THE GUITAR AS AN ACCOMPANIMENT INSTRUMENT

by

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A thesis in partial fulfillment of the requirements for the degree of

MASTER OF MUSIC

Approved:

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FORWARD

The following copyrighted methods booklet was developed and is being sold commercially in partial fulfillment for the requirements of the degree of Master of Music at Utah State University. The instruction book was designed to be used in teaching guitar classes at the University because after a review of many teaching materials, one was not found to be suitable for the purposes of teaching beginning and intermediate group classes on a university level.

This is a beginning method for group or individual guitar instruction which will present several ways in which the guitar may be used as an accompaniment instrument. If the test is used for group instruction the student may progress at his own rate of speed. Each concept in the book is a "follow-up" of a previous skill. The book is designed so one type of accompaniment leads to a more difficult one. The student should feel comfortable playing one accompaniment before trying the next. However, in a group situation all of the students may be playing the same piece using different accompaniment styles.

In many music books and much sheet music the guitarist is provided with the chords, but no indication of how the song is to be strummed or picked. This book provides many types of accompaniment patterns which can be used to play not only the traditional songs contained in the book itself, but also songs from music books and sheet music.

The book also contains a section which enables the student to trans-
pose or change the chords of a song. Many chords are drawn in the book and one section enables the student to learn many chords from memorizing only a few patterns. There is also a portion of the book which aids the student in ear development and playing "by ear."
The Guitar As An Accompaniment Instrument

by Michael Christiansen
Part I

THE GUITAR AS AN ACCOMPANIMENT INSTRUMENT

by

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DEFINITION OF TERMS

Chord. . . . . . More than two notes sounded at the same time.
Up the Neck. . . . Toward the body.
Down the Neck . . . Away from your body.
Pick . . . . . . . . . The act of stroking the string to produce a sound.
Plectrum . . . . . The small instrument made of nylon or plastic which is
               held between the thumb and first finger and is used to
               strike the strings. It is also referred to as a "pick."
Open . . . . . . . . No fingers of the left hand pushing on the strings while
               the right hand is stroking the strings.
Pick up. . . . . . . . Stroking the strings in a straight up action, not into the
               guitar or away from the guitar.
Strum. . . . . . . . . Stroking more than two strings at the same time so the
               strings vibrate simultaneously.
Lower strings . . . The larger strings on the guitar.
Higher strings . . . The smaller strings on the guitar.
1st string . . . . . The smallest string on the guitar.
6th string . . . . . The largest string on the guitar.
Acoustic Guitar . . Any non-electric guitar.
Feed Back . . . . . The hum which results when the volume of an electric
guitar amplifier is turned loud enough for the strings
to vibrate by themselves.
Amp or Amplifier . . The device which electrically amplifies an electric
guitar.
Meter . . . . . . . . . The number of beats or counts per measure.
Tempo. . . . . . . . . The speed of counts per measure.
PARTS OF THE GUITAR

- Head
- Nut
- Strings
- Tuning Pegs
- Frets
- Neck
- Rosette
- Body
- Bridge Saddle
- Pick Guard
- Waist
- Sounding Hole
- Finger Numbers
- Bridge
BUYING A GUITAR

A reliable music store should carry a wide selection of guitars for you to choose from. Ask your teacher which brands he would suggest. You might also ask him to help select a guitar for you. You do not need an expensive instrument in the beginning. Choose a guitar that feels comfortable to you. Do not choose one that is too large for you to hold correctly.

Strum across the strings and make sure they do not buzz. If the action (distance between the fingerboard and the string) is too high, the strings will be hard to push down. If the action is too low, the string will buzz. The action may be adjusted, but the guitar should play fairly easily when it is purchased.

Hold the guitar so you can look down the neck. Make sure the neck is straight, not warped.

Buy a case that suits the price of your guitar. Do not buy a case that costs more than the guitar. The case you purchase should be able to protect your guitar from bumps, squeezes, and kicks.

The type of guitar you buy should be influenced by the style of music you wish to play. Classical guitarists use classic guitars. Jazz and "Rock" guitarists use electric guitars. Folk singers use 12-string, folk, and classic guitars, etc. However, any style music can be played to a certain level of proficiency on any type guitar.
There are three basic kinds of strings: nylon strings, flat-wound strings, and round-wound strings.

**Nylon** strings have a mellow sound and are best suited for the classic guitar. They can also be used on the folk guitars, whereas the metal strings should never be used on a classic guitar because the pressure of the metal strings on the neck could warp the neck. The nylon strings feel softer when pushing on them than do the metal strings.

**Flat-wound** strings have a narrow flat piece of metal wrapped around a metal core. These strings should be used only on the electric guitar. These strings feel smooth and will not have a scratching sound when your fingers slide on the string. It is a "dead" sounding string made of metal and should never be used on acoustic guitars. They do not resonate enough to produce a good tone on an acoustic guitar.

**Round-wound** strings have a round wire wrapped around a metal core. These strings sound louder and ring longer. They should be used only on the folk and arch top guitars. Some round-wound strings may be used on acoustic as well as electric guitars. The bronze round-wound strings which are metal are a louder sounding string. They may not be used on an electric guitar. They are not treated magnetically and cannot be heard through the amplifier.

All types of strings come in various gauges of diameter. The heavier the gauge, the thicker the string. The beginning student should use medium or light gauges. The extra-light gauge is hard to keep in tune, but is preferred by rock guitarists because they are easy to bend. The heavy gauge is harder to push down but stay in tune longer.
CARE OF THE GUITAR

Be careful not to expose your guitar to rapid temperature or humidity changes. This could crack the wood or the finish of the guitar. Do not leave your guitar by a heater vent, open window, air conditioning unit, or in cars when the weather is very cold or hot. Guitar humidifiers may be purchased which help to keep the humidity inside the case of the guitar relatively stable. Waxing the guitar helps keep the moisture in the wood of the instrument. Most music dealers carry special guitar polishes, however, any good furniture polish will do. It is a mistake to loosen the strings of the guitar when travelling very far distances. More damage can result by loosening the strings than by leaving them tight.
TYPES OF GUITARS

CLASSIC GUITAR - This guitar is characterized by its nylon strings and its wider neck. The nylon strings give it a mellow sound. The neck is wider so the strings can be farther apart. With the strings farther apart, this guitar is played more easily with the fingers of the right hand than with a plectrum.

FOLK GUITAR - This guitar is an acoustic (not electric) guitar and has a narrower neck than the classic guitar. The narrow neck makes some chords easier to play. It is a very popular guitar because many styles of music may be played on it. The strings on it are made of steel. Its neck has a metal bar or "truss rod" buried in the middle and running the length of it. This bar reinforces the neck and enables it to withstand the pull of metal strings.
JUMBO FOLK GUITAR - This guitar is similar to the folk guitar. Its body is larger than the standard folk. This larger body gives the guitar a fuller sound. The jumbo folk, like the standard folk, is a flat top guitar. This means the face or front of the guitar is flat.

The beginning guitarist should use the Folk, Jumbo Folk, or the Classic guitar. These guitars are inexpensive and will suit the needs of the beginning student.
ARCH TOP GUITAR - This guitar is called 'arch top' because the front and back are curved. Rather than having the round sounding hole, its sounding holes are in the shape of an "f." The "f" holes give the guitar a less resonant sound. It uses metal strings. It was popular in the late '40s and early '50s and was used with the big bands. It gave a percussive sound and was used primarily as a rhythm instrument.

TWELVE STRING GUITAR - The body of this guitar is similar in size to the Jumbo Folk. It has twelve metal strings. The strings are grouped into pairs, six sets of two. The chords are fingered the same as they are on a standard six string guitar, except two strings instead of one string are pressed down with one finger. The first and second sets are tuned in unison while the third, fourth, fifth, and sixth sets are tuned in octaves.
HOLLOW BODY ELECTRIC - This guitar is similar to the arch top guitar. It has 'pickups' (devices which are magnetic and transfer the sound of a string to an amplifier) in the center of the front of the guitar. The hollow body electric has a more mellow sound than does the solid body electric. It is usually preferred by Jazz guitarists.

SOLID BODY ELECTRIC - This guitar has a wide variation of tonal color. The 'cut-a-ways' in the body of the guitar enable the player to reach higher notes on the neck. It is designed for speed. "Rock" guitarists usually prefer this guitar because the notes sustain longer than they do on the hollow body guitar. It does not 'feed back' as easily as does the hollow body, so it is possible to turn up the volume on the amp.
The guitar should be held so it feels comfortable to you. The sitting position is the best and the most comfortable position for the beginning student. Both feet should be on the floor and the waist of the guitar should rest on the right leg. The neck of the guitar should extend to the left. The body of the guitar should be tilted slightly toward your body. Be careful not to let the neck of the guitar tilt downward. The right arm should come around the body of the guitar so the right hand is placed over the sounding hole. This is the standard folk sitting position.

When playing classical music, the holding position for the guitar is slightly different. The waist of the guitar rests upon the left leg and the neck is held higher than in the folk sitting position.
The left hand should be placed on the neck of the guitar with the thumb straight up and down. The thumb should be placed between the 1st and 2nd fingers on the opposite side of the neck. The thumb should never be held parallel to the neck. Be careful not to bend the thumb or wrap it around the neck of the guitar. The palm of the hand should not touch the neck.

The tips of the fingers should be used when pushing on the strings. Bend the fingers so the knuckles form a square. Place the 1st finger over the string next to the fret. The fingers should never be placed on top of the fret. Placing the finger on top of the fret deadens the sound. Placing the finger too low in the fret will cause the string to buzz.
RIGHT HAND POSITION

The right hand should be placed over the sounding hole of the guitar. The wrist should have a slight bend in it so the fingers are slightly behind the thumb when they are touching the strings. The second and third fingers of the right hand should be relaxed but should not be curled into a fist-like position.

Pick the first string open (open means there will be no fingers on the left hand pushing on any of the strings). With the thumb, pick the first string down (pick means the action of stroking a string). Now, pick the second string open and then the third string open. Repeat this action on all six strings.
If the plectrum is used, it should be held between the thumb and first finger so its point is aimed towards the strings. The 1st finger should be bent forming a square. The 2nd and 3rd fingers should extend downward and may rest upon the pickguard. Be careful not to hold the pick too tightly.

When 'finger picking,' a combination of the tips of the fingers and the nails should be used. Do not stroke the string with just the tips of the fingers or just the nails. When stroking, the tip of the finger should strike the string first, then the tip of the nail should strike the string. These actions should be so rapid that it sounds as if they are striking the string at the same time.
Picks come in many shapes and thicknesses. It is suggested that beginning students use the medium size and medium thickness pick (fig. 3). Large and thick picks are hard to control. They seem to grab when stroking the string rather than bend with the stroke. The smaller and larger picks (fig. a, fig. d) are also hard to control. The thick picks are becoming more popular because you can not only pick softly with them, but they can be used to pick harder and produce more volume than the thin picks. Finger and thumb picks produce a very brilliant tone. The beginning student will find them hard to control. The thumb (fig. f) and finger (fig. g) picks are used primarily in folk music and are not recommended for beginning students. If you wish to finger pick let your fingernails on your right hand grow about 1/16 of an inch past the end of your finger. Use a combination of the skin on the tip of your finger and your fingernail to stroke the string. The tip of the finger strikes the string first and is quickly followed by the fingernail striking the string. This action takes place so rapidly it should sound as if the string is struck once.

FINGER NAILS

The fingernails on your left hand should be kept short. The nails of your right hand should grow to 1/16 of an inch past the end of your finger. If your nails are soft or continually breaking, you can use fingernail hardener on them. The nails of the right hand should not be jagged, but filed smoothly and rounded slightly.
Try an exercise called "walking the boards." Pick the first string open; then, pick the first string while the first finger of the left hand is in the first fret; next, pick the first string while the second finger of the left hand is in the second fret; pick the first string while the third finger of the left hand is in the third fret; and finally, pick the first string while the fourth finger of the left hand is in the fourth fret. Repeat this exercise in reverse. Now, repeat this exercise on strings two and three. Make sure your fingers on the left hand are against the fret so you do not get a buzzing or "fretting out" sound. Also, be careful not to place the fingers of your left hand on top of the fret.

While doing this exercise be sure your thumb remains straight up and down on the back of the neck of the guitar.

When picking the strings on the guitar, you should not stroke the strings away from the guitar or into the hole of the guitar. The picking action should be a combination of the thumb, the plectrum (if used), the wrist, the elbow, and the whole arm.

If clear tones do not result when picking the strings, several things could be wrong:

1. You may not be pushing hard enough on the strings.
2. Your finger may not be against the fret correctly.
3. Something may be wrong with the guitar.
   A. The bridge may need adjusting.
   B. The neck may be warped.
   C. The nut may be set too low.
TUNING THE GUITAR
There are several ways to tune the guitar. One of the simplest and most effective ways is to tune the guitar to itself. By that I mean, if you have a piano or a pitch pipe, tune the first string of the guitar to E above middle C. Then put a finger in the fifth fret on the second string and pick the second and the first strings together; they should sound the same. If they do not, adjust the string which has a finger on it until the two strings match. (See diagram below.)

![Diagram of guitar strings and piano keyboard showing tuning pitches.]

This note should sound the same as the first string open (without a finger on it).

When the second string is in tune place a finger in the FOURTH fret on the THIRD STRING. Pick the third and the second strings together. If they do not sound the same, adjust the third string or the string with a finger on it. When these two strings sound the same match the fourth string to the third by placing a finger in the FIFTH FRET on the FOURTH STRING and match it to the third. The process is then repeated in the fifth fret on the fifth string and matching it to the fourth string. Put a finger on the SIXTH string on the FIFTH fret and match it to the fifth string. (See diagram on the following page)
After all of this is done, strum several chords and see if the chords sound in tune. If they don't sound quite right, repeat the process and if it still does not help something may be wrong with the instrument itself. The frets may be misplaced or the bridge of the guitar may need some adjusting. If so take the instrument to a qualified repairman or to an instructor and let him adjust the instrument.

You may also tune the guitar to a piano or to a pitch pipe or to a tuning fork. If this method is used then tune the first string open (without any fingers on the string) to E above middle C. The second string is tuned to B just below middle C. The third string to G below that B. The fourth string to D. The fifth string to A and the sixth string is tuned to E.

E tuning forks may be purchased. Tap the tuning fork and touch it on the body of the guitar. The sound which resonates will be the pitch you match to the first string.
One of the most popular varieties of guitar playing is to strum chords. Strumming chords can be used to accompany singing or to accompany another instrument. Chords (on the guitar) can be defined as three or more strings strummed at the same time.

Strum all six strings down with the right thumb. Be sure to do this quickly so the strings are heard together. DO NOT strum with an outward stroke. Pull the thumb straight down across the strings. When using a pick, the same downward motion is used. The strum should be a combination of the movements of the wrist, elbow, and thumb.

This is a chord diagram. It is a drawing of the guitar neck. The horizontal lines represent the frets. The vertical lines represent the strings.

The dots indicate where to place the fingers. The curved line underneath the diagram shows how many of the strings should be strummed. All of the strings may not be played on many of the chords. The numbers indicate the fingers to be used.
Learn these chords (simple versions of the same chords are on top). Practice strumming each chord several times and changing from one to another. Try the more difficult chords as soon as possible.
These two marks are called strum bars. They both indicate that a chord is to be strummed one time down. They may be used interchangeably.

Practice the following exercise. Try not to pause between the chord changes.

```
G C G E\~ D C D G
```

The following pieces are called rhythm sheets. A rhythm sheet is a song which has only the lyrics and the chords written above them. If the music is in 4/4 meter (time signature which appears at the beginning of a piece), each chord is to be strummed four times down. If it is in 3/4 meter, each chord is to be strummed three times. If a chord name appears twice in a row, the strum pattern (four strums for 4/4, three strums for 3/4) is to be repeated.

Here are three examples:

**DOWN IN THE VALLEY**

<table>
<thead>
<tr>
<th>G</th>
<th>G</th>
<th>G</th>
<th>D</th>
<th>D</th>
</tr>
</thead>
<tbody>
<tr>
<td>3/4</td>
<td>1. Down in the valley</td>
<td>valley so low.</td>
<td>Hang your head</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2. Build me a castle</td>
<td>forty feet high.</td>
<td>So I can</td>
<td></td>
</tr>
<tr>
<td></td>
<td>3. Write me a letter</td>
<td>send it by mail.</td>
<td>Send it in</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>D</th>
<th>D</th>
<th>D</th>
<th>G</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>o--ver</td>
<td>hear the wind</td>
<td>blow.</td>
</tr>
<tr>
<td></td>
<td>see him</td>
<td>as he rides</td>
<td>by.</td>
</tr>
<tr>
<td></td>
<td>care of</td>
<td>Birming ham</td>
<td>jail.</td>
</tr>
</tbody>
</table>

**HE'S GOT THE WHOLE WORLD IN HIS HANDS**

<table>
<thead>
<tr>
<th>D</th>
<th>D</th>
<th>D</th>
</tr>
</thead>
<tbody>
<tr>
<td>4/4</td>
<td>1. He's got the whole world in His hands He's got the</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2. &quot; &quot; &quot; little bitty baby etc.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>3. &quot; &quot; &quot; you and me brother etc.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>A7</th>
<th>A7</th>
<th>D</th>
</tr>
</thead>
<tbody>
<tr>
<td>whole world in His hands, He's got the whole world</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>D</th>
<th>A7</th>
<th>D</th>
</tr>
</thead>
<tbody>
<tr>
<td>in His hands, He's got the whole world in His hands. He's got---</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
HOME ON THE RANGE

G G C C
3/4 Oh give me a home where the buffalo roam,
G A7 D7
Where the deer and the antelope play,
D7 G G C C
Where seldom is heard, a discouraging word
G D7 G
And the skies are not cloudy all day.
G D7 G
Home, Home on the range
C G A7 D7
Where the deer and the antelope play,
D7 G G C C
Where seldom is heard a discouraging word,
G D7 G
And the skies are not cloudy all day.

MY BONNIE

G C G
3/4 My Bonnie lies over the ocean,
G G C D
My Bonnie lies over the sea
D G C G
My Bonnies lies over the ocean
G C D G C
Oh bring back my Bonnie to me.
G G C C
Bring back, bring, back,
D D G G
Oh bring back my Bonnie to me, to me.
G G C C
Bring back, bring back,
D D G G
Oh bring back my Bonnie to me.

Try to eliminate the pause which often occurs between chord changes.
Also practice singing while you strum. Practice the chord changes even if the melody is not familiar to you.
When strumming chords on the guitar, the guitarist is usually interested in the meter (number of counts or beats per measure) of the song and the number of chords there are in a measure. A measure is the distance between the vertical black lines on the staff (a staff consists of the five horizontal lines).

The number of counts per measure is indicated by the time signature (the numbers at the beginning of the piece). Beats are divisions of time in music. The top number shows how many beats are in a measure, the bottom number indicates what kind of note gets one count.

In this example, there are four counts per measure.

In this example, there are three counts per measure.

If you are playing the chords to a song in 4/4 meter, you should strum down four times in each measure. The chords to be strummed are written above the measures. If no chord appears above a measure, repeat strumming the chord of the preceding measure.
If the song is in 3/4 meter, you should strum three times down in each measure.

Try the following example:

```
<table>
<thead>
<tr>
<th>G</th>
<th>Em</th>
<th>C</th>
<th>D</th>
<th>G</th>
</tr>
</thead>
</table>
```

This type of strumming can become boring, so other "strum patterns" can be used.

- This sign indicates that a chord is to be strummed down.
- This sign indicates a chord should be strummed up.

To strum up, one must bring the first finger or pick, if used, up quickly across the first three or four strings. NEVER STRUM ALL OF THE STRINGS UP, NO MATTER WHAT THE CHORD IS. The 'up' strum is done with an upward and outward motion (away from the body). By combining these strums, several interesting rhythms can be played.

Try the following to get the feel of strumming down and up:

```
| Em | D | C | D | G |
```

This is a repeat sign. It means go back to the same sign and play that portion again.
This is a quarter note. It gets one count if the time signature has a 4 as the bottom number.

This is a strum bar which also gets one count. It indicates a chord is to be strummed one time down.

This is an eighth note. It gets 1/2 count. Two of them together equal one count.

This is the equivalent strum marking for the eighth note. It indicates that the chord is to be strummed down on the first half of the beat and up on the second half of the beat.*

This indicates three strums to a beat (strum down, up, down).

If you are tapping your foot to keep the beats even, the down strum occurs when your foot is down and the up strum comes when your foot is up.

Try the following:

When counting eighth notes, you should count the first note as one, two, three four, etc. and count the second note as 'and.' See example:

The following strum patterns are grouped according to meter. They will provide interesting accompaniments for many pieces. The signs above the strum bars indicate which direction to strum. The dashes represent pauses in the rhythms. The strum patterns are listed in order of difficulty. Master one strum pattern before moving on to the next pattern.

*These rhythms are very elementary, but for the purposes of this book, they are adequate.
Th1 ·sd·tf·

~·onnect~
tw o s trum pa tterns, the sec ond
strum is not to be played. The first strum is held through the
time value of the second strum.

Patterns for 4/4 meter: (note that each strum pattern takes one measure
to complete)

Patterns for 3/4 meter:

Try the following examples:
The strum patterns for 4/4 meter may be used to play any song that is in 4/4 meter. The same is true for the 3/4 strum patterns and songs that are in 3/4 meter.

Try the following tunes using strum patterns for 4/4 meter:
(See the Song Section of this book)

This Train, p. 3  
She'll Be Comin' Round the Mountain, p. 8  
Worried Man Blues, p. 4  
He's Got the Whole World, p. 12  
Michael Row the Boat Ashore, p. 5  
Jingle Bells, p. 16  
Amazing Grace, p. 7  
Shenandoah, p. 20  
Oh, Sinner Man, p. 23  
John Henry, p. 27

Try the following tunes using strum patterns for 3/4 meter:
(See the Song Section of this book.)

When Johnny Comes Marching Home, p. 1  
Down in the Valley, p. 1h  
Silent Night, p. 2  
My Bonnie, p. 18  
Clementine, p. 10  
A Poor Wayfaring Stranger, p. 19  
On Top of Old Smokie, p. 13  
Home on the Range, p. 26

If you do not know a chord in a particular piece, find it on the following Chord Reference Sheet.

NOTE: All of the pieces listed form the Song Section should be practiced with the simple strum patterns first. If the book is used for group instruction, all of the students should play the same strum pattern with the song. Then they may use which ever strum pattern they are capable of doing. This allows each student to progress at his own rate of speed. The students may play the same song in class using different strum patterns as long as the patterns fit the correct meter.
CHORD REFERENCE SHEET

MAJOR CHORDS

A    Bb    B    C    D    E    F

G    C    D    E    F    G

MINOR CHORDS

Am    Bm    Dm    Em    Fm    Gm

Am    Bm    Dm    Em    Fm    Gm

SEVENTH CHORDS

A7    B7    C7    D7    E7    F7    G7

MAJOR SEVENTH CHORDS (major seventh chords may also by written 7 or A)

Amaj.7    Cmaj.7    Dmaj.7    Emaj.7    Gmaj.7

OTHERS

A7    Dm7    Em7    Add9    Dadd9

C#dim
When two chords appear in one measure the counts must be divided. In 4/4 meter if there are two chords per measure, strum each chord down 2 times. In 3/4 meter find which chord gets the majority of the measure and strum that chord 2 times and the other one once, (n) or n \( \cdot \) n \( \cdot \) instead of 2 times down. See examples.

Note that you are not concerned with the notes (\( \cdot \)) on the music but only the chords and the measures.

Practice the following from the song section: (You may also wish to practice songs from sheet music or music books, to supplement the ones in this text.)

- You are My Sunshine, p. 8
- Tom Dooley, p. 11
- When the Saints, p. 9
- Red River Valley, p. 17
- Oh, Suzanna, p. 21
- Aura Lee p. 22
- Kum Ba Yah, p. 24
- Cripple Creek, p. 25
- Streets of Laredo, p. 6
- It Came Upon a Midnight Clear, p. 15
- Scarborough Fair, p. 28

Later on if there are two chords per measure you may want to strum each chord \( n \cdot n \cdot \). A more complicated method of strumming two chords per measure would be:

In 4/4 meter, strum the first chord \( n \cdot n \cdot \) and the second chord \( n \cdot n \cdot \). You may also strum the first chord \( n \cdot n \cdot \) and the second chord \( n \cdot n \cdot \).

In 3/4 meter, the first may be strummed \( n \cdot n \cdot \) and the second \( n \cdot n \cdot \).

Another type of accompaniment which is usually heard in folk music, but will also apply to other styles, is the alternating pick-strum or alternating bass.

**ALTERNATING BASS**

Perhaps you have noticed by now that there are 3 basic categories of chords according to how many strings may be strummed. Those (for example, G)
in which all 6 strings may be strummed, 5 string chord (Am) and 4 string chords (D). If a song is in 4/4 meter the lowest note of the chord is picked then the chord is strummed; then the next to the lowest string is picked (in that chord); then the chord is strummed. This completes the 4 counts. The following is known as the alternate bass method.

Try the following example:

(Numbers indicate the strings to be picked)

\[ \begin{align*}
\text{D} & \quad \#5 \quad \text{E} & \quad \text{G} & \quad \text{A} & \quad \text{D}
\end{align*} \]

Try the following songs from the Song Section using the Alternating Bass for 4/4 meter:

- This Train, p. 3
- Worried Man Blues, p. 4
- Michael, Row the Boat Ashore, p. 5
- She'll Be Comin' Round The Mountain, p. 8
- He's Got the Whole World, p. 12
- Jingle Bells, p. 16
- Oh, Sinner Man, p. 23
- John Henry, p. 27

The alternating bass may be divided when two chords are in a measure.

For example:

\[ \begin{align*}
\text{G} & \quad \text{C}
\end{align*} \]

For 3/4 meter the lowest string in the chord is picked first then the chord is strummed twice, or pick \( \\text{\textsc{n v n}} \). Try the following example:

\[ \begin{align*}
\text{E} & \quad \text{G} & \quad \text{D}
\end{align*} \]

(continued on next page)
Try the following songs from the Song Section using the Alternating Bass for 4/4 and 3/4 meters:

- When Johnny Comes Marching Home, p. 1
- Silent Night, p. 2
- Clementine, p. 10
- Down in the Valley, p. 14
- Home on the Range, p. 26
- When the Saints Come Marching In, p. 9
- Tom Dooley, p. 11
- Oh, Suzanna, p. 21
- Kum Ba Yah, p. 24
- Cripple Creek, p. 25
More complicated alternating bass patterns for 4/4 meter include

\[ \begin{align*}
P \uparrow P \uparrow P \uparrow P \uparrow \\
\end{align*} \]

per measure. \( P \) represents a single string picked, usually the lowest followed by the next to the lowest strings in the chord.

Try the same songs as you did for the alternating bass patterns for 4/4 meter.

Example:

```
\begin{align*}
C 5 & F 4 & G 6 & C 5 & G 6 & C 5 \\
C 5 & A & E & D & G & C
\end{align*}
```

_FINGER PICKING_

After you feel comfortable doing the alternate bass patterns you are ready to move on to one of the most popular types of accompaniment in folk and popular music, that of finger picking. The flat pick is not used in this style. We will begin with what is commonly referred to as the **Travi** Style finger pick in which the thumb and first two fingers of the right hand are used. The position of the right hand should be tilted slightly so when the fingers pick up and the thumb picks down they will avoid running into each other. See pictures in the first of the book. We will begin learning to finger pick in 4/4 meter (four beats to the measure).

Remember that on some chords you can strum 6 strings, some 5 and some 4.

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This is important because the pick patterns for each chord depend on how many strings can be strummed.

The basic 4/4 pattern goes:

\[
\begin{array}{c}
62436243 \\
52435243 \\
41324132 \\
\end{array}
\]

6-string chord 5-string chord 4-string chord

Each pattern takes one complete measure of 4/4 to complete.

The numbers in the measure indicate which string is to be picked. This pattern should be practiced first alternating the thumb and the first finger, then the proper fingering is thumb-2-thumb-1. See examples.

KEEP THE RHYTHM IN A STEADY EIGHT NOTE PATTERN (one and two and three and four and). Rhythm is indicated by stems on numbers; one stem means that stroke gets one count (6); two numbers connected mean there are two strokes or picks to a count (23). This accompaniment pattern can be used in any song that is in 4/4 meter. Try the following example:

Try the following songs using a simple Travis Pick pattern:

This Train, p. 3
Worried Man Blues, p. 4
Michael Row the Boat Ashore, p. 5
She'll Be Comin' Round the Mountain, p. 8
He's Got the Whole World, p. 12
Jingle Bells, p. 16
John Henry, p. 27
Oh, Sinner Man, p. 23

Each pattern takes one complete measure. Keep the rhythm steady. Be sure the thumb alternates smoothly. Watch the position of the right hand.

If your wrist or hand or whole arm is bouncing when you pick, try mounting
the little finger of your right hand on the pick guard just below the first string on the body of the guitar. This will stabilize your hand.

The proper fingering for the basic Travis Pick is indicated:

\[
\begin{array}{c}
T_2T_1T_2T_1-fingering \\
T_2T_1T_2T_1 - strings \\
T_2T_1T_2T_1 - strings
\end{array}
\]

Notice that the fingering remains the same even though the string order might vary. There are many variations of this style of picking. For example, the first variation consists of leaving the second string to be picked out and where that pick would have occurred, pause. (Notice the rhythm - 1 2\(\underline{3}\&4\)).

Example:

\[
\begin{array}{c}
T_1T_2T_1 - fingering \\
T_1T_2T_1 - strings
\end{array}
\]

Try this style or variation of the following piece (notice this pick style can be used for any song in 4/4 meter). Try the following example:

Try the following songs from the Song Section using variations of a Travis Pick:

- Worried Man Blues, p. 4
- Michael, Row the Boat Ashore, p. 5
- He's Got the Whole World, p. 12
- John Henry, p. 27
Other variations of the Travis (or three-finger style) picks are listed below. Each one should be mastered before moving on to the next. Remember, the numbers on the top indicate the order the string is to be picked; the numbers on the bottom indicate the rhythm to be used. If only two numbers appear on top of each other once in the entire pick sequence, this indicates that two strings are to be played at the same time, and usually with the thumb picking the lower note and the second finger picking the upper note.

<table>
<thead>
<tr>
<th>6-String</th>
<th>5-String</th>
<th>4-String</th>
</tr>
</thead>
<tbody>
<tr>
<td>6-436243</td>
<td>5-435243</td>
<td>4-324132</td>
</tr>
<tr>
<td>1 6-436243</td>
<td>1 5-435243</td>
<td>1 4-324132</td>
</tr>
<tr>
<td>1 243644</td>
<td>T T1T2T1</td>
<td></td>
</tr>
<tr>
<td>1 6-436243</td>
<td>1 5-435243</td>
<td>1 4-32413</td>
</tr>
<tr>
<td>1 243644</td>
<td>T T1T2T</td>
<td></td>
</tr>
<tr>
<td>1 6-435243</td>
<td>1 5-436243</td>
<td>1 4-325132</td>
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<tr>
<td>1 243644</td>
<td>T T1T2T1</td>
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<tr>
<td>1 6-435243</td>
<td>1 5-436243</td>
<td>1 4-32513</td>
</tr>
<tr>
<td>1 243644</td>
<td>T T1T2T</td>
<td></td>
</tr>
<tr>
<td>1 646243</td>
<td>1 545243</td>
<td>1 434132</td>
</tr>
<tr>
<td>123644</td>
<td>TTT1T2</td>
<td></td>
</tr>
<tr>
<td>1 645243</td>
<td>1 546243</td>
<td>1 435132</td>
</tr>
<tr>
<td>123644</td>
<td>TTT1T2</td>
<td></td>
</tr>
</tbody>
</table>

See example below:
Try these pick patterns on some of the songs in the Song Section in 4/4 meter.

This Train, p. 3
Michael, Row the Boat Ashore, p. 5
She'll Be Comin' Round the Mountain, p. 8
Jingle Bells, p. 16
Oh, Sinner Man, p. 23
John Henry, p. 27

Do the basic 4/4 Travis Pick and then try the same pieces working your way up to the more complex patterns.

If two chords appear in a measure, split their individual patterns in half. Divide the rhythm so there are 2 counts per chord, such as

\[
\begin{align*}
\text{G} & \quad 6-43 \\
& \quad 1 \ 2 & 3 & 4 \\
\text{C} & \quad 5-243
\end{align*}
\]

Try the following example:
Try the following songs from the Song Section using the Travis Pick with 2 chords per measure:

You Are My Sunshine, p. 8
When the Saints Come Marching In, p. 9
Tom Dooley, p. 11
Red River Valley, p. 17
Oh, Suzanna, p. 21
Aura Lee, p. 22
Kum Ba Yah, p. 24
Cripple Creek, p. 25

Occasionally chords such as D/C will appear. D/C means a D chord with a C note in the bass, or the lowest note to be played is C. It is ONE chord name. It is fingered thus:

These chords have an unusual sound when strummed, but if the proper finger pick is used they add a very interesting effect.

Try the following. The special finger pick pattern for the chords with different notes in the bass are indicated by the chord name. The Travis or 3/4 picks may be used. These are the most popular chords with added bass notes.
Try the following examples:
FINGER PICKING - THREE/FOUR METER

There are also many ways to do the finger picking style in 3/4 meter. One of the most common finger-picks for 3/4 is outlined below:

**6-String Chord** | **5-String Chord** | **4-String Chord**
---|---|---
643243 | 543243 | 432132

This is done with a steady rhythm, sounding "one and two and three and."

This is the proper fingering.

643243 | 543243 | 432132
TT12T1 | TT12T1 | TT12T1

Notice here again the fingering remains unchanged. Try picking the following pieces. (For review also try using the strums for 3/4 on the following example:)

Try the following songs from the Song Section:

- When Johnny Comes Marching Home, p. 1
- Silent Night, p. 2
- Clementine, p. 10
- On Top of Old Smokie, p. 13
- Down in the Valley, p. 14
- A Poor Wayfaring Stranger, p. 19
Variations of the 3/4 pick are also possible; some are below.

Try the following pieces in 3/4. (If two or more chords exist in a measure together the rhythm of the finger pick may be divided equally between the chords, or the finger pick may be stopped altogether and the chords may simply be strummed).

Try the following example:

Try the following songs from the Song Section using 3/4 pick style variations:

Silent Night, p. 2
My Bonnie, p. 18
Home on the Range, p. 26
Streets of Laredo, p. 6
It Came Upon A Midnight Clear, p. 15
Scarborough Fair, p. 28
STRAIGHT FINGERPICKING STYLE

Still another form of accompaniment in the finger picking style for 4/4 meter is the straight pick style. It is called the straight pick for two reasons; the rhythm is an even eight note pattern and the fingers move straight across the strings: Thumb, Thumb, first finger, second finger.

See example (note fingering).

<table>
<thead>
<tr>
<th>6-String Chords</th>
<th>5-String Chords</th>
<th>4-String Chords</th>
</tr>
</thead>
<tbody>
<tr>
<td>64326432</td>
<td>54325432</td>
<td>43214321</td>
</tr>
<tr>
<td>14263646</td>
<td>TTL2TT12</td>
<td></td>
</tr>
</tbody>
</table>

This style of finger picking is adapted to any slow piece in 4/4 meter. It does not work well on fast, bouncy songs. If two or more chords appear in a measure the pattern may be split in half.

<table>
<thead>
<tr>
<th>G</th>
<th>C</th>
</tr>
</thead>
<tbody>
<tr>
<td>6432</td>
<td>5432</td>
</tr>
</tbody>
</table>

If more than two chords appear in the measure, eliminate one or more of them leaving no more than two chords in each measure. The same rule applies if one is strumming 4/4 or 3/4.

Try the following example:

Try the following songs from the Song Section:

Michael, Row the Boat Ashore, p. 5
Amazing Grace, p. 7
Shenandoah, p. 20
Aura Lee, p. 22
One variation of this pattern is to pick two strings together at the first of each pattern:

```
<table>
<thead>
<tr>
<th></th>
<th>1</th>
<th>6 \</th>
<th>1</th>
<th>5 \</th>
<th>1</th>
</tr>
</thead>
<tbody>
<tr>
<td>E</td>
<td>4</td>
<td>3 2</td>
<td>1</td>
<td>3 2</td>
<td>1</td>
</tr>
<tr>
<td>D</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>C</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>B</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
```

Remember, the rhythm should remain steady and the chord changes smooth and even.

Try the following example:

```
Am  C  D  F  Am  E7  Am
```

Try the following songs from the Song Section using straight pick variations:

- Kum Ba Yah, p. 24
- Aura Lee, p. 22
- Oh, Sinner Man, p. 23
- Shenandoah, p. 20
- Michael, Row the Boat Ashore, p. 5
This is a chord clock. It can be used in three ways:

1. It can be used to determine the number of sharps or flats in a given key.
2. It can be used to determine the basic chords in a key.
3. It can be helpful in transposing.
You can determine the key of a particular piece by looking at the key signature. The number of sharps or flats in the key signature determines the key the piece is written in. If a piece has one or more sharps in its key signature, it will be in one of the keys on the right half of the chord clock. If a piece has one or more flats in its signature, it will be in one of the keys on the left half of the clock. For example, the key of C will have no sharps or flats in its key signature. The key of G or Em will have one sharp sign in its signature, the key of D or Bm will have two sharps in its signature, the key of A or F#m will have three sharps in its signature, etc. The key of F or Bb will have one flat in the signature, the key of Bb or Gm will have two flats in the signature, the key of Eb or Cm will have three flats, etc.

You can determine the six basic chords in a given key by also using the chord clock. To find the basic chords in a key, take the chord having the name of the key (key chord) and the first chords to the right and to the left of it. Those three chords and their related chords (chords on the inside of the clock will correspond with the outside chords) make up the six basic chords in any given key. For example, to find the chords in the key of G, find G on the chord clock. Use the chords to the right and left of it (C and D) and their related chords (a minor, b minor, e minor) to give you the six basic chords in the key of G. The chords would be G, C, D, Am, Em, and Bm.

This process can be very helpful to the person who wants to play a piece by ear. If you want to play "Down in the Valley" without the use of music, choose the key you want to use. For instance, use the key of G. You know that the six basic chords for that key are G, C, D, Am, Em, Bm. Start by singing the melody and strumming a G chord (most simple folk songs begin with the key chord); then, when it sounds like the melody you are singing conflicts with the chord you are playing, change to one of the other chords in the key. If you change to a chord that still conflicts, change to another chord in the key until you find the one that sounds correct.

This chord clock can also be helpful in transposing. The easiest keys for the guitar are G, C, and D and Em, Am, and Bm. If you want to make the chords in a piece simple, play the song in one of these keys. Suppose a piece is written in a different key and the chords look like the ones in the example below:

```
| Gb | Eb | Gm | F7 | Bb |
```

These chords can be made simple by:

1. Changing the first chord in the piece to one of the simple key chords (G, C, D, etc.)
2. Finding on the chord clock the original first chord in the piece.
3. Finding the new chord on the clock that you are changing the original chord to.

4. Seeing which direction and the number of steps you went to change the old chord to the new chord.

5. Changing the rest of the chords in the piece the same number of steps and in the same directions as the first chord was changed.

EXAMPLE:

Change the first Bb chord to a G chord. Then, find Bb on the clock and notice that we had to go four steps (counting the Bb chord as #1) to the right to get to a G chord. Now, we change the rest of the chords in the piece four steps to the right. Notice that the number of steps and the direction you change the first chord in the piece will determine the number of steps and the direction you change the rest of the chords. Shown below are the original chords and the new chords to the example.

```
G    C    Em    D7    G
Bb   Eb   Gm   F7   Bb
```

The minor chords will change the same direction and number of steps but will remain on the inside of the clock. To transpose 7th chords such as the F7 in the example, find F on the clock, change it to the new chord (D), then, add the 7th to the chord name. The F7 is changed to a D7. The same principle applies to m7, 9, 13, and other various chords.

Assignments using the chord clock:
1. Transpose two songs from sheet music or music book to easy keys for the guitar.
2. Write one original song (just the chords).
3. Write out the lyrics to one familiar song putting the correct chord changes above the words (rhythm sheet).
BAR CHORDS

Bar chords are so called because the first finger (bar finger) lays across all of the strings. These, when mastered, make it possible to play virtually hundreds of chords with very little hand movement. By simply holding the hand in one position and moving it up and down the neck one can play 12 different chords with one hand and finger formation or pattern.

Following is a chart enabling one to determine where and how a chord will be fingered in its bar position:

```
BAR FINGER

MAJOR

minor

(seventh)

(minor seventh)

(major seventh)

(ninth)

SECONDO R BOTTOM CATEGORY

```

```

BAR FINGER

13th

7sus.

dim.

m9

6th

```

```

SECOND OR BOTTOM CATEGORY

```

```

MAJOR

minor

7th

m7

maj.7

```

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There are still many chords possible on the guitar that cannot be played in open position or in the bar chord form. However, the patterns on page sheet will enable you to play most of the chords in popular music.

To use the "bar chord chart" follow the procedure outlined below:

There are two categories or groupings of bar chords: those that the 6th string names (on top) and those that the 5th string names (on bottom).

The numbers above the letter names indicate the fret that the bar finger of a particular letter name chord can be found in and the various patterns illustrate how the different types of chords should be fingered after the correct fret for the bar finger is determined.

For example, suppose you wanted to find a G7 chord. With the top category the G is played with the bar finger in the third fret and the formation for the 7th should be used. To sharp a bar chord move the complete chord pattern up one fret. To flat a bar chord move the complete pattern down one fret. C#m7 would be played in the ninth fret with the top grouping since the C chords are found in the 8th fret. C#m7 may also be played in the fourth fret using the bottom category and playing the m7 pattern ( ).

Bb9 may be played with the bar finger in the 6th fret and the 9th pattern ( ) with the top category, because B chords are played in the seventh fret and you move a chord down one fret lower to flat it. It (Bb9) may also be played in the first fret and the other ninth pattern ( ) using the bottom category. There are two different fingerings and positions to play the same bar chord. This makes changing chords more convenient.
For example, if you are playing a piece with changes from a G to a C very rapidly, one would not play a G in the third fret and a C in the eighth fret using the same pattern. This would be too awkward. It would be better to play G in the third fret and C in the third fret using the other category. This would make it possible to change much faster from G to C.

So you see it is possible to figure out a possible 252 different chords using this bar chord sheet correctly. Try playing the following piece with a few bar chords:

Notice how full and rich the bar chords sound compared to some of the open chords, because of the fact that all of the strings are being strummed.

Try this example:
(One wouldn't go from G in the third fret to Bm in the 7th, but rather G in the third fret to Bm in the second fret.)
Finger pick or strum the following example playing some of the chords as bar chords:

Try some of the songs from the Song Section using bar chords in place of some of the open chords in first position. Any chord may be played as a bar chord, but it is best to learn the open chords first.
Reading Repeat Signs

This notation (\( \text{II} \)) is called a repeat sign. When it appears in the music one should go back to where that sign appeared previously in the piece and play that much of the song again. After repeating one should end the piece or continue on.

These are first and second endings. The first time one plays through the piece he should play the first ending then repeat to the repeat sign. The second time through the piece one should skip the first ending and play the second ending.

The following notation (\( \text{III} \)) is also a repeat sign. When one plays the piece to this sign he should repeat to the same sign earlier in the piece. Then one should play to the following sign: \( \text{to Coda} \). Then one should skip from this sign (\( \text{III} \)) to the coda or ending of the song (\( \text{CODA} \)).
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<td>You Are My Sunshine</td>
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When Johnny Comes Marching Home

When John-ny comes march-ing home a-gain, Hur-rah,

When John-ny comes march-ing home a-gain, Hur-rah,

When John-ny comes march-ing home a-gain, Hur-rah,

The men will sing and the boys will shout, the

la-dies they will all turn out and we'll all

be gay when John-ny comes march-ing

home.
Silent Night

Silent night, Holy night
All is calm, All is bright, Round yon virgin mother and child. Holy

In fant so tender and mild. Sleep in heavenly peace

Sleep in heavenly peace.

ADDITIONAL VERSE:

2. Silent night, holy night
Shepherds quake, at the sight
Glories stream from heave afar
Heavenly hosts sing Alleluia
Christ the Savior is born
Christ the Savior is born.
This train is bound for glory, this train

This train is bound for glory, Don't ride none but the good and holy, This train is bound for glory

This train.
Worried Man Blues

It takes a worried man to sing a worried song.

It takes a worried worried man to sing a worried song. It takes a worried man to sing a worried song. I'm worried now But I won't be worried long.

ADDITIONAL VERSES: (3 times)

2. I went across the river, and I lay down to sleep, When I woke up, had shackles on my feet.

3. Twenty-nine links of chain around my leg, And on each link, an initial of my name.

4. I asked that judge, tell me, what's gonna be my fine? Twenty-one years on the Rocky Mountain Line.

5. Twenty-one years to pay my awful crime, Twenty-one years - but I got ninety-nine.

6. The train arrived sixteen coaches long, The girl I love is on that train and gone.

7. I looked down the track as far as I could see, Little bitty hand was waving after me.

8. If anyone should ask you, who composed this song, Tell him I was I, and I sing it all day long.
Michael, Row the Boat Ashore

G Am D7
Michael row the boat ashore Alleluia.

G Bm Am D7
Michael row the boat ashore Alleluia.

G
Michael row the boat ashore Alleluia.
Streets of Laredo

As I walked out on the streets of Laredo

I walked out in Laredo one day. I spied a young cowboy all dressed in white linen. All dressed in white linen and cold as the clay.
Amazing Grace

Amazing Grace, How sweet the sound that saved a wretch like me
I once was lost, but now I am found, was blind but now I see
She'll Be Comin' Round the Mountain

She'll be com'in' round the moun-tain when she com-es

You Are My Sunshine

You are my sun-shine My on-ly sun-shine

You make me hap-py When skies are gray You'll ne-ver

Please don't take my sun-shine a-way.
When the Saints Come Marching In

Oh when the Saints come marching in
I want to be there

in that number
When the saints come

marching in.
Clementine

In the cavern in a canyon Excavating for a mine, Dwelt a miner forty miner And his daughter Clementine. Oh my darling Oh my darling Oh my darling Clementine. You are lost and gone forever dreadful sorry Clementine. Light she

ADDITIONAL VERSE:

Light she was and like a fairy
And her shoes were number nine,
Herring boxes without topses,
Sandals were for Clementine.
Tom Dooley

**Additional Verses:**

This time tomorrow, reckon where I'll be
If it hadn't been for Graysen, I'd been in Tennessee.

This time tomorrow
Reckon where I'll be
Down in some lonesome valley,
Hangin' from a white oak tree.
He's Got the Whole World

ADDITIONAL VERSES:

He's got you and me brother, in his hands
He's got you and me brother, in his hands
He's got you and me brother, in his hands
He's got the whole world in his hands.

He's got the wind and the rain in His hands;
He's got the sun and the moon right in His hands;
He's got the wind and the rain in His hands.
He's got the whole world in His hands

He's got the little bitsy baby in His hands;
He's got the tiny little baby right in His hands;
He's got the little bitsy baby in His hands
He's got the whole world in His hands.
On Top of Old Smokie

On top of old Smokie, all covered with snow,
I lost my true lover.

Come courtin' too slow.

ADDITIONAL VERSE:

A thief always robs you
And takes all you save
But a false hearted lover
He sends you to your grave.
DOWN IN THE VALLEY

Down in the valley valley so low
Hang your head over
hear the wind blow.

ADDITIONAL VERSE:

Hear the wind blow, dear
Hear the wind blow
Hang your head over
Hear the wind blow.
It came upon a midnight clear, That glorious song of old From angels bending near the earth, to touch their harps of gold. Peace on the earth, good will to men. From heav'n's all gracious King. The world in solemn stillness lay. To hear the angels sing.
Jingle Bells

Dash-ing through the snow
In a one-horse o-pen

sleigh

O'er the fields we go
Laugh-ing all the way

Bells on bob tails ring
Making spir-its bright

What fun it is to laugh, and sing a sleigh-ing song to-

ight =

Jin-gle bells
Jingle bells jin-gle all the way

Oh, what fun it is to ride in a one-horse, open sleigh

Jin-gle bells jin-gle bells jin-gle all the way

Oh, what fun it is to ride in a one-horse o-pen sleigh.
From this valley they say you are going

I will miss your bright eyes and sweet smile For they

say you are taking the sun-shine That

bright-ens our path-way a-while.

ADDITIONAL VERSE:

Come and sit by me side if you love me
Do not hasten to bid me adieu
But remember the Red River Valley
And the girl who has loved you so true.
My Bonnie Lies Over the Ocean

My bonnie lies over the ocean
My bonnie lies over the sea
Oh bring back my bonnie to me
Bring back, bring back, oh bring back my bonnie to me.
A Poor Wayfaring Stranger

I'm just a poor wayfaring stranger. A travlin' through this world of woe. But there's no sickness, toil or danger
In that bright world to which I go.

I'm going there to meet my Father. I'm going there no more to roam.

I'm just a going over Jordan. I'm just a going over home.
Oh, Shenandoah, I long to hear you, Away, you rolling river. Oh Shenandoah I long to hear you, Away, we're bound away, 'Cross the wide Missouri.

ADDITIONAL VERSES:

2. The white man loved the Indian maiden,
Away, you rolling river
With notions his canoe was laden,
Away, we're bound away,
'Cross the wide Missouri.

3. O, Shenandoah, I love your daughter,
Away, you rolling river
I'll take her 'cross the rolling water,
Away, we're bound away
'Cross the wide Missouri.

4. O, Shenandoah, I'm bound to leave you,
Away, you rolling river.
O, Shenandoah, I'll not deceive you,
Away, we're bound away,
'Cross the wide Missouri.
Oh, Suzanna

Well, I come from Alabama with my banjo on my knee. I'm goin' to Louisiana, My true love for to see. Oh, Suzanna Oh, don't you cry for me. Cause I come from Alabama with my banjo on my knee.
As the Black-bird in the spring, 'neath the willow tree
Sat and piped, I heard him singin' praise of Aura Lee.
Aura Lee, Aura Lee, Maid of golden hair.
Sunshine came along with thee and swallows in the air.
Oh, Sinner Man

**Spiritual**

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**Additional Verses:**

2. **Run to the rock, the rock was a-melting (3 times)**
   All on that day.

3. **Run to the sea, the sea was a-boiling, (3 times)**
   All on that day.

4. **Run to the moon, the moon was a-bleeding, (3 times)**
   All on that day.

5. **Run to the Lord, Lord won't you hide me? (3 times)**
   All on that day.

6. **Run to the Devil, Devil was a-waiting, (3 times)**
   All on that day.

7. **Oh, sinner man, you ought a been a-praying (3 times)**
   All on that day.
Kum Ba Yah

ADDITIONAL VERSES:
2. Someone's crying Lord, Kum ba yah.
Just put on a brand new suit, Hair-cut, shave and
shine to boot. Diamond stick-pin in my tie, See you later
folks, good-bye. Going to Cripple Creek, Not for swimmin'

Going to Cripple Creek here's why, Down by Cripple Creek a-

among some wo-men I met the apple of my eye.

ADDITIONAL VERSES:

One was fat and one was lean,
One was somewhere in between,
Tanked one look and I got weak,
By the banks of Cripple Creek.

CHORUS

Man! That gal has me bewitched,
All dressed up for gettin' hitched
Gonna meet her, cheek to cheek,
In the church by Cripple Creek.
Oh give me a home where the buffalo roam, Where the
deer and the antelope play, Where seldom is
heard a discouraging word And the skies are not cloudy all
day.

Home, home on the range Where the
deer and the antelope play Where seldom is
heard a discouraging word And the skies are not cloudy all
day.
John Henry

John Henry was a little boy

Sit-tin' on his mam - my's knee
He picked up a hammer and a little piece of steele, Said this hammer be the death of me
Oh Lord, This hammer be the death of me.

ADDITIONAL VERSES:

2. Now the captain said to John Henry
   Gonna bring my steam drill round
   Watch that smoke roll out its stack
   While it drives that cold steel down Lord, Lord
   While it drives that cold steel down.

3. Now John Henry said to the captain
   A man ain't nothin' but a man
   Before I let that steam hammer beat me down
   I'll die with a hammer in my hand Lord, Lord
   I'll die with a hammer in my hand.

4. John Henry went on the mountain
   He looked on the other side
   He looked at the sky with tears in his eyes
   And he laid down his hammer and he died Lord, Lord
   He laid down his hammer and he died.

5. Now they buried John in the grave yard
   Six feet under the sand
   And every train that goes a chuggin' oh by
   Says yonder lies a steel drivin' man Lord, Lord
   Yonder lies a steel drivin' man.
Scarborough Fair

Are you going to Scarborough Fair?

Parsley, sage, rosemary and thyme

Remember me to one who lives there

She once was a true love of mine.

ADDITIONAL VERSES:

Tell her to make me a cambric shirt
Parsley sage, rosemary and thyme
Without no seams nor needle work
Then she'll be a true love of mine.

Tell her to find me an acre of land
Parsley sage, rosemary and thyme
Between the salt water and the sea strands
Then she'll be a true love of mine.

Tell her to reap it with a sickle of leather
Parsley sage, rosemary and thyme
And gather it all in a bunch of heather
Then she'll be a true love of mine.