed in lesson 8, where we discussed playing scales in a box of 4 frets on the guitar neck. We also discussed playing songs within the box. There we were using major mode scales. There are other scales using notes other than do, re, mi, fa, so, la, ti.

The pentatonic scale is a set of 5 notes, with R being the Root or Do. There is also a sixth note which can be added for a more Bluesy effect. The notes are as follows, shown for the key of C:

R		N		N		B		N		N		R
1		3b		4		5b		5		7b		8
C	C#	D	D#	E	F	F#	G	G#	A	A#	B	(C C# D D#.....)
	(Db)	(Eb)				(Gb)	(Ab)	(Bb)				(repeats.....)

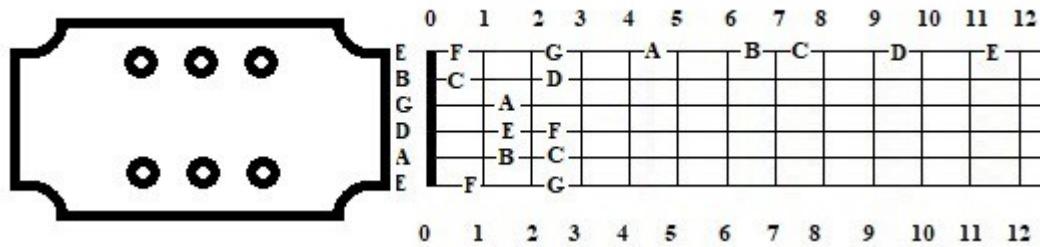


Pentatonic Notes on Keyboard

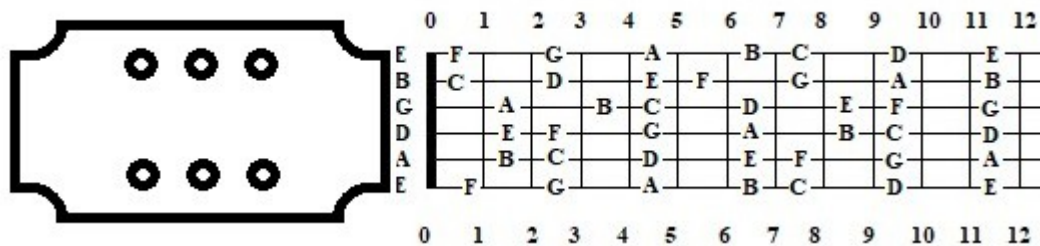
<p>Pentatonic scale 1</p>	<p>Pentatonic scale 2</p>	<p>Pentatonic scale 3</p>
<p>Pentatonic scale 4</p>	<p>Pentatonic scale 5</p>	

MUSICAL NOTES ON GUITAR STRINGS ON THE NECK

The next diagram shows where the notes are on the guitar string, up to fret 12. The notes on open strings are shown also. The first diagram shows the basic notes, starting on the sixth string and progressing up the strings. No sharped or flatted notes are shown.



The next diagram shows all the notes on the neck up to fret 12. No sharped or flatted notes are shown.



NOTES ON MUSICAL STAFF WITH GUITAR TABLATURE

Here are the notes (no sharps or flats shown) on the music staff with tablature, progressing from string to string:

Hear are all the notes (no sharps or flats shown) on the music staff with tablature. **Note that each note can be played at several different places on the guitar.**

The image displays a musical staff with a treble clef and a bass clef, showing a sequence of notes from E to E. Below the staff is a guitar tablature with six strings. The notes are indicated by fret numbers (0-12) on the strings. Vertical red lines connect the notes on the staff to their corresponding fret positions on the guitar. The notes and their fret positions are as follows:

Note	String 1 (High E)	String 2 (D)	String 3 (C)	String 4 (B)	String 5 (A)	String 6 (Low E)
E	0					0
F	1					1
G	3					3
A	5					5
B	7					7
C	8					8
D	10					10
E	12					12
F		0				0
G		2				2
A		3				3
B		5				5
C		7				7
D		8				8
E		10				10
F		12				12
G			0			0
A			1			1
B			3			3
C			5			5
D			7			7
E			8			8
F			10			10
G			12			12
A				0		0
B				1		1
C				3		3
D				5		5
E				7		7
F				8		8
G				10		10
A				12		12
B					0	0
C					1	1
D					3	3
E					5	5

BARRE CHORDS

For those guitarists that have been stuck playing "easy guitar" versions of songs or not playing certain songs at all I guarantee that learning barre chords will be the single biggest leap you will ever make in playing ability, and it's no where near as difficult as some folks think. (I'm REALLY not overstating this! By learning a few basic forms, you'll be able to play any song in any key. So when you see all those C#m7, you'll think "no problem" rather than "I can't play that.")

The key to playing barre chords is developing the ability to "barre" (fret) all six strings of the guitar with your index finger. Of course, you have to do this "cleanly" and get a good tone out of all six strings. I suggest you start by holding the guitar in the "classical" position with the body of the guitar on the LEFT knee (I'll assume you're playing a right-handed guitar) and the neck held up at a 45 degree angle. This puts your left hand in a much better position for everything. (You'll be amazed at how much more speed and "reach" you'll have and you can always return to playing with the guitar in some old familiar position once you've mastered this technique.) Since everyone's index finger is shaped a little differently, you may have to experiment a little to get a good tone. Usually contact is made towards the side of the index finger rather than right on the flat part. You have to have your thumb pushing against the back of the neck, not wrapped around it. Just pinch the neck between thumb and index finger, with your finger covering all six strings (at the fret of your choice) and work until you get a passable tone from all the strings. This might not happen all at once; you need to build up a little strength, and toughness on your finger. (I've never developed a callous there, as on the fingertips, but it has gotten a little tougher.) Anyway, this is usually the most frustrating part of learning barre chords. Don't give up if it doesn't sound great at first, it will with practice. Below is an example of a chord form (like an F chord moved up the neck. It shows the index finger on some fret, holding all six strings, and the other fingers forming a chord.



Now to the chord forms. You can move the entire chord for an F chord up one fret and you'll be playing an F# chord. One more fret and you'll be playing a G chord, one more a G# chord, and so on until you run out of fretboard. So you can see, by learning a single form, you can play as many chords as you have frets. There are two basic forms, and they can be converted into minors and/or sevenths by simply raising a finger. One form requires a finger rearrangement to do the minor, so you could call it a different form. Okay, so there are three forms. By learning these three forms, you can play any, yes ANY major chord, seventh chord, minor chord, or minor seventh chord. (B-flat minor seventh? No problem!) Major sevenths and major ninths are easy too once you get the barring down. So here are the forms. Let's barre the 3rd fret and look at the form for a G chord there ("1" indicates fretting with index finger, "2" with middle finger, "3" with ring finger, and "4" with pinky. This might be an unusual diagram format, but it's what you

see if you look at the neck when the guitar is held by the neck with the body down.

Let's look at the basic G chord and some that are easily derived from it.

NOTE: Chords in this section are oriented differently, with the strings running up and down vertically.

3 1-----1	3 1-----1	3 1-----1	3 1-----1
2	2		
3 4	3	3 4	3
G	G7	Gm	Gm7

To form a seventh, start with G, and simply lift your pinky.

To form the minor, put back your pinky, and lift your middle finger (You can use your middle finger to help with the barre until your strength increases.)

To get a minor seventh, raise both middle and pinky fingers

Now remember the utility in this is that if you slide everything up one fret you'll be playing a G#, G#7, G#m, and G#m7, respectively. Slide up another fret and you've got A, A7, Am, and Am7, and so on right up the fret board. In the opposite direction if you slide everything down one fret from the "G" position, you'll have F#, F#7, F#m, and F#m7. One more fret down and you'll have something that should be somewhat familiar, at least on the four high strings, an F, F7, Fm, and Fm7. Actually, if you slide one more fret down, using the nut of the guitar as your barre, you're back to an E, E7, Em, and Em7, which you probably already know, using different fingers.

Now the second form. Again, barre the 3rd fret and a C chord is played as:

3 1-----1	3 1-----1
2 3 4	2 4
C	C7

to get the seventh, raise your ring finger.

The minor is the same basic form with the second string dropped a fret, but the fingering needs to be rearranged, hence, a third form which is really an extension of the second.

3 1-----1	3 1-----1	3 1-----1	3 1-----1
2	2	2	2
3 4	3	3 4	3
Cm	Cm7	Cmaj7	Cmaj9

Get the minor seventh by going to Cm and raising your pinky.

And finally, you can play major seventh, and major ninths out of this form.

As in the first form, by moving the whole thing up or down the fret board you can play as many different chords as you have frets.

One last word. Persevere. It may be a little frustrating at first, but if you force yourself to practice and play using the barre chords, your strength will increase, your hand will stop

cramping, and you'll be able to play all songs in the book. Good luck.

Here are the above and some other forms:

=====
Major (1 3 5)

1----1	1----1	1-1
2		2
34	3-3	3
		4

151351	515135	x13513

=====
Minor (1 3b 5)

1----1	1----1
	2
34	34

151351	515135

All chords can be turned into a minor by flatting the 3 note.

=====
Fifth (1 5)

1	1
34	33

151xxx	x151xx

=====
Sus2 (1 2 5)

1----1	1-1
	2
34	
	3 4

515125	x12515

=====
Sus4 (1 4 5)

1----1	1----1
3-3	33
	4

151451	515145

Sus2Sus4 (1 2 4 5)

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

514125		x51412	

=====
Major add 9* add9 (1 3 5 9)

1----	1	1----	1
2			
33 4		3-3	
		4	

151359		515935	

* 9 = 2, but one octave higher:

1	2	3	4	5	6	7	1	2	3	4	5	6
							8	9	10	11	12	13

=====
Major 6 (1 3 5 6)

1----	1	1----	1
2			
33 4		3--3	

151361		515136	

=====
Major 6 add 9 (1 3 5 6 9)

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

1x5936		351569	

=====
Dominant 7 [7th] (1 3 5 7b)

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

157351		515137		157371	
				515735	

=====
Minor add 9 (1 3b 5 9)

1----	1
33 4	

151359	

=====

Minor 6 (1 3b 5 6)

1----1
| | | | |
|33|4|

151361

=====

Minor 7 (1 3b 5 7b)

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

157351 157371

=====

Minor 6 add 9 (1 3b 5 6 9)

|1---1
2| | | | |
| | |4| |
| | | | |

351569

=====

Seven suspended 4 (1 4 5 7b)

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

157451 515745

=====

Major 7 (1 3 5 7)

1----1 1----1 | | |1-1
	32					2							
4						3	4			3			
										4			

157351 515735 x13573

=====

Minor Major 7 (1 3b 5 7)

1----1 1----1
	3						22	
4						3		

157351 515735

=====

Augmented (1 3 5#)

1111	1111
1211	1132
3111	1411
11114	11111

x13515	xx5135
x51353	xx1351
x35131	xx3513

Because of the nature of the formulae for augmented chords, any note played could be considered the root. Therefore, Ab+, C+, and E+ can all have exactly the same shape at the same location on the neck. The same concept applies to diminished chords.

=====
Diminished 7 (1 3b 5b 7bb)

1----1	11 2
2111	113 4
13 4	11111

151371	xx1573
373513	xx3715
515731	xx5137
737157	xx7351

=====
Ninth (1 3 5 7b 9)

1----1	1111
1121	213-3
31114	11111

157319	x13795

=====
Minor 9 (1 3b 5 7b 9)

1----1	1----1
11111	11111
31114	213-3

157319	x13795

=====
Major 9 (1 3 5 7 9)

1---1	1----1	1----1	1111
211 3	11111	1121	21 3
1411	11111	1311	1141
11111	4111	11111	11111

137957	319573	515795	x1379x <-no fifth

Eleventh (1 3 5 7b 9 11)

```

|1---1   1----1
|||||   |||2||
|||||   |||||3
-----
x11795   117359
  1       1

```

=====
Minor 11th (1 3b 5 7b 9 11)

```

|1---1   1----1
||||2|   |||||
|||||   |||||3
-----
no-> x11735   117359
  9     1       1

```

=====
Thirteenth (1 3 5 7b 9 13) [no 11]

```

1----1   1----1   ||1|||   1|2|||
|||2||   |||||   |2|33|   |||3||
|3||44   ||2|34   |||||   ||||44
|||||   |||||   |||||4   |||||
-----
157319   515731   x13791   1x7319
  3       3       3       3

```

=====
Minor 13th (1 3b 5 7b 9 13)

```

1----1
|||||
|3||44
|||||
-----
157319
  3

```

POWER CHORDS

Power chords are sometimes used in pop, rock, and blues music. They are small chords, and are not usually used in acoustic guitar playing. They are called power chords because they have a very heavy, powerful sound, especially when distortion is used. Power chords are also moveable up and down the guitar neck to create other power chords.

The basic power chord is what is called a "5th" chord. We will later discuss some other simple chords that are similar to the basic "power chord".

To explain the power or fifth chord, we will first look at some common chord types, the major chord, the 7th chord and the minor chord.

A typical song might use two major chords (say C and F) and one 7th chord (say G7). Other songs may also use minor chords. Chords are built based on the scale.

(Do Re Mi Fa Sol La Ti Do) The scale is counted as follows:
(I II III IV V VI VII VIII) or
(1 2 3 4 5 6 7 8)

A major chord is made from notes: 1 3 5 (do mi sol)

A minor chord is made from: 1 3^b 5 (do mi_b sol)
where 3^b or mi_b is 3 flat or mi flat

A 7th chord is made from notes: 1 3 5 7^b (do mi sol ti_b)
where 7^b or ti_b is 7 flat or ti flat

A 5th or power chord has notes: 1 5 [1] (do sol [do])

major: 1 3 5

minor: 1 3^b 5

7th: 1 3 5 7^b

5th: 1 5

As it turns out, a 5th chord has the two notes that are common to the other chords. It is not a major, nor a minor, nor a 7th. The power chords are often used with electric guitars with an appropriate amount of distortion, and might be used to substitute for other more complex chords.

First we will discuss 5th power chords and show them on the guitar neck. These chords are usually played on the base strings (E, A, D, G), but for completeness, we will show 5th chords on higher strings. We will discuss both 2 string and 3 string power chords.

Here are the chords. They are shown on the guitar neck and also in tablature form below the chord. The root note is shown as R on the guitar neck and is shown in parentheses in tablature form. Remember that the chords are moveable, and can have the root on other frets.

Example 1 - G5 chord (Root is string 6, fret 3 = G note)

```

e--|-|-|-|-----|-|-|-|-----|-|-|-|--
B--|-|-|-|-----|-|-|-|-----|-|-|-|--
G--|-|-|-|-----|-|-|-|-----|-|-|-|--
D--|-|-|-|-----|-|-|R|-----|-|-|R|--   <-----Guitar neck
A--|-|-|O|-----|-|-|O|-----|-|-|O|--
E--|R|-|-|-|-----|R|-|-|-|-----|-|-|-|--

      -----      -----      -----
      |              |              |
      ^-----^-----^-----3rd fret (G5 chord)
  
```

```

e-----
B-----
G-----
D----- (5) ----- (5) --   <-----Tablature
A---5-----5-----5---
E--- (3) ----- (3) -----
  
```

Example 2 - C5 chord (Root is string 5, fret 3 = C note)

Note that this chord set is the same as the set in example 1, except that these chords are on strings 5, 4, 3 (A, D, G).

```

e--|-|-|-|-----|-|-|-|-----|-|-|-|--
B--|-|-|-|-----|-|-|-|-----|-|-|-|--
G--|-|-|-|-----|-|-|R|-----|-|-|R|--   <-----Guitar neck
D--|-|-|O|-----|-|-|O|-----|-|-|O|--
A--|R|-|-|-|-----|R|-|-|-|-----|-|-|-|--
E--|-|-|-|-----|-|-|-|-----|-|-|-|--

      -----      -----      -----
      |              |              |
      ^-----^-----^-----3rd fret (C5 chord)
  
```

```

e-----
B-----
G----- (5) ----- (5) --   <-----Tablature
D---5-----5-----5---
A--- (3) ----- (3) -----
E-----
  
```

When you are playing a chord with the root on the 5th string, let the tip of your 1st finger touch the 6th string. That way you don't have to worry about the 6th string accidentally ringing.

Example 5 - D5 chord (Root is string 2, fret 3 = D note)

```

e-- | - | - | 0 | -----
B-- | R | - | - | -----
G-- | - | - | - | -----
D-- | - | - | - | -----    <-----Guitar neck
A-- | - | - | - | -----
E-- | - | - | - | -----
-----
      |
      ^-----3rd fret (D5 chord)
  
```

```

e-- (5) -----
B-- 3-----
G-----
D-----    <-----Tablature
A-----
E-----
  
```

Summary of 5th power chords in tablature:

Here is a summary of the above chords in tablature. For each chord, the root is in parentheses. In the two string examples the root is shown on fret 3. Note that the chords are moveable, that is the whole chord can be moved up or down the neck to put the root at some other fret. The chords are also divided into two string chords and three string chords. Note that the three string chords are formed by adding an extra note to one of the two string chords. The added note is the root note an octave above the original root note.

Two String Chords:

```

-----5-- (3) -----
-----6-- (3) -- (3) --3-----
-----5-- (3) -- (3) --2-----
-----5-- (3) -- (3) --3-----
----5-- (3) -- (3) --3-----
--- (3) --3-----
  
```

Three String Chords:

```

----- (6) -----
----- (6) -----6-----
----- (5) -----5----- (3) -----
--- (5) -----5----- (3) -----
---5----- (3) -----
--- (3) -----
  
```

Chord Positioning

Below are several patterns used on the guitar neck for these chords. Each pattern can be played at various places on the guitar neck. They can all be moved up and down the neck on the same strings. In addition, each pattern can be used on different sets of strings. Because of the way the guitar strings are tuned, the different sets of strings available for a pattern are restricted. The patterns are numbered (pi) for reference.

You can try some different "Left Hand Chord Fingerings" to play these chords. Left hand fingers used are:

I = Index, M = Middle, R = Ring, L = Little

Possible fingerings are shown with each chord. First the chord is shown with the Root (r) identified. Then some possible left hand fingerings are shown.

p1:

	1	2 (two possible fingerings)	
	---	---	
-- - - O ---	R	L	
-- r - - ---	I	I	<-----can be string 6, 5, 4 or 2 (E, A, D or B)

p2:

	1	2	3 (three possible fingerings)	
	---	---	---	
-- - - r ---	L	R	L	
-- - - O ---	R	R	L	
-- r - - ---	I	I	I	<-----can be string 6 or 5 (E or A)

p3

	1	2	3 (three possible fingerings)	
	---	---	---	
-- - - r ---	L	R	L	
-- - - O ---	R	R	L	<--- can be string 5, 4 or 2 (A, D or B)

p4

	1 (one possible fingering)	

-- - - - r ---	L	
-- - - O ---	R	
-- r - - - ---	I	<--- can be string 4 (D)

P5:

	1	2	3 (three possible fingerings)
	---	---	---
-- - r ---	R	M	L
-- O --- ---	I	I	R <--- can be string 3 (G)

P6:

	1	2 (two possible fingerings)
	---	---
-- - - - O ---	R	L
-- r - - - ---	I	I <--- can be string 3 (G)

p7:

	1	2	3 (three possible fingerings)
	---	---	---
-- - - - r --	R	M	R
-- - - - O --	R	M	R
-- r - - - --	I	I	I<--- can be string 3 (G)

Power Chord Riffs

Here are some riffs using power chords:

Slither (Velvet Revolver)

<https://www.songsterr.com/a/wsa/velvet-revolver-slither-tab-s20845>

This is a great riff. It's also very easy to play! It's made entirely out of power chords. Here is the tab.

Main Riff:

```

E|-----|-----|
B|-----|-----|
G|-----|-----|
D|-2-5-6-2-8-9-2-12-|-2-8-9-2-7-2-5-6-|
A|-2-5-6-2-8-9-2-12-|-2-8-9-2-7-2-5-6-|
E|-0-3-4-0-6-7-0-10-|-0-6-7-0-5-0-3-4-|

```

Play them all as 8th notes

Here is another riff:

Growing On Me (The Darkness) (Dropped D Tuning - Not sure this is the right link).
<https://www.songsterr.com/a/wsa/darkness-growing-on-me-tab-s6514>

Listen to the song to get the right timing.

Verse:

```
E|-----|-----|
B|-----|-----|
G|-----|-----|
D|-----|-----|
A|-2-2--9-9/11-11--|-2-2--9-9/11-11---7-7--6-6--6-2-----|
D|-2-2--9-9/11-11--|-2-2--9-9/11-11---7-7--6-6--6-2-----|
```

Note 9/11 is a slide from 9 to 11

Power Chords in Drop D Tuning.

The above two riffs can be made easier by a small change in tuning.

Drop D is a very simple tuning. You just lower your 6th string (E - the really thick one) down one step to D. One way to do this is to lower the string a little and play it at the 7th fret. Continue to do this until it matches the open A string. In Drop-D, power chords are 10x easier.

Here are the above two riffs in Drop-D tuning:

Slither (Velvet Revolver) (Drop-D tuning).

<https://www.songsterr.com/a/wsa/velvet-revolver-slither-tab-s20845>

Main Riff:

```
E|-----|-----|
B|-----|-----|
G|-----|-----|
D|-0-3-4-0-6-7-0-10-|-0-6-7-0-5-0-3-4-|
A|-0-3-4-0-6-7-0-10-|-0-6-7-0-5-0-3-4-|
D|-0-3-4-0-6-7-0-10-|-0-6-7-0-5-0-3-4-| <-- to D
```

Growing On Me (The Darkness) (Drop-D tuning)

<https://www.songsterr.com/a/wsa/darkness-growing-on-me-tab-s6514>

Verse:

```
E|-----|-----|
B|-----|-----|
G|-----|-----|
D|-----|-----|
A|-0-0--7-7/9-9--|-0-0--7-7/9-9--5-5--4-4--4-0-----|
D|-0-0--7-7/9-9--|-0-0--7-7/9-9--5-5--4-4--4-0-----| <--tuned to D
```

Going back to standard tuning, here are some songs that use a small extension of power chords:

Ain't Comin' Home (Silvertide)

<https://www.songsterr.com/a/wsa/silvertide-aint-coming-home-tab-s53445>

If you've never heard this song, I suggest you listen to it. This song is made up of 3 chords (thats it! Except for the bridge, when a G5 comes in). Lets look at the tab.

Main Riff:

```
E|----| |-----| |
B|----| |-----3-----| |
G|-0--|o--1----2--2--x-2--2--2-o|
D|-0--|o--2----2--2--x-0--2--2-o|
A|-0--| |--2----0--0--x----0--0-| |
E|----| |--0-----x-----| |
```

That one is a little tougher, because its a little fast and uses E major.

Lets look at a song from the masters of power chords, AC/DC.

AC/DC - Back in Black (AC?DC)

<https://www.songsterr.com/a/wsa/ac-dc-back-in-black-tab-s1024>

Great Song, with piles of great riffs. I suggest listening to song to get the timing. I will put the entire intro for you to try.

Main Riff:

```
E|-----2-2-2-----| -3p0-----|
B|-----3-3-3----2-2-2----| -----3p0-----|
G|-----2-2-2----2-2-2----| -----2b4r2-----|
D|-2----0-0-0----2-2-2----| -----|
A|-2-----0-0-0----| -----|
E|-0-----| -----|
```

```
E|-----2-2-2-----| -----|
B|-----3-3-3----2-2-2----| -----|
G|-----2-2-2----2-2-2----| -----|
D|-2----0-0-0----2-2-2----| -----|
A|-2-----0-0-0----|-2---2--0-2--1-2--2~---|
E|-0-----| ---4-----|
```

Chorus :

```
E|-----| | | -3--2-----| | | -----| |
B|-----| | | -3--3-----| | | -----| |
G|-2----4--2--4--o|o-0--2--2-----2--o|o-2----4--2--4--o|
D|-2--2--4--2--4--o|o-0--0--2-----2--o|o-2--2--4--2--4--o|
A|-0--2--2--0--2--| | | -x-----0-----0--| | | -0--2--2--0--2--| |
E|----0-----| | | -3-----3-----| | | ----0-----| |
                ^play x2                ^play x2                ^play 2x
```

So, you can now play some riffs, with power chords. If you want you can even go find the tabs for other songs and learn more power chords.

All that from powerchords? Thats a pretty long read for two notes! All you have to remember is that creativity is the key to building riffs and songs out of power chords. Note about tabs: about the tabs above (not directly, the ones of popular songs), these might not be 100% correct.

Here are more songs that use power chord patterns:

Fade to Black (Metallica)

<https://www.songsterr.com/a/wsa/metallica-fade-to-black-tab-s20>

Creeping Death (Metallica)

<https://www.songsterr.com/a/wsa/metallica-creeping-death-tab-s5194>

Octaves

Next we will discuss some other small chords which are not 5th chords. The first such pattern is the octave, where the root note appears twice, an octave apart. The octaves can be moved up and down the fretboard:

```

e-----|-|-|-|-----|-|-|-|-----|-|-|-|-----|-|-|-|R|
B-----|-|-|-|-----|-|-|-|-----|-|-|-|R|-----|-|-|-|-|
G-----|-|-|-|-----|-|-|R|-----|-|-|-|-----|R|-|-|-|-|
D-----|-|-|R|-----|-|-|-|-----|R|-|-|-|-----|-|-|-|-|
A-----|-|-|-|-----|R|-|-|-|-----|-|-|-|-----|-|-|-|-|
E-----|R|-|-|-|-----|-|-|-|-----|-|-|-|-----|-|-|-|-|
      -----      -----      -----      -----

```

The middle string can be deadened by touching it with a left hand finger, so it can be strummed as if it were being sounded.

Octaves are used in:

Disappear (Metallica)

<https://www.songsterr.com/a/wsa/metallica-i-disappear-tab-s23020>

The next new chord is shown here by examples. Remember that the chord may be moved to other frets up and down the neck.

```

e-----5---
B-----4---7---
G-----1---5---
D-----3---5---3---
A---1---0---5---7---
E---3---2---

```

The root is not shown above. If the root is considered to be the higher pitched note, then these chords have the scale notes la and do (VI and I). If the root is considered to be the lower pitched note, then these chords have the scale notes do and re# (I and II#).

These chords are used in:

Carpe Diem Baby (Metallica)

<https://www.songsterr.com/a/wsa/metallica-carpe-diem-baby-tab-s43278>

The next new chord is also shown here by examples. Remember that the chord may moved to other frets up and down the neck.

```

-----5-----
-----4-----6-----
-----1-----4-----
-----3-----5-----2-----
---2---0---4---6-----
---3---1-----

```

If the root is considered to be the lower pitched note, then these chords have scale note do and mi (I and III).

These chords are used in:

..And Justice for all

<https://www.songsterr.com/a/wsa/metallica-and-justice-for-all-tab-s12102>

Exercises

For beginners, power chords can be a challenge to hit accurately and with speed. First, you want to start out just hitting one chord, and adding more as you improve and gain confidence.

Here is a general exercise:

```

      C5      B5      Bb5      A5      F5      G5      Bb5
D--5-5-5--4-4-4--3-3-3--2-2-2-----
A--3-3-3--2-2-2--1-1-1--0-0-0--3-3-3--5-5-5--8-8
E-----1-1-1--3-3-3--6-6

```

Practice doing this riff slowly, then build up gradually, pushing yourself faster every time. Focus on your left hand technique, accurately hitting the frets. Speed will come with practice. Use whichever method of holding power chords feels right for you (index + pinky or index + 3rd). For the curious, this is a progression from

Ride The Lightning (Metallica)

<https://www.songsterr.com/a/wsa/metallica-ride-the-lightning-tab-s248>

Also, try this with other power chord shapes, mix and match.

This exercise will help improve your fret board dexterity with power chords:

F5 Bb5 G5 C5
D-----
A--3-3--8-8--5-5--10-10---
E--1-1--6-6--3-3--8--8----

And finally, these will help improve your string switching abilities with power chords:

F5 B5 F5 Db5 A5 G5 G5 A5 A5
G-----5-5-----7-7-----9-9
D-----4-4-3-3-6-6-----5-5-----7-7
A--3-3-2-2-----4-4-7-7 -5-5-----7-7----
E--1-1-----5-5 -3-3-----5-5----

Here are some Metallica songs and links to the tab that you should learn and practice for power chord perfection.

For Whom the Bell Tolls (Metallica)

<https://www.songsterr.com/a/wsa/metallica-for-whom-the-bell-tolls-tab-s572>

Wherever I May Roam (Metallica)

<https://www.songsterr.com/a/wsa/metallica-wherever-i-may-roam-tab-s3707>

Of Wolf and Man (Metallica)

<https://www.songsterr.com/a/wsa/metallica-of-wolf-and-man-tab-s12892>

Die, Die, My Darling (Metallica)

<https://www.songsterr.com/a/wsa/metallica-die-die-my-darling-tab-s13163>

The Small Hours (Metallica)

<https://www.songsterr.com/a/wsa/metallica-the-small-hours-tab-s43238>

Am I Evil? (Metallica)

<https://www.songsterr.com/a/wsa/metallica-am-i-evil-tab-s13462>

Am I Evil? (Metallica) (Full Version)

<https://www.songsterr.com/a/wsa/metallica-am-i-evil-full-version-new-tab-s485660>

Devil's Dance (Metallica)

<https://www.songsterr.com/a/wsa/metallica-devils-dance-tab-s43247>

Phantom Lord (Metallica)

<https://www.songsterr.com/a/wsa/metallica-phantom-lord-tab-s34760>

CHORD FORMATION

Chords are formed using combinations of notes (sometimes sharped or flatted) from a scale. Remember that "1" means Do, "2" means Re, "2b" means Re flatted, etc. The table shows examples in the key of A.

A	B	C#	D	E	F#	G#	A	B	C#	D	E	F#
1	2	3	4	5	6	7	8	9	10	11	12	13
do	re	mi	fa	sol	la	ti	do					

major: 1 3 5	A C# E	[A]
minor: 1 3b 5	A C E	[Am]
seventh(dom7):	1 3 5 7b	A C# E G [A7]
minor seventh:	1 3b 5 7b	A C E G [Am7]
major seventh:	1 3 5 7	A C# E G# [Amaj7, AM7]
sixth: 1 3 5 6	A C# E F#	[A6]
minor sixth:	1 3b 5 6	A C E F# [Am6]
augmented:	1 3 5#	A C# E# (A C# F) [A+]
augmented 7th:	1 3 5# 7b	A C# E# G [A7+, A7+5]
diminished:	1 3b 5b	A C Eb [Adim. A-5]
diminished 7th:	1 3b 5b 7bb(6)	A C Eb Gb [Adim7, A°]
diminished 5th:	1 3 5b	A C# Eb [A7-5]
7th dim 5th:	1 3 5b 7b	A C# Eb G [A7dim5, A7(5b)]
min 7th (fl. 5th):	1 3b 5b 7b	A C Eb G [A7(5b)]
minor (maj 7th):	1 3b 5 7	A C E G# [Am(maj7)]
7th augmented 9th:	1 3 5 7b 9#	A C# E G A [A7+9]
ninth: 1 3 5 7b 9	A C# E G B	[A9]
minor ninth:	1 3b 5 7b 9	A C E G B [Am9]
major ninth:	1 3 5 7 9	A C# E G# B [Amaj9, AM9]
eleventh:	1 3 5 7b(9)11	A C# E G B D [A11]
minor eleventh:	1 3b 5 7b(9)11	A C E G B D [Am11]
major eleventh:	1 3 5 7 9 11#	A C# E G# B D# [Amaj11]
diminished 9th:	1 3 5 7b 9b	A C# E G Bb [Adim9, A7-9]
added ninth:	1 3 5 9(1 2 3 5)	A C# E B(A B C# E) [Aadd9, A(2)]
added fourth:	1 3 5 11	A C# E D [A(4), A(11)]
suspended(sus4):	1 4 5	A D E [Asus, Asus4]
sus 9th(sus2):	1 5 9 (1 2 5)	A E B (A B E) [Asus9, Asus2]
7th suspended 4th:	1 4 5 7b	A D E G [A7sus, A7sus4]
7th suspended 9th:	1 5 7b 9(1 2 5 7b)	A E G B(A B E G [A7sus9,
A7sus2]		
sus4 added 2nd:	1 2 4	A B D [Asus4(2)]
sus2 sus4:	1 2 4 5	A B D E [Asus2sus4]
fifth: 1 5	A E	[A5, A(no 3rd)]
thirteenth:	1 3 5 7b(9 11)13	A C# E G B D F# [A13]
minor thirteenth:	1 3b 5 7b(9 11)13	A C E G B D F# [A13]
major thirteenth:	1 3 5 7 9(11) 13	A C# E G# B D F# [Amaj13]
minor added ninth:	1 3b 5 9	A C E B [Am(9)]
sixth added ninth:	1 3 5 6 9	A C# E F# B [A6(9)]
minor 6th add 9th:	1 3b 5 6 9	A C E F# B [Am6(9)]
minor added fourth:	1 3b 4 5	A C D E [Am(4) Am(11)]
min. 7th added 4th:	1 3b 4 5 7b	A C D E G [Am7(4) Am7(11)]
minor 7th flat 5th:	1 3b 5b 7b	A C D# G [Am7-5]

As an example, to form D#aug7 use (1 3 5# 7b):

D#	F	G	G#	A#	C	D	D#					
1	1#	2	2#	3	4	4#	5	5#	6	7b	7	1
D#		G			B	Db	<-----D#aug7					

Remember there are only 6 strings on a guitar, thus the chart will not work for chords with more than 6 notes. Theoretically, a 13th chord would have all those notes, but even on a keyboard it rarely does. In fact, a lot of these long chords often have one or two notes dropped on a guitar. You have to pick the ones which keep it sounding like the proper chord. In the case of 13, that would probably be at the very least 1 5 7 13, and probably also 3. A13 on the guitar is x02022: A E G C# F#, and that's about as close to a perfect 13th chord as you'll find.

Also, remember that on a guitar, the order of the notes can be just about anything; that's why a 2nd is the same as a 9th.

MISCELLANEOUS NOTES

Typically X/Y means "an X chord with a Y in the bass".
Sometimes Y is part of the X chord but not the root (e.g., C/G)
Sometimes it is not (e.g., Bb/C).

C/D is a C chord with a D bass note (xx0010).
A/B is an A chord with a B bass note (x22220).
G/D is a G with a D bass (xx0003). And so on.

In popular music, "diminished" is usually synonymous with "diminished seventh", which is 1 3b 5b 7bb (yes, double-flatted seventh or 6th).
So Cdim = Cdim7 = C-Eb-Gb-Bbb = C-Eb-Gb-A.

Cdim7 is often notated as "C⁰" (C-followed-by-a-raised-circle).

A related chord, the half-diminished (also called "minor seventh/flat fifth", replaces the double-flatted seventh with a flatted seventh;

Due to the symmetry of the intervals, an augmented or diminished-seventh chord may be named after any note in it, so C+ = E+ = G#+ and Cdim = Ebdim = Gbdim = Adim.

A suspended chord typically means that the 3rd of the chord has been replaced by the 4th (Xsus4) (or, less commonly, by the 2nd in which case it is called Xsus2). Xsus = Xsus4

susn is (1 5 n) (n is normally n + 8 or one octave higher)
sus is sus4 (1 4 5). sus2 is (1 2 5).

INTERVALS

|<->|<->|<->|<-->|<->|<->|<->|<->|<->|<->|<->|<-->|<--half steps (1 fret)

Do x Re x Mi Fa x Sol x La x Ti Do

I II III IV V VI VII VIII

1 2 3 4 5 6 7 8

|<----->| Octave

|<----->| Major 7th

|<----->| Minor 7th

|<----->| Major Sixth/Diminished 7th

|<----->| Minor 6th

|<----->| Perfect 5th/Augmented 5th

|<----->| Augmented 4th/Diminished 5th

|<----->| Perfect Fourth

|<----->| Major 3rd

|<----->| Minor 3rd

|<----->| Major 2nd

|<->| Minor 2nd

| Unison

chords:

Major chord: Root note, Major third, Perfect fifth (from root)

Minor chord: Root note, Minor third, Perfect fifth

Diminished chord: Root note, Minor third, Diminished fifth

TRIADS

1-3-5 maj (major)

2-4-6 min (minor)

3-5-7 min (minor)

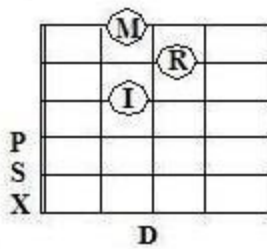
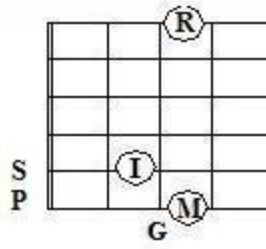
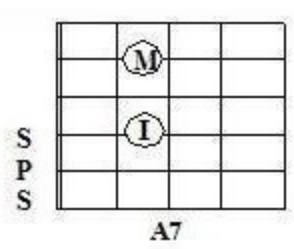
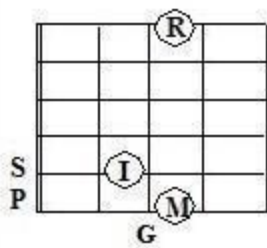
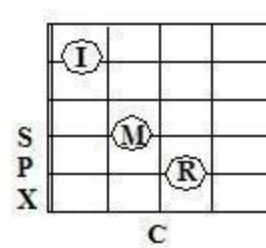
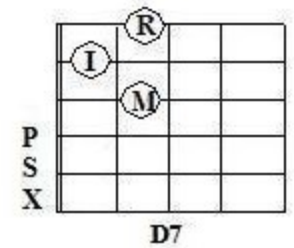
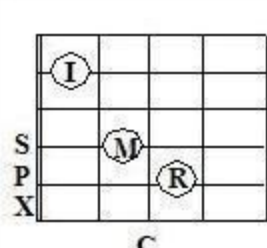
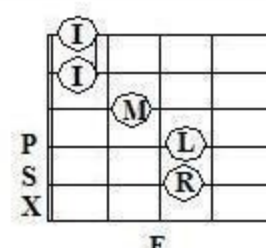
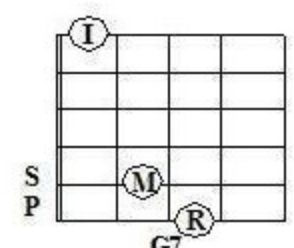
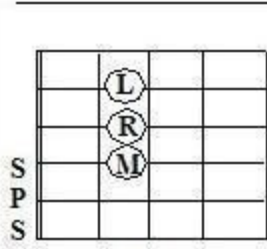
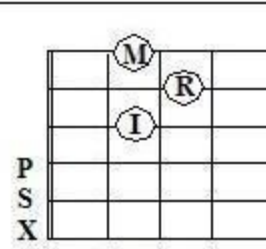
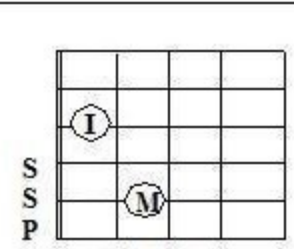
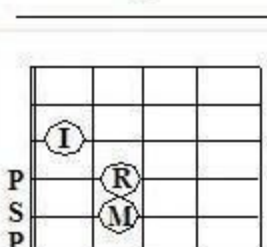
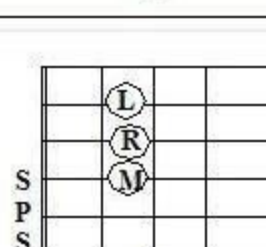
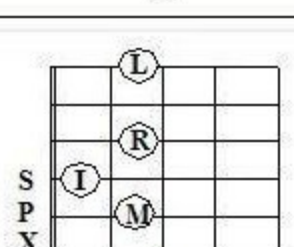
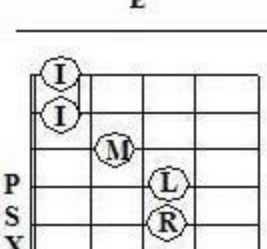
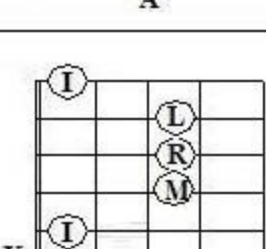
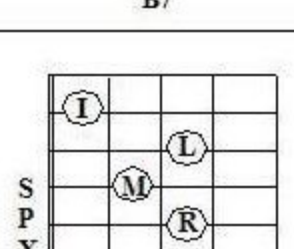
4-6-8 maj (major)

5-7-1 maj (major)

6-8-2 min (minor)

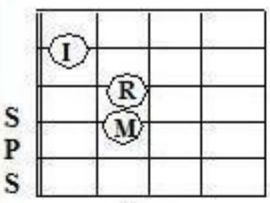
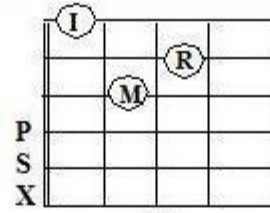
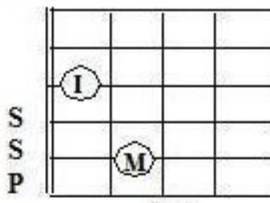
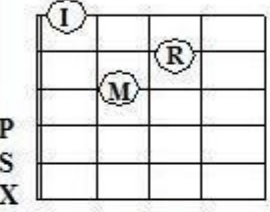
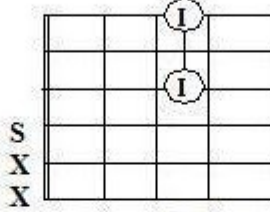
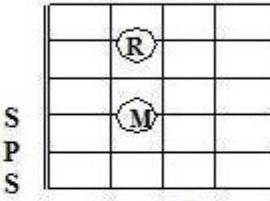
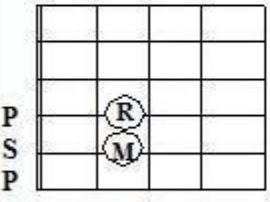
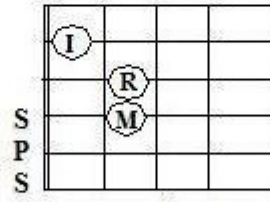
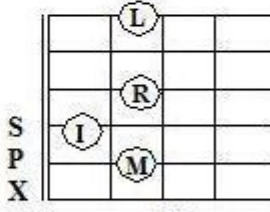
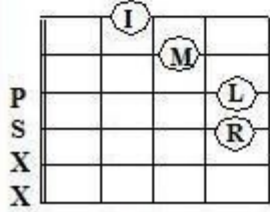
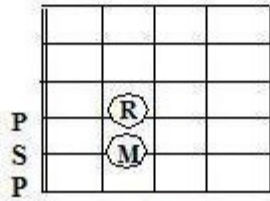
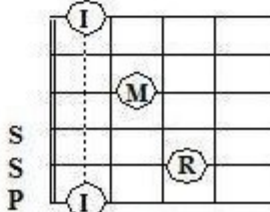
7-1-3 dim (diminished)

MAJOR CHORD PROGRESSIONS

 <p>D</p>	 <p>G</p>	 <p>A7</p>
 <p>G</p>	 <p>C</p>	 <p>D7</p>
 <p>C</p>	 <p>F</p>	 <p>G7</p>
 <p>A</p>	 <p>D</p>	 <p>E7</p>
 <p>E</p>	 <p>A</p>	 <p>B7</p>
 <p>F</p>	 <p>Bb</p>	 <p>C7</p>

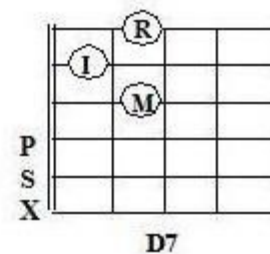
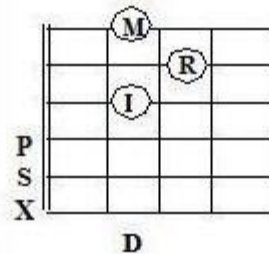
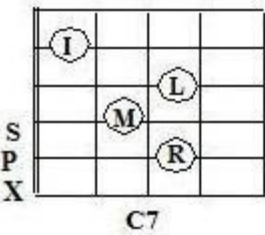
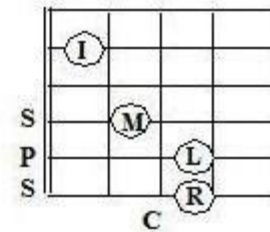
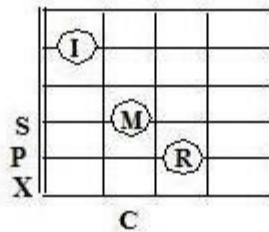
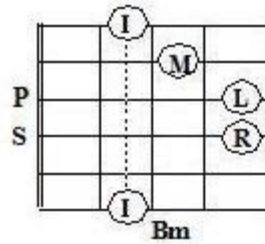
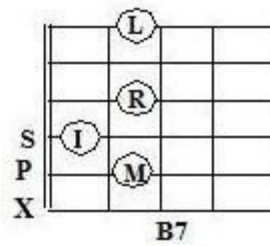
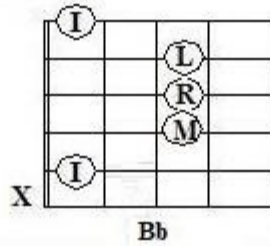
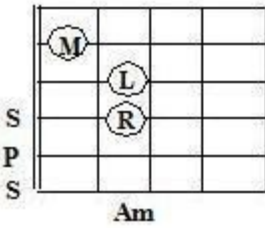
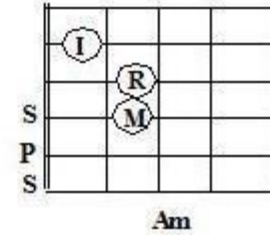
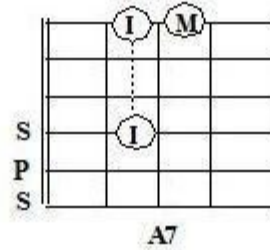
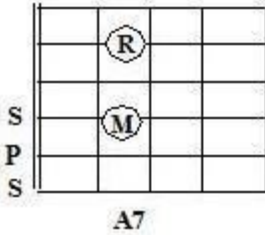
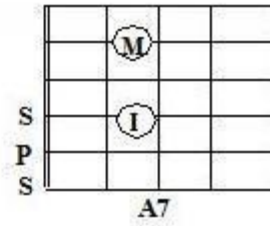
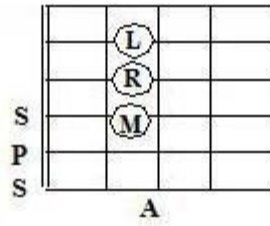
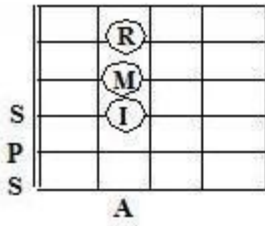
Note: This and the next page can serve as a transposing table. See lesson 7.

MINOR CHORD PROGRESSIONS

 <p>S P S</p> <p>Am</p>	 <p>P S X</p> <p>Dm</p>	 <p>S S P</p> <p>E7</p>
 <p>P S X</p> <p>Dm</p>	 <p>S X X</p> <p>Gm</p>	 <p>S P S</p> <p>A7</p>
 <p>P S P</p> <p>Em</p>	 <p>S P S</p> <p>Am</p>	 <p>S P X</p> <p>B7</p>
 <p>P S X X</p> <p>Bm</p>	 <p>P S P</p> <p>Em</p>	 <p>S S P</p> <p>F7</p>

Note: This and the last page can serve as a transposing table. See lesson 7.

CHORDS IN ALPHABETICAL ORDER



CHORDS IN ALPHABETICAL ORDER II

