GUITAR BOOK 1 - Teacher Preview

ESSENTIAL ELEMENTS
FOR GUITAR

COMPREHENSIVE GUITAR METHOD

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Essential Elements for Guitar
Book/CD – HL00862639/$17.95

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PLAYING CHORDS

Study the photos and diagrams below to begin playing chords. Depress the string indicated with the tip of your 1st finger. Arch your finger to avoid touching strings that are to be played open. With your right hand holding the pick over the soundhole, strum across strings 3 through 1 in a downward motion. Or you may strum the strings with your thumb. The full versions of the C and G7 chords can be found on pages 23 and 25, respectively.

C Chord

G7 Chord

STRUM BUILDER 1

When the chords are used as accompaniment to singing, they must be strummed with a steady, even stroke. Practice the following exercises by strumming once for each slash mark (\slash), and changing chords when indicated above the slashes. Repeat the patterns several times while focusing on playing clear and evenly spaced chords.

1. A PERFECT PAIR

```
C       G7
\slash \slash \slash \slash \slash \slash \slash \slash \slash \slash \slash \slash \slash \slash \slash \slash
```

2. ROLLING ALONG

```
C       G7       C       G7       C
\slash \slash \slash \slash \slash \slash \slash \slash \slash \slash \slash \slash \slash \slash \slash \slash \slash 
```
Now let's try strumming and singing your first two songs.

When playing along with the CD, listen for the clicks at the start of each song to help you feel the beat.

4. HE'S GOT THE WHOLE WORLD IN HIS HANDS

Time Signature: C / / / /

He's got the whole world_ in His hands._ He's got the

G7 whole world_ in His hands._ He's got the whole world_

in His hands._ He's got the whole world in His hands._

Repeat Sign: Without stopping, play once again from the previous repeat sign.

5. WATER COME A ME EYE

Time Signature: C / / / /

Ev-ry time_ I re-mem-ber Li-za, wa-ter come_a me eye.

G7 Ev-ry time_ I think of Li-za, wa-ter come_a me eye.

Repeat Sign

Come back Li-za, come back gal, wa-ter come_a me eye.

G7 Come back Li-za, come back gal, wa-ter come_a me eye.
NOTES ON THE FIRST STRING

Now let's play some single notes. Follow the same right- and left-hand position guidelines as you did with chords. Here you will pick only one string at a time.

E open

F 1st fret
1st finger

G 3rd fret
3rd finger

Downstroke  This sign tells you to strike the string or strings with a downward motion of the pick or thumb.

10. WHOLE NOTES

11. HALF NOTES

12. QUARTER NOTES
NOTES ON THE FIRST STRING

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

13. BACK AND FORTH

```
\( \text{\textbackslash e}\) \( \text{\textbackslash e}\) \( \text{\textbackslash e}\) \( \text{\textbackslash e}\)
```

14. SINGLE STRING THING  
Touch only the tips of your fingers on the strings.

```
\( \text{\textbackslash e}\) \( \text{\textbackslash e}\) \( \text{\textbackslash e}\) \( \text{\textbackslash e}\)
```

15. TECHNIQUE TRAX  
Keep your left-hand fingers arched over the strings.

```
\( \text{\textbackslash e}\) \( \text{\textbackslash e}\) \( \text{\textbackslash e}\) \( \text{\textbackslash e}\)
```

When you can play the melody successfully on the following tune, try adding the chords with a friend.

16. LINE TO LINE

```
\( \text{\textbackslash e}\) \( \text{\textbackslash e}\) \( \text{\textbackslash e}\) \( \text{\textbackslash e}\)
```

17. SPANISH THEME  
Spanish flamenco guitarists play this theme for dancing.

```
\( \text{\textbackslash e}\) \( \text{\textbackslash e}\) \( \text{\textbackslash e}\) \( \text{\textbackslash e}\)
```

**HISTORY**

Flamenco is a style of Spanish music that blends song, guitar, and dance. It is believed that this music was brought to Spain hundreds of years ago by migrating Gypsies. Flamenco guitar players often use the fingerstyle technique, which involves the use of the right-hand thumb and fingers to pick the strings. The fingernails are grown long and used as natural “picks,” as opposed to the common plastic picks favored by many guitarists.
Hank Williams (1923–1953) was one of country music's best songwriters. “Jambalaya (On the Bayou),” set in a Louisiana Cajun style, is a lively two-chord song. A bayou is a term for a Louisiana swamp, where a pirogue, or canoe, is used to find crawfish, an ingredient in the delicious jambalaya recipe.

Try strumming the chords to this song without the slashes. Just follow the chord symbols as the song progresses. Use the same strum pattern as before. Remember there are four beats in each measure.

20. JAMBALAYA (ON THE BAYOU)

Hank Williams

G D7

1. Good-bye, Joe, me got-ta go, me oh my oh. Me got-ta
   (2.) daux, Font-a-nex, the place is buzz-in'. Kin-folk_

   go pole the pi-rogue down the bay-o u. My Y- vonne, the sweet-est
   come to see Y- vonne by the doz-en. Dress in style and go hog

   one, me oh my oh. Son of a gun, we'll have big fun on the
   wild, me oh my oh. Son of a gun, we'll have big fun on the

   bay - ou. Jamba-la-ya and a craw-fish pie and fil-let
   gum-bo. 'Cause to-night I'm gon-na see my ma-chers a-

   mi-o, pick gui-tar, fill fruit jar and be gay-o.

   Son of a gun, we'll have big fun on the bay - ou. (2. Thib-o) -
Robert Johnson (1889–1938) was the best known of the country blues guitarists from the Mississippi Delta. His popularity was on the rise around the same time that Woody Guthrie was traveling the country and singing his own songs. Johnson’s signature tune, “Crossroad Blues,” has been played by many guitarists, including Eric Clapton.

31. SWEET HOME CHICAGO

Robert Johnson

G    C    G
Come on, baby don’t-cha wanna go?

C    G
Back to that same old place,
sweet home Chicago?

G
1. One and one is two,
six and two are eight,
come on baby don’t-cha make me late!

G
Hey, baby don’t-cha wanna go?

D7    C    G
Back to that same old place,
sweet home Chicago?

Rests
Just as there are notes of different values that tell us to play for a certain amount of time, there are rests of the same values that tell us not to play for a certain amount of time.

Quarter Rest ¼ = 1 Beat of Silence
½ = 1 Silent Beat

Half Rest ½ = 2 Beats of Silence
1 & 2 &

Whole Rest ¾ = A Whole Measure of Silence
Whole Rest
Half Rest
1 & 2 & 3 & 4 &

A Whole Measure
of Silent Beats

Hangs from a staff line.
Sits on a staff line.

This next song features all of the notes you have learned so far from strings 1, 2, and 3. The song splits into a duet on the next page. Be sure to observe the rests and count through them so you can keep your place in the song.

49. CAN YOU FEEL THE LOVE TONIGHT (from Walt Disney Pictures’ The Lion King)

Verse

There's a calm surrender to the rush of day.

When the heat of the rolling world can be turned away.

An enchanted moment, and it sees me through.

It's enough for this restless warrior just to be with you. And

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Chorus

C          G          Am          F          C
Gtr. 1

can you feel the love to-night? It is

Gtr. 2

F          D7          G
F          C          Am

where we are? It's enough for this wide-eyed

Gtr. 1

F          Dm          C          F          D7          G

wanderer that we got this far. And

Gtr. 2

C          G          Am          F          C          F          D7

can you feel the love to-night? How it’s laid to

Gtr. 1

G          F          C          Am

rest? It’s enough to make kings and

Gtr. 2

Gtr. 1

F          Dm          C          F          C

vagabonds believe the very best.

Gtr. 2
Syncopation  
An off-beat rhythm, or the accenting of notes that fall on the “&” between counts.

Syncopated Strum  
Practice the syncopated strum patterns below as a variation on the down-up stroke.

Tips  
- Establish the down-up stroke pattern until you can do it without thinking.
- Continue this down-up action throughout the syncopated strum patterns, but “miss” the strings where you see the word “miss.” Be sure to keep your arm moving just like the basic down-up strum.
- This will result in the desired rhythms and will allow you to easily shift back and forth from one strum pattern to another.

Basic Down-Up Strum

Syncopated Strum 1

Syncopated Strum 2

Try out the new strum patterns with the songs “Water Come A Me Eye” (page 7), “Pay Me My Money Down” (page 11), and “Jambalaya” (page 12), then practice them in the exercises below.

50. SYNCO DE MAYO

51. DUKE OF STRUMS

Now practice syncopated strums with the chords from “Duke of Earl.”

The syncopated strums so vital to popular music today are a result of the unique blend of African rhythms and European and Latin American musical elements.
Latent The next song includes 1st and 2nd endings. See page 36 if you need to refresh your memory.

72. **SURFIN’ U.S.A.** Strum and sing this famous Beach Boys song.

Chuck Berry

---

Ev'rybody's gone surf'in', surf'in' U.S.A.

1. If ev'rybody had an ocean across the U.S.A.,

2. route we're gonna take real soon.

---

Then ev'rybody'd be surf'in',

We're waxin' down our surfboards,

like California. You'd see them wearin' their

we can't wait for June. We'll all be gone for the

baggies, huaraches sandals too.

summer, we're on safari to stay.

---

A bushy, bushy blonde hair do surf'in' U.S.A.

Tell the teacher we're surf'in', surf'in' U.S.A.
FINGER PICKING

Arpeggio
An arpeggio is a “broken” chord whose notes are played individually and in succession instead of all at the same time.

Finger Picking
A very popular style of guitar accompaniment which uses arpeggios instead of strummed chords. The distinctive sound of finger picking comes from the right-hand thumb and fingers plucking only one string each in succession.

The Right Hand
The right-hand thumb and fingers are given letters based on the internationally accepted system of Spanish words and letters:

- p = pulgar = thumb
- i = indice = index finger
- m = medio = middle finger
- a = anular = ring finger

Right-Hand Technique
- The thumb (p) plucks strings 4, 5, or 6 depending upon which string has the bass note of the chord. This motion is a downward stroke. Use the left side of the thumb and thumbnail.
- The other fingers (i, m, a) pluck the string in an upward stroke with the fleshy tip of the finger and fingernail.
- The index finger (i) plucks string 3.
- The middle finger (m) plucks string 2.
- The ring finger (a) plucks string 1.
- The thumb and each finger must pluck only one string per stroke and not brush over several strings (this would be a strum). Let the strings ring throughout the duration of the chord.

Right-Hand Position
- Use a high wrist and position your thumb and fingers over their respective strings.
- Arch your palm as if you were holding a ping-pong ball.
- Keep your thumb and fingers relaxed and ready to play.
- Let the fingers do the work rather than lifting your whole hand.
Below are three different F# notes on the fretboard to learn and play. Just move up one fret (or half step) from any of the regular F notes that you already know.

99. THE F-SHARPS  Practice each of these finger exercises many times.

Now play both parts of “Danny Boy” which use all of the new notes. Play as a duet with your friend or teacher. Also you can play the chord progression as a third part.

100. DANNY BOY

Weatherly/Traditional Irish

Oh, Danny boy, the pipes, the pipes are calling, from glen to glen, and down the mountain side. The summer gone, and all the roses falling. It’s you, it’s you must go and I must bide. But come ye back when summer’s in the meadow,

or when the valley’s hushed and white with snow. Tis I’ll be there in sunshine or in shadow. Oh, Danny boy, oh Danny boy, I love you so!
THEORY

**Eighth Rest**

\[ \begin{align*}
\gamma & = \frac{1}{2} \text{ Beat of Silence} \\
\text{&} & = \frac{1}{2} \text{ Silent Beat} \\
\text{§} & = \text{§} \\
\end{align*} \]

**D.S. al Fine**

At the D.S. al Fine play again from the sign §, stopping at Fine (“end”). This is just like the D.C. al Fine you have learned, except you go to the sign instead of the beginning of the song.

Play this next song by The Police which contains several elements that you have recently learned, including eighth rests. Try picking the melody as well as singing, strumming, and finger picking.

**120. EVERY BREATH YOU TAKE**

**Sting**

**Chorus**

\[ \begin{align*}
G & : \quad \text{Ev-'ry breath you take} \\
\text{Em} & : \quad \text{ev-'ry move you make},, \\
\end{align*} \]

**Verse**

\[ \begin{align*}
\text{§} & : \quad \text{Ev-'ry sin-gle day,} \\
\text{G} & : \quad \text{ev-'ry word you say,} \\
\text{Em} & : \quad \text{Ev-'ry move you make,} \\
\text{C} & : \quad \text{ev-'ry vow you break,} \\
\text{D} & : \quad \text{Ev-'ry step you take,} \\
\text{Em} & : \quad \text{I'll be watch-ing you.} \\
\end{align*} \]

**Bridge**

\[ \begin{align*}
\text{C} & : \quad \text{Oh, can't you see} \\
\text{G} & : \quad \text{you be-long to me.} \\
\text{A7} & : \quad \text{Ev-thi-ng with ev-'ry step you take.} \\
\end{align*} \]

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This next song is well-known for its finger-picked guitar accompaniment. Play the melody first, and then try finger picking the chords and singing. Experiment with different finger-picking sequences.

**121. DUST IN THE WIND**
Kerry Livgren

Verse

1. I close my eyes only for a moment, and the moment’s gone.

Chorus

All my dreams pass before my eyes a curiosity. Dust in the wind, all they are is dust in the wind.

Verse

2. Same old song, just a drop of water in an endless sea. All we do crumbles to the ground though we refuse to see. Dust in the wind, all we are is dust in the wind.

Verse

3. Don’t hang on, nothing lasts forever but the earth and sky. It slips away... All your money won’t another minute buy.

Chorus

Dust in the wind, all we are is dust in the wind.

Dust in the wind, everything is dust in the wind.

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PLAYING CHORDS

12-Bar Blues

The most typical blues is twelve measures, or bars, long.

Many 12-bar blues songs follow the chord progression in the next exercise. Use the power chord shuffle you have just learned.

124. BLUES IN A

A5

125. C.C. RIDER

Play this 12-bar blues song with the power chord shuffle from the previous exercise and sing along; then try it with regular chords.

Traditional

126. ESSENTIAL CREATIVITY

Now go back and play the blues song “Sweet Home Chicago” (page 16) with a shuffle feel. Notice the similarities between this tune and the other blues tunes you have just learned. Many forms of American popular music are somehow related to the blues. Make a list of as many songs as you can think of that have this “blues sound” and discuss them with the class.