

Guitar I, II, III, IV

Class 1

Music 377 Guitar I, Beginning Guitar and
Music 378 Guitar II (Beg/Int) Mus 379 (Int/Adv)
Mus 380 (Adv)

Instructor: Frank Markovich

Web to pick up handouts

<http://www.smccd.edu/accounts/markovich/>

Please write the above website down.

Evening class goes from 7:00 PM to 9:55 PM Wednesday

Day Class from 2:00 PM – 3:15

Big part of this 1st class is registration & paperwork.

Guitar I sit on right side of class, Guitar II, III and VI left side.

What I am responsible for

- I will help guide you through learning the guitar.
- I will teach you how to play the guitar – not necessarily how to play particular songs.
- Songs are used only to get points across.
- I tie in real life examples – comparing music to other areas of life. I am big on analogies to help you see that other disciplines relate to the guitar.

Practice Record

- Each of you will have to turn in a practice record before the end of the term.
- Includes days and times of practice or an overall weekly practice record.
- State requirement for all courses that list by arrangement.
- For these courses the requirement is 48 hours of practice.

Attendance – grading etc.

- Grading will be based upon the following: 30% attendance, 35% on class playing, homework, quizzes etc. with 10% of this the practice record and 35% on the final exam. There will be no midterm test. The only test is the final. See sheet on extra credit opportunities. The Final will be performance only. No written section on the final but quizzes can be performance or written. (Note that this is a change from previous terms)
- **If you decide to stop coming to class you should drop the course – I am not responsible for you not dropping.**
- You are expected to come prepared every night with you guitar and your music – both books and handouts. There will be only minimal handouts this term as the website will have the materials on it along with the books.

Goals for beginners (Guitar I)

- Ability to play at least 18 chords. Chords include A, Am, A7, Bm, B7, C, C7, D, Dm, Dm7, D7, E, Em, E7, F, G, G7
- Simple strums in 4/4, 3/4 and 6/8 time.
- Ability to play about 50 songs in the main keys used on the guitar (D, G, E, C, and A Major keys, E minor and A minor).
- Ability to tune the guitar.
- Notes on the guitar in the 1st position. Mainly the 1st 4 strings.
- Basic knowledge of the guitar including care of the guitar, right hand and left hand techniques, basic note reading, transposing and reading tablature.
- Ability to play a 12 bar blues and the blues scale in the key of A
- Ability to play at least 1 barre chord.
- Introduction to a few key guitarists in various styles.
- Have fun while learning basics on guitar.
- Some basic music theory.

Goals for Guitar II, III and IV

- Solidify the beginning material – this is your number 1 goal.
- Ability to play E and A forms of the Barre Chords. Basic understanding of CAGED.
- Basic alternating fingerpicking. Including at least one arrangement.
- How to connect chords.
- At least one scale type.
- A couple of simple arrangements.
- Playing more by ear. I would like each of you to play at least one melody by ear by the end of the course.
- Some basic music theory.
- Have fun while learning guitar.

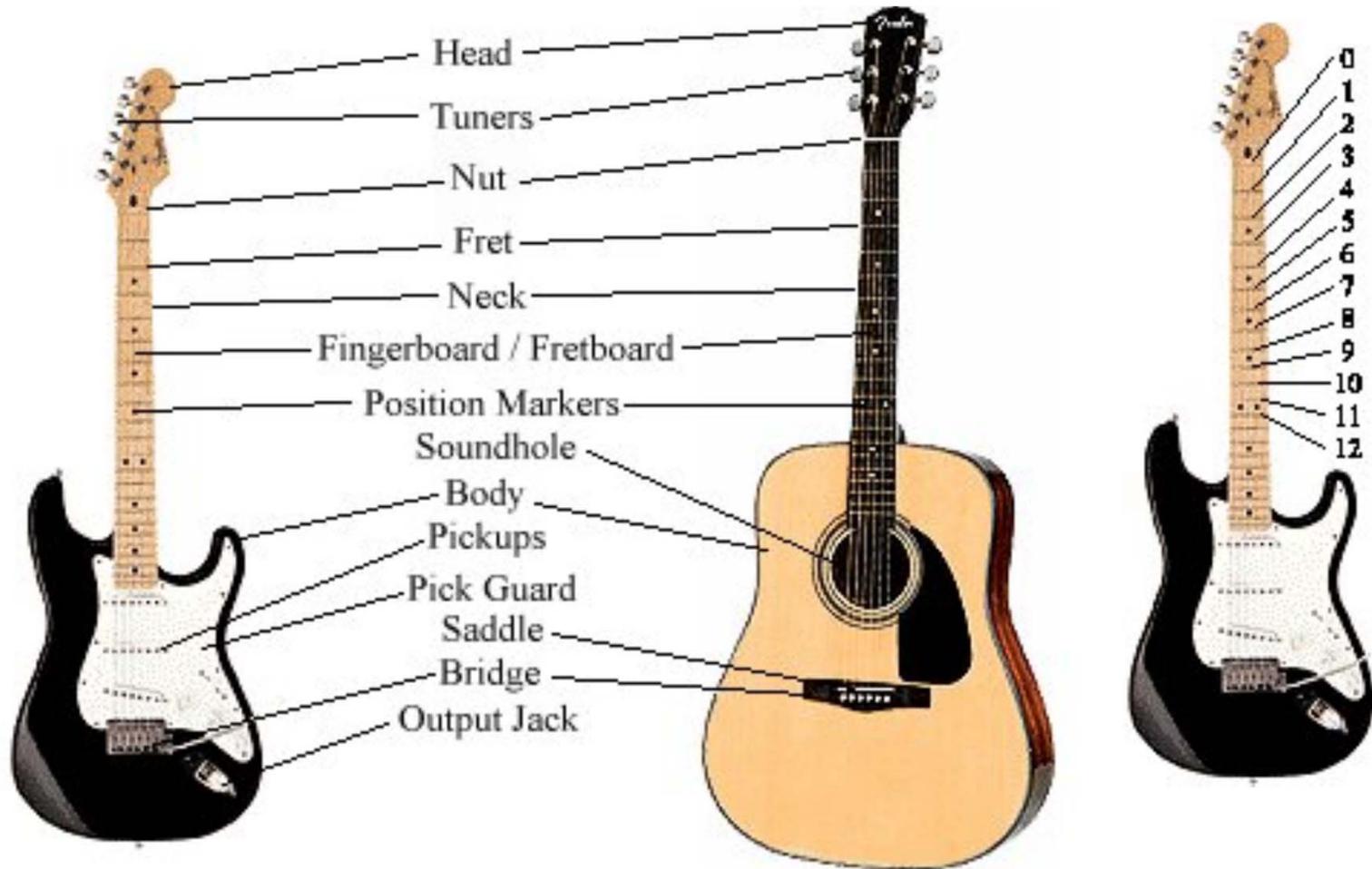
What is expected

- You come to class – and are prepared. That includes bringing all the materials each night.
- Practice every day or at least 5 out of 7.
- You keep the practice record up to date!!
- You actively participate in class.
- Take notes.
- ***You have fun – that is a large part about what this class should be.***
- There will be many songs, some that you will like and others that you may not like. Please keep those opinions (if you don't like a song) to yourself. Songs are just a way to learn techniques.
- If you can't make a class please let me know, best by email.
- Use the Guitar Reference which is online!

What is needed

- Guitar
- Books – Will be using more this term. You will need them by **next the next class**.
 - Alfred's Guitar I.
- Tuner – almost required – recommend Korg or D' Addario – or if you have a smart phone one of the many free tuners.
- Flat picks – Fender medium to start. Get 3 or 4.
- Capo (recommend Kyser or D' Addario) for all students this term – will be needed by next week for guitar II students and the following week for all students!!! It would be good for beginners to get a capo also but it isn't required.
- Notebook
- Access to the internet – for handouts – can use the schools resources for this.
- A folder for the handouts. May have some for you.

Parts of the guitar.



Holding the guitar.

- Hold the guitar in an upright position. Be sure to sit upright with your back straight.
- Hold the waist of the guitar on your leg.
- Balance without using your hands to support the guitar.
- The neck should be at a slight angle.
- Thumb goes behind the neck. About where the 2nd fret is opposite.
- You will strum in the beginning with your thumb over the sound hole or if electric over the neck pickup.

Names of the notes on the open strings.

Below are the names of the notes on the open strings.

These need to be memorized. From the lowest pitch to the highest pitch:

E, A, D, G, B and E. Note that the 6th string is called 'low E' and the 1st string is called 'high E'. We will be going over this most nights.

We will have a quiz at some point on this.

Name	E	A	D	G	B	E
String	6	5	4	3	2	1

Chords

- Definition: A chord is a combination of at least three different notes (letter names) that sound pleasing to the ear.
- Chords are the basis for beginning guitar.
- There are approximately 20 chords for the beginning guitarist.
- This is the place to start. Take your time and get each chord to sound clearly!
- Those chords are used to build all other chords.
- Chords such as C mean C major, Cm means C minor and C7 would be C dominant 7. Remember just the letter name makes it a major chord.
- There are in practical terms 36 chords – others are just alterations or extensions of the basic 36 chords.

How to read a chord diagram.

- The strings are numbered 1 - 6 with 1 being the highest in pitch or the one closest to the ground.
- The top line is the head nut. The next line is the 1st fret wire. The third line is the 2nd fret wire.
- The numbers on the string tell you which finger to use. A 'O' means to hit that string open (no fingers). An 'X' means not to hit that string.

To fret a string

- Curve your finger so that each joint is equally curved.
- Use just the tip of your finger.
- Keep your finger perpendicular to the fingerboard.
- Do not touch any other strings.
- Finger needs to be as close to the fret as possible without going on the fret wire itself.

Will start with a simple exercise

Both Guitar I and II Students

- This is before even playing the chords. I do this at home as a warm up also. I also do it every time before I perform – only much more than this. We will most likely do these sort of exercises before each class.
- Use the right fingers.
- Play with your thumb if you are in Guitar I. Strike string downward and rest on the next lower string (rest stroke).
- Guitar II students use a pick and pick down – also rest on the next lower string – this will give you a good tone.

Exercise #1

One of the problems that I have noticed many beginners face is dexterity in the fretting fingers. To try to help with that we will be doing some very basic exercises as warm ups before we start playing.

Following is the first exercise:

You will start on the 6th string (fattest string and lowest pitch). Play the following, striking the notes for now with the thumb in a downward motion – Guitar II students strike with a pick also downward motion:

1st finger plays the 6th string 1st fret.

2nd finger plays the 6th string 2nd fret

3rd finger plays the 6th string 3rd fret

4th finger plays the 6th string 4th fret

Then repeat the pattern on the 5th string,

4th string and all the way to the 1st string.

Then play it starting on the first string.

1st finger plays the 1st string 1st fret.

2nd finger plays the 1st string 2nd fret

3rd finger plays the 1st string 3rd fret

4th finger plays the 1st string 4th fret

more to the 2nd string then 3rd etc.

Guitar II students should do this at the 1st fret then more the pattern to the 2nd fret etc. all the way up to at least the 9th fret.

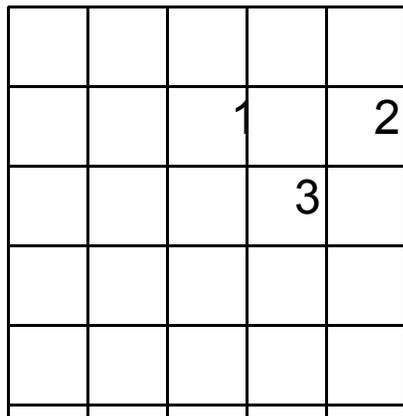
Timing

- To start we will play in 4/4 time. The top number of the time signature tells us that there are 4 counts or beats per measure.
- A measure is the distance between the vertical lines on staff (the 5 lines and 4 spaces that music is written on).
- Strum with your thumb over the sound hole or if electric over the neck pickup.
- There are really only 2 basic timing patterns a 2 pattern and a 3 pattern. All others are built off of those two or combinations of those 2 patterns.

The D Major Chord

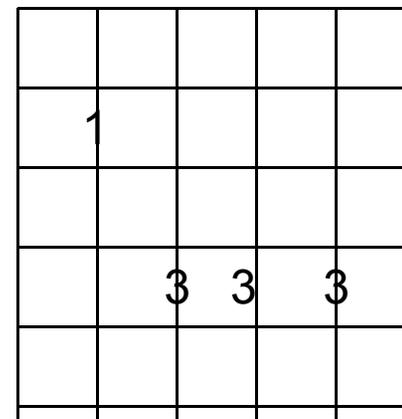
- To start do not strike the 6th string. The 5th string can be struck but for starters just do the first 4 strings. As you work with this though you will add in the 5th string open. The notes in a D chord are D, F# (Sharp), and A.
- Major chords have 3 different letter notes to them!

D Major (Guitar I)



0 0
A D A D F#

D Major (Guitar II)



5th Fret

Rt

D A D F#

While you can barre this, it is much easier to play it as above.

Strumming the chord

- To start strum with just your thumb in a downward motion. Play over the sound hole. This is called a sweep. Try to hit the strings quickly. Ideally all at one time. Use your wrist.
- We will play in 4/4 time which means that there are four counts per measure. A measure being the distance between bar lines (vertical lines on the staff).

Let's try playing the D Chord

- We will call a tempo, which is the rate of speed that we play in.
- Count to 4 before we begin.
- Start playing on beat 1 and play 4 times per measure. Count aloud 1, 2, 3, 4 to correspond to the beat.
- Play at least 4 measures (4 at 4 times each).
- Guitar II play the D major pentatonic while Guitar I students play this.

Strumming page 1 Guitar II only!

- There are a number of strums that you can do. I will suggest a few here.
- Straight 4 strums per measure.
- Orchestra two beat, same as above but a mute on the and after 2 and 4 for a break. Like playing $\frac{1}{4}$ note, $\frac{1}{8}^{\text{th}}$ note, $\frac{1}{8}^{\text{th}}$ rest, $\frac{1}{4}$ note, $\frac{1}{8}^{\text{th}}$ note, $\frac{1}{8}^{\text{th}}$ rest
- Orchestra 1 beat, same as above but rest after each strum.
- Bass chord – bass note on beat one, chord on beat 2 etc.
- Do it with a bass pluck.
- Alternate the bass – to either of the above.

Strumming page 2

- You could also do the following bass chord ideas:
 - Bass on beat 1, chord on beats 2, 3, and 4
- You could arpeggiate the chords:
 - Bass on beat one, index plays 3rd string, middle 2nd string then ring first string – do 2 times per measure.
 - Or Bass on beat on, beat 2 index – beat 3 middle on 2nd string and ring on first string (play together – a claw), then back to index at the end on the 3rd string.
 - Could also double the last one and do 2 times per measure.

Now to a simple song

Row Row Row Your Boat

D

4/4 ||: Row, row, row, your boat. | gently down the stream;

Merrily merrily, merrily, merrily; | life is but a dream. : ||

Count 4 beats to each measure. Take this very slowly at first.

You can use this for any major chord.

Guitar II students do a fingerpicking or one of the strums or figure the melody out.

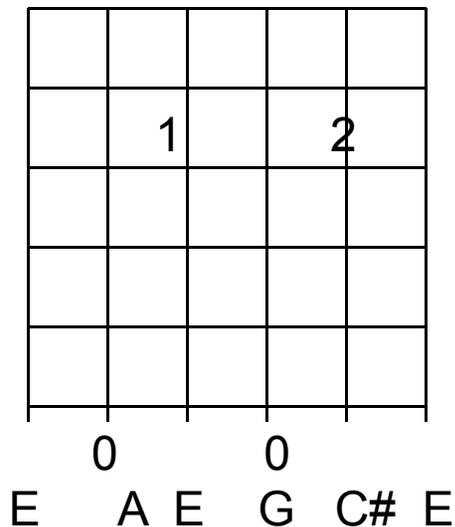
You can also do the D barre chord.

The A7 Chord

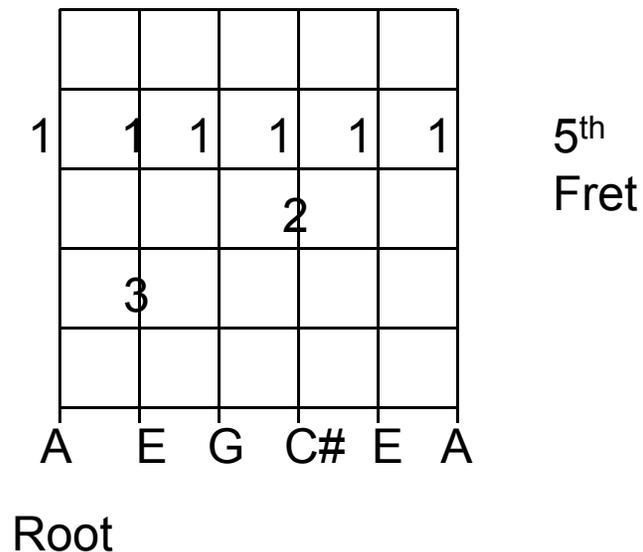
Also called the A Dominant 7th chord.

- Also with this chord you will eventually hit the 6th string open. For now just play the first 5 strings. Notes in an A7 chord are: A, C#, E, and G.

A7 (Guitar I)



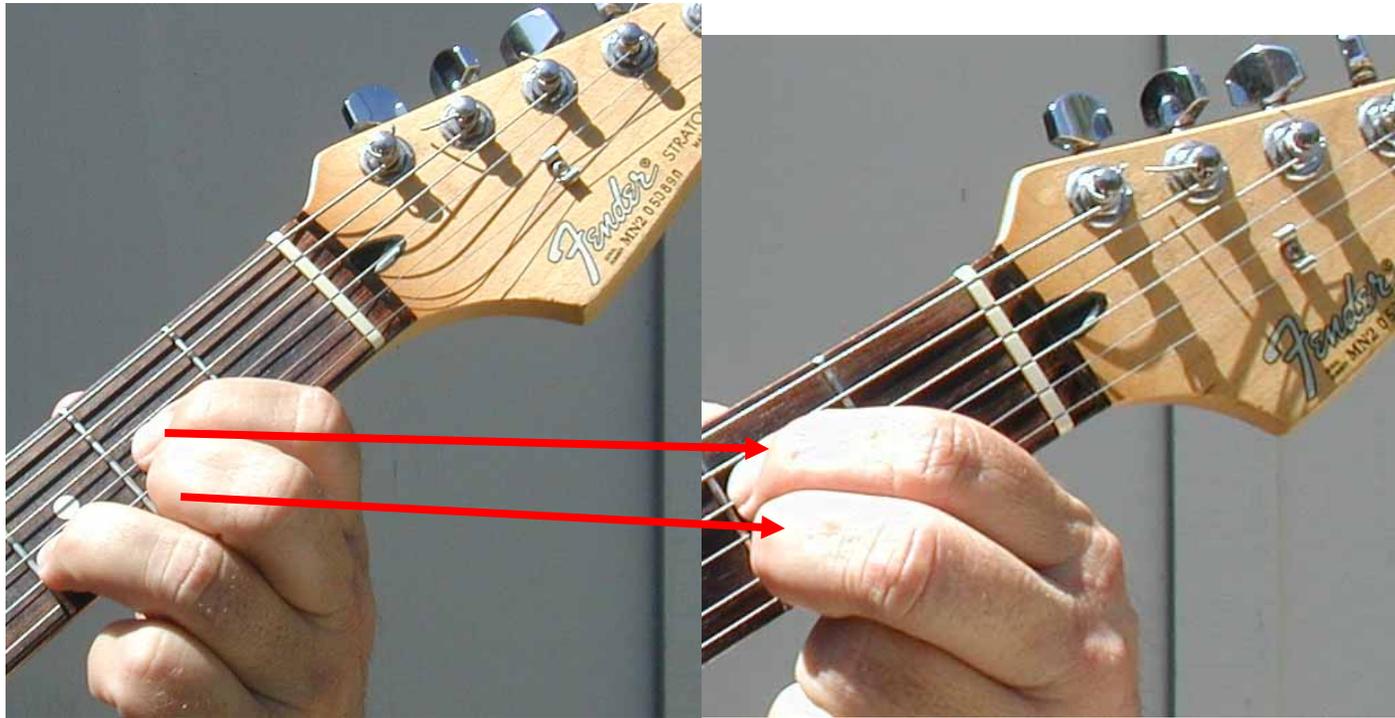
A7 (Guitar II) This is the E form.



This is an E7 form – 6th string root!!

Changing from D to A7

- To change from the D to the A7 chord do the following:
 - Hold the D chord.
 - Lift the 3rd finger off of the D chord.
 - Move the 1st and 2nd fingers as a group down in pitch 1 string each (Towards the ceiling)
 - To change back reverse the process.
 - For Guitar II students both the D and A7 are at the 5th fret. The D is a 'A' form and the A7 is an 'E7' form. Notice how the chords look like the 1st position A and E7.
 - Play reference CD on changing from D to A7.



Here you can visualize the change. See how the index moves up one sting and the middle up one string while the 3rd finger is lifted on the change from D to A7. To go the other way just reverse this.

He's Got The Whole World D

4/4 He's got the ||: whole world | in His hands_ He's got the

A7

whole world | in His hands. He's got |

D

the whole world | in His hands_ He's got

A7

D

the whole world in His | hands. : ||

He's got the tiny, little baby in His hands_ He's got the tiny, little baby in His hands. _ He's got the tiny, little baby in His hands. He's got the whole world in His hands_ He's got the whole world 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 you and me brother, in His hands His hands_ He's got the whole world in His hands.

How about trying a simple song.

Remember to play 4 strums or beats per measure. Count to 4 to give the tempo before you begin playing. Keep it even and don't stop for anything.

For Guitar II – Try to learn the melody. The notes are all on the 1st 3 strings in 2nd position. All are within the D major Pentatonic Scale. The starting note is an 'A' on the 3rd string 2nd fret.

You should go back and forth between the melody and the chords!

A large part of this term should be to master the material learned previously!!

Tom Dooley

D A7
4/4 ||: Hang down your head Tom | Dooley | Hang down your head and | cry. |

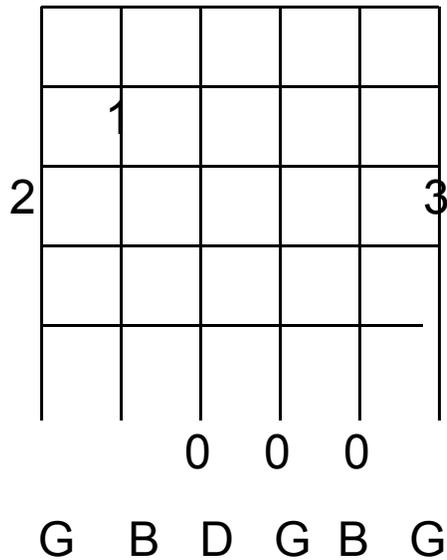
A7 D D
Hang down your head Tom | Dooley | Poor boy you're bound to | Die :|| ||

Met her on the mountain, swore she'd be my wife. Met her on the mountain & stabbed her with a
This time tomorrow I reckon where I'll be. Down in the lonesome valley hanging from a white oak

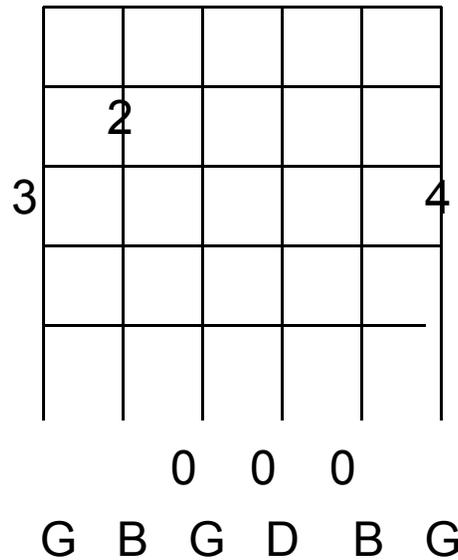
The G Chord

- For this chord you could also play it with the 2nd, 3rd and 4th fingers. That is how you will do it when you become an intermediate player.
- There are no tricks to changing from G to either D or A7.
- Notes in a G chord = G, B and D – note any order.

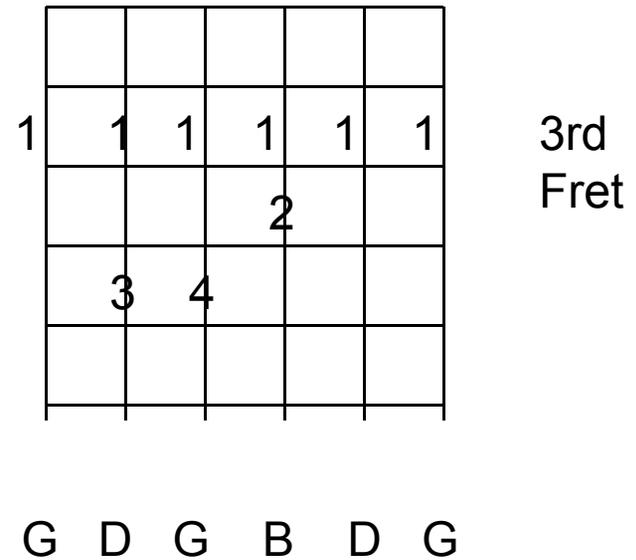
G Major



Or G Major (Guitar II)



G (Guitar II – E form)



For What it's Worth

Stephen Stills



5

D G D

There's some-thing hap-pen-ing here, What it is ain't ex-act-ly clear,

8

G D G

There's a man with a gun o-ver there, tell-in'

11

D G D

me I've got to be-ware. I think it's time we stop, chil-dren, what's that sound?

14

G D G D

Ev-ry-bod-y look what's go-in' down

18

G D G

There's bat-tle lines be-in' drawn, No-bod-y's
 Pa-What a field day for the heat, A
 ra-ra-ndi a strikes deep,

This whole song is just a D major to a G major chord.

Note that the original key is E and the chords are E to A.

Guitar II do at least the G chord as a moveable chord (E form at the 3rd fret).

21   



right if ev - 'ry bod - y's wrong Young peo - ple speak - in' their minds,
 thou - sand peo - ple in the street sing - in' and car - ry - in' signs
 in - to your life it will creep. It starts when you're al - ways a - fraid.

24    *To Coda*



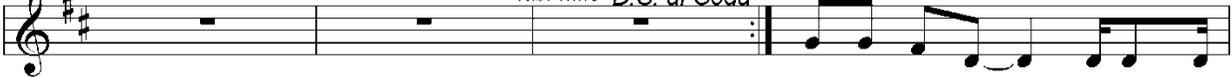
Get - tin' so much re - sis - tance from be - hind. I think it's time we
 most - ly say - ing "Hoo - ray for our side" /
 Step out of line the men come and

27   



stop, chil - dren, what's that sound Ev - 'ry bod - y look what's go - in' down.

30     *last time D.S. al Coda*



Take you a - way You bet - ter

34  



Stop, hey, what's that sound? Ev - 'ry - bod - y look what's go - in' down, You bet - ter

When the Saints Go Marching In

When the Saints Go Marching In
Traditional Spiritual.
Public Domain.

 D
Oh when the saints, go marching in,
 D A7
Oh when the saints go marching in.
 D D G
Oh Lord I want to be in that number,
 D A7 D
When the saints go marching in.

In 4/4 time.

Guitar II you can put a D7 in the 3rd line where the 2nd D appears.

Let's try a little harder song using all 3 chords.

- Don't stop for anything. Play slowly and smoothly. Count aloud while you play.
- Play slowly and start the change on the last beat of the measure.
- Take your time when practicing at home. Play this very slowly and deliberately.
- Again guitar II, III and IV learn melody – The notes in the G chord are G, B and D. The starting note is one of those. To help it is on the 2nd or B string. 2nd String open is B, 2nd string 1st fret is C and 3rd fret is D.

Mr. Tambourine Man



G A7 D G D
4/4 ||: Hey Mr. | Tambourine man | play your song for | me. I'm not |sleepy yet & there
G A7 G A7 D
is no place I'm | goin' to. | I said | hey Mr. | Tambourine man | play your song for |
G D G A7 D D
me in the | jingle jangle | morning I'll come | following | you | :|| ||

The Gambler

The musical score is written in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The melody is accompanied by guitar chords indicated by letters (D, G, A7) and small diagrams showing the fretboard positions. The lyrics are written below the notes, with some words split across lines. The score ends with a double bar line and repeat dots.

Chord Diagrams:

- D:** X02321
- G:** 320033
- A7:** X02020

Lyrics:

On a warm sum - mer's even - ning. On a train bound for
You got to know when to hold them know when to
no - where I met up with a gam - bler we were
fold them. Know when to walk a - way
both too tired to sleep. So we ne - ver took turns a
and know when to run you ne - ver count your
star - in' out the win - dow at the dark - ness till bore - dom o - ver
mon - ey when your sit - tin' at the ta - ble there'll be time e - nough for
took us and he be - gan to speak.
count - in' When the dealin' is done.

Do Bass-Chord to this song. If you are a beginner:

1. Hit the bass note

Tom Dooley Melody

Play in 2nd position.

Musical notation for the first system of the Tom Dooley melody, starting in 2nd position. The key signature is one sharp (F#) and the time signature is 4/4. The first measure is marked with a '1' above the staff. The first two measures are marked with a 'D' above the staff, and the final measure is marked with an 'A7' above the staff. The notation includes a treble clef, a key signature of one sharp, and a 4/4 time signature. The melody consists of eighth and quarter notes. Below the staff are two lines of fret numbers for the left hand.

1	1	1	3	2	1	1	1	1	1	3	2	4
2	2	2	4	3	2	2	2	2	2	4	3	5



Note that this melody swings – not quite a shuffle but close to it.

Musical notation for the second system of the Tom Dooley melody, continuing from the first system. The key signature is one sharp and the time signature is 4/4. The first measure is marked with a '5' above the staff. The final measure is marked with a 'D' above the staff. The notation includes a treble clef, a key signature of one sharp, and a 4/4 time signature. The melody consists of eighth and quarter notes. Below the staff are two lines of fret numbers for the left hand. The system ends with a double bar line and repeat dots.

1	1	1	3	2	4	4	4	4	1	4	2	3	1
2	2	2	4	3	5	5	5	5	2	5	3	4	3

Melody in 4th position.

Melody in 4th position.

9

D

A7

4 4 4 1 4 4 4 4 4 4 1 4 2

7 7 7 4 7 7 7 7 7 7 4 7 5

13

D

4 4 4 1 4 2 2 2 2 4 2 4 1 4

7 7 7 4 7 5 5 5 5 7 5 7 4 7

Intermediates should learn this in 2nd position while advanced should learn it in the 4th position. Try to eventually learn it in every position on the guitar. Try also to add in embellishments to the music.

Try to slide up to the 'E' note on the 2nd string 5th fret.

You can slide from either the 4th fret 2nd string or the 3rd fret 2nd string.

You can even bend up to that note from the 4th fret 2nd string.

Alternating Bass – First Step

Do the following to any A type chord (Am, A7, A etc.)

Count	What you do
1	Thumb hits the 5th string
2	Thumb hits the 4th string
3	Thumb hits the 5th string
4	Thumb hits the 4th string

Keep the pattern going

- The bass notes change as you change chords while the strings played with the first and second fingers many times remain the same.
- Once you have mastered the bass notes then you need to move on to adding the rest of your fingers into the patterns.
- Usually with this pattern you will use only your index and middle fingers. That is why this style is many times called “two finger fingerpicking”.

Chord and bass notes

Chord	Bass	Alternate
A, Am, A7	5	4 or 6
B7, Bm	5	4 or 6
C, C7	5	4
D, Dm, D7	4	3 or 5
E, Em, E7	6	4 or 5
F	4	3
G	6	4

The Fingers – Free Stroke

- The stroke for your other fingers is called the "Free Stroke" and is done by striking the string with the finger in the following manner. Let's assume that you are hitting the 2nd string with your index finger.
 - The index finger will be just below the second string and actually just hook the string and bring the index finger upward toward the palm of your hand. It should not touch the other strings.
 - Again like the thumb you should make a small circle to bring it back to where it can strike the next note. This movement is very small and your index finger moves only about an inch total.
 - It is important to note that you do not bring it all the way until it touches the palm.
 - Also keep your fingers touching each other as you do this.

Let's try the first fingerpicking on Am

Count	What you play
1	Thumb plays the 5 th string
&	Middle finger plays the 1 st string
2	Thumb plays the 4 th string
&	Index finger plays the 2 nd string
3	Thumb plays the 5 th string
&	Middle finger plays the 1 st string
4	Thumb plays the 4 th string
&	Index finger plays the 2 nd string

CAGED Your Friend

Chord and scale visualization and
patterns for the Guitar.

The “CAGED” System of Scales and Chords

- With this you can learn all of the chords and scales commonly used on the guitar and how to connect one scale or chord to the next form.
- This concept is used by many guitarists in many styles. While it isn't a shortcut it is a method whereby you can relate one form to the next be it chords or scales.
- With some knowledge this can be built upon to encompass more advanced chords, scales etc.
- Once mastered you will have the ability to see chords and scales not only across the fingerboard but up and down the fingerboard. The power of this is such that it can apply to almost anything. Arpeggios as an example just fall out of scales. Extensions can be second nature.
- The amount of work is less than you would spend learning these scales and chords in other methods!

Basic Concept

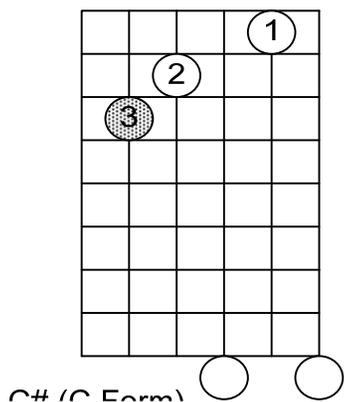
- The basic concept is that there are 5 chord forms. From these everything else is derived. It also applies to the scales related to those 5 chord forms.
- The patterns will repeat themselves up the neck in the same order.
- It applies to chords, scales, arpeggios, riffs, etc.

The 5 chords (starting with major chords)

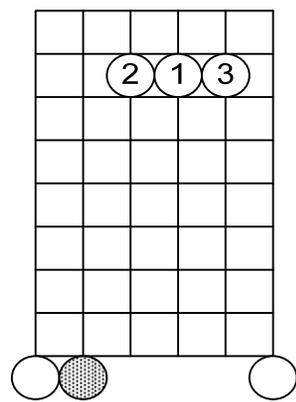
Below are the 5 forms that everything is build off of. You must know all 5 of these 1st position chords to move on. Make sure that you have these down so you don't even think about them. The rest of what is coming up is derived from these 5 forms! We start with major but dominant and minor are just modifications (small modifications) to this!

Caged Chords - Shadowed Notes are the Roots

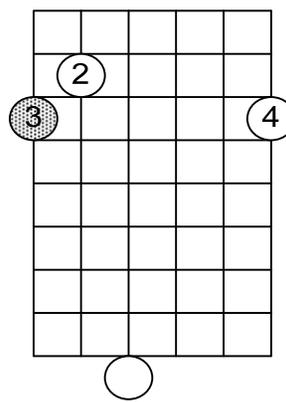
C Form (C Chord)



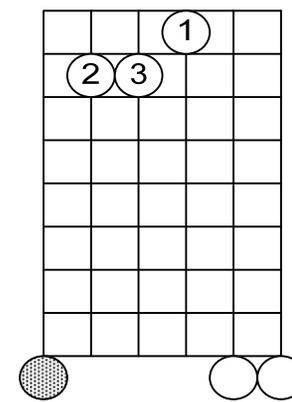
A Form (A Chord)



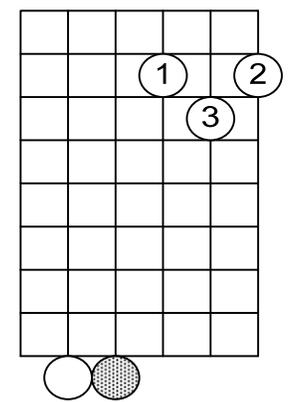
G Form (G Chord)



E Form (E Chord)



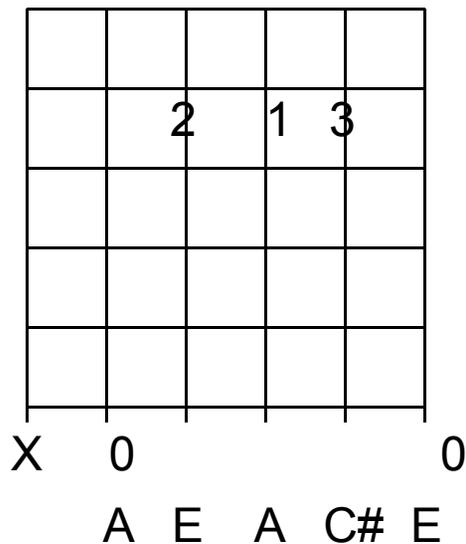
D Form (D Chord)



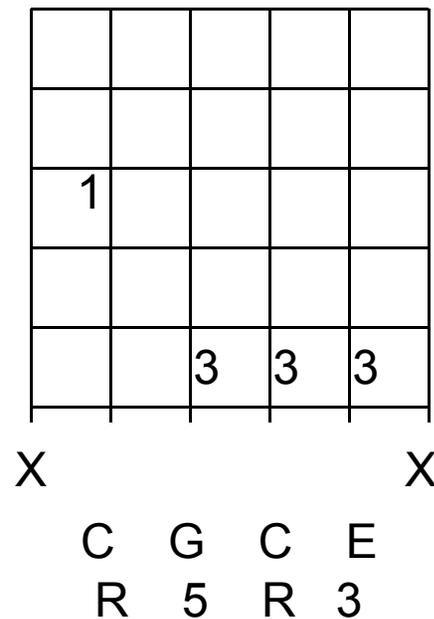
The A form is the next most used form.

Note that with this form you don't do a full barre chord for the major form. Below is a C major in the A form. The root can be either the 5th string or the 3rd string. This form has to be learned also. Become familiar with this and the E form and how they relate to each other. In many ways they are similar. The order of notes is the same for the 4 lowest notes (root, 5th of chord, root, 3rd of chord). Listen to how they sound similar.

A Major

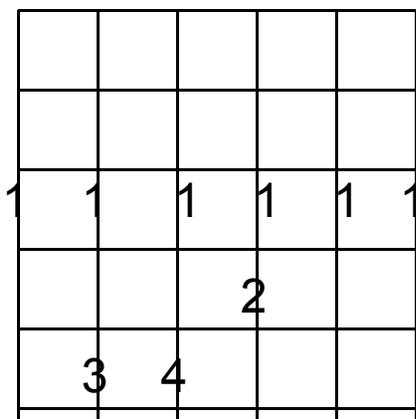


A Form (C Major)

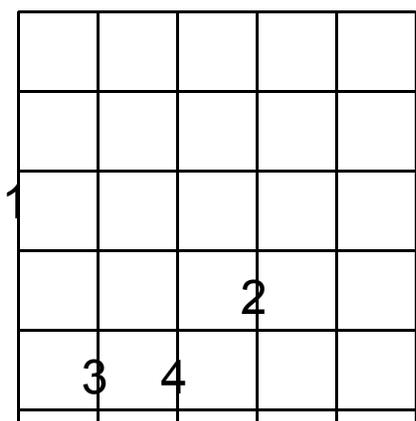


Here are examples of the E form on a G Major Chord

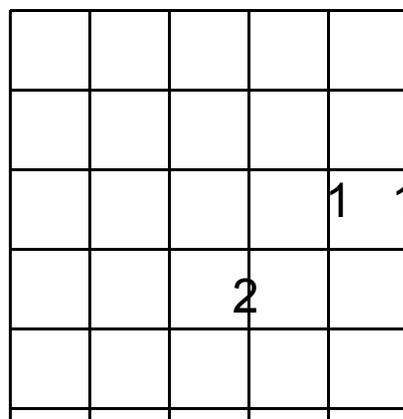
Starting chord



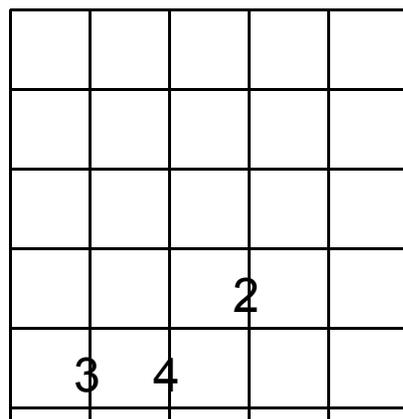
G D G B D G



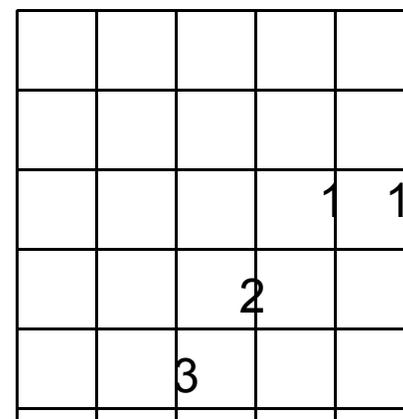
G D G B



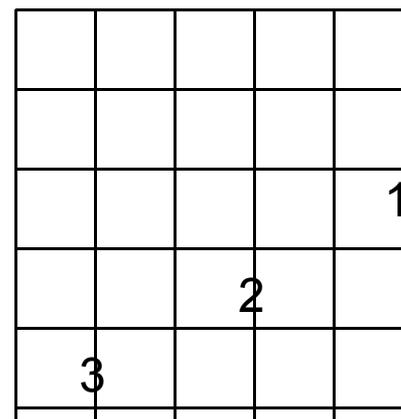
B D G



D G B



G B D G



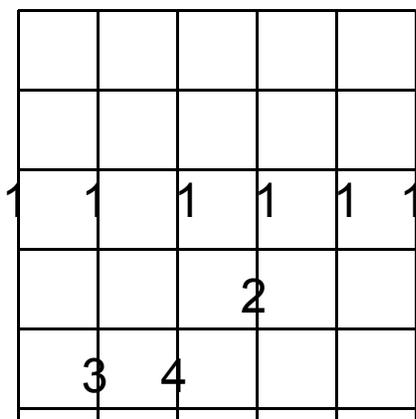
D B G

Here you would change the finger.

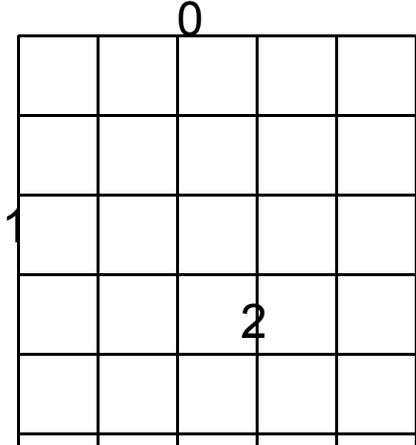
While I like this one, you most likely wouldn't strum it but would pluck it instead! Very cool Voicing.

Here are examples of the E form on a G Major

Starting chord

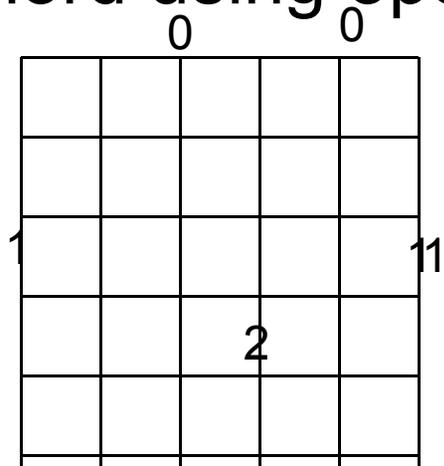


G D G B D G

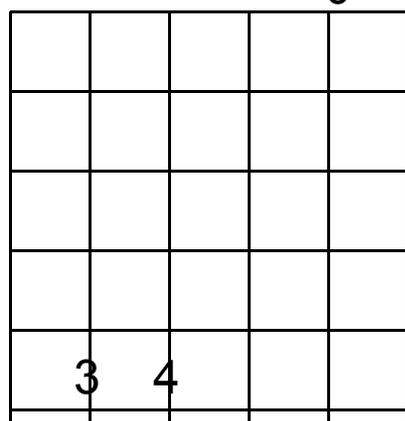


G D B

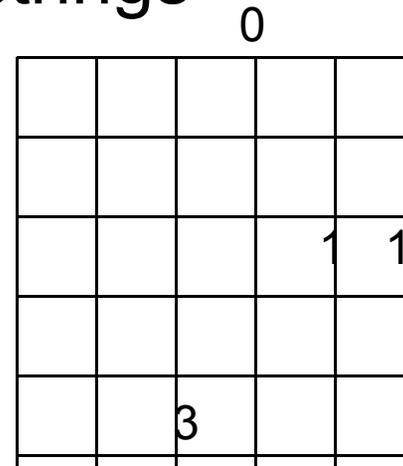
Chord using open strings



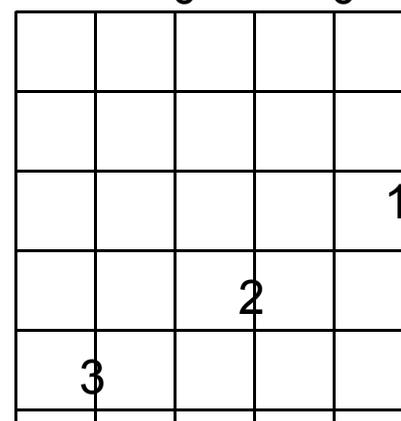
D B₀ B G



D G B



G₀ G D₀ G



D D B B G

Now for advanced chords

- The process works the same.
- One way to think of this is where the notes fall in relationship to the forms. For example, the 9th is always 2 frets higher than the root or 1 and 2 frets lower than the 3rd of a major or 7th chord but only one fret lower for a minor chord.

Strumming page 1 Guitar II

- Straight 4 strums per measure.
- Orchestra two beat, same as above but a mute on the and after 2 and 4 for a break. Like playing $\frac{1}{4}$ note, $\frac{1}{8}^{\text{th}}$ note, $\frac{1}{8}^{\text{th}}$ rest, $\frac{1}{4}$ note, $\frac{1}{8}^{\text{th}}$ note, $\frac{1}{8}^{\text{th}}$ rest
- Orchestra 1 beat, same as above but rest after each strum.
- Bass chord – bass note on beat one, chord on beat 2 etc.
- Do it with a bass pluck.
- Alternate the bass – to either of the above.

Strumming page 2

- You could also do the following bass chord ideas:
 - Bass on beat 1, chord on beats 2, 3, and 4
- You could arpeggiate the chords:
 - Bass on beat one, index plays 3rd string, middle 2nd string then ring first string – do 2 times per measure.
 - Or Bass on beat on, beat 2 index – beat 3 middle on 2nd string and ring on first string (play together – a claw), then back to index at the end on the 3rd string.
 - Could also double the last one and do 2 times per measure.

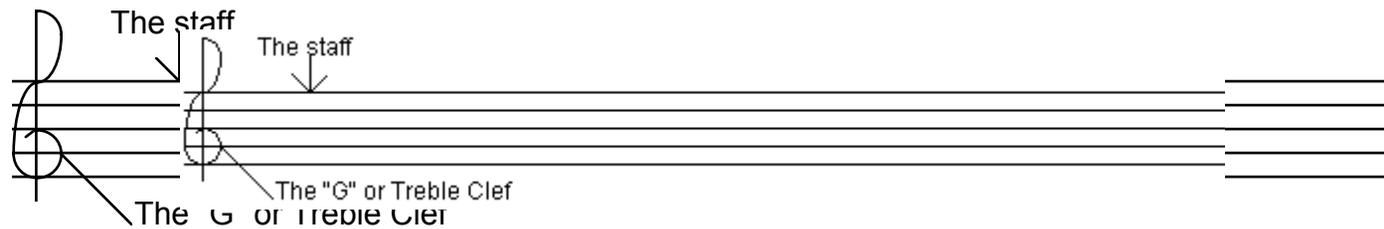
The Staff.

- Music is written on a "staff" which consists of 5 lines and 4 spaces. The musical alphabet contains 7 letters repeated endlessly (A, B, C, D, E, F, G). In addition there are sharps and flats that can be applied to each of these notes. A sharp raises a note while a flat lowers a note. The letter name would be reflected. For example, if you flatted a B the note would be called B Flat (b) or if you sharped a C the note would be called C sharp (#).

Before all music on the guitar there appears a G or Treble clef sign. It is called a G clef because the symbol looks like a Gothic G.

- Refer to page 5 in Guitar Reference!

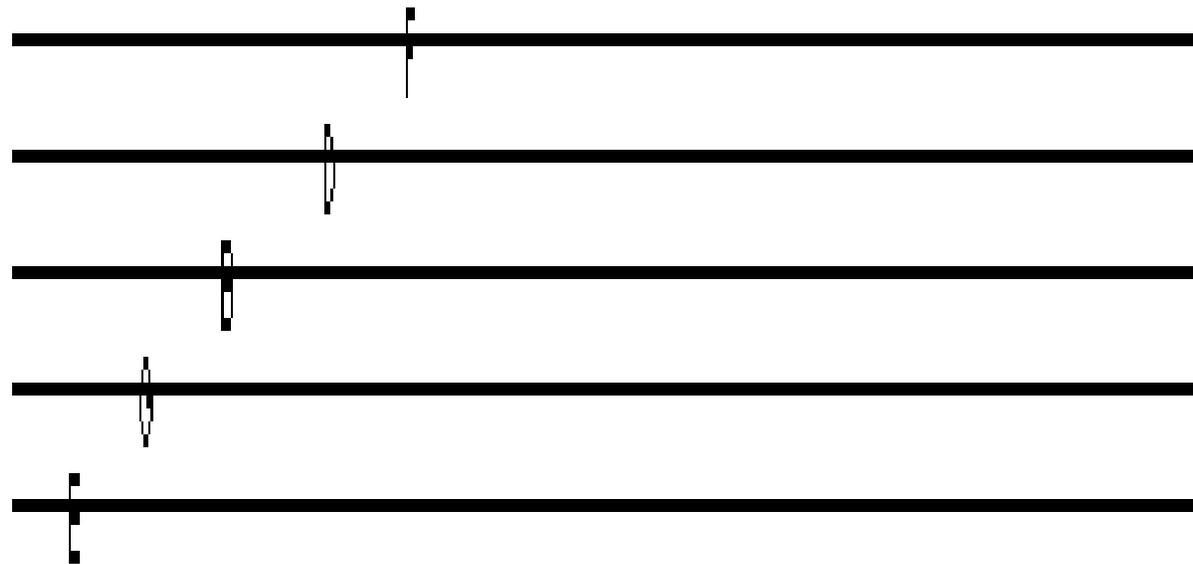
The 'Staff' and the 'Treble Clef'.



*Notes in spaces spell out the word
Face.*



Notes on the lines spell out: Every Good Boy Does Fine.

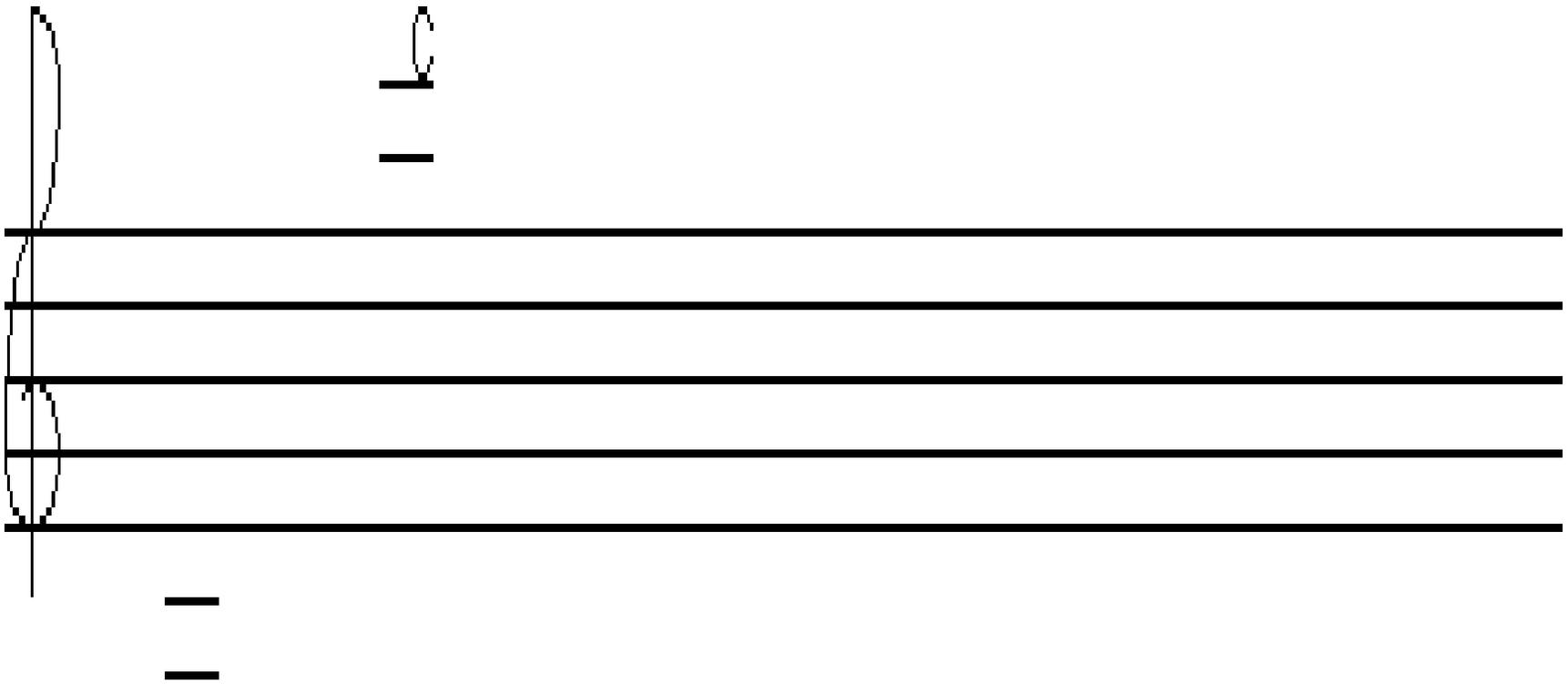


Learning the names of the notes.

- *When you learn notes it is best to say the names of the notes aloud in the beginning until you have them memorized. It is critical that you know the names of the notes by heart as you progress. You might want to make some flash cards to help you remember the names of the notes. You could study these while you are sitting on a bus or at lunch.*
- *Refer to the note chart on page 6 of Guitar Reference!*

Ledger lines are above or below the staff to add more notes.

Ledger lines increase the range of the notes.



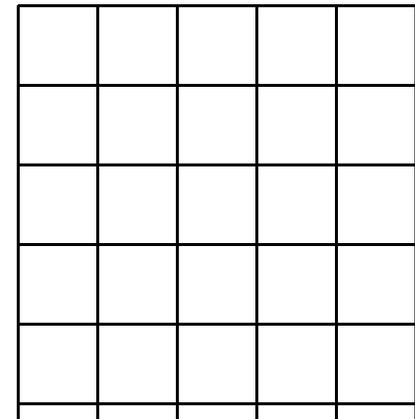
Names of the notes on the open strings.

Below are the names of the notes on the open strings.

These need to be memorized. From the lowest pitch to the highest pitch: E, A, D, G, B and E. Note that the 6th string is called 'low E' and the 1st string is called 'high E'.

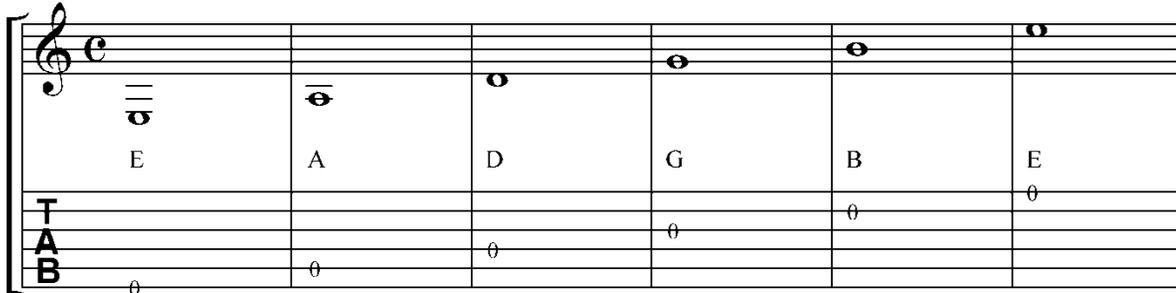
Below is where the open strings are written on the staff!

Open Strings



F. Markovich E A D G B e

Guitar



Guitar

T
A
B

0 0 0 0 0 0

To fret a string

- Curve your finger so that each joint is equally curved.
- Use just the tip of your finger.
- Keep your finger perpendicular to the fingerboard.
- Do not touch any other strings.
- Finger needs to be as close to the fret as possible without going on the fret wire itself.

Timing

- To start we will play in 4/4 time. The top number of the time signature tells us that there are 4 counts or beats per measure.
- A measure is the distance between the vertical lines on staff (the 5 lines and 4 spaces that music is written on).
- Strum with your thumb over the sound hole or if electric over the neck pickup.
- There are really only 2 basic timing patterns a 2 pattern and a 3 pattern. All others are built off of those two or combinations of those 2 patterns.

Let's try a little harder song using all 3 chords.

- Don't stop for anything. Play slowly and smoothly. Count aloud while you play.
- Play slowly and start the change on the last beat of the measure.
- Take your time when practicing at home. Play this very slowly and deliberately.
- Again guitar II learn melody – The notes in the G chord are G, B and D. The starting note is one of those. To help it is on the 2nd or B string. 2nd String open is B, 2nd string 1st fret is C and 3rd fret is D.

Mr. Tambourine Man

G A7 D G D
4/4 ||: Hey Mr. | Tambourine man | play your song for | me. I'm not |sleepy yet & there

G A7 G A7 D
is no place I'm | goin' to. | I said | hey Mr. | Tambourine man | play your song for |

G D G A7 D D
me in the | jingle jangle | morning I'll come | following | you | :|| ||

Hey o f o

Let's try a little harder song using all 3 chords.

- Don't stop for anything. Play slowly and smoothly. Count aloud while you play.
- Play slowly and start the change on the last beat of the measure.
- Take your time when practicing at home. Play this very slowly and deliberately.
- Again guitar II learn melody – The notes in the G chord are G, B and D. The starting note is one of those. To help it is on the 2nd or B string. 2nd String open is B, 2nd string 1st fret is C and 3rd fret is D.

Mr. Tambourine Man



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4/4 ||: Hey Mr. | Tambourine man | play your song for | me. I'm not |sleepy yet & there
G A7 G A7 D
is no place I'm | goin' to. | I said | hey Mr. | Tambourine man | play your song for |
G D G A7 D D
me in the | jingle jangle | morning I'll come | following | you | :|| ||

The Rest Stroke

- For the bass you should do the rest stroke.
- How it works is that when you hit a note with the thumb you will follow through and rest or stop on the next string.
- This gives you the fullest sound.
- As you progress you will do the rest stroke at times with other fingers.

Bass Sweep Strum

- For a D chord do the rest stroke on the 4th string.
- Then follow through and play the rest of the first 3 strings. This is called a sweep. The strum is the bass sweep strum.
- Count as follows beat 1 hit the 4th string with the thumb, beat 2 do a sweep, beat three the bass (4th string) and beat 4 a sweep.

For the A7 chord

- Do the same as the D but use the 5th string as a bass.
 - Beat 1 5th (or A string) string bass.
 - Beat 2 1st 4 strings sweep.
 - Beat 3 5th string bass.
 - Beat 4 1st 4 strings sweep.

Surfin' USA

For Guitar II Students

Guitar I practice

SURFIN' U.S.A.}

If ev'rybody had an [A7]ocean, across the U.S.[D]A.
Then ev'rybody'd be [A7]surfin' like Californi[D]a
You'd see them wearin' their [G]baggies, huarachi sandals [D]too
A bushy bushy blond [A7]hairdo,[G] surfin' [D]U.S.A.

You'll catch 'em surfin' at Del Mar, Ventura County Line
Santa Cruz and Tressels, Australia's Narabine
All over Manhattan and down Doheny Way
Ev'rybody's gone surfin', surfin' U.S.A.

Well all be plannin' out a route, we're gonna take real soon
We're waxin' down out surfboards, we can't wait for June
We'll all be gone for the summer, we're on safari to stay
Tell the teacher we're surfin', surfin' U.S.A.

At Haggarty's and Swami's, Pacific Palisades
San Onofree and Sunset, Redondo Beach, L. A.
All over La Jolla, at Waiamea Bay
Ev'rybody's gone surfin', surfin' U.S.A.

You will see many songs written out this way. The chords are just repeated over & over again. This song is in 4/4 time. Each chord will get 2 measures or 8 beats. Start with the vocal and then come in on the A7.

Try singing this song as you play it. Don't worry about your voice.

Best to do from book page 274.

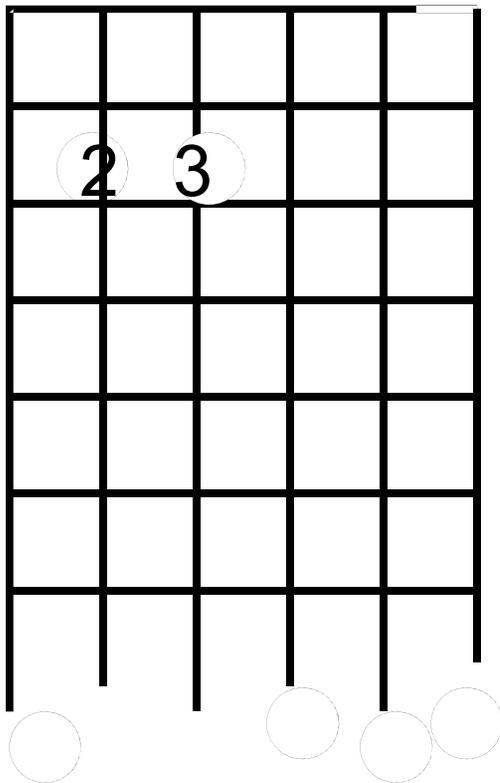
Care Of Your Guitar

- Common sense applies to taking care of your guitar.
 - When you are not playing the guitar either keep it in the case or on a stand.
 - Keep it from being in direct sunlight.
 - Do not keep your guitar in the trunk of the car.
 - Avoid rapid changes in temperature and humidity.
 - Keep it clean. Only polish it with guitar or instrument polish.
 - Keep a rag (old T-Shirt or guitar rag) with it and wipe the strings off after you have played each time.

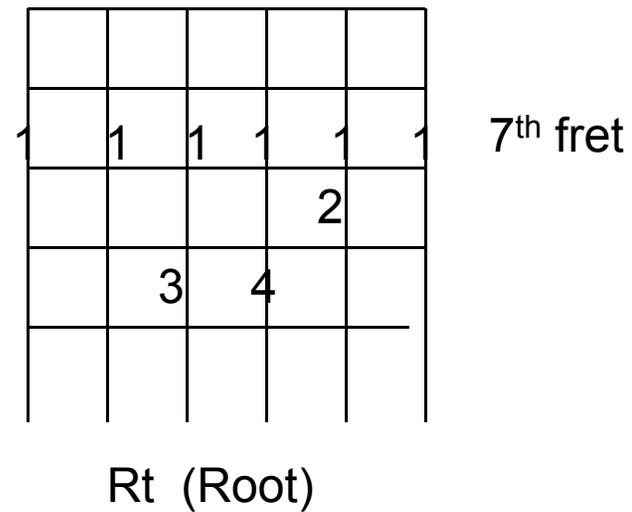
The Em Chord

- Be sure to use the 2nd and 3rd fingers only.

Em (E Minor Chord)



Em (Guitar II)



Let's try going from D to Em

- 4/4 ||: D | | | | Em | | | | :|| (repeat)
(Remember to count while you play!)
Now 2 measures each:
4/4||: D | | Em | | D | | Em | | :||
Lastly, one measure each:
4/4 ||: D | Em | D | Em :||
Remember don't stop when you change.
No matter what happens!!!!!!!!!!!!!!!

Don't Be Cruel

D
You know I can be found sit-ting home all a -
G D
lone if you can't come a-round at least please tel - e - phone, Don't be
Em A7 D D
cruel to a heart that's true. I don't
G A7 G A7 D
want nooth - er love ba-by it's just you I'm think - ing of.
G
Don't stop thinking of me don't make me feel this way. Come on over here and love
D Em A7 D
me you know what I want you say. Don't be cruel to a heart that's true.
G A7 G A7 D
Why should we be a-part I really love you baby croww my heart.
Em A7 D Em
Don't be cruel to a heart that's true. Don't be cruel
A7 D G A7
to a heart that's true. I don't want no oth - er love
G A7 D
ba-by it's just you I'm think - ing of.

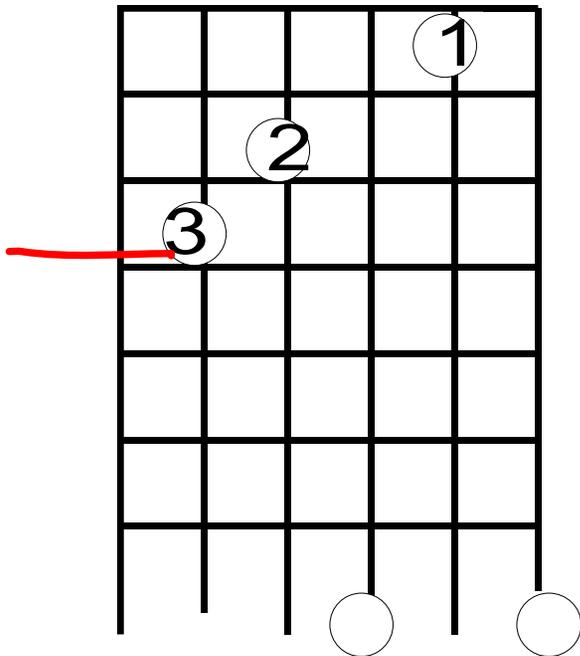
The C Major Chord

When there is just a letter name it means major. C Major is usually written as just a 'C'.

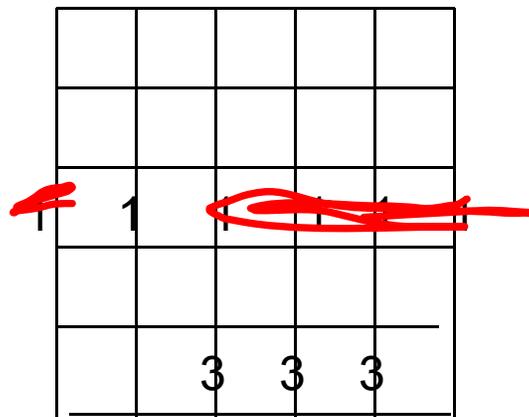
On this chord do not hit the 6th string.

Curving the fingers is very important on this chord.

C Major



C (Guitar II)



RT

A whole progression



- 4/4||: G | Em | C | D :||
 - Play slowly and evenly.
 - If you have trouble play just the change you have trouble with until you play that part perfectly.
 - See if you can't find songs that use this set of chord changes.

I am Yours - Jason Mraz

G

Well, you done done me and you bet I felt it

D

I tried to be chill but you so hot that i melted

Em

C

I fell right through the cracks, and i'm tryin to get back

G

before the cool done run out i'll be givin it my best test

D

and nothin's gonna stop me but divine intervention

Em

C

I reckon it's again my turn to win some or learn some

G

D

I won't hesitate no more,

Em

C

no more, it cannot wait i'm yours

G

Well open up your mind and see like me

D

open up your plans and damn you're free

Em

look into your heart and you'll find love

C

loved loved loved Loved

G

listen to the music at the moment people dance and sing

D

We just want a big family

Em

It's your god forsaken right to be loved

C

loved loved loved Loved

G

D

So, i won't hesitate no more,

Em

C

no more, it cannot wait i'm sure

G

D

there's no need to complicate our time is short

Em

C

this is our fate, i'm yours

I'm Yours - into

Guitar

Guitar

T
A
B

G D Em C

The image shows a musical score for guitar, consisting of two staves. The top staff is a standard musical staff with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains four measures of music. The bottom staff is a guitar tablature staff, labeled 'T A B' on the left. It contains the same four measures of music, with numbers indicating fret positions and slash marks indicating where to fret. Above the tablature staff, the chord names G, D, Em, and C are written above the first four measures respectively. The music ends with a whole rest in the fourth measure.

Time Of Your Life

G C D (Each Line)

Another turning point a fork stuck in the road
Time grabs you by the wrist directs you where to go

Tab 2

Em D C G
So make the best of these days and don't ask why
It's not a question but a lesson learned in time

Chorus

Em G Em G
It's something unpredictable in the end it's right
Em D G C D
I hope you have the time of your life.

Verse 2

G C D (Each Line)

So take the photographs and stillframes in your mind
Hang it on a shelf and goodav than good times

Tatoos and memories and asking on trial
For what it's worth it was worth all the while

Chorus While the intermediates play this read pages 1-10 in the Guitar Reference.

Class 3 - 4 Guitar

- New chords are C, Em and D7 (D Dominant 7 chord) – may not get to that chord. As a review there are so far 3 types of chords – Major, Minor, and Dominant 7 chords. There are 2 other types that are used much less: Diminished, and Augmented.
- Strum is bass – Sweep strum. Add in Bass Brush strum.
- Will also work on tuning. Two different methods.
- Look at outlines for rest of what is covered.
- Using the C and Em Chord.
- Some new songs.
- $\frac{3}{4}$ time
- Intro to Surfin' USA
- Guitar II Etc. Landslide
- More CAGED.
- Notes on the 2nd or B string.

New Exercise

- Idea is the same but not the pattern is:

Finger	Fret
1	1
2	2
4	4
3	3

Surfin' USA

For Guitar II Students

Guitar I practice



Look at these for Surfin' USA. F form at 10th fret. Hit 4th string then 2nd & 3rd together bottom picture barre with ring at 12th fret and play 2nd & 3rd string together then the 1st 2 strings at the 10th fret (1/2 barre). Rest is based off of this.



SURFIN' U.S.A.}

If ev'rybody had an [A7]ocean, across the U.S.[D]A.
Then ev'rybody'd be [A7]surfin' like Californi[D]a
You'd see them wearin' their [G]baggies, huarachi sandals [D]too
A bushy bushy blond [A7]hairdo,[G] surfin' [D]U.S.A.

You'll catch 'em surfin' at Del Mar, Ventura County Line
Santa Cruz and Tressels, Australia's Narabine
All over Manhattan and down Doheny Way
Ev'rybody's gone surfin', surfin' U.S.A.

Well all be plannin' out a route, we're gonna take real soon
We're waxin' down out surfboards, we can't wait for June
We'll all be gone for the summer, we're on safari to stay
Tell the teacher we're surfin', surfin' U.S.A.

At Haggarty's and Swami's, Pacific Palisades
San Onofree and Sunset, Redondo Beach, L. A.
All over La Jolla, at Waiamea Bay
Ev'rybody's gone surfin', surfin' U.S.A.

You will see many songs written out this way. The chords are just repeated over & over again. This song is in 4/4 time. Each chord will get 2 measures or 8 beats. Start with the vocal and then come in on the A7.

Try singing this song as you play it. Don't worry about your voice.

Best to do from book page 274.

Let's try a little harder song using all 3 chords.

- Don't stop for anything. Play slowly and smoothly. Count aloud while you play.
- Play slowly and start the change on the last beat of the measure.
- Take your time when practicing at home. Play this very slowly and deliberately.
- Again guitar II learn melody – The notes in the G chord are G, B and D. The starting note is one of those. To help it is on the 2nd or B string. 2nd String open is B, 2nd string 1st fret is C and 3rd fret is D.

Mr. Tambourine Man

G A7 D G D
4/4 ||: Hey Mr. | Tambourine man | play your song for | me. I'm not |sleepy yet & there

G A7 G A7 D
is no place I'm | goin' to. | I said | hey Mr. | Tambourine man | play your song for |

G D G A7 D D
me in the | jingle jangle | morning I'll come | following | you | :|| ||

Hey o f o

Bass Sweep Strum

- For a D chord do the rest stroke on the 4th string.
- Then follow through and play the rest of the first 3 strings. This is called a sweep. The strum is the bass sweep strum.
- Count as follows beat 1 hit the 4th string with the thumb, beat 2 do a sweep, beat three the bass (4th string) and beat 4 a sweep.

- Again keep the beat going. Listen to the chords and start to hear what they sound like.
- Guitar II on this one I want you to do alternating bass with a pick. Then we will try bass runs to connect the chords.
- Bass for D is 4th string, A7 is 5th string and G is 6th string.

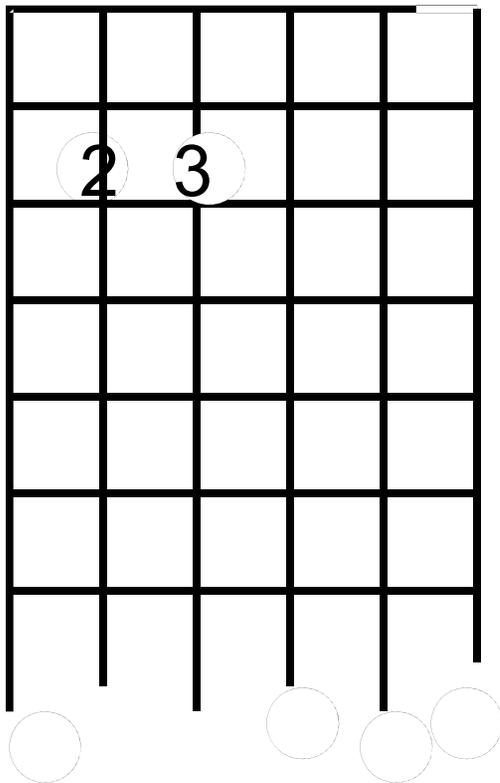
I Walk The Line

D	A7	D	A7	D
: I keep a	close watch	on this heart of	mine.	I keep my
				eye's wide
				open all the
				time.
G	D	A7	D	D
I keep the	ends out	for the tie that	binds	because your
				mine
				I walk the
				Line :

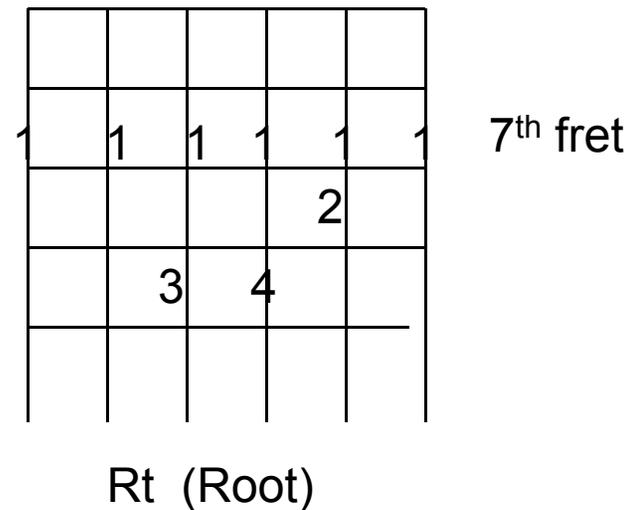
The Em Chord

- Be sure to use the 2nd and 3rd fingers only.

Em (E Minor Chord)



Em (Guitar II)



Don't Be Cruel

The image shows a musical score for the song "Don't Be Cruel" in G major. The score consists of six staves of music. The first staff begins with a red bracket above the first measure, labeled with a "D" chord. A red arrow points from this bracket to a red vertical line in the second measure. A large red bracket spans from the second measure to the end of the fifth staff. Handwritten red text "1st only" and "2nd" is written above the first and second measures of the third staff, respectively. The lyrics are written below the notes, and guitar chords (D, G, Em, A7) are indicated above the notes. The score ends with a double bar line and repeat dots.

D

You know I can be found sit-ting home all a -

lone if you can't come a-round at least please tel - e - phone, Don't be

1^D 1st only 2^D 2nd

cruel to a heart that's true. I don't

want nooth - elove ba-by it's just you I'm think - ing of.

Don't stop thinking of me don't make me feel this way. Come on over here and love

me you know what I want you say. Don't be cruel to a heart that's true.

G A7 G A7 D

D Em A7 D

G A7 G A7 D

cruel to a heart that's true. I don't

G A7 G A7 D

want noth - er love ba-by it's just you I'm think - ing of.

G

Don't stop thinking of me don't make me feel this way. Come on over here and love

D Em A7 D

me you know what I want you say. Don't be cruel to a heart that's true.

G A7 G A7 D

Why should we be a-part I really love you baby croww my heart.

Em A7 D Em

Don't be cruel to a heart that's true. Don't be cruel

A7 D G A7

to a heart that's true. I don't want no oth-er love

G A7 D

ba-by it's just you I'm think - ing of.

A whole progression



- 4/4||: G | Em | C | D :||
 - Play slowly and evenly.
 - If you have trouble play just the change you have trouble with until you play that part perfectly.
 - See if you can't find songs that use this set of chord changes.

21 Guns - Green Day

VERSE:

Em C G D Em C G D
Do you know what's worth fighting for, When it's not worth dying for?
Em C G D Em C D
Does it take your breath away And you feel yourself suffocating?
Em C G D Em C G D
Does the pain weigh out the pride? And you look for a place to hide?
Em C G D C
Did someone break your heart inside? You're in ruins

Chorus

G D Em D C
One, 21 guns Lay down your arms
G D G D Em
Give up the fight One, 21 guns
D C G D C
Throw up your arms into the sky, You and I

VERSE:

Em C G D
When you're at the end of the road
Em C G D
And you lost all sense of control
Em C G D
And your thoughts have taken their toll
C D
When your mind breaks the spirit of your soul
Em C G D
Your faith walks on broken glass
Em C G D
And the hangover doesn't pass
Em C G D
Nothing's ever built to last
C
You're in ruins.

Chorus:

BRIDGE:

Did you try to live on your own
When you burned down the house and home?
Did you stand too close to the fire?
Like a liar looking for forgiveness from a stone

INTRO:

```
e|-----3-----7-----|
B|-----5-----7-----|
G|-----|
D|-----|
A|-----|
E|-----|
```

I Walk The Line

4/4 | |: I keep a | close watch | on this heart of | mine. | I keep my | eye's wide | open all the |
D A7 D A7
I keep the | ends out | for the tie that | binds | because your | mine | I walk the | Line : | |
G D A7 D D
Folsom Prison

4/4 If they | |: freed me from this | prison if that | railroad train were | mine. you | know I'd mo
D
on a little | further down the | line | far from Folsom | prison | that's where I'd | like to | be
G D
| but that | train keeps on a | movin' | and that's what | worries | me | | | : | |

Mr. Tambourine Man

4/4 |: Hey Mr. | Tambourine man | play your song for | me. I'm not | sleepy yet & there
G A7 D G D
is no place I'm | goin' to. | I said | hey Mr. | Tambourine man | play your song for |
G D G A7 D D
me in the | jingle jangle | morning I'll come | following | you | : | |

Timing

- Look at the timing page in your book (page 11).
- Try Whole notes, then $1/2$ notes, then $1/4$ notes.

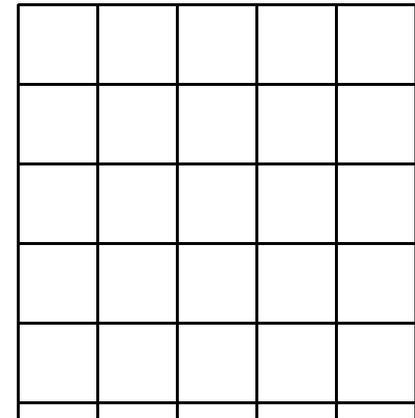
Names of the notes on the open strings.

Below are the names of the notes on the open strings.

These need to be memorized. From the lowest pitch to the highest pitch: E, A, D, G, B and E. Note that the 6th string is called 'low E' and the 1st string is called 'high E'.

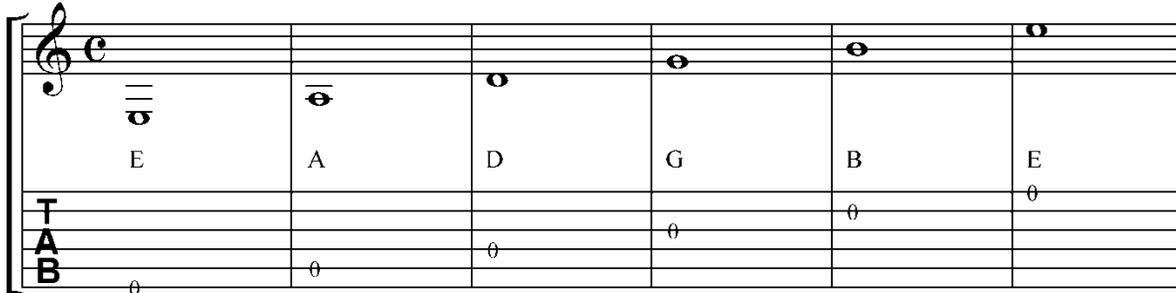
Below is where the open strings are written on the staff!

Open Strings



F. Markovich E A D G B E

Guitar



Guitar

T
A
B

0 0 0 0 0 0

Bass Brush Strum

- Almost the same as Bass Sweep. But instead of a sweep you will brush the strings with the back of the nails of your index – ring fingers.
- To do the Brush have the fingers curved and then just release them across the strings so that the fingernails strike the strings. They must strike all at the same time.
- Try to the same songs we did the bass sweep to. Take your time.
- Notice the difference in the sound of this to the sweep strum.

Tom Dooley

D

A7

4/4 ||: Hang down your head Tom | Dooley | Hang down your head and | cry. |

A7

D D

Hang down your head Tom | Dooley | Poor boy you're bound to | Die :|| ||

Met her on the mountain, swore she'd be my wife. Met her on the mountain & stabbed her with r
This time tomorrow I reckon where I'll be. Down in the lonesome valley hanging from a white oak

Guitar II students play the melody!!

The Long Black Veil (3:05)

(D) Ten years ago on a cold dark night
(A) Someone was killed 'neath the town (G) hall lights (D)
(D) There were few at the scene but they all agreed
(D) That the (A) slayer who ran looked a lot (G) like me (D)

She (G) walks these hills (D) in a (G) long black veil (D)
She (G) visits my grave (D) when the (G) night winds wail (D)
Nobody knows (G) nobody sees (D)
(G) Nobody (A) knows but me (D)

The judge said, "Son, what is your alibi
If you were somewhere else then you won't have to die."
I spoke not a word though it meant my life
For I'd been in the arms of my best friend's wife

Now the scaffold is high and eternity's near
She stood in a crowd and shed not a tear
But sometimes at night when the cold wind moans
In a long black veil she cries o're my bones

She walks these hills in a long black veil
She visits my grave when the night winds wail
Nobody knows nobody sees
Nobody knows but me

Nobody knows nobody sees
Nobody knows but me

Big Yellow Taxi

Verse :

 G G G G D
They paved paradise and put up a parking lot
 G G A A
With a pink hotel, a boutique and a swingin'
 D
hot spot

CHORUS:

 D D
Don't it always seem to go

 G D
That you don't know what you've got till it's gone

 G G A A D
They paved paradise and put up a parking lot

D
(Shoo bop bop bop bop

D
Shoo bop bop bop bop)

(Same chords for the following verses/choruses)

They took all the trees, put 'em in a tree museum
And they charged the people a dollar and a half just to see 'em
CHORUS

(Same chords for the following verses/choruses)

They took all the trees, put 'em in a tree museum
And they charged the people a dollar and a half just to see 'em
CHORUS

Hey farmer farmer, put away that D.D.T. now
Give me spots on my apples but leave me the birds and the bees
please
CHORUS

Late last night I heard the screen door slam
And a big yellow taxi took away my old man
CHORUS TWICE (with only one shoo bop... at each end)

They paved paradise, put up a parking lot

(Shoo bop bop bop bop)

They paved paradise, put up a parking lot

$\frac{3}{4}$ time

- In $\frac{3}{4}$ time the quarter note gets one count and there are 3 beats or counts per measure.
- Beat #1 is accented. Think of it like the following: 1 2 3 | 1 2 3 | 1 2 3 | etc.
- For $\frac{3}{4}$ time you usually count 2 measures to give you the tempo (rate of speed) of the song.

Amazing Grace

3/4 ||: D | | G | D | | | A7 | | D
Am azing Grace, how sweet the sound, That saved a wretch I like me. I once was

D | G | D | | | A7 | D | :|| alternate end. | A7 | G | D ||
lost, but now am found, Was blind, but now I see. now I see

'Twas 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 hath brought me safe, thus far, And grace will lead me home.

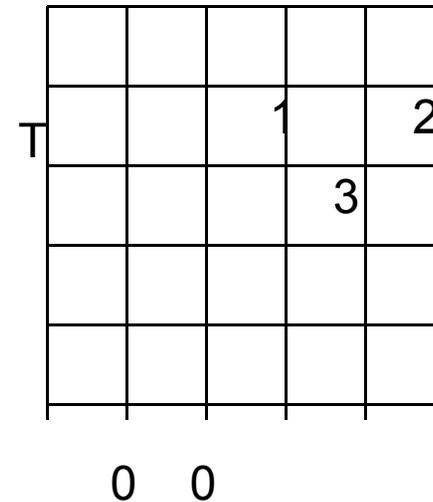
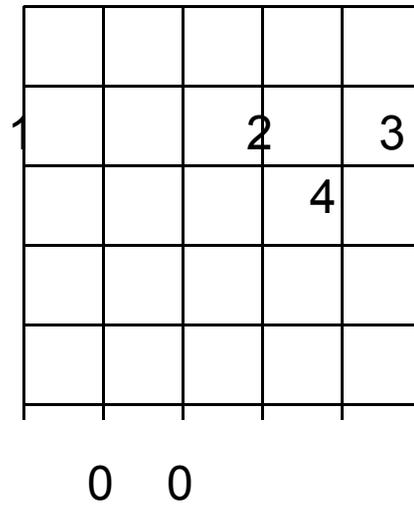
When we've been there ten thousand years, bright shining as the sun,
We've no less days to sing God's praise, Than when we first begun.

Amazing Grace, how sweet the sound, That saved a wretch like me.
I once was lost, but now am found, Was blind, but now I see.

Take this song very slowly. Chord progression repeats for each verse.
This is in the key of D. One way to tell is that the first and last chords are both 'D', For Guitar 2 students use the D Major Pentatonic Scale to play the melody start on the 3rd string 2nd fret (A). If you get really into it add the chords.

Guitar II

D/F# (Means a D chord with an F# in the Bass)

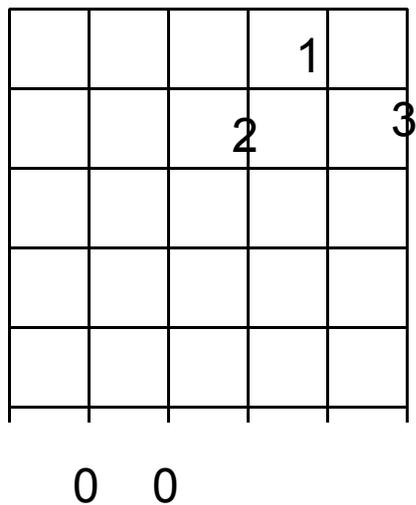


Either of these fingerings will work. I prefer the 2nd one for me. Put this in on Amazing Grace as the 2nd measure of D when D goes to a G chord in the next measure.

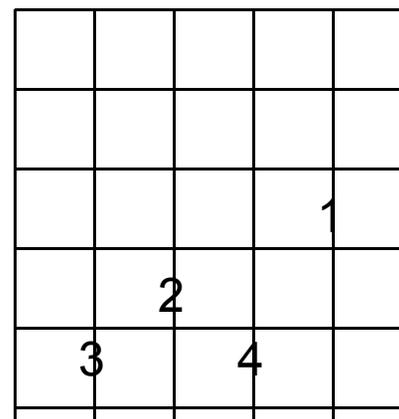
This is very common when D is changing to G. For you theory buffs this is a D chord in 1st inversion with the 3rd in the bass.

The D7 Chord

D7



D7 (Guitar II)



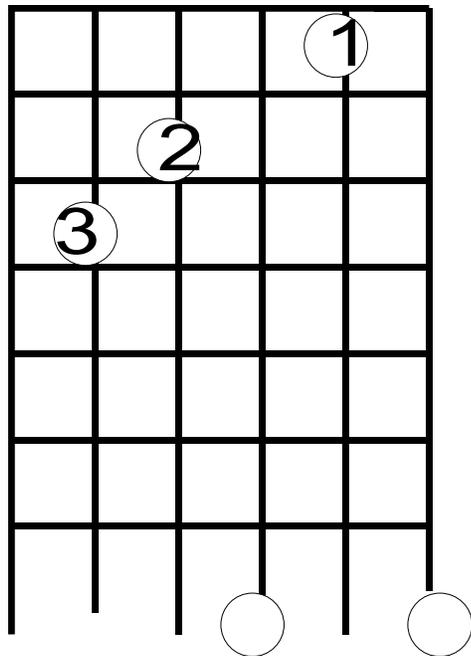
The C Major Chord

When there is just a letter name it means major. C Major is usually written as just a 'C'.

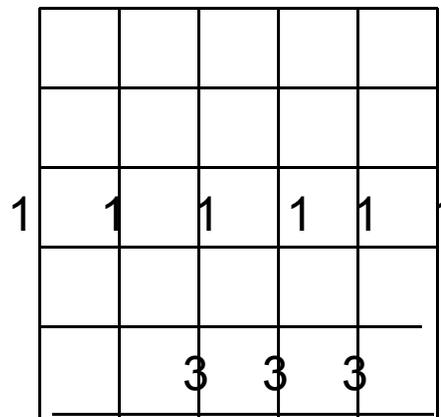
On this chord do not hit the 6th string.

Curving the fingers is very important on this chord.

C Major



C (Guitar II)



RT

Here is Amazing Grace in the key of G.

3/4 ||: G | | C | G | | | D7 | | G
Am azing Grace, how sweet the sound, That saved a wretch l ike me. I once was
G | C | G | | D7 | G | :|| D7 | C | G ||
lost, but now am found, Was blind, but now I see. now I see

It is very common to have songs in almost any key. Some of you may find that the key of D is harder to sing than the key of G. By the way when we say that a song is in the key of D we really mean D major. The major is just assumed.

Some songs are in minor keys but we won't be able to do any minor keys for a few weeks.

If you were to do bass sweep to $\frac{3}{4}$ you would hit the bass on beat 1 & then chords on beats 2 and 3!

For the int/adv for the 2nd measure of G leading to C play the G chord from the 5th string – do not hit the 6th string and you have the 1st inversion of G.

Under The Boardwalk

The Drifters

Verse 1

Oh when the sun beams down and burns the
tar up on the roof.
And your shoes get so hot you wish your
tired feet were fire-proof.

Refrain

Under the boardwalk, down by the sea, yeah.
On a blanket with my baby's where I'll be.
Under the boardwalk, out of the sun
(Under the boardwalk!), we'll be having some fun,
(Under the boardwalk!) people walking above,
(Under the boardwalk!) we'll be falling in love,
under the boardwalk, boardwalk.

Verse 2

From the park you hear the happy sound of the carousel.
You can almost taste the hotdogs and french fries they
sell.

Refrain: <Under the boardwalk...!>

Under the Boardwalk Fills

Em7

Guitar

Slide with ring finger!

Guitar

T
A
B

7 7 5 7 7 9 7 5

Rhythmic Part

Gtr.

Bass note

Gtr.

Rake Mute Mute

This rhythmic part is difficult at first. Just take your time and you will get it!

Wonderful Tonight

4/4 ||:G |D |C |D |
It's late in the evening. She's wandering what clothes to wear.

G |D |C |D |
She'll put on her make-up and brushes her long blond hair.

C |D |G D |Em |C |
And then she'll ask me - do I look all right and I'll say yes you look

D |G |D |C |D | : ||
wonderful tonight.

This is the first verse or part of the song.

When there are 2 chords in a measure of 4/4 time each usually gets 2 beats.

Strum each chord 2 times. This happens in the 3rd line 3rd measure of the song.

See the * for where.

If you do an introduction you would play the first 4 chords.

Wonderful Tonight

4/4 ||:G |D |C |D |
It's late in the evening. She's wandering what clothes to wear.

G |D |C |D |
She'll put on her make-up and brushes her long blond hair.

C |D |G D |Em |C |
And then she'll ask me - do I look all right and I'll say yes you look
(2 beats per chord)

D |G |D |C |D |
wonderful tonight.

G |D |C |D |G |D |
We go to a party and everyone turns to see. This beautiful lady.

C |D |C |D |
That's walking around with me and then she'll ask me

G D |Em |C |D |G |
do you feel all right and I'll say yes I feel wonderful tonight.

G |C |D |G D |Em |
And I feel wonderful cause I see the love light in your eyes and the
(new part - for some the hardest part as the song changes)

C |D |C |D |G |
wonder of it all is that you just don't realize how much I love you.

|D |C |D |G |D |C |D |
It's time to go home now. And I've got an achen head

G |D |C |D |C |D |
so I give her the car keys. She'll help me to bed and then I tell her

G D |Em |C |D |G |
as I turn out the light, I say darling you look wonderful tonight.

Wonderful Tonight

4/4 ||:G |D |C |D |
It's late in the evening. She's wandering what clothes to wear.

G |D |C |D |
She'll put on her make-up and brushes her long blond hair.

C |D |G D |Em |C |
And then she'll ask me - do I look all right and I'll say yes you look

D |G |D |C |D |
wonderful tonight.

G |D |C |D |G |D |
We go to a party and everyone turns to see. This beautiful lady.

C |D |C |D |
That's walking around with me and then she'll ask me

G D |Em |C |D |G |
do you feel all right and I'll say yes I feel wonderful tonight.

G |C |D |G D |Em |
And I feel wonderful cause I see the love light in your eyes and the

C |D |C |D |G |
wonder of it all is that you just don't realize how much I love you.

|D |C |D |G |D |C |D |
It's time to go home now. And I've got an achen head

G |D |C |D |C |D |
so I give her the car keys. She'll help me to bed and then I tell her

G D |Em |C |D |G |
as I turn out the light, I say darling you look wonderful tonight.

G |C |D |G |D |C |D |G ||
Oh my darling you look wonderful tonight.

Earth Angel

G Em C D7 G Em C
6/8 Earth | |: Angel Earth | Angel | will you be | mine | My darling | dear | love you all the |
D7 G Em C D7 G Em C D7 G Em
time | I'm just a | fool | A fool in | love with | you | | | Earth | Angel Earth | Angel |
C D7 G Em C D7 G Em C D7
the one I a | dore | love you for | ever and | ever | more | I'm just a | fool | A fool in | love with |
G (G7) C G C D7 G (G7) C
you | I | fell for | you | and I | knew the | vision of your | loves loveli | ness | I | hope and I |
C G Em A7 D7 G Em
pray | that someday | I'll be the | vision | of your happi | ness | Earth | Angel Earth | Angel |
C D7 G Em C D7 G Em C
please be | mine | my darling | dear | love you all the | time | I'm just a | fool a | fool in |
D7 G Em C D7 G
love with | you | | | :|| ||

Note that this song is in 6/8 time. There are 6 beats or counts per measure they are grouped into two groups of 3: 1, 2, 3, 4, 5, 6 with accents on beats 1 and 4. You will strum each chord 6 times per measure.

Brown Eyed Girl

G **C G** **D G** **C G** **D G**
||: Hey, where did we | go | days when the rains | came. | Down in the | hollow | playin' a new | game. | Laughin' and a |
C **G** **D G** **C** **G D** **C**
runnin', hey, hey, | Skippin' and a | jumpin, | In the misty morn | ing fog with | our | hearts a thumpin' and | you,
D **G Em C** **D** **G D**
My Brown Eyed Girl, | | | You're my | Brown Eyed Girl. | | Do you remem- | ber when | we
G **C** **G** **D G** **C** **G** **D**
used to sing | Sha la la la | la la la la | la la la te da. | | Sha la la la | la la la la | la la la te da. | la te da.:|

Verse 2

Whatever happened to Tuesday and so slow Going down the old mine with a transistor radio Standing in the sunlight la behind a rainbows wall Skipping and a sliding All along the water fall With you, my Brown Eyed Girl You, my Brown E remember when we used to sing Sha la la la la la la la la la te da. Sha la la la la la la la la la te da.

Verse 3

So hard to find my way, now that I'm all on my own I saw you just the other day, my, how you have grown Cast my me Lord Sometime I'm overcome thinking 'bout Making love in the green grass Behind the stadium With you, my Brown E you, my Brown Eyed Girl. Do you remember when we used to sing Sha la la la la la la la la la te da. Sha la la la la la l

The Key here is to first practice the following: 4/4||: G | C | G | D :||

Brown Eyed Girl

G **C G** **D G** **C**
||: Hey, where did we | go | days when the rains | came. | Down in the | hollow |
G D G
playin' a new | game. | Laughin' and a |
C G D G C G
runnin', hey, hey, | Skippin' and a | jumpin, | In the misty morn | ing fog with | our |
D C D G Em C D
hearts a thumpin' and | you | My Brown Eyed Girl, | | | You're my | Brown Eyed
G D G C
Girl. | Do you remem- | ber when | we used to sing | Sha la la la | la la la la |
G D G C G D
la la la te da. | | Sha la la la | la la la la | la la la te da. | la te da.:| |

G C G D G C G D G
| | | | | ||: Sha la la la | la la la la | la la la te da. | :|| ||

Brown Eyed Girl Fills

Intro G C G D

This is an exercise in 3rd's Thirds are very consonant and what all chords are made of in traditional harmony. The first 2 notes of each of the measures are the root and 3rd of the chord. The 2nd 2 notes are passing tones and the 3rd group of 2 notes are the 3rd and the 5th of the chord (this applies to the G and C Chords). For the D chord it is outlining the chord with the root then 3rd a passing tone then the 5th of the chord

Give Me One Reason

G C D G
Give me one reason to stay here and I'll turn right back around.

C D G
Give me one reason to stay here and I'll turn right back around.

D
I said I don't wanna leave you lonely,
C G (D)

You've gotta make me change my mind.
G C D G
baby I got your number and I know that you got mine.

C D G
You know that I called you, I called too many times.

D
You can call me baby
C G (D)
You can call anytime, Cut you got to call me.

The chords go:

||: G | G C | G | | C | C D | G | | D | C | G | D :||

Work on them this way before trying to apply to the song.

Tuning Your Guitar

Read Tuning Section in Guitar
Reference.

Care of Your Guitar

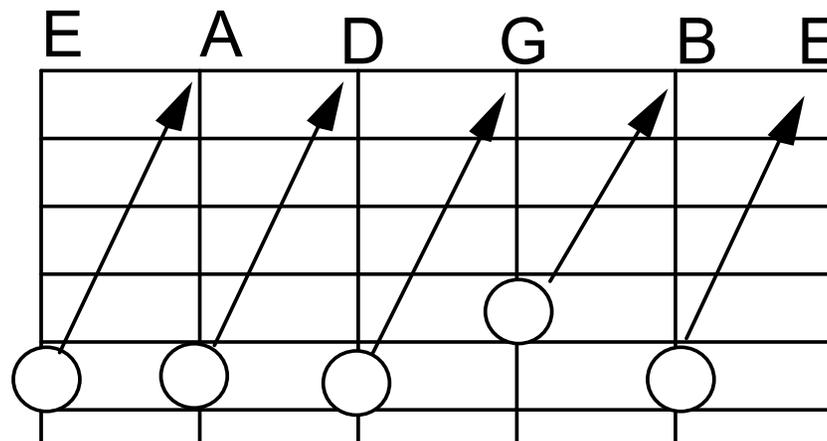
Your guitar is made out of wood and common sense should prevail. The most important thing to to avoid changes in temperature and humidity. This is particularly true of rapid changes. These changes can cause the wood to crack or warp. Many people do not understand this and actually do damage the instrument that is both expensive and detrimental to the sound the instrument will produce. To keep the guitar in a climate controlled room. Avoid such places as the trunk of your car, adjacent to a wall heater, etc. If possible keep the guitar in its case as much as possible.

Clean your guitar on a regular basis and polish it using a fine guitar polish such as the Martin brand. Do not polish the fingerboard. Follow the directions on the package.

Tuning Your Guitar

It is important that you keep your guitar in tune at all times. It does not necessarily need to be in 1 with concert pitch (although that is desirable), but at least in tune with itself. There are many ways which to tune your guitar but following is the most straightforward manner.

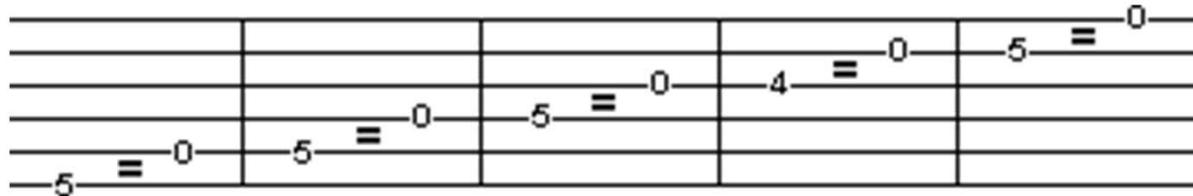
1. Tune your first string to a known note. An "E" tuning fork is ideal. Remember to raise the pitch of a string you tighten the string and to lower the pitch of a string you loosen it.
2. To tune the second string to the first string play the second string fifth fret and match that pitch to the first string open.
3. To tune the third string to the second string play the third string fourth fret and match that pitch to the second string open.
4. To tune the fourth string to the third string play the fourth string fifth fret to the third string open.
5. To tune the fifth string to the fourth string play the fifth string fifth fret to the fourth string open.
6. To tune the sixth string to the fifth string play the sixth string fifth fret to the fifth string open.



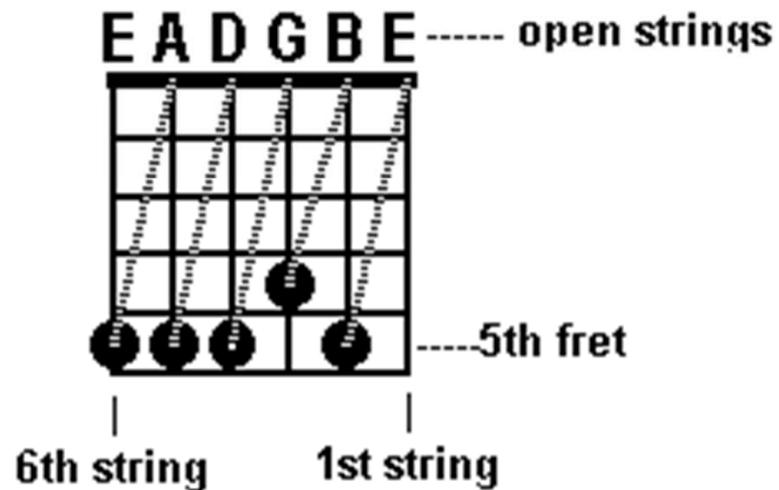
Tuning Your Guitar

- Key is to match pitches.
- Easiest way is as follows:
 - Tune 1st string to a reference.
 - Tune 2nd string by playing 5th fret 2nd string and 1st string open. Adjust 2nd string to match first string.
 - Tune 3rd string by playing 4th fret 3rd string and 2nd string open. Adjust 3rd string to match 2nd string.
 - Tune 4th string by playing 5th fret 4th string and 3rd string open. Adjust 4th string to match 3rd string.
 - Tune 5th string by playing 5th fret 5th string and 4th string open. Adjust 5th string to match 4th string.
 - Tune 6th string by playing 5th fret 6th string and 5th string open. Adjust 6th string to match 5th string.

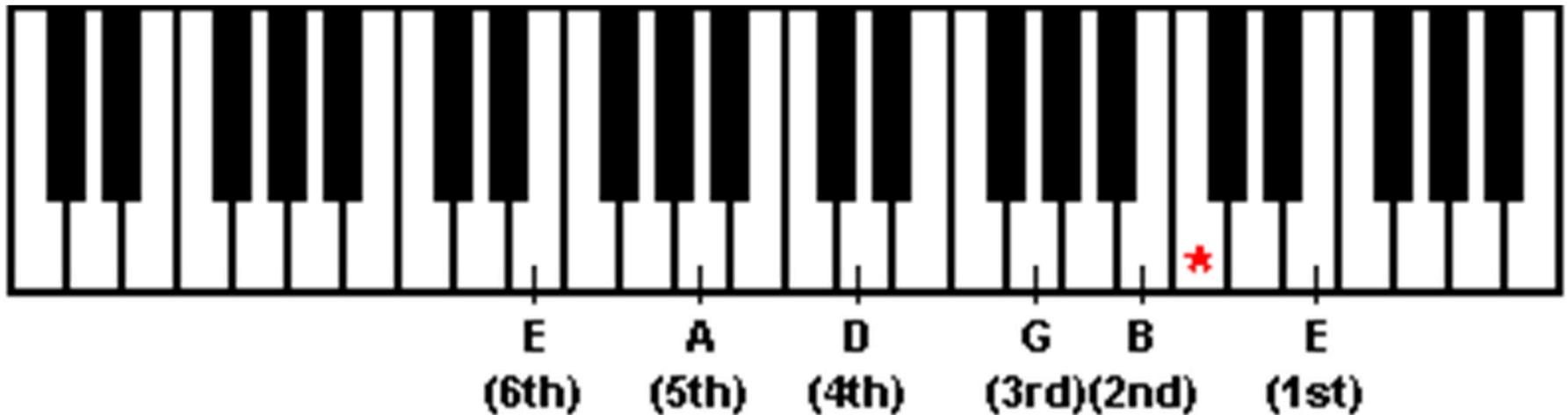
Tablature of the basic relative tuning method



Basic relative tuning in chord chart format



To a Piano or Keyboard



* = middle C

This of course means that the piano itself must be in tune. Another strategy is to tune just one string (typically the high or 1st string) to the piano and then tune the rest of the guitar to that string.

* One important thing to know about the guitar, especially if you have played another instrument. Music for the guitar sounds an octave lower than where it is written. If you try and tune the guitar to the piano thinking that they are exactly the same, you will break all of your strings. You would be trying to tune the guitar an octave higher than where it should be.

Middle C on the piano is
written like this



Middle C on the guitar is
written like this



A *harmonic* is a "bell like" tone that is produced by lightly touching a string of the guitar over some specific fret bars. What we are going to be talking about in this lesson is *natural harmonics*. These harmonics are produced from the open strings of the guitar only. There are other techniques for playing harmonics (artificial harmonics, touch harmonics, tap harmonics, pinch harmonics) but they will be the subjects of another lessons.

First we are going to take a look at how to play harmonics, and then look a little more in depth look at what they are. For the moment just think of harmonics as notes on the guitar that have a little different tone than normal notes.

Playing a natural harmonic

Go to the 6th string, and place the tip of any finger above the 12th fret bar. Normally when you play a note at the 12th fret, you are pressing down just to the left of the 12th fret bar. When playing a harmonic, you are going to be very lightly touching the string (not pressing down) over the fret bar, and not to the left. While lightly touching the it, pick the 6th string.

Right after you play the string, lift your left hand finger off. This will let the harmonic note ring louder, and more clearly. If you were to leave your finger on the string, the harmonic would sound, but would be more muffled. If you lift up your left hand finger too soon, then you will hear the open string. This takes a little practice to get the right timing.

Tuning Method 2

The most accurate way I find of tuning my guitar is by using **harmonics**.

Harmonics are done by not actually holding down a string, but just gently touching it lightly. When you strike the string, it should be hard so you get a clear "ping" out of it and not an actual string note. You have to be spot on when using harmonics otherwise if you are a tiny bit off, it won't come out.

Tuning your guitar using harmonics is very similar to the first method. Again, say you have the top string (6th string) tuned correctly;

Step 1:

Place your finger on the 5th fret of the top string.

Step 2:

At the same time, place your other finger lightly on the 7th fret of the 5th string.

Step 3:

Strike both strings at the same time. They should be the exact same 'ping' sound. If not, one of them is out of tune. Therefore, the 5th string must be adjusted. Using this technique is more accurate as by striking both strings at the same time, they both produce a very distinct ping sound that is easier to spot if one is out of tune.

Again, this technique works with all the strings, except the 3rd. So, the most accurate way to do this is to use the first tuning method just for this string. The rest are fine to continue on with harmonics method. For the 1st string strike it open and use the 6th string 5th fret harmonic to tune it. Tune the 2nd string to the first using the method described above (5th fret 2nd string harmonic and 1st string 7th fret harmonic).

Harmonics

Some advanced guitarists prefer to tune using string harmonics, which cut out some of the string overtones, leaving a clear, easy-to-hear pitch. This is a little tricky to learn, but it gives a very accurate, resonant, pure-interval-based tuning.

Harmonics are played by touching the string very lightly at the fret, rather than holding it down just below the fret. You must be comfortable with playing harmonics to use this tuning method; it is not recommended for beginners.

Tuning Using Harmonics

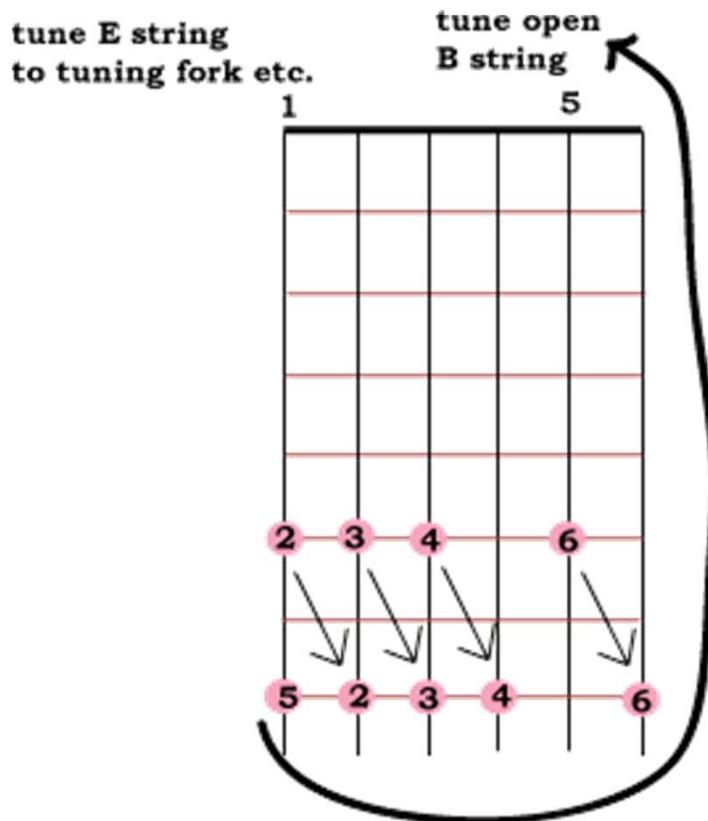


Figure 4
Tuning Using Harmonics

Tuning Using Harmonics

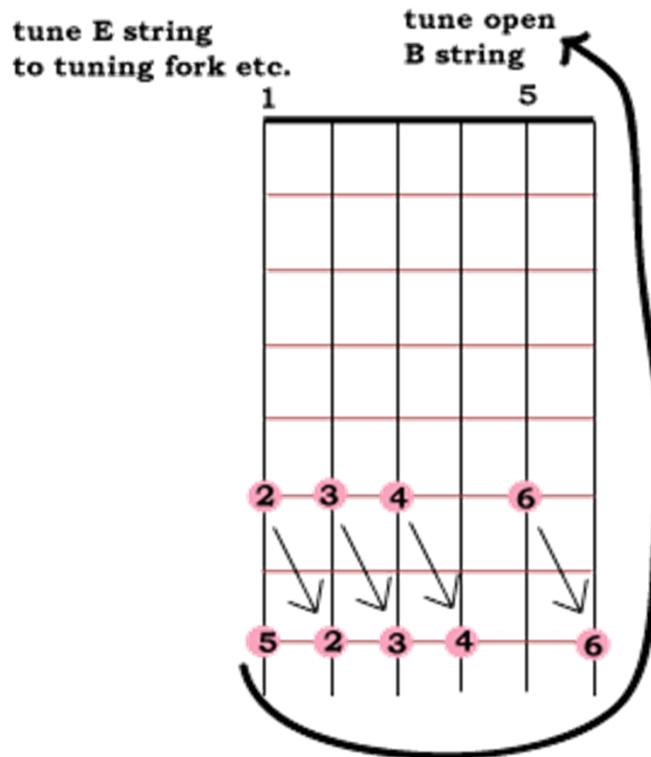


Figure 4
Tuning Using Harmonics

1. Tune the low E string using a tuning fork, keyboard, etc.
2. Tune the A string by matching the harmonic at the fifth fret of the 6th string to the harmonic at the 7th fret of the 5th string.
3. Tune the D string to the A string and the G string to the D string using the same procedure (matching the 7th fret harmonic of the higher string to the 5th fret harmonic of the lower string).
4. Tune the B string by matching the *open B string* to the harmonic at the 7th fret of the 6th string.
5. Tune the top E string to the B string using the 5th fret/7th fret harmonics.
6. Check the tuning using an E's and B's only chord (see [above](#), and adjust as necessary).

Tuning Your Guitar

- Key is to match pitches.
- Easiest way is as follows:
 - Tune 1st string to a reference.
 - Tune 2nd string by playing 5th fret 2nd string and 1st string open. Adjust 2nd string to match first string.
 - Tune 3rd string by playing 4th fret 3rd string and 2nd string open. Adjust 3rd string to match 2nd string.
 - Tune 4th string by playing 5th fret 4th string and 3rd string open. Adjust 4th string to match 3rd string.
 - Tune 5th string by playing 5th fret 5th string and 4th string open. Adjust 5th string to match 4th string.
 - Tune 6th string by playing 5th fret 6th string and 5th string open. Adjust 6th string to match 5th string.

A *harmonic* is a "bell like" tone that is produced by lightly touching a string of the guitar over some specific fret bars. What we are going to be talking about in this lesson is *natural harmonics*. These harmonics are produced from the open strings of the guitar only. There are other techniques for playing harmonics (artificial harmonics, touch harmonics, tap harmonics, pinch harmonics) but they will be the subjects of another lessons.

First we are going to take a look at how to play harmonics, and then look a little more in depth look at what they are. For the moment just think of harmonics as notes on the guitar that have a little different tone than normal notes.

Playing a natural harmonic

Go to the 6th string, and place the tip of any finger above the 12th fret bar. Normally when you play a note at the 12th fret, you are pressing down just to the left of the 12th fret bar. When playing a harmonic, you are going to be very lightly touching the string (not pressing down) over the fret bar, and not to the left. While lightly touching the it, pick the 6th string.

Right after you play the string, lift your left hand finger off. This will let the harmonic note ring louder, and more clearly. If you were to leave your finger on the string, the harmonic would sound, but would be more muffled. If you lift up your left hand finger too soon, then you will hear the open string. This takes a little practice to get the right timing.

Tuning Method 2

The most accurate way I find of tuning my guitar is by using **harmonics**.

Harmonics are done by not actually holding down a string, but just gently touching it lightly. When you strike the string, it should be hard so you get a clear "ping" out of it and not an actual string note. You have to be spot on when using harmonics otherwise if you are a tiny bit off, it won't come out.

Tuning your guitar using harmonics is very similar to the first method. Again, say you have the top string (6th string) tuned correctly;

Step 1:

Place your finger on the 5th fret of the top string.

Step 2:

At the same time, place your other finger lightly on the 7th fret of the 5th string.

Step 3:

Strike both strings at the same time. They should be the exact same 'ping' sound. If not, one of them is out of tune. Therefore, the 5th string must be adjusted. Using this technique is more accurate as by striking both strings at the same time, they both produce a very distinct ping sound that is easier to spot if one is out of tune.

Again, this technique works with all the strings, except the 3rd. So, the most accurate way to do this is to use the first tuning method just for this string. The rest are fine to continue on with harmonics method. For the 1st string strike it open and use the 6th string 5th fret harmonic to tune it. Tune the 2nd string to the first using the method described above (5th fret 2nd string harmonic and 1st string 7th fret harmonic).

For next class Guitar I

- Memorize the D, D7, G, A7, C and Em chords
- Go over all of the songs played in class so far.
- Read pages 9, 23, and 19 in Guitar Reference. Listen to tracks 12 + 13 on the CD
- Work on the Bass Sweep and Bass Brush strum to 'I Walk the Line'.
- Review all the material.
- Go over the Timing page (page 11) in the book. Try the $1/8^{\text{th}}$ note rhythms.
- $3/4$ time to Amazing Grace, and $6/8$ time to Earth Angel.

For next class Guitar II, III and IV

- Memorize the D, D7, G, A7, C and Em chords as barre chords and with Capo.
- Go over all of the songs played in class so far.
- Work on the Bass Sweep and Bass Brush strum to 'I Walk the Line' along with bass runs.
- Review all the material. Play all the songs gone over tonight.
- Go over the Timing page (page 11) in the book. Try the 1/8th note rhythms.
- 3/4 time to Amazing Grace, and 6/8 time to Earth Angel.
- Intro to Brown Eyed Girl.
- Also try into to Don't Be Cruel and Wonderful Tonight.
- Tuning With Harmonics

Guitar Week 5

- Will do D7 and E7 for this class but more review and perfecting the songs we have already done. We went over it last week.
- Strum– Bass Brush Strum, Bass Sweep.
- Techniques for making chord changes.
- Review $\frac{3}{4}$ time. Amazing Grace.
- Some of new songs.
- Notes on the 3rd or 'G' string.
- Review open string notes.
- Reading tablature.
- Start 6/8 Time.
- Guitar II, III
- Landslide – more
- More on CAGED

A whole progression



- 4/4||: G | Em | C | D :||
 - Play slowly and evenly.
 - If you have trouble play just the change you have trouble with until you play that part perfectly.
 - See if you can't find songs that use this set of chord changes.
 - Now add in D7
- 4/4||: G | Em | C | D7 :||

I am Yours - Jason Mraz

G
Well, you done done me and you bet I felt it
D
I tried to be chill but you so hot that i melted
Em C
I fell right through the cracks, and i'm tryin to get back
G
before the cool done run out i'll be givin it my best test
D
and nothin's gonna stop me but divine intervention
Em C
I reckon it's again my turn to win some or learn some
G D
I won't hesitate no more,
Em C
no more, it cannot wait i'm yours
G
Well open up your mind and see like me
D
open up your plans and damn you're free
Em
look into your heart and you'll find love
C
loved loved loved Loved

look into your heart and you'll find love

C

loved loved loved Loved

G

listen to the music at the moment people dance and sing

D

We just want a big family

Em

It's your god forsaken right to be loved

C

loved loved loved Loved

G

D

So, i won't hesitate no more,

Em

C

no more, it cannot wait i'm sure

G

D

there's no need to complicate our time is short

Em

C

this is our fate, i'm yours

I'm Yours - into

The image displays a musical score for the song "I'm Yours - into". It is divided into two parts: "Guitar" and "Guitar TAB".

Guitar: This part is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of five measures. Above the staff, the chords G, D, Em, and C are indicated. The notation includes eighth notes, quarter notes, and chords.

Guitar TAB: This part is written on a six-line staff. It includes the letters T, A, and B stacked vertically on the left side. The tablature shows fret numbers (3, 5, 2, 4, 5) and slash marks indicating specific fretting techniques.

Only for Guitar 2. Optional but fun to do.

Notes

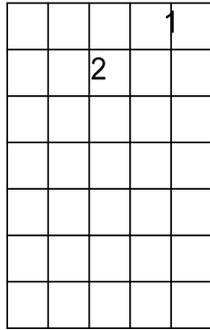
- For Evening a Saturday – hear Jingle Bells
- All 3 classes introduce 3rd string.

Common fingerings

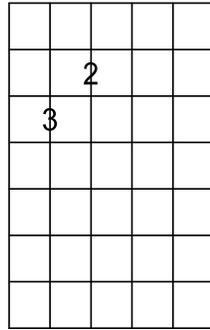
- While the chords coming up are not required for this week the concept will really speed up your learning.
- Look for these ideas going forward.
- Works for Guitar II also.
- In past terms the students who got this concept and worked on it progressed faster than other students.

Chord Common Finger Groupings

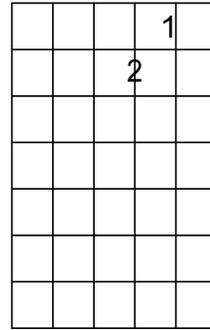
C, Am, Dm, E, E7



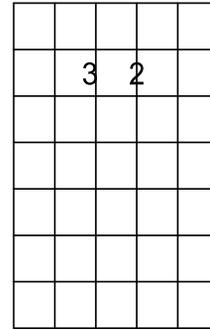
C, F, G, G7, D



F, Dm7,

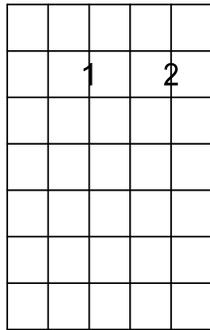


E, Em, Am

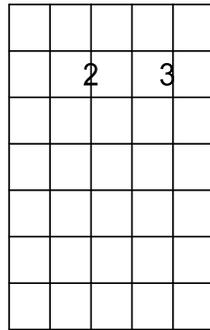


1

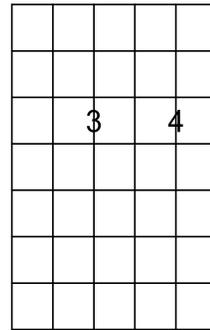
A7



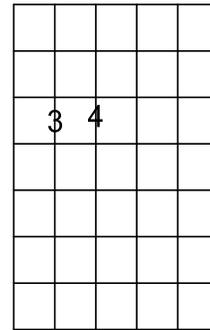
A7, B7, E7sus4, D7



B7, Dm, F6

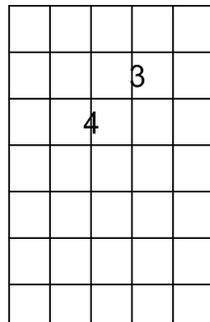
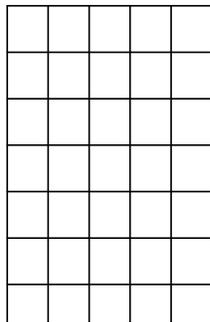


F (Barre), Fm

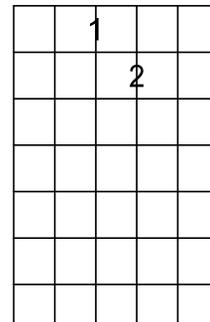


4

F Barre



B7, D7,



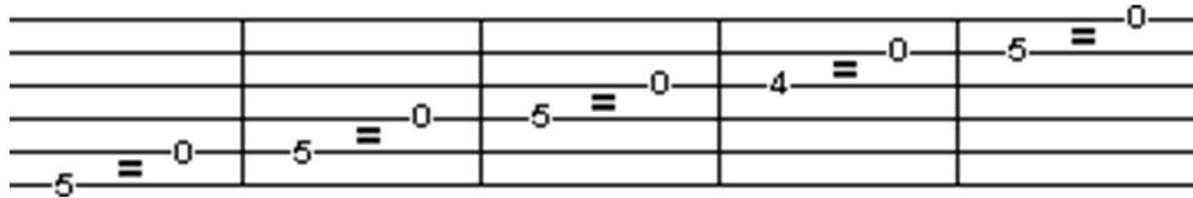
Tuning Your Guitar

For classes not covered yet.

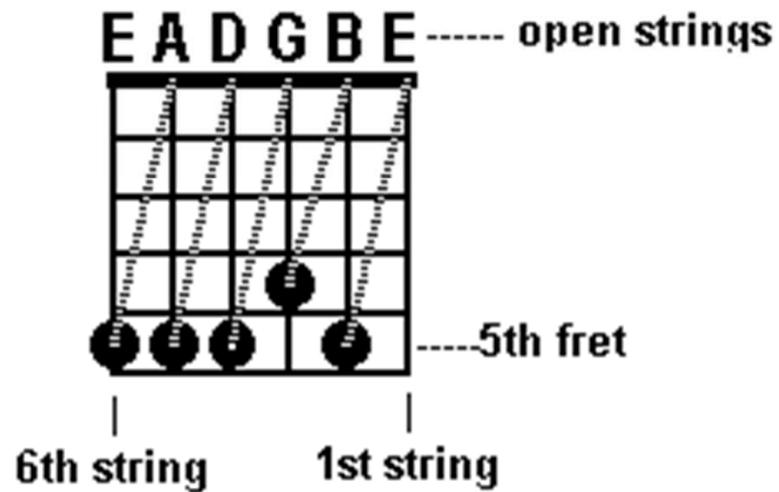
Tuning Your Guitar

- Key is to match pitches.
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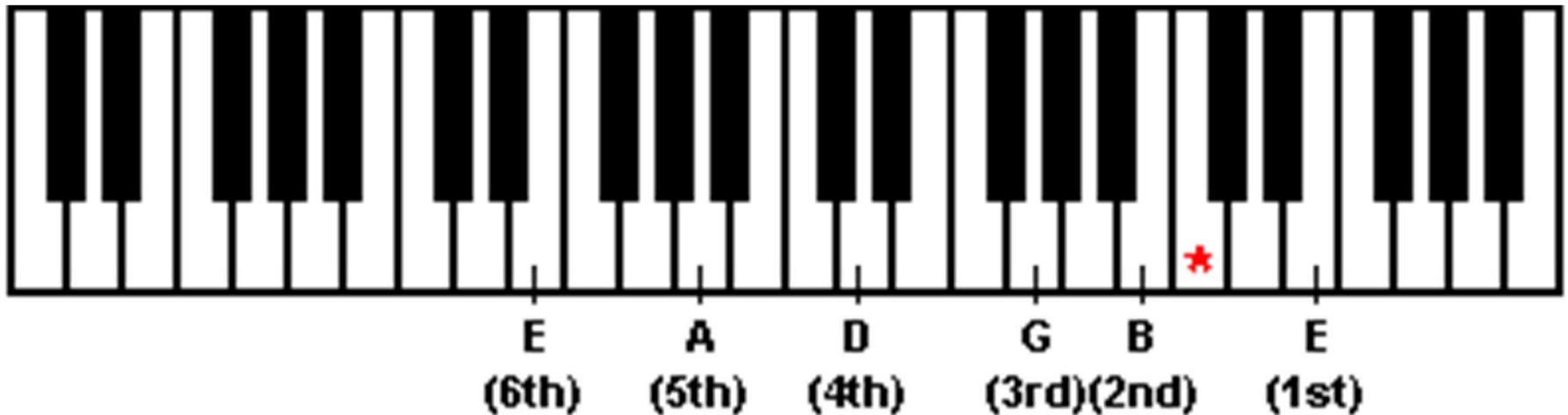
Tablature of the basic relative tuning method



Basic relative tuning in chord chart format



To a Piano or Keyboard



* = middle C

This of course means that the piano itself must be in tune. Another strategy is to tune just one string (typically the high or 1st string) to the piano and then tune the rest of the guitar to that string.

* One important thing to know about the guitar, especially if you have played another instrument. Music for the guitar sounds an octave lower than where it is written. If you try and tune the guitar to the piano thinking that they are exactly the same, you will break all of your strings. You would be trying to tune the guitar an octave higher than where it should be.

Middle C on the piano is
written like this



Middle C on the guitar is
written like this



A *harmonic* is a "bell like" tone that is produced by lightly touching a string of the guitar over some specific fret bars. What we are going to be talking about in this lesson is *natural harmonics*. These harmonics are produced from the open strings of the guitar only. There are other techniques for playing harmonics (artificial harmonics, touch harmonics, tap harmonics, pinch harmonics) but they will be the subjects of another lessons.

First we are going to take a look at how to play harmonics, and then look a little more in depth look at what they are. For the moment just think of harmonics as notes on the guitar that have a little different tone than normal notes.

Playing a natural harmonic

Go to the 6th string, and place the tip of any finger above the 12th fret bar. Normally when you play a note at the 12th fret, you are pressing down just to the left of the 12th fret bar. When playing a harmonic, you are going to be very lightly touching the string (not pressing down) over the fret bar, and not to the left. While lightly touching the it, pick the 6th string.

Right after you play the string, lift your left hand finger off. This will let the harmonic note ring louder, and more clearly. If you were to leave your finger on the string, the harmonic would sound, but would be more muffled. If you lift up your left hand finger too soon, then you will hear the open string. This takes a little practice to get the right timing.

Tuning Method 2

The most accurate way I find of tuning my guitar is by using **harmonics**.

Harmonics are done by not actually holding down a string, but just gently touching it lightly. When you strike the string, it should be hard so you get a clear "ping" out of it and not an actual string note. You have to be spot on when using harmonics otherwise if you are a tiny bit off, it won't come out.

Tuning your guitar using harmonics is very similar to the first method. Again, say you have the top string (6th string) tuned correctly;

Step 1:

Place your finger on the 5th fret of the top string.

Step 2:

At the same time, place your other finger lightly on the 7th fret of the 5th string.

Step 3:

Strike both strings at the same time. They should be the exact same 'ping' sound. If not, one of them is out of tune. Therefore, the 5th string must be adjusted. Using this technique is more accurate as by striking both strings at the same time, they both produce a very distinct ping sound that is easier to spot if one is out of tune.

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Harmonics

Some advanced guitarists prefer to tune using string harmonics, which cut out some of the string overtones, leaving a clear, easy-to-hear pitch. This is a little tricky to learn, but it gives a very accurate, resonant, pure-interval-based tuning.

Harmonics are played by touching the string very lightly at the fret, rather than holding it down just below the fret. You must be comfortable with playing harmonics to use this tuning method; it is not recommended for beginners.

Tuning Using Harmonics

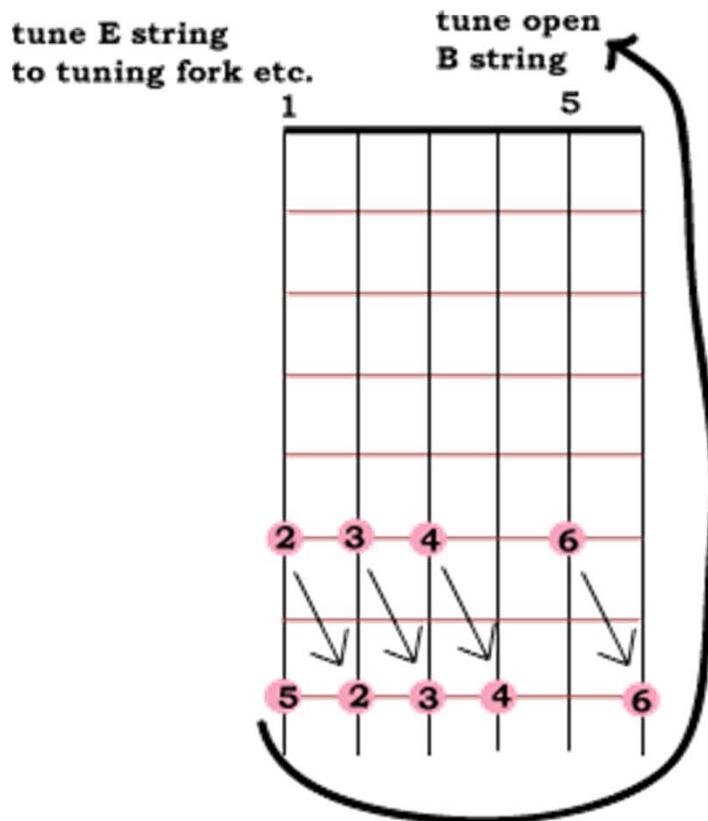


Figure 4
Tuning Using Harmonics

Tuning Using Harmonics

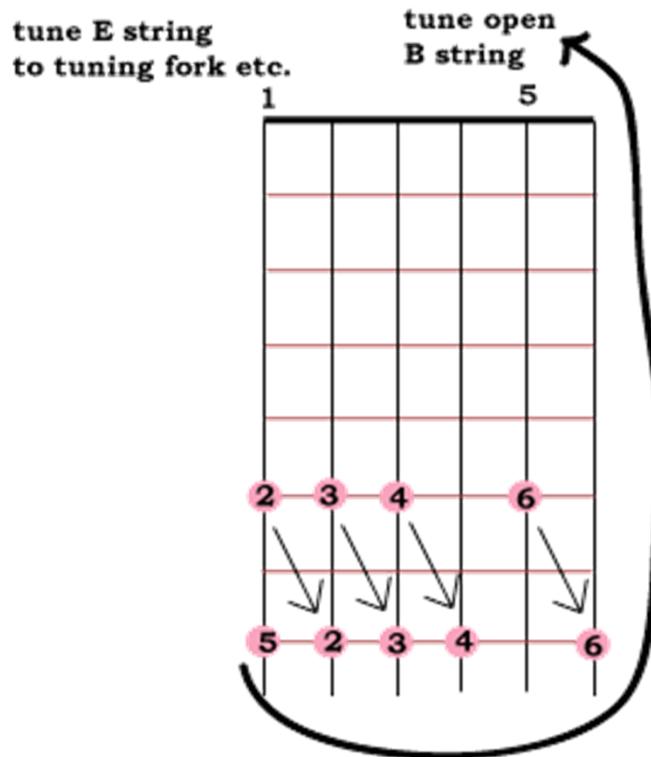


Figure 4
Tuning Using Harmonics

1. Tune the low E string using a tuning fork, keyboard, etc.
2. Tune the A string by matching the harmonic at the fifth fret of the 6th string to the harmonic at the 7th fret of the 5th string.
3. Tune the D string to the A string and the G string to the D string using the same procedure (matching the 7th fret harmonic of the higher string to the 5th fret harmonic of the lower string).
4. Tune the B string by matching the *open B string* to the harmonic at the 7th fret of the 6th string.
5. Tune the top E string to the B string using the 5th fret/7th fret harmonics.
6. Check the tuning using an E's and B's only chord (see [above](#), and adjust as necessary).

Practice record

- Will work on them in class now.

Names of the notes on the open strings.

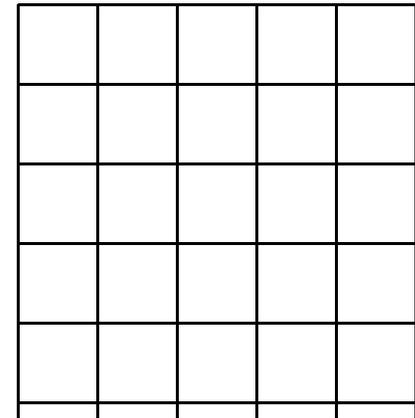
Below are the names of the notes on the open strings.

These need to be memorized. From the lowest pitch to the highest pitch: E, A, D, G, B and E. Note that the 6th string is called 'low E' and the 1st string is called 'high E'. Start to learn where they are written.

We will even do some exercises towards that.

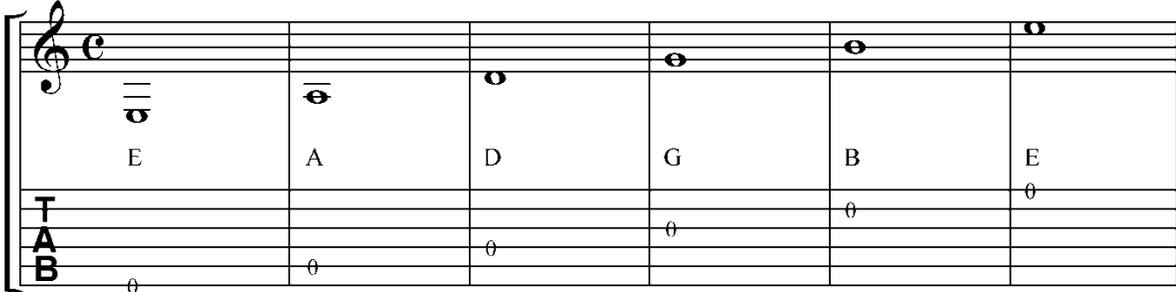
Below is where the open strings are written on the staff!

Open Strings



F. Markovich E A D G B E

Guitar



Guitar

The image shows a musical score for guitar. The top staff is a treble clef with a common time signature (C). It contains six measures, each with a single note on the first line of the staff, representing the open strings: E, A, D, G, B, and E. The bottom staff is a bass clef with a common time signature (C). It contains six measures, each with a single note on the first line of the staff, representing the open strings: E, A, D, G, B, and E. The notes are written as whole notes. The letters E, A, D, G, B, and E are written below the notes in the top staff. The letters T, A, and B are written to the left of the first three notes in the bottom staff, and the letter 0 is written below the first three notes in the bottom staff.

Now review notes

- Will start with the 2nd or B string.
- Then to the 3rd or G string.
- Will hear everyone play next week!!!!

Holding a pick

Here are some hints which will help out your pick-style playing considerably.

- Hold your pick between your right hand thumb and the left side of your index finger tip, keeping your thumb perfectly straight so that it is tension free. The other fingers should be curved and relaxed
- The pick should be held loosely enough that there is a little give and take when you strike a string. This way you won't feel like you're digging in or dragging across the string.
- The pick should strike each string perpendicularly or straight on, as opposed to striking the string at an angle. You will get a fuller sounding note this way.
- Also, only the tip part of the pick needs to strike the string. There is no need to dig your pick down between the strings. This creates too much resistance.
- When you use a pick, your up and down picking motions come from your hand, wrist and forearm at the exact same time. They move as 1 unit in a rotary motion and your wrist stays perfectly straight.
- Keep your middle, ring, and little fingers loosely held back in the palm of your hand - don't give in to the temptation of resting your little finger on the pick guard or the face of your guitar. This will only serve to glue you into 1 position and will cut down on your mobility and freedom of motion.
- At all times your hand should feel and be relaxed. If it is not then you play either slower than you can or rhythmically stiff sounding.

Strum

- You should pivot at the wrist.
- Only go a little beyond the strings when strumming.
- Start with all down strum (1/4 notes).
- Then add in up strokes between the down strokes (1/8th notes).

Basic Strums

Frank Markovich

The image shows a musical staff in treble clef with a common time signature (C). The staff contains three measures of music. Above the staff, there are square symbols representing strums: a square with a 'V' above it for a downstroke, and a square with a 'V' below it for an upstroke. The first measure consists of four pairs of these symbols, each pair corresponding to a pair of notes. The second measure starts with a square with a '7' below it, followed by four pairs of symbols. The third measure also starts with a square with a '7' below it, followed by four pairs of symbols. Below the staff, the counts '1 & 2 & 3 & 4 &' are written under each pair of notes in each measure.

Remember from last week. Start with alternate down up as 1/8th notes. Keep the wrist loose for all of these. The hand goes down up and only misses where the rests are (looks like a 7). Will do each measure a number of times until you get it. Apply to the following songs.

- Again keep the beat going. Listen to the chords and start to hear what they sound like.
- Guitar II on this one I want you to do alternating bass with a pick. Try the bass runs to this!
- Now Bass Chord with a pick – do rest stroke on the bass!

I Walk The Line

D	A7	D	A7	D
: I keep a	close watch	on this heart of	mine.	I keep my
				eye's wide
				open all the
				time.
G	D	A7	D	D
I keep the	ends out	for the tie that	binds	because your
				mine
				I walk the
				Line :

Melody starts on the 4th string open (D)

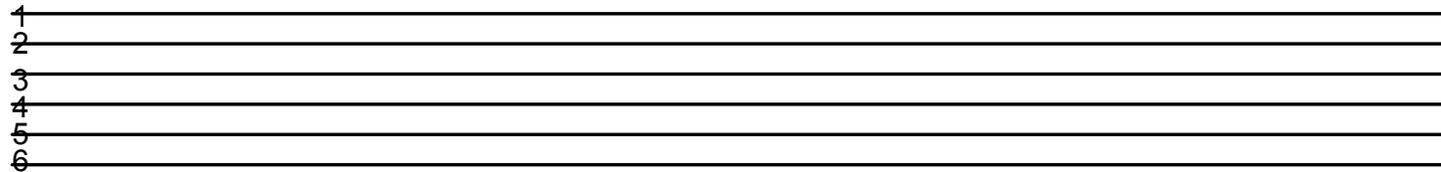
Don't Be Cruel

- Do this from the 'Rock Guitar Fakebook'. Page 58.
- Watch the repeat signs. `||: :||` means to repeat between the two symbols.
- The 1 and 2 refer to endings. Play the section under the 1 the first time only and the section under the 2 the second time only.

Reading Tablature

Tablature is a means of notating music that goes back to before the time of Christ. It can only be used for the instrument that it is written for and because of that is not as universal as traditional music notation that can be applied to any instrument or voice. Quite a bit of the literature for the guitar is written in tablature and currently much is written with both tablature and traditional music notation. Tablature will enable us to communicate very quickly ideas and pieces that would take much longer to do if you had to first learn traditional musical notation.

In tablature it is much like reading a chord diagram. Each of the lines represents a string with the top line being the first string (Highest in pitch) and the bottom line the 6th string. If you look below you will see an example of a blank tablature piece.



If you are dealing with right hand tablature then the numbers on the strings refer to the fingers on the right hand that you would use to fingerpick with.

No 1



No 2



In example #1 this is right hand tablature. Going from left to right. The first thing you see is a T on the 5th string line. This means that the thumb would hit the 5th string. Then a 1 on the 3rd string line which would mean that the index finger would hit the 3rd string. A 2 on the 2nd string line would mean that the middle finger would strike the 2nd string, and lastly a 3 on the first string line would mean that the pinkie would hit the first string.

In No 2 this is left hand tablature. A 3 on the 6th string line would mean that you would play the 3rd fret of the 6th string. A 0 on the 4th string line would mean to hit the 4th string open. A 2 on the 3rd string line would mean to hit the 3rd string 2nd fret.

Don't Be Cruel Fills

[Composer]

D

D

D

D 4 2

T
A
B

0 4 2 4 2

5 4 7 4 7

finger

?

!

The advantage of the Guitar II one is that it is moveable.

Don't Be Cruel Fills

[Composer]

Guitar

D D

D D

T
A
B

0 4 2 4 2 5 4 7 4 7

Detailed description: The image shows a guitar fill exercise in D major, common time. It consists of two staves. The top staff is a standard musical staff with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody starts with a dotted quarter note on D4, followed by eighth notes on E4, F#4, G4, A4, and B4. This sequence is repeated in the second measure. The bottom staff is a guitar tablature with six lines. The fret numbers are 0, 4, 2, 4, 2 for the first measure and 5, 4, 7, 4, 7 for the second measure. Above the first measure, the chord 'D' is written twice. Above the second measure, the chord 'D' is written once. To the left of the tablature, the letters 'T', 'A', and 'B' are stacked vertically, indicating the string names.

Don't Be Cruel

D
You know I can be found sit-ting home all a -
G D
lone if you can't come a-round at least please tel - e - phone, Don't be
Em A7 1D 2D
cruel to a heart that's true. I don't
G A7 G A7 D
want nooth - elove ba-by it's just you I'm think - ing of.
G
Don't stop thinking of me don't make me feel this way. Come on over here and love
D Em A7 D
me you know what I want you say. Don't be cruel to a heart that's true.
G A7 G A7 D

cruel to a heart that's true. I don't

G A7 G A7 D

want noth - er love ba-by it's just you I'm think - ing of.

G

Don't stop thinking of me don't make me feel this way. Come on over here and love

D Em A7 D

me you know what I want you say. Don't be cruel to a heart that's true.

G A7 G A7 D

Why should we be a-part I really love you baby croww my heart.

Em A7 D Em

Don't be cruel to a heart that's true. Don't be cruel

A7 D G A7

to a heart that's true. I don't want no oth-er love

G A7 D

ba-by it's just you I'm think - ing of.

Bass Notes For Chords

Chord	Bass Note	Alternate Bass note
A, Am, A7	5th	4th or 3rd
B7	5th	4th
Bm	5th if Barre 3rd otherwise	4th
C, C7	5th	4th
D, Dm, D7	4th	5th or 3rd
E, Em, E7	6th	5th
F	5th	4th

Earth Angel

G Em C D7 G Em C
6/8 Earth | |: Angel Earth | Angel | will you be | mine | My darling | dear | love you all the |
D7 G Em C D7 G Em C D7 G Em
time | I'm just a | fool | A fool in | love with | you | | | Earth | Angel Earth | Angel |
C D7 G Em C D7 G Em C D7
the one I a | dore | love you for | ever and | ever | more | I'm just a | fool | A fool in | love with |
G (G7) C G C D7 G (G7) C
you | I | fell for | you | and I | knew the | vision of your | loves loveli | ness | I | hope and I |
C G Em A7 D7 G Em
pray | that someday | I'll be the | vision | of your happi | ness | Earth | Angel Earth | Angel |
C D7 G Em C D7 G Em C
please be | mine | my darling | dear | love you all the | time | I'm just a | fool a | fool in |
D7 G Em C D7 G
love with | you | | | :|| ||

Note that this song is in 6/8 time. There are 6 beats or counts per measure they are grouped into two groups of 3: 1, 2, 3, 4, 5, 6 with accents on beats 1 and 4. You will strum each chord 6 times per measure.

Time Of Your Life

G C D (Each Line)

Another turning point a fork stuck in the road
Time grabs you by the wrist directs you where to go

Tab 2

Em D C G
So make the best of these days and don't ask why
It's not a question but a lesson learned in time

Chorus

Em G Em G
It's something unpredictable in the end it's right
Em D G C D
I hope you have the time of your life.

Verse 2

G C D (Each Line)

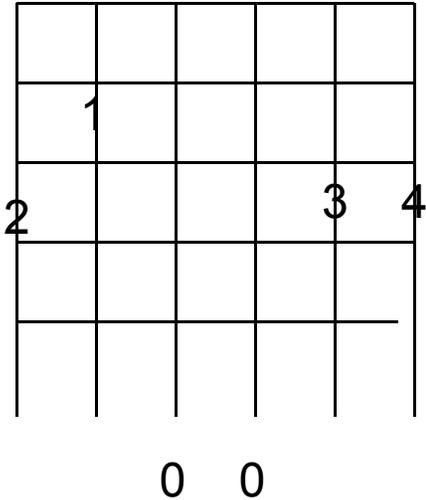
So take the photographs and stillframes in your mind
Hang it on a shelf and goodav than good times

Tatoos and memories and asking on trial
For what it's worth it was worth all the while

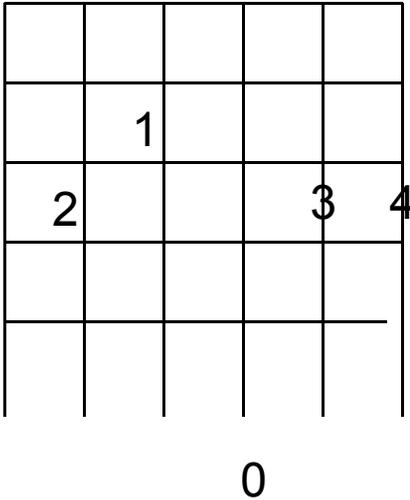
Chorus While the intermediates play this read pages 1-10 in the Guitar Reference.

More advanced chords to Time of Your Life. These are chords that each have a D and a G note on the first 2 strings. This is called a pedal point.

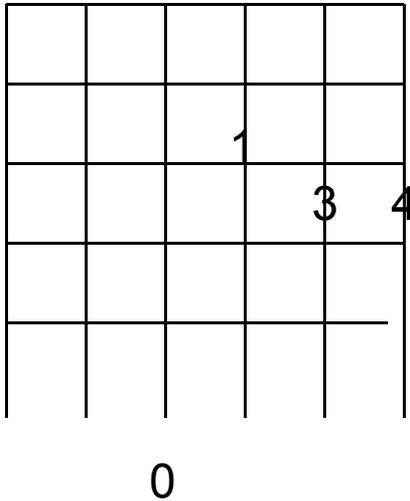
G



C add 9



D sus4



Major and Minor Chords

- Listen to the difference between an Em chord and the C, D and G chords.
- How would you describe the difference.

The Long Black Veil (3:05)

(D) Ten years ago on a cold dark night
(A) Someone was killed 'neath the town (G) hall lights (D)
(D) There were few at the scene but they all agreed
(D) That the (A) slayer who ran looked a lot (G) like me (D)

She (G) walks these hills (D) in a (G) long black veil (D)
She (G) visits my grave (D) when the (G) night winds wail (D)
Nobody knows (G) nobody sees (D)
(G) Nobody (A) knows but me (D)

The judge said, "Son, what is your alibi
If you were somewhere else then you won't have to die."
I spoke not a word though it meant my life
For I'd been in the arms of my best friend's wife

Now the scaffold is high and eternity's near
She stood in a crowd and shed not a tear
But sometimes at night when the cold wind moans
In a long black veil she cries o're my bones

She walks these hills in a long black veil
She visits my grave when the night winds wail
Nobody knows nobody sees
Nobody knows but me

Nobody knows nobody sees
Nobody knows but me

Big Yellow Taxi

Verse :

 G G G G D
They paved paradise and put up a parking lot
 G G A A
With a pink hotel, a boutique and a swingin'
 D
hot spot

CHORUS:

 D D
Don't it always seem to go

 G D
That you don't know what you've got till it's gone

 G G A A D
They paved paradise and put up a parking lot

D
(Shoo bop bop bop bop

D
Shoo bop bop bop bop)

(Same chords for the following verses/choruses)

They took all the trees, put 'em in a tree museum
And they charged the people a dollar and a half just to see 'em
CHORUS

(Same chords for the following verses/choruses)

They took all the trees, put 'em in a tree museum
And they charged the people a dollar and a half just to see 'em
CHORUS

Hey farmer farmer, put away that D.D.T. now
Give me spots on my apples but leave me the birds and the bees
please
CHORUS

Late last night I heard the screen door slam
And a big yellow taxi took away my old man
CHORUS TWICE (with only one shoo bop... at each end)

They paved paradise, put up a parking lot

(Shoo bop bop bop bop)

They paved paradise, put up a parking lot

Reading Tablature

- Read page 19 in Guitar Reference!!

$\frac{3}{4}$ time

- In $\frac{3}{4}$ time the quarter note gets one count and there are 3 beats or counts per measure.
- Beat #1 is accented. Think of it like the following: 1 2 3 | 1 2 3 | 1 2 3 | etc.
- For $\frac{3}{4}$ time you usually count 2 measures to give you the tempo (rate of speed) of the song.

Amazing Grace

3/4 ||: D | ~~D~~ F# | G | D | | A7 | D
Am azing Grace, how sweet the sound, That saved a wretch I like me. I once was

D | C | G | B | D | | A7 | D | :|| alternate end. | A7 | G | D ||
lost, but now am found, Was blind, but now I see. now I see

'Twas 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 hath brought me safe, thus far, And grace will lead me home.

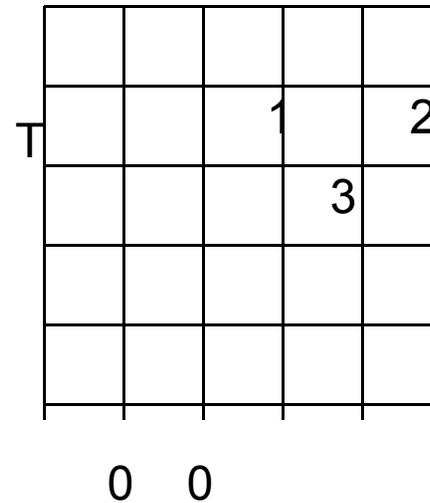
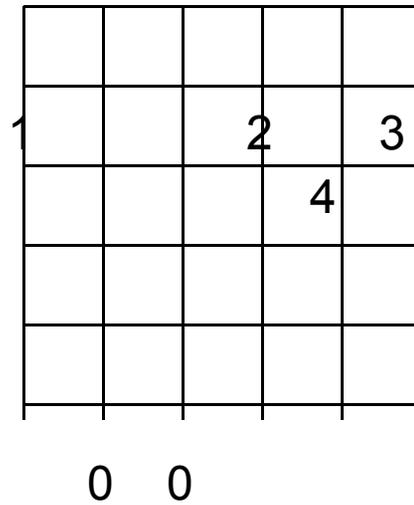
When we've been there ten thousand years, bright shining as the sun,
We've no less days to sing God's praise, Than when we first begun.

Amazing Grace, how sweet the sound, That saved a wretch like me.
I once was lost, but now am found, Was blind, but now I see.

Take this song very slowly. Chord progression repeats for each verse.
This is in the key of D. One way to tell is that the first and last chords are both 'D', For Guitar 2 students use the D Major Pentatonic Scale to play the melody start on the 3rd string 2nd fret (A). If you get really into it add the chords.

Guitar II

D/F# (Means a D chord with an F# in the Bass)



Either of these fingerings will work. I prefer the 2nd one for me. Put this in on Amazing Grace as the 2nd measure of D when D goes to a G chord in the next measure.

This is very common when D is changing to G. For you theory buffs this is a D chord in 1st inversion with the 3rd in the bass.

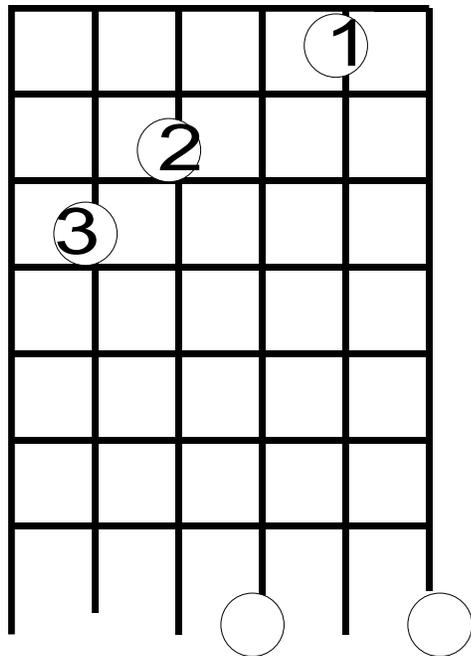
The C Major Chord

When there is just a letter name it means major. C Major is usually written as just a 'C'.

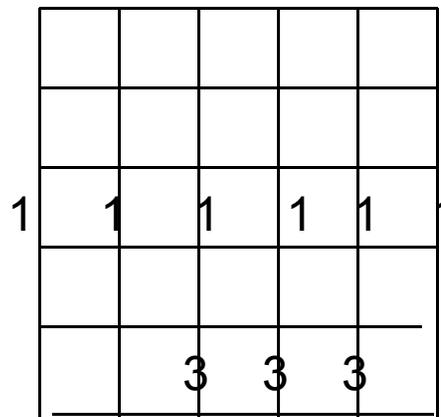
On this chord do not hit the 6th string.

Curving the fingers is very important on this chord.

C Major



C (Guitar II)



RT

Here is Amazing Grace in the key of G.

3/4 ||: G | | C | G | | | D7 | | G
Am azing Grace, how sweet the sound, That saved a wretch l ike me. I once was
G | C | G | | D7 | G | :|| D7 | C | G ||
lost, but now am found, Was blind, but now I see. now I see

It is very common to have songs in almost any key. Some of you may find that the key of D is harder to sing than the key of G. By the way when we say that a song is in the key of D we really mean D major. The major is just assumed.

Some songs are in minor keys but we won't be able to do any minor keys for a few weeks.

If you were to do bass sweep to $\frac{3}{4}$ you would hit the bass on beat 1 & then chords on beats 2 and 3!

For the int/adv for the 2nd measure of G leading to C play the G chord from the 5th string – do not hit the 6th string and you have the 1st inversion of G.

Under The Boardwalk

The Drifters

Verse 1

G
Oh when the sun beams down and burns the
D7
tar up on the roof.
D7
And your shoes get so hot you wish your
G
tired feet were fire-proof.

Refrain

C G
Under the boardwalk, down by the sea, yeah.
G D7 G
On a blanket with my baby's where I'll be.
Em
Under the boardwalk, out of the sun
D
(Under the boardwalk!), we'll be having some fun,
Em
(Under the boardwalk!) people walking above,
D
(Under the boardwalk!) we'll be falling in love,
Em
under the boardwalk, boardwalk.

Verse 2

From the park you hear the happy sound of the carousel.
You can almost taste the hotdogs and french fries they
sell.

Refrain: <Under the boardwalk...!>

Under the Boardwalk Fills

Guitar

Em7

Guitar

T
A
B

Slide with ring finger!

Gtr.

Rhythmic Part

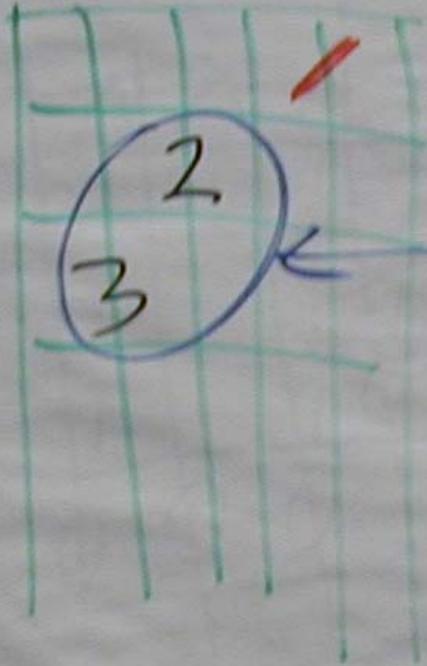
Gtr.

Bass note

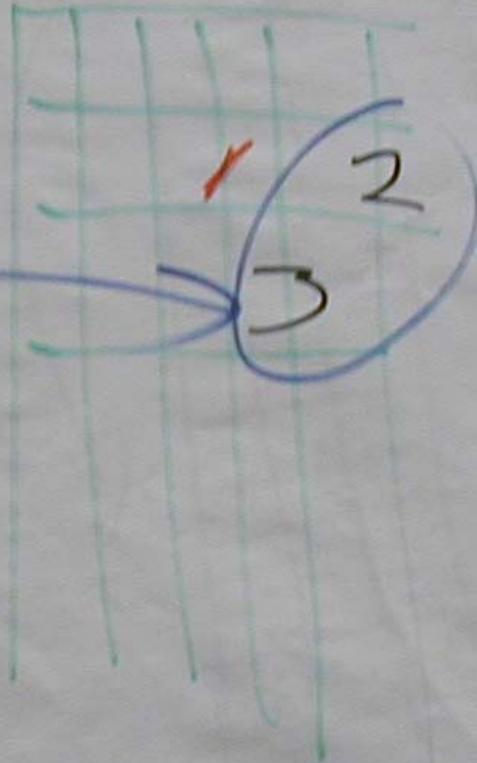
Rake Mute Mute

This rhythmic part is difficult at first. Just take your time and you will get it!

C



D



Wonderful Tonight

4/4 ||:G |D |C |D |
It's late in the evening. She's wandering what clothes to wear.

G |D |C |D |
She'll put on her make-up and brushes her long blond hair.

C |D |G D |Em |C
And then she'll ask me - do I look all right and I'll say yes you look

D |G |D |C |D : ||
wonderful tonight.

This is the first verse or part of the song.

When there are 2 chords in a measure of 4/4 time each usually gets 2 beats.

Strum each chord 2 times. This happens in the 3rd line 3rd measure of the song.

See the * for where.

If you do an introduction you would play the first 4 chords.

Wonderful Tonight

4/4 ||:G |D |C |D |
It's late in the evening. She's wandering what clothes to wear.

G |D |C |D |
She'll put on her make-up and brushes her long blond hair.

C |D |G D |Em |C |
And then she'll ask me - do I look all right and I'll say yes you look
(2 beats per chord)

D |G |D |C |D |
wonderful tonight.

G |D |C |D |G |D |
We go to a party and everyone turns to see. This beautiful lady.

C |D |C |D |
That's walking around with me and then she'll ask me

G D |Em |C |D |G |
do you feel all right and I'll say yes I feel wonderful tonight.

G |C |D |G D |Em |
And I feel wonderful cause I see the love light in your eyes and the
(new part - for some the hardest part as the song changes)

C |D |C |D |G |
wonder of it all is that you just don't realize how much I love you.

|D |C |D |G |D |C |D |
It's time to go home now. And I've got an achen head

G |D |C |D |C |D |
so I give her the car keys. She'll help me to bed and then I tell her

G D |Em |C |D |G |
as I turn out the light, I say darling you look wonderful tonight.

Wonderful Tonight

4/4 ||:G |D |C |D |
It's late in the evening. She's wandering what clothes to wear.

G |D |C |D |
She'll put on her make-up and brushes her long blond hair.

C |D |G D |Em |C |
And then she'll ask me - do I look all right and I'll say yes you look

D |G |D |C |D |
wonderful tonight.

G |D |C |D |G |D |
We go to a party and everyone turns to see. This beautiful lady.

C |D |C |D |
That's walking around with me and then she'll ask me

G D |Em |C |D |G |
do you feel all right and I'll say yes I feel wonderful tonight.

G |C |D |G D |Em |
And I feel wonderful cause I see the love light in your eyes and the

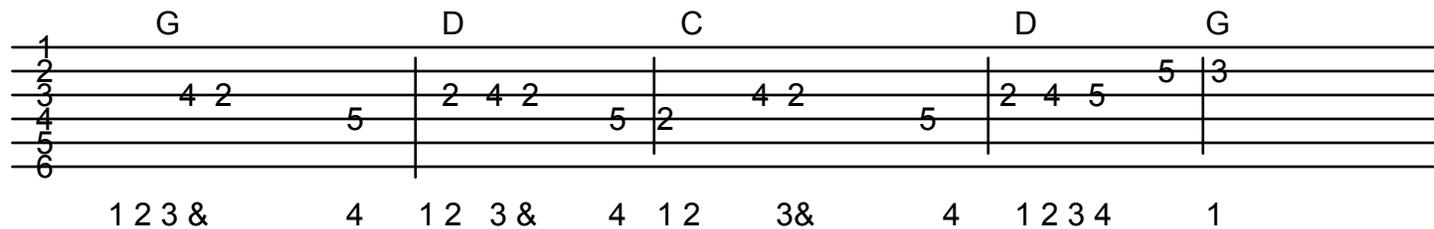
C |D |C |D |G |
wonder of it all is that you just don't realize how much I love you.

|D |C |D |G |D |C |D |
It's time to go home now. And I've got an achen head

G |D |C |D |C |D |
so I give her the car keys. She'll help me to bed and then I tell her

G D |Em |C |D |G |
as I turn out the light, I say darling you look wonderful tonight.

G |C |D |G |D |C |D |G ||
Oh my darling you look wonderful tonight.



Introduction to Wonderful Tonight.

This is in tablature format. Each line is a string. The top line is the 1st or the High E string. The bottom line is the 6th or Low E string.

The numbers indicate which frets to play. For example, the first number is on the 3rd string and is a 4 so you would play the 3rd string 4th fret. The Next note is on the 2nd fret of the 3rd string then the next is the 5th fret of the 4th string (since it is on the 4th line).

Wonderful Tonight Intro

For Beginners 2nd Position

G D C D G

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

For Intermediates

G D C D G

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

Best to bend up to 12th fret

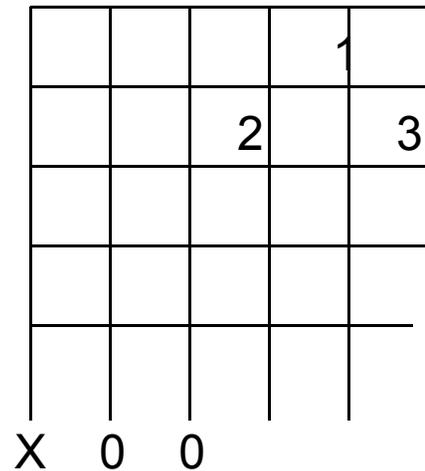
For Advanced Players

G D C D G

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

Bend Bend

D7



The D7 Chord. This is a D dominant 7th chord. Chords with just a number & the letter name are dominant chords. These chords will want to move to another chord.

Practice changing from other chords to this chord.

4/4 ||: G | | D7 | :|| 4/4 ||: G | D7 | G | D7 :||

4/4 ||: C | | D7 | :|| 4/4 ||: C | D7 | C | D7 :||

4/4 ||: A7 | | D7 | :|| 4/4 ||: A7 | D7 | A7 | D7 :||

4/4 ||: Em | | D7 | :|| 4/4 ||: Em | D7 | Em | D7 :||

This is the only new chord for this class!!!

Give Me One Reason

G C D G
Give me one reason to stay here and I'll turn right back around.

C D G
Give me one reason to stay here and I'll turn right back around.

D
I said I don't wanna leave you lonely,
C G (D)

You've gotta make me change my mind.
G C D G
baby I got your number and I know that you got mine.

C D G
You know that I called you, I called too many times.

D
You can call me baby
C G (D)
You can call anytime, Cut you got to call me.

The chords go:

||: G | G C | G | | C | C D | G | | D | C | G | D :||

Work on them this way before trying to apply to the song.

6/8 Fingerpicking Guitar II

Beat-Finger-String

1	Thumb	5
2	Index	3
3	Middle	2
4	Ring	1
5	Middle	2
6	Index	3

Will do this for the next song. Base notes change but the other fingers continue to play the 1st 3 strings.

Earth Angel

G Em C D7 G Em C
6/8 Earth | |: Angel Earth | Angel | will you be | mine | My darling | dear | love you all the |
D7 G Em C D7 G Em C D7 G Em
time | I'm just a | fool | A fool in | love with | you | | | Earth | Angel Earth | Angel |
C D7 G Em C D7 G Em C D7
the one I a | dore | love you for | ever and | ever | more | I'm just a | fool | A fool in | love with |
G (G7) C G C D7 G (G7) C
you | I | fell for | you | and I | knew the | vision of your | loves loveli | ness | I | hope and I |
C G Em A7 D7 G Em
pray | that someday | I'll be the | vision | of your happi | ness | Earth | Angel Earth | Angel |
C D7 G Em C D7 G Em C
please be | mine | my darling | dear | love you all the | time | I'm just a | fool a | fool in |
D7 G Em C D7 G
love with | you | | | :|| ||

Note that this song is in 6/8 time. There are 6 beats or counts per measure they are grouped into two groups of 3: 1, 2, 3, 4, 5, 6 with accents on beats 1 and 4. You will strum each chord 6 times per measure.

Brown Eyed Girl

G **C G** **D G** **C G** **D G**
||: Hey, where did we | go | days when the rains | came. | Down in the | hollow | playin' a new | game. | Laughin' and a |
C **G** **D G** **C** **G D** **C**
runnin', hey, hey, | Skippin' and a | jumpin, | In the misty morn | ing fog with | our | hearts a thumpin' and | you,
D **G Em C** **D** **G D**
My Brown Eyed Girl, | | | You're my | Brown Eyed Girl. | | Do you remem- | ber when | we
G **C** **G** **D G** **C** **G** **D**
used to sing | Sha la la la | la la la la | la la la te da. | | Sha la la la | la la la la | la la la te da. | la te da.: |

Verse 2

Whatever happened to Tuesday and so slow Going down the old mine with a transistor radio Standing in the sunlight la behind a rainbows wall Skipping and a sliding All along the water fall With you, my Brown Eyed Girl You, my Brown . remember when we used to sing Sha la la la la la la la la la te da. Sha la la la la la la la la la te da.

Verse 3

So hard to find my way, now that I'm all on my own I saw you just the other day, my, how you have grown Cast my me Lord Sometime I'm overcome thinking 'bout Making love in the green grass Behind the stadium With you, my Brown E you, my Brown Eyed Girl. Do you remember when we used to sing Sha la la la la la la la la la te da. Sha la la la la la l

The Key here is to first practice the following: 4/4||: G | C | G | D : ||

Brown Eyed Girl

G **C G** **D G** **C**
||: Hey, where did we | go | days when the rains | came. | Down in the | hollow |
G D G
playin' a new | game. | Laughin' and a |
C G D G C G
runnin', hey, hey, | Skippin' and a | jumpin, | In the misty morn | ing fog with | our |
D C D G Em C D
hearts a thumpin' and | you | My Brown Eyed Girl, | | | You're my | Brown Eyed
G D G C
Girl. | Do you remem- | ber when | we used to sing | Sha la la la | la la la la |
G D G C G D
la la la te da. | | Sha la la la | la la la la | la la la te da. | la te da.:| |

G C G D G C G D G
| | | | | ||: Sha la la la | la la la la | la la la te da. | :|| ||

Brown Eyed Girl Fills

Intro G C G D

1

0 1 3 2 0

0 1 3 3 1

0 1 3 3 1

0 4 4 0 2

This is an exercise in 3rd's Thirds are very consonant and what all chords are made of in traditional harmony. The first 2 notes of each of the measures are the root and 3rd of the chord. The 2nd 2 notes are passing tones and the 3rd group of 2 notes are the 3rd and the 5th of the chord (this applies to the G and C Chords). For the D chord it is outlining the chord with the root then 3rd a passing tone then the 5th of the chord

Proud Mary

JC Fogerty

Chord progression: F D F D F D C B \flat G B \flat G

Chord: G

Left a good job in the cit - y. work-in' for them any - ry night and day:
 Clean-ed a lot of plates in Memp - his. Pumped a lot of pain in New Or - eans.
 If you come down to the riv - er Bet you gon - na find some peo - ple who live.

and I never lost one min - ute of sleep - in' wor - ry - ing 'bout hav - ing some - thing to be - Big - hed - led on turn -
 But I never saw the good side of the city. Until hitched a ride on a rive - boat queen.
 You don't have to argue with me, you have no money people on the riv - er and I'm happy to give

'in. Proud Mary keep on burn - 'in. Roll - in' Roll - in' roll -

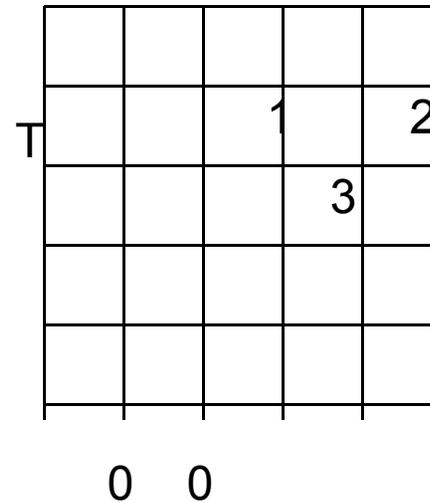
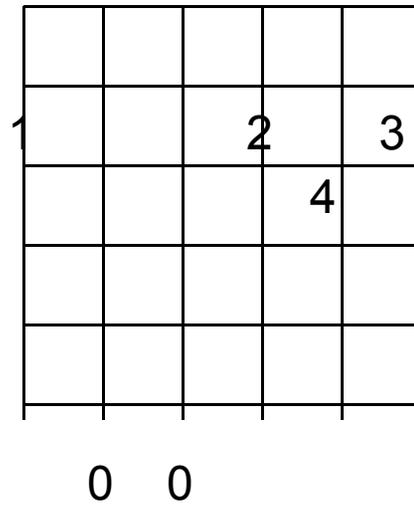
in' on the riv - er. Roll - in' Roll - in' Roll -

1968

in' roll - in' on the riv - er.

Guitar II

D/F# (Means a D chord with an F# in the Bass)



Either of these fingerings will work. I prefer the 2nd one for me. Put this in on Amazing Grace as the 2nd measure of D when D goes to a G chord in the next measure.

This is very common when D is changing to G. For you theory buffs this is a D chord in 1st inversion with the 3rd in the bass.

Margaritaville

Jimmy Buffet

1 8

5 8

7
 cake, watch - in' the sun bake; all of those tour - tis cov - ered with oil.
 son slays ed here all sea - son with - out to show but this brandy's tat - too
 flop, stepped on a pop - top. cut my heel had rouze on backhome

13
 Strummin' my six string on my front porch swing. Smell those shimp
 But it's a real baau - ty. a Mex - i - can cut - tie how it got
 botherd booze in the blend - er. and soon it will rend - er that fro - zen con -

19
 they're he - gin - ing to boil. Wast - in' a - way a - gain in Mar - ga - ri - ta - ville.
 here I have - n't a clue.
 con - tion that helps me hang on.

25
 Search - in' for my lost shak - er of salt. Some peo - ple claim

31
 that there's a wo - man to blame but I know it's no - bod - y's fault.
 now I think but I know hell it could be my fault.
 but I know it's my own damn fault.

To Coda 1. D

37

2. D

\emptyset D

G

D.S. al Coda

Yes, and Some peo-ple claim

43

A

D

A/C#

G

A

D

that there's a wo - man to blame and I know it's my own damn fault.

49

G

A

D

CODA

21 Guns - Green Day

VERSE:

Em C G D Em C G D
Do you know what's worth fighting for, When it's not worth dying for?
Em C G D C D
Does it take your breath away And you feel yourself suffocating?
Em C G D Em C G D
Does the pain weigh out the pride? And you look for a place to hide?
Em C G D C
Did someone break your heart inside? You're in ruins

Chorus

G D Em D C
One, 21 guns Lay down your arms
G D G D Em
Give up the fight One, 21 guns

D C G D C
Throw up your arms into the sky, You and I

VERSE:

Em C G D
When you're at the end of the road
Em C G D
And you lost all sense of control
Em C G D
And your thoughts have taken their toll
C D
When your mind breaks the spirit of your soul
Em C G D
Your faith walks on broken glass
Em C G D
And the hangover doesn't pass
Em C G D
Nothing's ever built to last
C
You're in ruins.

21 Guns - Green Day

VERSE:

Em C G D Em C G D
Do you know what's worth fighting for, When it's not worth dying for?
Em C G D Em C D
Does it take your breath away And you feel yourself suffocating?
Em C G D Em C G D
Does the pain weigh out the pride? And you look for a place to hide?
Em C G D C
Did someone break your heart inside? You're in ruins

Chorus

G D Em D C
One, 21 guns Lay down your arms
G D G D Em
Give up the fight One, 21 guns
D C G D C
Throw up your arms into the sky, You and I

VERSE:

Em C G D
When you're at the end of the road
Em C G D
And you lost all sense of control
Em C G D
And your thoughts have taken their toll
C D
When your mind breaks the spirit of your soul
Em C G D
Your faith walks on broken glass
Em C G D
And the hangover doesn't pass
Em C G D
Nothing's ever built to last
C
You're in ruins.

Chorus:

BRIDGE:

Did you try to live on your own
When you burned down the house and home?
Did you stand too close to the fire?
Like a liar looking for forgiveness from a stone

INTRO:

```
e|-----3-----7-----|
B|-----5-----7-----|
G|-----|
D|-----|
A|-----|
E|-----|
```

Guitar Class 6

- Will do E7 for this class but more review and perfecting the songs we have already done. We went over it last week.
- Review strums– Bass Brush Strum, Bass Sweep and add in Bass scratch and $\frac{3}{4}$ time for the classes that didn't get it yet..
- Techniques for making chord changes.
- Review $\frac{3}{4}$ time. Amazing Grace.
- Some of new songs.
- Notes on the 3rd and 4th strings.
- Review open string notes.
- Reading tablature more.
- Review 6/8 Time.
- Reggie strum.
- Guitar 2 intro to I'm Yours.
- Int - Landslide
- Hearing major and minor chords.
- Brown Eyed Girl – All – guitar II 2 ways without changing positions (time permitting).

In Book

- Start on high e string.
- Then the B string

A whole progression



- 4/4||: G | Em | C | D :||
 - Play slowly and evenly.
 - If you have trouble play just the change you have trouble with until you play that part perfectly.
 - See if you can't find songs that use this set of chord changes.
 - Now add in D7
- 4/4||: G | Em | C | D7 :||

I am Yours - Jason Mraz

G
Well, you done done me and you bet I felt it
D
I tried to be chill but you so hot that i melted
Em C
I fell right through the cracks, and i'm tryin to get back
G
before the cool done run out i'll be givin it my best test
D
and nothin's gonna stop me but divine intervention
Em C
I reckon it's again my turn to win some or learn some
G D
I won't hesitate no more,
Em C
no more, it cannot wait i'm yours
G
Well open up your mind and see like me
D
open up your plans and damn you're free
Em
look into your heart and you'll find love
C
loved loved loved Loved

look into your heart and you'll find love

C

loved loved loved Loved

G

listen to the music at the moment people dance and sing

D

We just want a big family

Em

It's your god forsaken right to be loved

C

loved loved loved Loved

G

D

So, i won't hesitate no more,

Em

C

no more, it cannot wait i'm sure

G

D

there's no need to complicate our time is short

Em

C

this is our fate, i'm yours

I'm Yours - into

Guitar

Guitar

T
A
B

The image shows a musical score for the song 'I'm Yours - into'. It consists of two staves. The top staff is a standard guitar staff in treble clef, with a key signature of one sharp (F#) and a 4/4 time signature. It contains four measures of music. Above the staff, the chords G, D, Em, and C are indicated. The music features a mix of eighth and quarter notes, with some chords being sustained. The bottom staff is a guitar tablature staff, labeled 'T A B' on the left. It contains the same four measures of music, with fret numbers (3, 5, 2, 4, 5) written below the lines to indicate fingerings for the notes. The tablature includes some complex patterns, such as a 3-5-3-5 sequence in the first measure and a 2-4 sequence in the second measure.

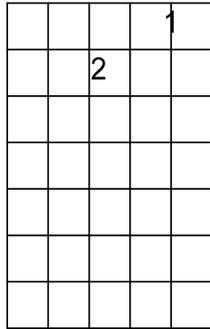
Only for Guitar 2. Optional but fun to do.

Common fingerings Review

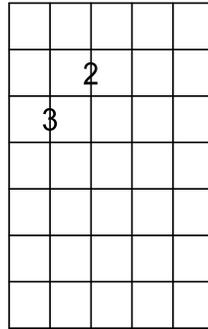
- While the chords coming up are not required for this week the concept will really speed up your learning.
- Look for these ideas going forward.
- Works for Guitar II also.
- In past terms the students who got this concept and worked on it progressed faster than other students.

Chord Common Finger Groupings

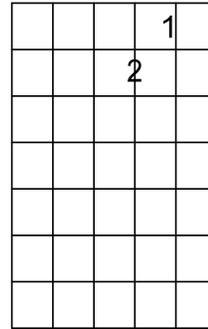
C, Am, Dm, E, E7



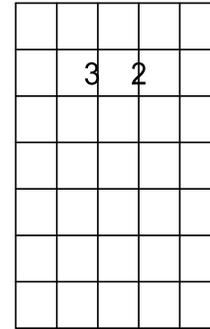
C, F, G, G7, D



F, Dm7,

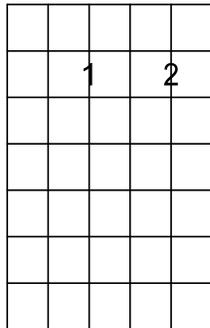


E, Em, Am

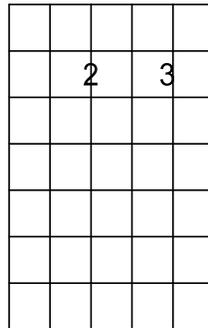


1

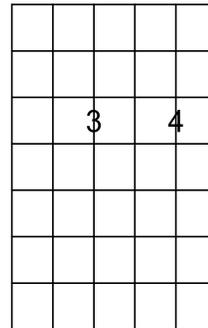
A7



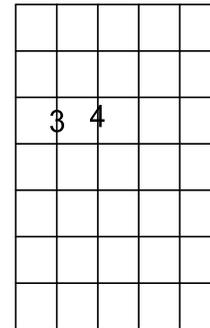
A7, B7, E7sus4, D7



B7, Dm, F6

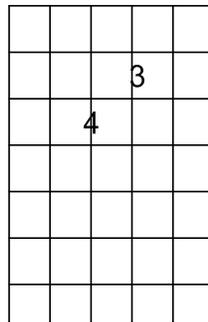
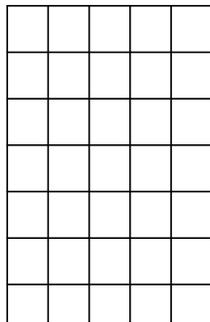


F (Barre), Fm

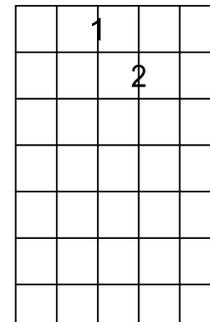


4

F Barre



B7, D7,



Names of the notes on the open strings.

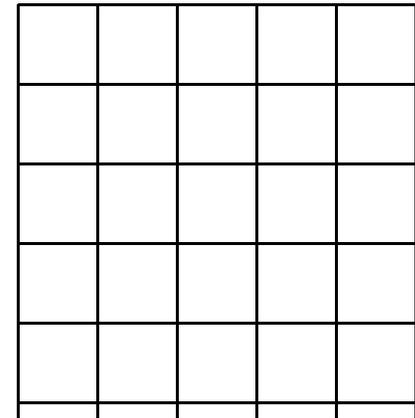
Below are the names of the notes on the open strings.

These need to be memorized. From the lowest pitch to the highest pitch: E, A, D, G, B and E. Note that the 6th string is called 'low E' and the 1st string is called 'high E'. Start to learn where they are written.

We will even do some exercises towards that.

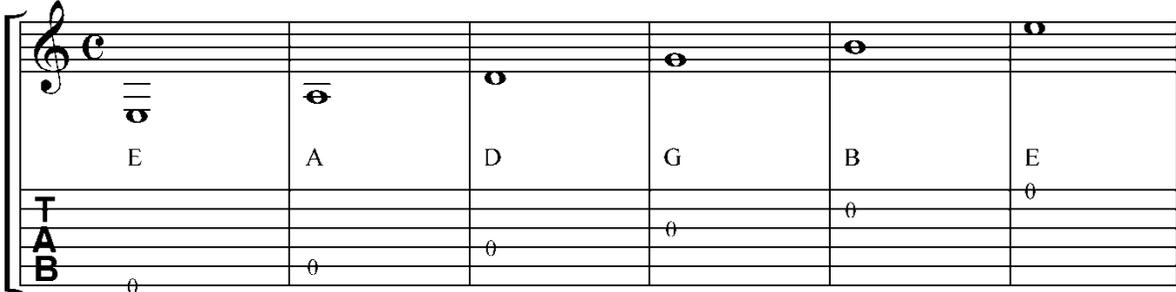
Below is where the open strings are written on the staff!

Open Strings



F. Markovich E A D G B E

Guitar



Guitar

T
A
B

0 0 0 0 0 0

Basic Strums

Frank Markovich

The image shows a musical staff in treble clef with a common time signature (C). The staff contains three measures of music. Above the staff, there are square symbols representing strums, with 'V' indicating a downstroke and a plain square indicating an upstroke. The first measure consists of four pairs of notes (downstroke followed by upstroke), each with a square above it. The second measure starts with a downstroke, followed by a rest (marked with a '7'), then two pairs of notes. The third measure starts with a downstroke, followed by a rest, then two pairs of notes. Below the staff, the counts for each measure are: '1 & 2 & 3 & 4 &', '1 & 2 & 3 & 4 &', and '1 & 2 & 3 & 4 &'.

Remember from last week. Start with alternate down up as 1/8th notes. Keep the wrist loose for all of these. The hand goes down up and only misses where the rests are (looks like a 7). Will do each measure a number of times until you get it. Apply to the following songs.

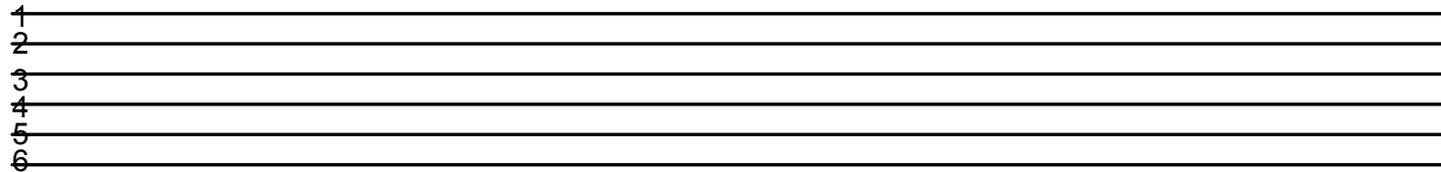
Don't Be Cruel

- Do this from the 'Rock Guitar Fakebook'. Page 58.
- Watch the repeat signs. `||: :||` means to repeat between the two symbols.
- The 1 and 2 refer to endings. Play the section under the 1 the first time only and the section under the 2 the second time only.

Reading Tablature

Tablature is a means of notating music that goes back to before the time of Christ. It can only be used for the instrument that it is written for and because of that is not as universal as traditional music notation that can be applied to any instrument or voice. Quite a bit of the literature for the guitar is written in tablature and currently much is written with both tablature and traditional music notation. Tablature will enable us to communicate very quickly ideas and pieces that would take much longer to do if you had to first learn traditional musical notation.

In tablature it is much like reading a chord diagram. Each of the lines represents a string with the top line being the first string (Highest in pitch) and the bottom line the 6th string. If you look below you will see an example of a blank tablature piece.



If you are dealing with right hand tablature then the numbers on the strings refer to the fingers on the right hand that you would use to fingerpick with.

No 1



No 2



In example #1 this is right hand tablature. Going from left to right. The first thing you see is a T on the 5th string line. This means that the thumb would hit the 5th string. Then a 1 on the 3rd string line which would mean that the index finger would hit the 3rd string. A 2 on the 2nd string line would mean that the middle finger would strike the 2nd string, and lastly a 3 on the first string line would mean that the pinkie would hit the first string.

In No 2 this is left hand tablature. A 3 on the 6th string line would mean that you would play the 3rd fret of the 6th string. A 0 on the 4th string line would mean to hit the 4th string open. A 2 on the 3rd string line would mean to hit the 3rd string 2nd fret.

Don't Be Cruel Fills

[Composer]

D

D

D

D

T
A
B

0 4 2 4 2

5 4 7 4 7

finger

3

1 2 1

The advantage of the Guitar II one is that it is moveable.

Don't Be Cruel Fills

[Composer]

Guitar

D D

D D

T
A
B

0 4 2 4 2 5 4 7 4 7

Detailed description: The image shows a guitar score for two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains two measures of music. The first measure starts with a dotted quarter note on the D4 line, followed by eighth notes on E4, F#4, G4, and A4. The second measure starts with a dotted quarter note on the D4 line, followed by eighth notes on E4, F#4, G4, and A4. Above the first measure is a 'D' chord symbol, and above the second measure is another 'D' chord symbol. The bottom staff is a guitar tablature with five lines. It is labeled 'T', 'A', and 'B' on the left. The first measure contains fret numbers 0, 4, 2, 4, 2. The second measure contains fret numbers 5, 4, 7, 4, 7. The piece ends with a double bar line and repeat dots.

Don't Be Cruel

D

You know I can be found sit-ting home all a -

G D

lone if you can't come a-round at least please tel - e - phone, Don't be

Em A7 1D 2D

cruel to a heart that's true. I don't

G A7 G A7 D

want nooth - elove ba-by it's just you I'm think - ing of.

G

Don't stop thinking of me don't make me feel this way. Come on over here and love

D Em A7 D

me you know what I want you say. Don't be cruel to a heart that's true.

G A7 G A7 D

cruel to a heart that's true. I don't

G A7 G A7 D

want noth - er love ba-by it's just you I'm think - ing of.

G

Don't stop thinking of me don't make me feel this way. Come on over here and love

D Em A7 D

me you know what I want you say. Don't be cruel to a heart that's true.

G A7 G A7 D

Why should we be a-part I really love you baby croww my heart.

Em A7 D Em

Don't be cruel to a heart that's true. Don't be cruel

A7 D G A7

to a heart that's true. I don't want no oth-er love

G A7 D

ba-by it's just you I'm think - ing of.

Bass Notes For Chords

Chord	Bass Note	Alternate Bass note
A, Am, A7	5th	4th or 3rd
B7	5th	4th
Bm	5th if Barre 3rd otherwise	4th
C, C7	5th	4th
D, Dm, D7	4th	5th or 3rd
E, Em, E7	6th	5th
F	5th	4th

Earth Angel

G Em C D7 G Em C
6/8 Earth | |: Angel Earth | Angel | will you be | mine | My darling | dear | love you all the |
D7 G Em C D7 G Em C D7 G Em
time | I'm just a | fool | A fool in | love with | you | | | Earth | Angel Earth | Angel |
C D7 G Em C D7 G Em C D7
the one I a | dore | love you for | ever and | ever | more | I'm just a | fool | A fool in | love with |
G (G7) C G C D7 G (G7) C
you | I | fell for | you | and I | knew the | vision of your | loves loveli | ness | I | hope and I |
C G Em A7 D7 G Em
pray | that someday | I'll be the | vision | of your happi | ness | Earth | Angel Earth | Angel |
C D7 G Em C D7 G Em C
please be | mine | my darling | dear | love you all the | time | I'm just a | fool a | fool in |
D7 G Em C D7 G
love with | you | | | :|| ||

Note that this song is in 6/8 time. There are 6 beats or counts per measure they are grouped into two groups of 3: 1, 2, 3, 4, 5, 6 with accents on beats 1 and 4. You will strum each chord 6 times per measure.

Time Of Your Life

G C D (Each Line)

Another turning point a fork stuck in the road
Time grabs you by the wrist directs you where to go

Tab 2

Em D C G
So make the best of these days and don't ask why
It's not a question but a lesson learned in time

Chorus

Em G Em G
It's something unpredictable in the end it's right
Em D G C D
I hope you have the time of your life.

Verse 2

G C D (Each Line)

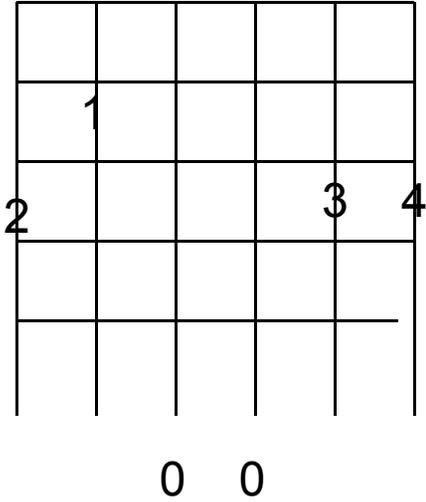
So take the photographs and stillframes in your mind
Hang it on a shelf and goodav than good times

Tatoos and memories and asking on trial
For what it's worth it was worth all the while

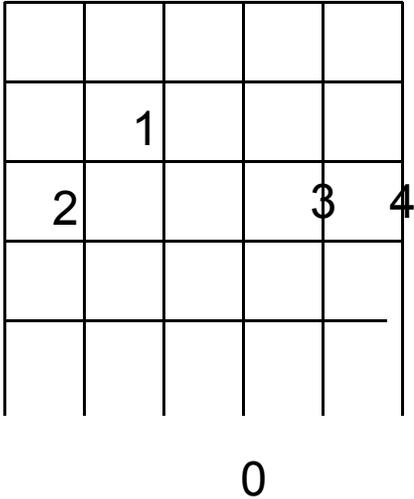
Chorus While the intermediates play this read pages 1-10 in the Guitar Reference.

More advanced chords to Time of Your Life. These are chords that each have a D and a G note on the first 2 strings. This is called a pedal point.

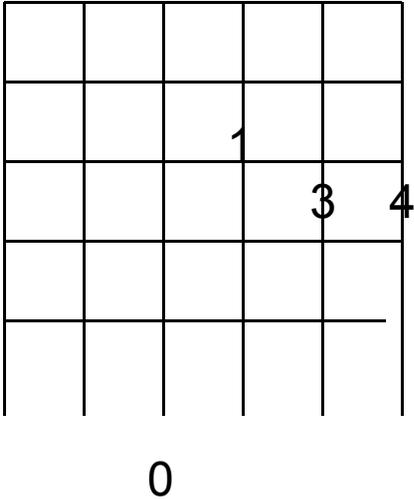
G



C add 9



D sus4



Major and Minor Chords

- Listen to the difference between an Em chord and the C, D and G chords.
- How would you describe the difference.

The Long Black Veil (3:05)

(D) Ten years ago on a cold dark night
(A) Someone was killed 'neath the town (G) hall lights (D)
(D) There were few at the scene but they all agreed
(D) That the (A) slayer who ran looked a lot (G) like me (D)

She (G) walks these hills (D) in a (G) long black veil (D)
She (G) visits my grave (D) when the (G) night winds wail (D)
Nobody knows (G) nobody sees (D)
(G) Nobody (A) knows but me (D)

The judge said, "Son, what is your alibi
If you were somewhere else then you won't have to die."
I spoke not a word though it meant my life
For I'd been in the arms of my best friend's wife

Now the scaffold is high and eternity's near
She stood in a crowd and shed not a tear
But sometimes at night when the cold wind moans
In a long black veil she cries o're my bones

She walks these hills in a long black veil
She visits my grave when the night winds wail
Nobody knows nobody sees
Nobody knows but me

Nobody knows nobody sees
Nobody knows but me

Big Yellow Taxi

Verse :

 G G G G D
They paved paradise and put up a parking lot
 G G A A
With a pink hotel, a boutique and a swingin'
 D
hot spot

CHORUS:

 D D
Don't it always seem to go

 G D
That you don't know what you've got till it's gone

 G G A A D
They paved paradise and put up a parking lot

D
(Shoo bop bop bop bop

D
Shoo bop bop bop bop)

(Same chords for the following verses/choruses)

They took all the trees, put 'em in a tree museum
And they charged the people a dollar and a half just to see 'em
CHORUS

(Same chords for the following verses/choruses)

They took all the trees, put 'em in a tree museum
And they charged the people a dollar and a half just to see 'em
CHORUS

Hey farmer farmer, put away that D.D.T. now
Give me spots on my apples but leave me the birds and the bees
please
CHORUS

Late last night I heard the screen door slam
And a big yellow taxi took away my old man
CHORUS TWICE (with only one shoo bop... at each end)

They paved paradise, put up a parking lot

(Shoo bop bop bop bop)

They paved paradise, put up a parking lot

$\frac{3}{4}$ time

- In $\frac{3}{4}$ time the quarter note gets one count and there are 3 beats or counts per measure.
- Beat #1 is accented. Think of it like the following: 1 2 3 | 1 2 3 | 1 2 3 | etc.
- For $\frac{3}{4}$ time you usually count 2 measures to give you the tempo (rate of speed) of the song.

Amazing Grace

3/4 ||: D | ~~D~~/F# | G | D | | A7 | D
Am azing Grace, how sweet the sound, That saved a wretch I like me. I once was

D/c | G/B | D | | A7 | D | :|| alternate end. | A7 | G | D ||
lost, but now am found, Was blind, but now I see. now I see

'Twas 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 hath brought me safe, thus far, And grace will lead me home.

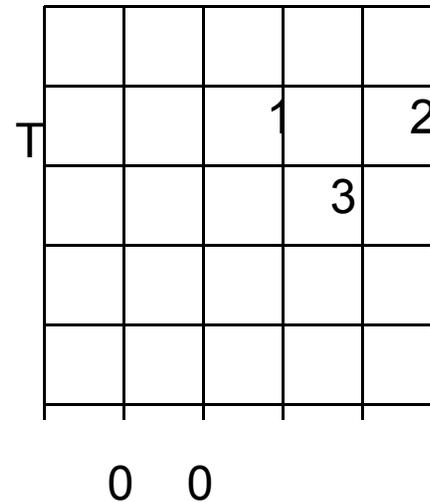
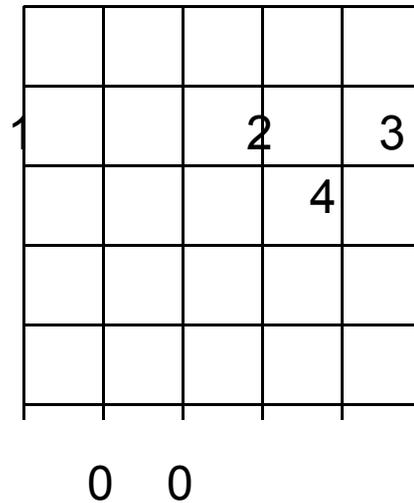
When we've been there ten thousand years, bright shining as the sun,
We've no less days to sing God's praise, Than when we first begun.

Amazing Grace, how sweet the sound, That saved a wretch like me.
I once was lost, but now am found, Was blind, but now I see.

Take this song very slowly. Chord progression repeats for each verse.
This is in the key of D. One way to tell is that the first and last chords are both 'D', For Guitar 2 students use the D Major Pentatonic Scale to play the melody start on the 3rd string 2nd fret (A). If you get really into it add the chords.

Guitar II

D/F# (Means a D chord with an F# in the Bass)



Either of these fingerings will work. I prefer the 2nd one for me. Put this in on Amazing Grace as the 2nd measure of D when D goes to a G chord in the next measure.

This is very common when D is changing to G. For you theory buffs this is a D chord in 1st inversion with the 3rd in the bass.

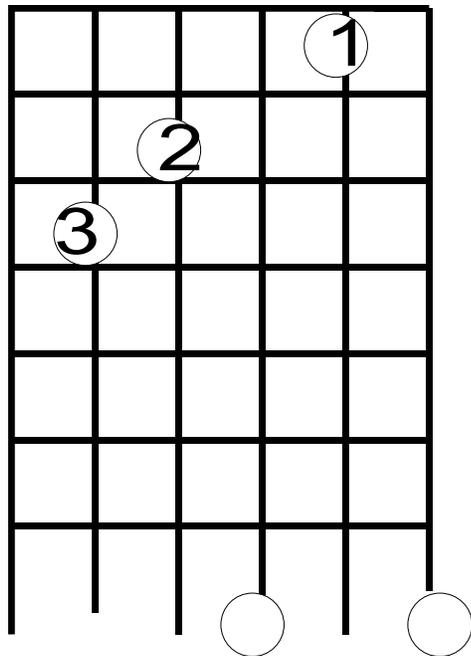
The C Major Chord

When there is just a letter name it means major. C Major is usually written as just a 'C'.

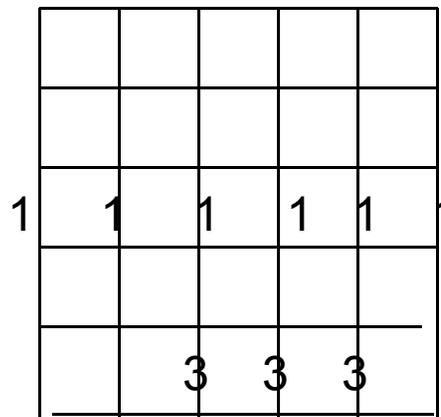
On this chord do not hit the 6th string.

Curving the fingers is very important on this chord.

C Major



C (Guitar II)



RT

Here is Amazing Grace in the key of G.

3/4 ||: G | | C | G | | | D7 | | G
Am azing Grace, how sweet the sound, That saved a wretch l ike me. I once was
G | C | G | | D7 | G | :|| D7 | C | G ||
lost, but now am found, Was blind, but now I see. now I see

It is very common to have songs in almost any key. Some of you may find that the key of D is harder to sing than the key of G. By the way when we say that a song is in the key of D we really mean D major. The major is just assumed.

Some songs are in minor keys but we won't be able to do any minor keys for a few weeks.

If you were to do bass sweep to $\frac{3}{4}$ you would hit the bass on beat 1 & then chords on beats 2 and 3!

For the int/adv for the 2nd measure of G leading to C play the G chord from the 5th string – do not hit the 6th string and you have the 1st inversion of G.

Under The Boardwalk

The Drifters

Verse 1

Oh when the sun beams down and burns the
tar up on the roof.
And your shoes get so hot you wish your
tired feet were fire-proof.

Refrain

Under the boardwalk, down by the sea, yeah.
On a blanket with my baby's where I'll be.
Under the boardwalk, out of the sun
(Under the boardwalk!), we'll be having some fun,
(Under the boardwalk!) people walking above,
(Under the boardwalk!) we'll be falling in love,
under the boardwalk, boardwalk.

Verse 2

From the park you hear the happy sound of the carousel.
You can almost taste the hotdogs and french fries they
sell.

Refrain: <Under the boardwalk...!>

Under the Boardwalk Fills

Guitar

Em7

Guitar

T
A
B

Slide with ring finger!

Gtr.

Rhythmic Part

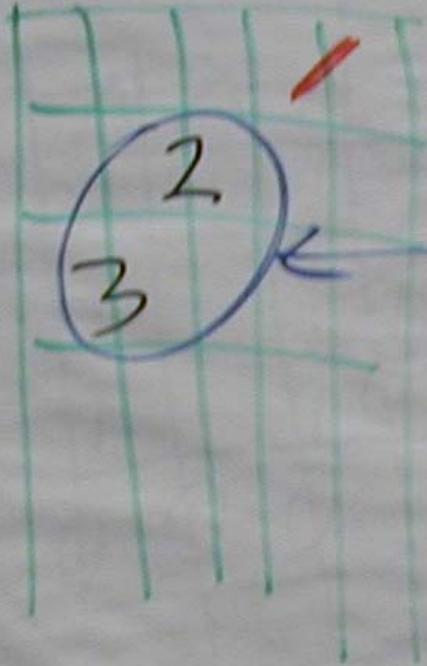
Gtr.

Bass note

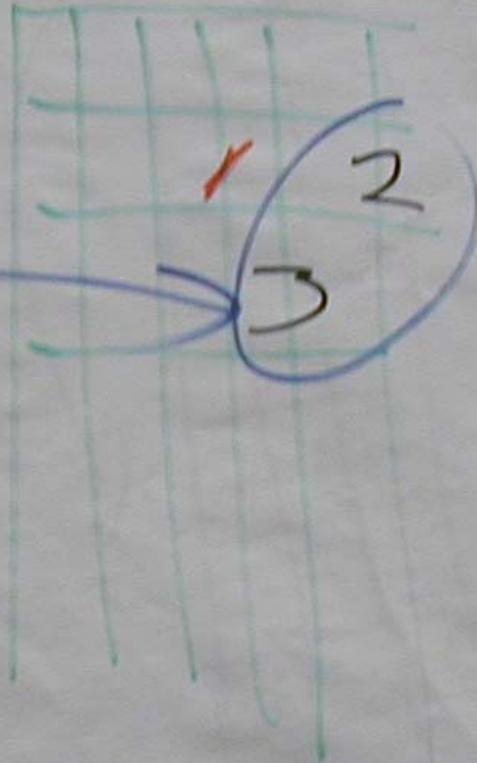
Rake Mute Mute

This rhythmic part is difficult at first. Just take your time and you will get it!

C



D



Wonderful Tonight

4/4 ||:G |D |C |D |
It's late in the evening. She's wandering what clothes to wear.

G |D |C |D |
She'll put on her make-up and brushes her long blond hair.

C |D |G D |Em |C
And then she'll ask me - do I look all right and I'll say yes you look

D |G |D |C |D : ||
wonderful tonight.

This is the first verse or part of the song.

When there are 2 chords in a measure of 4/4 time each usually gets 2 beats.

Strum each chord 2 times. This happens in the 3rd line 3rd measure of the song.

See the * for where.

If you do an introduction you would play the first 4 chords.

Wonderful Tonight

4/4 ||:G |D |C |D |
It's late in the evening. She's wandering what clothes to wear.

G |D |C |D |
She'll put on her make-up and brushes her long blond hair.

C |D |G D |Em |C |
And then she'll ask me - do I look all right and I'll say yes you look
(2 beats per chord)

D |G |D |C |D |
wonderful tonight.

G |D |C |D |G |D |
We go to a party and everyone turns to see. This beautiful lady.

C |D |C |D |
That's walking around with me and then she'll ask me

G D |Em |C |D |G |
do you feel all right and I'll say yes I feel wonderful tonight.

G |C |D |G D |Em |
And I feel wonderful cause I see the love light in your eyes and the
(new part - for some the hardest part as the song changes)

C |D |C |D |G |
wonder of it all is that you just don't realize how much I love you.

|D |C |D |G |D |C |D |
It's time to go home now. And I've got an achen head

G |D |C |D |C |D |
so I give her the car keys. She'll help me to bed and then I tell her

G D |Em |C |D |G |
as I turn out the light, I say darling you look wonderful tonight.

Wonderful Tonight

4/4 ||:G |D |C |D |
It's late in the evening. She's wandering what clothes to wear.

G |D |C |D |
She'll put on her make-up and brushes her long blond hair.

C |D |G D |Em |C |
And then she'll ask me - do I look all right and I'll say yes you look

D |G |D |C |D |
wonderful tonight.

G |D |C |D |G |D |
We go to a party and everyone turns to see. This beautiful lady.

C |D |C |D |
That's walking around with me and then she'll ask me

G D |Em |C |D |G |
do you feel all right and I'll say yes I feel wonderful tonight.

G |C |D |G D |Em |
And I feel wonderful cause I see the love light in your eyes and the

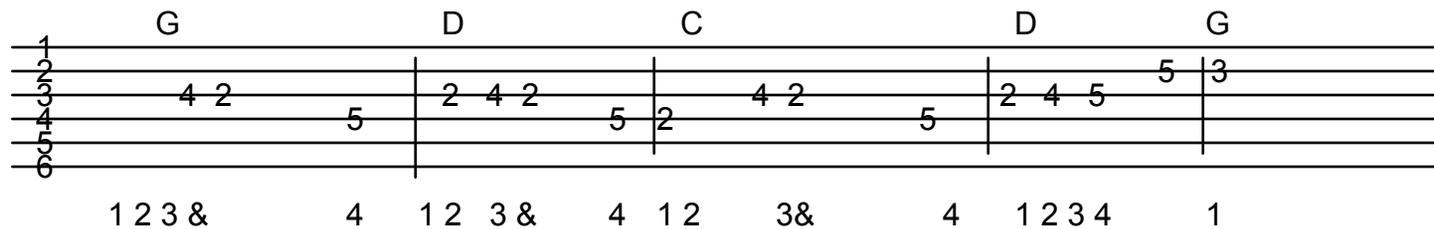
C |D |C |D |G |
wonder of it all is that you just don't realize how much I love you.

|D |C |D |G |D |C |D |
It's time to go home now. And I've got an achen head

G |D |C |D |C |D |
so I give her the car keys. She'll help me to bed and then I tell her

G D |Em |C |D |G |
as I turn out the light, I say darling you look wonderful tonight.

G |C |D |G |D |C |D |G ||
Oh my darling you look wonderful tonight.



Introduction to Wonderful Tonight.

This is in tablature format. Each line is a string. The top line is the 1st or the High E string. The bottom line is the 6th or Low E string.

The numbers indicate which frets to play. For example, the first number is on the 3rd string and is a 4 so you would play the 3rd string 4th fret. The Next note is on the 2nd fret of the 3rd string then the next is the 5th fret of the 4th string (since it is on the 4th line).

Wonderful Tonight Intro

For Beginners 2nd Position

G D C D G

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

For Intermediates

G D C D G

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

Best to bend up to 12th fret

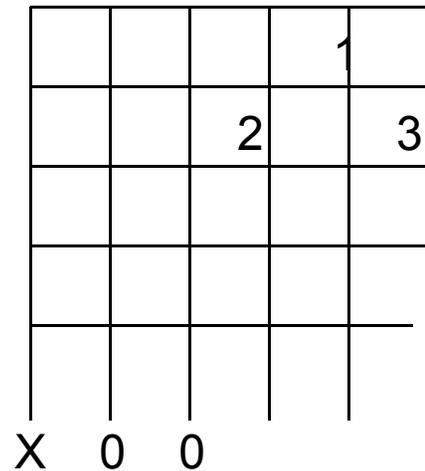
For Advanced Players

G D C D G

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

Bend Bend

D7



The D7 Chord. This is a D dominant 7th chord. Chords with just a number & the letter name are dominant chords. These chords will want to move to another chord.

Practice changing from other chords to this chord.

4/4 ||: G | | D7 | :|| 4/4 ||: G | D7 | G | D7 :||

4/4 ||: C | | D7 | :|| 4/4 ||: C | D7 | C | D7 :||

4/4 ||: A7 | | D7 | :|| 4/4 ||: A7 | D7 | A7 | D7 :||

4/4 ||: Em | | D7 | :|| 4/4 ||: Em | D7 | Em | D7 :||

This is the only new chord for this class!!!

Give Me One Reason

G C D G
Give me one reason to stay here and I'll turn right back around.

C D G
Give me one reason to stay here and I'll turn right back around.

D
I said I don't wanna leave you lonely,
C G (D)

You've gotta make me change my mind.
G C D G
baby I got your number and I know that you got mine.

C D G
You know that I called you, I called too many times.

D
You can call me baby
C G (D)
You can call anytime, Cut you got to call me.

The chords go:

||: G | G C | G | | C | C D | G | | D | C | G | D :||

Work on them this way before trying to apply to the song.

Brown Eyed Girl

G **C G** **D G** **C G** **D G**
||: Hey, where did we | go | days when the rains | came. | Down in the | hollow | playin' a new | game. | Laughin' and a |
C **G** **D G** **C** **G D** **C**
runnin', hey, hey, | Skippin' and a | jumpin, | In the misty morn | ing fog with | our | hearts a thumpin' and | you,
D **G Em C** **D** **G D**
My Brown Eyed Girl, | | | You're my | Brown Eyed Girl. | | Do you remem- | ber when | we
G **C** **G** **D G** **C** **G** **D**
used to sing | Sha la la la | la la la la | la la la te da. | | Sha la la la | la la la la | la la la te da. | la te da.: |

Verse 2

Whatever happened to Tuesday and so slow Going down the old mine with a transistor radio Standing in the sunlight la
behind a rainbows wall Skipping and a sliding All along the water fall With you, my Brown Eyed Girl You, my Brown
remember when we used to sing Sha la la la la la la la la la te da. Sha la la la la la la la la la te da.

Verse 3

So hard to find my way, now that I'm all on my own I saw you just the other day, my, how you have grown Cast my me
Lord Sometime I'm overcome thinking 'bout Making love in the green grass Behind the stadium With you, my Brown E
you, my Brown Eyed Girl. Do you remember when we used to sing Sha la la la la la la la la la te da. Sha la la la la la l

The Key here is to first practice the following: 4/4||: G | C | G | D : ||

Brown Eyed Girl

G **C G** **D G** **C**
||: Hey, where did we | go | days when the rains | came. | Down in the | hollow |
G D G
playin' a new | game. | Laughin' and a |
C G D G C G
runnin', hey, hey, | Skippin' and a | jumpin, | In the misty morn | ing fog with | our |
D C D G Em C D
hearts a thumpin' and | you | My Brown Eyed Girl, | | | You're my | Brown Eyed
G D G C
Girl. | Do you remem- | ber when | we used to sing | Sha la la la | la la la la |
G D G C G D
la la la te da. | | Sha la la la | la la la la | la la la te da. | la te da.:| |
G C G D G C G D G
| | | | | ||: Sha la la la | la la la la | la la la te da. | :|| ||

Brown Eyed Girl Fills

Intro G C G D

This is an exercise in 3rd's Thirds are very consonant and what all chords are made of in traditional harmony. The first 2 notes of each of the measures are the root and 3rd of the chord. The 2nd 2 notes are passing tones and the 3rd group of 2 notes are the 3rd and the 5th of the chord (this applies to the G and C Chords). For the D chord it is outlining the chord with the root then 3rd a passing tone then the 5th of the chord

Landslide

Landslide – Listen

- Listen to whole piece
- Pay attention to solo – slides etc.

Fingerpicking style of “Landslide”

- Very similar to outside – inside style.
- Has a definite swing to it.
- The fingers move into the 2nd and 3rd strings.

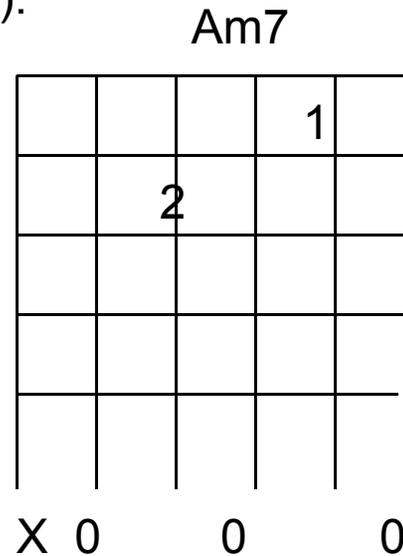
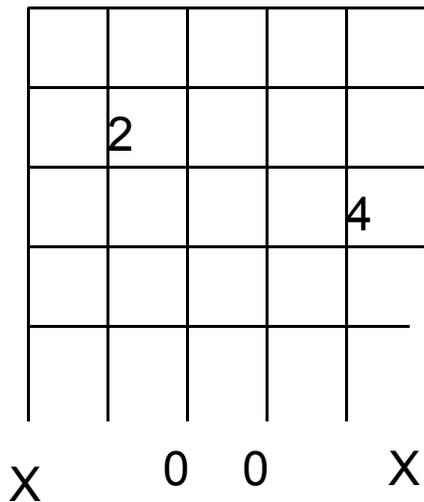
What you play

- | Count | What you play |
|-------|--|
| 1 | Thumb plays the 5 th string |
| & | Index finger plays the 3 rd string |
| 2 | Thumb plays the 4 th string |
| & | Middle finger plays the 2 nd string |
| 3 | Thumb plays the 5 th string |
| & | Index finger plays the 3 rd string |
| 4 | Thumb plays the 4 th string |
| & | Middle finger plays the 2 nd string |

First Chords to Landslide

4/4 ||: C | G/B | Am7 | G/B : ||

G/B means a G chord with a B note
In the bass (lowest note).



Learn the chords before applying the fingerpicking

- You need to know the chords first.
- Then the fingerpicking.
- Don't try until both can be done separately.
- Once you can do that take each chord change until you can play it perfectly.
- Don't try the whole song until each part is mastered.

LANDSLIDE (Stevie Nicks)

[INTRO:]

C	G/B	Am7	G/B
E -----	-----	-----	-----
B -----1-----	-----3-----	-----1-----	-----3-----
G --0-----0-----	--0-----0-----	--0-----0-----	--0-----0-----
(repeat)			
D ----2-----2----	----0-----0----	----2-----2----	----0-----0----
A 3-----3-----	2-----2-----	0-----0-----	2-----2-----
E -----	-----	-----	-----

C	G/B	Am7	G/B				
I	took	my	love,	I	took	it	down
C	G/B	Am7	G/B				
Climbed	a	mountain	and	I	turned	around	
C	G/B	Am7	G/B				
And	I	saw	my	reflection	in	the	snow-covered hills
C	G/B	Am7	Am7 - G/B				
Till	the	landslide	brung	it	down	(Oh,)	
C	G/B	Am7	G/B				
Oh,	mirror	in	the	sky,	what	is	love?
C	G/B	Am7	G/B				
Can	the	child	within	my	heart	rise	above?
C	G/B	Am7	G/B				
Can	I	sail	through	the	changin'	ocean	tides?
C	G/B	Am7	G/B	C	G/B	Am7	G/B
Can	I	handle	the	seasons	of	my	li - i - fe?
C	G/B	Am7	D7/F#				
Mm	hmm	hmm	hmm				
G	D7/F#	Em	Em				
Well,	I've	been	afraid	of	changing	'cause	I've
C	G/B	Am7	D7/F#				
Built	my	life	around	you			
G	D7/F#	Em	Em				
But	time	makes	you	bolder,	even	children	get
C	G/B	Am7	Am7 - G/B				
And	I'm	getting	older	too			
Well,	I've	been	afraid	of	changinq	'cause	I've

LANDSLIDE (Stevie Nicks)

[INTRO:]

C	G/B	Am7	G/B
E -----	-----	-----	-----
B -----1-----	-----3-----	-----1-----	-----3-----
G --0-----0-----	--0-----0-----	--0-----0-----	--0-----0-----
(repeat)			
D ----2-----2----	----0-----0----	----2-----2----	----0-----0----
A 3-----3-----	2-----2-----	0-----0-----	2-----2-----
E -----	-----	-----	-----

C G/B Am7 G/B
I took my love, I took it down

C G/B Am7 G/B
Climbed a mountain and I turned around

C G/B Am7 G/B
And I saw my reflection in the snow-covered hills

C G/B Am7 Am7 - G/B
Till the landslide brung it down (Oh,)

C G/B Am7 G/B
Oh, mirror in the sky, what is love?

C G/B Am7 G/B
Can the child within my heart rise above?

C G/B Am7 G/B
Can I sail through the changin' ocean tides?

C G/B Am7 G/B C G/B Am7 G/B
Can I handle the seasons of my li - i - fe?

C G/B Am7 D7/F#
Mm hmm hmm hmm

G D7/F# Em Em
Well, I've been afraid of changing 'cause I've

C G/B Am7 D7/F#
Built my life around you

G D7/F# Em Em
But time makes you bolder, even children get older

C G/B Am7 Am7 - G/B
And I'm getting older too

Well, I've been afraid of changing 'cause I've
Built my life around you
But time makes you bolder, even children get older
And I'm getting older too
Oh, I'm getting older too

Ah-ah, take my love, take it down
Ah-ah, Climb a mountain and turn around
And if you see my reflection in the snow-covered hills
Well, a landslide'll bring it down

C G/B Am7 G/B [pause]
And if you see my reflection in the snow-covered hills

C G/B Am7 G/B
Well, a landslide'll bring it down, oh-ohh

C G/B Am7.
The landslide'll bring it down.

Landslide

Stevie Nicks

First Part

Guitar

Guitar

T
A
B

C G/B

Am7

G/B

Gtr.

Gtr.

Am7 G/B

Interlude

Interlude

The image displays a guitar score for an interlude in G major, consisting of two systems of notation. Each system includes a treble clef staff with a melodic line and a bass clef staff with a bass line. Chord diagrams are placed above the staves, and fret numbers are indicated below the bass staff. The first system is labeled 'Interlude' and features a C chord in the first measure and a G/B chord in the second. The second system features an Am7 chord in the first measure and a G/B chord in the second. The melodic lines consist of eighth and quarter notes, often beamed together, with some notes tied across measures. The bass lines use a mix of single notes and triplets.

Gtr. C | | | G/B | | |

Gtr. C | | | G/B | | |

Gtr. Am7 | | | G/B | | |

Gtr. Am7 | | | G/B | | |

2₉ C Landslide G/B

This system contains the first two measures of the guitar part. The top staff is in treble clef with a key signature of one sharp (F#). The first measure contains a melodic line starting on G4, moving up to A4, B4, and C5, with a slide from C5 to B4. The second measure continues the melodic line with a slide from B4 to A4. The bottom two staves show the fretboard with fingerings: 0-1-1-1-0-2-0 in the first measure and 0-0-0-3-3-0-0-2 in the second. Vertical bar lines indicate the measure structure.

Am7 D7/F#

This system contains the next two measures of the guitar part. The top staff continues the melodic line with a slide from A4 to G4. The second measure features a melodic line starting on G4, moving to A4, B4, and C5, with a slide from C5 to B4. The bottom two staves show the fretboard with fingerings: 0-0-1-1-1-0-2-0-2 in the first measure and 0-1-3-3-1-2-0-0 in the second. Vertical bar lines indicate the measure structure.

Chorus

G

D/F#

Chorus

G D/F#

Gtr. 13

Gtr.

Em Em7

Gtr. 15

Gtr.

Landslide

17 C G/B

Gtr.

Gtr.

Am7 D/F#

19

Gtr.

Gtr.

Proud Mary

JC Fogerty

F D F D F D C B \flat G B \flat G
Fine

6 G

Left a good job in the cit - y. work-in' for them any - ry night and day:
Clean-ed a lot of plates in Memp - his. Pumped a lot of pain in New Or - eans.
If you come down to the riv - er Bet you gon - na find some peo - ple who live.

11

and I never lost one min - ute of sleep - in' wor - ry - ing 'bout hav - ing things might have been Big - hed - ee - on - turn -
But I never saw the good side of the city. Until hitched a ride on a rive - boat queen.
You don't have to argue cause of it, you have no money people on the riv - er and happy to give

16

'in. Proud Mary - keep on burn - 'in. Roll - in' Roll - in' roll -

21 1. 2. 3

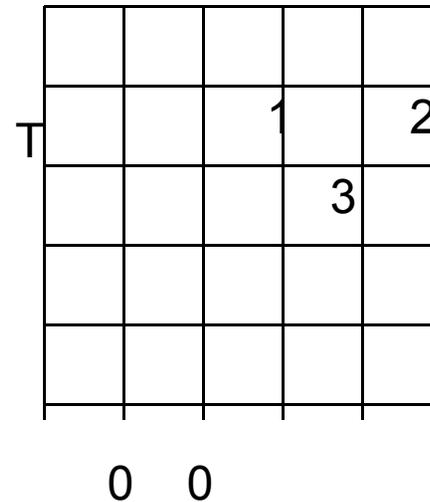
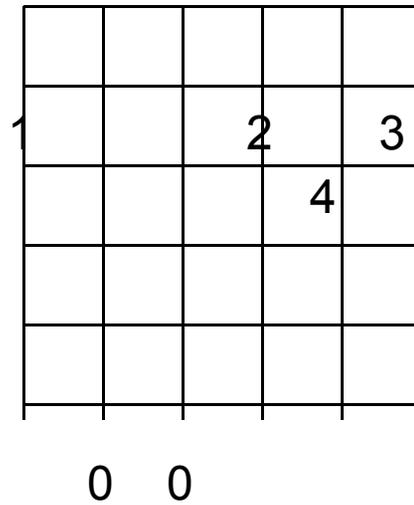
in' on the riv - er. Roll - in' Roll - in' Roll -

26 D.C. al Fine

in' roll - in' on the riv - er.

Guitar II

D/F# (Means a D chord with an F# in the Bass)



Either of these fingerings will work. I prefer the 2nd one for me. Put this in on Amazing Grace as the 2nd measure of D when D goes to a G chord in the next measure.

This is very common when D is changing to G. For you theory buffs this is a D chord in 1st inversion with the 3rd in the bass.

Margaritaville

Jimmy Buffet

1 8

5 8

7
 cake, watch - in' the sun bake; all of those tour - tis cov-ered with oil.
 son slays ed here all sea - son witho'ing to show but this brandeis tat - too
 flop, stepped on a pop - top. cut my heel had rouise on backhome

13
 Strummin' my six string on my frontpouch swing. Smellthose shimp
 Hat it's a realbaau - ty; a Mex - i - can cut - tie how it got
 botherdooze in theblend - er. andsoon it will rend - er thatfro - zen con -

19 8

25 8

31 8

they're he - gin - ing to boil. Wast - in' a - way a - gain in Mar - ga - ri - ta - ville.
 here I have - n't a clue.
 con - tion thathelpsmehang on.

Search - in' for my lost shak - er of salt. Some peo - ple claim

that there's a wo - man to blame but I know
 now I think it's no - bod - y's fault.
 but I know hellitcould be my fault
 it's my own damn fault.

To Coda

37

2. D

\emptyset D

G

D.S. al Coda

Yes, and Some peo-ple claim

43

A

D A/C#

G

A

D

that there's a wo-man to blame and I know it's my own damn fault.

49

G

A

D

CODA

I am Yours - Jason Mraz

G
Well, you done done me and you bet I felt it
D
I tried to be chill but you so hot that i melted
Em C
I fell right through the cracks, and i'm tryin to get back
G
before the cool done run out i'll be givin it my best test
D
and nothin's gonna stop me but divine intervention
Em C
I reckon it's again my turn to win some or learn some
G D
I won't hesitate no more,
Em C
no more, it cannot wait i'm yours
G
Well open up your mind and see like me
D
open up your plans and damn you're free
Em
look into your heart and you'll find love
C
loved loved loved Loved

look into your heart and you'll find love

C

loved loved loved Loved

G

listen to the music at the moment people dance and sing

D

We just want a big family

Em

It's your god forsaken right to be loved

C

loved loved loved Loved

G

D

So, i won't hesitate no more,

Em

C

no more, it cannot wait i'm sure

G

D

there's no need to complicate our time is short

Em

C

this is our fate, i'm yours

I'm Yours - into

Guitar

Guitar

T
A
B

G D Em C

Detailed description of the musical score: The score is for a guitar introduction in G major, 4/4 time. It consists of four measures. The treble clef staff shows chords and melodic lines. The guitar tablature staff shows fret numbers and fingerings. Chords are labeled G, D, Em, and C above the staff. The tablature shows fingerings (1-2-3) and fret numbers (3, 5, 2, 4, 5) for each note.

Measure	Chord	Notes (Treble)	Fret Numbers (TAB)
1	G	G4, B4, D5	3, 5
2	D	D4, F#4, A4	2, 4
3	Em	G4, B4, D5	3, 5
4	C	C4, E4, G4	5

21 Guns - Green Day

VERSE:

Em C G D Em C G D
Do you know what's worth fighting for, When it's not worth dying for?
Em C G D C D
Does it take your breath away And you feel yourself suffocating?
Em C G D Em C G D
Does the pain weigh out the pride? And you look for a place to hide?
Em C G D C
Did someone break your heart inside? You're in ruins

Chorus

G D Em D C
One, 21 guns Lay down your arms
G D G D Em
Give up the fight One, 21 guns

D C G D C
Throw up your arms into the sky, You and I

VERSE:

Em C G D
When you're at the end of the road
Em C G D
And you lost all sense of control
Em C G D
And your thoughts have taken their toll
C D
When your mind breaks the spirit of your soul
Em C G D
Your faith walks on broken glass
Em C G D
And the hangover doesn't pass
Em C G D
Nothing's ever built to last
C
You're in ruins.

21 Guns - Green Day

VERSE:

Em C G D Em C G D
Do you know what's worth fighting for, When it's not worth dying for?
Em C G D Em C D
Does it take your breath away And you feel yourself suffocating?
Em C G D Em C G D
Does the pain weigh out the pride? And you look for a place to hide?
Em C G D C
Did someone break your heart inside? You're in ruins

Chorus

G D Em D C
One, 21 guns Lay down your arms
G D G D Em
Give up the fight One, 21 guns
D C G D C
Throw up your arms into the sky, You and I

VERSE:

Em C G D
When you're at the end of the road
Em C G D
And you lost all sense of control
Em C G D
And your thoughts have taken their toll
C D
When your mind breaks the spirit of your soul
Em C G D
Your faith walks on broken glass
Em C G D
And the hangover doesn't pass
Em C G D
Nothing's ever built to last
C
You're in ruins.

Chorus:

BRIDGE:

Did you try to live on your own
When you burned down the house and home?
Did you stand too close to the fire?
Like a liar looking for forgiveness from a stone

INTRO:

```
e|-----3-----7-----|
B|-----5-----7-----|
G|-----|
D|-----|
A|-----|
E|-----|
```

Guitar Class 7

- The A and E7 chords. As a review there are so far 3 types of chords – Major, Minor, and Dominant 7 chords. There are 2 other types that are used much less: Diminished, and Augmented.
- Review – strums. Do alternate bass.
- Notes on all 3 strings
- Shapes – changing chords
- I IV and V chords in 3 main keys.
- Review timing will cover 6/8 and $\frac{3}{4}$ times.
- Alternating bass notes.
- Lots of new songs
- Playing Quiz
- Walk Don't Run notes
- Chromatic Scale.
- Review forms more.
- Reading Tablature pt 2
- Guitar II more CAGED.

Names of the notes on the open strings.

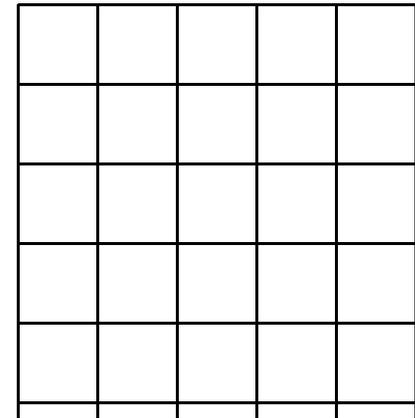
Below are the names of the notes on the open strings.

These need to be memorized. From the lowest pitch to the highest pitch: E, A, D, G, B and E. Note that the 6th string is called 'low E' and the 1st string is called 'high E'. Start to learn where they are written.

We will even do some exercises towards that.

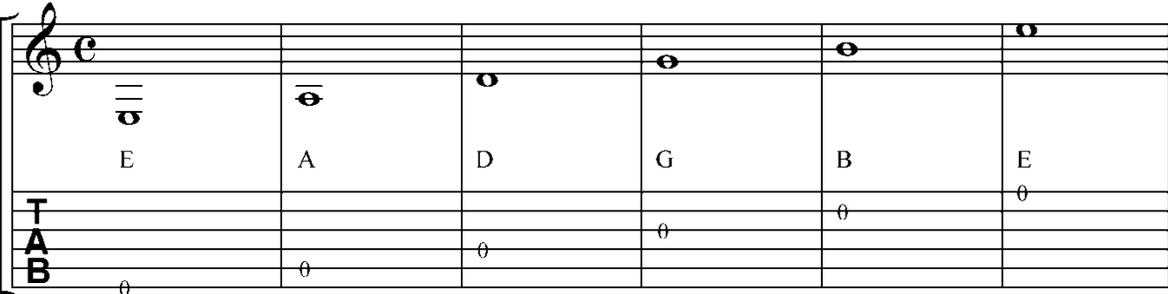
Below is where the open strings are written on the staff!

Open Strings



F. Markovich E A D G B E

Guitar



Guitar

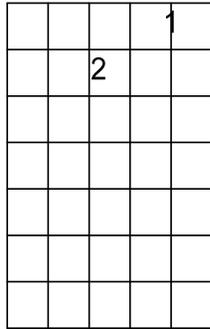
T
A
B

Common fingerings review

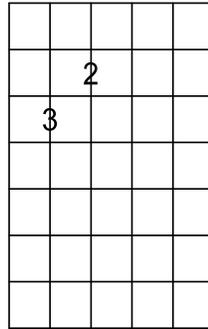
- While the chords coming up are not required for this week the concept will really speed up your learning.
- Look for these ideas going forward.
- Works for Guitar II also.
- In past terms the students who got this concept and worked on it progressed faster than other students.

Chord Common Finger Groupings

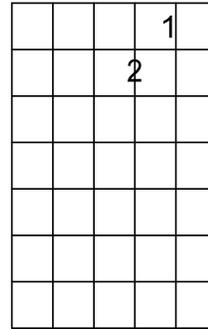
C, Am, Dm, E, E7



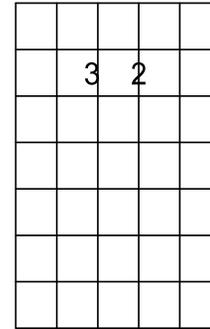
C, F, G, G7, D



F, Dm7,

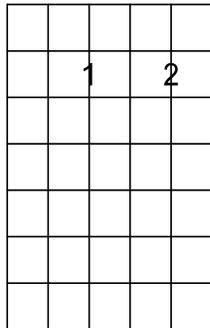


E, Em, Am

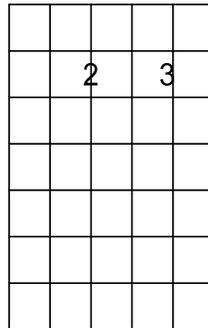


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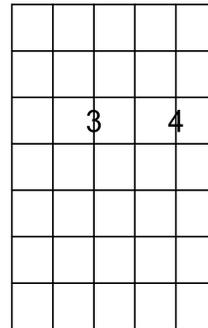
A7



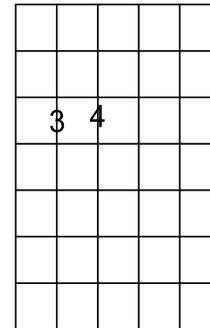
A7, B7, E7sus4, D7



B7, Dm, F6

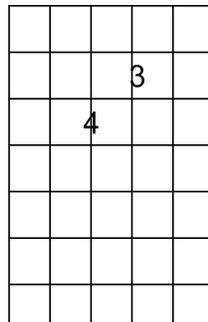
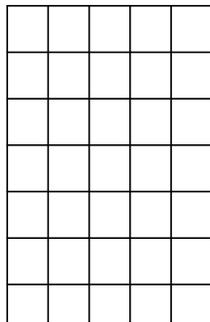


F (Barre), Fm

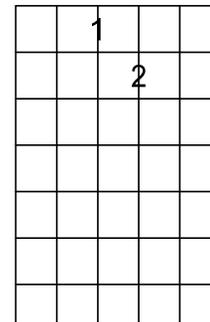


4

F Barre



B7, D7,

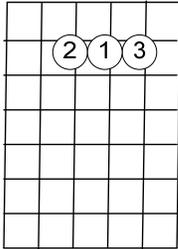


Next Slides for Guitar II students

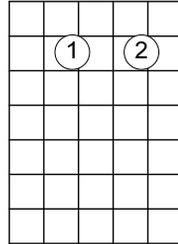
- While doing this – Guitar I students should work on the A major and E7 chords.
- Remember to keep your index finger on the 3rd string for both chords!!!!

A Form Up The Neck

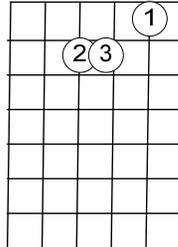
A (Major)



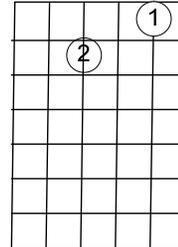
A7 A Dominant 7)



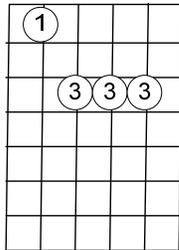
Am (minor)



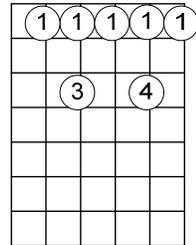
Am7 (A minor 7)



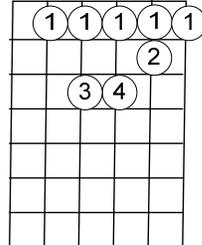
Major



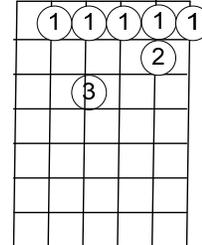
Dominant 7



minor



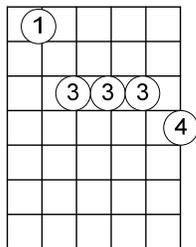
minor 7



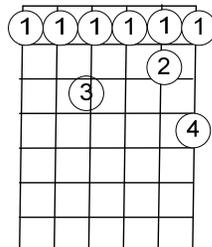
Fret 1 2 3 4 5 6 7 8 9 10 11 12 13
 Name Bb/A# B C C#/Db D Eb/D# E F F#/Gb G Ab/G# A Bb/A#

See how the A form moves up the neck. In previous terms we have started on just the major chord but now I would like to do all of the basic chords for each form. In this manner you will be able to play right from the start any chord. Note that the chords are really similar. Visualize the major, then work on the dominant and minor forms. For the A type chords there are very little differences. Below are examples of some advanced ways to play a couple of the chords.

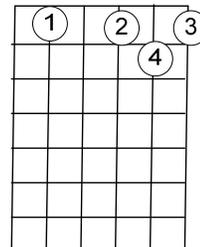
Dominant 7



minor 7

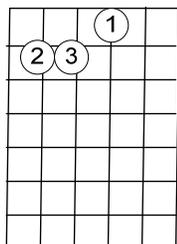


minor 7

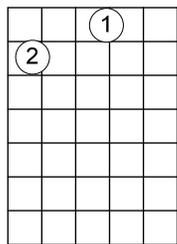


E Form Up The Neck

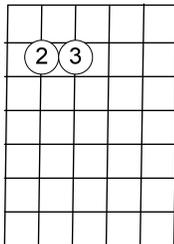
E (Major)



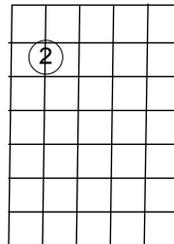
E7 (E Dominant 7)



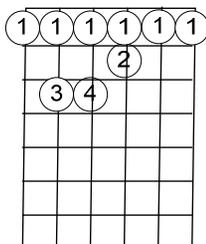
Em (minor)



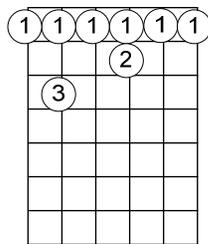
Em7 (E minor 7)



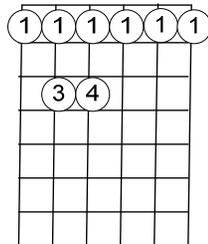
Major



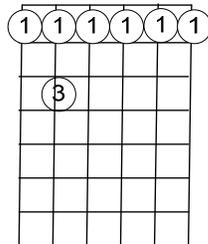
Dominant 7



minor



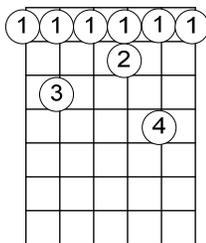
minor 7



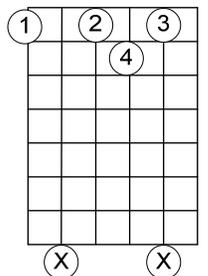
Fret 1 2 3 4 5 6 7 8 9 10 11 12 13
 Name F F#/Gb G G#/Ab A Bb/A# B C C#/Db D Eb/D# E F

See how the E form moves up the neck. In previous terms we have started on just the major chord but now I would like to do all of the basic chords for each form. In this manner you will be able to play right from the start any chord. Note that the chords are really similar. Visualize the major, then work on the dominant and minor forms. For the E type chords there are very little differences. Below are examples of some advanced ways to play a couple of the chords.

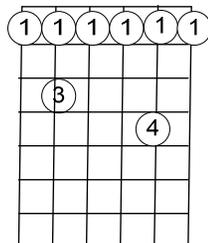
Dominant 7



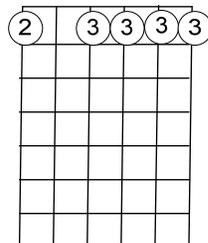
Dominant 7



minor 7



minor 7

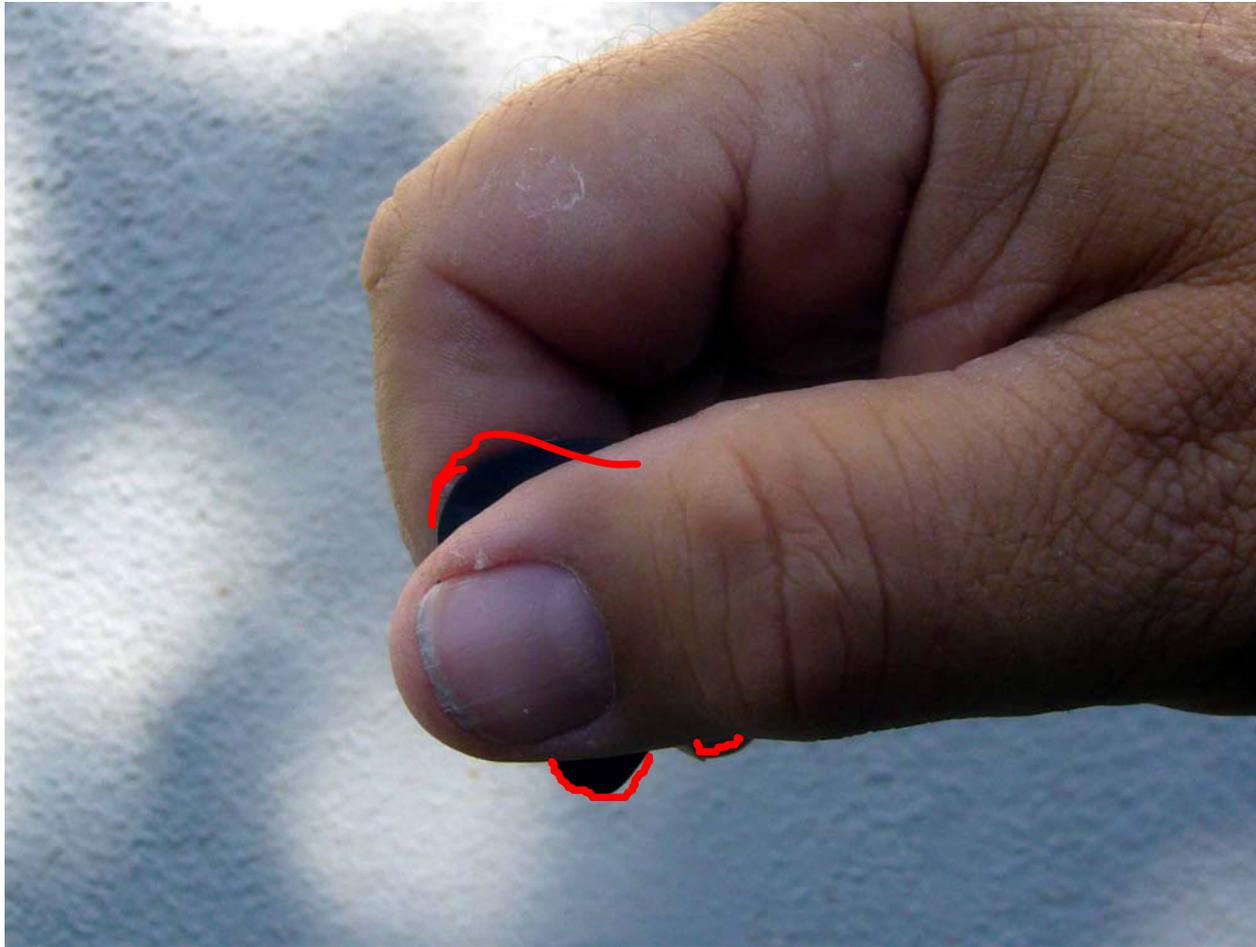


Holding a pick

Here are some hints which will help out your pick-style playing considerably.

- Hold your pick between your right hand thumb and the left side of your index finger tip, keeping your thumb perfectly straight so that it is tension free. The other fingers should be curved and relaxed
- The pick should be held loosely enough that there is a little give and take when you strike a string. This way you won't feel like you're digging in or dragging across the string.
- The pick should strike each string perpendicularly or straight on, as opposed to striking the string at an angle. You will get a fuller sounding note this way.
- Also, only the tip part of the pick needs to strike the string. There is no need to dig your pick down between the strings. This creates too much resistance.
- When you use a pick, your up and down picking motions come from your hand, wrist and forearm at the exact same time. They move as 1 unit in a rotary motion and your wrist stays perfectly straight.
- Keep your middle, ring, and little fingers loosely held back in the palm of your hand - don't give in to the temptation of resting your little finger on the pick guard or the face of your guitar. This will only serve to glue you into 1 position and will cut down on your mobility and freedom of motion.
- At all times your hand should feel and be relaxed. If it is not then you play either slower than you can or rhythmically stiff sounding.

Some pictures to demonstrate



Here is the overall. See how little of the tip is out!!

Basic Strums

Frank Markovich

The image shows a musical staff in treble clef with a common time signature (C). The music consists of three measures. Above the staff, strumming patterns are indicated by small squares (downstrokes) and 'V' symbols (upstrokes). The first measure has a pattern of down-up-down-up repeated four times. The second measure has a downstroke, a rest (marked with a '7'), a down-up-down-up pattern, and another rest. The third measure has a downstroke, a rest, a down-up-down-up pattern, and another rest. Below the staff, the counting is: 1 & 2 & 3 & 4 & for the first measure; 1 & 2 & 3 & 4 & for the second measure; and 1 & 2 & 3 & 4 & for the third measure.

Remember from last week. Start with alternate down up as 1/8th notes. Keep the wrist loose for all of these. The hand goes down up and only misses where the rests are (looks like a 7). Will do each measure a number of times until you get it. Apply to the following songs.

Big Yellow Taxi

Verse :

 G G G G D
They paved paradise and put up a parking lot
 G G A7 A7
With a pink hotel, a boutique and a swingin'
 D
hot spot

CHORUS:

 D D M4j1
Don't it always seem to go
 G 4 1 2 . 1 2 D 1
That you don't know what you've got till it's gone
 G G A7 A7 D
They paved paradise and put up a parking lot

D
(Shoo bop bop bop bop)

D
Shoo bop bop bop bop)

(Same chords for the following verses/choruses)

They took all the trees, put 'em in a tree museum
And they charged the people a dollar and a half just to see 'em
CHORUS

(Same chords for the following verses/choruses)

They took all the trees, put 'em in a tree museum
And they charged the people a dollar and a half just to see 'em
CHORUS

Hey farmer farmer, put away that D.D.T. now
Give me spots on my apples but leave me the birds and the bees
please
CHORUS

Late last night I heard the screen door slam
And a big yellow taxi took away my old man
CHORUS TWICE (with only one shoo bop... at each end)

They paved paradise, put up a parking lot

(Shoo bop bop bop bop)

They paved paradise, put up a parking lot

Steal My Kisses

4/4 ||: G | C | D | G : ||

I pulled into Nashville, Tennessee
But you wouldn't even come around to see me
And since you're headin up to Carolina
You know I gonna be right there behind you

'Cos I always have to steal my kisses from you
Always have to steal my kisses from you

Now I love to feel that warm southern rain
Just to hear it fall is the sweetest soundin' thing
And to see it fall on your simple country dress
It's like heaven to me I must confess

'Cos I always have to steal my kisses from you
Always have to steal my kisses from you

Now I've been hangin around you for days
But when I lean in you just turn your head away
Woah, I know you didn't mean that
She said I love the way you think
But I hate the way you act

'Cos I always have to steal my kisses from you
Always have to steal my kisses from you

Walk Don't Run

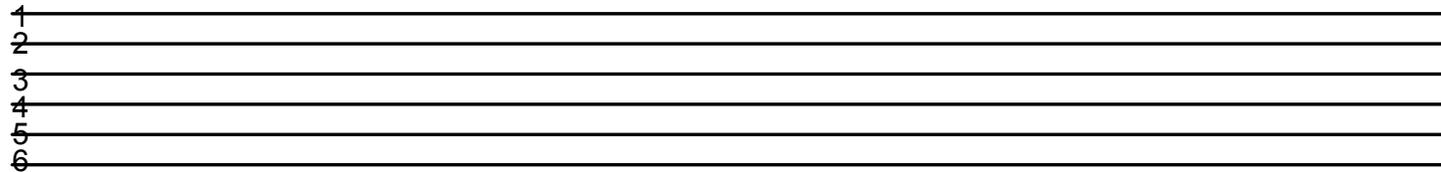
Don't Be Cruel

- Watch the repeat signs. $||: : ||$ means to repeat between the two symbols.
- The 1 and 2 refer to endings. Play the section under the 1 the first time only and the section under the 2 the second time only.
- Now add in the D7

Reading Tablature

Tablature is a means of notating music that goes back to before the time of Christ. It can only be used for the instrument that it is written for and because of that is not as universal as traditional music notation that can be applied to any instrument or voice. Quite a bit of the literature for the guitar is written in tablature and currently much is written with both tablature and traditional music notation. Tablature will enable us to communicate very quickly ideas and pieces that would take much longer to do if you had to first learn traditional musical notation.

In tablature it is much like reading a chord diagram. Each of the lines represents a string with the top line being the first string (Highest in pitch) and the bottom line the 6th string. If you look below you will see an example of a blank tablature piece.



If you are dealing with right hand tablature then the numbers on the strings refer to the fingers on the right hand that you would use to fingerpick with.

No 1



No 2



In example #1 this is right hand tablature. Going from left to right. The first thing you see is a T on the 5th string line. This means that the thumb would hit the 5th string. Then a 1 on the 3rd string line which would mean that the index finger would hit the 3rd string. A 2 on the 2nd string line would mean that the middle finger would strike the 2nd string, and lastly a 3 on the first string line would mean that the pinkie would hit the first string.

In No 2 this is left hand tablature. A 3 on the 6th string line would mean that you would play the 3rd fret of the 6th string. A 0 on the 4th string line would mean to hit the 4th string open. A 2 on the 3rd string line would mean to hit the 3rd string 2nd fret.

Don't Be Cruel Fills

[Composer]

D

D

D

D

T
A
B

0 4 2 4 2

5 4 7 4 7

finger

1

The advantage of the Guitar II one is that it is moveable.

Proud Mary

JC Fogerty

Guitar II students
start this song.

1. F D F D F D C B \flat Fine

6. G

Left a good job in the cit - y, work-in' for themanev-'ry nightand day;
Clean-ed a lot ofplatesin Memp-lis. Pumped a lot ofpainin New Orl - eans.
If youcomedown to the riv - er Bet you gon-na findompeo - plewho live.

11. G

and I neverlostone min - ute ofsleep - in' wor-ry-ing 'boutwhatings might have been Bigvhedleep on turn-
But I never saw the good sid of the city, Until hitched a ride on a riveboat queen.
Yodidn't have to work cause of m yohave no money people on the riv-er are happy to give

16. G G

'in, Proud Mary keepon burn - 'in. Roll - in' Roll - in' roll -

21. 1. 2. 3.

in' on the riv - er. Roll - in' Roll - in' Roll -

Stand By Me
Ben E King, Jerry Leiber and Mike Stoller

1 **G** **Em**

4 **C** **D7**

7 **G** When the night

8 **G** that has come, look up - on

11 **Em** and the land is dark, and the moon should tumble and fall, or the moon

13 **C** **D7** **G** tain is the on - crum - ble light we'll see, sea.

Guitar I – Change all D7’s to just a plain D for now. Guitar II play the D7’s.

This is also in your book but in the key of A.

16 no. I won't cry, I won't cry, be a - fraid, I won't cry. Oh, I No. I

19 won't cry, be a - fraid, dear, just as long as you stand

22 stand by me. So, dar - lin', dar - lin'

25 stand by me oh, stand by me

28 me. Oh, stand stand by me

31 stand by me if the sky

Guitar I – Change all D7's to just a plain D for now. Guitar II play the D7's.

This is also in your book but in the key of A.

$\frac{3}{4}$ time

- In $\frac{3}{4}$ time the quarter note gets one count and there are 3 beats or counts per measure.
- Beat #1 is accented. Think of it like the following: 1 2 3 | 1 2 3 | 1 2 3 | etc.
- For $\frac{3}{4}$ time you usually count 2 measures to give you the tempo (rate of speed) of the song.

Amazing Grace

3/4 ||: D | | G | D | | | A7 | | D
Am azing Grace, how sweet the sound, That saved a wretch l ike me. I once was

D | G | D | | A7 | D | :|| alternate end. | A7 | G | D ||
lost, but now am found, Was blind, but now I see. now I see

'Twas 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 hath brought me safe, thus far, And grace will lead me home.

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

Amazing Grace, how sweet the sound, That saved a wretch like me.
I once was lost, but now am found, Was blind, but now I see.

3/4 ||: G | | C | G | | | D7 | | G
Am azing Grace, how sweet the sound, That saved a wretch l ike me. I once was

G | C | G | | D7 | G | :|| | D7 | C | G ||
lost, but now am found, Was blind, but now I see. now I see

3/4 ||: DMaj7 | F#7#5 | G Maj7 | DMaj7 | Bm11 | Em7 | G/A | A7* | DMaj7
Am azing Grace, how sweet the sound, That saved a wretch l ike me. I once was

F#7#5 | GMaj7 | DMaj7 | Em7 | A7 | Gma7 | F#m7 | Em7 | DMaj7 | A 11 :||
lost, but now am found, Was blind, but now I see. now I see

* A7b9

Wonderful Tonight

4/4 ||:G |D |C |D |
It's late in the evening. She's wandering what clothes to wear.

G |D |C |D |
She'll put on her make-up and brushes her long blond hair.

C |D |G D |Em |C |
And then she'll ask me - do I look all right and I'll say yes you look

D |G |D |C |D |
wonderful tonight.

G |D |C |D |G |D |
We go to a party and everyone turns to see. This beautiful lady.

C |D |C |D |
That's walking around with me and then she'll ask me

G D |Em |C |D |G |
do you feel all right and I'll say yes I feel wonderful tonight.

G |C |D |G D |Em |
And I feel wonderful cause I see the love light in your eyes and the

C |D |C |D |G |
wonder of it all is that you just don't realize how much I love you.

|D |C |D |G |D |C |D |
It's time to go home now. And I've got an achen head

G |D |C |D |C |D |
so I give her the car keys. She'll help me to bed and then I tell her

G D |Em |C |D |G |
as I turn out the light, I say darling you look wonderful tonight.

G |C |D |G |D |C |D |G ||
Oh my darling you look wonderful tonight.

Wonderful Tonight Intro

For Beginners 2nd Position

G D C D G

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

For Intermediates

G D C D G

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

Best to bend up to 12th fret

For Advanced Players

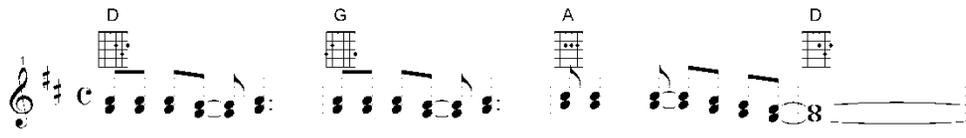
G D C D G

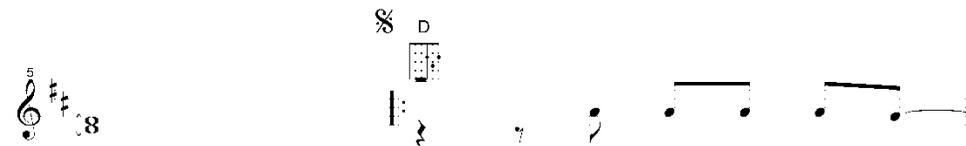
3 3 3 1 3 3 3 1 2 3 3 3 1 1 3 4 3 1

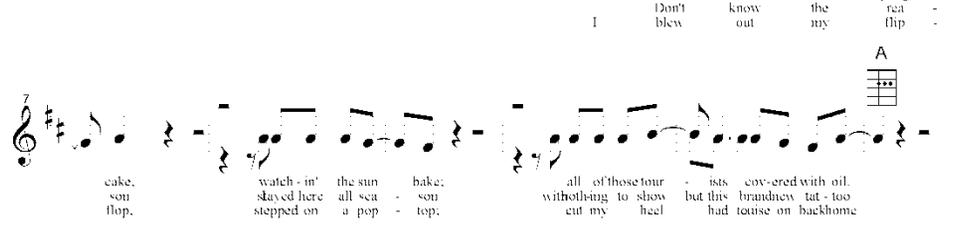
Bend Bend Bend

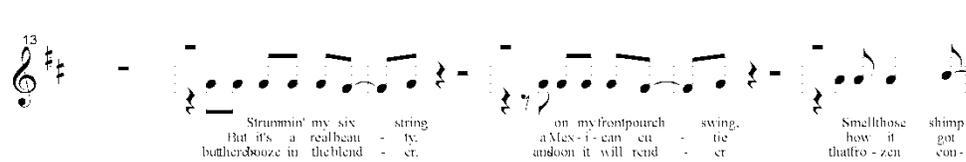
Margaritaville

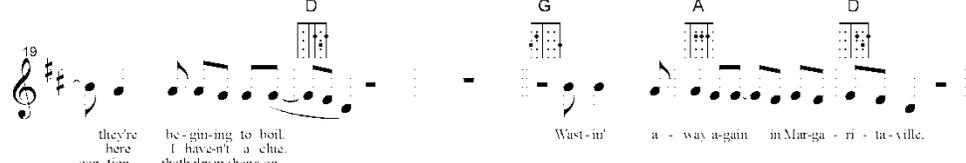
Jimmy Buffet

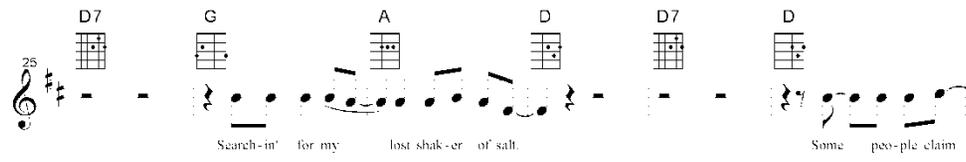
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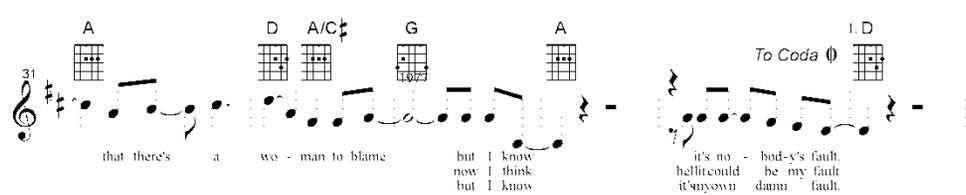
5  Nib - blin' on sponge
I Don't know the rea -
blew out my flip -

7  cake, watch - in' the sun bake; all of those tour - tis cov-ered with oil.
son slays ed here all sea - son withohing to show but this brandeis tat - too
flop, stepped on a pop - top. cut my heel had rouise on backhome

13  Strummin' my six string on my frontpouch swing. Smellthose shimp
Hat it's a realbaau - ty; a Mex - i - can cut tie how it got
butherbooze in theblend - er. andsoon it will rend - er thatfro - zen con -

19  they're he - gin - ing to boil. Wast - in' a - way a - gain in Mar - ga - ri - ta - ville.
here I have - n't a clue.
con - tion thathelpsmehang on.

25  Search - in' for my lost shak - er of salt. Some peo - ple claim

31  that there's a wo - man to blame but I know it's no - bod - y's fault.
now I think hellitcould be my fault
but I know but I know it'smyown damn fault.

To Coda 

37

2. D

\emptyset D

G

D.S. al Coda

Yes, and Some peo-ple claim

43

A

D A/C#

G

A

D

that there's a wo - man to blame and I know it's my own damn fault.

49

G

A

D

CODA

Chord and bass notes

Chord	Bass	Alternate
A, Am, A7	5	4 or 6
B7, Bm	5	4 or 6
C, C7	5	4
D, Dm, D7	4	3 or 5
E, Em, E7	6	4 or 5
F	4	3
G	6	4

Bass Brush Strum

- Almost the same as Bass Sweep. But instead of a sweep you will brush the strings with the back of the nails of your index – ring fingers.
- To do the Brush have the fingers curved and then just release them across the strings so that the fingernails strike the strings. They must strike all at the same time.
- Try to the same songs we did the bass sweep to. Take your time.
- Notice the difference in the sound of this to the sweep strum.

Now to I Walk The Line

I Walk The Line

4/4 | |: I keep a | close watch | on this heart of | mine. | I keep my | eye's wide | open all the |
I keep the | ends out | for the tie that | binds | because your | mine | I walk the | Line : | |

Here is Amazing Grace in the key of G.

3/4 ||: G | G/B (II) | C | G | | | | D7 | | G
Am azing Grace, how sweet the sound, That saved a wretch l ike me. I once was
G | C | G | | | | D7 | G | :|| | D7 | C | G ||
lost, but now am found, Was blind, but now I see. now I see

It is very common to have songs in almost any key. Some of you may find that the key of D is harder to sing than the key of G. By the way when we say that a song is in the key of D we really mean D major. The major is just assumed.

Some songs are in minor keys but we won't be able to do any minor keys for a few weeks.

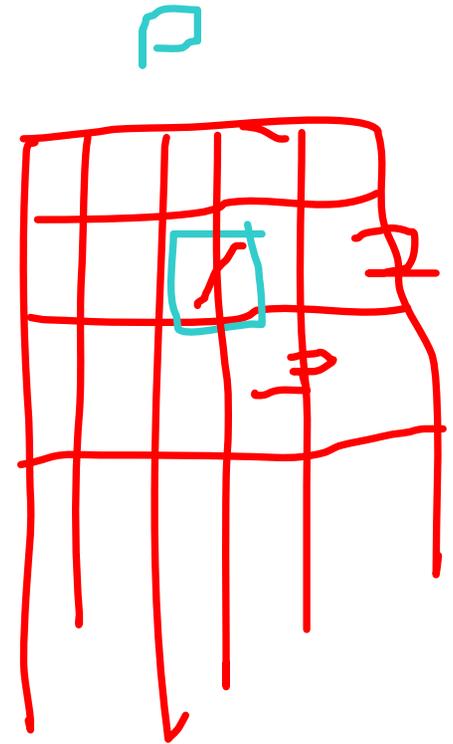
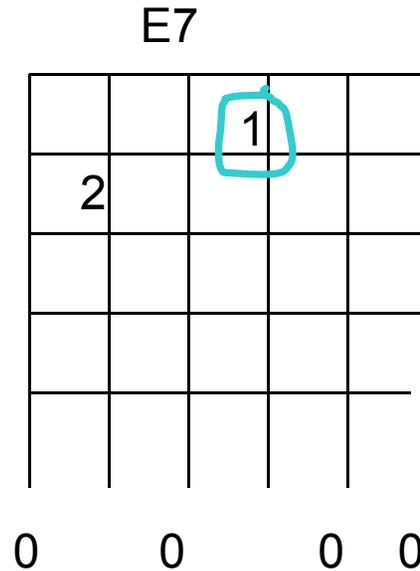
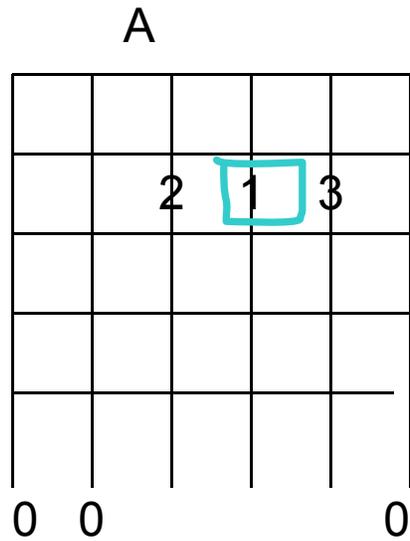
If you were to do bass sweep to $\frac{3}{4}$ you would hit the bass on beat 1 & then chords on beats 2 and 3!

Earth Angel

G Em C D7 G Em C
6/8 Earth | |: Angel Earth | Angel | will you be | mine | My darling | dear | love you all the |
D7 G Em C D7 G Em C D7 G Em
time | I'm just a | fool | A fool in | love with | you | | | Earth | Angel Earth | Angel |
C D7 G Em C D7 G Em C D7
the one I a | dore | love you for | ever and | ever | more | I'm just a | fool | A fool in | love with |
G (G7) C G C D7 G (G7) C
you | I | fell for | you | and I | knew the | vision of your | loves loveli | ness | I | hope and I |
C G Em A7 D7 G Em
pray | that someday | I'll be the | vision | of your happi | ness | Earth | Angel Earth | Angel |
C D7 G Em C D7 G Em C
please be | mine | my darling | dear | love you all the | time | I'm just a | fool a | fool in |
D7 G Em C D7 G
love with | you | | | :|| ||

Note that this song is in 6/8 time. There are 6 beats or counts per measure they are grouped into two groups of 3: 1, 2, 3, 4, 5, 6 with accents on beats 1 and 4. You will strum each chord 6 times per measure.

The A Major and E7 Chords



Get Back

4/ 4 | | :A | | D | A (G,I)
Jo Jo was a man who thought he was a loner but he knew it wouldn't last.

A | | D | A (G,D) |
Jo Jo left his heart in Tucsan Arizona for some California Grass.

A | | D | A (G,D) |
Get Back. Get Back Get Back to where you once belonged.

A | | D | A (G,D) :| |
Get Back. Get Back Get Back to where you once belonged.

Sweet Loretta modern thought she was a woman but she was another man.
All the girls around her say she has it comin' and she gets it while she can.
Get Back. Get Back Get Back to where you once belonged.
Get Back. Get Back Get Back to where you once belonged.

Do from book page 84

12 bar blues in A:

4/4 ||: A | D | A | | D | | A | | E7 | D | A | : ||

Jump Jive And Wail

A | | | D | | A | |
4/4 ||: Baby, baby it looks like it's gonna hail. Baby, baby it looks like it's gonna hail.

A | E7 | D | | A | | : ||
Better come inside let me teach you how to jump, jive and wail.

(Chorus)

Yeah, you gotta jump, jive and then you wail, you gotta jump, jive and then you wail. You gotta jump, jive and then you wail, you gotta jump, jive and then you wail. You gotta jump, jive and then you wail away.

Yeah, Papa's in the ice box looking for a can of ale. Papas in the ice box looking for a can of ale. Said Mama's on the front porch learning how to jive and wail.

Chorus

Said, a woman is a woman and a man ain't nothin' but a man. Said, a woman is a woman and a man ain't nothin' but a man. Said one thing about them, they know how to jump, jive and wail.

Chorus

You know what I heard? Jack and Jill went up hill to get a pail. I said, Jack and Jill went up hill to get a pail. Ah, Jill stood up wants to learn how to jive and wail.

Kansas City

4/4 I'm going to ||: Kansas City | Kansas City here I | come. | I'm Goin to | Kansas City |

Kansas City here I | come. | They got some | crazy little women there and |

I'm going to get me | one. | I'm going to be | standing on the corner |

12th street and | Vine. | I'm going to be | standing on the corner | 12th street and |

Vine. | With my | Kansas City baby and my | bottle of Kansas City | wine. | : ||

Kansas City

4/4 I'm going to ||: Kansas City | Kansas City here I | come. | I'm Goin to | Kansas City |

Kansas City here I | come. | They got some | crazy little women there and |

I'm going to get me | one. | I'm going to be | standing on the corner |

12th street and | Vine. | I'm going to be | standing on the corner | 12th street and |

Vine. | With my | Kansas City baby and my | bottle of Kansas City | wine.

Well I | might take a train, | might take a plane but | if I have to walk I'm going to |

get there just the same. I'm Goin to | Kansas City | Kansas City here I | come. |

They got some | crazy little women there and | I'm going to ge me | one. | If I |

stay with that women you | know I'm gonna die | gotta find a brand new lover |

that's the reason why. I'm Goin to | Kansas City | Kansas City here I | come. |

They got some | crazy little women there and | I'm going to get me | one. | :||

Johnny B. Goode

A7
4/4 | |: Way down in Louisiana, Down to | New Orleans. | Way back up in the woods by the | Evergreens there
D7 A7
stood a long log cabin made of | earth and wood where | lived a country boy named | Johnny B. Goode who
E7 D7 A7 E7
never learned to read or | write so well but he could | Play his guitar like a | ring in the bell Go, | |
A7 D7 A7
Go | Go Johnny go Go | Go | Go Johnny Go | Go | Go Johnny Go Go | Go | Go Johnny go Go
E7 D7 A7 E7
Go | Johnny B. | Goode | : | |

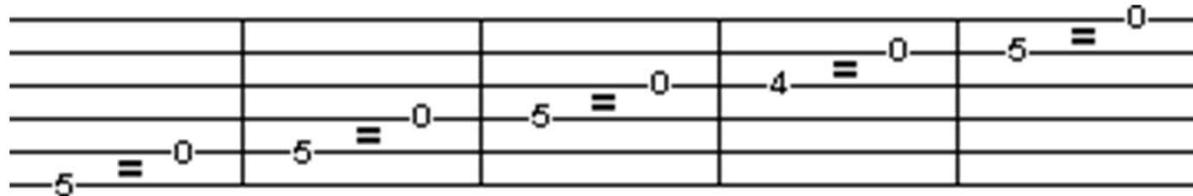
He Used to carry his guitar in a gunny sack go down to woods by the railroad tracks.
People used to come from miles around just to here him play the driving sounds.
People would stop and they would say oh my how that little country boy can play Go Go etc.

His mother told him someday you will be a man and you will be the leader of a big
old band. People will come from miles around just to listen to you play your drivin' sounds.
Some day your name will be in lights sayin' Johnny B. Goode tonight.

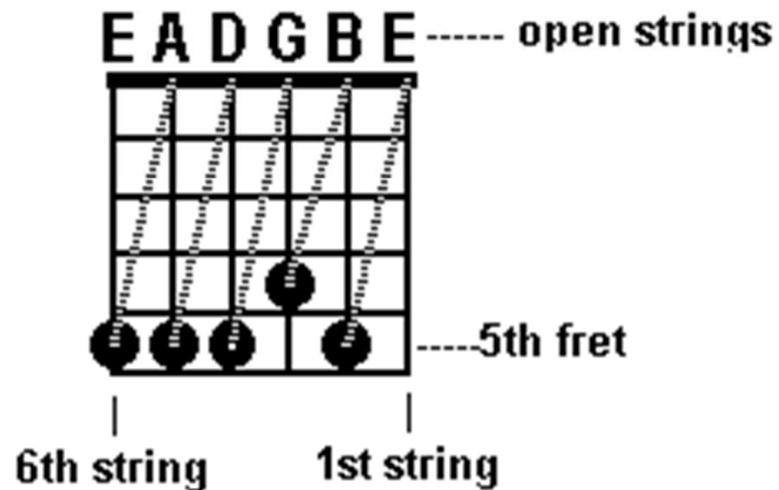
Tuning Your Guitar

- Key is to match pitches.
- Easiest way is as follows:
 - Tune 1st string to a reference.
 - Tune 2nd string by playing 5th fret 2nd string and 1st string open. Adjust 2nd string to match first string.
 - Tune 3rd string by playing 4th fret 3rd string and 2nd string open. Adjust 3rd string to match 2nd string.
 - Tune 4th string by playing 5th fret 4th string and 3rd string open. Adjust 4th string to match 3rd string.
 - Tune 5th string by playing 5th fret 5th string and 4th string open. Adjust 5th string to match 4th string.
 - Tune 6th string by playing 5th fret 6th string and 5th string open. Adjust 6th string to match 5th string.

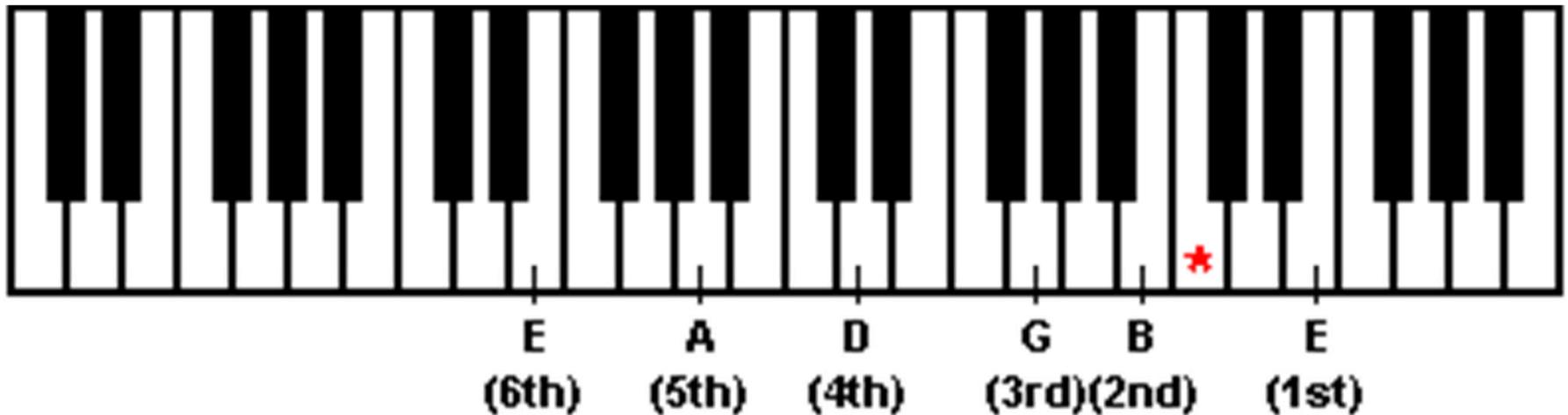
Tablature of the basic relative tuning method



Basic relative tuning in chord chart format



To a Piano or Keyboard



* = middle C

This of course means that the piano itself must be in tune. Another strategy is to tune just one string (typically the high or 1st string) to the piano and then tune the rest of the guitar to that string.

Roll Over Beethoven, performed by Beatles

D]

I'm gonna write a little letter, Gonna mail it to my local DJ.

It's a rockin' rhythm record I want my jockey to play.

Roll over Beethoven, I gotta hear it again today.

D

You know, my temperature's risin' And the jukebox blows a fuse.

My heart's beatin' rhythm And my soul keeps on singin' the blues.

Roll over Beethoven and tell Tchaikovsky the news.

D

I got the rockin' pneumonia, I need a shot of rhythm and blues.

I think I'm rollin' arthritis Sittin' down by the rhythm review.

Roll over Beethoven rockin' in two by two.

D

well, if you feel you like it go get your lover, then reel and rock it.

D

roll it over and move on up just

a trifle further and reel and rock it, roll it over,

roll over Beethoven rockin' in two by two.

D

Well, early in the mornin' I'm a-givin' you a warnin'
Don't you step on my blue suede shoes.

Hey diddle diddle, I am playin' my fiddle,

Ain't got nothin' to lose.

Roll over Beethoven and tell Tchaikovsky the news.

D

You know she wiggles like a glow worm, Dance like a spinnin' top.

She got a crazy partner,

Oughta see 'em reel and rock.

Long as she got a dime the music will never stop.

Roll over Beethoven, Roll over Beethoven,

Roll over Beethoven, Roll over Beethoven,

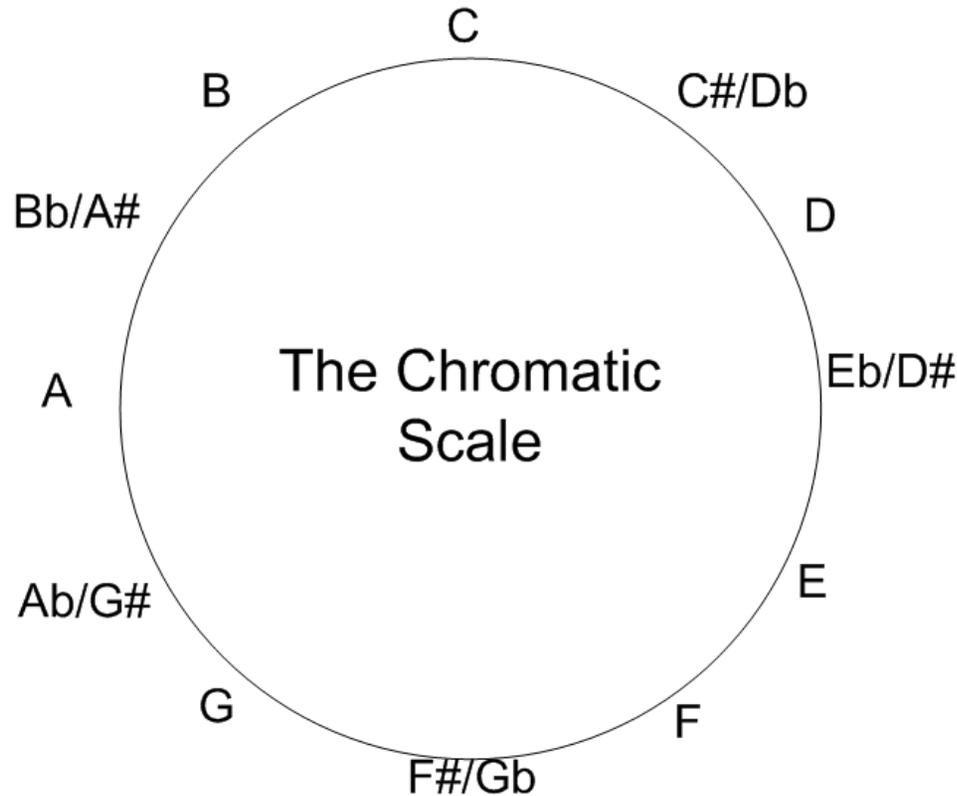
Roll over Beethoven and dig these rhythm and blues.

Timing From Book

- Page 11 of Guitar Reference.
- Start at top and play each rhythm as follows:
 - First count it out.
 - Next clap it.
 - Lastly play it with the pick. Pick down on the beat and pick up on an &.

The Chromatic Scale

This must be memorized! Notice that there are sharps and flats between each pair of letter names other than from 'B' to 'C' and from 'E' to 'F'.



Read the pages in the book on uses of the 'Chromatic Scale'. This one piece of information and how to use it can really help you understand music and the guitar!

One final note - there are notes not listed such as Cb is the same as a B, B# is the same as C, E# is the same as F and Fb is the same as E. These are notes but rarely referred to that way. They are used in keys you most likely will never come across. There are also double sharps and double flats but again you most likely won't come across them in playing.

Chromatic Scale.

Remember the chromatic scale can easily be memorized by just remembering a couple of facts: 1. There are sharps and flats between every letter name except between E and F and between B and C, 2. There are enharmonic equivalents as follows: C# = Db, D# = Eb, F# = Gb, G# = Ab, and A# = Bb. Therefore the chromatic scale is as follows (starting on A):

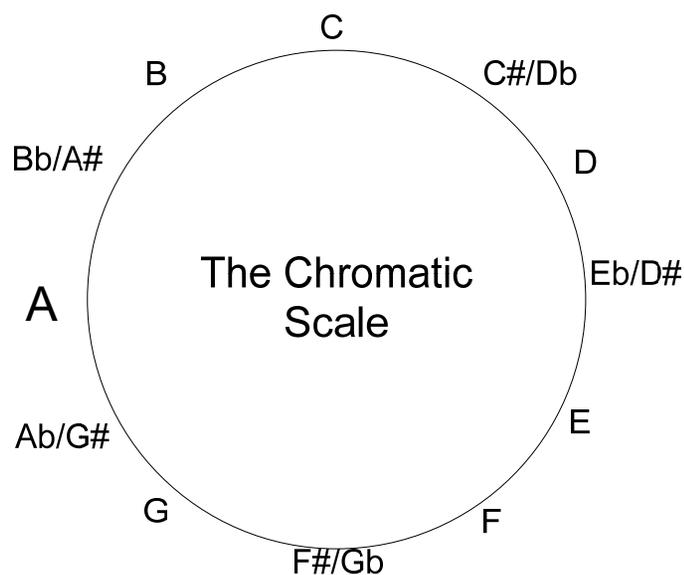
A, A#/Bb, B, C, C#/Db, D, D#/Eb, E, F, F#/Gb, G, G#/Ab, to A.

From one note to the next is called a 1/2 step so from A to Bb is a 1/2 step. Two 1/2 steps make up a whole step so A to B is a whole step.

Memorize this scale.

Finding notes on the guitar

Finding the names of all of the notes on any fretted instrument. Start with the open string and just go one space clockwise (when Chromatic scale on a circle) for each fret (1/2 step). The 12th fret should be the same letter name as the open string.



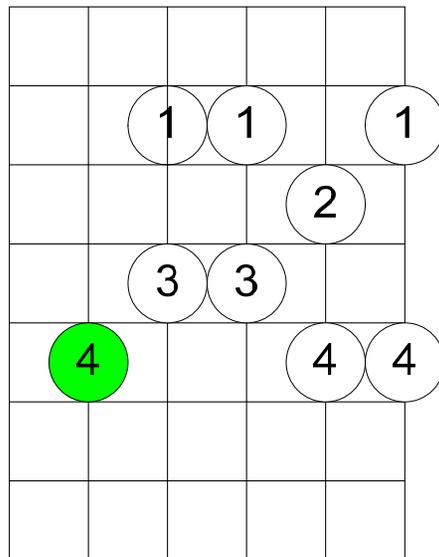
E	A	D	G	B	E	
						F
						F#, Gb
						G
						G#, Ab
						A
						A#, Bb
						B
						C
						C#, Db

For next class Guitar I

- Memorize the D, G, A7, C, D7, Em, A and E7.
- Go over all of the songs played in class so far.
- Notes on the 3rd string
- Work on the Bass Brush strum to 'I Walk the Line'.
- Write out the names of the notes on the guitar.
- Go over the Timing page (page 11) in the book.
- Work on Amazing Grace in $\frac{3}{4}$ time. Accent beat 1.
- Guitar I students now can practice in a room or go home. I will be working the rest of tonight with Gutiar II only.

Here is the D Major Pentatonic based upon the C Major Form of CAGED.
Note in Green is the root.

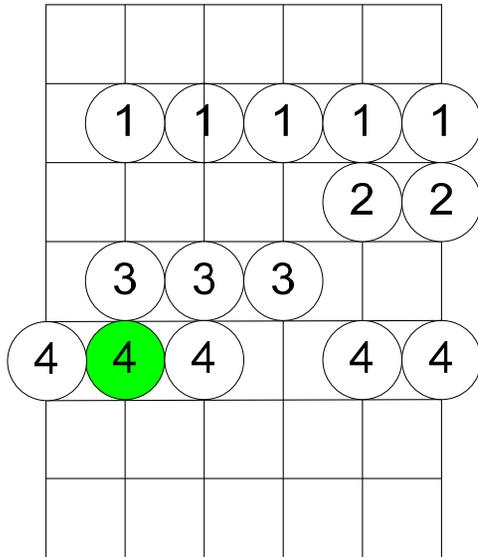
D Major Pentatonic



Note the root is on the 5th
string.

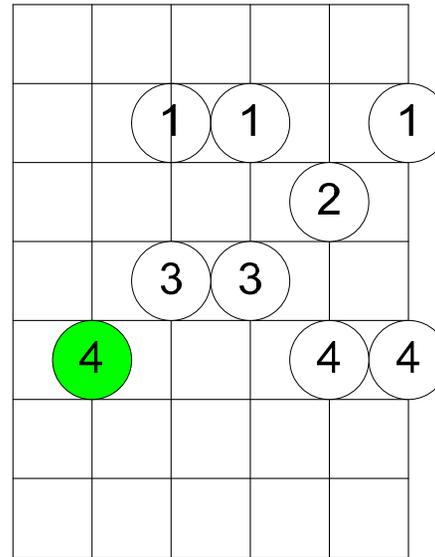
See relationship between D major scale and D major Pentatonic.

D Major Scale



Note the root is on the 5th string.

D Major Pentatonic



Note the root is on the 5th string.

CAGED Your Friend

Chord and scale visualization and
patterns for the Guitar.

The “CAGED” System of Scales and Chords

- With this you can learn all of the chords and scales commonly used on the guitar and how to connect one scale or chord to the next form.
- This concept is used by many guitarists in many styles. While it isn't a shortcut it is a method whereby you can relate one form to the next be it chords or scales.
- With some knowledge this can be built upon to encompass more advanced chords, scales etc.
- Once mastered you will have the ability to see chords and scales not only across the fingerboard but up and down the fingerboard. The power of this is such that it can apply to almost anything. Arpeggios as an example just fall out of scales. Extensions can be second nature.
- The amount of work is less than you would spend learning these scales and chords in other methods!

Basic Concept

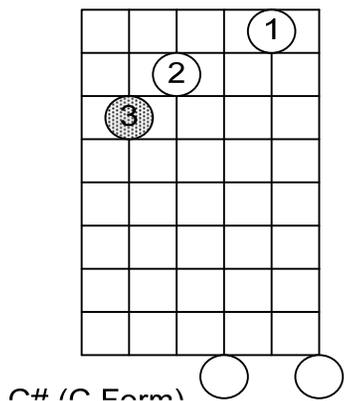
- The basic concept is that there are 5 chord forms. From these everything else is derived. It also applies to the scales related to those 5 chord forms.
- The patterns will repeat themselves up the neck in the same order.
- It applies to chords, scales, arpeggios, riffs, etc.

The 5 chords (starting with major chords)

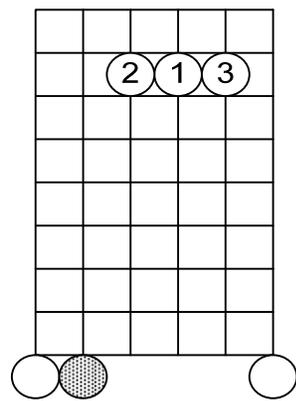
Below are the 5 forms that everything is build off of. You must know all 5 of these 1st position chords to move on. Make sure that you have these down so you don't even think about them. The rest of what is coming up is derived from these 5 forms! We start with major but dominant and minor are just modifications (small modifications) to this!

Caged Chords - Shadowed Notes are the Roots

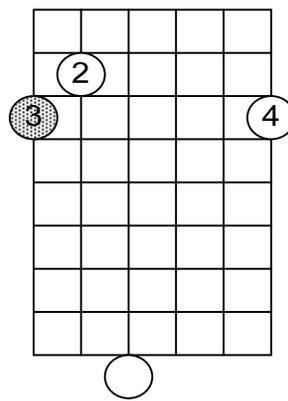
C Form (C Chord)



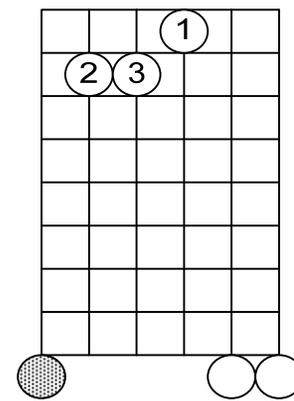
A Form (A Chord)



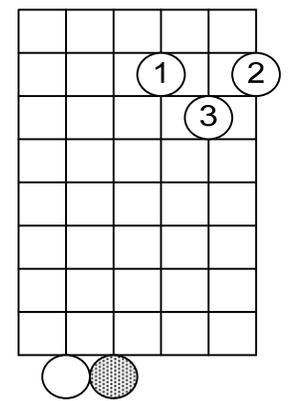
G Form (G Chord)



E Form (E Chord)



D Form (D Chord)

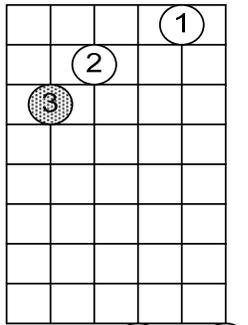


Notice how we can barre this and move it up one fret. One word of warning is that when you do this you won't always play all of the notes in the chord. Try these below as a start.

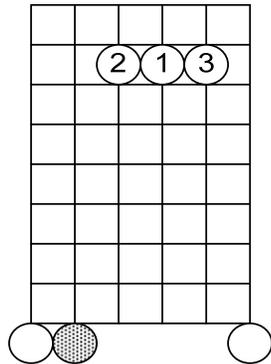
Caged Chords - Shadowed Notes are the Roots

C Form (C Chord)	A Form (A Chord)	G Form (G Chord)	E Form (E Chord)	D Form (D Chord)
C# (C Form)	Bb (A Form)	Ab (G Form)	F (E Form)	Eb (D Form)
D (C Form)	B (A Form)	A (G Form)	F# (E Form)	E (D Form)

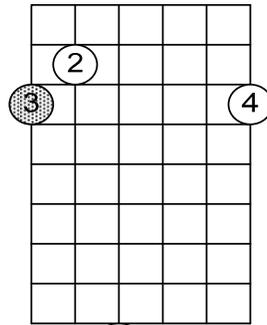
C Form (C Chord)



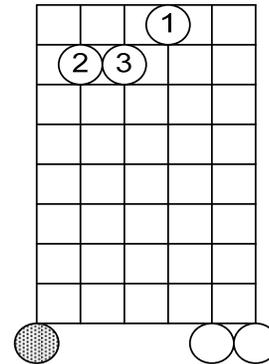
A Form (A Chord)



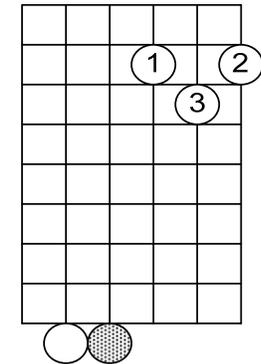
G Form (G Chord)



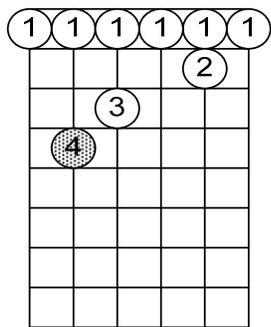
E Form (E Chord)



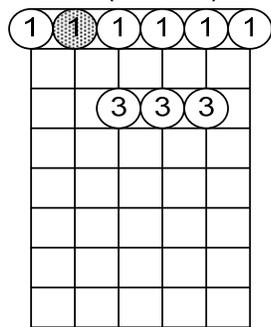
D Form (D Chord)



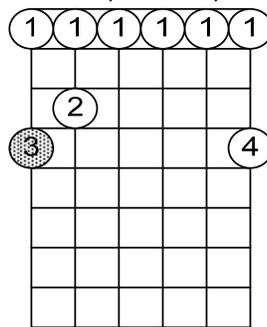
C# (C Form)



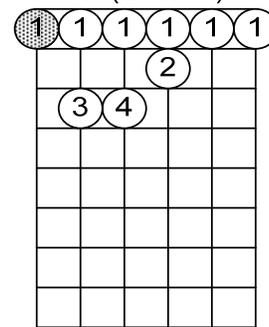
Bb (A Form)



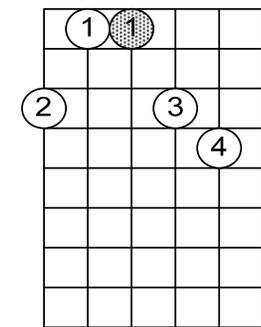
Ab (G Form)



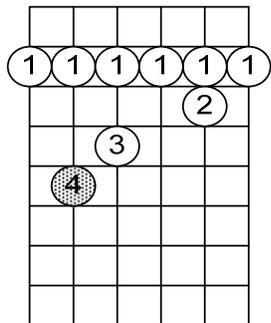
F (E Form)



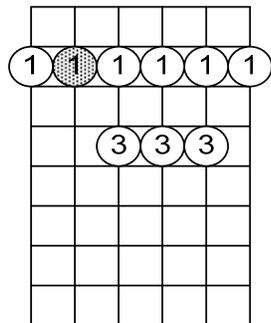
Eb (D Form)



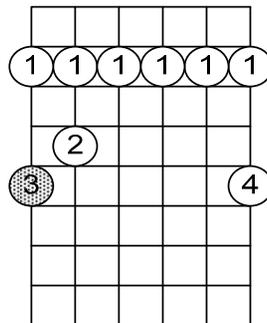
D (C Form)



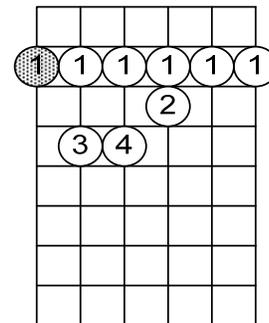
B (A Form)



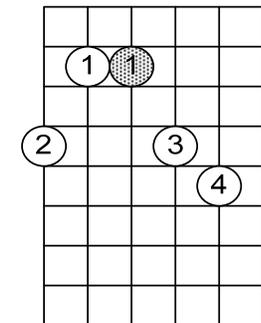
A (G Form)



F# (E Form)



E (D Form)

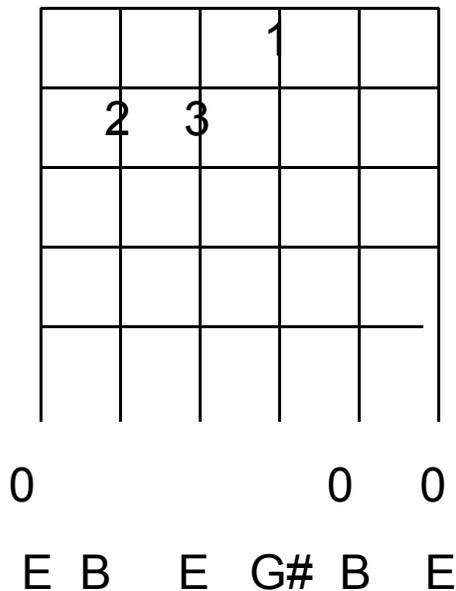


For the “C” form only $\frac{1}{2}$ barre it – barre from the 1st to the 3rd string and don’t play the 6th string. For the G form only play the inside 4 strings – don’t play the 1st or 6th string. For the D form, it is best to move the 1st string pitch down 2 octaves to the 6th string and don’t play the 1st string.

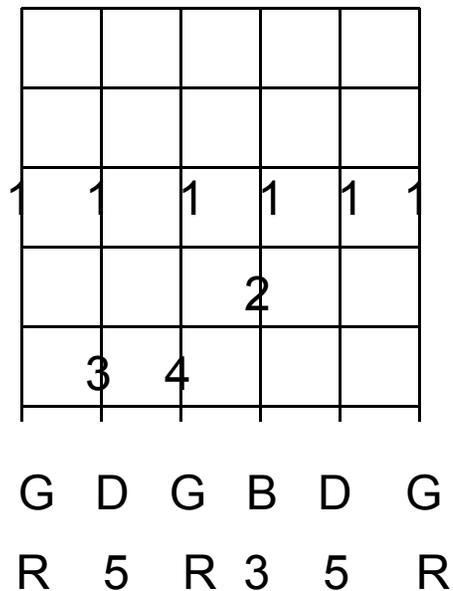
Let's look at some of these individually.

The first form that most players use is the E form. Here is a diagram showing the E form and then played at the 3rd fret it will be an 'E' form but a G major chord. The root can be on the 1st, 4th or 6th string in this example as that is where the 'G's are located. Be able to play this form at any fret up to the 9th fret. This is the most used of the forms and the easiest of the forms for most players. Just as an example the G is at the 3rd fret on both the 1st and 6th strings. That is the root. Below each note on the G is written the scale degree R = Root, 3 = 3rd, and 5 = 5th of the chord

E Major



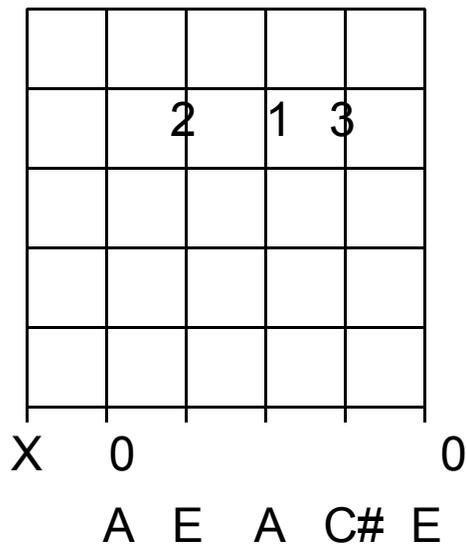
E Form (G Major Chord)



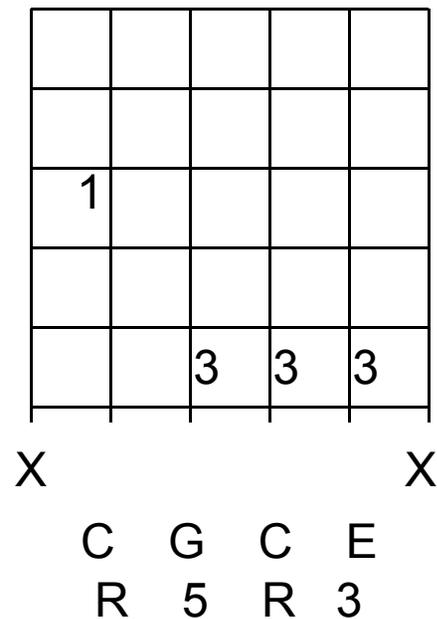
The A form is the next most used form.

Note that with this form you don't do a full barre chord for the major form. Below is a C major in the A form. The root can be either the 5th string or the 3rd string. This form has to be learned also. Become familiar with this and the E form and how they relate to each other. In many ways they are similar. The order of notes is the same for the 4 lowest notes (root, 5th of chord, root, 3rd of chord). Listen to how they sound similar.

A Major



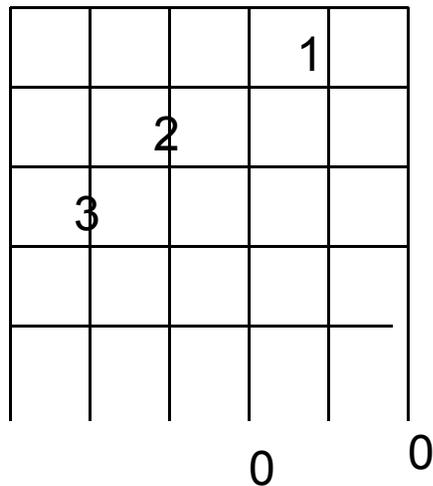
A Form (C Major)



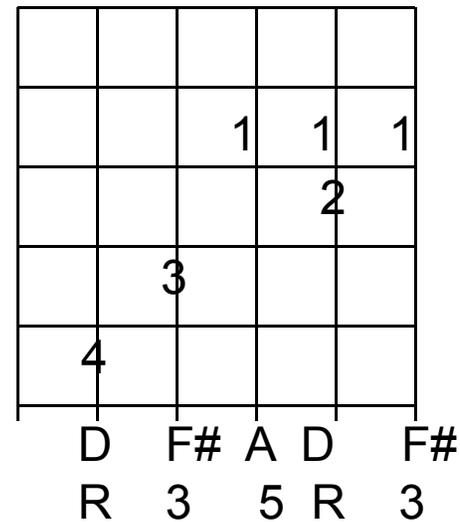
The C form.

For this form try it without a full barre as shown below. This is the voicing used in Tequila by the champs. This one is very good as a starting point for some jazz chords.

C Major Chord



C Moveable Chord (D Major)



Use this as a visual basis for the chords and the scales. It is one method that can excel you learning of the scales.

Notice how the notes in the chord are all in the following Major scale. In fact, 3 of the 7 notes in a major scale are in the chord. Try to visualize that on all of the chords and Scales. It will also help you with doing chord extensions.

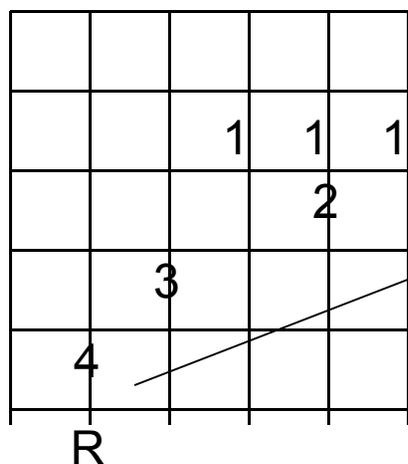
Do each form as follows

- First C (C form) 2 measures then C (A form) 2 measures back and forth.
- When that is good do 1 measure each.
- When that is easy do 2 beats each.
- As a challenge try 1 beat each – very hard but doable over time.

Now going up the neck in one key.

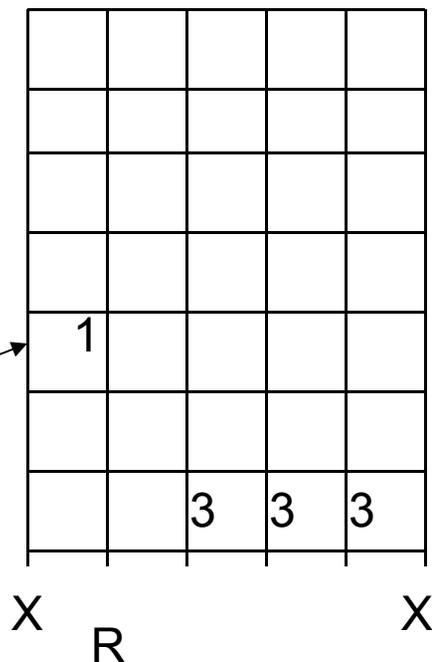
- Here is where the power really comes in. Say we have a C form of the D chord from the previous slide.
- The next form of D will be the A form at the 5th fret.
- The A form always follows the C form. Look closely at that relationship!

C Moveable Chord (D Major)



Note the common tone!

A Moveable Chord (D Major Chord)



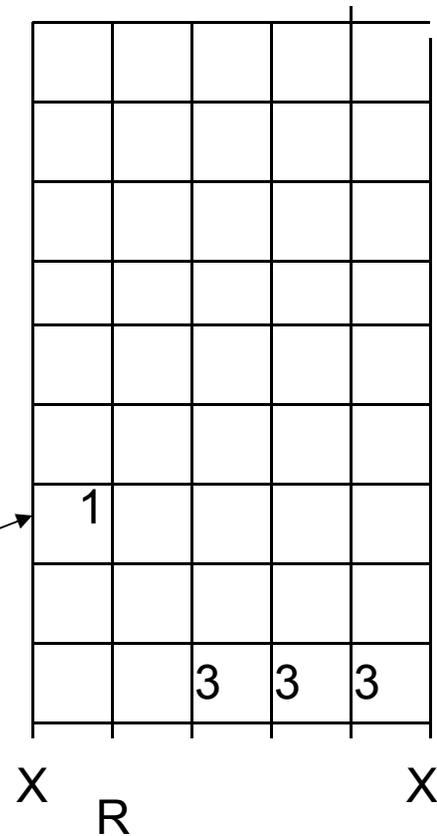
Do each form as follows

- First D (C form) 2 measures then D (A form) 2 measures back and forth.
- When that is good do 1 measure each.
- When that is easy do 2 beats each.
- As a challenge try 1 beat each – very hard but doable over time.

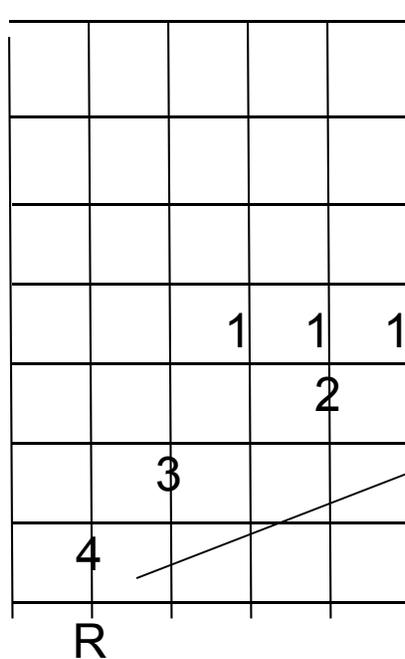
Now going up the neck in key of E.

- Practice this over and over.
- Do in other keys

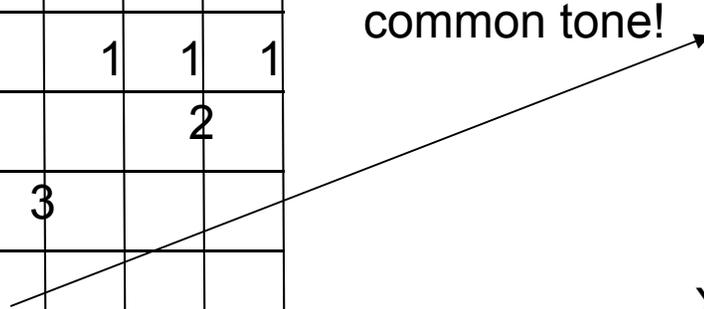
An E Chord in the A form



Now it is E in C form



Note the common tone!



Do each form as follows

- First E (C form) 2 measures then E (A form) 2 measures back and forth.
- When that is good do 1 measure each.
- When that is easy do 2 beats each.
- As a challenge try 1 beat each – very hard but doable over time.

The C form to the A form in other keys

Key	C form Fret	A form Fret
C# or Db	1	4
D	2	5
Eb or D#	3	6
E	4	7
F	5	8
F# or Gb	6	9
G	7	10
Ab or G#	8	11
A	9	12
At this point most of you will have difficulty doing it on your guitars		
Bb or A#	10	13
B	11	14
C	12	15 (same as first example up 1 octave.)

Now try going back and forth with each one!!!

Do each form as follows

- First chord (C form) 2 measures then 2nd chord (A form) 2 measures back and forth.
- When that is good do 1 measure each.
- When that is easy do 2 beats each.
- As a challenge try 1 beat each – very hard but doable over time.
- Try at least 6 of these!

Some Observations

- There are 3 frets between these 2 forms. This will hold true in every instance!
- The order of notes changes slightly which gives the 2 forms slightly different coloring.
- You can go either way, that is either up or back.
- Each form has a use and should be learned. Some players limit themselves to only two or three forms. Not only does that mean lots of position shifting it also limits the melodic ability when adding in the scales or doing a chord melody.
- If you have been working on this for a week you should be able to do it with 1 measure change per chord per form.

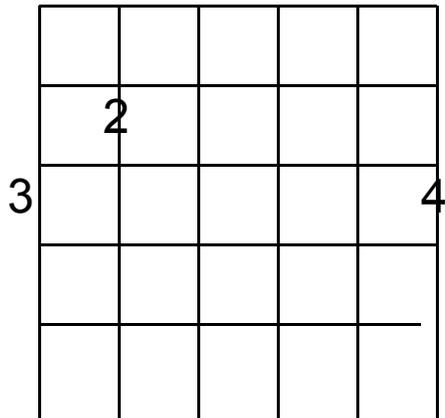
The G form

This form is usually played without playing the 1st and 6th strings. Below is an example of the concept with the 1st and 6th strings in the 3rd diagram muted.

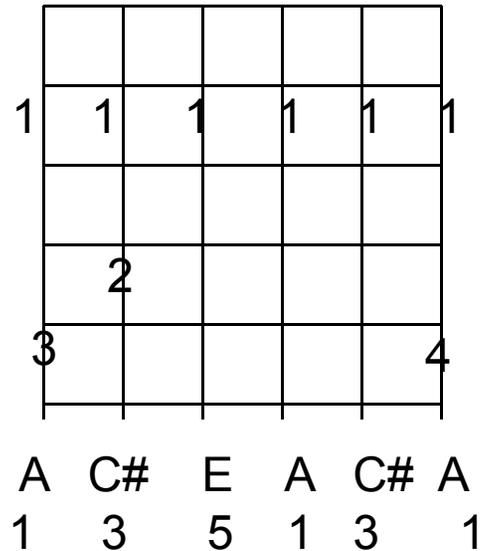
Some bands such as the Doobie Brothers used this form as a basis for cool chord riffs.

At this point notice that the root moves around by which voicing you are playing. Note that 1 = root. From here on 1 will refer to root rather than writing R.

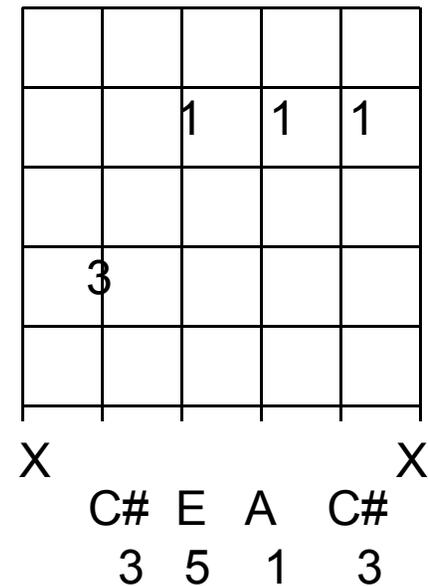
G Major



G Form (A Major Chord)



G Form (A Major Chord)



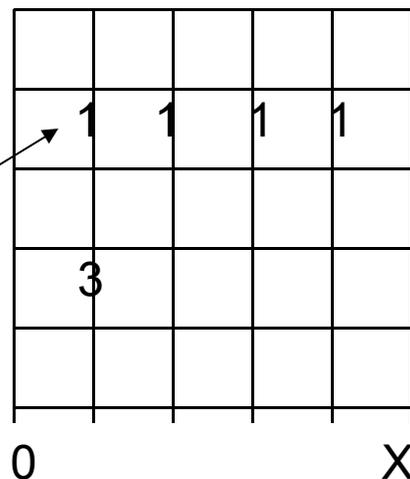
Application fun

- Take this moveable form up to the 7th fret and play it with the 6th string open.
- Barre across the first 5 strings and hammer on with the 3rd finger from the 7th to 9th fret. This is the starting chord riff to Listen to the Music.

Start of Listen to the Music

G Form (E Major Chord)

Start here and
Hammer the 3rd
Finger to the 9th
Fret. Keep the
6th string open!
Don't hit the
1st string

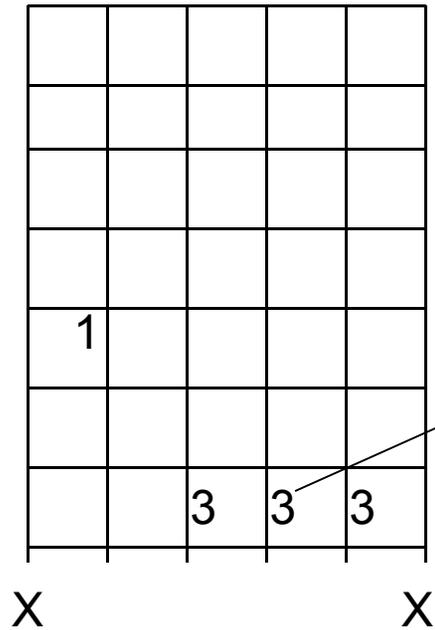


7th fret

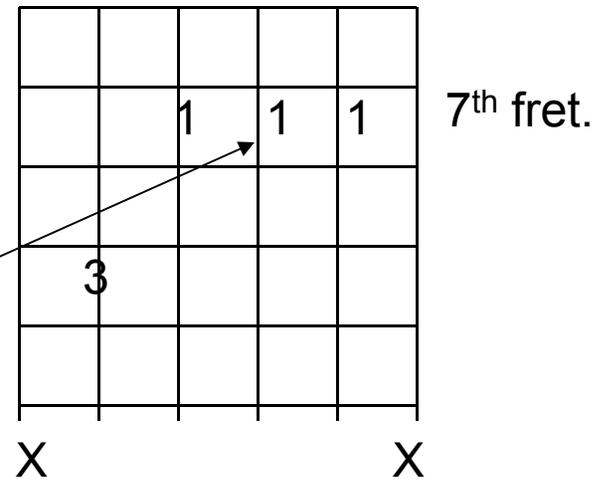
One of the points of this is that all of this is very practical! It isn't pie in the sky theory stuff but nuts and bolts.

I really wish that my early teachers had taught me this. I believe they knew it but knew it intuitively as that is how I learned it. Then I had a lesson with Joe Pass the famous Jazz guitarist and he mentioned CAGED. I didn't take it seriously at the time but now I know how important that lesson really was. If there was a secret to playing this is it!

A Moveable Chord (D Major Chord)



G Form (D Major Chord)



We will continue with the key of D for now. Here is the move before trying to put all 3 down. Follow the same patterns as we did before. 2 measures of each form back and forth, then one measure then a $\frac{1}{2}$ measure back and forth.

Let's do different changes

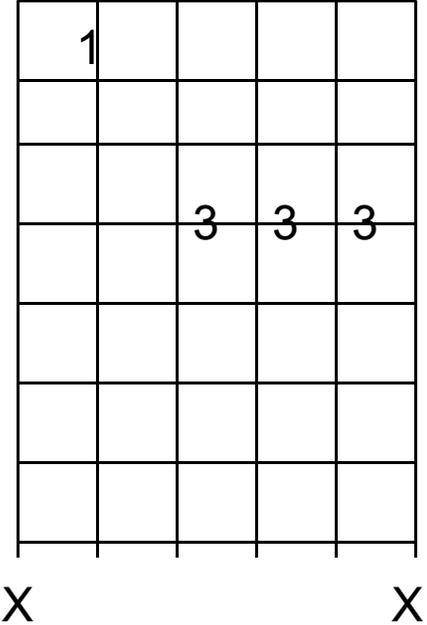
Key	A form	G form
Bb	1	3
B	2	4
C	3	5
C# or Db	4	6
D	5	7
Eb	6	8
E	7	9
F	8	10
F#	9	11
G	10	12
Ab	11	13
A	12	14

You should practice from Bb up to E with this move. When you can do them all you will have 3 forms down perfectly. This is really cool. See next slide for some examples.

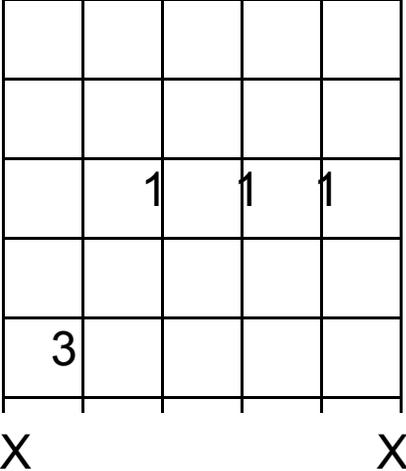
Notice

- Only 2 frets apart on these.
- 3rd finger from form A is now 1st finger on form G. Picture that change as you play it.

A Moveable Chord (Bb Major Chord)

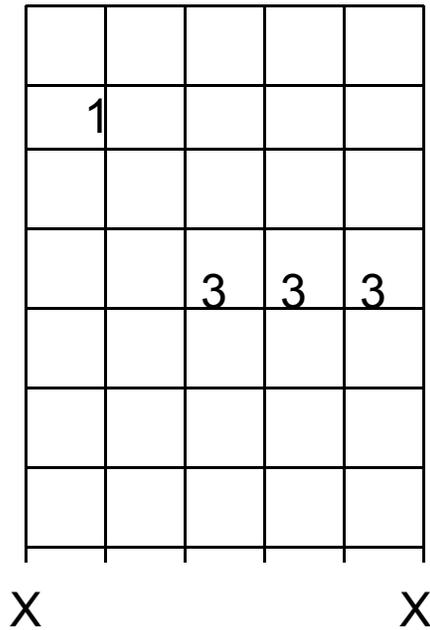


G Form (Bb Major Chord)

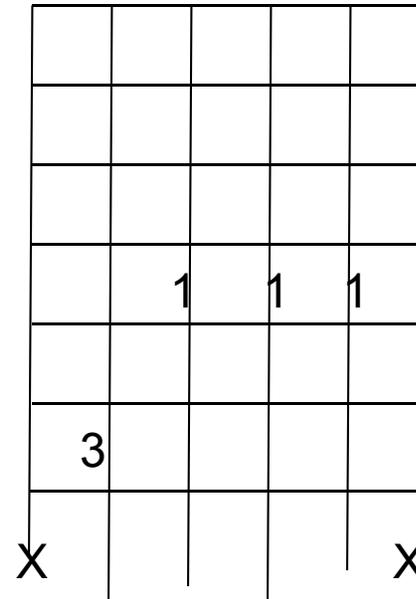


So do Bb then move up to B – Next slide and continue.

A Moveable Chord (B Major Chord)



G Form (B Major Chord)



So do Bb then move up to B – Next slide and continue. This will take a solid week to really master before moving on!! Be sure not to take shortcuts. Do every one of these before moving on. It is tempting to say that you know it before it is really both understood and under your fingers.

The next step is moving up and down between the 3 forms.

- Take this one even slower as it is tough to move back and forth between 5 frets total.

Now going up the neck in one key.

- Now we have 3 forms of the D chord moving up the neck.
- The C form of D to the A form of D to the G form of D.
- The G form always follows the A form. Look closely at that relationship! Along with the fact that the A form always follows the C form you are 3/5ths of the way there.

A Moveable Chord (D Major Chord)

Note the common tone!

C Moveable Chord (D Major)

		1	1	1
			2	
	3			
4				

A

	1			
		3	3	3

X

G Form (D Major Chord)

		1	1	1
	3			
X				X

7th fret.

Chart showing the forms

Key	C form Fret	A form Fret	G Form Fret
C# or Db	1	4	6
D	2	5	7
Eb or D#	3	6	8
E	4	7	9
F	5	8	10
F# or Gb	6	9	11
G	7	10	12 or open
Ab or G#	8	11	13 or 1
A	9	12 or 1	14 or 2
Bb or A#	10	13 or 2	3
B	11	14 or 3	4
C	12 or open	15 or 4	5

Practice this!

- Do one measure of each form and do it as follows:

4/4 ||: D (C form) | D (A form) | D (G form) | D (A Form) : ||

Play this over and over until it is 2nd nature. I know it is tough at first but the payback is worth it. As an exercise, sing the top note of each chord voicing as you do it. Note that they are all the F# or 3rd of the chord. Then sing the bottom note which is moving. Lastly, go from the bottom note for one sequence to the top note for the next sequence. The goal is to not only play these but to hear the subtle differences between them!!!!

Now do what was on the previous slide to all of these.

Key	C form Fret	A form Fret	G Form Fret
C# or Db	1	4	6
D	2	5	7
Eb or D#	3	6	8
E	4	7	9
F	5	8	10
F# or Gb	6	9	11
G	7	10	12 or open
Ab or G#	8	11	13 or 1
A	9	12 or 1	14 or 2
Bb or A#	10	13 or 2	3
B	11	14 or 3	4
C	12 or open	15 or 4	5

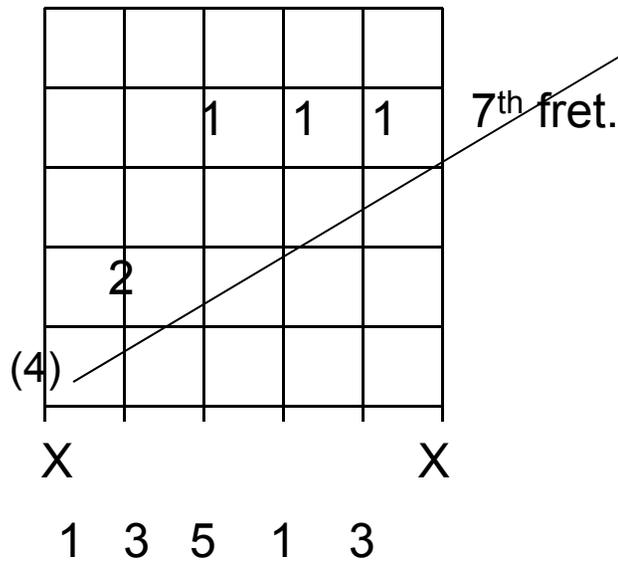
It may help you to write them out. This is the sort of thing you can do at lunch when you are at work. Or even on the bus or Bart. Get to the point that you just see it. After some practice you will be able to do this without even thinking. You should also start to see other relationships!

The E form

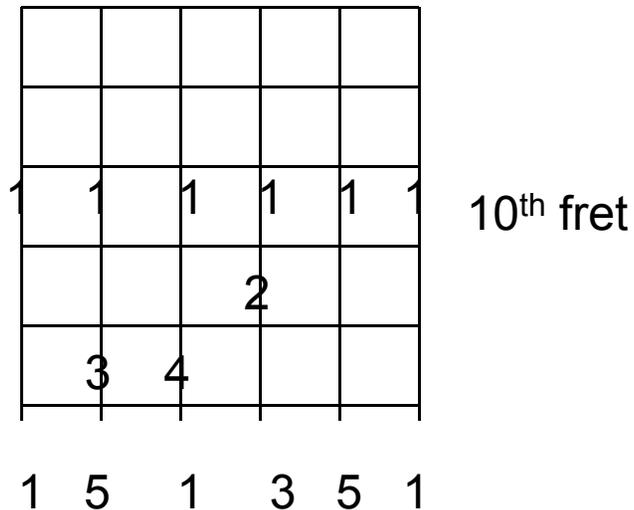
- We already did the E form but now it is time to add it into the CAGED moving up.
- This next section should be one of the easiest for you to do.
- We put this one off for a number of good reasons:
 - The E form is the easiest – don't want false expectations.
 - To start in the middle of CAGED is difficult to see the power of this.

From the G form to the E form.

G Form (D Major Chord)



The E form of the D major chord.



Really notice how the change in order of notes means a difference in the texture of the chord! Again listen. You can also practice singing the chord from bottom note to top or top to bottom.

Now G to E CAGED Frets

Key	G Form Fret	E Form Fret
Ab	1	4
A	2	5
Bb	3	6
B	4	7
C	5	8
Db or C#	6	9
D	7	10
Eb	8	11
E	9	12
F	10	13 or 1
F#	11	14 or 2
G	12 or open	3

You will now only have to combine the 4 forms and then add in the D form. Once you are finished with the Major forms you have the entire concept down to tackle the minor, 7th and other advance forms. Then add in the CAGED scales. At that point you will know the fingerboard!!

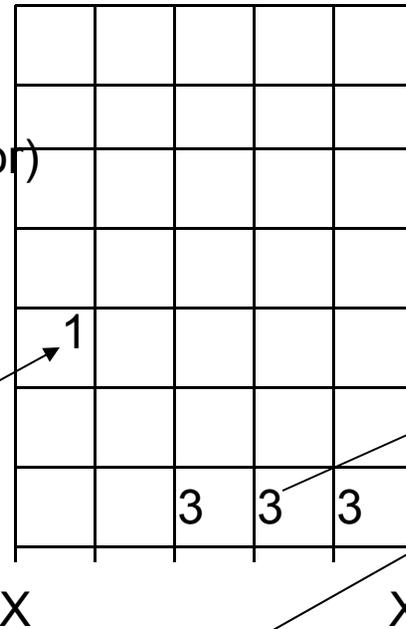
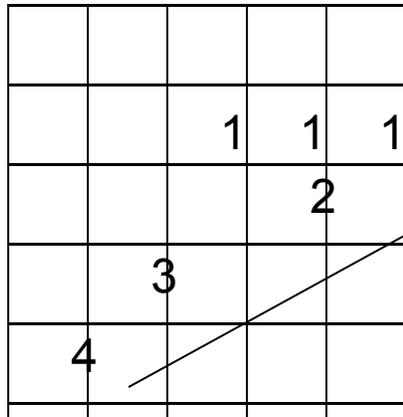
Now do what was on the previous slide to all of these.

Key	C form Fret	A form Fret	G Form Fret	E Form Fret
C# or Db	1	4	6	9
D	2	5	7	10
Eb or D#	3	6	8	11
E	4	7	9	12 or open
F	5	8	10	13 or 1
F# or Gb	6	9	11	14 or 2
G	7	10	12 or open	3
Ab or G#	8	11	13 or 1	4
A	9	12 or 1	14 or 2	5
Bb or A#	10	13 or 2	3	6
B	11	14 or 3	4	7
C	12 or open	15 or 4	5	8

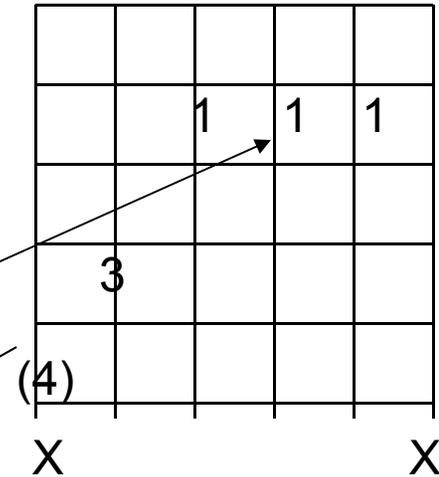
It may help you to write them out. Start with doing them in the order above then you can try them starting at any form.

A Moveable Chord (D Major Chord)

C Moveable Chord (D Major)

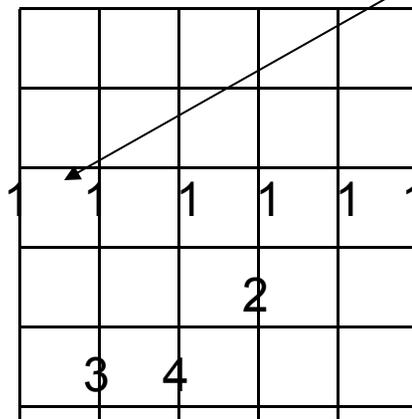


G Form (D Major Chord)



7th fret.

The E form of the D major chord.



10th fret

So now we have 4 of the 5 forms up the neck. Only one to go. If you are still with this you are really close to getting the whole thing. Only one more to go for the chords. The scales will actually be easy to understand once you have the chords down. We start with major chords but the concept applies to minor and 7th chords – to all chords.

Now do each key up and down

Key	C form Fret	A form Fret	G Form Fret	E Form Fret
C# or Db	1	4	6	9
D	2	5	7	10
Eb or D#	3	6	8	11
E	4	7	9	open
F	5	8	10	1
F# or Gb	6	9	11	2
G	7	10	open	3
Ab or G#	8	11	1	4
A	9	1	2	5
Bb or A#	10	2	3	6
B	11	3	4	7
C	12 or open	4	5	8

See how you must change as you move up the neck. For the E you move the E form to open then for F the E form to the 1st fret. Another way to accomplish this is to start with the C form up until the F then go E form to C form to A form. Use your judgement, but when we add in the last form this will be much clearer to you.

Go back and review!!!!

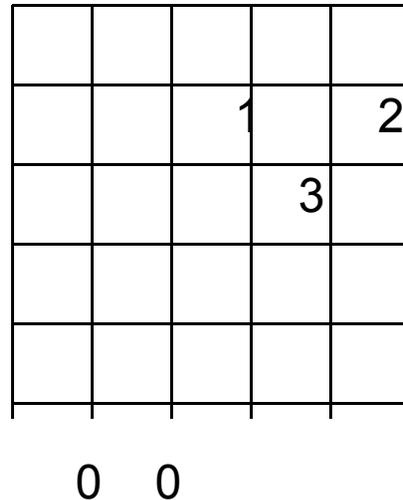
- Review the material so far. You have completed 4 of the forms and have moved the forms up the neck.
- This is the essence of the CAGED system.
- Start to see that from one form to the next is a set number of frets (either 2 or 3). That can also assist you in learning this material.

The last but not least form the D form.

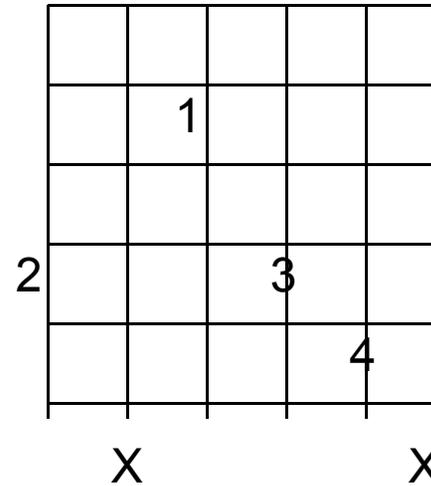
- For this we move the note on the first string down 2 octaves to the 6th string and don't play the 1st string. It is also common to not play the 5th string. Then there is no barring at all and the chord has a nice openness quality.

See how this form works below. I personally like this form quite a bit and like to go from the E form to this when going to a IV chord (G to C for example).

D Major



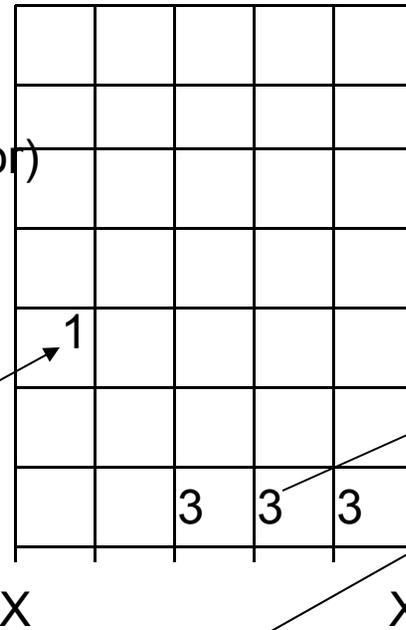
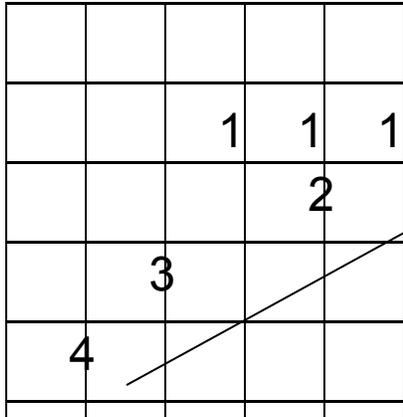
D Form (E Major)



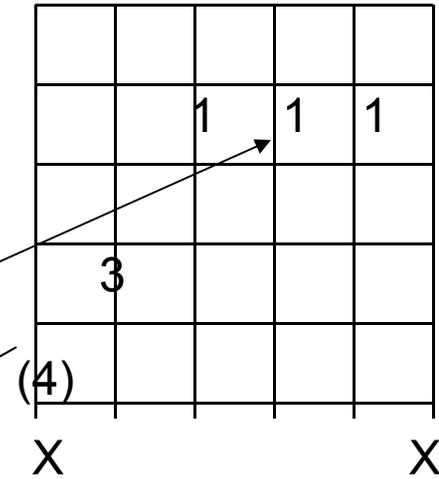
Note you can move the F# on the 1st string 2nd fret to the 6th string 2nd fret (both strings are the same letter Name – it works out better for most cases. As you can see with this form you don't have to barre. Now you can learn it as a barre based entirely off of the first position D and I would recommend that you try that once this is mastered.

A Moveable Chord (D Major Chord)

C Moveable Chord (D Major)

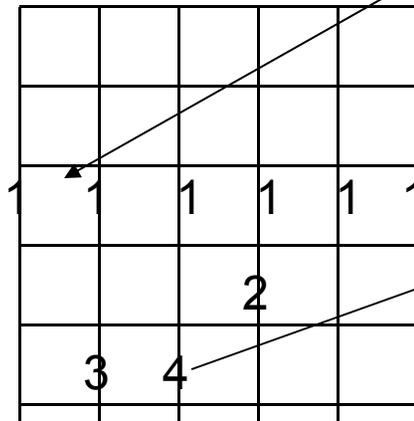


G Form (D Major Chord)



7th fret.

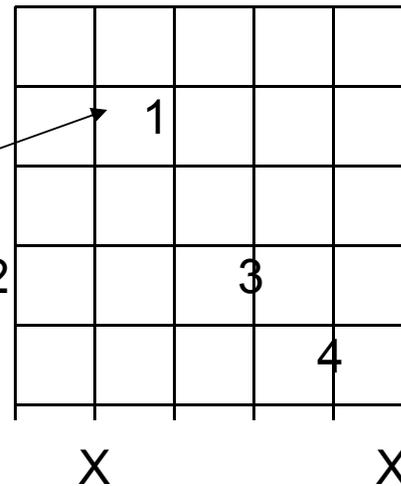
The E form of the D major chord.



10th fret

Arrows are pointing to where the roots are and move to.

D Form (D Major)



12th fret,
could
have
also
done in
1st
position.

Try the E to the D form as a starter:

Name	E form	D form
F	1	3
F#	2	4
G	3	5
Ab	4	6
A	5	7
Bb	6	8
B	7	9
C	8	10
C#	9	11
D	10	12
Eb	11	13
F	12	14 or 2

Do just the same as before. Do 2 measures of each form then move to one measure then a $\frac{1}{2}$ measure.

Observations to help you

- There are 2 frets different between forms.
- The 4th string is the same note between the 2 forms. The 3rd finger on the E form is replaced by the index finger on the D form. If you can visualize this you got it made.
- Mute the 5th and 1st strings on the D form. It actually makes it much easier to play!

Now the D to the C form

This will now go full circle back to the C form. Realize that this is how it works!
A closed system of changes from one to the other.

Try the E to the D form as a starter:

Name	D form	C form
Eb	1	3
E	2	4
F	3	5
F#	4	6
G	5	7
Ab	6	8
A	7	9
Bb	8	10
B	9	11
C	10	12 or open
C#	11	13 or 1
D	12	2

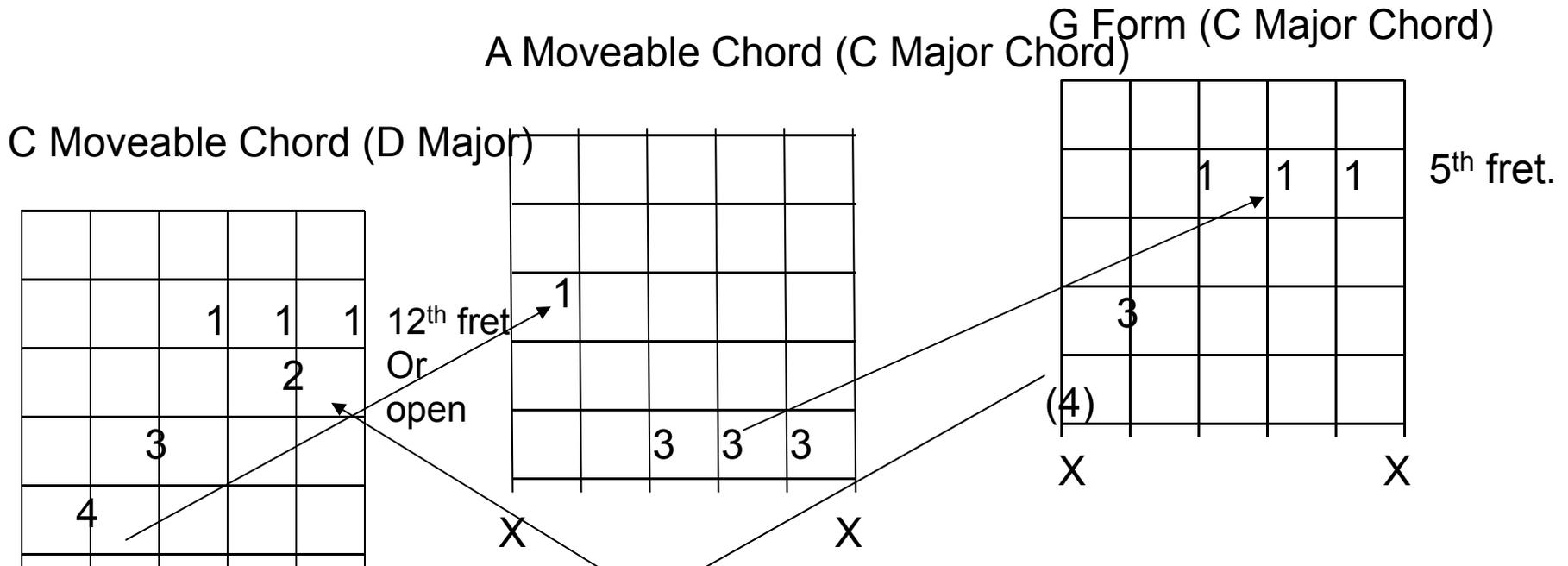
Observations to help you

- There are 2 frets different between forms.
- The 2nd string on the D form is the pivot for changing to the C form. It goes from the pinky to the index finger.
- Also visualize this.
- Once this is down you can try running through all of the keys!

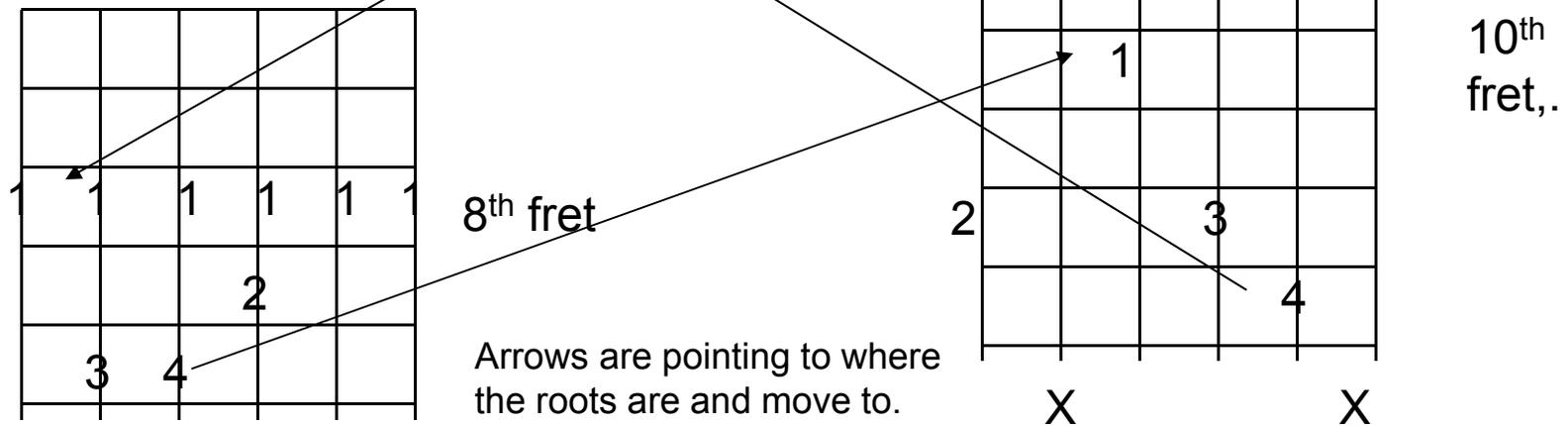
Try it in every key you play in.

- I suggest the following keys to start:
 - D, G, E, A, and C.
 - Note that the lowest form will be different in different keys.
 - I have written out some of the examples.
 - Think of CAGED as CAGED, AGEDC, GEDCE, EDCAG and DCAGE as that is the order but the chord may start on different forms.

Here start with the A form of C at the 3rd fret!!

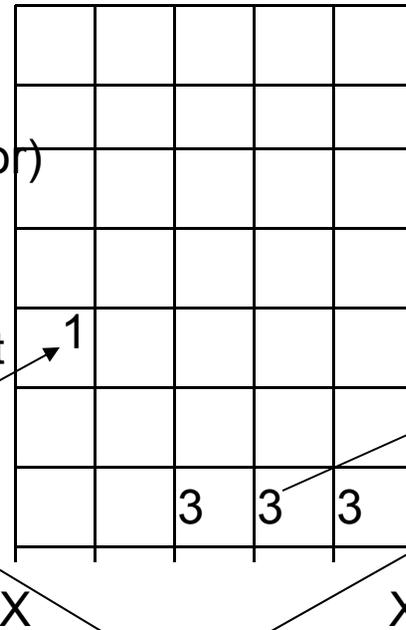
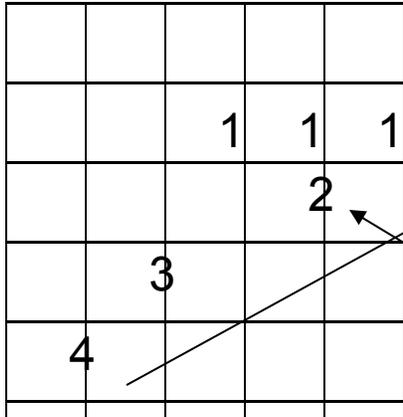


The E form of the C major chord.

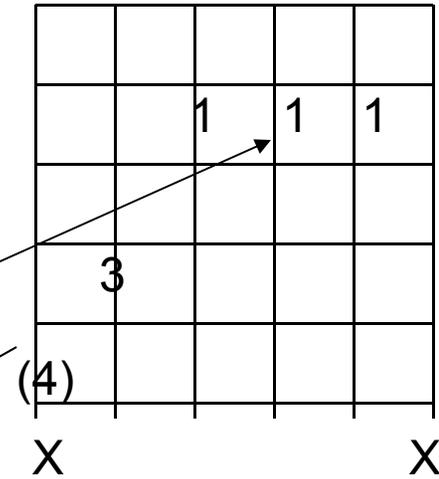


A Moveable Chord (G Major Chord)

C Moveable Chord (G Major)

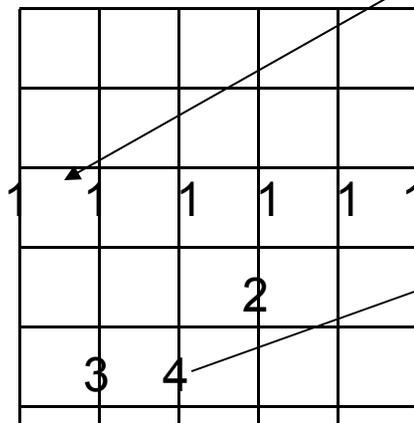


G Form (G Major Chord)



12th fret.

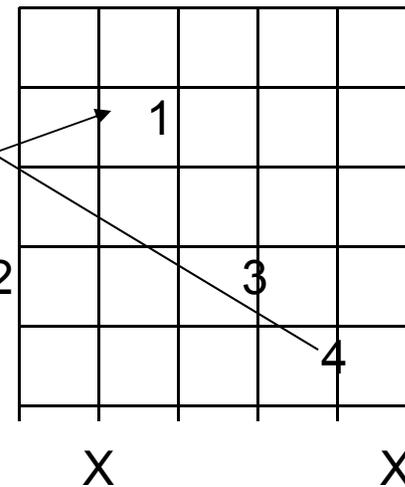
For this for start on the E form at the 3rd fret!
The E form of the G major chord.



3rd fret

Arrows are pointing to where the roots are and move to.

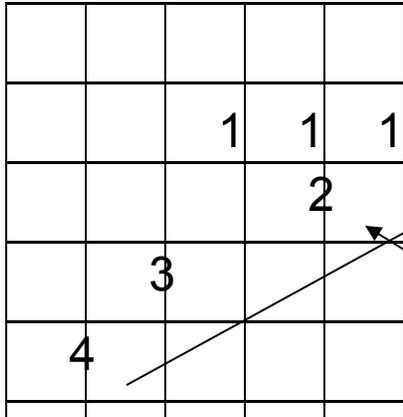
D Form (G Major)



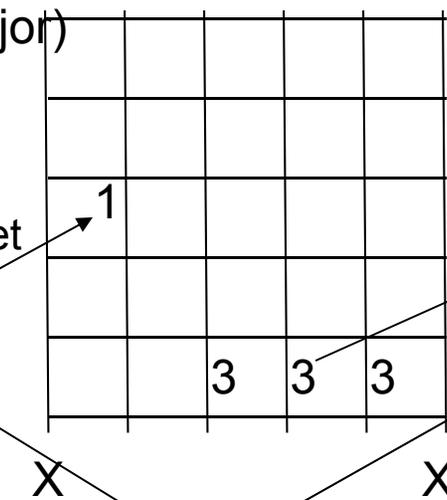
5th fret,

A Moveable Chord (A Major Chord)

C Moveable Chord (A Major)

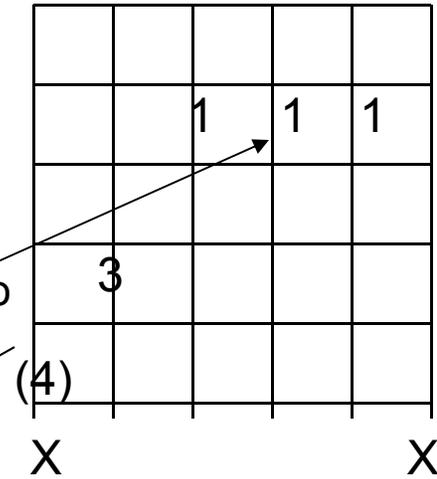


9th fret



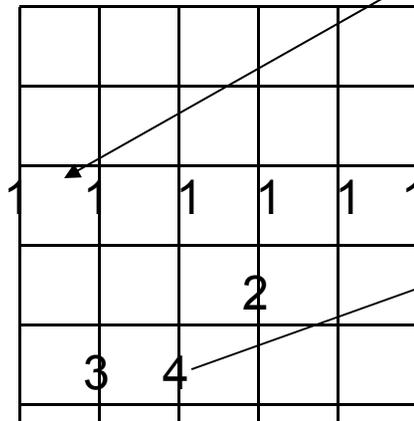
12th fret
Could also
Be open.

G Form (A Major Chord)



2nd fret.

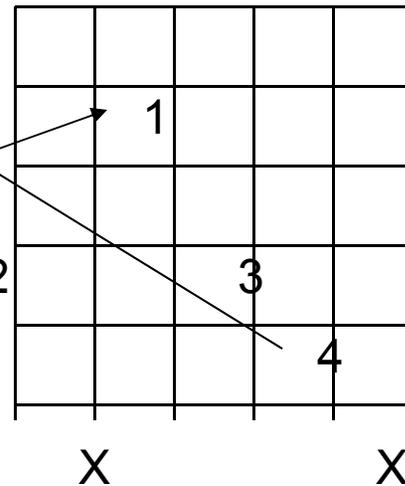
The E form of the A major chord.



58th fret

Arrows are pointing to where
the roots are and move to.

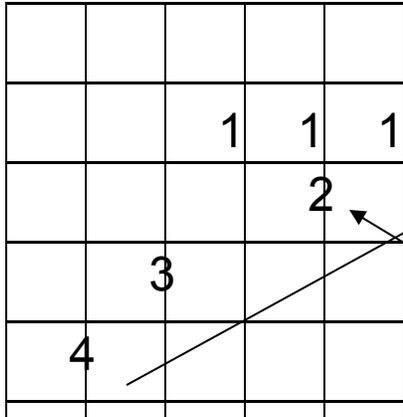
D Form (A Major)



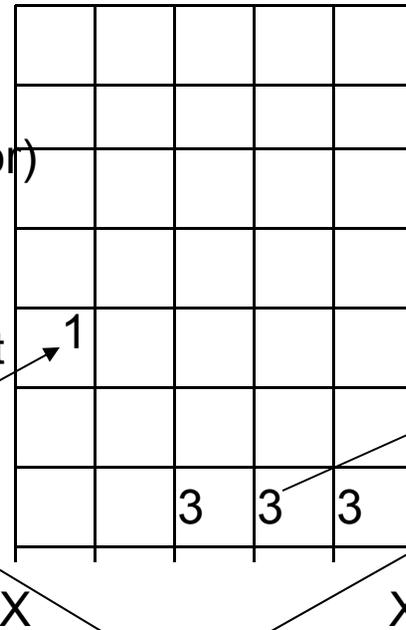
7th fret,.

A Moveable Chord (E Major Chord)

C Moveable Chord (E Major)

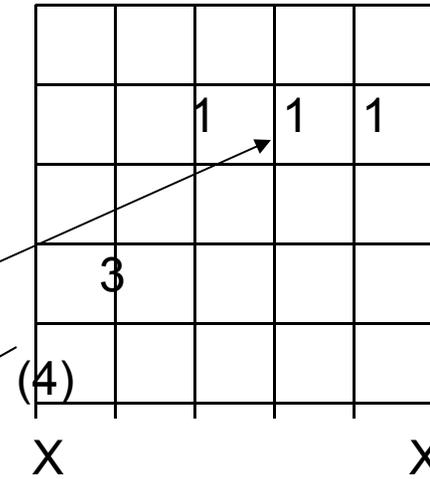


4th fret



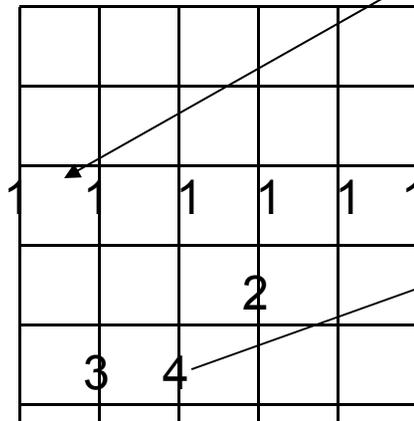
7th Fret

G Form (E Major Chord)



9th fret.

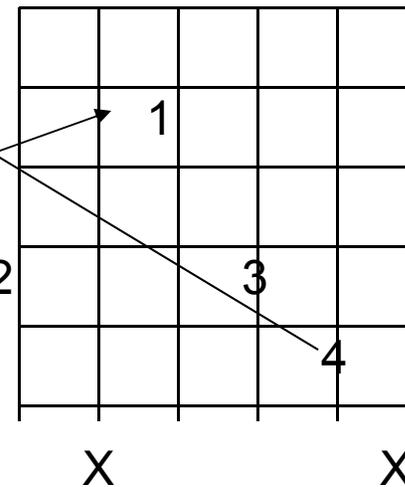
For this for start on the E form at the 3rd fret!
The E form of the E major chord.



12th fret or open

Arrows are pointing to where the roots are and move to.

D Form (E Major)



2nd fret,

Go over these every day

- At this point you have the concept down.
- I know it has been some work but it is really worth it. Your knowledge of chords and of the neck of the guitar has taken a giant leap forward. Now just apply.
- Learn all of the 7th chords next.
- When those are mastered then do the minor chords!!!

Observations to help you

- There are 2 or 3 frets between each of the forms. Learn how many.
 - C to A form 3 frets.
 - A to G form 2 frets
 - G to E form 3 frets
 - E to D form 2 frets
 - D to C form 2 frets.
- Learn the pivot notes or notes that are the same from one form to the next.
- Also visualize this.
- Practice in each key. Do all 5 forms at first to really get it down.
- Apply to songs that you are already playing.

Chart showing form and fret played – use this as a guide, learn it by doing it not by just memorizing this!

Key	C form	A form	G form	E form	D form
A	9	12 or open	14 or 2	5	7
Bb/A#	10	1	3	6	8
B	11	2	4	7	9
C	12 or open	3	5	8	10
C#/Db	1	4	6	9	11
D	2	5	7	10	12/opn
Eb	3	6	8	11	1
E	4	7	9	12/opn	2
F	5	8	10	1	3
F#/Gb	6	9	11	2	4
G	7	10	12/opn	3	5
Ab/G#	8	11	1	4	6
A	9	12/opn	2	5	7

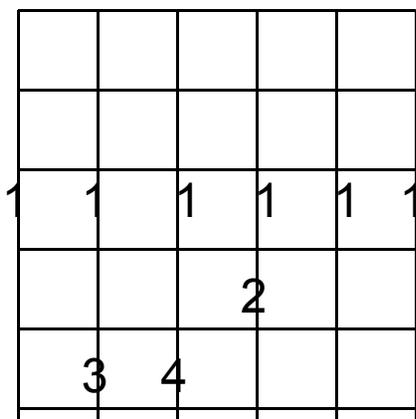
See the full circle. I started this with A but could have started with any of the letters. I have indicated the sharps and flats. Opn = open. Needed to do this for the spacing.

Note that there are variations

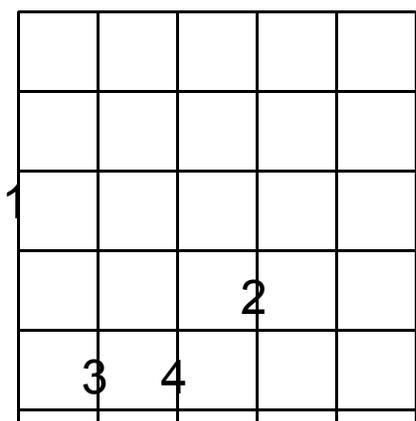
- I have just given you the basics. There are variations to that.
- Some of these add notes at times or subtract notes. The concepts though remain the same. You should work these out for yourself. Doing so will really enable you to see this as one giant circle!!!
- The following page is for more advanced players to give them something to really think about. This is based off of the E form at the 3rd fret so it is a G major but would apply to any of the chords. The very last example on the next page is a great starting place to do some cool sounding backups. Listen to Eric Johnson play and you will hear this open sounding chords. Much of his style is based upon this concept.

Here are examples of the E form on a G Major Chord

Starting chord

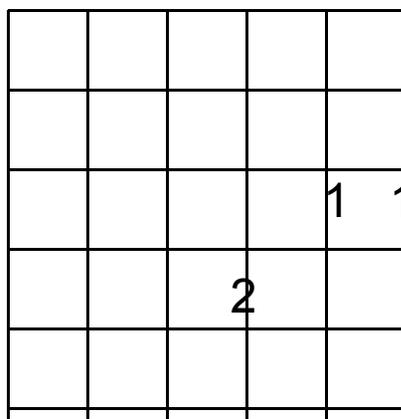


G D G B D G

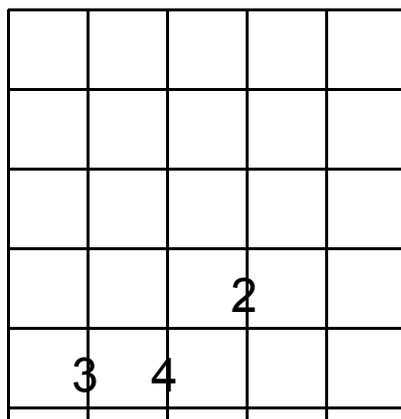


G D G B

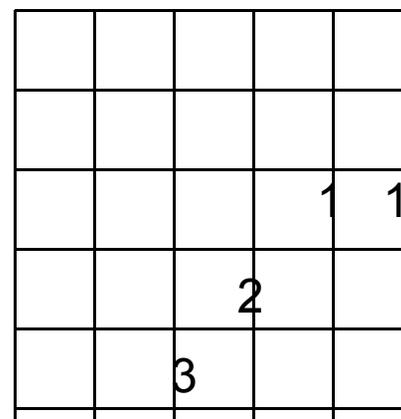
Chord



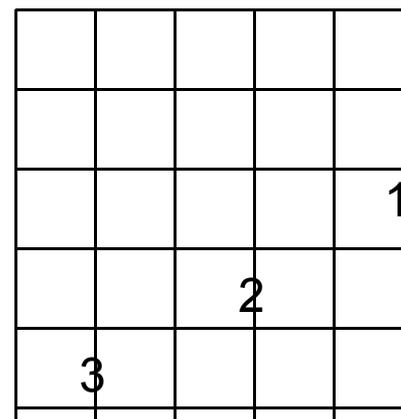
B D G



D G B



G B D G



D B G

Here you would change the finger.

While I like this one, you most likely wouldn't strum it but would pluck it instead! Very cool Voicing.

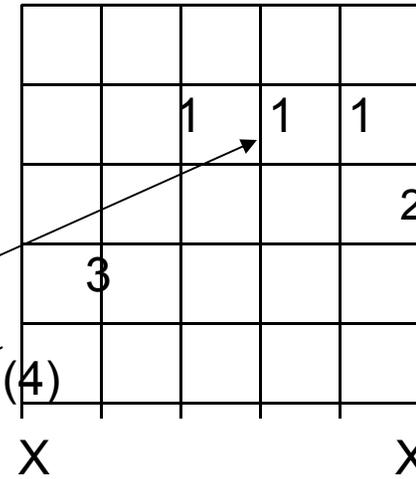
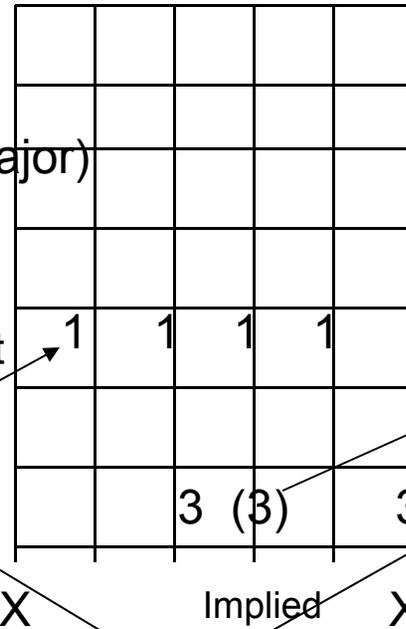
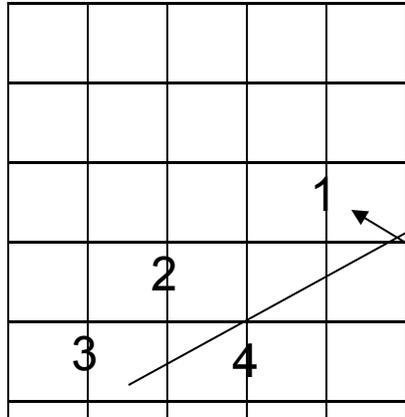
Learn the names of the notes in each chord you play

- As an example learn the names of the notes in the G major chord (G, B and D). Then you can add into these moveable chords open strings.
- The next page has examples using open strings on a G major chord.

A7 Moveable Chord (E7 Chord)

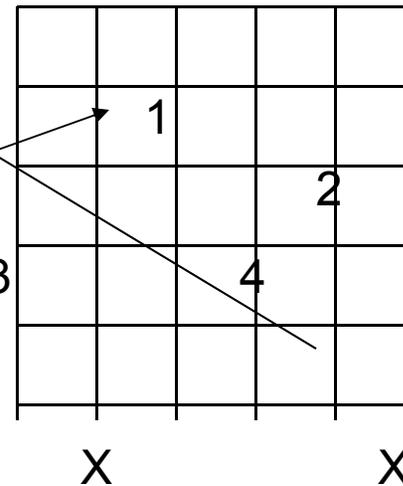
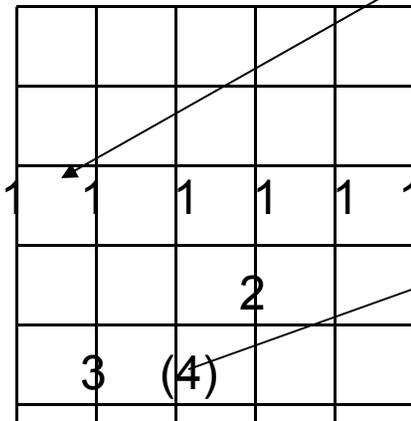
G7 Form (E7 Chord)

C7 Moveable Chord (E7 Major)



For this for start on the E form at the 3rd fret!
 The E7 form of the E7 major chord.

D Form (E7)



Arrows are pointing to where the roots are and move to.

Implied

9th fret.

7th Fret

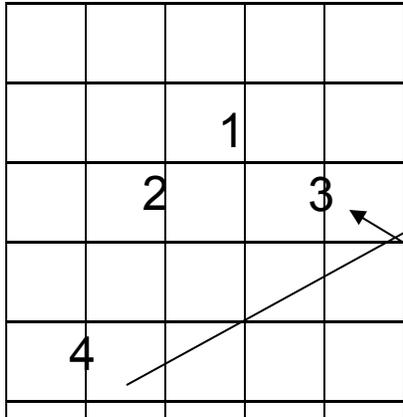
4th fret

2nd fret,

12th fret or open

A Moveable Chord (Em Chord)

C Moveable Chord (Em)



4th fret

1

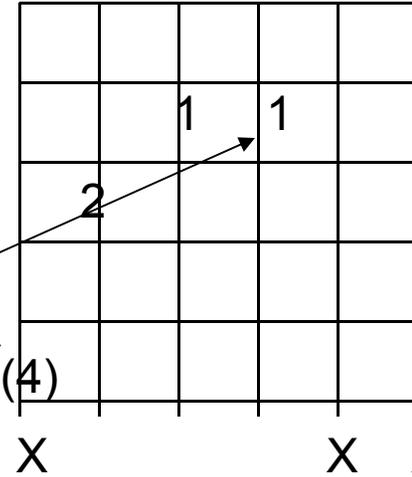
7th Fret

1

X

X

G Form (Em Chord)



9th fret.

(4)

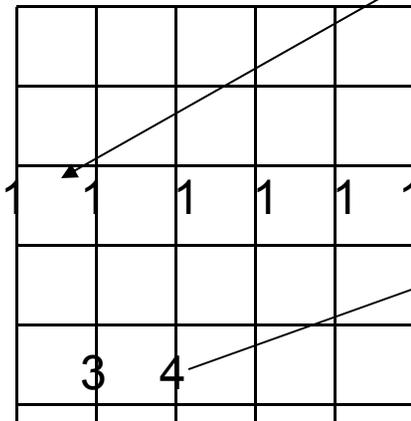
X

X

X

For this for start on the E form at the 3rd fret!

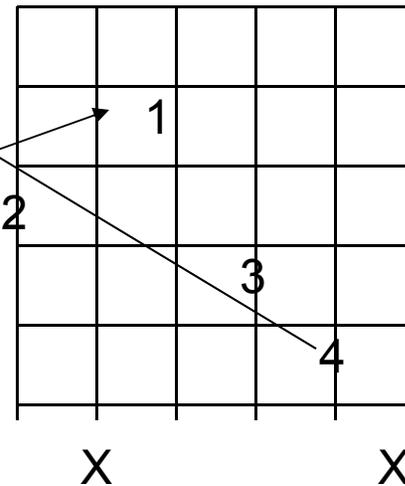
The E form of the Em



12th fret or open

Arrows are pointing to where the roots are and move to.

D Form (Em)



2nd fret,

X

X

Chart showing form and fret played – use this as a guide, learn it by doing it not by just memorizing this!

Key	C form	A form	G form	E form	D form
A	9	12 or open	14 or 2	5	7
Bb/A#	10	1	3	6	8
B	11	2	4	7	9
C	12 or open	3	5	8	10
C#/Db	1	4	6	9	11
D	2	5	7	10	12/opn
Eb	3	6	8	11	1
E	4	7	9	12/opn	2
F	5	8	10	1	3
F#/Gb	6	9	11	2	4
G	7	10	12/opn	3	5
Ab/G#	8	11	1	4	6
A	9	12/opn	2	5	7

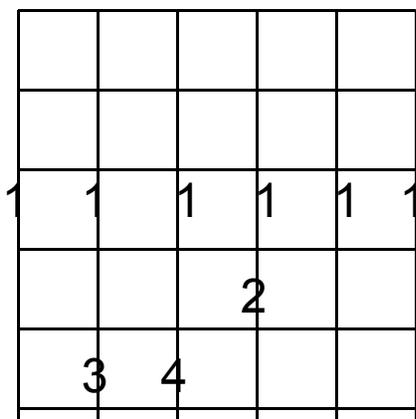
See the full circle. I started this with A but could have started with any of the letters. I have indicated the sharps and flats. Opn = open. Needed to do this for the spacing.

Note that there are variations

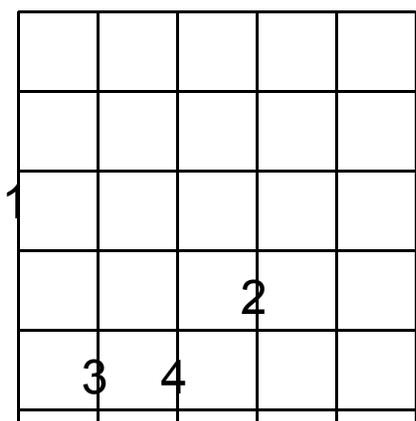
- I have just given you the basics. There are variations to that.
- Some of these add notes at times or subtract notes. The concepts though remain the same. You should work these out for yourself. Doing so will really enable you to see this as one giant circle!!!
- The following page is for more advanced players to give them something to really think about. This is based off of the E form at the 3rd fret so it is a G major but would apply to any of the chords. The very last example on the next page is a great starting place to do some cool sounding backups. Listen to Eric Johnson play and you will hear this open sounding chords. Much of his style is based upon this concept.

Here are examples of the E form on a G Major Chord

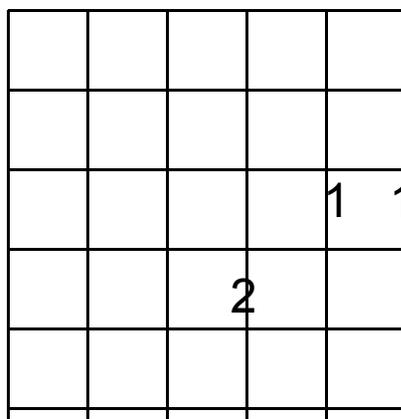
Starting chord



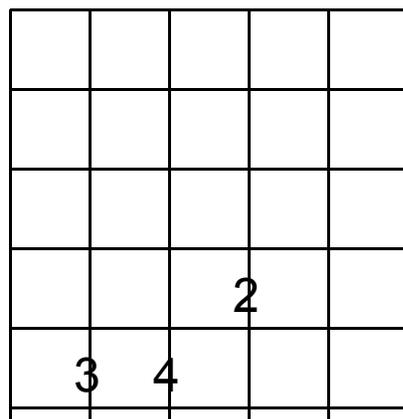
G D G B D G



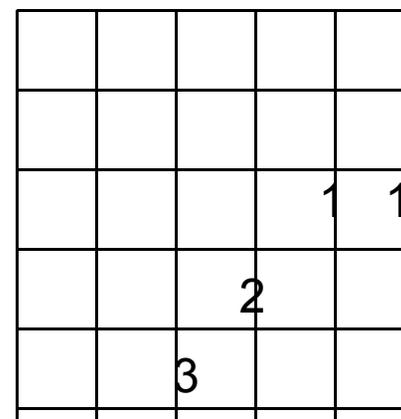
G D G B



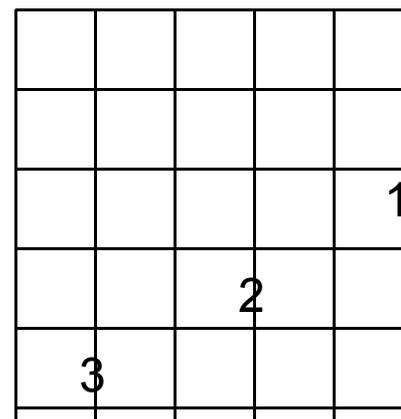
B D G



D G B



G B D G



D B G

Here you would change the finger.

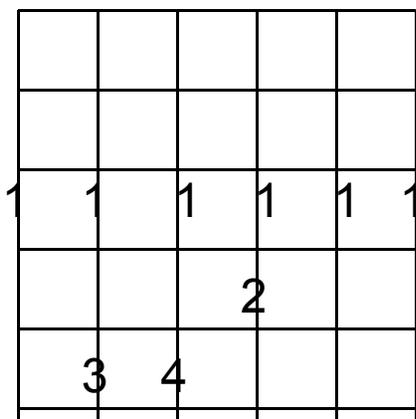
While I like this one, you most likely wouldn't strum it but would pluck it instead! Very cool Voicing.

Learn the names of the notes in each chord you play

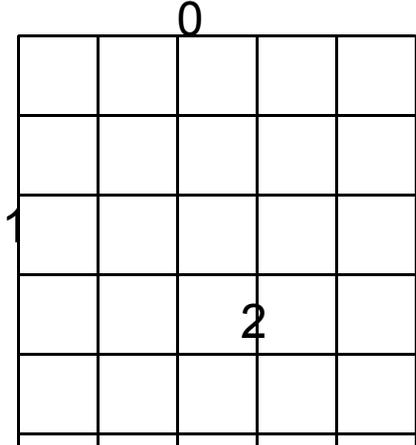
- As an example learn the names of the notes in the G major chord (G, B and D). Then you can add into these moveable chords open strings.
- The next page has examples using open strings on a G major chord.

Here are examples of the E form on a G Major

Starting chord

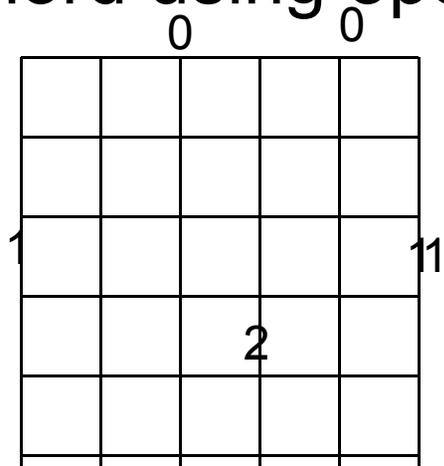


G D G B D G

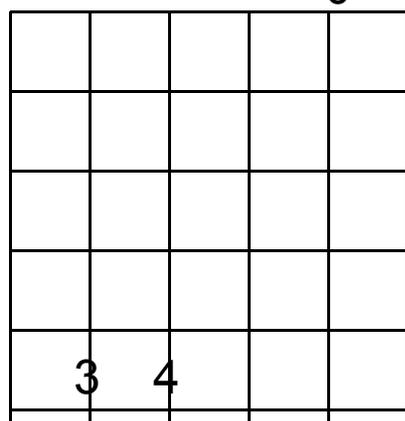


G D B

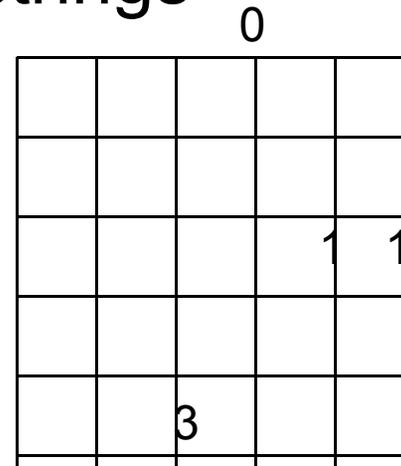
Chord using open strings



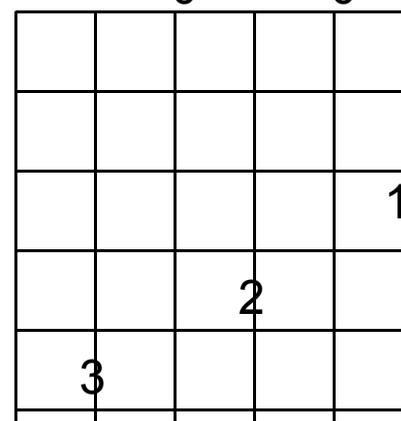
D B₀B G



D G B



G₀G D₀G

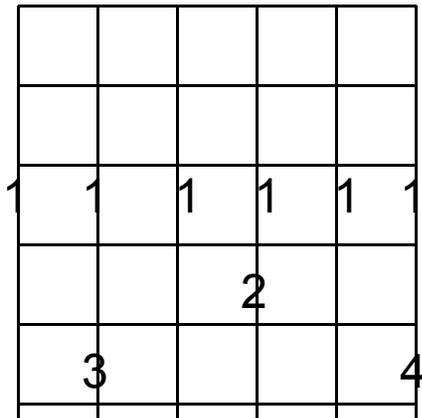


D D B B G

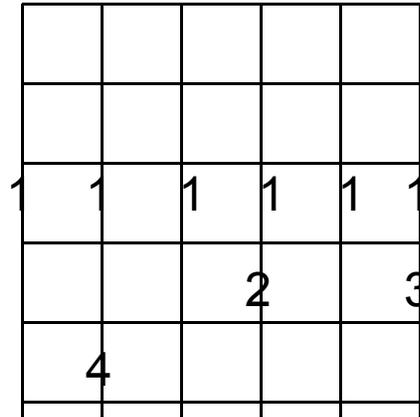
Now for advanced chords

- The process works the same.
- One way to think of this is where the notes fall in relationship to the forms. For example, the 9th is always 2 frets higher than the root or 1 and 2 frets lower than the 3rd of a major or 7th chord but only one fret lower for a minor chord.

Now say you had a b9 or a sharp 9. Just move that one note up or down one fret accordingly.

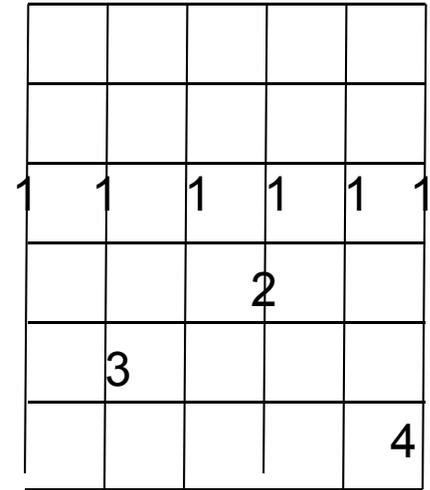


G D F B D A



G D F B D Ab
1 5 b7 3 5 b9

I would leave out the
5th string – maybe even
Only ½ barre this.

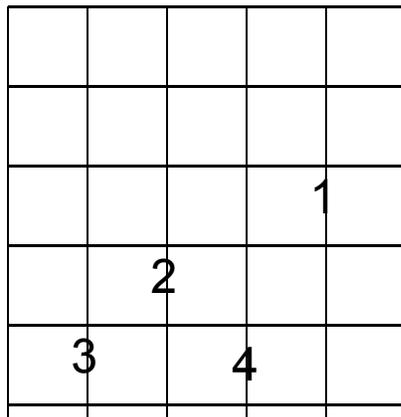


G D F B D A#
1 5 b7 3 5 #9

This is another reason that you need to know chord theory. That is beyond the scope of this but the formulas will be covered to some extent.

Now try it with the other forms.

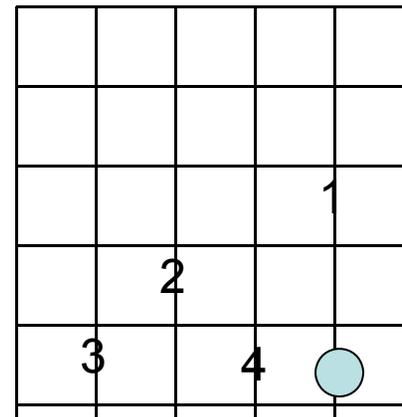
C7 Moveable Chord (E7 Major)



4th fret

1 3 b7 1

C7 Moveable Chord (E7 Major)

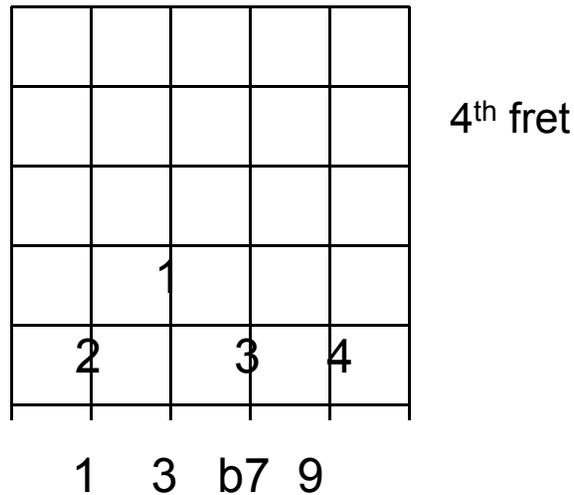


4th fret

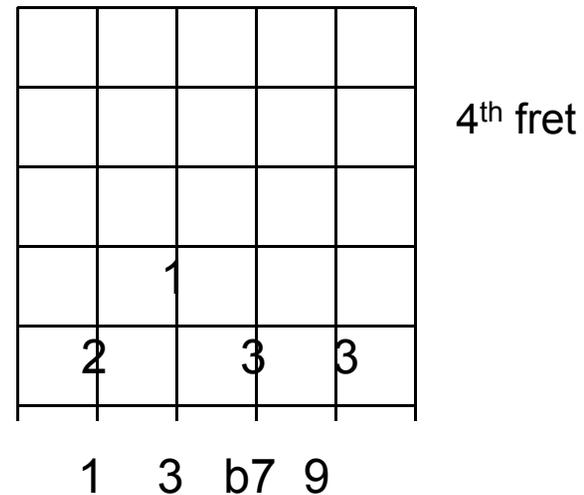
9th is here. May need to modify fingering.

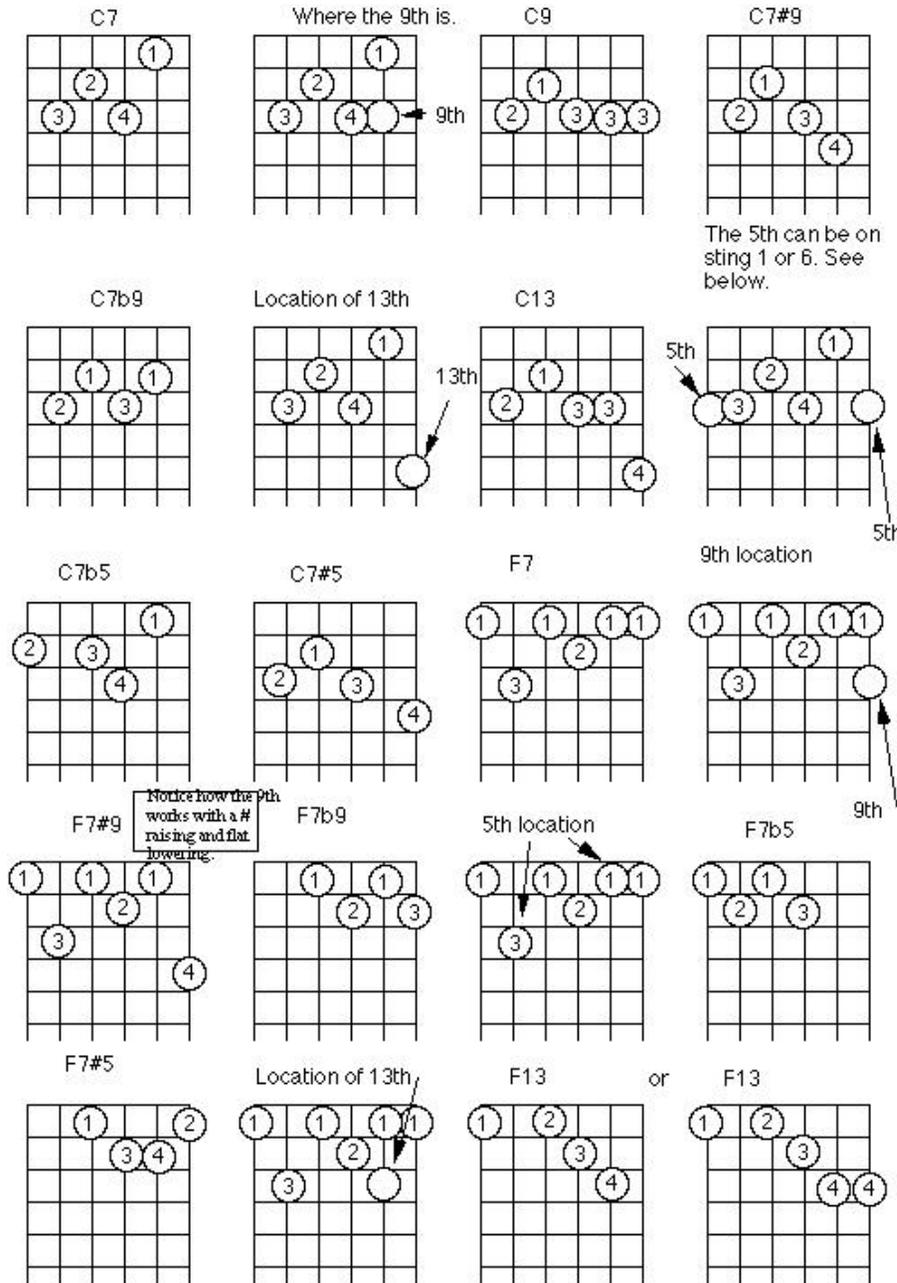
There are other fingering options then below such as doing the 3rd finger on both the 2nd and 3rd string. See below! Either fingering will work fine I use both at different times. The point is I am thinking of the group of notes more than the fingering when I play this.

C9 Moveable Chord (E9)



C9 Moveable Chord (E9)





Here are 16 examples of extensions for the C and the E form. This just gives you some ideas of what is possible.

My suggestion for you is to do the following. Start with dominant chords (7ths) and do 9th's next then 11th's then 13th's last. Next do minor chords and lastly major chords. You will see that the extensions are really all the same by that point. Notice that you can always leave off the 5th or the root and on 13th chords you can omit the 11th (it usually is omitted).

This closes part 1 of CAGED

- This is not a one week presentation! It is a whole term and maybe a whole year presentation.
- It isn't easy but when you have mastered this you will really know chords on the guitar. It will open up your playing greatly.
- If you are playing rock or country then the main chords are only up to 9th chords. Most of the other styles use more complex chords.

Class 8 Guitar– Blues Only and Review

- Review Walk Don't Run
- Pass Back Quiz
- 12 – Bar Blues in A
- Blues backup like Chuck Berry
- Blues Scale in 5th position
- Difference between straight time and shuffle time
- What blues is and what it isn't
- Variations of 12 barre for Guitar II
- Barre forms for 12 barre blues
- Other Patterns.

What is the blues?

- Start with a list of musicians who play blues.
- Class discussion.

What is the blues?

- BB King says that “The blues is when your main squeeze left you and you are either down in the dumps or happy to be rid of the ...”
- It is a feeling more than anything but there are patterns and musical traits to the blues.
- Most common blues progressions are 12 or 24 bar blues but 16 bar and 32 bar do exist.
- When people get together and jam the first thing that most play is the blues.
- Blues can be hidden – Santana as an example

12 Bar Blues

The 12 bar blues usually uses the following format:

(In the Key of A)

4/4 ||: A7 | (D7) | (A7) | | D7 | | A7 | | E7 | D7 | A7 | (E7)
First 4 bars call | Repeat call 2nd 4 | Response

So it is broken down into 3 sets of 4 measures each. An example would be:

Hound Dog

4/4 You Ain't nothin but a | |: Hound Dog, | cryin all the | time. |
(Call)
A7 D7 A7
You Ain't nothin but a | Hound Dog, | cryin all the | time. |
(Repeated Call)
A7 E7 D7
Well you ain't | Never caught a rabbit and you | Ain't no friend of |
(Response)
A7
mine | :||

You need to memorize this progression. The pattern is:

4/4 ||: I | (IV) | (I) | | IV | | I | | V | IV | I | (V) :||

Even though that is the harmonic content of the song it is advisable to do something other than just to play the chords. Do a Chuck Berry style accompaniment or a repeated riff. Following is the Blues Scale In A.

The Blues In All Keys

The most common of all blues progression is the 12-bar blues. Following is the basic form.

4/4 ||: I | | | | IV | | I | | V | IV | I | V :||

In the Key of A A7 D7 A7 E7 D7 A7 E7

Key	I	IV	V
A	A	D	E
B \flat	B \flat	E \flat	F
B	B	E	F \sharp
C	C	F	G
C \sharp	C \sharp	F \sharp	G \sharp
D \flat	D \flat	G \flat	A \flat
D	D	G	A
E \flat	E \flat	A \flat	B \flat
E	E	A	B
F	F	B \flat	C
F \sharp	F \sharp	B	C \sharp
G \flat	G \flat	C \flat	D \flat
G	G	C	D
A \flat	A \flat	D \flat	E \flat

Use the chart to the right to write out the chords in each of the keys. Then practice them till you can play them without a problem.

Start by using the 6th and 5th string root chords. Note that in most blues all of the chords are dominant 7th chords. Once the progressions are learned in every key then start with some of the chord substitutions covered in class. It is important that you first learn the basic progressions in every key. There are patterns and after you have done a few it should be easy to learn them all.

12 bar blues in A:

4/4 ||: A | D | A | | D | | A | | E7 | D | A | : ||

Jump Jive And Wail

A | | | D | | A | |
4/4 ||: Baby, baby it looks like it's gonna hail. Baby, baby it looks like it's gonna hail.

A | E7 | D | | A | | : ||
Better come inside let me teach you how to jump, jive and wail.

(Chorus)

Yeah, you gotta jump, jive and then you wail, you gotta jump, jive and then you wail. You gotta jump, jive and then you wail, you gotta jump, jive and then you wail. You gotta jump, jive and then you wail away.

Yeah, Papa's in the ice box looking for a can of ale. Papas in the ice box looking for a can of ale. Said Mama's on the front porch learning how to jive and wail.

Chorus

Said, a woman is a woman and a man ain't nothin' but a man. Said, a woman is a woman and a man ain't nothin' but a man. Said one thing about them, they know how to jump, jive and wail.

Chorus

You know what I heard? Jack and Jill went up hill to get a pail. I said, Jack and Jill went up hill to get a pail. Ah, Jill stood up wants to learn how to jive and wail.

Jump Jive and Wail Guitar Part

For Guitar II students!!!

1/8th notes with a swing. If electric use delay for slap-back.

A

D

Guitar

Fingering 2 2 1 1 2 2 3 3 4 4 3 3 2 2 1 1 Same pattern for all of this.

4th position

T
A
B

5 5 4 4 5 5 6 6 7 7 6 6 5 5 4 4 5 5 4 4 5 5 6 6 7 7 6 6 5 5 4 4

E

Gtr.

6th position

Gtr.

7 7 6 6 7 7 8 8 9 9 8 8 7 7 6 6

Read In Guitar Reference

- Pages 49-52. Spend most of your time on 49 and try what it says.
- Take your time.
- On page 50 work on the chords. Memorize them so that you can play them from memory.
- **Key that you play along with the CD this week!!**

Blues In The Key Of A

Practice as a Shuffle and a Straight Blues.

1

A (A7)

2 0 4 4 2 2 4 4 2 0 4 4 2 2 4 4 2 0 4 4 2 2 4 4 2 0 4 4

Use your middle and pinky fingers for the left hand.
Hold the middle finger down while playing with the pinky.

5

D (D7)

A (A7)

2 0 4 4 2 2 4 4 2 0 4 4 2 2 4 4 0 0 0 0 0 0 0 0

9

E (E7)

D (D7)

A (A7)

E (E7)

2 0 4 4 2 2 4 4 2 0 4 4 2 2 4 4 2 0 4 4 2 2 4 4 2 0 4 4

Answer Step 3
A (A7)

D (D7) E (E7)

Other G (like G7 at 1st fret)

E6 E5 E6 D (D7) C7

F4 22 44 0 0 2 2 0 0 2 2 0 0 2 2 0 0 2 2

0 0 0 0 0 0 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

A (A7) D (D7) C7

Ring

2 2 2 2 2 2 2 2 5 5 5 5 5 5 5 5 7 7 7 7 7 7 7 7

5 5 5 5 5 5 5 5

Blues scale in A (5th position)

5 8 5 6 7 5 7 5 7 8 5 8 8 5 8 7 5 7 5 7 6 5 8 5

Handwritten musical notation for guitar, first system. It consists of four measures. Above the staff, there are notes and arrows: 'A' with a downward arrow, 'D' with a downward arrow, 'E' with a downward arrow, and 'Other' with an upward arrow. The notes are represented by circles on a five-line staff.

Handwritten musical notation for guitar, second system. It consists of four measures. Above the staff, there are notes and arrows: 'A5 A6 A5 A6', 'D5 D6 D5 D6', 'E5 E6 E5 E6', and 'Other'. The notes are represented by circles on a five-line staff.

Handwritten musical notation for guitar, third system. It consists of four measures. Above the staff, there are notes and arrows: 'A(A7)', 'D(D7)', 'E(E7)', 'A(A7)', and 'D(D7)'. The notes are represented by circles on a five-line staff. A blue arrow labeled 'Ring' points to the notes in the third measure.

Handwritten musical notation for guitar, fourth system. It consists of four measures. Above the staff, there are notes and arrows: 'A(A7)', 'D(D7)', 'E(E7)', and 'Blues scale'. The notes are represented by circles on a five-line staff. A green arrow labeled 'Pinky' points to the notes in the first measure. Below the staff, there is a diagram of a hand with fingers numbered 1 through 5, and the text 'Finger 1'.

Handwritten musical score on a five-line staff, divided into four systems. The notation includes chords, rhythmic patterns, and fingerings.

System 1: Chords A7, D7, A7, A7. Includes notes like (D7) (D7) and (E7) (E7). Labels: "Call (Question) For A(A7)", "Call (Question) For D(D7)", "Response For E(E7)", "Answer Step 3 A(A7)".

System 2: Chords A7, D(D7), E(E7). Includes notes like A5 A6 A5 A6, D5 D6 D5 D6, E5 E6 E5 E6. Labels: "For A(A7)", "For D(D7)", "For E(E7)", "Other G (like step sliding down) C".

System 3: Chords A(A7), D(D7), E(E7), A(A7), D(D7), C7. Includes notes like 55555555, 77777777, 22222222, 55555555, 77777777. Labels: "Guitar II", "index", "Ring".

System 4: Chords D(D7), E(E7). Includes notes like 77777777, 55555555, 77777777. Labels: "Pink", "Blues scale in A (5th position)".

Blues scale in A (5th position):
 5 8 5 8 5
 8 5 8 5 8 5
 5 7 8 5 8 5
 8 5 8 7 5 7 5 7 6 5 8 5
 Fingering: 4 1 2 3 1 3 1 3 4 1 4 1 4 1 4 3 1 3 1 3 2 1 4 1

Blues In A 5th Position

[Composer]

Guitar

A

5th Position

T
A
B

7 7 9 9 7 7 9 9 | 7 7 9 9 7 7 9 9 | 7 7 9 9 7 7 9 9 | 7 7 9 9 7 7 9 9

5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5

Gtr.

b

A

5th Position

7 7 9 9 7 7 9 9 | 7 7 9 9 7 7 9 9 | 7 7 9 9 7 7 9 9 | 7 7 9 9 7 7 9 9

5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5

Gtr.

E

D

A

G#

7th pos

5th pos

7th pos

9 9 11 11 9 9 11 11 | 7 7 9 9 7 7 9 9 | 7 7 9 9 7 7 9 9 | 9 9 11 11 9 9 11 11

7 7 7 7 7 7 7 7 | 5 5 5 5 5 5 5 5 | 7 7 9 9 7 7 9 9 | 7 7 7 7 7 7 7 7

Here is how we will start

- On the A7 chord. Play as 1/8th notes all down pick. Use your flatpick. Only play the 5th and 4th strings – some call this a power chord.
- Then on the D7 do the same thing but on the 4th and 3rd strings.
- On E7 do the same thing but on the 6th and 5th strings.

From previous slide

- Play 4/4||: A7 | | | | D7 | | A7 | | E7 |
D7 | A7 | :||

Count each measure 1 & 2 & 3 & 4 &

Practice this a bit. Intermediates will now go with me to another room. You need to start memorizing this! If you haven't already done so please read in the guitar reference pages 49-55.

Blues In The Key Of A

Practice as a Shuffle and a Straight Blues.

A (A7)

Use your middle and pinky fingers for the left hand. Hold the middle finger down while playing with the pinky.

Can also use index and middle. Easier to finger but both should be played.



Only play the 4th and 5th strings on these 2. Play each one 2 times.
On the 2nd one leave the index finger down also.

.

For the D or D7 Chord

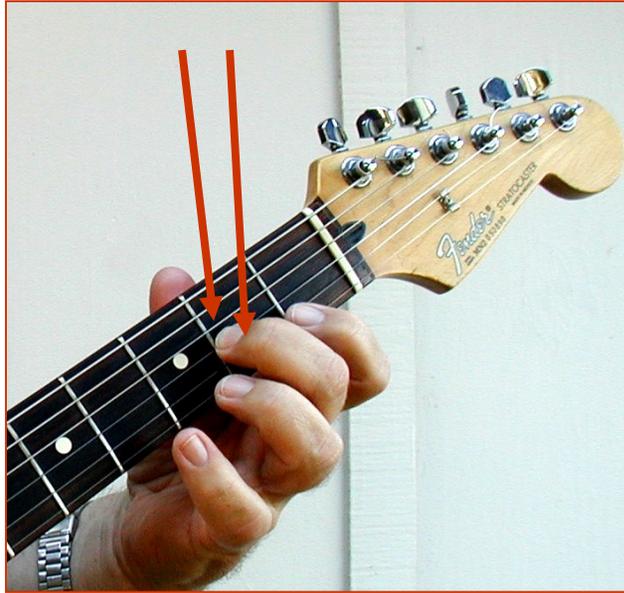
Practice as a Shuffle and a Straight Blues.

1

D (D7)

2/0 2/0 4/0 4/0 2/0 2/0 4/0 4/0

Use your middle and pinky fingers for the left hand.
Hold the middle finger down while playing with the pinky.



Same as last one but towards the ground one string. This time only play the 4th and 3rd string. You must use a pick for this!!!

For E or E7 Blues Backup

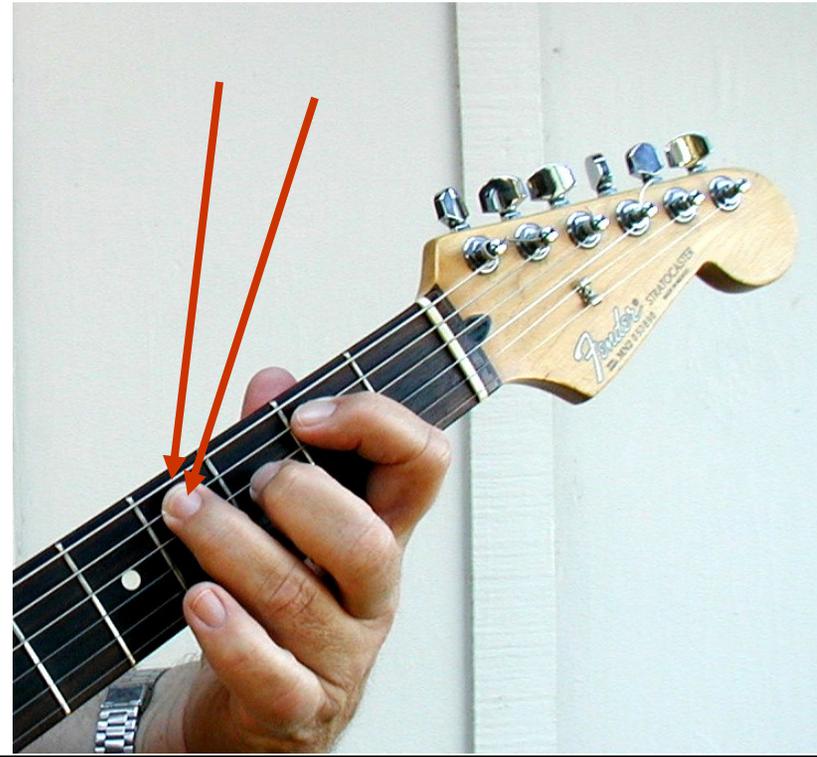
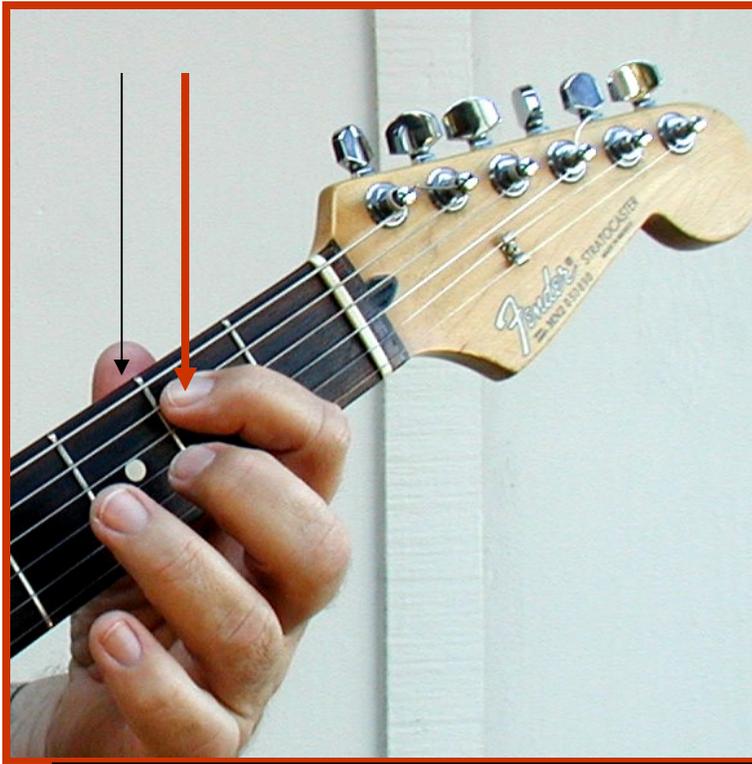
E (E7)

1

4

2 0 2 0 4 0 4 0 2 0 2 0 4 0 4 0

Use your middle and pinky fingers for the left hand.
Hold the middle finger down while playing with the pinky.



For E it is the same as A but towards the ceiling one string. Only play the 6th and 5th string. Again leave the index finger down for both.



This is for guitar II students.

Intermediate for A – play 6th and 5th strings only.



For D it is the 5th and 4th strings.

For E it is the same as D but at the 7th fret.

Guitar

Guitar

T
A
B

0 0 2 2 0 0 2 2 0 0 2 2 0 0 2 2 0 0 2 2 0 0

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

C

G

Gtr.

Gtr.

5

Gtr.

0 0 2 2 0 0 2 2 0 0 2 2 0 0 2 2 0 0 2 2 0 0

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

D7

C

G

D7

The image displays musical notation for the D7 chord. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody consists of two measures of eighth notes. The first measure contains the notes D4, E4, F#4, and G4. The second measure contains the notes A4, B4, C5, and D5. The bottom staff is a guitar TAB with six lines. The fret numbers for each string are: 2, 2, 4, 4, 2, 2, 4, 4.

T								
A	2	2	4	4	2	2	4	4
B	0	0	0	0	0	0	0	0

Blues In G

G

Guitar

Guitar

T
A
B

0 0 2 2 0 0 2 2 0 0 2 2 0 0 2 2 0 0 2 2 0 0 2 2

3 3

C G

Gtr.

Gtr.

5

Gtr.

0 0 2 2 0 0 2 2 0 0 2 2 0 0 2 2 0 0 2 2 0 0 2 2

3 3

D7 C G D7

Gtr.

Gtr.

9

Gtr.

2 2 0 0 2 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

0 0 2 2 0 0 2 2 0 0 2 2 0 0 2 2 0 0 2 2 0 0 2 2 0 0

3 3

Get Back

[A]Jojo was a man who thought he was a loner,
[D]But he knew it couldn't [A]last.

[A]Jojo left his home in Tuscon, Arizona
[D]For some California [A]grass

{c:Chorus}

[A]Get back, get back

[D]Back to where you once be[A]longed

[A]Get back, get back

[D]Back to where you once belonged - Get back Jo!

Sweet Loretta Martin thought she was a woman,
But she was another man.
All the girls around her said she's got it comin',
But she gets it while she can.

Get Back

4/4 | |:E | | A | E (D,A) |
Jo Jo was a man who thought he was a loner but he knew it wouldn't last.

E | | A | E (D,A) |
Jo Jo left his heart in Tucson Arizona for some California Grass.

E | | A | E (D,A) |
Get Back. Get Back Get Back to where you once belonged.

E | | A | E (D,A) :||
Get Back. Get Back Get Back to where you once belonged.

Sweet Loretta modern thought she was a woman but she was another man.
All the girls around her say she has it comin' and she gets it while she can.
Get Back. Get Back Get Back to where you once belonged.
Get Back. Get Back Get Back to where you once belonged.

At first don't play the chords in brackets. Later on you will be able to add those chords into the piece.

High Heel Sneakers

Put on your red dress ba - - - by 'cause we're
high heel sneak - - ers wear your

gon - in' out to - night.
wig hat on your head.

Put on your red dress ba - by 'cause we're
Put on your high heel sneak - ers wear your

gon-in' out to - night.
wig hat on your head.

Bet - ter wear some box - ing gloves, in case some
I'm pretty sure now ba - by I'm pretty

fool might wan - na fight
sure you're gonna knock them dead.

1 Put on your 2

This song is a straight blues. No shuffle!! Play it with the Chuck Berry background.

Johnny B. Goode

A7
4/4 | |: Way down in Louisiana, Down to | New Orleans. | Way back up in the woods by the | Evergreens there
D7
stood a long log cabin made of | earth and wood where | lived a country boy named | Johnny B. Goode who
E7 D7 A7 E7
never learned to read or | write so well but he could | Play his guitar like a | ring in the bell Go, | |
A7 D7 A7
Go | Go Johnny go Go | Go | Go Johnny Go | Go | Go Johnny Go Go | Go | Go Johnny go Go
E7 D7 A7 E7
Go | Johnny B. | Goode | : | |

He Used to carry his guitar in a gunny sack go down to woods by the railroad tracks.
People used to come from miles around just to here him play the driving sounds.
People would stop and they would say oh my how that little country boy can play Go Go etc.

His mother told him someday you will be a man and you will be the leader of a big
old band. People will come from miles around just to listen to you play your drivin' sounds.
Some day your name will be in lights sayin' Johnny B. Goode tonight.

Johnny B. Goode

Detailed explanation Guitar II
bonus.

The A Mixolydian Mode is the same as a D major scale but starting on the 5th degree of the scale. So instead of starting on the 5th fret of the 4th string start on the 5th fret of the 6th string. This is the scale that Chuck Berry uses for the runs in Johnny B. Goode.



Now work on it

- Take this piece one measure at a time.
- Play each measure slowly until you can play it perfectly.
- The entire piece is based off of the chord form and the A mixolydian mode.
- Work on this with doing the backing of the song on tape or by getting together with someone else.
- Once you learn it, work on variations to make it partly your own!!
- Use these ideas in solo's of your own.
- Listen to the original recording. It is in the key of Bb which is up 1 fret from this version.

Kansas City

This song is a shuffle. Listen to the Cd
To get the feeling of a shuffle.

4/4 I'm going to ||: Kansas City | Kansas City here I | come. | I'm Goin to | Kansas City |

Kansas City here I | come. | They got some | crazy little women there and |

I'm going to get me | one. | I'm going to be | standing on the corner |

12th street and | Vine. | I'm going to be | standing on the corner | 12th street and |

Vine. | With my | Kansas City baby and my | bottle of Kansas City | wine.

Well I | might take a train, | might take a plane but | if I have to walk I'm going to |

get there just the same. I'm Goin to | Kansas City | Kansas City here I | come. |

They got some | crazy little women there and | I'm going to ge me | one. | If I |

stay with that women you | know I'm gonna die | gotta find a brand new lover |

that's the reason why. I'm Goin to | Kansas City | Kansas City here I | come. |

They got some | crazy little women there and | I'm going to get me | one. | :||

SURFIN' U.S.A. } Another straight feel but not a blues.

If ev'rybody had an [A7]ocean, across the U.S.[D]A.
Then ev'rybody'd be [A7]surfin' like Californi[D]a
You'd see them wearin' their [G]baggies, huarachi sandals [D]too
A bushy bushy blond [A7]hairdo, surfin' [D]U.S.A.

You'll catch 'em surfin' at Del Mar, Ventura County Line
Santa Cruz and Tressels, Australia's Narabine
All over Manhattan and down Doheny Way
Ev'rybody's gone surfin', surfin' U.S.A.

Well all be plannin' out a route, we're gonna take real soon
We're waxin' down out surfboards, we can't wait for June
We'll all be gone for the summer, we're on safari to stay
Tell the teacher we're surfin', surfin' U.S.A.

At Haggarty's and Swami's, Pacific Palisades
San Onofree and Sunset, Redondo Beach, L. A.
All over La Jolla, at Waiamea Bay
Ev'rybody's gone surfin', surfin' U.S.A.

Now we will add in tacits to this song. Each chord during the chorus will have 1 measure of the chord then 1 strum in the next measure, then stop the sound for 3 beats (tacit) until the next chord. Just do it on the chorus section.

Heartbreak Hotel

A

4/4 Well | |: since my baby left me well I | found a new place to dwell. Well it's

A

A7

D

down at the end of lonely street at | heartbreak hotel where | I'll be so lonely baby |

D

E7

A

well I'm so lonely | I'll be so lonely I could | cry A1 | though it's always crowded you |

A

A7

still can find some room for | broken hearted lovers to | crowd there in the gloom |

D

E7

A

We'll be so lonely baby | we'll be so lonely | well they're so lonely they could | die :| |

Some Songs with this technique

- Following are a couple of songs using the blues backup technique.
- Heard John Mayer this week. Did 2 songs with this type of backup.

Big Yellow Taxi

Joni Mitchell

1 They paved par - a - dise and put up a park - ing lot
took all the trees and put them in a tree mu - se - um
Hey, far - mer far - mer and put a - way that D. D. T. now.
Late last night I heard the screen door slam

5 With a pink ho - tel a bou - tique and a swing - ing hot spot
and they charged all the peo - ple a dol - lar and a half just to see 'em.
Give me spots on my ap - ples but leave me the birds and the bees
And a old man - low Tax - i took a - way my old man.

9 Don't it al - ways seem to go That you don't know what you've got till it's gone? They
please!

14 paved par - a - dise And put up a park - ing lot Woo pa - pa pa - pa Woo pa -

19 pa - pa - pa they Woo pa - pa pa - pa Don't it al - ways seem to go That you

SURFIN' U.S.A. }

Best to use version in book!!

If ev'rybody had an [A7]ocean, across the U.S.[D]A.
Then ev'rybody'd be [A7]surfin' like Californi[D]a
You'd see them wearin' their [G]baggies, huarachi sandals [D]too
A bushy bushy blond [A7]hairdo, surfin' [D]U.S.A.

You'll catch 'em surfin' at Del Mar, Ventura County Line
Santa Cruz and Tressels, Australia's Narabine
All over Manhattan and down Doheny Way
Ev'rybody's gone surfin', surfin' U.S.A.

Well all be plannin' out a route, we're gonna take real soon
We're waxin' down out surfboards, we can't wait for June
We'll all be gone for the summer, we're on safari to stay
Tell the teacher we're surfin', surfin' U.S.A.

At Haggarty's and Swami's, Pacific Palisades
San Onofree and Sunset, Redondo Beach, L. A.
All over La Jolla, at Waiamea Bay
Ev'rybody's gone surfin', surfin' U.S.A.

Now we will add in tacits to this song. Each chord during the chorus will have 1 measure of the chord then 1 strum in the next measure, then stop the sound for 3 beats (tacit) until the next chord. Just do it on the chorus section.

Big Yellow Taxi

Joni Mitchell

1 They paved par - a - dise and put up a park - ing lot se - um
took all the trees and put them in a tree mu - se - um
Hey, far - mer far - mer I put a - way that D. D. T. now,
Late last night I heard the screen door slam

5 With a pink ho - tel a beach and a swing - ing hot spot
and they charged all the peo - ple a dol - lar and a half just to see 'em.
Give me spots on my ap - ples but leave me the birds and the bees
And a old man - low Tax - i took a - way my old man.

9 Don't it al - ways seem to go That you don't know what you've got till it's gone? They
please!

14 paved par - a - dise And put up a park - ing lot Woo pa - pa pa - pa Woo pa -

19 pa - pa - pa they Woo pa - pa pa - pa Don't it al - ways seem to go That you

24 don't know what you've got till it's gone? They paved par - a - dise And put up a park - ing lot Woo pa

29 pa - pa - pa they

1970

Repeat and fade

Blues Variations Number 1

1

2 2 4 4 2 2 4 4 2 2 4 4 5 5 4 4 2 2 2 2 2 2 4 4 2 2 2 2 2 2 2 2

5

2 2 4 2 5 2 4 2 0 2 0 4 0 2 0 4 0 2 0 4 0 6 0 4 0 0 4 4 2 2 4 4

9

Following Are in 5th position.

2 2 4 4 2 2 4 4 5 5 7 7 5 5 7 7 5 5 7 7 6 6 7 6 7 5 5 9 9 7 7 9 7 9

9

Following Are in 5th position.

2 2 4 4 2 2 4 4 5 5 7 7 5 5 7 7 5 5 7 7 6 6 7 6 7 5 5 9 9 7 7 9 7 9

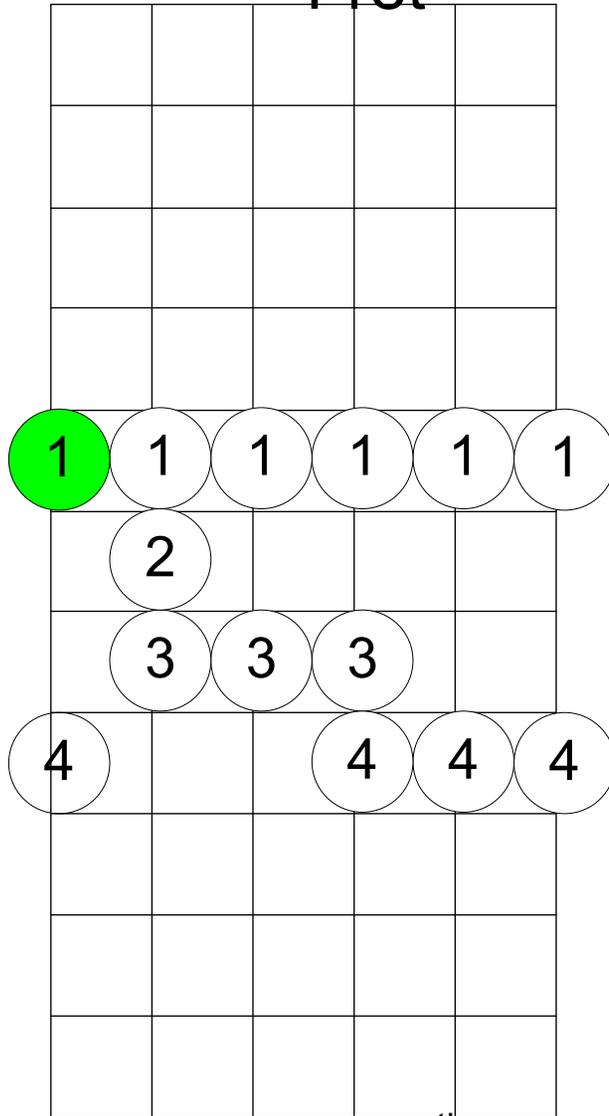
13

4th Position. 5th position. Like "What'd I Say"

5 5 3 4 7 7 4 7 5 7 5 7 5 5 7 7 5 7 5 5 7 7 5 5 7 7

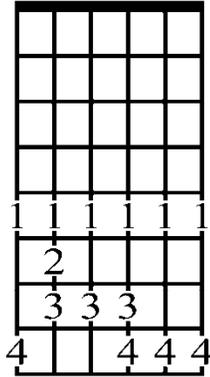
A Blues Scale 5th

Fret



Root is on the 6th string 5th fret.

A



The A Blues Scales In 5th Position

Play in 5th position totally. 1st finger on 5th fret 2nd on 6th fret, 3rd on 7th fret and pinky on 8th fret.

Left Hand Finger

1 4 1 2 3 1 3 1

5 8 5 6 7 5 7 5

3 3 4 1 4 1 4 1 4

7 8 5 8 5 8 5 8

5 1 4 3 1 3 1 3 2

5 8 7 5 7 5 7 6

7 1 4 1

5 8 5

An 8 bar blues. Chords embedded

Key To The Highway

I got the A key to the E highway,
D Billed out and bound to go.
I'm gonna A leave here running;
E Walking's much too A slow. D A E

I'm going A back to the E border
D Woman, where I'm better known.
You know you A haven't done nothing,
E Drove a good man away from A home. D A E

When the A blue peaks over the E mountains
D I'll be on my way.
I'm gonna A roam this old highway
E Until the break of A day. D A E

Oh give me A one, one more kiss E mama
D Just before I go,
'Cause when I A leave this time you know I,
E I won't be back no A more. D A E

Wonderful Tonight

4/4 ||:G |D |C |D |
It's late in the evening. She's wandering what clothes to wear.

G |D |C |D |
She'll put on her make-up and brushes her long blond hair.

C |D |G D |Em |C |
And then she'll ask me - do I look all right and I'll say yes you look

D |G |D |C |D |
wonderful tonight.

G |D |C |D |G |D |
We go to a party and everyone turns to see. This beautiful lady.

C |D |C |D |
That's walking around with me and then she'll ask me

G D |Em |C |D |G |
do you feel all right and I'll say yes I feel wonderful tonight.

G |C |D |G D |Em |
And I feel wonderful cause I see the love light in your eyes and the

C |D |C |D |G |
wonder of it all is that you just don't realize how much I love you.

|D |C |D |G |D |C |D |
It's time to go home now. And I've got an achen head

G |D |C |D |C |D |
so I give her the car keys. She'll help me to bed and then I tell her

G D |Em |C |D |G |
as I turn out the light, I say darling you look wonderful tonight.

G |C |D |G |D |C |D |G ||
Oh my darling you look wonderful tonight.

Wonderful Tonight Intro

For Beginners 2nd Position

G D C D G

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

For Intermediates

G D C D G

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

Best to bend up to 12th fret

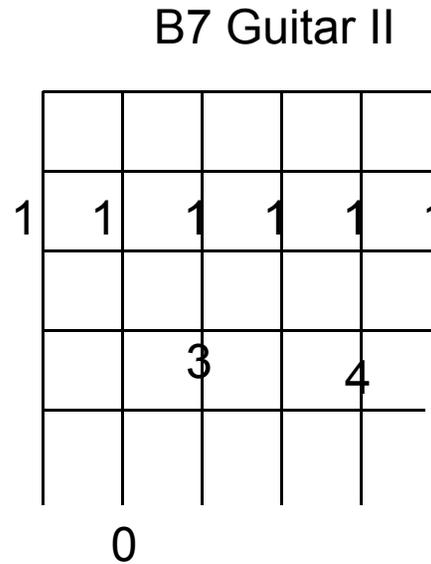
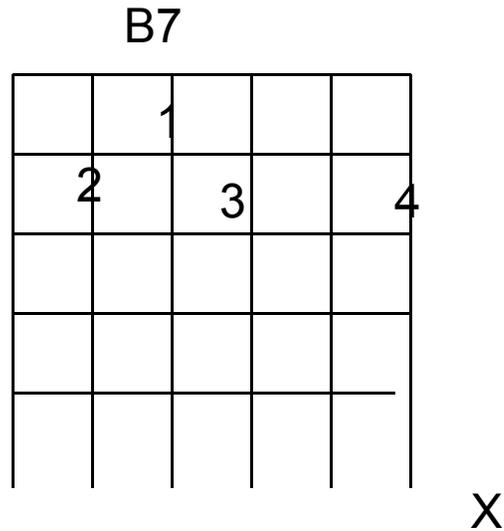
For Advanced Players

G D C D G

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

Bend Bend

The B7 Chord



Notice how the first 3 fingers are very close to what a D7 is only on other strings. Get those fingers down first and then add in the 4th finger.

You will need this chord for Secret Agent Man

Pride And Joy

E7

4/4 1. Well you've | |: heard about love givin' sight | to the blind. | My baby's lovin'cause the
2. love my baby my heart & soul love like ours won't

A7

E7

sun to shine. She's my | sweet thing | She's my | pride and joy | She's my |
never grow old.

B7

A7

E

E B7

E (Tacit)

sweet little baby I'm | her little lover | boy | Yeah I :|| love my lady to | be long and lean
love my baby like the finest wine

E

A7

you mess with her you'll see a | man gettin' mean. Shes my | sweet thing | She's my |
Stick with her until the end of time

E7

B7

A7

E

E

B7

pride and joy | She's my | sweet little baby I'm | her little lover | boy | ||

Pride and Joy

Power Trio Blues and Rock

Start by learning the chords. Do
these in 1st position.

Some things you can do. For the A7 coming down play a A7/C#.

A/C#

E Blues Scale

E Minor Pentatonic Scale

Scales to use against this progression.

1. For entire progression use E blues.
2. For the E and E7 chords: E blues, E mixolydian (A scale starting with E), E minor pentatonic, E major pentatonic scale, E dorian mode (D major scale starting and ending on E), E 1/2-whole tone.
3. For the A and A7 chords: E blues, A mixolydian, A minor pentatonic, A major pentatonic, dorian mode (G major scale starting and ending on A), A 1/2-whole tone scale.
4. For the B7 chord: E blues, B mixolydian, B minor pentatonic, B major pentatonic, B dorian mode (A major scale starting and ending on B), B 1/2-whole tone scale.

Leadbelly

Selected songs and backup



Huddie Ledbetter, aka Leadbelly

Huddie William Ledbetter was born on January 29, 1885 on the Jeter Plantation near Mooringsport, Louisiana. He was the only child of his parents Wesley and Sally. Huddie and his parents moved to Leigh, Texas when he was five and it was there that he became interested in music, encouraged by his uncle Terrell who bought Huddie his first musical instrument, an accordion.

It was some years later when Huddie picked up the guitar but by the age of 21 he had left home to wander around Texas and Louisiana trying to make his living as a musician. Over the next ten years Huddie wandered throughout the southwest eking out an existence by playing guitar when he could and working as a laborer when he had to.

Huddie Ledbetter was the world's greatest cotton picker, railroad track liner, lover, and drinker as well as guitar player. This assertion came from no less an authority on the matter than Huddie himself. Since not everyone agreed with his opinion Huddie frequently found himself obliged to convince them. His convincing frequently landed him in jail.

In 1916 Huddie was in jail in Texas on assault charges when he escaped. He spent the next two years under the alias of Walter Boyd. But then after he killed a man in a fight he was convicted of murder and sentenced to thirty years of hard labor at Huntsville, Texas' Shaw State Prison Farm. After seven years he was released after begging pardon from the governor with a song:

Please, Governor Neff, Be good 'n' kind
Have mercy on my great long time...
I don't see to save my soul
If I don't get a pardon, try me on a parole...
If I had you, Governor Neff, like you got me
I'd wake up in the mornin' and I'd set you free

Chords

- Other than the B7 do them in 1st position.
- For the B7 do the A7 form at the 2nd fret.
- Notice the change in time towards the end of the piece from 4/4 to 2/4 back to 4/4 time. Best to feel this rather than try to count it.
- Backup is a great blues lick – Leadbelly did this on the 12 string guitar and very rough. Backup can be used for many songs.

Midnight Special

E A E
4/4 ||: Well you wake up in the | morning | hear the ding-dong | ring |

E B7 E A
Go marchin' to the | table | See the same damn | thing | Well it's on the | table |

A E B7
knife and fork up in a | pan | An if you say anything | about it |

B7 E A
You be in trouble with the | Man | Let the Midnight | Special| shine it's light on|

E B7 E E
me | Let the midnight | special | 2/4 Shine it's | 4/4 everlasting love on | me :|| ||

Well, the biscuits on the table, just as hard as any rock,
If you try to eat them break a convict's heart.
My sister wrote a letter, my mother wrote a card.
If you want to come to see us, you'll have to ride the rods.

Now if you go to Houston, Lawd, you better walk right.
You better not stagger and you better not fight.
Or the sheriff will arrest you and the judge will send you down.
You can bet your bottom dollar, You be Penitentiary bound.

Midnight Special Guitar Part

Learn the part by itself then hold the chord down while you play the part.

F. Markovich

E

Guitar

Fingering

Guitar

T
A
B

0 0 4 4 2 2 4 2

0 0 3 4 2 2 4 2

A

E

Guitar

Fingering

0 0 4 4 2 2 4 2

Guitar

T
A
B

0 0 3 4 2 2 4 2

A

r.

0 0 4 4 2 2 4 2

r.

0 0 3 4 2 2 4 2

B7

r.

The image shows two systems of guitar notation. The first system is a standard guitar tablature with six strings and fret numbers: 0, 0, 3, 4, 2, 2, 4. The second system includes a treble clef, a key signature of three sharps (F#, C#, G#), and a '3' above the first measure. The notes are: G4 (1st fret), G4 (1st fret), F#4 (2nd fret), G#4 (3rd fret), G4 (1st fret), G4 (1st fret), and G4 (4th fret). Below the notes are fret numbers: 1, 1, 2, 3, 1, 1, 4. Below this system is another guitar tablature with fret numbers: 2, 2, 5, 6, 4, 4, 6.

Here play the B7 as a A form of CAGED for the 1st beat then barre just the 2nd, 3rd, and 4th strings at the 4th fret for the rest of the measure.

Midnight Special

E A E
4/4 ||: Well you wake up in the | morning | hear the ding-dong | ring |

E B7 E A
Go marchin' to the | table | See the same damn | thing | Well it's on the | table |

A E B7
knife and fork up in a | pan | An if you say anything | about it |

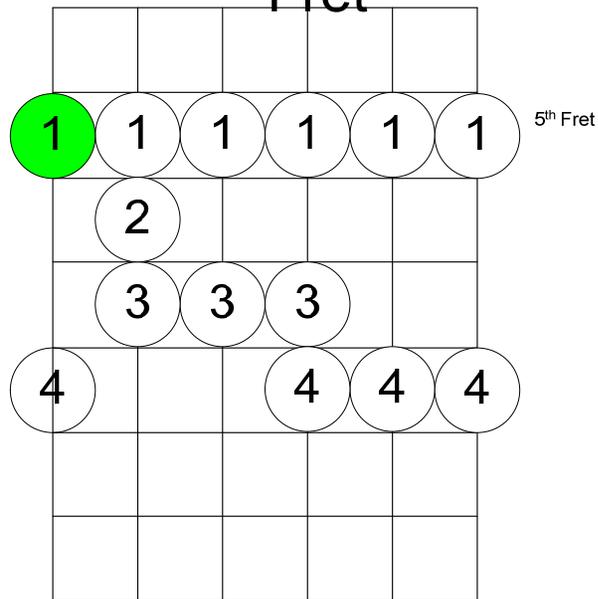
B7 E A
You be in trouble with the | Man | Let the Midnight | Special| shine it's light on|

E B7 E E
me | Let the midnight | special | 2/4 Shine it's | 4/4 everlasting love on | me :|| ||

Well, the biscuits on the table, just as hard as any rock,
If you try to eat them break a convict's heart.
My sister wrote a letter, my mother wrote a card.
If you want to come to see us, you'll have to ride the rods.

Now if you go to Houston, Lawd, you better walk right.
You better not stagger and you better not fight.
Or the sheriff will arrest you and the judge will send you down.
You can bet your bottom dollar, You be Penitentiary bound.

A Blues Scale 5th Fret



Root is on the 6th string 5th fret.

GOODNIGHT IRENE

Song in $\frac{3}{4}$ time. Chords repeat over and over.

CHORUS

[D] Irene, Good-[A] night
Irene, Good-[D] night
Goodnight Irene,
Good-[G] night Irene,
I'll [A] see you in my [D] dreams.

[D] Last Saturday night I got [A] married
Me and my wife settled [D] down
Me and my wife have [G] parted
Gonna [A] take another stroll down [D] town.

REPEAT CHORUS

Sometimes I live in the country
Sometimes I live in town
Sometimes I take a fool notion
To jump in the river and drown.

REPEAT CHORUS

Stop ramblin', stop [A] gamblin'
Stop stayin' out [A7] late at [D] night
Go home to your wife and [G] family
And [A] stay by the fireside [D] bright.

REPEAT CHORUS

Johnny Cash

An American Rebel

Biography



[\[edit\]](#)

Early life

Born J.R. Cash in [Kingsland, Arkansas](#), by age five he was working in the [cotton](#) fields, singing along with his family as they worked. The family farm was [flooded](#) on at least one occasion, which later inspired him to write the song "Five Feet High And Rising".

Cash was very close to his brother Jack. In [1944](#), Jack was pulled into a whirling table saw in the mill where he worked, and almost cut in two. He suffered for over a week before he died. Cash often spoke of the horrible [guilt](#) he felt over this incident, because he had gone out fishing that day. On his deathbed, Jack said he had had visions of [Heaven](#) and [angels](#) before he died. Almost sixty years later, Cash spoke of looking forward to meeting his brother in Heaven.

Cash's early memories were dominated by [gospel music](#) and [radio](#). He began playing [guitar](#) and writing songs as a young boy, and in high school sang on a local radio station. He was dubbed "John" upon enlisting as a radio operator in the [Air Force](#), which refused to accept initials as his name. Thereafter, he was known as Johnny and sometimes as John R. While an airman in [West Germany](#), Cash wrote one of his most famous songs, "[Folsom Prison Blues](#)," after seeing the [B-Movie *Inside the Walls of Folsom Prison*](#).

Early career

After his term of service ended, Cash married [Vivian Liberto](#) in 1954 and moved to [Memphis, Tennessee](#), where he sold appliances while studying to be a radio announcer. At night, he played with guitarist [Luther Perkins](#) and bassist [Marshall Grant](#) (the Tennessee Two). Cash worked up the courage to visit the [Sun Records](#) studio, hoping to garner a recording contract. Sun producer [Cowboy Jack Clement](#) met with the young singer first, and suggested that Cash return to meet producer [Sam Phillips](#). After auditioning for Phillips, singing mainly gospel tunes, Phillips told him to "go home and sin, then come back with a song I can sell." Cash eventually won over Phillips and Clement with new songs delivered in his early frenetic style. His first recordings at Sun, "Hey Porter" and "Cry Cry Cry", were released in 1955 and met with reasonable success on the country [hit parade](#).

Cash's next record, *Folsom Prison Blues*, made the country Top 5, and "I Walk the Line" was No. 1 on the country charts, making it into the pop charts Top 20. In 1957, Cash became the first Sun artist to release a [long-playing album](#). Although he was Sun's most consistently best-selling and prolific artist at that time, Cash felt constrained by his contract with the small label. [Elvis Presley](#) had already left the label, and Phillips was focusing most of his attention and promotion on [Jerry Lee Lewis](#). The following year, Cash left Sun to sign a lucrative offer with [Columbia Records](#), where his single "Don't Take Your Guns to Town" would become one of his biggest hits.

In 1955, Cash's daughter, [Rosanne](#), was born. Although he would have three more daughters (Kathy, Cindy and Tara) with his wife, their relationship began to sour, as he was constantly touring. It was during one of these tours that he met [June Carter](#). Cash proposed onstage to Carter at a concert at the [London Gardens](#) in [London, Ontario](#) on [February 22, 1968](#); the couple married a week later. By June's account, in the liner notes to the compilation album *Love* (2000), the song "I Still Miss Someone" was written about her.

[\[edit\]](#)

Drug addiction

As his career was taking off in the early 1960s, Cash began drinking heavily and became addicted to [amphetamines](#) and [barbiturates](#). Friends joked about his "nervousness" and erratic behavior, many ignoring the signs of his worsening drug addiction. For a brief time, Cash shared an apartment in Nashville with [Waylon Jennings](#), who was also heavily addicted to amphetamines. Although in many ways spiraling out of control, his frenetic creativity was still delivering hits. His song "Ring of Fire" was a major [crossover](#) hit, reaching No. 1 on the country charts and entering the Top 20 on the [pop](#) charts. The song was co-written by June Carter and [Merle Kilgore](#) and originally performed by Carter's sister, but the signature [mariachi](#)-style horn arrangement was conceived by Cash, who claimed to have heard it in a dream. The song, written about Cash, describes the personal hell Carter went through as she wrestled with her forbidden love for Cash (they were both

The mid [1960s](#) saw Cash release a number of [concept albums](#), including *Ballads Of The True West* ([1965](#)), an experimental double record mixing authentic frontier songs with Cash's spoken narration; and *Bitter Tears* ([1964](#)), with songs highlighting the plight of the [American Indians](#). His drug addiction was at its worst at this point, however, and his destructive behavior led to a [divorce](#) from Vivian and canceled performances.

For his album *Bitter Tears*, Cash recorded "The Ballad of [Ira Hayes](#)", a Peter LaFarge song that told the true story of a [Pima Indian](#) who was one of the [Marine](#) heroes of the epic [WWII](#) battle at [Iwo Jima](#). Despite his heroism, Hayes returned home to crushing despair and [racial prejudice](#): "Ira Hayes returned a hero, celebrated throughout the land / He was wined and speeched and honored, everybody shook his hand / But he was just a Pima Indian, no water, no home, no chance / At home nobody cared what Ira had done, and when do the Indians dance?" Though "The Ballad of Ira Hayes" was a No. 3 country single, many stations refused to play it, deeming it too risky. Cash took out a full-page ad in [Billboard magazine](#) denouncing country radio for its reluctance. "'Ballad of Ira Hayes' is strong medicine," he wrote. "So is [Rochester](#), [Harlem](#), [Birmingham](#) [referring to then-recent race riots] and [Vietnam](#)."

Personal problems followed him to his new home on Old Hickory Lake in [Hendersonville, Tennessee](#) (outside of [Nashville](#)). His longtime guitarist, Luther Perkins, died in a house fire in August [1968](#). Less than two months later, the home of his next door neighbor and close friend, [Roy Orbison](#), burned down, claiming the lives of two of Orbison's three young sons. Cash was profoundly affected by these incidents, and he attempted to take the first steps on a long, hard road to recovery. He locked himself in his home and underwent [detox](#), relying heavily on his friends, and especially Carter and her parents, Ezra and [Maybelle](#). He and Carter were married soon after. The love ballad "Flesh and Blood" is one of the first of many songs Cash would write about his second wife.

Over the next two years, he recorded and released two massively successful live albums, *Johnny Cash at Folsom Prison* ([1968](#)) and *Johnny Cash at San Quentin* ([1969](#)). The Folsom Prison record was charged by a blistering rendition of his classic "Folsom Prison Blues," while the [San Quentin](#) record included the crossover hit single "[A Boy Named Sue](#)", a [Shel Silverstein](#)-penned song that reached No. 1 on the country charts and No. 2 on the US Top Ten pop charts. Shortly after his historic concert at [Madison Square Garden](#) in the waning days of the [1960s](#), his son [John Carter Cash](#) was born.

According to Cash his lowest point, and the point at which he realized he was sick because of the drugs, came when Cash drove his Jeep to [Chattanooga, Tennessee](#) and crawled into the Nickajack caves. Cash stated that he originally crawled into the caves to die because of the guilt and depression his drug addiction had caused to himself and others. However, while inside Cash said he felt an overwhelming presence of the Lord inside him and decided to change his life at that very moment. He began the long process of crawling out of the caves and when he emerged, June and his mother were waiting there to take him back to his home in [Hendersonville, Tennessee](#).

After he quit using drugs in the late 1960s and early [1970s](#), Cash rediscovered his [Christian](#) faith, taking an "[altar call](#)" in Evangel Temple, a small church in the Nashville area. Cash chose this church over many other larger, celebrity churches, in the Nashville area because he said he was just another man there, and not a celebrity. He could worship with other people and not be anything more than a common man.

[\[edit\]](#)

"The Man in Black"

From [1969](#) to [1971](#), Cash starred in his own television show on the [ABC](#) network. The singing group [The Statler Brothers](#) got their start on the show, opening up for him in every episode. Notable rock artists appeared on his show, including [Neil Young](#), [The Monkees](#) and [Bob Dylan](#). Cash had been an early supporter of Dylan even before they had met, but they became friends while they were neighbors in late 1960s in [Woodstock, New York](#). Cash was enthusiastic about reintroducing the reclusive Dylan to his audience. In addition to the appearance on his TV show, Cash sang a duet with Dylan on his country album [Nashville Skyline](#), and also wrote the album's [Grammy](#)-winning [liner notes](#). Another artist who received a major career boost from *The Johnny Cash Show* was songwriter [Kris Kristofferson](#). During a live performance of Kristofferson's "Sunday Morning Coming Down," Cash made headlines when he refused to change the lyrics to suit network executives, singing the song with its controversial references to [marijuana](#) intact: "On the Sunday morning sidewalks / Wishin', Lord, that I was stoned."

Immensely popular, and an imposingly tall figure, by the early [1970s](#) he had crystallized his public image as "The Man in Black." He regularly performed dressed all in black, wearing a long black knee-length coat. This outfit stood in stark contrast to the costumes worn by most of the major country acts in his day: [rhinestone Nudie suits](#) and [cowboy boots](#). In [1971](#), Cash wrote the song "Man in Black" to help explain his dress code: "I wear the black for the poor and the beaten down, / Livin' in the hopeless, hungry side of town, / I wear it for the prisoner who has long paid for his crime, / But is there because he's a victim of the times."

In the mid-'70s, Cash's popularity and hit songs began to decline, but his autobiography, titled *Man in Black*, was published in [1975](#) and sold 1.3 million copies. (A second, *Cash: The Autobiography*, appeared in [1998](#)). His friendship with [Billy Graham](#) led to the production of a movie about the life of [Jesus](#), *The Gospel Road*, which Cash co-wrote and narrated. The decade saw his religious conviction deepening, and in addition to his regular touring schedule, he made many public appearances in an [evangelical](#) capacity. He also continued to appear on television, hosting an annual [Christmas](#) special on [CBS](#) throughout the 1970s. Later television appearances included a role in an episode of [Columbo](#), as well as a recurring role on [Dr. Quinn, Medicine Woman](#). He did a voice [cameo](#) on [The Simpsons](#) in the show's eighth season, playing the voice of a [coyote](#) that guides [Homer](#) on a spiritual quest (in [episode 3F24](#)). He also appeared with his wife on an episode of [Little House on the Prairie](#) entitled "The Collection" and gave a stirring performance as [John Brown](#) in the [1980s Civil War](#) television mini-series *North and South*.

[\[edit\]](#)

Highwaymen

In [1980](#), Cash became the [Country Music Hall of Fame](#)'s youngest living inductee at age 48, but during the [1980s](#) his records failed to make a major impact on the country charts, though he continued to tour successfully. In the mid-1980s he recorded and toured with [Waylon Jennings](#), [Willie Nelson](#) and [Kris Kristofferson](#) as [The Highwaymen](#), making two hit albums.

During this period, Cash appeared as an actor in a number of television films. In [1981](#), he starred in *The Pride Of Jesse Hallam*. Cash won fine reviews for his work in this film that called attention to adult [illiteracy](#). In [1983](#), Cash also appeared as a heroic sheriff in *Murder In Coweta County*, which co-starred [Andy Griffith](#) as his nemesis. This film was based on a real life [Georgia](#) murder case; Cash had tried for years to make the film, which would win him acclaim.

Cash relapsed into addiction after a serious stomach injury in 1983 (sustained in a fight with an ostrich at his exotic animal park) led him to abuse [painkillers](#). ^[1] During his recovery at the [Betty Ford Clinic](#) in [1986](#), he met and befriended [Ozzy Osbourne](#), one of his son's favorite singers. At another hospital visit in [1988](#), this time to watch over Waylon Jennings (who was recovering from a [heart attack](#)), Jennings suggested that Cash have himself checked in to the hospital for his own heart condition. Doctors recommended preventive heart surgery, and Cash underwent [double bypass surgery](#) in the same hospital. Both recovered, although Cash refused to use any prescription painkillers, fearing a relapse into dependency. Cash later claimed that during his operation, he had what is called a "[near death experience](#)." He said he had visions of Heaven that were so beautiful that he was angry when he woke up alive.

As his relationship with record companies and the Nashville establishment soured, he occasionally lapsed into self-parody, notably on "Chicken In Black." After Columbia

In 1986, Cash published his only novel, *Man in White*, a book about [Saul](#) and his conversion to become the Apostle Paul. That same year, Cash returned to Sun Studios in Memphis to team up with Roy Orbison, Jerry Lee Lewis, and Carl Perkins to create the album, *Class of '55*. This was not the first time he had teamed up with Lewis and Perkins at Sun Studios. On [December 4, 1956](#), Elvis Presley dropped in on Phillips to pay a social visit while Perkins was in the studio cutting new tracks with Lewis backing him on piano. The three started an [impromptu jam session](#) and Phillips left the tapes running. He later telephoned Cash and brought him in to join the others. These recordings, almost half of which were gospel songs, survived and have been released on [CD](#) under the title [Million Dollar Quartet](#). Tracks also include [Chuck Berry](#)'s "Brown Eyed Handsome Man," [Pat Boone](#)'s "Don't Forbid Me" and Elvis doing an impersonation of [Jackie Wilson](#) (who was then with [Billy Ward and the Dominoes](#)) singing "Don't Be Cruel."

[\[edit\]](#)

American recordings

His career was rejuvenated in the [1990s](#). In [1993](#), he sang the vocal on [U2](#)'s "The Wanderer" for their album *Zooropa*. Although he was no longer sought after by major labels, Cash was approached by producer [Rick Rubin](#) and offered a contract with Rubin's [American Recordings](#) label, better known for [rap](#) and [hard rock](#) than for country music. Under Rubin's supervision, he recorded the album *American Recordings* ([1994](#)) in his living room, accompanied only by his guitar. The video for the first single, the traditional song "Delia's Gone," was put into rotation on [MTV](#), including a spot on *Beavis and Butt-head*. The album was hailed by critics and many declared it to be Cash's finest album since the late 1960s, while his versions of songs by more modern artists such as [heavy metal](#) band [Danzig](#) and [Tom Waits](#) helped to bring him a new audience. American Recordings received a [Grammy](#) for Contemporary Folk Album of the Year at the 1994 Grammy Awards. Cash wrote that his reception at the 1994 [Glastonbury Festival](#) was one of the highlights of his career. This was the beginning of a decade of music industry accolades and surprising commercial success. In addition to this, Cash and his wife appeared on a number of episodes of the popular television series *Dr. Quinn, Medicine Woman* starring [Jane Seymour](#). The actress thought so highly of Cash that she later named one of her twin sons after him.

For his second album with Rubin, [1996](#)'s *Unchained*, Cash enlisted the accompaniment of [Tom Petty and the Heartbreakers](#). In addition to many of Cash's own compositions, *Unchained* contained songs by [Soundgarden](#) ("[Rusty Cage](#)") and [Beck](#) ("Rowboat"), as well as a guest appearance from [Flea](#), bassist for the [Red Hot Chili Peppers](#). The album also included a cover of a classic 1962 [Hank Snow](#) song called "I've Been Everywhere." Despite being virtually ignored by country music radio and the Nashville establishment, *Unchained* received a Grammy for Best Country Album. Cash and Rubin bought a full-page ad in *Billboard* magazine sarcastically thanking the country music industry for its continued support, accompanied by a picture of Cash [displaying his middle finger](#).

Sickness and death

In [1997](#) Cash was diagnosed with the neurodegenerative disease [Shy-Drager syndrome](#), a diagnosis that was later altered to [autonomic neuropathy](#) associated with [diabetes](#). His illness forced Cash to curtail his touring. He was hospitalized in [1998](#) with severe [pneumonia](#), which damaged his [lungs](#). The album *American III: Solitary Man* ([2000](#)) contained Cash's response to his illness, typified by a version of Tom Petty's "I Won't Back Down," as well as a powerful reading of U2's "One." *American III: Solitary Man*, just like Cash's two previous albums produced by Rick Rubin, was a Grammy winner, taking home the award for the Best Country Male Vocal Performance for Cash's version of the Neil Diamond classic "Solitary Man."

Cash released *American IV: The Man Comes Around* ([2002](#)), consisting partly of original material and partly of covers. The video for "[Hurt](#)", a song written by [Trent Reznor](#) of [Nine Inch Nails](#), was nominated in seven categories at the [2003 MTV Video Music Awards](#) and won the award for Best Cinematography. In February 2003, mere days before his 71st birthday, Cash won another Grammy for Best Country Male Vocal Performance for "Give My Love To Rose," a song Cash had originally recorded in the late 1950s. The music video for "Hurt," hailed by critics and fans alike as the most personal and moving music video in history, also won a Grammy for Best Short Form Video at the 2004 Grammy Awards.

June Carter Cash died of complications following heart valve replacement surgery on [May 15, 2003](#) at the age of 73. Johnny was ready to give up his music, but June had told him to keep working, so he continued to record, and even performed a couple of surprise shows at the Carter Family Fold outside [Bristol, VA](#). (The [July 5, 2003](#) concert was his final public appearance.) Before singing "Ring of Fire" to the crowd of onlookers, Cash read a statement about June that he had written shortly before taking the stage. He spoke of how June's spirit was watching over him and how she had come to visit him before going on stage. He barely made it through the song. Despite his health issues, he talked of looking forward to the day when he could walk again and toss his wheelchair into the lake near his home.

Less than four months after his wife's death, Johnny Cash died at the age of 71 due to complications from [diabetes](#), which resulted in respiratory failure, while hospitalized at Baptist Hospital in [Nashville, Tennessee](#). He was interred next to his wife in [Hendersonville Memory Gardens](#) near his home in [Hendersonville, Tennessee](#).

Legacy

From his early days as a pioneer of [rockabilly](#) and [rock and roll](#) in the [1950s](#), to his decades as an international representative of country music, to his resurgence to fame as both a living legend and an [alternative country](#) icon in the [1990s](#), Cash has influenced countless artists and left a body of work matched only by the greatest artists of his time. Upon his death, Cash was revered and eulogized by many of the greatest popular musicians of our day, whose comments on the man and his work reflect something of the esteem in which he was held:

- "Every man knows he is a sissy compared to Johnny Cash." — [Bono](#)
- "In plain terms, Johnny was and is the [North Star](#); you could guide your ship by him — the greatest of the greats then and now." — [Bob Dylan](#)
- "[Abraham Lincoln](#) with a wild side." — Kris Kristofferson
- "Johnny Cash transcends all musical boundaries, and is one of the original outlaws." — [Willie Nelson](#)
- "[Cash] took the social consciousness of [folk music](#), the gravity and humor of country music and the rebellion of rock 'n' roll, and told all us young guys that not only was it all right to tear up those lines and boundaries, but it was important." — [Bruce Springsteen](#)

Cash nurtured and defended artists on the fringes of what was acceptable in country music, even while serving as the country music establishment's most visible symbol. At an all-star concert in [2002](#), a diverse group of artists paid him tribute, including Bob Dylan, [Chris Isaak](#), [Wyckleff Jean](#), [Norah Jones](#), Kris Kristofferson, Willie Nelson, and U2. Two tribute albums were released shortly before his death; *Kindred Spirits* contains works from established artists, while *Dressed In Black* contains works from many lesser-known artists.

Though he wrote over a thousand songs and released dozens of albums, his creative output was not entirely silenced by his death. A [box set](#), titled *Unearthed*, was issued posthumously. It included four CDs of unreleased material recorded with Rubin, as well as a "Best of Cash on American" retrospective CD. *American V*, his final album, will be released posthumously.

In recognition of his lifelong support of [SOS Children's Villages](#), his family invited friends and fans to donate to that charity in his memory. He had a personal link with the SOS village in Ammersee in Diessen, Germany, near where he was stationed as a GI, and also with the SOS village in Barrett Town, by [Montego Bay](#) near his [holiday home](#) in [Jamaica](#). The Johnny Cash Memorial Fund was founded and contributions can be made [here](#).

Walk the Line, a movie about Johnny Cash's life starring [Joaquin Phoenix](#) as Cash and [Reese Witherspoon](#) as June Carter, was released in the U.S. on [November 18, 2005](#) to considerable commercial success and critical acclaim.

Awards

Johnny Cash was inducted into the [Country Music Hall of Fame](#) in [1980](#) and the [Rock and Roll Hall of Fame](#) in [1992](#). In [1996](#), he was honored with a [Kennedy Center Award](#) and he has a Star on the [Hollywood Walk of Fame](#) at 6320 Hollywood Blvd. He is a member of the [Songwriters Hall of Fame](#). Cash was one of the initial recipients of the [Library of Congress](#) Living Legend medal in [2000](#). In [2002](#), he was honored at the Americana Awards show with a "Spirit of Americana Free Speech Award". He shares the honor with [Hank Williams Sr.](#) for being a full member of the three major music halls of fame: [Rock and Roll Hall of Fame](#), [Country Music Hall of Fame](#), and the [Songwriters Hall of Fame](#).

[\[edit\]](#)

Grammys

- 1967 — Best Country & Western Performance, Duet, Trio Or Group, "Jackson" (with June Carter)
- 1968 — Best Album Notes, [Johnny Cash At Folsom Prison](#)
- 1970 — Best Album Notes, [Nashville Skyline](#)
- 1970 — Male Vocalist of the Year
- 1970 — Best Country Performance by a Duo or Group with Vocal, "If I Were A Carpenter", with June Carter Cash
- 1987 — Best Spoken Word or Non-musical Album, *Interviews From the Class of '55 Recording Sessions*, with Carl Perkins, [Chips Moman](#), Jerry Lee Lewis, Johnny Cash, [Ricky Nelson](#), Roy Orbison and Sam Phillips
- 1991 — Living Legend Award
- 1994 — Best Folk Album, *American Recordings*
- 1998 — Best Country Album, *Unchained*
- 1999 — [Lifetime Achievement](#)
- 2000 — Best Country Male Vocal, "Solitary Man"
- 2002 — Best Country Album, *Timeless: [Hank Williams](#) Tribute* (Cash contributed a cover of "I Dreamed About Mama Last Night")
- 2003 — Best Country Male Vocal, "Give My Love To Rose"
- 2003 — Best Short Form Video, "Hurt", with [Mark Romanek](#)

Some Selected Songs

- Biggest hits were:
 - I Walk The Line
 - Folsom Prison
 - Ring Of Fire
 - Long Black Veil
 - Boy Named Sue
- Will concentrate on those songs.

Folsom Prison Blues by Johnny Cash
(from "The Songs of Johnny Cash")

E
I hear the train a-comin'; it's rollin' 'round the bend,

E E
And I ain't seen the sunshine since I don't know when,

A E
I'm stuck at Folsom Prison and time keeps draggin' on.

B E
But that train keeps a-rollin' on down to San Antone.

2. When I was just a baby, my momma told me, "Son,
Always be a good boy; don't ever play with guns."
But I shot a man in Reno, just to watch him die.
When I hear that whistle blowin', I hang my head and cry.

3. I bet there's rich folk eatin' in a fancy dining car.
They're prob'ly drinkin' coffee and smokin' big cigars,
But I know I had it comin', I know I can't be free,
But those people keep a-movin', and that's what tortures me.

4. Well if they freed me from this prison, if that railroad train was
mine,
I bet I'd move it all a little farther down the line,
Far from Folsom Prison, that's where I want to stay,
And I'd let that lonesome whistle blow my blues away.

Rhythm and Bass

- Basic strum is bass then down-up. $\frac{1}{4}$ note to 2 $\frac{1}{8}$ th notes.
- Connect chords by walking the bass:
 - E7 to A. Open 6th, E Chord, 6th string 2nd fret, 6th string 4th fret to an A chord (open 5th to the chord).
 - For A to D same thing but on the 5th strings. Open 5th, A Chord, 5th string 2nd fret, 5th string 4th fret to an D chord (open Dth to the chord).

E

When you see me in misery
Come on baby, see about me

A E B7 A E B7

Now yeah, hey hey, all right

E

See the girl with the red dress on
She can do the Birdland all night long

A E B7 A E B7

Yeah yeah, what'd I say, all right

E

Well, tell me what'd I say, yeah
Tell me what'd I say right now

A

Tell me what'd I say

E

Tell me what'd I say right now

B7

Tell me what'd I say

A

E

B7

Tell me what'd I say yeah

E

And I wanna know
Baby I wanna know right now

A

And-a I wanna know

E

When you see me in misery
Come on baby, see about me

A E B7 A E B7

Now yeah, hey hey, all right

E

See the girl with the red dress on
She can do the Birdland all night long

A E B7 A E B7

Yeah yeah, what'd I say, all right

E

Well, tell me what'd I say, yeah
Tell me what'd I say right now

A

Tell me what'd I say

E

Tell me what'd I say right now

B7

Tell me what'd I say

A

E

B7

Tell me what'd I say yeah

E

And I wanna know
Baby I wanna know right now

A

And-a I wanna know

Next slide has bass part

- Ray played this on piano.
- Fender Rhodes sound.
- If in a band have guitar and bass double this part.
- This outlines 3 notes of the chord, the root, 5th and b7 of each chord.

What'd I Say

Play in 1st position

1

0 2 0 2 0 2 0 0 2 0 2 0 2 0 2 0 0 2

5

5 7 5 7 5 7 5 5 7 0 2 0 2 0 2 0 0 2

9

7 9 6 9 5 7 5 5 7 0 2 0 2 2 2 2 2 2

13

Secondary Melodic Idea

- This happens every other time.
- It is a rhythmic figure comprised of the root and the b7 of each chord.
- 1st one is in 1st position, 2nd is up at 7th position. Either work fine.

What'd I Say Parts

[Composer]

This is a backup part. Could also do an octave higher.

Guitar

E7 E7

1 2 3 & 4 & | 1 2 3 (& 4) | etc. |

E7 E7

T
A
B

Guitar

2 0 2 0 | 2 2 0 2 | 2 0 2 0 | 2 2 0 2

Gtr.

A7 E7 B7

5

A7 E7 B7

Gtr.

2 0 2 0 | 2 2 0 2 | 0 2 2 |

Gtr.

A7 E7 B7

10

A7 E7 B7

1 & 2 & 3 & 4 & |

Gtr.

2 2 0 2 | 2 0 2 0 | 2 2 2 2 2 2 2 2 |

What'd I Say Parts

[Composer]

Guitar

E7 E7

Guitar

T
A
B

1 2 3 & 4 & 1 2 3 (& 4) etc. _____

Gtr.

A7 E7 B7

Gtr.

A7 E7 B7

10 8 10 8 10 10 8 10 9 7 9 7 9 9 7 9 7 10 7 10

Gtr.

A7 E7 B7

Gtr.

A7 E7 B7

10 10 8 10 9 7 9 7 9 9 9 9 9 9 9 9 1 & 2 & 3 & 4 &

The fill at the end

- 2 ways to play.
- It is just an E7 arpeggio
- Same idea as ending line to “I Feel Fine” by James Brown and Jose Feliciano’s version of “Light My Fire”.
- Again the Chord rules.

E7

Guitar

Guitar

T
A
B

0 0 0 0 0 0 4 4 4 4 4 4 7 7 7 7 7 7 10 10 10 10 10 10

E7

Gtr.

Gtr.

5

E7

0 0 0 0 0 0 4 4 4 4 4 4 2 2 2 2 2 2 5 5 5 5 5 5

Class 9 Fall 2014 Guitar I and II

- Review the following – Very Brief as did last week.
 - 12 – Bar Blues in A and E
 - Blues backup like Chuck Berry
 - Blues Scale in 5th position
 - Difference between straight time and shuffle time
- Practice chord change combinations
- Blues in E
- The B7 and Bm chords
- Notes on strings 4 and 5.

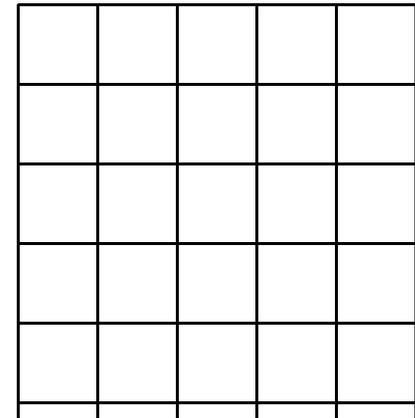
Names of the notes on the open strings.

Below are the names of the notes on the open strings.

These need to be memorized. From the lowest pitch to the highest pitch: E, A, D, G, B and E. Note that the 6th string is called 'low E' and the 1st string is called 'high E'.

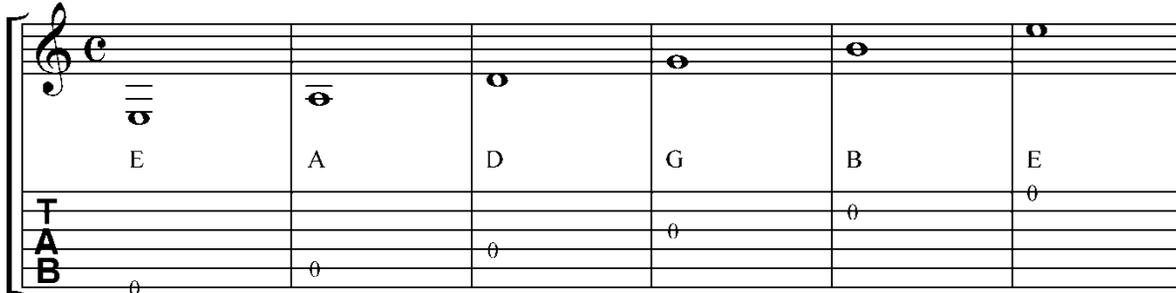
Below is where the open strings are written on the staff!

Open Strings



F. Markovich E A D G B E

Guitar



Guitar

T
A
B

0 0 0 0 0 0

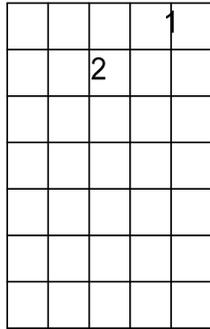
In book do notes on 4th and 5th strings

Common fingerings review and forward

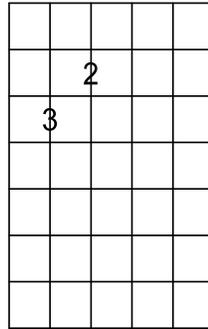
- While the chords coming up are not required for this week the concept will really speed up your learning.
- Look for these ideas going forward.
- Works for Guitar II also.
- In past terms the students who got this concept and worked on it progressed faster than other students.

Chord Common Finger Groupings

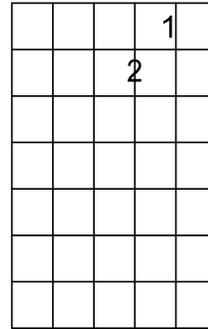
C, Am, Dm, E, E7



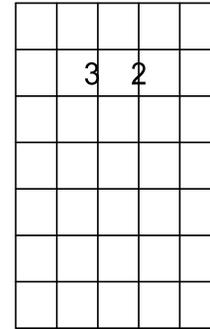
C, F, G, G7, D



F, Dm7,

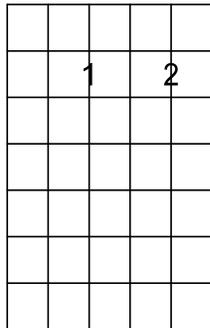


E, Em, Am

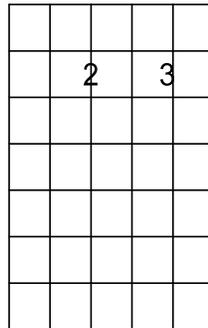


1

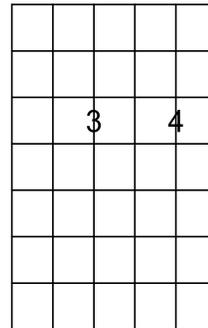
A7



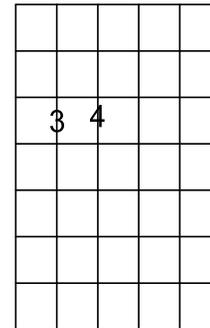
A7, B7, E7sus4, D7



B7, Dm, F6

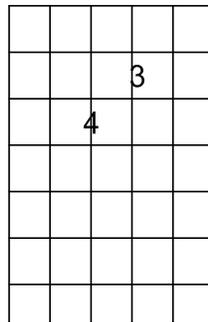
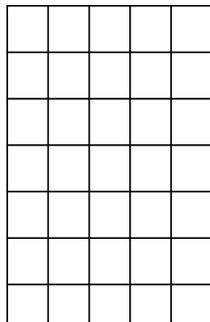


F (Barre), Fm

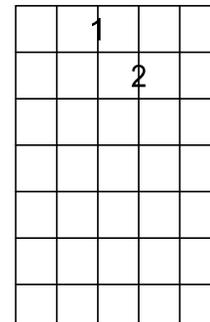


4

F Barre



B7, D7,



12 Bar Blues

The 12 bar blues usually uses the following format:

(In the Key of A)

4/4 ||: A7 | (D7) | (A7) | | D7 | | A7 | | E7 | D7 | A7 | (E7)
First 4 bars call | Repeat call 2nd 4 | Response

So it is broken down into 3 sets of 4 measures each. An example would be:

Hound Dog

4/4 You Ain't nothin but a | | : Hound Dog, | cryin all the | time. |
(Call)
A7 D7 A7
You Ain't nothin but a | Hound Dog, | cryin all the | time. |
(Repeated Call)
A7 E7 D7
Well you ain't | Never caught a rabbit and you | Ain't no friend of |
(Response)
A7
mine | :||

You need to memorize this progression. The pattern is:

4/4 ||: I | (IV) | (I) | | IV | | I | | V | IV | I | (V) :||

Even though that is the harmonic content of the song it is advisable to do something other than just to play the chords. Do a Chuck Berry style accompaniment or a repeated riff. Following is the Blues Scale In A.

The Blues In All Keys

The most common of all blues progression is the 12-bar blues. Following is the basic form.

4/4 ||: I | | | | IV | | I | | V | IV | I | V :||

In the Key of A A7 D7 A7 E7 D7 A7 E7

Key	I	IV	V
A	A	D	E
B \flat	B \flat	E \flat	F
B	B	E	F \sharp
C	C	F	G
C \sharp	C \sharp	F \sharp	G \sharp
D \flat	D \flat	G \flat	A \flat
D	D	G	A
E \flat	E \flat	A \flat	B \flat
E	E	A	B
F	F	B \flat	C
F \sharp	F \sharp	B	C \sharp
G \flat	G \flat	C \flat	D \flat
G	G	C	D
A \flat	A \flat	D \flat	E \flat

Use the chart to the right to write out the chords in each of the keys. Then practice them till you can play them without a problem.

Start by using the 6th and 5th string root chords. Note that in most blues all of the chords are dominant 7th chords. Once the progressions are learned in every key then start with some of the chord substitutions covered in class. It is important that you first learn the basic progressions in every key. There are patterns and after you have done a few it should be easy to learn them all.

Blues In The Key Of A

Practice as a Shuffle and a Straight Blues.

1

A (A7)

2 2 4 4 2 2 4 4 2 2 4 4 2 2 4 4 2 2 4 4 2 2 4 4

Use your middle and pinky fingers for the left hand.
Hold the middle finger down while playing with the pinky.

5

D (D7)

A (A7)

2 2 4 4 2 2 4 4 2 2 4 4 2 2 4 4 0 0 0 0 0 0 0 0

9

E (E7)

D (D7)

A (A7)

E (E7)

2 2 4 4 2 2 4 4 2 2 4 4 2 2 4 4 2 2 4 4

Blues In A 5th Position

[Composer]

Guitar

5th Position

T
A
B

Guitar

7 7 9 9 7 7 9 9 | 7 7 9 9 7 7 9 9 | 7 7 9 9 7 7 9 9 | 7 7 9 9 7 7 9 9

5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5

Detailed description: This block shows the first four measures of a blues piece in A major, 5th position. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a common time signature. The music consists of a continuous eighth-note pattern: G5, A5, B5, C#5, D6, E6, F#6, G6. The bottom staff is a guitar tablature with six lines. The first measure is marked with a dot on the 5th fret line. The notes are indicated by numbers 7 and 9 on the strings, with the fret number 5 written below the string line.

Gtr.

Gtr.

7 7 9 9 7 7 9 9 | 7 7 9 9 7 7 9 9 | 7 7 9 9 7 7 9 9 | 7 7 9 9 7 7 9 9

5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5 | 5 7 9 9 5 5 7 5 | 5 5 5 5 5 5 5 5

Detailed description: This block shows measures 5 through 8. The notation is identical to the first block, but the first measure of this section is marked with a '5' above the treble clef. The tablature for the third measure is modified: the first two strings have fret numbers 7 and 9, while the last four strings have fret numbers 5, 7, 9, and 5.

Gtr.

7th pos

5th pos

7th pos

Gtr.

9 9 11 11 9 9 11 11 | 7 7 9 9 7 7 9 9 | 7 7 9 9 7 7 9 9 | 9 9 11 11 9 9 11 11

7 7 7 7 7 7 7 7 | 5 5 5 5 5 5 5 5 | 7 7 9 9 7 7 9 9 | 7 7 7 7 7 7 7 7

Detailed description: This block shows measures 9 through 12. The notation is identical to the previous blocks, but the first measure of this section is marked with a '9' above the treble clef. The first measure is labeled '7th pos' and the second '5th pos'. The tablature for the first measure is modified: the first two strings have fret numbers 9 and 11, while the last four strings have fret numbers 7, 7, 7, and 7.

This song is a straight blues. No shuffle!! Play it with the Chuck Berry background.

Johnny B. Goode

A7
4/4 | |: Way down in Louisiana, Down to | New Orleans. | Way back up in the woods by the | Evergreens there
D7
stood a long log cabin made of | earth and wood where | lived a country boy named | Johnny B. Goode who
E7 D7 A7 E7
never learned to read or | write so well but he could | Play his guitar like a | ring in the bell Go, | |
A7 D7 A7
Go | Go Johnny go Go | Go | Go Johnny Go | Go | Go Johnny Go Go | Go | Go Johnny go Go
E7 D7 A7 E7
Go | Johnny B. | Goode | : | |

He Used to carry his guitar in a gunny sack go down to woods by the railroad tracks.
People used to come from miles around just to here him play the driving sounds.
People would stop and they would say oh my how that little country boy can play Go Go etc.

His mother told him someday you will be a man and you will be the leader of a big
old band. People will come from miles around just to listen to you play your drivin' sounds.
Some day your name will be in lights sayin' Johnny B. Goode tonight.

Kansas City

This song is a shuffle. Listen to the Cd
To get the feeling of a shuffle.

4/4 I'm going to ||: Kansas City | Kansas City here I | come. | I'm Goin to | Kansas City |

Kansas City here I | come. | They got some | crazy little women there and |

I'm going to get me | one. | I'm going to be | standing on the corner |

12th street and | Vine. | I'm going to be | standing on the corner | 12th street and |

Vine. | With my | Kansas City baby and my | bottle of Kansas City | wine.

Well I | might take a train, | might take a plane but | if I have to walk I'm going to |

get there just the same. I'm Goin to | Kansas City | Kansas City here I | come. |

They got some | crazy little women there and | I'm going to ge me | one. | If I |

stay with that women you | know I'm gonna die | gotta find a brand new lover |

that's the reason why. I'm Goin to | Kansas City | Kansas City here I | come. |

They got some | crazy little women there and | I'm going to get me | one. | :||

SURFIN' U.S.A. } Another straight feel but not a blues.

If ev'rybody had an [A7]ocean, across the U.S.[D]A.
Then ev'rybody'd be [A7]surfin' like Californi[D]a
You'd see them wearin' their [G]baggies, huarachi sandals [D]too
A bushy bushy blond [A7]hairdo, surfin' [D]U.S.A.

You'll catch 'em surfin' at Del Mar, Ventura County Line
Santa Cruz and Tressels, Australia's Narabine
All over Manhattan and down Doheny Way
Ev'rybody's gone surfin', surfin' U.S.A.

Well all be plannin' out a route, we're gonna take real soon
We're waxin' down out surfboards, we can't wait for June
We'll all be gone for the summer, we're on safari to stay
Tell the teacher we're surfin', surfin' U.S.A.

At Haggarty's and Swami's, Pacific Palisades
San Onofree and Sunset, Redondo Beach, L. A.
All over La Jolla, at Waiamea Bay
Ev'rybody's gone surfin', surfin' U.S.A.

Now we will add in tacits to this song. Each chord during the chorus will have 1 measure of the chord then 1 strum in the next measure, then stop the sound for 3 beats (tacit) until the next chord. Just do it on the chorus section.

Blues Variations Number 1

1

2 2 4 4 2 2 4 4 2 2 4 4 5 5 4 4 2 2 2 2 2 2 4 4 2 2 2 2 2 2 2 2

5

2 2 4 2 5 2 4 2 0 2 0 4 0 2 0 4 0 2 0 4 0 6 0 4 0 0 4 4 2 2 4 4

9

Following Are in 5th position.

2 2 4 4 2 2 4 4 5 5 7 7 5 5 7 7 5 5 7 7 6 6 7 6 7 5 5 9 9 7 7 9 7 9

9

Following Are in 5th position.

2 2 4 4 2 2 4 4 5 5 7 7 5 5 7 7 5 5 7 7 6 6 7 6 7 5 5 9 9 7 7 9 7 9

13

4th Position. 5th position. Like "What'd I Say"

5 5 3 4 7 7 4 7 5 7 5 7 5 7 5 7 5 5 7 7 5 5 7 7

Big Yellow Taxi

Joni Mitchell

1 They paved par - a - dise and put up a park - ing lot
took all the trees and put them in a tree mu - se - um
Hey, far - mer far - mer and put a - way that D. D. T. now.
Late last night I heard the screen door slam

5 With a pink ho - tel a bou - tique and a swing - ing hot spot
and they charged all the peo - ple a dol - lar and a half just to see 'em.
Give me spots on my ap - ples but leave me the birds and the bees
And a old man - low Tax - i took a - way my old man.

9 Don't it al - ways seem to go That you don't know what you've got till it's gone? They
please!

14 paved par - a - dise And put up a park - ing lot Woo pa - pa pa - pa Woo pa -

19 pa - pa - pa they Woo pa - pa pa - pa Don't it al - ways seem to go That you

SURFIN' U.S.A. }

Best to use version in book!!

If ev'rybody had an [A7]ocean, across the U.S.[D]A.
Then ev'rybody'd be [A7]surfin' like Californi[D]a
You'd see them wearin' their [G]baggies, huarachi sandals [D]too
A bushy bushy blond [A7]hairdo, surfin' [D]U.S.A.

You'll catch 'em surfin' at Del Mar, Ventura County Line
Santa Cruz and Tressels, Australia's Narabine
All over Manhattan and down Doheny Way
Ev'rybody's gone surfin', surfin' U.S.A.

Well all be plannin' out a route, we're gonna take real soon
We're waxin' down out surfboards, we can't wait for June
We'll all be gone for the summer, we're on safari to stay
Tell the teacher we're surfin', surfin' U.S.A.

At Haggarty's and Swami's, Pacific Palisades
San Onofree and Sunset, Redondo Beach, L. A.
All over La Jolla, at Waiamea Bay
Ev'rybody's gone surfin', surfin' U.S.A.

Now we will add in tacits to this song. Each chord during the chorus will have 1 measure of the chord then 1 strum in the next measure, then stop the sound for 3 beats (tacit) until the next chord. Just do it on the chorus section.

Big Yellow Taxi

Joni Mitchell

1 They paved par - a - dise and put up a park - ing lot se - um
took all the trees and put them in a tree mu - se - um
Hey, far - mer far - mer I put a - way that D. D. T. now,
Late last night I heard the screen door slam

5 With a pink ho - tel a beach and a swing - ing hot spot
and they charged all the peo - ple a dol - lar and a half just to see 'em.
Give me spots on my ap - ples but leave me the birds and the bees
And a old man - low Tax - i took a - way my old man.

9 Don't it al - ways seem to go That you don't know what you've got till it's gone? They
please!

14 paved par - a - dise And put up a park - ing lot Woo pa - pa pa - pa Woo pa -

19 pa - pa - pa they Woo pa - pa pa - pa Don't it al - ways seem to go That you

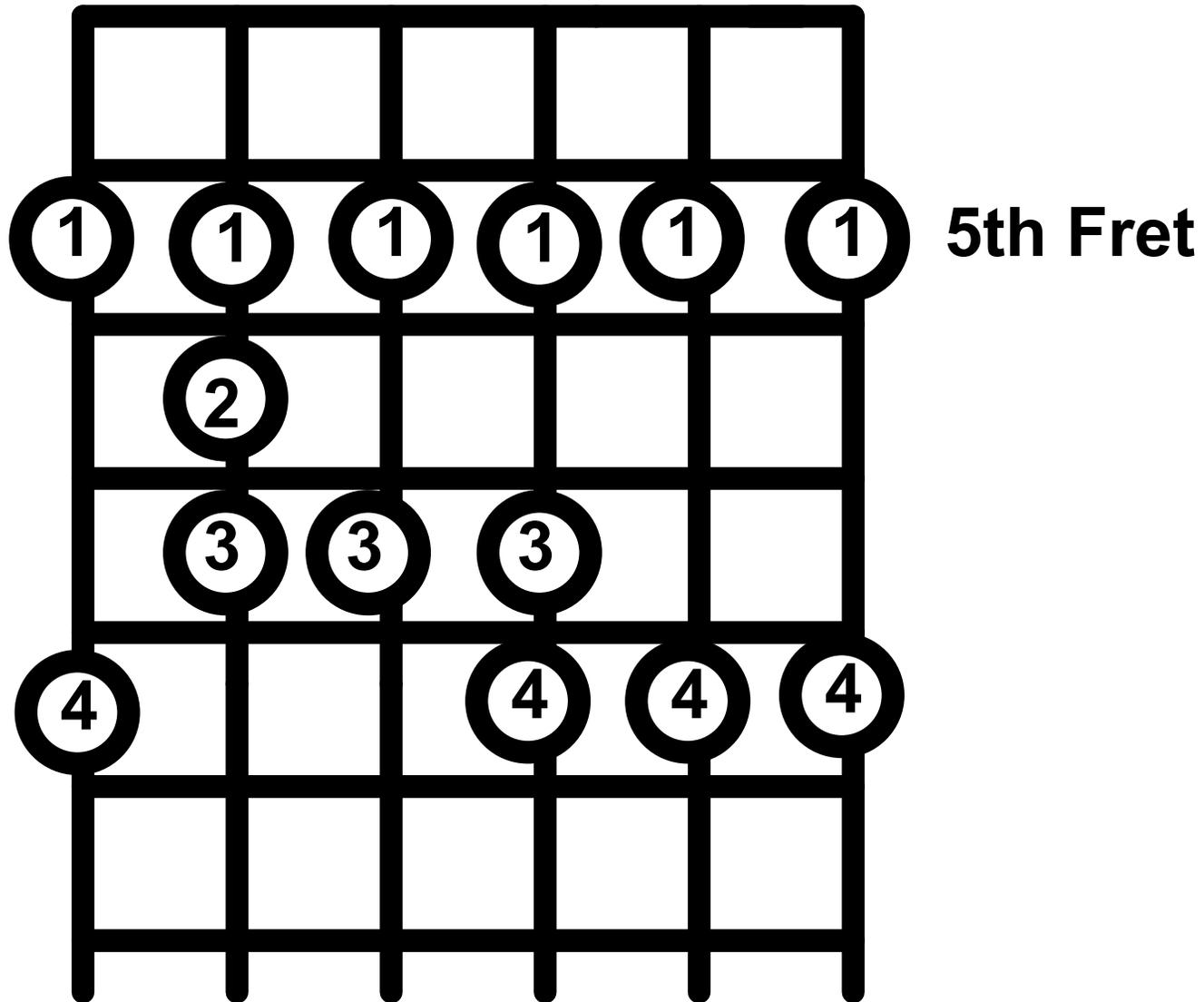
24 don't know what you've got till it's gone? They paved par - a - dise And put up a park - ing lot Woo pa

29 pa - pa - pa they

1970

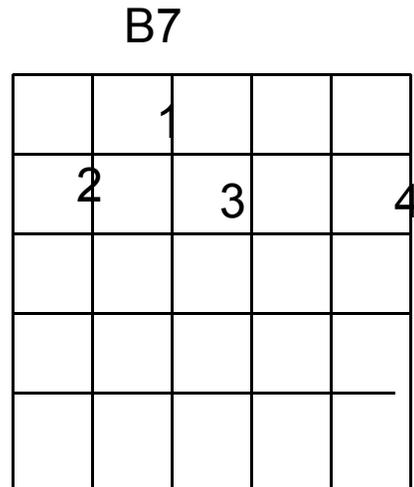
Repeat and fade

Blues Scale In A



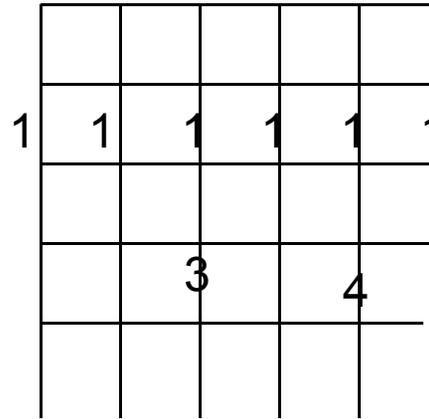
Work on book – notes.

The B7 Chord



X

B7 Guitar II



0

Notice how the first 3 fingers are very close to what a D7 is only on other strings. Get those fingers down first and then add in the 4th finger.

You will need this chord for Secret Agent Man

Pride And Joy

E7

4/4 1. Well you've | |: heard about love givin' sight | to the blind. | My baby's lovin'cause the
2. love my baby my heart & soul love like ours won't

A7

E7

sun to shine. She's my | sweet thing | She's my | pride and joy | She's my |
never grow old.

B7

A7

E

E B7

E (Tacit)

sweet little baby I'm | her little lover | boy | Yeah I :|| love my lady to | be long and lean
love my baby like the finest wine

E

A7

you mess with her you'll see a | man gettin' mean. Shes my | sweet thing | She's my |
Stick with her until the end of time

E7

B7

A7

E

E

B7

pride and joy | She's my | sweet little baby I'm | her little lover | boy | ||

Pride and Joy

Power Trio Blues and Rock

Start by learning the chords. Do
these in 1st position.

The Bm (B Minor) Chord

Bm

				1
			2	
		3		

X X 0

Bm (B Minor)

1	1	1	1	1
			2	
	3	4		

X

For some of you that can already play use this form.

The B7 Chord

For Guitar II

B7

	1			
2		3	4	

X

0

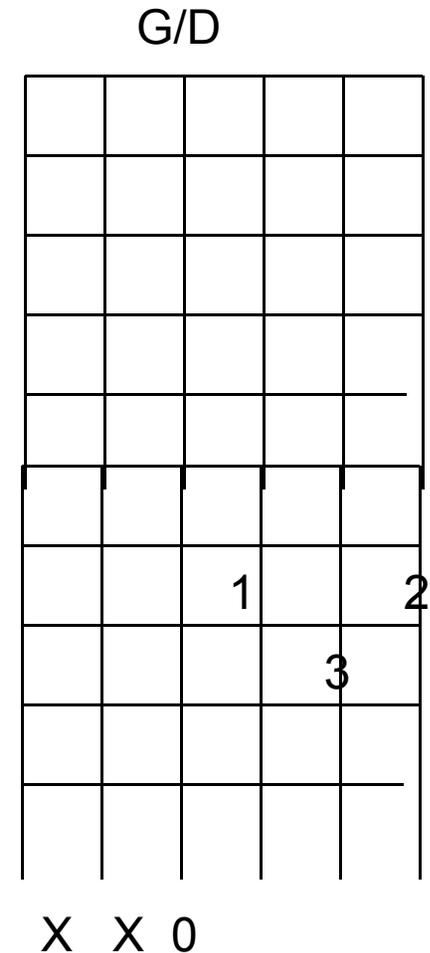
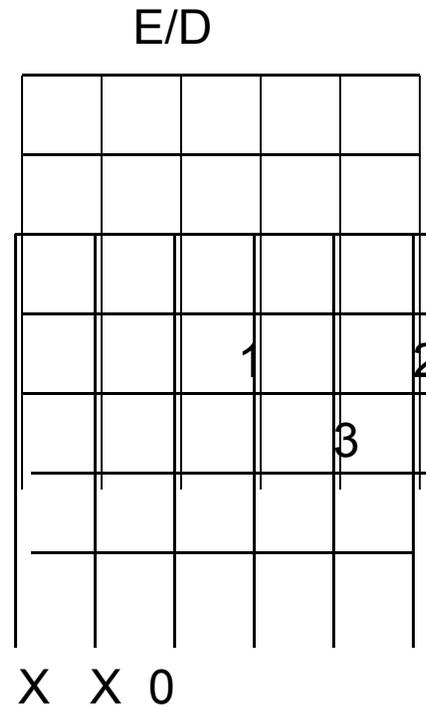
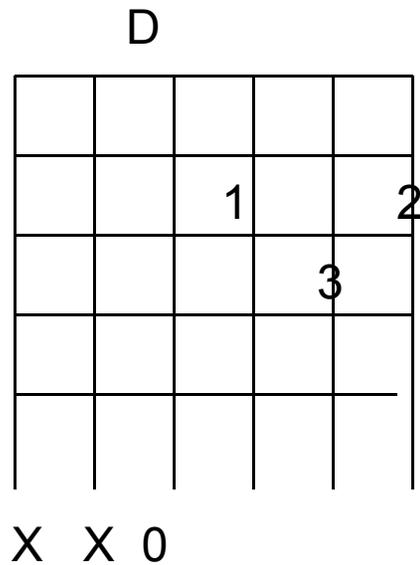
B7

1	1	1	1	1
	3		4	

X

8 Days a week

Introduction and ending for 8 Days a Week.



A letter then a slash then a letter means:

First letter is name of the chord.

Slash indicates that the next letter is the bass of the chord.

So E/D would be an E chord with a D note as the bass or lowest note.

The introduction to 8 Days a Week is:

4/4 ||: D | E/D | G/D | D :||

Notice that the same fingering applies to many chords.



D



E/D (E with a D Bass)



G/D (G with a D bass)



Same for Guitar 2. Leave 1st and 4th string open as drones.

Timbre (tonal) differences

- Notice the difference in sound when you play close to the bridge compared to over the sound hole on your guitar.
- The reason is that when you play over the bridge the overtones are sounding louder and the fundamental (note you play) are softer in volume.
- Overtones are the multiples of the fundamental tone. For example, if you played an A = 440 Hz. Then the overtones would be 880 (2X), 1320 (3X), 1760 (4X), 2200 (5X) etc.
- The closer you play to the bridge the louder those overtones sound and the softer the fundamental sounds.
- For 8 Days a week play over the sound hole until you get to the section starting with an A chord (bridge of the song) then play near the bridge, on the repeat go back to playing over the sound hole.

Strum over the sound hole of the guitar.

Verse 1

D E G D
Oo, I need your love, babe, guess you know it's true
D E G D
Hope you need my love, babe, just like I need you

Chorus 1

Bm G Bm E
Hold me, love me, Hold me, love me,
D E G D
I ain't got noth-in' but love babe, Eight Day's A Week

Verse 2

D E G D
Love you every day, girl, always on my mindD
G D
One thing I can say, girl, love you all the time

Chorus 2

Bm G Bm E
Hold me, love me, Hold me, love me,
D E G D
I ain't got noth-in' but love girl, Eight Day's A Week

Bridge (Strum near the bridge of the guitar)

A Bm
Eight days a week I love you
E G A
Eight days a week is not enough to show I care

[Repeat Verse 1]

[Repeat Chorus 1]

[Repeat Bridge]

[Repeat Verse 2]

[Repeat Chorus 1]

G D
Eight Days A Week (Repeat 2 more times then do the intro again)

Chord Changes

- Following 2 pages cover all the chord changes so far.
- Note which changes you have trouble doing, then focus on practicing those.
- This will take some time in class. We may have to break it up a bit.

A	to	Am
A	to	A7
A	to	Bm
A	to	B7
A	to	C
A	to	D
A	to	D7
A	to	E
A	to	Em
A	to	E7
A	to	G

Am	to	A
Am	to	A7
Am	to	Bm
Am	to	B7
Am	to	C
Am	to	D
Am	to	D7
Am	to	E
Am	to	Em
Am	to	E7
Am	to	G

A7	to	A
A7	to	A7
A7	to	Bm
A7	to	B7
A7	to	C
A7	to	D
A7	to	D7
A7	to	E
A7	to	Em
A7	to	E7
A7	to	G

Bm	to	A
Bm	to	Am
Bm	to	A7
Bm	to	B7
Bm	to	C
Bm	to	D
Bm	to	D7
Bm	to	E
Bm	to	Em
Bm	to	E7
Bm	to	G

B7	to	A
B7	to	Am
B7	to	A7
B7	to	Bm
B7	to	C
B7	to	D
B7	to	D7
B7	to	E
B7	to	Em
B7	to	E7
B7	to	G

C	to	A
C	to	Am
C	to	A7
C	to	Bm
C	to	B7
C	to	D
C	to	D7
C	to	E
C	to	Em
C	to	E7
C	to	G

D	to	Am
D	to	A7
D	to	Bm
D	to	B7
D	to	C
D	to	D7
D	to	E
D	to	Em
D	to	E7
D	to	G

D7	to	A
D7	to	A7
D7	to	Bm
D7	to	B7
D7	to	C
D7	to	D
D7	to	E
D7	to	Em
D7	to	E7
D7	to	G

E	to	A
E	to	A7
E	to	Bm
E	to	B7
E	to	C
E	to	D
E	to	D7
E	to	Em
E	to	E7
E	to	G

Em	to	A
Em	to	Am
Em	to	A7
Em	to	B7
Em	to	C
Em	to	D
Em	to	D7
Em	to	E
Em	to	Em
Em	to	E7
Em	to	G

E7	to	A
E7	to	Am
E7	to	A7
E7	to	Bm
E7	to	C
E7	to	D
E7	to	D7
E7	to	E
E7	to	Em
E7	to	E7
E7	to	G

G	to	Am
G	to	A7
G	to	Bm
G	to	B7
G	to	C
G	to	D7
G	to	E
G	to	Em
G	to	E7
G	to	D
G	to	A

Paint it Black – Guitar Intro.

INTRO:

D U D U D U			H H	P P H
-----	-----	-----	-----	-----
---0---0---0---	---0---0---0---0---	---0---0---0---	-----2-----	
---4---6---7---	9---7---6---4---	---4---3---4---6---	-1-3-4-----4-3-1-3	
-----	-----	-----	-----	-----
-----	-----	-----	-----	-----
-----	-----	-----	-----	-----

Suspended Chords

Embellishing chords 101

A definition

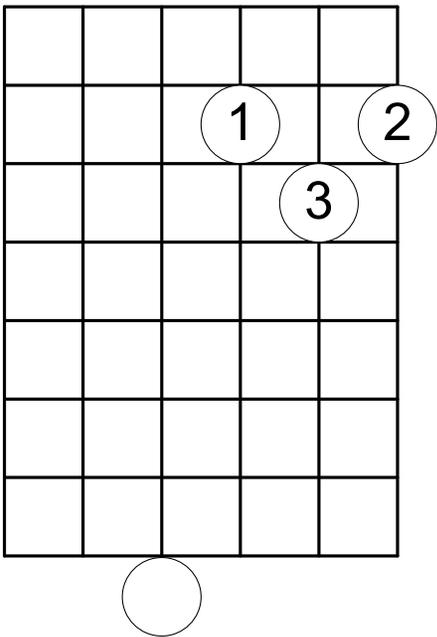
- Suspended chords are chords that suspend the 2nd or 4th notes of the scale rather than the 3rd note of the chord.
- Major chords have the 1st note 3rd note and 5th note of a scale.
- A suspended 2 has the 1st, 2nd and 5th notes of the scale. It will usually resolve to the 1st, 3rd, and 5th notes of the scale to go back to the major chord.
- A suspended 4 has the 1st, 4th and 5th notes of the scale. It will usually resolve to the 1st, 3rd, and 5th notes of the scale to go back to the major chord.
- Classic example is the Halleluiah chorus to Handel's Messiah.

Uses

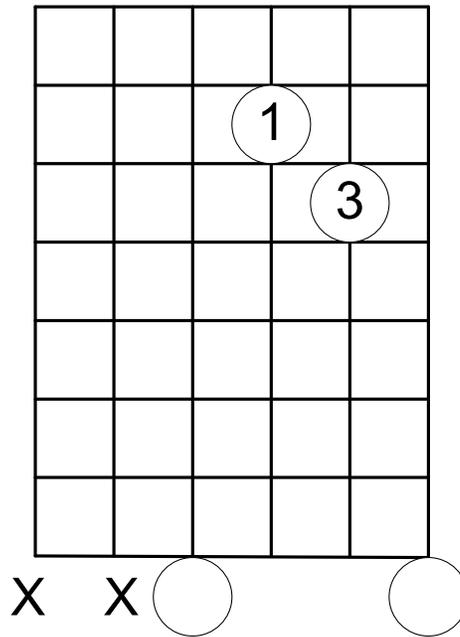
- Use these to spice up the A and A chords in many tunes.
- Also good for endings.

Here they are in D.

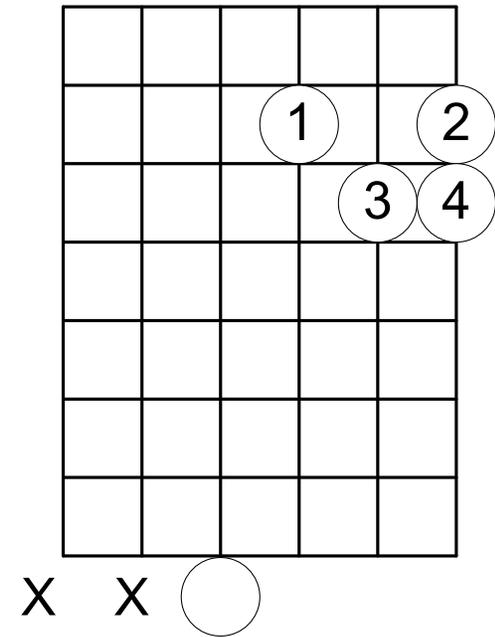
D



D sus2
(Suspended 2)



D sus4
(Suspended 4)



Try the following:

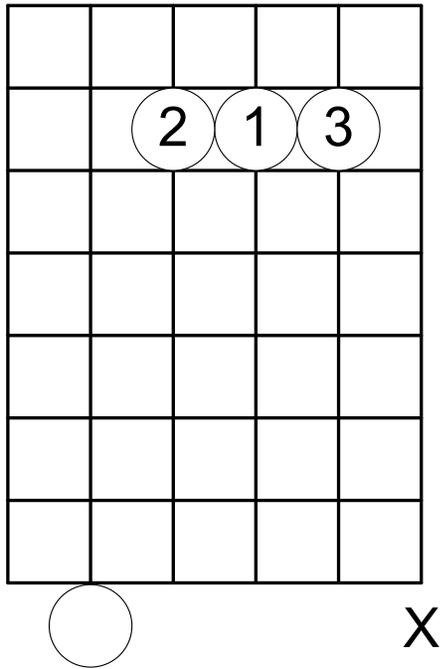
4/4 |: A A Asus2 Asus2 | A A Asus4 A : ||

Works well in teach your children. Each chord gets 1 beat

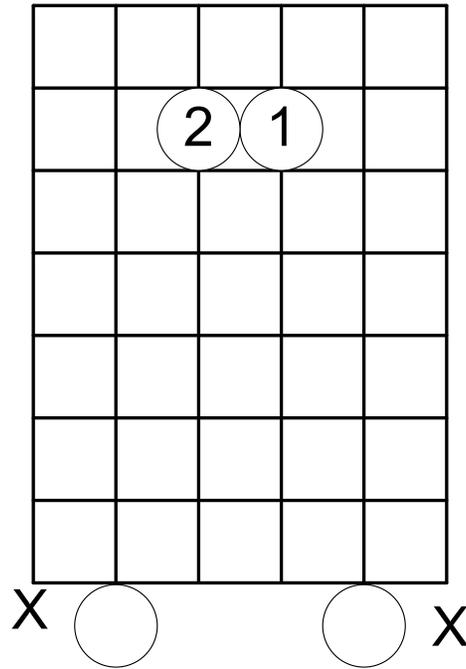
Below as an ending:

4/4 |||: A A Asus2 Asus2 | A Asus4 A (hold for 2 beats) : ||

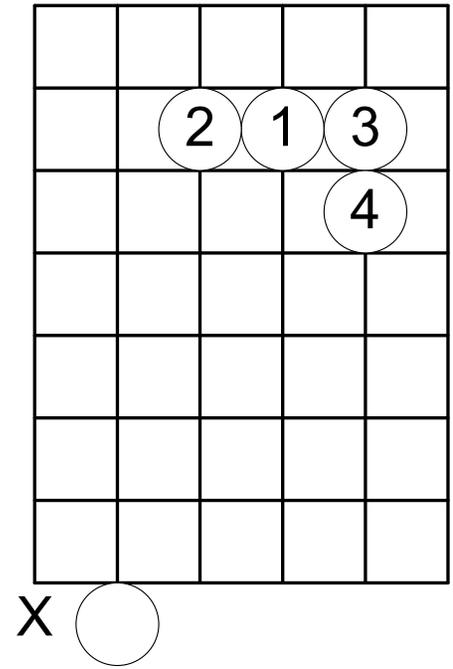
A



A sus2



A sus4



Try the following in A:

4/4 |: A A Asus2 Asus2 | A A Asus4 A : ||

Works well in teach your children. Each chord gets 1 beat

Below as an ending:

4/4 |||: A A Asus2 Asus2 | A Asus4 A (hold for 2 beats) : ||

Apply these to the next song

Teach Your Children

INTRO: D G D A

D G
You who are on the road
D A
Must have a code that you can live by
D G
And so become yourself
D A
Because the past is just a good-bye.

D G
Teach your children well,
D A
Their father's hell did slowly go by,
D G
And feed them on your dreams
D A
The one they picks, the one you'll know by.

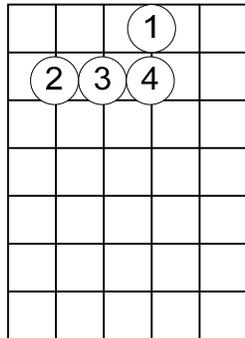
D G D
Don't you ever ask them why, if they told you, you will cry,
Bm G A
So just look at them and sigh
D G A D
and know they love you.

Suspended 4 chords

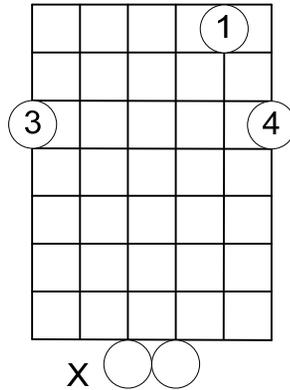
- Next slide has the 3 main forms and the 2 main Barre forms.
- Take your time to learn these and apply to various songs.
- Listen to pop tunes and you will hear it all the time. Brown Eyed Girl uses it during backup of the vocal.

○ Suspended 4 Chords

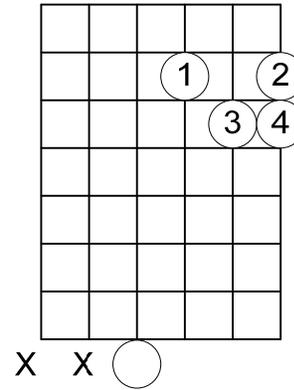
E Sus4



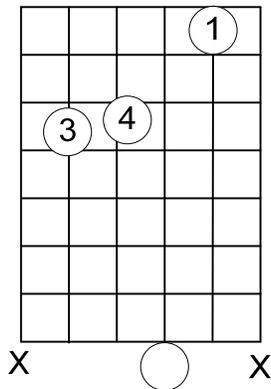
G sus4



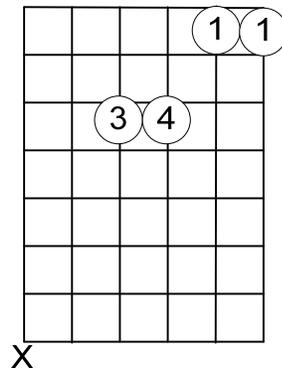
D sus4
(Suspended 4)



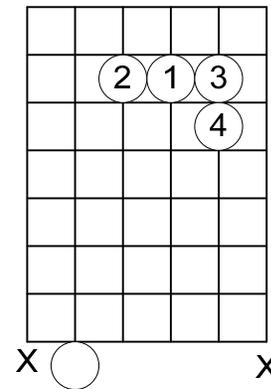
C sus4



F sus4

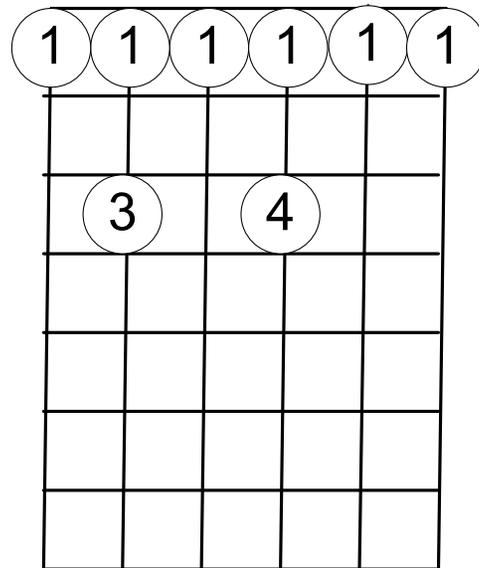


A sus4



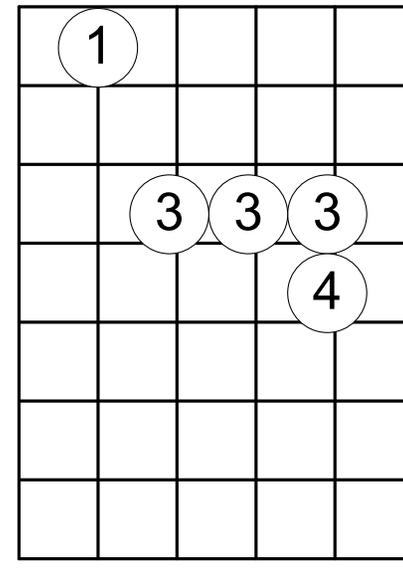
E and A moveable sus4 forms

F sus4



Mute 4th string

Bb sus4



X

Explore yourself

- This is just scratching the surface of suspended chords.
- Listen to modern jazz and how much of the harmony is built off of 4ths. In analysis this would relate to suspended chords many times.
- Particularly listen to McCoy Tyner for this type of sound.

The Long Black Veil (3:05)

(D) Ten years ago on a cold dark night
(A) Someone was killed 'neath the town (G) hall lights (D)
(D) There were few at the scene but they all agreed
(D) That the (A) slayer who ran looked a lot (G) like me (D)

She (G) walks these hills (D) in a (G) long black veil (D)
She (G) visits my grave (D) when the (G) night winds wail (D)
Nobody knows (G) nobody sees (D)
(G) Nobody (A) knows but me (D)

The judge said, "Son, what is your alibi
If you were somewhere else then you won't have to die."
I spoke not a word though it meant my life
For I'd been in the arms of my best friend's wife

Now the scaffold is high and eternity's near
She stood in a crowd and shed not a tear
But sometimes at night when the cold wind moans
In a long black veil she cries o're my bones

She walks these hills in a long black veil
She visits my grave when the night winds wail
Nobody knows nobody sees
Nobody knows but me

Nobody knows nobody sees
Nobody knows but me

Explore yourself

- This is just scratching the surface of suspended chords.
- Listen to modern jazz and how much of the harmony is built off of 4ths. In analysis this would relate to suspended chords many times.
- Particularly listen to McCoy Tyner for this type of sound.

Your Body is a Wonderland

INTRO: D Asus G Asus (2x)

D Asus G Asus
We got the afternoon

D Asus G Asus
You got this room for two

D Asus G Asus
One thing I've left to do

D
Discover me
Asus G Asus
Discovering you

D Asus G Asus
One mile to every inch of

D Asus G Asus
Your skin like porcelain

D Asus G Asus
One pair of candy lips and

D Asus G Asus
Your bubblegum tongue

Refrain:

G
'Cause if you want love
Asus
We'll make it

G
Swimming a deep sea
Asus
Of blankets

G9
Take all your big plans
Asus

And break 'em
Em F#m G
This is bound to be a while

Chorus:

Asus D Asus G
Your body Is a wonderland

Time Of Your Life

G C D (Each Line)

Another turning point a fork stuck in the road
Time grabs you by the wrist directs you where to go

Tab 2

Em D C G
So make the best of these days and don't ask why
It's not a question but a lesson learned in time

Chorus

Em G Em G
It's something unpredictable in the end it's right
Em D G C D
I hope you have the time of your life.

Verse 2

G C D (Each Line)

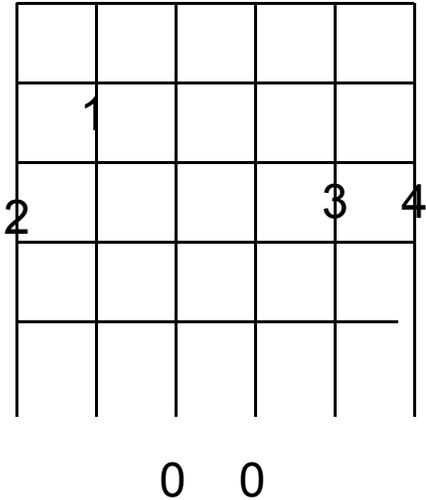
So take the photographs and stillframes in your mind
Hang it on a shelf and goodav than good times

Tatoos and memories and asking on trial
For what it's worth it was worth all the while

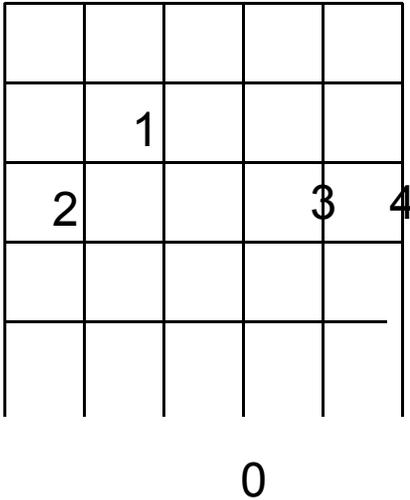
Chorus While the intermediates play this read pages 1-10 in the Guitar Reference.

More advanced chords to Time of Your Life. These are chords that each have a D and a G note on the first 2 strings. This is called a pedal point.

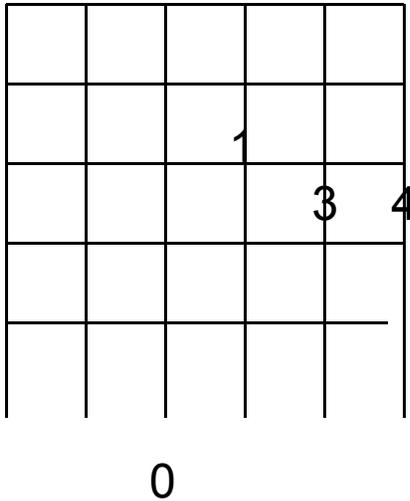
G



C add 9



D sus4



Wish You Were Here

Playing chords without playing the
whole chord

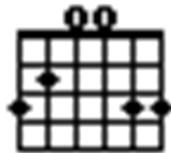
Start by listening to the song

- This is a step most people don't do.
- Even when they do it they don't really listen.
- Concentrate on the guitar part – not the vocals.
- Basic Chords are G, Em, Am (or A7sus), C and D.
- The song is in the key of G.
- For guitar I students just play the simple chords as listed above.

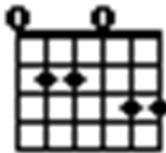


CHORDS

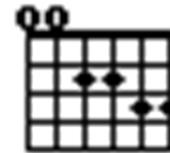
G



Em7



A7sus4



	3	3	3
T	3	3	3
A	0	0	2
B	0	2	2
	2	2	0
	3	0	0

Notice the pedal point in holding down the 1st 2 strings. Fingering for all the chords is to use your ring finger on the 2nd string and pinky on the 1st string. Other fingers are obvious once you do that.

For Guitar 1 you can play the basic chords of G, Em and Am.

Other chords are all beginning chords. This song should be played in 1st position chords not up the neck.

Intro:

Em G Em G Em Asus4 Em Asus4 G G

C D Am G
So, so you think you can tell, heaven from hell? Blue skies from pain?

D C Am
Can you tell a green field, from a cold steel rail? A smile from a veil?

G C D
Do you think you can tell? Did they get you to trade, your heroes for ghosts?

Am G D
Hot ashes for trees? Hot air for a cool breeze? Cold comfort for change

C Am G
And did you exchange, a walk-on part in the war, for a lead role in a cage...

SOLO: (like Intro)

Em G Em G Em Asus4 Em Asus4 G G

C D
How I wish, how I wish you were here

Am G D
We're just two lost souls swimming in a fishbowl, year after year

C Am
Running over the same old ground, what have we found - the same old fears?

G
Wish you were here

Example #1

Basic rhythm

G

	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
T	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
A	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
E	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3

Start with the basic rhythm of the song. See next slide for the strum pattern.



G

Guitar

Guitar TAB

3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
3	3	3	3	3	3	3	3	3	3	3	3	3	3	3

Watch the strum. Make sure that you strum down on the beat



Example #2A

G

The musical notation shows a treble clef, a key signature of one sharp (F#), and a G chord. The notation consists of a single staff with a series of chords and individual notes. Below the staff is a guitar fretboard diagram with six strings labeled T, A, B, and three frets labeled 3, 2, 3. The diagram shows fingerings for the notes in the music.



Same rhythm but now picking out individual notes. Do not have to be exact on this and in fact a little loose is good.

This will be for Guitar II students only!

Don't worry about the strings you hit, just get the basic idea that you don't play all of them at the same time.

A small bit of analysis shows that Beat one is the entire chord. Let it ring out and don't stop any notes. It actually sounds throughout the measure. Notice how beats 1 and 3 are really strong! Then the rhythm pattern.

G

▣ ▣ V V ▣ ▣ V V

Guitar

1 2 (e&) e 3 4 (e&) e etc. _____

Guitar

T

A

B

3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3

Here it is with the counting and patterns.

Wish You Were Here intro

[Composer]

$\text{♩} = 60$

Guitar

The image shows a musical score for guitar. It consists of two staves. The top staff is a standard musical staff with a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. The tempo is marked as quarter note = 60. The bottom staff is a guitar tablature staff with three lines labeled T (top), A (middle), and B (bottom). The score is divided into three measures. The first measure has a 7/8 time signature and contains a triplet of eighth notes on the B string (0, 2, 0) and a quarter note on the A string (0). The second measure contains a series of chords: a dotted quarter note on the A string (0), followed by three eighth notes on the B string (2, 2, 2), and three eighth notes on the A string (3, 3, 3). The third measure contains a series of chords: a quarter note on the B string (3), followed by two eighth notes on the A string (3, 3), and two eighth notes on the B string (3, 3). The score ends with a double bar line.

Guitar

T
A
B

Guitar Intro just Em for the 1st measure and G for the 2nd measure.

Example #4

The image shows a musical example for guitar. At the top, a treble clef staff is shown with a key signature of one sharp (F#). The piece is divided into two measures. The first measure is labeled with the chord **Em7** and contains a series of chords: Em7, Em7, Em7, and a melodic line. The second measure is labeled with **A7sus4** and **A7** and contains a series of chords: A7sus4, A7sus4, A7, and A7. A note on the E string in the second measure is marked with an arrow and the text "slight pull on E string".

Below the staff is a guitar fretboard diagram with six strings labeled T, A, E from top to bottom. The fret numbers are as follows:

Fret	T	A	E
1	3	3	3
2	3	3	3
3	3	3	3
4	3	3	3
5	3	3	3
6	3	3	3
7	3	3	3
8	3	3	3
9	3	3	3
10	3	3	3
11	3	3	3
12	3	3	3
13	3	3	3
14	3	3	3
15	3	3	3
16	3	3	3
17	3	3	3
18	3	3	3
19	3	3	3
20	3	3	3
21	3	3	3
22	3	3	3
23	3	3	3
24	3	3	3
25	3	3	3
26	3	3	3
27	3	3	3
28	3	3	3
29	3	3	3
30	3	3	3
31	3	3	3
32	3	3	3
33	3	3	3
34	3	3	3
35	3	3	3
36	3	3	3
37	3	3	3
38	3	3	3
39	3	3	3
40	3	3	3
41	3	3	3
42	3	3	3
43	3	3	3
44	3	3	3
45	3	3	3
46	3	3	3
47	3	3	3
48	3	3	3
49	3	3	3
50	3	3	3
51	3	3	3
52	3	3	3
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63	3	3	3
64	3	3	3
65	3	3	3
66	3	3	3
67	3	3	3
68	3	3	3
69	3	3	3
70	3	3	3
71	3	3	3
72	3	3	3
73	3	3	3
74	3	3	3
75	3	3	3
76	3	3	3
77	3	3	3
78	3	3	3
79	3	3	3
80	3	3	3
81	3	3	3
82	3	3	3
83	3	3	3
84	3	3	3
85	3	3	3
86	3	3	3
87	3	3	3
88	3	3	3
89	3	3	3
90	3	3	3
91	3	3	3
92	3	3	3
93	3	3	3
94	3	3	3
95	3	3	3
96	3	3	3
97	3	3	3
98	3	3	3
99	3	3	3
100	3	3	3

Example 5

VERSE STRUMMING

C **D**

The first system shows a treble clef with a key signature of one sharp (F#). The first measure is for a C major chord, and the second measure is for a D major chord. Both measures feature a strumming pattern of four eighth notes: down, up, down, up. Below the staff is a guitar fretboard diagram with six strings labeled T, A, B, and R. The first two strings are labeled with fret numbers 0, 1, 2, and 3. The diagram shows the fretting for the C and D chords: C (0, 2, 3) and D (2, 3, 0).

Am **G**

The second system continues the musical notation in the same key signature. The first measure is for an Am (A minor) chord, and the second measure is for a G major chord. Both measures feature the same strumming pattern of four eighth notes: down, up, down, up. Below the staff is a guitar fretboard diagram with six strings labeled T, A, B, and R. The fret numbers for the strings are 0, 1, 2, 2, 0, 3. The diagram shows the fretting for the Am and G chords: Am (0, 2, 2) and G (3, 0, 2, 3).

D **C**

	2		0
T	3		1
A	2	/ / / / / / / /	0
R	0		2
			3

Am **G**

	0		3
T	1		3
A	2	/ / / / / / / /	0
R	2		0
	0		2
			3

Example #6

#6A:

C Am

0 1 0 2 3 | 3 2 | 0 1 2 2 0

#6B:

C Am

0 1 0 2 3 | 0 0 1 1 | 0 1 2 2 0

#6C:

C Am

The image displays a musical score for guitar in G major. The top staff is a treble clef with a key signature of one sharp (F#). The melody consists of two measures. The first measure starts with a C chord (indicated by a vertical line) and contains a melodic line: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The second measure starts with an Am chord (indicated by a vertical line) and contains a melodic line: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). Below the staff is a guitar chord diagram for two measures. The first measure is for the C chord, and the second is for the Am chord. The strings are labeled T (Treble), A (Acoustic), and B (Bass) on the left. Fingerings are indicated by numbers 0-3.

0	0
1	1
0	2
2	2
3	0

Now just put it together

- Learn rhythm first
- Then chords
- Then intro

Your Body is a Wonderland

INTRO: D Asus G Asus (2x)

D Asus G Asus
We got the afternoon
D Asus G Asus
You got this room for two
D Asus G Asus
One thing I've left to do
D
Discover me
Asus G Asus
Discovering you

D Asus G Asus
One mile to every inch of
D Asus G Asus
Your skin like porcelain
D Asus G Asus
One pair of candy lips and
D Asus G Asus
Your bubblegum tongue

Refrain:

G
'Cause if you want love
Asus
We'll make it
G
Swimming a deep sea
Asus
Of blankets
G9
Take all your big plans
Asus
And break 'em
Em F#m G
This is bound to be a while

Chorus:

Asus D Asus G
Your body Is a wonderland

(Do Stanza Chords)

Something 'bout the way the hair falls in your face
I love the shape you take when crawling towards the pillowcase
You tell me where to go and
Though I might leave to find it
I'll never let your head hit the bed
Without my hand behind it

Refrain:

G
And if you want love
Asus
We'll make it

{eot}

Under The Bridge

[D]Sometimes I [A]feel like I [Bm]don't have a [A]part[A]ner
[D]Sometimes I[A]feel like [Bm]my only[A] friend
Is the[D] city I[A] live in the[Bm] City of[A] An[A]gels
[D]Lonely as[A] I am
To[Bm]gether we[A] cry [Dmaj7]

I drive on her streets 'cause she's my companion
I walk through her hills 'cause she knows who I am
She sees my good deeds and she kisses me windy
I never worry
Now that is a lie.

{npp}

{soc}

{c:chorus 1}

I don't ever[Em] want to [D]feel
[A]Like I[Em] did that day
Take me to the[Em] place I[D] love
[A]Take me[Em] all way

I don't ever[Em] want to [D]feel
[A]Like I[Em] did that day
Take me to the[Em] place I[D] love
[A]Take me[Em] all way[D] Oh___[A]___ [Bm][A][A]
[D][A][Bm][A]

{eoc}

It's hard to believe there's nobody out there
It's hard to believe that I'm all alone
At least I got her love the city she loves me
Lonely as I am
Together we cry

{soc}

{c:chorus 2}

I don't ever[Em] want to [D]feel

{c:chorus 1}

I don't ever[Em] want to [D]feel
[A]Like I[Em] did that day
Take me to the[Em] place I[D] love
[A]Take me[Em] all way

I don't ever[Em] want to [D]feel
[A]Like I[Em] did that day
Take me to the[Em] place I[D] love
[A]Take me[Em] all way[D] Oh____[A]__ [Bm][A][A]
[D][A][Bm][A]
{eoc}

It's hard to believe there's nobody out there
It's hard to believe that I'm all alone
At least I got her love the city she loves me
Lonely as I am
Together we cry

{soc}

{c:chorus 2}

I don't ever[Em] want to [D]feel
[A]Like I[Em] did that day
Take me to the[Em] place I[D] love
[A]Take me[Em] all way

I don't ever[Em] want to [D]feel
[A]Like I[Em] did that day
Take me to the[Em] place I[D] love

Under The Bridge

```

C                               E                               C
e | -----!-----!-----
b | (1)-----1-----!(0)-----!-----1-3-1-----
g | -----0-----0-----!-----1-----!-----0-----0-----
d | ---2---2-----!---2---2-2-0-----!---2-----2/4-4-
a | -3-----2-0-----!-2---2-----3-0-!-2/3---3---3-----3/5-5-
E | -----3-2-!-0-----!-----

```

```

E                               C                               E
e | -----!-----!-----|
b | -0-----!-----1-----!-----|
g | -----1-----!-----0-----0-----!-----1-----|
d | ---2---2-2-0-----!---2---2-----!---2---2-2-0-----|
a | ---2---2-----3-0-!-2/3---3-----2-0-----!-2---2-----3-0-|
E | -0-----!-----3-2-!-0-----|

```

```

C                               E
e | -----!-----|
b | -----1-3-1-----!-----|
g | -----0-----0-----!-----1---1-----|
d | ---2---2-----2/4-4-!---2---2---2-----|
a | -2/3---3-----3/5-5-!-2---2---2-----2/5-|
E | -----!-0-----|

```

{eot}

The Long Black Veil

(D) Ten years ago on a cold dark night
(A) Someone was killed 'neath the town (G) hall lights (D)
(D) There were few at the scene but they all agreed
(D) That the (A) slayer who ran looked a lot (G) like me (D)

She (G) walks these hills (D) in a (G) long black veil (D)
She (G) visits my grave (D) when the (G) night winds wail (D)
Nobody knows (G) nobody sees (D)
(G) Nobody (A) knows but me (D)

The judge said, "Son, what is your alibi
If you were somewhere else then you won't have to die."
I spoke not a word though it meant my life
For I'd been in the arms of my best friend's wife

Now the scaffold is high and eternity's near
She stood in a crowd and shed not a tear
But sometimes at night when the cold wind moans
In a long black veil she cries o're my bones

She walks these hills in a long black veil
She visits my grave when the night winds wail
Nobody knows nobody sees
Nobody knows but me

Nobody knows nobody sees
Nobody knows but me

Class 9A Fall 2014 Guitar I and II

- Review the following – Very Brief as did last week.
 - 12 – Bar Blues in A and E
 - Blues backup like Chuck Berry
 - Blues Scale in 5th position
 - Difference between straight time and shuffle time
- Practice chord change combinations
- Blues in E
- The B7 and Bm chords
- Notes on strings 4 and 5.
- Transposing

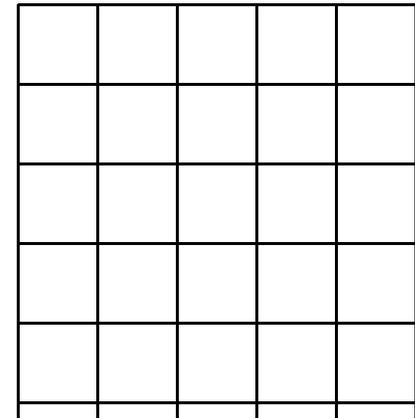
Names of the notes on the open strings.

Below are the names of the notes on the open strings.

These need to be memorized. From the lowest pitch to the highest pitch: E, A, D, G, B and E. Note that the 6th string is called 'low E' and the 1st string is called 'high E'.

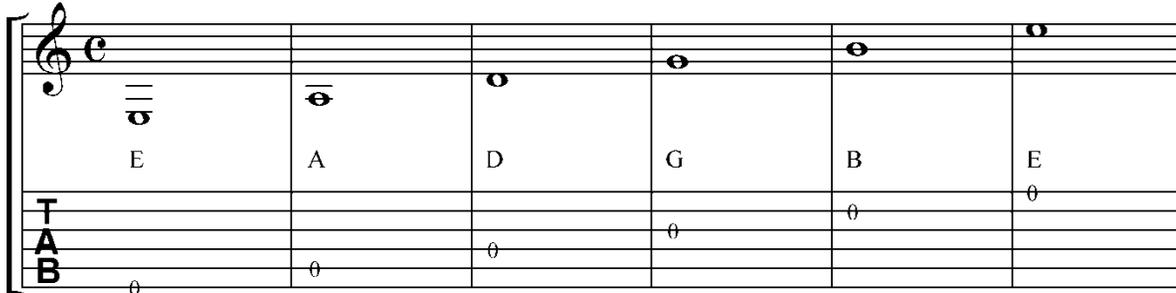
Below is where the open strings are written on the staff!

Open Strings



F. Markovich E A D G B E

Guitar



Guitar

T
A
B

0 0 0 0 0 0

In book do notes on 4th and 5th strings

Common fingerings review and forward

- While the chords coming up are not required for this week the concept will really speed up your learning.
- Look for these ideas going forward.
- Works for Guitar II also.
- In past terms the students who got this concept and worked on it progressed faster than other students.

12 Bar Blues

The 12 bar blues usually uses the following format:

(In the Key of A)

4/4 ||: A7 | (D7) | (A7) | | D7 | | A7 | | E7 | D7 | A7 | (E7)
First 4 bars call | Repeat call 2nd 4 | Response

So it is broken down into 3 sets of 4 measures each. An example would be:

Hound Dog

4/4 You Ain't nothin but a | | : Hound Dog, | cryin all the | time. |
(Call)
A7 D7 A7
You Ain't nothin but a | Hound Dog, | cryin all the | time. |
(Repeated Call)
A7 E7 D7
Well you ain't | Never caught a rabbit and you | Ain't no friend of |
(Response)
A7
mine | :||

You need to memorize this progression. The pattern is:

4/4 ||: I | (IV) | (I) | | IV | | I | | V | IV | I | (V) :||

Even though that is the harmonic content of the song it is advisable to do something other than just to play the chords. Do a Chuck Berry style accompaniment or a repeated riff. Following is the Blues Scale In A.

The Blues In All Keys

The most common of all blues progression is the 12-bar blues. Following is the basic form.

4/4 ||: I | | | | IV | | I | | V | IV | I | V :||

In the Key of A A7 D7 A7 E7 D7 A7 E7

Key	I	IV	V
A	A	D	E
B \flat	B \flat	E \flat	F
B	B	E	F \sharp
C	C	F	G
C \sharp	C \sharp	F \sharp	G \sharp
D \flat	D \flat	G \flat	A \flat
D	D	G	A
E \flat	E \flat	A \flat	B \flat
E	E	A	B
F	F	B \flat	C
F \sharp	F \sharp	B	C \sharp
G \flat	G \flat	C \flat	D \flat
G	G	C	D
A \flat	A \flat	D \flat	E \flat

Use the chart to the right to write out the chords in each of the keys. Then practice them till you can play them without a problem.

Start by using the 6th and 5th string root chords. Note that in most blues all of the chords are dominant 7th chords. Once the progressions are learned in every key then start with some of the chord substitutions covered in class. It is important that you first learn the basic progressions in every key. There are patterns and after you have done a few it should be easy to learn them all.

Blues In The Key Of A

Practice as a Shuffle and a Straight Blues.

1

A (A7)

2 0 4 4 2 2 4 4 2 0 4 4 2 2 4 4 2 0 4 4 2 2 4 4 2 0 4 4

Use your middle and pinky fingers for the left hand.
Hold the middle finger down while playing with the pinky.

5

D (D7) A (A7)

2 0 4 4 2 2 4 4 2 0 4 4 2 2 4 4 0 0 0 0 0 0 0 0

9

E (E7) D (D7) A (A7) E (E7)

2 0 4 4 2 2 4 4 2 0 4 4 2 2 4 4 2 0 4 4 2 2 4 4

Blues In A 5th Position

[Composer]

Guitar

5th Position

T
A
B

7 7 9 9 7 7 9 9 7 7 9 9 7 7 9 9 7 7 9 9 7 7 9 9

Gtr.

5

Gtr.

7 7 9 9 7 7 9 9 7 7 9 9 7 7 9 9 7 7 9 9 7 7 9 9

Gtr.

9

7th pos 5th pos 7th pos

Gtr.

9 9 11 11 9 9 11 11 7 7 9 9 7 7 9 9 7 7 9 9 9 9 11 11 9 9 11 11

This song is a straight blues. No shuffle!! Play it with the Chuck Berry background.

Johnny B. Goode

A7
4/4 | |: Way down in Louisiana, Down to | New Orleans. | Way back up in the woods by the | Evergreens there
D7
stood a long log cabin made of | earth and wood where | lived a country boy named | Johnny B. Goode who
E7 D7 A7 E7
never learned to read or | write so well but he could | Play his guitar like a | ring in the bell Go, | |
A7 D7 A7
Go | Go Johnny go Go | Go | Go Johnny Go | Go | Go Johnny Go Go | Go | Go Johnny go Go
E7 D7 A7 E7
Go | Johnny B. | Goode | : | |

He Used to carry his guitar in a gunny sack go down to woods by the railroad tracks.
People used to come from miles around just to here him play the driving sounds.
People would stop and they would say oh my how that little country boy can play Go Go etc.

His mother told him someday you will be a man and you will be the leader of a big
old band. People will come from miles around just to listen to you play your drivin' sounds.
Some day your name will be in lights sayin' Johnny B. Goode tonight.

Kansas City

This song is a shuffle. Listen to the Cd
To get the feeling of a shuffle.

4/4 I'm going to ||: Kansas City | Kansas City here I | come. | I'm Goin to | Kansas City |

Kansas City here I | come. | They got some | crazy little women there and |

I'm going to get me | one. | I'm going to be | standing on the corner |

12th street and | Vine. | I'm going to be | standing on the corner | 12th street and |

Vine. | With my | Kansas City baby and my | bottle of Kansas City | wine.

Well I | might take a train, | might take a plane but | if I have to walk I'm going to |

get there just the same. I'm Goin to | Kansas City | Kansas City here I | come. |

They got some | crazy little women there and | I'm going to ge me | one. | If I |

stay with that women you | know I'm gonna die | gotta find a brand new lover |

that's the reason why. I'm Goin to | Kansas City | Kansas City here I | come. |

They got some | crazy little women there and | I'm going to get me | one. | :||

SURFIN' U.S.A. } Another straight feel but not a blues.

If ev'rybody had an [A7]ocean, across the U.S.[D]A.
Then ev'rybody'd be [A7]surfin' like Californi[D]a
You'd see them wearin' their [G]baggies, huarachi sandals [D]too
A bushy bushy blond [A7]hairdo, surfin' [D]U.S.A.

You'll catch 'em surfin' at Del Mar, Ventura County Line
Santa Cruz and Tressels, Australia's Narabine
All over Manhattan and down Doheny Way
Ev'rybody's gone surfin', surfin' U.S.A.

Well all be plannin' out a route, we're gonna take real soon
We're waxin' down out surfboards, we can't wait for June
We'll all be gone for the summer, we're on safari to stay
Tell the teacher we're surfin', surfin' U.S.A.

At Haggarty's and Swami's, Pacific Palisades
San Onofree and Sunset, Redondo Beach, L. A.
All over La Jolla, at Waiamea Bay
Ev'rybody's gone surfin', surfin' U.S.A.

Now we will add in tacits to this song. Each chord during the chorus will have 1 measure of the chord then 1 strum in the next measure, then stop the sound for 3 beats (tacit) until the next chord. Just do it on the chorus section.

Blues Variations Number 1

1

2 2 4 4 2 2 4 4 2 2 4 4 5 5 4 4 2 2 2 2 2 2 4 4 2 2 2 2 2 2 2 2

5

2 2 4 2 5 2 4 2 0 2 0 4 0 2 0 4 0 2 0 4 0 6 0 4 0 0 4 4 2 2 4 4

9

Following Are in 5th position.

2 2 4 4 2 2 4 4 5 5 7 7 5 5 7 7 5 5 7 7 6 6 7 6 7 5 5 9 9 7 7 9 7 9

9

Following Are in 5th position.

2 2 4 4 2 2 4 4 5 5 7 7 5 5 7 7 5 5 7 7 6 6 7 6 7 5 5 9 9 7 7 9 7 9

13

4th Position. 5th position. Like "What'd I Say"

5 5 3 4 7 7 4 7 5 7 5 7 5 7 5 7 5 7 5 5 7 7 5 5 7 7

Big Yellow Taxi

Joni Mitchell

1 They paved par - a - dise and put up a park - ing lot
took all the trees and put them in a tree mu - se - um
Hey, far - mer far - mer and put a - way that D. D. T. now.
Late last night I heard the screen door slam

5 With a pink ho - tel a bou - tique and a swing - ing hot spot
and they charged all the peo - ple a dol - lar and a half just to see 'em.
Give me spots on my ap - ples but leave me the birds and the bees
And a old man - low Tax - i took a - way my old man.

9 Don't it al - ways seem to go That you don't know what you've got till it's gone? They
please!

14 paved par - a - dise And put up a park - ing lot Woo pa - pa pa - pa Woo pa -

19 pa - pa - pa they Woo pa - pa pa - pa Don't it al - ways seem to go That you

SURFIN' U.S.A. }

Best to use version in book!!

If ev'rybody had an [A7]ocean, across the U.S.[D]A.
Then ev'rybody'd be [A7]surfin' like Californi[D]a
You'd see them wearin' their [G]baggies, huarachi sandals [D]too
A bushy bushy blond [A7]hairdo, surfin' [D]U.S.A.

You'll catch 'em surfin' at Del Mar, Ventura County Line
Santa Cruz and Tressels, Australia's Narabine
All over Manhattan and down Doheny Way
Ev'rybody's gone surfin', surfin' U.S.A.

Well all be plannin' out a route, we're gonna take real soon
We're waxin' down out surfboards, we can't wait for June
We'll all be gone for the summer, we're on safari to stay
Tell the teacher we're surfin', surfin' U.S.A.

At Haggarty's and Swami's, Pacific Palisades
San Onofree and Sunset, Redondo Beach, L. A.
All over La Jolla, at Waiamea Bay
Ev'rybody's gone surfin', surfin' U.S.A.

Now we will add in tacits to this song. Each chord during the chorus will have 1 measure of the chord then 1 strum in the next measure, then stop the sound for 3 beats (tacit) until the next chord. Just do it on the chorus section.

Big Yellow Taxi

Joni Mitchell

1 They paved par - a - dise and put up a park - ing lot scum
took all the trees and put them in a tree mu - se - um
Hey, far - mer far - mer I put a - way that D. D. T. now,
Late last night I heard the screen door slam

5 With a pink ho - tel a beach and a swing - ing hot spot
and they charged all the peo - ple a dol - lar and a half just to see 'em.
Give me spots on my ap - ples but leave me the birds and the bees
And a old man - low Tax - i took a - way my old man.

9 Don't it al - ways seem to go That you don't know what you've got till it's gone? They
please!

14 paved par - a - dise And put up a park - ing lot Woo pa - pa pa - pa Woo pa -

19 pa - pa - pa they Woo pa - pa pa - pa Don't it al - ways seem to go That you

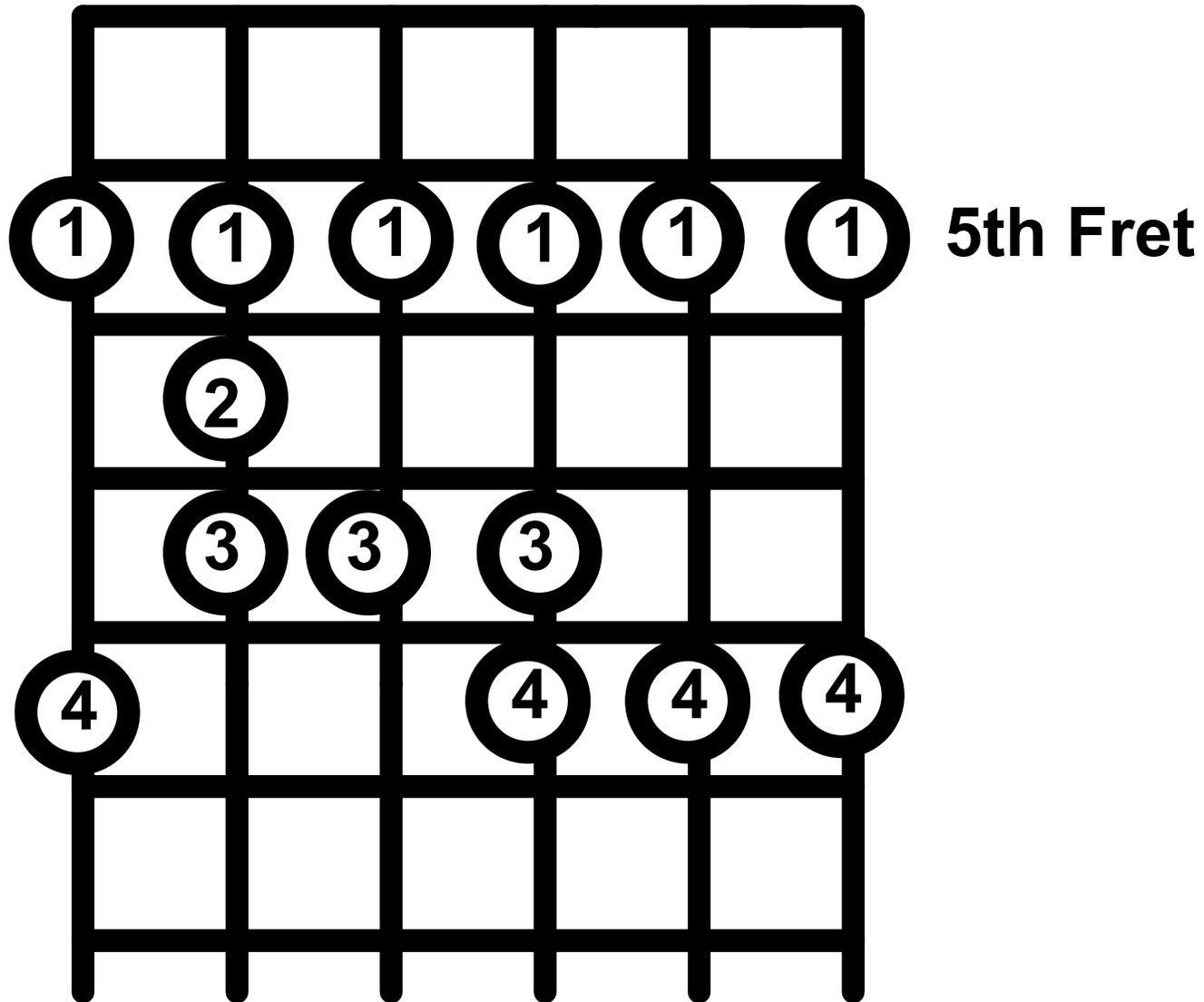
24 don't know what you've got till it's gone? They paved par - a - dise And put up a park - ing lot Woo pa

29 pa pa - pa they

1970

Repeat and fade

Blues Scale In A

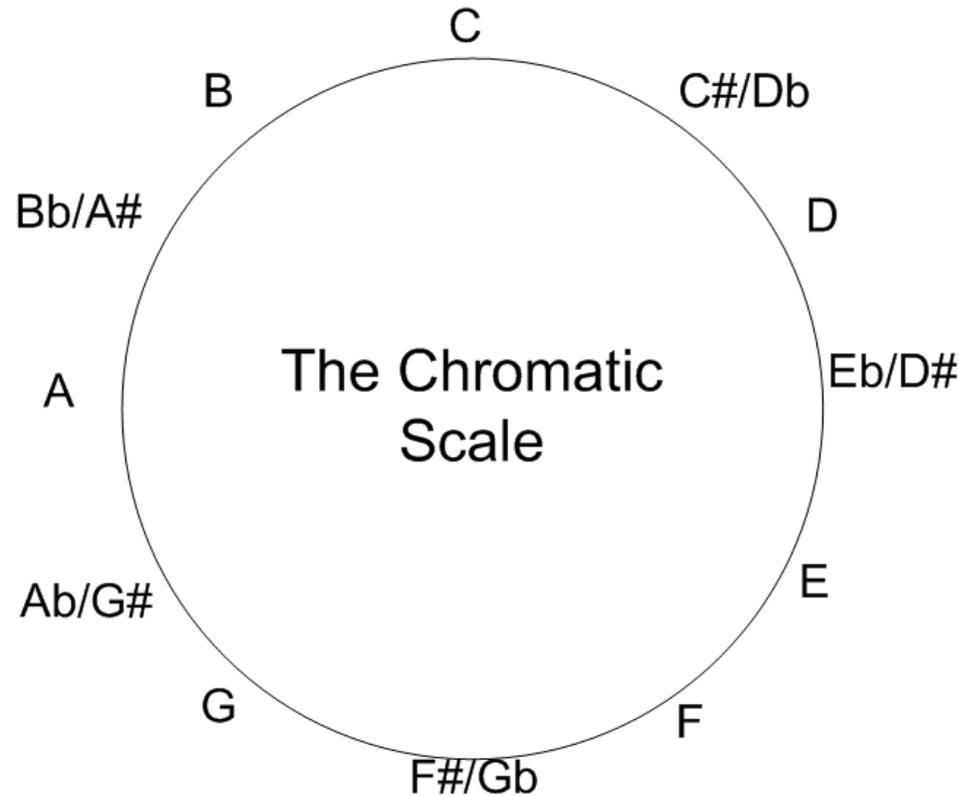


Work on book – notes.

Transposing

The Chromatic Scale

This must be memorized! Notice that there are sharps and flats between each pair of letter names other than from 'B' to 'C' and from 'E' to 'F'.



Read the pages in the book on uses of the 'Chromatic Scale'. This one piece of information and how to use it can really help you understand music and the guitar!

One final note - there are notes not listed such as Cb is the same as a B, B# is the same as C, E# is the same as F and Fb is the same as E. These are notes but rarely referred to that way. They are used in keys you most likely will never come across. There are also double sharps and double flats but again you most likely won't come across them in playing.

Chromatic Scale.

Remember the chromatic scale can easily be memorized by just remembering a couple of facts: 1. There are sharps and flats between every letter name except between E and F and between B and C, 2. There are enharmonic equivalents as follows: C# = Db, D# = Eb, F# = Gb, G# = Ab, and A# = Bb. Therefore the chromatic scale is as follows (starting on A):

A, A#/Bb, B, C, C#/Db, D, D#/Eb, E, F, F#/Gb, G, G#/Ab, to A.

From one note to the next is called a 1/2 step so from A to Bb is a 1/2 step. Two 1/2 steps make up a whole step so A to B is a whole step.

Memorize this scale.

Transposing

- Since each of the notes on the chromatic scale are equally spaced that means that if you move one a certain distance then move the rest the same amount you can transpose.
- Only the letter name stays the same. That is E, C, C#, Ab etc. The type goes with it. A C7 moved to Ab becomes and Ab7. A Dm moved to A becomes an Am.

Example

- Say you had the chords as follows: Eb, Ab and Bb7. You could go one space counterclockwise on the guitar and they would be:

Original	New
Eb	D
Ab	G
Bb7	A7

Another Example

- Say you had the chords as follows: Eb, Ab and Bb7. You could go one space clockwise on the guitar and they would be:

Original	New
Eb	E
Ab	A
Bb7	B7

A third example Example

- Say you had the chords as follows: Eb, Ab, Cm and Bb7. You could go 4 spaces clockwise on the guitar and they would be:

Original	New
Eb	G
Ab	C
Cm	Em
Bb7	D7

Transpose the following:

1. From Bb to D

Bb | Eb | Gm | Cm | F7 | Bb ||

2. From Bb to G

Bb | Eb | Gm | Cm | F7 | Bb ||

3. From Bb to A

Bb | Eb | Gm | Cm | F7 | Bb ||

4. From F to C

Dm | F | G | Bb | Dm | F | A7 | Dm ||

5. From F to G

Dm | F | G | Bb | Dm | F | A7 | Dm ||

6. From Ab to C

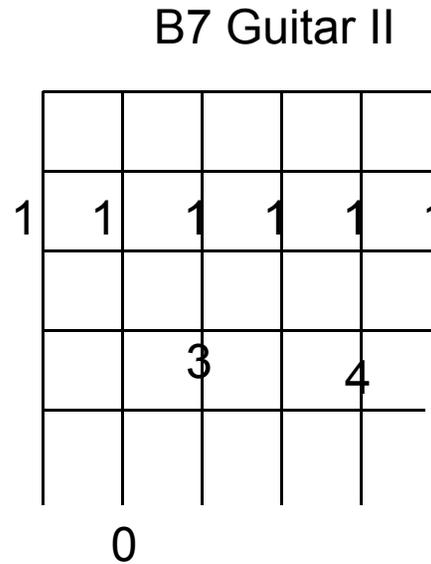
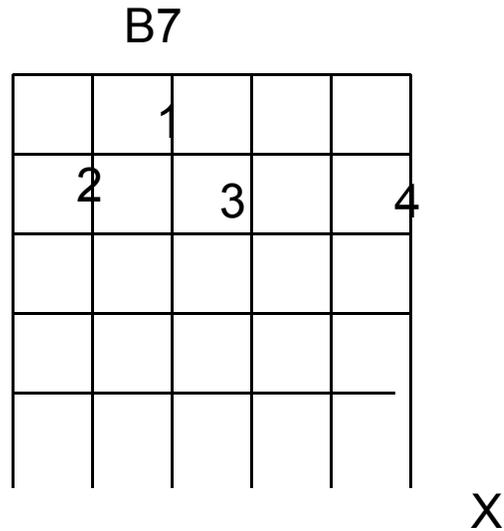
Ab | Fm | Bbm7 | Eb7 | Gm | Cm | Fm7 | Bbm | Eb7 | Ab ||

From Ab to G

Bbm7 | Eb7 | Gm | Cm | Fm7 | Bbm | Eb7 | Ab ||

Ab | Fm |

The B7 Chord



Notice how the first 3 fingers are very close to what a D7 is only on other strings. Get those fingers down first and then add in the 4th finger.

You will need this chord for Secret Agent Man

Pride And Joy

E7

4/4 1. Well you've | |: heard about love givin' sight | to the blind. | My baby's lovin'cause the
2. love my baby my heart & soul love like ours won't

A7

E7

sun to shine. She's my | sweet thing | She's my | pride and joy | She's my |
never grow old.

B7

A7

E

E B7

E (Tacit)

sweet little baby I'm | her little lover | boy | Yeah I :|| love my lady to | be long and lean
love my baby like the finest wine

E

A7

you mess with her you'll see a | man gettin' mean. Shes my | sweet thing | She's my |
Stick with her until the end of time

E7

B7

A7

E

E

B7

pride and joy | She's my | sweet little baby I'm | her little lover | boy | ||

Pride and Joy

Power Trio Blues and Rock

Start by learning the chords. Do
these in 1st position.

The Bm (B Minor) Chord

Bm

				1
			2	
		3		

X X 0

Bm (B Minor)

1	1	1	1	1
			2	
	3	4		

X

For some of you that can already play use this form.

The B7 Chord

For Guitar II

B7

	1			
2		3	4	

X

0

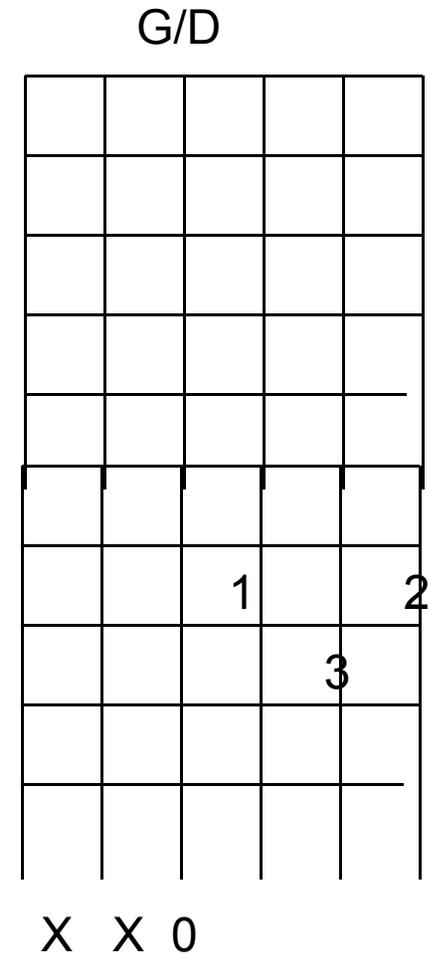
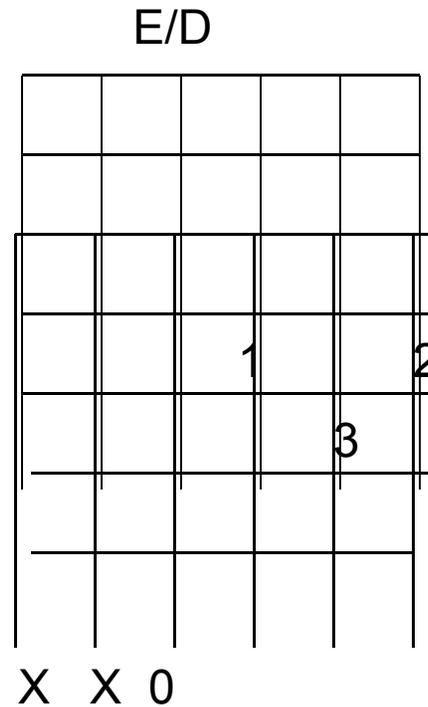
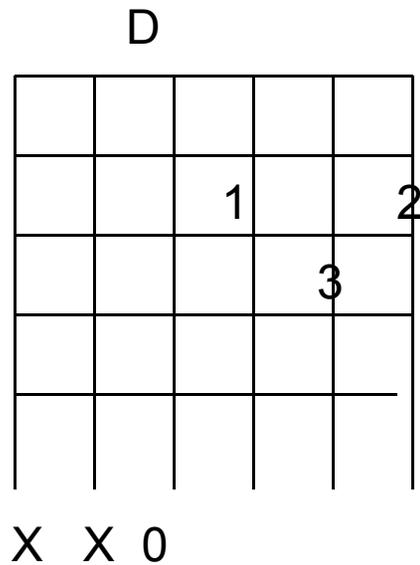
B7

1	1	1	1	1
	3		4	

X

8 Days a week

Introduction and ending for 8 Days a Week.



A letter then a slash then a letter means:

First letter is name of the chord.

Slash indicates that the next letter is the bass of the chord.

So E/D would be an E chord with a D note as the bass or lowest note.

The introduction to 8 Days a Week is:

4/4 ||: D | E/D | G/D | D :||

Notice that the same fingering applies to many chords.



D



E/D (E with a D Bass)



G/D (G with a D bass)



Same for Guitar 2. Leave 1st and 4th string open as drones.

Timbre (tonal) differences

- Notice the difference in sound when you play close to the bridge compared to over the sound hole on your guitar.
- The reason is that when you play over the bridge the overtones are sounding louder and the fundamental (note you play) are softer in volume.
- Overtones are the multiples of the fundamental tone. For example, if you played an A = 440 Hz. Then the overtones would be 880 (2X), 1320 (3X), 1760 (4X), 2200 (5X) etc.
- The closer you play to the bridge the louder those overtones sound and the softer the fundamental sounds.
- For 8 Days a week play over the sound hole until you get to the section starting with an A chord (bridge of the song) then play near the bridge, on the repeat go back to playing over the sound hole.

Strum over the sound hole of the guitar.

Verse 1

D E G D
Oo, I need your love, babe, guess you know it's true
D E G D
Hope you need my love, babe, just like I need you

Chorus 1

Bm G Bm E
Hold me, love me, Hold me, love me,
D E G D
I ain't got noth-in' but love babe, Eight Day's A Week

Verse 2

D E G D
Love you every day, girl, always on my mindD
G D
One thing I can say, girl, love you all the time

Chorus 2

Bm G Bm E
Hold me, love me, Hold me, love me,
D E G D
I ain't got noth-in' but love girl, Eight Day's A Week

Bridge (Strum near the bridge of the guitar)

A Bm
Eight days a week I love you
E G A
Eight days a week is not enough to show I care

[Repeat Verse 1]

[Repeat Chorus 1]

[Repeat Bridge]

[Repeat Verse 2]

[Repeat Chorus 1]

G D
Eight Days A Week (Repeat 2 more times then do the intro again)

Chord Changes

- Following 2 pages cover all the chord changes so far.
- Note which changes you have trouble doing, then focus on practicing those.
- This will take some time in class. We may have to break it up a bit.

A	to	Am
A	to	A7
A	to	Bm
A	to	B7
A	to	C
A	to	D
A	to	D7
A	to	E
A	to	Em
A	to	E7
A	to	G

Am	to	A
Am	to	A7
Am	to	Bm
Am	to	B7
Am	to	C
Am	to	D
Am	to	D7
Am	to	E
Am	to	Em
Am	to	E7
Am	to	G

A7	to	A
A7	to	A7
A7	to	Bm
A7	to	B7
A7	to	C
A7	to	D
A7	to	D7
A7	to	E
A7	to	Em
A7	to	E7
A7	to	G

Bm	to	A
Bm	to	Am
Bm	to	A7
Bm	to	B7
Bm	to	C
Bm	to	D
Bm	to	D7
Bm	to	E
Bm	to	Em
Bm	to	E7
Bm	to	G

B7	to	A
B7	to	Am
B7	to	A7
B7	to	Bm
B7	to	C
B7	to	D
B7	to	D7
B7	to	E
B7	to	Em
B7	to	E7
B7	to	G

C	to	A
C	to	Am
C	to	A7
C	to	Bm
C	to	B7
C	to	D
C	to	D7
C	to	E
C	to	Em
C	to	E7
C	to	G

D	to	Am
D	to	A7
D	to	Bm
D	to	B7
D	to	C
D	to	D7
D	to	E
D	to	Em
D	to	E7
D	to	G

D7	to	A
D7	to	A7
D7	to	Bm
D7	to	B7
D7	to	C
D7	to	D
D7	to	E
D7	to	Em
D7	to	E7
D7	to	G

E	to	A
E	to	A7
E	to	Bm
E	to	B7
E	to	C
E	to	D
E	to	D7
E	to	Em
E	to	E7
E	to	G

Em	to	A
Em	to	Am
Em	to	A7
Em	to	B7
Em	to	C
Em	to	D
Em	to	D7
Em	to	E
Em	to	Em
Em	to	E7
Em	to	G

E7	to	A
E7	to	Am
E7	to	A7
E7	to	Bm
E7	to	C
E7	to	D
E7	to	D7
E7	to	E
E7	to	Em
E7	to	E7
E7	to	G

G	to	Am
G	to	A7
G	to	Bm
G	to	B7
G	to	C
G	to	D7
G	to	E
G	to	Em
G	to	E7
G	to	D
G	to	A

Paint it Black – Guitar Intro.

INTRO:

D U D U D U			H H	P P H
-----	-----	-----	-----	-----
---0---0---0---	---0---0---0---0---	---0---0---0---	-----2-----	
---4---6---7---	9---7---6---4---	---4---3---4---6---	-1-3-4-----4-3-1-3	
-----	-----	-----	-----	-----
-----	-----	-----	-----	-----
-----	-----	-----	-----	-----

Suspended Chords

Embellishing chords 101

A definition

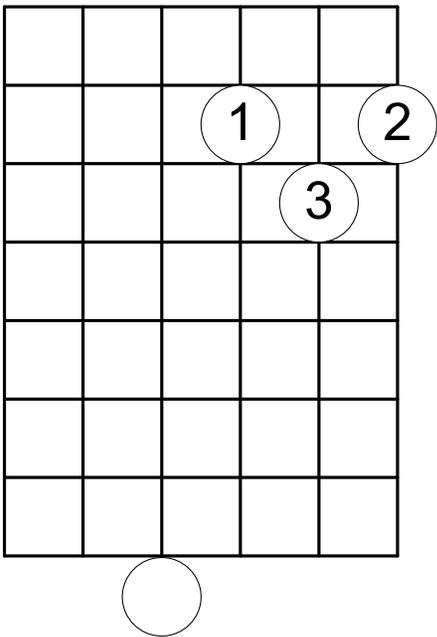
- Suspended chords are chords that suspend the 2nd or 4th notes of the scale rather than the 3rd note of the chord.
- Major chords have the 1st note 3rd note and 5th note of a scale.
- A suspended 2 has the 1st, 2nd and 5th notes of the scale. It will usually resolve to the 1st, 3rd, and 5th notes of the scale to go back to the major chord.
- A suspended 4 has the 1st, 4th and 5th notes of the scale. It will usually resolve to the 1st, 3rd, and 5th notes of the scale to go back to the major chord.
- Classic example is the Halleluiah chorus to Handel's Messiah.

Uses

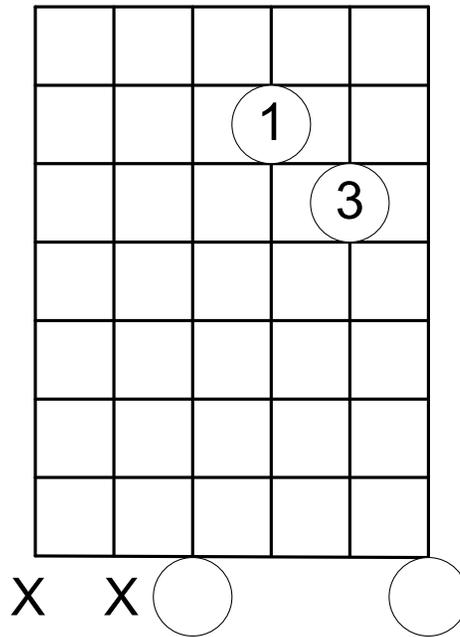
- Use these to spice up the A and A chords in many tunes.
- Also good for endings.

Here they are in D.

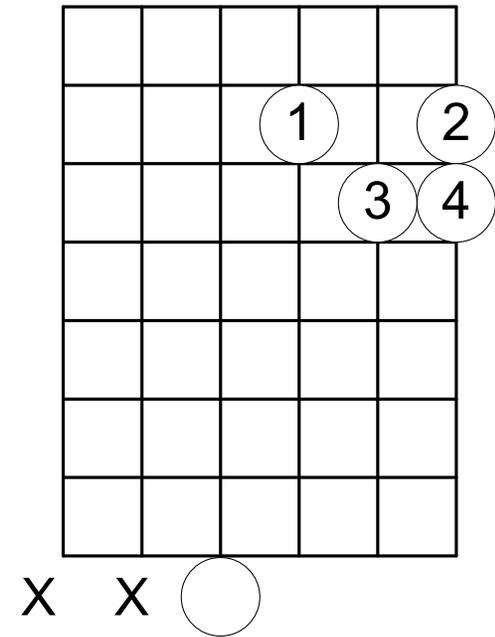
D



D sus2
(Suspended 2)



D sus4
(Suspended 4)



Try the following:

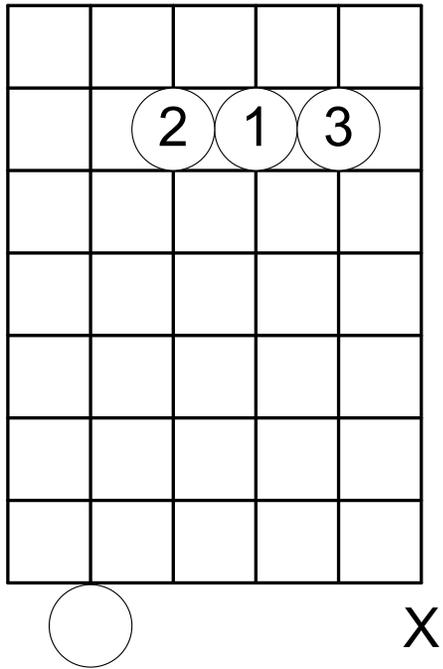
4/4 |: A A Asus2 Asus2 | A A Asus4 A : ||

Works well in teach your children. Each chord gets 1 beat

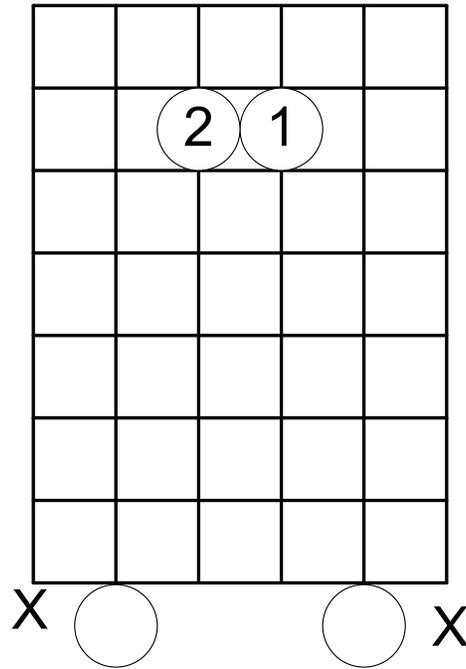
Below as an ending:

4/4 |||: A A Asus2 Asus2 | A Asus4 A (hold for 2 beats) : ||

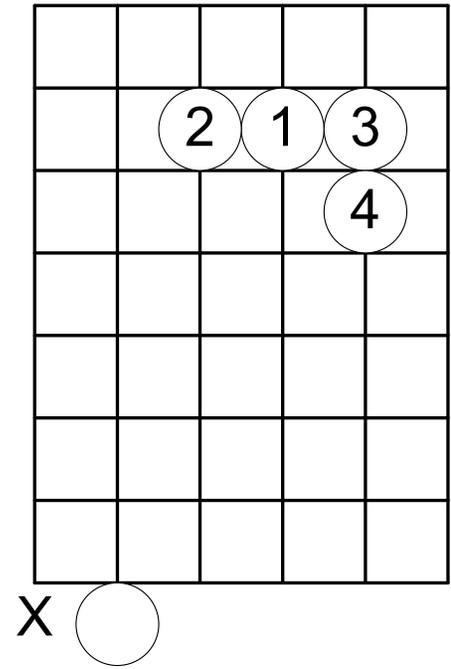
A



A sus2



A sus4



Try the following in A:

4/4 |: A A Asus2 Asus2 | A A Asus4 A : ||

Works well in teach your children. Each chord gets 1 beat

Below as an ending:

4/4 |||: A A Asus2 Asus2 | A Asus4 A (hold for 2 beats) : ||

Apply these to the next song

Teach Your Children

INTRO: D G D A

D G
You who are on the road
D A
Must have a code that you can live by
D G
And so become yourself
D A
Because the past is just a good-bye.

D G
Teach your children well,
D A
Their father's hell did slowly go by,
D G
And feed them on your dreams
D A
The one they picks, the one you'll know by.

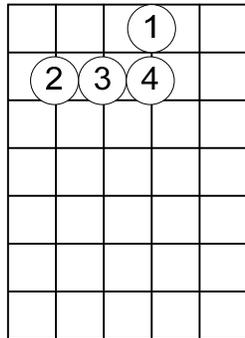
D G D
Don't you ever ask them why, if they told you, you will cry,
Bm G A
So just look at them and sigh
D G A D
and know they love you.

Suspended 4 chords

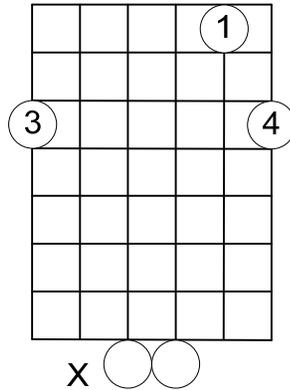
- Next slide has the 3 main forms and the 2 main Barre forms.
- Take your time to learn these and apply to various songs.
- Listen to pop tunes and you will hear it all the time. Brown Eyed Girl uses it during backup of the vocal.

○ Suspended 4 Chords

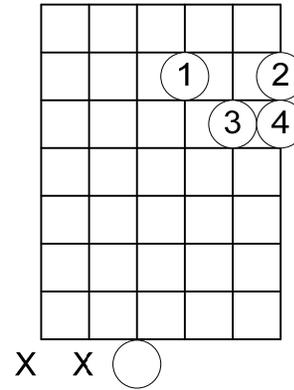
E Sus4



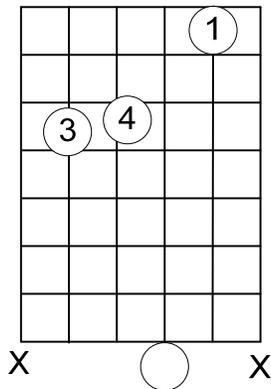
G sus4



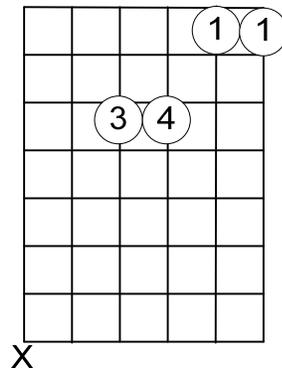
D sus4
(Suspended 4)



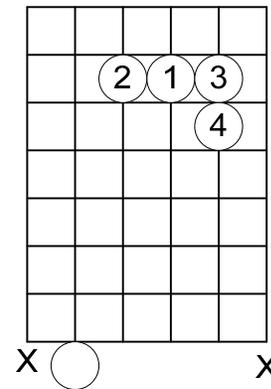
C sus4



F sus4

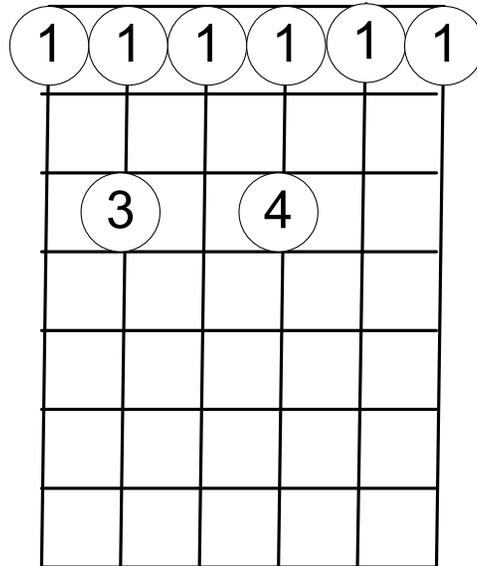


A sus4



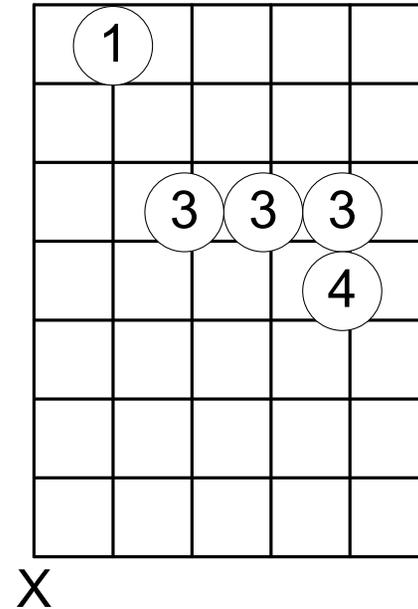
E and A moveable sus4 forms

F sus4



Mute 4th string

Bb sus4



Explore yourself

- This is just scratching the surface of suspended chords.
- Listen to modern jazz and how much of the harmony is built off of 4ths. In analysis this would relate to suspended chords many times.
- Particularly listen to McCoy Tyner for this type of sound.

The Long Black Veil (3:05)

(D) Ten years ago on a cold dark night
(A) Someone was killed 'neath the town (G) hall lights (D)
(D) There were few at the scene but they all agreed
(D) That the (A) slayer who ran looked a lot (G) like me (D)

She (G) walks these hills (D) in a (G) long black veil (D)
She (G) visits my grave (D) when the (G) night winds wail (D)
Nobody knows (G) nobody sees (D)
(G) Nobody (A) knows but me (D)

The judge said, "Son, what is your alibi
If you were somewhere else then you won't have to die."
I spoke not a word though it meant my life
For I'd been in the arms of my best friend's wife

Now the scaffold is high and eternity's near
She stood in a crowd and shed not a tear
But sometimes at night when the cold wind moans
In a long black veil she cries o're my bones

She walks these hills in a long black veil
She visits my grave when the night winds wail
Nobody knows nobody sees
Nobody knows but me

Nobody knows nobody sees
Nobody knows but me

Explore yourself

- This is just scratching the surface of suspended chords.
- Listen to modern jazz and how much of the harmony is built off of 4ths. In analysis this would relate to suspended chords many times.
- Particularly listen to McCoy Tyner for this type of sound.

Your Body is a Wonderland

INTRO: D Asus G Asus (2x)

D Asus G Asus

We got the afternoon

D Asus G Asus

You got this room for two

D Asus G Asus

One thing I've left to do

D

Discover me

Asus G Asus

Discovering you

D Asus G Asus

One mile to every inch of

D Asus G Asus

Your skin like porcelain

D Asus G Asus

One pair of candy lips and

D Asus G Asus

Your bubblegum tongue

Refrain:

G

'Cause if you want love

Asus

We'll make it

G

Swimming a deep sea

Asus

Of blankets

G9

Take all your big plans

Asus

And break 'em

Em F#m G

This is bound to be a while

Chorus:

Asus D Asus G

Your body Is a wonderland

Time Of Your Life

G C D (Each Line)

Another turning point a fork stuck in the road
Time grabs you by the wrist directs you where to go

Tab 2

Em D C G
So make the best of these days and don't ask why
It's not a question but a lesson learned in time

Chorus

Em G Em G
It's something unpredictable in the end it's right
Em D G C D
I hope you have the time of your life.

Verse 2

G C D (Each Line)

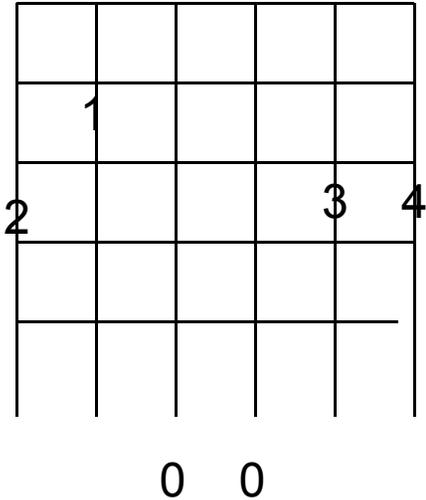
So take the photographs and stillframes in your mind
Hang it on a shelf and goodav than good times

Tatoos and memories and asking on trial
For what it's worth it was worth all the while

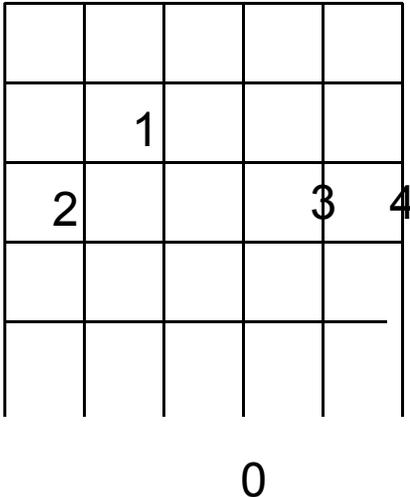
Chorus While the intermediates play this read pages 1-10 in the Guitar Reference.

More advanced chords to Time of Your Life. These are chords that each have a D and a G note on the first 2 strings. This is called a pedal point.

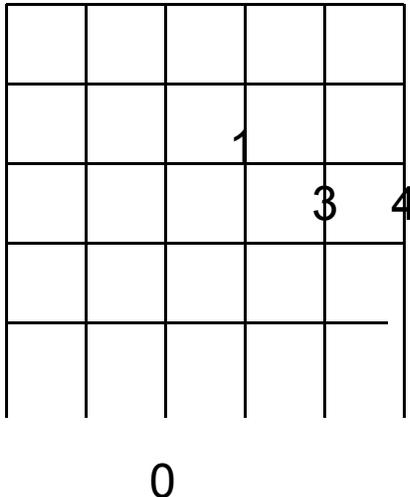
G



C add 9



D sus4



Wish You Were Here

Playing chords without playing the
whole chord

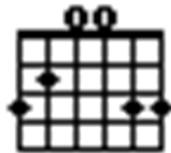
Start by listening to the song

- This is a step most people don't do.
- Even when they do it they don't really listen.
- Concentrate on the guitar part – not the vocals.
- Basic Chords are G, Em, Am (or A7sus), C and D.
- The song is in the key of G.
- For guitar I students just play the simple chords as listed above.

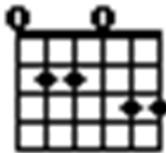


CHORDS

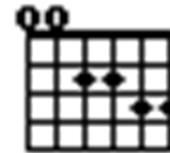
G



Em7



A7sus4



	3	3	3
T	3	3	3
A	0	0	2
B	0	2	2
	2	2	0
	3	0	0

Notice the pedal point in holding down the 1st 2 strings. Fingering for all the chords is to use your ring finger on the 2nd string and pinky on the 1st string. Other fingers are obvious once you do that.

For Guitar 1 you can play the basic chords of G, Em and Am.

Other chords are all beginning chords. This song should be played in 1st position chords not up the neck.

Intro:

Em G Em G Em Asus4 Em Asus4 G G

C D Am G
So, so you think you can tell, heaven from hell? Blue skies from pain?

D C Am
Can you tell a green field, from a cold steel rail? A smile from a veil?

G C D
Do you think you can tell? Did they get you to trade, your heroes for ghosts?

Am G D
Hot ashes for trees? Hot air for a cool breeze? Cold comfort for change

C Am G
And did you exchange, a walk-on part in the war, for a lead role in a cage...

SOLO: (like Intro)

Em G Em G Em Asus4 Em Asus4 G G

C D
How I wish, how I wish you were here

Am G D
We're just two lost souls swimming in a fishbowl, year after year

C Am
Running over the same old ground, what have we found - the same old fears?

G
Wish you were here

Example #1

Basic rhythm

G

	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
T	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
A	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
E	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3

Start with the basic rhythm of the song. See next slide for the strum pattern.



G

Guitar

Guitar

T

A

B

3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3

Watch the strum. Make sure that you strum down on the beat



Example #2A

G

The musical notation shows a treble clef with a key signature of one sharp (F#). The G chord is indicated above the staff. The notation consists of a series of eighth notes and chords. Below the staff is a guitar fretboard diagram with strings labeled T, A, and B, showing fingerings for the notes.



Same rhythm but now picking out individual notes. Do not have to be exact on this and in fact a little loose is good.

This will be for Guitar II students only!

Don't worry about the strings you hit, just get the basic idea that you don't play all of them at the same time.

A small bit of analysis shows that Beat one is the entire chord. Let it ring out and don't stop any notes. It actually sounds throughout the measure. Notice how beats 1 and 3 are really strong! Then the rhythm pattern.

G

▣ ▣ V V ▣ ▣ V V

Guitar

1 2 (e&) e 3 4 (e&) e etc. _____

Guitar

T

A

B

3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3

Here it is with the counting and patterns.

Wish You Were Here intro

[Composer]

$\text{♩} = 60$

Guitar

The image shows a musical score for guitar. It consists of two staves. The top staff is a standard musical staff with a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. The tempo is marked as quarter note = 60. The bottom staff is a guitar tablature staff with three lines labeled T (top), A (middle), and B (bottom). The music is divided into three measures. The first measure has a 7/8 time signature and contains a triplet of eighth notes on the B string (0, 2, 0) and a quarter note on the A string (0). The second measure is a 4/8 measure with a quarter note on the B string (0) followed by three eighth notes on the A string (2, 2, 2). The third measure is a 4/8 measure with a quarter note on the B string (0) followed by three eighth notes on the A string (2, 2, 2). The score includes various guitar techniques such as triplets, slurs, and vibrato marks (V) above the notes in the third measure.

Guitar

T
A
B

Guitar Intro just Em for the 1st measure and G for the 2nd measure.

Example #4

The image displays a musical score for a guitar piece. The top part is a standard musical staff in treble clef with a key signature of one sharp (F#). The piece is divided into two measures. The first measure is marked with the chord **Em7** and contains a series of chords: Em7, Dm7, C7, and B7. The second measure is marked with **A7sus4** and **A7** and contains a series of chords: A7sus4, D7sus4, C7, and B7. A note on the E string in the second measure is marked with an arrow and the text "slight pull on E string".

Below the staff is a fretboard diagram with six strings labeled T, A, and E from top to bottom. The diagram shows the following fret numbers for each string:

String	Measure 1	Measure 2
T	3, 3, 3, 3	3, 3, 3, 3, 3, 3
A	0, 0, 0, 0	2, 2, 2, 2, 2, 2
E	2, 2, 2, 2, 2, 0	2, 2, 2, 2, 2, 2
Other	0, 2	0, 0

An arrow points to the fret number '3' on the E string in the second measure, with the text "slight pull on E string" written below it.

Example 5

VERSE STRUMMING

C **D**



Musical notation for the first two measures of the verse strumming. The first measure is for the C chord and the second for the D chord. The notation shows a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The strumming pattern consists of four eighth notes per measure, with a thick bar over the notes indicating a downstroke. The notes are: C4 (open), E4 (open), G4 (open), and F#4 (open).

0	2
1	3
0	2
2	0
3	

Am **G**



Musical notation for the last two measures of the verse strumming. The third measure is for the Am chord and the fourth for the G chord. The notation shows a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The strumming pattern consists of four eighth notes per measure, with a thick bar over the notes indicating a downstroke. The notes are: A3 (open), C4 (open), E4 (open), and F#4 (open) for Am; and G3 (open), B3 (open), D4 (open), and G4 (open) for G.

0	3
1	3
2	0
2	0
0	2
	3

D **C**

	2		0
T	3		1
A	2	/ / / / / / / /	0
R	0		2
			3

Am **G**

	0		3
T	1		3
A	2	/ / / / / / / /	0
R	2		0
	0		2
			3

Example #6

#6A:

C Am

0 1 0 2 3 | 3 2 | 0 1 2 2 0

#6B:

C Am

0 1 0 2 3 | 0 0 1 1 | 0 1 2 2 0

Now just put it together

- Learn rhythm first
- Then chords
- Then intro

Your Body is a Wonderland

INTRO: D Asus G Asus (2x)

D Asus G Asus
We got the afternoon
D Asus G Asus
You got this room for two
D Asus G Asus
One thing I've left to do
D
Discover me
Asus G Asus
Discovering you

D Asus G Asus
One mile to every inch of
D Asus G Asus
Your skin like porcelain
D Asus G Asus
One pair of candy lips and
D Asus G Asus
Your bubblegum tongue

Refrain:

G
'Cause if you want love
Asus
We'll make it
G
Swimming a deep sea
Asus
Of blankets
G9
Take all your big plans
Asus
And break 'em
Em F#m G
This is bound to be a while

Chorus:

Asus D Asus G
Your body Is a wonderland

(Do Stanza Chords)

Something 'bout the way the hair falls in your face
I love the shape you take when crawling towards the pillowcase
You tell me where to go and
Though I might leave to find it
I'll never let your head hit the bed
Without my hand behind it

Refrain:

G
And if you want love
Asus
We'll make it

{eot}

Under The Bridge

[D]Sometimes I [A]feel like I [Bm]don't have a [A]part[A]ner
[D]Sometimes I[A]feel like [Bm]my only[A] friend
Is the[D] city I[A] live in the[Bm] City of[A] An[A]gels
[D]Lonely as[A] I am
To[Bm]gether we[A] cry [Dmaj7]

I drive on her streets 'cause she's my companion
I walk through her hills 'cause she knows who I am
She sees my good deeds and she kisses me windy
I never worry
Now that is a lie.

{npp}

{soc}

{c:chorus 1}

I don't ever[Em] want to [D]feel
[A]Like I[Em] did that day
Take me to the[Em] place I[D] love
[A]Take me[Em] all way

I don't ever[Em] want to [D]feel
[A]Like I[Em] did that day
Take me to the[Em] place I[D] love
[A]Take me[Em] all way[D] Oh___[A]___ [Bm][A][A]
[D][A][Bm][A]

{eoc}

It's hard to believe there's nobody out there
It's hard to believe that I'm all alone
At least I got her love the city she loves me
Lonely as I am
Together we cry

{soc}

{c:chorus 2}

I don't ever[Em] want to [D]feel

{c:chorus 1}

I don't ever[Em] want to [D]feel
[A]Like I[Em] did that day
Take me to the[Em] place I[D] love
[A]Take me[Em] all way

I don't ever[Em] want to [D]feel
[A]Like I[Em] did that day
Take me to the[Em] place I[D] love
[A]Take me[Em] all way[D] Oh___[A]___ [Bm][A][A]
[D][A][Bm][A]
{eoc}

It's hard to believe there's nobody out there
It's hard to believe that I'm all alone
At least I got her love the city she loves me
Lonely as I am
Together we cry

{soc}

{c:chorus 2}

I don't ever[Em] want to [D]feel
[A]Like I[Em] did that day
Take me to the[Em] place I[D] love
[A]Take me[Em] all way

I don't ever[Em] want to [D]feel
[A]Like I[Em] did that day
Take me to the[Em] place I[D] love

Under The Bridge

```

C                               E                               C
e | -----!-----!-----
b | (1)-----1-----!(0)-----!-----1-3-1-----
g | -----0-----0-----!-----1-----!-----0-----0-----
d | ---2---2-----!---2---2-2-0-----!---2-----2/4-4-
a | -3-----2-0-----!-2---2-----3-0-!-2/3---3---3-----3/5-5-
E | -----3-2-!-0-----!-----

```

```

E                               C                               E
e | -----!-----!-----|
b | -0-----!-----1-----!-----|
g | -----1-----!-----0-----0-----!-----1-----|
d | ---2---2-2-0-----!---2---2-----!---2---2-2-0-----|
a | ---2---2-----3-0-!-2/3---3-----2-0-----!-2---2-----3-0-|
E | -0-----!-----3-2-!-0-----|

```

```

C                               E
e | -----!-----|
b | -----1-3-1-----!-----|
g | -----0-----0-----!-----1---1-----|
d | ---2---2-----2/4-4-!---2---2---2-----|
a | -2/3---3-----3/5-5-!-2---2---2-----2/5-|
E | -----!-0-----|

```

{eot}

The Long Black Veil

(D) Ten years ago on a cold dark night
(A) Someone was killed 'neath the town (G) hall lights (D)
(D) There were few at the scene but they all agreed
(D) That the (A) slayer who ran looked a lot (G) like me (D)

She (G) walks these hills (D) in a (G) long black veil (D)
She (G) visits my grave (D) when the (G) night winds wail (D)
Nobody knows (G) nobody sees (D)
(G) Nobody (A) knows but me (D)

The judge said, "Son, what is your alibi
If you were somewhere else then you won't have to die."
I spoke not a word though it meant my life
For I'd been in the arms of my best friend's wife

Now the scaffold is high and eternity's near
She stood in a crowd and shed not a tear
But sometimes at night when the cold wind moans
In a long black veil she cries o're my bones

She walks these hills in a long black veil
She visits my grave when the night winds wail
Nobody knows nobody sees
Nobody knows but me

Nobody knows nobody sees
Nobody knows but me

