



**GUITAR BOOK 1 - Teacher Preview**

# **ESSENTIAL ELEMENTS**

## **FOR GUITAR**

**CD not included in  
Teacher Preview**

**COMPREHENSIVE GUITAR METHOD**



**WILL SCHMID  
BOB MORRIS**

**Essential Elements for Guitar**  
Book/CD - HL00862639/\$17.95

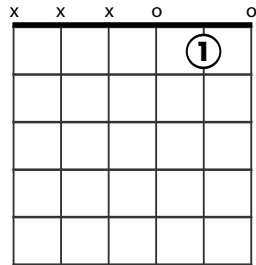
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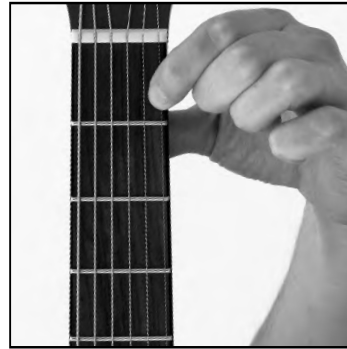
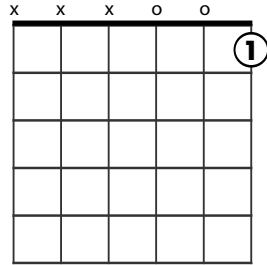
## PLAYING CHORDS

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 (/), 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**



### 2. ROLLING ALONG

**C**

**G7**

**C**

**G7**

**C**



## PLAYING CHORDS

Now let's try strumming and singing your first two songs.



**TRACK 2** 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**  $\frac{4}{4}$  **C** / / / / continue strumming African-American

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—  
**G7** in His hands,— He's got the whole world in His hands. **C** Double Bar ▾

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### Repeat Sign



Without stopping, play once again from the previous **repeat sign**.

**THEORY**



**TRACK 3**

### 5. WATER COME A ME EYE

**C** / / / / continue strumming **G7** **C** Trinidad

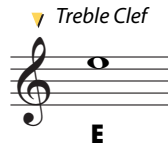
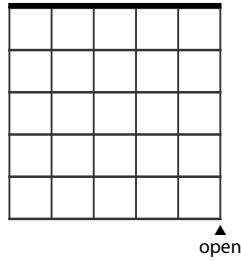
Ev - 'ry time— I re - mem - ber Li - za, wa - ter come— a me eye.  
**G7** Ev - 'ry time— I think of Li - za, wa - ter come— a me eye. **C** Double Bar ▾  
**Repeat Sign**  
**C** **G7** **C**  
 Come back Li - za, come back gal, wa - ter come— a me eye.  
**G7** **C** Repeat Sign ▾  
 Come back Li - za, come back gal, wa - ter come— a me eye.

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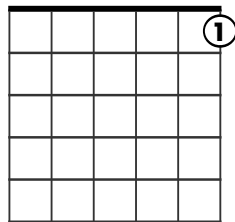
# NOTES ON THE FIRST STRING

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.

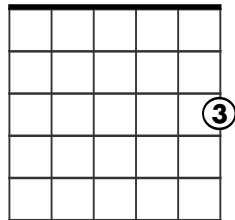
**E**  
open



**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

Count 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

## 11. HALF NOTES

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

## 12. QUARTER NOTES

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

## 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

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

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

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

### 16. LINE TO LINE



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

**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.

# PLAYING CHORDS

**HISTORY** **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 *piroque*, 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)

D7

Hank Williams

1. Good- bye, Joe, me got - ta go, me oh my oh. Me got - ta  
 (2.) daux, Fon - tain - eaux, the place is buzz - in'. Kin - folk -

go pole the pi - rogue down the bay - ou. 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. } Jam - ba - la - ya and a craw - fish pie and fil - let  
 bay - ou.

gum - bo. 'Cause to - night I'm gon - na see my ma cher 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. Thi - bo -

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## 21. ESSENTIAL ELEMENTS QUIZ *Play the chord exercise below for your teacher. Strum once for each slash and change chords when indicated.*

G D7 G D7 G D7 G

# PLAYING CHORDS

**HISTORY** **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,— ba - by don't-cha wan - na go?— Come on,—

**C** **G**

ba - by don't-cha wan - na go?— Back to that

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

same old place,— sweet home— Chi - ca - go?—

**G**

1. One and one is two,— six and two are eight,— come on ba - by don't-cha  
 2. Six and three are nine,— nine and nine eight - een,— come on ba - by can't-cha

**C** **G**

make me late!— } Hey, ba - by don't-cha wan - na go?—  
 see what I mean.— }

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



Back to that same old place,— sweet home— Chi - ca - go?—



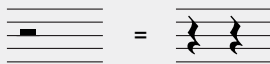
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**PERFORMANCE SPOTLIGHT**

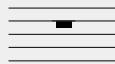
**THEORY**

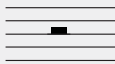
**Rests** Just as there are notes of different values that tell us to play for a certain amount of time, there are **rests** of the same values that tell us *not* to play for a certain amount of time.

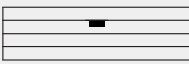
**Quarter Rest**  = 1 Beat of Silence  = 1 Silent Beat  
1 &

**Half Rest**  = 2 Beats of Silence  = 2 Silent Beats   
1 & 2 &

**Whole Rest**  = A Whole Measure of Silence

**Whole Rest**  = Hangs from a staff line.

**Half Rest**  = Sits on a staff line.

 = A Whole Measure of Silent Beats  
1 & 2 & 3 & 4 &

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.



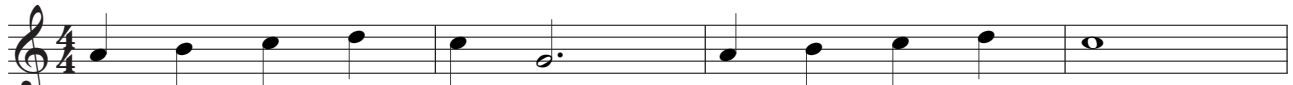
TRACK 20

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

Elton John & Tim Rice

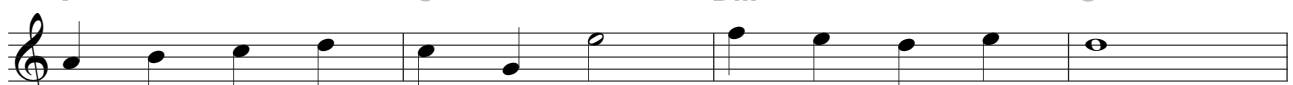
Verse

**F** **C** **F** **C**



There's a calm sur - ren - der to the rush of day.

**F** **C** **Dm** **G**




When the heat of the roll - ing world can be turned a - way.

**F** **C** **F** **C**



An en - chant - ed mo - ment, and it sees me through.

**F** **Am** **Bb** **G**



It's e - nough for this rest - less war - rior just to be with you. And

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Chorus

Chorus

Chords: C G Am F C

Gtr. 1: can you feel the love to - night? It is

Gtr. 2: (bass line)

Chords: F D7 G F C Am

Gtr. 1: where we are? \_\_\_\_\_ It's e - nough for this wide - eyed

Gtr. 2: (bass line)

Chords: F Dm C F D7 G

Gtr. 1: wan - der - er that we got this far. \_\_\_\_\_ And

Gtr. 2: (bass line)

Chords: C G Am F C F D7

Gtr. 1: can you feel the love to - night? How it's laid to

Gtr. 2: (bass line)

Chords: G F C Am

Gtr. 1: rest? \_\_\_\_\_ It's e - nough to make kings \_\_\_\_\_ and \_\_\_\_\_

Gtr. 2: (bass line)

Chords: F Dm C F C

Gtr. 1: vag - a - bonds be - lieve the ver - y best. \_\_\_\_\_

Gtr. 2: (bass line)

## PLAYING CHORDS

### STRUM BUILDER 5

#### Syncopation

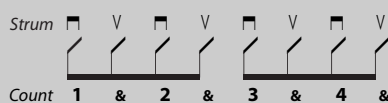
An off-beat rhythm, or the accenting of notes that fall on the "&" between counts.

#### Syncopated Strum

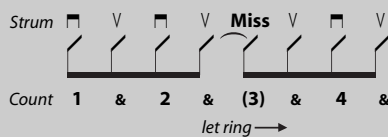
Practice the syncopated strum patterns below as a variation on the down-up stroke.

- 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.

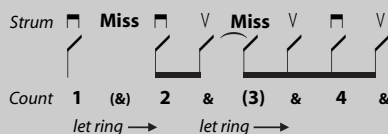
#### Basic Down-Up Strum



#### 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

G D7 G D7

1 & 2 & (3) & 4 & 1 & 2 & (3) & 4 & 1 & 2 & (3) & 4 & 1 & 2 & (3) & 4 &

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

#### 51. DUKE OF STRUMS

G Em C D7

1 & 2 & (3) & 4 & 1 (&) 2 & (3) & 4 & 1 & 2 & (3) & 4 & 1 (&) 2 & (3) & 4 &

#### HISTORY

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.

## PLAYING CHORDS



**Alert** The next song includes 1st and 2nd endings. See page 36 if you need to refresh your memory.



TRACK 33

## 72. SURFIN' U.S.A.

*Strum and sing this famous Beach Boys song.*

Chuck Berry

**N.C.** **A7** **D**

Ev - 'ry - bod - y's gone surf - in', \_\_\_\_\_ surf - in' U. S. A. \_\_\_\_\_

**N.C.** **A7**

— 1. If ev - 'ry - bod - y had an o - cean \_\_\_\_\_ a - cross the U. S. A. —  
 (2.) route \_\_\_\_\_ we're gon - na take real soon..

**D** **A7**

\_\_\_\_\_ Then ev - 'ry - bod - y'd be surf - in' \_\_\_\_\_  
 \_\_\_\_\_ We're wax - in' down \_\_\_\_\_ our surf - boards \_\_\_\_\_

**D**

— like Cal - i - for - ni - a. \_\_\_\_\_ You'd see them wear - in' their  
 — we can't \_\_\_\_\_ wait for June. \_\_\_\_\_ We'll all be gone for the

**G** **D**

bag - gies, \_\_\_\_\_ huar - a - chi san - dals too. \_\_\_\_\_  
 sum - mer, \_\_\_\_\_ we're on sa - fa - ri to stay. \_\_\_\_\_

**A7**

— A bush - y, bush - y blonde hair - do, \_\_\_\_\_ surf - in' U. S. A. —  
 \_\_\_\_\_ Tell the teach - er we're surf - in', \_\_\_\_\_ surf - in' U. S. A. —

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## FINGER PICKING

### Arpeggio

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

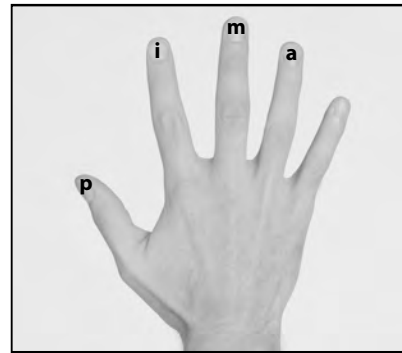
### Finger Picking

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

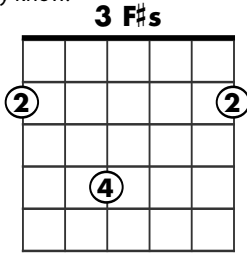
- Use a high wrist and position your thumb and fingers over their respective strings.
- Arch your palm as if you were holding a ping-pong ball.
- Keep your thumb and fingers relaxed and ready to play.
- Let the fingers do the work rather than lifting your whole hand.



**NEW NOTES**

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.

**F#**



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

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.

**TRACK 46**

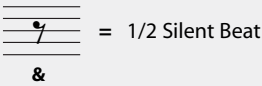
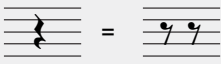
**100. DANNY BOY**


Weatherly/Traditional Irish

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**PERFORMANCE SPOTLIGHT**

**THEORY** **Eighth Rest**

$\gamma$  = 1/2 Beat of Silence     
  = 1/2 Silent Beat     
 

**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**

**G** **Em**

Ev - 'ry breath you— take ev - 'ry move you— make,—

**C** **D** **Em**

ev - 'ry bond you break, ev - 'ry step you take, I'll be watch-ing you.

**Verse**

 **G** **Em**

1. Ev - 'ry sin - gle— day, ev - 'ry word you— say,  
 2. Ev - 'ry move you— make, ev - 'ry vow you— break,

**C** **D** **G** **Fine**

ev - 'ry game you play, ev - 'ry night you stay, I'll be watch - ing— you.  
 ev - 'ry smile you fake, ev - 'ry claim you stake, I'll be watch - ing— you.

**Bridge**

**C** **G**

Oh, can't you— see you be - long to me.

**A7** *Eighth Rest* **D7** **D.S. al Fine**

How my poor heart— aches— with ev - 'ry step you— take.

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## FINGER PICKING

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.



TRACK 59

### 121. DUST IN THE WIND

Kerry Livgren

**Verse**    **C**    **G**    **Am**    **G**    **Dm**    **Am**

1. I close my eyes on - ly for a mo - ment, and the mo - ment's gone.

**C**    **G**    **Am**    **G**    **Dm**    **Am**    **Chorus**    **D**    **G**

All my dreams pass be - fore my eyes a cu - ri - os - i - ty. Dust in the

**Am**    **D**    **G**    **Am**    **Verse**    **C**    **G**    **Am**

wind, all they are is dust in the wind. 2. Same old song,

**G**    **Dm**    **Am**    **C**    **G**    **Am**    **G**    **Dm**

just a drop of wa - ter in an end - less sea. All we do crum - bles to the ground though we re -

**Am**    **Chorus**    **D**    **G**    **Am**    **D**    **G**    **Am**

fuse to see. Dust in the wind, all we are is dust in the wind.

**Verse**    **C**    **G**    **Am**    **G**    **Dm**    **Am**

3. Don't hang on, noth - ing lasts for - ev - er but the earth and sky. It

**C**    **G**    **Am**    **G**    **Dm**    **Am**

slips a - way... All your mon - ey won't an - oth - er min - ute buy.

**Chorus**    **D**    **G**    **Am**    **D**    **G**    **Am**

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

**D**    **G**    **Am**    **D**    **G**    **Am**

Dust in the wind, ev - 'ry - thing 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.



TRACK 61

### 124. BLUES IN A

**A5**

**D5** **A5**

**E5** **D5** **A5**



TRACK 62

### 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

**A** **A7** **D**

1. C. C. rid - er, — see what you have done. — C. C. rid - er,  
2. Tell me rid - er, — what is on your mind. — Tell me rid - er,

**A** **E** **D** **A**

see what you have done. — You made me love you, now your friend has come. —  
what is on your mind. — Oh, tell me why you treat me so un-kind. —

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### 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.

