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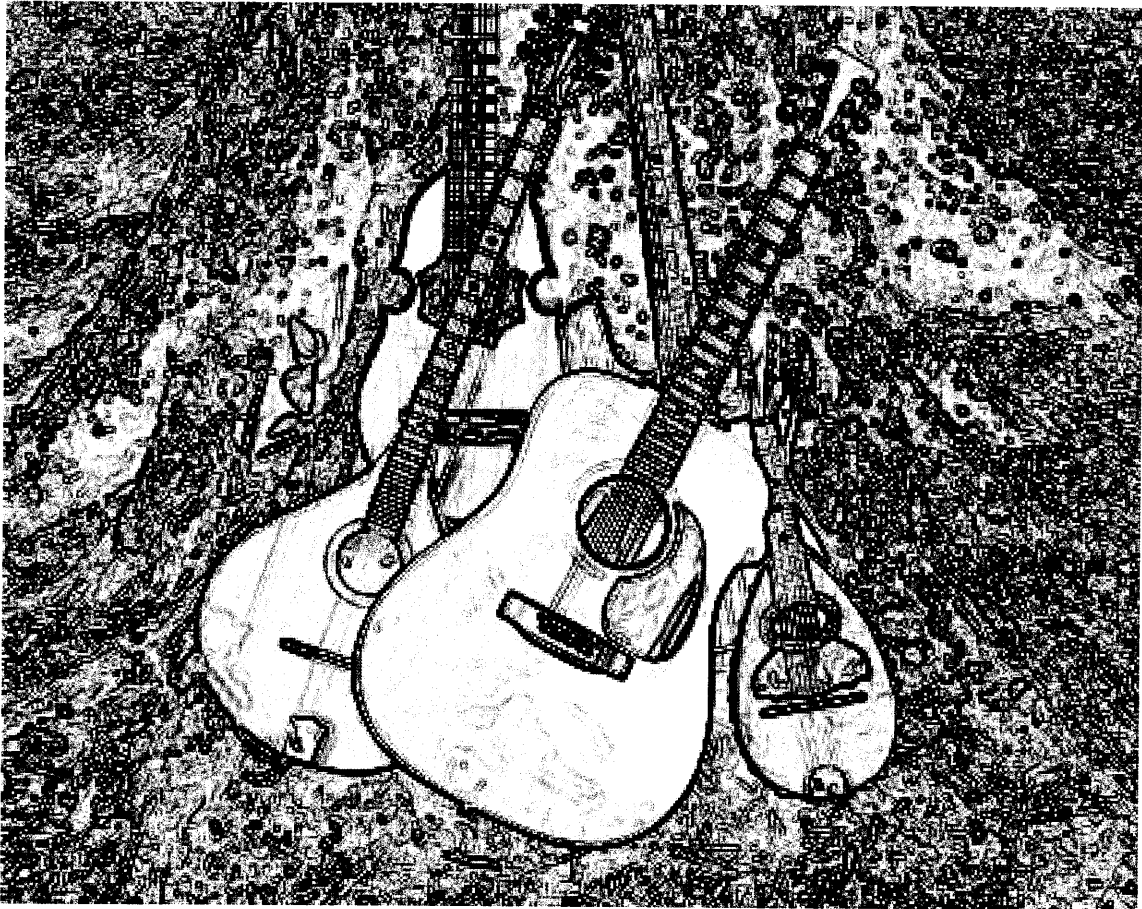
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Introduction

This book provides songs for beginner and intermediate guitar players. The beginner versions consist of just the basic melodies, lyrics, and chords while the intermediate versions add harmony to create solo guitar arrangements. Having both versions in the same book allows you to observe the thinking process involved when taking a basic melody and adding harmony to create a solo guitar arrangement. The illustration below shows a comparison between beginner and intermediate versions. Notice the melody didn't change at all in the intermediate version. The only changes made were adding harmony on the first beat of each measure. The harmony is simply the chords that accompany the melody. The chord diagrams are written above each measure. Keep in mind the melody note is always the highest note. When playing the melody be sure not to strike the strings that are higher in pitch.

The image displays two musical staves. The top staff, labeled 'Beginner', shows a melody line in 3/4 time with lyrics 'A mazing grace how sweet the sound that'. Above the staff are four chord diagrams: C, C7, F, and C. The bottom staff, labeled 'Intermediate', shows the same melody line with the same lyrics, but with a bass line and chords added to the first beat of each measure. The chord diagrams for the intermediate version are C, C7, F, and C. Arrows point from the C chord diagrams in the intermediate version to the C chord diagrams in the beginner version, highlighting that the melody note (C) is the highest note in both versions.

Notice the C note is the highest note on the intermediate version. C is also the highest note of the F chord. In both instances C is the melody note as it is in the beginner version. The melody note (C) should be the highest in pitch.

Although the songs are arranged for players that use a pick exclusively, they also work well with players that are accustomed to playing fingerstyle.

The chord diagrams show the specific voicings (exact notes) of each chord.

Chapters one and three are written in standard notation for players wishing to improve their notation reading skills. Chapters two and four are written in tablature. Chapter five uses easy chord charts and lyrics for strummers that are interested in strumming while they sing.

There are several songs in the beginner chapters that aren't in the intermediate chapters. These songs sound good as they are and after achieving the proper tempo you will be at the intermediate level.

The CD that accompanies the book has a slow version and a fast version for most of the songs. They are recorded in split-track stereo. In the beginner chapters the metronome and rhythm guitar are heard from the left speaker. The melody is in the right speaker. If you wish to play the melody while listening to the metronome and rhythm track without the recorded melody then pan the balance to the left. If you wish to listen to the melody only then pan to the right. If you desire to hear the entire recording the balance should be centered. On the intermediate tracks there is no rhythm guitar. The metronome is on the left and the guitar is on the right.

Important Tips

Rhythm

Having good rhythm or keeping time is usually the most challenging aspect for beginning guitarists. When learning a song or exercise always learn to play it very, very slow first. Students usually try to play faster than they are capable and find themselves making the same mistakes over and over which leads to frustration. A good analogy is learning to drive a car. If we jump into the driver's seat without ever having driven and put the pedal to the floor we would either have a wreck or give the driving instructor a heart attack. Always practice slowly in the beginning. As you get comfortable with the tune you can speed up the tempo.

A metronome is an essential tool for the practicing musician that will help develop a sense of rhythm. Also, many books come with C.D.'s that serve the same purpose as a metronome. *Band in the Box* is great software that gives you an automated band to accompany your playing. Any of these products will help your rhythm. The importance of playing with a metronome can't be stressed enough.

The Pick

Students tend to use all down strokes when learning without an instructor. The longer the student plays this way the harder it is for him to correct his technique. Using the proper technique with a pick is extremely important. It is usually appropriate to use down strokes when playing whole, half, and quarter notes. However, when playing eighth notes you should use alternating picking (down and up strokes). In common time the down strokes should be on the down beats which are the numbers (1, 2, 3, 4). The 'up beat' in between the numbers should be up strokes.

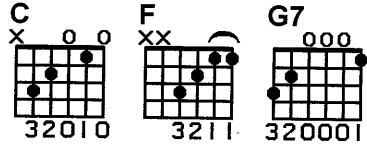
The Teacher

Henny Youngman once said, "The self taught man usually has a lousy teacher and an even worse student." A good instructor will help you to avoid bad habits that are hard to break and offer insight that takes years to accumulate. A good instructor will teach you music theory as well as how to read music.

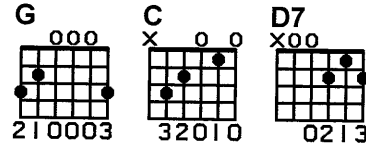
Chord Chart

The chords below are the easiest to play on guitar. Thousands of songs use these chords. With the use of a capo you can play the songs in any key.

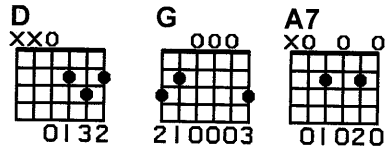
Key of C



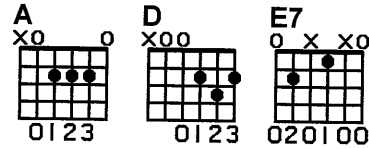
Key of G



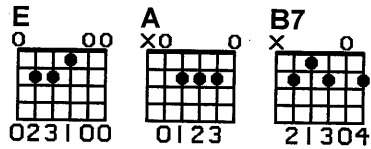
Key of D



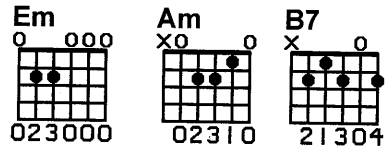
Key of A



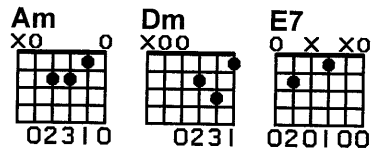
Key of E



Key of Em



Key of Am



Using The Capo

If you try to sing a song and the key doesn't fit your voice you may want to use a capo to raise the pitch. When playing with other musicians inevitably you'll find people do songs in differing keys. A male singer will usually sing in a different key than a female vocalist. Fiddlers are fond of the key of D and A. Horn players love Bb and F. Banjo players love G. Mountain dulcimer players love D. With the chart below you can play in any key. If someone throws a key at you that you aren't familiar with, don't panic. Just whip out the trusty capo and place it on the appropriate fret.

When playing in the key of G:

Place the capo on the 1st fret to get the key of Ab.
Place the capo on the 2nd fret to get the key of A.
Place the capo on the 3rd fret to get the key of Bb.
Place the capo on the 4th fret to get the key of B.
Place the capo on the 5th fret to get the key of C.

When playing in the key of C:

Place the capo on the 1st fret to get the key of Db.
Place the capo on the 2nd fret to get the key of D.
Place the capo on the 3rd fret to get the key of Eb.
Place the capo on the 4th fret to get the key of E.
Place the capo on the 5th fret to get the key of F.

When playing in the key of E:

Place the capo on the 1st fret to get the key of F.
Place the capo on the 2nd fret to get the key of F#.
Place the capo on the 3rd fret to get the key of G.
Place the capo on the 4th fret to get the key of Ab.
Place the capo on the 5th fret to get the key of A.

When playing in the key of D:

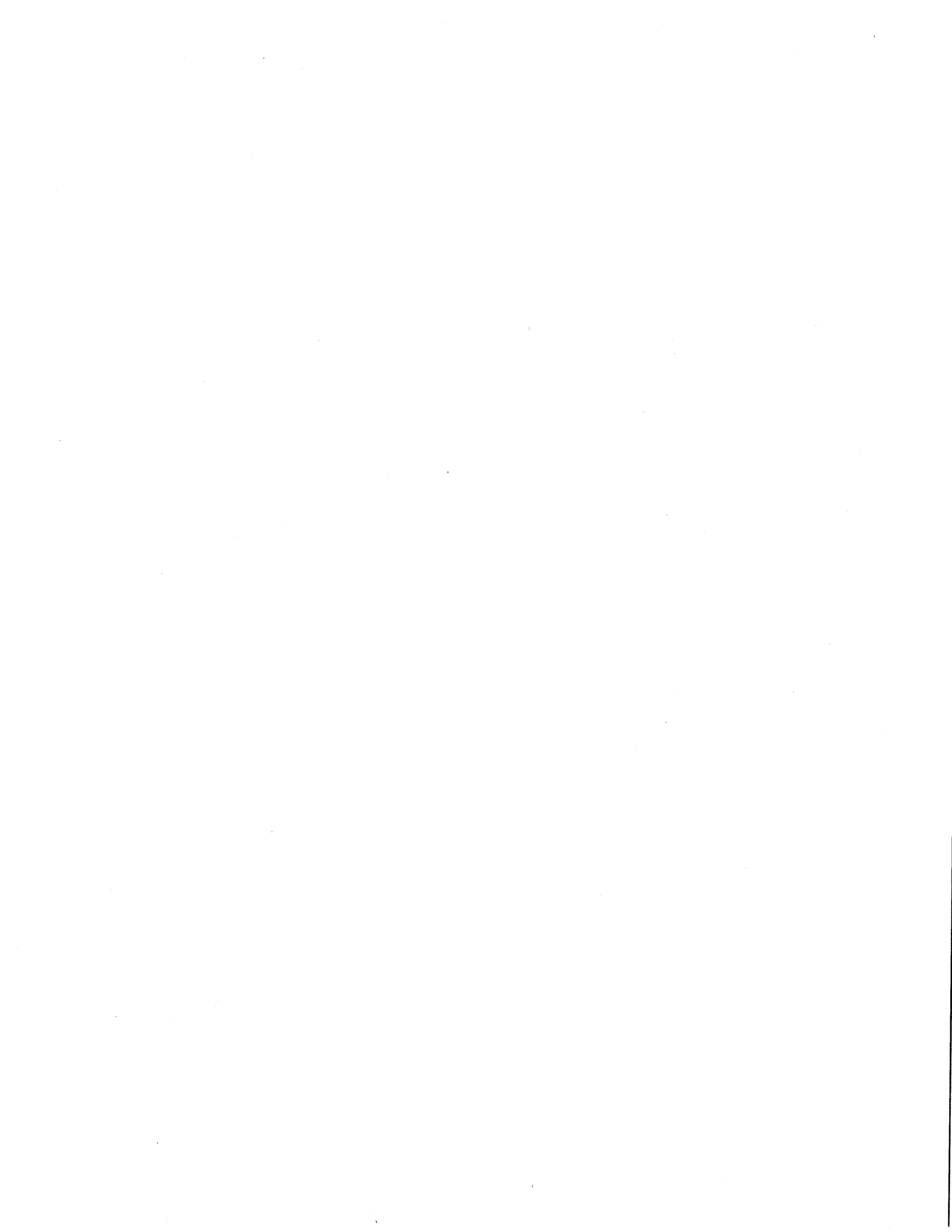
Place the capo on the 1st fret to get the key of Eb.
Place the capo on the 2nd fret to get the key of E.
Place the capo on the 3rd fret to get the key of F.
Place the capo on the 4th fret to get the key of F#.
Place the capo on the 5th fret to get the key of G.

To understand how a capo works we need to be acquainted with the chromatic scale. The notes of the chromatic scale are:

C C# D D# E F F# G G# A A# B C ¹

When playing in any given key we need to remember when sliding up one fret with the capo we have moved up one note of the chromatic scale. For example, if you play a C chord with the capo on the first fret you are in the key of C#. If you slide it up to the second fret you are in the key of D. The third fret is D# and so on.

¹ Two notes with the same name are called enharmonic tones. C# is the same as Db. D# is the same as Eb. F# is the same as Gb. G# is the same as Ab. A# is the same as Bb. The choice of name depends on the key you are in. For more on this subject visit brianstine.cbss.com.



Chapter 1

Beginner Songs Using Standard Notation And Chord Diagrams

"Music is an outburst of the soul." - Frederick Delius

Beginner

Amazing Grace

John Newton (1725-1807)

Andante ♩ = 80

The musical score is written in 3/4 time with a tempo of Andante (♩ = 80). It consists of four staves of music. Each staff includes guitar chord diagrams above the notes. The lyrics are written below the notes, with some words connected by lines to indicate long notes or breath marks.

Staff 1: Chords C, C7, F, C. Lyrics: A maz ing— grace how sweet the sound that

Staff 2: Chords C, G, G7. Lyrics: saved a— wretch like me— I

Staff 3: Chords C, C7, F, C. Lyrics: once was— lost but now am found was

Staff 4: Chords Am, G, C, C. Lyrics: blind but— now I see. (First and second endings)

T'was Grace that taught my heart to fear, and Grace, my fears relieved.
How precious did that Grace appear, the hour I first believed.

Through many dangers, toils and snares I have already come;
'Tis Grace that brought me safe thus far and Grace will lead me home.

The Lord has promised good to me. His word my hope secures.
He will my shield and portion be, as long as life endures.

Yea, when this flesh and heart shall fail, and mortal life shall cease,
I shall possess within the veil, a life of joy and peace.

When we've been here ten thousand years, bright shining as the sun.
We've no less days to sing God's praise, than when we've first begun.

Beginner

Auld Lang Syne

Traditional

(New Year's Eve Song)

Adagio ♩ = 75



Should auld ac-quain-tance be for-got and nev - er brought to mind? Should



ould ac-quain-tance be for-got and auld lang syne? For



all lang syne, my dear, for auld lang syne! We'll



take a cup of kind - ness yet, for auld lang syne!

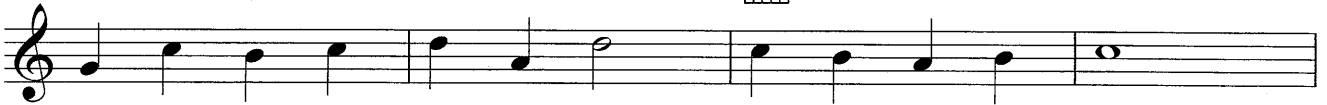
Beginner

Aura Lee

(Love Me Tender)

Music: W. W. Fosdick
Words: George R. Poulton

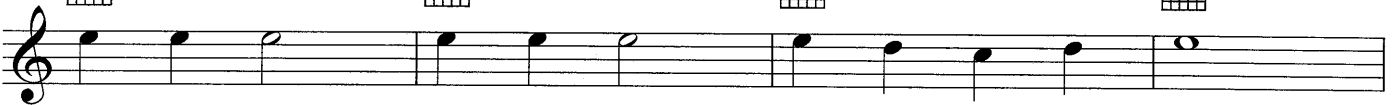
Andante ♩ = 90



As the black bird in the spring, 'neath the wil - low tree,



sat and piped I heard him sing, sing of Au - ra Lee



Aur - a Lee, Au - ra Lee, maid with gold - en hair



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

In thy blush the rose was born, music when you spake.
Through thine azure eye, the morn, sparkling seemed to break.
Aura Lee, Aura Lee, birds of crimson wing
Never song have sung to me as in that night, sweet spring.

Aura Lee, the bird may flee the willow's golden hair
Swing through winter fitfully, on the stormy air.
Yet if thy blue eyes I see, gloom will soon depart.
For to me, sweet Aura Lee is sunshine through the heart.

When the mistletoe was green, midst the winter's snows
Sunshine in thy face was seen kissing lips of rose.
Aura Lee, Aura Lee, take my golden ring.
Love and light return with thee, and swallows with the spring.

Beginner

Brian Boru's March

Traditional

Andante ♩ = 80

5

9

13

17

21

25

1.

2.

1.

2.

Detailed description: This is a guitar sheet music page for the piece 'Brian Boru's March'. The music is written on a single treble clef staff in 6/8 time. The tempo is marked 'Andante' with a metronome marking of a quarter note equal to 80 beats per minute. The key signature is one flat (F major or D minor). The score consists of eight lines of music. Each line begins with a measure number (5, 9, 13, 17, 21, 25) and includes guitar chord diagrams for Am, G, C, and F. The piece features several first and second endings, indicated by '1.' and '2.' above the staff. The first ending appears at measures 10-11 and 18-19. The second ending appears at measures 12-13 and 20-21. The music is a traditional Irish march, characterized by its rhythmic pattern of eighth and sixteenth notes.

Ghost Riders In The Sky

Presto ♩ = 180

Am C G

An old cow boy went rid - in' out one dark and wind - y day.

6

Am C Am

U - pon the ridge he rest - ed as he went a - long the way. when

12

F

all at once a might-y herd of red eyed cows he saw plow-in through the ragged skies

18

Dm Am Am C

and up a cloud-y draw. Yip-ie i oh

26

Am

Yip - ie i yaaay

32

F Dm Am

ghost rid - ers in the sky.