

# Class 8 Guitar I and II - Blues Only

- 12 – Bar Blues in A
- Blues backup like Chuck Berry
- Blues Scale in 5<sup>th</sup> position
- Difference between straight time and shuffle time
- What blues is and what it isn't
- Variations of 12 barre for Guitar II
- Barre forms for 12 barre blues
- Other Patterns.
- Pass back quizzes

# What is the blues?

- Class discussion.

# What is the blues?

- BB King says that “The blues is when your main squeeze left you and you are either down in the dumps or happy to be rid of the ...”
- It is a feeling more than anything but there are patterns and musical traits to the blues.
- Most common blues progressions are 12 or 24 bar blues but 16 bar and 32 bar do exist.
- When people get together and jam the first thing that most play is the blues.
- Blues can be hidden – Santana as an example

## 12 Bar Blues

The 12 bar blues usually uses the following format:

(In the Key of A)

4/4 ||: A7 | (D7) | (A7) | | D7 | | A7 | | E7 | D7 | A7 | (E7)  
First 4 bars call | Repeat call 2nd 4 | Response

So it is broken down into 3 sets of 4 measures each. An example would be:

### Hound Dog

A7  
4/4 You Ain't nothin but a ||: Hound Dog, | cryin all the | time. |  
(Call)  
A7 D7 A7  
You Ain't nothin but a | Hound Dog, | cryin all the | time. |  
(Repeated Call)  
A7 E7 D7  
Well you ain't | Never caught a rabbit and you | Ain't no friend of |  
(Response)  
A7  
mine | :||

You need to memorize this progression. The pattern is:

4/4 ||: I | (IV) | (I) | | IV | | I | | V | IV | I | (V) :||

Even though that is the harmonic content of the song it is advisable to do something other than just to play the chords. Do a Chuck Berry style accompaniment or a repeated riff. Following is the Blues Scale In A.

# The Blues In All Keys

The most common of all blues progression is the 12-bar blues. Following is the basic form.

4/4 ||: I | | | | IV | | I | | V | IV | I | V :||

In the Key of A A7 D7 A7 E7 D7 A7 E7

Key	I	IV	V
A	A	D	E
Bb	Bb	Eb	F
B	B	E	F#
C	C	F	G
C#	C#	F#	G#
Db	Db	Gb	Ab
D	D	G	A
Eb	Eb	Ab	Bb
E	E	A	B
F	F	Bb	C
F#	F#	B	C#
Gb	Gb	Cb	Db
G	G	C	D
Ab	Ab	Db	Eb

Use the chart to the right to write out the chords in each of the keys. Then practice them till you can play them without a problem.

Start by using the 6th and 5th string root chords. Note that in most blues all of the chords are dominant 7th chords. Once the progressions are learned in every key then start with some of the chord substitutions covered in class. It is important that you first learn the basic progressions in every key. There are patterns and after you have done a few it should be easy to learn them all.

## 12 bar blues in A:

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

### Jump Jive And Wail

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

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

(Chorus)

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

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

Chorus

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

Chorus

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

# Jump Jive and Wail Guitar Part

For Guitar II students!!!

1/8<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

Guitar

T  
A  
B

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

E

Gtr.

6th position

Gtr.

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

# Read In Guitar Reference

- Pages 49-52. Spend most of your time on 49 and try what it says.
- Take your time.
- On page 50 work on the chords. Memorize them so that you can play them from memory.
- **Key that you play along with the CD this week!!**



# Pass back quiz

- Also take roll

# From the Rock Fakebook

- Play the following songs.
  - High Heel Sneakers – transpose to A. 105
  - Blue Suede Shoes page 31
  - Lay Down Sally 164 (Guitar II do figure in bass)
  - Hound Dog 110

# Blues In The Key Of A

Practice as a Shuffle and a Straight Blues.

1

A (A7)

2 2 4 4 2 2 4 4 2 2 4 4 2 2 4 4 2 2 4 4 2 2 4 4

Use your middle and pinky fingers for the left hand.  
Hold the middle finger down while playing with the pinky.

5

D (D7)

A (A7)

2 2 4 4 2 2 4 4 2 2 4 4 2 2 4 4 0 0 0 0 0 0 0 0

9

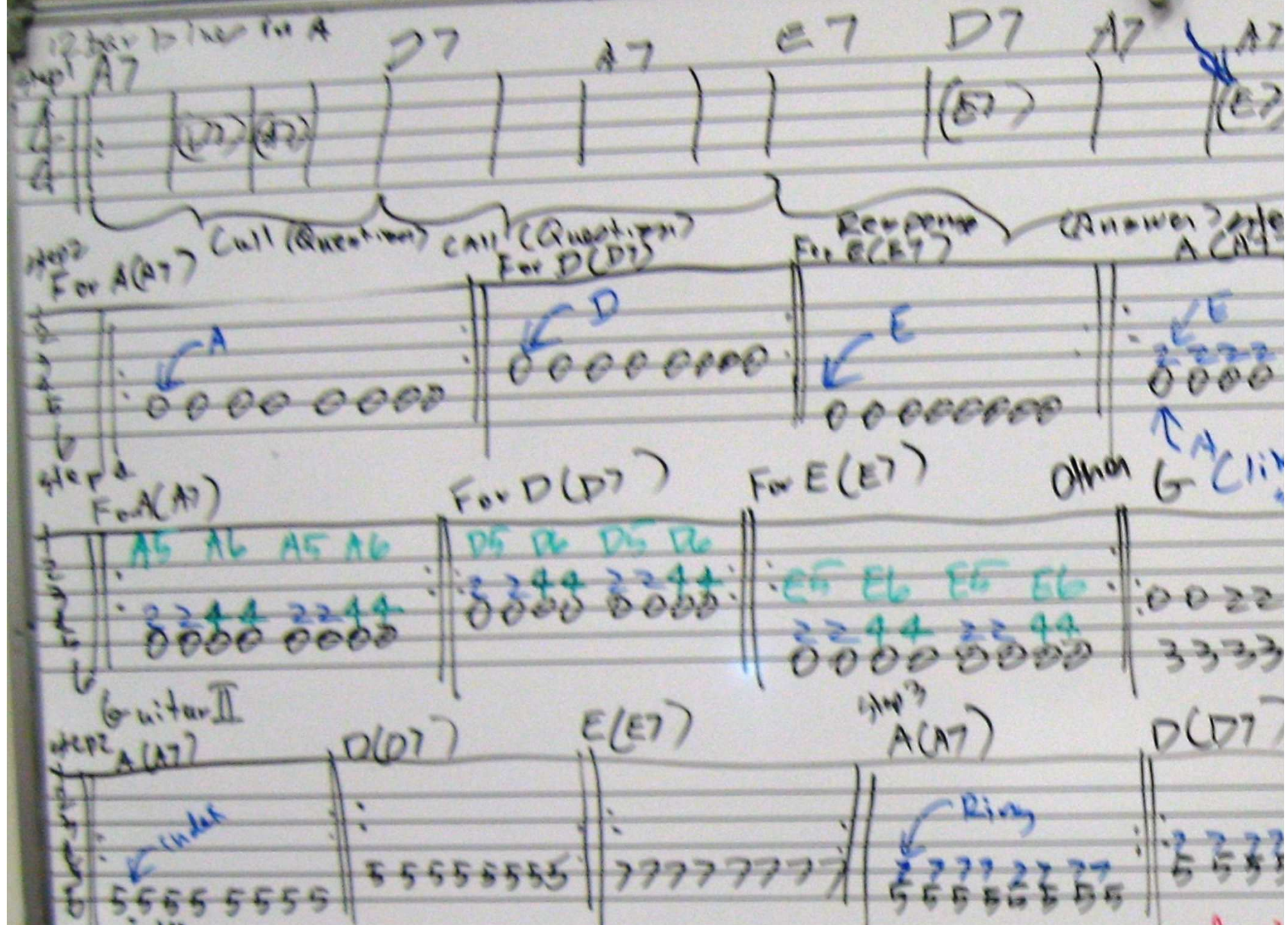
E (E7)

D (D7)

A (A7)

E (E7)

2 2 4 4 2 2 4 4 2 2 4 4 2 2 4 4 2 2 4 4 2 2 4 4





Answer Step 3  
A(A7)

D(D7) E(E7)

Other G (like skip of A and C)

E6 E5 E6

F4 22 44

00 0000

D(D7) C7

A(A7)

Ring

D(D7) C7

Blues scale in A (5th position)

5 8 567 57 578 58 85 875 75 765 85



Handwritten musical notation on a staff, featuring circles representing notes and arrows indicating fingerings. The notation is divided into four measures by vertical bar lines.

For A (A7)      For D (D7)      For E (E7)      Other G (G7)

A5 A6 A5 A6      D5 D6 D5 D6      E5 E6 E5 E6      0 0 2 2  
 0 2 4 4 0 0 0 0      0 2 4 4 0 0 0 0      0 2 4 4 0 0 0 0      3 3 3 3

Guitar II  
 A (A7)      D (D7)      E (E7)      A (A7)      D (D7)

5 5 5 5 5 5 5 5      5 5 5 5 5 5 5 5      7 7 7 7 7 7 7 7      5 5 5 5 5 5 5 5      5 5 5 5

A (A7)      D (D7)      E (E7)      Blues scale

7 7 9 9 7 7 9 9      7 7 9 9 7 7 9 9      9 9 11 11 9 9 11 11  
 5 5 5 5 5 5 5 5      5 5 5 5 5 5 5 5      7 7 7 7 7 7 7 7

5 8 5 6 7 5  
 Fingers 4 1 2 3 1



12 bar blues for A

Step 1 A7 D7 A7 E7 D7 A7 A7

Step 2 For A(A7) Call (Question) Call (Question) For D(D7) Response For E(E7) Answer Step 3 A(A7) D(D7) E(E7)

Step 3 For A(A7) For D(D7) For E(E7) Other G (like step 1) (A7) C

Step 4 Guitar II A(A7) D(D7) E(E7) A(A7) D(D7) C7

Step 5 A(A7) D(D7) E(E7)

Blues scale in A (5th position)

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

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

# Blues In A 5th Position

[Composer]

Guitar

**A**

5th Position

Guitar

T  
A  
B

7 7 9 9 7 7 9 9 | 7 7 9 9 7 7 9 9 | 7 7 9 9 7 7 9 9 | 7 7 9 9 7 7 9 9  
5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5

Gtr.

**b**

**A**

Gtr.

7 7 9 9 7 7 9 9 | 7 7 9 9 7 7 9 9 | 7 7 9 9 7 7 9 9 | 7 7 9 9 7 7 9 9  
5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5

Gtr.

**E**

**D**

**A**

**G#**

7th pos

5th pos

7th pos

Gtr.

9 9 11 11 9 9 11 11 | 7 7 9 9 7 7 9 9 | 7 7 9 9 7 7 9 9 | 9 9 11 11 9 9 11 11  
7 7 7 7 7 7 7 7 | 5 5 5 5 5 5 5 5 | 7 7 9 9 7 7 9 9 | 7 7 7 7 7 7 7 7



# Here is how we will start

- On the A7 chord. Play as 1/8<sup>th</sup> notes all down pick. Use your flatpick. Only play the 5<sup>th</sup> and 4<sup>th</sup> strings – some call this a power chord.
- Then on the D7 do the same thing but on the 4<sup>th</sup> and 3<sup>rd</sup> strings.
- On E7 do the same thing but on the 6<sup>th</sup> and 5<sup>th</sup> strings.

# From previous slide

- Play 4/4||: A7 | | | | D7 | | A7 | | E7 |  
D7 | A7 | : ||

Count each measure 1 & 2 & 3 & 4 &

Practice this a bit. Intermediates will now go with me to another room. You need to start memorizing this! If you haven't already done so please read in the guitar reference pages 49-55.

# Blues In The Key Of A

Practice as a Shuffle and a Straight Blues.

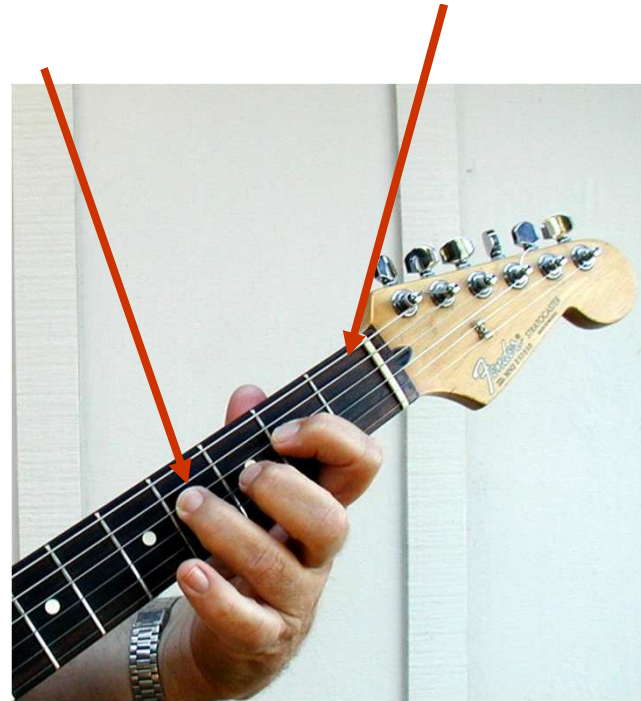
1

A (A7)

2/0 2/0 4/0 4/0 2/0 2/0 4/0 4/0

Use your middle and pinky fingers for the left hand.  
Hold the middle finger down while playing with the pinky.

Can also use index and middle. Easier to finger but both should be played.



Only play the 4<sup>th</sup> and 5<sup>th</sup> strings on these 2. Play each one 2 times.  
On the 2<sup>nd</sup> one leave the index finger down also.

.

# For the D or D7 Chord

Practice as a Shuffle and a Straight Blues.

1

D (D7)

2  
0

2  
0

4  
0

4  
0

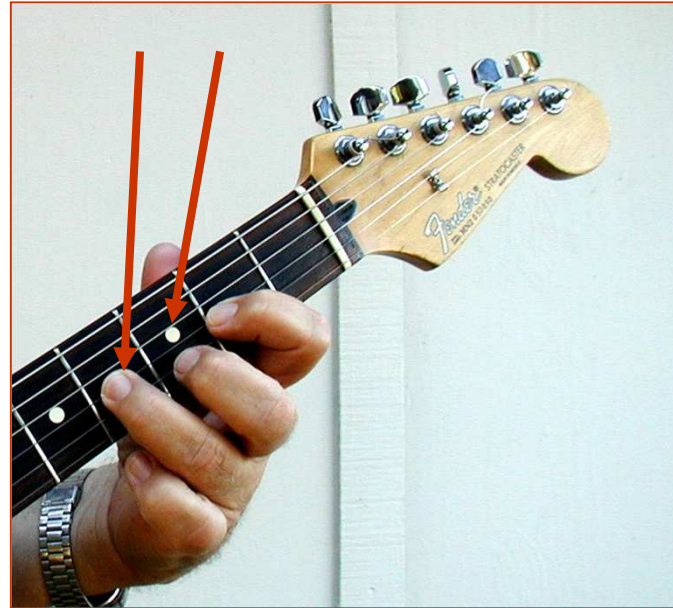
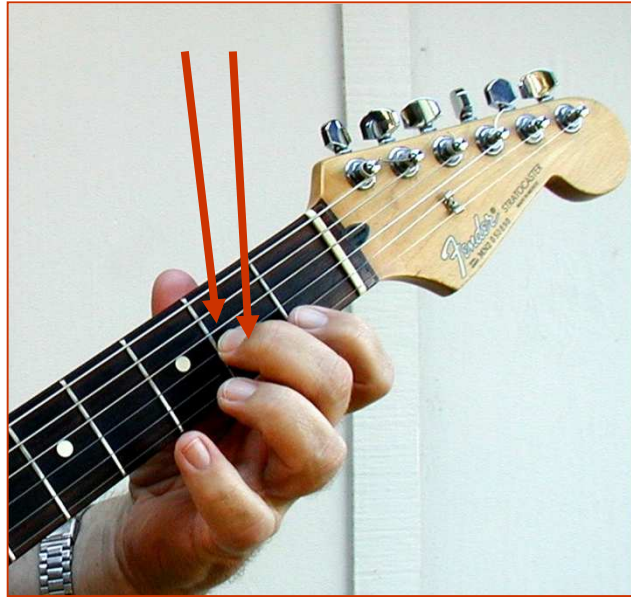
2  
0

2  
0

4  
0

4  
0

Use your middle and pinky fingers for the left hand.  
Hold the middle finger down while playing with the  
pinky.



Same as last one but towards the ground one string. This time only play the 4<sup>th</sup> and 3<sup>rd</sup> string. You must use a pick for this!!!

## For E or E7 Blues Backup

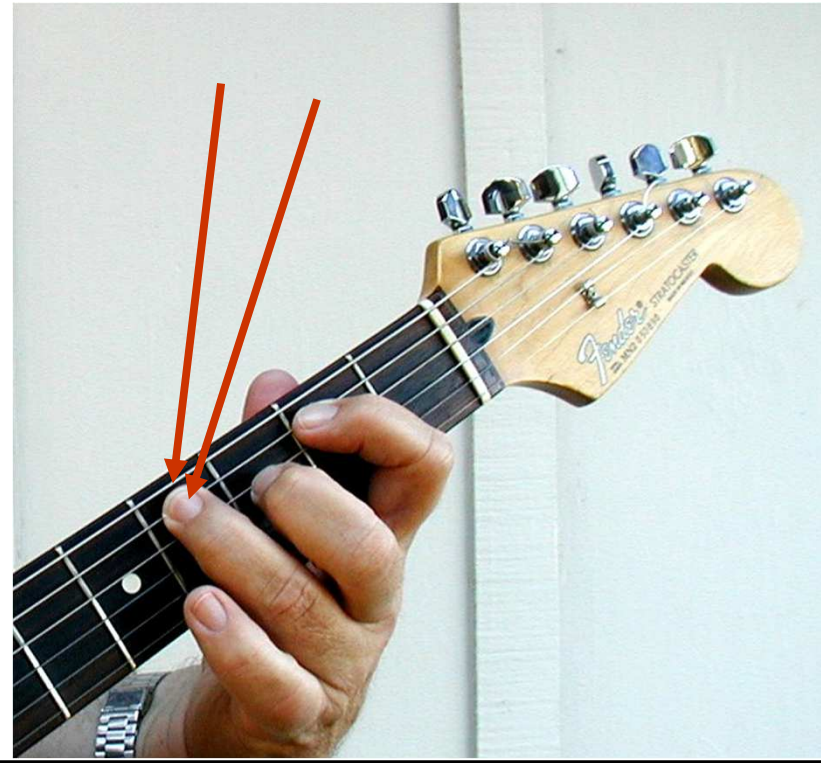
E (E7)

1

2 2 4 4 2 2 4 4

0 0 0 0 0 0 0 0

Use your middle and pinky fingers for the left hand.  
Hold the middle finger down while playing with the  
pinky.



For E it is the same as A but towards the ceiling one string. Only play the 6<sup>th</sup> and 5<sup>th</sup> string. Again leave the index finger down for both.





This is for guitar II students.

Intermediate for A – play 6<sup>th</sup> and 5<sup>th</sup> strings only.



For D it is the 5<sup>th</sup> and 4<sup>th</sup> strings.

For E it is the same as D but at the 7<sup>th</sup> fret.

D7

The image shows a musical score for a D7 chord. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody consists of two groups of four eighth notes, each group beamed together. The notes are D4, E4, F#4, and G4. The guitar TAB below shows the fretting for these notes: the first string has frets 2, 2, 4, 4; the second string has frets 2, 2, 4, 4; and the third, fourth, fifth, and sixth strings are all open (0).

<b>T</b>								
<b>A</b>	2	2	4	4	2	2	4	4
<b>B</b>	0	0	0	0	0	0	0	0

## Get Back

[A]Jojo was a man who thought he was a loner,

[D]But he knew it couldn't [A]last.

[A]Jojo left his home in Tuscon, Arizona

[D]For some California [A]grass

{c:Chorus}

[A]Get back, get back

[D]Back to where you once be[A]longed

[A]Get back, get back

[D]Back to where you once belonged - Get back Jo!

Sweet Loretta Martin thought she was a woman,

But she was another man.

All the girls around her said she's got it comin',

But she gets it while she can.

## Get Back

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

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

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

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

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

At first don't play the chords in brackets. Later on you will be able to add those chords into the piece.

This song is a straight blues. No shuffle!! Play it with the Chuck Berry background.

### Johnny B. Goode

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

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

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

Johnny B. Goode

Detailed explanation Guitar II  
bonus.

The A Mixolydian Mode is the same as a D major scale but starting on the 5<sup>th</sup> degree of the scale. So instead of starting on the 5<sup>th</sup> fret of the 4<sup>th</sup> string start on the 5<sup>th</sup> fret of the 6<sup>th</sup> string. This is the scale that Chuck Berry uses for the runs in Johnny B. Goode.



# Johnny B. Goode Solo

Hold the 1/2 barre A at the 5th fret through the majority of this song. Just take your first position F and move it up to the 5th fret for this.

Slide 4<sup>th</sup> to 6<sup>th</sup> fret

Slide 4<sup>th</sup> to 5<sup>th</sup> fret with a 1/2 Barre across the 1<sup>st</sup> & 2<sup>nd</sup> String

This is on the 5<sup>th</sup> fret, 6<sup>th</sup> position with the form similar to the 1<sup>st</sup> position 'F' chord.

A Mixolydian mode descending

Slide with 2<sup>nd</sup> finger Up to the 6<sup>th</sup> fret. Most Slide from 4<sup>th</sup> to 6<sup>th</sup> fret

Hammer 5 to 6.

Slide with 3<sup>rd</sup> finger 1/2 Barred from 6 to 7<sup>th</sup> fret. On recording there isn't a slide here.

Here it is best to start with just the top note and add in the others later.

Switch here to 4<sup>th</sup> position.

Slide or bend up from the 8<sup>th</sup> to the 9<sup>th</sup> fret. Use your ring finger for this

This is a double stop. You can just play the 2<sup>nd</sup> string or do the double stop at any Point where the 2<sup>nd</sup> fret 5<sup>th</sup> string is played.





1

5

Move to 4<sup>th</sup> position. The 6 to 4 is a pull off

Slide to 9<sup>th</sup> fret from either the 8<sup>th</sup> or The 7<sup>th</sup> fret. Or you can bend the note from the 7<sup>th</sup> or The 8<sup>th</sup> fret. This is the most difficult part of this intro.

9

An A mixolydian mode from the 1<sup>st</sup> string 5<sup>th</sup> fret descending to the 1<sup>st</sup> string 7<sup>th</sup> fret Descending

This is a rake. Hold the A chord down and brush the pick down the strings. To keep the 3<sup>rd</sup> string from sounding just lightly touch the 3<sup>rd</sup> string with the middle finger – no pressure.

Same as before only twice as

This is an 'A' mixolydian mode from here until the first beat of the last measure of This line. Just starts on different notes.

This part is not played the same each time. Note that it can be played many ways

# Johnny B. Goode Solo

1

Musical notation for the first system, including a treble clef, key signature of two sharps (F# and C#), and a common time signature. The notation features a melodic line with a series of eighth notes and a bass line with a steady eighth-note accompaniment. A measure rest is present at the beginning of the system.

5

Musical notation for the second system, continuing the melodic and bass lines from the first system. The notation includes various rhythmic patterns and fingerings.

9

Musical notation for the third system, continuing the melodic and bass lines. The notation includes various rhythmic patterns and fingerings.

13

Musical notation for the fourth system, concluding the solo with a final melodic phrase and a bass line. The notation includes a double bar line at the end of the system.

# Now work on it

- Take this piece one measure at a time.
- Play each measure slowly until you can play it perfectly.
- The entire piece is based off of the chord form and the A mixolydian mode.
- Work on this with doing the backing of the song on tape or by getting together with someone else.
- Once you learn it, work on variations to make it partly your own!!
- Use these ideas in solo's of your own.
- Listen to the original recording. It is in the key of Bb which is up 1 fret from this version.

# Kansas City

This song is a shuffle. Listen to the Cd  
To get the feeling of a shuffle.

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

A E7  
Kansas City here I | come. | They got some | crazy little women there and |

D A E7 A  
I'm going to get me | one. | I'm going to be | standing on the corner |

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

A E7 D A  
Vine. | With my | Kansas City baby and my | bottle of Kansas City | wine.

E7 A (Break)  
Well I | might take a train, | might take a plane but | if I have to walk I'm going to |

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

A E7 D A E7  
They got some | crazy little women there and | I'm going to ge me | one. | If I |

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

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

A E7 D A  
They got some | crazy little women there and | I'm going to get me | one. | :||

SURFIN' U.S.A. }      Another straight feel but not a blues.

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

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

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

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

Now we will add in tacits to this song. Each chord during the chorus will have 1 measure of the chord then 1 strum in the next measure, then stop the sound for 3 beats (tacit) until the next chord. Just do it on the chorus section.

## Blue Suede Shoes

A  
Well it's | |: one for the money | two for the show | three to get ready now | Go cat go but |

D A E7 D  
don't you | step on my blue suede | shoes | you can | Do anything but lay off | of my blue suede |

A  
shoes | Well you can | knock me down | step in my face | slander my name all | over the place and |

A  
do anything that you | want to do but | uh uh honey lay | off of my shoes and don't |

D A E7 D  
you | step on my blue suede shoes | | well you can | Do anything but lay off | of my blue suede |

A  
shoes | :|| ||

Play 1 chord each measure for the 1<sup>st</sup> line and then do shuffle for the rest of the progression until the A comes around again then do the same thing.

## Heartbreak Hotel

A

4/4 Well | |: since my baby left me well I | found a new place to dwell. Well it's

A

A7

D

down at the end of lonely street at | heartbreak hotel where | I'll be so lonely baby |

D

E7

A

well I'm so lonely | I'll be so lonely I could | cry A1 | though it's always crowded you |

A

A7

still can find some room for | broken hearted lovers to | crowd there in the gloom |

D

E7

A

We'll be so lonely baby | we'll be so lonely | well they're so lonely they could | die :| |



# Some Songs with this technique

- Following are a couple of songs using the blues backup technique.
- Heard John Mayer this week. Did 2 songs with this type of backup.

# Big Yellow Taxi

Joni Mitchell

1 They paved par - a - dise and put up a park - ing lot  
took all the trees and put them in a tree mu - se um  
Hey, far - mer far - mer put a - way that D. D. I. now,  
Late last night I heard the screen door slam

5 With a pink ho - tel a bou - tique and a swing - ing hot spot  
and they charged all the peo - ple a dol - lar and a half just to see 'em.  
Give me spots on my ap - ples but leave me the birds and the bees  
And a old man - low Tax - i took a - way my old man.

9 Don't it al - ways seem to go That you don't know what you've got till it's gone? They  
please!

14 paved par - a - dise And put up a park - ing lot Woo pa - pa pa - pa Woo pa -

19 pa pa - pa they Woo pa - pa pa - pa Don't it al - ways seem to go That you

SURFIN' U.S.A. }

Best to use version in book!!

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

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

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

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

Now we will add in tacits to this song. Each chord during the chorus will have 1 measure of the chord then 1 strum in the next measure, then stop the sound for 3 beats (tacit) until the next chord. Just do it on the chorus section.

# Big Yellow Taxi

Joni Mitchell

1

They paved par - a - dise and put up a park - ing lot  
took all the trees and put them in a tree - mi - se - um  
Hey, far - mer far - mer put a - way that D - T. now,  
late last night I heard the screen door slam

5

With a pink ho - tel a bou - que and a swing - ing hot spot  
and they charged all the peo - ple a dol - lar and a half just to see 'em.  
Give me spots on my ap - ples but leave me the birds and the bees  
And a old man - low Tax - y took a - way my old man.

9

Don't it al - ways seem to go That you don't know what you've got till it's gone? They please!

14

paved par - a - dise And put up a park - ing lot Woo pa - pa pa - pa Woo pa -

19

pa - pa - pa they Woo pa - pa pa - pa Don't it al - ways seem to go That you

24

don't know what you've got till it's gone? They paved par - a - dise And put up a park - ing lot Woo pa

29

pa pa pa they

# From Book

- Hound Dog, page 110
- Blue Suede Shoes, page 31
- Some Kind of Wonderful, page 257
- High Heel Sneakers, page 105
- Lay Down Sally, page 165

# Blues Variations Number 1

1

2 2 4 4 2 2 4 4 | 2 2 4 4 5 5 4 4 | 2 2 2 2 2 2 4 4 | 2 2 2 2 2 2 2 2

5

2 2 4 2 5 2 4 2 | 0 2 0 4 0 2 0 4 | 0 2 0 4 0 6 0 4 | 0 0 4 4 2 2 4 4

9

Following Are in 5th position.

2 2 4 4 2 2 4 4 | 5 5 7 7 5 5 7 7 | 5 5 7 7 6 6 7 6 7 | 5 5 9 9 7 7 9 7 9

9

Following Are in 5th position.

2 2 4 4 2 2 4 4 5 5 7 7 5 5 7 7 5 5 7 7 6 6 7 6 7 5 5 9 9 7 7 9 7 9

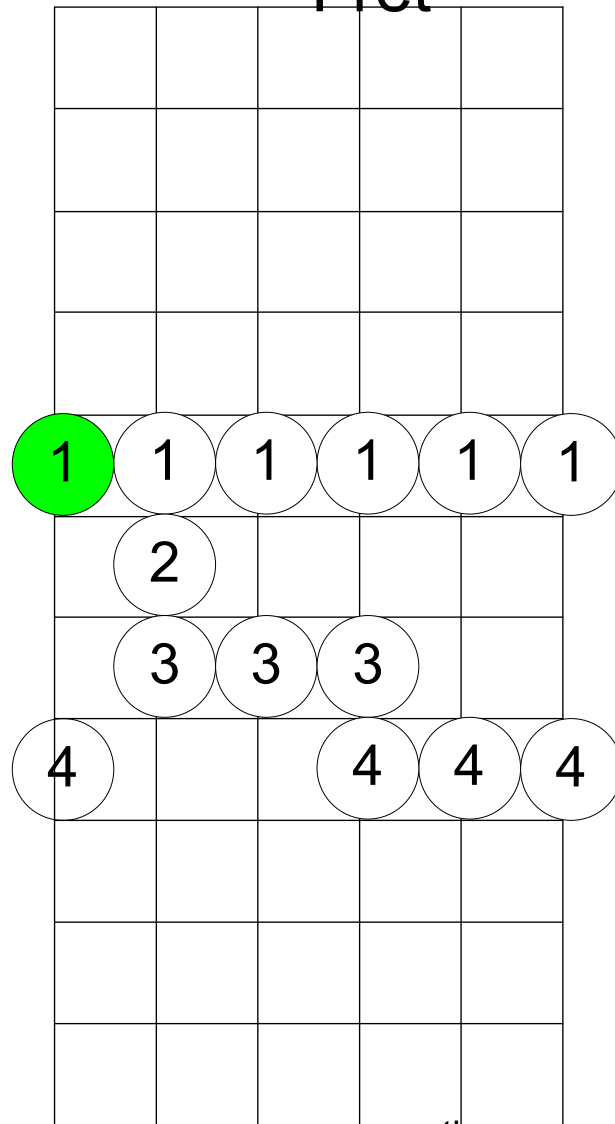
13

4th Position. 5th position. Like "What'd I Say"

5 5 3 4 7 7 4 7 5 7 5 7 5 7 7 7 7 5 7 5 5 7 7 5 5 7 7

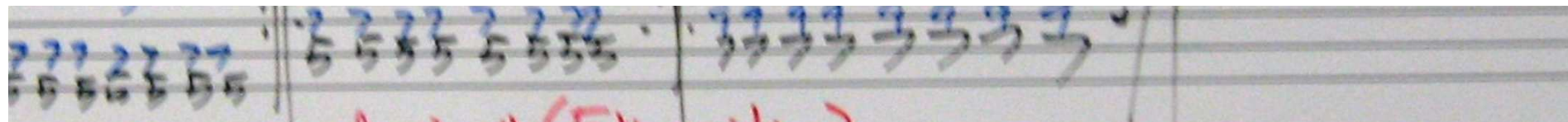
# A Blues Scale 5<sup>th</sup>

Fret



Root is on the 6<sup>th</sup> string 5th fret.





# Blues scale in A (5th position)

5 8 5

5 8

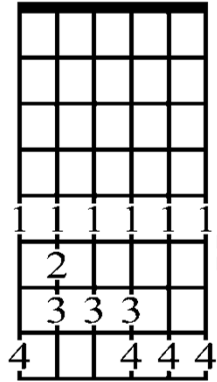
5 7 8 5 8

8 5 8 7 5 7 5

7 6 5 8 5

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

A



# The A Blues Scales In 5th Position

Play in 5th position totally. 1st finger on 5th fret 2nd on 6th fret, 3rd on 7th fret and pinky on 8th fret.

Left Hand Finger

1 4 1 2 3 1 3 1

5 8 5 6 7 5 7 5

3 3 4 1 4 1 4 1 4

7 8 5 8 5 8 5 8

5 1 4 3 1 3 1 3 2

5 8 7 5 7 5 7 6

7 4 1

5 8 5

# An 8 bar blues. Chords embedded

Key To The Highway

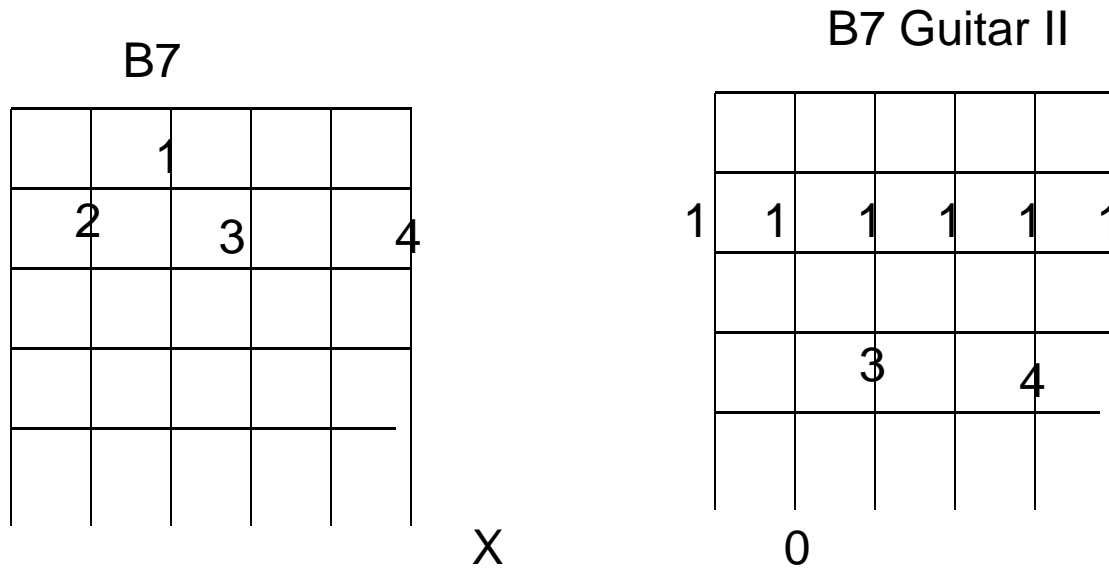
I got the A key to the E highway,  
D Billed out and bound to go.  
I'm gonna A leave here running;  
E Walking's much too A slow. D A E

I'm going A back to the E border  
D Woman, where I'm better known.  
You know you A haven't done nothing,  
E Drove a good man away from A home. D A E

When the A blue peaks over the E mountains  
D I'll be on my way.  
I'm gonna A roam this old highway  
E Until the break of A day. D A E

Oh give me A one, one more kiss E mama  
D Just before I go,  
'Cause when I A leave this time you know I,  
E I won't be back no A more. D A E

## The B7 Chord



Notice how the first 3 fingers are very close to what a D7 is only on other strings. Get those fingers down first and then add in the 4<sup>th</sup> 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 1<sup>st</sup> 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#.

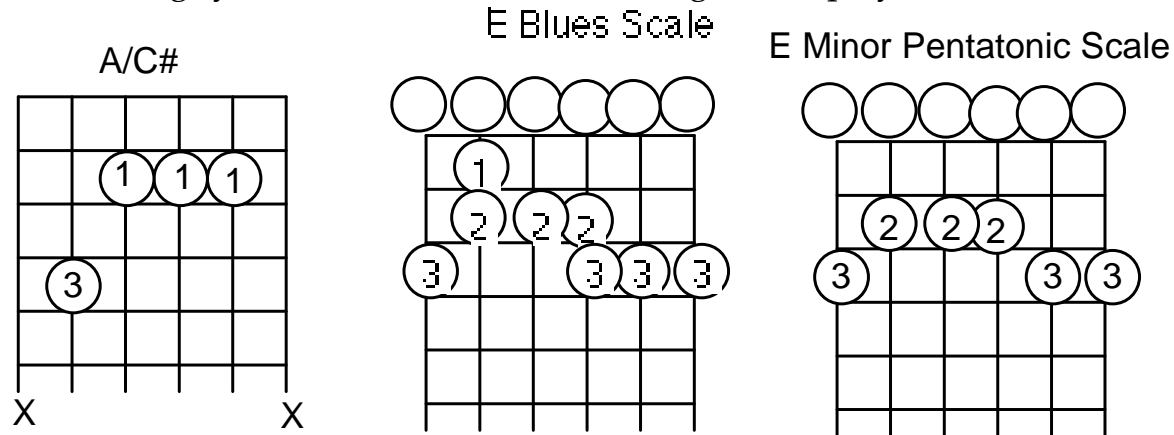
A/C# E Blues Scale E Minor Pentatonic Scale

The diagrams show three guitar fretboard layouts on a 6-string, 5-fret scale. The first diagram, labeled 'A/C#', shows a barre at the 2nd fret with fingers 1, 1, 1 on strings 2, 3, and 4, and finger 3 on string 5. The second diagram, labeled 'E Blues Scale', shows a barre at the 2nd fret with fingers 1, 2, 2, 2 on strings 2, 3, 4, and 5, and fingers 3, 3, 3 on strings 1, 2, and 3. The third diagram, labeled 'E Minor Pentatonic Scale', shows a barre at the 2nd fret with fingers 2, 2, 2 on strings 2, 3, and 4, and fingers 3, 3 on strings 1 and 5.

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.

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.



## 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#.

A/C#

E Blues Scale

E Minor Pentatonic Scale

Scales to use against this progression.

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

# Leadbelly

Selected songs and backup



## Huddie Ledbetter, aka Leadbelly

---

Huddie William Ledbetter was born on January 29, 1885 on the Jeter Plantation near Mooringsport, Louisiana. He was the only child of his parents Wesley and Sally. Huddie and his parents moved to Leigh, Texas when he was five and it was there that he became interested in music, encouraged by his uncle Terrell who bought Huddie his first musical instrument, an accordion.

It was some years later when Huddie picked up the guitar but by the age of 21 he had left home to wander around Texas and Louisiana trying to make his living as a musician. Over the next ten years Huddie wandered throughout the southwest eking out an existence by playing guitar when he could and working as a laborer when he had to.

Huddie Ledbetter was the world's greatest cotton picker, railroad track liner, lover, and drinker as well as guitar player. This assertion came from no less an authority on the matter than Huddie himself. Since not everyone agreed with his opinion Huddie frequently found himself obliged to convince them. His convincing frequently landed him in jail.

In 1916 Huddie was in jail in Texas on assault charges when he escaped. He spent the next two years under the alias of Walter Boyd. But then after he killed a man in a fight he was convicted of murder and sentenced to thirty years of hard labor at Huntsville, Texas' Shaw State Prison Farm. After seven years he was released after begging pardon from the governor with a song:

Please, Governor Neff, Be good 'n' kind  
Have mercy on my great long time...  
I don't see to save my soul  
If I don't get a pardon, try me on a parole...  
If I had you, Governor Neff, like you got me  
I'd wake up in the mornin' and I'd set you free

# Chords

- Other than the B7 do them in 1<sup>st</sup> position.
- For the B7 do the A7 form at the 2<sup>nd</sup> fret.
- Notice the change in time towards the end of the piece from 4/4 to 2/4 back to 4/4 time.  
Best to feel this rather than try to count it.
- Backup is a great blues lick – Leadbelly did this on the 12 string guitar and very rough.  
Backup can be used for many songs.

## Midnight Special

E A E  
4/4 ||: Well you wake up in the | morning | hear the ding-dong | ring |

E B7 E A  
Go marchin' to the | table | See the same damn | thing | Well it's on the | table |

A E B7  
knife and fork up in a | pan | An if you say anything | about it |

B7 E A  
You be in trouble with the | Man | Let the Midnight | Special| shine it's light on|

E B7 E E  
me | Let the midnight | special | 2/4 Shine it's | 4/4 everlasting love on | me :|| ||

Well, the biscuits on the table, just as hard as any rock,  
If you try to eat them break a convict's heart.  
My sister wrote a letter, my mother wrote a card.  
If you want to come to see us, you'll have to ride the rods.

Now if you go to Houston, Lawd, you better walk right.  
You better not stagger and you better not fight.  
Or the sheriff will arrest you and the judge will send you down.  
You can bet your bottom dollar, You be Penitentiary bound.

## Midnight Special

E A E  
4/4 |: Well you wake up in the | morning | hear the ding-dong | ring |

E B7 E A  
Go marchin' to the | table | See the same damn | thing | Well it's on the | table |

A E B7  
knife and fork up in a | pan | An if you say anything | about it |

B7 E A  
You be in trouble with the | Man | Let the Midnight | Special| shine it's light on|

E B7 E E  
me | Let the midnight | special | 2/4 Shine it's | 4/4 everlasting love on | me :|| ||

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My sister wrote a letter, my mother wrote a card.  
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Now if you go to Houston, Lawd, you better walk right.  
You better not stagger and you better not fight.  
Or the sheriff will arrest you and the judge will send you down.  
You can bet your bottom dollar, You be Penitentiary bound.

Well yonder comes Dr. Melton. How in the world do you know.  
Well they give me a tablet the day before.  
Well there never was a doctor travel through by land.  
That could cure the fever of a convict man.

Yonder comes little Rosie. How in the world do you know.  
I can tell her by her apron an the dress she wore.  
Umbrella on her shoulder, piece of paper in her hand.  
Well, I her her tell the captain. I want my man.

# Midnight Special Guitar Part

Learn the part by itself then hold the chord down while you play the part.

**F. Markovich**

E

Guitar

Fingering

Guitar

T  
A  
B

0 0 3 4 2 2 4 2



E

Guitar

Fingering

Guitar

T  
A  
B

0 0 4 4 2 2 4 2

0 0 3 4 2 2 4 2

A

2

r.

0 0 4 4 2 2 4 2

r.

0 0 3 4 2 2 4 2

B7

3

r.

2 2 4 4 2 2 4 2

Gtr.

0 0 3 4 2 2 4

Gtr.

B7

3

1 1 2 3 1 1 4

Gtr.

2 2 5 6 4 4 6

Here play the B7 as a A form of CAGED for the 1<sup>st</sup> beat then barre just the 2<sup>nd</sup>, 3<sup>rd</sup>, and 4<sup>th</sup> strings at the 4<sup>th</sup> fret for the rest of the measure.

## Midnight Special

E A E  
4/4 ||: Well you wake up in the | morning | hear the ding-dong | ring |

E B7 E A  
Go marchin' to the | table | See the same damn | thing | Well it's on the | table |

A E B7  
knife and fork up in a | pan | An if you say anything | about it |

B7 E A  
You be in trouble with the | Man | Let the Midnight | Special| shine it's light on|

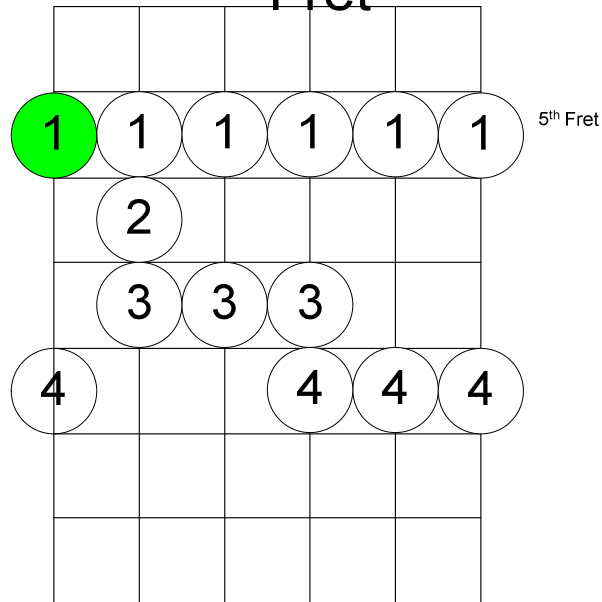
E B7 E E  
me | Let the midnight | special | 2/4 Shine it's | 4/4 everlasting love on | me :|| ||

Well, the biscuits on the table, just as hard as any rock,  
If you try to eat them break a convict's heart.  
My sister wrote a letter, my mother wrote a card.  
If you want to come to see us, you'll have to ride the rods.

Now if you go to Houston, Lawd, you better walk right.  
You better not stagger and you better not fight.  
Or the sheriff will arrest you and the judge will send you down.  
You can bet your bottom dollar, You be Penitentiary bound.

# A Blues Scale 5<sup>th</sup>

Fret



Root is on the 6<sup>th</sup> string 5<sup>th</sup> fret.

GOODNIGHT IRENE

Song in  $\frac{3}{4}$  time. Chords repeat over and over.

CHORUS

[D] Irene, Good-[A] night  
Irene, Good-[D] night  
Goodnight Irene,  
Good-[G] night Irene,  
I'll [A] see you in my [D] dreams.

[D] Last Saturday night I got [A] married  
Me and my wife settled [D] down  
Me and my wife have [G] parted  
Gonna [A] take another stroll down [D] town.

REPEAT CHORUS

Sometimes I live in the country  
Sometimes I live in town  
Sometimes I take a fool notion  
To jump in the river and drown.

REPEAT CHORUS

Stop ramblin', stop [A] gamblin'  
Stop stayin' out [A7] late at [D] night  
Go home to your wife and [G] family  
And [A] stay by the fireside [D] bright.

REPEAT CHORUS

Johnny Cash

An American Rebel

# Biography



[\[edit\]](#)

## Early life

Born J.R. Cash in [Kingsland, Arkansas](#), by age five he was working in the [cotton](#) fields, singing along with his family as they worked. The family farm was [flooded](#) on at least one occasion, which later inspired him to write the song "Five Feet High And Rising".

Cash was very close to his brother Jack. In [1944](#), Jack was pulled into a whirling table saw in the mill where he worked, and almost cut in two. He suffered for over a week before he died. Cash often spoke of the horrible [guilt](#) he felt over this incident, because he had gone out fishing that day. On his deathbed, Jack said he had had visions of [Heaven](#) and [angels](#) before he died. Almost sixty years later, Cash spoke of looking forward to meeting his brother in Heaven.

Cash's early memories were dominated by [gospel music](#) and [radio](#). He began playing [guitar](#) and writing songs as a young boy, and in high school sang on a local radio station. He was dubbed "John" upon enlisting as a radio operator in the [Air Force](#), which refused to accept initials as his name. Thereafter, he was known as Johnny and sometimes as John R. While an airman in [West Germany](#), Cash wrote one of his most famous songs, "[Folsom Prison Blues](#)," after seeing the [B-Movie](#) *[Inside the Walls of Folsom Prison](#)*.

## Early career

After his term of service ended, Cash married [Vivian Liberto](#) in [1954](#) and moved to [Memphis, Tennessee](#), where he sold appliances while studying to be a radio announcer. At night, he played with guitarist [Luther Perkins](#) and bassist [Marshall Grant](#) (the Tennessee Two). Cash worked up the courage to visit the [Sun Records](#) studio, hoping to garner a recording contract. Sun producer [Cowboy Jack Clement](#) met with the young singer first, and suggested that Cash return to meet producer [Sam Phillips](#). After auditioning for Phillips, singing mainly gospel tunes, Phillips told him to "go home and sin, then come back with a song I can sell." Cash eventually won over Phillips and Clement with new songs delivered in his early frenetic style. His first recordings at Sun, "Hey Porter" and "Cry Cry Cry", were released in [1955](#) and met with reasonable success on the country [hit parade](#).

Cash's next record, *Folsom Prison Blues*, made the country Top 5, and "I Walk the Line" was No. 1 on the country charts, making it into the pop charts Top 20. In [1957](#), Cash became the first Sun artist to release a [long-playing album](#). Although he was Sun's most consistently best-selling and prolific artist at that time, Cash felt constrained by his contract with the small label. [Elvis Presley](#) had already left the label, and Phillips was focusing most of his attention and promotion on [Jerry Lee Lewis](#). The following year, Cash left Sun to sign a lucrative offer with [Columbia Records](#), where his single "Don't Take Your Guns to Town" would become one of his biggest hits.

In 1955, Cash's daughter, [Rosanne](#), was born. Although he would have three more daughters (Kathy, Cindy and Tara) with his wife, their relationship began to sour, as he was constantly touring. It was during one of these tours that he met [June Carter](#). Cash proposed onstage to Carter at a concert at the [London Gardens](#) in [London, Ontario](#) on [February 22, 1968](#); the couple married a week later. By June's account, in the liner notes to the compilation album *Love* ([2000](#)), the song "I Still Miss Someone" was written about her.

[\[edit\]](#)

## Drug addiction

As his career was taking off in the early [1960s](#), Cash began drinking heavily and became addicted to [amphetamines](#) and [barbiturates](#). Friends joked about his "nervousness" and erratic behavior, many ignoring the signs of his worsening drug addiction. For a brief time, Cash shared an apartment in Nashville with [Waylon Jennings](#), who was also heavily addicted to amphetamines. Although in many ways spiraling out of control, his frenetic creativity was still delivering hits. His song "Ring of Fire" was a major [crossover](#) hit, reaching No. 1 on the country charts and entering the Top 20 on the [pop](#) charts. The song was co-written by June Carter and [Merle Kilgore](#) and originally performed by Carter's sister, but the signature [mariachi](#)-style horn arrangement was conceived by Cash, who claimed to have heard it in a dream. The song, written about Cash, describes the personal hell Carter went through as she wrestled with her forbidden love for Cash (they were both



The mid [1960s](#) saw Cash release a number of [concept albums](#), including *Ballads Of The True West* ([1965](#)), an experimental double record mixing authentic frontier songs with Cash's spoken narration; and *Bitter Tears* ([1964](#)), with songs highlighting the plight of the [American Indians](#). His drug addiction was at its worst at this point, however, and his destructive behavior led to a [divorce](#) from Vivian and canceled performances.

For his album *Bitter Tears*, Cash recorded "The Ballad of [Ira Hayes](#)", a Peter LaFarge song that told the true story of a [Pima Indian](#) who was one of the [Marine](#) heroes of the epic [WWII](#) battle at [Iwo Jima](#). Despite his heroism, Hayes returned home to crushing despair and [racial prejudice](#): "Ira Hayes returned a hero, celebrated throughout the land / He was wined and speeched and honored, everybody shook his hand / But he was just a Pima Indian, no water, no home, no chance / At home nobody cared what Ira had done, and when do the Indians dance?" Though "The Ballad of Ira Hayes" was a No. 3 country single, many stations refused to play it, deeming it too risky. Cash took out a full-page ad in [Billboard magazine](#) denouncing country radio for its reluctance. "'Ballad of Ira Hayes' is strong medicine," he wrote. "So is [Rochester](#), [Harlem](#), [Birmingham](#) [referring to then-recent race riots] and [Vietnam](#)."

Personal problems followed him to his new home on Old Hickory Lake in [Hendersonville, Tennessee](#) (outside of [Nashville](#)). His longtime guitarist, Luther Perkins, died in a house fire in August [1968](#). Less than two months later, the home of his next door neighbor and close friend, [Roy Orbison](#), burned down, claiming the lives of two of Orbison's three young sons. Cash was profoundly affected by these incidents, and he attempted to take the first steps on a long, hard road to recovery. He locked himself in his home and underwent [detox](#), relying heavily on his friends, and especially Carter and her parents, Ezra and [Maybelle](#). He and Carter were married soon after. The love ballad "Flesh and Blood" is one of the first of many songs Cash would write about his second wife.

Over the next two years, he recorded and released two massively successful live albums, *Johnny Cash at Folsom Prison* ([1968](#)) and *Johnny Cash at San Quentin* ([1969](#)). The Folsom Prison record was charged by a blistering rendition of his classic "Folsom Prison Blues," while the [San Quentin](#) record included the crossover hit single "[A Boy Named Sue](#)", a [Shel Silverstein](#)-penned song that reached No. 1 on the country charts and No. 2 on the US Top Ten pop charts. Shortly after his historic concert at [Madison Square Garden](#) in the waning days of the [1960s](#), his son [John Carter Cash](#) was born.

According to Cash his lowest point, and the point at which he realized he was sick because of the drugs, came when Cash drove his Jeep to [Chattanooga, Tennessee](#) and crawled into the Nickajack caves. Cash stated that he originally crawled into the caves to die because of the guilt and depression his drug addiction had caused to himself and others. However, while inside Cash said he felt an overwhelming presence of the Lord inside him and decided to change his life at that very moment. He began the long process of crawling out of the caves and when he emerged, June and his mother were waiting there to take him back to his home in [Hendersonville, Tennessee](#).

After he quit using drugs in the late 1960s and early [1970s](#), Cash rediscovered his [Christian](#) faith, taking an "[altar call](#)" in Evangel Temple, a small church in the Nashville area. Cash chose this church over many other larger, celebrity churches, in the Nashville area because he said he was just another man there, and not a celebrity. He could worship with other people and not be anything more than a common man.

[\[edit\]](#)

## "The Man in Black"

From [1969](#) to [1971](#), Cash starred in his own television show on the [ABC](#) network. The singing group [The Statler Brothers](#) got their start on the show, opening up for him in every episode. Notable rock artists appeared on his show, including [Neil Young](#), [The Monkees](#) and [Bob Dylan](#). Cash had been an early supporter of Dylan even before they had met, but they became friends while they were neighbors in late 1960s in [Woodstock, New York](#). Cash was enthusiastic about reintroducing the reclusive Dylan to his audience. In addition to the appearance on his TV show, Cash sang a duet with Dylan on his country album [Nashville Skyline](#), and also wrote the album's [Grammy](#)-winning [liner notes](#). Another artist who received a major career boost from *The Johnny Cash Show* was songwriter [Kris Kristofferson](#). During a live performance of Kristofferson's "Sunday Morning Coming Down," Cash made headlines when he refused to change the lyrics to suit network executives, singing the song with its controversial references to [marijuana](#) intact: "On the Sunday morning sidewalks / Wishin', Lord, that I was stoned."

Immensely popular, and an imposingly tall figure, by the early [1970s](#) he had crystallized his public image as "The Man in Black." He regularly performed dressed all in black, wearing a long black knee-length coat. This outfit stood in stark contrast to the costumes worn by most of the major country acts in his day: [rhinestone Nudie suits](#) and [cowboy boots](#). In [1971](#), Cash wrote the song "Man in Black" to help explain his dress code: "I wear the black for the poor and the beaten down, / Livin' in the hopeless, hungry side of town, / I wear it for the prisoner who has long paid for his crime, / But is there because he's a victim of the times."

In the mid-'70s, Cash's popularity and hit songs began to decline, but his autobiography, titled *Man in Black*, was published in [1975](#) and sold 1.3 million copies. (A second, *Cash: The Autobiography*, appeared in [1998](#)). His friendship with [Billy Graham](#) led to the production of a movie about the life of [Jesus](#), *The Gospel Road*, which Cash co-wrote and narrated. The decade saw his religious conviction deepening, and in addition to his regular touring schedule, he made many public appearances in an [evangelical](#) capacity. He also continued to appear on television, hosting an annual [Christmas](#) special on [CBS](#) throughout the 1970s. Later television appearances included a role in an episode of [Columbo](#), as well as a recurring role on [Dr. Quinn, Medicine Woman](#). He did a voice [cameo](#) on [The Simpsons](#) in the show's eighth season, playing the voice of a [coyote](#) that guides [Homer](#) on a spiritual quest (in [episode 3F24](#)). He also appeared with his wife on an episode of [Little House on the Prairie](#) entitled "The Collection" and gave a stirring performance as [John Brown](#) in the [1980s Civil War](#) television mini-series *North and South*.

[\[edit\]](#)

## Highwaymen

In [1980](#), Cash became the [Country Music Hall of Fame](#)'s youngest living inductee at age 48, but during the [1980s](#) his records failed to make a major impact on the country charts, though he continued to tour successfully. In the mid-1980s he recorded and toured with [Waylon Jennings](#), [Willie Nelson](#) and [Kris Kristofferson](#) as [The Highwaymen](#), making two hit albums.

During this period, Cash appeared as an actor in a number of television films. In [1981](#), he starred in *The Pride Of Jesse Hallam*. Cash won fine reviews for his work in this film that called attention to adult [illiteracy](#). In [1983](#), Cash also appeared as a heroic sheriff in *Murder In Coweta County*, which co-starred [Andy Griffith](#) as his nemesis. This film was based on a real life [Georgia](#) murder case; Cash had tried for years to make the film, which would win him acclaim.

Cash relapsed into addiction after a serious stomach injury in 1983 (sustained in a fight with an ostrich at his exotic animal park) led him to abuse [painkillers](#). <sup>[1]</sup> During his recovery at the [Betty Ford Clinic](#) in [1986](#), he met and befriended [Ozzy Osbourne](#), one of his son's favorite singers. At another hospital visit in [1988](#), this time to watch over Waylon Jennings (who was recovering from a [heart attack](#)), Jennings suggested that Cash have himself checked in to the hospital for his own heart condition. Doctors recommended preventive heart surgery, and Cash underwent [double bypass surgery](#) in the same hospital. Both recovered, although Cash refused to use any prescription painkillers, fearing a relapse into dependency. Cash later claimed that during his operation, he had what is called a "[near death experience](#)." He said he had visions of Heaven that were so beautiful that he was angry when he woke up alive.

As his relationship with record companies and the Nashville establishment soured, he occasionally lapsed into self-parody, notably on "Chicken In Black." After Columbia

In 1986, Cash published his only novel, *Man in White*, a book about [Saul](#) and his conversion to become the Apostle Paul. That same year, Cash returned to Sun Studios in Memphis to team up with Roy Orbison, Jerry Lee Lewis, and Carl Perkins to create the album, *Class of '55*. This was not the first time he had teamed up with Lewis and Perkins at Sun Studios. On [December 4, 1956](#), Elvis Presley dropped in on Phillips to pay a social visit while Perkins was in the studio cutting new tracks with Lewis backing him on piano. The three started an [impromptu jam session](#) and Phillips left the tapes running. He later telephoned Cash and brought him in to join the others. These recordings, almost half of which were gospel songs, survived and have been released on [CD](#) under the title [Million Dollar Quartet](#). Tracks also include [Chuck Berry](#)'s "Brown Eyed Handsome Man," [Pat Boone](#)'s "Don't Forbid Me" and Elvis doing an impersonation of [Jackie Wilson](#) (who was then with [Billy Ward and the Dominoes](#)) singing "Don't Be Cruel."

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## American recordings

His career was rejuvenated in the [1990s](#). In [1993](#), he sang the vocal on [U2](#)'s "The Wanderer" for their album *Zooropa*. Although he was no longer sought after by major labels, Cash was approached by producer [Rick Rubin](#) and offered a contract with Rubin's [American Recordings](#) label, better known for [rap](#) and [hard rock](#) than for country music. Under Rubin's supervision, he recorded the album *American Recordings* ([1994](#)) in his living room, accompanied only by his guitar. The video for the first single, the traditional song "Delia's Gone," was put into rotation on [MTV](#), including a spot on *Beavis and Butt-head*. The album was hailed by critics and many declared it to be Cash's finest album since the late 1960s, while his versions of songs by more modern artists such as [heavy metal](#) band [Danzig](#) and [Tom Waits](#) helped to bring him a new audience. American Recordings received a [Grammy](#) for Contemporary Folk Album of the Year at the 1994 Grammy Awards. Cash wrote that his reception at the 1994 [Glastonbury Festival](#) was one of the highlights of his career. This was the beginning of a decade of music industry accolades and surprising commercial success. In addition to this, Cash and his wife appeared on a number of episodes of the popular television series *Dr. Quinn, Medicine Woman* starring [Jane Seymour](#). The actress thought so highly of Cash that she later named one of her twin sons after him.

For his second album with Rubin, [1996](#)'s *Unchained*, Cash enlisted the accompaniment of [Tom Petty and the Heartbreakers](#). In addition to many of Cash's own compositions, *Unchained* contained songs by [Soundgarden](#) ("[Rusty Cage](#)") and [Beck](#) ("Rowboat"), as well as a guest appearance from [Flea](#), bassist for the [Red Hot Chili Peppers](#). The album also included a cover of a classic 1962 [Hank Snow](#) song called "I've Been Everywhere." Despite being virtually ignored by country music radio and the Nashville establishment, *Unchained* received a Grammy for Best Country Album. Cash and Rubin bought a full-page ad in *Billboard* magazine sarcastically thanking the country music industry for its continued support, accompanied by a picture of Cash [displaying his middle finger](#).

## Sickness and death

In [1997](#) Cash was diagnosed with the neurodegenerative disease [Shy-Drager syndrome](#), a diagnosis that was later altered to [autonomic neuropathy](#) associated with [diabetes](#). His illness forced Cash to curtail his touring. He was hospitalized in [1998](#) with severe [pneumonia](#), which damaged his [lungs](#). The album *American III: Solitary Man* ([2000](#)) contained Cash's response to his illness, typified by a version of Tom Petty's "I Won't Back Down," as well as a powerful reading of U2's "One." *American III: Solitary Man*, just like Cash's two previous albums produced by Rick Rubin, was a Grammy winner, taking home the award for the Best Country Male Vocal Performance for Cash's version of the Neil Diamond classic "Solitary Man."

Cash released *American IV: The Man Comes Around* ([2002](#)), consisting partly of original material and partly of covers. The video for "[Hurt](#)", a song written by [Trent Reznor](#) of [Nine Inch Nails](#), was nominated in seven categories at the [2003 MTV Video Music Awards](#) and won the award for Best Cinematography. In February 2003, mere days before his 71st birthday, Cash won another Grammy for Best Country Male Vocal Performance for "Give My Love To Rose," a song Cash had originally recorded in the late 1950s. The music video for "Hurt," hailed by critics and fans alike as the most personal and moving music video in history, also won a Grammy for Best Short Form Video at the 2004 Grammy Awards.

June Carter Cash died of complications following heart valve replacement surgery on [May 15, 2003](#) at the age of 73. Johnny was ready to give up his music, but June had told him to keep working, so he continued to record, and even performed a couple of surprise shows at the Carter Family Fold outside [Bristol, VA](#). (The [July 5, 2003](#) concert was his final public appearance.) Before singing "Ring of Fire" to the crowd of onlookers, Cash read a statement about June that he had written shortly before taking the stage. He spoke of how June's spirit was watching over him and how she had come to visit him before going on stage. He barely made it through the song. Despite his health issues, he talked of looking forward to the day when he could walk again and toss his wheelchair into the lake near his home.

Less than four months after his wife's death, Johnny Cash died at the age of 71 due to complications from [diabetes](#), which resulted in respiratory failure, while hospitalized at Baptist Hospital in [Nashville, Tennessee](#). He was interred next to his wife in [Hendersonville Memory Gardens](#) near his home in [Hendersonville, Tennessee](#).

## Legacy

From his early days as a pioneer of [rockabilly](#) and [rock and roll](#) in the [1950s](#), to his decades as an international representative of country music, to his resurgence to fame as both a living legend and an [alternative country](#) icon in the [1990s](#), Cash has influenced countless artists and left a body of work matched only by the greatest artists of his time. Upon his death, Cash was revered and eulogized by many of the greatest popular musicians of our day, whose comments on the man and his work reflect something of the esteem in which he was held:

- "Every man knows he is a sissy compared to Johnny Cash." — [Bono](#)
- "In plain terms, Johnny was and is the [North Star](#); you could guide your ship by him — the greatest of the greats then and now." — [Bob Dylan](#)
- "[Abraham Lincoln](#) with a wild side." — Kris Kristofferson
- "Johnny Cash transcends all musical boundaries, and is one of the original outlaws." — [Willie Nelson](#)
- "[Cash] took the social consciousness of [folk music](#), the gravity and humor of country music and the rebellion of rock 'n' roll, and told all us young guys that not only was it all right to tear up those lines and boundaries, but it was important." — [Bruce Springsteen](#)

Cash nurtured and defended artists on the fringes of what was acceptable in country music, even while serving as the country music establishment's most visible symbol. At an all-star concert in [2002](#), a diverse group of artists paid him tribute, including Bob Dylan, [Chris Isaak](#), [Wyclef Jean](#), [Norah Jones](#), Kris Kristofferson, Willie Nelson, and U2. Two tribute albums were released shortly before his death; *Kindred Spirits* contains works from established artists, while *Dressed In Black* contains works from many lesser-known artists.

Though he wrote over a thousand songs and released dozens of albums, his creative output was not entirely silenced by his death. A [box set](#), titled *Unearthed*, was issued posthumously. It included four CDs of unreleased material recorded with Rubin, as well as a "Best of Cash on American" retrospective CD. *American V*, his final album, will be released posthumously.

In recognition of his lifelong support of [SOS Children's Villages](#), his family invited friends and fans to donate to that charity in his memory. He had a personal link with the SOS village in Ammersee in Diessen, Germany, near where he was stationed as a GI, and also with the SOS village in Barrett Town, by [Montego Bay](#) near his [holiday home](#) in [Jamaica](#). The Johnny Cash Memorial Fund was founded and contributions can be made [here](#).

[Walk the Line](#), a movie about Johnny Cash's life starring [Joaquin Phoenix](#) as Cash and [Reese Witherspoon](#) as June Carter, was released in the U.S. on [November 18, 2005](#) to considerable commercial success and critical acclaim.

## Awards

**Johnny Cash** was inducted into the [Country Music Hall of Fame](#) in [1980](#) and the [Rock and Roll Hall of Fame](#) in [1992](#). In [1996](#), he was honored with a [Kennedy Center Award](#) and he has a Star on the [Hollywood Walk of Fame](#) at 6320 Hollywood Blvd. He is a member of the [Songwriters Hall of Fame](#). Cash was one of the initial recipients of the [Library of Congress](#) Living Legend medal in [2000](#). In [2002](#), he was honored at the Americana Awards show with a "Spirit of Americana Free Speech Award". He shares the honor with [Hank Williams Sr.](#) for being a full member of the three major music halls of fame: [Rock and Roll Hall of Fame](#), [Country Music Hall of Fame](#), and the [Songwriters Hall of Fame](#).

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## Grammys

- 1967 — Best Country & Western Performance, Duet, Trio Or Group, "Jackson" (with June Carter)
- 1968 — Best Album Notes, [Johnny Cash At Folsom Prison](#)
- 1970 — Best Album Notes, [Nashville Skyline](#)
- 1970 — Male Vocalist of the Year
- 1970 — Best Country Performance by a Duo or Group with Vocal, "If I Were A Carpenter", with June Carter Cash
- 1987 — Best Spoken Word or Non-musical Album, *Interviews From the Class of '55 Recording Sessions*, with Carl Perkins, [Chips Moman](#), Jerry Lee Lewis, Johnny Cash, [Ricky Nelson](#), Roy Orbison and Sam Phillips
- 1991 — Living Legend Award
- 1994 — Best Folk Album, *American Recordings*
- 1998 — Best Country Album, *Unchained*
- 1999 — [Lifetime Achievement](#)
- 2000 — Best Country Male Vocal, "Solitary Man"
- 2002 — Best Country Album, *Timeless: [Hank Williams](#) Tribute* (Cash contributed a cover of "I Dreamed About Mama Last Night")
- 2003 — Best Country Male Vocal, "Give My Love To Rose"
- 2003 — Best Short Form Video, "Hurt", with [Mark Romanek](#)



# Some Selected Songs

- Biggest hits were:
  - I Walk The Line
  - Folsom Prison
  - Ring Of Fire
  - Long Black Veil
  - Boy Named Sue
- Will concentrate on those songs.



Folsom Prison Blues by Johnny Cash  
(from "The Songs of Johnny Cash")

E  
I hear the train a-comin'; it's rollin' 'round the bend,

E E  
And I ain't seen the sunshine since I don't know when,

A E  
I'm stuck at Folsom Prison and time keeps draggin' on.

B E  
But that train keeps a-rollin' on down to San Antone.

2. When I was just a baby, my momma told me, "Son,  
Always be a good boy; don't ever play with guns."  
But I shot a man in Reno, just to watch him die.  
When I hear that whistle blowin', I hang my head and cry.

3. I bet there's rich folk eatin' in a fancy dining car.  
They're prob'ly drinkin' coffee and smokin' big cigars,  
But I know I had it comin', I know I can't be free,  
But those people keep a-movin', and that's what tortures me.

4. Well if they freed me from this prison, if that railroad train was  
mine,  
I bet I'd move it all a little farther down the line,  
Far from Folsom Prison, that's where I want to stay,  
And I'd let that lonesome whistle blow my blues away.

I Walk the Line  
Johnny Cash

A                  E7    A  
I keep a close watch on this heart of mine  
A                  E7    A  
I keep my eyes wide open all the time.  
A                  D    A  
I keep the ends out for the tie that binds  
A                                  E7    A  
Because you're mine, I walk the line

I find it very, very easy to be true  
I find myself alone when each day is through  
Yes, I'll admit I'm a fool for you  
Because you're mine, I walk the line

As sure as night is dark and day is light  
I keep you on my mind both day and night  
And happiness I've known proves that it's right  
Because you're mine, I walk the line

You've got a way to keep me on your side  
You give me cause for love that I can't hide  
For you I know I'd even try to turn the tide  
Because you're mine, I walk the line

# Rhythm and Bass

- Basic strum is bass then down-up.  $\frac{1}{4}$  note to 2  $\frac{1}{8}$ <sup>th</sup> notes.
- Connect chords by walking the bass:
  - E7 to A. Open 6<sup>th</sup>, E Chord, 6<sup>th</sup> string 2<sup>nd</sup> fret, 6<sup>th</sup> string 4<sup>th</sup> fret to an A chord (open 5<sup>th</sup> to the chord).
  - For A to D same thing but on the 5<sup>th</sup> strings. Open 5<sup>th</sup>, A Chord, 5<sup>th</sup> string 2<sup>nd</sup> fret, 5<sup>th</sup> string 4<sup>th</sup> fret to an D chord (open D<sup>th</sup> to the chord).

E  
When you see me in misery  
Come on baby, see about me  
A E B7 A E B7  
Now yeah, hey hey, all right

E  
See the girl with the red dress on  
She can do the Birdland all night long  
A E B7 A E B7  
Yeah yeah, what'd I say, all right

E  
Well, tell me what'd I say, yeah  
Tell me what'd I say right now  
A  
Tell me what'd I say  
E  
Tell me what'd I say right now  
B7  
Tell me what'd I say  
A E B7  
Tell me what'd I say yeah

E  
And I wanna know  
Baby I wanna know right now  
A  
And-a I wanna know

E  
When you see me in misery  
Come on baby, see about me  
A E B7  
Now yeah, hey hey, all right

E  
See the girl with the red dress on  
She can do the Birdland all night long  
A E B7 A E B7  
Yeah yeah, what'd I say, all right

E  
Well, tell me what'd I say, yeah  
Tell me what'd I say right now  
A  
Tell me what'd I say  
E  
Tell me what'd I say right now  
B7  
Tell me what'd I say  
A E B7  
Tell me what'd I say yeah

E  
And I wanna know  
Baby I wanna know right now  
A  
And-a I wanna know

# Next slide has bass part

- Ray played this on piano.
- Fender Rhodes sound.
- If in a band have guitar and bass double this part.
- This outlines 3 notes of the chord, the root, 5<sup>th</sup> and b7 of each chord.

# What'd I Say

Play in 1<sup>st</sup> position

1

0 2 0 2 0 2 0 0 2 0 2 0 2 0 2 0 0 2

5

5 7 5 7 5 7 5 5 7 0 2 0 2 0 2 0 0 2

9

7 9 6 9 5 7 5 5 7 0 2 0 2 2 2 2 2 2 2 2

13

13

# Secondary Melodic Idea

- This happens every other time.
- It is a rhythmic figure comprised of the root and the b7 of each chord.
- 1<sup>st</sup> one is in 1<sup>st</sup> position, 2<sup>nd</sup> is up at 7<sup>th</sup> position. Either work fine.





# What'd I Say Parts

[Composer]

Guitar

E7 E7

1 2 3 & 4 & 1 2 3 (& 4) etc. \_\_\_\_\_

E7 E7

T  
A  
B

9 7 9 7 9 9 7 9 9 7 9 7 9 9 7 9

1 2 3 & 4 & 1 2 3 (& 4) etc. \_\_\_\_\_

Gtr.

A7 E7 B7

5

A7 E7 B7

5

A7 E7 B7

10 8 10 8 10 10 8 10 9 7 9 7 9 9 7 9 7 10 10

Gtr.

A7 E7 B7

10

A7 E7 B7

10

A7 E7 B7

10 10 8 10 9 7 9 7 9 9 9 9 9 9 9 9

1 & 2 & 3 & 4 &

1 & 2 & 3 & 4 &

# The fill at the end

- 2 ways to play.
- It is just an E7 arpeggio
- Same idea as ending line to “I Feel Fine” by James Brown and Jose Feliciano’s version of “Light My Fire”.
- Again the Chord rules.

E7

Guitar

Guitar

T  
A  
B

0 0 0 0 0 0 4 4 4 4 4 4 7 7 7 7 7 7 10 10 10 10 10 10

E7

Gtr.

5

Gtr.

E7

0 0 0 0 0 0 4 4 4 4 4 4 2 2 2 2 2 2 5 5 5 5 5 5