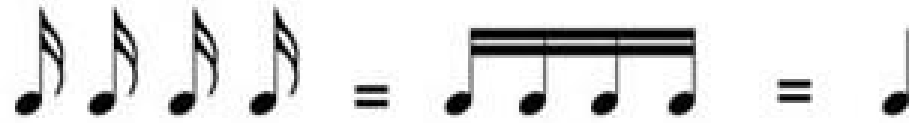



SIXTEENTH NOTES

The **sixteenth note** has a solid oval head with a stem and either two flags or two beams. It lasts half as long as the eighth note.



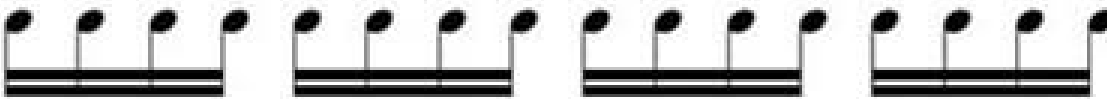
The following chart shows the relationship of sixteenth notes to all the rhythmic values you have learned.

1 Whole Note 

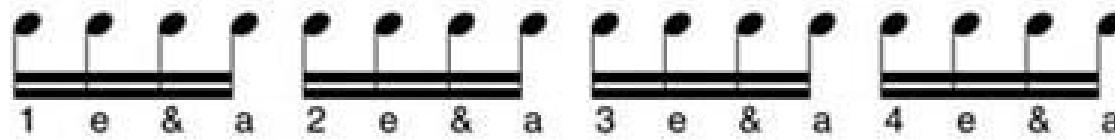
= 2 Half Notes 

= 4 Quarter Notes 


= 8 Eighth Notes 


= 16 Sixteenth Notes 

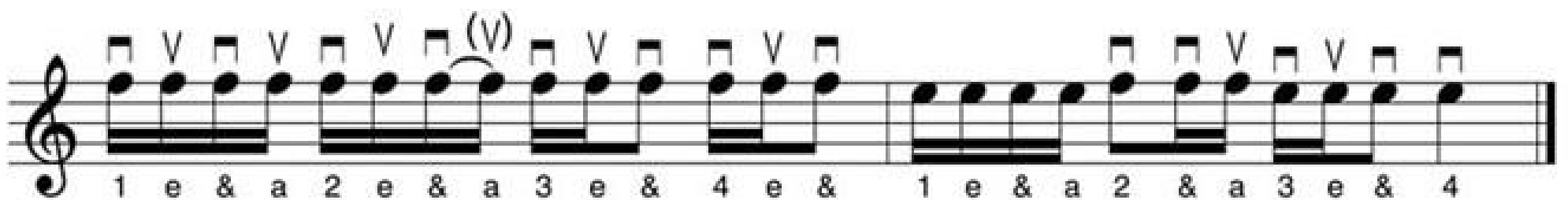
Since there are four sixteenth notes in one quarter note beat, count them by adding the syllables "e" and "a" (pronounced "uh"). The counting would be:



Practice the following sixteenth note exercises. Begin playing them slowly and accurately, then increase the tempo. Tap your foot on each beat of the measure.

10 

11 



BARRE CHORDS

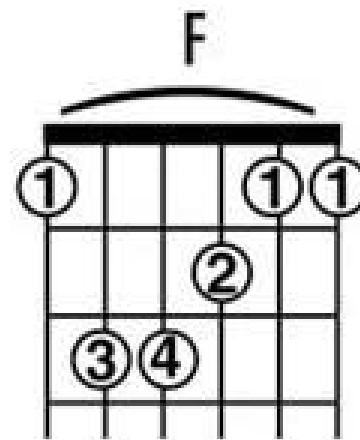
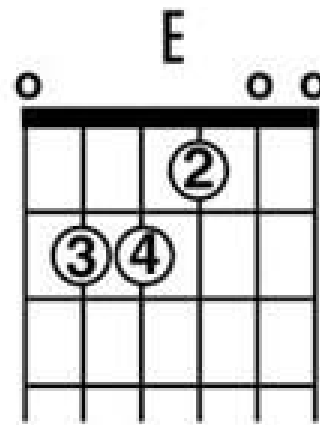
Barre chords are chords in which two or more strings are depressed using the same finger. Most barre chords cover five or six strings and contain no open strings. The fingering shapes are movable and can be shifted up or down the neck to different positions to produce other chords of the same quality.

E-TYPE BARRE CHORD

One of the most useful movable barre chords is the one based on the open E chord. The root note of this E shape is on the sixth string. Therefore, this shape will be used to play major chords up and down the sixth string.

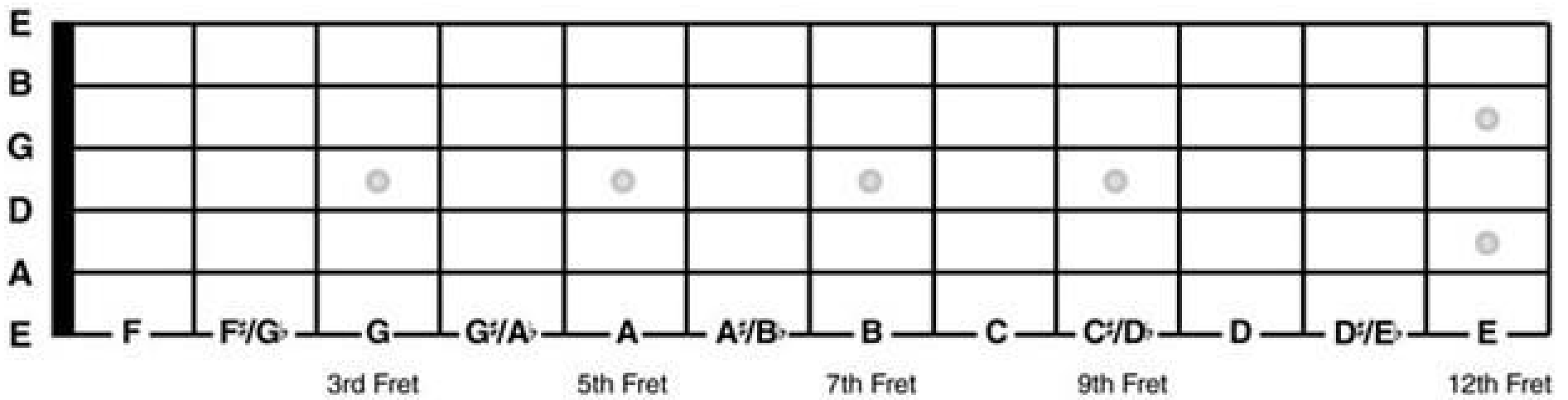
Follow these steps to form the E-type barre chord.

1. Play an open E chord, but use your 2nd, 3rd, and 4th fingers.
2. Slide this chord shape up one fret, and add your 1st finger across the 1st fret, forming a barre.



Strum all six strings to play your first barre chord. Make sure each string rings out clearly. Strike each note one at a time to test for clarity.

This particular barre chord is F major because its root is F on the sixth string. You can apply this same shape to any root note along the sixth string:



Now try the following barre chord exercise to get used to the feel of the movable shape.

25



TRACK 26
SLOW/FAST

FREIGHT TRAIN

African American Traditional

Mel. **45**

Acc. **TAB**

C **G** **G7**

Freight train, freight train goin' so fast. _____

a p p i p m p i

G **C**

Freight train, freight train goin' so fast. _____

E **E7** **F**

I don't care what train I'm on as

C **G** **C**

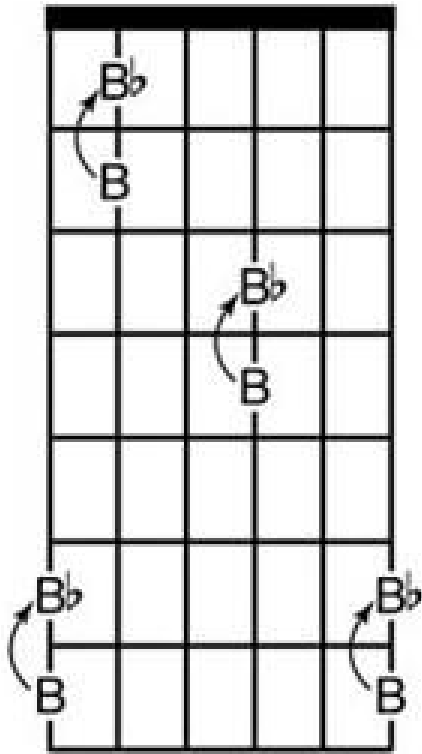
long as it keeps roll - in' on. _____

2. When I die, Lord, bury me deep
down at the end of old Chestnut Street.
So I can hear old Number Nine
as she comes rollin' down the line.

3. When I'm dead and in my grave,
no more good times will I crave.
Place a stone at my head and feet,
and tell them that I've gone to sleep.

THE KEY OF F

The key signature for F has one flat. All Bs should be played one half step lower.



F Major Scale, First Position

Play the melody to "Sloop John B." in fifth position; then figure out how to play the chords to the song using the barre forms you learned on pages 14-19. You may also wish to try playing the Travis picking accompaniment from pages 20-22.



TRACK 36

SLOOP JOHN B.

Caribbean

63

5 9 13

Refer to the "Circle of Fifths" on page 40 for more on keys.



TRACK 61
SLOW/FAST

GRAND FINALE

89

Musical notation for measures 89-90. Chords: Am, G, F, G.

Am G F G

Musical notation for measures 91-92. Chords: Am, G, F, G.

Am G F G

Musical notation for measures 93-94. Chords: Am, G, F, G.

Am G F G

Musical notation for measures 95-96. Chords: Am, G, F, G.

Am G F G