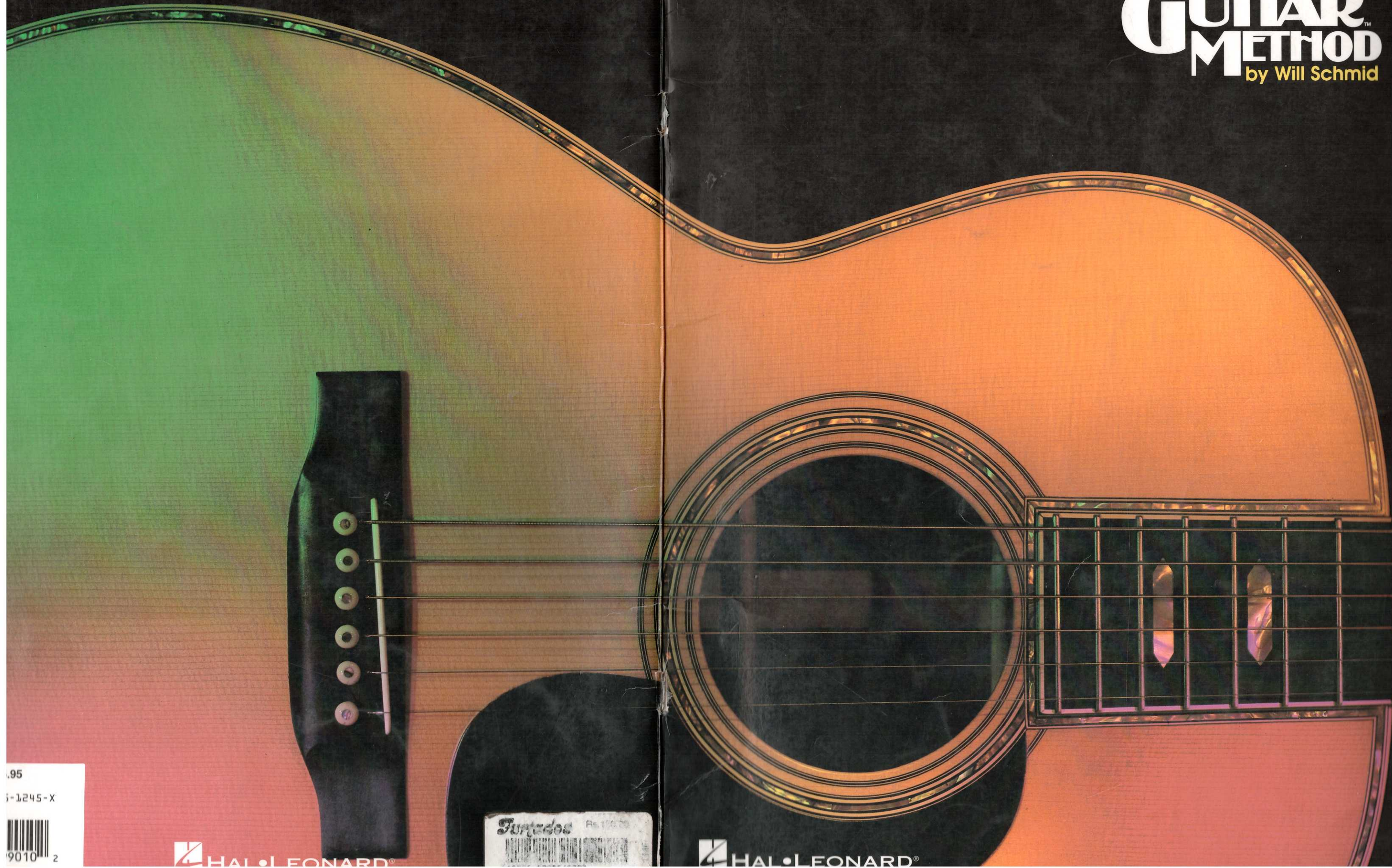


HAL LEONARD GUITAR METHOD • BOOK 1

BOOK 1

Hal Leonard
GUITAR METHOD
by Will Schmid



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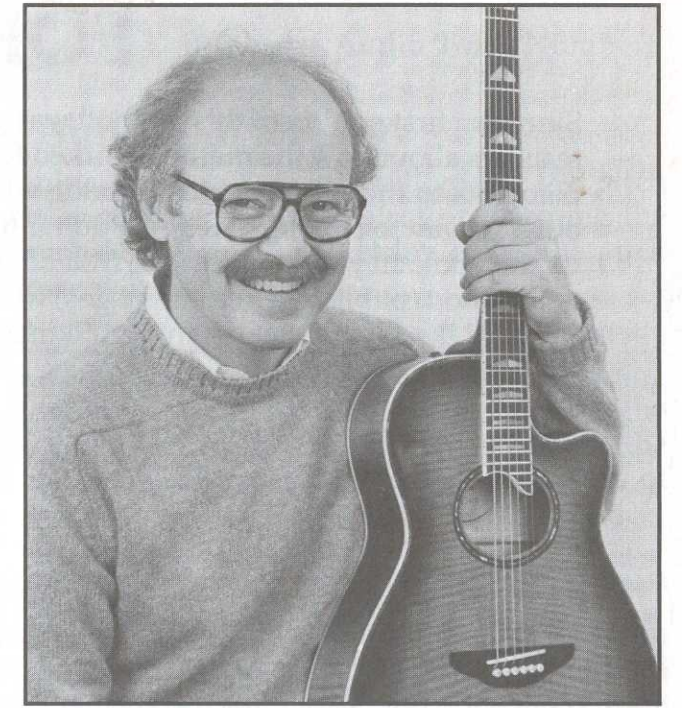
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Hal Leonard GUITAR METHOD by Will Schmid

BOOK 1



Dr. Will Schmid is the author of the best selling *Hal Leonard Guitar Method* (in nine languages) and over forty books for guitar and banjo, cassettes, CDs, and a video tape for Hal Leonard Publishing. In addition to his own writing, Will has served as editor of a wide variety of Hal Leonard's methods and guitar publications. He is professor of music at the University of Wisconsin-Milwaukee where he chairs the Guitar Performance Program. He holds a B.A. from Luther College and a Ph.D. from the Eastman School of Music. He has given workshops throughout the United States and in Australia, Canada and Europe. From 1994-96 Dr. Schmid served as president of the 63,000-member Music Educators National Conference (MENC) and as a founder of the MENC/GAMA Guitar Task Force. Will performs as a finger-style and flat-pick guitarist in a singing duo with his wife Ann, autoharpist and director of the nationally known Stringalong Workshops.

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FOREWORD

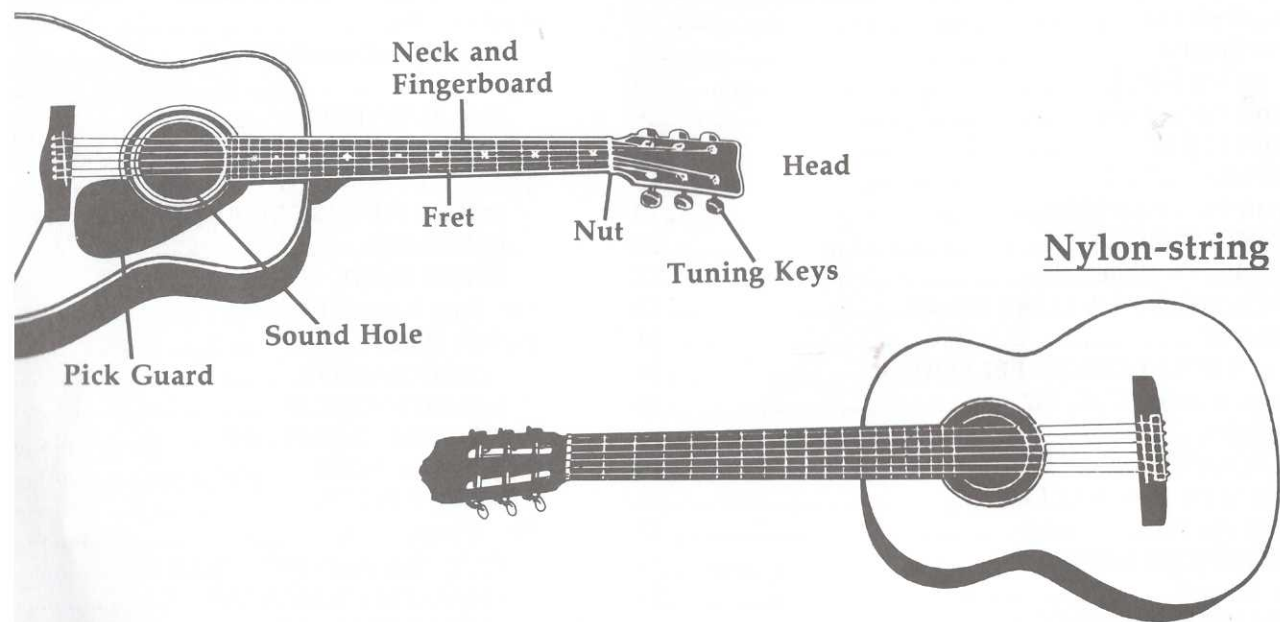
The first edition of this method was published in 1977, I have talked with thousands of guitarists about how the method worked for them. This feedback has been essential in building support for the method and a catalog with real integrity. When I decided to revise Book 1, I sent the manuscript to a panel of leading guitar teachers, who answered a series of questions and marked up the book. In your hands is the fruit of our labors, and a further reason why the Hal Leonard Guitar Method (published in 8 languages) will gain wider acceptance by teachers and students. Thanks to Larry Beekman, Jim Skinger, Harold Hooper, Jim Cooney, John Campbell, George D'Amico, Mike Alwin, John Dragonetti, Tony Collova, Gary Wolk and Debi Kossoris.

Will Schmid

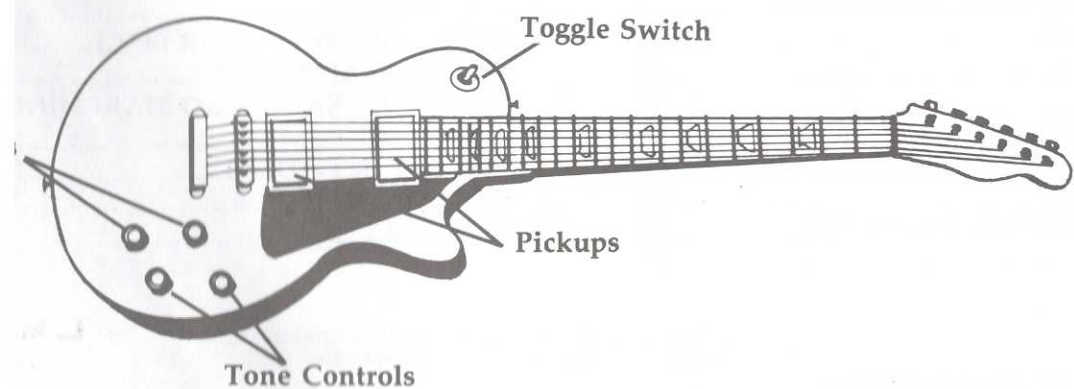
YOUR GUITAR

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

Acoustic



Electric



TUNING ① (Indicates Audio Track Number)

Tuning to a Piano

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

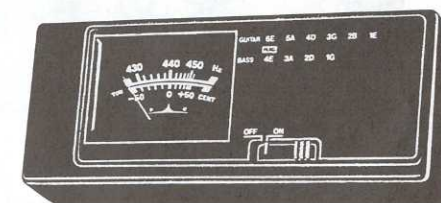
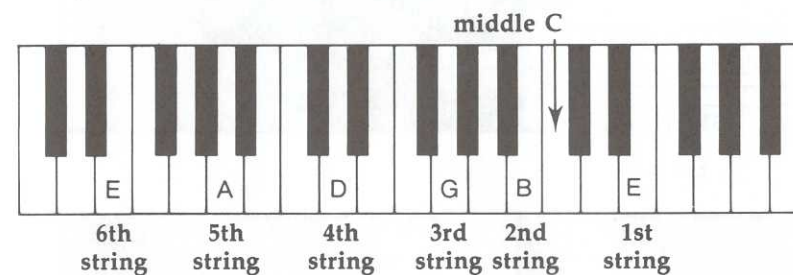
The strings are numbered 1 through 6 beginning with the thinnest string, the one closest to your knee. Tune each string in sequence beginning with the **sixth** string, by playing the correct key on the piano (see diagram) and slowly turning the tuning key until the sound of the string matches the sound of the piano.

Tuning with an Electronic Guitar Tuner

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



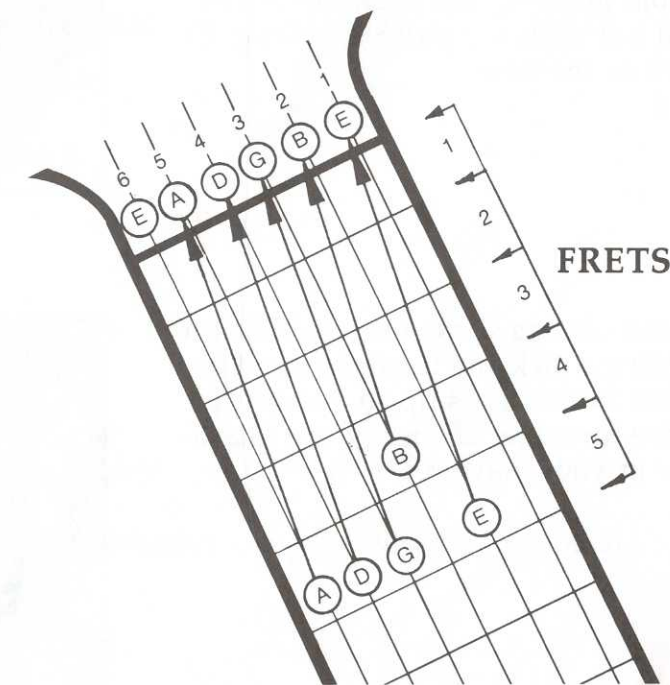
Keyboard



Relative Tuning

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

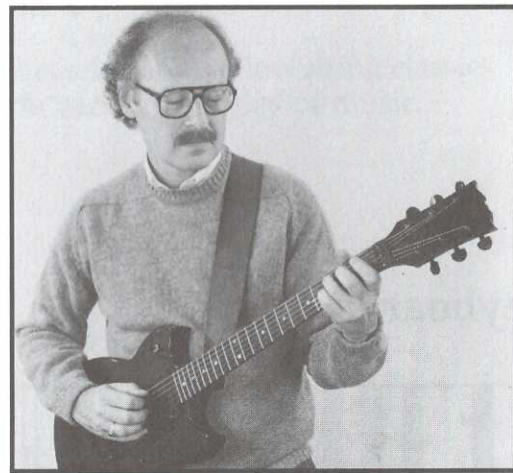
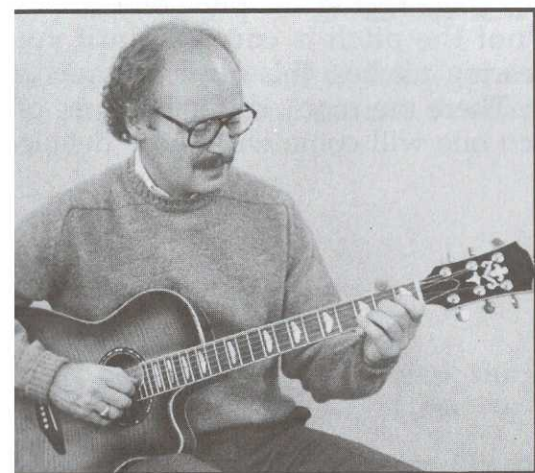
- Assume that the sixth string is tuned correctly to E.
- Press the sixth string at the 5th fret. This is the pitch A to which you tune your open fifth string. Play the depressed sixth string and the fifth string with your thumb. When the two sounds match, you are in tune.
- Press the fifth string at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



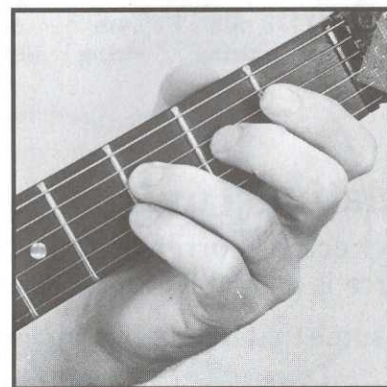
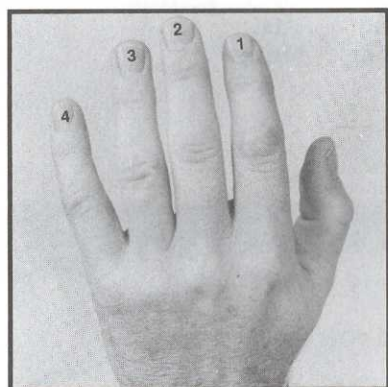
PLAYING POSITION

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

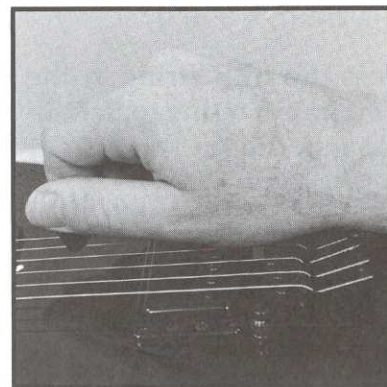
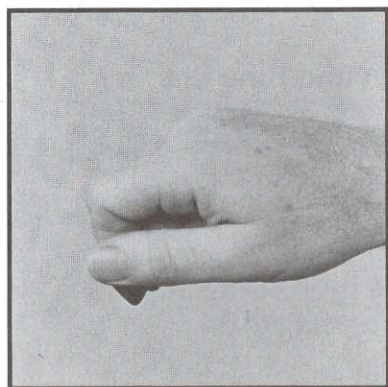
- Position your body, arms and legs in such a way that you **avoid tension**.
- If you feel tension creeping into your playing, you probably need to reassess your position.
- Tilt the neck upwards—never down.
- Keep the body of the guitar as vertical as possible. Avoid slanting the top of the guitar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



Fingers are numbered 1 (Pianists: Note that the thumb is not number 1.) Place the back of the neck roughly opposite the middle finger as shown below. Holding the neck like a baseball with the palm touching the back of the neck.

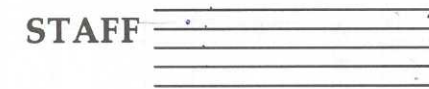


Diagrams show the position for the left hand and the right-hand position relative to the strings. This promotes finger efficiency and relaxation during playing.

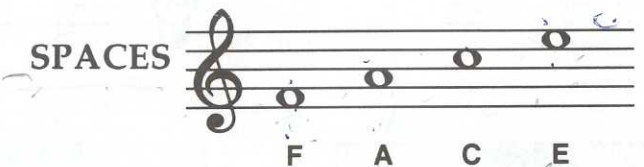
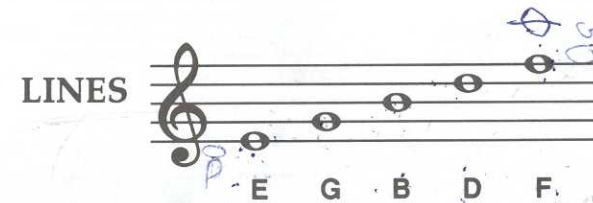


MUSICAL SYMBOLS

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



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



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



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

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

TIME SIGNATURE



FOUR BEATS PER MEASURE

QUARTER NOTE (♩) GETS ONE BEAT

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

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

NOTES WHOLE NOTE = 4 beats

HALF NOTE = 2 beats

QUARTER NOTE = 1 beat

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

NOTES ON THE FIRST STRING

GS
3 2 1

STRINGS
6 5 4 3 2 1

FRETS
1
2
3

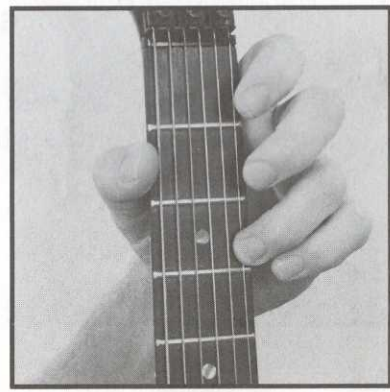
OPEN

1st FRET
1st FINGER

F

3rd FRET
3rd FINGER

G



sign (▣) tells you to strike the string with a downward motion of the pick.

Hold down 1st 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 1-2 3-4 1-2 3-4 1-2 3-4 1-2-3-4

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

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

4

1 2 3 4

Touch only the tips of the fingers on the strings.

5

E F G

Keep the left hand fingers arched over the strings.

6

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

2

C G7

7

GO ON TO THE NEXT LINE

5

C

3

C G7 C

8

G7 C G7 C

5

NOTES ON THE SECOND STRING

C

3 2 1
3 2 1

6 5 4 3 2 1

6 5 4 3 2 1

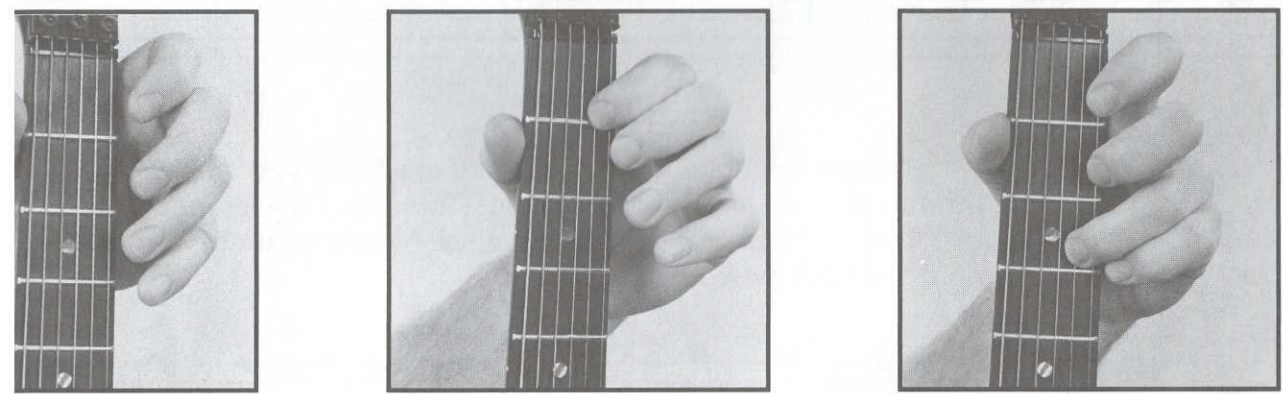
1 2 3

1 2 3

1 2 3

1st FRET
1st FINGER

3rd FRET
3rd FINGER



Hold down 1st 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 1 - 2 3 - 4 1 - 2 3 - 4 1 - 2 3 - 4 1 - 2 - 3 - 4

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

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

12

13

14

Moving From String To String

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

15

STRING: ② ————— ① —————

FINGER: open 1st 3rd open 1st 3rd

16

17

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

HW
ODE TO JOY ④ ⑤

Beethoven

The following piece is a **round** for from 1 to 3 players. Each new player begins when the previous player gets to the asterisk (*). Play it twice through without stopping.

ROUND ⑥ *ley*

NOTES ON THE THIRD STRING

G

STRINGS 6 5 4 3 2 1

FRETS 1 2 3

↑ OPEN

OPEN

G

A

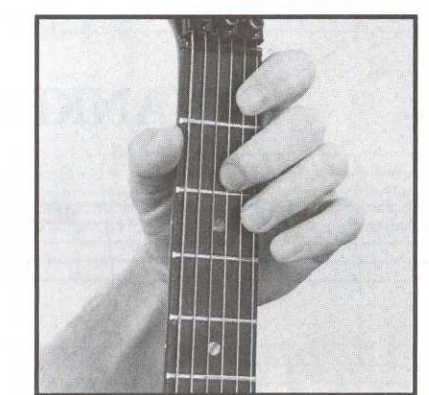
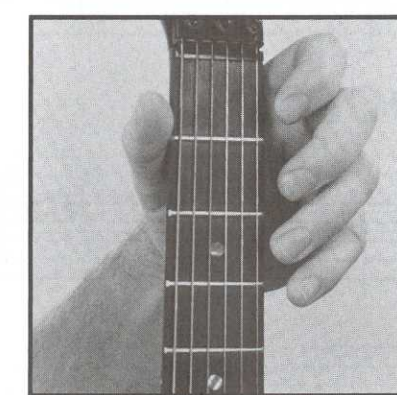
STRINGS 6 5 4 3 2 1

FRETS 1 2 3

2nd FRET

2nd FINGER

A



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

Supplement this book with —

ROCK TRAX - 1

The book/audio pak that teaches you:

- Rhythm guitar • Lead guitar • Solo licks
- Audio features complete rhythm section

— How to Improvise Rock for Beginners —

BOOK/CD
HL00697271

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

③ — ② — ① — ② — ③

Play for accuracy; then gradually speed up. Use as a finger warm-up.

YANKEE DOODLE

A **duet** is a song that has two parts that can be played together. Practice both parts of the following duet. Ask your instructor or a friend to play the duet with you. If you have a tape recorder, you can record one of the parts and then play a duet with yourself. When you can play both parts, combine them in the optional solo below.

THE BELLS

AU CLAIR DE LA LUNE ⑦

France

Supplement this book with — **EASY POP MELODIES**

You won't believe your ears!

The audio sounds like the record.

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BOOK/CD HL00697272

The Easy Pop Melodies stereo audio puts you in the band with guitar, drums, bass and keyboards/synthesizer back-up on one channel and the guitar melody on the other.

AURA LEE 8

Musical notation for 'AURA LEE' in 3/4 time. The piece consists of three staves of music. Chords indicated above the notes are D7, G7, C, G7, C, E7, E, C, D7, G7, and C.

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

Diagram of a 3/4 time signature. The top number is 3 and the bottom number is 4. Text: "THREE BEATS PER MEASURE" and "QUARTER NOTE (♩) GETS ONE BEAT".

As a note increases its value by one-half, a dotted half note (♩.) gets three beats.

Diagram showing note values: $\frac{3}{4}$ note + $\frac{1}{4}$ note = 1 note. Below the notes are labels: "2 beats", "1 beat", and "3 beats".

Fingering diagram for 'AURA LEE' showing fingerings for each note in the three staves. Fingerings are indicated by numbers 1, 2, 3, and combinations like 1-2, 1-2-3.

HE'S A JOLLY GOOD FELLOW 9

England

Musical notation for 'HE'S A JOLLY GOOD FELLOW' in 4/4 time. The piece consists of three staves of music. Chords indicated above the notes are G, C, G, D7, C, D7, and G.

3-STRING CHORDS

A chord is sounded when more than one note or string is played at the same time. To begin you will be playing chords on three strings with only one finger depressed.

Strike strings 3, 2 and 1 with a downward motion. All three strings should sound as one, not separately.

C Chord

Diagram of C Chord fingering. Shows strings 6, 5, 4, 3, 2, 1 and frets 1, 2, 3. Fingering: 1 on string 2, 3 on string 3. Other strings are marked with 'X' (not strummed). Below the diagram: X X X O O.

G Chord

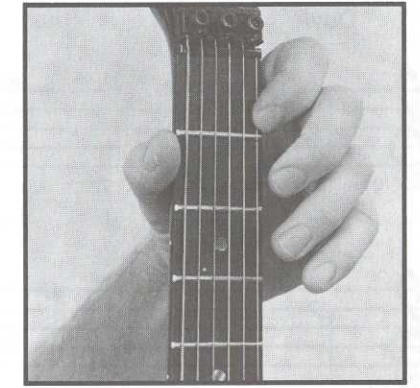
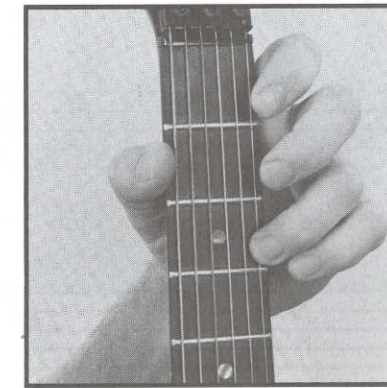
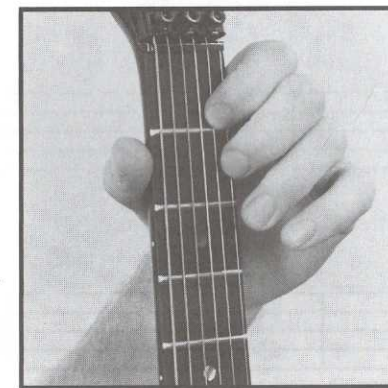
Diagram of G Chord fingering. Shows strings 6, 5, 4, 3, 2, 1 and frets 1, 2, 3. Fingering: 1 on string 2, 3 on string 3. Other strings are marked with 'X'. Below the diagram: X X X O O.

G7 Chord

Diagram of G7 Chord fingering. Shows strings 6, 5, 4, 3, 2, 1 and frets 1, 2, 3. Fingering: 1 on string 2, 3 on string 3. Other strings are marked with 'X'. Below the diagram: X X X O O.

An (o) under a string indicates that the string should be played "OPEN" (not depressed by a finger).

An (x) under a string indicates that the string should not be strummed.



Keep a steady beat, and change chord fingerings quickly.

Musical notation for 'HE'S A JOLLY GOOD FELLOW' showing partial chords. The notation is split into two systems, labeled 30 and 31. Chords indicated are C, G, G7, and C.

The chords above are partial chords. If you are ready to learn the full versions of these chords, turn to the **Chord Chart** on page 47.

Pickup Notes

Music doesn't always begin on beat one. When you begin after beat one, the notes before the first full measure are called pickup notes. The following illustrations show several examples of pickup notes. Count the missing beats out loud before you begin playing.

THE RIDDLE SONG (11) (12)

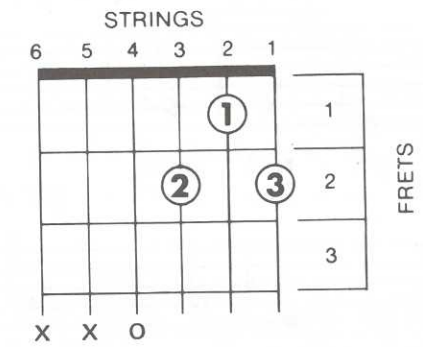
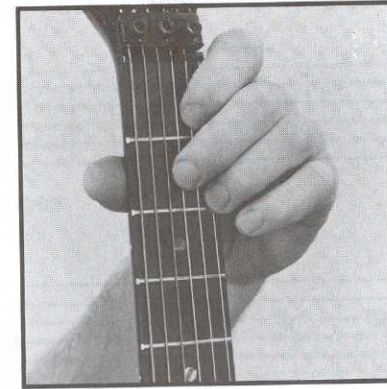
Pickup G C G British

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

Practice playing both the notes and then the chord strums as a duet with your teacher, a friend or a tape recorder.

THE D7 CHORD

The D7 chord is a triangular formation of the fingers. You can play the full version of this chord right away. Arch your fingers so that the tips touch only one string each. Strum strings 4 through 1 for D7.



Strum once for each slash mark below.

Review the fingering for the C chord and then practice Exercise 40 until you can play it well. Whenever you are moving between the C chord and the D7 chord, keep the first finger down.

12-BAR BLUES-ROCK (13) (14)

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

WORRIED MAN BLUES (15) (16)

G

I takes a wor-ried man to sing a wor-ried song, It

C **G**

kes a wor-ried man to sing a wor-ried song, It

G

kes a wor-ried man to sing a wor-ried song, I'm wor-ried

D7 **G**

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

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Ties

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

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

5 BEATS 4 BEATS 2 BEATS

AMAZING GRACE (17)

G **C** **G**

A - maz - ing Grace, How sweet the sound, That

D7 **G**

ived a wretch like me; I once was lost, but

C **G** **D7** **G**

ow am found; Was blind, but now I see.

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WHEN THE SAINTS GO MARCHING IN (18) (19)

G

Oh when the saints go march-ing in oh when the

D7 **G**

saints go march-ing in Lord, I want to

C **G** **D7** **G**

be in that num-ber when the saints go march-ing in.

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Remember that the chord letters shown in grey are to be played by your teacher. You should play the melody only on this piece.

THE GYPSY GUITAR

Dm **G** **Dm**

G **A7**

Dm **G** **A7**

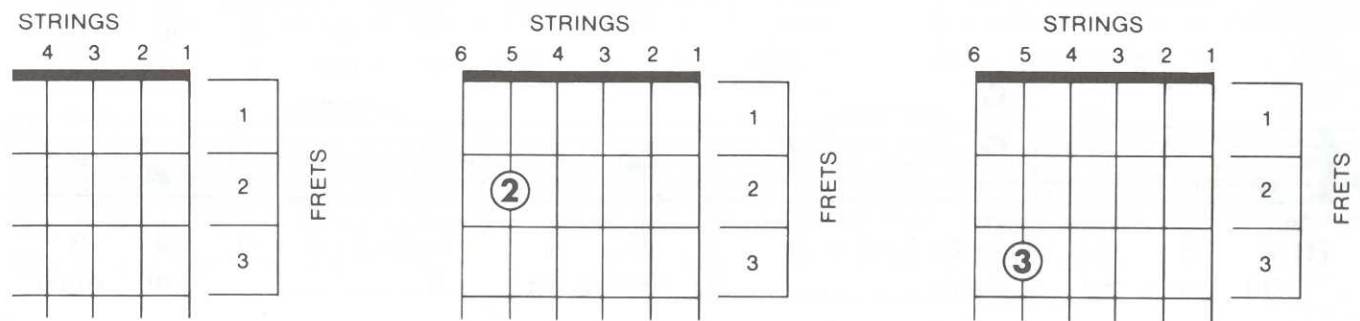
Dm **G** **A7** **Dm**

NOTES ON THE FIFTH STRING

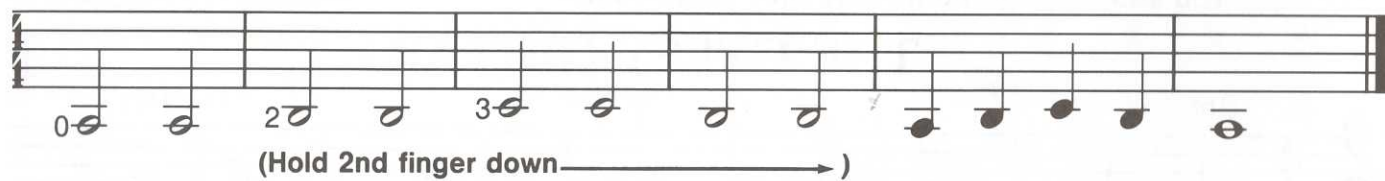
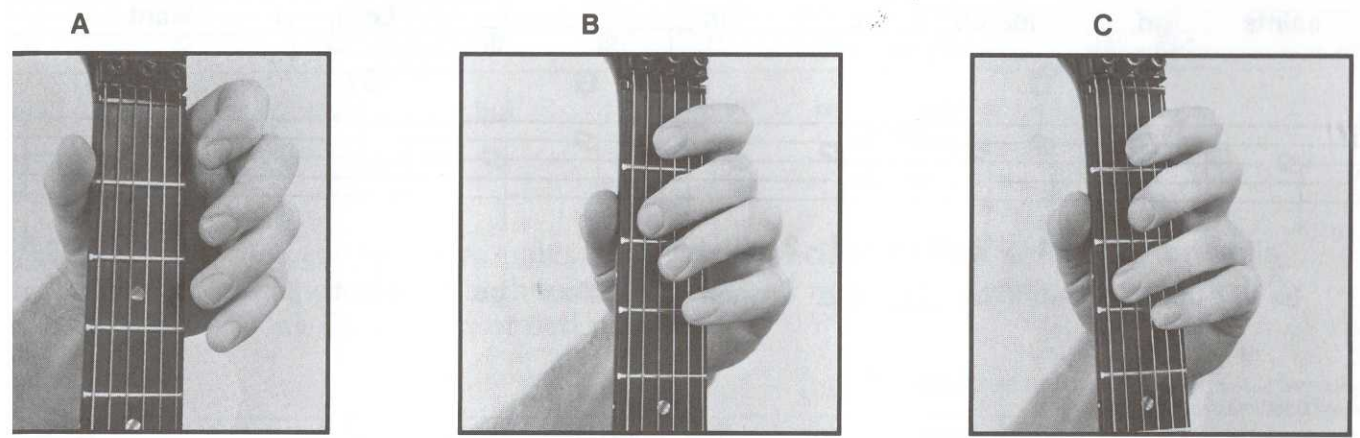
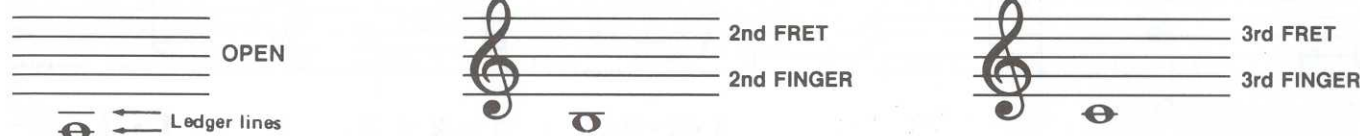
A

B

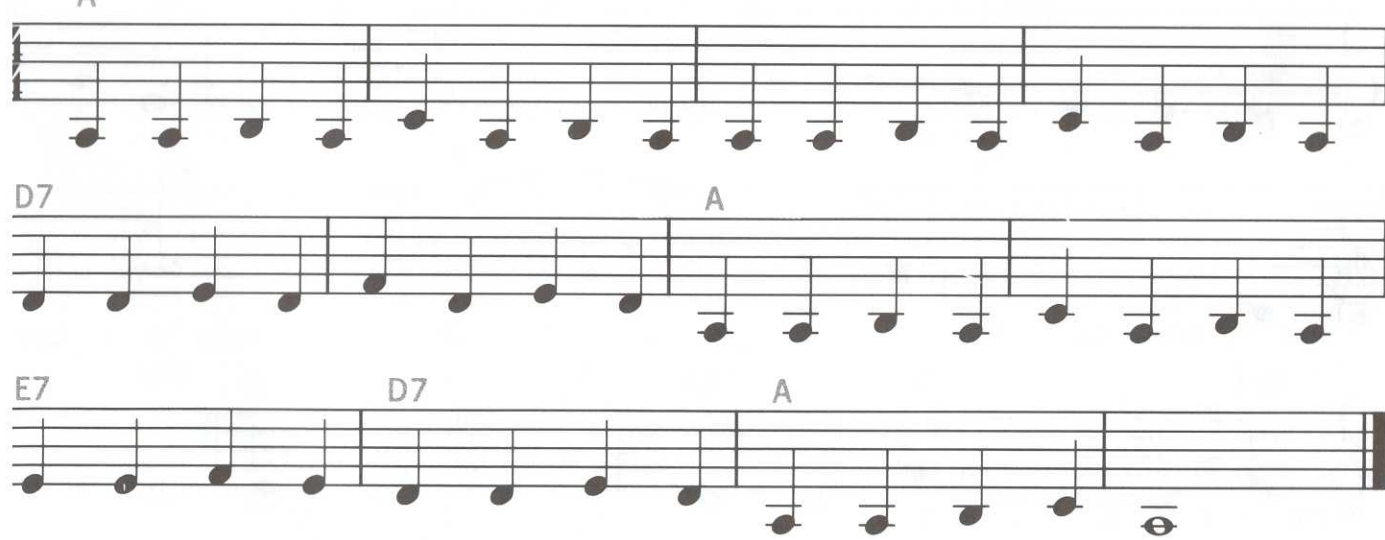
C



N



BLUES BASS (20) (21)



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

THE VOLGA BOATMAN

49 Russia

GREENSLEEVES (22)

50 England

A - las, my love, — you do me wrong — to
 cast me off — dis - court - eous - ly, When I have
 loved — you so long — de - light - ing in your
 com - pa - ny. Green - sleeves — was all my joy, —
 Green - sleeves was my de - light, Green - sleeves was my
 heart of gold, — and who — but la - dy Green - sleeves.

NOTES ON THE SIXTH STRING

E

STRINGS
4 3 2 1

FRETS
1
2
3

1st FRET
1st FINGER

E

F

STRINGS
6 5 4 3 2 1

FRETS
1
2
3

1st FRET
1st FINGER

F

G

STRINGS
6 5 4 3 2 1

FRETS
1
2
3

3rd FRET
3rd FINGER

G

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

JOHNNY HAS GONE FOR A SOLDIER 23

Ireland

54

The interval between notes that have the same letter name and are eight notes apart is called an **octave**. The second half of **Johnny Has Gone for a Soldier** is written one octave higher than the first half.

Octaves

BASS ROCK

55

* Power chords (no 3rd) may be used throughout.

Rests

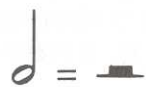
Musical **rests** are moments of silence in music. Each type of note has a matching rest which has the same name and receives the same number of counts.

Whole



4 beats

Half



2 beats

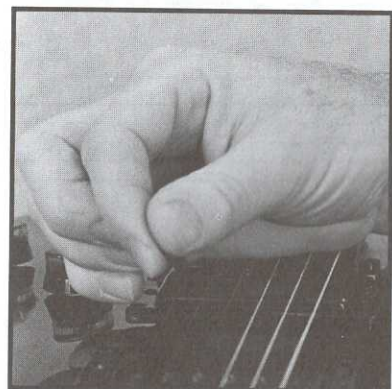
Quarter



1 beat

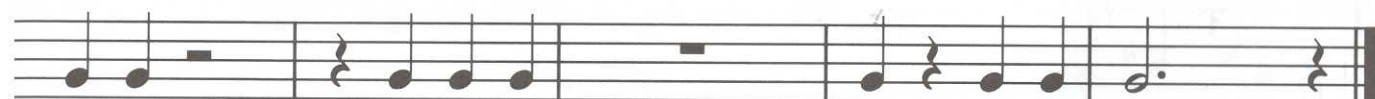
A rest often requires that you stop the sound of your guitar strings with your right hand as is shown in the photo to the right. This process is called **dampening** the strings. Use the edge of your right hand to touch the strings, and work for a quiet economy of motion with little unnecessary movement.

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

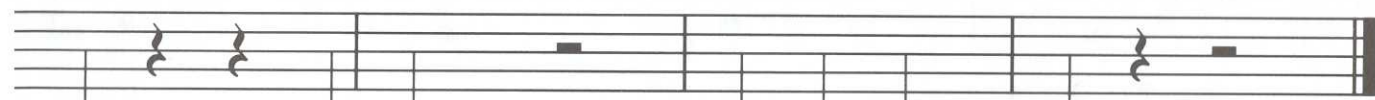


1 2 3 Rest 1 Rest 3 Rest Rest 2 3 4 1 - 2 Rest Rest

After **R** is used in place of the word, "Rest."



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



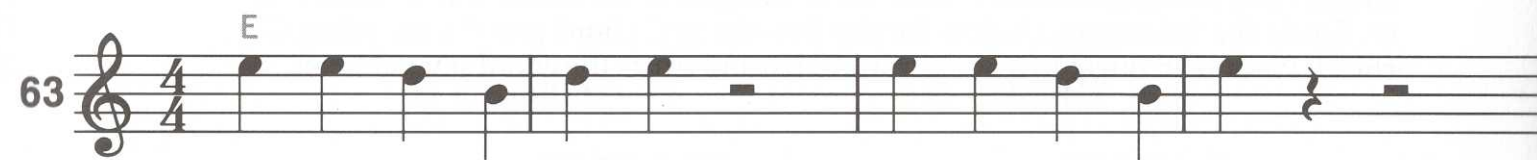
1 R R 4 1 - 2 R R 1 2 3 - 4 1 R R R

A complete measure of rest (3 counts) is written as a whole rest (—).



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

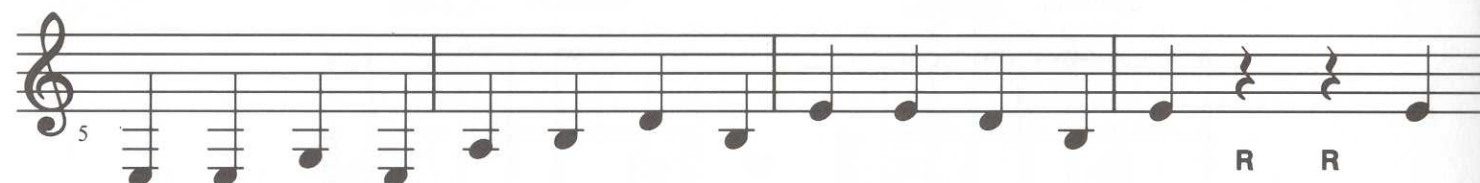
ROCK 'N' REST (26)



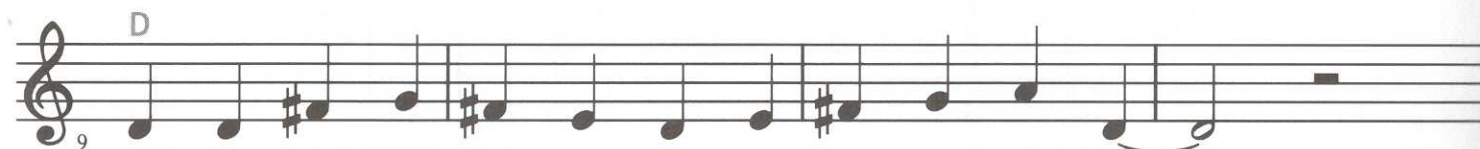
Count rests aloud:

R R

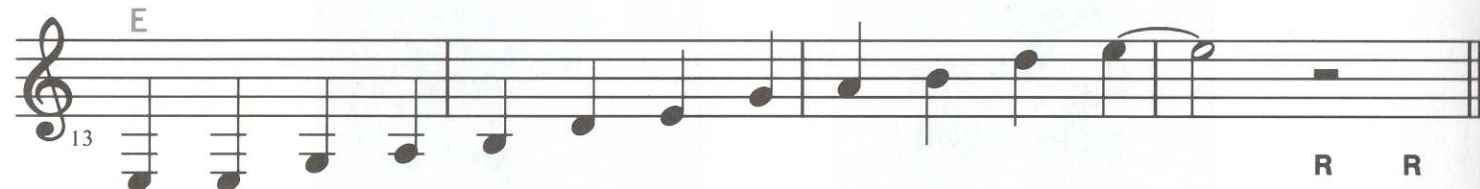
R R R



R R



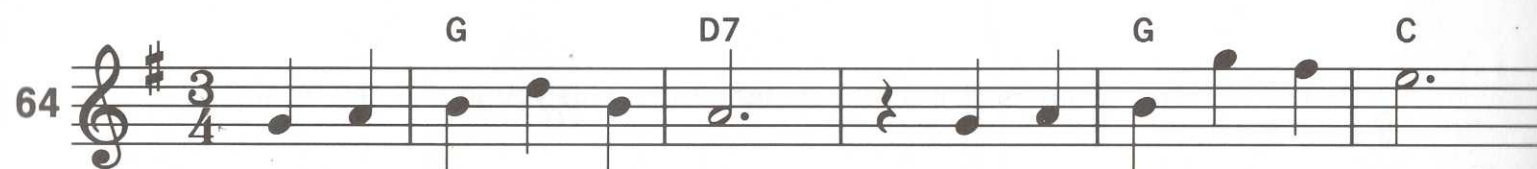
R R



R R

JACK STUART (27)

Scottish

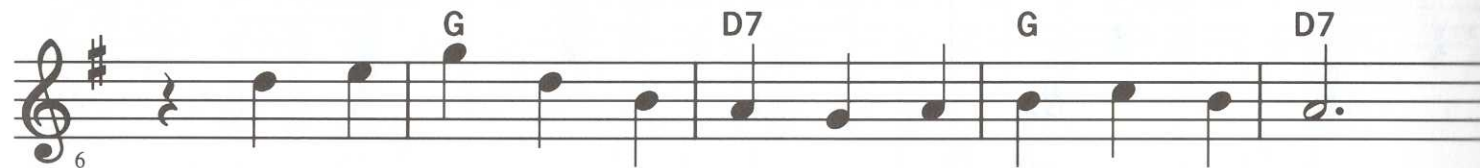


G

D7

G

C



G

D7

G

D7



G

D7

G

C



G

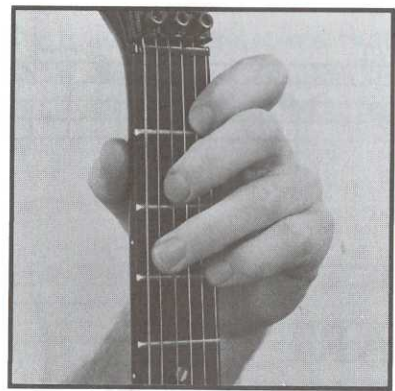
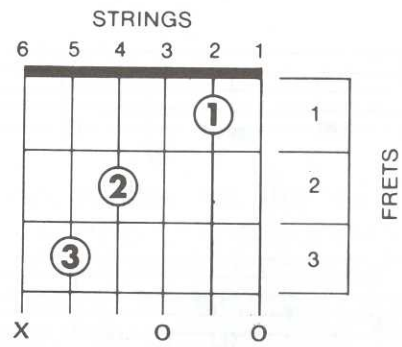
D7

G

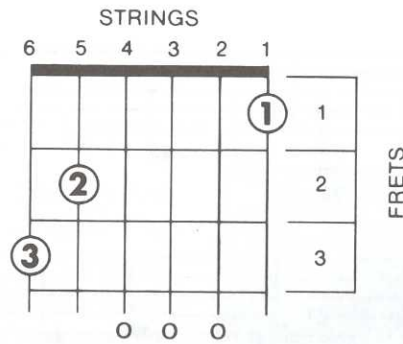
THE FULL C, G and G7 CHORDS

When you began playing the C chord and the G7 chord, you used only three strings. You can play these chords on more strings and the sound will be much fuller. Study the illustrations below for the five-string C chord and the six-string G7 chord. Place each finger in the position shown and strum the chord several times.

C CHORD



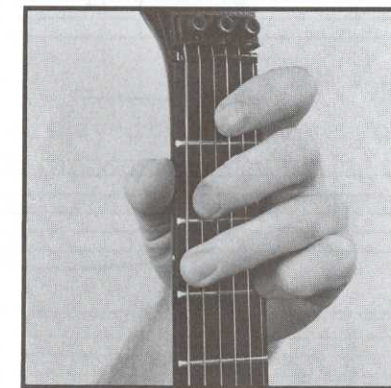
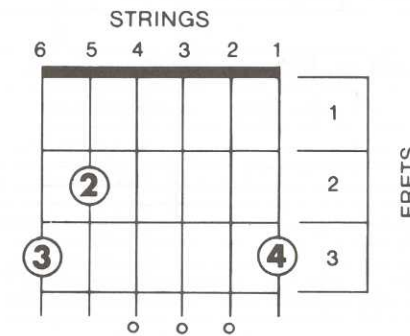
G7 CHORD



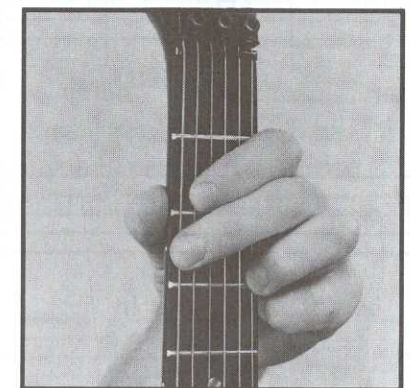
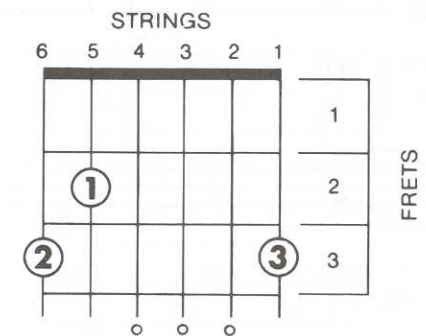
A double bar with two dots **||** is a **repeat sign**, and it tells you to play the music a second time.

Earlier in the book you learned to play a three-string G chord. Now try the full six-string G chord for a fuller sound. Study the illustrations for the correct finger position. The formation using fingers 2, 3, and 4 will seem more difficult at first, but it will be easier to move to the C chord or the G7 chord. If your hand is small, use the formation with fingers 1, 2, and 3 or the G chord you learned earlier.

G CHORD



G CHORD



When you can play exercises 67 and 68 clearly and evenly, replace the rests with another strummed chord.

Practice trading off on melody and chords in these pieces.

WILL THE CIRCLE BE UNBROKEN 28

Country gospel

Musical score for 'Will the Circle Be Unbroken' in 4/4 time, key of G major. The score consists of three staves. The first staff is the melody with lyrics: 'Will the cir - cle be un - bro - ken, by and by, Lord, by and by? There's a bet - ter home a - wait - ing, in the sky, Lord, in the sky.' Chords G, C, D7, and G are indicated above the staff. The second and third staves show a bass line with chords C and G.

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CORINNA 29

Blues

Musical score for 'Corinna' in 4/4 time, key of G major. The score consists of three staves. The first staff is the melody with lyrics: 'Oh, oh, Cor - in - na where you been so long?' Chords G, C, and G are indicated above the staff. The second and third staves show a bass line with chords C, D7, and G.

IRISH TUNE 30

Musical score for 'Irish Tune' in 3/4 time, key of G major. The score consists of three staves. The first staff is the melody with lyrics: 'Will the cir - cle be un - bro - ken, by and by, Lord, by and by? There's a bet - ter home a - wait - ing, in the sky, Lord, in the sky.' Chords G and D7 are indicated above the staff. The second and third staves show a bass line with chords C, D7, and G.

The Bass Note/Strum

When you played chords before, you strummed one chord for each beat in the measure. You can vary the strumming by alternating between a **bass note** (usually the **lowest note** of a chord and the **name** of the chord) and the **remainder of the chord**.

Three musical examples showing bass note/strum patterns for G, C, and G chords in 4/4 time. The first example shows a G chord with a bass note (G) and a strum. The second example shows a C chord with a bass note (C) and a strum. The third example shows a G chord with a bass note (G) and a strum. The patterns are labeled 'Bass Strum' and 'Bass Strum'.

Two musical examples showing bass note/strum patterns for G, C, D7, and G chords in 4/4 time. The first example shows a G chord with a bass note (G) and a strum, followed by a C chord with a bass note (C) and a strum, and a D7 chord with a bass note (D) and a strum. The second example shows a G chord with a bass note (G) and a strum, followed by a G7 chord with a bass note (G) and a strum, and a C chord with a bass note (C) and a strum. The patterns are labeled 'Bass Strum' and 'Bass Strum'.

When you can play the bass-strum patterns with a steady rhythm, use them to accompany the previous songs or other songs you already know.

EIGHTH NOTES

An eighth note is half the length of a quarter note and gets 1/2 beat in 4/4 or 3/4.

Quarter Note = 2 Eighth Notes

Eighth notes can be written in several different ways

Count aloud:

4/4

1 2 3 4

Tap your foot on the beat.

1 & 2 & 3 & 4 &
(and)

Eighth notes are played with a down (▣) stroke of the pick on the beat and an up (∨) stroke on the and (&).

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

Practice Exercise 76 with an alternating down and upstroke for all eighth notes and a down stroke for all quarter notes. It may help if you think that your pick is tied to your toe. When you tap your foot on the beat, the pick goes down. When your foot goes up on "and," your pick goes up.

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

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

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

Always practice slowly and steadily at first; then gradually increase the speed.

TIRED SAILOR (31)

Sea Shanty

77

Dm C

What will you do with a tir - ed sail - or? What will you do with a tir - ed sail - or?

Dm Am Dm

What will you do with a tir - ed sail - or, ear - ly in the morn - ing?

FRERE JACQUES

France

78

G *

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

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

* Frere Jacques can be played as a round. Enter when 1st player reaches the asterisk (*).

SAILORS HORNPIPE

79

C

G C

F G C

Always check the key signature before you begin. All F's should be played F# in BOOGIE BASS.

BOOGIE BASS 32 33

G

C

G

D7

C

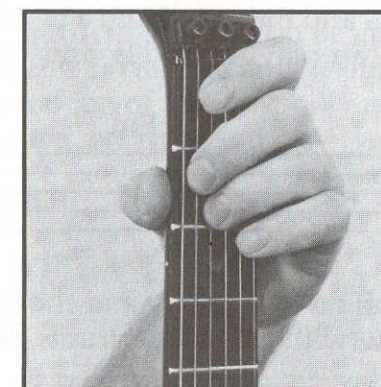
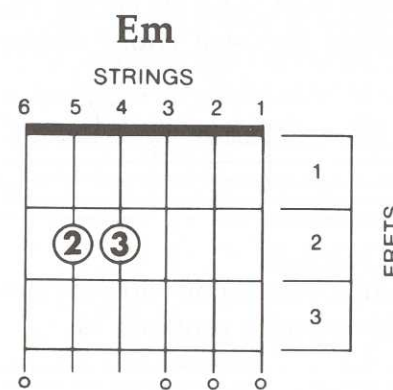
3-PART ROUND

C G7 C

C G7 C

C G7 C

THE E MINOR CHORD



You've played the chords you learned in a variety of ways—as the full chord or only partial chords. The E minor chord can be played the same way. Study and play the example which shows the full six-string chord and a three-string partial chord.

When you are playing the E minor chord in the alternating bass note-chord pattern, use the sixth string for the bass note and the partial three-string chord.

(6th string)

HEY, HO, NOBODY HOME

Em

England

82

Hey, ho, no - bod - y home, Meat, nor drink, nor

mon - ey have I none, Yet will I be mer - - - ry

SHALOM CHAVERIM

Em

Israel

83

Sha - lom, cha - ve - rim! Sha - lom, cha - ve - rim! Sha - lom, sha - lom!

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

*Play as a round if you wish.

Whenever two chords have a common finger position (one or more fingers stay in the same place), you should keep the common finger on the string. In the following progression there is a common finger between the G and Em chord and a common finger between the C and D7 chord. Practice the exercise until you can play it steadily and without any hesitation between chord changes.

Practice trading off on the melody and chords on **Molly Malone**. When you can play the chords easily, try a bass note with two after-strums that you learned in exercise number 74.

MOLLY MALONE (34)

Ireland

MORE ADVANCED STRUMS

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

BASIC DOWN-UP STRUM

STRUM VARIATIONS

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

This variation misses two up strokes. Continue to strum but miss the strings on the "and" of beats one and three.

On "Simple Gifts" you can play the melody (Part 1), the harmony line (Part 2), or the chordal accompaniment.

Practice these strums before playing "Simple Gifts."

4/4
G Em G
1 2 & 3 & 4 & V V V V V V V V V V V V

4/4
D7 C G
V V

SIMPLE GIFTS (35) (36)

Shaker song

4/4
G Em G

4/4
D7 G Em

4/4
G D7 C G

4/4
G Em G

4/4
D7 G Em

4/4
G D7 C G

BASS-MELODY SOLOS

This style solo was developed on the Carter family recordings. The melody is played in the bass and long notes (♩ ♪ or ○) are filled in with strums. Emphasize the bass melody notes and play lightly on the strums.

ROW, ROW, ROW YOUR BOAT

C*

an hold your 1st finger down throughout the entire solo if you wish.

WORRIED MAN BLUES (37) (38)

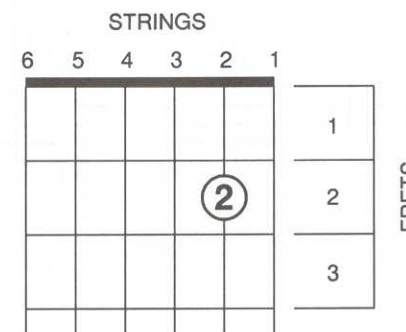
G (Hold down throughout G chord)

WHEN THE SAINTS GO MARCHING IN

94

When you feel that these solos are coming along well, you might wish to try a variation on the strums. Instead of a single down stroke (♩), play a down-up stroke (♩♪). Practice this exercise; then put the down-up stroke in the solos.

NEW NOTE — C#



C#

2nd STRING
2nd FRET
2nd FINGER

MINUET IN G 39 40

J.S. BACH
(Guitar 2 arr.
by W. Schmid)

Measures 1-4. Chords: G, C, G.

Measures 5-8. Chords: D7, G, D7, G, D7.

Measures 9-12. Chords: G, C, G.

Measures 13-16. Chords: D7, G, D7, G.

Measures 17-20. Chords: G, D, Em, A.

Measures 21-24. Chords: A7, D7, A7, D7.

Measures 25-28. Chords: G, C, G, D.

Measures 29-32. Chords: D7, G, D7, G.

Repeat to top of page

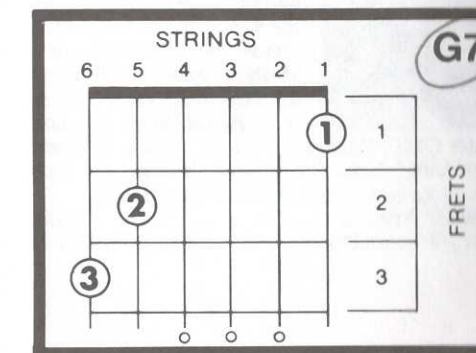
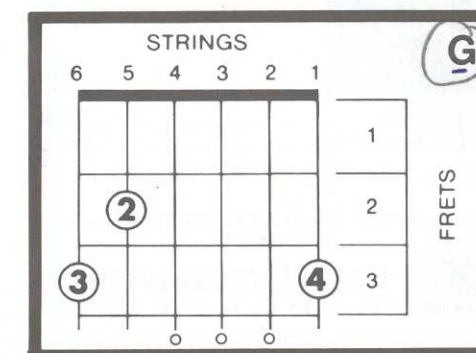
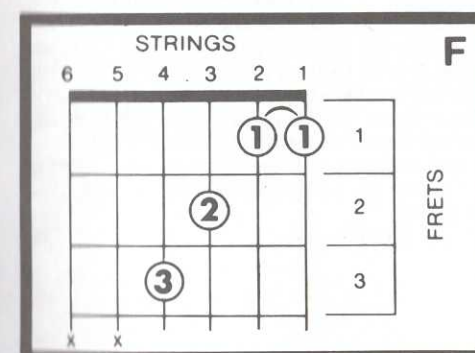
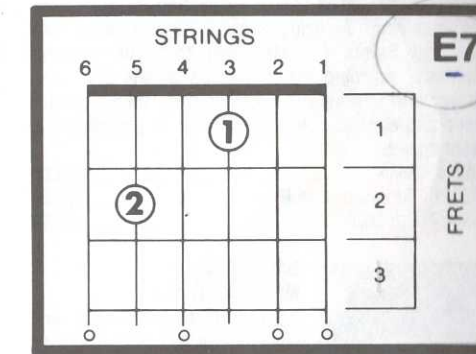
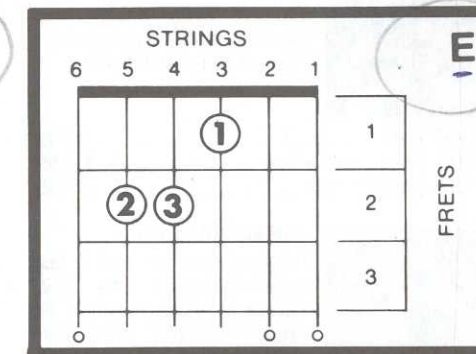
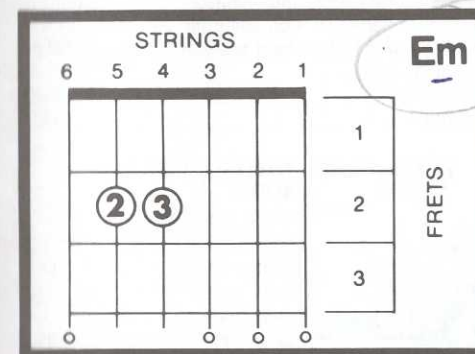
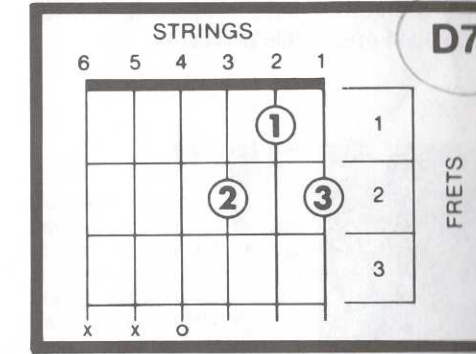
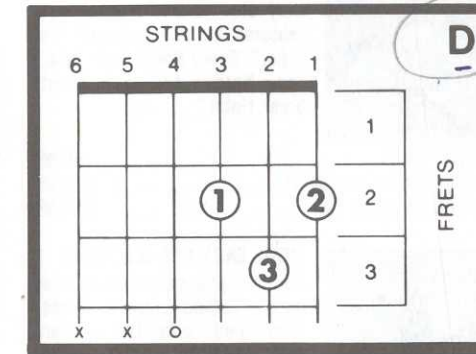
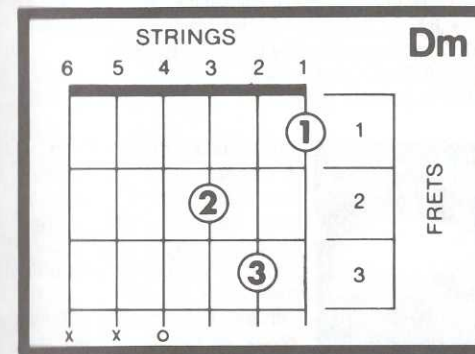
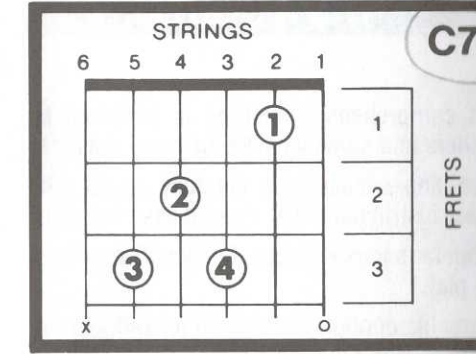
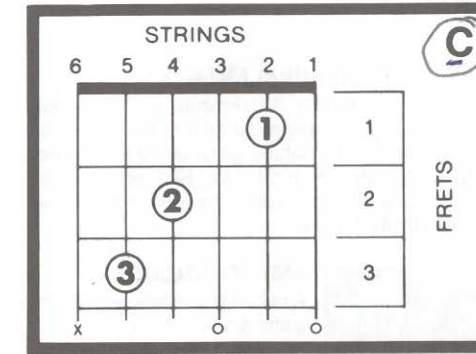
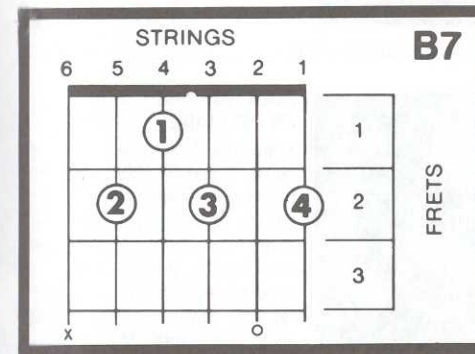
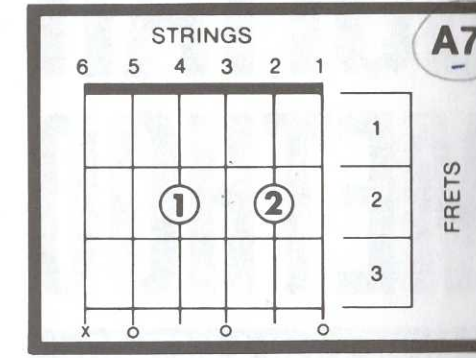
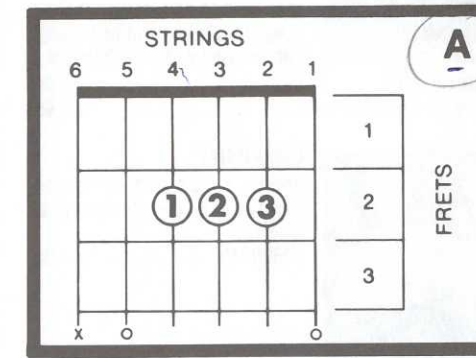
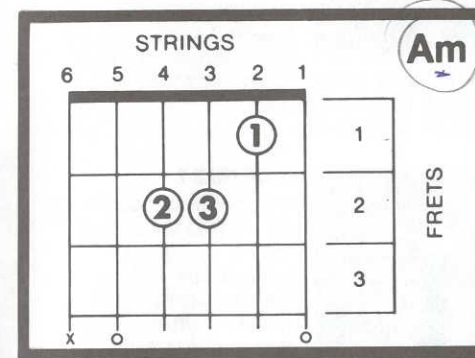
GUITAR ENSEMBLE (41)

3-part round

er learning this Russian "Tumba" round, you may wish to play it with two or three other tarists. Each player begins when the previous player has reached line 3 at the asterisk. A re advanced player such as your teacher may play the chords (repeating them throughout). y the round three times through with gradually accelerating speed.

CHORD CHART

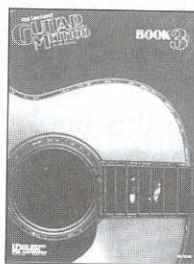
In this chart you will find the chords learned in this book as well as several other common chords you may see in music you are playing.



THE HAL LEONARD

GUITAR METHOD

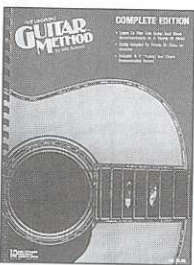
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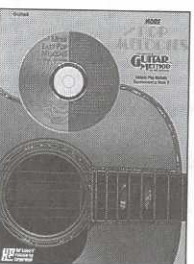
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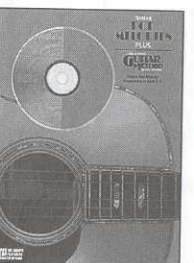
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