

# Tonight

- Review allow all Dominant (mixolydian)
- Start Dorian Mode.
- Start end of year groups.
- Practical ideas for rehearsing
- Review Fingerpicking (maybe)
- Rhiannon Review

# Rehearsing

- I find many rehearsals a waste of time. Don't let that happen to your rehearsal.
- Here are some points:
  - Have a plan – Write it down!
  - Set goals.
  - Set a time – More than 3 hours and your group will be too tired and spent to get anywhere.
  - Record the whole rehearsal – have one person make a master for all to hear.
  - Instrumental and vocal rehearsals at different times.
  - Start rehearsals on time.
  - Make sure to woodshed between rehearsals and listen to practice record.

Will expand upon these in the following slides.

# Set goals.

- You should have an idea as to what you are going to accomplish before your rehearsal starts.
- Wandering rehearsals are not productive and therefore a waste of time.
- Set goals realistically.
- See last slide also for ideas.

# Have a plan – Write it down!

- Use a calendar.
- Work backwards.
- Set goals – Example – 1<sup>st</sup> rehearsal – get all major instrumental parts down, 2<sup>nd</sup> rehearsal – scratch track for singers to practice with, 3<sup>rd</sup> rehearsal – get instrumental parts close to perfection, 4<sup>th</sup> rehearsal – vocals only, 5<sup>th</sup> rehearsal – put instrumental and vocals together – 6<sup>th</sup> rehearsal – cleanup any issues – 7<sup>th</sup> rehearsal – make it a dress rehearsal.

# Set a time

- More than 3 hours and your group will be too tired and spent to get anywhere.
- Set a location – best if it is a set location – leaving setup can be a real help.
- Take breaks!
- Have plenty of water available!!!
- Don't be late or even on time, get there early. If you need to, get there at least 30 minutes early in order to set up all the equipment. The rehearsal starts exactly on the time reserved, not when you show up. (another big issue for me). Remember that late to rehearsal is rude to those who are there and ready to play. Their time is valuable also!

# Record the whole rehearsal

- Have one person make a master for all to hear.
- Does not have to be professional – a microphone into a laptop with simple software is fine.
- Keep it simple. I learned this the hard way.

# Instrumental and vocal rehearsals at different times.

- While not 100% on this, the first rehearsals should be to iron out the instrumental parts.
- This actually saves time for all involved. Vocalists can be at the instrumental (actually a good idea) but the work should be on getting the instrumental parts down (once the key is decided at least).
- Then add in the vocals. The Eagles do a vocal then instrumental – that also works.
- Vocals and also be done at home with a scratch track. I have been very frustrated when a vocalist wants the band to help with them learning their part. All parts should be worked at independent of the group.

# Make sure to woodshed between rehearsals and listen to practice record.

- This is another point that many do not get.
- Listen to the tune!! Multiple times.
- Image playing the tune – your part – then the other parts.
- Listen to find cue's etc. Add them in if you need to.
- Make whatever part you have trouble with the best part.
- Practice isn't just doing it one time right. Make sure that you can play your part perfect 10 times in a row. Both at tempo and at 10% to 20% faster than tempo – can't tell you how many times people call tunes too fast.



# Some other notes

- Find the right tempo with a metronome.
- Then use it to count off the tune – can be a flashing light.
- Watch your volume – vocals should be out front.
- Draw out a stage plan where each member will stand (or sit). Keep it tight.
- Drummer and bass player should be near each other!
- While you should focus you should also be relaxed and keep things on the light side.
- Set limits – no drugs – if drinking at all – no more than 1 beer. You get the idea.
- Dress rehearsal should be where you will be playing if at all possible.

# Some other notes – Continued.

- Have spare equipment – amps particularly.
- Have a tool kit for repairs – including solder and a soldering iron.
- Take notes.
- Have guitar stands for all guitars. Never put an instrument on the floor!!
- Talk things over.
- Don't be afraid to switch songs if the one you are trying is not clicking – that happens!
- Get to know each other.
- Have fun!!

# Rhiannon

[Am] [F]

Rhiannon rings like a bell through the night  
And wouldn't you love to love her?  
Takes to the sky like a bird in flight  
And who will be her lover?

\*[PRE-CHORUS] [C] [F]

All your life you've never seen  
A woman, taken by the wind  
Would you stay if she promised you heaven?  
Will you ever win.....?

\*[Verse-2] [Am] [F]

She is like a cat in the dark  
And then she is the darkness  
She rules her life like a fine skylark  
And when the sky is starless

\*[PRE-CHORUS] [C] [F]

All your life you've never seen a woman  
Taken by the wind.  
Would you stay if she promised you heaven  
Will you ever win?  
Will you ever win?

\*[CHORUS] [Am] [F] [4x] (Rhiannon-starts-on-(F))  
Rhiannon, Rhiannon, Rhiannon, Rhiannon

Am



## Rhiannon

This whole melody is harmonized in the intervals of 3rd's other than the last notes in the 2nd measure, which are 4ths. See below for fingerings. Look at fingering under the top 2 lines and diagrams under the bottom 2 lines.

Note: I play these 2 notes on the 5th fret of the 2nd and 3rd string.

AC



BD



CE



C-E



BD



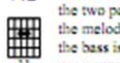
AC



BC



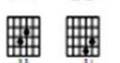
AE



(Key to playing both parts together isto do one 1/8th note at a time. Notice when the two parts happen together and when the melody is holding a note and only the bass is playing. For 3rd fret 6th string use your pinky or thumb. For 6th string, 1st fret come across with your thumb. Don't barre the F Chord!!!!)

While it is possible not to use the thumb it is easier in the long run if you can. The thumb does not have to come all the way over but just hook the 6th string 2nd Fret.

FA



BD



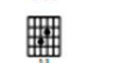
Ac



BD

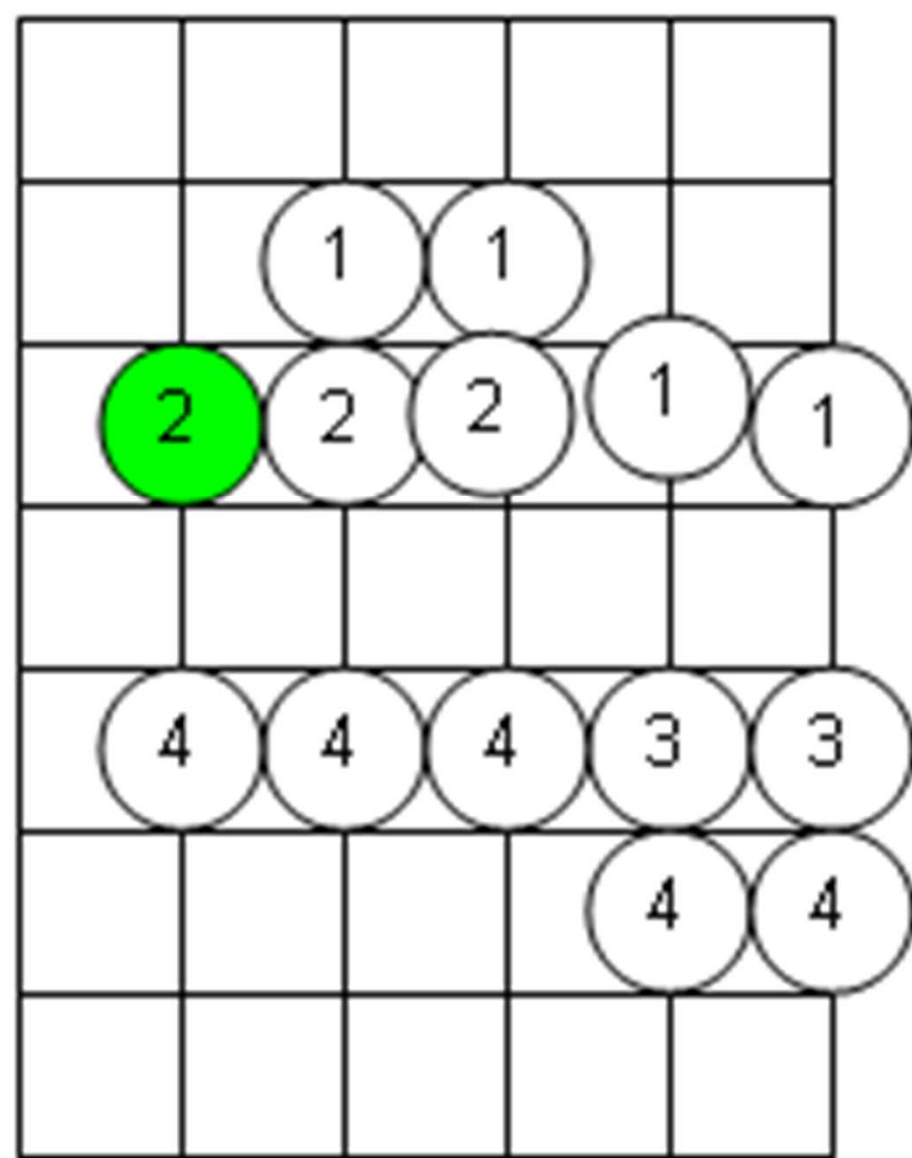


FA

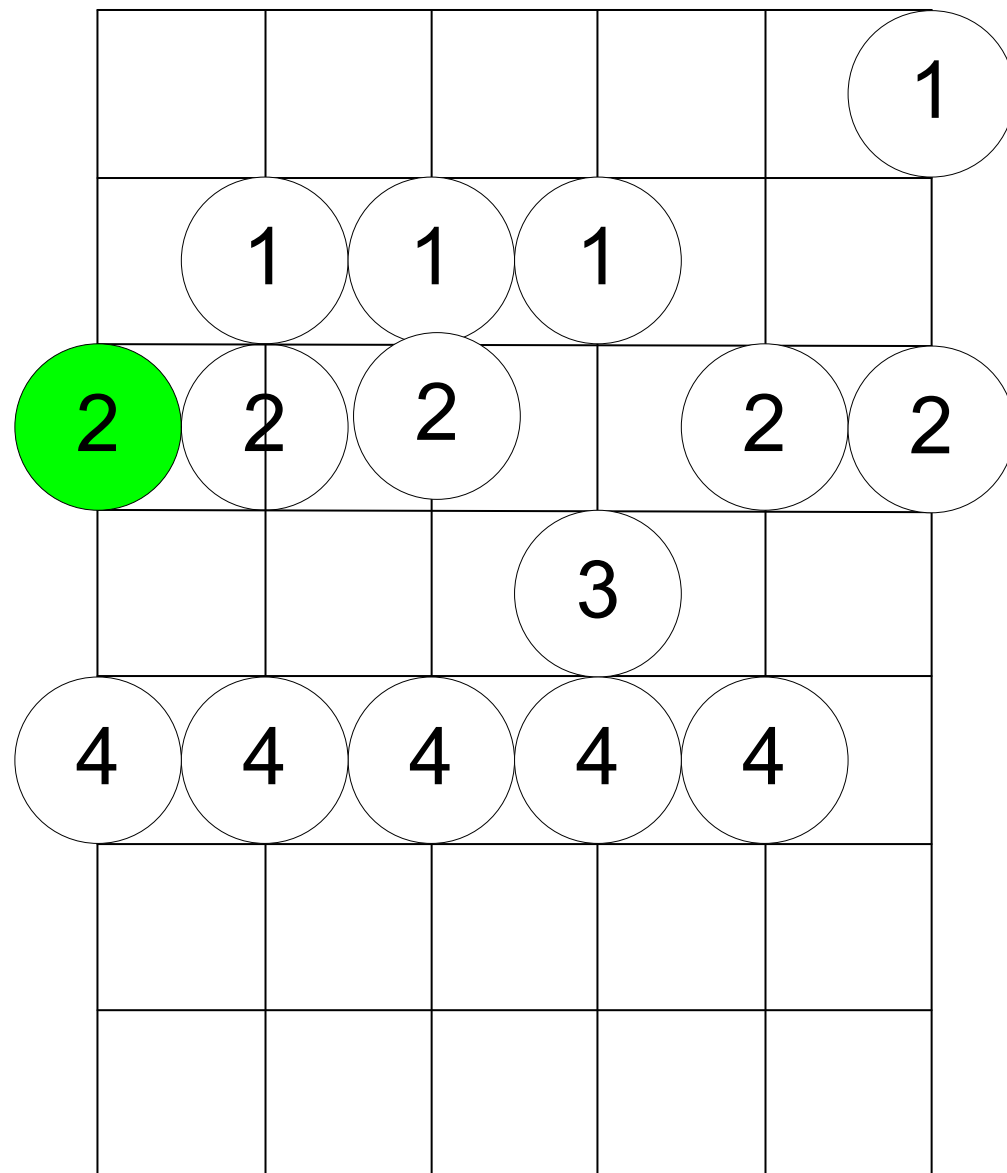


Here I would use the Thumb on the 6th string 3rd fret!

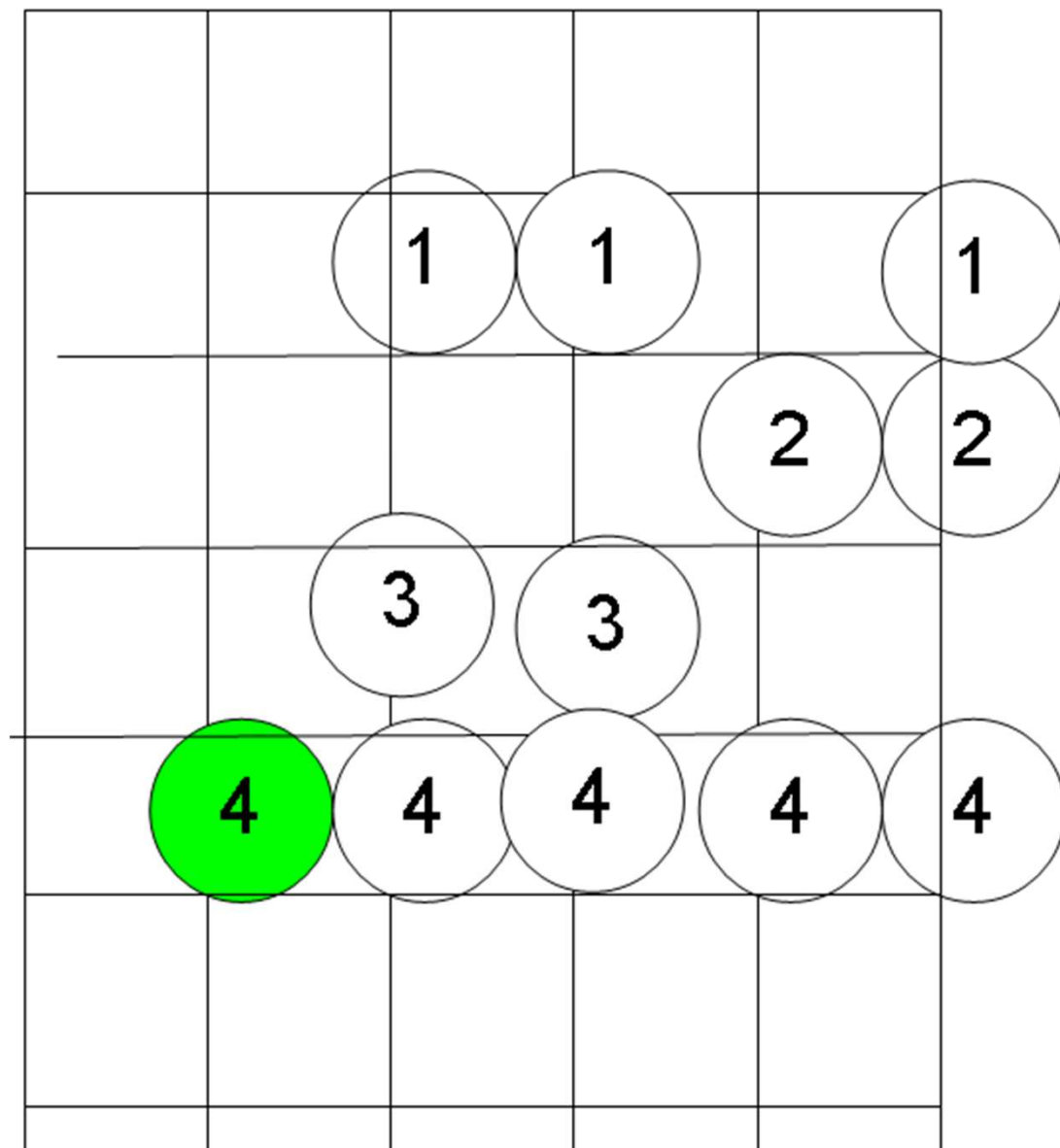
A form Mixolydian (Dom7)



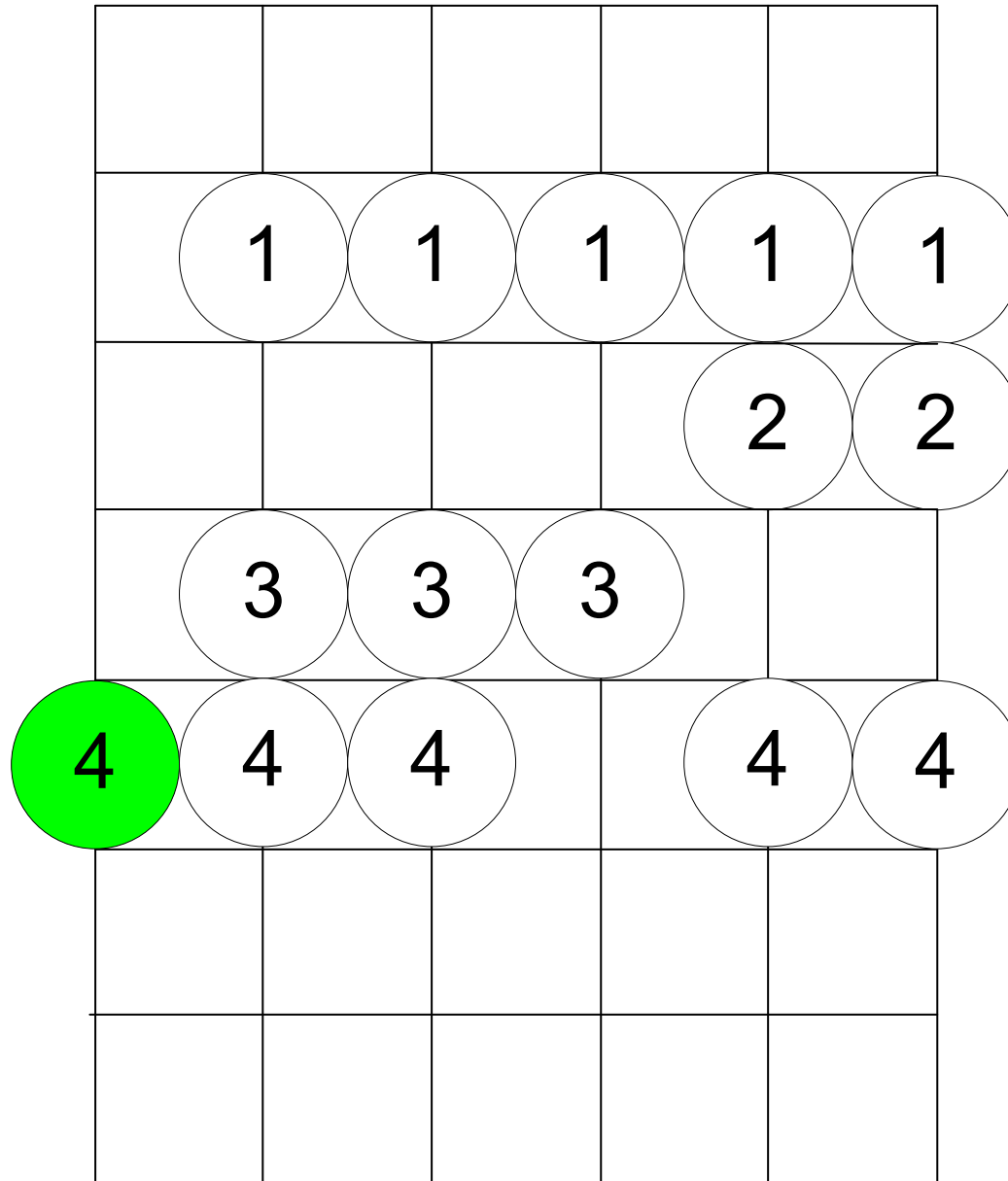
# E form Mixolydian



# C form Mixolydian

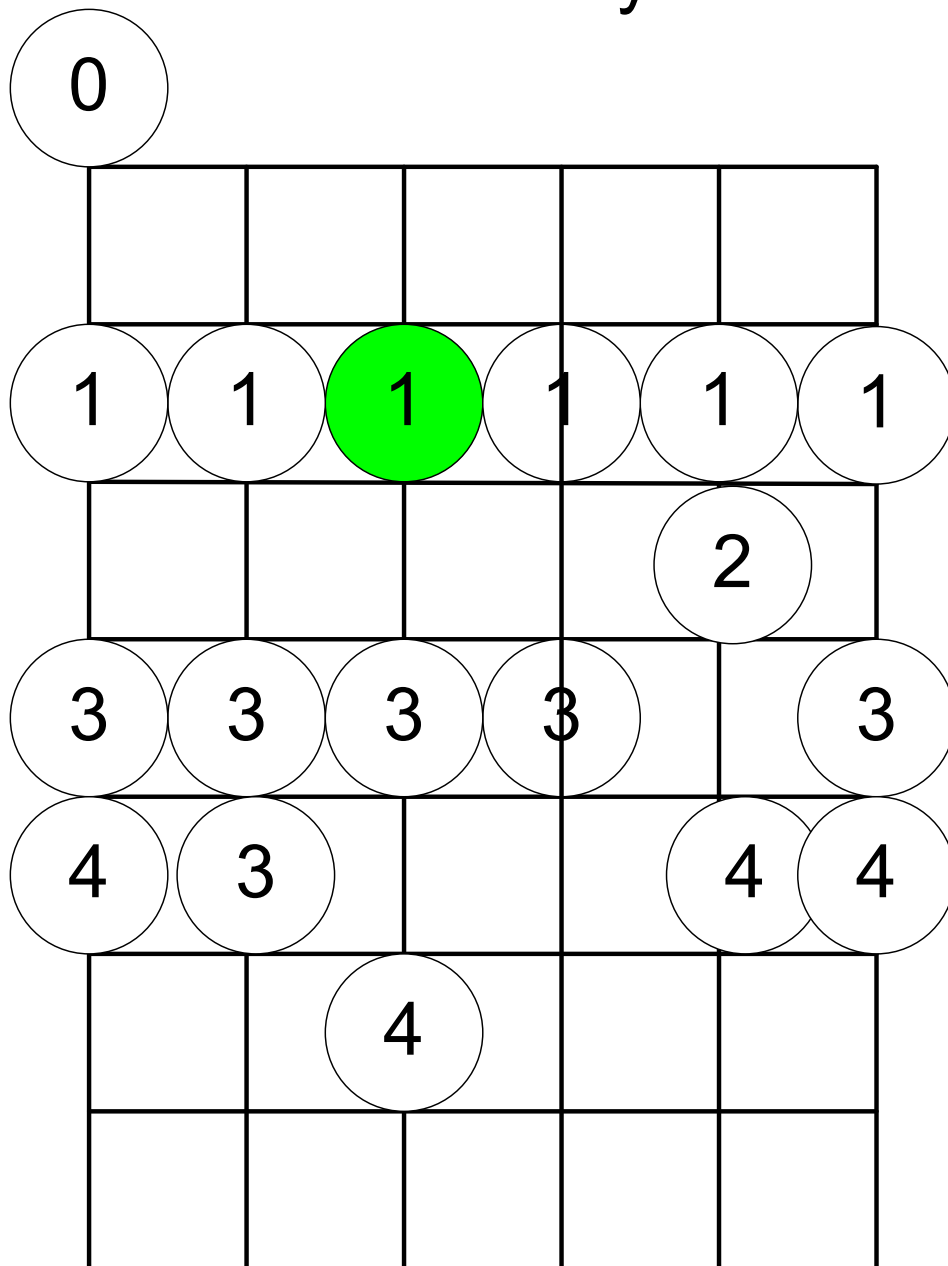


# G form Mixolydian





# D form Mixolydian



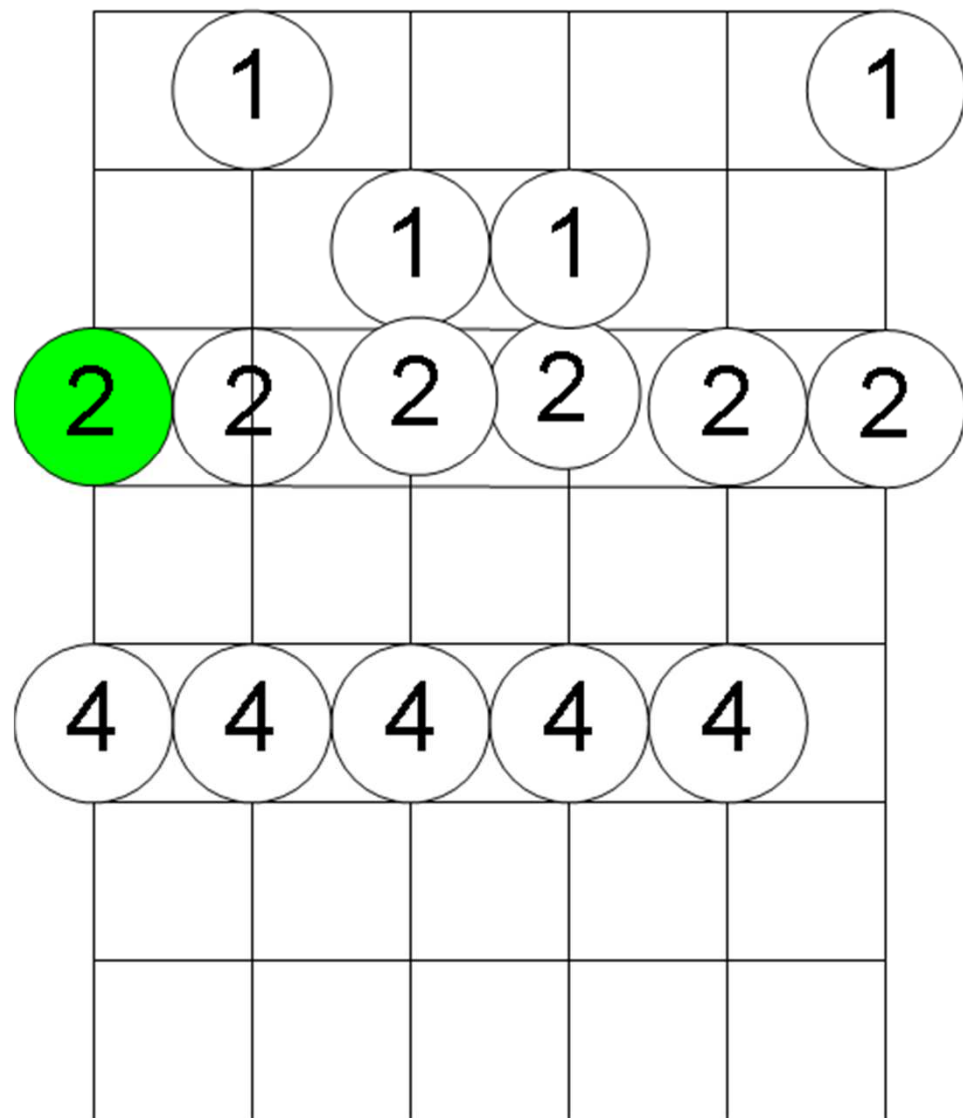
Ok – Now the Dorian Mode

Remember the formula

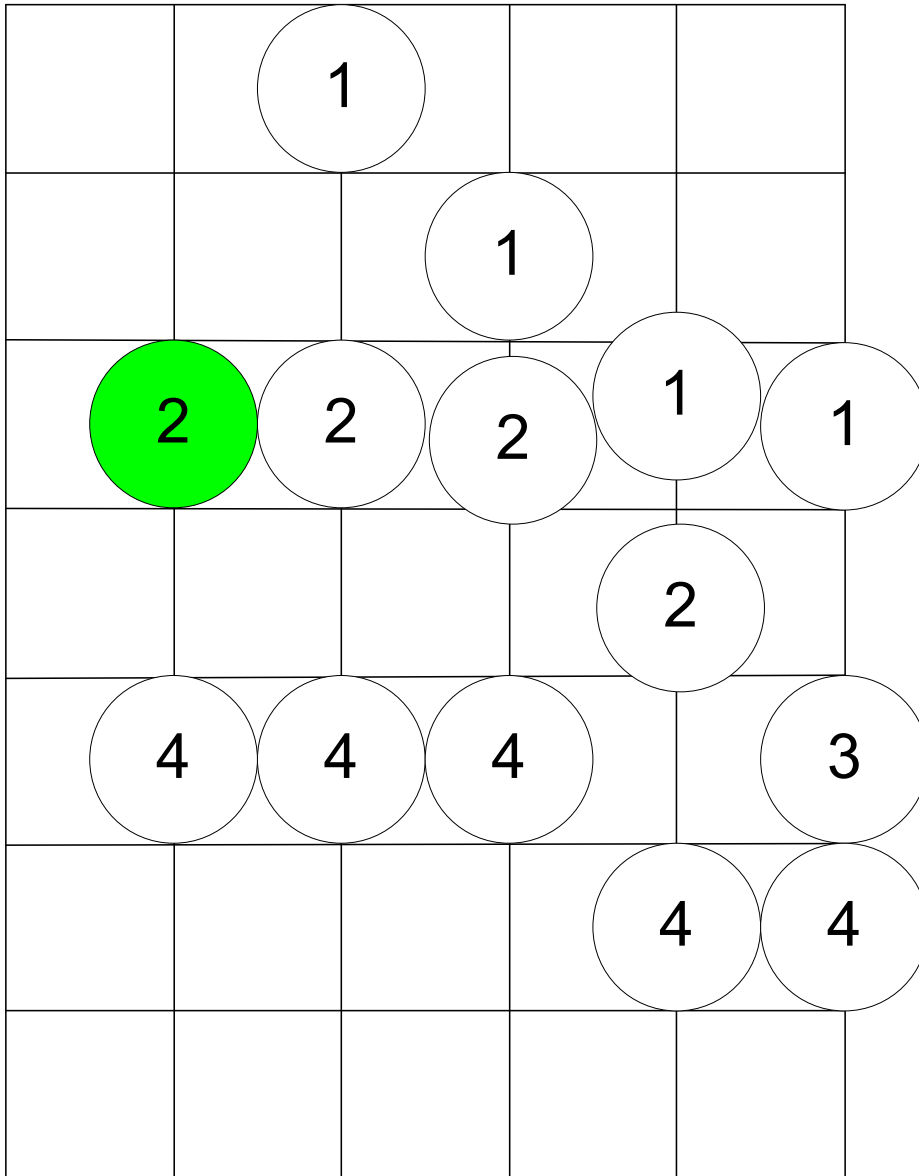
1, 2, b3, 4, 5, 6, b7

So you lower the 3<sup>rd</sup> degree and the 7<sup>th</sup> degree of a major scale.

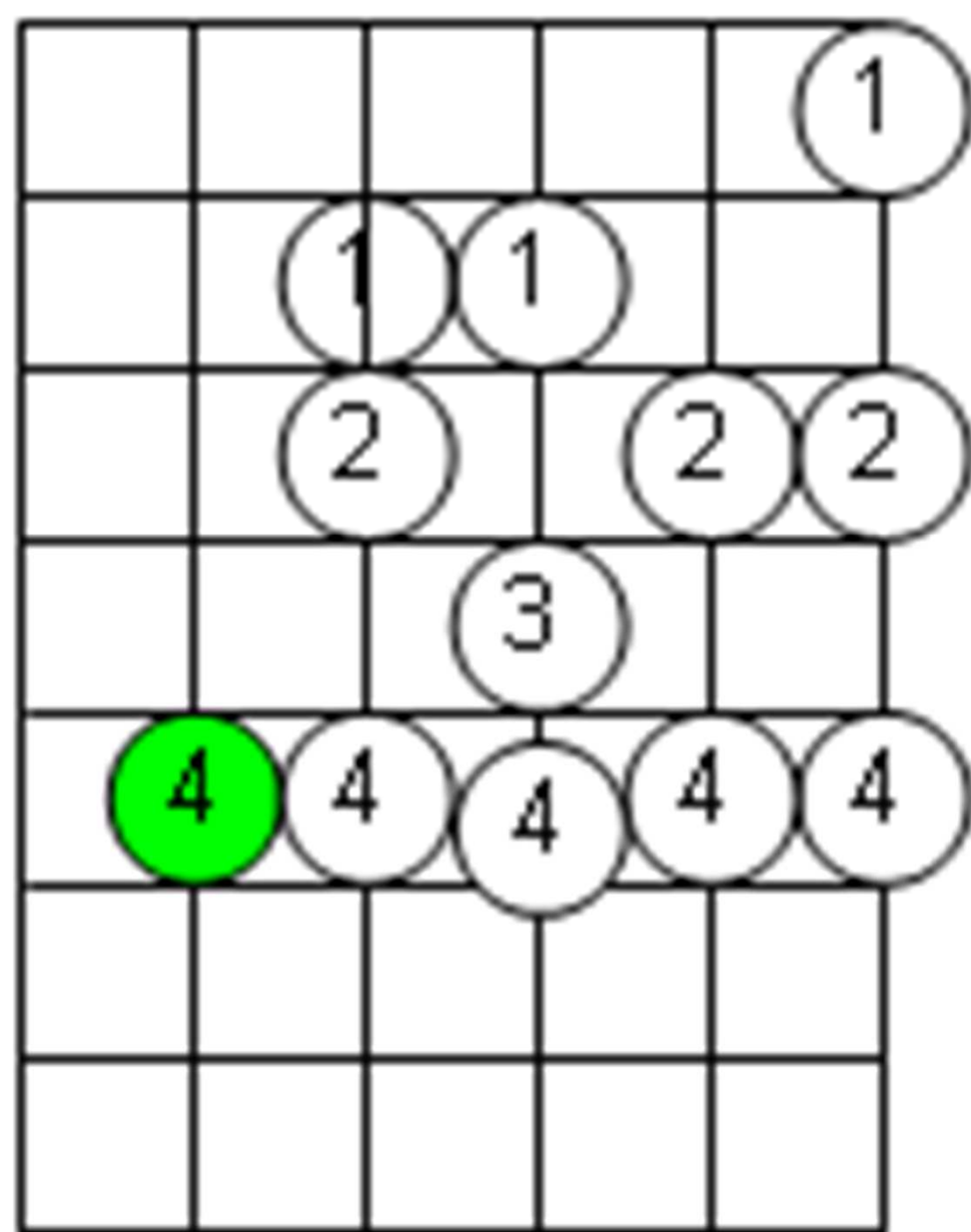
# E form Dorian Mode



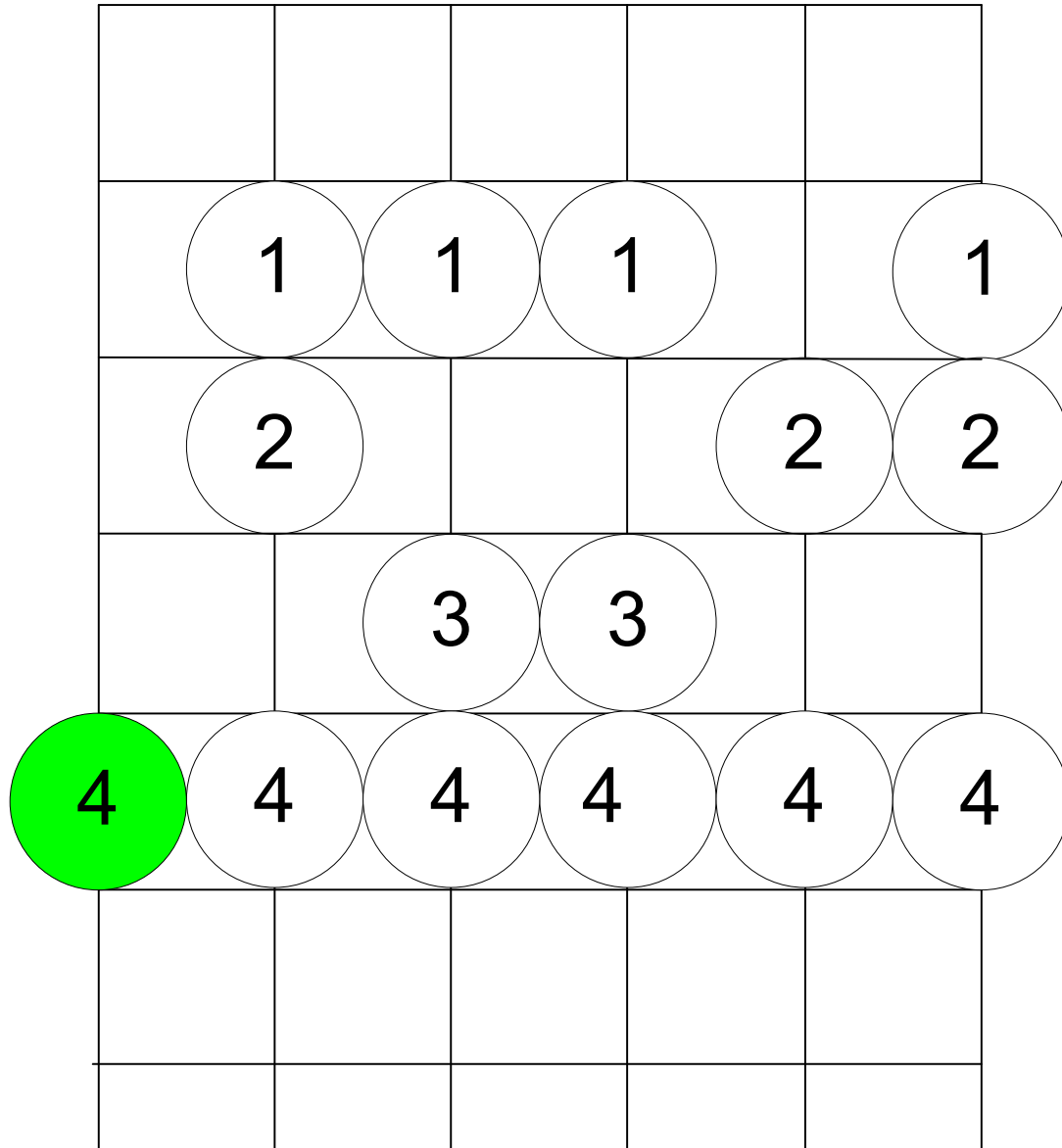
# A form Dorian Mode



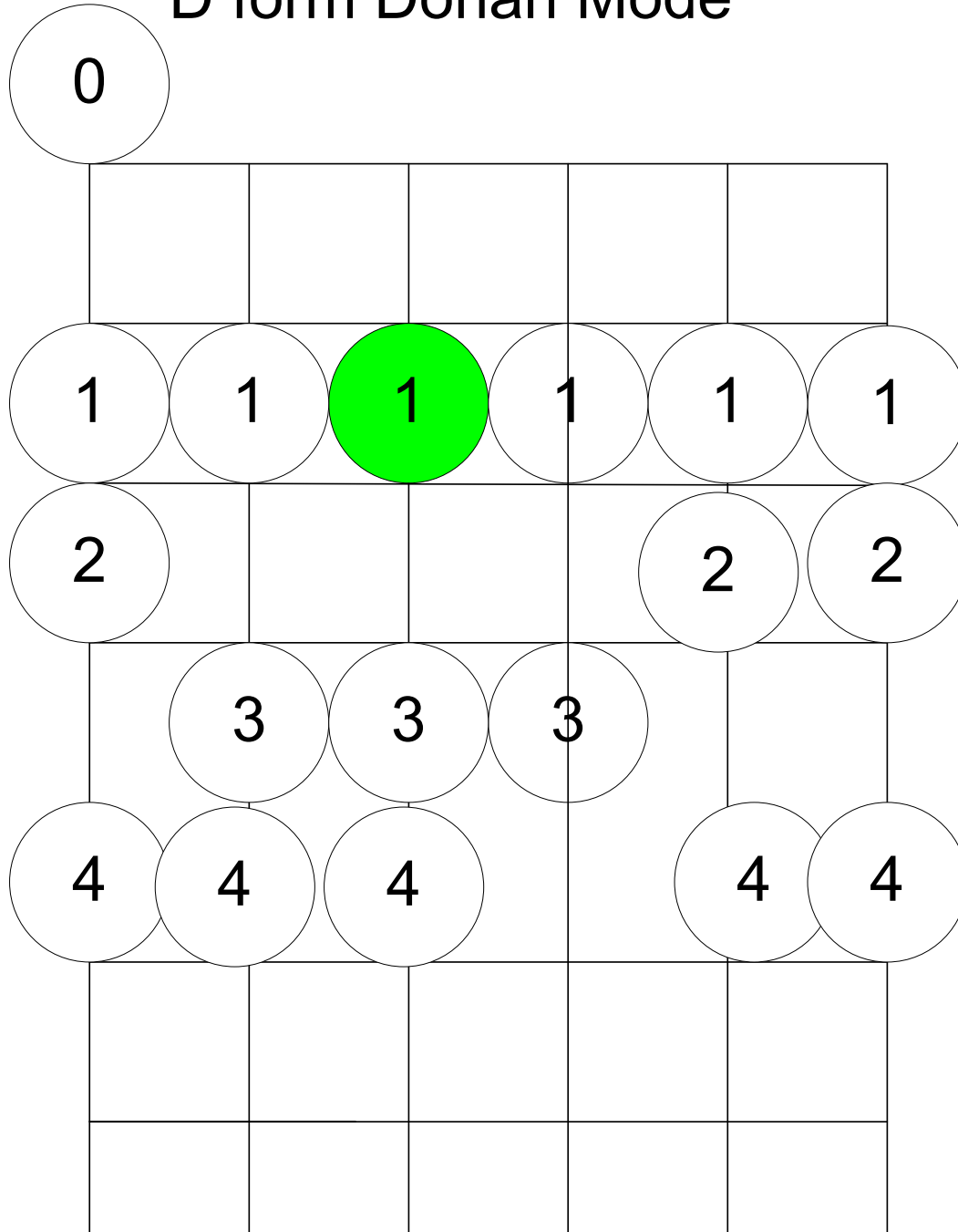
# C form Dorian Mode



# G form Dorian Mode



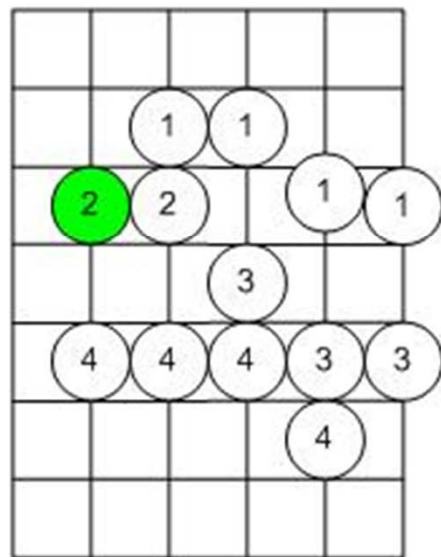
# D form Dorian Mode



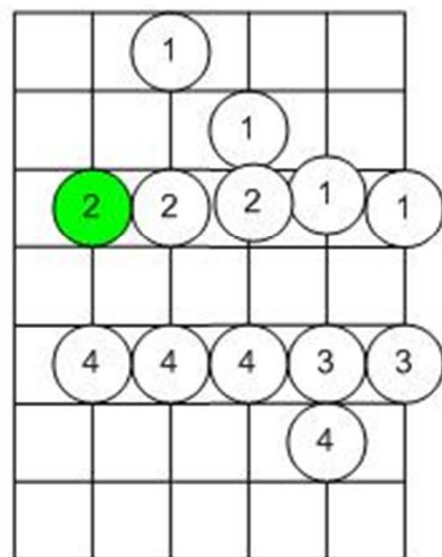




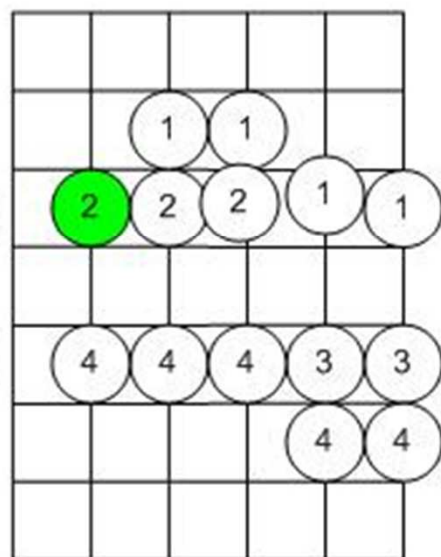
A form (C major)



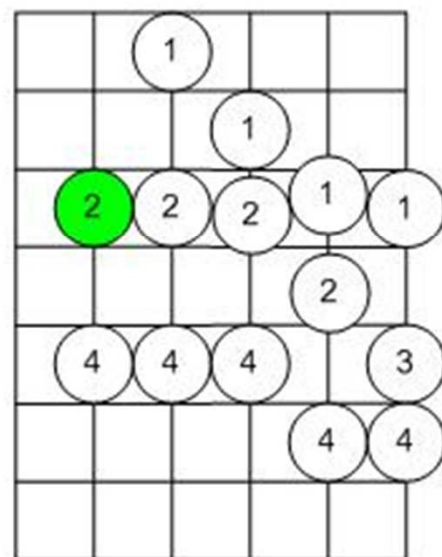
A form Melodic Minor



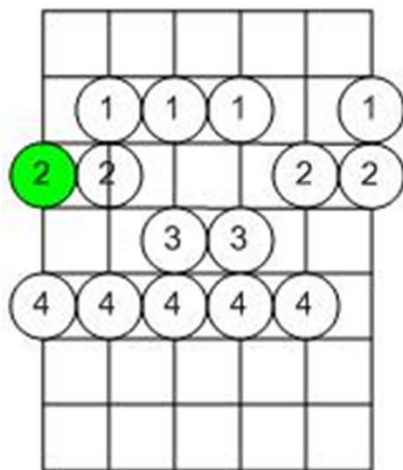
A form Mixolydian (Dom7)



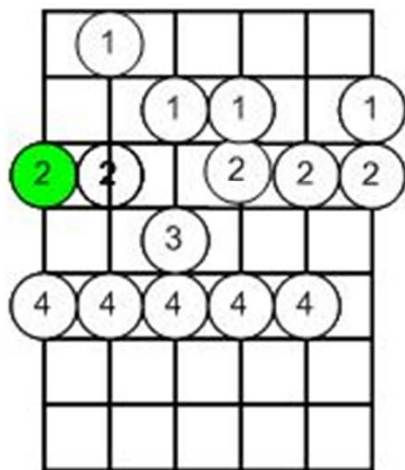
A form Dorian Mode



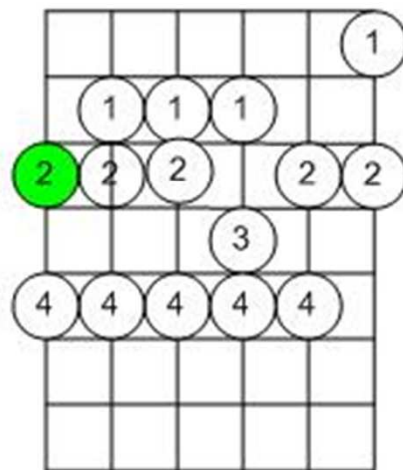
E form (G Major)



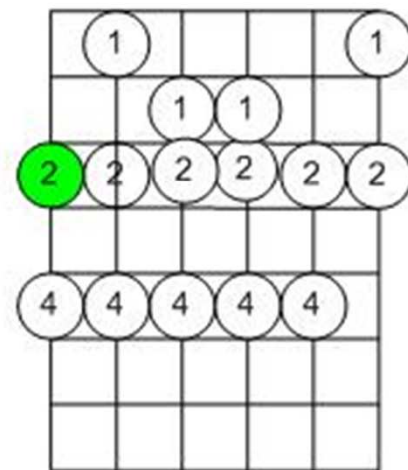
E form Melodic Minor



E form Mixolydian

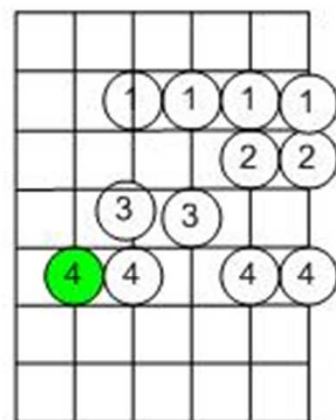


E form Dorian Mode

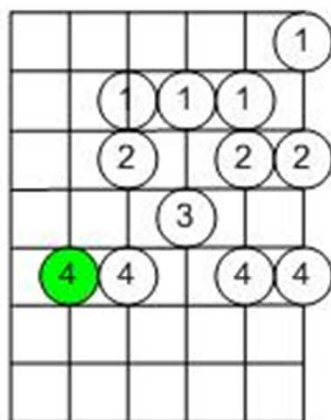


C form Mixolydian

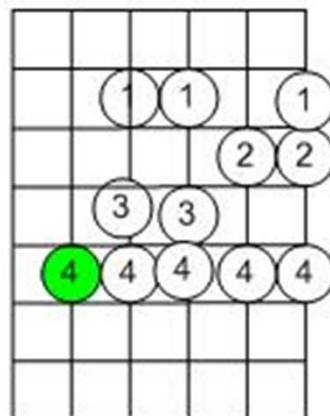
C form (D Major)



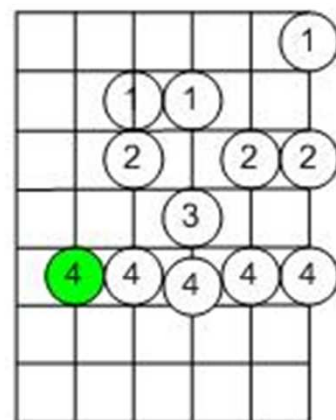
C form Melodic Minor



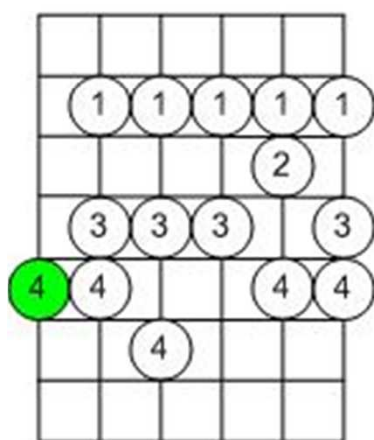
C form Mixolydian



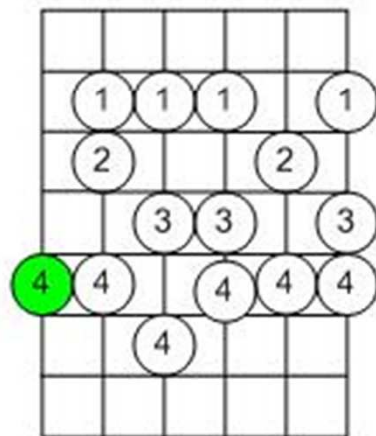
C form Dorian Mode



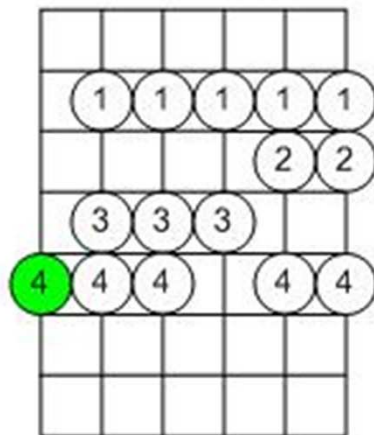
G form (A Major)



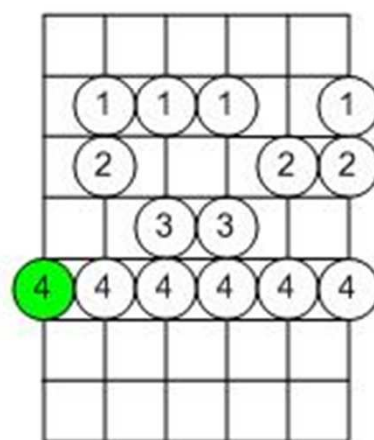
G form Melodic Minor



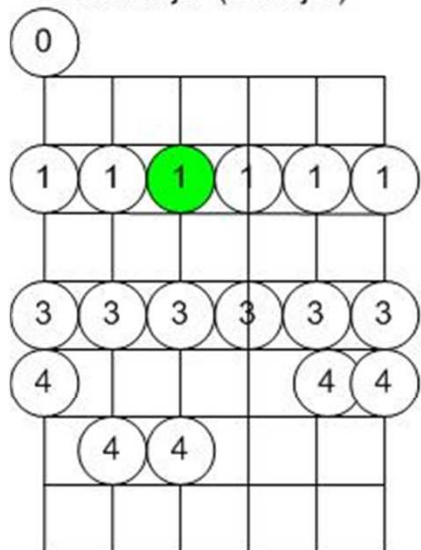
G form Mixolydian



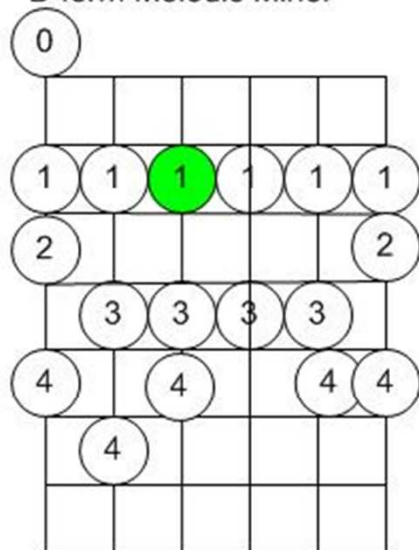
G form Dorian Mode



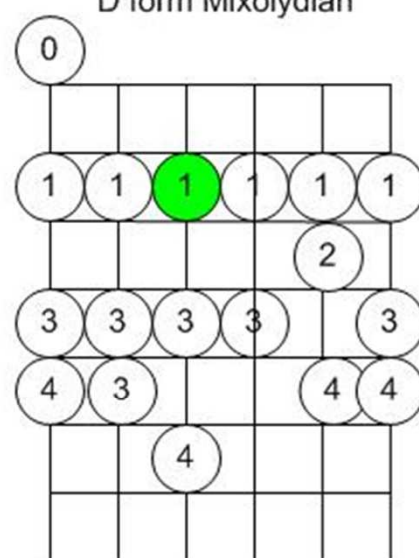
D form Major (E Major)



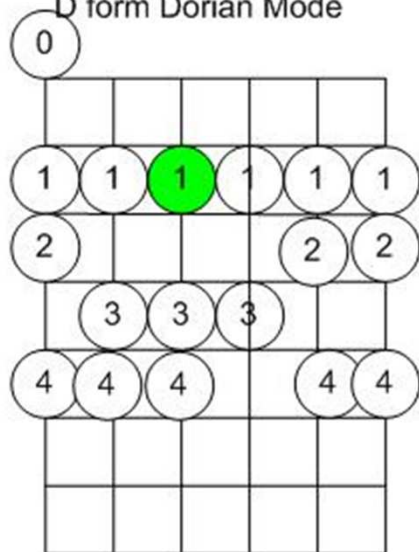
D form Melodic Minor



D form Mixolydian



D form Dorian Mode



Note on playing up the neck. Use your first finger on the 1<sup>st</sup> 2 notes.

# Lick of the day

- Rhiannon

# Rhiannon

[Am] [F]

Rhiannon rings like a bell through the night  
And wouldn't you love to love her?  
Takes to the sky like a bird in flight  
And who will be her lover?

\*[PRE-CHORUS] [C] [F]

All your life you've never seen  
A woman, taken by the wind  
Would you stay if she promised you heaven?  
Will you ever win.....?

\*[Verse-2] [Am] [F]

She is like a cat in the dark  
And then she is the darkness  
She rules her life like a fine skylark  
And when the sky is starless

\*[PRE-CHORUS] [C] [F]

All your life you've never seen a woman  
Taken by the wind.  
Would you stay if she promised you heaven  
Will you ever win?  
Will you ever win?

\*[CHORUS] [Am] [F] [4x] (Rhiannon-starts-on-(F))  
Rhiannon, Rhiannon, Rhiannon, Rhiannon

Am



# Rhiannon

This whole melody is harmonized in the intervals of 3rd's other than the last notes in the 2nd measure, which are 4ths. See below for fingerings. Look at fingering under the top 2 lines and diagrams under the bottom 2 lines.

Note: I play these 2 notes on the 5th fret of the 2nd and 3rd string.

AC BD CE C-E BD AC BC AE

(Key to playing both parts together isto do one 1/8th note at a time. Notice when the two parts happen together and when the melody is holding a note and only the bass is playing. For 3rd fret 6th string use your pinky or thumb. For 6th string, 1st fret come across with your thumb. Don't barre the F Chord!!!!)

While it is possible not to use the thumb it is easier in the long run if you can. The thumb does not have to come all the way over but just hook the 6th string 2nd Fret.

FA BD Ac BD FA

Here I would use the Thumb on the 6th string 3rd fret!

# Rockabilly Fingerpicking

Score

[Subtitle]

[Composer]

[Arranger]

Guitar

Guitar

**T**  
**A**  
**B**

The image shows a musical score for guitar. It consists of two systems. The first system is a standard musical score with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff, and the accompaniment is written on a grand staff (treble and bass clefs). The second system is a guitar tablature (TAB) for the same piece, showing fret numbers (3, 4, 5) and fingerings (3, 4, 5) for each note. The TAB is written on a six-line staff. The piece concludes with a double bar line.

# Now with rest on & after 1

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



# Add in a Pinch

- | Count | What you play  |
|-------|--|
| 1     | Thumb plays the 5 <sup>th</sup> string, Middle plays 1 <sup>st</sup> string. |
| &     | Rest   |
| 2     | Thumb plays the 4 <sup>th</sup> string                                       |
| &     | Index finger plays the 2 <sup>nd</sup> string                                |
| 3     | Thumb plays the 5 <sup>th</sup> string                                       |
| &     | Middle finger plays the 1 <sup>st</sup> string                               |
| 4     | Thumb plays the 4 <sup>th</sup> string                                       |
| &     | Index finger plays the 2 <sup>nd</sup> string                                |

# Nothing on the & after 4

Count	What you play
1	Thumb plays the 5 <sup>th</sup> string, Middle plays 1 <sup>st</sup> string.
&	Rest
2	Thumb plays the 4 <sup>th</sup> string
&	Index finger plays the 2 <sup>nd</sup> string
3	Thumb plays the 5 <sup>th</sup> string
&	Middle finger plays the 1 <sup>st</sup> string
4	Thumb plays the 4 <sup>th</sup> string
&	Rest

# Variations on Landslide

Count	What you play
1	Thumb plays the 5 <sup>th</sup> string
&	Index finger plays the 3 <sup>rd</sup> string
2	Thumb plays the 4 <sup>th</sup> string
&	Middle finger plays the 2 <sup>nd</sup> string
3	Thumb plays the 5 <sup>th</sup> string
&	Index finger plays the 3 <sup>rd</sup> string
4	Thumb plays the 4 <sup>th</sup> string
&	Middle finger plays the 2 <sup>nd</sup> string

# First Variation

Count	What you play
1	Thumb plays the 5 <sup>th</sup> string
&	Rest
2	Thumb plays the 4 <sup>th</sup> string
&	Middle finger plays the 2 <sup>nd</sup> string
3	Thumb plays the 5 <sup>th</sup> string
&	Index finger plays the 3 <sup>rd</sup> string
4	Thumb plays the 4 <sup>th</sup> string
&	Middle finger plays the 2 <sup>nd</sup> string

# 2<sup>nd</sup> Variation

Count	What you play
1	Thumb plays the 5 <sup>th</sup> string
&	Index finger plays the 3 <sup>rd</sup> string
2	Thumb plays the 4 <sup>th</sup> string
&	Middle finger plays the 2 <sup>nd</sup> string
3	Thumb plays the 5 <sup>th</sup> string
&	Index finger plays the 3 <sup>rd</sup> string
4	Thumb plays the 4 <sup>th</sup> string
&	Rest

# Starting with Pinch (Roll)

- | Count | What you play   |
|-------|---|
| 1     | Thumb plays the 5 <sup>th</sup> string, middle hits 2 <sup>nd</sup> string. |
| &     | Index finger plays the 3 <sup>rd</sup> string                               |
| 2     | Thumb plays the 4 <sup>th</sup> string                                      |
| &     | Middle finger plays the 2 <sup>nd</sup> string                              |
| 3     | Thumb plays the 5 <sup>th</sup> string                                      |
| &     | Index finger plays the 3 <sup>rd</sup> string                               |
| 4     | Thumb plays the 4 <sup>th</sup> string                                      |
| &     | Rest  |

# #4

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

# Route 66

Classic standard in Blues, Rock  
and Jazz



# Basic 12 bar blues form

- Originally in F
- Will start it in A.
- You should be able to play this in any key.
- We will do some backup riffs for this in class

# Route 66

[Composer]

Guitar

A D7 A7 D7

If you ever plan to motor west — Trav-el My way take the

Guitar

TAB

10 10 10 10 10 10 9 9 10 10 9 10 10 10 9

Gtr.

A Bm7 E7 A

high way that's the best — get your kicks on rout — sis-ty six —

Gtr.

10 10 10 9 10 10 10 9 10 9 12 9 10

Gtr.

E7 A D7 A7 D7

It winds — from chi-ca-go to La — more — than two — thousand

Gtr.

10 10 10 10 10 10 9 9 10 10 9 10 10 10

Gtr.


A7 Bm7 E7 A

miles all the way — Get your kicks on route — six-ty six —

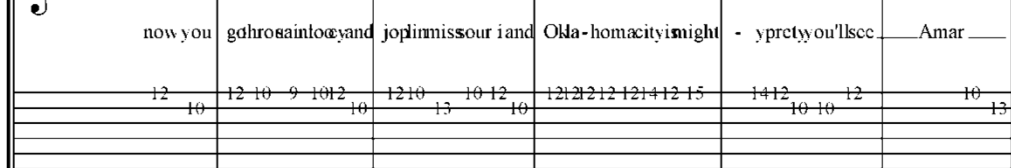
Gtr.

10 10 9 10 10 10 9 10 9 12 9 10

2/4 E7 A7 D7 Route 66 D7

Gtr. 

now you go hro sainto eand joplin missour i and Olda-homacity imight - yprecty ou'llscc Amar

Gtr. 


30 a7 Bm7 E7 A7 A#dim

Gtr. 

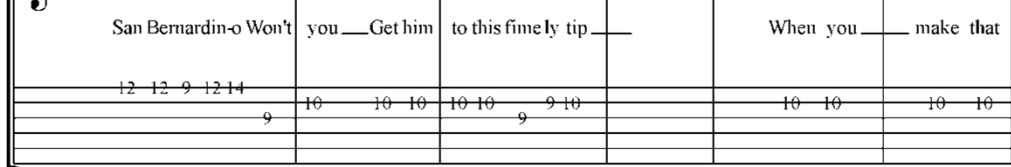
illo GalupNew Mex-i-co Flagstaff Arizona Don't forget Winnona Kingman Barstow

Gtr. 


36 Bm7 E7 A7 D7 A7 D7

Gtr. 

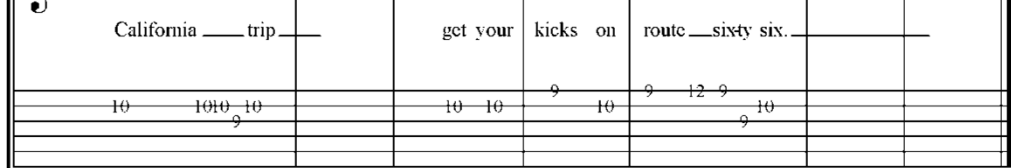
San Bernardin-o Won't you Get him to this fine ly tip When you make that

Gtr. 

42 A7 Bm7 E7 A7 D7 A

Gtr. 

Califonia trip get your kicks on route sixty six

Gtr. 

# Now for one backup idea

The image displays a musical score for guitar, consisting of two systems. The first system is a standard musical staff in treble clef, with a key signature of two sharps (F# and C#) and a common time signature (C). It contains several measures of music, including chords and melodic lines, with some notes tied across measures. The second system is a guitar tablature (TAB) for the same piece, showing fret numbers on six strings. The letters T, A, and B are stacked vertically on the left side of the tablature. The tablature includes a bar line that aligns with the first measure of the musical staff. The fret numbers are as follows:

String	Measure 1	Measure 2	Measure 3	Measure 4	Measure 5
6	5	5	5	5	5
5	5	5	7	5	5
4	5	5	7	5	5
3	5	5	7	5	5
2	5	5	5	5	5
1	5	5	5	5	5

# Solo Work

- Start with just the blues scale in A.
- Then do blues scales as the chords change, an A blues scale on A, a D blues scale on D, on the Bm7 and E7 use an E blues scale.
- Then scales related to chords.
  - For A (A7) an A mixolydian.
  - For D7 a D mixolydian
  - For E7 an E mixolydian scale

# Now in F both low and high

- Again solo similar to A but now in F.
- Learn the chords two ways.

# Route 66

[Composer]

F B<sup>b</sup>7 F7 B<sup>b</sup>7

Guitar

If you ev-re plan to mo-tor west Trav-el My way take the

Guitar

T  
A  
B

3 3 3 3 3 3 2 3 3 3 3 3 3

F Gm7 C7 F

Gtr.

high way that's the best get your kicks on rout sis-ty six

Gtr.

3 3 3 3 3 3 2 3 2 1 2 3 3

C7 F B<sup>b</sup>7 F7 B<sup>b</sup>7

Gtr.

It winds from chi-ca-go to L a more than two thousand

Gtr.

3 3 3 3 3 3 2 3 3 3 3 3 3

F7 Gm7 C7 F

Gtr.


miles all the way Get your kicks on route six-ty six

Gtr.

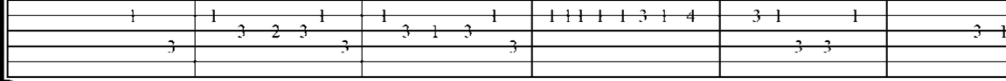
3 3 3 3 3 3 2 3 2 1 2 3 3

2  
3/4

C7 F7 B<sup>b</sup>7 Route 66<sup>7</sup> B<sup>b</sup>7


Gtr. 

now you gethrosaintoayand joplinmissour iand Oka-homacityisnight - yprettyou'llsee Amar

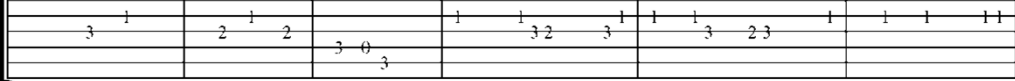
Gtr. 

30

f7 Gm7 C7 F7 F<sup>#</sup>dim

Gtr. 

illo Ga lupNew Mex-i-co Flagstaff Arizona Don't forget Winnona KingmanBarstow

Gtr. 

36

Gm7 C7 F7 B<sup>b</sup>7 F7 B<sup>b</sup>7

Gtr. 

San Bernardin-o Won't you Get him to this fine-ly tip When you make that

Gtr. 

42

F7 Gm7 C7 F7 B<sup>b</sup>7 F

Gtr. 

California trip get your kicks on route sixty six

Gtr. 



# Route 66

[Composer]

Guitar

F B $\flat$ 7 F7 B $\flat$ 7

If you ev-re plan to mo-tor west Trav-el My way take the

Guitar

T  
A  
B

6

Gtr.

F Gm7 C7 F

high way that's the best get your kicks on rout sis-ty six

Gtr.

12

Gtr.

C7 F B $\flat$ 7 F7 B $\flat$ 7

It winds from chi-ca-go to L a more than two thousand

Gtr.

18


Gtr.

F7 Gm7 C7 F

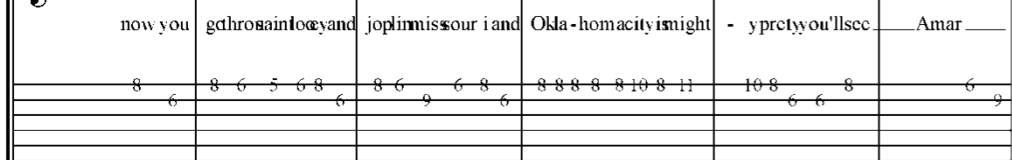
miles all the way Get your kicks on route six-ty six

Gtr.


2/24 C7 F7 Bb7 Route 66 Bb7

Gtr. 

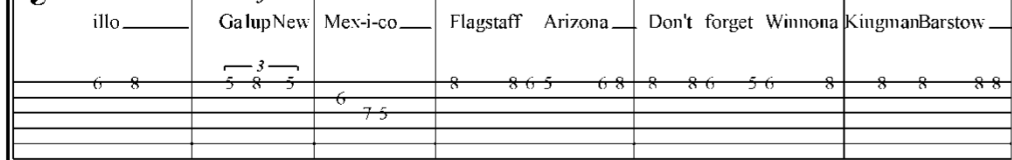
now you g'dhrosaintoeyand joplmissour i and Okla-homacity isnight - yprectyou'llsee Amar

Gtr. 

30 f7 Gm7 C7 F7 F#dim

Gtr. 

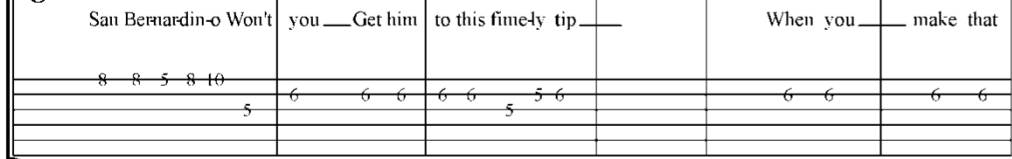
illo GalupNew Mex-i-co Flagstaff Arizona Don't forget Winnona KingmanBarstow

Gtr. 


36 Gm7 C7 F7 Bb7 F7 Bb7

Gtr. 

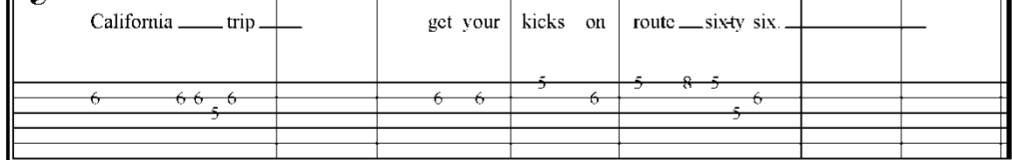
San Bernardin-o Won't you Get him to this fine-ly tip When you make that

Gtr. 

42 F7 Gm7 C7 F7 Bb7 F

Gtr. 

California trip get your kicks on route sixty six.

Gtr. 

# Learn this in all keys

- Learn to play this in all keys
- Try to solo in all keys
- Try creating riffs in all keys

# On Broadway

Notes of melody in the chord!

# Begin with just the chords

- First learn them in 1<sup>st</sup> position then we will move them up.
- Not difficult but make sure that you have them memorized.

## On Broadway

A G A G A G A G  
4/4 ||: They say the neon | lights are bright on | Broadway |

A G A G A G A G D C  
They say there's always | magic in the | Air | | But when your walk-in

D C D C D E7 A G  
down the street | and you ain't had e | nough to eat | the glitter rubs right

A G A G A G  
Off and you're no | where | :||

They say the women treat you fine on Broadway.  
But lookin' at them just gives me the blues.  
Cause how ya gonna make some time  
When all you got is one thin dime.  
And one thin dime won't even shine your shoes.

They say that I won't last too long on Broadway  
I'll catch a Greyhound bus for home they say.  
But they're dead wrong, I know they are.  
Cause I can play this here guitar.  
And I won't quit till I'm a star on Broadway.

### On Broadway

A G A G A G A G  
4/4 ||: They say the neon | lights are bright on | Broadway |

A G A G A G A G D C  
They say there's always | magic in the | Air | | But when your walk-in

D C D C D E7 A G  
down the street | and you ain't had e | nough to eat | the glitter rubs right

A G A G A G  
Off and you're no | where | :||

**They say the women treat you fine on Broadway.  
But lookin' at them just gives me the blues.  
Cause how ya gonna make some time  
When all you got is one thin dime.  
And one thin dime won't even shine your shoes.**

**They say that I won't last too long on Broadway  
I'll catch a Greyhound bus for home they say.  
But they're dead wrong, I know they are.  
Cause I can play this here guitar.  
And I won't quit till I'm a star on Broadway.**

#### Notes:

1. The melody is almost totally in the chords – remember – the chord rules – anyway to play this use the chords as the basis. To start hold the A chord down and play the 4<sup>th</sup> string to the 2<sup>nd</sup> string – that is the first 2 notes of the melody.
2. Next step is to try finding the melody in each chord as you go along. It may take some time. The timing of the chords is such that it is like the Charleston, for example, the A is 1 ½ beats and the G is 2 ½ beats. Sometimes that A will come in slightly early.
3. The original key is E and we will move it there later.
4. For the G if you are playing the melody just play the 2<sup>nd</sup>, 3<sup>rd</sup>, and 4<sup>th</sup> strings open.
5. Have people play in groups where one plays the melody and the 2<sup>nd</sup> person the chords.

# Chord Rhythm Basic

Chord Pattern:

4/4/ ||: A G : ||

Count (1&2) (&34)

This is like a Charleston rhythm.

Basic pattern like Drifters did.



# Use Capo in other positions

- OK, now the CAGED or Capo for other positions:

1 <sup>st</sup>	5 <sup>th</sup>	7 <sup>th</sup>
A	E	D
G	D	C
D	A	G
C	G	F
E7	B7	A7

# Learn the chords in each position

- Work in groups to do parts in different positions.
- Even try to do the melody in different positions once you have learned it in 1<sup>st</sup> position.

# On Broadway Guitar Backup

A                      G/A                      A                      G/A

Guitar

Guitar

T  
A  
B

D                      C/D                      D                      C/D

Gtr.

Gtr.

For A to G do the 1st 2 measures. For D to C the 2nd 2 measures. This is the rhythmic pattern used in the George Benson recording.

# Now that you have the chords

- Next add in the melody.
- It isn't that hard. Take it one note at a time.
- Holding an A chord down play the 4<sup>th</sup> string for the first note, the 2<sup>nd</sup> string for the 2<sup>nd</sup> note and the 3<sup>rd</sup> string for the 3<sup>rd</sup> note. Now change to a G/A and find the next melody note. Continue one note at a time.
- Write it out in traditional notes or in tablature.

# On Broadway

Chords like Benson

[Composer]

Guitar

Guitar

TAB

5 6

5 5 6 7 7 5

3 3 4 5 5 3

5 5 6 7 7 5

3 3 4 5 5 3

5 5 6 7 7 5

3 3 4 5 5 3

5 5 6 7 7 5

3 3 4 5 5 3

Gtr.

Gtr.

5

2 2 0 0

2 2 0 0

2 2

2 2 0 0

A G A G A G F D F D F D

Melody – all in or close to chord.

A G A G A G A G A G

Gtr.

Gtr.

A G A G A G D C D C D C

Gtr.

Gtr.

D E♭ E A G A G A G A G

Gtr.

Gtr.

# Then we will transpose it to E

- This is the original key of this song. Take your time and just image your index finger as the head nut.
- In fact you may find that the 2<sup>nd</sup> part moved up works even better! You can keep one fingering for all of them.

Here it is in the original key. Use chords on the following page

## On Broadway Guitar Backup In E

E                  D/E                                  E                  D/E

Guitar

Guitar

T  
A  
B

A                  G/A                                  A                  G/A

Gtr.

Gtr.

For A to G do the 1st 2 measures. For D to C the 2nd 2 measures. This is the rhythmic pattern used in the George Benson recording.



On Broadway

E D E D E D E D  
 4/4 |: They say the neon | lights are bright on | Broadway |

E D E D E D E D A G  
 They say there's always | magic in the | Air | | But when your walk-in

A G A G A B7 E D  
 down the street | and you ain't had e | nough to eat | the glitter rubs right

E D E D E D  
 Off and you're no | where | :||

E	D/E	A
G/A	B7	

This should be muted

They say the women treat you fine on Broadway.  
 But lookin' at them just gives me the blues.  
 Cause how ya gonna make some time  
 When all you got is one thin dime.  
 And one thin dime won't even shine your shoes.

They say that I won't last too long on Broadway  
 I'll catch a Greyhound bus for home they say.  
 But they're dead wrong, I know they are.  
 Cause I can play this here guitar.  
 And I won't quit till I'm a star on Broadway.

Melody in E. See how it just moves up!

5

E D E D E D E D E D

Gtr.

Gtr.

10

E D E D E D A G A G A G

Gtr.

Gtr.

16

A B $\flat$  B E D E D E D E D

Gtr.

Gtr.

# Same as Tequila!!

- Everyone must learn this in the 1<sup>st</sup> position. Chords and melody.
- I would like the more advanced the whole piece in E.
- If you are playing this as just an intermediate, put your capo at the 7<sup>th</sup> fret and you will be playing it the same as the advanced students.

## ***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 1 0 | 0 1 3 1 0 | 0 1 3 3 1 0 | 0 1 3 3 1 0 | 0 4 4 0 2

Fill 1 G Emin G Bass Fill

5

3 5 3 2~2 | 0 0 0~0 0 0 | 3 3 3 3 3 3 | 0 2 0

C G D

9

2 3 3 2 4 | 0 2 4 | 0 0 0 2 0

Chord progression: C G D

3 3 3 3 3 3

Melody line (treble clef, key signature of one sharp) starting at measure 9.

Fingerings for the first system:

3 3~3 3 2 | 3 3 2 4 | 0 | 0 0 2 0

Chord progression: G C G D

Melody line (treble clef, key signature of one sharp) starting at measure 13.

13 Intro In Original Octave

Fingerings for the second system:

7 8 10 8 7 | 12 13 15 13 12 | 7 8 10 10 8 7 | 7 7~7 8 10

# Mustang Sally

Wilson Pickett

{Intro: A7}

## Verse 1

A7

Mustang Sally, guess you better slow that Mustang down

D7

A7

Mustang Sally, guess you better slow that Mustang down.

E7

( E7 Eb7 ) D7

You been runnin' all over town

D7

A7 G7 A7

Guess I'll have to put your flat feet back on the ground.

## Refrain

A7

All you wanna do is ride around Sally (ride Sally ride)

All you wanna do is ride around Sally (ride Sally ride)

D7

All you wanna do is ride around Sally (ride Sally ride)

A7

All you wanna do is ride around Sally (ride Sally ride)

E7

( E7 Eb7 ) D7

A7 G7

A7

One of these early mornings, I'm gonna be wipin' those weepin' eyes.

# Black Magic Woman

Santana

Dm Am  
I got a black magic woman, I got a black magic woman  
Dm Gm  
I got a black magic woman got me so blind I can't see  
Dm A Dm  
I got a black magic woman she try'in to make a devil out of me

Dm Am  
Turn your back on me baby, turn your back on me baby  
Dm Gm  
Turn your back on me baby don't turn babe  
Dm A Dm  
Turn your back on me baby you might just pick up my magic sticks

Dm Am  
Got your spell on me baby, got your spell on me baby  
Dm Gm  
Got your spell on me baby turnin my heart into stone  
Dm A Dm  
I need you so bad magic woman I can't leave you alone



# You Really Got A Hold On Me

Smokey Robinson

## INTRO:

```
| C      | Am     | C      | Am     |  
| ////  | ////  | ////  | ////  |
```

## VERSE:

C

I don't like you, but I love you

Am

Seems that I'm always thinkin' of you.

C

F

Dm

Tho' oh oh you treat me badly, I love you madly,

G7

C

Am

You really got a hold on me. You really got a hold on me.

C

I don't want you, but I need you.

Am

Don't wanna kiss you, but I need to

C7

F

Dm

Tho' oh oh you do me wrong now, my love is strong now.

G7

C

Am

You really got a hold on me. You really got a hold on me. Baby,

C7

F

I love you and all I want you to do is just

C

G7

Hold me, hold me, hold me, hold me.

```
| C      | Am G C |  
| ////  | / / // (tighter!) |  
| C      | Am G C |  
| ////  | / / // (tighter!) |
```

C	Am G C
////	/ / // (tighter!)
C	Am G C
////	/ / // (tighter!)

C

I wanna leave you, don't wanna stay here

Am

Don't wanna spend another day here

C7

F

Dm

Tho' oh oh I wanna split now, I can't quit now

G7

C

Am

You really got a hold on me. You really got a hold on me. Baby,

C7

F

I love you and all I want you to do is just

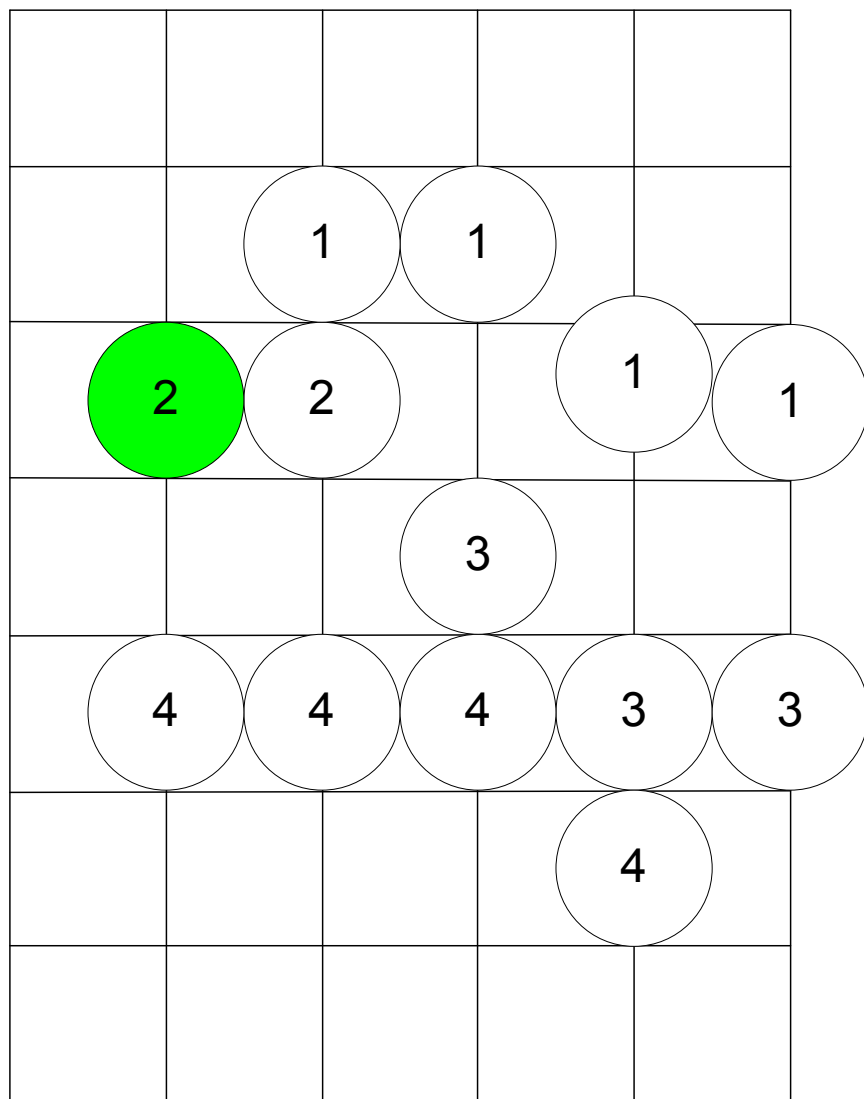
C

G7

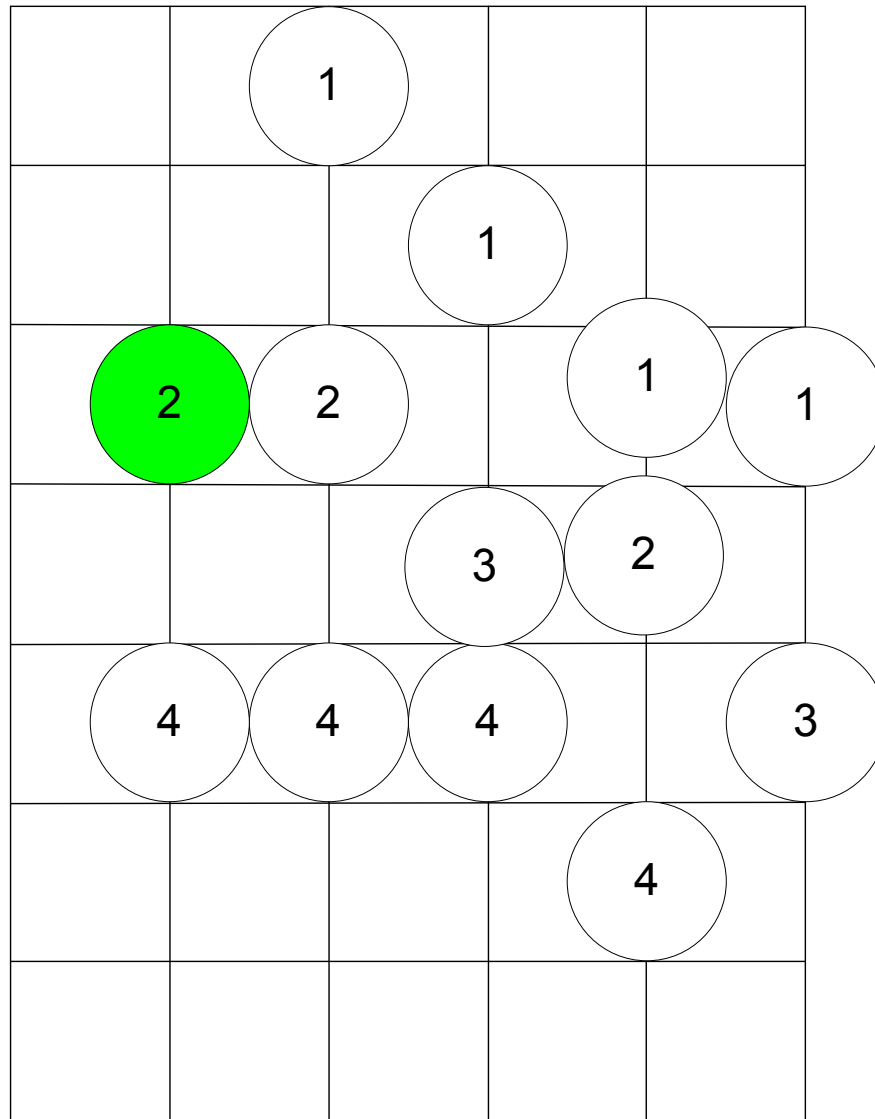
(Hold me) please, (hold me) squeeze, hold me

## Reference Slides

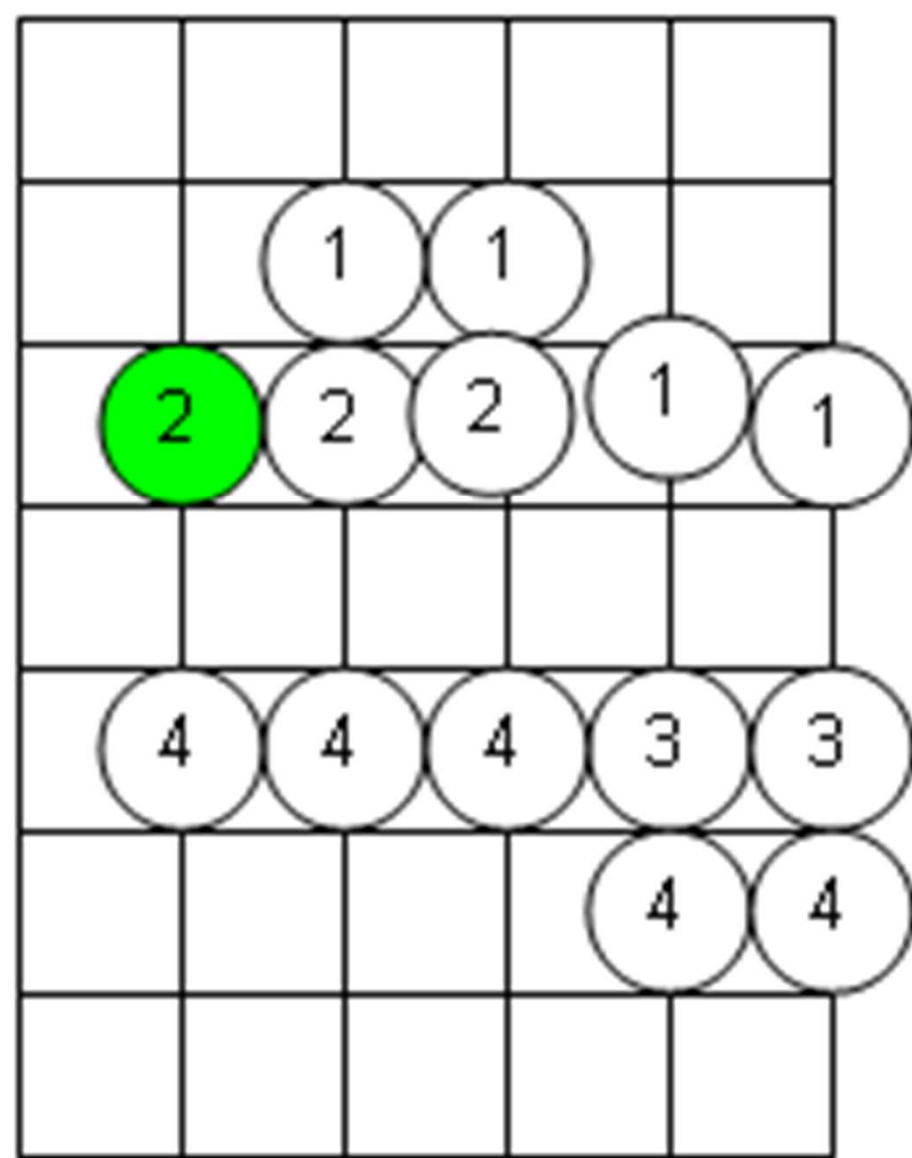
# A form (C major)



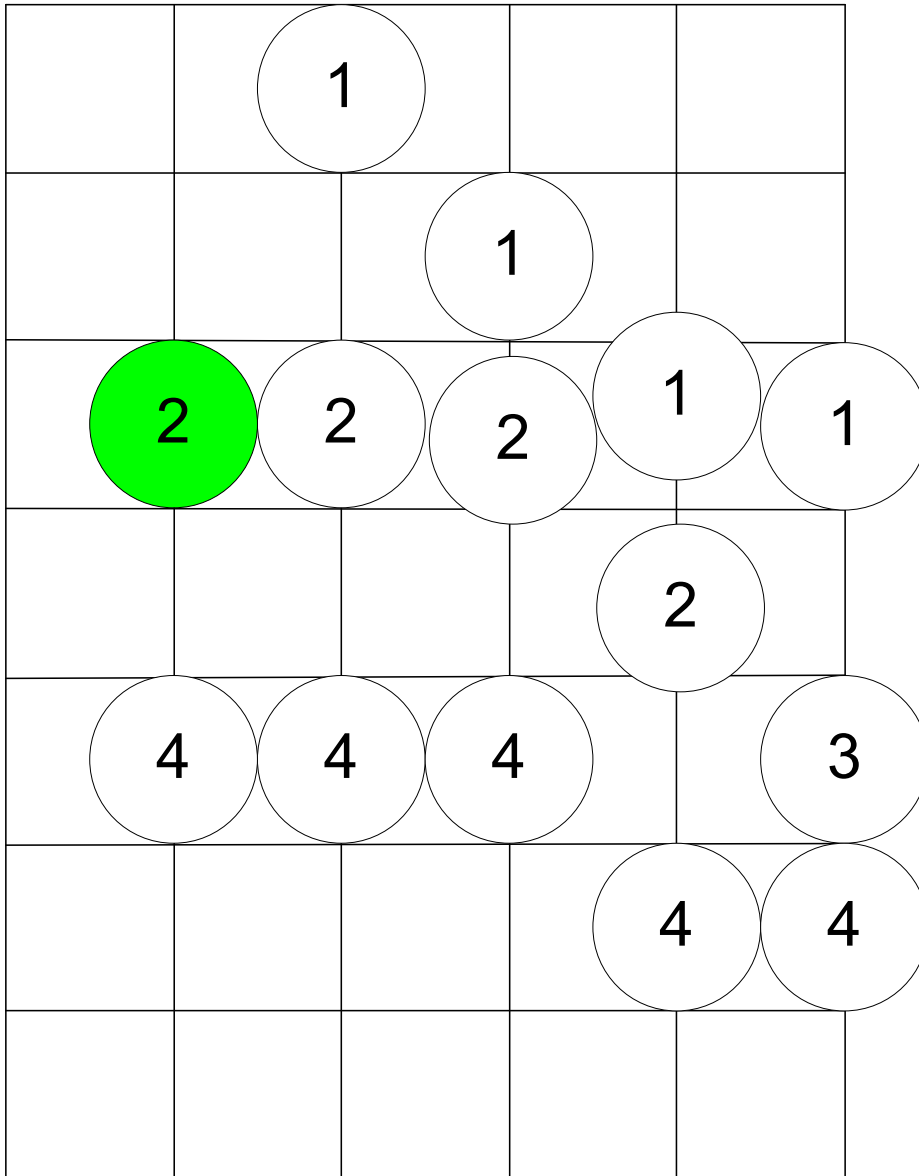
# A form Melodic Minor



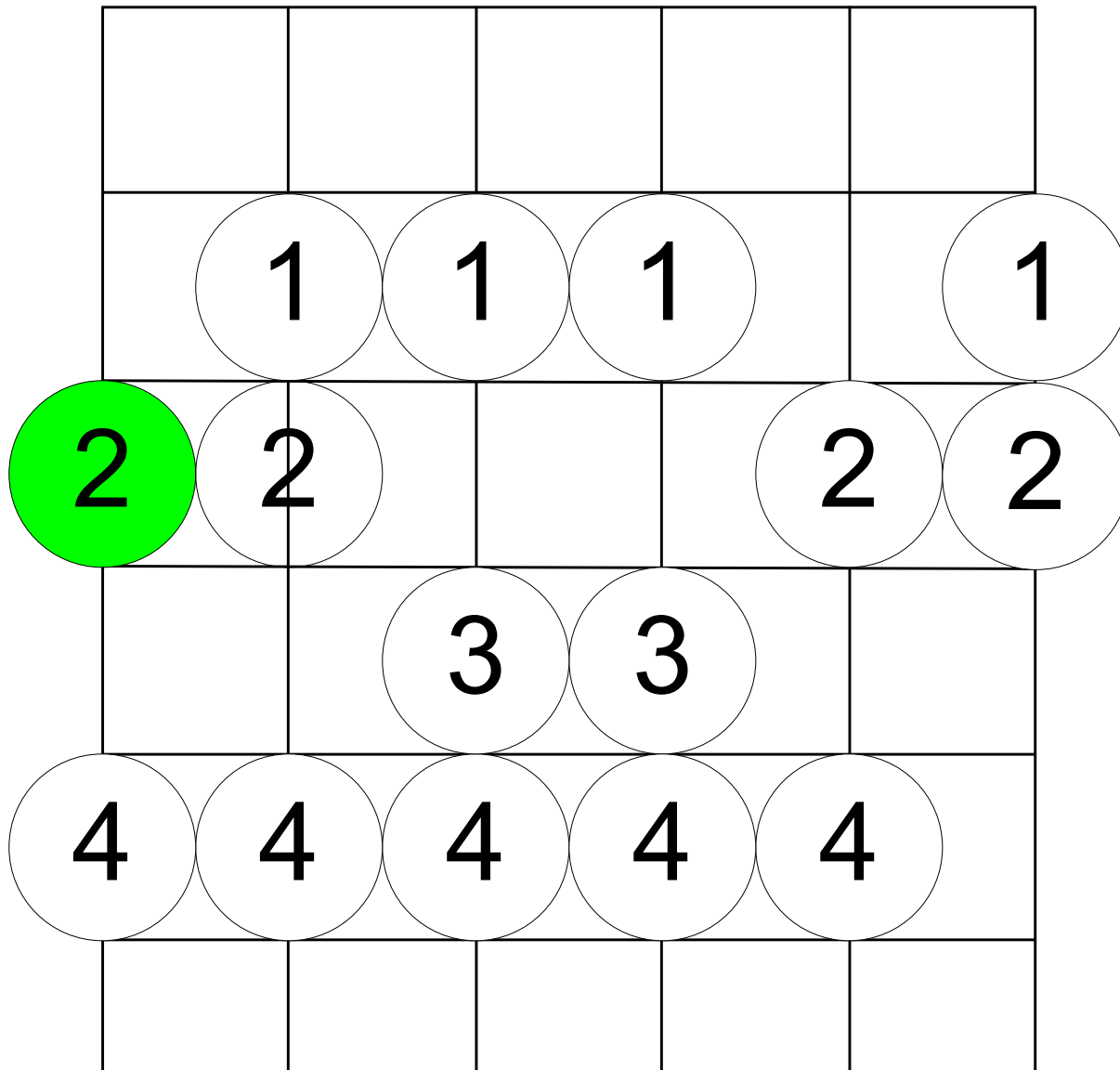
A form Mixolydian (Dom7)



# A form Dorian Mode

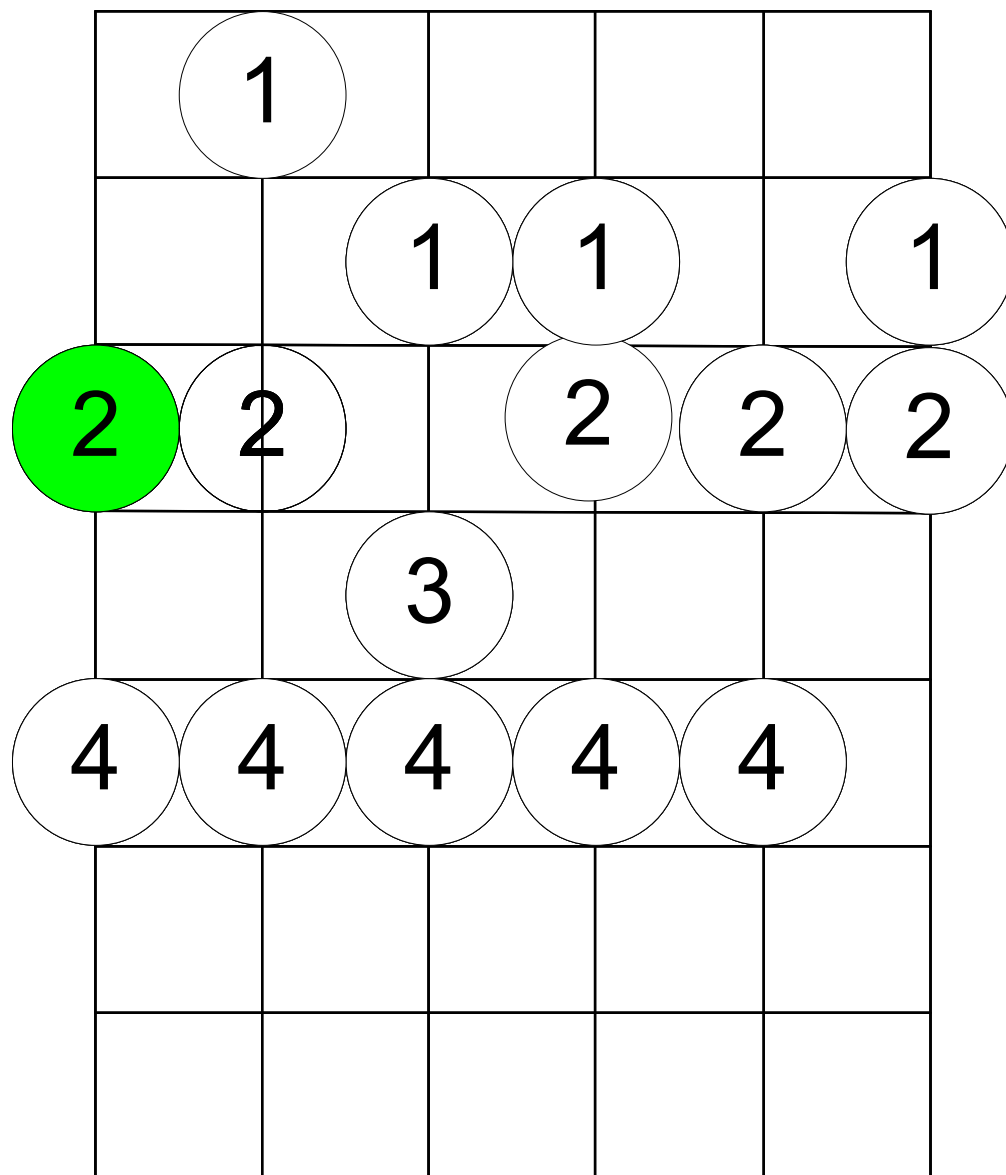


# E form (G Major)

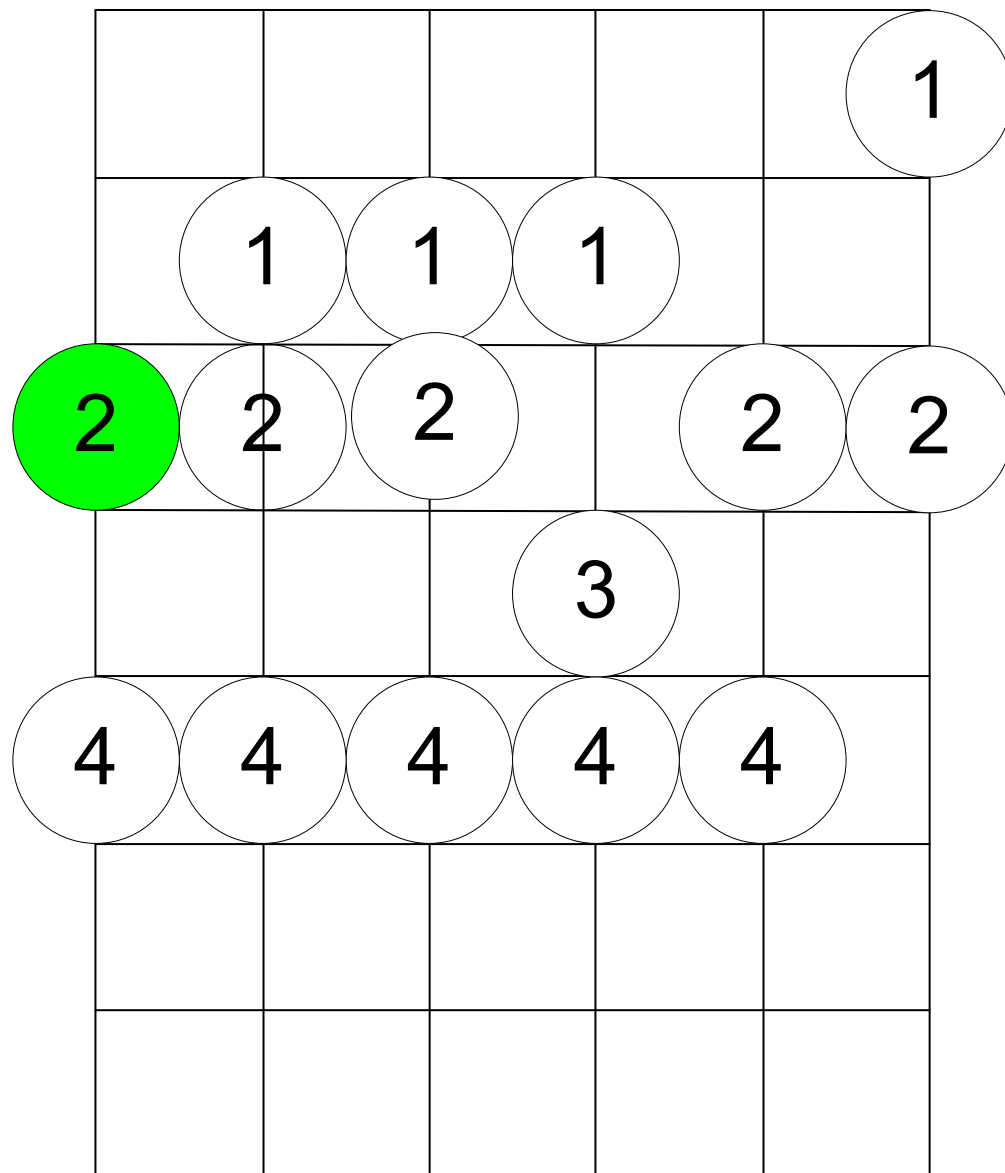




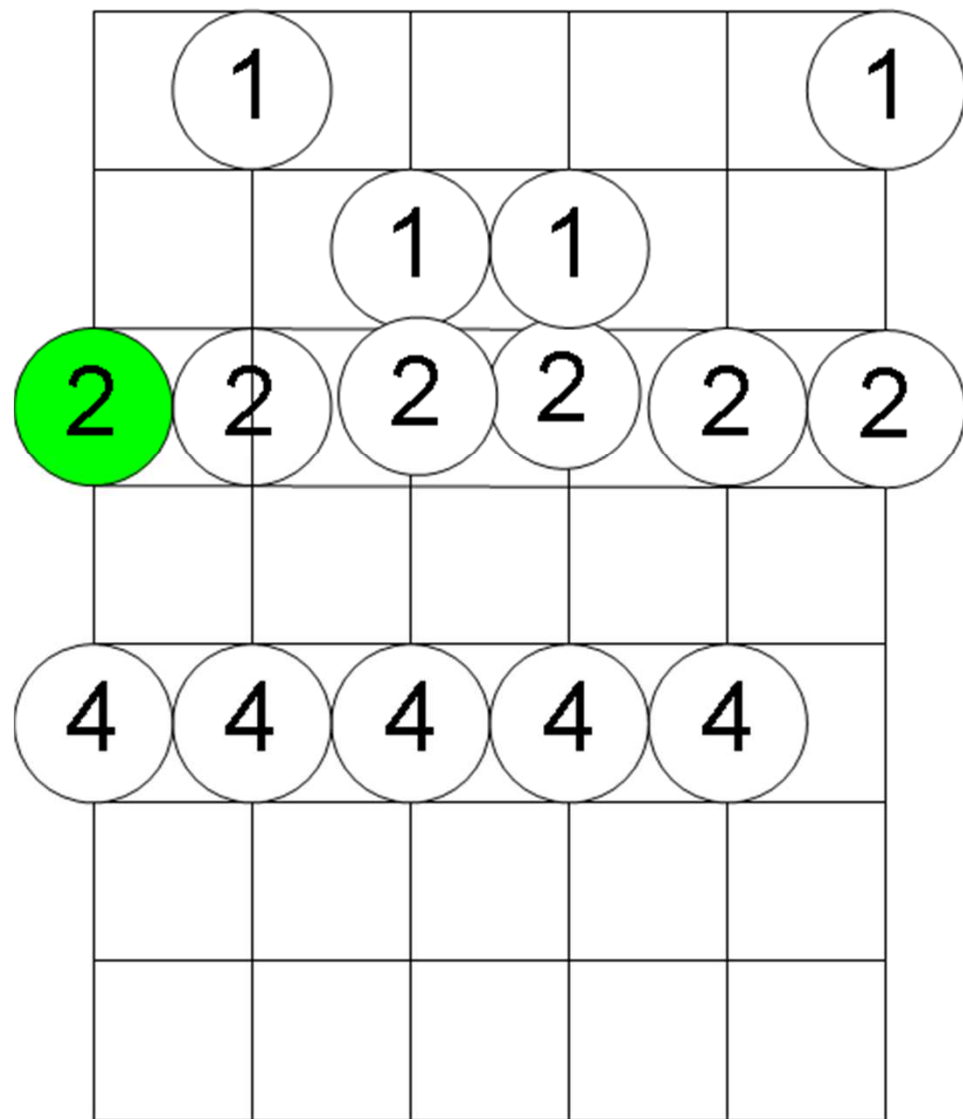
# E form Melodic Minor



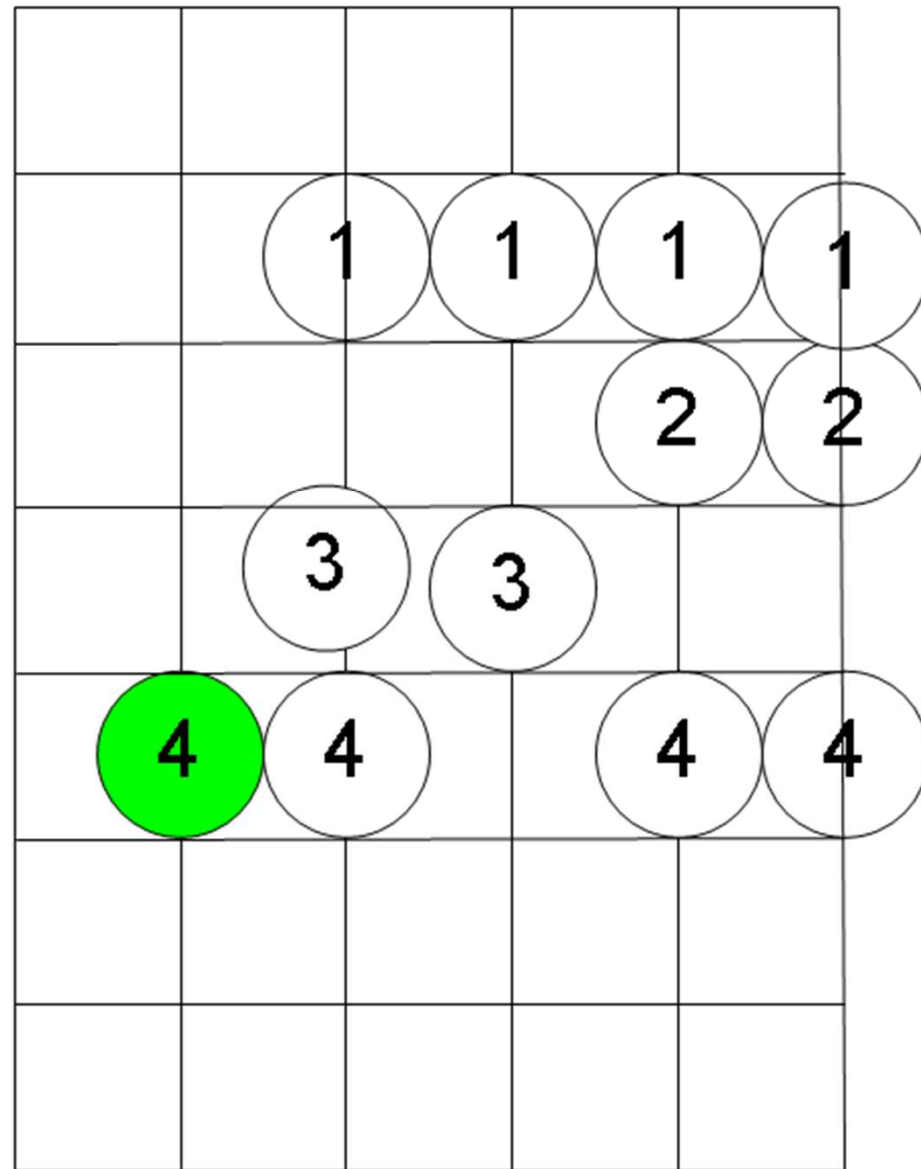
# E form Mixolydian



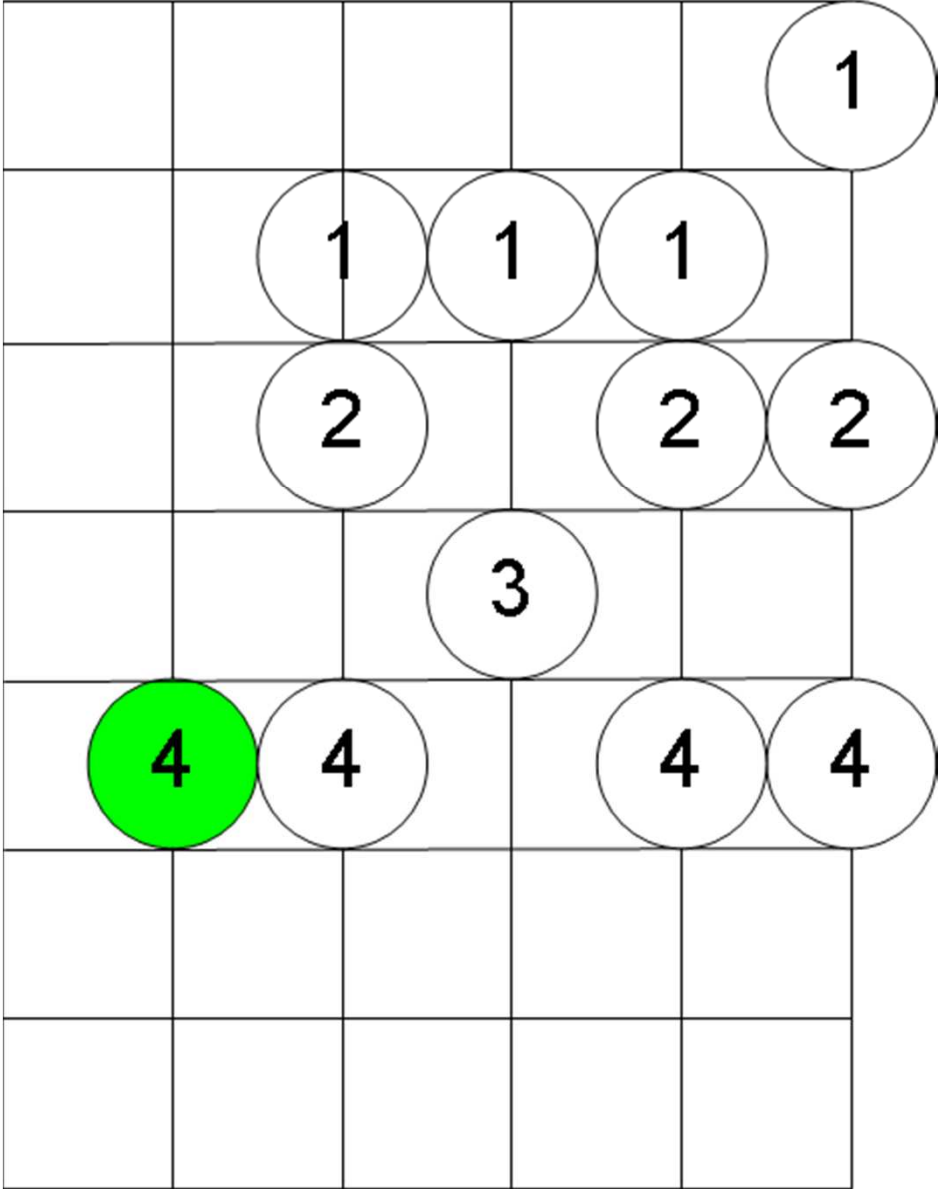
# E form Dorian Mode



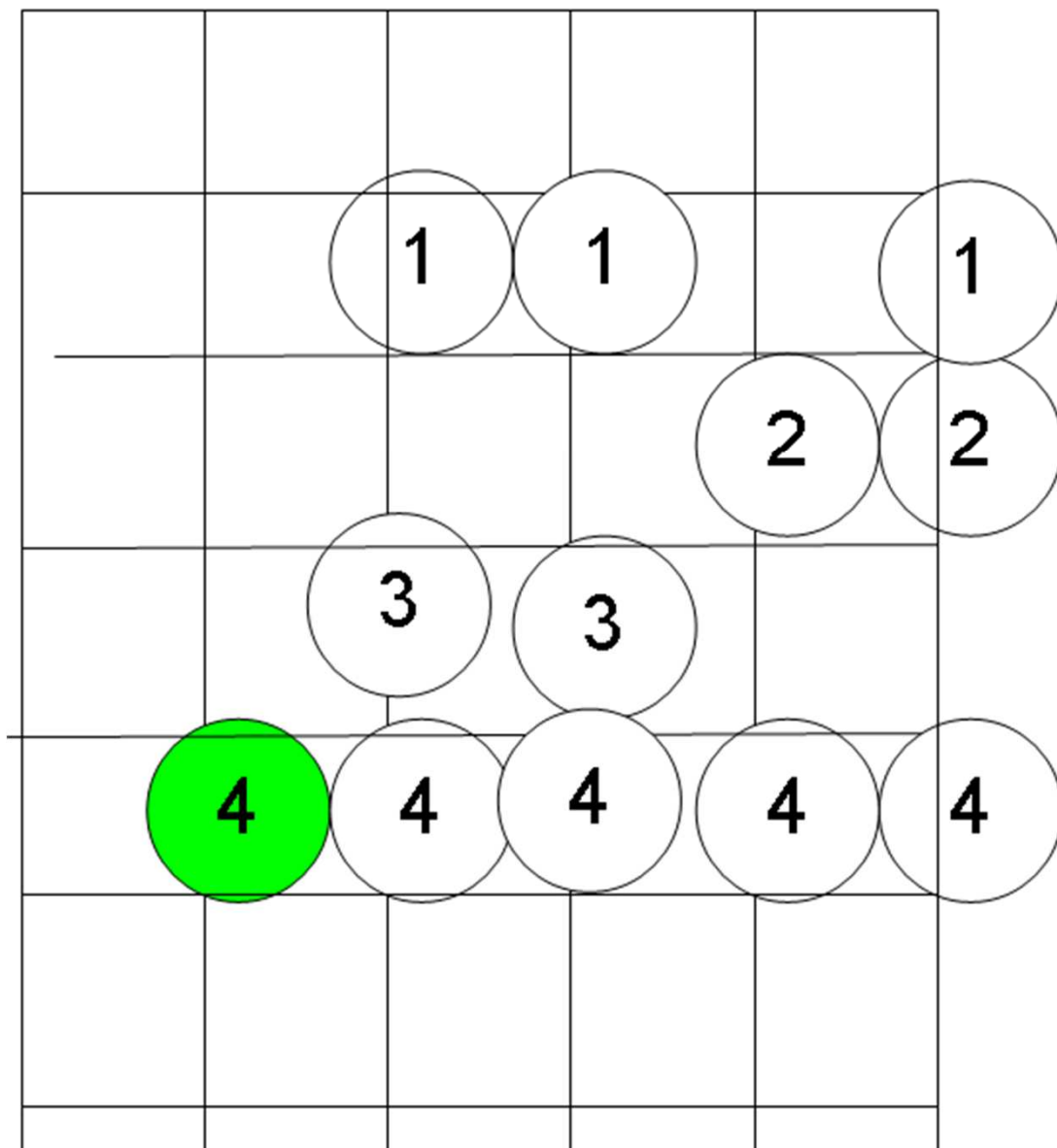
# C form (D Major)



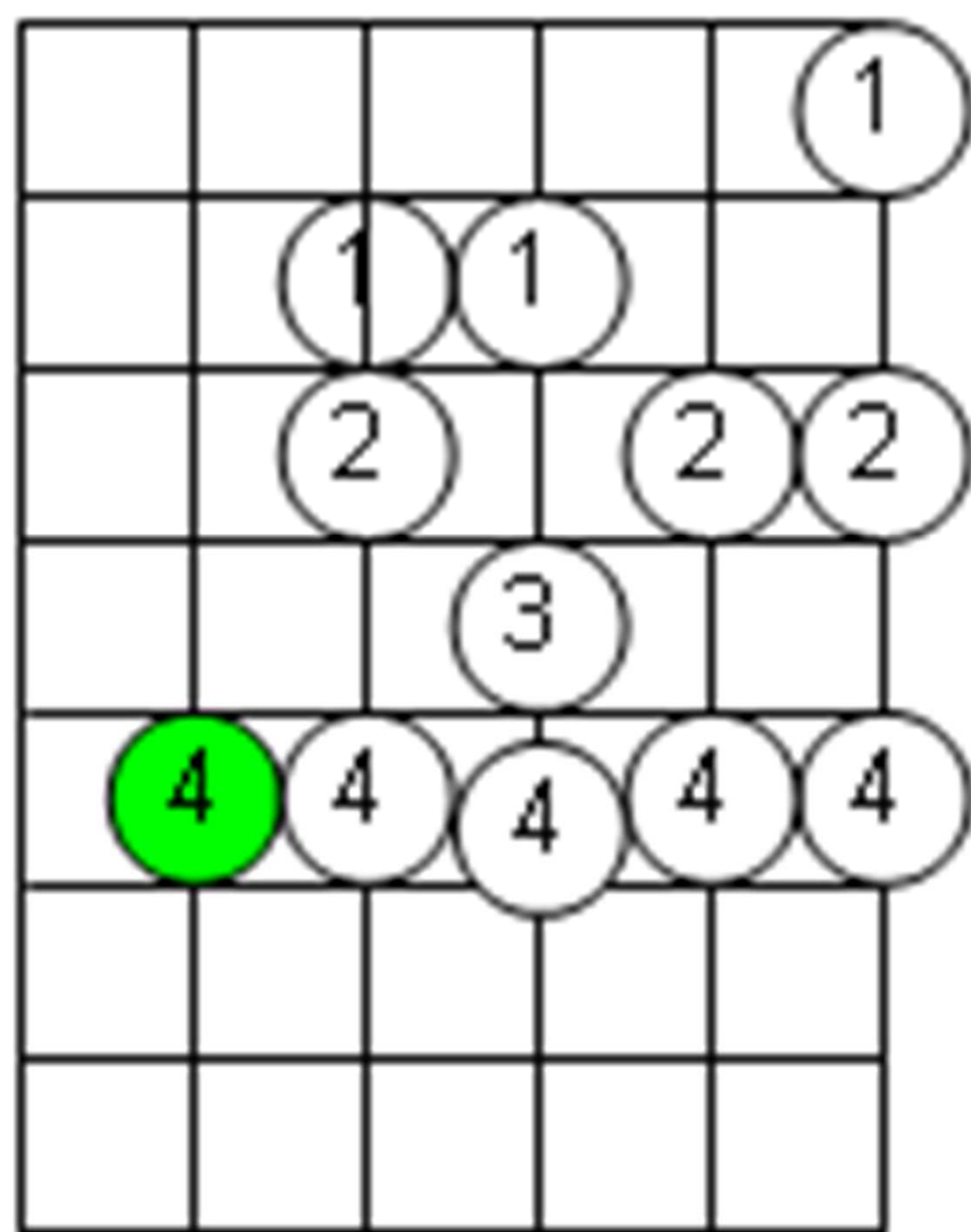
# C form Melodic Minor



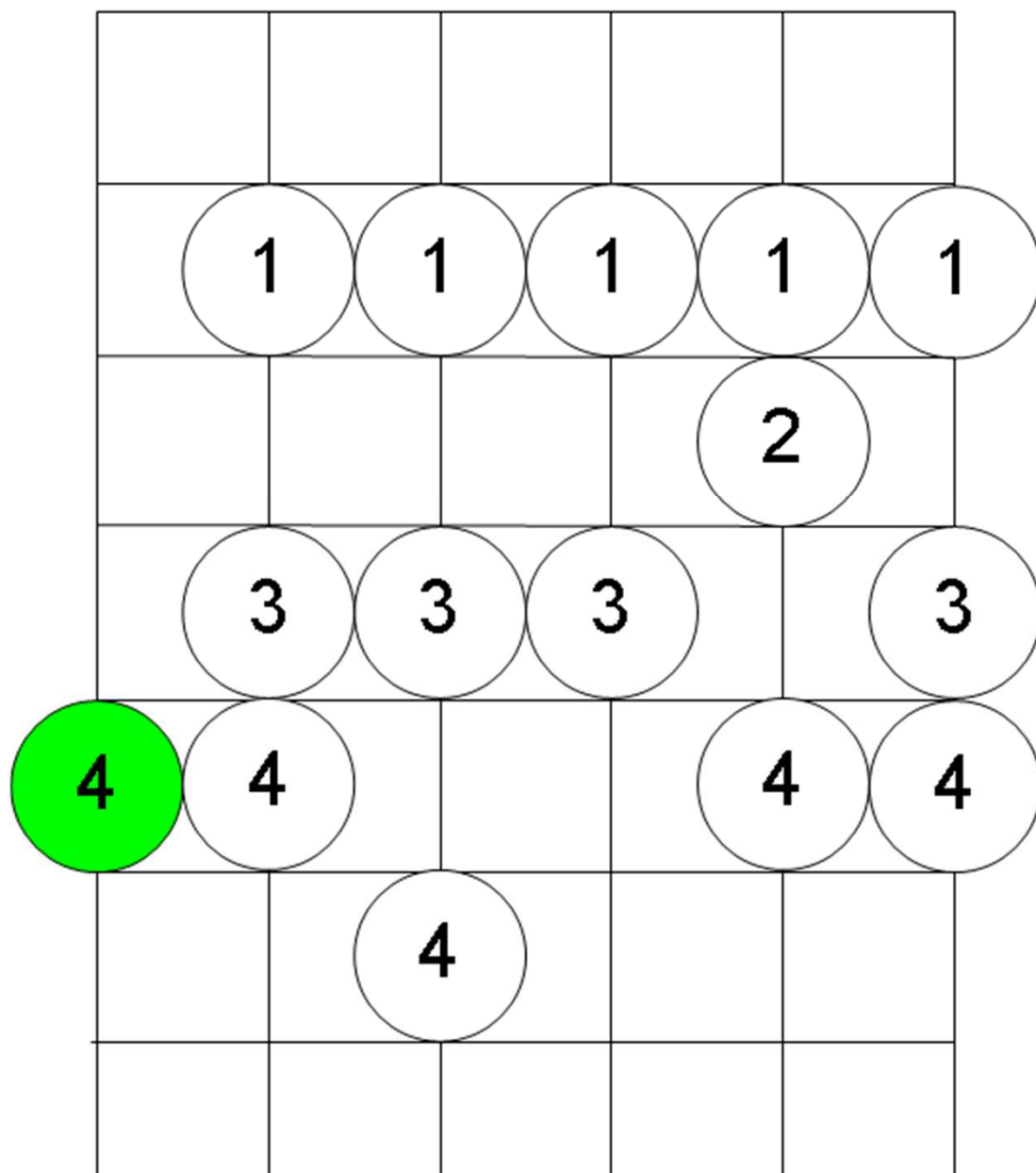
# C form Mixolydian



# C form Dorian Mode

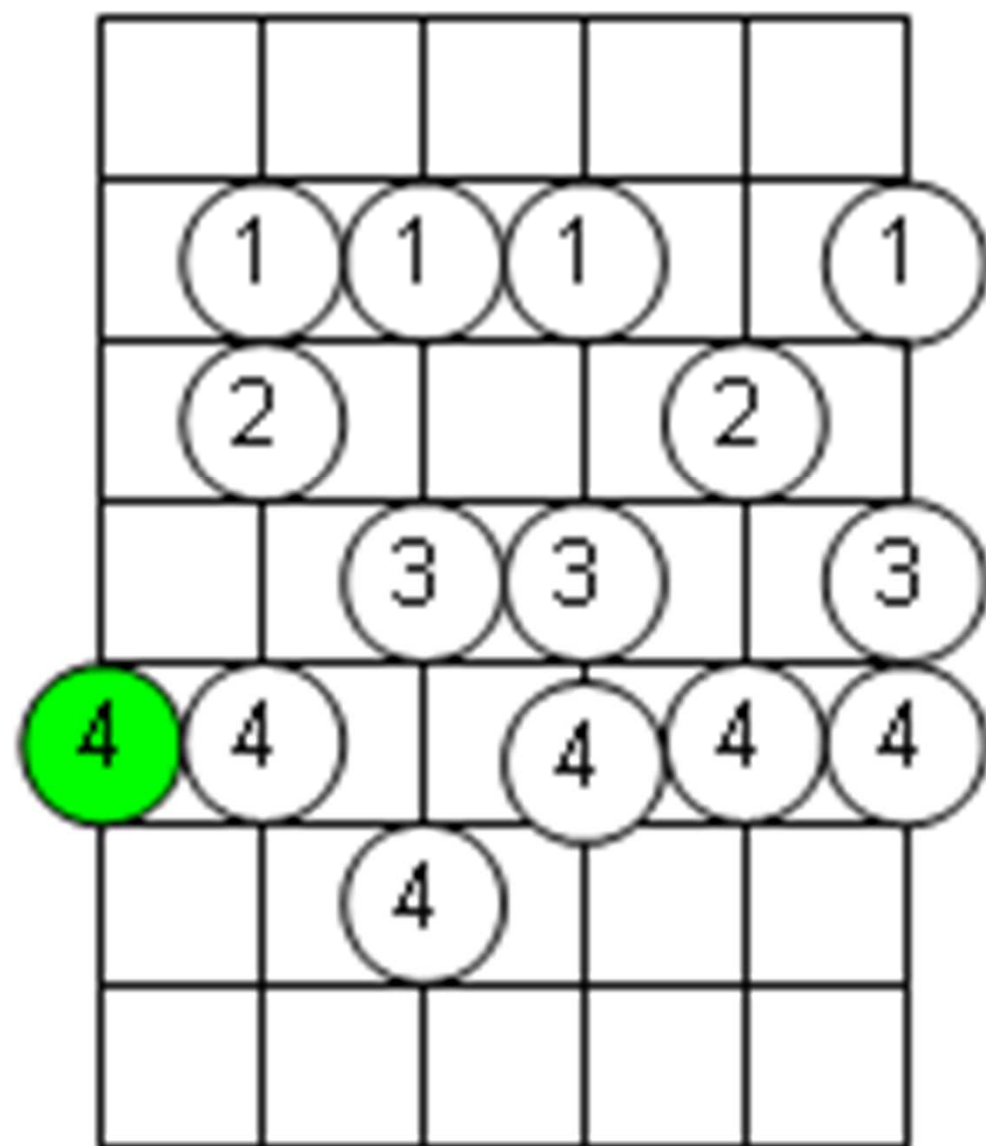


# G form (A Major)

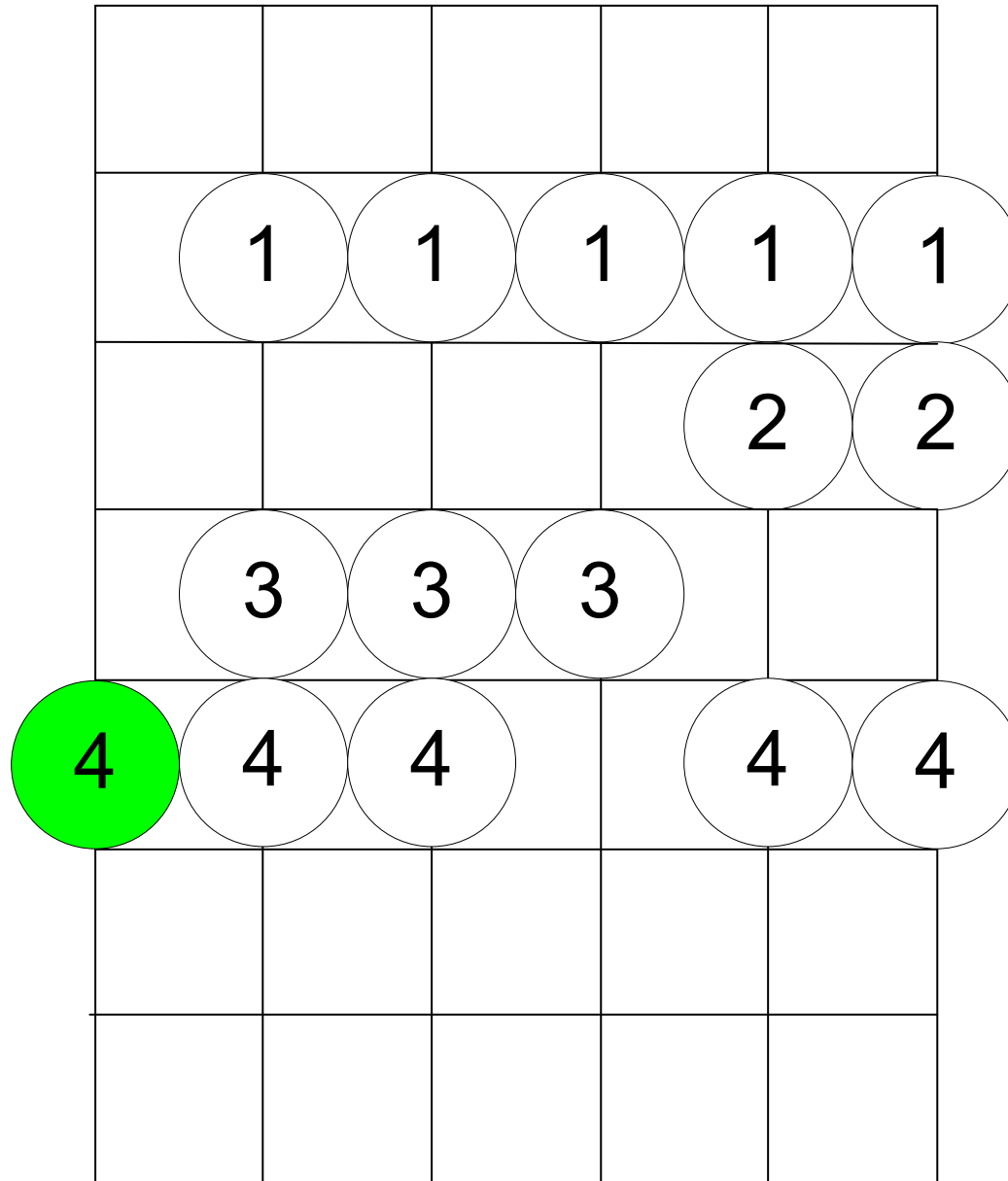




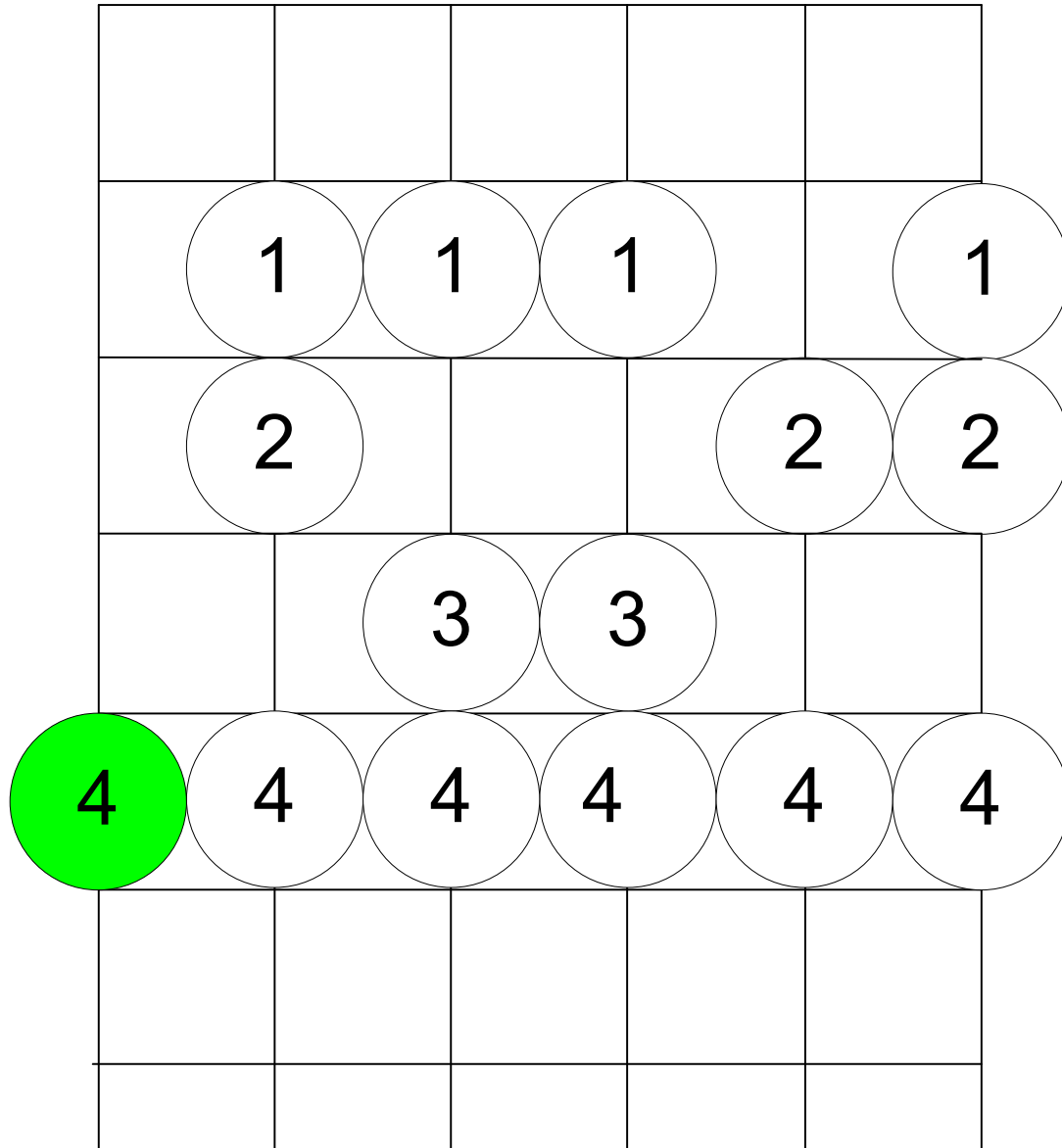
# G form Melodic Minor



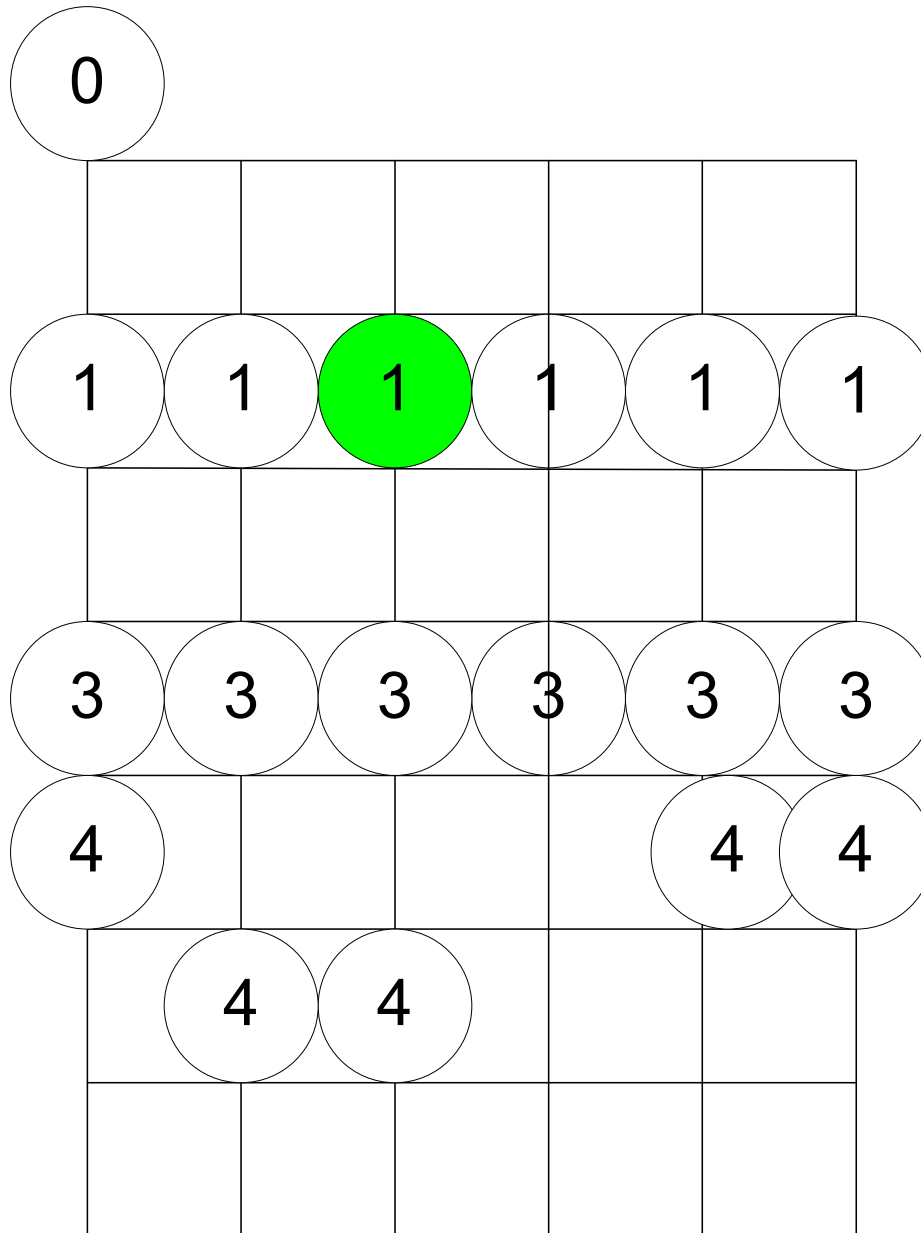
# G form Mixolydian



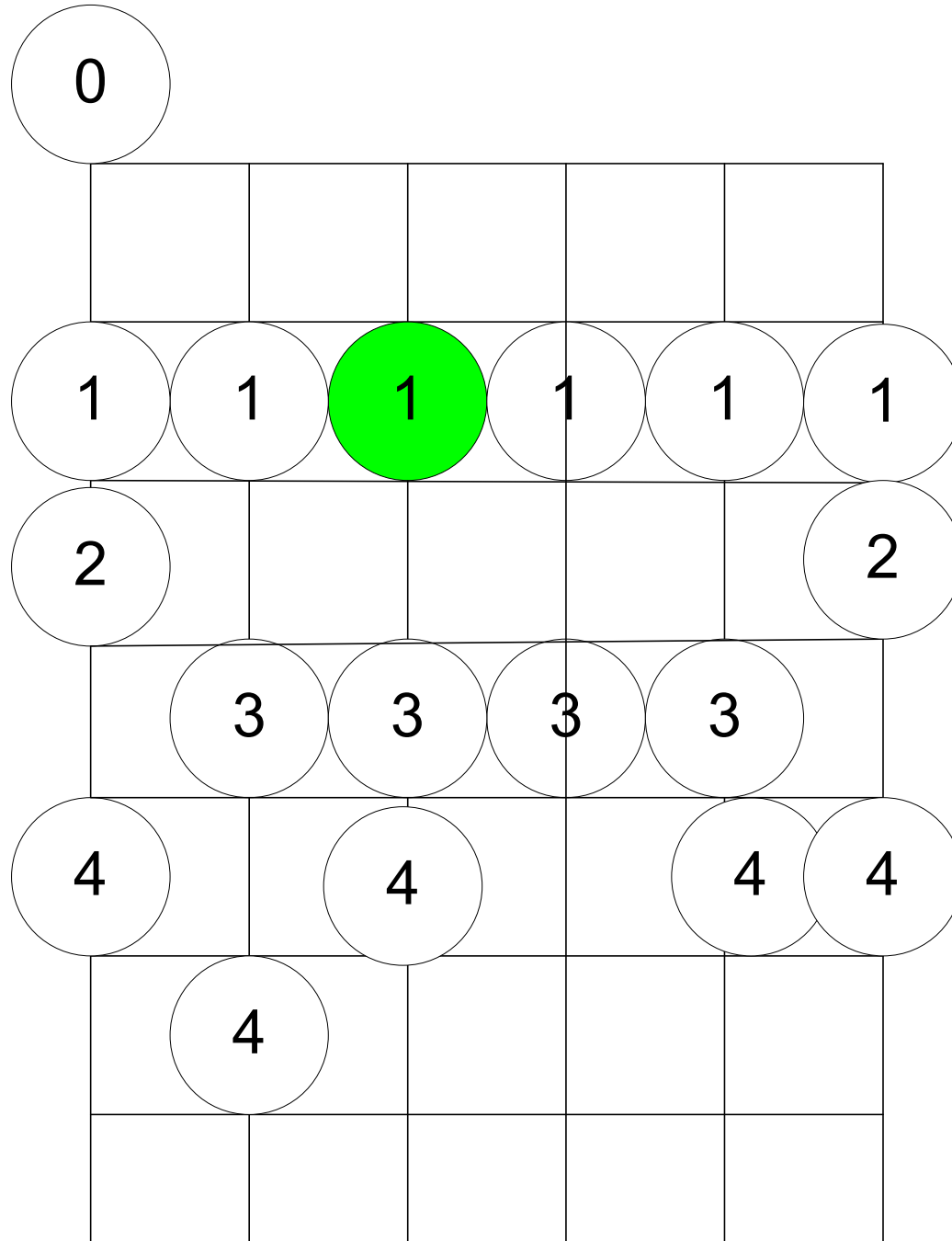
# G form Dorian Mode



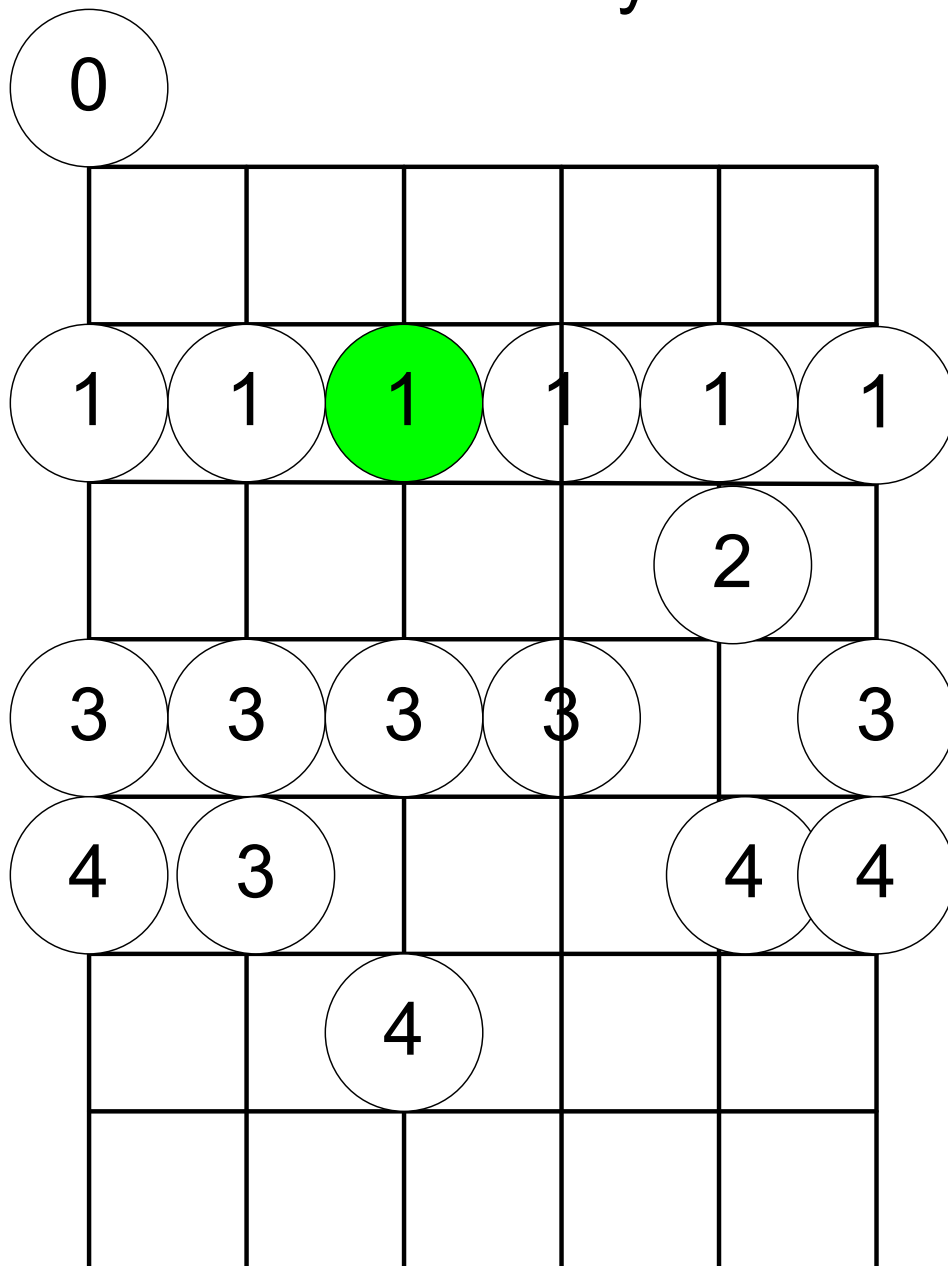
# D form Major (E Major)



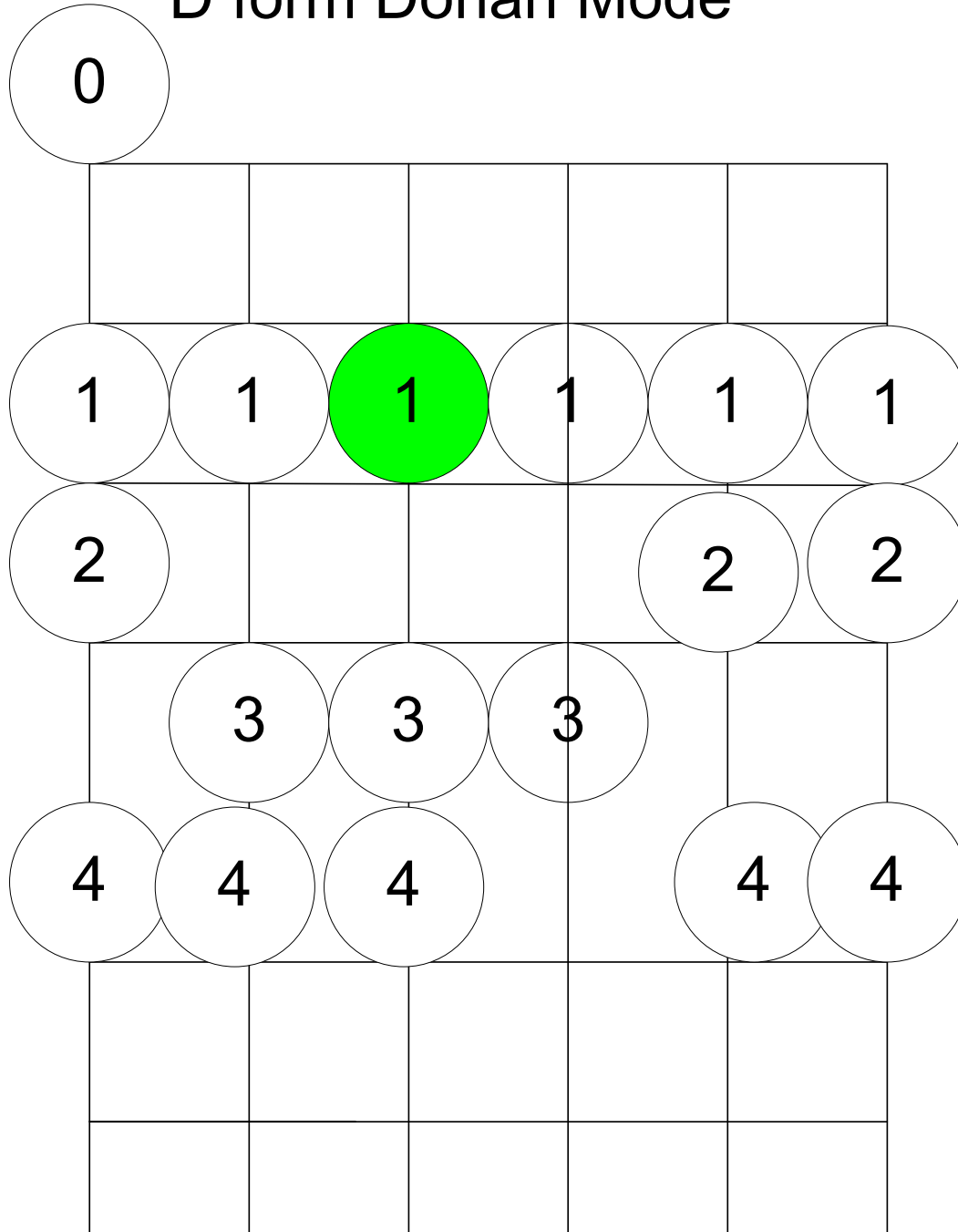
# D form Melodic Minor



# D form Mixolydian



# D form Dorian Mode

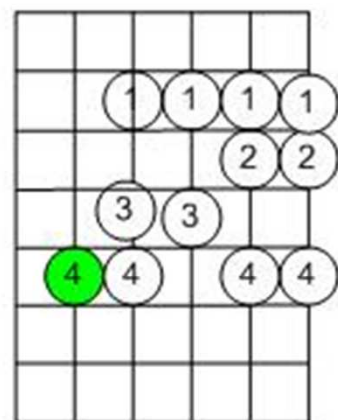




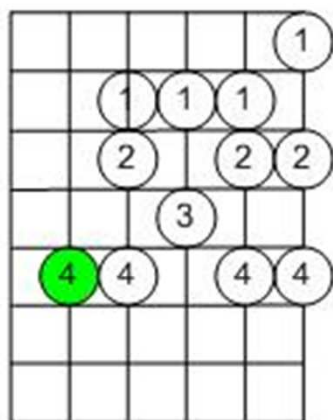




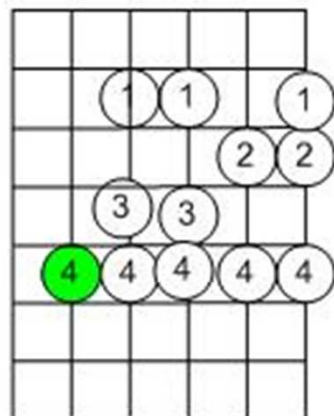
C form (D Major)



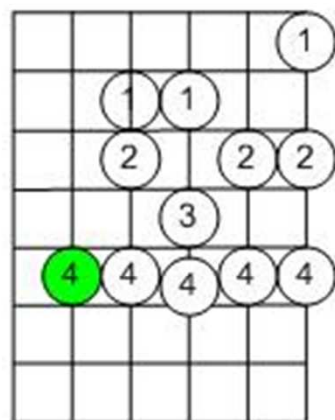
C form Melodic Minor



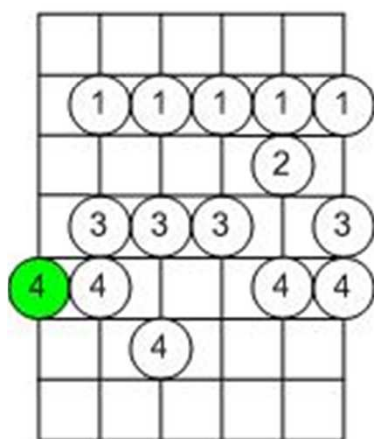
C form Mixolydian



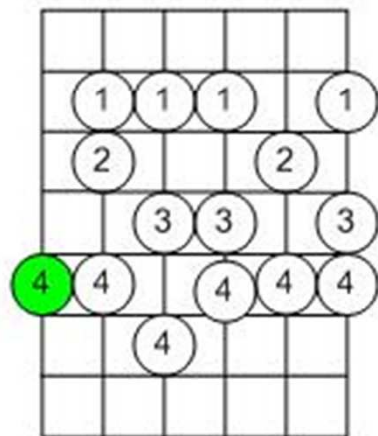
C form Dorian Mode



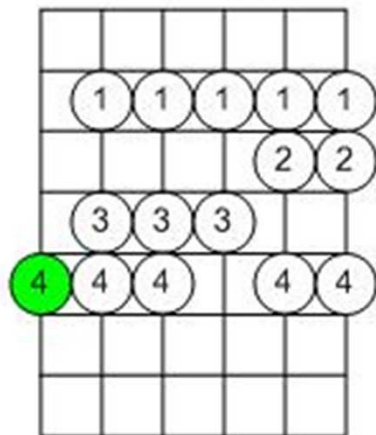
G form (A Major)



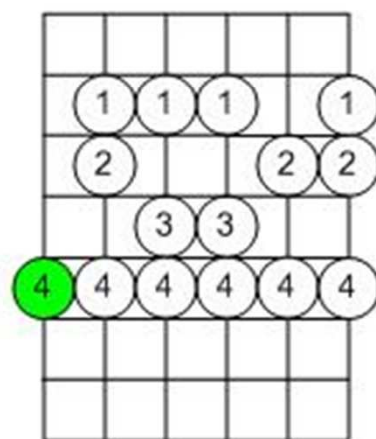
G form Melodic Minor



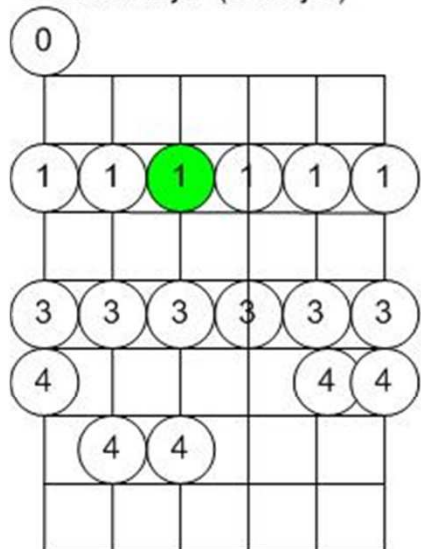
G form Mixolydian



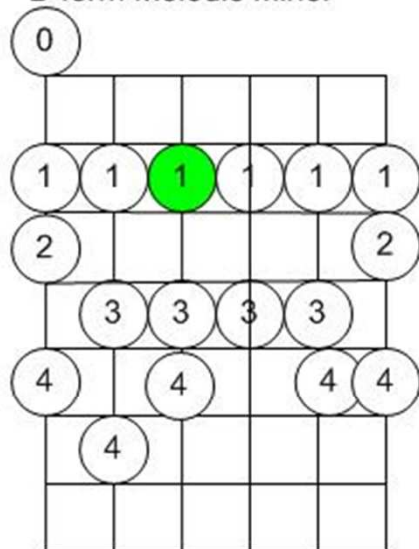
G form Dorian Mode



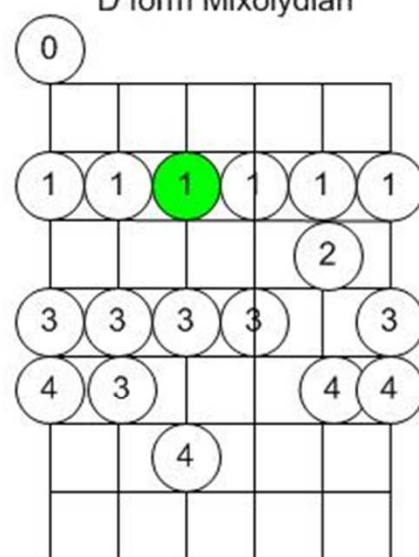
D form Major (E Major)



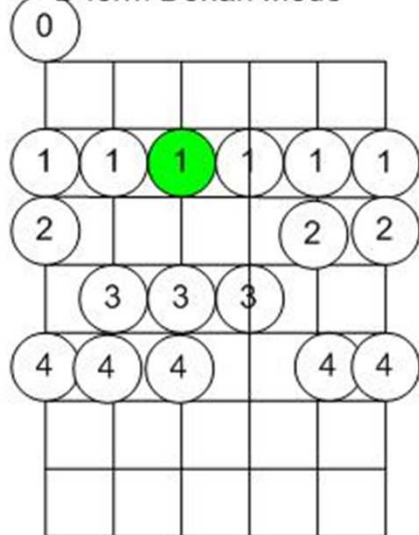
D form Melodic Minor



D form Mixolydian



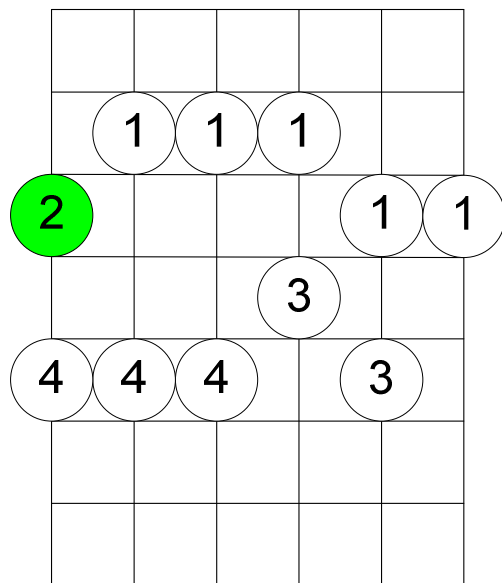
D form Dorian Mode



Note on playing up the neck. Use your first finger on the 1<sup>st</sup> 2 notes.

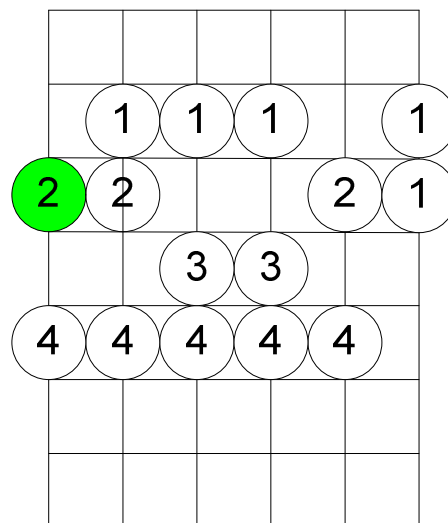
Most players use a modified fingering for the Major pentatonic scale as shown below but a fingering of 2 and 4 on the 2<sup>nd</sup> string and 2 on the 1<sup>st</sup> string is also common.

### G Major Pentatonic



Note the root is on the 6<sup>th</sup> string (E form of CAGED). This is the same as the E minor Pentatonic

### G Major Scale



Note the root is on the 6<sup>th</sup> string (E form of CAGED). This is the same as the E minor Pentatonic

Compare these 2 the E form and the A form.

