

Class 10 Guitar I and II Lots of stuff

- F Chord
- Concert last week
- Playing up the neck.
- Arpeggio Fingerpicking
- 8 Days a Week with Intro.
- Final for Beginning (Go over what will be on it). An example for a previous term. Will be slightly different this term.
- Start Suspended Chords and their usage.
- Quizes
- Wish You Were Here.

1. Piece Student Picks. _____

(Can be any song from the book or the handouts)

1. Difficulty 1 2 3 4 5
2. Timing
3. Strum
4. Correctness
5. Clarity
6. Musicianship
7. Overall

2. Piece I pick.

3. Chords

A, Am, A7, Bm, B7, C, D, D7, Dm, E, Em, E7, F, G, G7, Barre F

Guitar II must show E and A forms up the neck.

4. Blues.

1. Blues backup – Straight
2. Blues backup – Shuffle
3. Blues scale in A
4. Blues chords in A (Memorized).

. Right hand techniques

Sweep
Brush
Scratch
Pluck
 $\frac{3}{4}$ fingerpicking
Alt. Fingerpicking
Strum to count 1 2&3&4&

. Guitar II show at least 2 alternate picking

Comments:

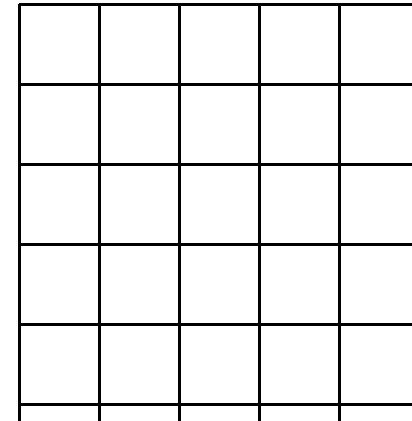
Names of the notes on the open strings.

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

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

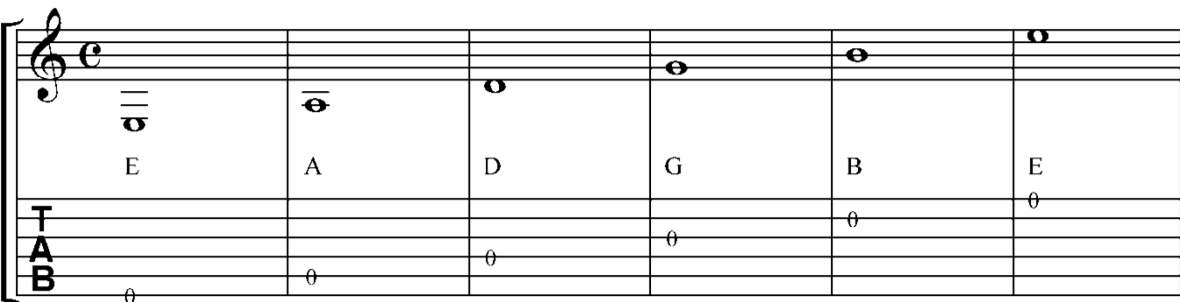
Below is where the open strings are written on the staff!

Open Strings



F. Markovich E A D G B E

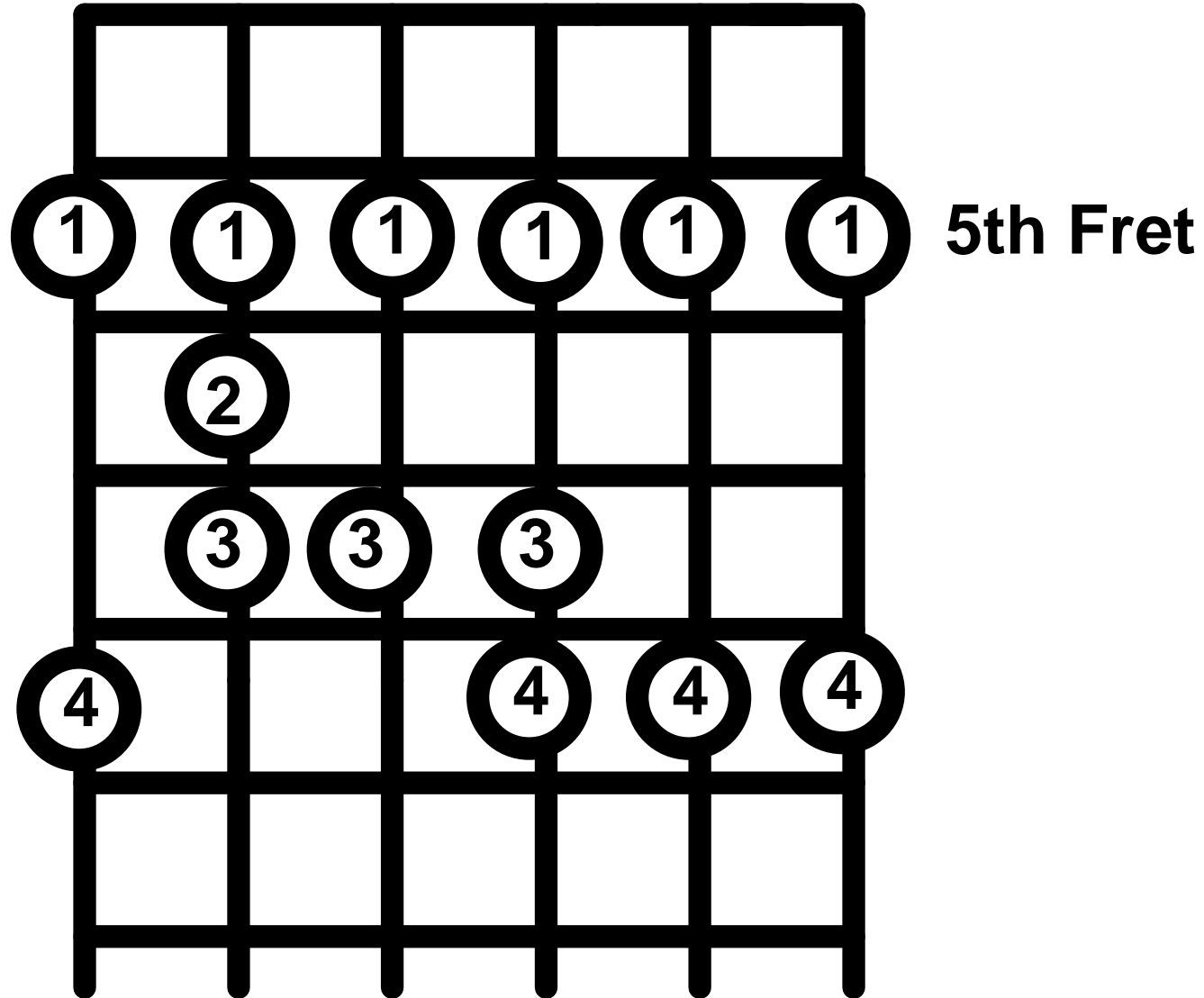
Guitar



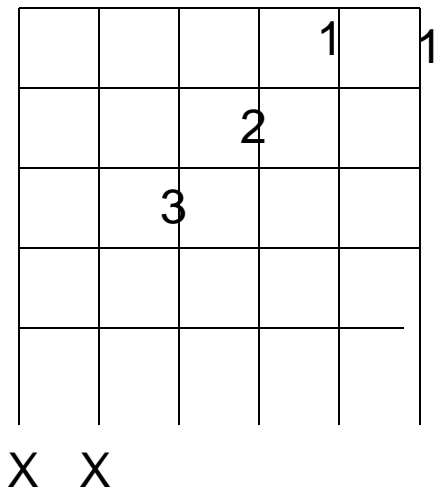
Guitar

The image shows two staves of musical notation for guitar. The top staff is in treble clef with a common time signature (C). It contains six measures, each with a single note on the first line of the staff, representing the open strings: E, A, D, G, B, and E. The bottom staff is in bass clef and contains six measures, each with a '0' on the first line, representing the open strings. The notes are labeled with their respective letter names: E, A, D, G, B, and E.

Blues Scale In A



The F Chord



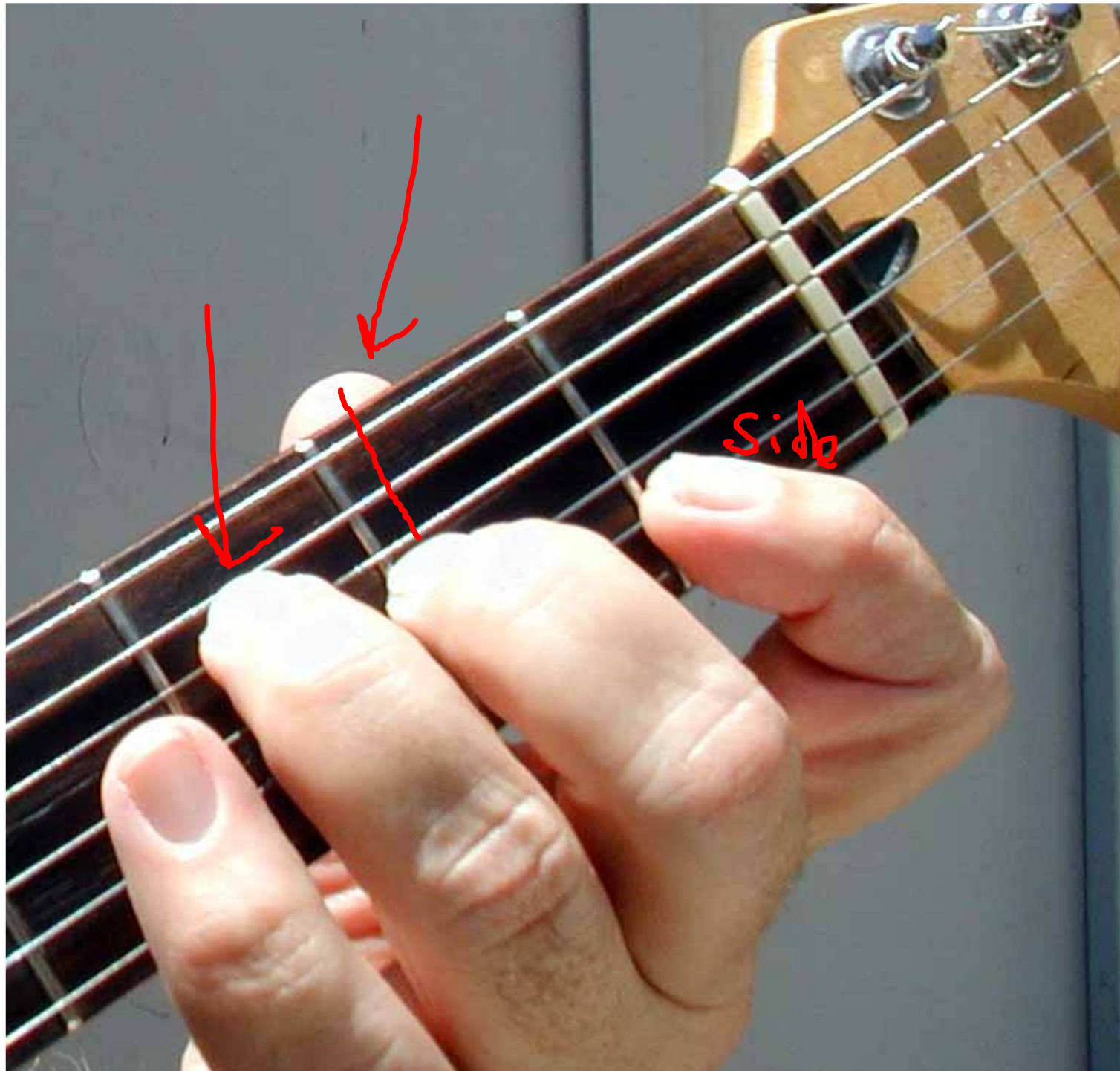
For this chord the index finger will do what is called a $\frac{1}{2}$ barre. It will play the notes on the 1st and 2nd string. The key to this is to play in such a way that the 1st finger holds down the notes on the 1st and 2nd strings. You should play slightly off of the side of the index finger. Do not play the 5th or 6th strings.

This chord will take some time to master. Take your time and just work on it slowly. Don't worry if at first you don't get all the notes clear. That will come with time.

Start by playing the following:

4/4 ||: C | | F | | :||

4/4 ||: C | F | C | F :||







See how the E with 2nd, 3rd and 4th fingers is just moved up 1 fret then barre the 1st fret and you have a F chord. This is the E form of CAGED.

House of the Rising Sun

Am C D F Am E7 Am E7



Am C D F
There is a house in New Orleans,

Am C E7 E7
They call the Rising Sun

Am C D F

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

Am E Am C D F Am E7 Am E7
And God, I know, I'm one

Am C D F etc.

My mother was a tailor

She sewed my new blue jeans

My father was a gambling man

Down in New Orleans

And the only things a gambler needs

Is a suitcase and a trunk

And the only time he's satisfied

Is when he's all a-drunk

Arpeggio fingerpicking

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

Correct Picking Hand Position.

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

The Rest Stroke

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

The 2/4 or 4/4 basic pattern

- Each of the following get $\frac{1}{2}$ of a beat.

Count What you play

- 1 Thumb hits the 5th string
- & Index finger plays the 3rd string
- 2 Middle finger plays the 2nd string
- & Ring finger plays the 1st string.

You would do this 2 times for 4/4 time.

Be sure to count while you play.

Each of these is played on an Am chord. Only the bass notes change when you change chords

Count What you play

- 1 Thumb hits the 5th string
- & Index finger plays the 3rd string
- 2 Middle finger plays the 2nd string
- & Ring finger plays the 1st string.
- 3 Thumb hits the 5th string
- & Index finger plays the 3rd string
- 4 Middle finger plays the 2nd string
- & Ring finger plays the 1st string.

Mr. Tambourine Man

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

Try it to the song above. Take it very slowly. Bass notes change as follows:

G 6th string
A7 5th string
D 4th string

The other fingers still play just the 1st, 2nd and 3rd strings!!!

Basic Arpeggio for $\frac{3}{4}$ Time

Count	What you play
1	Thumb hits the 5th string
&	Index finger plays the 3rd string
2	Middle finger plays the 2nd string
&	Ring finger plays the 1st string.
3	Middle finger plays the 2nd string
&	Index finger plays the 3rd string

Apply to Amazing Grace

$\frac{3}{4}$ Arpeggio Fingerpicking

F. Markovich

Guitar

Guitar

T
A
B

T = Thumb
i = index finger
m = middle finger
a = ring finger

D G
 1. They're gonna put me in the movies,
 D A
 they're gonna make a big star out of me,
 D G
 We'll make a film about a man that's sad and lonely
 A D
 and all I gotta do is - act naturally.
 A A7 D
 Well, I'll bet you I'm gonna be a big star,
 A D
 might win an Oscar you can never tell,
 A D
 the movies gonna make me a big star,
 E7 A A7
 'cause I can play the part so well.
 D G
 Well I hope you come and see me in the movies,
 D A
 then I know that you will plainly see.
 D G
 The biggest fool that ever hit the big time,
 A D
 and all I gotta do is act naturally.
 D G
 2. We'll make the scene about a man that's sad and lonely
 D A
 and beggin down upon his bended knee
 D G

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)

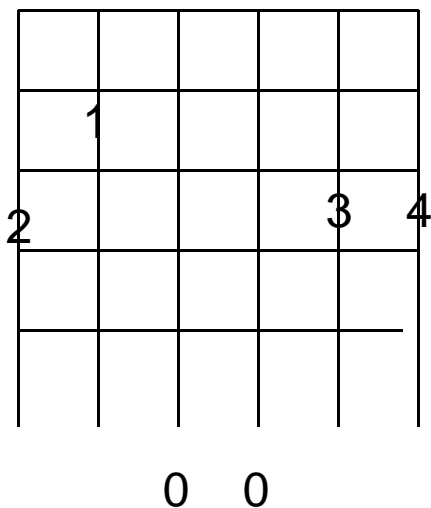
So take the photographs and stillframes in your mind
Hang it on a shelf and goodav than good times

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

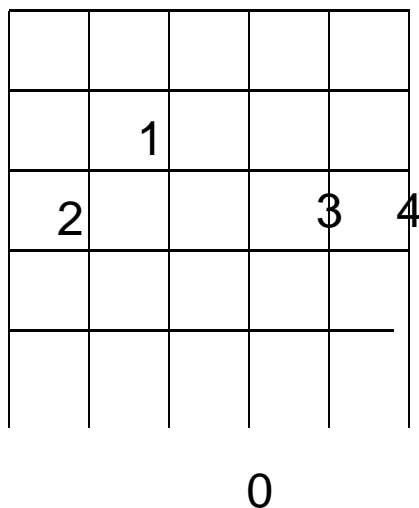
Chorus While the intermediates play this read pages 1-10 in the Guitar Reference.

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.

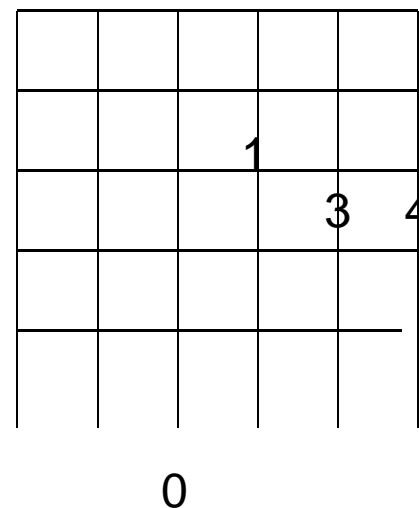
G



C add 9



D sus4



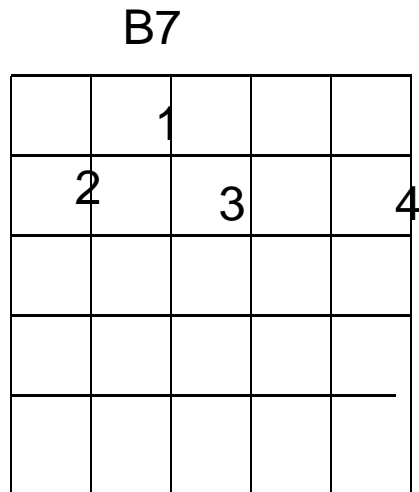
Strum #2

F. Markovich

The image displays musical notation for a guitar piece titled "Strum #2" by F. Markovich. It consists of two staves: a standard musical staff and a guitar TAB staff. The musical staff is in the treble clef with a common time signature (C). The first measure shows a C chord (C4, E4, G4, B3, C4). The second measure is a syncopated strum, indicated by a square accent above the staff and a "V" above it. The strum occurs on the second beat, with a "&" on the first beat. The third measure is another syncopated strum, also marked with a square accent and a "V", occurring on the third beat with a "&" on the second beat. The fourth measure is a syncopated strum on the fourth beat with a "&" on the third beat. The fifth measure is a syncopated strum on the fifth beat with a "&" on the fourth beat. The sixth measure is a syncopated strum on the sixth beat with a "&" on the fifth beat. The guitar TAB staff shows the fret numbers for each string: 0, 1, 2, 3 for the six strings. The strings are labeled T (Treble), A (Acoustic), and B (Bass) from top to bottom.

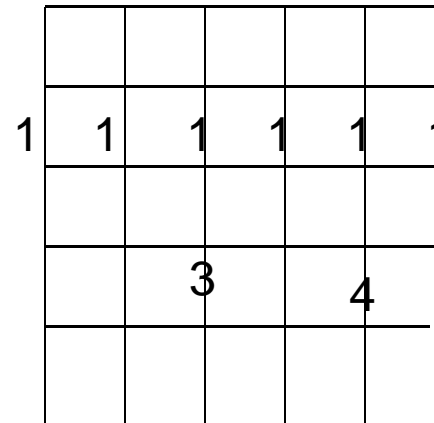
This is an example of a syncopated strum.

The B7 Chord



X

B7 Guitar II



0

Notice how the first 3 fingers are very close to what a D7 is only on other strings. Get those fingers down first and then add in the 4th finger.

You will need this chord for Secret Agent Man

Pride And Joy

E7

4/4 1. Well you've | |: heard about love givin' sight | to the blind. | My baby's lovin'cause the
2. love my baby my heart & soul love like ours won't

A7

E7

sun to shine. She's my | sweet thing | She's my | pride and joy | She's my |
never grow old.

B7

A7

E

E B7

E (Tacit)

sweet little baby I'm | her little lover | boy | Yeah I :|| love my lady to | be long and lean
love my baby like the finest wine

E

A7

you mess with her you'll see a | man gettin' mean. Shes my | sweet thing | She's my |
Stick with her until the end of time

E7

B7

A7

E

E

B7

pride and joy | She's my | sweet little baby I'm | her little lover | boy | ||

Pride and Joy

Power Trio Blues and Rock

Start by learning the chords. Do
these in 1st position.

Pride And Joy

E7

4/4 1. Well you've | | : heard about love givin' sight | to the blind. | My baby's lovin' cause the
 2. love my baby my heart & soul love like ours won't

A7

E7

sun to shine. She's my | sweet thing | She's my | pride and joy | She's my |
 never grow old.

B7

A7

E

E B7

E (Tacit)

sweet little baby I'm | her little lover | boy | Yeah I : | | love my lady to | be long and lean
 love my baby like the finest wine

E

A7

you mess with her you'll see a | man gettin' mean. Shes my | sweet thing | She's my |
 Stick with her until the end of time

E7

B7

A7

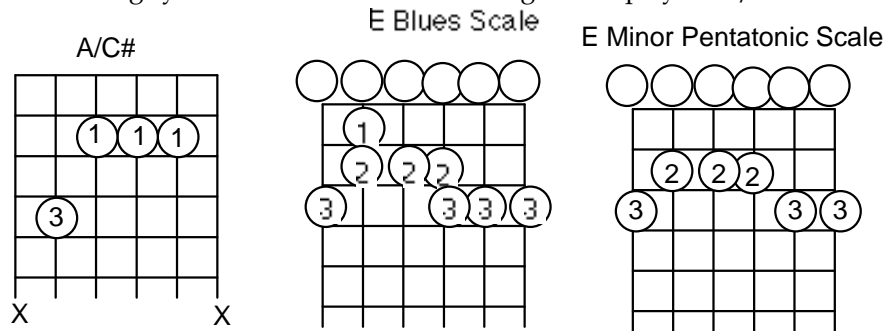
E

E

B7

pride and joy | She's my | sweet little baby I'm | her little lover | boy | |

Some things you can do. For the A7 coming down play a A7/C#.



Scales to use against this progression.

1. For entire progression use E blues.
2. For the E and E7 chords: E blues, E mixolydian (A scale starting with E), E minor pentatonic, E major pentatonic scale, E dorian mode (D major scale starting and ending on E), E 1/2-whole tone.
3. For the A and A7 chords: E blues, A mixolydian, A minor pentatonic, A major pentatonic, A dorian mode (G major scale starting and ending on A), A 1/2-whole tone scale.
4. For the B7 chord: E blues, B mixolydian, B minor pentatonic, B major pentatonic, B dorian mode (A major scale starting and ending on B), B 1/2-whole tone scale.

The Bm (B Minor) Chord

Bm

				1
			2	
		3		

X X 0

Bm (B Minor)

1	1	1	1	1
			2	
	3	4		

X

For some of you that can already play use this form.

The B7 Chord

For Guitar II

B7

	1			
2		3	4	

X

0

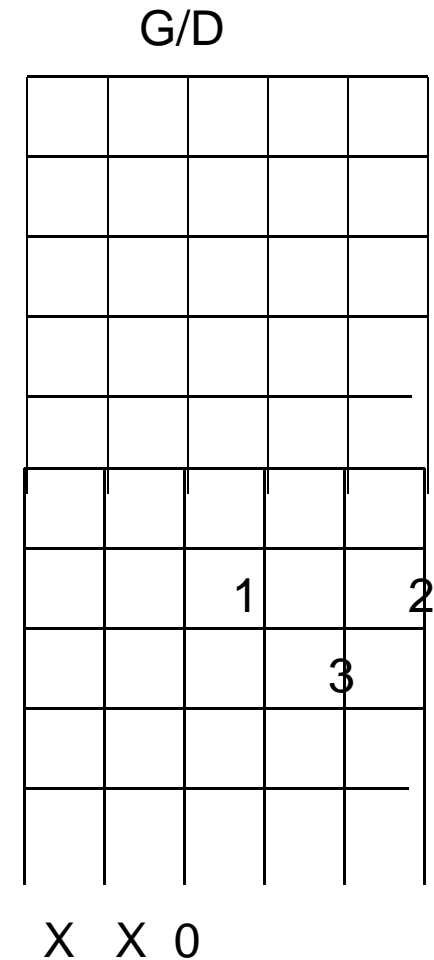
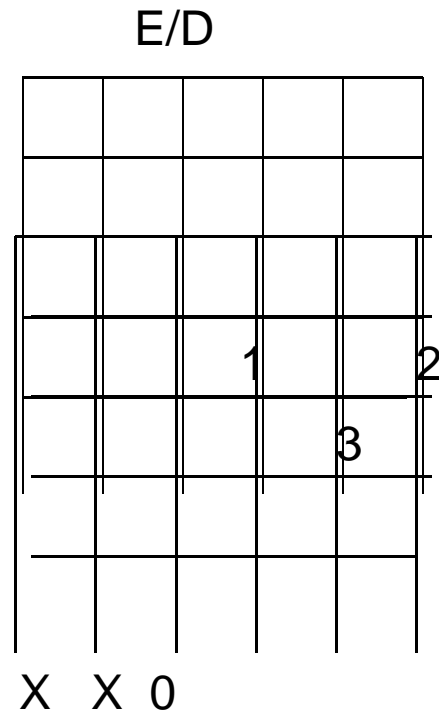
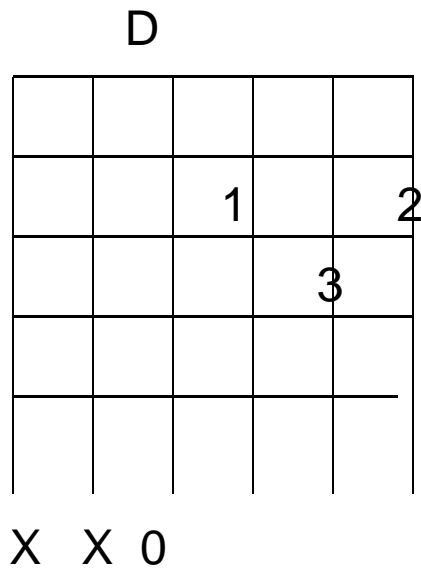
B7

1	1	1	1	1
	3		4	

X

8 Days a week

Introduction and ending for 8 Days a Week.



A letter then a slash then a letter means:

First letter is name of the chord.

Slash indicates that the next letter is the bass of the chord.

So E/D would be an E chord with a D note as the bass or lowest note.

The introduction to 8 Days a Week is:

4/4 ||: D | E/D | G/D | D :||

Notice that the same fingering applies to many chords.



D



E/D (E with a D Bass)



G/D (G with a D bass)



Same for Guitar 2. Leave 1st and 4th string open as drones.

Timbre (tonal) differences

- Notice the difference in sound when you play close to the bridge compared to over the sound hole on your guitar.
- The reason is that when you play over the bridge the overtones are sounding louder and the fundamental (note you play) are softer in volume.
- Overtones are the multiples of the fundamental tone. For example, if you played an A = 440 Hz. Then the overtones would be 880 (2X), 1320 (3X), 1760 (4X), 2200 (5X) etc.
- The closer you play to the bridge the louder those overtones sound and the softer the fundamental sounds.
- For 8 Days a week play over the sound hole until you get to the section starting with an A chord (bridge of the song) then play near the bridge, on the repeat go back to playing over the sound hole.

Strum over the sound hole of the guitar.

Verse 1

D E G D
Oo, I need your love, babe, guess you know it's true

D E G D
Hope you need my love, babe, just like I need you

Chorus 1

Bm G Bm E
Hold me, love me, Hold me, love me,
D E G D
I ain't got noth-in' but love babe, Eight Day's A Week

Verse 2

D E G D
Love you every day, girl, always on my mindD
G D
One thing I can say, girl, love you all the time

Chorus 2

Bm G Bm E
Hold me, love me, Hold me, love me,
D E G D
I ain't got noth-in' but love girl, Eight Day's A Week

Bridge **(Strum near the bridge of the guitar)**

A
Eight days a week I love you
E G A
Eight days a week is not enough to show I care

[Repeat Verse 1]

[Repeat Chorus 1]

[Repeat Bridge]

[Repeat Verse 2]

[Repeat Chorus 1]

G D
Eight Days A Week (Repeat 2 more times then do the intro again)

Chord Changes

- Following 2 pages cover all the chord changes so far.
- Note which changes you have trouble doing, then focus on practicing those.
- This will take some time in class. We may have to break it up a bit.

A	to	Am
A	to	A7
A	to	Bm
A	to	B7
A	to	C
A	to	D
A	to	D7
A	to	E
A	to	Em
A	to	E7
A	to	G

Am	to	A
Am	to	A7
Am	to	Bm
Am	to	B7
Am	to	C
Am	to	D
Am	to	D7
Am	to	E
Am	to	Em
Am	to	E7
Am	to	G

A7	to	A
A7	to	A7
A7	to	Bm
A7	to	B7
A7	to	C
A7	to	D
A7	to	D7
A7	to	E
A7	to	Em
A7	to	E7
A7	to	G

Bm	to	A
Bm	to	Am
Bm	to	A7
Bm	to	B7
Bm	to	C
Bm	to	D
Bm	to	D7
Bm	to	E
Bm	to	Em
Bm	to	E7
Bm	to	G

B7	to	A
B7	to	Am
B7	to	A7
B7	to	Bm
B7	to	C
B7	to	D
B7	to	D7
B7	to	E
B7	to	Em
B7	to	E7
B7	to	G

C	to	A
C	to	Am
C	to	A7
C	to	Bm
C	to	B7
C	to	D
C	to	D7
C	to	E
C	to	Em
C	to	E7
C	to	G

D	to	Am
D	to	A7
D	to	Bm
D	to	B7
D	to	C
D	to	D7
D	to	E
D	to	Em
D	to	E7
D	to	G

D7	to	A
D7	to	A7
D7	to	Bm
D7	to	B7
D7	to	C
D7	to	D
D7	to	E
D7	to	Em
D7	to	E7
D7	to	G

E	to	A
E	to	A7
E	to	Bm
E	to	B7
E	to	C
E	to	D
E	to	D7
E	to	Em
E	to	E7
E	to	G

Em	to	A
Em	to	Am
Em	to	A7
Em	to	B7
Em	to	C
Em	to	D
Em	to	D7
Em	to	E
Em	to	Em
Em	to	E7
Em	to	G

E7	to	A
E7	to	Am
E7	to	A7
E7	to	Bm
E7	to	C
E7	to	D
E7	to	D7
E7	to	E
E7	to	Em
E7	to	E7
E7	to	G

G	to	Am
G	to	A7
G	to	Bm
G	to	B7
G	to	C
G	to	D7
G	to	E
G	to	Em
G	to	E7
G	to	D
G	to	A

Waiting for the World To Change

Intro G Em C G..D Em C G

G Em
me and all my friends
C G
we're all misunderstood
D Em
they say we stand for nothing and
C G
there's no way we ever could
D Em
now we see everything that's going wrong
C G
with the world and those who lead it
D Em
we just feel like we don't have the means
C G
to rise above and beat it
G G Em
so we keep waiting (waiting)
C G
waiting on the world to change
D Em
we keep on waiting (waiting)
C G
waiting on the world to change
G Am7
it's hard to beat the system
Em7 Am7
when we're standing at a distance
D Em
so we keep waiting (waiting)
C G
waiting on the world to change
G Em
now if we had the power
C G
to bring our neighbors home from war

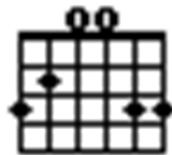
waiting on the world to change
G Am7
it's hard to beat the system
Em7 Am7
when we're standing at a distance
D Em
so we keep waiting (waiting)
C G
waiting on the world to change
G Em
now if we had the power
C G
to bring our neighbors home from war
D Em
they would have never missed a Christmas
C G
no more ribbons on their door
G Em
and when you trust your television
C G
what you get is what you got
D Em
cause when they own the information, oh
C G
they can bend it all they want
G G Em
that's why we're waiting (waiting)
C G

Wish You Were Here

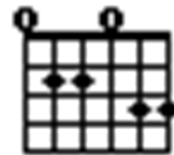
Playing chords without playing the
whole chord

CHORDS

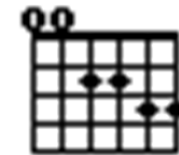
G



Em7



A7sus4



	3	3	3
T	3	3	3
A	0	0	2
B	0	2	2
	2	2	0
	3	0	0

Notice the pedal point in holding down the 1st 2 strings. Fingering for all the chords is to use your ring finger on the 2nd string and pinky on the 1st string. Other fingers are obvious once you do that.

For Guitar 1 you can play the basic chords of G, Em and Am.

Other chords are all beginning chords. This song should be played in 1st position chords not up the neck.

WISH YOU WERE HERE

- Waters / Gilmour

PLAY INTRO TWICE

Verse 1 (each chord change is one measure [4 beats]):

C D
So so you think you can tell

 Am G
Heaven from hell blue skies from pain

 D C
Can you tell a green field from a cold steel rail

 Am G
A smile from a veil do you think you can tell

Verse 2:

 C D
And did they get you to trade your heroes for ghosts

 Am G
Hot ashes for trees hot air for a cool breeze

 D C
Cold comfort for change and did you exchange

 Am G
Your walk on part in the war for a leading role in a cage

Intro:

Em G Em G Em Asus4 Em Asus4 G G

C D Am G
So, so you think you can tell, heaven from hell? Blue skies from pain?

D C Am
Can you tell a green field, from a cold steel rail? A smile from a veil?

G C D
Do you think you can tell? Did they get you to trade, your heroes for ghosts?

Am G D
Hot ashes for trees? Hot air for a cool breeze? Cold comfort for change

C Am G
And did you exchange, a walk-on part in the war, for a lead role in a cage...

SOLO: (like Intro)

Em G Em G Em Asus4 Em Asus4 G G

C D
How I wish, how I wish you were here

Am G D
We're just two lost souls swimming in a fishbowl, year after year

C Am
Running over the same old ground, what have we found - the same old fears?

G
Wish you were here

Example #1

Basic rhythm

G

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

T 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

A 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

E 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Start with the basic rhythm of the song. See next slide for the strum pattern.



G

guitar

guitar

T

A

B

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Watch the strum. Make sure that you strum down on the beat



Example #2A

G

T
A
B



Same rhythm but now picking out individual notes. Do not have to be exact on this and in fact a little loose is good.

This will be for Guitar II students only!

Don't worry about the strings you hit, just get the basic idea that you don't play all of them at the same time.

A small bit of analysis shows that Beat one is the entire chord. Let it ring out and don't stop any notes. It actually sounds throughout the measure. Notice how beats 1 and 3 are really strong! Then the rhythm pattern.

G

▣ ▣ V V ▣ ▣ V V

Guitar

1 2 (e&) e 3 4 (e&) e etc. _____

Guitar

T

A

B

3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3

Here it is with the counting and patterns.

Example #4

The image displays a musical score for a guitar piece, labeled "Example #4". The score is presented in two parts: a standard musical notation on a treble clef staff and a corresponding fretboard diagram below it.

Musical Notation:

- The key signature is one sharp (F#), and the time signature is 4/4.
- The piece is divided into two measures.
- Measure 1:** Labeled with the chord **Em7**. It contains a sequence of chords: Em7, Em7, Em7, and a melodic line consisting of quarter notes: F#4, A4, G4, F#4.
- Measure 2:** Labeled with the chord **A7sus4**. It contains a sequence of chords: A7sus4, A7sus4, A7sus4, and a melodic line consisting of quarter notes: A4, G4, F#4, E4.
- Measure 3:** Labeled with the chord **A7**. It contains a sequence of chords: A7, A7, A7, and a melodic line consisting of quarter notes: A4, G4, F#4, E4.
- Measure 4:** Labeled with the chord **A7**. It contains a sequence of chords: A7, A7, A7, and a melodic line consisting of quarter notes: A4, G4, F#4, E4. An annotation "slight pull on E string" with an arrow points to the final note (E4) on the fifth string.

Fretboard Diagram:

The fretboard diagram shows the fingerings for the strings (T, A, B, E) across the first four measures. The strings are labeled T (Treble), A (Acoustic), B (Bass), and E (Electric).

Measure	Fret	T	A	B	E
1	1	3	3	0	2
	2	3	3	2	2
	3	3	3	2	2
	4	3	3	2	2
2	1	3	3	2	0
	2	3	3	2	2
	3	3	3	2	2
	4	3	3	2	2
3	1	3	3	2	0
	2	3	3	2	2
	3	3	3	2	2
	4	3	3	2	2
4	1	3	3	2	0
	2	3	3	2	0
	3	3	3	2	0
	4	3	3	2	0

An annotation "3" with an arrow points to the final fret (4th fret) on the E string in the fourth measure.

Example 5

VERSE STRUMMING

C **D**

The first system shows a treble clef with a key signature of one sharp (F#). The C chord is played on the first two measures, and the D chord is played on the last two measures. The rhythmic pattern consists of a quarter note followed by an eighth note pair, repeated four times per measure. The guitar fretboard diagram below shows the fingerings: C (0-2-3) and D (2-3-0).

T	0	2
A	1	3
B	0	2
E	2	0

Am **G**

The second system shows a treble clef with a key signature of one sharp (F#). The Am chord is played on the first two measures, and the G chord is played on the last two measures. The rhythmic pattern is consistent with the first system. The guitar fretboard diagram below shows the fingerings: Am (0-2-2-0) and G (3-3-0-0-2-3).

T	0	3
A	1	3
B	2	0
E	2	0
	0	2
		3

D **C**

2 0
3 1
2 0
0 2
0 3

Am **G**

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

Example #6

#6A:

C Am

0 1 0 2 3 3 2 0

#6B:

C Am

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

#6C:

C Am

0 1 0 2 3 | 0 1 2 2 0

PLAY INTRO

Verse 3:

C D
How I wish how I wish you were here
Am G
We're just two lost souls swimming in a fish bowl year after year
D C
Running over the same old ground what have we found
Am G
The same old fears wish you were here

REPEAT AND FADE OVER INTRO

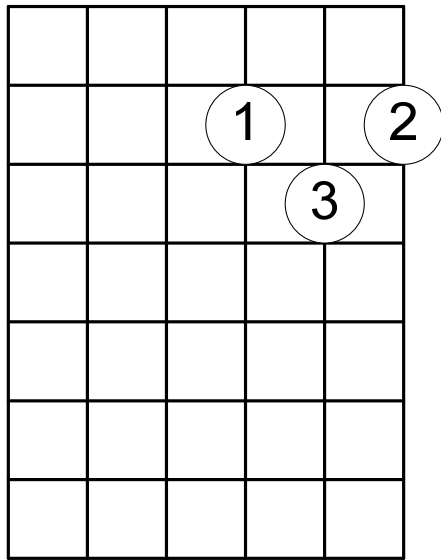
Suspended Chords

Embellishing chords 101

Here they are in D.

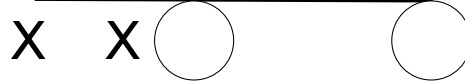
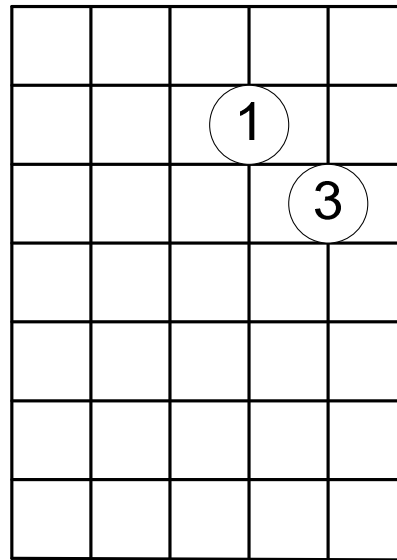
D

3rd

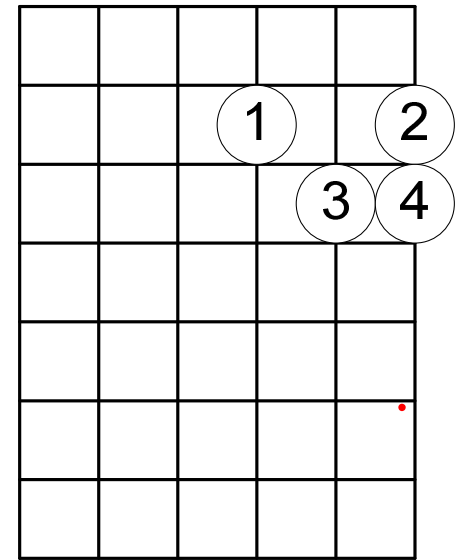


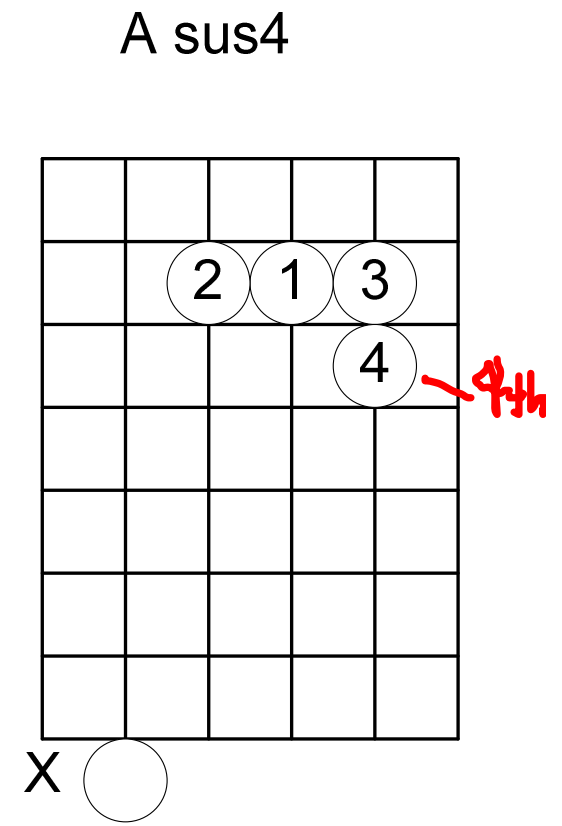
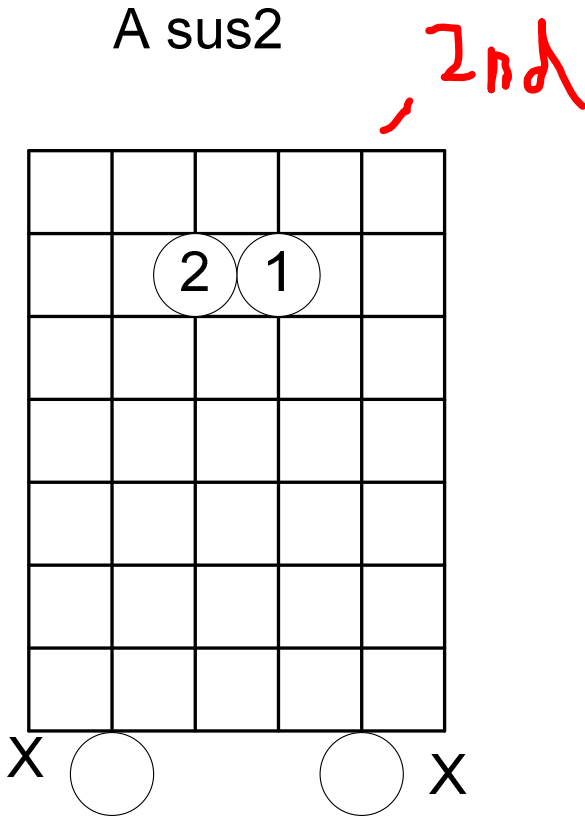
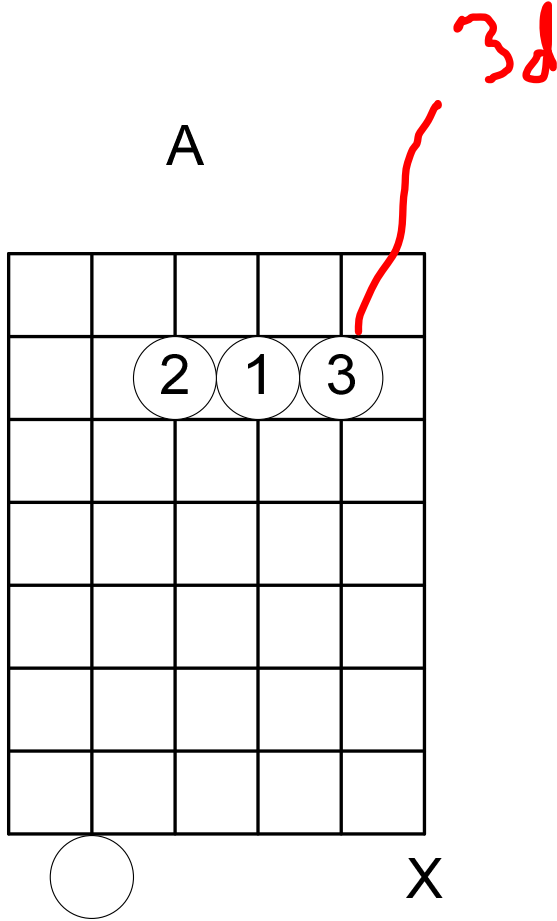
D A D F#

D sus2
(Suspended 2)



D sus4
(Suspended 4)





Teach Your Children

INTRO: D G D A

D G
You who are on the road
D A
Must have a code that you can live by
D G
And so become yourself
D A
Because the past is just a good-bye.

D G
Teach your children well,
D A
Their father's hell did slowly go by,
D G
And feed them on your dreams
D A
The one they picks, the one you'll know by.

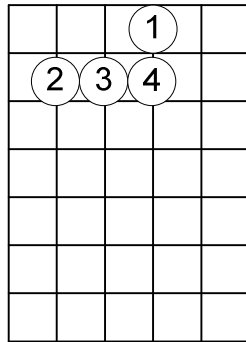
D G D
Don't you ever ask them why, if they told you, you will cry,
Bm G A
So just look at them and sigh
D G A D
and know they love you.

Suspended 4 chords

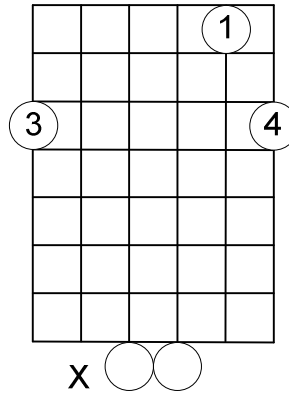
- Next slide has the 3 main forms and the 2 main Barre forms.
- Take your time to learn these and apply to various songs.
- Listen to pop tunes and you will hear it all the time. Brown Eyed Girl uses it during backup of the vocal.

○ Suspended 4 Chords

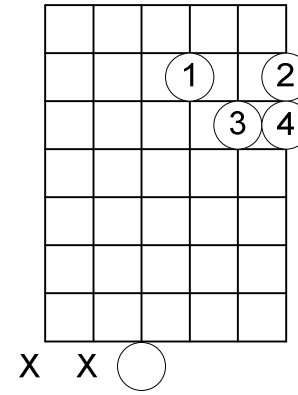
E Sus4



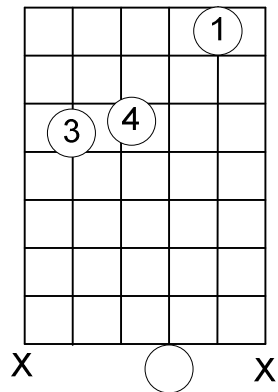
G sus4



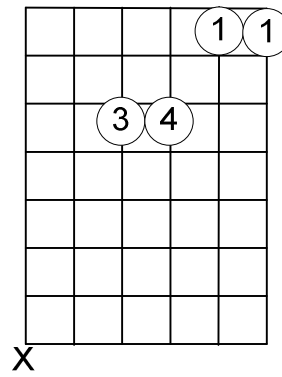
D sus4
(Suspended 4)



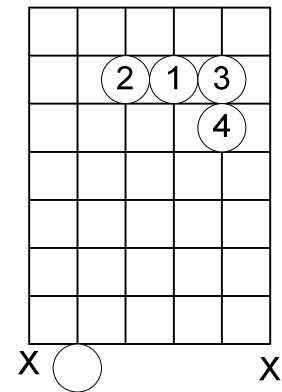
C sus4



F sus4

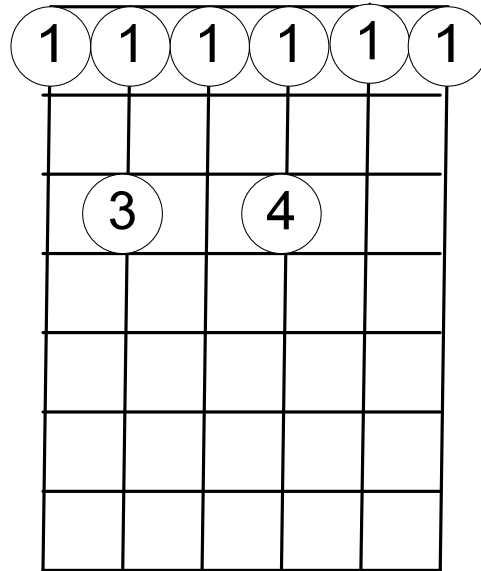


A sus4



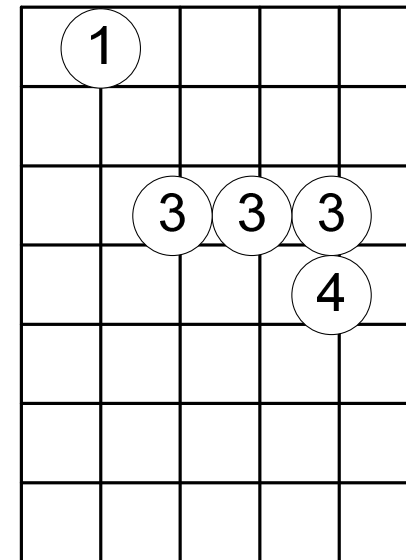
E and A moveable sus4 forms

F sus4



Mute 4th string

Bb sus4



X

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

{eot}

Under The Bridge

[D]Sometimes I [A]feel like I [Bm]don't have a [A]part[A]ner
[D]Sometimes I[A]feel like [Bm]my only[A] friend
Is the[D] city I[A] live in the[Bm] City of[A] An[A]gels
[D]Lonely as[A] I am
To[Bm]gether we[A] cry [Dmaj7]

I drive on her streets 'cause she's my companion
I walk through her hills 'cause she knows who I am
She sees my good deeds and she kisses me windy
I never worry
Now that is a lie.

{npp}

{soc}

{c:chorus 1}

I don't ever[Em] want to [D]feel
[A]Like I[Em] did that day
Take me to the[Em] place I[D] love
[A]Take me[Em] all way

I don't ever[Em] want to [D]feel
[A]Like I[Em] did that day
Take me to the[Em] place I[D] love
[A]Take me[Em] all way[D] Oh___[A]___ [Bm][A][A]
[D][A][Bm][A]

{eoc}

It's hard to believe there's nobody out there
It's hard to believe that I'm all alone
At least I got her love the city she loves me
Lonely as I am
Together we cry

{soc}

{c:chorus 2}

I don't ever[Em] want to [D]feel

{c:chorus 1}

I don't ever[Em] want to [D]feel
[A]Like I[Em] did that day
Take me to the[Em] place I[D] love
[A]Take me[Em] all way

I don't ever[Em] want to [D]feel
[A]Like I[Em] did that day
Take me to the[Em] place I[D] love
[A]Take me[Em] all way[D] Oh____[A]__ [Bm][A][A]
[D][A][Bm][A]
{eoc}

It's hard to believe there's nobody out there
It's hard to believe that I'm all alone
At least I got her love the city she loves me
Lonely as I am
Together we cry

{soc}

{c:chorus 2}

I don't ever[Em] want to [D]feel
[A]Like I[Em] did that day
Take me to the[Em] place I[D] love
[A]Take me[Em] all way

I don't ever[Em] want to [D]feel
[A]Like I[Em] did that day
Take me to the[Em] place I[D] love

Boulevard of Broken Dreams

Em G D A Em
I walk a lonely road the only one that I have ever known
Em G D A Em
Don't know where it goes but it's home to me and I walk alone
Em G D A Em
I walk this empty street on the boulevard of broken dreams
Em G D A Em
Where the city sleeps and I'm the only one and I walk alone

I'm walking down the line that divides me somewhere in my mind
On the border line of the edge and where I walk alone
Read between the lines what's fucked up and everything's alright
Check my vital signs to know I'm still alive and I walk alone

C G D A
My shadow's the only one that walks beside me,
C G D A
My shallow heart's the only thing that's beating
C G D A
Sometimes I wish someone out there will find me
C G B7
Till then I walk alone

Pride And Joy

E7

4/4 1. Well you've | |: heard about love givin' sight | to the blind. | My baby's lovin'cause the
2. love my baby my heart & soul love like ours won't

A7

E7

sun to shine. She's my | sweet thing | She's my | pride and joy | She's my |
never grow old.

B7

A7

E

E B7

E (Tacit)

sweet little baby I'm | her little lover | boy | Yeah I :|| love my lady to | be long and lean
love my baby like the finest wine

E

A7

you mess with her you'll see a | man gettin' mean. Shes my | sweet thing | She's my |
Stick with her until the end of time

E7

B7

A7

E

E

B7

pride and joy | She's my | sweet little baby I'm | her little lover | boy | ||

More Songs

- That'll be the Day, page 284
- Here Comes The Sun, page 100
- Wild Thing, page 328
- Peggy Sue, page 203
- Susie Q, page 275 For now change C7 to just C.

That'll Be The Day

Good riffs and parts playing.

Introduction

- This is a classic Robert Johnson Dominant Diminished Turnaround used as an introduction.
- Chords (if played to it would be)
4/4 ||: A A7 D Dm6 | A F7 E7 E7 : ||

Version 1

Version 2

1

5 5 5

8 9 9 8 8 7 7 6 8 9 9

5 5 5 5 5

8 9 5 8 5 7 5 6 8 9 9

Either of these works fine.

Take your time and learn this.

Play it on page 284 of the book.

That'll Be The Day Guitar Solo

Measures 1-4 of the guitar solo. The key signature is three sharps (F#, C#, G#). Measure 1 starts with a whole rest on the treble clef and a bass clef with a 5 on the fifth string. Measures 2-4 feature a melodic line with triplets and eighth notes, and a bass line with octaves and eighth notes. The bass line for measures 2-4 is: 10 0 10 / 9 9 9 | 10 8 / 9 9 9 9 9 9 7 5 | 10 8 / 9 9 9 9 9 9 7 5 | 10 8 / 9 9 9 9 9 9 9 9.

Measures 5-8 of the guitar solo. Measure 5 features a treble clef with a 9 on the ninth string and a bass clef with a 9 on the ninth string. Measures 6-8 feature a melodic line with triplets and eighth notes, and a bass line with eighth notes. The bass line for measures 6-8 is: 2 2 4 4 / 2 2 4 4 | 2 2 4 4 / 2 2 4 4 | 2 2 4 4 / 2 2 4 4.

Measures 9-12 of the guitar solo. Measure 9 starts with a treble clef with a 13 on the thirteenth string and a bass clef with a 2 on the second string. Measures 10-12 feature a melodic line with eighth notes and triplets, and a bass line with eighth notes and triplets. The bass line for measures 10-12 is: 2 2 4 4 / 7 7 6 5 | 7 7 6 5 / 7 7 6 5 | 5 5 5 5 / 8 9 9 8 8 7 7.

Measures 13-16 of the guitar solo. Measure 13 starts with a treble clef with a 17 on the seventeenth string and a bass clef with a 5 on the fifth string. Measures 14-16 feature a melodic line with triplets and eighth notes, and a bass line with eighth notes. The bass line for measures 14-16 is: 5 6 / 7 7 6 5 | 5 7 / 5 7 6 7.

Secret Agent Man

VERSE 1

Em **Am** **Em**
There's a man who lives a life of danger;
Em **B7**
With everyone he meets he stays a stranger.

Em **Am**
In every move he makes, another chance he takes.

Em **B7** **Em**
Odds are he won't live to see tomorrow.

REFRAIN

Bm **Em** **Bm** **Em**
Secret Agent Man, Secret Agent Man -
Am **C** **B7**
They've givin' you a number and takin' away your
Em
name.

VERSE 2

Beware of pretty faces that you'll find.
A pretty face can hide an evil mind.
And be careful what you say, you'll give yourself away.
Odds are you won't live to see tomorrow.

REFRAIN

Secret Agent Man, Secret Agent Man -
They've givin' you a number and takin' away your name.

VERSE 3

Living on the Riviera one day,
And then layin' in a Bombay alley on the next day.
I know you let the wrong word slip by kissing persuasive
lips;
Odds are you won't live to see tomorrow.

REFRAIN

Secret Agent Man, Secret Agent Man -
They've givin' you a number and takin' away your name.

Teach Your Children

INTRO: D G D A

D G
You who are on the road
D A
Must have a code that you can live by
D G
And so become yourself
D A
Because the past is just a good-bye.

D G
Teach your children well,
D A
Their father's hell did slowly go by,
D G
And feed them on your dreams
D A
The one they picks, the one you'll know by.

D G D
Don't you ever ask them why, if they told you, you will cry,
Bm G A
So just look at them and sigh
D G A D
and know they love you.

Pride And Joy

E7

4/4 1. Well you've | |: heard about love givin' sight | to the blind. | My baby's lovin'cause the
2. love my baby my heart & soul love like ours won't

A7

E7

sun to shine. She's my | sweet thing | She's my | pride and joy | She's my |
never grow old.

B7

A7

E

E B7

E (Tacit)

sweet little baby I'm | her little lover | boy | Yeah I :|| love my lady to | be long and lean
love my baby like the finest wine

E

A7

you mess with her you'll see a | man gettin' mean. Shes my | sweet thing | She's my |
Stick with her until the end of time

E7

B7

A7

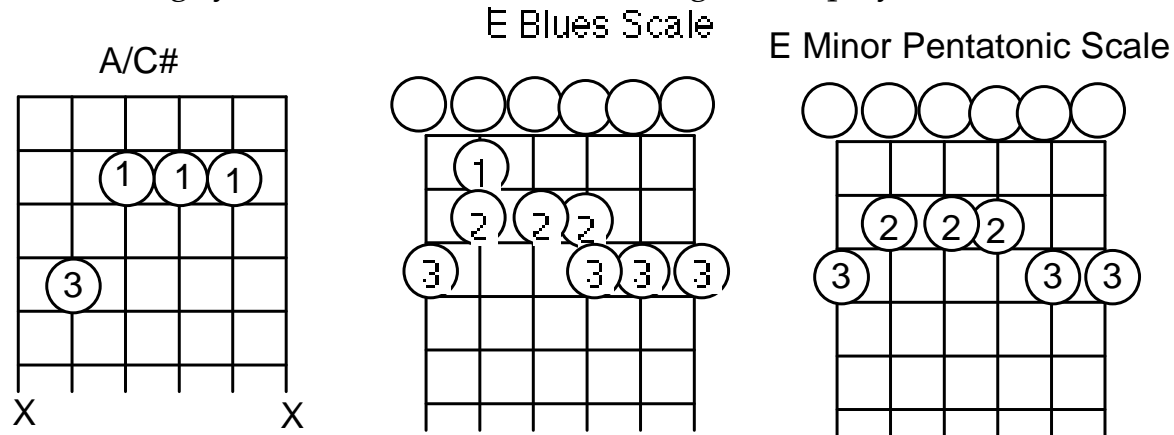
E

E

B7

pride and joy | She's my | sweet little baby I'm | her little lover | boy | ||

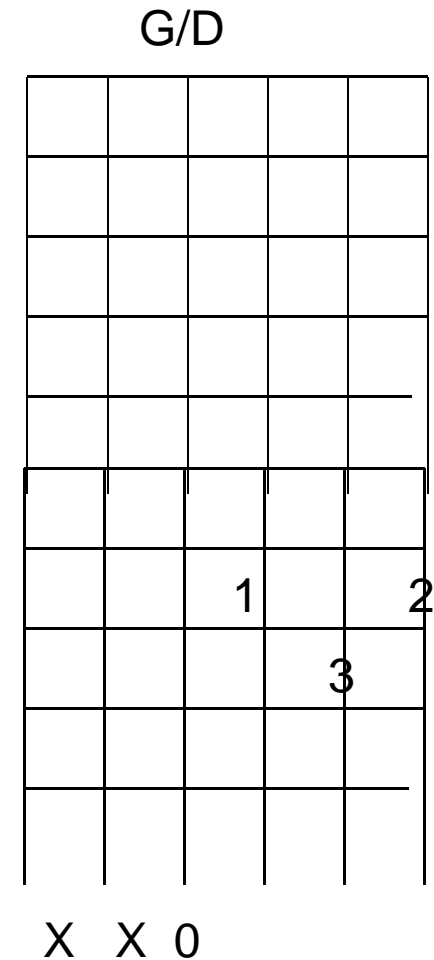
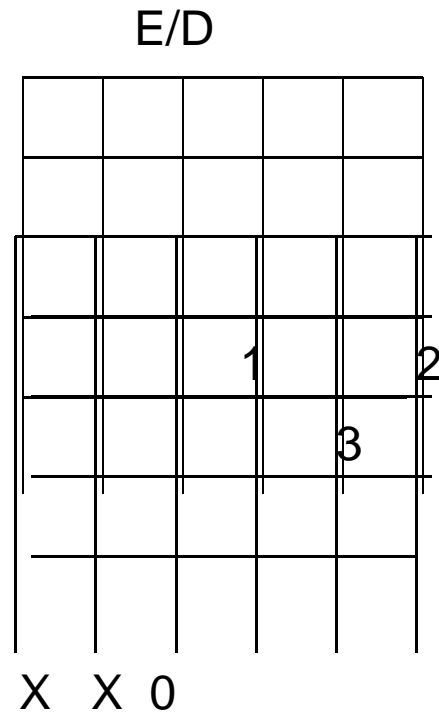
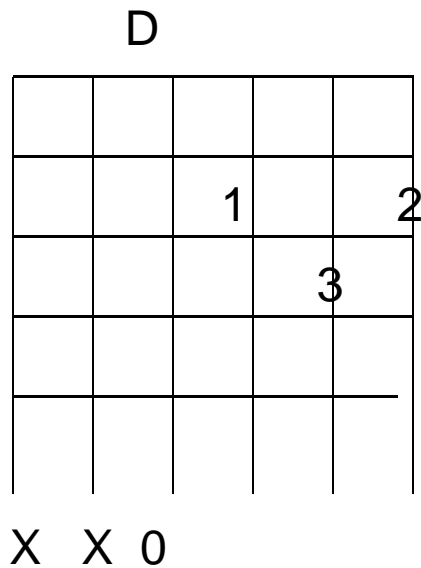
Some things you can do. For the A7 coming down play a A7/C#.



Scales to use against this progression.

1. For entire progression use E blues.
2. For the E and E7 chords: E blues, E mixolydian (A scale starting with E), E minor pentatonic, E major pentatonic scale, E dorian mode (D major scale starting and ending on E), E 1/2-whole tone.
3. For the A and A7 chords: E blues, A mixolydian, A minor pentatonic, A major pentatonic, A dorian mode (G major scale starting and ending on A), A 1/2-whole tone scale.
4. For the B7 chord: E blues, B mixolydian, B minor pentatonic, B major pentatonic, B dorian mode (A major scale starting and ending on B), B 1/2-whole tone scale.

Introduction and ending for 8 Days a Week.



A letter then a slash then a letter means:

First letter is name of the chord.

Slash indicates that the next letter is the bass of the chord.

So E/D would be an E chord with a D note as the bass or lowest note.

The introduction to 8 Days a Week is:

4/4 ||: D | E/D | G/D | D :||

Notice that the same fingering applies to many chords.



D



E/D (E with a D Bass)



G/D (G with a D bass)

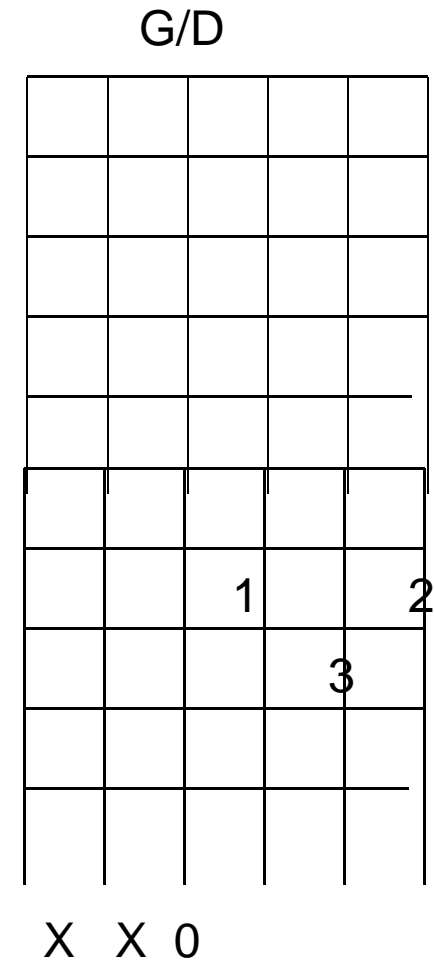
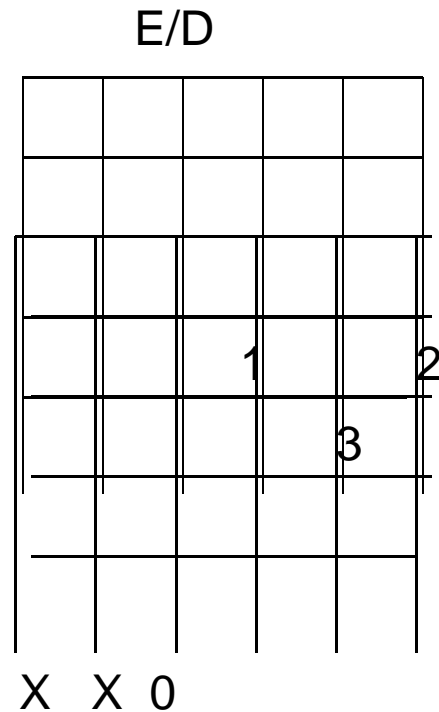
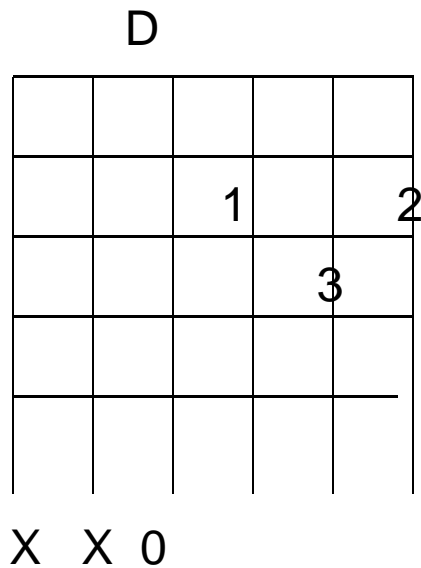


Same for Guitar 2. Leave 1st and 4th string open as drones.

Timbre (tonal) differences

- Notice the difference in sound when you play close to the bridge compared to over the sound hole on your guitar.
- The reason is that when you play over the bridge the overtones are sounding louder and the fundamental (note you play) are softer in volume.
- Overtones are the multiples of the fundamental tone. For example, if you played an A = 440 Hz. Then the overtones would be 880 (2X), 1320 (3X), 1760 (4X), 2200 (5X) etc.
- The closer you play to the bridge the louder those overtones sound and the softer the fundamental sounds.
- For 8 Days a week play over the sound hole until you get to the section starting with an A chord (bridge of the song) then play near the bridge, on the repeat go back to playing over the sound hole.

Introduction and ending for 8 Days a Week.



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So E/D would be an E chord with a D note as the bass or lowest note.

The introduction to 8 Days a Week is:

4/4 ||: D | E/D | G/D | D :||

Notice that the same fingering applies to many chords.



D



E/D (E with a D Bass)



G/D (G with a D bass)



Same for Guitar 2. Leave 1st and 4th string open as drones.

Timbre (tonal) differences

- Notice the difference in sound when you play close to the bridge compared to over the sound hole on your guitar.
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- The closer you play to the bridge the louder those overtones sound and the softer the fundamental sounds.
- For 8 Days a week play over the sound hole until you get to the section starting with an A chord (bridge of the song) then play near the bridge, on the repeat go back to playing over the sound hole.

Strum over the sound hole of the guitar.

Verse 1

D E G D
Oo, I need your love, babe, guess you know it's true
D E G D
Hope you need my love, babe, just like I need you

Chorus 1

Bm G Bm E
Hold me, love me, Hold me, love me,
D E G D
I ain't got noth-in' but love babe, Eight Day's A Week

Verse 2

D E G D
Love you every day, girl, always on my mindD E
G D
One thing I can say, girl, love you all the time

Chorus 2

Bm G Bm E
Hold me, love me, Hold me, love me,
D E G D
I ain't got noth-in' but love girl, Eight Day's A Week

Bridge (Strum near the bridge of the guitar)

A Bm
Eight days a week I love you
E G A
Eight days a week is not enough to show I care

[Repeat Verse 1]

[Repeat Chorus 1]

[Repeat Bridge]

[Repeat Verse 2]

[Repeat Chorus 1]

G D
Eight Days A Week (Repeat 2 more times then do the intro again)

HEY, GOOD LOOKIN'

Words and music by Hank Williams, Sr.

Hey, [G] Hey, Good Lookin', whatcha got cookin'

[A7] How's about cookin' [D7] somethin' up with [G] me ...

[D7]

[G] Hey, sweet baby, don't you think maybe

[A7] We could find us a [D7] brand new reci-[G] pe. ...

[G7]

I got a [C] hot rod Ford and a [G] two dollar bill

And [C] I know a spot right [G] over the hill

[C] There's soda pop and the [G] dancin's free

So if you [A7] wanna have fun come a-[D7] long with me.

Say [G] Hey, Good Lookin', whatcha got cookin'

[A7] How's about cookin' [D7] somethin' up with [G] me.

I'm free and ready so we can go steady

How's about savin' all your time for me

No more lookin', I know I've been (*tooken)

How's about keepin' steady company.

I'm gonna throw my date book over the fence

And find me one for five or ten cents.

I'll keep it 'til it's covered with age

'Cause I'm writin' your name down on ev'ry page.

Say Hey, Good Lookin', whatcha got cookin'

How's about cookin' somethin' up with me.

Stand By Me

Various ways.




Song originally in A but to start we will do it in G

- This is an example of taking a song that is hard to do in one key and moving it to another key.
- For Guitar II, III and IV this may not apply for changing keys.


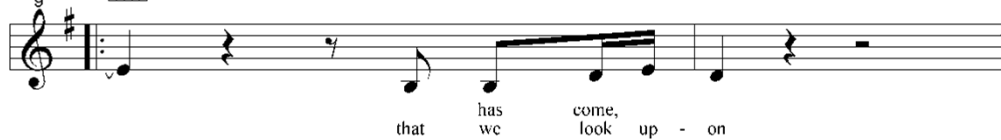
Stand By Me



Ben E King, Jerry Leiber
and Mike Stoller




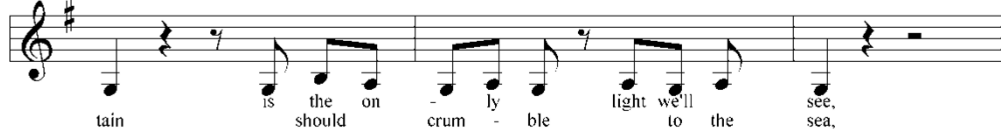
1  

4   

7  
When the night

9  
that has we come, look up - on

11  
and the land is dark, and the moon
should tum - ble and fall, or the moun -

13    
tain is the on - crum - ly - ble light we'll see,
should on - crum - ly - ble light we'll see,
to the sea,

16

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

Em

C

19

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

D7

G

22

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

G

Em

25

stand by me oh, stand by

C

D7

28

me. Oh, stand stand by me

G

31

stand by me if the sky

Stand By Me Ben J. King, Jerry Leiber and Mike Stoller

1 G Em
 4 C D7
 7 G
 9 G
 11 Em
 13 C D7 G
 1961

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

When the night
 that has come, up - on
 and the land is and dark, fall, and or the moon moun -
 should tum - ble and dark, fall, and or the moon moun -
 min is the on - crum - ble light will to the sec, sea,

16
 19 Em C
 22 D7 G
 25 G Em
 28 C D7
 31 G

won't be a - fraid, just as long as you stand
 won't shed a - tear, dear,
 stand by me. So, dar - lin', dar - lin'
 stand by me oh, stand by
 me. Oh, stand stand by me
 stand by me if the sky

Here it is as a whole

I'm a Believer

G D F G D F G
I thought love was only true in fairytales and for someone else and not for me

C G C G C G
D
love was out to get me thats the way it seems dissapointment haunted all
my dreams

 G RIFF 1 C G RIFF 1 G RIFF 1 C
G
then I saw her face now Im a believer not a trace of of doubt in my mind Im
in love

C G F G RIFF 2
Im a believer I couldnt leave her if i tried

G D F G D F

G
I thought love was more or less a given thing seems the more I gave the
less I got

C G C G C G D
What's the use in trying All you get is pain When I neede sunshine I got
rain

 G RIFF 1 C G RIFF 1 G RIFF 1 C
G
then I saw her face now Im a believer not a trace of of doubt in my mind Im
in love

C G F G RIFF 2
Im a believer I couldnt leave her if i tried

Tabbed by JOHN CONSTANTINE

I also have an acoustic solo guitar version of this song email me on

lemon@tig.com.au if your interested

Introduction Idea

I'm A Believer

RIFF PART 1

RIFF PART 2

E---1--1--0--0-----1--1--0--0-----
B---3--3--1--1--3----3--3--1--1--3-----
G---0--0--0--0--4----0--0--0--0--4-----
D-----5-----5-----3-----3-----3-----
A-----3h5-----3h5-----3h5-----
E-----