

CONTENTS

Guitar Types . . . . .	.3	Key Signatures . . . . .	.25
Electric . . . . .	.3	<i>Golden Slippers</i> . . . . .	.25
Steel-String Acoustic . . . . .	.3	<i>Simple Gifts</i> . . . . .	.25
Nylon-String Acoustic . . . . .	.3	The C, G, and G7 Chords . . . . .	.26
Technique . . . . .	.4	<i>Folk-Rock Style</i> . . . . .	.26
Tuning the Guitar . . . . .	.5	The D and D7 Chords . . . . .	.27
Music Notation . . . . .	.6	<i>New River Train</i> . . . . .	.27
Rhythm Notation and Time Signatures . . . . .	.7	Rock Workshop 101: The E Chord Shape and Flamenco Chords . . . . .	.28
The Notes on the 1st String . . . . .	.8	<i>Flamenco Duet</i> . . . . .	.29
<i>Folk Song</i> . . . . .	.9	The Notes on the 5th String . . . . .	.30
<i>Flamenco Fantasy</i> . . . . .	.9	<i>Brahms Lullaby</i> . . . . .	.31
<i>The Blues Beat</i> . . . . .	.9	<i>Cielito Lindo</i> . . . . .	.31
The Notes on the 2nd String . . . . .	.10	The C, A Minor, and D Minor Chords . . . . .	.32
<i>Jingle Bells</i> . . . . .	.11	<i>The Roots of Rock</i> . . . . .	.32
<i>Aura Lee</i> . . . . .	.11	Eighth-Note Strumming . . . . .	.33
<i>The Boogie Shuffle</i> . . . . .	.11	<i>Wrist Rock</i> . . . . .	.33
Tied Notes . . . . .	.12	<i>Battle of Aughrim</i> . . . . .	.33
<i>All Tied Up</i> . . . . .	.12	Rock Workshop 102: Rock Boogie Riffs . . . . .	.34
<i>Mary Ann</i> . . . . .	.12	<i>Boogie Blues</i> . . . . .	.35
<i>Power Rock</i> . . . . .	.12	The Notes on the 6th String . . . . .	.36
<i>Pickup Piece</i> . . . . .	.13	<i>Spanish Serenade</i> . . . . .	.37
<i>When the Saints Go Marching In</i> . . . . .	.13	<i>Surf-Rock Bass</i> . . . . .	.37
Pickup Notes . . . . .	.13	Rock Workshop 103: More Rock Boogie Riffs . . . . .	.38
The Notes on the 3rd String . . . . .	.14	<i>New Boogie Blues</i> . . . . .	.39
The Dotted Half Note: \text{♩} . . . . .	.15	The Full G, G7, and E Minor Chords . . . . .	.40
<i>Oh, Susanna</i> . . . . .	.15	<i>Loch Lomond</i> . . . . .	.40
New Time Signature: $\frac{3}{4}$ . . . . .	.16	New Note: F# (on the 6th String) . . . . .	.41
<i>Down in the Valley</i> . . . . .	.16	<i>Rock Ballad</i> . . . . .	.41
<i>We Three Kings of Orient Are</i> . . . . .	.16	<i>Scarborough Fair</i> . . . . .	.42
Repeat Signs . . . . .	.17	<i>On Cloud Nine</i> . . . . .	.42
<i>Red River Valley</i> . . . . .	.17	The Rest . . . . .	.43
<i>Singing Strings</i> . . . . .	.17	<i>Rest & Roll</i> . . . . .	.43
New Note: A . . . . .	.18	<i>Eighth Rest Etude</i> . . . . .	.43
<i>Danny Boy</i> . . . . .	.18	<i>A Little Night Music</i> . . . . .	.43
<i>Plaisir d'Amour</i> . . . . .	.18	Rock Workshop 104: The One-Grip Blues Lick . . . . .	.44
<i>Ode to Joy</i> . . . . .	.19	Guitar Duet . . . . .	.46
The Notes on the 4th String . . . . .	.20	<i>Vintage Rock & Roll</i> . . . . .	.46
<i>Amazing Grace</i> . . . . .	.21	Guitar Chord Chart . . . . .	.48
<i>The House of the Rising Sun</i> . . . . .	.21		
Eighth Notes . . . . .	.22		
<i>Ten Little Indians</i> . . . . .	.22		
<i>Spy to Spy</i> . . . . .	.22		
More Repeat Signs . . . . .	.23		
<i>Aura Lee</i> . . . . .	.23		
<i>Minuet in G</i> . . . . .	.24		



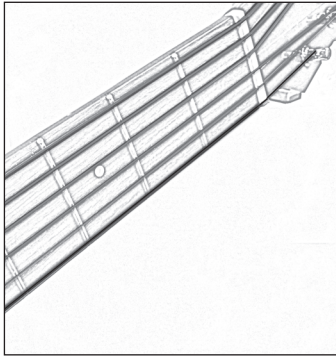
Track 1

ABOUT THE AUDIO RECORDING

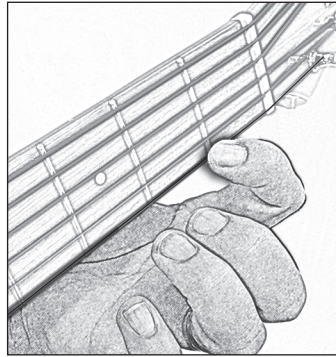
Throughout the book, you will see this audio icon. It indicates there is a companion audio recording for that example or lesson. Track 1 is an introduction to this book.

The Notes on the 1st String

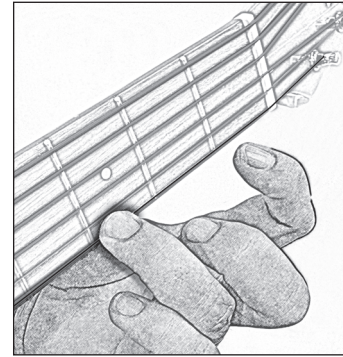
E
Open



F
1st Finger, 1st Fret



G
3rd Finger, 3rd Fret



IMPORTANT REMINDER

A whole note gets four counts:  = four counts

A half note gets two counts:  = two counts

A quarter note gets one count:  = one count

1 Whole Notes

Play all notes with a downstroke (▼).
Strike the string with a downward attack of the pick.

2 Half Notes

Play slowly with a steady beat.

3 Quarter Notes

Say the note names aloud.

For more on note reading, theory, and understanding the fretboard, see the companion Theory Workshop books.

More Repeat Signs

When a section of music falls between two repeat signs, repeat that section only:

Repeat only the section in between the repeat signs.

Take the repeat once, then continue on to the next section.

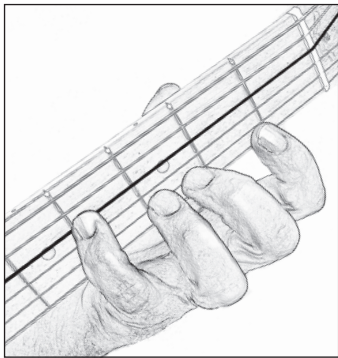


SHARP SIGN

Track 34

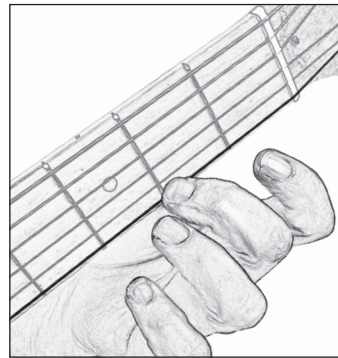
A sharp sign (#) raises the pitch of a note one half step, a distance of one fret. When a sharp sign appears before a note, that note remains sharp for the rest of the measure. The sharp sign is cancelled at the bar line, unless it's tied.

F#
4th Finger, 4th Fret



T
A
B 4

F#
2nd Finger, 2nd Fret



T
A
B 2

On page 11, we played the first half of “Aura Lee.” Here is the complete version but in a different key. Like “Plaisir d’Amour,” this song was adapted and recorded by Elvis Presley. The new version of “Aura Lee” became the title song of Elvis’s first movie, *Love Me Tender*.

Slowly

Aura Lee

Traditional American Folk Song



Track 35

As the black - bird in the spring, 'neath the wil - low tree.
Sat and piped I heard him sing, sing of Au - ra Lee

Au - ra Lee, Au - ra Lee, maid of gold - en hair;

sun - shine came a - long with thee and swal - lows in the air.

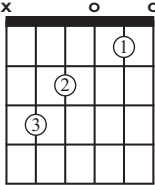
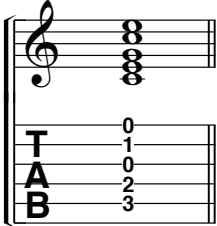
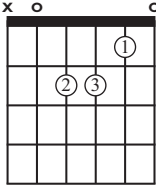
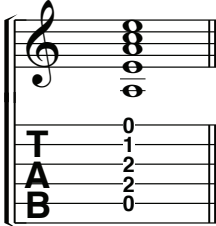
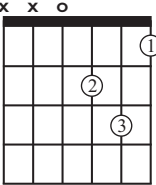
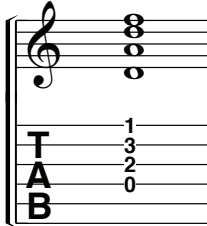
Suggested Teacher Accompaniment:

(Slowly) G A D7 G B7

Em9 C(#11) G A D7 G

The C, A Minor, and D Minor Chords








So far, you have been playing the C chord on four strings. Here is the full five-string form of the C chord. The A Minor (Am) chord is also a five-string chord form. The D Minor (Dm) chord uses four strings.

<p>C</p>   <p>TAB 0 1 0 2 3</p>	<p>Am</p>   <p>TAB 0 1 2 2 0</p>	<p>Dm</p>   <p>TAB 1 3 2 0</p>
--	---	---

Fingering Tip: When moving from C to Am, keep your 1st and 2nd fingers in place. Just shift your 3rd finger. When moving from Dm to G7, keep your 1st finger in place and lift your 2nd and 3rd fingers.

CHORD STUDY







	C		Am		C		Am		Dm		G7		C			
																
TAB	0	0	0	0	0	0	0	0	0	1	1	1	1	1	1	0
	1	1	1	1	1	1	1	1	1	3	3	3	0	0	0	1
	0	0	0	2	2	2	0	0	0	2	2	2	0	0	0	0
	2	2	2	2	2	2	2	2	2	0	0	0	0	0	0	2
	3	3	3	0	0	0	3	3	3	0	0	0	0	0	0	3

“The Roots of Rock” consists mostly of chords played one note at a time. This is called *arpeggio style*. Hold each chord down for a full measure. Do not finger each note separately.

Glide Picking: Instead of alternate picking, allow the pick to glide from string to string as shown (all downstrokes). For guitar parts like this, glide picking is easier and sounds smoother than alternate picking.

The Roots of Rock



	Slowly		A.S.											
	C	Am	Dm											
														
	G7													
														
	<i>hold chord - - - - -</i>	<i>continue simile</i>												
TAB	0	1	1	2	1	1	2	3	1	1	0	0	1	1
	3	2	0	0	2	2	0	2	3	1	0	0	1	1
	2	0	0	0	2	2	0	2	3	2	0	0	0	1
	3	2	0	0	2	2	0	2	3	2	0	0	0	1
	3	2	0	0	2	2	0	2	3	2	0	0	0	1
	3	2	0	0	2	2	0	2	3	2	0	0	0	1

Rock Workshop 104

The One-Grip Blues Lick



Track 73

As we discussed earlier, improvising is the spontaneous reorganization of what you already know into new, unplanned variations. The key is to have lots of patterns at your disposal.

We've already worked on some classic rhythm riffs. A *lick* is a pre-learned pattern that you can use as you improvise a guitar solo, inserting it wherever it seems appropriate. The following blues lick can be played over a blues progression in the key of A (like the one we've been working on).

THE ONE-GRIP BLUES PATTERN

This is an example of a classic blues lick. It uses just one two-finger *chord grip* (left-hand fingering) for each of the three chords in a blues progression in A.

- For D7, the grip is at the 1st fret.
- For A7, it is at the 2nd fret.
- For the E7, slide the grip up to the 3rd fret.

Play with a strong rhythm using all downstrokes as indicated.

Now let's run the lick through an entire 12-bar blues in A.