

# Guitar Ensemble 2013 383.1, 383.2, 383.3 383.4

## Class 1

Instructor: Frank Markovich

Web to pick up handouts

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

Please write the above website down.

Things will be posted on both sites. There are 16 or 17 meetings this term! (Depends on class)

Evening class goes from 7:00 PM to 9:30 PM

Big part of tonight is registration & paperwork.

# Music 383.1 – Guitar Ensemble I

|              |   |         |   |
|--------------|---|---------|---|
| Instructor   | Frank Markovich   | Phone   | 650- 378-7301 ext 19246   |
| Office       | Room 1115B -office  | E-mail  | markovich@smccd.edu   |
| Office Hours | See door card – Also 20 minutes each weekday morning for email.<br>Wed and Thursday 6:00 PM to 7:00 PM, Saturday 8:00 to 8:45, and by arrangement | website | <a href="http://www.smccd.edu/accounts/markovich/">http://www.smccd.edu/accounts/markovich/</a> |

**MUS. 383.1** - Guitar Ensemble I at Skyline College for Fall 2013 (CRN : 94234) Class meets in room 1115 Thursday 7:00 PM to 10:00 PM.

1. **COURSE ID:** MUS. 383.1    **TITLE:** Guitar Ensemble I

**Semester Units/Hours:** 2.0 units; a minimum of 32.0 lecture hours/semester; a minimum of 48.0 lab hours/semester

**Method of Grading:** Grade Option (Letter Grade or P/NP)

**Prerequisite:** MUS. 378, or equivalent.

2. **COURSE DESIGNATION:**

**Degree Credit**

**Transfer credit:** CSU; UC

3. **COURSE DESCRIPTIONS:**

**Catalog Description:**

A course for guitarists in techniques from Doo-Wop, Rhythm and Blues, to Rock in a small ensemble. Students work extensively on these styles and within the application with the intention of public performance. Public performance required. This course may be repeated four times. Two hours lecture, two hours lab per week.

4. **STUDENT LEARNING OUTCOME(S) (SLO'S):**

Upon successful completion of this course, a student will meet the following outcomes:

1. Review of scales, modes and chord types in Rhythm and Blues
2. Students will know an overview of the literature for and history of the guitar as related to American styles, including major influences at the beginning level.
3. Student will be able to play main variations to a 12- bar blues backup, including the blues scale in 2 position on the guitar neck in any key.
4. Review of scales, modes and chord types in Rhythm and Blues

## 1. SPECIFIC INSTRUCTIONAL OBJECTIVES:

Upon successful completion of this course, a student will be able to:

1. The student will be able to recognize the various styles of the era, and reproduce these styles in a performance venue
2. The student will recognize the function/potential of a small ensemble and be able to fit into the appropriate function.
3. Student will be able to demonstrate knowledge of the history of early rock and its transformation and effect on society and how that effect is taking place with modern musical styles.
4. Student will have the ability to improvise in the style specified by the era and style of the music. Jazz to rock to folk-rock.

## 2. COURSE CONTENT:

### Lecture Content:

1. Development of concepts and skills pertaining to music.
  1. Identification of main stylistic progressions and scales used in the following styles: Doo-Oop, Rhythm and Blues, Motown, Stax, Cool Jazz, Modern Jazz, Blues, Folk Rock, Old Rock, Modern Rock, Alternative, Reggie, Hip-Hop and other American forms.
  2. Common hooks and riffs used in Rhythm and Blues
  3. Primary progressions used in Rhythm and Blues.
  4. Function-the role of a small ensemble (Cover Band) in a commercial music setting.
2. Development of performance skills.
  1. Refinement of mechanical technique of playing the guitar in a small group.
  2. Establish correct group practice habits.
  3. Mixing instruments to come up with an arrangement in various styles of American music literature.
  4. Working in groups, how to fit in musically.
3. Technique
  1. Beginning Blues techniques of BB King, Stevie Ray Vaughn, Chuck Berry, Jimi Hendrix and Muddy Waters.
  2. Harmonization of 2 guitar parts in various styles such as the Almond Brothers, Steely Dan and others.
  3. Articulation and how it can make or break a group. Keys to group playing the same articulation.
4. Literature
  1. American music styles applied to small groups
  2. Key performers of American music styles on the guitar, particularly rock and jazz guitar performers.

## 3. REPRESENTATIVE TEXT(S):

Other:

1. Guitar Reference (Online), Markovich
2. The Rock Guitar Fake book by Hal Leonard C edition.
3. 12-Bar Blues, Dave Rubin
4. Mastering Blues Guitar, Wayne Riker This will be evaluated during the final exam and during quizzes and tests during the term and on a group performance

Requirements:

- 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.
- Must own a guitar.
- Music 378 or demonstrated proficiency Attendance is required – more than 2 absences can result in a drop.
- Must fill out a weekly practice record and submit before the end of the term.
- Music 378 or demonstrated proficiency

Information:

- Extra credit can be earned for performance in front of class and for attending of various concerts. Also for helping with class setup and teardown.
- **E**ach student has the obligation to know and uphold the College Rules and Regulations. Students who engage in disruptive behavior – conduct that interferes with the instructional, administrative, or service functions of the course – can be subject to disciplinary action, including suspension and/or expulsion from the course and/or college. Specifically, cell phone interruptions, the use of iPods, habitual profanity or vulgarity, and continued willful disobedience will result in disciplinary action. Reference the Student Code of Conduct for further description of unacceptable disruptive behavior.
- Transfer to CSU - UC
- In coordination with the DSPS office, reasonable accommodation will be provided for eligible students with disabilities. If you do not yet have an accommodation letter, please contact the DSPS office at (650) 738-4280.

Materials and resources needed:

- Guitar – Electric or acoustic electric preferred.
- Tuner –recommend Korg
- Flat picks
- Extra set of strings
- Capo (recommend Kyser)– will be needed by second week of class
- Notebook
- Access to the internet – for handouts – can use the schools resources for this.

Evaluation:

- Grading will be based upon the following: 25% attendance, 30% on class playing, homework, 10% on Student Practice Records quizzes etc. and 35% on the final exam.
- There will be no midterm test. The only test is the final.
- The Final will be performance and written. No written section on the final but quizzes can be performance or written.

Make up Policy:

- For written and performance assignments – make up's accepted within 2 weeks for excused absence with no grade penalty – if unexcused a full letter grade penalty will be imposed.
- Plagiarism will result in an 'F' on that assignment.
- Hours by arrangement will be a log to be turned in by the last class – excel spreadsheet or handwritten sheet with the week number and the total hours practiced that week. If not completed it will result in a full letter grade penalty on the final grade. This will account for 10% of the students gradeExaminations:

Performance only. Two required group performances!! Must do outside group rehearsals!

**MUS. 383.2** - Guitar Ensemble 2 at Skyline College for Fall 2013 (CRN 94235) Class meets in room 1115  
Thursday 7:00 PM to 10:00 PM.

**Semester Units/Hours:** 2.0 units; a minimum of 32.0 lecture hours/semester; a minimum of 48.0 lab hours/semester

**Method of Grading:** Grade Option (Letter Grade or P/NP)

**Prerequisite:** MUS. 378, or equivalent.

1. **COURSE DESIGNATION:**

**Degree Credit**

**Transfer credit:** CSU; UC

2. **COURSE DESCRIPTIONS:**

**Catalog Description:**

A course for guitarists in techniques from Doo-Wop, Rhythm and Blues, to Rock in a small ensemble. Students work extensively on these styles and within the application with the intention of public performance. Public performance required. This course may be repeated four times. Two hours lecture, two hours lab per week.

3. **STUDENT LEARNING OUTCOME(S) (SLO'S):**

Upon successful completion of this course, a student will meet the following outcomes:

1. Review of scales, modes and chord types in Doo-Wop and early Rock and Roll
2. Students will know an overview of the literature for and history of the guitar as related to American styles, including major influences at the advanced beginning level.
3. Student will be able to play main variations to Rhythm Changes and to common Doo-Wop progressions and blues scale in all 5 positions on the guitar neck in any key/

1. **COURSE ID:** MUS. 383.3    **TITLE:** Guitar Ensemble III  
**Semester Units/Hours:** 2.0 units; a minimum of 32.0 lecture hours/semester; a minimum of 48.0 lab hours/semester  
**Method of Grading:** Grade Option (Letter Grade or P/NP)  
**Prerequisite:** MUS. 378, or equivalent.
  
2. **COURSE DESIGNATION:**  
**Degree Credit**  
**Transfer credit:** CSU; UC
  
3. **COURSE DESCRIPTIONS:**  
**Catalog Description:**  
A course for guitarists in techniques from Doo-Wop, Rhythm and Blues, to Rock in a small ensemble. Students work extensively on these styles and within the application with the intention of public performance. Public performance required. This course may repeated four times. Two hours lecture, two hours lab per week.
  
4. **STUDENT LEARNING OUTCOME(S) (SLO'S):**  
Upon successful completion of this course, a student will meet the following outcomes:
  1. Review of scales, modes and chord types in Motown and British Rock and blues including playing the Major scale in all 5 positions on the guitar neck in any key.
  2. Students will know an overview of the literature for and history of the guitar as related to American styles, including major influences at the intermediate level. Students will be about to demonstrate and use techniques involved in playing the guitar in all positions.
  3. Student will be able to play 2 to 3 songs in a Motown style and 2 to 3 songs in a
  - 4.
  
5. **SPECIFIC INSTRUCTIONAL OBJECTIVES:**  
Upon successful completion of this course, a student will be able to:
  1. The student will be able to recognize the various styles of the Motown and British Rock era, and reproduce these styles in a performance venue
  2. The student will recognize the function/potential of a small ensemble and be able to fit into the appropriate function.
  3. The student will demonstrate a working knowledge of the sub groups of the era in a performance setting
  4. Student will perform a variety of these styles.

**1. COURSE DESCRIPTIONS:**

**Catalog Description:**

A course for guitarists in techniques from Doo-Wop, Rhythm and Blues, to Rock in a small ensemble. Students work extensively on these styles and within the application with the intention of public performance. Public performance required. This course may be repeated four times. Two hours lecture, two hours lab per week.

**2. STUDENT LEARNING OUTCOME(S) (SLO'S):**

Upon successful completion of this course, a student will meet the following outcomes:

1. Review of scales, modes and chord types in modern rock, grunge and metal styles
2. Students will know an overview of the literature for and history of the guitar as related to American styles, including major influences at the advanced intermediate level. Students
3. Students will be able to demonstrate and use techniques involved in playing the guitar in all positions in any modern style.

**3. SPECIFIC INSTRUCTIONAL OBJECTIVES:**

Upon successful completion of this course, a student will be able to:

1. The student will be able to recognize the various styles of the modern rock era, and reproduce these styles in a performance venue
2. The student will recognize the function/potential of a small ensemble and be able to fit into the appropriate function.
3. The student will demonstrate a working knowledge of the sub groups of the era in a performance setting
4. Student will perform a variety of these styles.
5. Student will be able to demonstrate knowledge of the history of modern Rock and its transformation and effect on society and how that effect is taking place with modern musical styles.
6. Student will have the ability to improvise in the style specified by the era and style of the music.
7. Student will understand the methods used to promote music in the modern digital age.



# This term

- Will have either Michelle or Jude do some basic vocal lessons.
- Have approval for drummer for last 2 weeks – concert and rehearsals.
- Zach will try to get some horns into our mix.
- Looking for a drummer for most of the term – student. Working with Zach on that

# Syllabus

- All are on my college website:  
<http://www.smccd.net/accounts/markovich/>
- I will put announcements on the site also.
- Please pick up one of each of the handouts on the piano. Tonight lots of handouts as the term progresses there will be very few handouts.

# Attendance

- Let me know by email if you must miss.
- Critical for learning and grade.

# A few announcements

- You can bring food and drink to class but you must clean up after yourselves when finished.
- Room will need some setup each night.
- There is a water fountain right outside the door.
- Restrooms are down the hall and around the corner.
- It is your responsibility to bring all the materials for each class.
- **When someone (anyone) is asking a question or the instructor is talking please refrain from playing your guitar, talking to your neighbor etc. Only one warning for this!**

# 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 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 and the CD's with it. One is audio the other data.

# What is needed

- Guitar
- Books – I will provide what you need.
- Tuner – almost required – recommend Korg or smart phone tuner.
- Flat picks
- Notebook
- Access to the internet – for handouts – can use the schools resources for this.

# House of the Rising Sun

# House of the Rising Sun

Am C D F Am E7 Am E7

6  
8  
8

Am C D F

There is a house in New Orleans,

Am C E7 E7

They call the Rising Sun

Am C D F

And It's been the ruin of many a poor boy

Am E Am C D F Am E7 Am E7

And God, I know, I'm one

Am C D F etc.

My mother was a tailor

She sewed my new blue jeans

My father was a gambling man

Down in New Orleans

And the only things a gambler needs

Is a suitcase and a trunk

And the only time he's satisfied

Is when he's all a-drunk



## House of the Rising Sun

House of the rising sun - the Animals

Am C D F Am E7 Am E7

Am C D F  
There is a house in New Orleans,  
Am C E7 E7  
They call the Rising Sun  
Am C D F  
And It's been the ruin of many a poor boy  
Am E Am C D F Am E7 Am E7  
And God, I know, I'm one

Am C D F etc.  
My mother was a tailor  
She sewed my new blue jeans  
My father was a gambling man  
Down in New Orleans

And the only things a gambler needs  
Is a suitcase and a trunk  
And the only time he's satisfied  
Is when he's all a-drunk

I've got one foot on the platform  
The other foot on the train  
I'm going back to New Orleans  
To wear the ball and chain

So mothers, tell your children  
Not to do what I have done  
Spend your life in sin and misery  
In the house of the Rising Sun

Repeat First Verse

### Fingerpicking

Count Finger String

|   |   |   |   |
|---|---|---|---|
| 1 | T | 5 | The thumb always hits the root or letter name of the chord.   |
| 2 | i | 3 | For this fingerpicking other fingers/strings remain the same. |
| 3 | m | 2 |   |
| 4 | a | 1 |   |
| 5 | m | 2 |   |
| 6 | i | 3 |   |

## Some of the things you can do with the song.

### Chords:

Start with basic first position chords. Learn them first and hear them!

First variation is to do the chords as moveable Barre chords. Am, F, in the E form, C and D in the A form and E7 as a C form.

Then do a descending bass line – on the next page.

In each case hear the chords.

### Strums:

Start with a 6/8 strum all down with accents on beats 1 and 4.

**1** 2 3 **4** 5 6.

Then add in 1/16<sup>th</sup> notes between on beats 2 3 5 and 6

**1** 2 & 3 & **4** 5 & 6 &. Strum would be:

Down, Down, Up, Down, Up Down, Down, Up, Down, Up.

Then fingerpicking:

Start with T i m a m i = T is thumb, i is index, m is middle and a is ring.

Strings 5 4 5 2 1 2 3 respectively See 2 pages from this slide.

Then do the same pattern but with a pick not the fingers.

Then the strum like the animals did – will demonstrate.

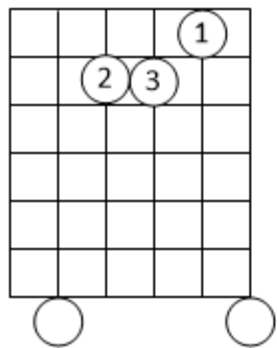
### Solo:

First learn the melody – I suggest in 5<sup>th</sup> position – you must learn this first!!

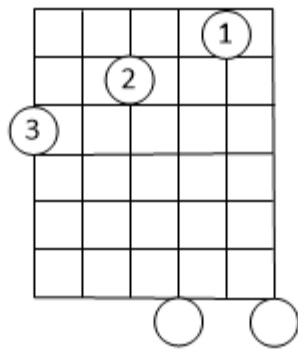
Next use the A blues scale in 5<sup>th</sup> position – use the melody as a starting point.

On the F chord avoid the E (2<sup>nd</sup> string 5<sup>th</sup> fret) then on the F chord play an F -6<sup>th</sup> fret 2<sup>nd</sup> string.

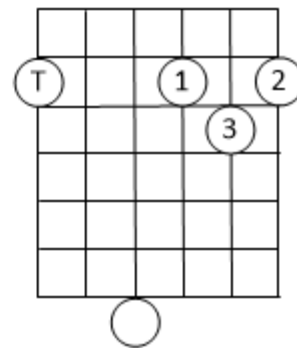
Am/A



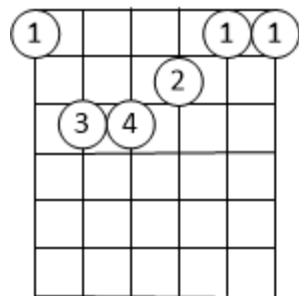
C/G



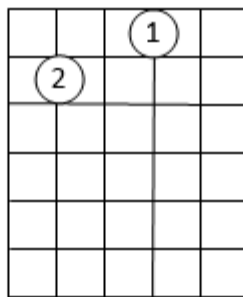
D/F#



F/F



E7



# Arpeggio fingerpicking

- Arpeggio means “broken chord”. An arpeggio is just playing the chord as individual notes. There are many different arpeggios that can be played.
- We will start with a simple one. But first must review the correct right hand position.

# Correct Picking Hand Position.

- The right hand position is important in order to get not only a good tone but to play progressively more difficult pieces.
- If you are right handed the thumb needs to be in front of the other fingers (to the left). Have it ready to hit the lower pitched strings (4, 5 and 6).
- The fingers should be curved and touching each other. They should be ready to hit the following (index ready to hit the 3rd string, middle finger the 2nd string and ring finger the first string).

# 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.

# Second song Midnight Hour

- This would be a good song for a beginning group.

Midnight Hour

|D |B |A |G |  
|E A |E A |

I'm gonna w[E]ait till the m[A]idnight ho[E]ur, [A]  
That's when my l[E]ove comes t[A]umbling d[E]own.  
I'm gonna w[E]ait till the m[A]idnight h[E]our,  
When there's [E]no one e[A]lse arou[E]nd.  
I'm gonna t[B]ake you, girl, and h[A]old you.  
And d[B]o all the things I t[A]old you,  
In the midnight h[E]our.  
Yes I am. Oh yes I am.

|D |B |

I'm gonna wait till the stars come out  
And see the twinkle in your eye.  
I'm gonna wait till the midnight hour.  
That's when my love begins to shine.  
You're the only girl I know  
That really loves me so,  
In the midnight hour.  
Oh yeah, in the midnight hour.

|D |B |

(horn break)

|:E A |E A |E D |B :|

I'm gonna wait till the midnight hour,  
That's when my love comes tumbling down.  
I'm gonna wait till the midnight hour,  
That's when my love begins to shine.



# Riff part and bass part

- It is the 1, 3, 5 of each chord.
- For E it is E, G# and B
- For A it is A, C# and E

Score

## Midnight Hour Bass Part

The image displays a musical score for the 'Midnight Hour Bass Part'. It consists of two staves. The top staff is labeled 'Guitar' and features a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The melody is written in eighth notes, starting with a double bar line and repeat sign. The bottom staff is also labeled 'Guitar' and is a bass line. It begins with a chord diagram for E major (T, A, B) and contains two measures of music with fret numbers (7, 6, 4, 5, 4, 7, 0, 4, 7, 5, 4, 7) and repeat signs.

# Notice that the bass part is an arpeggio

- Also notice that the root of the chord is played first.
- While this is not always the case – it is most of the time.
- Exceptions are more complex styles. But even then the root is played many times as the first bass note!

# In the Midnight Hour

Wilson Pickett and Steve Cropper

1  
E A

3  
E A E A E A  
hour, that's when my love comes tumbl-ing down, I'm gon-na

6  
E A E A E A  
wait till the midnight hour whethere's no one else a-round-

9  
E A B A  
I'm gon-na takeyou, { girl } and holdyou, and

12  
B A E A  
do all thethings I told you in the midnight hour. Yes I

15  
E A E A D  
am, Oh yes I am.

18  
B E A E A  
I'm gon-na wait till stars come out and see that

21 E A E A E A

twin-kle in your eyes, I'm gon-na wait till the midnight

24 E A E A E A

hour, That when my love be-gins to shine - You'll be the

27 B A B

on - ly { girl } I'll love - and real - ly love you  
guy

30 A E A E A

so in the Midnight hour, Oh yeah, In the midnight

33 E A E A 2 E A

hour I'm gon-na hour.

36 E A E A E A repeat

I'm gon-na wait till the midnight hour I'm gon-na

Midnight Hour

|D |B |A |G |  
|E A |E A |

I'm gonna w[E]ait till the m[A]idnight ho[E]ur, [A]  
That's when my l[E]ove comes t[A]umbling d[E]own.  
I'm gonna w[E]ait till the m[A]idnight h[E]our,  
When there's [E]no one e[A]lse arou[E]nd.  
I'm gonna t[B]ake you, girl, and h[A]old you.  
And d[B]o all the things I t[A]old you,  
In the midnight h[E]our.  
Yes I am. Oh yes I am.

|D |B |

I'm gonna wait till the stars come out  
And see the twinkle in your eye.  
I'm gonna wait till the midnight hour.  
That's when my love begins to shine.  
You're the only girl I know  
That really loves me so,  
In the midnight hour.  
Oh yeah, in the midnight hour.

|D |B |

(horn break)

|:E A |E A |E D |B :|

I'm gonna wait till the midnight hour,  
That's when my love comes tumbling down.  
I'm gonna wait till the midnight hour,  
That's when my love begins to shine.

I'm gonna wait till the midnight hour,  
That's when my love comes tumbling down.  
I'm gonna wait till the midnight hour,  
That's when my love begins to shine.  
Just you you and I.  
Oh baby, Ha, just you and I.  
Nobody around, baby, just you and I.

"In The Midnight Hour"  
(Wilson Pickett - Steve Cropper)

Intro: [drum roll]

D            B            A            G  
/  
  
E    A        E    A  
/ / / / / / / / / /

Verse 1:

(A)            E            A            E        A  
I'm gonna wait til the midnight hour  
  
                  E            A            E        A  
That's when my love comes tumblin' down  
  
                  E            A            E  
I'm gonna wait 'til the midnight hour  
  
                  E            A            E        A  
When there's no one else around  
  
                  B            A  
I'm gonna take you girl and hold you  
                  B            A

# Midnight Hour

D B A G

Guitar

D B A G

Guitar

E A E A E A E A

5

Gtr.

E A E A E A E A

Gtr.

E D B E A E D

9

Gtr.

E D B E A E D

Gtr.

E A B

13

Gtr.

E A B

Gtr.

# D Major Pentatonic Scale – C form of CAGED

## D Major Pentatonic Scale

|   |   |   |   |   |
|---|---|---|---|---|
|   |   |   |   |   |
|   | 1 | 1 |   | 1 |
|   |   |   | 2 |   |
|   | 3 | 3 |   |   |
| 4 |   |   | 4 | 4 |

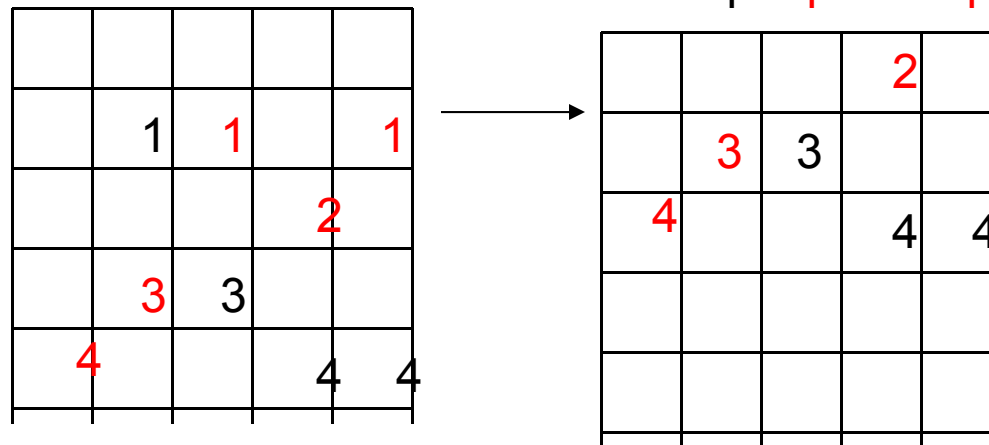
Start with this scale to figure out simple songs. Tom Dooley Starts on the 3<sup>rd</sup> string 2<sup>nd</sup> fret with the 1<sup>st</sup> finger. The melody is very simple and only uses 5 different notes.

Notice how this form has the C form of the chord in it. Notes in the scale are D, E, F#, A, B, D, (E, F#, A) in this position.



The major pentatonic compared to the major scale. The D major scale is D, E, F#, G, A, B, C#, D. Note that the pentatonic is the same except no G and no C#.

Do you see it now! Look at the notes in red on the D major pentatonic scale!



# CAGED Your Friend

Chord and scale visualization and patterns for the Guitar.

Will also review this term – talk about what we will learn from this.

# 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

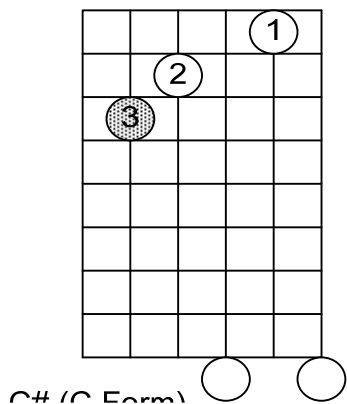
- The basic concept is that there are 5 chord forms. From these everything else is derived. It also applies to the scales related to those 5 chord forms.
- The patterns will repeat themselves up the neck in the same order.
- It applies to chords, scales, arpeggios, riffs, etc.

# The 5 chords (starting with major chords)

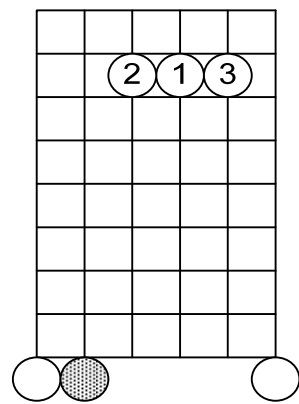
Below are the 5 forms that everything is build off of. You must know all 5 of these 1<sup>st</sup> position chords to move on. Make sure that you have these down so you don't even think about them. The rest of what is coming up is derived from these 5 forms! We start with major but dominant and minor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

Caged Chords - Shadowed Notes are the Roots

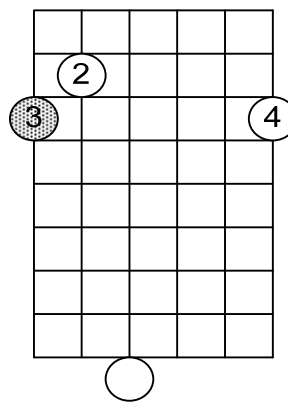
C Form (C Chord)



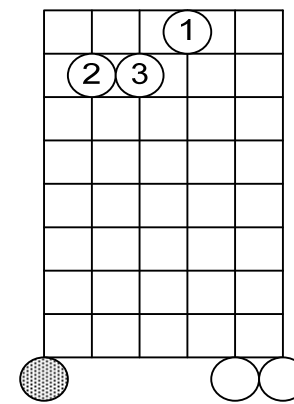
A Form (A Chord)



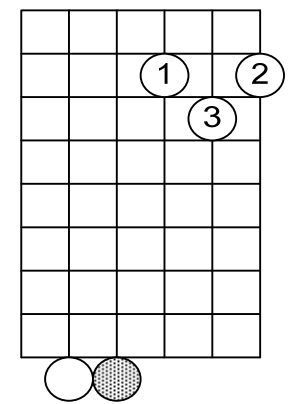
G Form (G Chord)



E Form (E Chord)



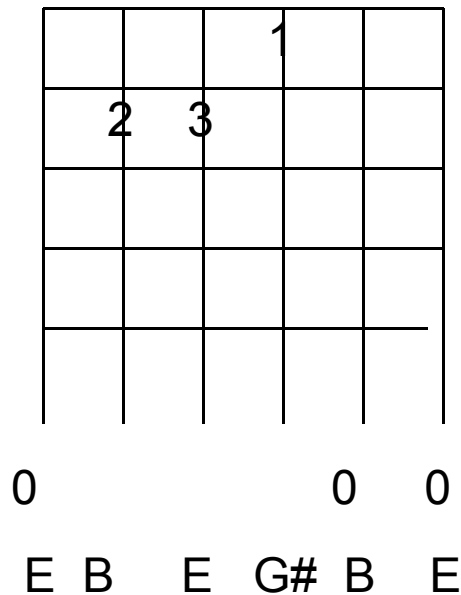
D Form (D Chord)



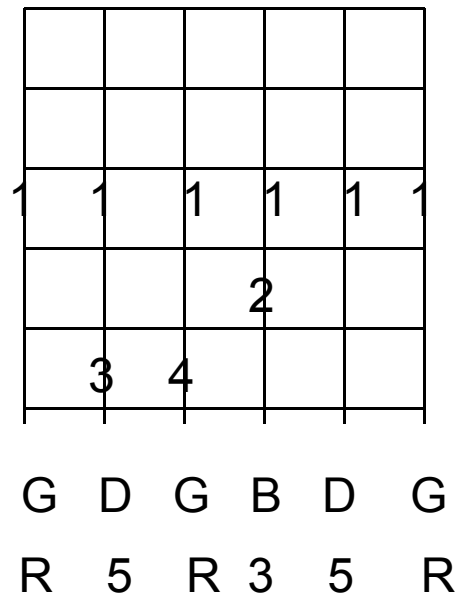
# Let's look at some of these individually.

The first form that most players use is the E form. Here is a diagram showing the E form and then played at the 3<sup>rd</sup> fret it will be an 'E' form but a G major chord. The root can be on the 1<sup>st</sup>, 4<sup>th</sup> or 6<sup>th</sup> 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 9<sup>th</sup> 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 3<sup>rd</sup> fret on both the 1<sup>st</sup> and 6<sup>th</sup> strings. That is the root. Below each note on the G is written the scale degree R = Root, 3 = 3<sup>rd</sup>, and 5 = 5<sup>th</sup> of the chord

E Major



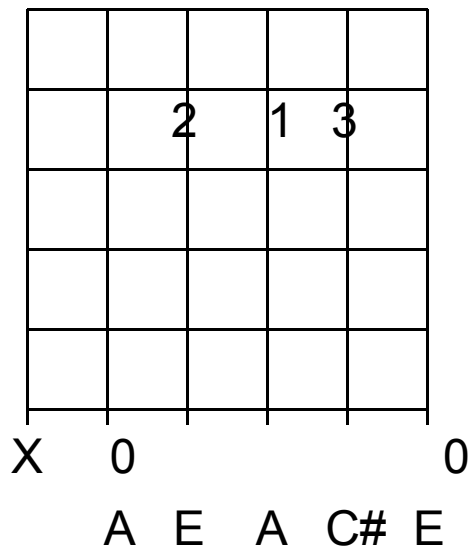
E Form (G Major Chord)



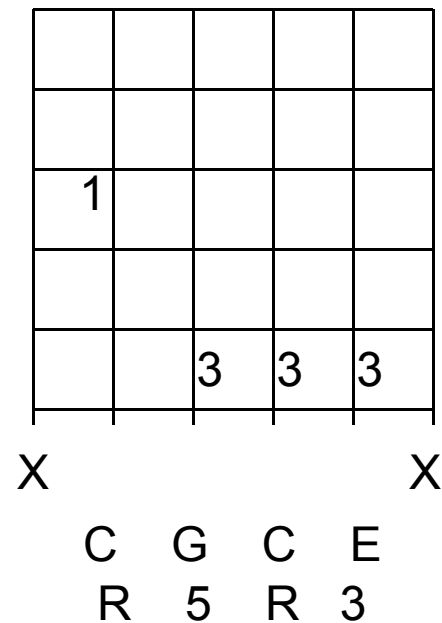
# The A form is the next most used form.

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 5<sup>th</sup> string or the 3<sup>rd</sup> 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, 5<sup>th</sup> of chord, root, 3<sup>rd</sup> of chord). Listen to how they sound similar.

A Major

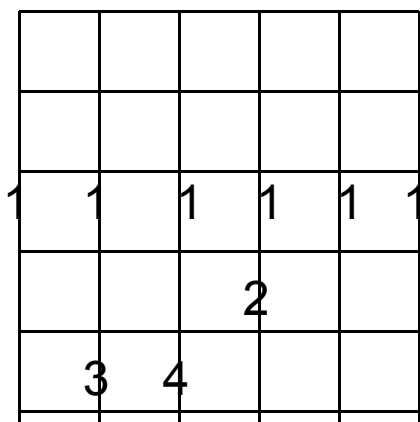


A Form (C Major)

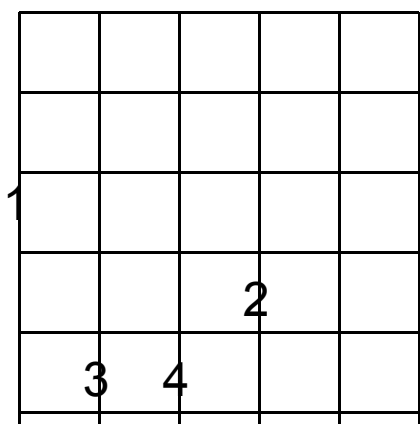


# Here are examples of the E form on a G Major Chord

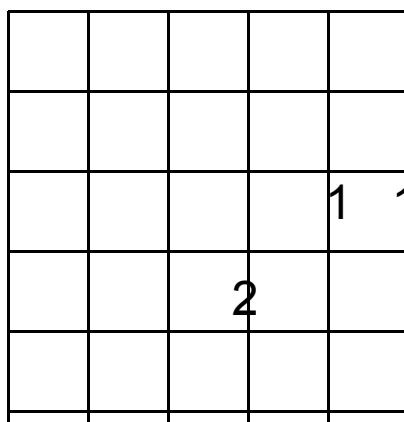
Starting chord



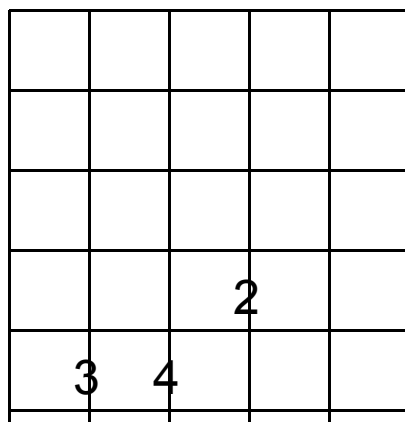
G D G B D G



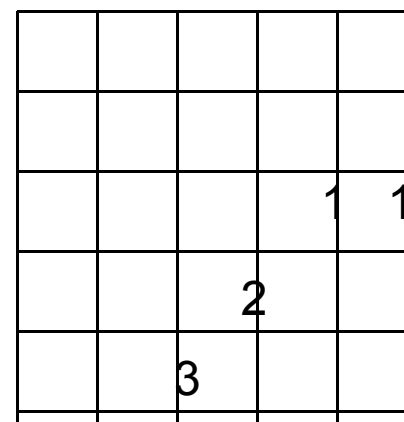
G D G B



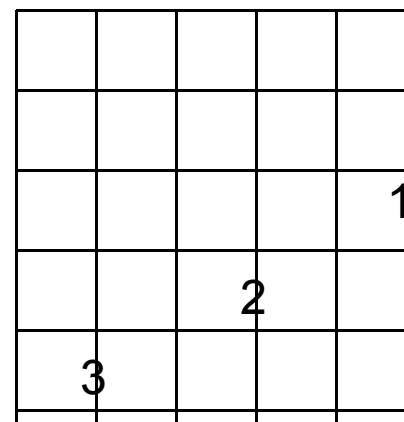
B D G



D G B



G B D G



D B G

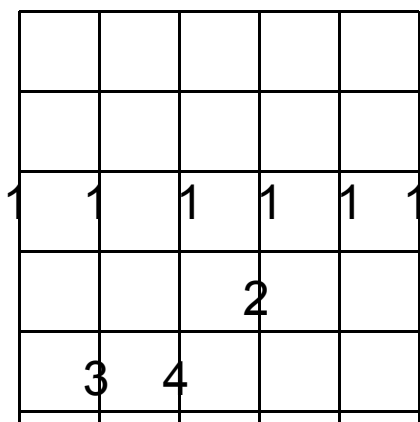
Here you would change the finger.

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

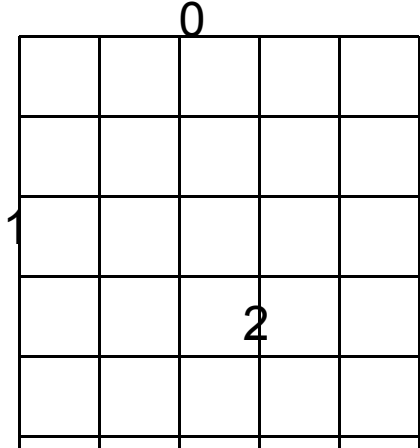


# Here are examples of the E form on a G Major

Starting chord

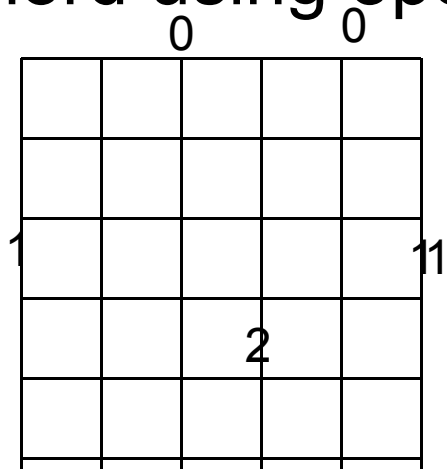


G D G B D G

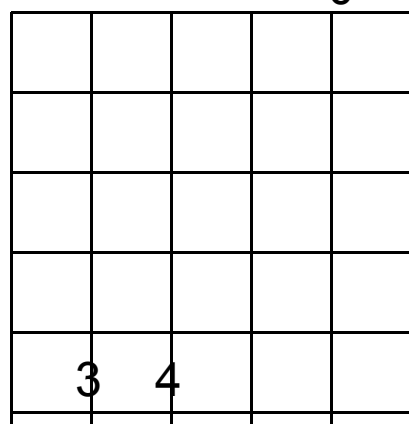


G D B

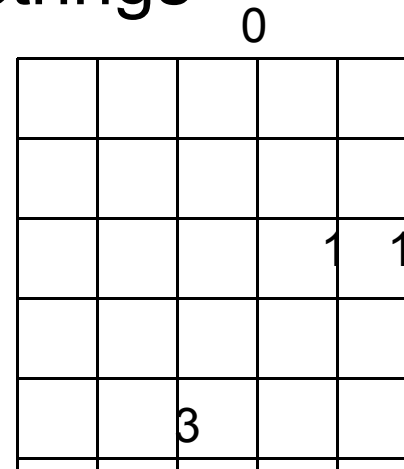
## Chord using open strings



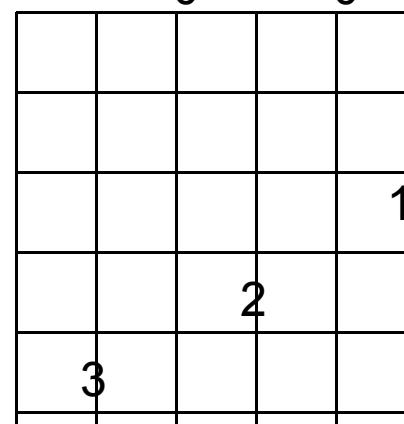
D B<sub>0</sub>B G



D G B



G<sub>0</sub>G D<sub>0</sub>G



D D B B G

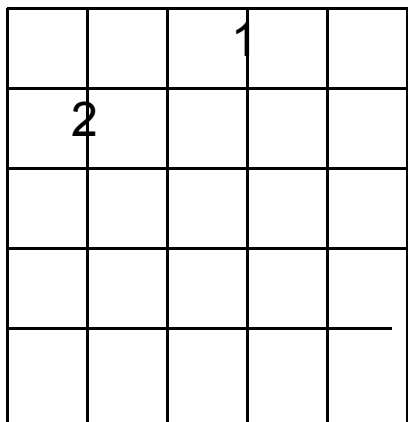
# Now for advanced chords

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

Let's start by looking at an E form on the G7 Chord

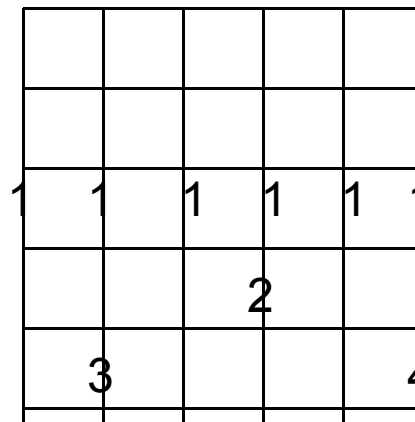
You also want to put the higher extensions on the higher pitched strings. You need to keep a third of a chord and a 7<sup>th</sup> of the chord so unless those are doubled it is better not to use those as a starting point. You can always drop the 5<sup>th</sup> and the root of a chord and still maintain the sound of that chord.

E7



0                                      0 0  
 E B D G# B E  
 1 5 b7 3 5 1

E Form (G7 Chord)



G D F B D A (the 9<sup>th</sup> – 1 letter above the 1)  
 R 5 b7 3 5 R

For a 9<sup>th</sup> you need to add in the b7th  
 So the 7<sup>th</sup> is above. Start with G7 or the  
 7<sup>th</sup> pattern of the E form.

2 frets  
 higher  
 would be  
 the 5<sup>th</sup> fret

# Baby Please Don't Go

Van Morrison and THEM

Bio and History on following page.

## BIOGRAPHY      Van Morrison

Van Morrison was born in Belfast in 1945, the son of a shipyard worker who collected American blues and jazz records. Van grew up listening to the music of Muddy Waters, Mahalia Jackson, Lightnin' Hopkins and John Lee Hooker. As a teenager he played guitar, sax and harmonica with a series of local Irish showbands, skiffle and rock'n'roll groups before forming an r&b band called Them in 1964. In 1967 he began his solo career in New York where he recorded an LP titled *Blowin' Your Mind* with the producer Bert Berns, who had previously produced Them. Following Berns' death in 1968 Morrison recruited a group of jazz musicians to record *Astral Weeks*, a timeless classic which brought together elements of Celtic music, improvised jazz and r&b.

Based initially in Boston and then California, Morrison produced a string of albums including *Moondance*, *Tupelo Honey* and *St Dominic's Preview* while touring extensively with his band the Caledonia Soul Orchestra. His 1974 live set *It's Too Late To Stop Now* marked the end of this prolific early phase as Van returned to Ireland to explore further his Celtic roots. The ensuing album, *Veedon Fleece* (1974) featured a quieter, more pastoral sound and was to be his last release for three years.



## Van Morrison

**George Ivan Morrison** (born [August 31, 1945](#)) is a [Northern Irish singer/songwriter](#) originally from [Belfast, Northern Ireland](#).

Morrison first rose to prominence as the lead singer of the [British/Irish band Them](#), penning their seminal [1966](#) hit "Gloria." A few years later, Morrison left the band for a successful solo career.

Morrison has pursued an idiosyncratic musical path. Much of his music is tightly structured around the conventions of [American soul](#) and [R&B](#) (such as the seminal [singles](#) "Brown-Eyed Girl", "Moondance" and "Domino"). An equal part of his catalogue consists of lengthy, loosely connected, spiritually inspired musical journeys that show the influence [Celtic](#) and [jazz](#), such as his classic album [Astral Weeks](#).

Morrison's career spanned some four decades, and has influenced many popular musical artists. He was inducted into the [Rock and Roll Hall of Fame](#) and the [Songwriters Hall of Fame](#). In [2000](#), Morrison ranked number 25 on American cable music channel [VH1](#)'s list of the 100 Greatest Artists of Rock and Roll.



This whole tune is in E Minor  
THEM do it in F minor but either  
use a capo or tune guitars up.

- Example of the early English rock bands.
- A cover of an old blues song by Joe Williams.
- Bass just plays E to G notes. Do as 1/8<sup>th</sup> notes – E E G E. Some versions go E E G G and others do 1/4 notes of E to G. At the lick coming down at the end the bass usually doubles the guitar part.

Baby, please don't go  
Baby, please don't go  
Baby, please don't go  
Down to new orleans  
You know I love you so  
Baby please don't go

Baby, your mind done gone  
Well, your mind done gone  
Well, your mind done gone  
Left the county farm  
You had the shackles on  
Baby, please don't go

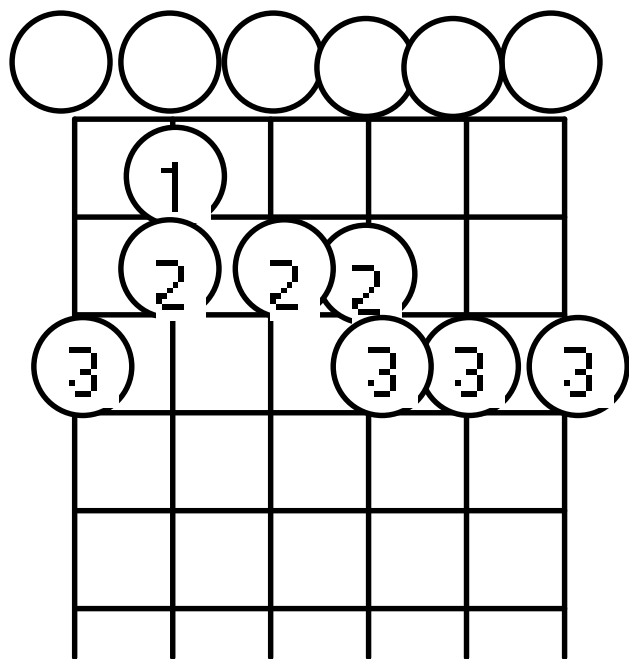
Before I be your dog  
Before I be your dog  
Before I be your dog  
To git you way down here  
I make you walk alone  
Baby, please don't go  
Hey

**Main Lyrics – let's try to sing it  
before playing the whole song.  
Do the bass part as we play it.**

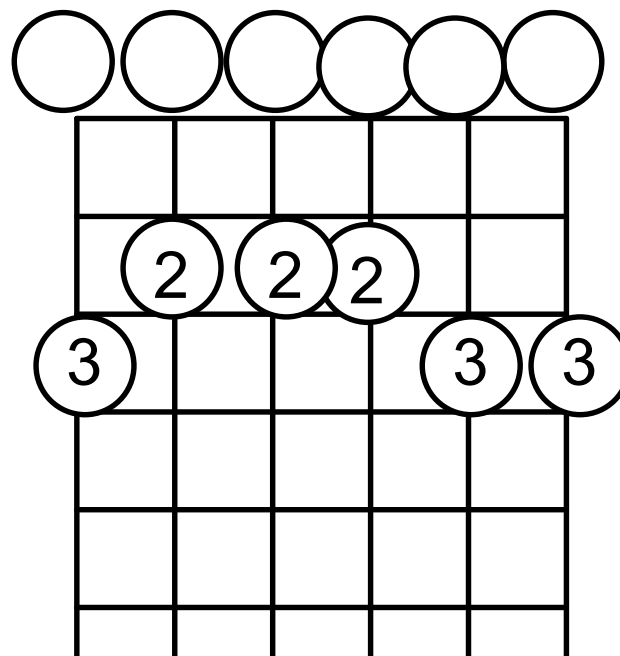




## E Blues Scale



## E Minor Pentatonic Scale



Here is the scale that it is based off of. Some would use the E minor Pentatonic (5 note scale) but most blues players add in the b5 note to make it a blues scale.

# Blues Scale In E First Postion

Guitar

Guitar

T  
A  
B

0 3 0 1 2 0 2 0 2 3 0 3 0 3 0 3

Gtr.

Gtr.

5

Gtr.

0 3 2 0 2 0 2 1 0 3 0

# Bass Part

- Open E to G (6<sup>th</sup> string 3<sup>rd</sup> fret – ring finger).
- Can do as duet.
- At the end of the intro you can do a descending bass line – B (5<sup>th</sup> string 2<sup>nd</sup> fret), A (5<sup>th</sup> string open), G (6<sup>th</sup> string 3<sup>rd</sup> fret), to open E 6<sup>th</sup> string and keep the above pattern going.

# Baby Please Don't Go

Joe Williams

This is a blues in E minor. Using the 1st position E blues scale. For the first note in the 2nd measure you can also slide from the 3rd to the 5th fret and play the 1st string open at the same time.

Guitar

Guitar

Gtr.

Gtr.

Gtr.

Gtr.

This is the whole Intro. It uses lots of open strings and is based entirely off of the blues scale.

Lots of variations. Example, do a hammer pull on 2<sup>nd</sup> and 3<sup>rd</sup> note. Or 4<sup>th</sup> note and 6<sup>th</sup> note pull off. That could help speed but also really change the feel.

# Baby Please Don't Go

This is a blues in E minor. Using the 1st position E blues scale. For the first note in the 2nd measure you can also slide from the 3rd to the 5th fret and play the 1st string open at the same time.

Guitar

Guitar  
T  
A  
B

Count 1 & 2 & 3 & 4 & 1

# Joe Williams

ale. For the first note  
fret and play the 1st

The image shows a musical score for guitar, consisting of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with a slur over the first two measures. The bass staff contains a bass line with a slur over the first two measures. The third measure of both staves contains a complex rhythmic pattern with a 7/8 time signature. The treble staff notation includes a quarter note, an eighth note, a quarter note, a quarter note, an eighth note, and a quarter note. The bass staff notation includes a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. Below the bass staff, there is a fretboard diagram with numbers 1, 3, 3, 3, and 4 indicating fingerings for the notes. The diagram shows a sequence of notes on the fretboard, with a slur over the first two notes and a slur over the last two notes.

string open at the same time.

Guitar

Guitar

T  
A  
B

Try the whole 1<sup>st</sup> line to the 1<sup>st</sup> note in the 2<sup>nd</sup> line!

r.

r.

r.

r.



6

Gtr.

Gtr.

Try this line before I break it out.

12

Gtr.

Gtr.

17

Look at the use of open strings!

A musical score for guitar in 4/4 time, consisting of three measures. The top staff shows the melody with notes and accidentals. The middle staff shows fretboard diagrams for the first two strings. The bottom staff shows the guitar tablature with fret numbers and string numbers. Measure 1: Melody starts on a whole rest, then a quarter note G4 (3rd fret, 3rd string), followed by quarter notes A4 (4th fret, 3rd string) and B4 (5th fret, 3rd string). Fretboard diagram shows the 3rd string with frets 3 and 4. Tablature: 0 3. Measure 2: Melody starts with a quarter note C5 (5th fret, 3rd string), followed by quarter notes B4 (4th fret, 3rd string), A4 (3rd fret, 3rd string), and G4 (2nd fret, 3rd string). Fretboard diagram shows the 3rd string with frets 3, 4, and 5. Tablature: 3 0 3 0 3 0. Measure 3: Melody starts with a quarter note G4 (3rd fret, 3rd string), followed by quarter notes A4 (4th fret, 3rd string), B4 (5th fret, 3rd string), and C5 (5th fret, 3rd string). Fretboard diagram shows the 3rd string with frets 3, 4, and 5. Tablature: 3 0 3 2 0 2 0.

Count 1 2 3 & 4 1 & 2 3 4 & 1 & 2 & 3 & 4 &

Note the b5 (3<sup>rd</sup> string 3<sup>rd</sup> fret)

A musical score for guitar in 4/4 time, consisting of three measures. The top staff shows the melody with notes and accidentals. The middle staff shows fretboard diagrams for the first two strings. The bottom staff shows the guitar tablature with fret numbers and string numbers. Measure 1: Melody starts with a quarter note G4 (3rd fret, 3rd string), followed by quarter notes A4 (4th fret, 3rd string) and B4 (5th fret, 3rd string). Fretboard diagram shows the 3rd string with frets 3 and 4. Tablature: 0 3. Measure 2: Melody starts with a quarter note C5 (5th fret, 3rd string), followed by quarter notes B4 (4th fret, 3rd string), A4 (3rd fret, 3rd string), and G4 (2nd fret, 3rd string). Fretboard diagram shows the 3rd string with frets 3, 4, and 5. Tablature: 3 0 3 0 3 0. Measure 3: Melody starts with a quarter note G4 (3rd fret, 3rd string), followed by quarter notes A4 (4th fret, 3rd string), B4 (5th fret, 3rd string), and C5 (5th fret, 3rd string). Fretboard diagram shows the 3rd string with frets 3, 4, and 5. Tablature: 3 0 3 2 0 2 0.



12

r.   
 r.

Count 1 & 2 3 4 1 2 1 2 3 & 4 1 2 3 4

See how the 2<sup>nd</sup> measure is in 2/4 time!

17

r.   
 r.

Baby, please don't go   
 Baby, please don't

0 0 3 3 0 0 0 0 3 0

Baby, please don't go   
 Baby, please don't

1 2 & 3 4 This repeats a couple of times before the vocal.

# Baby Please Don't Go

Joe Williams

This is a blues in E minor. Using the 1st position E blues scale. For the first note in the 2nd measure you can also slide from the 3rd to the 5th fret and play the 1st string open at the same time.

The first system of musical notation for 'Baby Please Don't Go' consists of two staves. The top staff is labeled 'Guitar' and contains a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The melody begins with a quarter rest, followed by eighth notes G#4, A4, B4, and C5. The second measure features a slide from the 3rd fret to the 5th fret on the first string, with an open first string played simultaneously. The bottom staff is labeled 'Guitar' and contains a 'TAB' section with fret numbers: 0 3 0 3 0 3 0 in the first measure, and 3 0 0 0 0 0 0 in the second measure.

The second system of musical notation for 'Baby Please Don't Go' consists of two staves. The top staff is labeled 'Gtr.' and contains a treble clef, a key signature of three sharps, and a 4/4 time signature. The melody begins with a quarter rest, followed by eighth notes B4, A4, G#4, and F#4. The bottom staff is labeled 'Gtr.' and contains a 'TAB' section with fret numbers: 2 2 2 2 2 in the first measure, and 0 3 3 0 3 0 3 0 3 0 3 2 0 0 in the second measure.

The third system of musical notation for 'Baby Please Don't Go' consists of two staves. The top staff is labeled 'Gtr.' and contains a treble clef, a key signature of three sharps, and a 4/4 time signature. The melody begins with a quarter rest, followed by eighth notes E4, D4, C4, and B3. The bottom staff is labeled 'Gtr.' and contains a 'TAB' section with fret numbers: 2 0 2 2 2 2 in the first measure, and 2 3 0 7 1 2 0 0 3 in the second measure.

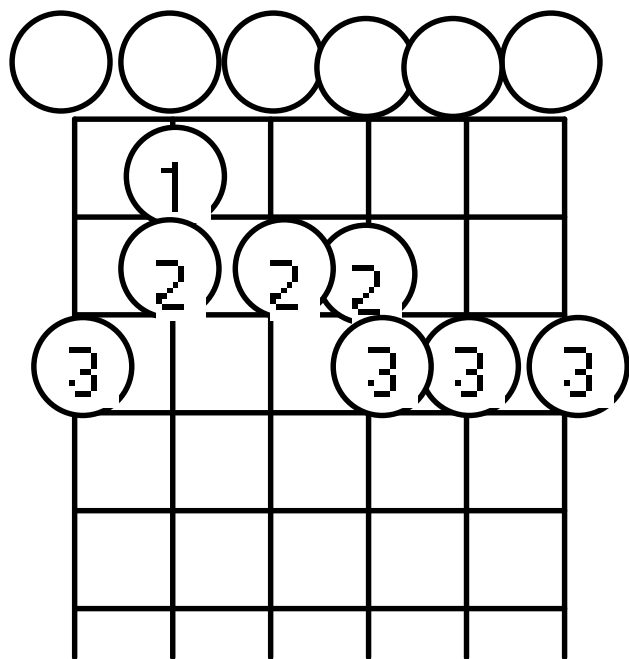
The fourth system of musical notation for 'Baby Please Don't Go' consists of two staves. The top staff is labeled 'Gtr.' and contains a treble clef, a key signature of three sharps, and a 4/4 time signature. The melody begins with a quarter rest, followed by eighth notes A4, G#4, F#4, and E4. The bottom staff is labeled 'Gtr.' and contains a 'TAB' section with fret numbers: 0 1 2 0 0 3 3 0 0 0 0 3 0 in the first measure, and 0 0 3 0 0 0 3 0 in the second measure. The lyrics 'Baby. please don't go' are written below the bottom staff.

OK now the whole introduction.

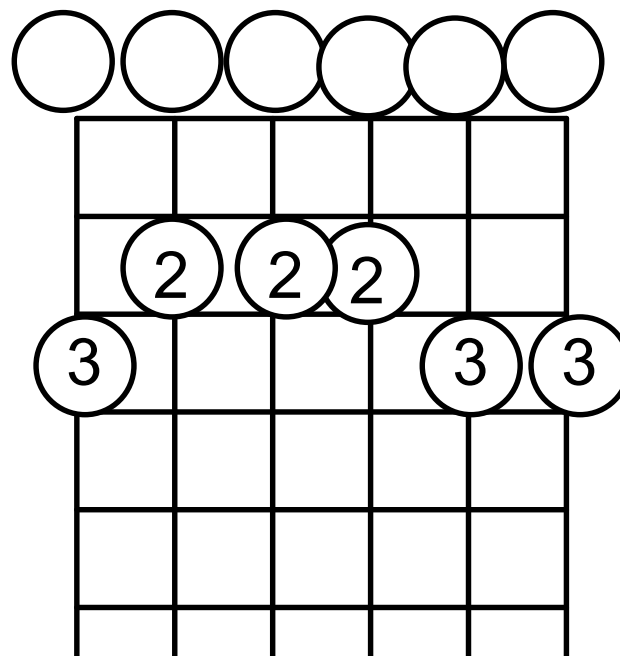
Then we will review the blues scale in E 1<sup>st</sup> position.

The scale degrees for the blues are: 1 b3, 4, b5, 5 and b7.

## E Blues Scale



## E Minor Pentatonic Scale



Here is the scale that it is based off of. Some would use the E minor Pentatonic (5 note scale) but most blues players add in the  $b5$  note to make it a blues scale.

# Blues Scale In E First Postion

Guitar

Guitar

T  
A  
B

0 3 0 1 2 0 2 0 2 3 0 3 0 3 0 3

Gtr.

Gtr.

5

Gtr.

0 3 2 0 2 0 2 1 0 3 0

# Some other parts

- If you listen to the record the guitar plays a double stop at the 12<sup>th</sup> fret of the 1<sup>st</sup> and 2<sup>nd</sup> strings and then a double stop on the open 1<sup>st</sup> and 2<sup>nd</sup> strings.
- This is a common blues and even other styles use this technique.
- Try sliding the double stop.



# Baby Please Don't Go Double Stops

[Composer]

Em

T  
A  
B

While this is done on E minor it could be done on E7 or even an E Major Chord.  
Later players would do the double stop at other frets other than just the 12th.

# Now lets play it

- $\frac{1}{2}$  the class will do the bass part.
- Rest will do the guitar part.
- We will take it slowly.

Baby, please don't go  
Baby, please don't go  
Baby, please don't go  
Down to new orleans  
You know I love you so  
Baby please don't go

Baby, your mind done gone  
Well, your mind done gone  
Well, your mind done gone  
Left the county farm  
You had the shackles on  
Baby, please don't go

Before I be your dog  
Before I be your dog  
Before I be your dog  
To git you way down here  
I make you walk alone  
Baby, please don't go  
Hey

# Tone and settings

- Listen closely to the song.
- What pickup is being used – what do you think?
- How is the tone set?
- Reverb?
- Other effects?

# Well practice it

- While we will be doing it as an outline the main points were:
  - Entire song in Em
  - Uses just the blues scale
  - Guitar echo's the voice
  - Tone is important
  - Bass is very simple
  - While we aren't covering the drums they are also simple, but very driving.

Brown Eyed Girl

## *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 3<sup>rd</sup>'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 3<sup>rd</sup> of the chord. The 2<sup>nd</sup> 2 notes are passing tones and the 3<sup>rd</sup> group of 2 notes are the 3<sup>rd</sup> and the 5<sup>th</sup> of the chord (this applies to the G and C Chords). For the D chord it is outlining the chord with the root then 3<sup>rd</sup> a passing tone then the 5<sup>th</sup> of the chord

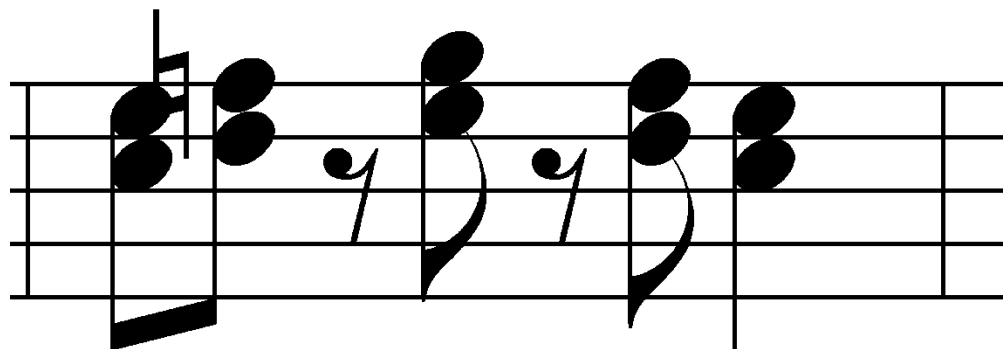
# Intro

G

|   |           |   |   |   |   |   |   |   |
|---|-----------|---|---|---|---|---|---|---|
| 1 | Counting  | 1 | & | 2 | & | 3 | & | 4 |
|   | Fingering | 0 | 1 | 1 | 1 | 1 | 0 |   |
|   |           | 0 | 2 | 2 | 2 | 2 | 0 |   |
|   |           | 0 | 1 | 3 | 1 | 0 |   |   |
|   |           | 0 | 2 | 4 | 2 | 0 |   |   |

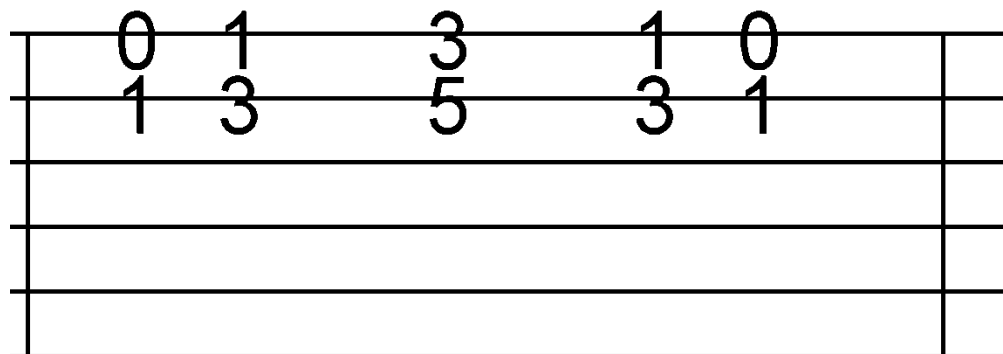
This is the 1<sup>st</sup> and 3<sup>rd</sup> measure. Make sure you watch the 1/8<sup>th</sup> notes rests!

C



Counting  
Fingering

|   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|
| 1 | & | 2 | & | 3 | & | 4 |
| 0 | 1 |   | 1 |   | 1 | 0 |
| 1 | 3 |   | 3 |   | 3 | 1 |



# Intro

G

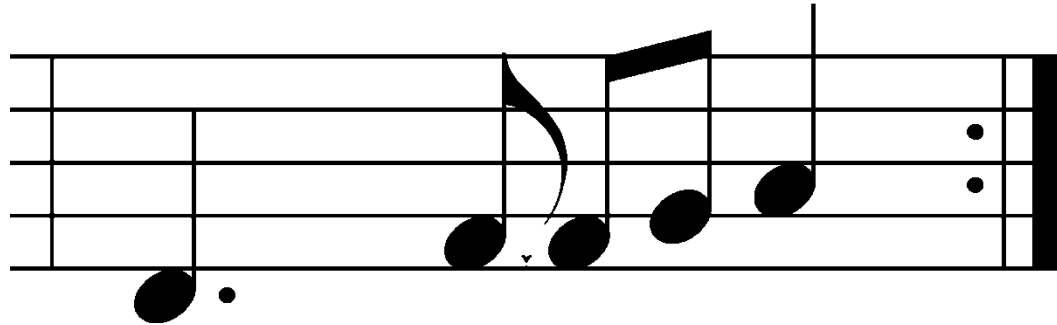
Counting 1 & 2 & 3 & 4

Fingering 0 1 1 1 0

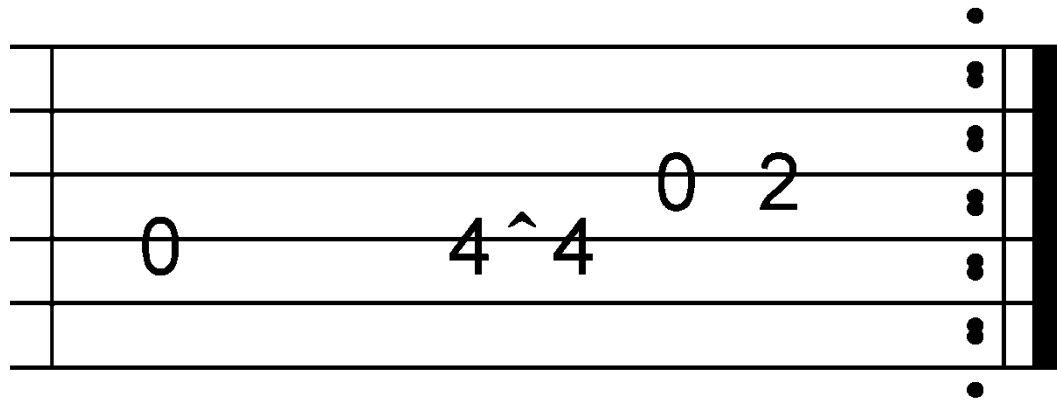
0 2 2 2 0

This is the 1<sup>st</sup> and 3<sup>rd</sup> measure

# D



Count 1 2 (& 3) & 4  
Fingering 0 4 0 2



Intro      G                                  C                                  G                                  D

The guitar fretboard diagram below the staff shows the following fingerings for the four measures:

- Measure 1: 0 1 3 1 0 (top string), 0 2 4 2 0 (second string)
- Measure 2: 0 1 3 1 0 (top string), 1 3 5 3 1 (second string)
- Measure 3: 0 1 3 1 0 (top string), 0 2 4 2 0 (second string)
- Measure 4: 0 4 4 0 2 (top string), 0 4 4 0 2 (second string)

Here is the whole intro. Take this slowly. Realize that there are only 3 different measures. The 1<sup>st</sup> and 3<sup>rd</sup> measure are exactly the same.

Listen closely to the sound of 3rds. Try to recognize the sound in other songs. 3rds are used quite a bit in harmony. The other common interval used is 6ths which are inverted 3rds.

Moondance

Modern Swing

# Start with the chords

- There are only a couple of chords to this song.
- The main part is just Am7 to Bm7 or in some versions Am7 to E11.
- Other than that there is a Dm7 and an E7 or E7#9.



# 3 Ways to Play Chords

- While there are more than 1 way always to play chords following are 3 ways starting with the easiest method.
- The basic pattern for the rhythm is the Charleston Rhythm.
- This piece is a modern swing so get the feel of the chords.

Easiest – You must be able to do this way before going on!

Am7

|  |   |  |   |  |
|--|---|--|---|--|
|  |   |  | 1 |  |
|  | 2 |  |   |  |
|  |   |  |   |  |
|  |   |  |   |  |
|  |   |  |   |  |

Bm7

|   |   |   |   |  |
|---|---|---|---|--|
|   |   |   |   |  |
| 1 | 1 | 1 | 1 |  |
|   |   |   | 2 |  |
|   | 2 |   |   |  |
|   |   |   |   |  |
|   |   |   |   |  |
|   |   |   |   |  |
|   |   |   |   |  |
|   |   |   |   |  |

Dm7

|   |  |   |   |   |
|---|--|---|---|---|
|   |  |   | 1 | 1 |
| 1 |  | 2 |   |   |
|   |  |   |   |   |
|   |  |   |   |   |

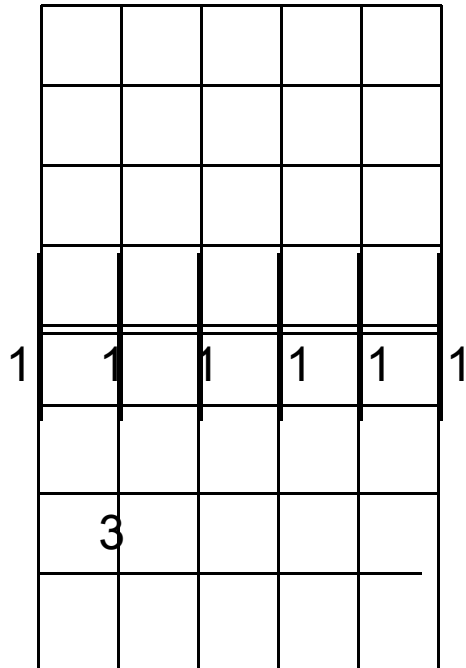
E7

|   |  |   |  |  |
|---|--|---|--|--|
|   |  | 1 |  |  |
| 2 |  |   |  |  |
|   |  |   |  |  |
|   |  |   |  |  |
|   |  |   |  |  |

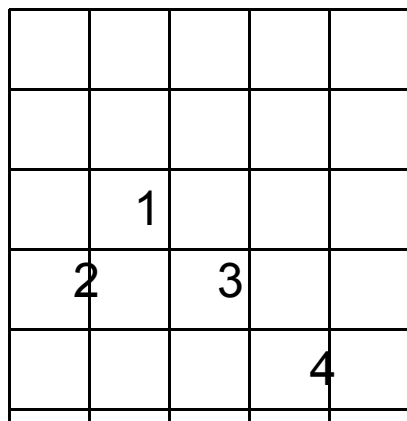
E7#9

|   |  |   |   |   |
|---|--|---|---|---|
|   |  | 1 |   |   |
| 2 |  |   |   |   |
|   |  |   | 4 | 4 |
|   |  |   |   |   |
|   |  |   |   |   |

Am7

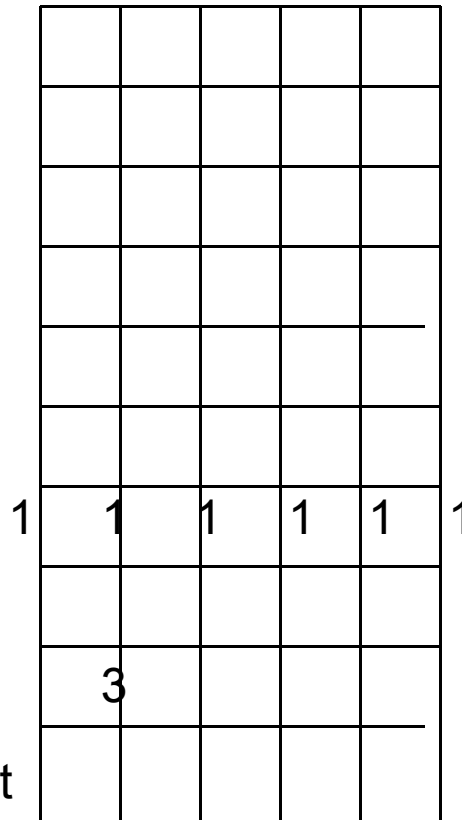


E7#9

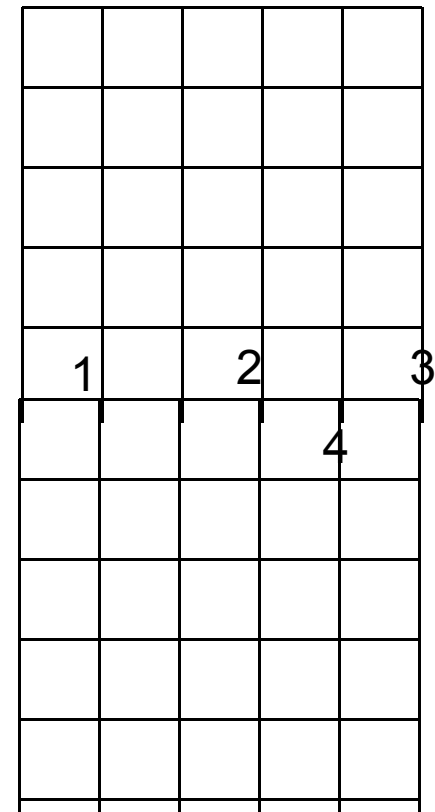


Next method – Want majority to do this.

Bm7



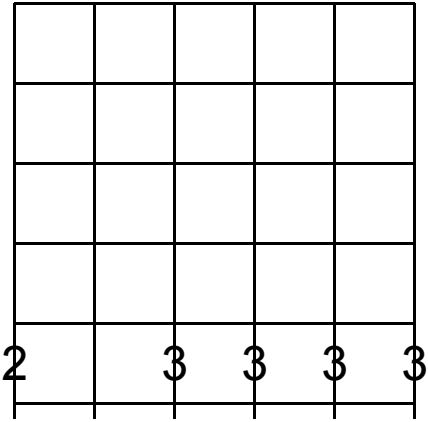
Dm7



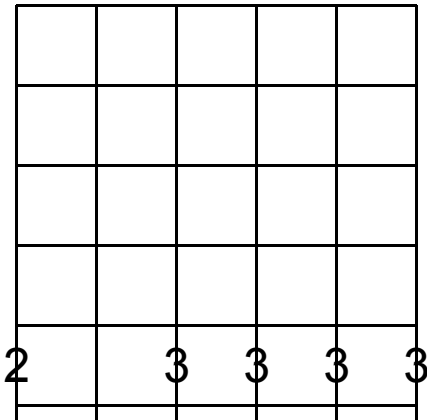
6<sup>th</sup> Fret

7<sup>th</sup> Fret

Am7

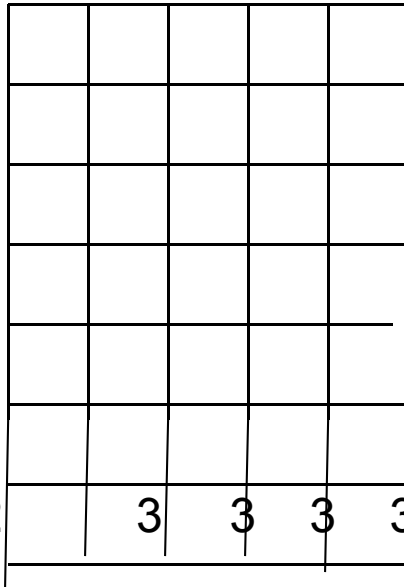


Dm7

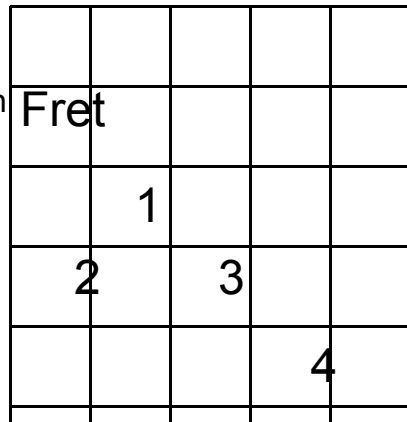


### Advanced Method #3

Bm7



E7#9

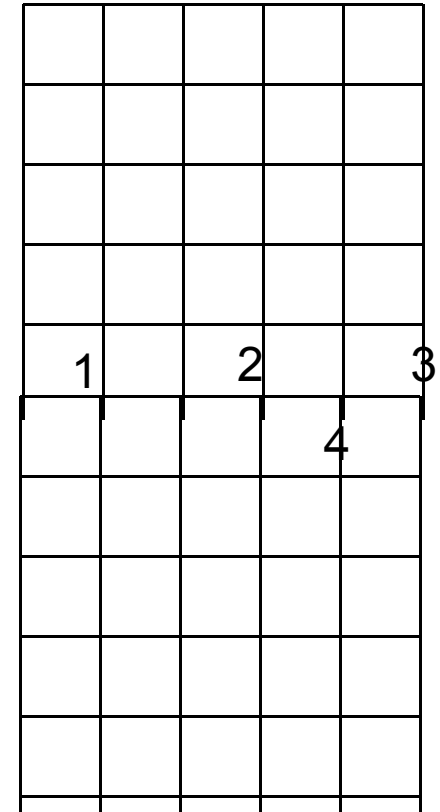


10<sup>th</sup> Fret

6<sup>th</sup> Fret

7<sup>th</sup> Fret

Dm7



For E7#9 either E7 or E7#9 work

E7

|   |   |   |   |  |
|---|---|---|---|--|
|   |   |   |   |  |
|   |   |   |   |  |
|   |   |   |   |  |
|   |   |   |   |  |
|   |   |   | 1 |  |
|   | 2 |   |   |  |
| 3 |   | 4 |   |  |
|   |   |   |   |  |
|   |   |   |   |  |
|   |   |   |   |  |

0

E7#9

|   |   |   |   |  |
|---|---|---|---|--|
|   |   |   |   |  |
|   |   |   |   |  |
|   |   |   |   |  |
|   |   |   |   |  |
|   |   |   |   |  |
|   | 1 |   |   |  |
| 2 |   | 3 |   |  |
|   |   |   | 4 |  |
|   |   |   |   |  |
|   |   |   |   |  |

0

# Now start working on the 1<sup>st</sup> 2 chords

- 4/4 ||: Am7 Bm7 : || Start with 2 beats each and then do 1.5 on Am7 and 2.5 on Bm7. Like a 'Charlston' beat.
- 4/4 ||: Am7 Bm7 : ||  
1 & 2 & 3 & 4 &

Guitar

Am7

Bm7

Count 1&2 &3&4&

Guitar

|   |   |   |
|---|---|---|
| T | 5 | 7 |
| A | 5 | 7 |
| B | 5 | 7 |

The image shows a musical score for guitar. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The first measure contains an Am7 chord, with a count of '1&2' below it. The second measure contains a Bm7 chord, with a count of '&3&4&' below it. The Bm7 chord is shown as a dotted quarter note followed by an eighth rest, with a slur over the eighth rest and a wavy line indicating a tremolo. Below the staff is a fretting diagram with four lines. The first line is labeled 'T', the second 'A', the third 'B', and the fourth is empty. The fret numbers are: T=5, A=5, B=5 for the Am7 chord; and T=7, A=7, B=7 for the Bm7 chord.

Be sure to do the right counting for this one. There are other ways to do this that work also (see next page).

The image shows a musical score for guitar with two staves. The top staff is in treble clef with a key signature of one sharp (F#). The first chord is Am7, with a fretting diagram showing the 2nd fret on the 4th string, 1st fret on the 3rd string, and 2nd fret on the 5th string. The second chord is E11, with a fretting diagram showing the 5th fret on the 4th string, 7th fret on the 3rd string, and 7th fret on the 5th string. The bottom staff shows the fretting diagrams for the same two chords, with the 5th fret on the 4th string and 7th fret on the 3rd and 5th strings.

Here it is with E11 instead of Bm7 – note that either works.  
 Let your ear decide on which you would rather do.





# A Dorian Mode

- Most of the melody (other than the Dm7 section) is in A Dorian mode.
- A Dorian mode is the 2<sup>nd</sup> degree of G major.
- Play this starting in the 5<sup>th</sup> position but at the 4<sup>th</sup> and 3<sup>rd</sup> strings switch to the 4<sup>th</sup> position.
- Learn the scale before doing the melody.
- The Dm7 part can be an A Aeolian mode or a D Dorian Mode.

# A Dorian Mode 5<sup>th</sup> Position

The image displays musical notation for the A Dorian Mode in its 5th position. The notation is presented on two staves: a treble clef staff and a bass clef staff. The treble clef staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notes are written in a sequence that covers the range from G4 to G5, with a final whole note G4. The bass clef staff provides fingerings for the notes, with numbers 1 through 8 indicating the fingers used. The notation is divided into four measures by vertical bar lines.

**Treble Clef Staff:**

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

**Bass Clef Staff:**

5 7 8 | 5 7 4 5 7 | 4 5 7 5 7 8 5 7 | 8 7 5 8 7 5 7 5 | 4 7 5 4 7 5 | 8 7 5

Amin7 Bmin7 Amin7 Bmin7 Amin7 Bmin7 Amin7 Bmin7

1 Well it's a mavel-ous night fora Moon - dance with the stars up a - bove in your

E A B C B A B A G A E A B C B A B G A

T  
A  
B

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

Amin7 Bmin7 Amin7 Bmin7 Amin7 Bmin7 Amin7 Bmin7

5 eyes a fan - tab-ul-ous night to make ro mance 'neath the cov - er of Oc - to - ber skies

A A B C B A B A G A E A B C B A B A G A

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

OK now we can start with the notes and the chords. The notes are entirely in the key of G for the whole first section. This is the Dorian mode of the key of G or A Dorian. Play this in the 4<sup>th</sup> position for now. Learn the names of the notes that you are playing.

Amin7 Bmin7 Amin7 Bmin7 Amin7 Bmin7 Amin7 Bmin7

9 and all the leaves on the trees are fall - ing to the sound of the breez - es that blow,

9 7 7 4 5 4 7 4 7 5 7 7 4 5 4 7 4 7 5 7

Amin7 Bmin7 Amin7 Bmin7 Amin7 Bmin7 Amin7 Bmin7

13 and I'm try - ing to please to the call - ing Of your heart strings that play soft and low

13 7 4 5 4 7 4 7 5 7 7 7 4 5 4 7 4 7 5 7

Amin7 Bmin7 Amin7 Bmin7 Amin7 Bmin7 Amin7 Bmin7

1 Well it's a mavel-ous night fora Moon - dance with the stars up a-bove in your

TAB

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

Amin7 Bmin7 Amin7 Bmin7 Amin7 Bmin7 Amin7 Bmin7

5 eyes a fan - tab-ul-ous night to make ro mance 'neath the cov - er of Oc - to - ber skies

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

Amin7 Bmin7 Amin7 Bmin7 Amin7 Bmin7 Amin7 Bmin7

9 and all the leaves on the trees are fall - ing to the sound of the breex - es that blow,

9 7 7 4 5 4 7 4 7 5 7 7 7 4 5 4 7 4 7 5 7

Amin7 Bmin7 Amin7 Bmin7 Amin7 Bmin7 Amin7 Bmin7

13 and I'm try - ing to please to the call - ing Of your heart strings that play soft and low

13 7 4 5 4 7 4 7 5 7 7 7 4 5 4 7 4 7 5 7

# D Dorian 5th position

[Composer]

Guitar

Guitar

T  
A  
B

5 7 8 5 7 9 5 7 5 6 8 5

Gtr.

Gtr.

7 8 7 5 8 6 5 7 5 9 7 5

This next section is based on the D Dorian Mode above.

17

Amin7 Bmin7 Dmin7 Amin7 Dmin7

And all the night's mag - ic seems to whis per and hush

7 4 5 6 8 6 5 7 4 5 7 5 7 5

17

21

Amin7 Dmin7 Amin7 Dmin7

And all the soft moon light seems to shine in your blush

7 4 5 6 8 6 5 7 4 5 7 5 7 5

21

F7 Amin7 Dmin7 Amin7 Dmin7 Amin7 Dmin7

This section is Dm7 to Am7 and goes to the key of C or to D Dorian mode.



25 E7 Amin7 Bmin7 Amin7 Bmin7 Amin7 Bmin7

can I just have one more Moon - dance with you my love

5 8 5 7 5 7 5 7 7 7

25

29 Amin7 Bmin7 Amin7 Bmin7 Amin7 Bmin7 Amin7 Bmin7

Can I just make some more ro - mance with you my love

5 8 5 7 5 7 5 7 7 7

29

33 E7 Amin<sup>3</sup> G<sup>3</sup> F<sup>3</sup> E7 Retard here.

Can't I just have one more dance with you my love

5 8 5 5 8 5 5 8 5 7 5 7 7 5 7

33

37 Amin7

37

This is based on the A Dorian mode but only using the A pentatonic cool huh!

37





Melody in  
12<sup>th</sup> position.  
Page 1.



# Vary the melody by playing in 2 different registers

- This can add much interest to playing the melody.
- I like to do this to many songs.
- Again think of the notes as you play.
- This really helps your ears!!!

# Solo Section

- A number of approaches but if you are just starting only solo on the Am7 to Bm7 and use the A Dorian Mode.
- Really emphasis the notes in the Am7 chord: A, C, E and G for the solo.
- If you are advanced then solo off of the whole form. For this use the A Dorian mode for all but the middle section that has the Dm7 in it. For that section use C dorian.
- Use ideas from other songs and quote the melody at times.

# Now put it all together

- Again start with the chords.
- From there move on to the melody.
- Entire melody can be played in the 4<sup>th</sup> and 5<sup>th</sup> positions.
- Take it slowly and try to get the swing.
- Buy the record and listen to it!!
- Start you solo using the notes in the melody.
- Learn the names of the notes!!