

# Class Week 4 Guitar I

- Slow Song
- Tablature More
- Bass Scratch and bass pick - reviews
- More timing work (Maybe)
- The A and E7 chords
- As prep for next week – read in Guitar Reference the section on the blues starting on page 50. Also listen to the tracks relating to those pages.
- Guitar II more CAGED.
- More on notes.
- Finish off Johnny B. Goode for advanced

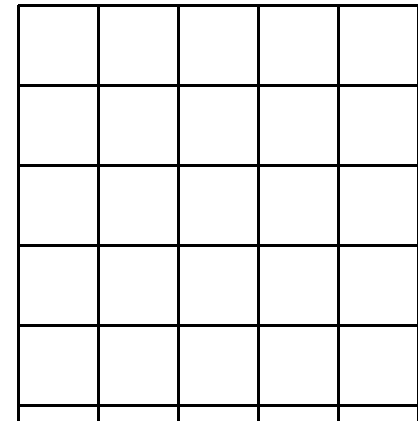
# Names of the notes on the open strings.

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

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

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

## Open Strings



F. Markovich E A D G B E

Guitar

Guitar

The image shows a musical score for guitar. The top staff is a treble clef with a C-clef on the first line, indicating the first string. It contains six measures, each with a single note on the first line: E, A, D, G, B, and E. The bottom staff is a bass clef with a C-clef on the fourth line, indicating the sixth string. It contains six measures, each with a single note on the fourth line: E, A, D, G, B, and E. The notes are labeled with their letter names below the staff. The first measure of the top staff has a double bar line above the note E. The first measure of the bottom staff has the letters T, A, and B stacked vertically above the note E.

## Holding a pick

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

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

# Strum

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

# Basic Strums

Frank Markovich

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

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

## Time Of Your Life

G C D (Each Line)

Another turning point a fork stuck in the road  
Time grabs you by the wrist directs you where to go  
Tab 2

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

Chorus

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

Verse 2

G C D (Each Line)

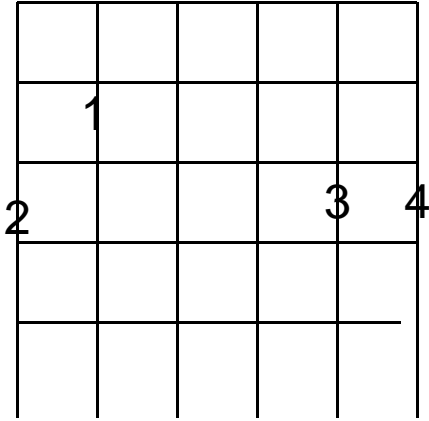
So take the photographs and stillframes in your mind  
Hang it on a shelf and goodav than good times

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

Chorus

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

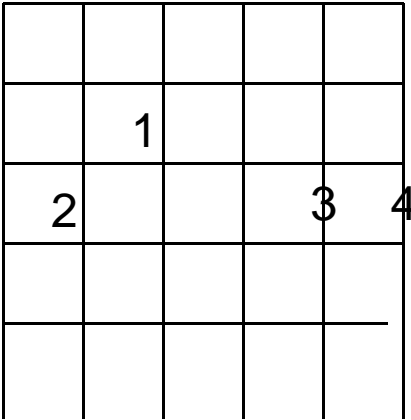
G



0 0



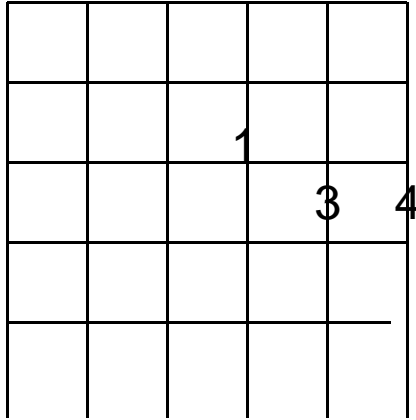
C add 9



0



D sus4



0



# Bass Scratch Strum

- For a D chord do the rest stroke on the 4th string.
- Then do a scratch which is the same as a brush stroke but only using the index finger.
- Count as follows beat 1 hit the 4th string with the thumb, beat 2 do a scratch, beat three the bass (4th string) and beat 4 a scratch.



# Now to I Walk The Line

## I Walk The Line

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

Do alternating bass – please read up on this in The Guitar Reference.  
For Guitar II do as Barre chords. E form 6<sup>th</sup> root and 5<sup>th</sup> alternate,  
5<sup>th</sup> root (A form) 5<sup>th</sup> root and 6<sup>th</sup> alternate.

I am Yours - Jason Mraz

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

look into your heart and you'll find love

C

loved loved loved Loved

G

listen to the music at the moment people dance and sing

D

We just want a big family

Em

It's your god forsaken right to be loved

C

loved loved loved Loved

G

D

So, i won't hesitate no more,

Em

C

no more, it cannot wait i'm sure

G

D

there's no need to complicate our time is short

Em

C

this is our fate, i'm yours

# I'm Yours - into

Guitar

Guitar

T  
A  
B

G D Em C

Detailed description of the musical score: The score is for a guitar introduction in G major, 4/4 time. It consists of four measures. The first measure has a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melodic line starts with eighth notes: G4, A4, B4, G4, F#4, E4, D4. The bass line has a G2 chord. The second measure has a G chord in the treble and a G2 chord in the bass. The melodic line continues: G4, A4, B4, G4, F#4, E4, D4. The bass line has a G2 chord. The third measure has a D chord in the treble and a D2 chord in the bass. The melodic line continues: G4, A4, B4, G4, F#4, E4, D4. The bass line has a D2 chord. The fourth measure has an Em chord in the treble and an Em2 chord in the bass. The melodic line continues: G4, A4, B4, G4, F#4, E4, D4. The bass line has an Em2 chord. The piece ends with a double bar line.

# I'm Yours - into

Guitar

Guitar

T  
A  
B

G D Em C

Heart of Gold.

Em Em Em Em Em Em D D Em

/ / / / / / / / / / / / / / / /

e	-----0	---0	---0	---0	---0	---0	---0	---0	-2	-----2	---0	-----	-----	-----	-----	-----	-----
B	-----0	---0	---0	---0	---0	---0	---0	---0	-3	-----3	---0	-----	-----	-----	-----	-----	-----
G	-----0	---0	---0	---0	---0	---0	---0	---0	-2	-----2	---0	-----	-----	-----	-----	-----	-----
D	-----2	---2	---2	---2	---2	---2	---2	---2	-0	-----0	---2	-----	-----	-----	-----	-----	-----
A	-----2	---2	---2	---2	---2	---2	---2	---2	-	-----	---2	-----	-----	-----	-----	-----	-----
E	0-----	---0	---0	---0	---0	---0	---0	---0	-	-----	---0	-----	-----	-----	-----	-----	-----

[Harmonica intro]

Em C D G  
 I want to live, I want to give

Em C D G  
 I've been a miner for a heart of gold

Em C D G  
 It's these expressions I never give

Em G D  
 That keep me searching for a heart of gold

C G  
 And I'm getting old

Em G D  
 Keep me searching for a heart of gold

C (riff) G  
 And I'm getting old

## 21 Guns - Green Day

### VERSE:

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

### Chorus

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

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

### VERSE:

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

## The Long Black Veil (3:05)

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

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

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

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

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

Nobody knows nobody sees  
Nobody knows but me



## Amazing Grace

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

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

'Twas grace, that taught my heart to fear, And grace my fears relieved.  
How precious did that grace appear, The hour I first believed.

Through many dangers, toils and snares, I have already come.  
'Tis grace hath brought me safe, thus far, And grace will lead me home.

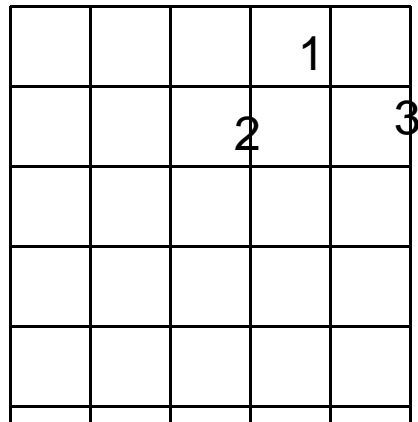
When we've been there ten thousand years, bright shining as the sun,  
We've no less days to sing God's praise, Than when we first begun.

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

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

# The D7 Chord

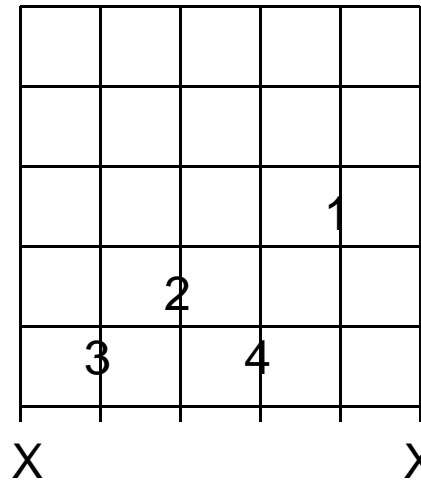
D7



0 0



D7 (Guitar II)



Here is Amazing Grace in the key of G.

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

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

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

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

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

## Wonderful Tonight

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

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

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

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

This is the first verse or part of the song.

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

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

See the \* for where.

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

Guitar II should do G as E form, C, D and Em as A form. Play free – pick out notes with the bass on the first note of each chord.

## Wonderful Tonight

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

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

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

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

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

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

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

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

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

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

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

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

## Wonderful Tonight

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

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

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

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

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

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

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

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

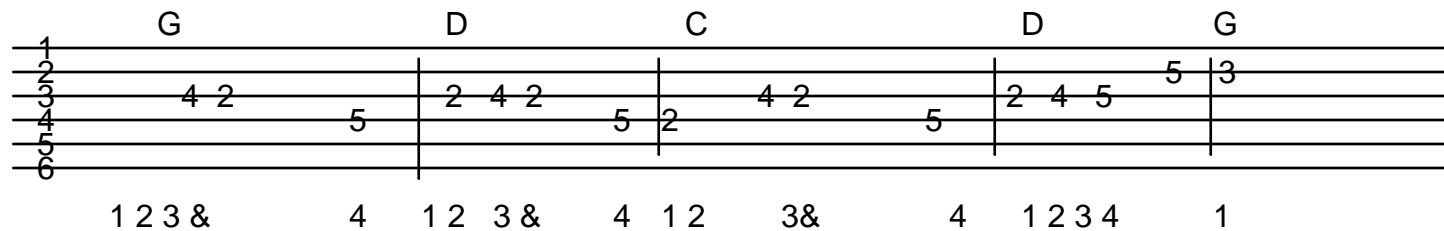
C |D |C |D |G |  
wonder of it all is that you just don't realize how much I love you.

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

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

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

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



## Introduction to Wonderful Tonight.

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

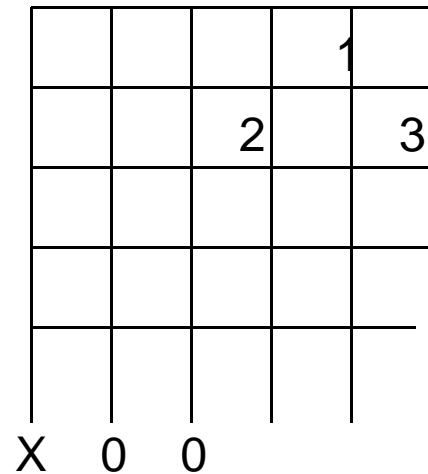
The numbers indicate which frets to play. For example, the first number is on the 3<sup>rd</sup> string and is a 4 so you would play the 3<sup>rd</sup> string 4<sup>th</sup> fret. The Next note is on the 2<sup>nd</sup> fret of the 3<sup>rd</sup> string then the next is the 5<sup>th</sup> fret of the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

# A whole progression

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



## D7



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

Practice changing from other chords to this chord.

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

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

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

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

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

# Earth Angel

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

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

# Do Stand by Me In book

- We will transpose (change the key of the song) this:
  - A = G
  - F# (F Sharp)m = Em
  - D = C
  - E or E7 = D
- For Guitar II use capo at the 7<sup>th</sup> fret:
  - G = C
  - Em = Am
  - C = F
  - D or D7 = G or G7

## *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. | :|| ||

## Give Me One Reason

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

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

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

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

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

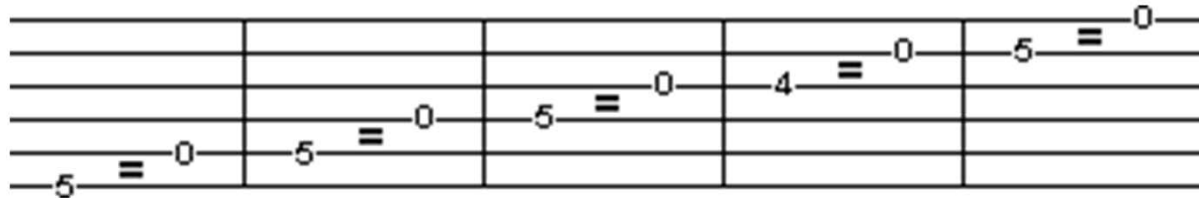
D  
You can call me baby  
C G (D)  
You can call anytime, Cut you got to call me.

The chords go:

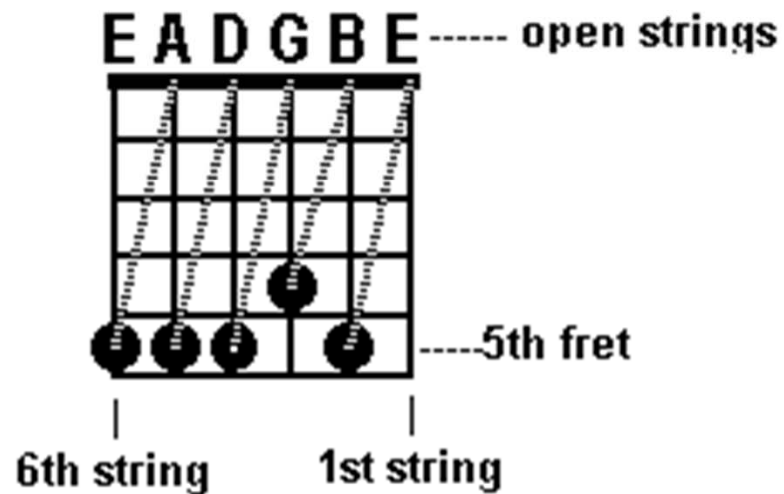
||: G | G C | G | | C | C D | G | | D | C | G | D :||

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

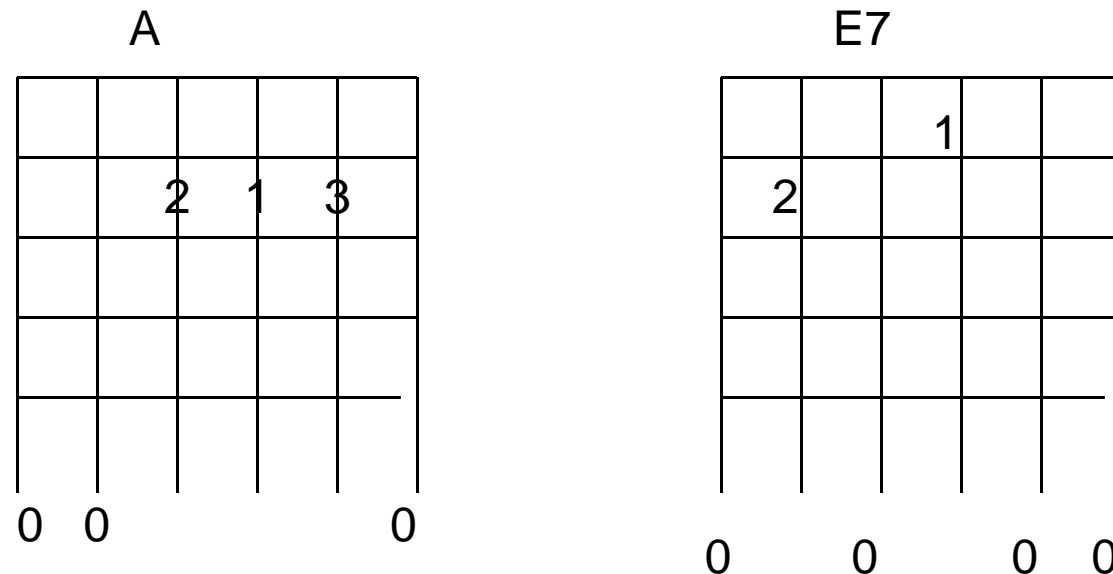
## Tablature of the basic relative tuning method



## Basic relative tuning in chord chart format



# The A Major and E7 Chords



Guitar II the A as a barre is the same as a G but at the 5<sup>th</sup> fret instead of the 3<sup>rd</sup> fret. The E7 is the same as the D7 but at the 7<sup>th</sup> fret instead of the 5<sup>th</sup> fret. It is important that you start to visualize them that way. Guitar II can do the Key of A with Capo at 5<sup>th</sup> fret, A = E, D = A and E7 = B7.



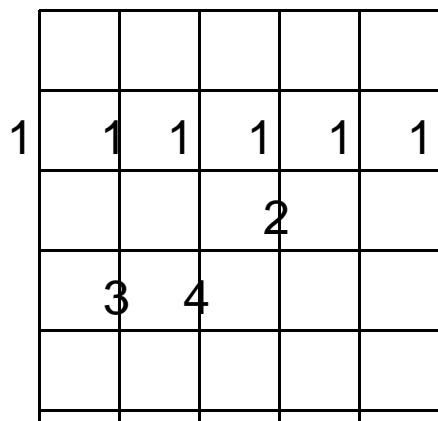


Below is another way to play E7



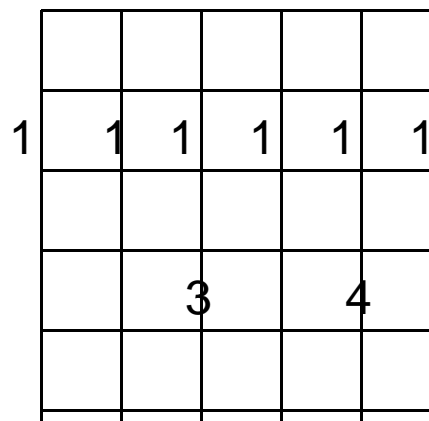
# A in the E form of CAGED and the D7 – E7 in the A form

G (Guitar II)



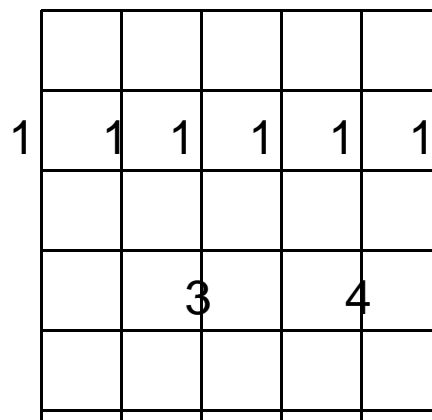
5th  
Fret

D7 (Guitar II)



5th  
Fret

E7 (Guitar II)



7th  
Fret



A is at the 5<sup>th</sup> fret in the E form of CAGED. See how it looks like the E first position chord!



D7 is at the 5<sup>th</sup> fret and E7 is at the 7<sup>th</sup> fret. Same fingering. Root is on the 5<sup>th</sup> string this is the A7 form of CAGED (A form 7<sup>th</sup>).

# From Book

- Blue Suede Shoes page 31
- Chantilly Lace page 42
- Get Back 84 (did you see Paul at the Super Bowl play it?)
- Hi Heel Sneakers 105 – Change chords to A D and E7
- Hound Dog 110

# Chord and bass notes

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

# Do Stand by Me In book

- We will transpose this:
  - A = G
  - F# (F Sharp)m = Em
  - D = C
  - E or E7 = D
- For Guitar II use capo at the 7<sup>th</sup> fret:
  - G = C
  - Em = Am
  - C = F
  - D or D7 = G or G7

## 12 bar blues in A:

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

### Jump Jive And Wail

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

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

(Chorus)

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

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

Chorus

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

Chorus

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

# Kansas City

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

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

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

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

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



# Kansas City

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

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

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

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

Well I | might take a train, | might take a plane but | if I have to walk I'm going to |

get there just the same. I'm Goin to | Kansas City | Kansas City here I | come. |

They got some | crazy little women there and | I'm going to ge me | one. | If I |

stay with that women you | know I'm gonna die | gotta find a brand new lover |

that's the reason why. I'm Goin to | Kansas City | Kansas City here I | come. |

They got some | crazy little women there and | I'm going to get me | one. | :||

## Johnny B. Goode

A7  
4/4 | |: Way down in Louisiana, Down to | New Orleans. | Way back up in the woods by the | Evergreens there  
D7  
stood a long log cabin made of | earth and wood where | lived a country boy named | Johnny B. Goode who  
E7 D7 A7 E7  
never learned to read or | write so well but he could | Play his guitar like a | ring in the bell Go, | |  
A7 D7 A7  
Go | Go Johnny go Go | Go | Go Johnny Go | Go | Go Johnny Go Go | Go | Go Johnny go Go  
E7 D7 A7 E7  
Go | Johnny B. | Goode | : | |

He Used to carry his guitar in a gunny sack go down to woods by the railroad tracks.  
People used to come from miles around just to here him play the driving sounds.  
People would stop and they would say oh my how that little country boy can play Go Go etc.

His mother told him someday you will be a man and you will be the leader of a big  
old band. People will come from miles around just to listen to you play your drivin' sounds.  
Some day your name will be in lights sayin' Johnny B. Goode tonight.



## Simple rhythm

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

First try clapping the rhythms.

Now we will try to do these rhythms with a pick. When you are on a number then you will strum down. When on an & you will strum up.

You hold the pick between the thumb and the index finger with only the very tip sticking out. Strum with your wrist movement.

When you have 2 downs in a row you will still bring the hand up but by making a small circle going over the tops of the strings.

# Strum #1

Guitar 1 does the strum – Guitar II the fingerpicking  
both with a C chord

[Composer]

The notation shows two guitar parts. The top staff, labeled 'Guitar', is in treble clef with a common time signature. It features a C chord (indicated by a 'C' above the staff) and a rhythmic pattern of strums. The first strum is on beat 1. The second strum is on beat 2, with an '&' symbol below it. The third strum is on beat 3, with an '&' symbol below it. The fourth strum is on beat 4, with an '&' symbol below it. The bottom staff, labeled 'Guitar', shows fingerpicking for the same C chord. The strings are labeled T (Treble), A (Acoustic), and B (Bass). The fingerings are: T (0), A (1), B (2) for the first strum; T (0), A (1), B (2) for the second strum; T (0), A (1), B (2) for the third strum; T (0), A (1), B (2) for the fourth strum; T (0), A (1), B (2) for the fifth strum; T (0), A (1), B (2) for the sixth strum.

Count aloud while you play. Take your time on this and watch the strum. On the beat strum down, on an & strum up. Keep the feel going the whole time!!! For Guitar II the fingerpicking is shown below. Watch the fingers!

The notation shows two guitar parts. The top staff, labeled 'Gtr.', is in treble clef with a common time signature. It features a C chord (indicated by a 'C' above the staff) and a rhythmic pattern of fingerpicks. The first fingerpick is on beat 1, with a '2' above it. The second fingerpick is on beat 2, with a 'T' above it. The third fingerpick is on beat 3, with an 'i' above it. The fourth fingerpick is on beat 4, with a 'T' above it. The fifth fingerpick is on beat 5, with an 'm' above it. The sixth fingerpick is on beat 6, with a 'T' above it. The seventh fingerpick is on beat 7, with an 'i' above it. The bottom staff, labeled 'Gtr.', shows fingerpicking for the same C chord. The strings are labeled T (Treble), A (Acoustic), and B (Bass). The fingerings are: T (0), A (1), B (2) for the first fingerpick; T (0), A (1), B (2) for the second fingerpick; T (0), A (1), B (2) for the third fingerpick; T (0), A (1), B (2) for the fourth fingerpick; T (0), A (1), B (2) for the fifth fingerpick; T (0), A (1), B (2) for the sixth fingerpick; T (0), A (1), B (2) for the seventh fingerpick.

# Timing Development

Frank Markovich

Guitar

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

5

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

10

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

15

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

20

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

10

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

15

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

20

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

25

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

30

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

35

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

# Play Get Back in Book

- Using your book we will do Get Back.
- Guitar II students put the Capo at the 5<sup>th</sup> fret and play a E for A and an A for D chord.
- Guitar II students then put the capo at the 2<sup>nd</sup> fret and play a G for the A and a C for the D chord.



# Get Back

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

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

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

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

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

Do from book page 84

# Tablature

- Start in book.
- Don't be Cruel into
- Wonderful Tonight Intro

# High Heel Sneakers

- Transpose to the key of A. It is now in the key of C.
- Write the new chords in the book.
  - C becomes A
  - F or F7 becomes D
  - G or G7 becomes E7.
- Guitar II students Capo at 5<sup>th</sup> fret.
  - C becomes E form (A Chord)
  - F or F7 becomes A or A7 form (D or D7 chord)
  - G or G7 becomes B7 (C7 form – some explanation for this) (E7 chord)

# Jump Jive and Wail Guitar Part

For Guitar II students!!!

1/8<sup>th</sup> notes with a swing. If electric use delay for slap-back.

A

D

Guitar

Fingering 2 2 1 1 2 2 3 3 4 4 3 3 2 2 1 1 Same pattern for all of this.

4th position

T  
A  
B

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

E

Gtr.

5

6th position

Gtr.

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

# CAGED Your Friend

Chord and scale visualization and  
patterns for the Guitar.

# The “CAGED” System of Scales and Chords

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

# Basic Concept

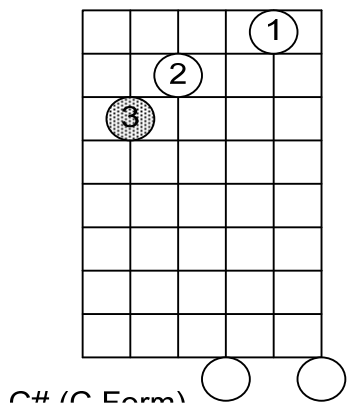
- The basic concept is that there are 5 chord forms. From these everything else is derived. It also applies to the scales related to those 5 chord forms.
- The patterns will repeat themselves up the neck in the same order.
- It applies to chords, scales, arpeggios, riffs, etc.

# The 5 chords (starting with major chords)

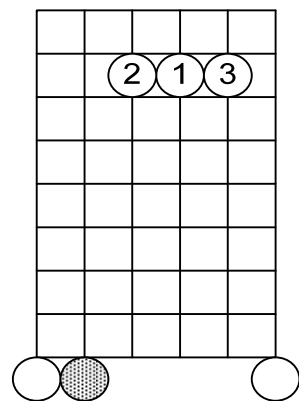
Below are the 5 forms that everything is build off of. You must know all 5 of these 1<sup>st</sup> position chords to move on. Make sure that you have these down so you don't even think about them. The rest of what is coming up is derived from these 5 forms! We start with major but dominant and minor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

Caged Chords - Shadowed Notes are the Roots

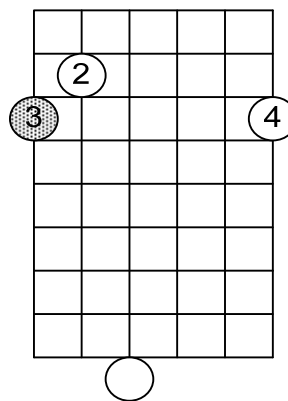
C Form (C Chord)



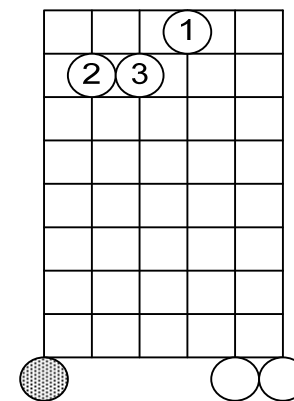
A Form (A Chord)



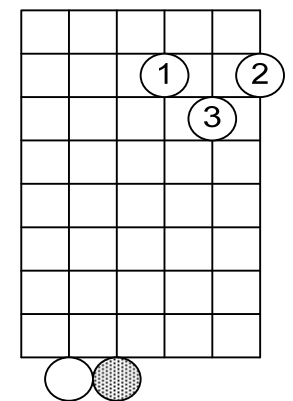
G Form (G Chord)



E Form (E Chord)



D Form (D Chord)



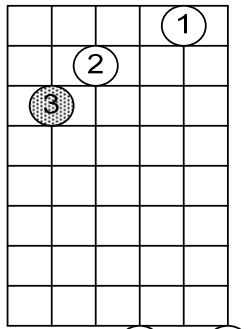


Notice how we can barre this and move it up one fret. One word of warning is that when you do this you won't always play all of the notes in the chord. Try these below as a start.

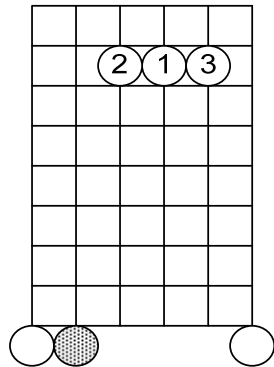
Caged Chords - Shadowed Notes are the Roots

<p>C Form (C Chord)</p>	<p>A Form (A Chord)</p>	<p>G Form (G Chord)</p>	<p>E Form (E Chord)</p>	<p>D Form (D Chord)</p>
<p>C# (C Form)</p>	<p>Bb (A Form)</p>	<p>Ab (G Form)</p>	<p>F (E Form)</p>	<p>Eb (D Form)</p>
<p>D (C Form)</p>	<p>B (A Form)</p>	<p>A (G Form)</p>	<p>F# (E Form)</p>	<p>E (D Form)</p>

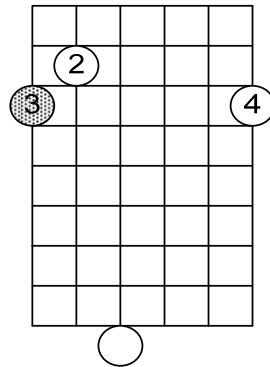
C Form (C Chord)



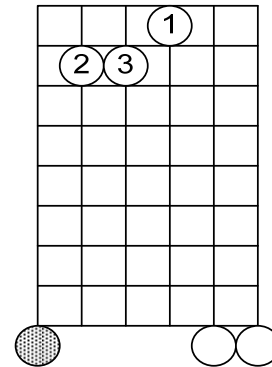
A Form (A Chord)



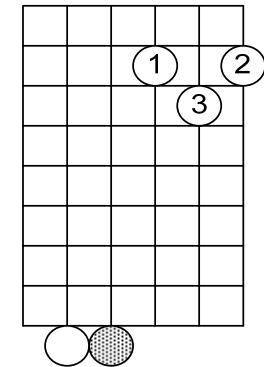
G Form (G Chord)



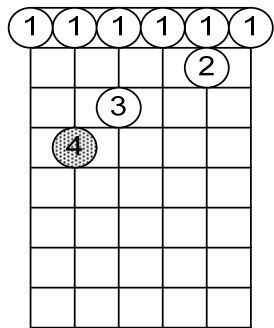
E Form (E Chord)



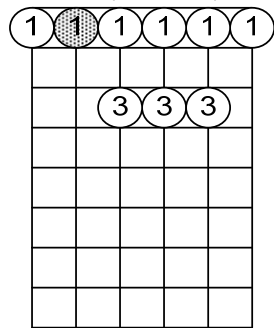
D Form (D Chord)



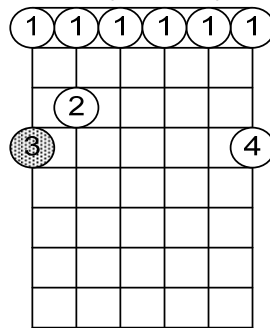
C# (C Form)



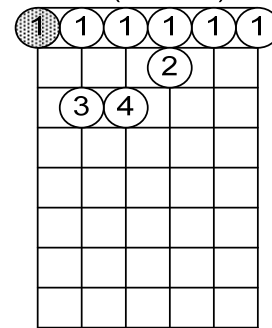
Bb (A Form)



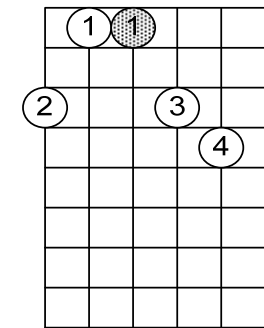
Ab (G Form)



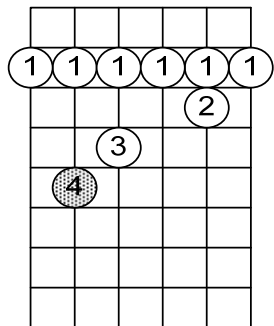
F (E Form)



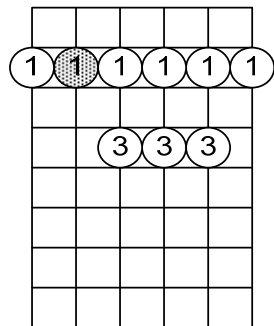
Eb (D Form)



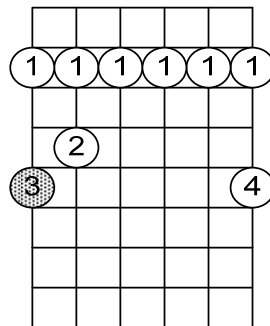
D (C Form)



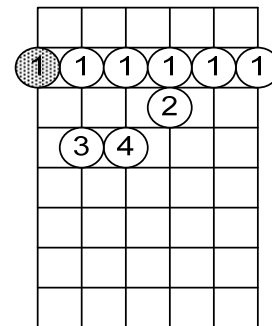
B (A Form)



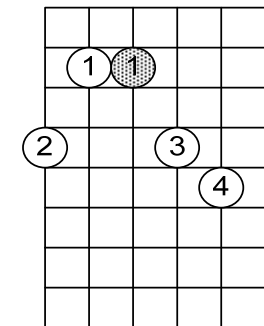
A (G Form)



F# (E Form)



E (D Form)

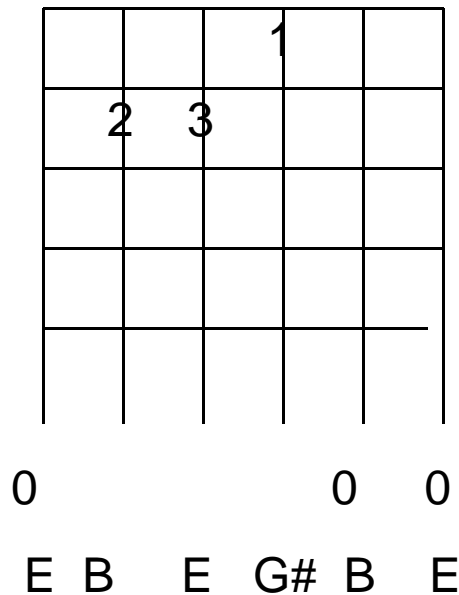


For the “C” form only  $\frac{1}{2}$  barre it – barre from the 1<sup>st</sup> to the 3<sup>rd</sup> string and don’t play the 6<sup>th</sup> string. For the G form only play the inside 4 strings – don’t play the 1<sup>st</sup> or 6<sup>th</sup> string. For the D form, it is best to move the 1<sup>st</sup> string pitch down 2 octaves to the 6<sup>th</sup> string and don’t play the 1<sup>st</sup> string.

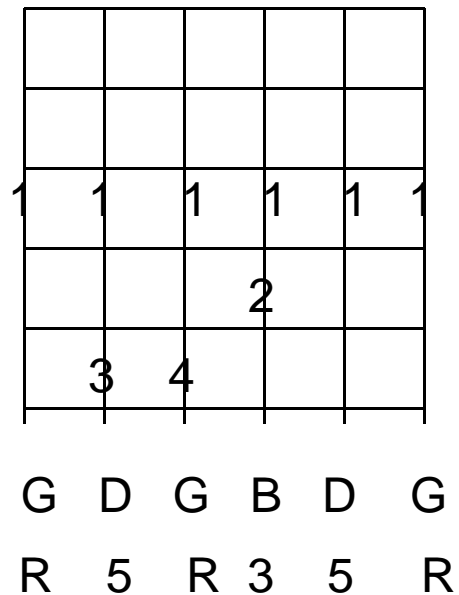
# Let's look at some of these individually.

The first form that most players use is the E form. Here is a diagram showing the E form and then played at the 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



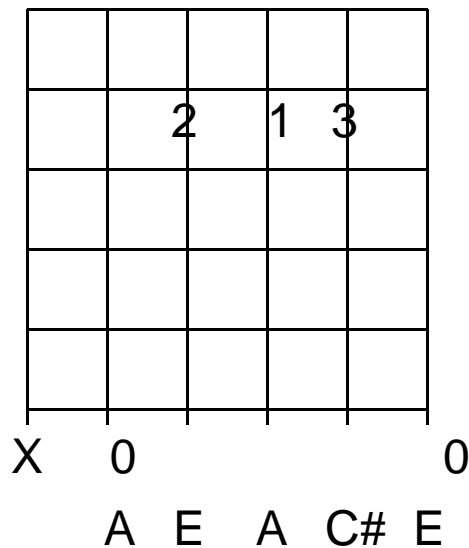
E Form (G Major Chord)



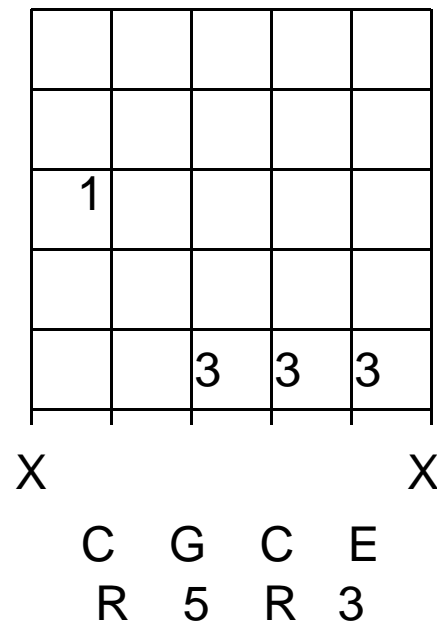
# The A form is the next most used form.

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



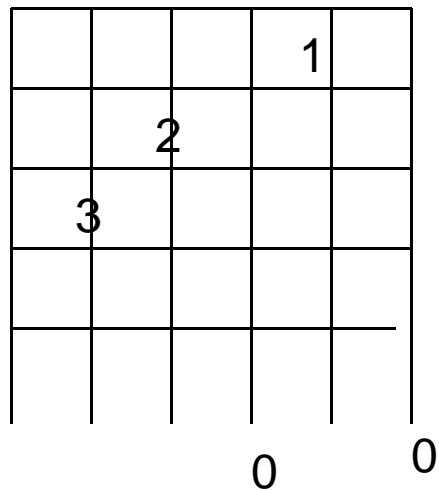
A Form (C Major)



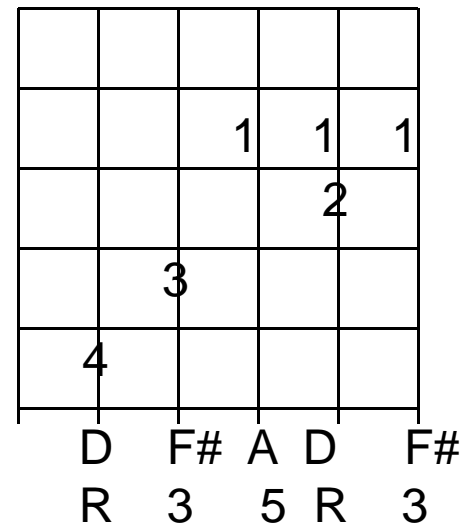
# The C form.

For this form try it without a full barre as shown below. This is the voicing used in Tequila by the champs. This one is very good as a starting point for some jazz chords.

C Major Chord



C Moveable Chord (D Major)



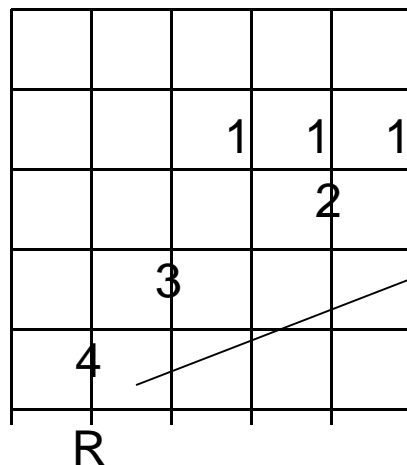
Use this as a visual basis for the chords and the scales. It is one method that can excel you learning of the scales.

Notice how the notes in the chord are all in the following Major scale. In fact, 3 of the 7 notes in a major scale are in the chord. Try to visualize that on all of the chords and Scales. It will also help you with doing chord extensions.

# Now going up the neck in one key.

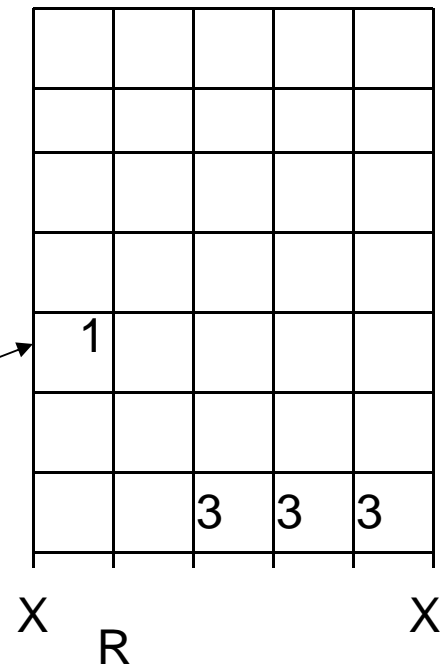
- Here is where the power really comes in. Say we have a C form of the D chord from the previous slide.
- The next form of D will be the A form at the 5<sup>th</sup> fret.
- The A form always follows the C form. Look closely at that relationship!

C Moveable Chord (D Major)



Note the common tone!

A Moveable Chord (D Major Chord)



# Some Observations

- There are 3 frets between these 2 forms. This will hold true in every instance!
- The order of notes changes slightly which gives the 2 forms slightly different coloring.
- You can go either way, that is either up or back.
- Each form has a use and should be learned. Some players limit themselves to only two or three forms. Not only does that mean lots of position shifting it also limits the melodic ability when adding in the scales or doing a chord melody.

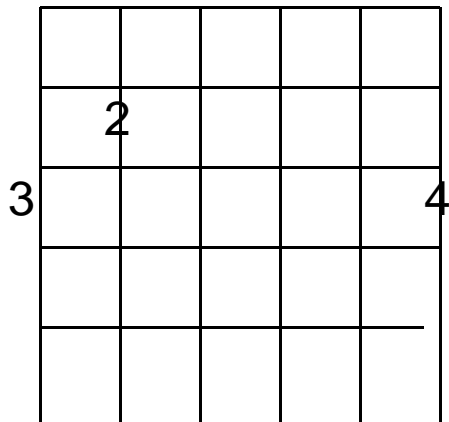
# The G form

This form is usually played without playing the 1<sup>st</sup> and 6<sup>th</sup> strings. Below is an example of the concept with the 1<sup>st</sup> and 6<sup>th</sup> strings in the 3<sup>rd</sup> diagram muted.

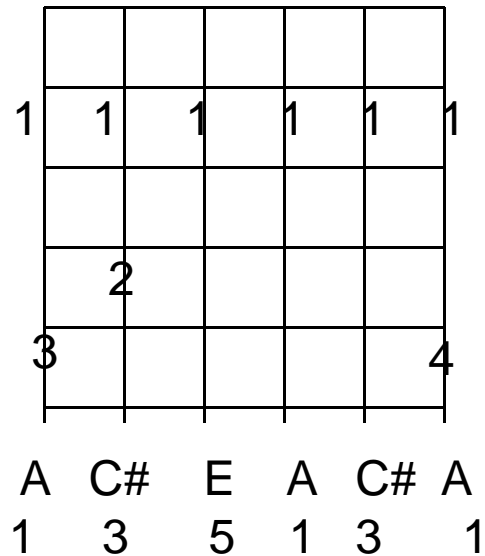
Some bands such as the Doobie Brothers used this form as a basis for cool chord riffs.

At this point notice that the root moves around by which voicing you are playing. Note that 1 = root. From here on 1 will refer to root rather than writing R.

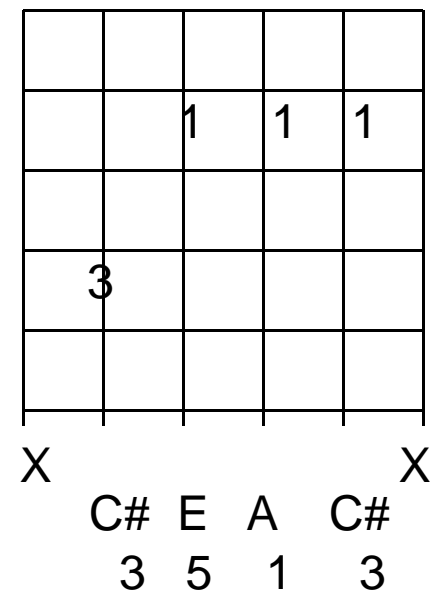
G Major



G Form (A Major Chord)



G Form (A Major Chord)





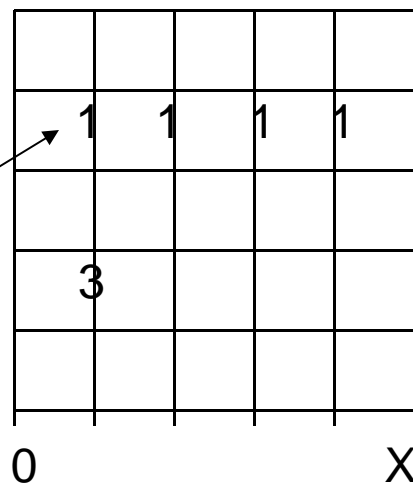
# Application fun

- Take this moveable form up to the 7<sup>th</sup> fret and play it with the 6<sup>th</sup> string open.
- Barre across the first 5 strings and hammer on with the 3<sup>rd</sup> finger from the 7<sup>th</sup> to 9<sup>th</sup> fret. This is the starting chord riff to Listen to the Music.

## Start of Listen to the Music

### G Form (E Major Chord)

Start here and  
Hammer the 3<sup>rd</sup>  
Finger to the 9<sup>th</sup>  
Fret. Keep the  
6<sup>th</sup> string open!  
Don't hit the  
1<sup>st</sup> string



7<sup>th</sup> fret

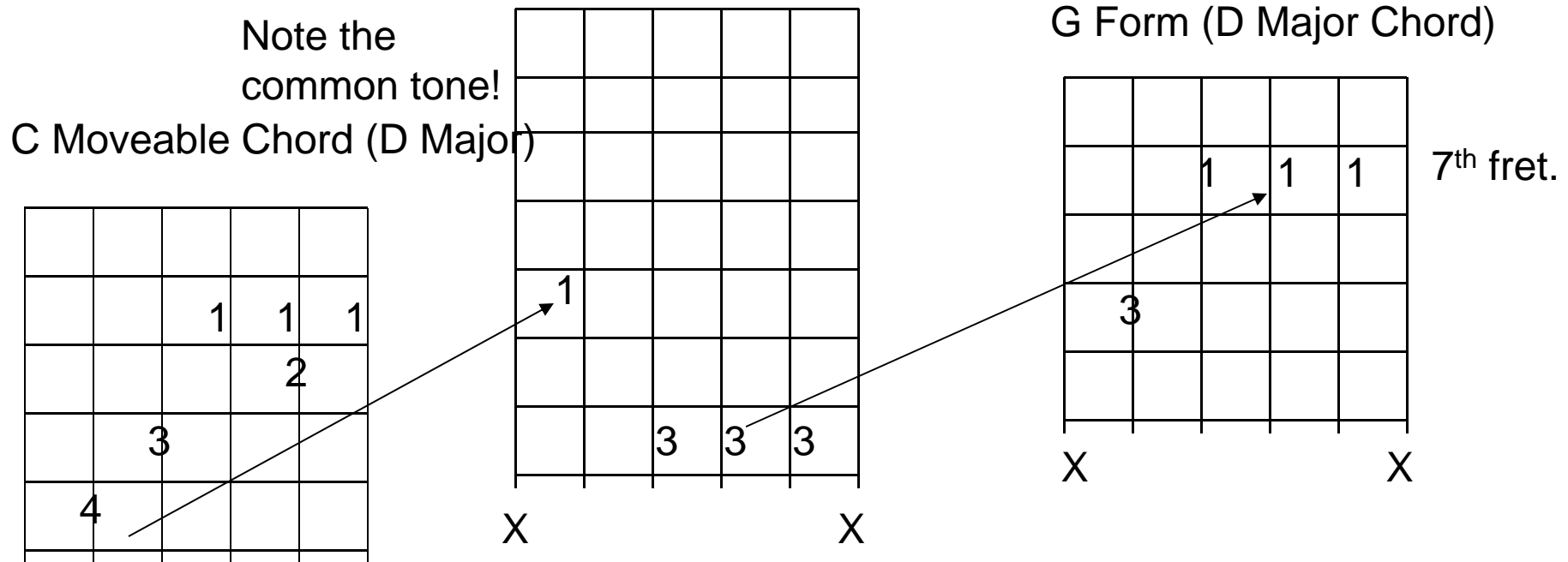
One of the points of this is that all of this is very practical! It isn't pie in the sky theory stuff but nuts and bolts.

I really wish that my early teachers had taught me this. I believe they knew it but knew it intuitively as that is how I learned it. Then I had a lesson with Joe Pass the famous Jazz guitarist and he mentioned CAGED. I didn't take it seriously at the time but now I know how important that lesson really was. If there was a secret to playing this is it!

# Now going up the neck in one key.

- Now we have 3 forms of the D chord moving up the neck.
- The C form of D to the A form of D to the G form of D.
- The G form always follows the A form. Look closely at that relationship! Along with the fact that the A form always follows the C form you are 3/5ths of the way there.

A Moveable Chord (D Major Chord)



# Practice this!

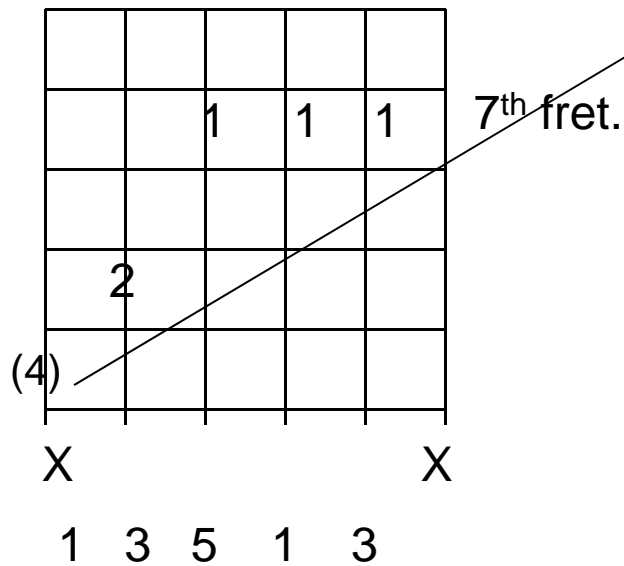
- Do one measure of each form and do it as follows:

4/4 ||: D (C form) | D (A form) | D (G form) | D (A Form) : ||

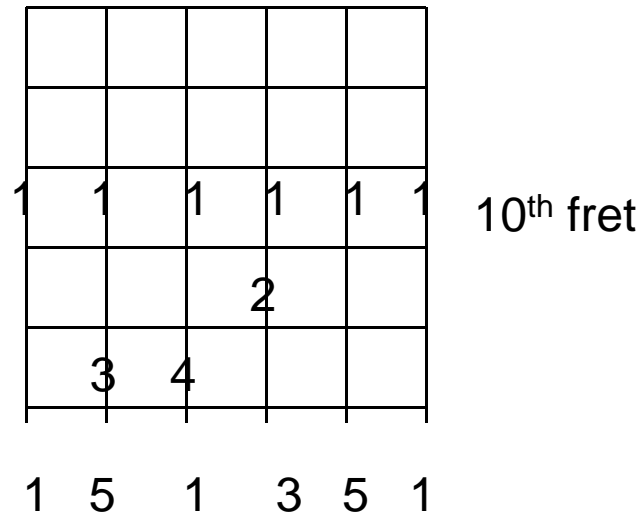
Play this over and over until it is 2<sup>nd</sup> nature. I know it is tough at first but the payback is worth it. As an exercise, sing the top note of each chord voicing as you do it. Note that they are all the F# or 3<sup>rd</sup> of the chord. Then sing the bottom note which is moving. Lastly, go from the bottom note for one sequence to the top note for the next sequence. The goal is to not only play these but to hear the subtle differences between them!!!!

# From the G form to the E form.

G Form (D Major Chord)



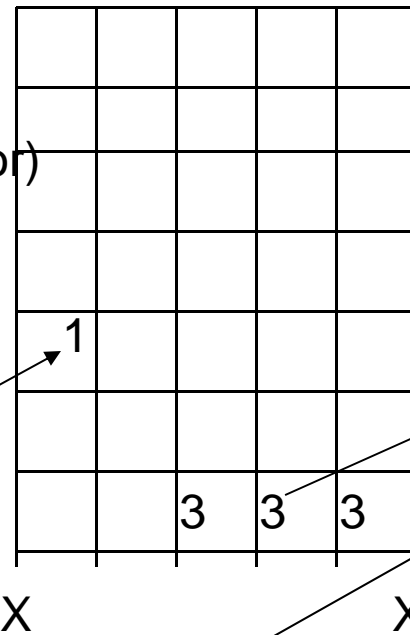
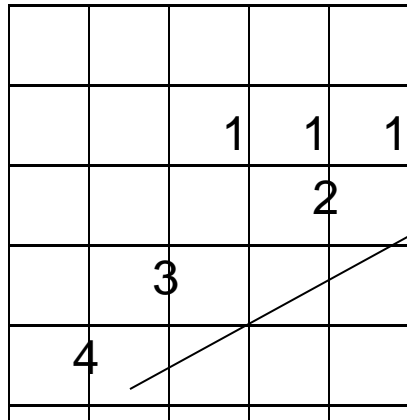
The E form of the D major chord.



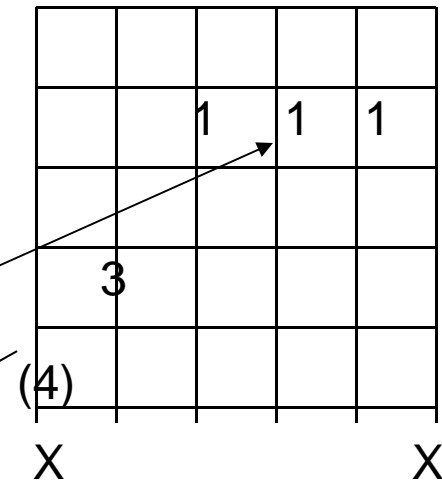
Really notice how the change in order of notes means a difference in the texture of the chord! Again listen. You can also practice singing the chord from bottom note to top or top to bottom.

## A Moveable Chord (D Major Chord)

### C Moveable Chord (D Major)

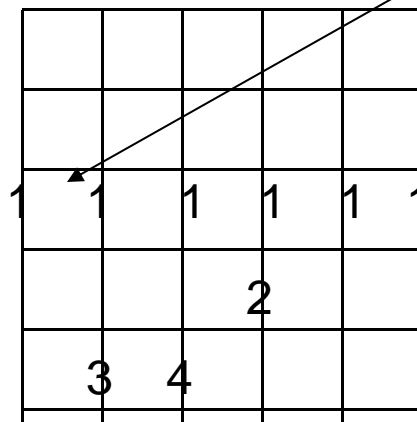


### G Form (D Major Chord)



7<sup>th</sup> fret.

### The E form of the D major chord.



10<sup>th</sup> fret

So now we have 4 of the 5 forms up the neck. Only one to go. If you are still with this you are really close to getting the whole thing. Only one more to go for the chords. The scales will actually be easy to understand once you have the chords down. We start with major chords but the concept applies to minor and 7<sup>th</sup> chords – to all chords.

# Go back and review!!!!

- Review the material so far. You have completed 4 of the forms and have moved the forms up the neck.
- This is the essence of the CAGED system.
- Start to see that from one form to the next is a set number of frets (either 2 or 3). That can also assist you in learning this material.

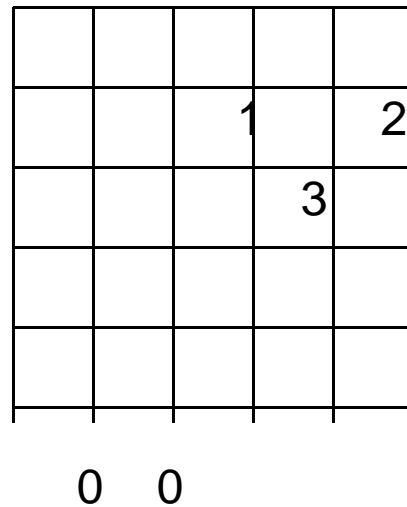
# The last but not least form the D form.

- For this we move the note on the first string down 2 octaves to the 6<sup>th</sup> string and don't play the 1<sup>st</sup> string. It is also common to not play the 5<sup>th</sup> string. Then there is no barring at all and the chord has a nice openness quality.

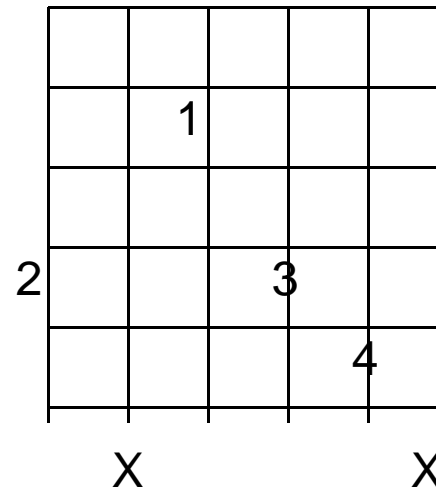


See how this form works below. I personally like this form quite a bit and like to go from the E form to this when going to a IV chord (G to C for example).

D Major



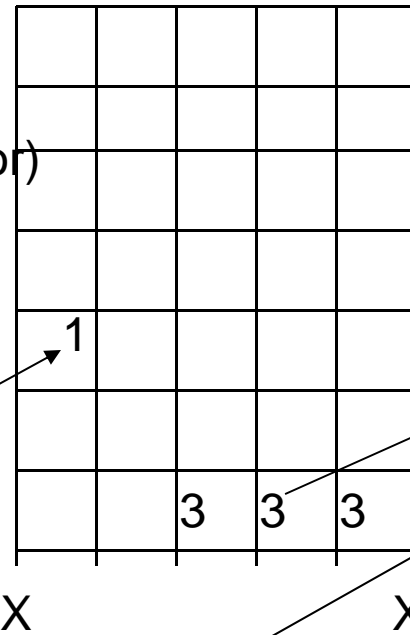
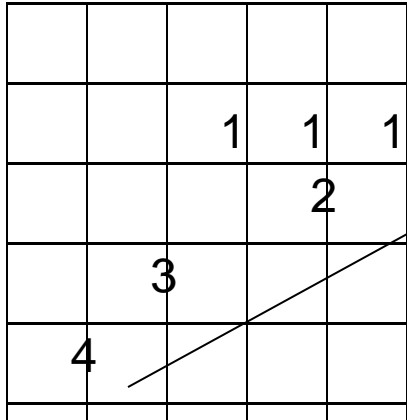
D Form (E Major)



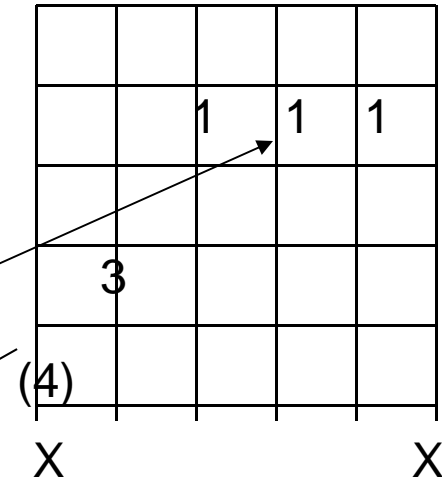
Note you can move the F# on the 1<sup>st</sup> string 2<sup>nd</sup> fret to the 6<sup>th</sup> string 2<sup>nd</sup> fret (both strings are the same letter Name – it works out better for most cases).

# A Moveable Chord (D Major Chord)

C Moveable Chord (D Major)

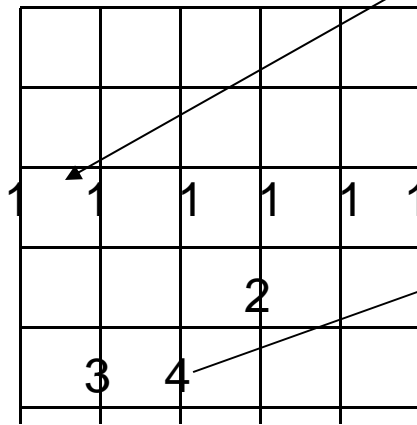


G Form (D Major Chord)



7<sup>th</sup> fret.

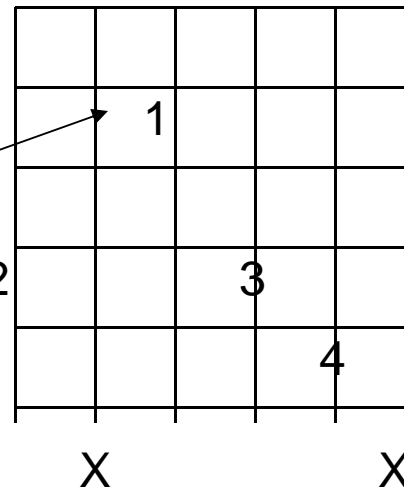
The E form of the D major chord.



10<sup>th</sup> fret

Arrows are pointing to where the roots are and move to.

D Form (D Major)

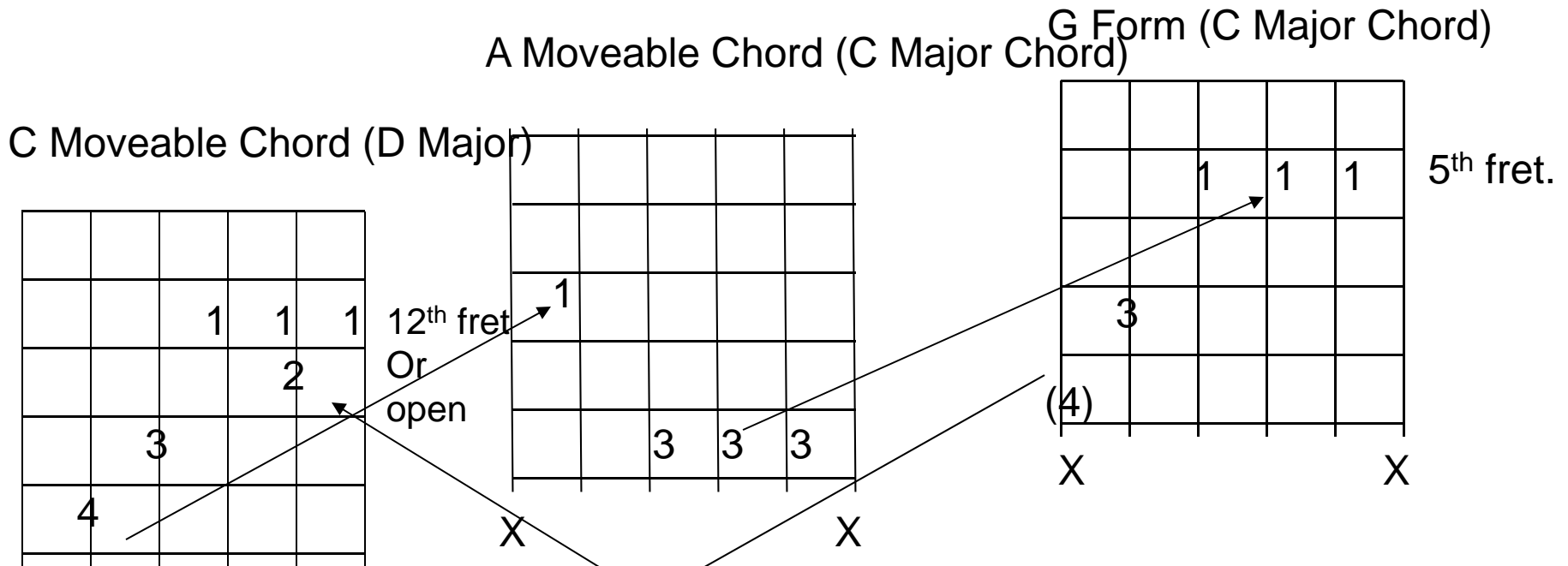


12<sup>th</sup> fret,  
could  
have  
also  
done in  
1<sup>st</sup>  
position.

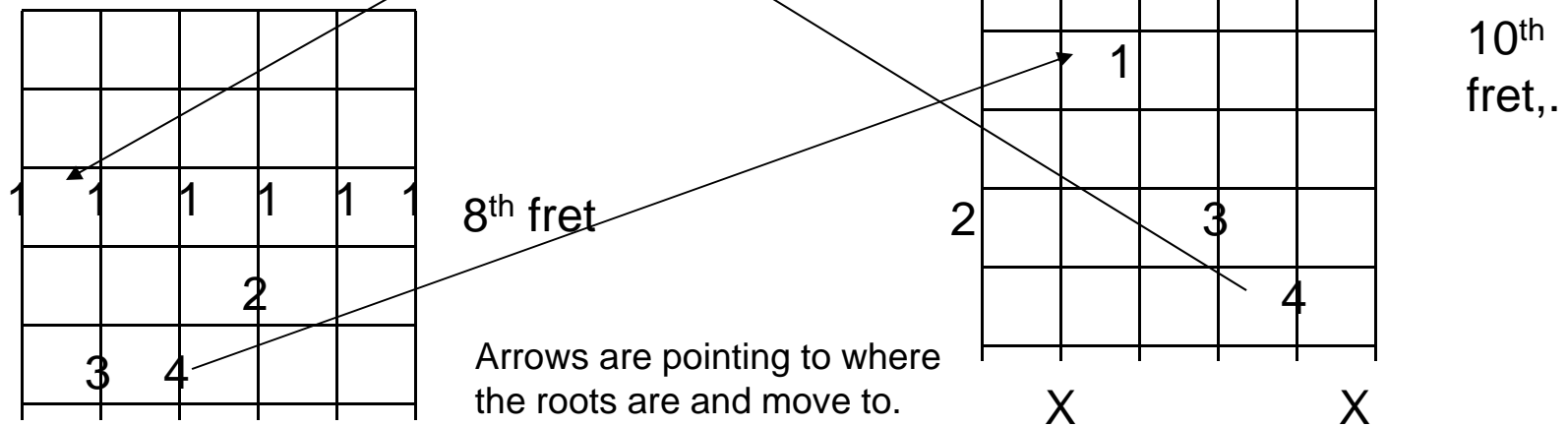
# Try it in every key you play in.

- I suggest the following keys to start:
  - D, G, E, A, and C.
  - Note that the lowest form will be different in different keys.
  - I have written out some of the examples.
  - Think of CAGED as CAGED, AGEDC, GEDCE, EDCAG and DCAGE as that is the order but the chord may start on different forms.

Here start with the A form of C at the 3<sup>rd</sup> fret!!

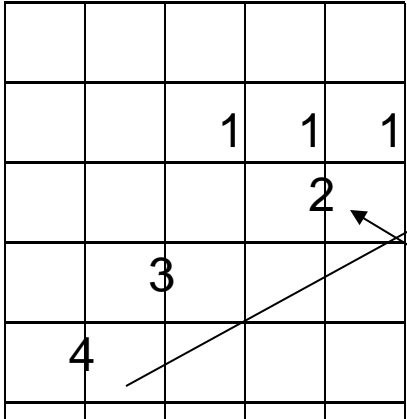


The E form of the C major chord.

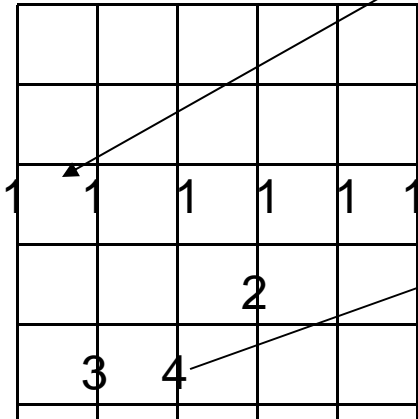


# A Moveable Chord (G Major Chord)

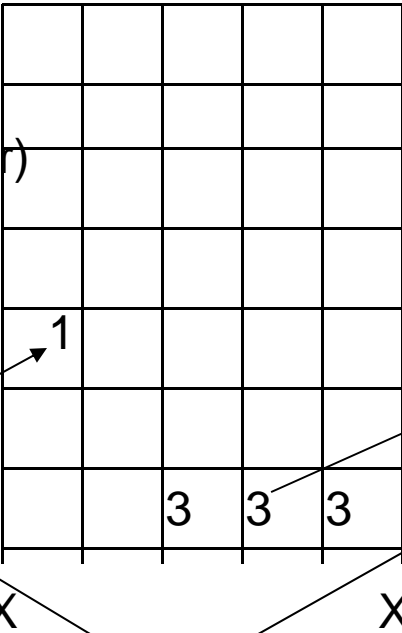
C Moveable Chord (G Major)



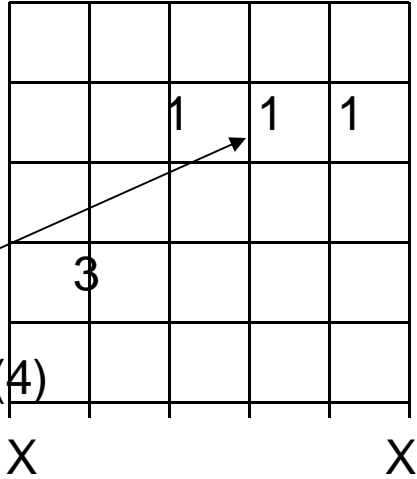
**For this for start on the E form at the 3<sup>rd</sup> fret!**  
 The E form of the G major chord.



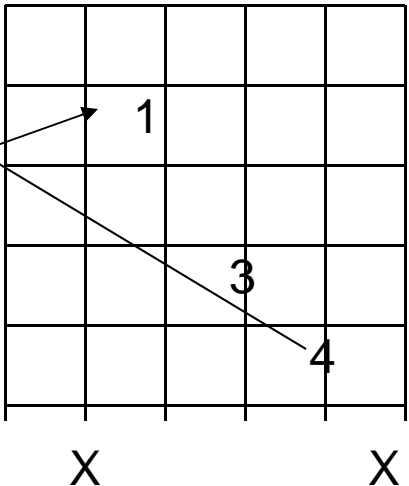
Arrows are pointing to where the roots are and move to.



G Form (G Major Chord)

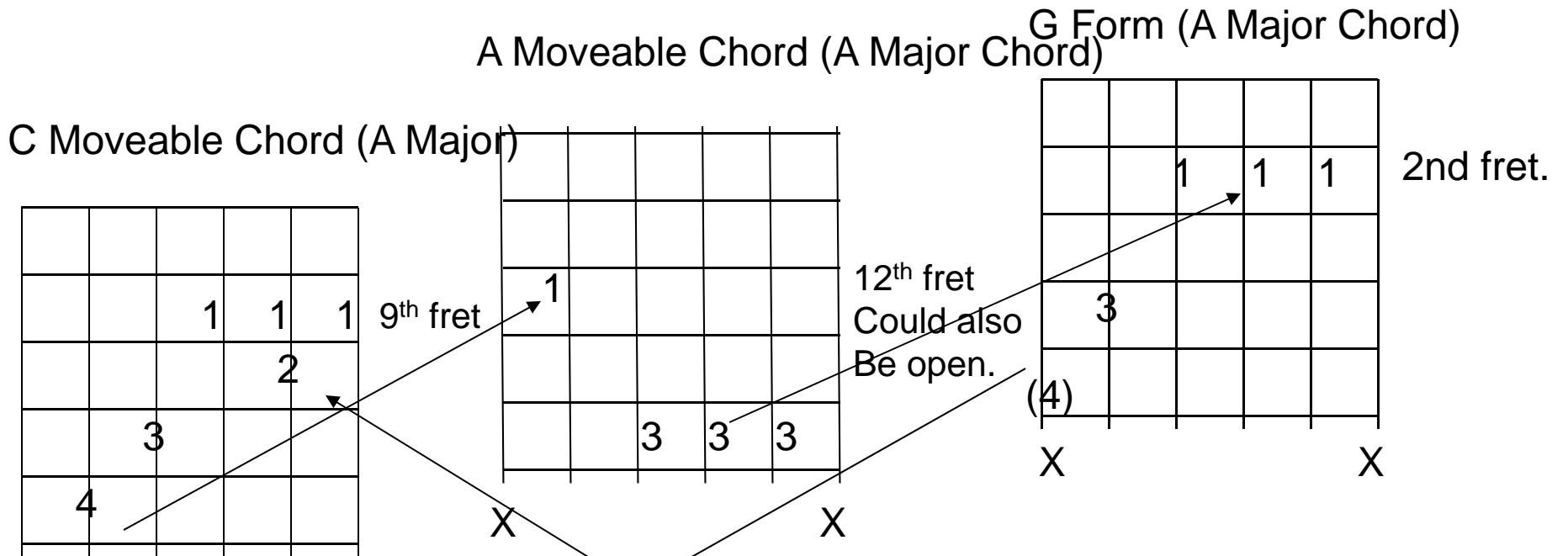


D Form (G Major)

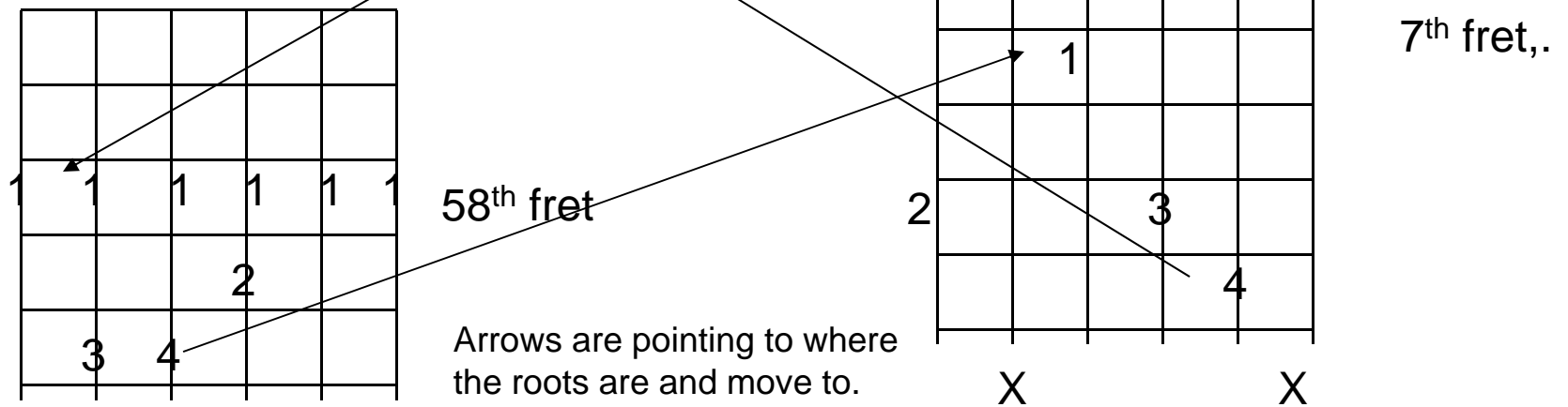


12<sup>th</sup> fret.

5<sup>th</sup> fret,

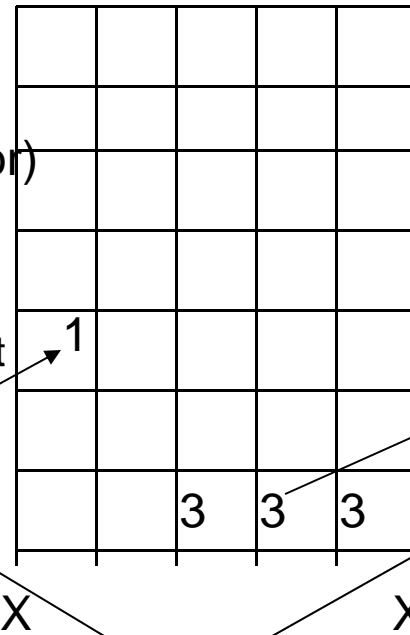
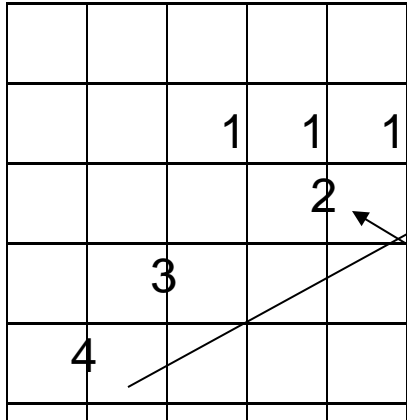


The E form of the A major chord.

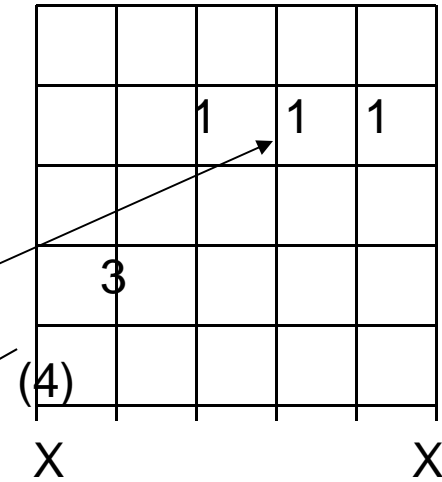


# A Moveable Chord (E Major Chord)

C Moveable Chord (E Major)

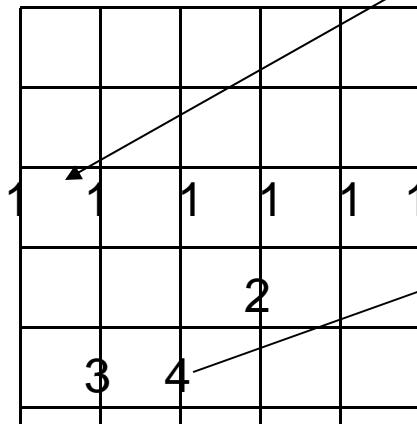


G Form (E Major Chord)



9<sup>th</sup> fret.

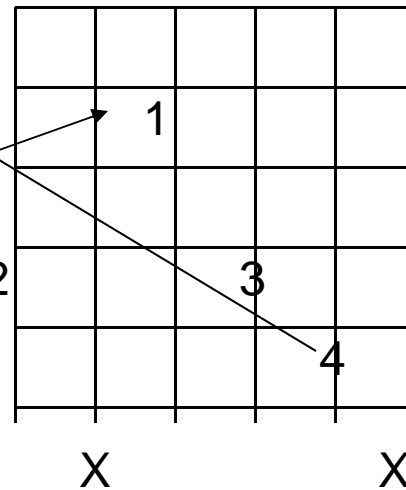
**For this for start on the E form at the 3<sup>rd</sup> fret!**  
The E form of the E major chord.



12<sup>th</sup> fret or open

Arrows are pointing to where the roots are and move to.

D Form (E Major)



2<sup>nd</sup> fret,

# Go over these every day

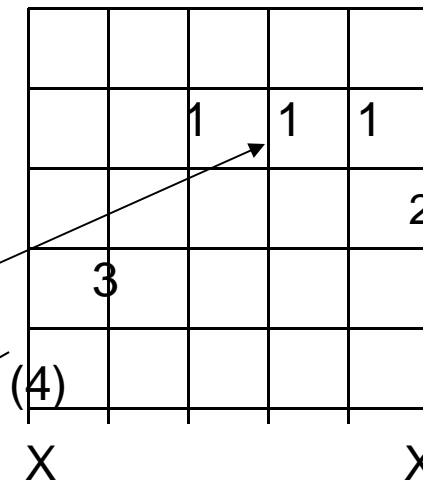
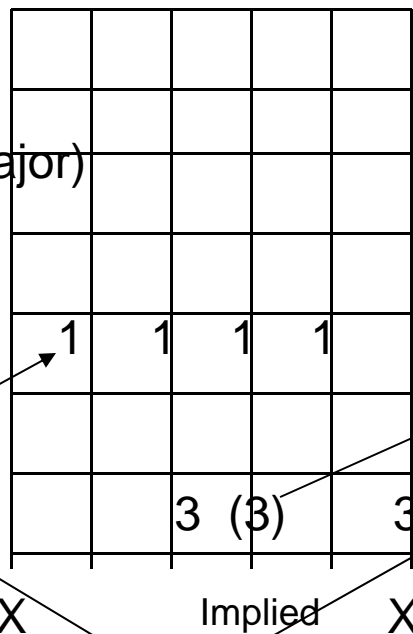
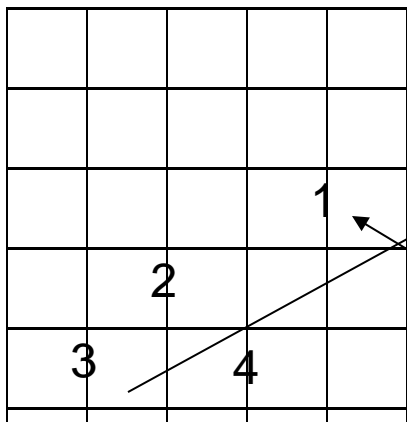
- At this point you have the concept down.
- I know it has been some work but it is really worth it. Your knowledge of chords and of the neck of the guitar has taken a giant leap forward. Now just apply.
- Learn all of the 7<sup>th</sup> chords next.
- When those are mastered then do the minor chords!!!



# A7 Moveable Chord (E7 Chord)

## G7 Form (E7 Chord)

## C7 Moveable Chord (E7 Major)



9<sup>th</sup> fret.

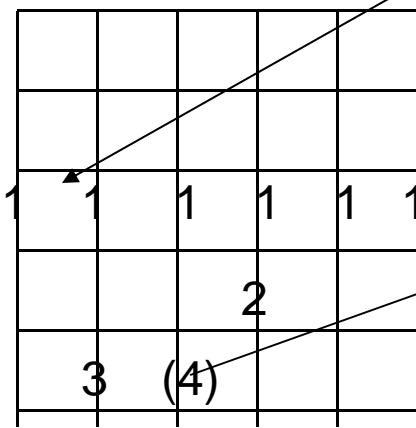
4<sup>th</sup> fret

7<sup>th</sup> Fret

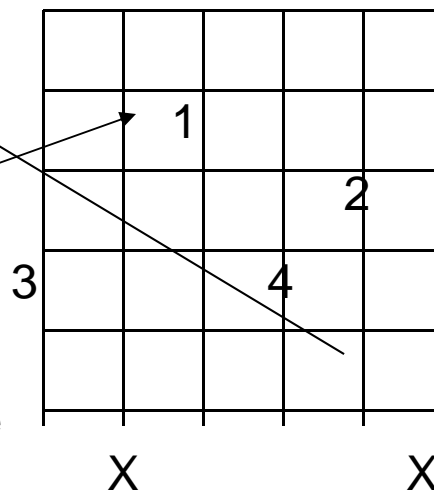
**For this for start on the E form at the 3<sup>rd</sup> fret!**

The E7 form of the E7 major chord.

## D Form (E7 )



12th fret or open



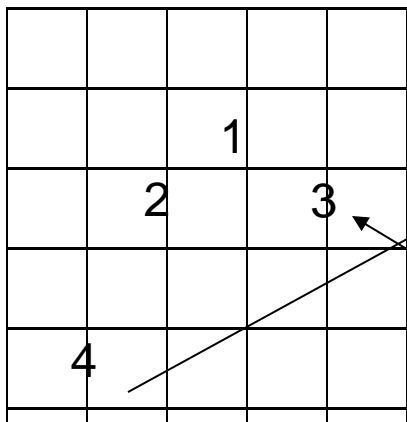
2nd fret,

Arrows are pointing to where the roots are and move to.

Implied

# A Moveable Chord (Em Chord)

## C Moveable Chord (Em )



4<sup>th</sup> fret

1

7<sup>th</sup> Fret

1

2

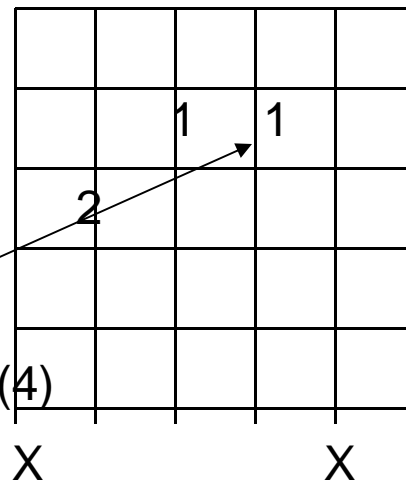
3

3

X

X

## G Form (Em Chord)



9<sup>th</sup> fret.

1

1

2

(4)

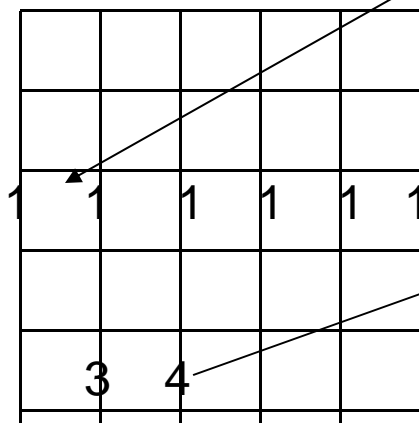
X

X

X

**For this for start on the E form at the 3<sup>rd</sup> fret!**

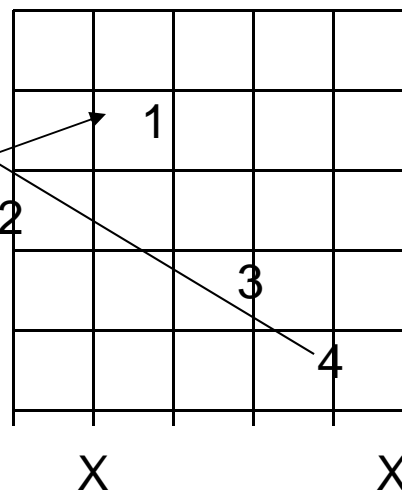
The E form of the Em



12<sup>th</sup> fret or open

Arrows are pointing to where the roots are and move to.

## D Form (Em)



2<sup>nd</sup> fret,

X

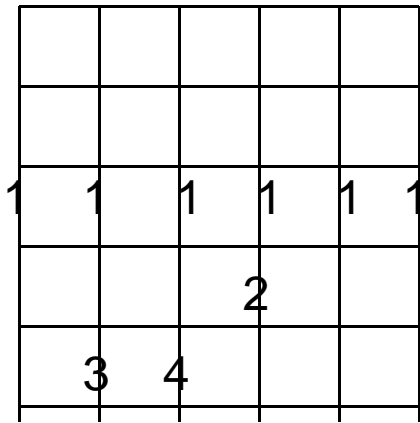
X

# Note that there are variations

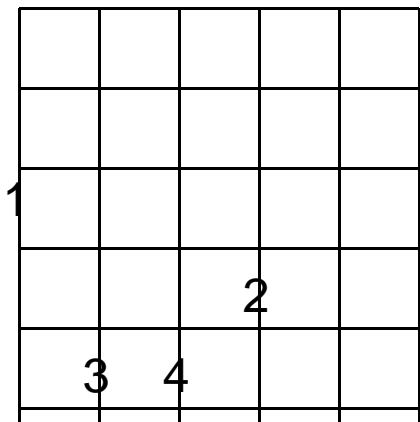
- I have just given you the basics. There are variations to that.
- Some of these add notes at times or subtract notes. The concepts though remain the same. You should work these out for yourself. Doing so will really enable you to see this as one giant circle!!!
- The following page is for more advanced players to give them something to really think about. This is based off of the E form at the 3<sup>rd</sup> fret so it is a G major but would apply to any of the chords. The very last example on the next page is a great starting place to do some cool sounding backups. Listen to Eric Johnson play and you will hear this open sounding chords. Much of his style is based upon this concept.

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

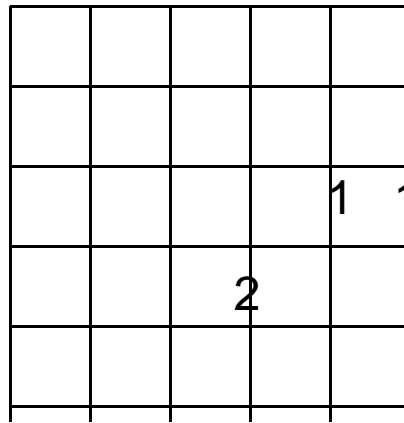
Starting chord



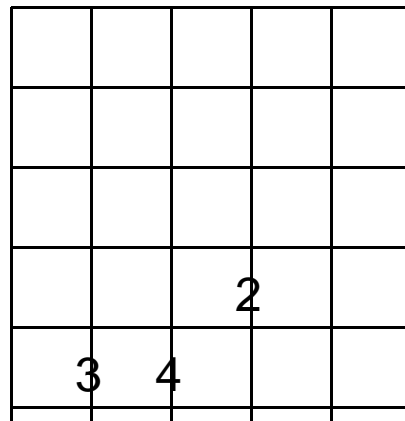
G D G B D G



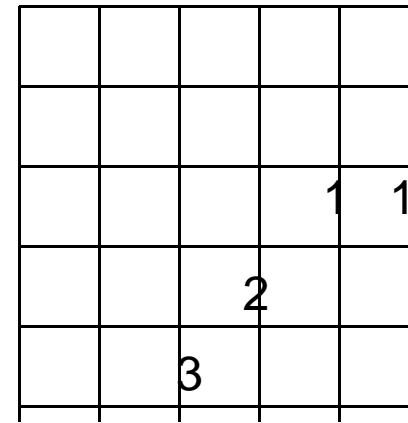
G D G B



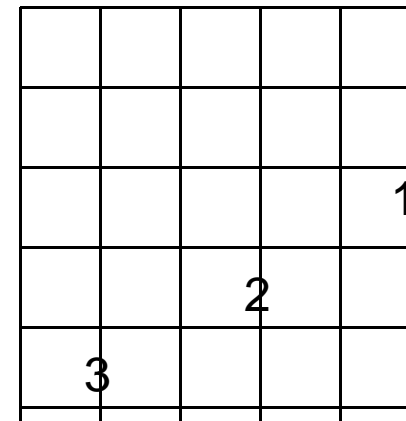
B D G



D G B



G B D G



D B G

Here you would change the finger.

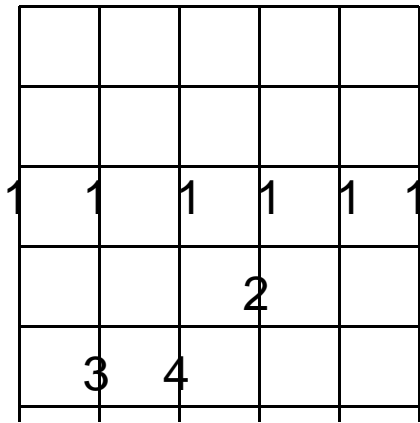
While I like this one, you most likely wouldn't strum it but would pluck it instead! Very cool Voicing.

# Learn the names of the notes in each chord you play

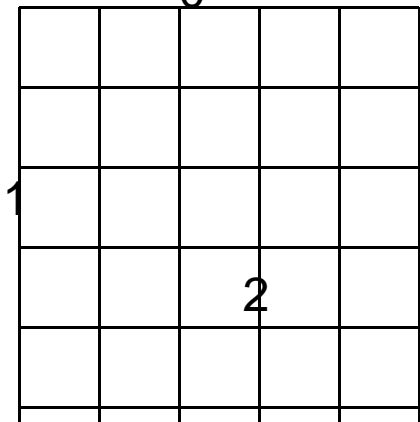
- As an example learn the names of the notes in the G major chord (G, B and D). Then you can add into these moveable chords open strings.
- The next page has examples using open strings on a G major chord.

Here are examples of the E form on a G Major

Starting chord

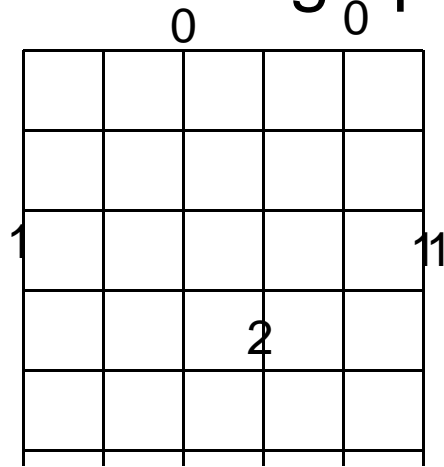


G D G B D G

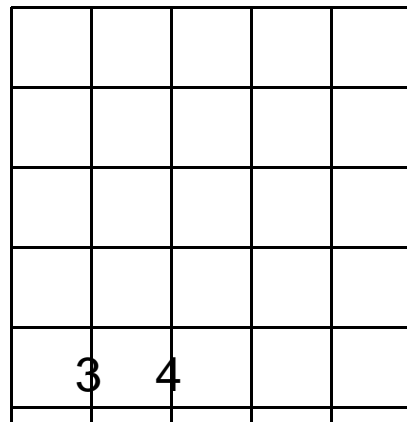


G D B

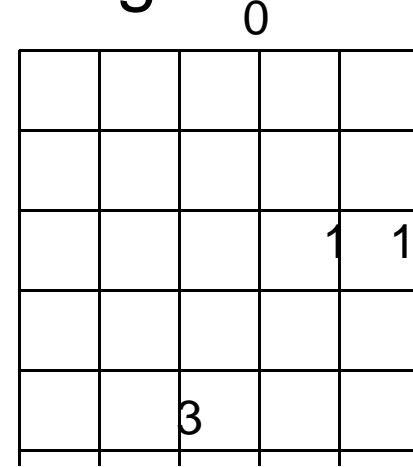
Chord using open strings



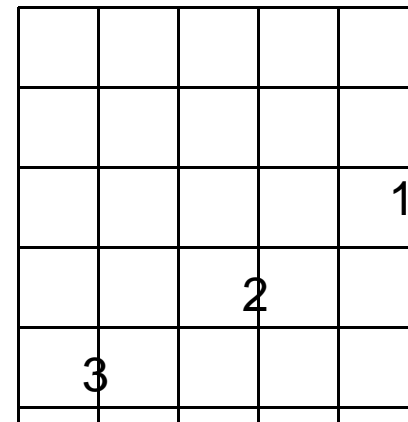
D B<sub>0</sub> B G



D G B



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



D D B B G

# Major Scales Using The CAGED Format

- This works the way as the CAGED chords. Can start anywhere – C form to A form to G form to E form to D form. Or start at any other letter but still goes through the pattern. G form to E form to D form to C form to A form.
- Each of these scales is built off of the chords of the same name. It is best to think of the chord form when doing the major scale.
- Many of these use the same basic form – note how the E and A forms are very similar.
- Start with the E form using the G Major Scale.
- Do each scale slowly and don't pick up speed until each scale is perfect. Even then make sure that you play them smoothly and evenly.

# Pattern of the major scale

- Background – a  $\frac{1}{2}$  step is 1 fret and a whole step is  $2 - \frac{1}{2}$  steps or 2 frets on the guitar.
- For a major scale the pattern is as follows – whole, whole,  $\frac{1}{2}$ , whole, whole, whole,  $\frac{1}{2}$
- Each of the following scales cover the position and cover approximately 2 octaves.
- Do one scale at a time. Use your ear to hear the sound. Best if you sing what you are playing.
- All diatonic scales and even pentatonic scales have patterns but they can all be related or derived from the major scale.



# Watch the fingering

- While there are a couple of ways to play some of the scales, most have only one fingering that works. If there are more than one fingering pick one and stick with it until it is mastered.
- Keep your thumb in back of the neck and do not move it when playing a scale.
- Don't press the frets too hard – it makes the notes play out of tune. Play close to the frets without being on the frets, do it with just enough pressure.
- Try to minimize your finger movements.

# Be sure to master the chords also!

- For each of the scales make sure that you can also do the chord that goes with it.
- By doing that you will be able to relate the scale to the chord.
- It takes some time to really master these scales. There are a number of ways to accomplish this.
- First do the Scales up and down the fingerboard.
- Next do each key with all five scale forms. Start with G major.

The next 2 pages are more of an overview and work sheets

### The Caged system of Scale Movement

To understand this system it is important to know where all of the notes are on the guitar fingerboard. If you don't already know where all of the notes are then you must first learn how to find all of the notes, particularly the notes on the 6th and 5th strings. When you know the 6th string notes than you will also know the 1st string notes as they are the same letter names.

Start with learning the 5 major scale forms in 2nd position. They are the C form, the A, form, the G form, the E form and the D form. Shown below are these five forms in 2nd position.

C Major Scale

A Major Scale

G Major Scale

E Major Scale  
0

D Major Scale

● = Root of chord or scale

● = Notes before root when playing scale

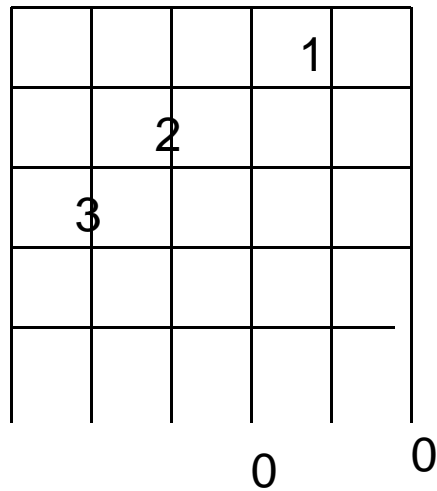
Each of the forms is moveable and the form is referred to by the name of the scale you would play with that form in 2nd position. Take the C Major form as an example, it is a 5th string root, so when played in 2nd position it is a C major scale with the C major form. In the 4th position the note played as a root is the 5th fret of the 5th string (one higher than the position). That would make the scale a D major scale (D is the note on the 5th fret of the 5th string), and it would be the C major form. This idea of form is key to the understanding of this concept. Take the G major form. In the second position the G major form is at the 2nd fret and the starting note is the 3rd fret of the 6th string (the G note), therefore the scale is the G major scale, G major form. If you moved that scale up the fingerboard two frets it would be the A major scale, with the G major form. It would be A major since the 6th string 5th fret is an A. Try this with all of the scales. Fill in the following:

G form at the 7th fret, is a \_\_\_\_\_ major scale G form at the 9th fret is a \_\_\_\_\_ major scale.  
G form at the 11th fret is a \_\_\_\_\_ major scale. A form at the 5th fret is a \_\_\_\_\_ major scale.  
A form at the 7th fret, is a \_\_\_\_\_ major scale A form at the 9th fret is a \_\_\_\_\_ major scale.  
A form at the 11th fret is a \_\_\_\_\_ major scale. C form at the 5th fret is a \_\_\_\_\_ major scale.  
C form at the 7th fret, is a \_\_\_\_\_ major scale C form at the 9th fret is a \_\_\_\_\_ major scale.  
C form at the 11th fret is a \_\_\_\_\_ major scale. D form at the 5th fret is a \_\_\_\_\_ major scale.

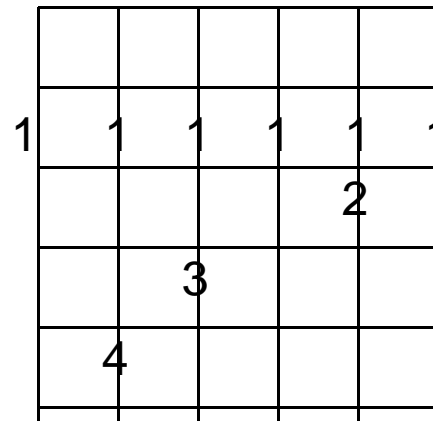
You could do this with all of the forms. Now let's use CAGED to find the order of major scales up the fingerboard. To start let's use the C major form.

C major form would be in 2nd position for a C major scale.  
A major form would be in 5th position for a C major scale.  
G major form would be in 7th position for a C major scale.  
E major form would be in 10th position for a C major scale.  
D major form would be in 12th position for a C major scale.

C Major Chord



C Moveable Chord (D Major)



Use this as a visual basis for the chords and the scales.  
It is one method that can excel you learning of the scales.

Notice how the notes in the chord are all in the following Major scale. In fact, 3 of the 7 notes in a major scale are in the chord. Try to visualize that on all of the chords and Scales. It will also help you with doing chord extensions.

# C Form of the Major Scale

D Major

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

C form of the Major Scale  
In 2nd Position (D major)

1

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

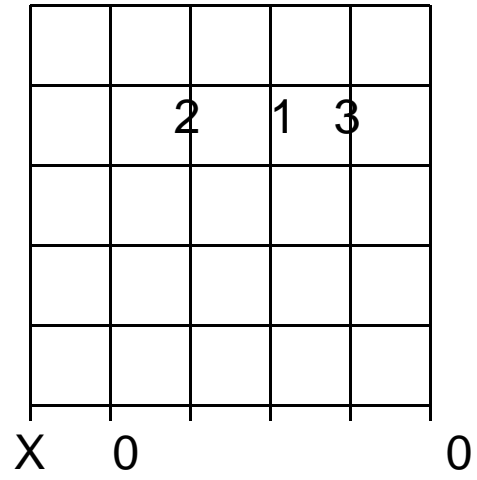
Left Hand Fingering unless noted otherwise

2nd fret = 1st finger, 3rd fret = 2nd finger

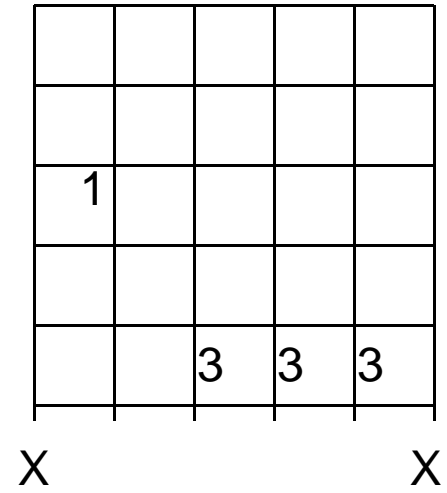
4th fret = 3rd finger, 5th fret = 4th finger

You can also play this by going all the way down to the 6<sup>th</sup> string 2<sup>nd</sup> fret – that would fully cover the position. The pattern above is More of the standard way to play the scale.

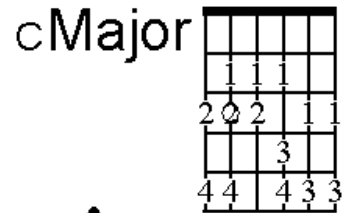
A Major



A Form (C Major)



# A Form of the Major Scale



## The A form, C Major Scale In 2nd Position

C Major Scale

C Major Scale

3	5	2	3	5	2	4	5	3	5	6	3	5	3	6	5	3	5	4	2	5	3	2	5	3	2	5	3	2	5	3	2	5	3	5	2	3
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

Left Hand Fingering unless noted otherwise

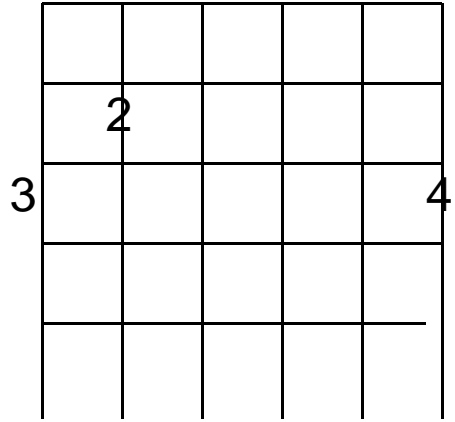
2nd fret = 1st finger, 3rd fret = 2nd finger

4th fret = 3rd finger, 5th fret = 4th finger

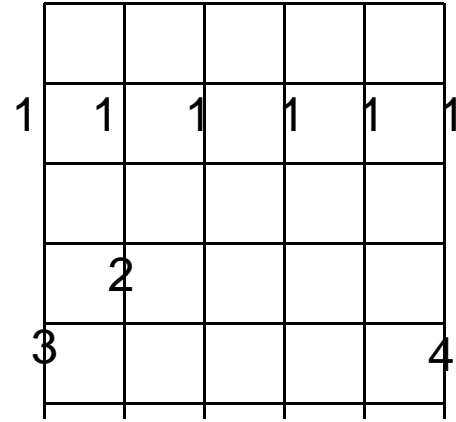
Look how this looks like an A Major type chord.



G Major

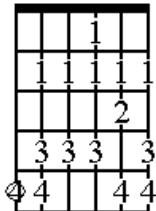


G Form (A Major Chord)



# G Form of the Major Scale

A Major

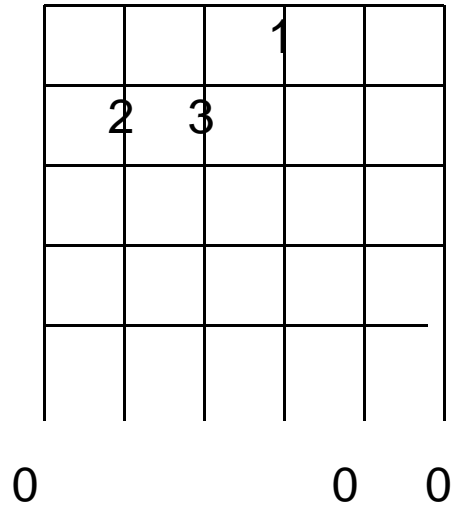


**G Form of Major Scale  
In 2nd Position the A Major Scale**

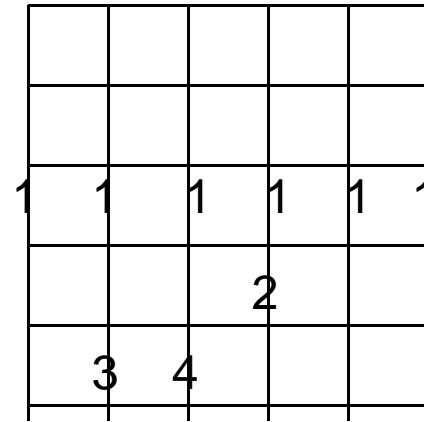
♩ Major Scale

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

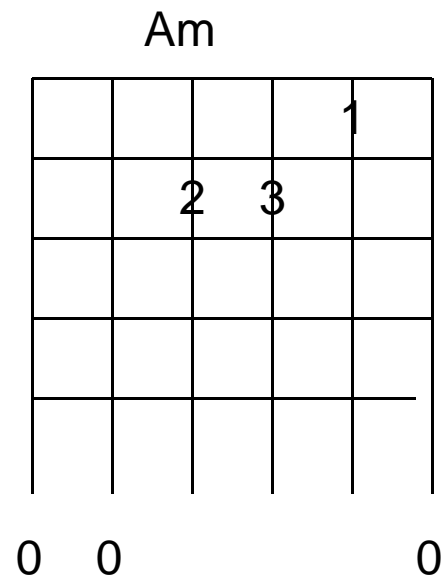
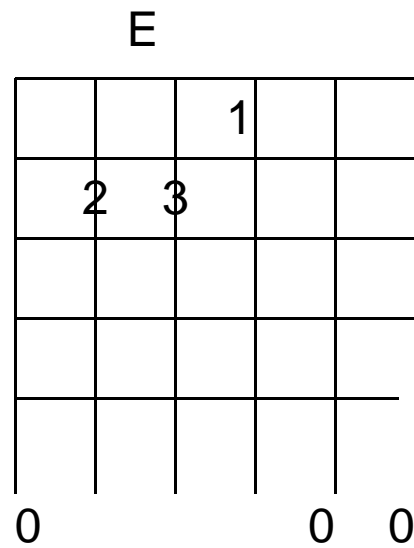
E Major



E Form (G Major Chord)



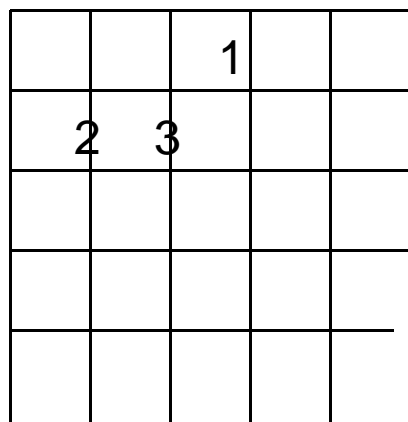
# The E Major and Am Chords



The fingering is the same for both chords just on different strings.

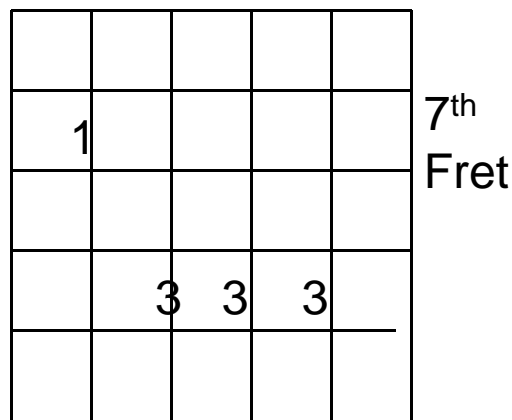
# The Am and E chords

E Major

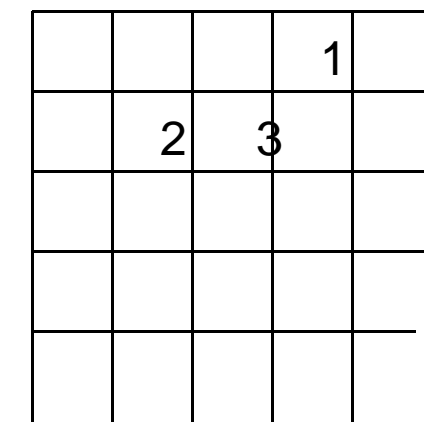


0 0 0

E Major Guitar II

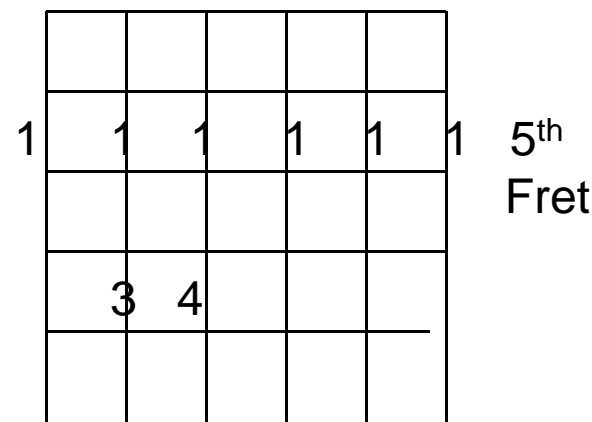


Am (A Minor)



0 0 0

Am (A Minor Guitar II)



Notice that the finger pattern is exactly the same but on different strings.

Practice changing from the Am to the E and back again, until the change is smooth!

## Knockin' On Heaven's Door

### Verse 1

*G* *D* *Am* *G* *D* *C* *G* *D*  
| Mama take this badge off of me | | I can't use it any more | | It's getting dark , too dark for me to  
*Am* *G* *D* *C* *G* *D* *Am*  
| see | I feel like I'm knockin' on heaven's door | | Knock, knock, knockin' on heaven's door | |  
*G* *D* *C* *G* *D* *Am*  
| Knock, knock, knockin' on heaven's door | | Knock, knock, knockin' on heaven's door | |  
*G* *D* *C*  
| Knock, knock, knockin' on heaven's door | |

### Verse 2

*G* *D* *Am* *G* *D* *C* *G* *D*  
| : Mama put my guns on the ground | | I can't use them any more | | That long black cloud is comin' down  
*Am* *G* *D* *C* *G* *D* *Am*  
| | I feel like I'm knockin' on heaven's door | | Knock, knock, knockin' on heaven's door | |  
*G* *D* *C* *G* *D* *Am*  
| Knock, knock, knockin' on heaven's door | | Knock, knock, knockin' on heaven's door | |  
*G* *D* *C*  
| Knock, knock, knockin' on heaven's door | :||

### Repeat verse 1

Notice that the whole song is:

4/4 ||: *G* *D* | *Am* | *G* *D* | *C* :||

Try to play the melody. It starts on the 'B' 2<sup>nd</sup> string open.

Also Guitar II students apply the fingerpicking to this!

Guitar I students can try the strum once the tune is learned.

# Greensleeves

Note: This song is in  $\frac{3}{4}$  time.  
The melody is in tablature and traditional notes.

Again Guitar II play the melody.

Am G Am E7

A - las my love you do me wrong to cast me out dis - courteous-ly and

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

Detailed description: This system contains the first 10 measures of the song. The top staff is a treble clef with a 3/4 time signature. The melody is written in standard notation with notes and rests. The bottom staff is a guitar tablature with numbers 0-4 on the strings. Chord symbols Am, G, Am, and E7 are placed above the staff. The lyrics are written below the staff.

Am G Am E7 Am C

I have lov - ed you oh so long de - light - ing in your com - pa - ny. Green -

1 3 0 1 0 3 0 0 2 0 1 0 2 1 4 1 2 2 2 3

Detailed description: This system contains measures 11-20. The notation follows the same format as the first system, with a treble clef, 3/4 time, melody, guitar tablature, and lyrics. Chord symbols Am, G, Am, E7, Am, and C are used. The lyrics end with a hyphenated 'Green -'.

G Am E7 C

sleeves was all my joy. And Green - sleeves was Delight Green Sleeves was my

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

Detailed description: This system contains measures 21-30. The notation follows the same format. Chord symbols G, Am, E7, and C are used. The lyrics continue with 'sleeves was all my joy...'.

G Am E7 Am

Heart of gold and who but lady green sleeves.

3 0 0 2 0 1 0 2 1 4 1 2 2

Detailed description: This system contains the final 10 measures of the song. The notation follows the same format. Chord symbols G, Am, E7, and Am are used. The lyrics end with 'Heart of gold and who but lady green sleeves.'.

## Steal My Kisses

4/4 ||: G | C | D | G :||      These chords go for the whole song!

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

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

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

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

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

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



EVIL WAYS

Am D Am D

The Am to D gets 2 beats each

E7

Am D Am D

You got to change your evil ways, baby

Am D Am D

Before I stop loving you

Am D Am D

You got to change, baby

Am D Am D

And every word that I say is true

Am D

You got me runnin' and hidin'

Am D

All over town

Am D

You got me speakin' and believin'

Am D

And runnin' you down

E

This can't go on

Am D Am D

Lord knows you got to change, baby

When I come home, baby

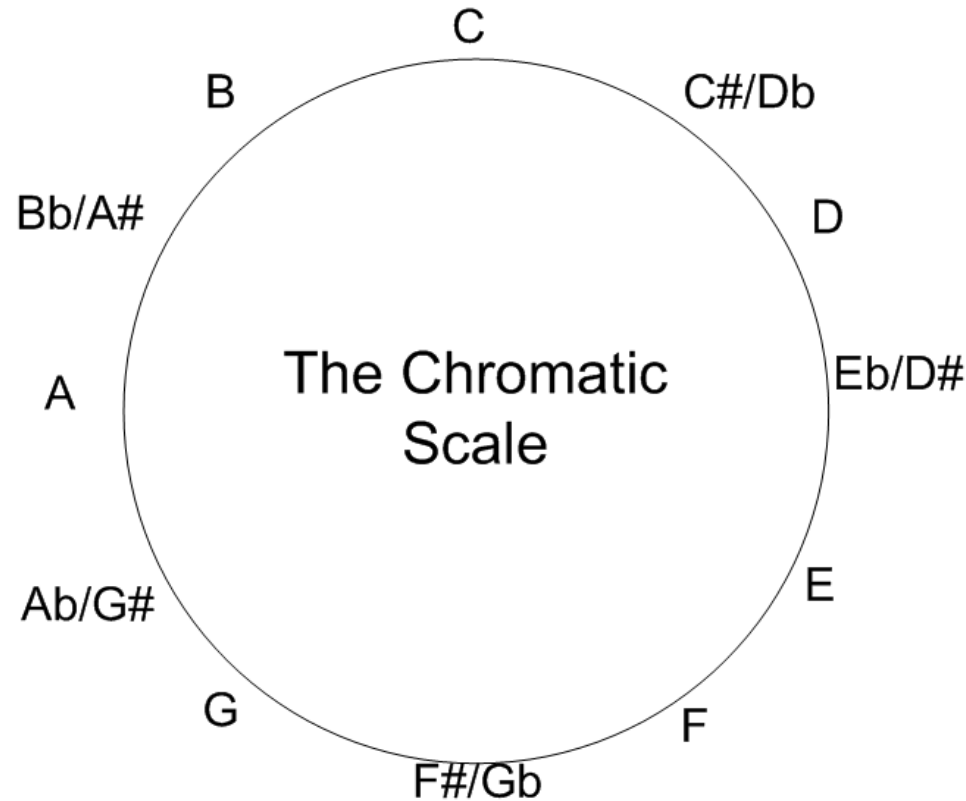
My house is dark and my thoughts are cold

You hang around, baby

With Trina, Joan and a who knows who

# The Chromatic Scale

This must be memorized! Notice that there are sharps and flats between each pair of letter names other than from 'B' to 'C' and from 'E' to 'F'.



Read the pages in the book on uses of the 'Chromatic Scale'. This one piece of information and how to use it can really help you understand music and the guitar!

One final note - there are notes not listed such as Cb is the same as a B, B# is the same as C, E# is the same as F and Fb is the same as E. These are notes but rarely referred to that way. They are used in keys you most likely will never come across. There are also double sharps and double flats but again you most likely won't come across them in playing.

## Chromatic Scale.

Remember the chromatic scale can easily be memorized by just remembering a couple of facts: 1. There are sharps and flats between every letter name except between E and F and between B and C, 2. There are enharmonic equivalents as follows: C# = Db, D# = Eb, F# = Gb, G# = Ab, and A# = Bb. Therefore the chromatic scale is as follows (starting on A):

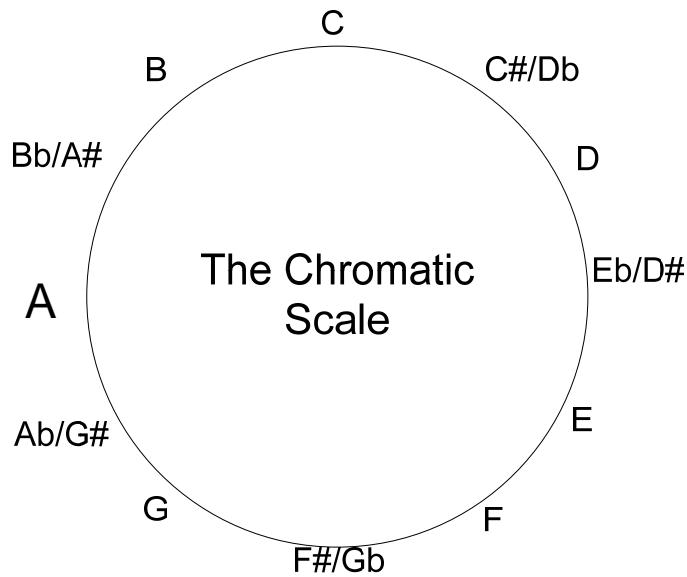
**A, A#/Bb, B, C, C#/Db, D, D#/Eb, E, F, F#/Gb, G, G#/Ab, to A.**

From one note to the next is called a 1/2 step so from A to Bb is a 1/2 step. Two 1/2 steps make up a whole step so A to B is a whole step.

Memorize this scale.

## Finding notes on the guitar

Finding the names of all of the notes on any fretted instrument. Start with the open string and just go one space clockwise (when Chromatic scale on a circle) for each fret (1/2 step). The 12th fret should be the same letter name as the open string.



E	A	D	G	B	E	
						F
						F#, Gb
						G
						G#, Ab
						A
						A#, Bb
						B
						C
						C#, Db

Now fill in this chart on  
a separate piece of  
paper – the 12<sup>th</sup> fret  
should be the same as  
the open string.  
Turn it in as homework  
on Tuesday next week!!!

E A D G B E

E	A	D	G	B	E

## *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 : ||

## Time Of Your Life

G C D (Each Line)

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

Tab 2

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

Chorus

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

Verse 2

G C D (Each Line)

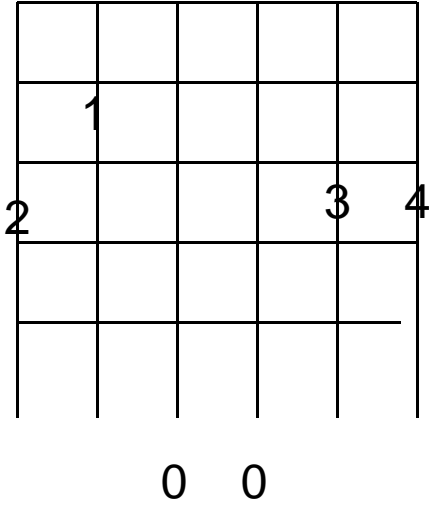
So take the photographs and stillframes in your mind  
Hang it on a shelf and goodav than good times

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

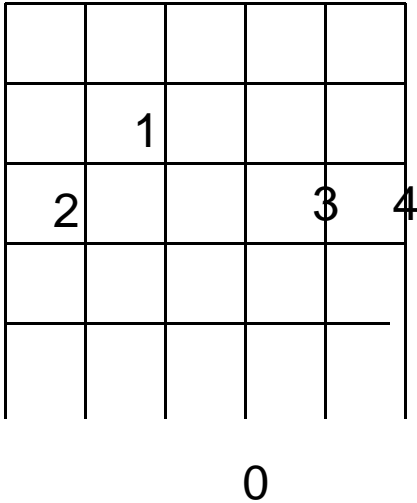
Chorus While the intermediates play this read pages 1-10 in the Guitar Reference.

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

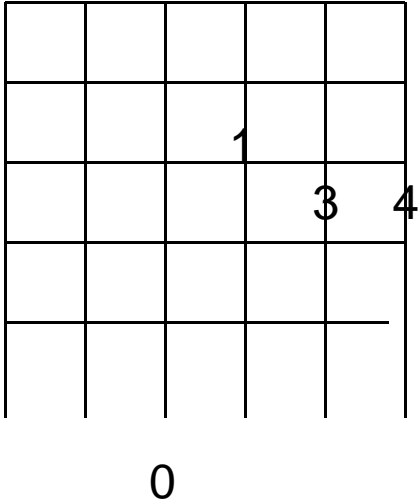
G



C add 9



D sus4





## Wonderful Tonight

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

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

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

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

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

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

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

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

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

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

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

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

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

# From Book

- Blue Suede Shoes page 31
- Chantilly Lace page 42
- Hound Dog 110

# 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.

# Pluck Strum

- To do this you will use your index finger on the 3<sup>rd</sup> string, middle finger on the 2<sup>nd</sup> string and ring finger on the first string.
- They will work together as one group, plucking the strings by slightly hooking under each string then bringing the fingers towards the palm of the hand.
- Each finger hits only the one string and not all of the strings.
- You will do bass – chord just like before but it will be bass – pluck etc.
- Try to just a few chords at first. Be sure to still do the rest stroke on the bass notes.

# Dynamics

- p = piano or soft
- mf = mezzo forte or moderately loud
- f = forte or loud.
- Apply to the previous song “Knockin on Heaven’s Door” Play the first part p (soft and the 2<sup>nd</sup> part f (loud).
- What works well is to do a crescendo on the last chord of the first part (this would be to gradually get louder or go from p to f.
- Dynamics can make a tune really work. Try to apply them to other songs that you have learned

# Knock, Knock, Knockin' On Heaven's Door

Simple Melody and Chords

*Knockin' On Heaven's Door*  
*Words and Music By Bob Dylan*

|| G / D / | Am7 / / / | G / D / | C / / / ||

*Verse 1*

Mama take this badge off of me  
I can't use it any more  
It's getting dark , too dark for me to see  
I feel like I'm knockin' on heaven's door  
Knock, knock, knockin' on heaven's door  
Knock, knock, knockin' on heaven's door  
Knock, knock, knockin' on heaven's door  
Knock, knock, knockin' on heaven's door

*Verse 2*

Mama put my guns on the ground  
I can't use them any more  
That long black cloud is comin' down  
I feel like I'm knockin' on heaven's door  
Knock, knock, knockin' on heaven's door  
Knock, knock, knockin' on heaven's door  
Knock, knock, knockin' on heaven's door  
Knock, knock, knockin' on heaven's door

*Solo*

*Repeat verse 1*



# Start with learning the Chords

- Do in 1<sup>st</sup> position then once that is mastered move to Barre chords.
- Once the chords are learned do the melody.
- You will need to figure it out. Hint is that the Chord Rules and the melody is mainly in the chords.
- As a group have each person play the chords and then the melody. Help each other out. The sum of the parts is greater than the whole.

## Knockin' On Heaven's Door

### Verse 1

*G* *D* *Am* *G* *D* *C* *G* *D*  
| Mama take this badge off of me | | I can't use it any more | | It's getting dark , too dark for me to  
*Am* *G* *D* *C* *G* *D* *Am*  
| see | I feel like I'm knockin' on heaven's door | | Knock, knock, knockin' on heaven's door | |  
*G* *D* *C* *G* *D* *Am*  
| Knock, knock, knockin' on heaven's door | | Knock, knock, knockin' on heaven's door | |  
*G* *D* *C*  
| Knock, knock, knockin' on heaven's door | |

### Verse 2

*G* *D* *Am* *G* *D* *C* *G* *D*  
|: Mama put my guns on the ground | | I can't use them any more | | That long black cloud is comin' down  
*Am* *G* *D* *C* *G* *D* *Am*  
| | I feel like I'm knockin' on heaven's door | | Knock, knock, knockin' on heaven's door | |  
*G* *D* *C* *G* *D* *Am*  
| Knock, knock, knockin' on heaven's door | | Knock, knock, knockin' on heaven's door | |  
*G* *D* *C*  
| Knock, knock, knockin' on heaven's door | :||

### Repeat verse 1

Notes in the G chord are G, B and D

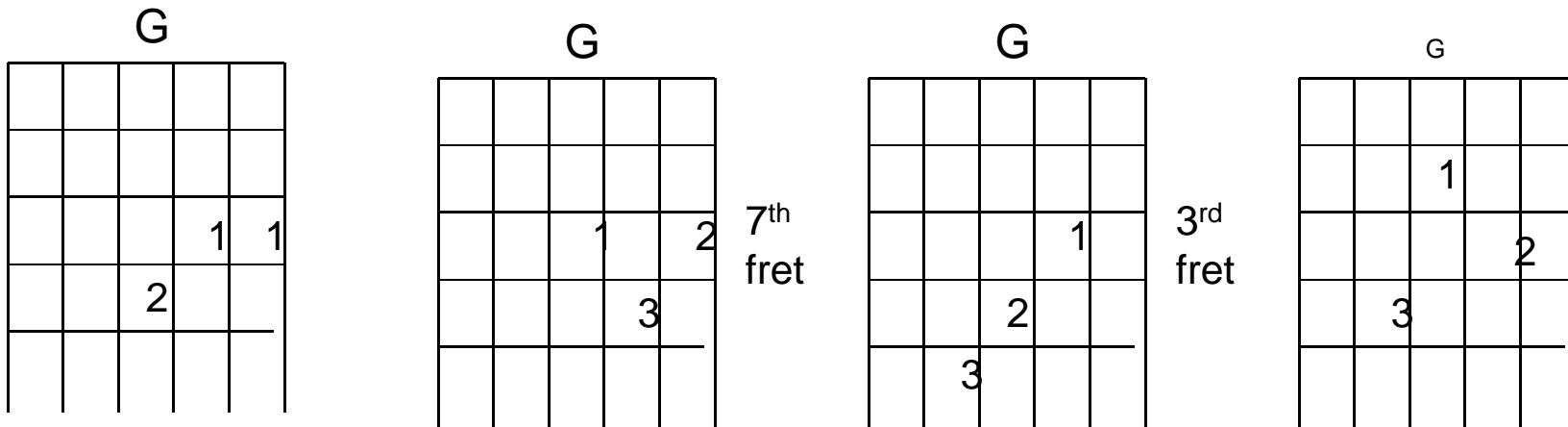
D is D, F# and A

Am7 are A, C, E and G

C is C, E and G.

The melody follows the notes in the chord for the most part.

## Some other ways to play the G chord



What you want to do is find out all of the notes in each of the chords. Once you have done that, map them to the guitar and try as many voicings and ways to play them as you can think of. You will be surprised at how many different ways you can play each chord. I have given you some for the G chord. It contains the notes G, B and D. The Am7 chord is A, C, E and G, the D chord is D, F# and A, and the C chord is C, E and G.

# Words of Love

In Book at 334

A I IV V song.

# Start with the chords.

- Only 3 chords A, D and E
- Even though it is simple it is fun to do.
- Sometimes these easy songs have quite a bit to do.
- If singing the harmony will make this piece.
- Whole piece is:  
4/4 ||: A | D E : || Timing on next page.

# Words of Love - Rhythm Part

Guitar

Guitar

T  
A  
B

Measure	1	2	3	4	5	6	7	8	9	10	11	12	
Chord	A					D				E			
T	0	0	0	0	0	2	2	2	2	0	0	0	0
A	2	2	2	2	2	3	3	3	3	0	0	0	0
B	2	2	2	2	2	2	2	2	2	1	1	1	1
Other	0	0	0	0	0	0	0	0	0	2	2	2	2

# Words of Love Introduction

The image shows a musical score for guitar, consisting of a treble clef staff and a guitar tablature staff. The key signature is two sharps (F# and C#), and the time signature is common time (C). The score is divided into four measures. Above the treble staff, the chords A, D, E, A, D, and E are indicated. The first measure contains four chords: A, A, A, and A. The second measure contains three chords: A, D, and E. The third measure contains two chords: A and D. The fourth measure contains one chord: E. The tablature staff shows the fret numbers for each string (T, A, B) and includes a triplet of eighth notes (1.2.3.) in the second measure. The first measure has fret numbers 0, 2, 2, 2, 2, 0. The second measure has fret numbers 2, 3, 0, 2, 0, 1. The third measure has fret numbers 5, 0, 0, 0, 2, 3. The fourth measure has fret numbers 5, 5, 2, 5, 2, 3, 2, 2, 0, 1.

On beat 4 of the 2<sup>nd</sup> measure that open E is played on the last 1/16<sup>th</sup> note of the beat. You could also play the chord or just the first 2 strings of the chord. This must be played with an up stroke.

# Words of Love - Solo

Almost this whole thing is chord tones. For A notes are A, C# and E, for D it is D, F# and A, for E it is E, G# and B. Whole 1st measure is A. All of the 1st 2 beats of measure 2 is note in the D chord. And all but the last note of the 2nd 1/2 of the measure are notes in the E chord.

A                      D                      E                      A                      D                      E

Guitar

Notice the repeat - 1st 2 measures happen 3 times.

Guitar

T  
A  
B

9	7	10 9 12 12 10	9	7	10 9 12 12 10
10	7	11 11 9 13 13	10	7	11 11 9 13 13
9 9 6 9	7 7 11 11	9 9 6 9	9 9 6 9	7 7 11 11	7 7 11 11
11 7 11	7 12	11 7 11	11 7 11	7 12	7 12

A                      D                      E                      A                      D                      E                      A

Gtr.

Gtr.

9	7	10 9 12 12 10	10 10 10	7	0 0 0 0 0
10	7	11 9 13 13	9 9 9 9 7	7	2 2 2 2 2
9 9 6 9	7 7 11 11	9 9 6 9	9 9 7	7 7 6 4 4	2 2 2 2
11 7 11	7	11 7 11	7 7 7	7 6 4 4	2 2 2 2

D                      E                      A                      D                      E                      A                      D                      E

Gtr.

Gtr.

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

A                      D                      E

Gtr.

Gtr.

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



# Again – What Rules?

- Yes the chord rules.
- This is particularly true when you have to solo without much in back of you. Trio with guitar bass drums etc.
- You could do a faux of this by just playing parts of the chord and most people wouldn't even know. Best of all it would sound good. Don't be fancy!

# For next class

- Memorize the D, D7, G, A7, E7, A, Am, E, C and Em chords
- Go over all of the songs played in class so far.
- Read pages 25, 28 and 29 in Guitar Reference. Listen to track 14 on the CD
- Work on the strums, particularly the Johnny Cash strum
- Review all the material.
- Go over the chromatic scale. Start to memorize it.
- Review all material covered so far.
- Introductions to Don't Be Cruel and to Wonderful Tonight.
- Guitar II work on fingerpicking review and on syncopated strum. Also do the hooks for the above songs.

## Knockin' On Heaven's Door

### Verse 1

*G* *D* *Am* *G* *D* *C* *G* *D*  
| Mama take this badge off of me | | I can't use it any more | | It's getting dark , too dark for me to  
*Am* *G* *D* *C* *G* *D* *Am*  
| see | I feel like I'm knockin' on heaven's door | | Knock, knock, knockin' on heaven's door | |  
*G* *D* *C* *G* *D* *Am*  
| Knock, knock, knockin' on heaven's door | | Knock, knock, knockin' on heaven's door | |  
*G* *D* *C*  
| Knock, knock, knockin' on heaven's door | |

### Verse 2

*G* *D* *Am* *G* *D* *C* *G* *D*  
| : Mama put my guns on the ground | | I can't use them any more | | That long black cloud is comin' down  
*Am* *G* *D* *C* *G* *D* *Am*  
| | I feel like I'm knockin' on heaven's door | | Knock, knock, knockin' on heaven's door | |  
*G* *D* *C* *G* *D* *Am*  
| Knock, knock, knockin' on heaven's door | | Knock, knock, knockin' on heaven's door | |  
*G* *D* *C*  
| Knock, knock, knockin' on heaven's door | :||

### Repeat verse 1

Notice that the whole song is:

4/4 ||: *G* *D* | *Am* | *G* *D* | *C* :||

Try to play the melody. It starts on the 'B' 2<sup>nd</sup> string open.

Also Guitar II students apply the fingerpicking to this!

Guitar I students can try the strum once the tune is learned.

# Knockin' On Heaven's Door

Bob Dylan

Guitar II play the Melody!

G D Am7 G D C (cont)

Guitar

Guitar

T  
A  
B

5

Gtr.

Gtr.

9

Gtr.

Gtr.

13

Gtr.

Gtr.

# Greensleeves

Note: This song is in  $\frac{3}{4}$  time.  
The melody is in tablature and traditional notes.

Again Guitar II play the melody.

Am G Am E7

A - las my love you do me wrong to cast me out dis - courteous - ly and

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

Detailed description: This system contains the first 12 measures of the song. The top staff is a treble clef with a 3/4 time signature. The melody is written in traditional notation with notes and rests. The bottom staff is a guitar tablature with numbers 0-4 on the strings. Chord symbols Am, G, Am, and E7 are placed above the staff. The lyrics are written below the staff.

Am G Am E7 Am C

I have lov - ed you oh so long de - light - ing in your com - pa - ny. Green -

1 3 0 1 0 3 0 0 2 0 1 0 2 1 4 1 2 2 2 3

Detailed description: This system contains the next 12 measures. The notation follows the same format as the first system, with a treble clef, 3/4 time signature, traditional melody, guitar tablature, and chord symbols (Am, G, Am, E7, Am, C) above the staff. The lyrics continue below the staff.

G Am E7 C

sleeves was all my joy. And Green - sleeves was Delight Green Sleeves was my

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

Detailed description: This system contains the next 12 measures. The notation follows the same format, with a treble clef, 3/4 time signature, traditional melody, guitar tablature, and chord symbols (G, Am, E7, C) above the staff. The lyrics continue below the staff.

G Am E7 Am

Heart of gold and who but lady green sleeves.

3 0 0 2 0 1 0 2 1 4 1 2 2

Detailed description: This system contains the final 12 measures of the song. The notation follows the same format, with a treble clef, 3/4 time signature, traditional melody, guitar tablature, and chord symbols (G, Am, E7, Am) above the staff. The lyrics conclude below the staff.

# Transposing

- Since all of the notes are equally spaced on the chromatic scale you can use it to transpose notes or chords.
  - For chords take the letter name and move it either clockwise (going up) or counter clockwise (going down) to a chord you can play. Then move all of the other letters in the same direction by the same number.