

Class 9 Guitar I and II

- Review the following – Very Brief.
 - 12 – Bar Blues in A and E
 - Blues backup like Chuck Berry
 - Blues Scale in 5th position – new.
 - Difference between straight time and shuffle time
- Practice chord change combinations – this and the next one trump the rest of the evening. May bounce around a bit!
- Practice Rhythm – lots.
- Blues in E
- Make-up quiz – end of the evening
- Transposing

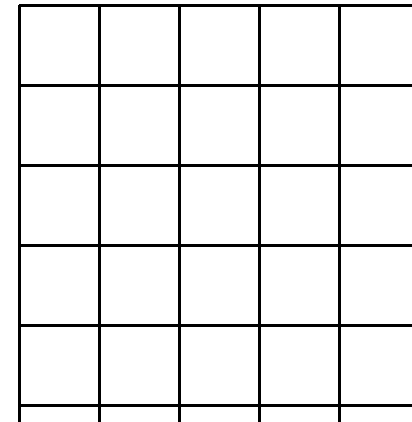
Names of the notes on the open strings.

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 music. The top staff is a treble clef staff with a common time signature (C). It contains six measures, each with a single note on a different line of the staff, representing the open strings: E (1st line), A (2nd line), D (3rd line), G (4th line), B (5th line), and E (6th line). The bottom staff is a bass clef staff with a common time signature (C). It contains six measures, each with a single note on a different line of the staff, representing the open strings: E (6th line), A (5th line), D (4th line), G (3rd line), B (2nd line), and E (1st line). The notes are labeled with their respective letter names: E, A, D, G, B, E.

Timing Development

Frank Markovich

Guitar

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

5

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

10

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

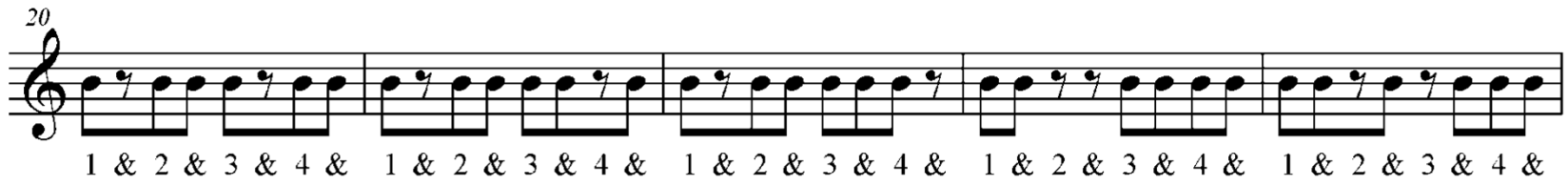
15

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

20

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

20



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

Detailed description: This block contains the first system of music, starting at measure 20. It consists of five measures of music on a single treble clef staff. The notes are quarter notes with stems pointing down. The rhythm is a steady eighth-note pattern. Below the staff, there are five sets of the counting pattern "1 & 2 & 3 & 4 &" corresponding to each measure.

25



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

Detailed description: This block contains the second system of music, starting at measure 25. It consists of five measures of music on a single treble clef staff. The notes are quarter notes with stems pointing down. The rhythm is a steady eighth-note pattern. Below the staff, there are five sets of the counting pattern "1 & 2 & 3 & 4 &" corresponding to each measure.

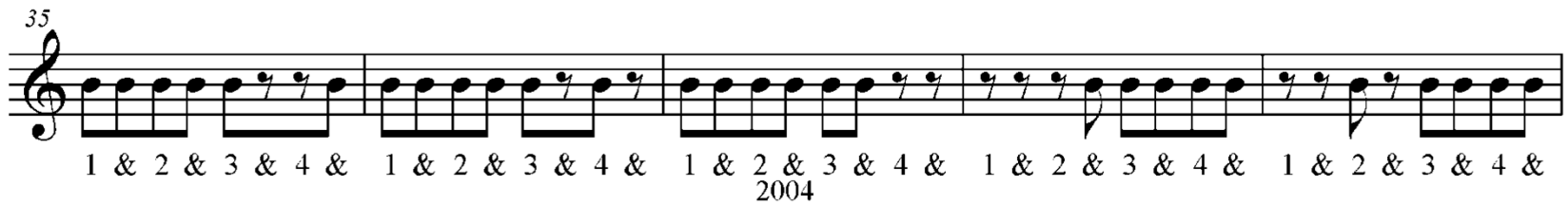
30



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

Detailed description: This block contains the third system of music, starting at measure 30. It consists of five measures of music on a single treble clef staff. The notes are quarter notes with stems pointing down. The rhythm is a steady eighth-note pattern. Below the staff, there are five sets of the counting pattern "1 & 2 & 3 & 4 &" corresponding to each measure.

35



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

2004

Detailed description: This block contains the fourth system of music, starting at measure 35. It consists of five measures of music on a single treble clef staff. The notes are quarter notes with stems pointing down. The rhythm is a steady eighth-note pattern. Below the staff, there are five sets of the counting pattern "1 & 2 & 3 & 4 &" corresponding to each measure. The year "2004" is printed below the counting pattern for the third measure.

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.

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



Answer Step 3
A(A7)

D(D7) E(E7)

Other G (like skip of A and G)

E6 E5 E6

F4 22 44

A(A7) D(D7) C7

Ring

A(A7) D(D7) C7

Blues scale in A (5th position)

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

Handwritten guitar notation on a six-line staff, divided into four measures by vertical bar lines. The notation includes chord names, fret numbers, and fingerings.

Measure 1: Chord $A(A7)$. Fingering: 0 0 0 0 0 0 0 0. A blue arrow points to the first fret.

Measure 2: Chord $D(D7)$. Fingering: 0 2 2 4 4 0 0 0 0. A blue arrow points to the second fret.

Measure 3: Chord $E(E7)$. Fingering: 0 0 0 0 0 0 0 0. A blue arrow points to the first fret.

Measure 4: Chord $A(A7)$. Fingering: 0 0 0 0 0 0 0 0. A blue arrow points to the first fret.

Staff 2 (Guitar II):

Measure 1: Chord $A(A7)$. Fingering: 5 5 5 5 5 5 5 5. A blue arrow labeled "index" points to the fifth fret.

Measure 2: Chord $D(D7)$. Fingering: 5 5 5 5 5 5 5 5.

Measure 3: Chord $E(E7)$. Fingering: 7 7 7 7 7 7 7 7.

Measure 4: Chord $A(A7)$. Fingering: 5 5 5 5 5 5 5 5. A blue arrow labeled "Ring" points to the fifth fret.

Staff 3 (Guitar I):

Measure 1: Chord $A(A7)$. Fingering: 7 7 9 9 5 5 5 5. A green arrow labeled "Pinky" points to the seventh fret.

Measure 2: Chord $D(D7)$. Fingering: 7 7 9 9 5 5 5 5.

Measure 3: Chord $E(E7)$. Fingering: 9 9 11 11 7 7 7 7.

Measure 4: Chord $A(A7)$. Fingering: 5 5 5 5 5 5 5 5.

Blues Scale: A red vertical line is drawn at the fifth fret. Below it, the notes $5, 8, 5, 6, 7, 5$ are written in red. Below these notes, the fingerings $4, 1, 2, 3, 1$ are written in blue.

12 bar blues for A

Step 1: A7 | D7 | E7 | D7 | A7 | A7

Step 2: Call (Question) For A(A7) | 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 2) |

Guitar II: A(A7) | D(D7) | E(E7) | A(A7) | D(D7) | C7

Step 4: A(A7) | D(D7) | E(E7)

Blues scale in A (5th position)

Fingerings: 5 8 5 6 7 5 7 8 5 8 8 5 8 7 5 7 5 7 6 5 8 5

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 The Key Of A

Practice as a Shuffle and a Straight Blues.

1 A (A7)

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

9 E (E7) D (D7) A (A7) E (E7)

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

Blues In A 5th Position

[Composer]

Guitar

5th Position

T
A
B

Guitar

Gtr.

Gtr.

Gtr.

7th pos

5th pos

7th pos

Gtr.

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.

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.

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

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

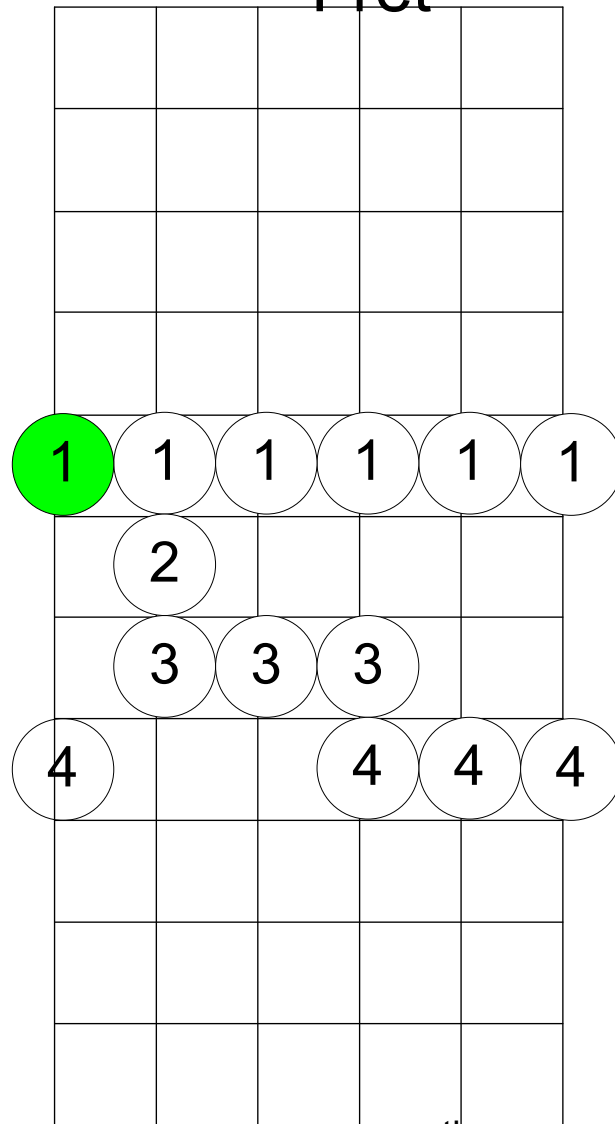
29

pa pa pa they

1970

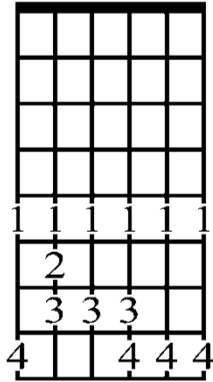
A Blues Scale 5th

Fret



Root is on the 6th string 5th fret.

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

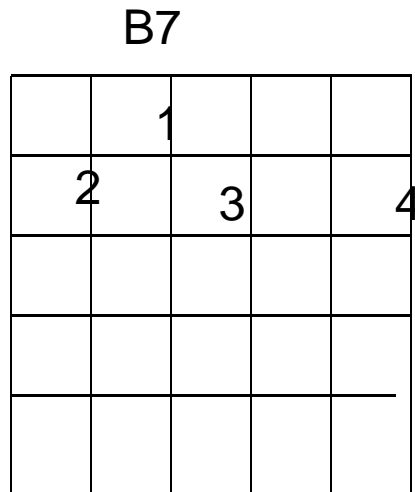
1 4 1 2 3 1 3 1

3 3 4 1 4 1 4 1 4

5 1 4 3 1 3 1 3 2

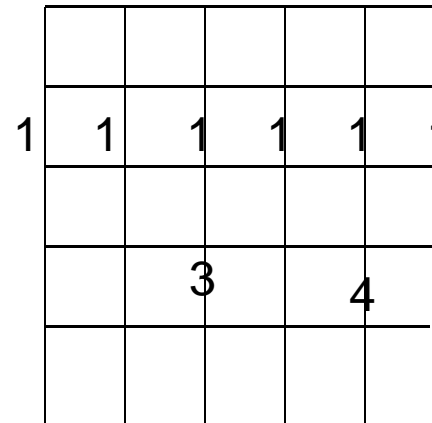
7 1 4 1

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.

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

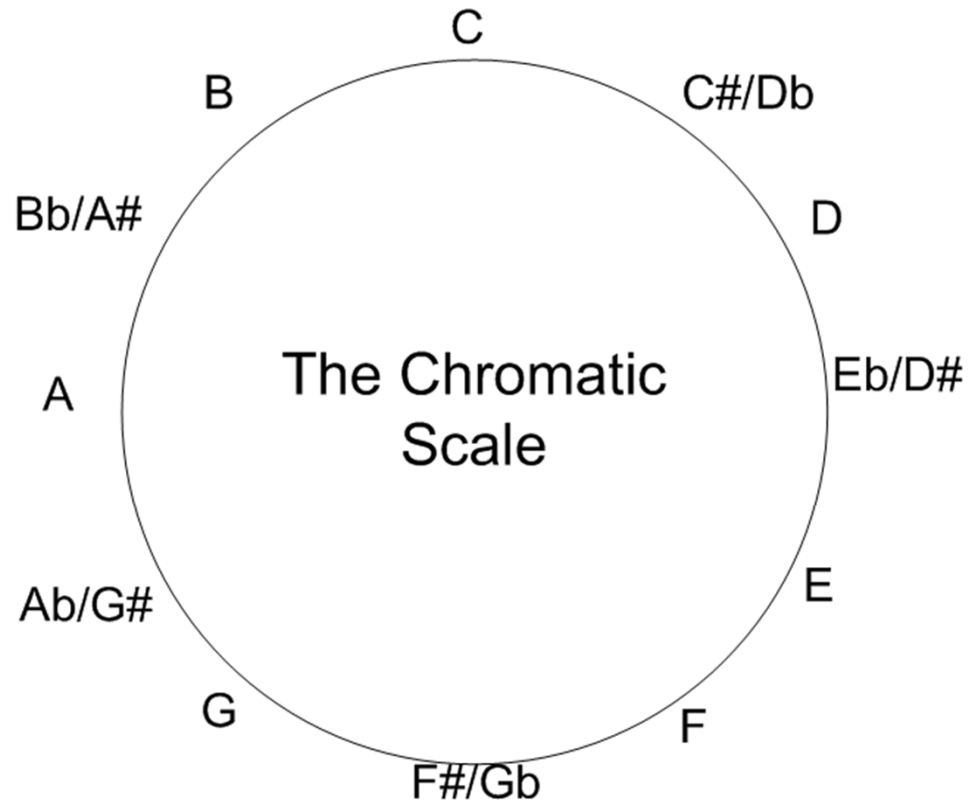
1	1	1	1	1
	3		4	

X

Transposing

The Chromatic Scale

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



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

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

Chromatic Scale.

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

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

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

Memorize this scale.

Transposing

- Since each of the notes on the chromatic scale are equally spaced that means that if you move one a certain distance then move the rest the same amount you can transpose.
- Only the letter name stays the same. That is E, C, C#, Ab etc. The type goes with it. A C7 moved to Ab becomes and Ab7. A Dm moved to A becomes an Am.

Example

- Say you had the chords as follows: Eb, Ab and Bb7. You could go one space counterclockwise on the guitar and they would be:

Original	New
Eb	D
Ab	G
Bb7	A7

Another Example

- Say you had the chords as follows: Eb, Ab and Bb7. You could go one space clockwise on the guitar and they would be:

Original	New
Eb	E
Ab	A
Bb7	B7

A third example Example

- Say you had the chords as follows: Eb, Ab, Cm and Bb7. You could go 4 spaces clockwise on the guitar and they would be:

Original	New
Eb	G
Ab	C
Cm	Em
Bb7	D7

Transpose the following:

1. From Bb to D

Bb | Eb | Gm | Cm | F7 | Bb ||

2. From Bb to G

Bb | Eb | Gm | Cm | F7 | Bb ||

3. From Bb to A

Bb | Eb | Gm | Cm | F7 | Bb ||

4. From F to C

Dm | F | G | Bb | Dm | F | A7 | Dm ||

5. From F to G

Dm | F | G | Bb | Dm | F | A7 | Dm ||

6. From Ab to C

Ab | Fm | Bbm7 | Eb7 | Gm | Cm | Fm7 | Bbm | Eb7 | Ab ||

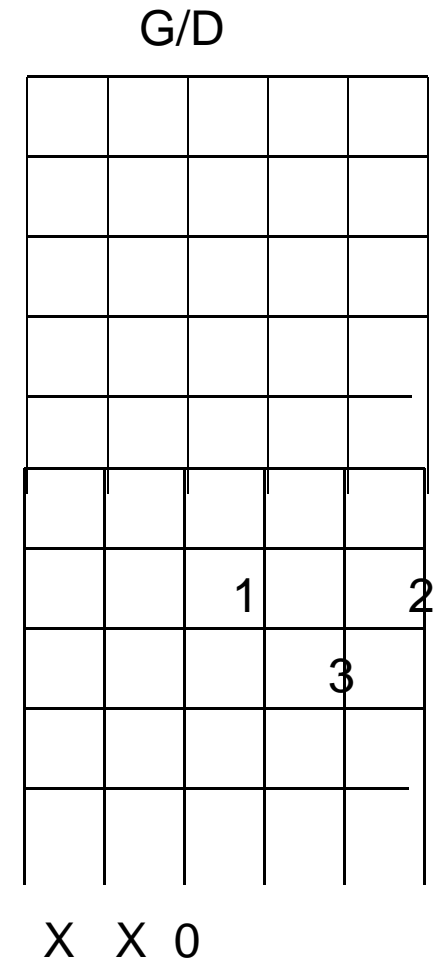
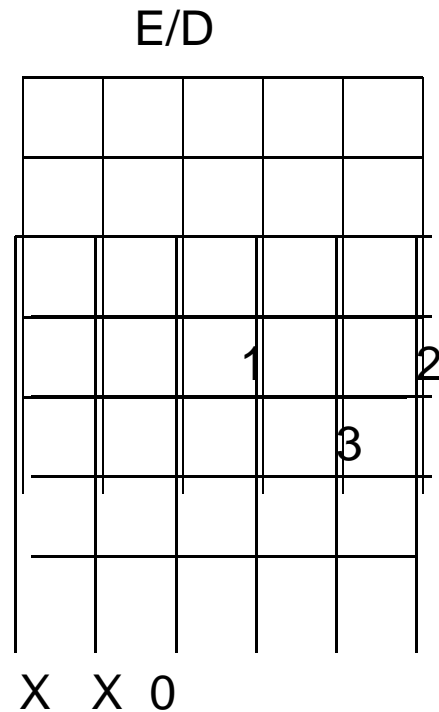
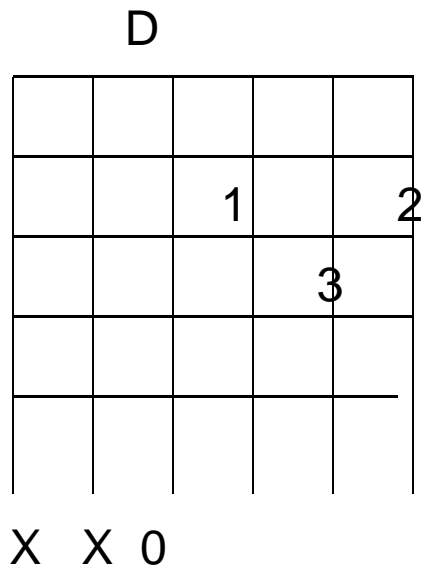
From Ab to G

Bbm7 | Eb7 | Gm | Cm | Fm7 | Bbm | Eb7 | Ab ||

Ab | Fm |

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 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)

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

Paint it Black

- Am E E7
1. I see a red door and I want it painted black,
Am E E7
no colors any more I want them to turn black.
- Am G C D Am
I see the girls walk by dressed in their summer clothes,
Am G C D E E7
I have to turn my head until the darkness goes.
- Am E E7
2. I see a line of cars and they're all painted black,
Am E E7
with flowers and my love both never to come back.
Am G C D Am
I see people turn their heads and quickly look away.
Am G C D E E7
like a new born baby it just happens every day.
3. I look inside myself and see my heart is black,
I see my red door and I want it painted black.
Maybe then I'll fade away and not have to face the fact,
it's not easy facing up when your whole world is black.
4. No more will my green sea go turn a deeper blue,
I could not foresee this thing happening to you.
If I look hard enough into the setting sun
my love will laugh with me before the morning comes.
5. = 1 + I want to see your face, painted black, black as night
Don't wanna see the sun flying high in the sky
I wanna see it painted, painted, painted, painted black Yeah....

Paint it Black – Guitar Intro.

INTRO:

D U D U D U			H H	P P H
-----	-----	-----	-----	-----
---0---0---0---	---0---0---0---0---	---0---0---0---	-----2-----	
---4---6---7---	-9---7---6---4---	--4---3---4---6-	-1-3-4---	-4-3-1-3
-----	-----	-----	-----	-----
-----	-----	-----	-----	-----
-----	-----	-----	-----	-----

Suspended Chords

Embellishing chords 101

A definition

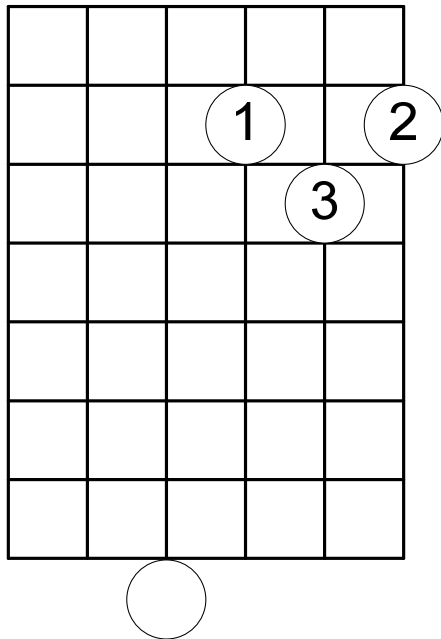
- Suspended chords are chords that suspend the 2nd or 4th notes of the scale rather than the 3rd note of the chord.
- Major chords have the 1st note 3rd note and 5th note of a scale.
- A suspended 2 has the 1st, 2nd and 5th notes of the scale. It will usually resolve to the 1st, 3rd, and 5th notes of the scale to go back to the major chord.
- A suspended 4 has the 1st, 4th and 5th notes of the scale. It will usually resolve to the 1st, 3rd, and 5th notes of the scale to go back to the major chord.
- Classic example is the Halleluiah chorus to Handel's Messiah.

Uses

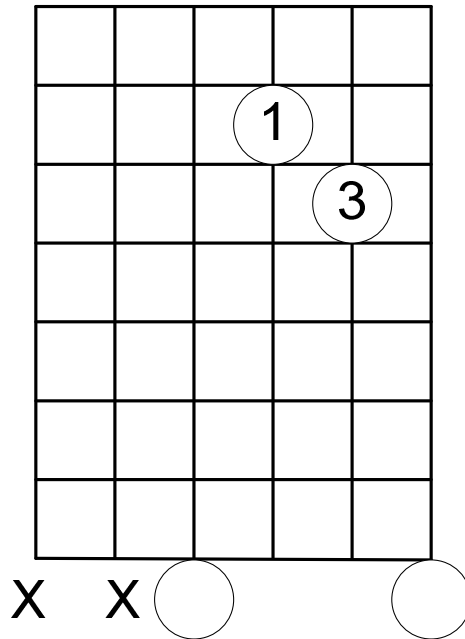
- Use these to spice up the A and A chords in many tunes.
- Also good for endings.

Here they are in D.

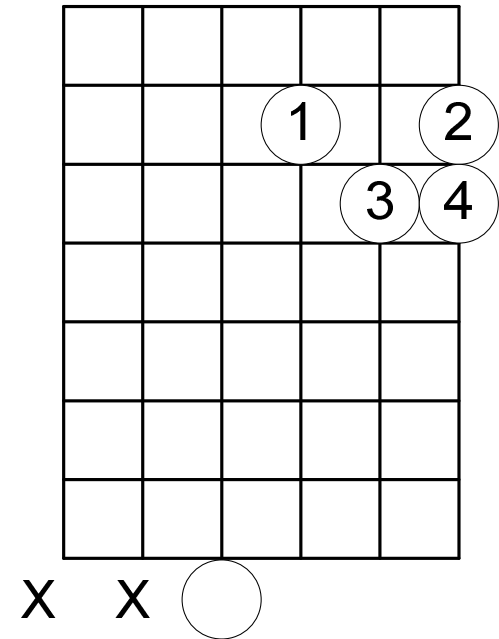
D



D sus2
(Suspended 2)



D sus4
(Suspended 4)



Try the following:

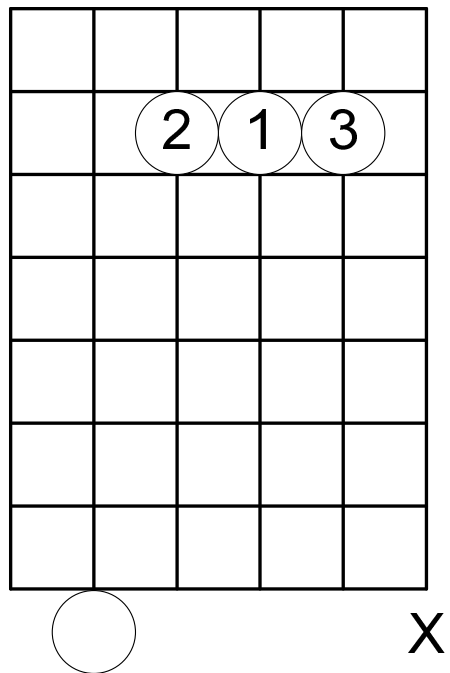
4/4 ||: A A Asus2 Asus2 | A A Asus4 A : ||

Works well in teach your children. Each chord gets 1 beat

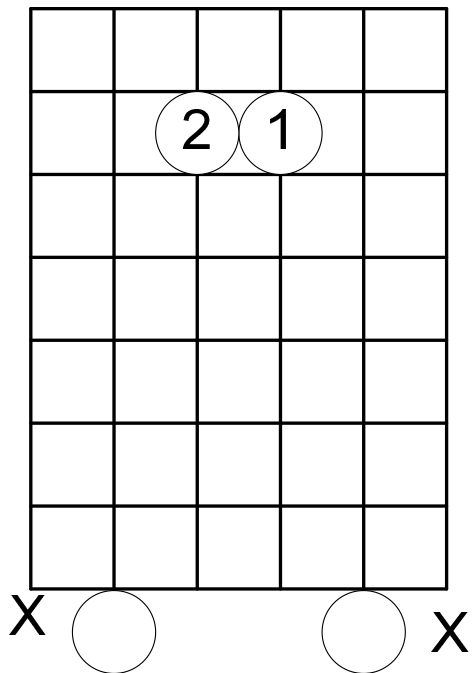
Below as an ending:

4/4 |||: A A Asus2 Asus2 | A Asus4 A (hold for 2 beats) : ||

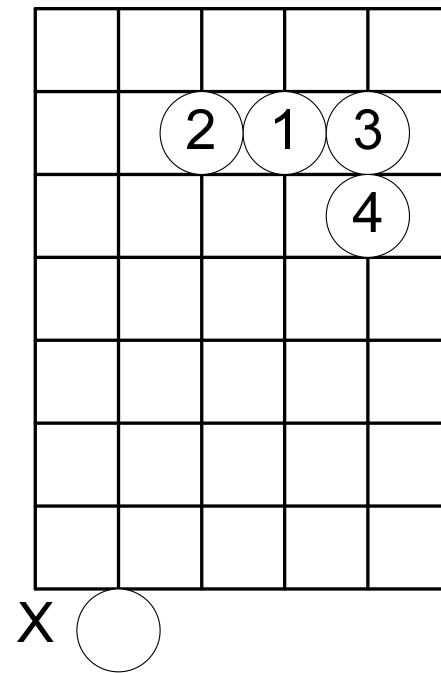
A



A sus2



A sus4



Try the following in A:

4/4 ||: A A Asus2 Asus2 | A A Asus4 A : ||

Works well in teach your children. Each chord gets 1 beat

Below as an ending:

4/4 |||: A A Asus2 Asus2 | A Asus4 A (hold for 2 beats) : ||

Apply these to the next song

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.

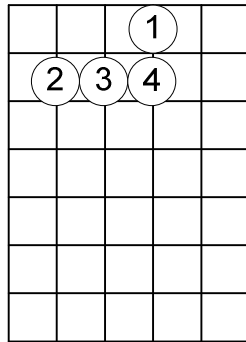
D G D
Don't you ever ask them why, if they told you, you will cry,
Bm G A
So just look at them and sigh
D G A D
and know they love you.

Suspended 4 chords

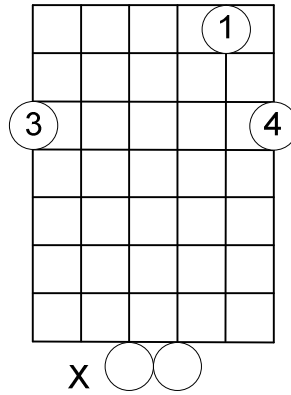
- Next slide has the 3 main forms and the 2 main Barre forms.
- Take your time to learn these and apply to various songs.
- Listen to pop tunes and you will hear it all the time. Brown Eyed Girl uses it during backup of the vocal.

○ Suspended 4 Chords

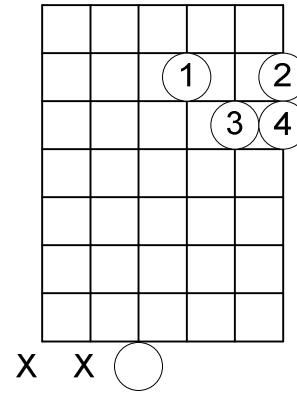
E Sus4



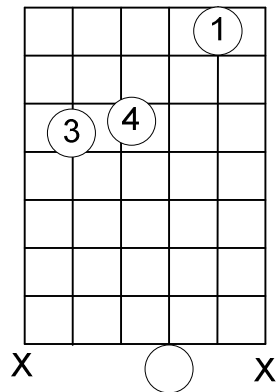
G sus4



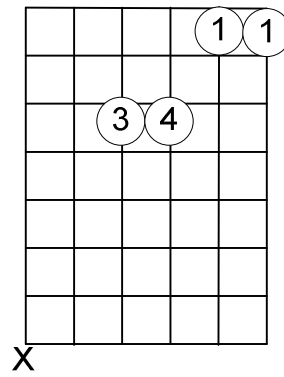
D sus4
(Suspended 4)



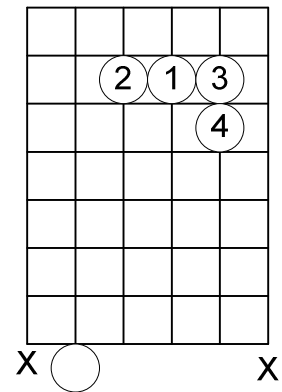
C sus4



F sus4

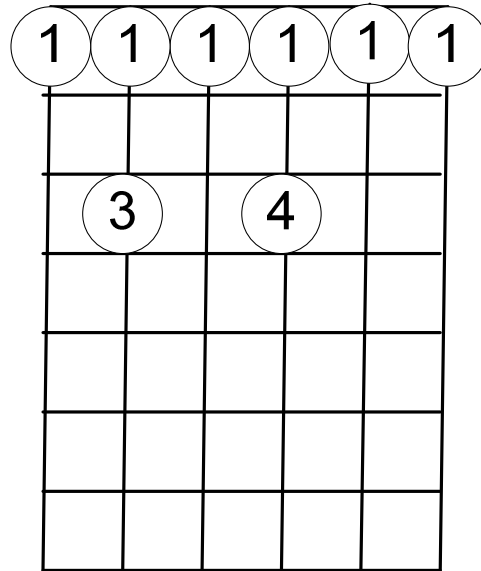


A sus4



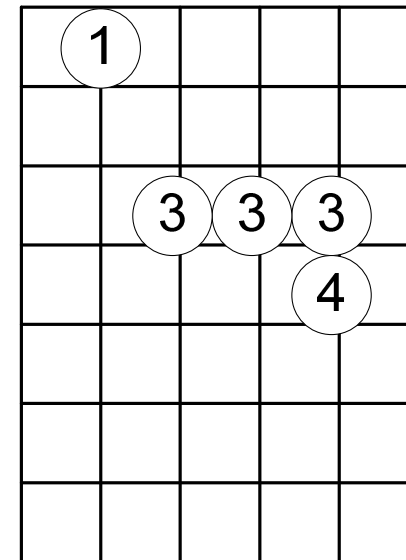
E and A moveable sus4 forms

F sus4



Mute 4th string

Bb sus4



X

Explore yourself

- This is just scratching the surface of suspended chords.
- Listen to modern jazz and how much of the harmony is built off of 4ths. In analysis this would relate to suspended chords many times.
- Particularly listen to McCoy Tyner for this type of sound.

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

Explore yourself

- This is just scratching the surface of suspended chords.
- Listen to modern jazz and how much of the harmony is built off of 4ths. In analysis this would relate to suspended chords many times.
- Particularly listen to McCoy Tyner for this type of sound.

Your Body is a Wonderland

INTRO: D Asus G Asus (2x)

D Asus G Asus
We got the afternoon
D Asus G Asus
You got this room for two
D Asus G Asus
One thing I've left to do
D
Discover me
Asus G Asus
Discovering you

D Asus G Asus
One mile to every inch of
D Asus G Asus
Your skin like porcelain
D Asus G Asus
One pair of candy lips and
D Asus G Asus
Your bubblegum tongue

Refrain:

G
'Cause if you want love
Asus
We'll make it
G
Swimming a deep sea
Asus
Of blankets
G9
Take all your big plans
Asus
And break 'em
Em F#m G
This is bound to be a while

Chorus:

Asus D Asus G
Your body Is a wonderland

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)

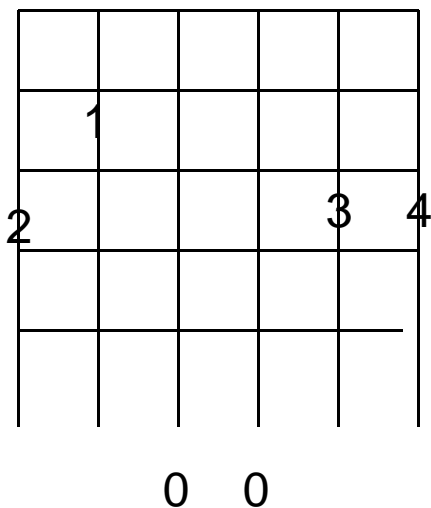
So take the photographs and stillframes in your mind
Hang it on a shelf and goodav than good times

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

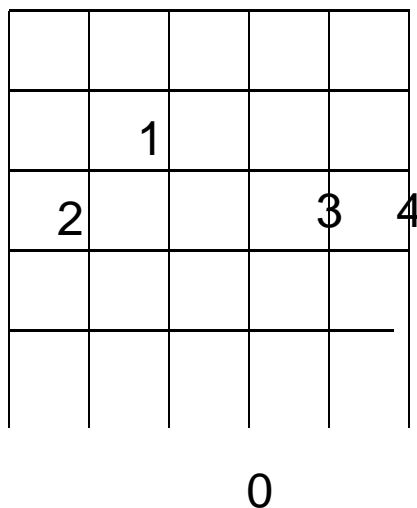
Chorus While the intermediates play this read pages 1-10 in the Guitar Reference.

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.

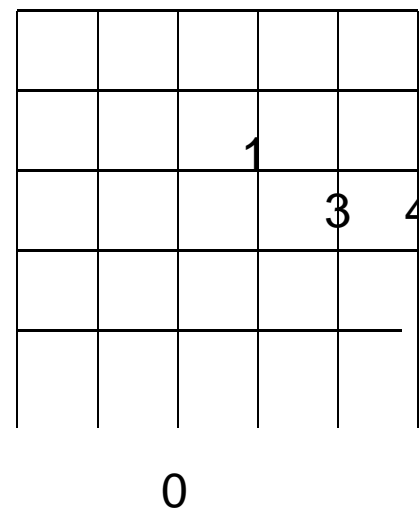
G



C add 9



D sus4



Wish You Were Here

Playing chords without playing the
whole chord

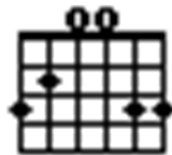
Start by listening to the song

- This is a step most people don't do.
- Even when they do it they don't really listen.
- Concentrate on the guitar part – not the vocals.
- Basic Chords are G, Em, Am (or A7sus), C and D.
- The song is in the key of G.
- For guitar I students just play the simple chords as listed above.

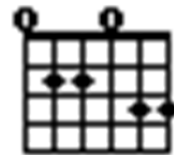


CHORDS

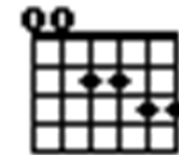
G



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
E



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.

Wish You Were Here intro

[Composer]

$\text{♩} = 60$

Guitar

The image shows a musical score for guitar. It consists of two staves: a standard musical staff and a guitar tablature staff. The key signature is one sharp (F#) and the time signature is 7/8. The tempo is marked as quarter note = 60. The score is divided into three measures. The first measure contains a treble clef, a key signature of one sharp, and a 7/8 time signature. The first staff shows a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, and C5. The second measure features a series of chords: G4, A4, B4, and C5, each with a 'V' above it. The third measure continues with the melodic line from the first measure. The tablature staff shows fret numbers for each string. The first measure has a triplet of 0, 2, 0 on the 6th string. The second measure has a triplet of 2, 2, 2 on the 6th string, followed by triplets of 3, 3 on the 5th, 4th, and 3rd strings. The third measure has a triplet of 3, 3, 3 on the 6th string, followed by triplets of 3, 3 on the 5th, 4th, and 3rd strings, and a triplet of 0, 2, 0 on the 6th string.

Guitar

T
A
B

Guitar Intro just Em for the 1st measure and G for the 2nd 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 notes for C are C4, E4, G4, and C5. The notes for D are D4, F#4, A4, and D5.

	0		2
T	1		3
A	0		2
B	2		0
R	3		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 identical to the first system. The notes for Am are A3, C4, and E4. The notes for G are G3, B3, and D4.

	0		3
T	1		3
A	2		0
B	2		0
R	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 | 0 1 2 2 3 2 0

#6B:

C Am

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

#6C:

C Am

The musical score consists of two measures. The first measure is labeled 'C' and the second 'Am'. The treble clef staff shows a melodic line starting with a whole note chord, followed by eighth notes, and then quarter notes. The guitar fretboard diagram below shows fingerings for the strings: Treble (T), A, B, and E.

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

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

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

Now just put it together

- Learn rhythm first
- Then chords
- Then intro

Your Body is a Wonderland

INTRO: D Asus G Asus (2x)

D Asus G Asus
We got the afternoon
D Asus G Asus
You got this room for two
D Asus G Asus
One thing I've left to do

D
Discover me
Asus G Asus
Discovering you

D Asus G Asus
One mile to every inch of
D Asus G Asus
Your skin like porcelain
D Asus G Asus
One pair of candy lips and
D Asus G Asus
Your bubblegum tongue

Refrain:

G
'Cause if you want love
Asus
We'll make it

G
Swimming a deep sea
Asus
Of blankets

G9
Take all your big plans
Asus

And break 'em
Em F#m G
This is bound to be a while

Chorus:

Asus D Asus G
Your body Is a wonderland

(Do Stanza Chords)

Something 'bout the way the hair falls in your face
I love the shape you take when crawling towards the pillowcase
You tell me where to go and
Though I might leave to find it
I'll never let your head hit the bed
Without my hand behind it

Refrain:

G
And if you want love
Asus
We'll make it

{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

Under The Bridge

```

C                               E                               C
e |-----!-----!-----
b | (1)-----1-----!(0)-----!-----1-3-1-----
g |-----0-----0-----!-----1-----!-----0-----0-----
d |---2---2-----!---2---2-2-0-----!---2-----2/4-4-----
a | -3-----2-0-----!-2---2-----3-0-!-2/3---3---3-----3/5-5-----
E |-----3-2-!-0-----!-----

```

```

E                               C                               E
e |-----!-----!-----
b | -0-----!-----1-----!-----
g |-----1-----!-----0---0-----!-----1-----
d |---2---2-2-0-----!---2---2-----!---2---2-2-0-----
a |---2---2-----3-0-!-2/3---3-----2-0-----!-2---2-----3-0-
E | -0-----!-----3-2-!-0-----

```

```

C                               E
e |-----!-----
b |-----1-3-1-----!-----
g |-----0-----0-----!-----1---1-----
d |---2---2-----2/4-4-!---2---2---2-----
a | -2/3---3-----3/5-5-!---2---2---2-----2/5-
E |-----!-0-----
{eot}

```

The Long Black Veil

(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

sweet little baby I'm | her little lover |

E

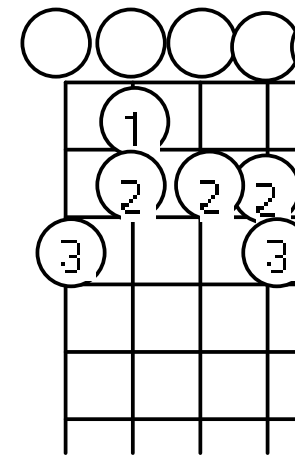
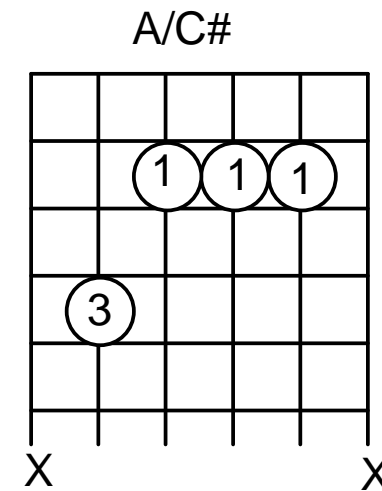
you mess with her you'll see a | man
Stick with her until the end

E7

B7

pride and joy | She's my | sweet litt

Some things you can do. For the A7 c
E Blues



Scales to use against this progression.

1. For entire progression use E blues
2. For the E and E7 chords: E blues, E major pentatonic scale, E dorian