

YOUR FIRST

GUITAR

INSTRUCTION
BOOK

AND SONG FOLIO



FOR
NYLON
STRING
GUITAR



FOR
STEEL
STRING
GUITAR

HOW TO TUNE
YOUR GUITAR



HOW TO STRUM
YOUR GUITAR



31 CHORDS FOR
YOUR GUITAR



PROPER CARE FOR
YOUR GUITAR

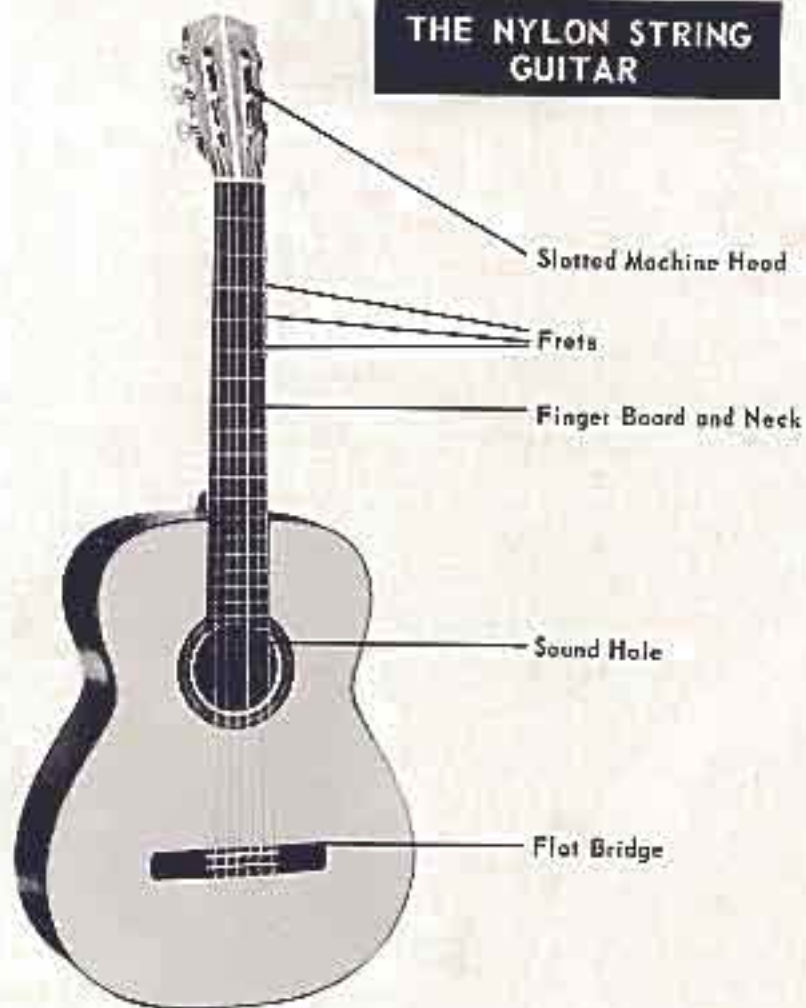


22 POPULAR SONGS
FOR THE GUITAR

PRICE **50¢**



THE NYLON STRING GUITAR

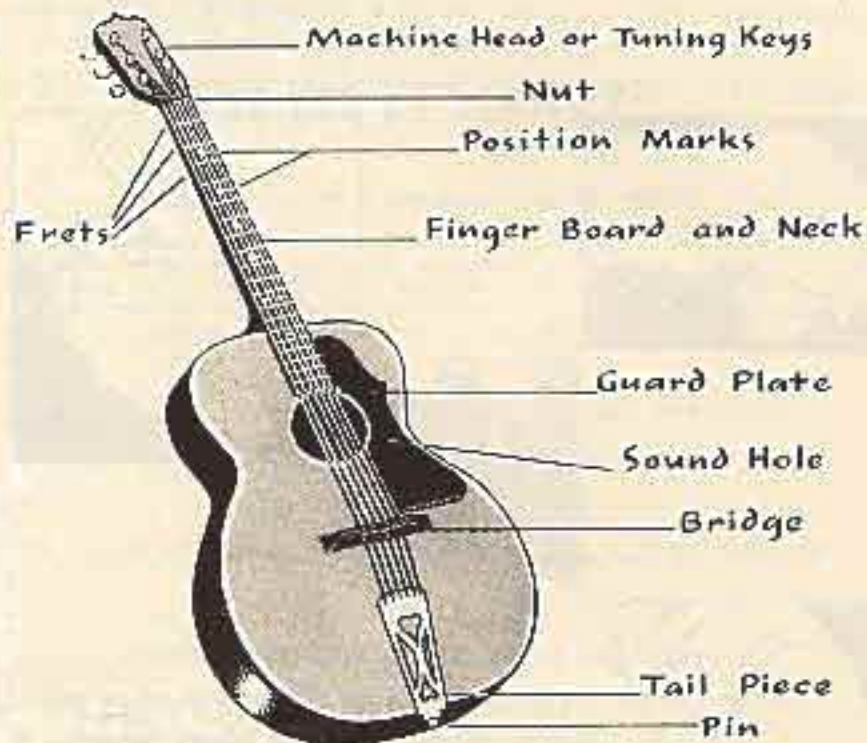


STRUMMING THE NYLON STRING GUITAR

Throughout this book, you will find many references to the use of a pick with the right hand. Although you may use a pick with nylon strings, it is not necessary and, instead, the bare thumb or finger may be used directly across the strings. As you become more adept and use more advanced methods, you will soon learn the various forms of strums and plucking finger style that are unique to folk style playing.

THE GUITAR

and description of its parts



SITTING POSITION



LEFT HAND-SIDE VIEW



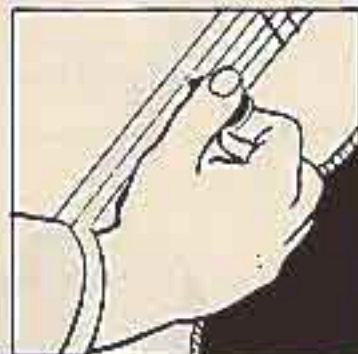
If you stand while playing, the use of a neck cord is advisable.

HOLDING THE PICK



Observe slant of the pick.

STRIKING THE STRINGS



FINGER STYLE-CLASSIC-FOLK-FLAMENCO



GENERAL RULE: Thumb plays the bass strings 6, 5, 4. Third finger 1st string, Second finger 2nd string and the First finger 3rd string.

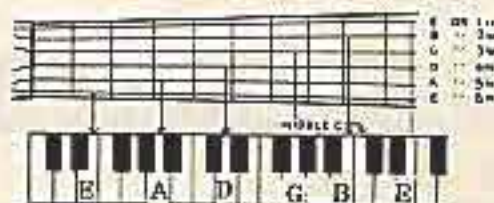
Basic thumb stroke is best for the beginner. Brush the thumb downward over the strings to be played.

HOW TO TUNE THE SPANISH GUITAR

The open strings of the Spanish Guitar when correctly tuned, sound the tones, E, A, D, G, B, E from the 6th to 1st string. It is important to remember in tuning that the 6th string is nearest you when the instrument is held in playing position.

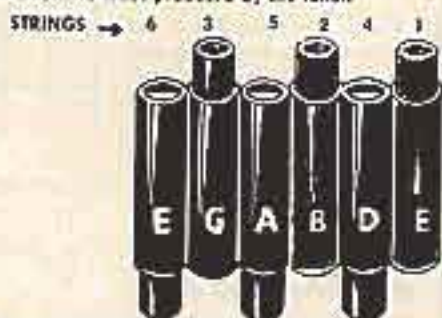
TUNING FROM THE PIANO KEYBOARD

The piano keyboard affords the easiest method for tuning your instrument quickly and correctly. The following diagrammatic illustration shows the location and relationship of the open strings to the keyboard. Middle "C" is indicated on the keyboard chart for orientation purposes only. First locate this key on the pianoforte, (it is the white key, to the left of the group of two black keys, in the center of the keyboard directly under the manufacturer's name), then tune the open strings E, A, D, G, B, E in the manner shown below.



TUNING FROM A SPANISH GUITAR TUNER

When a piano is not available, the guitar tuner will be found a valuable aid to the beginner in learning to tune. It consists of six blow pipes pitched E-A-D-G-B and E, to which the six strings of the guitar may be tuned. Be sure to tune the strings an octave lower than the tones produced by the tuner.



TUNING WITHOUT AID OF PIANO OR TUNER

Tune the E or 6th string as low as will produce a good tone. Then place the finger directly behind the 5th Fret of the 6th String and tune the open 5th String in Unison. Then place the finger directly behind the 5th Fret of the 5th String and tune the open 4th String in Unison. Then place the finger directly behind 5th Fret of the 4th String and tune the open 3rd String in Unison. Then place the finger directly behind the 4th Fret of the 3rd String and tune the open 2nd String in Unison. Then place the finger directly behind the 5th Fret of the 2nd String and tune the open 1st String in Unison.

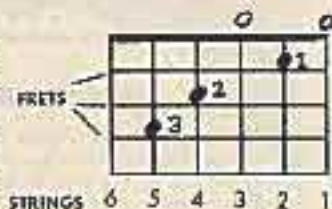


THE LEFT-HAND FINGERS



The chord is a simulated finger-board. The vertical (down) lines represent the strings, and the horizontal (across) lines the metal frets. The black dots • indicate the left hand finger placements. The ciphers 0 above the chart, indicate the string is not fingered but is played "open". The numerals 1, 2, 3, 4 designate the left hand fingers to be employed.

CHORD CHART



2 SIMPLIFIED CHORDS — ILLUSTRATED STEP BY STEP

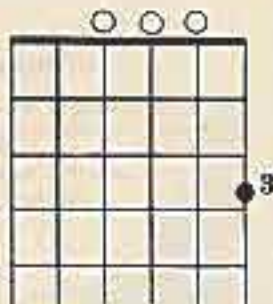
CHORDS ARE IDENTIFIED BY THEIR LETTER NAMES G — D7 etc.]

G CHORD

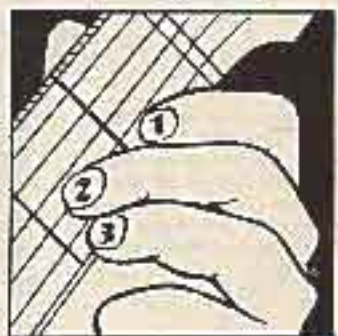


LEFT-HAND: Place the 3rd finger behind the 3rd fret of the 1st string. Press Down Firmly. The 2nd, 3rd and 4th strings are played "open".

RIGHT-HAND: Place the pick on the 4th string and stroke down and away from you. The 5th and 6th strings are not played.

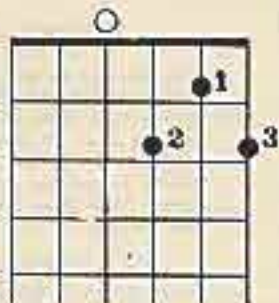


D7 CHORD



LEFT-HAND: Place the 1st finger behind the 1st fret of the 2nd string, 2nd finger, 2nd fret, 3rd string, 3rd finger, 2nd fret, 1st string. Press Down Firmly. The 4th string is played "open".

RIGHT-HAND: Place the pick on the 4th string and stroke down and away from you. The 5th and 6th strings are not played.



MEMORIZE FORMATION AND LETTER NAME OF EACH CHORD

OUR FIRST SONGS TO SING N' STRUM 7

USING G AND D7 CHORDS

Sing, hum or whistle the tune while strumming the chords. Notice the letters (G, D7) printed below the words for every chord that you are to play. The oblique / lines following the letters, mean to play the same chord again. Proceed through the song, changing chords where indicated, and playing only where indicated, no matter what rhythmic pattern the melody takes.

DOWN IN THE VALLEY

IMPORTANT: Pick the open 4th string to pitch the voice for singing

Down in the val-ley, val-ley so low,

G / / // // // / / / D7//

Late in the eve-ning, Hear the train blow.

D7 / / // // // / / / G//

Hear the train blow, dear, Hear the train blow;

G / / // // // / / / D7//

Late in the eve-ning, Hear the train blow.

D7 / / // // // / / / G//

SKIP TO MY LOU

IMPORTANT: Pick the open 2nd string to pitch the voice for singing

Lost my part-ner, what'll I do?

G / / /

Lost my part-ner, what'll I do?

D7 / / /

Lost my part-ner, what'll I do?

G / / /

Skip to my Lou my darlin'.

D7 / / G /

Skip, skip, skip to my Lou,

G / / /

Skip, skip, skip to my Lou,

D7 / / /

Skip, skip, skip to my Lou,

G / / /

Skip to my Lou my darlin'.

D7 / / G /

CLEMENTINE

IMPORTANT: Pick the open 3rd string to pitch the voice for singing.

In a cav-ern, in a can-yon ex-ca-va-ting for a mine,
G / / / / / / / / / / / D7 /

Dwelt a min-er, for-ty nin-er And his daugh-ter Clem-en-tine.
D7 / / / / G / / / D7 / / / G /

Oh my dar-ling, Oh my dar-ling, oh my dar-ling Clem-en-ti-ne,
G / / / / / / / / / / / D7 /

You are lost and gone for ev-er, dread-ful sorry Clem-en-tine.
D7 / / / G / / / D7 / / / G /

HOT TIME IN THE OLD TOWN TONIGHT

IMPORTANT: Pick the open 2nd string to pitch the voice for singing.

When you hear, all the bells go ding, ling, ling;
G / / / / / / / / / / /

Then come and join a-round; And we'll sweet-ly, sweet-ly sing.
G / / / / / / / / / / /

And when the verse is through, In the cho-rus all join in,
G / / / / / / / / / / /

There'll be a hot time, in the old town to-night.
G / / D7 / / / / / / / G / / /

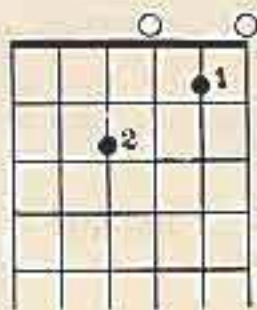
NEW CHORD

C CHORD



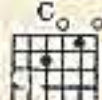
LEFT-HAND: Place the 1st finger behind the 1st fret of the 2nd string. The 2nd finger behind the 2nd fret of the 4th string. Press Down Firmly. The 1st and 3rd strings are played "open".

RIGHT-HAND: Place the pick on the 4th string and stroke down and away from you. The 5th and 6th strings are not played.



MORE SONGS TO SING N' STRUM

CHORDS USED



ON TOP OF OLD SMOKY

IMPORTANT: Pick the open 3rd string to pitch the voice for singing.

On top of old smok-y, all cov-ered with snow,
G / / / / **C** / / / / / / / / **G** / / / /

I lost my true lov-er for a court-in' too slow.
G / / / / **D7** / / / / / / / / **G** / /

IRENE, GOODNIGHT

IMPORTANT: Pick the open 3rd string to pitch the voice.

I - rene, good-night, I - rene, good-night.
G / / / / / / **D7** / / / / / / / / **G** / / / /

Good-night, I-rene, good-night I-rene,
G / / / / / / / / **C** / / / /

I'll hug you in my dreams.
C **D7** / / / / / **G** / /

RED RIVER VALLEY

IMPORTANT: Pick the open 4th string to pitch the voice.

Please come sit by my side ere you leave us,
G / / / / / / / / / /

Do not hast-en to bid us a-dieu;
G / / / / / / **D7** / /

Just re-mem-ber the Red Riv-er Valley,
D7 **G** / / / / / **C** / /

And your sweat-heart who loves you so true.
C **D7** / / / / / **G C G**

WHEN THE SAINTS GO MARCHING IN

IMPORTANT: Pick the open 3rd string to pitch the voice.

Oh, when the Saints, go marching in,
G / / // / / / /

Oh, when the Saints go march-ing in,
G / / // / / / / D7//

Oh, I want to be in that num-ber,
D7 / G// / // / / C //

When The Saints Go March-ing In.
C / G// / D7// / G//

THE BLUE TAIL FLY

IMPORTANT: Pick the open 2nd string to pitch the voice.

When I was young, I used to wait on Mas-ter and hand him his plate;
G / / / / C / / / G // / D7 //

Pass down the so-da when he got dry, an' brush a-way the blue tail fly.
D7 G / / / C / / / D7 // / G //

Jim-mie crack corn and I don't care, Jim-mie crack corn and I don't care,
G / / / D7 / / / / / G //

Jim-mie crack corn and I don't care, My Mast-er's gone a-way,
G / / / C / / / D7 / / / G//

BEAUTIFUL BROWN EYES

IMPORTANT: Pick the open 2nd string to pitch the voice.

Beau-ti-ful, beau-ti-ful brown eyes,
G // / // / C //

Beau-ti-ful, beau-ti-ful brown eyes,
G // / // / D7 //

Beau-ti-ful, beau-ti-ful brown eyes,
G // / // / C //

I'll nev-er love blue eyes a-gain.
C D7 / / / / G//

THE YELLOW ROSE OF TEXAS

IMPORTANT: Pick the open 4th string to pitch the voice.

She's the sweet-est rose of col-or, a cowboy ev-er knew,
D7 G / / / / / / / / / / /

Her eyes are bright as di'monds, they spark-le like the dew,
G / / / / / / / / / / / / / / /

You may talk a-bout your dear-est maids, and sing of Ros-y Lee,
D7 G / / / / / / / / / / / / /

But The Yel-low Rose of Tex-as beats the belles of Ten-nes-see,
G D7 / / / / / / / / / / / / / / /

CARELESS LOVE

IMPORTANT: Pick the open 2nd string to pitch the voice.

Love, oh love, oh care-less love, Love, oh love, oh care-less love.
G // / D7 / / / / G // G // / / / / / D7 //

It's love, oh love, oh care-less love, You see,
D7 G // / // / / C // // // // / G //

what care-less love has done.
G D7 / / / / / / /

DOWN BY THE RIVERSIDE

IMPORTANT: Pick the open 2nd string to pitch the voice.

Gon-na stroll with my dar-lin', Down by the riv-er-side,
G / / / / / / / / / / / /

Down by the riv-er-side, Down by the riv-er-side.
D7 / / / / / / / G / / / / / / /

Gon-na hold hands and kiss her, Down by the riv-er-side,
G / / / / / / / / / / / /

Down by the riv-er-side.
D7 // / // // G // //

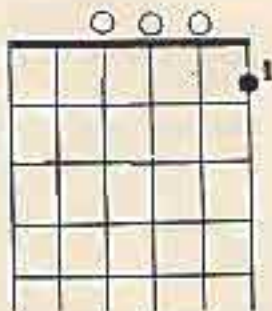
NEW CHORD

G7 CHORD



LEFT-HAND: Place the 1st finger behind the 1st fret of the 1st string. Press Down Firmly. The 2nd, 3rd and 4th strings are played "open".

RIGHT-HAND: Place the pick on the 4th string and stroke down and away from you. The 5th and 6th strings are not played.



BILLY BOY

CHORDS USED



IMPORTANT: To pitch the voice, 2nd finger at 2nd fret of the 4th string

Oh, where have you been, Bil-ly Boy, Bil-ly Boy?

C / / / / / / /

Oh, where have you been, charm-ing Bil-ly?

C / / / / G7

I have been to seek a wife, She's the joy of my life,

G7 / / / / C / / /

She's a young thing, and can-not leave her moth-er.

C / / G7 / C //

TOM DOOLEY

(Hang Down Your Head And Cry)

IMPORTANT: Pick the open 3rd string to pitch the voice.

Hang down your head, Tom Daa-ley, Hang down your head and cry.

C / / / / / / / / / / / / / G7 //

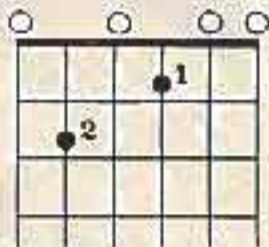
Hang down your head Tom Dooley, Poor lad you're go-in' to die.

G7 / / / / / / / / / / / C ///

E7 CHORD

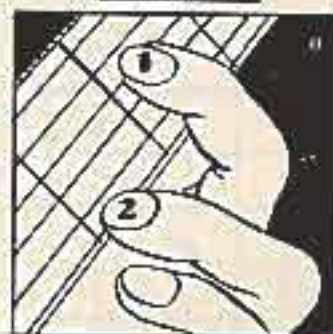


LEFT-HAND: Place the 1st finger behind the 1st fret of the 3rd string. The 2nd finger behind the 2nd fret of the 5th string. The 6th, 4th, 2nd and 1st strings are played "open".

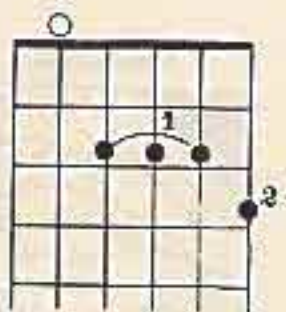


RIGHT-HAND: Place the pick on the 6th string and stroke down and away from you. All Six Strings Are Played.

A7 CHORD



LEFT-HAND: Lay the 1st finger horizontally across the first four strings behind the 2nd fret. The 2nd finger behind the 3rd fret of the 1st string. The 5th string is played "open".



RIGHT-HAND: Place the pick on the 5th string and stroke down and away from you. The 6th string is not played.

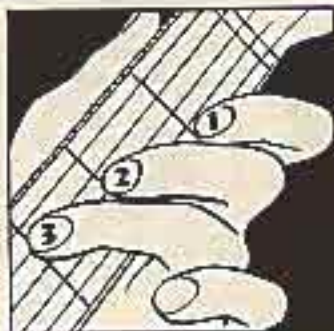
IN THE EVENING BY THE MOONLIGHT

CHORDS USED

--	--	--	--	--	--

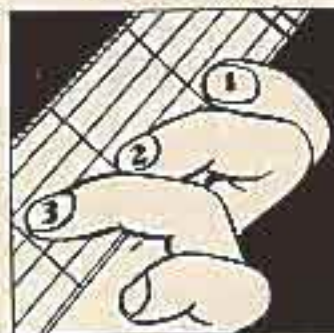
IMPORTANT: Pick the open 4th string to pitch the voice.

In the eve-ning by the moon-light, You could hear those voic-es sing-ing,
 G / G7 / /G7 C / G /
 In the eve-ning by the moon-light, You could hear those ban-gas ring-ing.
 G G7 / / A7 / D7 /
 How the old folks would en-joy it, They would sit all night and lis-ten,
 G / G7 / / C / G /
 As we sang in the eve-ning by the moon-light.
 G E7 A7 D7 G ///

C CHORD (WITH ADDED BASSES)

LEFT-HAND: 1st finger, 1st fret, 2nd string. 2nd finger, 2nd fret, 4th string. 3rd finger, 3rd fret, 5th string. The 1st and 3rd strings are played "open".

RIGHT-HAND: Place the pick on the 5th string and stroke down and away from you. The 6th string is not played.

**F CHORD**

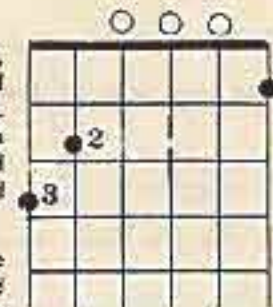
LEFT-HAND: The 1st finger covers the 1st and 2nd strings behind the 1st fret. 2nd finger, 2nd fret, 3rd string. 3rd finger, 3rd fret, 4th string.

RIGHT-HAND: Place the pick on the 4th string and stroke down and away from you. The 5th and 6th strings are not played.




**G7 CHORD** (WITH ADDED BASSES)

LEFT-HAND: 1st finger, 1st fret, 1st string. 2nd finger, 2nd fret, 5th string. 3rd finger, 3rd fret, 6th string. The 2nd, 3rd and 4th strings are played "open".

RIGHT-HAND: Place the pick on the 6th string and start your stroke down and away from you. All Six Strings are Played.



THE GLOW WORM

CHORDS USED   

IMPORTANT: To pitch the voice, 2nd finger, 2nd fret of the 3rd string.

Shine lit-tle glow-worm, glim-mer, glim-mer,
C / / / G7 / / /

Shine lit-tle glow-worm, glim-mer, glim-mer,
G7 / / / C / / /

Lead us, lest too far we wand-er,
C / / / F / / /

Love's sweet voice is call-ing yon-der.
G7 / / / C / / /

Shine lit-tle glow-worm, glim-mer, glim-mer,
C / / / G7 / / /

Shine lit-tle glow-worm, glim-mer, glim-mer,
G7 / / / C / / /

Light the path, be-low, a-bove, and lead us on to love.
C / / / F / / / C / G7 / / /

IDA, SWEET AS APPLE CIDER

CHORDS USED    

IMPORTANT: Pick the open 3rd string to pitch the voice.

I-da, sweet as ap-ple ci-der, Sweet-er than all I know.
C / / / / / G7 / / / / / / / / / C / / / /

Come out in the sil-v'ry moon-light, of love we'll whis-per,
A7 / / / / / D7 / / / / / / / / / / / / / /

so soft and low. Seems though can't live with-out you.
D7 / / / G7 / / / C / / / / / / / / / G7 / / /

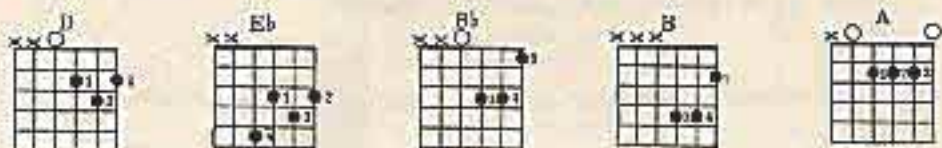
List-en, oh hon-ey do. I-da, I i-do-lize you.
G7 / / / / / C / / / A7 / / / / / D7 / / / / /

I love you I-da deed I do.
D7 C / / / / / D7/G7/C / / / / /

22 ADDITIONAL CHORDS

MAJOR CHORDS

(X) placed above the string means that it is not played.



MINOR CHORDS

Chord symbol = Cm, Cm⁷, or C⁷



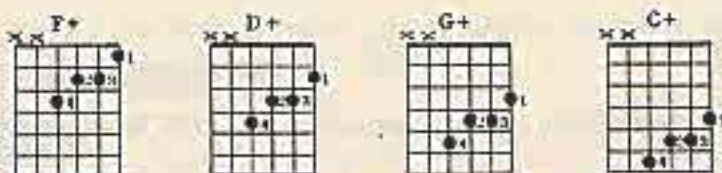
SEVENTH CHORDS

Chord symbol = C⁷



AUGMENTED CHORDS

Chord symbol = C^{aug}, or C⁷



DIMINISHED CHORDS

Chord symbol = C^{dim}, (C^{dim}) or C^o



THE WABASH CANNON BALL

17

CHORDS USED    

IMPORTANT: Pick the open 4th string to pitch the voice.








Then lis-ten to the jin-gle, The tum-ble and the roar,
D7 G / / / / / / / C / / / / G //

Of the might-y rush-ing en-gine as she streams a-long the shore.
G / / / / / / / A7 / / / / D7 //

The might-y rush-ing en-gine, Hear the bell and whis-tle call,
D7 G / / / / / / / C / / / / G //

As you roll a-long in safe-ty, On the Wa-bash Can-non Ball,
G D7 / / / / / / / / / / / / G //

IN THE GOOD OLD SUMMER TIME

CHORDS USED       

IMPORTANT: Pick the open 3rd string to pitch the voice.

In the good old sum-mer time, In the good old sum-mer time.
C / / / / / / / C / / / / F / / / / C //

Stroll-ing through the shad-y lanes, with your ba-by mine,
C / / / / / / / E7 // Am // D7 / / / / G7 // //

You hold her hand and she holds yours,
G7 C / / / / / / / / / / / / //

And that's a ver-y good sign, That she's your foot-sie woot-sie
C7 F / / / / / / / C // / / / / / / / E7 / / //

In The Good Old Sum-mer Time,
Am // D7 // G7 / / C // //

YOU TELL ME YOUR DREAMS

CHORDS USED      

IMPORTANT: Pick the open 4th string to pitch the voice.

You had a dream, well, I had one too,
G // dim // G // E7 // A7 // // //

I know mine's best 'cause it was of you.
D7 // dim / D7 // // // // G // dim // D7 // // //

Come sweet-heart tell me now is the time,
G // dim / // G // E7 // A7 // // // // //

You tell me your Dream I'll tell you mine.
C // dim / // G // E7 // A7 // D7 // // G // //

BILL BAILEY

CHORDS USED     

IMPORTANT: Pick the open 4th string to pitch the voice.

Won't you come home, Bill Bai-ley, won't you come home?
G // // // // // //

She moans the whole day long,
G // // // D7 // //

I'll do the cook-in' dar-ling, I'll pay the rent.
D7 // // // // // //

I know I've done you wrong.
// // // // G // //

'Mem-ber that fog-gy day that I drove you out,
G // // // // // //

With noth-ing but a fine tooth comb?
G // // // G7 C // //

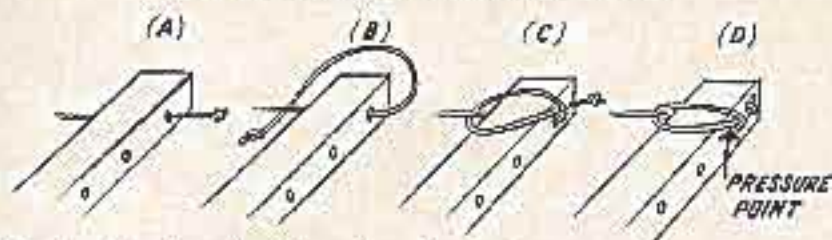
I know I'm to blame; well, ain't that a shame?
// // // A7 // // G // // E7

Bill Bai-ley won't you please come home?
E7 A7 // // D7 // // G // //

CARE OF THE GUITAR

1. Do not tune the guitar above or below pitch. Tuning it too high may cause the bridge to come off and it may cause top damage. Tuning it too low will cause "buzzing" or rattling when you play.
2. Do not use metal strings on a nylon-classic guitar.
3. Rusty strings dull tone. Worn out strings lose their brilliance. Replace your strings regularly.
4. Avoid storing the guitar in below 30% humidity conditions as this is the prime cause of cracking.
5. Avoid prolonged high humidity conditions as this is the prime cause of warpage.
6. Use a humidifier in your guitar case as this retains a certain amount of moisture inside and helps deter cracking.
7. Neck warpage is the cause of most string height problems. When not using the guitar for a few weeks or more, loosen the strings at least $\frac{1}{2}$ tone.
8. It is more difficult to play a guitar when the strings are too high off the fingerboard. If the top of the guitar has "bellied" up, raising the bridge and the strings, have the bridge lowered to offset this. If neck warpage causes high action, have the neck reserviced.
9. Never store a guitar in the trunk of an automobile or in a closet for any length of time.
10. Keep your instrument clean. Use a polish that is not oily. (We recommend Goya Guitar Polish).
11. Use a light grade of sewing machine oil on the gears of your machines, both for lubrication and as a rust preventative.
12. Keep your guitar under constant service and maintenance. Repair all cracks, warps or any damage so that it will always be in good playing condition, enabling you to obtain the fullest enjoyment from your guitar.

HOW TO STRING THE NYLON GUITAR



Tie a knot in the end of the string and slip through the hole in the bridge. (a) Loop the end back and under the string (b) then across the top of the bridge and under the string. (c) Pull to tighten (d) making sure that the point of pressure of the string against itself is on the back bottom side (see arrow in D).



Theodore Bikel

Oscar Brand

Jean Ritchie

Bud and Travis

Cynthia Gooding

Ivy League Trio

Ed McCurdy

Goya



THE WORLD'S FINEST GUITAR
used by
THE WORLD'S FINEST ARTISTS

Send for free illustrated brochure

GOYA GUITARS, INC.

Dept. 57

53 W. 23rd STREET

NEW YORK 10, N. Y.